

A close-up, black and white photograph of a Chinese Buddhist sculpture's face. The sculpture is made of a textured material, possibly stone or terracotta, and shows the eyes, nose, and mouth. The eyes are closed, and the mouth is slightly open. The lighting is dramatic, highlighting the texture and contours of the face.

Junkunc

CHINESE BUDDHIST SCULPTURE NEW YORK 12 SEPTEMBER 2018

Sotheby's EST.
1744







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Junkunc

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Contents

7

AUCTION INFORMATION

8

SPECIALISTS AND AUCTION ENQUIRIES

22

**JUNKUNC: CHINESE BUDDHIST SCULPTURE
LOTS 1-18**

154

CONDITIONS OF SALE

155

TERMS OF GUARANTEE

156

ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING
BUYING AT AUCTION

159

SELLING AT AUCTION
SOTHEBY'S SERVICES

160

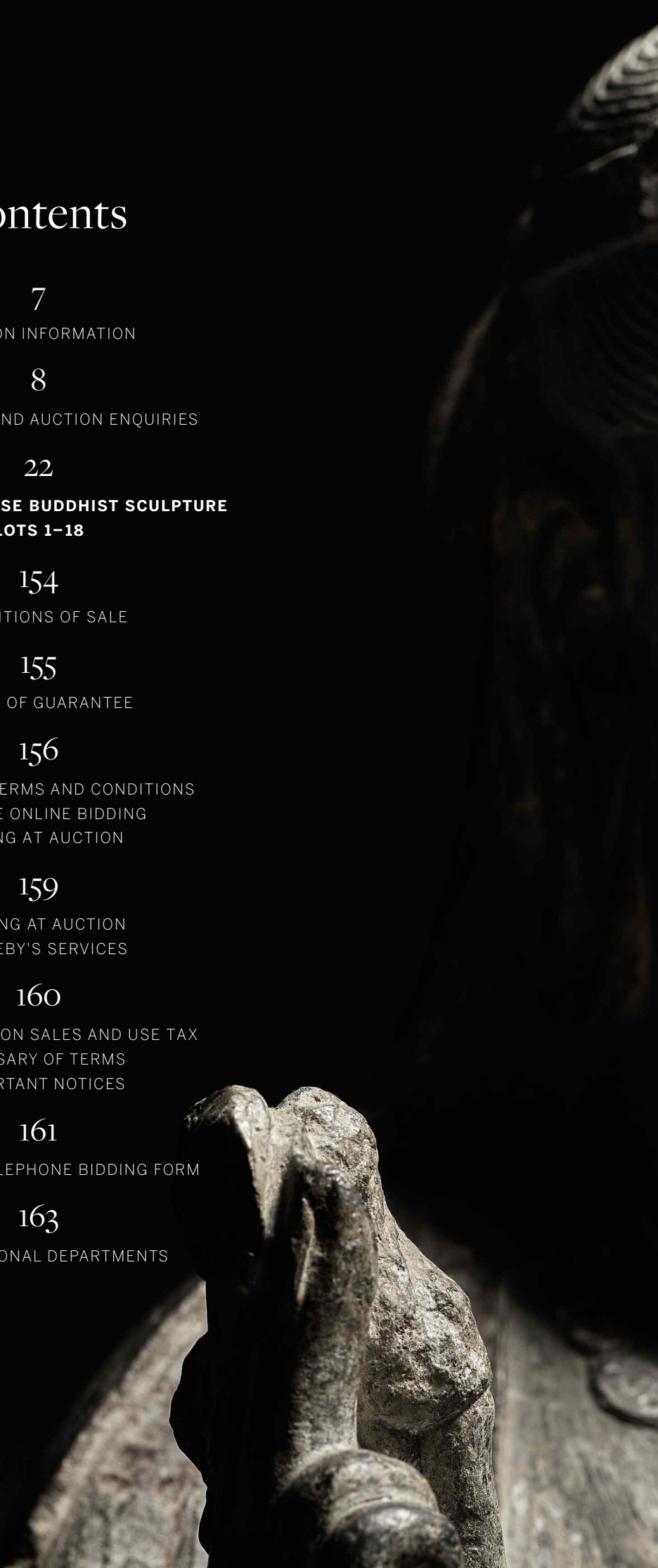
INFORMATION ON SALES AND USE TAX
GLOSSARY OF TERMS
IMPORTANT NOTICES

161

ABSENTEE/TELEPHONE BIDDING FORM

163

INTERNATIONAL DEPARTMENTS





Stephen Junkunc, III: Portrait of a Collector

史蒂芬·瓊肯三世：一個收藏家的故事

There are a handful of names in the world of Chinese art that are inextricably associated with works of exceptional quality. Stephen Junkunc, III is amongst these luminaries. The name itself is instantly evocative of a period during which some of the greatest Chinese treasures came to America. The Junkunc name today serves as one of the most important, and indeed desirable, provenances for Chinese art. Formed in America in the mid-20th century by Stephen Junkunc, III (d. 1978), the Junkunc Collection at its height numbered over 2,000 examples of exceptional Chinese porcelain, jade, bronzes, paintings and Buddhist sculptures; serving as a testament to a period of unprecedented wealth of Chinese material available in the West, as well as to an astounding intellectual curiosity and the means with which to buy internationally from the leading dealers in the field.

Stephen Junkunc, III was born in Budapest, Hungary *circa* 1905, and emigrated to Chicago, Illinois as a young child, where his father Stephen Junkunc, II (d. 1948), a tool-and-die maker, founded General Machinery & Manufacturing Company in 1918. The company specialized in the manufacture of knife-edge fuel nozzle heads. With the outbreak of World War II, General Machinery converted its shop for the war effort and began manufacturing various aircraft parts, including B-29 hydraulic spools on behalf of Ford Motor Company, who was sub-contracting work from engine maker Pratt & Whitney.

Alongside his role as manager and part owner of the company, Stephen Junkunc, III spent his free time forming an extraordinary collection of Chinese art. With an unabated hunger for knowledge, Junkunc was a voracious reader who studied the Chinese language and kept extensive libraries of Chinese art reference books and auction catalogues at both his home and office. Junkunc appears to have made his first acquisitions in the early 1930s, apparently after having happened upon a book on Chinese art. It is perhaps no coincidence that Junkunc's initial collecting activity largely coincided with the establishment of the Chicago branch of the reputable Japanese dealers Yamanaka & Co., Ltd., who opened a gallery at 846 North Michigan Boulevard in 1928. Many of Junkunc's early purchases came from Yamanaka, and before long, he was buying directly from the leading London dealers specializing in Chinese art: Bluett & Sons, W. Dickinson & Sons, H.R.N. Norton and, of course, John Sparks, seeking fine examples of porcelain for his collection.

在中國藝術品收藏界，僅有為數不多的一些名字能夠使人立刻聯想到那些精美絕倫的不世之珍，史蒂芬·瓊肯三世便是其中之一。通觀其建立的瓊肯收藏，尋盡千古，集成大宗，珍如滄海之遺珠，廣若浩瀚之星雲。先生於二十世紀中葉開啟鑑賞之路。時大量中國藝術精品湧入西方，加大了西方對中國文化的了解與興趣，同時各大中國藝術品古董商在國際市場上也表現活躍。先生趁此機緣集成雅敘，在高峰時期藏品數量一度高達兩千件有餘，其中包括了瓷器、玉器、青銅器、書畫和佛教造像，藏寶聚珍，締造了一個璀璨於世的收藏傳奇。

史蒂芬·瓊肯三世約1905年出生於匈牙利的布達佩斯，年幼時跟隨父親移民到芝加哥。瓊肯二世（1948年生）為模具製造商，在1918年建立了通用機械製造公司（General Machinery &

Manufacturing Company），專門製造燃油噴頭。後來二戰爆發，公司轉型開始生產各種飛機零件，其中包括幫福特公司生產引擎製造商普惠公司分包給其的B-29液壓滑閥。

瓊肯三世當時身兼公司負責人及經理，閒暇之於，醉心於中國藝術品收藏。先生求知若渴，飽讀群書，並研習中文，在公司和住家各自設立圖書館，藏大量藝術參考書籍及拍賣圖錄。瓊肯先生在1930年代初入藏第一件中國藝術品，據傳是因為他無意間接觸到了一本中國藝術參考書籍。1928年，山中商會在芝加哥設立分號，這對於先生早期收藏的建立有非常直接的影響。沒過多久，先生開始直接從各大倫敦古董商如 Bluett & Sons、W. Dickinson & Sons、H. R. N. Norton 以及 John Sparks 等處大量購買品質精良的瓷器。

Opposite

Stephen Junkunc, III photographed together with lot 15 in this sale, illustrated in the *Chicago Tribune*, 7th September 1952

對頁

史蒂芬·瓊肯三世與本場拍賣編號15合照，刊於《芝加哥論壇報》，1952年9月7日



The collection of Chinese ceramics from the Junkunc Collection ranks amongst the greatest assemblages of porcelain ever formed in the West. The collection included two examples of the fabled Ru ware, of which only eighty-seven examples in the world are known. These two dishes represented two of the only seven examples of Ru ware to have been offered at auction since the 1940s. One of the Ru dishes, purchased from C.T. Loo in 1941, set a new world record when it sold at auction for \$1.6 million in New York in 1992, and is today in the esteemed collection of Au Bak Ling. Junkunc's discerning eye for ceramics was well established even in his nascent years of collecting, as evidenced by a letter he wrote to W. Dickinson & Sons in October 1935, requesting that they be on the lookout for him for Kangxi and Yongzheng period copper-red, peachbloom and celadon-glazed 'cabinet pieces' of 'very fine quality only'. In May of 1936, he wrote to Bluett & Sons in London requesting that they continue to look for underglaze-red and peachbloom pieces for him, and to H.R.N. Norton in July of 1936 asking that he 'send [him] photos of any nice pieces in monochromes or finely decorated pieces of the Ching dynasty,' along with Ming pieces 'in the Chinese taste' such as 'fine dainty bowls, stem cups, vases etc. of almost any description, but not the clumsy types with poor color and hurried drawings'.

S. Junkunc, III, Esq. Chicago, Illinois **February 13, 1953**

Dear Mr. Junkunc:

It was indeed nice to hear from you again after such a long interval, and I only wish I were able to supply you with even a few of the particular pieces you are asking for. I am sure you are perfectly aware though that to obtain the Ju and Kuan and Ke pieces is extremely difficult, and clair de lune of the Kang Hsi period.

With best regards

John Sparks

史蒂芬·瓊肯三世先生 芝加哥 伊利諾伊州 1953年2月13日

尊敬的瓊肯先生:

非常高興再次接到您的來信。我是多麼希望我可以為您提供那怕幾件您所想要的器物，但我想您也一定十分清楚，汝窯、官窯、哥窯以及康熙天藍釉瓷器，這些都是極其罕見難尋的。

順頌商祺

John Sparks

瓊肯先生的陶瓷收藏皆是精挑細選的珍佳之品，冠列西方最偉大的中國陶瓷收藏之一。先生曾擁有過兩件汝窯盤。汝窯在中國陶瓷史上當屬至珍，傳世品僅知八十七件，寥如晨星，而瓊肯先生有幸能入藏兩件，實屬不易。自1940年代起，汝窯在拍賣市場上只出現過七次，其中即包括這兩件盤。其中的一件是瓊肯先生於1941年從盧芹齋手上購得，後於1992年在紐約拍出了一百六十萬美金的天價，創下了當時的世界記錄，由香港資深藏家區百齡入藏。瓊肯先生獨具慧眼，品位出眾，即使在早期，也可由他與倫敦知名古

董商信件往來內容窺知一二。1935年10月，先生致信 W. Dickinson & Sons，要求商家尋找「品質上乘」的康熙與雍正時期的紅釉、豇豆紅釉以及青釉的適合展櫃尺寸的瓷器。1936年5月，在寫給 Bluett & Sons 的信件中，也要求其尋找釉裏紅及豇豆紅釉瓷。1936年7月，先生去信 H.R.N. Norton，要求「給他寄送單色釉或繪工極好的清瓷的照片」，以及「符合中國傳統品味的明瓷，如小巧精美的盤、高足盃、瓶等等。圖案不限，但屏除顏色不佳或畫工粗糙的瓷器」。



Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries in New York in May and June 1944. This same year Hisazo Nagatani (d. 1994), the former manager of Yamanaka's Chicago gallery, established himself as an independent dealer in Chicago under the company name Nagatani Inc. Nagatani continued to serve as a consistent source of works for Junkunc for over three decades, supplying by far the majority of the works in the Junkunc Collection. During the 1940s, Junkunc appears to have broadened the scope of his collecting interests to focus on earlier material, including Song to Ming ceramics, archaic bronzes and – crucially – Buddhist sculpture. Aside from Nagatani, he purchased extensively from auction, particularly from New York's Parke-Bernet Galleries, as well from Tonying & Company and C.T. Loo, both in New York.

1941年，日軍偷襲珍珠港，美國對日宣戰。美國政府隨之查封了山中商會在美國的庫存，並將其中大部分於1944年5月及6月在紐約Parke-Bernet Galleries進行了公開拍賣，時數以千計的藝術珍品流散於世界各地。同年，原為山中商會的經理 Hisazo Nagatani (1994年逝) 另立門戶，成立 Nagatani Inc.，正式成為獨立的古董商。在接下來的三十年裡，瓊肯先生從

Nagatani 手裡購買了許多中國藝術精品。在1940年代這十年之間，瓊肯先生逐漸拓寬了他的收藏品類，開始轉向高古，包括從宋代到明代的陶瓷器、高古的青銅器及早期的佛教造像。除了 Nagatani，他也從拍賣會（由其是紐約 Parke-Bernet Galleries）、位於紐約的通運公司以及盧芹齋等處大量購買。

Above The Parke-Bernet Galleries auction catalogue image illustrating lot 8 in this sale, 15th - 18th April, 1942, lot 386.

上 本場拍賣編號8示於 Parke-Bernet Galleries 拍賣圖錄，1942年4月15至18日，編號386

John Sparks Limited London, W.1 March 3, 1953

Dear Mr. Sparks,

...There are many fine things in British collections and as these come on the market from time to time I want to feel that I have someone to represent me on the spot.

In the Parnassus of January, 1938 you advertised a stone sculpture of a man holding a lotus blossom from lung men - height 34 1/2 in, and if this should ever become available contact me at once...

With best regards,

S. Junkunc, III

John Sparks Limited 英國倫敦西區 1953年3月3日

尊敬的Sparks先生:


.....

據我所知，有許多精美的藝術品時常在英國出現，我希望您可以做為我的經紀人，代理購買事宜。1938年1月，貴行在《Parnassus》雜誌刊登了一則廣告，廣告內容是一尊龍門石窟持蓮造像，高34½吋。未來如果能有洽購這尊石雕的機會，請立即與我聯繫。

.....

敬候籌安

史蒂芬·瓊肯三世



The advertisement is a rectangular layout with a light background. At the top center is the Royal Coat of Arms with the motto 'BY APPOINTMENT'. Below it, the text 'CHINESE WORKS OF ART' is centered in a bold, sans-serif font. To the right of this text is a black and white photograph of a stone relief sculpture of a Luohan (Lohan) figure, shown from the chest up, holding a lotus blossom. Below the photograph, the text reads: 'Rare stone relief from Lung Men Wei Dynasty 386-557 A.D. Height 34½ inches'. At the bottom left, the name 'JOHN SPARKS' is written in a large, bold, sans-serif font, followed by the address '128 Mount Street London, W. I.' in a smaller font.

1

Fig. 1 Advertisement for John Sparks Ltd. illustrating a limestone relief fragment from the Longmen caves showing a luohan holding a lotus blossom, *Parnassus*, January 1938.

圖一 John Sparks Ltd. 廣告，刊登一尊出自龍門石窟的石灰石雕持蓮羅漢像，《Parnassus》，1938年1月

In the January 1938 edition of the art magazine *Parnassus*, Junkunc noticed an advertisement for John Sparks Ltd illustrating a limestone relief fragment from the Longmen caves showing a luohan holding a lotus blossom (fig. 1).

Junkunc tore out and kept this advertisement in his files. Fifteen years later, on 3rd March 1953, Junkunc wrote to Sparks reminding them of their advertisement and requesting that should the sculpture ever become available, to contact him at once. Regrettably, Junkunc never managed to secure this spectacular fragment. It was sold at auction in July 1970 to fellow Chicago-based collectors, James and Marilyn Alsdorf, later sold by Eskenazi in London in 1978, and is today in the collection of the Cultural Relics Bureau in Beijing. Nonetheless, Junkunc continued undaunted to form one of the greatest collections of early Buddhist stone sculpture ever assembled in the West.

Mr. S. Junkunc, III Chicago, Illinois **July 24, 1956**

Dear Steve:

...As you are aware sculptures will be entirely out of the market within two years and the day will come when the owner will be able to ask any price he wants as they do to-day on the Medieval sculpture...

Sincerely yours

Frank Caro

史蒂芬·瓊肯三世先生 芝加哥 伊利諾伊州 1956年7月24日

親愛的史蒂芬:

.....

我相信您已經知道，再過兩年，造像將因為資源稀缺而從市場上徹底消失。屆時，市場的走向將由擁有者掌握，主導價格，就像現在的歐洲中世紀雕像一樣。

.....

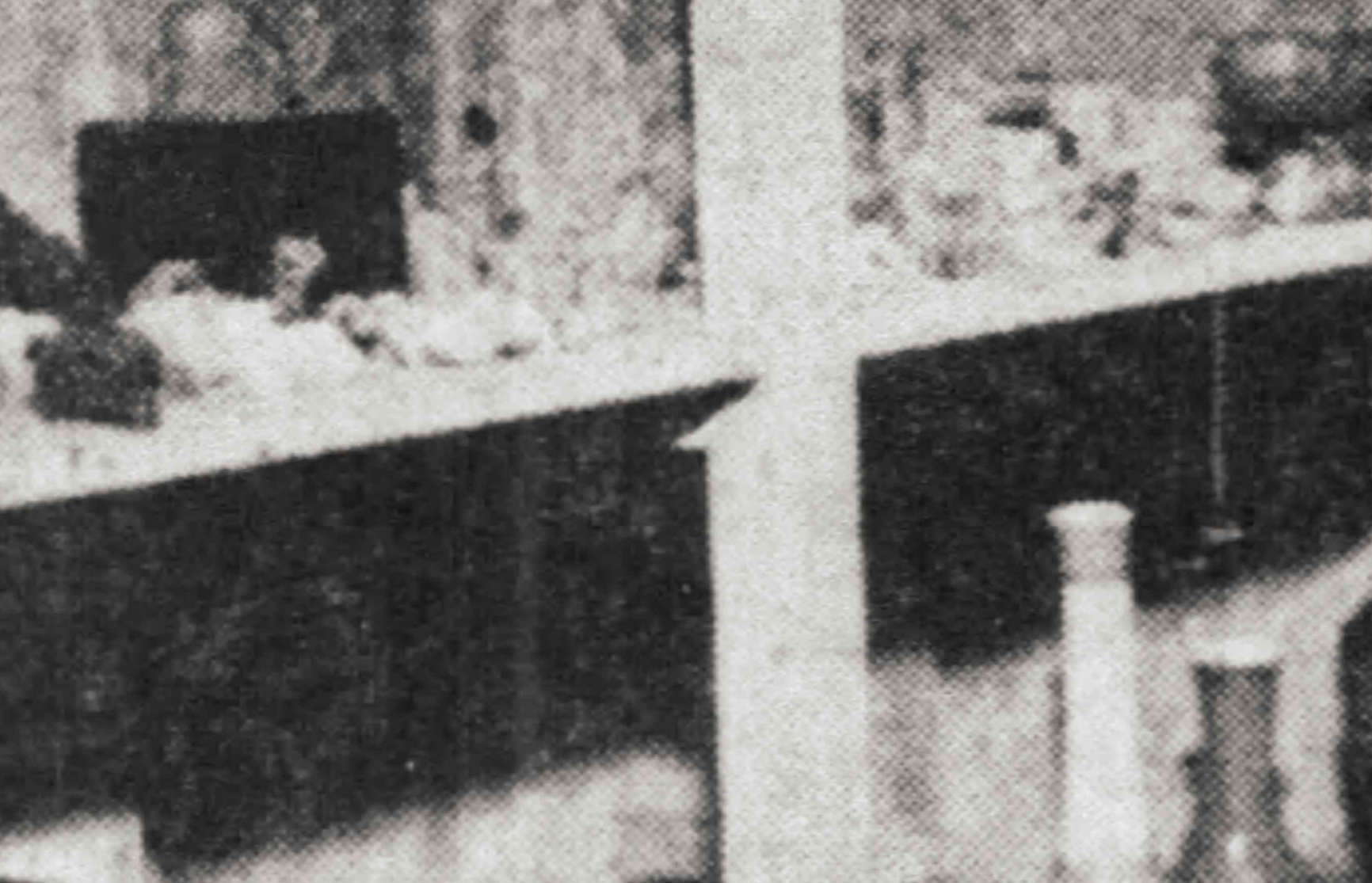
僅啟

弗蘭克·卡羅

1938年1月，瓊肯先生看到了 John Sparks Ltd. 為了宣傳這尊石灰石雕羅漢持蓮像在《Parnassus》藝術雜誌所刊登的廣告(圖一)。

瓊肯先生把這頁廣告從雜誌上撕下並仔細收藏。1953年3月3日，也就是十五年後，他致信 Sparks 詢問羅漢像是否有洽購的機會。很可惜的

是，這尊羅漢像於1970年7月在拍賣會上被賣給了同樣在芝加哥的藏家 James 及 Marilyn Alsdorf 伉儷，後來又於1978年由倫敦古董商 Eskenazi 轉手售出，現藏於北京市文物保護局。雖無緣此羅漢像，瓊肯先生並未氣餒，其隨後所建立的早期佛教造像珍藏成為了西方最為重要的收藏之一。



2

S. Junkunc, III, Esq. Chicago, Illinois **December 21, 1959**

Sir

...May I say how delighted I am that this very beautiful and important piece of sculpture is going to one who obviously has the right appreciation and place for it.

With kind regards,

Yours very truly,

Roy M. Barling

Barling of Mount Street Ltd.

史蒂芬·瓊肯三世先生 芝加哥 伊利諾伊州 1959年12月21日

敬啟者：

.....

請容許我向您告知，我是多麼高興這件精緻的雕像已經找到了良好的歸宿，如千里駒遇伯樂，找到知音。

附頌清安

Roy M. Barling

Barling of Mount Street Ltd.



By the early 1950s, Junkunc had amassed an impressive collection of Chinese works of art which by then was largely securely stored in the museum-like environs of a subterranean bomb shelter in the grounds of his home in Oak Park, Illinois. In a 1952 profile in the *Chicago Tribune*, the bunker is described as storing a 'priceless hoard', with 'shelves weighted with priceless pieces of Chinese art, prizes produced thru a span of centuries. A record of a nation in tapestry, bronze, jade, pottery, robes, and lacquer':

Junkunc sits spider-like in the center of a web of agents scattered thruout the world. His escapades in procuring some objects have called for the suavity of a diplomat, the daring of an international spy, and the speed of a distance runner. Cloaked in intrigue and secrecy, and spiced by competition, collecting oriental art is no role of a Milquetoast.

Chicago Tribune, 7th September 1952 (fig. 2)

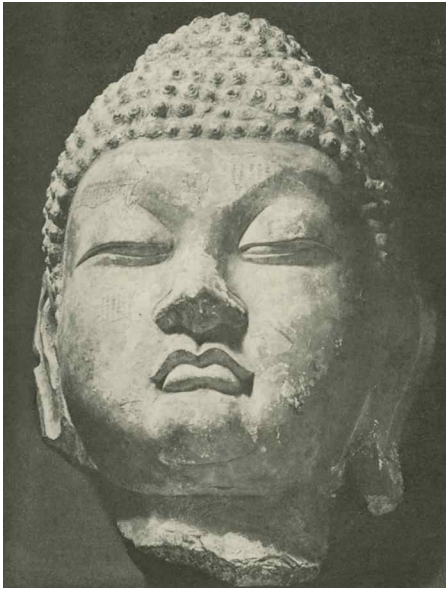
到了1950年代初期，瓊肯先生的中國藝術品收藏達到了高峰，他在位於伊利諾伊州奧克帕克的宅邸打造了一個博物館級別的地下避難所，做為這些珍寶的家。在1952年，芝加哥論壇報做了一篇報導，內容指出這個地堡藏有許多「珍貴的無價之寶，架上的中國藝術品多得不勝枚舉、琳瑯滿目，集歷代之大成，用繡帷、銅器、玉器、陶器、龍袍及漆器等記錄著這個偉大國家的輝煌歷史」：

瓊肯像蜘蛛一般坐在好似以精美藝術品交織出的網中。他為了得到這些珍寶，有時像外交官一樣優雅地與人交涉，有時像國際間諜般蒐集情報，有時需要像短跑選手一樣四處衝刺。蒐藏東方藝術品，許多時候秘密交織、競爭四起，實非易事。

芝加哥論壇報，1952年9月7日 (圖二)

Fig. 2 Stephen Junkunc, III photographed with his collection, illustrated in the *Chicago Tribune*, 7th September 1952

圖二 史蒂芬·瓊肯三世與其收藏合照，刊於《芝加哥論壇報》，1952年9月7日



The Parke-Bernet Galleries auction catalogue image illustrating lot 5 in this sale, 30th-31st March 1955, lot 301.

本場拍賣編號5示於 Parke-Bernet Galleries 拍賣圖錄，1955年3月30至31日，編號301

The 1950s and 1960s witnessed perhaps the most fervent period of buying activity for Stephen Junkunc, when he continued to make large acquisitions from Nagatani and Frank Caro, the successor of C.T. Loo, as well as from Alice Boney and Warren E. Cox in New York, and Barling of Mount Street Ltd., in London. His purchases during this decade, which sometimes involved acquiring up to 50 works at a time, appear to have concentrated primarily on early material, including a number of acquisitions of Buddhist sculpture, which consistently ranked amongst his most expensive purchases. Junkunc continued purchasing and studying Chinese art until his death in 1978, whereupon the collection passed to his son Stephen Junkunc IV and has remained in the family collection.

Throughout his lifetime, Stephen Junkunc, III worked closely with and actively supported the curators at American museums. He retained a particularly long-standing relationship with the Art Institute of Chicago (AIC), repeatedly loaning works from his collection to exhibitions through the 1940s-60s. Works from the Junkunc Collection were also loaned to the seminal *Ming Blue and White* exhibition at The Art Institute of Chicago, which traveled to the Philadelphia Museum of Art in 1949, and to the *Arts of the T'ang* exhibition of 1956, at the Los Angeles Museum of History, Science and Art. Junkunc's generosity towards American museums also extended towards bequests, with gifts from his collection now housed in the Milwaukee Public Museum, Wisconsin, and the Lowe Art Museum, University of Miami, Florida, near his Coral Gables summer home.

瓊肯先生對於中國藝術品的狂熱在1950年代及1960年代達到了巔峰。他不僅從 Nagatani 及弗蘭克·卡羅（盧芹齋的繼任者）處大量收購，也從紐約的愛麗絲·龐耐及 Warren E. Cox、倫敦的 Barling of Mount Street, Ltd 等知名古董商處持續購買，有時會一次性購買高達五十件藝術品。在這十年當中，先生所買的大部分是高古門類，其中也包括了花重金買入的數件佛教造像。瓊肯三世在1978年去世之前仍持續購買及學習中國藝術。之後其收藏由其子史蒂芬·瓊肯四世繼承，並一直保存至今。

在瓊肯先生的收藏之路上，他長期對美國的各大博物館提供大力支持。身為芝加哥的藏家，他自然與芝加哥藝術博物館關係緊密，並且於1940年代至1960年代之間多次出借許多心愛的藏品供其辦展。瓊肯珍藏中的藏品曾展於芝加哥藝術博物館所舉辦的極具影響力的明代青花瓷大展；這個展覽於1949年又轉至費城藝術博物館繼續展覽。除此外，洛杉磯歷史、科學及藝術博物館於1956年亦與先生合作，舉辦了一個唐代藝術大展。瓊肯先生對美國美術館慷慨大方，為推廣中國文化不遺餘力，陸續捐贈藏品給密爾瓦基歷史博物館、洛伊美術館以及佛州邁阿密大學。

C.T. Loo, Inc. New York April 19, 1950

Attention: Mr. C. T. Loo

Before closing I want to say that your retirement from the art world is a distinct loss to all collectors and patrons on art. As a matter of fact, I must confess that it leaves me a little sad whenever I think about it and recall the pleasant hours I have spent in your company.

Mr. Loo, when I think of the service you have done in acquainting us with the true art of China in archaic jades, bronzes, paintings and even the fabulous Ju ware, it is then that we realize the tremendous job you have accomplished and I am sure that the entire art world is grateful to you.

With best regards

S. Junkunc, III

盧芹齋 紐約 1950年4月19日
致尊敬的盧芹齋先生：

在您退休之前，我想告訴您，您的謝幕對於所有藏家以及藝術愛好者都是一個極大的損失。坦誠而言，每當我想到此處以及我在您店裡所度過的那些美好時光，我都會有傷感。

盧先生，是您讓我們了解到了真正的中國藝術，從古玉器、青銅器、書畫，甚至於那舉世之珍的汝窯。對於您的付出與貢獻，我相信整個藝術界都會對您心懷感激。

敬候籌安
史蒂芬·瓊肯三世



1

A SMALL GILT-BRONZE FIGURE OF AVALOKITESHVARA

SUI / EARLY TANG DYNASTY

隋 / 唐初 銅鑲金觀音立像

finely cast in the form of the bodhisattva Avalokiteshvara standing elegantly in *tribhanga* atop a hexagonal lotus base, the delicate and slender figure portrayed with the left elbow bent and holding a long willow branch, with a globular *kamandalu* bottle in the right, adorned in a *dhoti* and long scarves draped over the shoulders and arms, the downcast gaze surmounted by an elaborate headdress, the back of the head with a small loop for the attachment of a mandorla

Height 3⁷/₈ in., 9.9 cm

\$ 10,000-15,000

PROVENANCE

C.T. Loo, Paris.

Collection of Sir Percival David (1892-1964), until November 1939.

Frank Caro, successor to C.T. Loo, New York, 26th February 1953.

Collection of Stephen Junkunc, III (d. 1978).

來源

盧芹齋，巴黎

大維德爵士 (1892-1964) 收藏，至1939年11月

弗蘭克·卡羅 (盧芹齋繼任人)，紐約，1953年2月26日

史蒂芬·瓊肯三世 (1978年逝) 收藏





This finely-cast depiction of the bodhisattva Avalokiteshvara, demonstrates the movement from the stylized volumes of the Sui dynasty towards the fully rounded fleshy form of the Tang period. The figure is notable for its early adaption of the dynamic sinuous posture, with the contraposto thrust of the hips, and elegant proportions, which continued to develop during the Tang dynasty.

Representations of Avalokiteshvara during the Sui and Tang periods frequently depict the bodhisattva adorned in princely jewels and a crown, bearing a 'pure water vessel', believed to heal or bestow immortality upon worshippers, in one hand; and a willow branch, also representative of healing, in the other.

Compare a similar Sui dynasty figure of Avalokiteshvara illustrated in Matsubara Saburō, *Chinese Buddhist Sculpture. A Study Based on Bronze and Stone Statues other than Works from Cave Temples*, Tokyo, 1966, pl. 293. Two other examples attributed to a mature Sui style include one dated 595 in the British Museum, London, and another in the collection of Mr. Hosokawa, Tokyo, both illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pls 49 and 50.

此尊觀音菩薩金姿寶相鑄造精良，雖依隋代經典之制，然趨唐代豐腴之韻。身形婀娜，體態俊雅，如是造型早在此像已見濫觴，後至唐代愈加發展。

隋唐所塑觀音形象多具貴胄氣概，佩寶珠，戴華冠，一手托淨瓶，為信眾調苦解厄，綿延福壽，一手持楊柳，亦有除病祛痛之效。

可比一相類隋代觀音像，載松原三郎，《中国仏教彫刻史研究：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293。另有二例，傳乃隋代成熟期風格，其一，紀595年，倫敦大英博物館蓄，其二，東京細川氏藏，均錄 Hugo Munsterberg，《Chinese Buddhist Bronzes》，東京，1967年，圖版49及50。





2

A MARBLE STONE FRAGMENT OF AN ELEPHANT HEAD

TANG DYNASTY

唐 大理石雕象首殘像

finely carved in low relief in profile, with a docile expression, the hooded eyes gazing up and sensitively rendered, with a network of incised cross-hatched lines on the crown of the head simulating a harness, naturalistic ridges carved in concentric lines tapering down the trunk towards the base of a tusk, the large flat ear set behind, with inscribed accession number 22.35, mounted on a wood stand (2)

Height 6¾ in., 17.1 cm

\$ 50,000-70,000

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, circa 1959.
Collection of Stephen Junkunc, III (d. 1978).

來源

弗蘭克·卡羅（盧芹齋繼任人），紐約，約1959年
史蒂芬·瓊肯三世（1978年逝）收藏





The elephant in Buddhist iconography can appear in varying contexts. One commonly seen in Chinese Mahayana Buddhist art is that which carries Samantabhadra (Mandarin: *Puxian pusa*) one of the most commonly worshipped bodhisattva in the Chinese tradition. Other appearances of the elephant in Buddhism are the self-sacrificing white elephant from the Jataka tales, and the anecdote of the six-tusked elephant king. As the present elephant's gaze looks up almost adoringly while keeping the head forward and steady for a possible rider, it would appear to be the bearer of Samantabhadra, gazing up at the holy figure seated on its back.

Compare with Tang dynasty white marble elephant figures, including one unearthed in the northern regions of Xi'an and now housed in the Xi'an Institute of Cultural Relics and Archaeology, illustrated in *The Glory of the Silk Road: Art from Ancient China*, The Dayton Art Institute, Dayton, 2003, cat. no. 78. Another example was sold at Christie's New York, 19th March 2008, lot 392. Other examples of Tang dynasty elephant figures can be found in ceramic form. Several white-glazed examples supporting candelabra are recorded, including an elaborate caparisoned example sold in these rooms, 17th October 2001, lot 96, and another sold at Christie's Hong Kong, 1st June 2016, lot 3102.

Elephants created by Chinese artists were typically modeled with a T-form harness over the head, as seen in the examples cited above. The present example has a harness of diagonal crisscrosses, similar to some Gandharan depictions, such as a schist example once in the Masaki Art Museum, Osaka, attributed to the second or third century, illustrated in *Sumino Irodori: Osaka Masaki Bijutsukan Sanjunentenjizuroku* [Colors of Ink: Osaka Masaki Art Museum 30 Years Anniversary Exhibition], Nezu Museum, Tokyo, 1998, cat. no. 82., and sold in these rooms 11th September 2012, lot 104. The Masaki elephant's harness extends over the face, perhaps a more realistic model of a practical apparatus, while the present fragment's harness lies solely on the cap of the head, betraying at once the decorative nature of Chinese elephant harnesses (recalling the T-form harnesses so often see in cloisonné, ceramic, and other media of Chinese depictions), as well as the inspiration derived from stone sculpture of neighboring cultures.

象在佛教中的形象有著多重意義。中國大乘佛教常見普賢菩薩騎象，此外《本生經》亦有記載大象捨己救人，以及六牙象王等。本像刻畫象眼往上方凝望，頗有依戀之意，象首則向前，保持騎者（即應為普賢菩薩）穩定安坐。

比較數大理石例，其一出土自西安北部，現存於西安文物考古研究所，圖載於《The Glory of the Silk Road: Art from Ancient China》，The Dayton Art Institute，代頓，2003年，編號78。另一例售於紐約佳士得2008年3月19日，編號392。此外尚可比較白釉象形燭臺數例，包括紐約蘇富比曾出售一例，象身裝飾華麗，售於2001年10月17日，編號96，另一例售於香港佳士得2016年6月1日，編號3102。

中國藝匠所塑造的大象形象，象首多飾T形束帶，可見前述例作。本像象首則飾對角十字交叉頭罩，與部份犍陀羅作例相近，包括一片岩例，現存於大阪正木美術館，斷代二或三世紀，圖見《「墨の彩」：正木美術館開館30周年記念展図録》，根津美術館，東京，1998年，編號82，售於紐約蘇富比2012年9月11日，編號104。正木美術館所藏作例刻畫頭罩覆蓋象面，或更接近實用騎具形像，而本品則僅遮蓋象首頭頂，更偏裝飾性，明顯具備漢象造型傳統，但亦可見其受了外來石雕風格影響。





3

A RARE SANDSTONE RELIEF FRAGMENT OF AN APSARA

NORTHERN WEI DYNASTY

北魏 砂岩石雕飛天像

the graceful spirit shown in three-quarter view, kneeling on the proper left leg, with the right arm resting on the bent right knee, the left arm raised high and holding a floral medallion, the torso turned frontally, adorned in robes vertically incised, the head tilted and looking up, the serene face with a benevolent expression, the thick locks of hair swept up into a high topknot, mounted and supported on a stone stand (2)

Height 21¼in., 54 cm

\$ 100,000-150,000

PROVENANCE

Yamanaka & Co., April 1943.
Frank Caro, successor to C.T. Loo, New York,
15th November 1961.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED

Museum of Science and History, Fort Worth,
Texas, December 1953.
Museum of Fine Arts, Houston, Texas,
December 1953.
Lowe Art Museum, Coral Gables, Florida,
September 1954.
The Huntington, Pasadena, California,
October 1954.
Columbia Museum of Art, Columbia, South
Carolina, February 1956.

來源

山中商會, 1943年4月
弗蘭克·卡羅 (盧芹齋繼任人), 紐約, 1961年11
月15日
史蒂芬·瓊肯三世 (1978年逝) 收藏

展覽

科學與歷史博物館, 沃斯堡, 德州, 1953年12月
休斯頓美術館, 休斯頓, 德州, 1953年12月
洛爾藝術博物館, 科勒爾蓋布爾斯, 佛州, 1954年9月
漢庭頓, 帕薩迪納, 加州, 1954年10月
哥倫比亞藝術博物館, 哥倫比亞, 南卡羅來納州,
1956年2月





This image of a celestial being, kneeling in devotion with hand raised with an offering, is unconventional in its iconography. Its style of carving, rendered in three-quarter view with shallow relief details and sensitively modeled face, is characteristic of the Northern Wei (386-594) style found at China's main cave temples, particularly those at Yungang and Tianlongshan. Although fragmentary and originally part of a monumental frieze, this large figure, with an elegant willowy body and a subliminal smile that conveys a sense of spiritual modesty, is striking in its own right.

The dynamic pose and high topknot suggest this figure is an apsara, or *feitian* ('flying in heaven'), a radiant celestial nymph that originated in Hindu culture. During the Northern Wei dynasty, these figures were used to animate and enliven votive altars, Buddhist triad groups and cave niches as beautiful enhancement to the heavenly realm. They were often depicted as graceful, enchanting ladies hovering mid-air around the Buddha or bodhisattvas performing dancing motions or playing musical instruments. It is uncommon to find kneeling depictions of apsara, although a limestone relief carving depicting one in this devout stance, from the collection of J.T. Tai, was sold in our Hong Kong rooms, 29th April 1997, lot 713, and published in *Bore baoxiang Jingyatang cang Zhongguo foxiang yishu/The Treasures of Chinese Buddhist Sculptures*, Taipei, 2016, pl. 5; and another can be seen on the rear wall of the Central Binyang cave, one of the main caves at Longmen near Luoyang, Henan province, illustrated *in situ* in *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.

Sandstone figures of apsara, similarly rendered in a softly rounded style, can be found in the Yungang caves located in Datong, Shanxi province; see the figures on the wall of Cave no. 6, adorned in long flowing robes as indicated by vertical incised lines, illustrated in *Yungang shiku/Yunkang Caves*, Beijing, 1977, pls 17 and 18; a smaller sandstone fragment of an apsara documented as being from the Yungang cave complex, formerly in the Bjorkman Collection, Switzerland, illustrated in *An Exhibition of Chinese Stone Sculptures*. C.T. Loo & Co., New York, 1940, cat. no. 13, pl 8, and exhibited in *Chinese Buddhist Sculpture from Northern Wei to Ming*, Eskenazi, Ltd., New York, 2002, pl.3; and another, sold at Christie's London, 15th November 2000, lot 79.

Compare also a fragment of an apsara playing a *pipa* in the Musée Cernuschi, Paris, illustrated in *Arts De L'Asie Au Musée Cernuschi*, Paris, 2000, p. 91; and another sold in these rooms, 22nd September 2005, lot 12.

本像刻畫飛天雙手高舉，蹲跪供奉，甚為獨特。其細節作淺浮雕，面容刻畫細膩，七分面造型，屬北魏石雕典型風格，尤多見於雲岡及天龍山等重要石窟。本像飛天窈窕優雅，面帶靜謐微笑，含蓄莊嚴，令人動容，原應屬於一組巨大造像群。

本像姿態動感豐富，結高髮髻，應屬飛天造型。飛天出自印度文化，屬於仙女，北魏期間，飛天形像常見於佛壇、三尊像及石窟，營造淨土曼妙氣氛。飛天多為仙女形象，起舞奏樂，伴於諸佛菩薩四周。蹲跪飛天造型並不常見，唯可比較一石灰石浮雕例，飛天姿態與本品相近，出自戴潤齋收藏，售於香港蘇富比1997年4月29日，編號713，並載於《般若寶相：靜雅堂藏中國佛像藝術》，台北，2016年，圖版5；另一例見於河南省洛陽附近龍門石窟賓陽中洞後壁，圖見於《中國美術全集·雕塑編.11.龍門石窟雕刻》，上海，1988年，圖版40。

比較數件砂岩石作例，雕刻風格相近，見於山西大同雲岡石窟，六號石窟壁上刻有數像，圖載於《雲岡石窟》，北京，1977年，圖版17及18；另比一例，尺寸較小，據載源自雲岡石窟，曾屬瑞士 Bjorkman收藏，圖載於《An Exhibition of Chinese Stone Sculptures》，盧芹齋，紐約，1940年，編號13，圖版8，並展於《Chinese Buddhist Sculpture from Northern Wei to Ming》，埃斯肯納茨，紐約，2002年，圖版3；另一例售於倫敦佳士得2000年11月15日，編號79。

尚有一飛天例，懷抱琵琶，現藏於巴黎賽努奇博物館，圖載於《Arts De L'Asie. Au Musée Cernuschi》，巴黎，2000年，頁91；另一例售於紐約蘇富比2005年9月22日，編號12。





4

A VERY RARE WHITE MARBLE 'MYTHICAL BEAST' STONE PANEL

EARLY TANG DYNASTY

唐初 大理石雕雲獸紋畫像石

the rectangular fragment deftly carved in relief with a mythical leonine beast depicted in profile striding forward with the interior fore paw raised in motion, the jaws agape in a ferocious aspect, a pointed ear set behind the jaw and below a single curved horn, the luxuriant curled mane and tail delineated with finely carved lines, the powerful body carved with flange-like thick curled tufts of fur running down the back and limbs, above stylized clouds carved of similar coiled flanges tapering to wisps, wood base (2)

Height 16 in., 40.6 cm; Width 19³/₄ in., 50.2 cm

\$ 150,000-250,000

PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

來源

史蒂芬·瓊肯三世（1978年逝）收藏





The present stone fragment was likely once a panel of a funerary structure, possibly a decorative panel of a wall or door of a sarcophagus. The walls of the sarcophagus of Li Shou, Prince Jing of Huai'an, now housed in the Xinjiang Uygur Autonomous Region Museum and illustrated in Angela Falco Howard, et. al, *Chinese Sculpture*, 2006, Beijing, fig. 2.39, feature relief carvings of beasts and stylized clouds similar to the present example on its walls and around the tomb door. The tomb of Li Shou, a cousin of Tang emperor Gaozu, was erected in 631 within the emperor's Xianling necropolis. Other funerary structures from this period feature painted or incised decoration, rather than the lively relief-carving like that which is seen on the tomb of Li Shou. This comparison and the variations in contemporary tomb embellishment would suggest that the present panel was once meant to protect the spirit of a member of the court elite.

It is worth considering as well a funerary stele erected for Xiao Hongtian, illustrated in Yao Qian and Gu Bing, *Nan chao ling mu shi ke*, [Tomb Carvings of the Southern Dynasties], Beijing, 1981, pls. 55 and 56. Xiao was conferred as ruler of the Linchuan region in the year 502, and perished in 526. The main face of the stele comprises eight square panels with relief-carved striding mythical beasts among cloud wisps, within foliate borders. The more robust and full body of the present panel implies a slightly later date than the Xiao stele, as does the more stylized and developed treatment of the clouds.

本畫像石或為墓陵裝飾構件，置放於棺室牆或門上以為裝點。淮安王李壽墓棺室四壁及門週所飾畫像石便與此相類似，其上亦浮雕神獸及相類祥雲紋，現貯於新疆維吾爾自治區博物館，著錄於安吉拉·法爾科·霍沃等編，《Chinese Sculpture》，2006年，北京，圖2.39。李壽（唐高祖之從父弟）墓建於貞觀五年（631年），位於高祖李淵之獻陵內。同時代其他墓寢多以壁畫為飾，或作石刻線畫，如李壽墓之浮雕裝飾、風格生動明快者，甚為少見。此般對比及差異，或證此類畫像石應特為皇親國戚、貴官顯宦陵寢所專製，用以護佑亡靈。

南梁蕭宏墓石碑亦可資參考，刊載於姚遷及古兵著，《南朝陵墓石刻》，北京，1981年，圖版55及56。蕭宏於天監元年（502年）受封臨川郡王，普通七年（526年）薨。蕭宏墓石碑主面由八塊正方形小碑拼組而成，其上浮雕神獸雲紋。本品雕刻瑞獸體態愈加健壯強實，雲紋亦更趨風格化，故於年代上應稍晚於蕭墓石碑例。





Monumentality: A Magnificent and Large Tang Head of Buddha

恢宏鉅作：唐代石雕佛首像

BY REGINA KRAHL 康蕊君

Monumentality, as expressed in monumental size, is not an obvious, indispensable trait of religious imagery. It was introduced to China by the early imperial patrons of Buddhism, the Northern Wei (386-534) ruling family, and remained an objective for imperial and other ambitious donors until the Tang dynasty (618-907). This magnificent head is, however, not only remarkable for its extraordinary size, but equally for its exquisite soft, even features and its distinctly youthful expression.

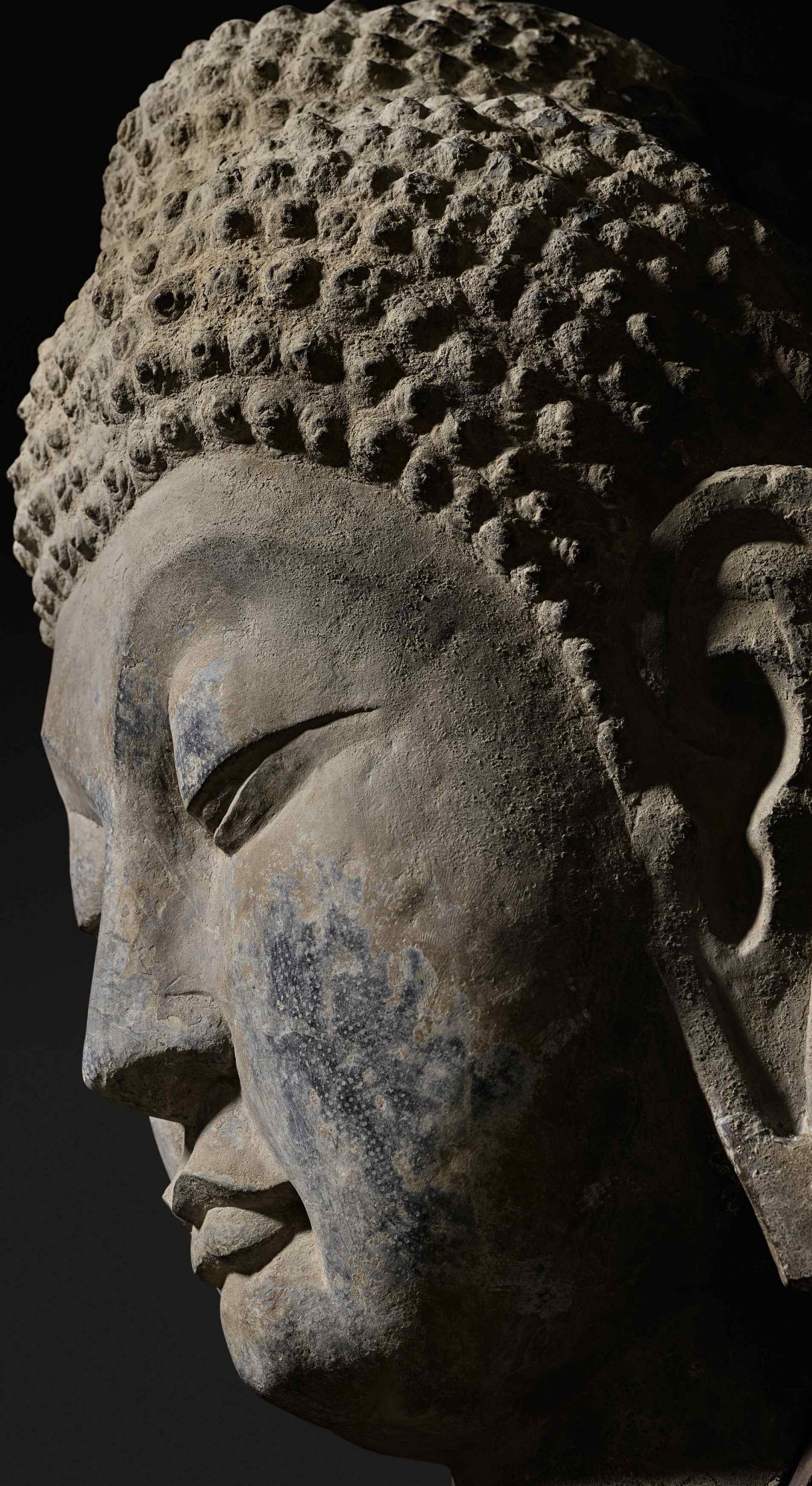
As early as the 3rd century Chinese monks visited sacred places abroad, and introduced to China the cave temple tradition of India, Afghanistan and Central Asia that they had encountered themselves or heard about during their travels. Bamiyan, northwest of Kabul, with its 6th century Buddhas of 35 and 53m height, respectively, was only the most ambitious of such monumental stone carvings.

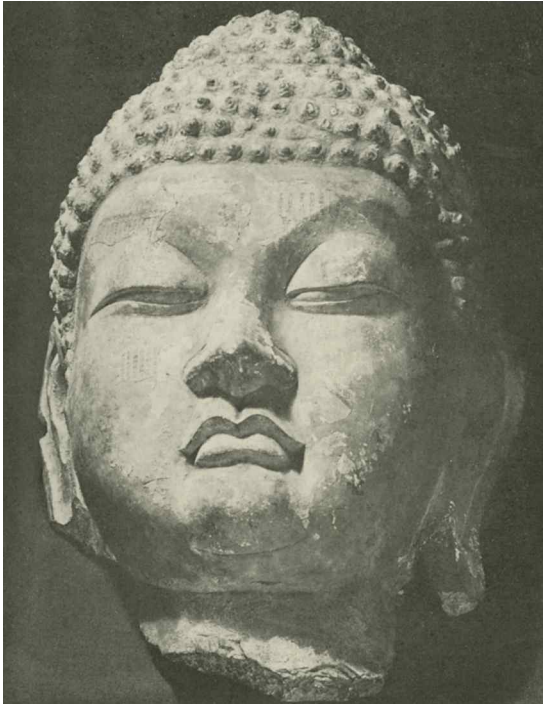
In China, Buddhist adepts, such as the monk Faguo, who was invited to the Northern Wei court by the founder of the dynasty, Daowu (r. 386-409) and became an influential advisor, supported imperial interest in their religion and at the same time justified their service for a worldly monarch by postulating that the emperor was the living Buddha. Paying homage to the emperor thus meant venerating the Buddha. The monk Tanyao, who held the highest clerical office and was instrumental in a revival of Buddhism after a brief purge, oversaw the first grand cave temple commission by the imperial house, five caves constructed between 460 and 465 at Yungang in Shanxi province, whose five main Buddha figures were conceived to represent the current ruler, the young emperor Wencheng (r. 452-465) himself, and his four predecessors on the throne. The largest, in Cave 20, is a seated figure of the founding emperor, Daowu, measuring 13.7 m in height.

以龐大規模來展現恢宏氣勢並非宗教藝術形象固有特質，這一傳統在中國確立於北魏時期，時宮廷尚佛，大力推崇巨幅造像，後延續至唐代，宮廷貴胄，競皆相倣。而本像出眾之處，不僅僅在於其尺寸巨大，亦因其雕工精湛，刻畫細膩，觀其五官輪廓，平靜柔和，慈素莊嚴。

早於公元三世紀，中國僧人已遠赴外邦朝聖，造訪當地石窟，或於途中聽聞印度、阿富汗及中亞石窟傳統。喀布爾北部巴米揚兩尊大佛建於六世紀，分別為三十五及五十三米高，可謂同類大型石雕當中最具雄心之典范鉅作。

佛教傳入中國後，中國僧人因時制宜，如法果和尚應北魏道武帝尊請入宮，支持皇帝推動佛教，奉皇帝為活佛，以維護僧人侍奉俗世皇帝之舉，因皇帝若為活佛，則事君亦如事佛。魏文成帝年間，僧人曇曜掌管沙門統，因佛教在此前一度被禁，曇曜對佛教復興貢獻良多，更主持了460年至465年雲岡石窟的開鑿。雲岡乃首個由朝廷御令建造的石窟，其中五尊佛像，乃代表當時正值青年的文成帝以及四位先帝，其中最大一尊位於20號洞，按北魏建國皇帝道武帝形像建造，總高十三點七米。





Massive Buddha figures continued to be carved into the rock also at other important sites: At Longmen, for example, the massive seated Vairocana Buddha of the Fengxiansi Cave, built between 672 and 675, measures some 17 m; but even smaller cave temple projects, such as Gongxian in Henan or Tianlongshan in Shanxi, still boast highly impressive figures, such as a standing Buddha of 5.3 m and a seated one of 8 m, respectively.

Such monumental Buddha figures must have inspired free-standing stone sculptures. Surprisingly large figures were commissioned also for temples, such as the nearly 6 m high Sui dynasty (581-618) Buddha Amithabha, now in the British Museum, London, which in 585 was dedicated by inscription to the Chongguang Temple in Hancui village, Hebei province. Free-standing Buddhist sculptures were even carved – more in line with Confucian ideals – as offerings to dead parents, in fulfillment of filial piety. While the monumental rock sculptures are extraordinary feats of craftsmanship, free-standing figures could receive a much greater level of attention to detail.

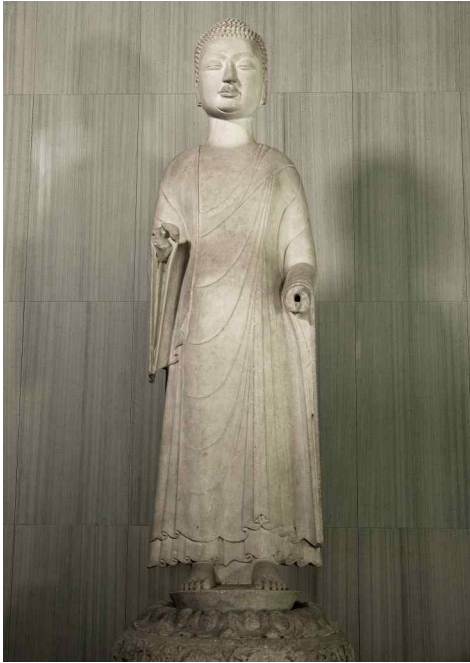
除雲岡石窟以外，其他重要石窟亦有巨型佛像：如龍門石窟奉先寺大日如來像，建於672年至675年間，約十七米高；而較小型之石窟如河南鞏縣、山西天龍山石窟，亦建有大型造像，前者見有五點三米高的佛立像，後者見有八米高的佛坐像。

如此恢宏石窟佛像，相信對其他石像製作亦有啟發。寺廟供奉佛像亦見尺寸巨大者，如一尊隋代阿彌陀佛像，高近六米，現存於倫敦大英博物館，銘文紀開皇五年，並記該像時為河北韓崔村崇光寺而製。此外，更有信徒為先父母敬製佛像，以顯孝心，此舉更符儒家思想。大型石雕彰顯匠工雄心及精湛技藝，而獨立佛像則更加易於藝匠對細節的刻畫。

Above The Parke-Bernet Galleries auction catalogue illustration for the present lot, 30th-31st March 1955, lot 301.

上 本像示於 Parke-Bernet Galleries 拍賣圖錄，1955年3月30至31日，編號301





1

The present head with its fine features and youthful appearance, its fleshy lips recessed into rounded cheeks, its cheek bones only subtly indicated, and its head covered with even curls of hair, exudes a strong notion of calm and serenity and stands in the classic tradition of Tang Buddhist imagery. Comparable Tang heads that are extant are generally much smaller, but in addition differ in their physique, typically showing a more plump, squared face. Such heads, which suggest an older deity, can be seen, for example, on seated Buddha figures from the Longmen Caves Research Institute, attributed to the reign of the Empress Wu (r. 690-705) in the early 8th century, included in the exhibition *Ryūmon sekkutsu/Longmen Caves*, The Miho Museum, Shigaraki, 2001, cat. nos 29 and 43, one illustrated again, together with a third related figure, in *Zhongguo meishu quanji: Diaosu bian* [Complete series on Chinese art: Sculpture section], vol. 11, Shanghai, 1988, pls 195 and 196. A similar head is also in the Asian Art Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, cat. no. 109.

本像輪廓精細，臉頰圓潤，雙唇豐滿，頰骨僅隱然可見，滿螺髮，氣韻平和靜謐，乃唐代佛像典型。可參考現存作例數尊，尺寸較小，造型亦有相異之處，面形多較豐滿並呈方形，並且多為年長形像，如龍門石窟研究院收藏一坐像例，斷代八世紀初、武則天時期，曾展於《龍門石窟展》，美秀美術

館，信樂，2001年，編號29及43，並載於《中國美術全集：雕塑編》，卷11，上海，1988年，圖版195及196，同書並載另一例。再比一例，藏舊金山亞洲藝術博物館，載於 René-Yvon Lefebvre d'Argencé, 《Chinese Ceramics in the Avery Brundage Collection》，舊金山，1967年，編號109。

Fig. 1 A large marble free-standing standing Buddha, Northern Qi dynasty © The Nezu Museum.

圖一 北齊 大理石雕佛立像 根津美術館 東京 館藏編號20070

A rather closer comparison can be drawn, however, to a rare stylistic predecessor, a large (nearly 3 m high) free-standing Buddha figure of the Northern Qi period (550-577) in the Nezu Museum of Fine Arts, Tokyo (**fig. 1**). The head of that figure, which is over-proportionally large in relation to a body that is further raised on a pedestal, is probably only slightly smaller in size than the present head. The Nezu Buddha has very similar fine features, with the eyes opened only to a narrow, elegantly curved slit, the sharply defined brows forming a triangle above the well-formed nose, and the full lips recessed into the fleshy cheeks. The face of the Nezu figure suggests the ever so faint smile characteristic of that period; on the present head, the lips are more pursed, forming a slight pout, as is more typical of the early Tang, the brows meet the nose at a steeper angle, and the chin is more pointed. While this head clearly seems to be somewhat later in date, it could be related to the Nezu sculpture in its place of manufacture, which unfortunately, we do not know.

另可比較一罕例，近三米高，風格與本品更為相近，斷代北齊，為獨立雕像，現藏於東京根津美術館（圖一）。該像像首與身軀比較更顯碩大，應僅比本品略小。該像與本品輪廓非常接近，雙目微張，呈彎形，眉線清利，鼻形拔挺，嘴唇豐滿，面頰圓潤。此外，

該像面容隱帶笑意，屬當時典型。本像則嘴唇微噘，屬初唐風格，而眉毛與鼻連接處角度更小，下頷更窄，與根津美術館收藏之例比較，明顯應時間更晚，然而兩者製作地或應有所關聯，但至於其具體位於何處，目前尚未可知。





5

A SUPERBLY CARVED AND EXTREMELY LARGE LIMESTONE HEAD OF BUDDHA

TANG DYNASTY

唐 石灰石雕佛首像

the deity carved with a full face, with high arched brows above hooded eyes, half-closed in a sublimely serene countenance, with rounded full cheeks, the lips full and bowed, the face framed by tightly coiled hair above the smooth forehead and over the *ushnisha*, mounted on a high pedestal (2)

Height 27½ in., 70 cm

\$ 2,000,000-3,000,000

PROVENANCE

Tonying & Company, Inc.
Parke-Bernet Galleries, 30th-31st March
1955, lot 301.
Collection of Jay C. Leff (1925-2000).
Collection of Stephen Junkunc, III (d. 1978).

來源

通運公司
Parke-Bernet Galleries, 1955年3月30至31日,
編號301
Jay C. Leff (1925-2000) 收藏
史蒂芬·瓊肯三世 (1978年逝) 收藏







6

A WHITE MARBLE INSCRIBED TRIAD GROUP

NORTHERN QI DYNASTY, DATED TIANBAO TENTH YEAR, CORRESPONDING TO 559

北齊 天保十年（559年） 大理石雕思惟菩薩三尊像

the central Buddhist deity seated in the 'pensive pose' on a throne with the proper right leg crossed over the left knee, the right hand and index finger raised to the face in a gesture of deep contemplation, the head crowned, with long sashes hanging over the shoulders and the body dressed in long robes cascading in rounded folds over the legs, the throne backed by a circular mandorla and flanked by two attendant bodhisattvas standing serenely in prayer with smaller mandorlas and simple monk's robes, each figure supported by a tiered, stepped circular double-base underfoot, further supported by a rectangular base, all carved from a single stone, the plinth side and back inscribed with a dedicatory inscription dated to the intercalary month of the tenth year of Tianbao, corresponding to 559, the reverse of the main mandorla with traces of a polychrome painted scene including a haloed deity figure

Height 14 in., 36 cm

\$ 300,000-500,000

The inscription can be translated as:

On the intercalary month of the tenth year of the Tianbao reign, Bhikkhu Yuxian, Bhikkhu Daoyou respectfully made a white jade [marble] statue for His Majesty the Emperor, and also for teachers, monks, men and women; all living beings of the *Dharmadhātu*, with souls and conscious, together attain Buddhahood over time.

銘文：

天保十年潤月 比丘禹獻比丘道宥敬造白玉像一軀 上為皇帝陛下 又為師僧父母 法界眾生 含靈抱識 俱時成佛

PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

來源

史蒂芬·瓊肯三世（1978年逝）收藏







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. It was within this cosmopolitan climate that Buddhist sculpture experienced perhaps its most glorious moment. While in the Northern Wei dynasty (386-534), manners of depiction were adapted from traditional South and Central Asian prototypes, in the Northern Qi they had matured and developed into distinctive native styles. However they still emanate the seriousness of strong religious beliefs, which were rooted in the political instability of the mid-sixth century, and had not yet moved towards the pleasant and more decorative imagery of the Tang dynasty (618-907).

The present stele is carved in the simplified style of carving in white marble found in Quyang, Hebei province, and is particularly notable for the sensitively carved face of the main figure. It features the region's characteristic overall shallow relief treatment, with only the hands protruding in higher relief. The smaller attendant monks are carved in shallower relief and with even more restraint in detailing, creating a sense of harmony and veneration. The Palace Museum, Beijing, holds 251 pieces of similarly carved sculpture from Xiude Temple in Quyang which was excavated in 1953-54, of which a larger related figure seated in a pensive pose, inscribed and dated to the second year of Tianbao (corresponding to 551), is illustrated in Feng Hejun and Da Weijia, 'Si.Tan. Hebei quyang xiudesi yizhi fojiao zaoxiang kaogu faxian', *Forbidden City*, 2017 (5), p. 117. Of these Xiude Temple figures, more than 100 are inscribed with Northern Qi reign names.

Further related carvings of a central pensive figure flanked by attendants include one, in the Hamamatsu City Museum of Art, Hamamatsu, inscribed and dated to the eighth year of Tianbao (corresponding to 557), illustrated in Matsubara Saburō, *Chūgoku Bukkyō chōkoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 2, pl. 396, together with two further examples, but more modestly carved, pls 429 a and b.

北齊一朝，兼容並蓄外族文化、思想及信仰，本土風貌因而大為充盈，無論宗教或非宗教藝術方面，均乃中國藝術史上最氣象鬱勃時期之一，佛教造像輝煌成就在此一朝可謂登峰造極。北魏造像手法惟承南亞、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。

本品三尊像呈河北曲陽大理石造像的簡約風格，主像面容刻畫細膩，尤為突出，以曲陽典型淺浮雕刻成，僅手部以高浮雕刻畫。左右尊者以更淺浮雕刻製，手法更為簡約，效果和諧莊重。北京故宮博物院收藏

二百五十一尊1953至1954年出土自曲陽修德寺的相近造像，其中一件載於馮賀軍及達微佳，〈思探—河北曲陽修德寺遺址佛教造像考古發現〉，《紫禁城雜誌》，2017年（5），頁117。該坐像尺寸較大，姿態沈穩，刻天保二年（551年）款。此組修德寺造像當中，有超過一百尊刻北齊年款。

另可比較數例，其一現藏於浜松市美術館，刻天保八年款（557年），載於松原三郎，《增訂中国佛教彫刻史研究》，東京，1995年，卷2，圖版396，同書並載兩例，刻工較簡，圖版429a及b。

The pose of the central figure, seated with one leg down and the other crossed with the foot resting on the other knee, is known as the 'pensive pose' and is one of the most iconic Buddhist images of the period. Unless specifically named in inscriptions, the identity of figures seated in this particular pose has been the subject of debate and has traditionally been recognized as either Prince Siddhartha (later the Buddha Shakyamuni) or the bodhisattva Maitreya. While in the fourth and fifth centuries this pose was indeed used to represent the former, after 550 it was increasingly used in conjunction with Maitreya worship (see the catalogue to the exhibition *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, p. 266).

According to Eileen Hsiang-Ling Hsu, in her detailed and illuminating analysis 'Visualization Meditation and the Siwei Icon in Chinese Buddhist Sculpture,' *Artibus Asiae*, vol. 62, no. 1 (2002), pp 5-32, the social and political upheaval of the sixth century fueled the popularity of the belief in Maitreya and the hope of entering his Western Paradise, Tusita. The proliferation of pensive images coincided with the widespread practice of visualization meditation, whereby these sutras required devotees to participate and engage in a specific method of mental concentration which relied upon viewing or seeing specific objects and symbols in order to achieve their goals. The central text on visualizing Maitreya was the *Foshuo guan Mile Pusa shangsheng Doushuaitian jing* (*Sutra on Visualising Maitreya Ascending to Tusita as Expounded by the Buddha*), translated by Juqu Jingsheng in the middle of the fifth century. Hsu notes that the 'creative Chinese patrons adapted the pensive image found in traditional Buddhist iconography, affixed the word *siwei* ['think', 'contemplate'] to it and in the end gave the icon a new purpose... [T]he new image now represented the pious Maitreya devotee in seated meditational posture visualizing... himself in the company of Maitreya in Tusita' (op. cit. p. 27). This visualization is significant because most meditation chapels were artistically decorated and physically furnished as Buddhist paradises. Thus, followers of the Maitreya cult commissioned such *siwei* figures to be enshrined in temples in the hope that by having these made they and their loved ones could be completely liberated from the suffering brought about by rebirth by being reborn in Maitreya's Tusita heaven.

本品主像思惟造型乃此時期佛像最具特色之一。除非造像刻款表明，此類造型佛像身份一直未有定論，說法主要有二，一為悉達多太子（後得道為釋迦牟尼佛）、二為乃彌勒菩薩，四、五世紀期間主要為前者，550年後則多為後者（見展覽圖錄《走向盛唐》，大都會藝術博物館，紐約，2004年，頁266）。

許湘苓文章〈Visualization Meditation and the Siwei Icon in Chinese Buddhist Sculpture〉詳盡分析，六世紀期間社會政治動盪，促成供奉彌勒菩薩、期望登兜率天之信徒漸多，詳見《Artibus Asiae》，卷62，號1（2002年），頁5-32。其時

冥想流行，思惟形像亦於同期漸漸常見，相關經文要求信徒潛心靜思，觀望指定物件或法器以達目標。冥想時思想彌勒菩薩形像之法，主要依據《佛說觀彌勒菩薩上生兜率天》，此經由沮渠京聲漢譯於五世紀中期。許氏並述，具創意之中國信徒取傳統佛教沉思形像，加上「思惟」一詞，為該形像注入新意義，以之代表彌勒信徒作冥想姿態，思索觀彌勒菩薩上生兜率天之情境（前述出處，頁27）。當時信眾冥想之寺廟，多作佛教淨土裝飾，故此彌勒信徒訂製如此思惟造像，奉於寺廟，期望歸往彌勒菩薩兜率天，永離苦劫。







7

A RARE LIMESTONE RELIEF FRAGMENTARY HEAD OF A BODHISATTVA

NORTHERN WEI DYNASTY

北魏 石灰石雕菩薩首像

carved in soft rounded volume, the serene slender face with eyes downcast above a long, straight nose rising to an elegantly arched carved brow, with full pursed lips in a benign smile above a neatly defined chin, the face flanked by flat pendulous earlobes, the hair centrally parted, the curved hairline below a tall trapezoidal three-sided crown carved to the center with a four-petaled floret.

Height 14½ in., 36.9 cm

\$ 80,000-120,000

PROVENANCE

Alice Boney, New York, 19th June 1954.
Collection of Stephen Junkunc, III (d. 1978).

來源

愛麗絲·龐耐，紐約，1954年6月19日
史蒂芬·瓊肯三世（1978年逝）收藏





This graceful head of a bodhisattva shows the characteristic crown of the Northern Wei period (386-534), and displays particularly close similarities with figures of Maitreya and bodhisattvas from the Gongxian and Longmen caves complexes in Henan province, both commissioned by the Northern Wei imperial family. These impressive imperial sculpture projects influenced the development of Buddhist sculpture during the Northern Wei period onward.

Northern Wei dynasty figures of this type were made to represent the ideal beauty of the time, with stylized facial features characterized by a pronounced narrow and elongated head, with small, neat linear facial features all frequently surmounted by a high crown, further emphasizing the linearity of the sculpture. The result is an ethereal quality, representing the purest form of the ideal of Buddhist spiritual enlightenment.

Many of the comparable sculptures originate from the Longmen cave complex; compare two seated figures of bodhisattvas, both from Longmen and now in Zurich, illustrated in Osvald Sirén, *Chinese Sculptures in the von der Heydt Collection*, Zurich, 1959, pls 11-2. Compare also three figures from Longmen published in *Zhongguo meishu quanji* [The complete volumes on Chinese art], vol. 11, Shanghai, 1988, pls 52-4; a related head of a bodhisattva, attributed to Longmen, published in René-Yvon Lefebvre d'Argencé (ed.), *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Tokyo, 1974, pl. 34; and a further example, from the collection of Chu Hsiao-shih, Taipei, included in the exhibition *Chinese Buddhist Sculpture from the Wei through the Tang Dynasties*, National Museum of History, Taipei, 1983, cat. no. 9. A similar three-sided crown centered with a floret is seen on a bodhisattva sold in these rooms, 6th November 1981, lot 55. Compare also a head sold in our London rooms, 16th December 1980, lot 435; another, sold at Christie's New York, 20th March 1997, lot 122; and a third example sold at Christie's New York, 6th June 1985, lot 529.

本像佛冠屬北魏典型，與河南龍門、鞏縣石窟彌勒及菩薩像尤為相近。此二石窟均由北魏宮廷御令興建，無疑對佛教造像發展影響關鍵。

此類北魏造像，表現當時美學標準，面容刻劃風格突出，首形修長，五官細膩，頂戴高冠，突顯線條之美，營造空靈氣韻，實乃佛教追求超脫世俗純潔簡淨之表現。

與本像相近之例，多源自龍門石窟，包括兩尊菩薩坐像，現存於蘇黎世雷特伯格博物館，圖載於喜仁龍，《Chinese Sculptures in the von der Heydt Collection》，蘇黎世，1959年，圖版11-2。再比

三例，亦源自龍門，載於《中國美術全集》，卷11，上海，1988年，圖版52-4；此外尚有一例，斷源龍門，載於 René-Yvon Lefebvre d'Argencé 編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，圖版34；另有一例，屬台北儲小石收藏，見於《中國古代石雕藝術》，國立歷史博物館，台北，1983年，編號9。亦見一例，佛冠相類，售紐約蘇富比1981年11月6日，編號55。另可參考三首像例，分別售於倫敦蘇富比1980年12月16日，編號435、紐約佳士得1997年3月20日，編號122及1985年6月6日，編號529。





Grace and Beauty: An Exceptional Tang Bodhisattva

慈美與優雅：唐代石雕菩薩像

BY REGINA KRAHL 康蕊君

This figure of a bodhisattva is remarkable for its graceful pose, naturalistic, yet genderless physique, elegant flowing skirt and scarves, and voluminous flower-decorated hair style. It is a classic example of China's Buddhist stone carving from the period that saw perhaps the greatest flowering of China's plastic arts, the High Tang period under Emperor Xuanzong (r. 713-755).

The carving of Buddhist stone sculptures in China was initiated on a grand scale through the patronage of the Northern Wei (386-534) imperial family, who commissioned the construction of rock caves, first at Yungang in Shanxi in the 5th, and soon after at Longmen and Gongxian, both in Henan province, in the early 6th century. The monumental Buddhist sculpture projects realized in these cave temples, created under court patronage by the greatest sculptors of the day, provided an artistic language that dominated the art of Chinese sculpture as a whole and inspired also the production of many free-standing figures and steles.

As the foreign (Tuoba) ruling clan of the Wei was intent on displaying their legitimacy on the Chinese throne, and the early massive Buddha figures were designed to represent Wei rulers of the past and the present, the sculptures they commissioned were not meant to emphasize the foreignness either of the religion or the ruling house. The styles of these early Buddhist images therefore did not follow West or Central Asian models, but the artisans were searching to develop an independent Chinese style. In doing so, they concentrated on rendering the solemn spiritual message rather than in conveying a human side of the deity figures they created. Sculptures thus became rather formal and stylized, often completely disregarding the shape of the body under the garments. The deities thus rendered appeared powerful and distant rather than benevolent and approachable.

唐玄宗年間，唐朝達到全盛時期，中國造像藝術精彩紛呈。通觀本像，姿態優雅，刻畫自然，衣裙及披肩宛然飄逸，髮髻細密，花飾豐富，屬此時期中國佛教造像之經典。

中國石雕佛像傳統，於公元五世紀得到發展。時北魏宮廷尚佛，御令開鑿山西雲岡石窟，後又於六世紀初期在河南龍門及鞏縣建築石窟，編制龐大，極為可觀。此類宮廷御製石窟造像由當時能匠精製，所訂立

之工藝風格，對中國造像藝術影響深遠，並啟發其他獨立造像及石雕。

魏拓跋建造大型石窟，意在鞏固中原統治，所製佛像，按歷代魏帝形像雕作。故此，該時期佛像並未承襲西亞或中亞風格，而是有意發展中國自有風格。此時期造像制式及風格化更強，不注重刻畫造像身體自然線條，意在表現其莊重威嚴、遠離世俗的宗教化形象。





A change of attitude is noticeable in the Northern Qi period (550-577), when sculptors were more free to adopt Indian and Central Asian influences. At the Xiangtangshan Caves in Hebei, for example, bodhisattvas of that period are depicted standing with their feet splayed, one heel slightly raised from the ground (Angela Falco Howard et al., *Chinese Sculpture*, New Haven and London, 2006, pls 3.78 and 3.79). Such more relaxed, if somewhat contrived, poses are characteristic of the iconography manifested earlier in Central Asian caves, which could have been transferred via portable paintings on a paper or textile ground, or small wooden figures or shrines. Similar poses can be seen, for example, in the wall paintings at Kucha in Xinjiang, where bodhisattva figures still show distinctly Western Asian facial features; or on Northern Wei stucco, or clay, sculptures at the Mogao Caves of Dunhuang in Gansu (*Zhongguo meishu quanji. Huihua bian* [Complete series on Chinese art. Paintings section], vol. 16, Beijing, 1989, pls 184 and 195; and *Zhongguo shiku. Dunhuang Mogao ku* [Chinese rock caves. The Mogao caves of Dunhuang], Beijing, 1982, vol. 1, pls 20, 21, 23).



In the early Tang (618-907) we begin to see a more naturalistic approach to the depiction of Buddhist deities, for example in late 7th century caves at Longmen, constructed under Empress Wu (624-705), where bodhisattvas are already rendered as more human figures, standing with a slight swerve to the body and performing naturalistic gestures (*Zhongguo meishu quanji: Diaosu bian* [Complete series on Chinese art: Sculpture section], vol. 11, Shanghai, 1988, pl. 183 and *Ryūmon sekkutsu/Longmen Caves*, exhibition catalogue, The Miho Museum, n.p., 2001, p. 62).

至北齊時期，佛像風格出現明顯變化，工匠開始自由借鑒印度及中亞造像風格。參考河北響堂山石窟之北齊佛像，立像兩腿略分，一腳腳跟微微離地（安吉拉·法爾科·霍沃等合編，《Chinese Sculpture》，紐黑文及倫敦，2006年，圖版3.78及3.79）。如此姿態，與中亞石窟佛雕造型特色甚為接近，或循畫作、織品或小型木雕、木龕等自中亞引入中原。可比較新疆龜茲壁畫菩薩像，面容清晰展現西亞特徵，而刻畫姿態則與北齊佛像相近；此外，亦可比較甘肅敦煌莫高窟北魏造像（《中國美術全集·繪畫編》

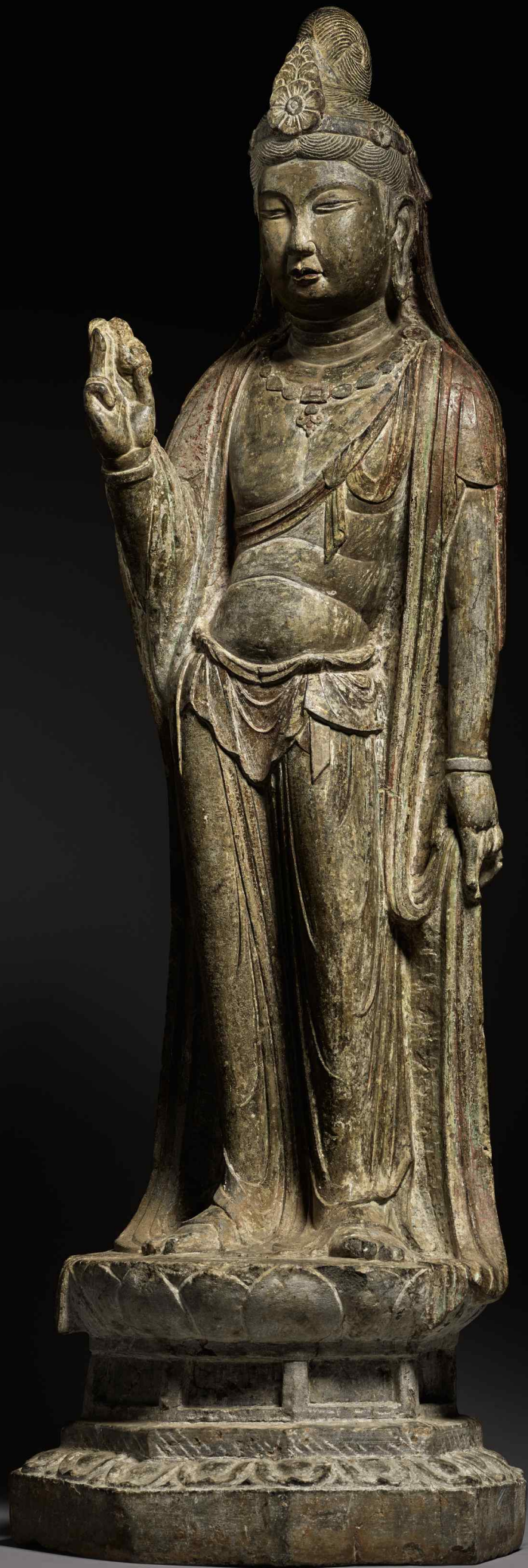
，卷16，北京，1989年，圖版184及195；及《中國石窟·敦煌莫高窟》，北京，1982年，卷1，圖版20、21及23）。

唐代初期，佛教造像風格轉向寫實，比較一例，製於七世紀後期武則天在位期間，菩薩造像更近人形，身軀微側，姿態自然。（《中國美術全集：雕塑編》，卷11，上海，1988年，圖版183及《龍門石窟展》展覽圖錄，美秀美術館，無出版，2001年，頁62）。

Above The Parke-Bernet Galleries auction catalogue illustration for the present lot, 15th-18th April 1942, lot 386.

上 本像示於 Parke-Bernet Galleries 拍賣圖錄，1942年4月15至18日，編號386







1

The full transformation towards a ravishingly beautiful, sensuous naturalism in Buddhist imagery, where the religious message is delivered through a very accessible form of human beauty did, however, only materialize in the High Tang period. This period marks the fully matured style of Buddhist stone sculpture, a style very similarly manifested also in gilt bronze, clay and wood. This period unquestionably marks one of the finest eras of China's sculptural tradition, which brought forth some of China's most impressive figurative masterpieces.

The Tang dynasty saw an unequalled flowering of the Buddhist doctrine, which exerted a major influence on all strata of Chinese society right up to the court. In spite of repeated controversies that unfolded around the growing popularity of this religion and the explosion in the number of monasteries – investiture as a monk could be useful for saving taxes – Buddhism continued to grow in popularity until the radical prosecution of Buddhists in the 840s, but even this setback appears to have been of only short duration.

Emperor Xuanzong himself had a much closer affinity to Daoism than Buddhism and undertook repeated efforts to curtail the expansion of the latter religion, although Esoteric Buddhism with its mystical practices did exert a strong

fascination on him, as on the Tang aristocracy in general. Famous Tantric masters from India worked in the capital under imperial patronage and performed rituals and magic feats for the emperor. Imperial sculpture commissions do not seem to have ceased either, as is suggested by a hoard of exquisite white marble sculptures from this period, discovered at the ruins of the Anguo Temple, an edifice constructed in 710 next to the imperial palace complex Daminggong in the Tang capital, Chang'an. As an important place of worship of the *zhenyan* ('true word') school of Esoteric Buddhism, it is unlikely that this temple and its grand white marble sculptures with details in gilding, could have been produced without patronage from the imperial family.

佛像形像向寫實風格的完全轉變見於盛唐。此時期造像著重美觀，感觀豐盛，以接近人形、外表臻美之形像傳達宗教信息，易於贏取大眾接受。佛教石雕造像於此時踏入完全成熟期。除石雕外，銅、陶及木製造像亦呈相近風格。此時期無疑是中國造像史上最為出眾的時期之一，時之造像當屬中國寫實風格藝術臻品佳例。

唐代佛教大為盛行，對社會所有階層均有重大影響，時佛寺廟宇大批興建，僧人還可減免賦稅，後雖因會昌滅佛一度稍有呆滯，卻未久及而又迅速復甦。

唐玄宗本人雖更尚道教，卻對密宗佛教充滿好奇，其他唐代貴族，亦大多對密宗深感興趣。印度密宗高僧於大唐為皇族弘法，備受朝廷器重，為皇帝主持各項儀式及法事。此外，宮廷御令製作造像亦持續活躍，從唐代首都長安大明宮側安國寺（710年建）遺址出土之精美白大理石雕像即見。安國寺屬密宗佛教真言宗，所出土之大理石像均見描金繪飾，華美精細，若無宮廷支持，實難成之。

當某段時期宮廷對佛教支持稍有減弱，藝匠或因而轉向取悅民間信徒，更需突出佛像之華美外表。本像身

Fig. 1 A Tang dynasty bodhisattva from the Tianlongshan caves, in the collection of the Museum of Fine Arts, Boston. Photograph © 2018 Museum of Fine Arts, Boston

圖一 唐代石雕菩薩立像 天龍山石窟 波士頓美術館 圖片 © 2018 波士頓美術館 波士頓

In such times of a more restrained imperial support of the Buddhist cause, sculptors may, however, also have felt the need to appeal to private donors and thus to accentuate an attractive physical appearance of Buddhist deities. The present figure with its deliberate indication of a well-formed, youthful, swaying body, the weight clearly shifted to one leg, the fleshy yet compact torso exposed and the legs clearly visible under a thin, clinging garment, is a prime example of High Tang Buddhist imagery in stone. While the figure is depicted as genderless and not specifically identified as the bodhisattva Avalokitesvara, the opulent coiffure suggests a female deity and the benevolent face clearly evokes the 'Bodhisattva of Compassion', better known as the Goddess of Mercy, Guanyin.

Although this sculpture stands firmly in the stylistic context of its period, very few closely related works appear to have survived. Even if similarities with contemporary cave sculptures found *in situ* are obvious, since their style dominated the arts and crafts of the period, variations of facial expression, jewelry and dress are to be expected on free-standing sculptures produced by locally working craftsmen. Bodhisattva figures depicted in a comparable manner can be seen, for example, at the Tianlongshan Caves near Taiyuan in Shanxi, one of the smaller ensembles of rock carvings in north China, with only twenty-one caves. Carving here continued from the end of the Northern Wei right through to the Tang. The faces carved in the somewhat coarse stone are characterized by particularly soft features, and some caves are renowned for their flamboyant Tang carvings in the fully matured Chinese carving style of the High Tang period. Compare three bodhisattva figures from Tianlongshan, one *in situ*, illustrated in *Tianlongshan shiku* [Tianlongshan rock caves], Beijing, 2003, pl. 124]; another in the Boston Museum of Fine Arts (37.329) (fig. 1); and the third, lacking its head, in the Asian Art Museum of San Francisco (René-Yvon Lefebvre d'Argencé, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 108). The Tianlongshan bodhisattvas are, however, characterized by a more voluptuous roundness of the faces as well as the bodies.

In its general pose and indication of physique the present sculpture can also be compared to two bodhisattva figures of similar date attributed to the Longmen Caves, both formerly also in the Junkunc Collection, sold at Christie's New York, 21st September 1995, lots 301 and 302; the former illustrated in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, London, 1925 (reprint Bangkok, 1998), pl. 464, and sold again Christie's New York, 16th September 1999, lot 18; the latter previously sold at Sotheby's London, 22nd November 1946, lot 56. These Longmen figures, however, display a much more solid physique.

軀婀娜，線條柔雅，身體重心置於一側，腹腰豐滿細緻，衣袍纖薄貼身，隱露雙腿，正屬盛唐石雕佳例。本像雖無明確性別特徵，然其像首髮髻華麗，表明為女性形像，面容慈和，平靜恬雅，應為觀音形像。

本像風格雖屬同時期典型，相近作例卻頗為鮮見。其整體風格與同時期石窟造像相類，然本地工匠基於石窟風格之上再發展出各自特色，亦不足為奇。山西太原天龍山石窟乃中國北部石窟之一，共二十一窟，包括自北魏末年至唐代年間造像，佛像輪廓柔和，其中部份石雕風格華麗，屬盛唐時期。比較天龍山石窟三尊作例，其一位於原址，圖載於《天

龍山石窟》，北京，2003年，圖版124；另一例現存於波士頓美術博物館（37.329）（圖一）；例三現存於舊金山亞洲藝術博物館，缺首（René-Yvon Lefebvre d'Argencé 編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，舊金山，1974年，圖版108）。整體而言，天龍山菩薩像身軀及面龐均較本像更為豐滿。

另可比較龍門石窟兩尊作例，時代與本像相近，亦原屬瓊肯收藏，售於紐約佳士得1995年9月21日，編號301及302；前者載於喜仁龍，《Chinese Sculpture from the Fifth to the Fourteenth



2

The prevalent carving style of the period reflected by this bodhisattva figure can equally be seen on steles, where two such figures are flanking a central Buddha; see, for example, Matsubara Saburō, *Chūgoku Bukkyō chōkoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 3, particularly pls 656b, 658b, 660b, 663a, and 670, for examples from the High Tang and slightly earlier.

This sculpture was once in the collection of Bettie F. Holmes, better known as Mrs. Christian Holmes (1871-1941) (fig.2), a noted American collector and generous philanthropist. Her collection included Chinese archaic bronzes, early jades, Tang gold and silver, ceramics of various periods, Buddhist sculptures in gilt bronze and stone, and other works of art, but also Japanese, Siamese, Indian, Persian and Egyptian antiquities. She was one of only four American lenders to have sent pieces to the *Ausstellung chinesischer Kunst* at the Preußische Akademie der Künste, Berlin, 1929; and she contributed nearly two dozen objects to the *International Exhibition of Chinese Art* at the Royal Academy of Arts, London, 1935-6, the most important exhibition of Chinese art ever held. Her collection was displayed among fine English and French furniture at her residence, 'The Chimneys', a mansion at Sands Point on Long Island, New York. After her husband's death, she established a hospital and a charitable foundation in his memory and became a major donor to the Philharmonic Symphony Society and the Metropolitan Opera.

Century》，倫敦，1925年（重印於曼谷，1998年），圖版464，後易手於紐約佳士得1999年9月16日，編號18；後者則原售於倫敦蘇富比1946年11月22日，編號56。上述例像身型均較本像壯健。

本像所展示之同期雕刻風格，亦可見於石碑，如見松原三郎，《中國佛教雕刻史論》，東京，1995年，卷3，參考圖版656b、658b、660b、663a及670，作例出自盛唐或較早時期。

本像曾屬 Christian Holmes 夫人（1871-1941）收藏（圖二）。Holmes 夫人乃著名美國收藏家及慈善

家。其收藏包括中國青銅器、古玉器、唐代金銀器、各代陶瓷器、銅鍍金及石雕佛教造像、其他各式工藝品，以及日本、暹羅、印度、波斯及希臘古董等。夫人的這些珍藏與一些頂級的英國及法國家具曾並列展示在其坐落於紐約長島的宅邸之中。Holmes 夫人曾於1929年出借藏品給柏林普魯士藝術學院舉辦的《中國藝術展》，為當時四位出借展品的英國藏家之一。除此外，她還曾借出二十多件藏珍給1935至1936年倫敦皇家藝術學院舉辦的《國際中國藝術展》。Holmes 夫人在其丈夫離世後，為紀念亡夫，成立了一所醫院及慈善基金會。她同時還是愛樂樂團協會及大都會歌劇院的主要贊助人。

Fig. 2 Mrs. Christian Holmes (1871-1941), previous owner of the present lot, Bettmann/Bettmann/Getty Images

圖二 Christian Holmes (1871-1941) 夫人 Bettmann/Bettmann/Getty Images





AN EXCEPTIONAL LARGE LIMESTONE FIGURE OF A BODHISATTVA

TANG DYNASTY

唐 石灰石雕菩薩立像

carved in an elegantly eased standing posture with the proper right hand raised, holding vestiges of a *kalasa*, the left hand lowered and lightly lifting a draped sash and garments, the hair gathered high in a neatly spiraled topknot encircled by a diadem and falling down the back in coiled locks, the full face carved with arched brows sweeping above gently opened almond eyes, the plump lips carved with a clearly defined bowed outline and painted a bright red, with three incised lines to the neck above a necklace of geometric pendants, a sash swept diagonally over the bare chest and naturalistically fleshy torso, a diaphanous *dhoti* masterfully carved over the legs in cascading folds following the attitude of the hips and the slightly bent leg, with traces of red, blue, green, and gilt pigments, supported on an octagonal base of lotus petals over a waist of rectangular panels above a further tier of petals

Height 39½ in., 100 cm

\$ 1,500,000-2,500,000

PROVENANCE

Collection of Mrs. Christian R. Holmes (1871–1941).
Parke-Bernet Galleries New York, 15th-18th April 1942, lot 386.
Nagatani, Inc., Chicago, 1st November 1962.
Collection of Stephen Junkunc, III, (d. 1978).

來源

Christian R. Holmes 夫人 (1871 - 1941) 收藏
Parke-Bernet Galleries, 紐約, 1942年4月15至
18日, 編號386
Nagatani, Inc., 芝加哥, 1962年11月1日
史蒂芬·瓊肯三世 (1978年逝) 收藏







9

A LIMESTONE RELIEF FRAGMENT OF VIMALAKIRTI

NORTHERN WEI DYNASTY

北魏 石灰石雕維摩詰居士像

the wise layman depicted smiling, in a recumbent seated position on a platform bed, the raised hand holding a deer-tailed fan, wearing a high Phrygian cap and layers of robes, the lowered hand resting on the lap and the feet carved in relief with naturalistic contour and perspective, supported and mounted on a wood stand (2)

Height 13¾ in., 38 cm

\$ 120,000-150,000

PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

來源

史蒂芬·瓊肯三世（1978年逝）收藏



The present seated figure, Vimalakirti, also known as Wei Mo Jie, is the central figure of the *Vimalakirti Sutra*, a popular Mahayana Buddhist scripture of remarkable literary quality and with highly abstruse content. It primarily teaches the concept of 'nondualism', meaning to reach the realm of absoluteness by transcending the relative dualism in life. Not only a brilliant debater, as well as an *upāsaka*, a wise and faithful lay devotee to the Gautama Buddha, Vimalakirti demonstrated outstanding wisdom and deep enlightenment through his debates with a host of disciples and bodhisattvas, which ultimately charmed the cultivated Chinese aristocratic literati. The sutra consequently received growing favor, resulting in the emergence of an artistic repertory of Vimalakirti in the form of paintings, wall murals and stone sculptures. He was often shown leaning on one side to suggest the illness that initiates the drama of the sutra. One of the earliest iconographic illustrations of Vimalakirti is believed to have been painted by the celebrated Eastern Jin (317-420) master, Gu Kaizhi (c. 344-406).

With the pronounced facial features, cascading garment and the dark-grayish colored limestone, this figure is carved in the style of Northern Wei (386-534) stone sculptures in the Longmen cave temples located south of Luoyang in Henan province. The benign facial expression incarnating compassion and gentleness is created by a deeply carved groove around the mouth. The sloping shoulder and cascading garment with various folds falling over the body indicated by low-relief lines deliberately emphasise the linearity of the overall composition. Its compact size suggests that he was likely part of an elaborate votive pantheon or stele, possibly depicting the popular religious debate with Manjushri, the 'Bodhisattva of Wisdom', along with various disciples and deities witnessing the illuminating conversations.

Compare depictions of Vimalakirti in the Yungang grottoes, particularly a carving of the debate found in Cave no. 6 and illustrated in Seiichi Mizuno, *Yun-Kang: The Buddhist Cave-Temples of the Fifth Century A.D. in North China*, Kyoto, 1951-56, vol III, pl. 31 (fig.1). Vimalakirti's foreign origins are still quite visible in this rendition. He wears a Phrygian cap, tall boots, and the upwardly peaked fan is still of deer tail, unlike the feathered versions more familiar to Chinese artisans. Even within the Yungang grottoes, the evolution and sinification of Vimalakirti can be detected, and by the sixth century, several elements including the

本坐像刻畫維摩詰居士典型形像。維摩詰乃大乘佛教經書《維摩詰經》主角，此經文采豐富，深奧玄妙，中心思想乃「不二法門」，指超越世間種種之相對性，悟入無二無別，平等一如之境地。維摩詰能言善辯，為優婆塞（侍奉如來佛之居士），與諸位菩薩辯論，深顯其智慧及修行。此經深受中國貴族文士愛戴，許多刻畫維摩詰之書畫、壁畫及石雕隨之而生。經傳中有維摩詰示疾典故，故其刻畫形像多為依靠姿態。維摩詰居士最早期之典型形像，據傳為東晉名家顧愷之所繪。

本像輪廓分明，衣袍層疊，石灰石呈深灰色，雕刻屬河南洛陽南部龍門石窟造像風格。工匠圍繞口部刻一道深紋，營造慈悲祥和面容。斜肩及層疊衣袍，則以淺浮雕刻成，突顯整體構圖之線條感。鑑於本像尺寸，可推斷其或屬於一座刻畫與文殊菩薩辯論、眾尊及徒弟在旁觀看情境之佛殿或石碑。



1

fan and the figure's wardrobe abandon their western heritage. By the Tang dynasty, illustrations of the debate developed further and painted representations of the *sutra* began to outnumber stone carvings.

The Longmen caves also include figures carved in a similar style, such as three bodhisattvas seated in a pensive pose, illustrated in *Zhongguo meishi quanji: Diaosu bian*. [Complete series on Chinese art: Sculpture section], 11: *Longmen shiku diaoke* [Sculptures of the Longmen caves], Shanghai, 1988, pls 53-5; and a fragment of a flying apsara, from the collection of Albright-Knox Art Gallery, sold in these rooms, 19th-20th March 2007, lot 506. See also other stone representations of Vimalakirti, along with other standing disciples and angel-like female figures hovering mid-air, illustrated in *Longmen Shiku*, Beijing, 1980, pl. 112, and Li Wensheng ed., *Longmen shiku zhuangshi diaoke*, Shanghai, 1991, pl. 139.

可比較雲岡石窟所雕維摩詰居士像，尤見窟VI一論法像例，錄水野清一，《雲岡石窟》，京都，1951至1956年，卷III，圖版31（圖一）。此像頭帶弗裡吉亞式帽，腳穿高靴，手持麈尾扇，而非中式羽扇，可見其風格仍受外來影響。鑑觀雲岡石窟眾維摩詰像，可見其形象漢化的演變。到了六世紀，維摩詰手中持扇及服飾已然不見外來因素。繼至唐代，維摩詰論法形象更加發展，經文故事畫像開始普遍，數量亦開始超越石雕造像。

另可比較數尊龍門石窟作例，風格相近，包括三尊菩薩像，載於《中國美術全集·雕塑編·11.龍門石窟雕刻》，上海，1988年，圖版53-5；另比一飛天例，出自 Albright-Knox Art Gallery，售於紐約蘇富比2007年3月19至20日，編號506。另可比較數維摩詰居士像例，載於《龍門石窟》，北京，1980年，圖版112及李文生編，《龍門石窟門裝飾雕刻》，上海，1991年，圖版139。

Fig. 1 A carving of Vimalakirti in the Yungang grottoes, Cave no. 6, as illustrated in Seiichi Mizuno, *Yun-Kang: The Buddhist Cave-Temples of the Fifth Century A.D. in North China*, Kyoto, 1951-56, vol III, pl. 31.

圖一 雲岡石窟六號窟中維摩詰像，錄水野清一，《雲岡石窟》，京都，1951至1956年，卷III，圖版31





10

A LIMESTONE FRAGMENTARY RELIEF HEAD OF A LUOHAN

SUI / EARLY TANG DYNASTY

隋 / 唐初 石灰石雕羅漢首像

expressively carved, the grimacing face with furrowed brows and heavily lidded eyes framed by thick eyebrows curling upwards above the straight nose and full lips, all flanked by pendulous ear lobes below a shaven pate

Height 6 in., 15.2 cm

\$ 15,000-25,000

PROVENANCE

Nagatani, Inc., Chicago, 20th December
1952.
Collection of Stephen Junkunc, III (d. 1978).

來源

Nagatani, Inc., 芝加哥, 1952年12月20日
史蒂芬·瓊肯三世(1978年逝)收藏







The particularly expressive treatment of the stone is consistent with Buddhist stone sculptures produced during the Sui and early Tang periods. Compare an earlier fragmentary relief head of a seated monk, believed to have come from the Northern Xiangtangshan Caves, formerly in the Yamaguchi Collection, now in the Osaka Municipal Museum of Art, included in the exhibition *Chinese Buddhist Stone Sculpture. Veneration of the Sublime*, Osaka Municipal Museum of Art, Osaka, 1995, cat. no. 44. A related Tang dynasty head of a monk, in the National Museum, Stockholm, is illustrated in Osvald Sirén, *Kinesiska och Japanska Skulpturer och Malningar, Nationalmuseum*, [Chinese and Japanese Paintings in the National Museum of Stockholm], Malmö, 1931, pl. 26.

本像表現力豐富，具備隋代及唐代初期佛教石雕特色。比較一僧首像例，原為坐像，應出自北響堂山，曾屬山口收藏，現存於大阪市立美術館，錄於《中国の石仏：莊嚴なる祈り》，大阪市立美術館，大阪，1995年，編號44。另比一唐代僧首像例，現存於國立博物館，斯德哥爾摩，圖載於喜仁龍，《Kinesiska och Japanska Skulpturer och Malningar, Nationalmuseum》，馬爾默，1931年，圖版26。



11

A SMALL GILT-BRONZE FIGURE OF AVALOKITESHVARA

TANG DYNASTY

唐 銅鎏金觀音坐像

finely cast with the bodhisattva seated in *lalitsana* atop a lotus throne, the proper right arm raised and bearing a lotus flower whilst the proper left hand rests on the left knee, the bare chest adorned with beaded necklaces and the *dhoti* secured at the waist and falling in folds over the lotus throne, all raised on a square pedestal base

Height 3¼ in., 8.1 cm

\$ 10,000-15,000

PROVENANCE

Nagatani, Inc., Chicago, 1st November 1956.
Collection of Stephen Junkunc, III (d. 1978).

來源

Nagatani, Inc., 芝加哥, 1956年11月1日
史蒂芬·瓊肯三世(1978年逝)收藏





This graceful depiction of the bodhisattva Avalokiteshvara seated in *lalitasana*, the position of relaxation, demonstrates the full understanding of casting technology and expressiveness found in gilt-bronze divine sculpture of the Tang dynasty. The fully rounded, fleshy form is characteristic of Tang dynasty style, during which the Chinese sculptural tradition in all its major mediums attained new heights.

Compare the similar casting seen on a smaller (10.2cm high) figure of Avalokiteshvara formerly in the collection of Ivan Hart, attributed to the mid-7th century in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 66.

觀音造像半跏而坐，坐姿閒適，綽約優雅，可見唐代以銅鎏金鑄像塑形、傳情表態之技藝已相當成熟。同時其他材質之造像亦呈百花齊放之勢，異彩紛呈，且造像風格均為豐腴圓潤之態。

可比一七世紀中期較小菩薩像（高10.2公分），原屬 Ivan Hart 舊藏，圖見 Hugo Munsterberg，《Chinese Buddhist Bronzes》，東京，1967年，圖版66。





12

A CARVED RED SANDSTONE RELIEF FRAGMENT OF AN ATTENDANT

NORTHERN WEI DYNASTY

北魏 砂岩石雕脅侍像

the softly rounded figure carved in a dynamic pose, standing atop a circular support, the hips swaying to the left and both forearms raised, the long robes secured at the waist and falling in folds over the legs, with a sash tied across the chest, the angled head with a benign smile and the hair swept into a high topknot

Height 22¼ in., 56.5 cm

\$ 50,000-70,000

PROVENANCE

Frank Caro, successor to C.T. Loo, New York, circa 1959.
Collection of Stephen Junkunc, III (d. 1978).

來源

弗蘭克·卡羅（盧芹齋繼任人），紐約，約1959年
史蒂芬·瓊肯三世（1978年逝）收藏







The carving style of this standing attendant draws on the tradition of the Yungang caves near Datong, in Shanxi province, which were largely constructed between 398 and 494, when Pincheng, modern day Datong, was the capital of the Northern Wei dynasty. Carving in the Yungang tradition is characterized by elegant, willowy bodies, and facial features that convey a sense of spiritual modesty, representing the ideal of Chinese beauty at the time. See *Yungang Shiku / The Yunkang Caves*, Beijing, 1977, pl. 38 for a relief panel showing apsaras and bodhisattva.

Figures of standing attendants in the Yungang tradition are rare. Compare, however, a relief fragment showing a standing bodhisattva in a niche from the Yamaguchi Collection, in the Osaka Municipal Museum of Art, included in the exhibition *Chinese Buddhist Stone Sculpture. Veneration of the Sublime*, Osaka Municipal Museum of Art, Osaka, 1995, cat. no. 10.

本齋侍像雕刻風格近山西大同雲岡石窟造像傳統。該石窟主要建於398至494年，其時平城（現今大同）為北魏都城。此類造像身姿婀娜曼妙，表情端祥謙實，可謂當時審美之典範。可見一浮雕作例，刻畫飛天及菩薩，錄《雲岡石窟》，北京，1977年，圖版38

雲岡石窟傳統齋侍像甚為罕見，可比較一觀音立像例，曾屬山口收藏，現藏於大阪市立美術館，錄於《中国の石仏：莊嚴なる祈り》，大阪市立美術館，大阪，1995年，編號10。





13

A LIMESTONE FIGURE OF A STANDING BUDDHA

EASTERN WEI / NORTHERN ZHOU DYNASTY

東魏 / 北周 石灰石雕佛立像

sensitively carved, the standing figure with the hands in *abhaya mudra*, the columnar body dressed in simple monk's robes and surplice draped elegantly over the lower forearm, trailing even pleats down the body terminating in a naturalistically gathered hem over the bare feet, the youthful face finely carved with delicate features, with almond-shaped eyes framed by an elegantly arched brow, the mouth in a faint smile, the head with a domed *ushinisha*, the hair in neatly arranged coils, all raised on a circular base, wood stand (2)

Height 22 in., 56 cm

\$ 300,000-500,000

PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

來源

史蒂芬·瓊肯三世（1978年逝）收藏





This captivating figure of the Buddha was carved in the sculptural style prevalent in the mid-sixth century, firmly rooted in the Eastern Wei (543-550) period with some hints of the cosmopolitan influences that would mark the style of the second half of the 6th century. It is extremely rare to find such a well-preserved figure, whose face is rendered with a gentle smile incarnating the bliss of enlightenment. The simple clothing worn by this Buddha echoes the modest robes worn by the historical Buddha when he reached enlightenment after an intense period of meditation.

Although Buddhism arrived in China as early as around the 1st century AD, it was only embraced as a religion by a larger proportion of the population from the 4th century onwards. In the 5th and 6th centuries the number of Buddhist temples, monasteries and nunneries in China increased dramatically. With the move of the Northern Wei capital to Luoyang in Henan province in 494, the Luoyang region became one of the main centers of the propagation of Buddhist imagery. By the end of the Wei dynasty an estimated 1,367 Buddhist temples are said to have existed in and around Luoyang alone (see the catalogue to the exhibition, *Return of the Buddha. The Qingzhou Discoveries*, Royal Academy of Arts, London, 2002, p. 24). Buddhist temples at the time were lavishly laid out and appointed, much like palace halls, and the aristocracy and rich merchants vied with each other in making generous pious donations to Buddhist institutions.

Fine Buddhist sculpture was, however, not a monopoly of Luoyang and its surroundings. In Shandong province, the Qingzhou region appears to have been another major production center for Buddhist sculpture, with limestone quarries located close by. The Shandong peninsula had only 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 discovery of a carefully buried hoard of Buddhist sculptures at the site of Longxing Temple in Qingzhou, which has brought to light an immense number of 6th century stone sculptures, has demonstrated that the workshops of the region were among the main suppliers that catered to the rapidly growing demand in Buddhist images at that time.

本品形制傳承六世紀中葉佛造像之盛行樣式，此類風格造像以東魏一朝為代表，集各地造像所長，融會貫通，至六世紀下半葉趨於成熟。此尊佛像歷千餘載猶保存完善，誠為可貴，所雕佛祖面容和善，笑靨溫藹，滿含慈悲、上智之情韻；衣袍簡素質樸，不禁教人托想釋迦牟尼冥思入定而悟道成佛時之衣著相貌。

約公元一世紀，佛教便已傳入中國，然直至四世紀以後，方漸成風氣，信徒日增；至五、六世紀呈蓬勃興旺之勢，招提櫛比，寶塔駢羅，僧院、尼庵星羅棋布。公元494年北魏遷都河南洛陽，此後京師便為佛教傳播中心；北魏末期，只洛陽及其周邊地區便

有近一千三百六十七座佛寺（參見《Return of the Buddha. The Qingzhou Discoveries》，皇家藝術學院，倫敦，2002年，頁24）。佛國洛陽之寺院多為專人指派營建，陳設奢華富麗，金剎與靈台比高，廣殿共阿房等壯，王公巨賈競相供奉，慷慨善施。

除洛陽地區，山東青州又為一佛教藝術製作中心，其周產石灰岩，出品佛像質量上乘。公元469年，北魏擴土至山東半島，經數十載（五世紀末），佛法便已普照此地。青州龍興寺窖藏曾出土大批六世紀時期佛造像，足證當時佛教興盛之勢，以及青州為佛像主要製作、供應之地。

The present figure has much in common with sculptures found at Qingzhou, in particular the enchanting other-worldly expression of the delicately featured face with its faint smile, as well as the stylized rendering of the hair through a dense, regular array of bosses. Compare in particular two triad groups depicting a similarly styled Buddha in the center, with an oval face and almond-shaped eyes framed by elegantly arched brows that capture a sense of childlike innocence, attributed to the Eastern Wei period, included in the exhibition *Return of the Buddha. The Qingzhou Discoveries*, *op. cit.*, cat. nos 4 and 8. See also similar heads only, such as one, attributed to the Eastern Wei to Northern Qi period, illustrated in *Shandong Qingzhou Longxing si chutu fojiao shike zaoliang jingpin/Masterpieces of Buddhist Statuary from Qingzhou city*, Beijing, 1999, p. 90; and three published in *Qingzhou Longxingsi fojiao zaoliang yishu* [The art of Buddhist sculpture from Longxing Temple in Qingzhou], Jinan, 1999, pls 101, 103 and 105, all attributed to the Northern to Eastern Wei period.

The downfall of the Wei dynasty and the split of China into two separate polities, the Northern Qi (550-577) in the east and the Northern Zhou (557-581) in the west, had a profound influence on the Buddhist art of China. The Gandharan and Mathuran schools of Kushan India, which were transmitted to China through the trading routes of the Silk Road, heavily influenced the emerging Buddhist images in China, evidenced in the imperial patronage of large-scale projects such as Longmen and Yungang. With the rise of the Northern Qi and Zhou, an innovative Buddhist style was adopted, shaped by the cosmopolitan nature of the kingdoms. It was during this time that the Gupta sculptural style, characterized by a sensuous rendering of the human form which had previously been abstracted by stylized folds of drapery, and softer features, found acceptance in the courts of the Northern Qi, and to a certain extent, the Northern Zhou. While the Northern Qi figures display more of the Gupta style, the Northern Zhou is typically more robust, with wider faces and heavier facial features, as seen on the present piece. A comparable bronze figure, of much smaller size, was sold at Christie's Hong Kong, 2nd December 2015, lot 2901.

本尊佛像與青州造像頗為相似：開臉精緻清遠，笑容淺淡寧和；螺髮肉髻形制嚴整緊密。可比兩例東魏三尊像，主尊佛造型與本品甚為相像：鵝蛋臉面，彎眉杏眼，笑意盈盈，一如孩提無邪純摯，展並錄於《Return of the Buddha. The Qingzhou Discoveries》，前述出處，編號4及8。另見一東魏至北齊佛首例，錄於《山東青州龍興寺出土佛教石刻造像精品》，北京，1999年，頁90；仍存三類例，北魏至東魏，刊於《青州龍興寺佛教造像藝術》，濟南，1999年，圖版101、103及105。

北魏分崩離析後，北齊、北周兩朝對立東西，各自為政，時局變遷對於中國佛教藝術之影響可謂深遠。加之印度貴霜王朝時期犍陀羅及秣菟羅兩地造像藝術隨絲綢之路傳至中國，極大變改本土造像表現形式，此番變化觀龍門、雲岡石窟造像便可了然。多笈王朝時期佛造像風格備投北齊皇室所好，講究輕紗透體，衣褶激盪如波，以突顯形體之曼妙，故而北齊佛造像風格亦隨之遞演，推陳出新。北周雖亦受影響，然皇室更鍾情於碩健之感，追求面容圓潤，五官飽滿之開臉，恰如本品。可比一銅像例，尺寸較小，售於香港佳士得2015年12月2日，編號2901。







14

A LARGE AND RARE BROWN CONGLOMERATE LIMESTONE HEAD OF A LUOHAN

SONG - EARLY MING DYNASTY

宋至明初 石雕羅漢首像

expressively carved, the full rounded head with furrowed brows and finely articulated eyebrows beneath a heavily lined forehead, the deeply-lidded wrinkled eyes peering out above a softly rounded nose and a prominent chin, flanked by long pendulous earlobes, with short hairs incised to the crown and chin, the mottled stone of a variegated brown and orange tone, stone stand (2)

Height 16¼ in., 41.3 cm

\$ 150,000-250,000

PROVENANCE

Collection of American Consul General Angus Ward (1893-1969), acquired in China in 1931.

Richard Ravenal, Asian Gallery, New York, 20th January 1969.

Collection of Stephen Junkunc, III (d. 1978).

來源

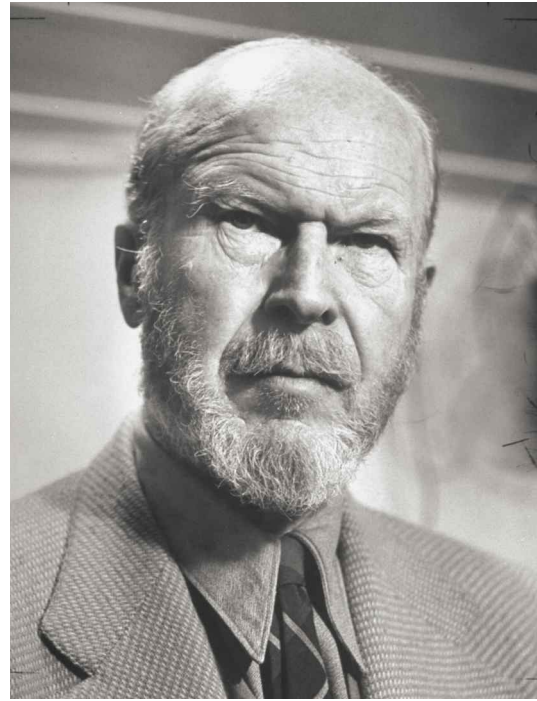
美國總領事 Angus Ward (1893-1969) 收藏, 1931 年得於中國

Richard Ravenal, Asian Gallery, 1969年1月20日

史蒂芬·瓊肯三世 (1978年逝) 收藏







Sensitively modeled with meticulous attention to detail which successfully captures the Luohan's expressive countenance, this superbly carved head is striking for both its large size and vivid realism. By skilfully carving the head in the round, intricate and naturalistic detailing of the gentle curvature of the skull is captured, which is further articulated with fluid lines incised on the crown. The crisply delineated wrinkles on the forehead and around the eyes and mouth, as well as the protruding forehead and facial folds, not only indicate his old age and wisdom but also add another layer of three-dimensionality. Furthermore, a powerful and meditative aura is imparted through the gently downcast pupils within the deep-lidded eyes. Together with the restrained smile which contributes to the benevolent expression, it is an outstanding representation of a Luohan.

Luohan, or arhats, were close personal disciples of Shakyamuni Buddha. Although they attained Buddhahood during the course of their lives, they delayed entering Nirvana and remained on earth to protect the Buddhist *dharma* and to aid others in seeking enlightenment according to the instruction of the Buddha. Invested with extraordinary spiritual power, they are believed to possess perfect wisdom and insight of all existence while being freed from the bonds of desires. Luohan figures became

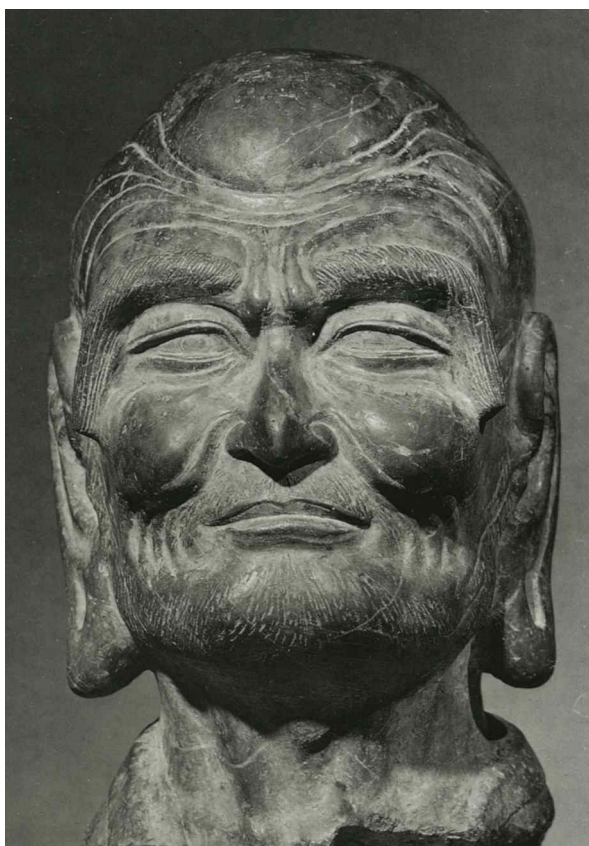
本例羅漢首像精雕而就，細節處面面俱到，所定格之神韻靈妙逼真，栩栩如生，加之其尺寸碩然，著實叫人過目難忘、印象深刻。整體雕塑打磨圓潤，起伏自然、錯綜曲折之弧面活現頭骨輪廓，額骨見數道陰刻紋，線條流暢卻深入三分，使整體造型愈加深刻。前額、眼週及嘴角皺紋簡潔利落、絲縷分明，精準素描出年長智者面容特徵，更強化雕塑立體視效。羅漢雙

眼微闔，低眸而視似冥思入定，威而不怒；嘴角略揚，笑容平和慈悲，傳達悲天憫人之情狀，是為羅漢首像之典範。

羅漢為釋迦牟尼佛之得道弟子，壽盡前雖已修成正果卻拒入涅槃，仍留世間守護佛法，教化度眾。羅漢法力超凡，集萬物智慧和靈性，脫離貪嗔癡妄；其形象於宋代備受推崇。李松認為，有宋一朝，各佛教宗

Above American Consul General Angus Ward (1893-1969), who previously owned the present lot. Carl Mydans/The LIFE Picture Collection/Getty Images

上 美國總領事 Angus Ward (1893-1969) Carl Mydans/The LIFE Picture Collection/Getty Images



1

increasingly popular from the Song dynasty (960-1279). Li Song in 'From the Northern Song to the Qing', *Chinese Sculpture*, New Haven, 2006, pp. 389, suggests that during the Song dynasty, various Buddhist schools were eager to trace their lineages to Shakyamuni; thus luohan, with their direct connections to the Historical Buddha, became the ultimate iconographic bridge to the Indian founders of Buddhism. Also with the growing patronage of Buddhist iconography in exchange for spiritual merit, luohan figures of imposing size and realistic physiognomy were increasingly produced in various mediums, such as ceramic, stucco and stone. They would have been displayed in groups of sixteen, eighteen or even five hundred in temples and caves to encourage devotees to reach a state of deep meditation.

Compare a closely related head of a luohan, in the Museum Volkenkunde in Leiden, illustrated in *Hai-wai yi-chen / Chinese Art in Overseas Collections: Buddhist Sculpture I*, Taipei, 1986, pl. 14 (fig. 1). Further stone heads of luohan include a smaller limestone example sold in our Hong Kong rooms, 5th April 2016, lot 2835; and two smaller marble heads sold in these rooms, the first, 23rd March 2004, lot 630, and the other, from the collection of C.T. Loo & Co. and J.T. Tai & Co, 22nd March 2011, lot 270 and again, 19th September 2011, lot 319. See also a head of a luohan attributed to the Ming dynasty, in the Metropolitan Museum of Art, New York, accession number 60.74.

派皆渴求正統，羅漢便成為連接自身教派與佛陀之直接紐帶。與此同時，敬造佛像以求精神慰藉的供養人日繼增加，故而尺寸巨大、形象寫實之羅漢造像大量問世，並見諸於各類材質，例如瓷塑、泥塑及石像。羅漢像多以十六成組、或十八成組、甚至五百成組之形象出現，被供奉於寺廟、佛窟，信徒借其寄思修身，參禪悟道（參自李松，〈From the Northern Song to the Qing〉，《Chinese Sculpture》，紐黑文，2006年，頁389）。

可比一例相近宋羅漢首像，藏荷蘭萊頓國立民族學博物館，載於《海外遺珍：佛像》，卷1台北，1986年，圖版14（圖一）。另可參考一石灰石羅漢首像，尺寸略小，售於香港蘇富比2016年4月5日，編號2835；又見兩大理石質較小作例，均售於紐約蘇富比，其一售於2004年3月23日，編號630；其二為盧芹齋及戴潤齋遞藏，先後二度亮相紐約蘇富比拍場，分別為2011年3月22日，編號270，以及2011年9月19日，編號319。此外，一明代羅漢首像亦可資參考，貯於紐約大都會藝術博物館，館藏編號60.74。

Fig. 1 A closely related head of a luohan, in the Museum Volkenkunde, Leiden. Collection Nationaal Museum van Wereldculturen. Coll. no. RV-3066-1

圖一 石雕羅漢首像 萊頓國立民族學博物館 國立世界文化博物館，館藏編號RV-3066-1







15

A MARBLE FIGURE OF A STANDING BODHISATTVA

NORTHERN ZHOU / SUI DYNASTY

北周 / 隋 大理石雕菩薩立像

the deity carved standing, grasping a bottle held in the lowered proper left hand, richly adorned with an intricately detailed diadem of twisted, beaded, and jeweled strands encircling the lobed double-chignon piled high on the top of the head, the peaceful face with broadly arched brows and downcast, lidded eyes, the body elegantly attired in a *dhoti* and long shawl embellished with ornate jewelry comprising multiple strands of necklaces and luxurious chains extending large pendants and crossed in front and behind the waist, the looped strands over the body joined by rosettes, overall with traces of gilt, red, and green pigments, supported on a lotus-petal carved base, stand (2)

Height 33¾ in., 88 cm

\$ 400,000-600,000

PROVENANCE

Acquired prior to September 1952.
Collection of Stephen Junkunc, III (d. 1978).

LITERATURE

'Oak Park Resident Keeps Priceless
Collection of Oriental Art in Bomb Shelter',
Chicago Tribune, 7th September 1952, part
III, p. 1.

來源

購於1952年9月之前
史蒂芬·瓊肯三世(1978年逝)收藏

出版

(Oak Park Resident Keeps Priceless
Collection of Oriental Art in Bomb Shelter),
《芝加哥論壇報》, 1952年9月7日, 部III, 頁1





Regal in countenance and adornment, this figure effortlessly bridges the aesthetic style of the Northern Zhou and Sui dynasties. Carvings from this period are rare, and even rarer are those of this exceptional quality carved from marble. Perhaps the closest example to the present is a pair of standing bodhisattvas of slightly smaller size (79 cm), discovered in 1992 in Xi'an, Shaanxi province and now in the Xi'an City Institute of Cultural Properties Protection and Archaeology, included in the exhibition *China: Dawn of a Golden Age, 200-750 AD*, The Metropolitan Museum of Art, New York, 2004, cat. no. 170; and a smaller marble figure, attributed to the Sui dynasty, excavated in 1963 from Mengcun, Lantian county, Shaanxi province, published in Matsubara Saburō, *Chūgoku Bukkyō chōkoku shiron* [Historical survey of Chinese Buddhist sculpture], Tokyo, 1995, vol. 2, pl. 534b. From these three figures, it can be assumed that the present sculpture also comes from the Xi'an region. Furthermore, the discovery of these rare marble figures near the Northern Zhou capital of Chang'an, modern day Xi'an, appears to support the notion that marble was reserved for imperial commissions.

The annexation in 553 of Sichuan by China's northwest (then ruled by the Western Wei dynasty) is essential in understanding the formation of Northern Zhou bodhisattva images. The Northern Zhou style is marked by lavish surface decoration, stemmed from the aesthetic of the northwest and was transmitted from India, forging deep roots in Sichuanese Buddhist art. As seen on the present carving, figures of this period were heavily adorned with necklaces and ornate crowns, thus accentuating their sense of mass.

觀其容貌、衣飾，此尊立像頗顯皇家風儀，集北周至隋之韻致於一身。北周至隋，造像甚稀，大理石雕且精工卓絕如斯者，尤難求得。或比一對菩薩立像，最為相近，然身形略小（79公分），1992年發掘於陝西省西安市，現貯西安市文物保護考古研究院，曾展於《走向盛唐》，大都會藝術博物館，紐約，2004年，編號170；另一例，亦略小，大理石造，斷為隋代，1963年自陝西省藍田縣孟村鎮出土，刊於松原三郎，《中國佛教彫刻史論》，東京，1995年，卷2，

圖版534b。由上述三例可推知，此尊立像亦出自西安一帶。大理石造像殊為罕見，且重光之地皆在北周帝闕長安（即今西安）附近，似為大理石造像專供皇室之說提供佐證。

公元553年，中原西北（西魏政權）併吞蜀地，時局之變對北周菩薩造像影響深遠。北周造像尤好華美衣飾，此風格源於西北，傳自天竺，為蜀地佛教藝術奠定基礎。有如此尊，其時造像穿戴富麗，佩珠玉、束華冠，以彰寶相莊嚴。

While further aspects of Northern Zhou carving, such as the columnar body surmounted by a square head with broad nose and lips, remain, the characteristic stockiness has been replaced by a refined lengthening of the silhouette which is typical of Sui dynasty figures. This is evident in the slender waist, emphasized by the sash that is draped over the shoulders and meets at the front and back with a clasp, and the tassel hanging from the center of the necklace. It is interesting to note, however, that the hand retains the archaic heaviness of earlier carvings.

The figure holds a 'pure water bottle' in the left and, the missing right hand would probably have held a willow branch – attributes that identify the subject as Guanyin. Compare a smaller limestone carving, inscribed and dated to the third year of Baoding (corresponding to 563), also holding a vase in its left hand, published in Matsubara Saburō, *ibid.*, pl. 350a and b, together with an undated figure, pl. 350c. The style of carving of this figure is comparable with much larger bodhisattva figures elaborately fashioned from limestone, also attributed to the late Northern Zhou to early Sui dynasty; for example see one from the Arthur M. Sackler Collection, now in the collection of Columbia University, New York, coll. no. S3342; another in the Metropolitan Museum of Art, New York, published in Denise Patry Leidy and Donna Strahan, *Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p. 173, pl. A16; and a third, in the Minneapolis Institute of Arts, Minneapolis, published in *Hai-wai yi-chen / Chinese Art in Overseas Collections. Buddhist Sculpture*, Taipei, 1986, pl. 60.

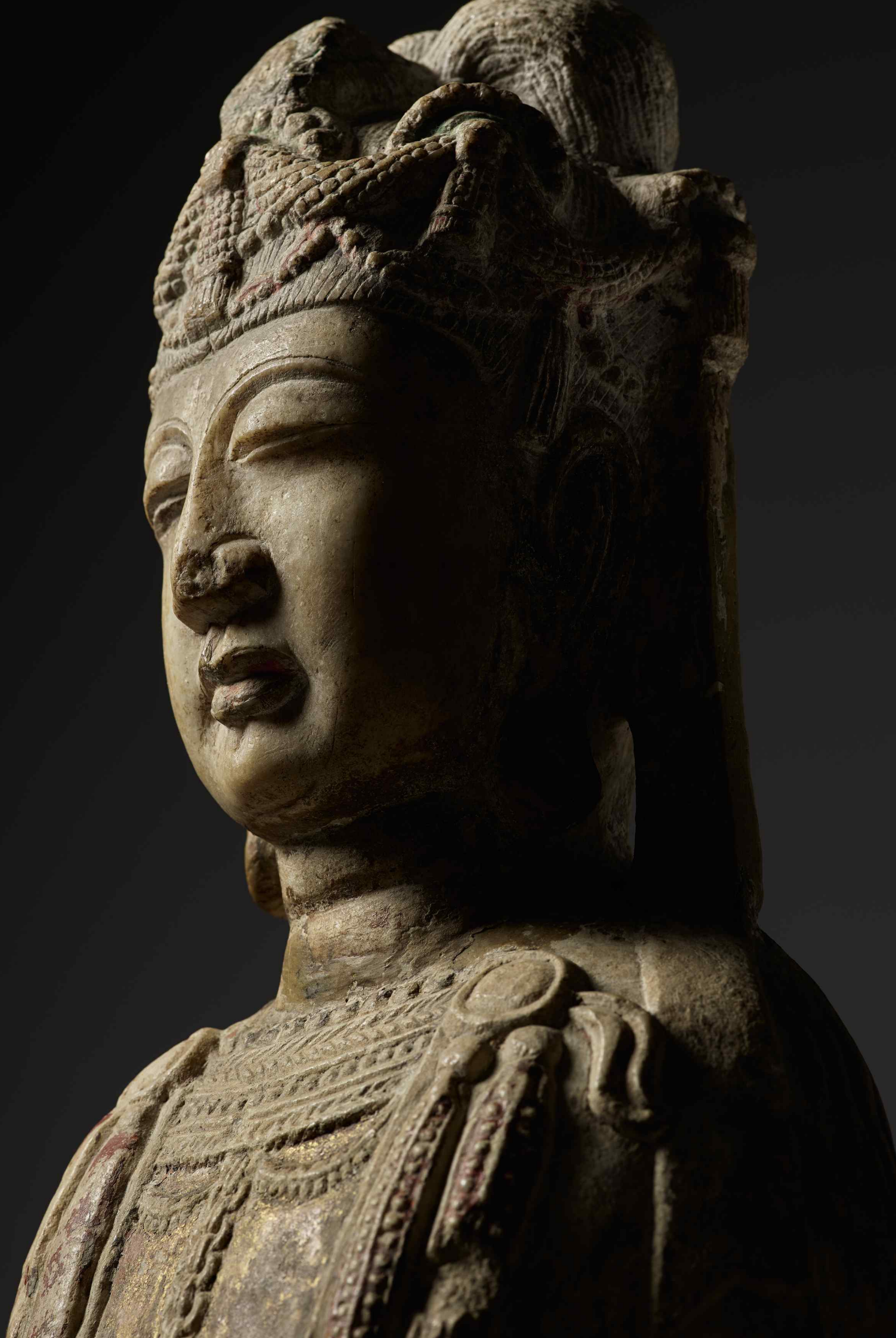
Examples of related Sui dynasty marble carvings include a figure, excavated in 1979 from Hongxing cun, Wuzhangyuan town, Qishan, Shaanxi Province, and now preserved in the Qishan Museum, Qishan, illustrated in Wang Wenyao & Fu Meilin, 'Suidai hanbaiyu zaoxiang/White Jade Statue of Sui Dynasty', *Shoucang* [Collections], 2010, vol. 12, p. 67, pl. 4; and another, in the Shaanxi Museum, published in Matsubara Saburō, *op. cit.*, pl. 534b.

此尊雖存北周遺韻，形軀筆挺，面容方正，鼻寬唇闊，然身量棄圓碩、取頎長，乃見隋代風尚。帔帛盤肩，前後交結，扣於腹背，頸飾正中另懸珠穗，垂至纖腰。手部形態承自早期造像，古樸厚實，別有意趣。

此尊立像，左手持淨瓶，右手缺失，或曾持楊柳枝，皆乃觀音菩薩所特有。比一石灰石例，稍小，依銘文知，造於保定三年（公元563年），左手亦持淨瓶，錄松原三郎，出處同上，圖版350a及b，同錄一像，斷代不詳，圖版350c。有三尊石灰石菩薩像，身形魁偉，雕工精細，亦傳為北周末至隋初所造，風格均與此尊可比；其一，賽克勒雅蓄，現存哥倫比亞大學，紐約，編號S3342；

其二，藏大都會藝術博物館，紐約，載Denise Patry Leidy 及 Donna Strahan，《Wisdom Embodied. Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》，紐約，2010年，頁173，圖版A16；其三，貯明尼亞波利斯美術館，明尼亞波利斯，刊《海外遺珍·佛像》，台北，1986年，圖版60。

相類隋代大理石雕可比一例，1979年出土於陝西省岐山縣五丈原鎮紅星村，現存岐山縣博物館，圖見王文耀及付梅林，〈隋代漢白玉造像〉，《收藏》，2010年，卷12，頁67，圖版4；及一例，藏陝西曆史博物館，錄松原三郎，前述出處，圖版534b。







16

A GILT-BRONZE ALTAR STAND

TANG DYNASTY

唐 銅鎏金佛像臺座

the rectangular pedestal supported on high corner legs joined by struts with barbed aprons, the front corners with balustrades set with lotus-bud finials, enclosing two muscular lokapalas flanking a central figure of an acolyte or Buddhist monk standing atop a lotus to the center, a fragment of a figure, possibly an *apsara*, to the central front face, three rectangular apertures that would have originally supported a trinity of principal figures behind, the reverse with later-inscribed dedicatory inscription translating to 'respectfully made by Lin Shide for parents on the 8th day in the 10th month of the 1st year of Xiping during Northern Wei'

Width 6½in., 16.5 cm

\$ 40,000-60,000

後加銘文：

大魏熙平元年十月八日 林師德為亡父母己身眷屬一切眾生敬造尊像

PROVENANCE

Collection of Stephen Junkunc, III (d. 1978).

來源

史蒂芬·瓊肯三世（1978年逝）收藏





This impressive altar stand would have originally supported a Buddhist trinity, flanked by the remaining subsidiary figures. The denticulated cusped platform, muscular rendering of the *lokapalas* and inclusion of the open balustrades to the corners all suggest a mid to late Tang dynasty attribution.

A number of extant Tang dynasty altar groups are known, many of which have been subjected to some degree of alteration or replacement to the figures. Two mid-Tang period examples in the Asian Art Museum of San Francisco are illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in The Avery Brundage Collection*, Tokyo, 1974, pls 92-93. Compare another altar in the Seattle Asian Art Museum, illustrated in Hugo Munsterberg, *Chinese Buddhist Bronzes*, Tokyo, 1967, pl. 119, which the author suggests is assembled.

此臺座赫然奪目，應原奉佛三尊像，現座上仍留有護法像三尊，時曾隨侍左右。臺座下沿飾鋸齒紋，護法天王體格魁梧，臺角作圍欄，此均為唐代中至晚期風格。

唐代佛像臺座，存世者若干，所奉造像多有變改或經後配。可比中唐二例，藏舊金山亞洲藝術博物

館，錄 René-Yvon Lefebvre d'Argencé, 《Chinese, Korean and Japanese Sculpture in The Avery Brundage Collection》，東京，1974年，圖版92-93。另比一例，貯西雅圖亞洲藝術博物館，載 Hugo Munsterberg, 《Chinese Buddhist Bronzes》，東京，1967年，圖版119，依作者述，該例為拼配而成。





17

A LARGE AND EXTREMELY RARE SANDSTONE HEAD OF AVALOKITESHVARA

NORTHERN QI / SUI DYNASTY

北齊 / 隋 砂岩石雕觀音首像

the fleshy oval face carved with a serene expression, the straight broad nose rising to arched brows above downcast eyes and full lips in a benign smile, with the rounded cheeks flanked by pendulous earlobes, the hair centrally parted and surmounted by a tall lobed diadem, elaborately carved with palmettes and foliate motifs, secured with ribbons falling behind the ears, stone stand (2)

Height 18¼ in., 46.3 cm

\$ 300,000-500,000

PROVENANCE

Nagatani, Inc., Chicago, 1st November 1951.
Collection of Stephen Junkunc, III (d. 1978).

來源

Nagatani, Inc., 芝加哥, 1951年11月1日
史蒂芬·瓊肯三世(1978年逝)收藏





This serene head is outstanding for its perfectly even idealized features. The oval face is counterbalanced by a tall crown richly carved with floral and wave-like features that follows both the ornamentation of Northern Qi bodhisattva figures and the standard Sui formula of a three-sided structure. It combines traces of the Northern Qi style in the slight angularity of the features with the more rounded style of the Sui, seen in the full cheeks and sumptuously carved crown. As such, it foreshadows the Sui dynasty's trend towards naturalism with the inherited idealized forms that conventionally conveyed the purity of Buddhist subjects.

Bodhisattva figures 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 sixth 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 bodhisattva figures on either side of a central Buddha, were commissioned. Such carvings followed the artistic language introduced by the grand Buddhist cave sculpture projects, which exerted an overwhelming influence on Chinese sculpture of the period in general.

The political and social turmoil that accompanied dynastic changes in the sixth century significantly impacted Chinese Buddhist practice in several ways which are reflected in religious art of the period. In their search for refuge beyond the chaos of the material world, 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), grew in popularity. Consequently, images of bodhisattvas proliferated in the third quarter of the sixth century, as evidenced by the present and numerous contemporaneous examples. The Sui dynasty emperors used this invigoration of Buddhist faith as an opportunity to embark on major building projects, including the construction of pagodas, temples and religious statuary, as a means of unifying the fragmented empire. This 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 effect of diversifying the visual vocabulary of each region of the empire.

本尊首像眉目端雅，容貌安恬，逸群而出塵。面龐圓潤，配以華冠，相得益彰；冠上精雕花卉及波浪紋，既呈北齊菩薩裝飾風格，又見隋代造像三面之制。五官分明，屬北齊特徵，雙頰飽滿，冠飾富麗，則兼隋代韻致。隋人造像，崇尚自然，亦承前朝，以完美身相展現佛法清淨，勢之所趨，於此像已見端倪。

北魏皇室尚佛之故致使菩薩造像隨之風靡。六世紀初葉，北魏宮廷於河南龍門、鞏縣開鑿石窟，工程浩大，於該時期中國造像影響深遠。所造佛像或坐或立，兩側輔以脅侍菩薩，是為典型。除石窟中宏偉造像外，另見大量造像碑，亦以主佛居中，菩薩分侍左右，與石窟寺一脈相承。

六世紀，時局動盪，政權頻更，中土佛教亦風行草從，諸般影響於其時宗教藝術即可窺見。現世渾濁，為尋超脫，廣大信眾皈依淨土宗，供奉阿彌陀佛（或菩薩，如觀世音等），以求往生淨土（西方極樂世界）。故而，六世紀中晚期，菩薩造像多如雨後春筍，本像及大量同期造像皆湧現於此。隋朝天子大興土木，立佛塔，建佛寺，造佛像，借助佛教信仰一統天下。佛教治國下，東歐亞大陸交流密切，佛法與藝術自南亞、中亞傳入中土，又經中土遠播朝鮮及日本。一時，四海之內，造像形貌氣象萬千。

Comparable sandstone sculptures are hard to find, particularly of this size. This sublime and sensitively rendered sculpture can be placed in the context of other sculptures from the Tianlongshan Caves, Shanxi province, and most closely related to the sculpture from Cave 16, traditionally assigned to the Northern Qi dynasty; see several bodhisattva heads published in *Tianlongshan shi ku* [Tianlongshan grottoes], Beijing, 2004, pls 145-147, 151 and 156. Further related heads believed to have come from Tianlongshan include one in the Minneapolis Museum of Art, Minneapolis, coll. no. MIA.L2015.172.8; and two in the Nezu Museum, Tokyo, coll. nos NZM.20081 and NZM.20065. Compare also a carved figure of Guanyin in the Detroit Institute of Arts, accession 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.

After his visit to the site in 1922, Osvald Sirén observed, that the sandstone used to carve the Tianlongshan figures was extremely fragile, making them particularly prone to damage and loss of detail, noting that 'the stone at T'ien Lung shan is of a soft sandy quality and has comparatively little power of resistance. Some of the statues have been eaten away in part by water' (*ibid.*, p.55). The soft and supple nature of the sandstone utilized in the carving of the Tianlongshan sculptures makes them especially fragile, but it is also the key to their sheer beauty and sensitive naturalism, as is evidenced by the present head.

砂岩石雕鮮有本像之類者，大小如斯者更罕。本像雕工審慎，妙相莊嚴，可與山西天龍山石窟比對，且與16窟斷代北齊之造像甚為相近；可見幾例菩薩首像，載《天龍山石窟》，北京，2004年，圖版145-147、151及156。相類首像另有三例，據傳均出自天龍山，其一，貯明尼亞波利斯美術館，明尼亞波利斯，編號MIA.L2015.172.8；其餘二例，藏根津美術館，東京，編號NZM.20081及NZM.20065。仍比一觀音像，蓄底特律美術館，館藏編號26.128，銘文紀581年，據喜仁龍研究，系陝西或河南所出，

錄《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷1及4，紐約，1925年，圖版305。

1922年，喜仁龍實地造訪後評述天龍山造像所用砂岩極為脆弱，故多有殘損缺失。其書中記「天龍山之石，質軟含砂，較難抗損。有造像局部已受水銷蝕（前述出處，頁55）。因所用砂岩鬆軟可塑，天龍山造像雖易招毀損，然其秀逸之姿、靈動之態，有如本像，亦得益於此。







18

A DRY LACQUER HEAD OF A LUOHAN

SOUTHERN SONG DYNASTY

南宋 夾紵乾漆羅漢首像

the hollow head sensitively executed, the expressive face with a prominent brow above almond-shaped eyes, wide open and inset with black glass bead pupils, the nose slightly hooked above the straight mouth, applied overall with brown lacquer flaked in parts to reveal the hemp layers below

Height 11 in., 28 cm

\$ 50,000-80,000

PROVENANCE

Nagatani, Inc., Chicago, 2nd November 1959.
Collection of Stephen Junkunc, III (d. 1978).

來源

Nagatani, Inc., 芝加哥, 1959年11月2日
史蒂芬·瓊肯三世(1978年逝)收藏





Naturalistic and realistic qualities in Buddhist sculpture were particularly sought-after during the Song dynasty. The 'dry lacquer' technique, as seen on the present head, lends itself to expressive sculpture, and was capable of producing religious sculpture with unprecedented levels of realism that no other material or technique could evoke.

The dry lacquer process involved first sculpting the figure in clay over a stick-like wooden model. Patches of lacquered hemp were then pasted onto the clay. These were then covered with further lacquer layers, which could be sculpted in greater detail and carved to give expressive qualities. Finally the surface was painted in polychrome pigments. Once completed, the original construction of wood and clay were hollowed out and removed, leaving only the fragile skin of hemp and lacquer. The number of extant Song dynasty religious images made in this complex and sophisticated technique is relatively low, largely due to the time-consuming and demanding production process as well the vulnerability of material.

Compare a related dry lacquer head of a luohan in the Museum of Fine Arts, Boston, formerly in the collection of Charles B. Hoyt, included in the exhibition *The Charles B. Hoyt Collection. Memorial Exhibition*, Museum of Fine Arts, Boston, 1952, cat. no. 533. A slightly later head, attributed to the Liao - Jin period, in the Nelson Atkins Museum, Kansas, is illustrated in Laurence Sickman and Alexander Soper, *The Art and Architecture of China*, Baltimore, 1960, pl. 82.

寫實風格之佛像，在宋代尤受歡迎。本像所用之夾紵乾漆工藝，與造像滿富表現力之風格渾然吻合，所成宗教造型之寫實度，其他材質及手法難及。

乾漆夾紵起始以木柱為蕊，泥塑作模，貼蘸漆麻布以為胎。復施重漆，巧工精雕，敷彩添色，最後割開背面取出木蕊泥坯，只餘薄漆層，脫胎成像。此法工法繁複，製作艱鉅，大費周章，加上乾漆纖巧，易於損壞，故此現存宋代宗教夾紵乾漆造像甚為鮮見。

比較一羅漢首像，現存於波士頓美術博物館，出自 Charles B. Hoyt 收藏，曾展於《The Charles B. Hoyt Collection. Memorial Exhibition》，波士頓美術博物館，1952年，編號533。另比一例，斷代遼至金，現存於堪薩斯納爾遜-阿特金斯藝術博物館，圖載於 Laurence Sickman 及 Alexander Soper，《The Art and Architecture of China》，巴爾的摩，1960年，圖版82。

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 \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

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. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. 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 the aggregate liability of Sotheby's and the consignor 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

⌈ **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, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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.

NOTICE REGARDING BURMESE JADEITE

Jadeite of Burmese origin less than 100 years old may not be imported into the US. Certification of non-Burmese origin will be required before importing lots containing jadeite into the US. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation before shipping. The inability of import of any such items shall not justify cancellation or rescission of the sale contract 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.

NOTICE REGARDING ENDANGERED SPECIES

Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no 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.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com. For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival. If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified. Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Design

Eri Koizumi
Andrew Condron

Photography

John Lam
Ber Murphy

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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1 October 2018
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3 October 2018
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7 November 2018
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