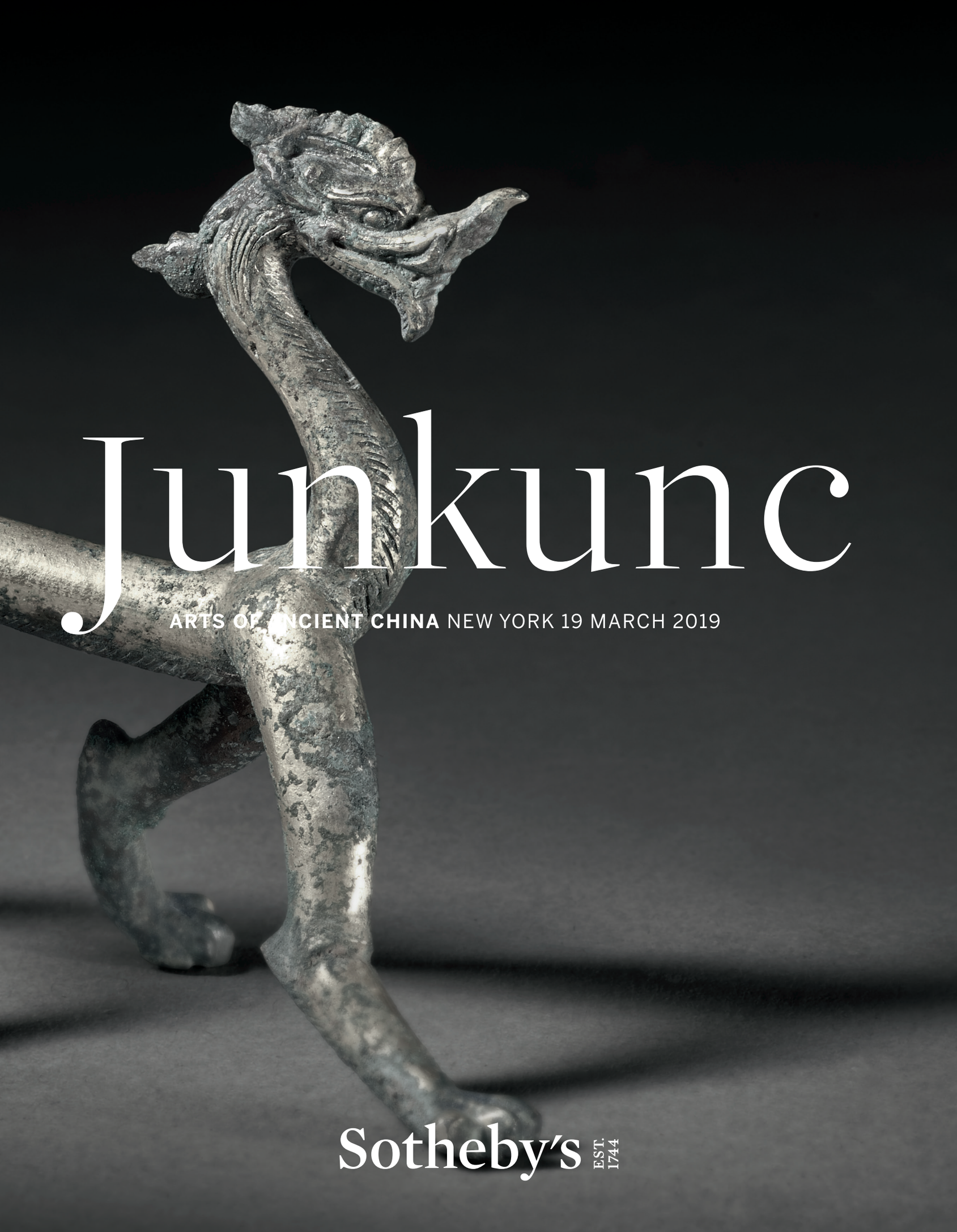

Junkunc

ARTS OF ANCIENT CHINA NEW YORK 19 MARCH 2019

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Contents

7

AUCTION INFORMATION

8

SPECIALISTS AND AUCTION ENQUIRIES

12

STEPHEN JUNKUNC, III: PORTRAIT OF A COLLECTOR

24

JUNKUNC: ARTS OF ANCIENT CHINA
LOTS 101–144

182

CONDITIONS OF SALE

183

TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING
BUYING AT AUCTION

186

SELLING AT AUCTION
SOTHEBY'S SERVICES
INFORMATION ON SALES AND USE TAX

187

GLOSSARY OF TERMS
IMPORTANT NOTICES
FORTHCOMING AUCTIONS

188

INTERNATIONAL DEPARTMENTS

189

ABSENTEE/TELEPHONE BIDDING FORM

191

CHRONOLOGY



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，締造了一個璀然於世的收藏傳奇。

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年逝）為模具製造商，在1918年建立了通用機械製造公司，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。

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 K'ang Hsi period.
With best regards
John Sparks

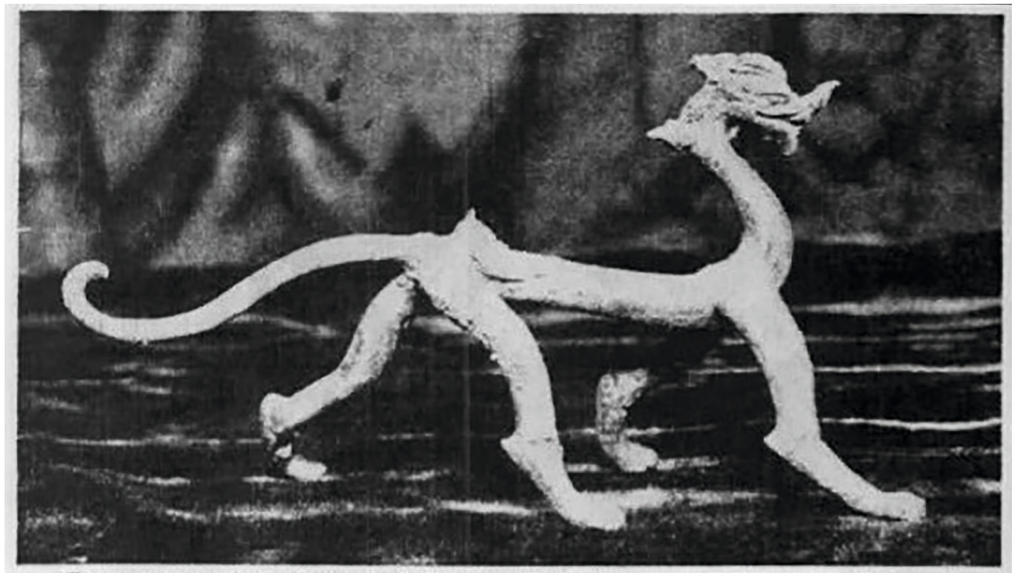
史蒂芬・瓊肯三世先生 芝加哥 伊利諾伊州 1953年2月13日

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，如小巧精美的盌、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」。



East meets west in the Steven Junkunc home. This small gold bronze dragon, only one of thousands of pieces in Junkunc's collection, is noted for its spirit, strength, and cockiness, says the collector. Figure dates to ancient Chinese culture, but strongly resembles mod-

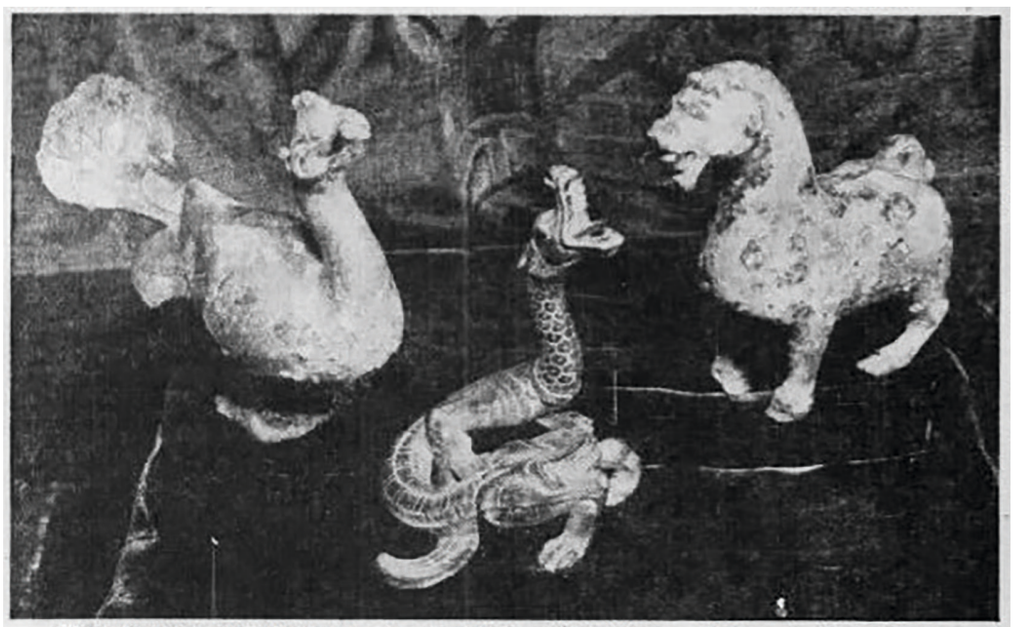
Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries 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 Lot 116 in this sale, acquired from Tonying & Company in 1946, illustrated in the *Chicago Tribune*, 7th September 1952.

上 本場拍賣編號116，1946年購於通運公司，刊於《芝加哥論壇報》，1952年9月7日

1



Three bronzes recall three eras of ancient China. At left is a gold bronze, "Red Bird," taken from Chinese mythology and believed to date back to days of Christ. Center dragon is about 1,850 years old, while horse figure at right, oldest and most crudely fashioned of trio, reportedly dates to 1500 B. C.

Above Lots 122 and 139 in this sale, illustrated in the *Chicago Tribune*, 7th September 1952

上 本場拍賣編號122及139, 刊於《芝加哥論壇報》, 1952年9月7日



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. 1)

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 (**圖一**)

Fig. 1 Stephen Junkunc, III photographed with his collection, illustrated in the *Chicago Tribune*, 7th September 1952

圖一 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

Professor Alfred Salmony New York, NY **February 17, 1950**

Dear Professor Salmony:
I have your valued letter of February 10th and let me assure you that the pleasure of your visit was all mine. As you know it is a great enjoyment to discuss and study these things with someone who speaks the same language on jades and especially so in this difficult and unexplored field of which there is nothing authoritative written to be guided by.
With best wishes
S. Junkunc, III

Alfred Salmony 教授 紐約 1950年2月17日:

尊敬的 Salmony 教授:

我已收到您2月10日的來信。請允許我表達對您到訪的極大榮幸。能與一位真正懂得玉器語言的人暢談及學習是多麼令人欣喜的事，特別是這個品類如此的難懂且目前又尚無任何權威著作可供參考。

順頌商祺
史蒂芬・瓊肯三世

Alfred Salmony (1890-1958) (fig. 2), Professor at the Institute of Fine Arts, New York University since 1938, was one of the leading international authorities on the subject of early Chinese jades at the time, having published *Carved Jade of Ancient China* in 1938. He was planning a two-volume history of Chinese jade, to be entitled *Chinese Jades of All Periods*, when he visited Junkunc in February 1950 to examine his collection of early Chinese jades. This meeting forged a strong friendship between the two men, who shared a passion for the material and a desire to formulate a chronology for post-archaic jades, a subject little understood at the time. For over eight years, Junkunc and the English collector Desmond Gure (1905–1970) supported Salmony in the research and preparation of this book. Tragically, Salmony died at sea whilst travelling to London on April 29th 1958, before the work was finished. The first half of his book was posthumously published in 1963 and entitled *Chinese Jade Through the Wei Dynasty*, illustrating a number of works from both Junkunc and Gure's collections.

到了1950年代，瓊肯先生的玉器收藏也同樣形成了極大規模，從新石器時代至清，珍品琳瑯，一覽萬象。紐約大學藝術學院的名譽退休教授Alfred Salmony (1890–1958) (**圖二**) 是當時國際上最具權威的中國古玉專家之一。他曾於1938年出版《Carved Jade of Ancient China》。1950年2月 Salmony 前往拜訪瓊肯並參觀了其收藏，之後便計劃編寫一部關於中國玉器史的專著，共兩冊，時定名為《Chinese Jades of All Periods》。當時的學術界對高古以後的玉器研究尚淺，故兩人懷著對中國古玉的熱愛以及對梳理此一時期玉器的共同目標，很快便發展成為摯友。在接下來的逾八年時間裡，瓊肯及英國藏家 Desmond Gure (1905–1970) 對 Salmony 的新書編著進行了鼎力支持。遺憾的是 Salmony 於1958年4月29日在前往倫敦的船上不幸去世，故此這部書最終並未能完成，但其第一冊後於1963年發行出版，更名為《Chinese Jade Through the Wei Dynasty》，其中即刊錄了數件瓊肯及 Gure 的玉器藏珍。



2

S. Junkunc, III Chicago, Illinois **May 2, 1958**

Dear Mr Junkunc:
...I write this letter to you with great heaviness in my heart. By now you will have no doubt heard the sad news about our friend Alfred Salmony.
On October 25th 1957 Alfred wrote to me "If I should disappear before finishing my book, all existing chapters ought to be in final shape....You and Junkunc should edit the book if I am gone".
Yours sincerely
Desmond Gure

史蒂芬・瓊肯三世 芝加哥 伊利諾伊州 1958年5月2日

尊敬的瓊肯先生:

我心懷沉重地給您寫下這封信，想必您亦已知曉關於我們摯友 Alfred Salmony 的不幸消息。
1957年10月25日，Alfred 曾致信給我，信中提到「如果我在完成編寫這部書之前不幸與你們辭別，目前完成的所有章節應已確認.....
如果我走了，你和瓊肯應該繼續編寫」。

附頌清安
Desmond Gure

Fig. 2 Alfred Salmony (1890-1958)
圖二 Alfred Salmony (1890-1958) 照片



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.

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，其中也包括了他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。

Above Lot 111 in this sale shown top right, illustrated in *An Exhibition of Ancient Chinese Ritual Bronzes. Loaned by C.T. Loo & Co.*, The Detroit Institute of Arts, Detroit, 1940, pl. XXXIII, acquired from Frank Caro in 1954.

上 本場拍賣編號111，刊於《An Exhibition of Ancient Chinese Ritual Bronzes. Loaned by C.T. Loo & Co.》，底特律藝術博物館，底特律，1940年，圖版XXXIII（右上），1954年購於弗蘭克・卡羅

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 of 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，我都會有些傷感。

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

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.

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。





101

A RARE PALE GREEN JADE 'DRAGON' PENDANT, XI

EASTERN ZHOU DYNASTY

東周　青玉雕龍首觿

finely carved, the arched body tapered and terminating in a pointed tip, the other side in a dragon-head in profile, its hooked beak open revealing pointed teeth, blunted snout and long horns pinned back against the head, and with a C-shaped aperture for suspension, the body finely incised with lines, the beige celadon stone with russet markings and inclusions

Length 4¾ in., 12.2 cm

$ 20,000-30,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

This curved dragon pendant, *xi*, is also referred to as a 'knot opener' or 'claw-shaped pendant'. See a similar dragon-form *xi* attributed to the Late Zhou dynasty in the Harvard Art Museums, illustrated in Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Harvard University, Cambridge, Massachusetts, 1975, pl. 500. Another with a hooked tail attributed to the Eastern Zhou dynasty, in the British Museum, London, is illustrated in Jessica Rawson, *Chinese Jades*, London, 1995, pl. 17:11. Two more elaborately carved *xi* were included in the C.T. Loo exhibition, *Chinese Archaic Jades*, Norton Gallery of Art, West Palm Beach, Florida, 1950, cat. nos 4-5. A *xi* with a shorter tail, formerly in the collection of Dr. Paul Singer is now in the Freer Sackler Galleries, Smithsonian Institution, Washington D.C., acc. no. RLS1997.48.2135, whilst another of similar profile in the National Palace Museum, Taipei, is illustrated in *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, Taipei, 1982, pl. 103. Compare another similar pendant sold at Christie's New York, 6th December 1983, lot 206.

觿，古時用以解結，亦稱爪形佩。哈佛美術博物館收藏一例，器形相近，斷代周朝末期，圖見於 Max Loehr，《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum》，哈佛大學，劍橋，麻省，1975年，圖版500。倫敦大英博物館收藏一例，觿尾起鉤，斷代東周，圖載於 Jessica Rawson，《Chinese Jades》，倫敦，1995年，圖版17:11。另比兩例，紋飾較繁縟，曾展於盧芹齋，《Chinese Archaic Jades》，諾頓美術館，西棕櫚灘，佛州，1950年，編號4–5。再比兩例，其一尾部較短，出自 Paul Singer 醫生收藏，現藏於弗瑞爾及賽克勒美術館，華盛頓，藏品編號RLS1997.48.2135，其二現藏於台北故宮博物院，該兩例圖載於《故宮古玉圖錄》，台北，1982年，圖版103。紐約佳士得曾售一例，售於1983年12月6日，編號206。



102

A RARE PAIR OF PARCEL-GILT SILVER 'FLORAL' HAIRPINS

TANG DYNASTY

唐　銀局部鎏金鏨花釵一對

each of thin silver sheet, composed of a double-pronged pin terminating in a broad leaf-shaped finial worked in mirror image, enclosing three large overlapping leaves engraved with flower sprays and foliate scrolls against a stipple ground heightened with gilt details, flanked by two reticulated stems issuing furled leaves and, three-petal flowers (2)

Length 13⅛ in., 33.2 cm

$ 10,000-15,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, 5th June 1958.
Collection of Stephen Junkunc, III (d. 1978).

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1958年6月5日
史蒂芬・瓊肯三世（1978年逝）收藏

Elegantly made in the shape of a thin leaf and enhanced by delicately pierced and engraved designs, Tang hairpins of this particular type are extremely rare. Only one other example appears to be recorded: a pair of parcel-gilt silver hairpins, in the Hakutsuru Museum, Kobe, published in *Hakutsuru eiga : hakutsuru bijutsukan meihin zuroku* [Selected masterpieces of Hakutsuru Museum], Kobe, 1978, pl. 35, and its line drawing is also illustrated in Bo Gyllensvärd, 'Tang Gold and Silver' *The Museum of Far Eastern Antiquities Bulletin*, no. 29, Stockholm, 1957, fig. 51 b.

Compare a related Tang gilt-silver hairpin with a reticulated design, similarly decorated with the three-petal leaves, excavated in Huijia village, Xi'an, Shanxi province in 1956, now in the Shaanxi provincial museum, Shaanxi province, published in *Zhongguo wenwu jinghua daquan. Jinyin yushi juan* [Compendium of Chinese art. Gold, silver, jade, and stone], Hong Kong, 1994, no. 115. See a pair of related hairpins, pierced with a floral design, also in the Shaanxi History Museum, included in the exhibition *Gilded Dragons. Buried Treasures from China's Golden Ages*, The British Museum, London, 1999, cat. no. 33.

本髮釵如葉纖薄，雕鏤精細，極其珍罕，據記載僅一局部鎏金銀髮釵例可比，現藏於神戶白鶴美術館，載於《白鶴英華:白鶴美術館名品図録》，神戶，1978年，圖版35，其線描圖載於Bo Gyllensvärd，〈Tang Gold and Silver〉，《The Museum of Far Eastern Antiquities Bulletin》，編號29，斯德哥爾摩，1957年，圖51 b。

比較一例，唐代鎏金銀髮釵，網狀紋飾，三瓣葉與本品相近，1956年出土自西安陝西西安惠家村唐墓，載於《中國文物精華大全・金銀玉石卷》，香港，1994年，編號115。另比一對例，鏤空花卉紋飾，現藏於陝西歷史博物館，展於《Gilded Dragons. Buried Treasures from China's Golden Ages》，大英博物館，倫敦，1999年，編號33。







103

A RARE ARCHAIC BRONZE CEREMONIAL HALBERD BLADE (GE)

EASTERN ZHOU DYNASTY, SPRING AND AUTUMN PERIOD

東周 春秋　青銅遊獸擒鳥紋戈

well cast with the gently curved *yuan* extending to the *nei* in the form of a ferocious mythical feline with mouth agape revealing sharp fangs, its sinuous scaly body terminating in muscular limbs and sharp claws, grasping a bird facing in the opposite direction detailed with large rounded eyes and hooked beak, all above the *qiong* pierced with a small circular *chuan* below a band of intertwined waves against a stippled ground, the surface patinated with patches of malachite encrustation

Width 6¾ in., 17 cm

$ 20,000-30,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, acquired prior to 1954.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED
Mostra d'arte cinese [Exhibition of Chinese art], Venice, 1954, cat. no. 102.

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，得於1954年之前
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《Mostra d'arte cinese》，威尼斯，1954年，編號102







Numerous halberd blades were discovered and collected in the Huai Valley areas of Anhui and Jiangsu by Orvar Karlbeck and others, many of which found their way into western collections. See a closely related halberd blade cast with a feline surmounting a bird and of a slightly larger size, from the David David-Weill Collection, sold in our Paris rooms, 16th December 2015, lot 36; and another, included in the exhibition *"Animal style" Art from East to West*, Asia House Gallery, New York, 1970, cat. no. 65. See also an example from the Stoclet Collection, published in Otto Kümmel, *Jörg Trübner zum Gedächtnis. Ergebnisse seiner Letzten Chinesischen Reisen*, Berlin, 1929, pl. 24; and H.F.E. Visser, *Asiatic Art*, New York, 1948, pl. 40, no. 49; one in the Museum of Five Continents, Munich, illustrated in Xueqin Li and Sarah Allan, *Chinese Bronzes: A Selection from European Collections*, Beijing, 1995, pl. 130; and another in the Guimet Museum, Paris, illustration in Xueqin Li and Sarah Allan, *ibid.*, pl. 131. Halberd blades of this type are also known to have been excavated in Shanxi province, such as one excavated in Miaoqian village, Wanrong county, Shanxi province, in 1961, published in *Shanxi chutu wenwu* [Cultural relics excavated in Shanxi], Shanxi, 1980, pl. 93.

此類戈於安徽及江蘇淮河地區曾有發現。參考一件近例，遊獸擒鳥飾，尺寸稍大，來自大維威爾收藏，售於巴黎蘇富比2015年12月16日，編號36；另見一例，曾展於〈"Animal style" Art from East to West〉，Asia House Gallery，紐約，1970年，編號65。另見 Stoclet 收藏一例，載於 Otto Kümmel，《Jörg Trübner zum Gedächtnis. Ergebnisse seiner Letzten Chinesischen Reisen》，柏林，1929年，圖版24及 H.F.E. Visser，《Asiatic Art》，紐約，1948年，圖版40，編號49；亦見一例，慕尼黑五大洲博物館收藏，載李學勤及愛蘭編，《歐洲所藏中國青銅器遺珠》，北京，1995年，圖版130；再見一件，巴黎吉美博物館收藏，錄李學勤及愛蘭編，出處同上，圖版131。同類青銅戈於山西省亦有出土，如1961年山西省萬榮縣廟前村出土作例一件，載於《山西出土文物》，山西，1980年，圖版93。

104

A RARE CALCIFIED JADE MINIATURE 'DOUBLE-DAGGER' PENDANT

SHANG / WESTERN ZHOU DYNASTY

商至 / 西周　玉雙聯戈珮

each blade following the form of a *ge* dagger, one slightly longer than the other, the beveled surface of each with three ridges extending to the slightly curved tapered tips, the center of the toothed *tang* pierced, joined together along a short strip of the adjacent edges

Length 3⅜ in., 8.7 cm

$ 6,000-8,000

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

LITERATURE
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. IV, fig. 4.

來源
史蒂芬・瓊肯三世（1978年逝）收藏

出版
Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版IV，圖4

Miniature blade-shaped pendants were produced and used during both the Shang and Zhou dynasties and a number have been discovered in tombs in the western sector of Anyang and in the Yu state near Baoji, and display many of the same features of the full-sized *ge*, including a raised central rib, beveled edges and an asymmetrical tip. Miniature double-*ge* pendants are relatively rare, however compare one formerly in the collection of A.W. Bahr, illustrated in Alfred Salmony, *Carved Jade of Ancient China*, Berkeley, California, 1938, pl. VII, fig. 4. Another from the Grenville L. Winthrop Collection in the Harvard Art Museums was included in the exhibition, *Ancient Chinese Jades*, Fogg Art Museum, Cambridge, Massachusetts, 1975, cat. no. 68. A pendant in the form of a single *ge* blade was included in the exhibition *Early Chinese Miniatures*, China House Gallery, New York, 1977, cat. no. 20, and was later sold in these rooms, 6th December 1983, lot. 153.

此小形制玉戈，商周兩朝均曾見例，於安陽西部及鄰近寶雞市墓群中亦曾出土。出土戈例，帶脊，上下開刃，尖鋒，與正常尺度玉戈特徵吻合。小形制雙聯戈甚罕，可比一例，為 A.W.Bahr 舊藏，收錄於 Alfred Salmony,《Carved Jade of Ancient China》，伯克利，加州，1938年，圖版VII，圖4。另有一例，Grenville L. Winthrop 收藏，展於哈佛藝術博物館，《Ancient Chinese Jades》，福格藝術博物館，劍橋，麻省，1975年，編號68。再比一單戈例，展於 China House Gallery，《Early Chinese Miniatures》，紐約，1977年，編號20，其後售於紐約蘇富比1983年12月6日，編號153。



105

A BRONZE MAT WEIGHT
HAN DYNASTY

漢　銅博戲俑席鎮

cast in the round, the figure seated with the head bowed and legs tucked under, leaning on one arm, the other resting on the knee, wearing a voluminous robe with the long sleeves concealing the hands, the face incised with bushy brows and beard with a broad nose, extensive remnants of red pigment, the hollow interior filled with lead

Height 3 in., 7.5 cm

$ 10,000-15,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Striking for its fluid exaggerated pose, the present stylized figure represents the fully developed bronze sculptural tradition of the Han dynasty (206 BC - 221 AD). Filled with lead or clay, such figures were produced in sets of four and served to hold down mats for seating and for playing *liubo*. One such set of figures, excavated from tomb no. 1 at Fujiagou, Lingtai county, Gansu province and now in the Lingtai County Cultural Center, is illustrated in *The Great Treasury of Chinese Fine Arts. Sculpture of the Qin and Han Dynasties*, vol. 2, Beijing, 1988, pl. 75, where the figures are described as dice players. Another complete set in the Musées Royaux d'Art et d'Histoire, Brussels, is illustrated in Christian Deydier, *Chinese Bronzes*, New York, 1980, pl. 102; and another in the Idemitsu Museum of Arts, Tokyo, is illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 253. A fourth complete set was sold in our London rooms, 5th December 1995, lot 20.

Individual weights cast in similar pose to the present example include two in the exhibition *Kandai no Bijutsu* [Arts of the Han Dynasty], Osaka Municipal Museum, 1974, cat. nos 2-169 and 2-170, the latter previously sold in our London rooms, 11th July 1972, lot 281, and was sold again in the same rooms, 7th June 1988, lot 5. Further examples include one sold in these rooms, 6th April 1982, lot 23; and another sold at Christie's New York, 2nd December 1986, lot 330.

本像姿態靈動流暢，風格化人像造型，乃漢代銅像藝術成熟之佳例代表。此類銅像內填鉛或陶土，多數成組四件製作，用於固定地席或六博之用。其中一套出土自甘肅省靈臺縣付家溝村1號古墓，現藏於靈臺縣文化館，圖載於《The Great Treasury of Chinese Fine Arts. Sculpture of the Qin and Han Dynasties》，卷2，北京， 1988年，圖版75。另一套現存於比利時皇家藝術與歷史博物館，布魯塞爾，圖載於戴克成，《Chinese Bronzes》，紐約，1980年，圖版102；另一例現藏於東京出光美術館，圖見《中国の工芸：出光美術館蔵品図録》，東京，1989年，圖版253。第四套作例售於倫敦蘇富比1995年12月5日，編號20。

單例可參考《中國美術展：漢代の美術》，大阪市立美術館，大阪，1974年，編號2-169及2-170，人像造型與本品相近，後者兩度售於倫敦蘇富比，1972年7月11日，編號281及1988年6月7日，編號5。再比兩例，其一售於紐約蘇富比1982年4月6日，編號23；另一例售於紐約佳士得1986年12月2日，編號330。





106

AN EXCEPTIONALLY RARE YELLOW AND RUSSET JADE FIGURE OF A MYTHICAL TOAD

SIX DYNASTIES

六朝　黃玉瑞蟾

masterfully carved in the round, the mythical creature kneeling, its fingers clasped at the chest above the rounded belly, the face with a snout nose framed by bulging eyes beneath heavy lids, all above the wide lipped mouth open in a grimace and with long whiskers on either side, the top of the head with two coiled horns flanking a grooved ridge, two wings emerging from the forearms carved in low relief to its back, the body finely detailed with incised lines, the stone of a warm yellowish-green color with slightly calcified russet skin skillfully integrated into the top of the head and upper back, pierced through the hands, wood stand (2)

Height 1⅞ in., 4.7 cm

$ 200,000-300,000

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

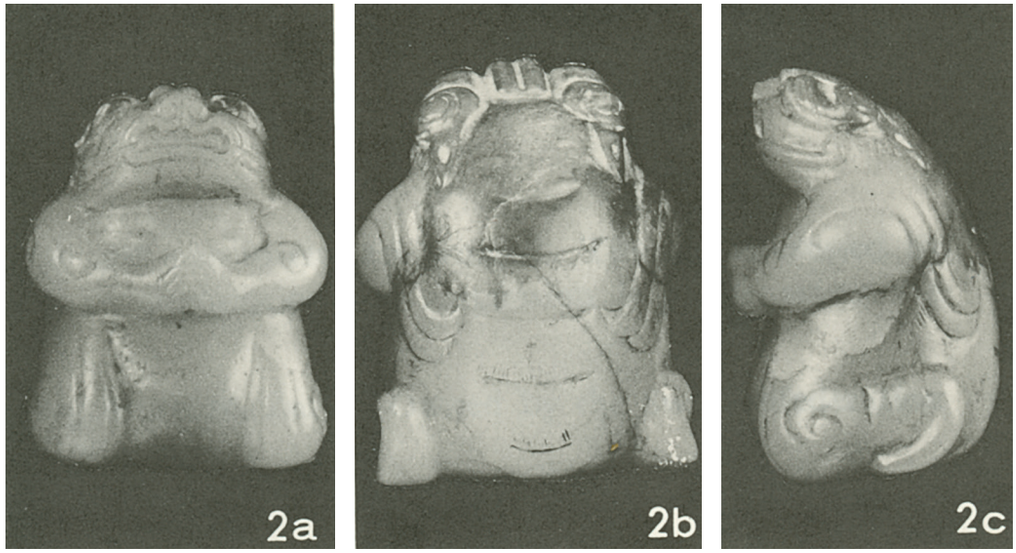
LITERATURE
Gustav Ecke, 'Early Chinese Jades selected from Alfred Salmony's posthumous work', *The Connoisseur*, vol. CXLVII, March-June 1961, p. 67, fig. 20.
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XLI, figs 2a-c.

來源
史蒂芬・瓊肯三世（1978年逝）收藏

出版
古斯塔夫・艾克，〈Early Chinese Jades selected from Alfred Salmony's posthumous work〉，《The Connoisseur》，號 CXLVII，1961年3至6月，頁67，圖20
Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XLI，圖2a–c







This exceptionally rare carving of a mythical toad depicts its subject in a unusual submissive posture; kneeling on its hind legs with its forelimbs clasped at the chest, representing a clear departure from the more frequent jade carvings of naturalistic animals or mythical beasts in striding, recumbent or seated postures known from the period.

Only one other jade carving of this type is known, in the Field Museum of Natural History, Chicago, which was illustrated alongside the present lot in Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XLI-1, fig. 1, and was subsequently included in the exhibitions *Chinese Jade Throughout the Ages,* Victoria and Albert Museum, London, 1975, cat. no. 193, and *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 14.

Whilst the identification and significance of this mythical toad may remain a mystery, stylistically it relates to pottery vessels, bronze and stone sculptures produced in China during the Six Dynasties period.

本品造型極其珍罕，蟾蜍作跪姿，後腿蹲跪，雙手交扣胸前。同期玉雕動物或靈獸多作立、行、臥、坐之姿，而本品明顯與其不同，更為珍至。

此玉雕僅有一例可比，現藏於芝加哥菲爾德自然歷史博物館，與本品同載於 Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XLI–1，圖1，後展於《Chinese Jade Throughout the Ages》，維多利亞阿爾伯特博物館，倫敦，1975年，編號193，以及《Chinese Jades from Han to Ch'ing》，Asia House Gallery，紐約，1980年，編號14。

關於本品確實出處及含義，現暫時未有定論。以造型風格而言，則與六朝陶器、銅器及石雕等相關。

Above The present lot illustrated in Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XLI, figs 2a-c.

上 本品圖示於Alfred Salmony,《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版XLI, 圖2a-c

The unusual subject of the toad appears in Chinese art from the Eastern Han period. An earthenware pole stand in the form of a toad was excavated in 1942 at Pengshen, Sichuan Province, and is now in the Nanjing Museum, Nanjing, illustrated in Xu Huping, *The Treasures of the Nanjing Museum*, Hong Kong, 2001, pl. 32. The subject of the toad gained popularity during Three Kingdoms to Western Jin period when a number of playful celadon-glazed vessels made for the scholar's desk were produced in kilns in northern Zhejiang and southern Jiangsu. Compare several toad-form waterpots illustrated in Mary Tregear, *Catalogue of Chinese Greenware in the Ashmolean Museum Oxford*, Oxford, 1976, pls 60-66; another, described as a brushwasher with the forearms outstretched, clasping a cup to its mouth, illustrated in Desmond Gure, 'Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study', *The Museum of Far Eastern Antiquities Bulletin*, no. 36, 1964, pl. 16, fig. 3; and a tripod waterdropper of related form, illustrated in *Zhongguo meishu quanji. Gongyi meishu bian: Taoci* [Complete series on Chinese art. Arts and crafts section: Ceramics], Shanghai, 1988-1991, vol. 1, pl. 173. The unusual kneeling posture is seen on a Western Jin dynasty Yueyao model of a mythical beast, its left forepaw placed on its chest, whilst its right is raised to its chin, sold in our Hong Kong rooms, 5th April 2017, lot 3209.

A strikingly similar bronze sculpture of a kneeling mythical beast, attributed to the Six Dynasties, is in the Avery Brundage Collection, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 18. Whilst the creature bears no resemblance to a toad, it is similarly depicted in a submissive kneeling posture, and with its mouth in a broad lipped grimace.

As Salmony observes, an additional distinctive feature of the present lot is the 'blunted, squared-off mouth', framed by its clearly pronounced lips in a comical grimace, *op.cit*., p. 255. Similar arrangements of the mouth are also seen on large stone sculptures of the Six Dynasties period, including a Western Jin dynasty stone chimera, illustrated in Osvald Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. 2, New York, 1925, pl. 1B, and a stone chimera attributed to the Southern Dynasties, 420-556 AD, illustrated in *ibid*., pls 13a-b.

蟾蜍為題之器早見於東漢陶器。參考一蟾蜍形杖基例，於1942年四川彭山區出土，現藏於南京博物院，見徐湖平，《Treasures of the Nanjing Museum》，香港，2001年，編號32。三國至西晉時期，蟾蜍形器更為流行，尤見於青釉文人珍玩，北至浙江，南至江蘇均曾燒製。比較數蟾蜍形水盂例，見 Mary Tregear，《Catalogue of Chinese Greenware in the Ashmolean Museum Oxford》牛津，1976年，圖版60–66；另比一筆洗例，蟾蜍前臂外張，口銜水杯，載 Desmond Gure，〈Selected Examples from the Jade Exhibition at Stockholm, 1963; A Comparative Study〉，《The Museum of Far Eastern Antiquities Bulletin》，號36，1964年，圖版16，圖3；尚有一三足水滴例，器型相近，圖載於《中國美術全集．工藝美術編：陶瓷》，上海，1988–1991年，卷1，圖版173。再比一例，西晉越窯青釉瑞獸，跪姿與本品相近，瑞獸左爪置與胸前，右爪則置於下頷，售於香港蘇富比2017年4月5日，編號3209。

比較一六朝瑞獸形飾例，跪姿與本品極為相似，現屬艾弗里．布倫戴奇舊藏，載 René-Yvon Lefebvre d'Argencé，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，舊金山，1974年，編號18。雖此例造型並非蟾蜍，但其跪姿及寬大口形卻與本品不謀而合。

據Salmony描述，本品另一特徵乃其嘴呈方形及嘴唇突出，見前述出處，頁255。此口部特徵亦可見於大型六朝石雕，見一西晉石雕瑞獸，載喜仁龍，《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷2，紐約，1925年，圖版1B，及另一南朝石雕瑞獸，見前述出處，圖版13a–b。



107

AN EXCEEDINGLY RARE GILT AND SILVERED GLASS-INLAID BIRD-FORM FITTING

EASTERN ZHOU - HAN DYNASTY

東周至漢　銅錯金銀朱雀形飾

elaborately cast in the form of a mythical bird depicted frontally, with its head modeled in high relief, detailed with black glass-inlaid eyes and a short pointed beak, its wings outstretched accentuated with silver scrolls, its long gently curved tail extending upward into a fan shape, the reverse hollow and set with six small loops for attachment

Height 4⅜ in., 11 cm

$ 30,000-50,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, 4th June 1959.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED
An Exhibition of Chinese Bronzes, C.T. Loo & Co., New York, 1939, pl. XXVII, no. 122.

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1959年6月4日
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《An Exhibition of Chinese Bronzes》，盧芹齋，紐約，1939年，圖版XXVII，編號122







1

Remarkable for its unusual form and sumptuous decorative style, gilt and silvered fittings of this type are extremely rare. Only one other example appears to be published, possibly a pair to the present fitting, reportedly discovered in Luoyang, sold at Hôtel Drouot, Paris, 4th December 1952, lot 41 (**fig. 1**). Fittings of this type usually functioned as an ornamental object, as evidenced by the small loops set to the back. A related fitting, cast in the form of a frontal ram's head flanked by two crouching wolves, set with a vertical loop to the back, identified as a bridle ornament, from North China and dated 3rd century B.C., from the Therese and Erwin Harris Collection, included in the exhibition, *Trader and Raiders on China's Northern Frontier*, Washington, D.C., 1995, cat. no. 55. Compare also a glass-inlaid gilt bronze mythical bird, rendered with a similarly styled head, dating to the Warring States / Early Western Han dynasty, exhibited *Archaic Chinese Bronzes, Jades and Works of Art*, J.J. Lally & Co., 1994, cat. no. 60.

本品器型獨特，紋飾華麗，此類銅錯金銀飾極其珍罕，據記載，現存僅只一例，或與本品成對，據載發現於洛陽，售於 Hôtel Drouot，巴黎，1952年12月4日，編號41（**圖一**）。此器多數為裝飾用，觀察背面鉤環可知。比較一羊首例，背面連一小鉤環，或為籠頭裝飾，出自中國北方，斷代公元前三世紀，現於 Therese 及 Erwin Harris 收藏，曾展於《Trader and Raiders on China's Northern Frontier》，華盛頓，1995年，編號55。再比一例，銅鎏金嵌料靈鳥，鳥首制式相近，斷代戰國或西漢初，曾展於《Archaic Chinese Bronzes, Jades and Works of Art》，J.J. Lally & Co.，1994年，編號60。

Fig. 1 A similar bird-form fitting, possibly the pair to the present lot, sold at Hôtel Drouot, Paris, 4th December 1954, lot 41

圖一 銅錯金銀朱雀形飾，售於 Hôtel Drouot，巴黎，1952年12月4日，編號41

108

A RARE PAIR OF ARCHAIC BRONZE 'TAOTIE' FITTINGS

LATE SHANG / WESTERN ZHOU DYNASTY

商末 / 西周　青銅獸面飾一對

each crisply cast in the form of a mask with recessed lines defining the details, set with two protruding eyes, flanked by a pair of pointed ears, the wide jaw flanked by hooked fangs and centered by a curved snout, all surmounted by a pair of capped horns, the back set with a horizontal bar for attachment, the surface with malachite encrustation, wood stands (4)

Width 1⅞ in., 4.8 cm

$ 5,000-7,000

PROVENANCE
Nagatani, Inc., Chicago, 5th December 1955.
Collection of Stephen Junkunc, III (d. 1978).

來源
Nagatani, Inc.，芝加哥，1955年12月5日
史蒂芬・瓊肯三世（1978年逝）收藏

Although the exact function of the present pair of mask-form fittings is unknown, recent excavations suggest this type of fitting may have been used as horse ornaments. See a related mask of slightly larger size, cast with hooked horns and inlaid with turquoise, set to the back with crossed bars for attachment, excavated at an Yinxu period site, together with a pair of horse skeletons and a group of bronze harness ornaments, from horse pit no. 2017 at Xibeigang, Anyang, Henan province, and included in the exhibition *King Wu Ding and Lady Hao. Art and Culture of the Late Shang Dynasty*, National Palace Museum, Taipei, 2012, cat. no. IV-1.

A closely related *taotie* mask fitting of a very similar size, reported to have come from Anyang, Henan province, from the collection of Crown Prince Gustaf VI Adolf, is published in Nils Palmgren, ed., *Selected Chinese Antiquities from the Collection of Gustaf Adolf Crown Prince of Sweden*, Stockholm, 1948, pl. 8, no. 1. A pair of related masks of slightly larger size, cast with hooked horns, similarly set to the back with a horizontal bar for attachment, attributed to the Zhou dynasty, from the H.K. Burnet Collection, was sold twice in our London rooms, first 4th April 1941, lot 381, and then 29th March 1977, lot 32. Compare also a larger bronze mask, modeled in the form of a feline head with *ruyi*-shaped ears, Western Zhou dynasty, sold in our London rooms, 6th June 1995, lot 4; also a pair from the Rutherston Collection, sold in our London rooms, 26th June 1973, lot 1; another formerly in the Hardt Collection and Frederick M. Mayer Collection, sold in our London rooms, 15th April 1980, lot 33; a further one sold in our London rooms, 19th June 1984, lot 30; and lastly, one sold in our London rooms, 29th February 1972, lot 115.

考古研究表明，此類青銅獸面飾或為馬飾。比較一例，尺寸稍大，嵌綠松石，面飾有角，角呈勾狀，背面凹入，斷代殷墟早期，與一對馬骨及一套青銅馬羈飾物同期出土自河南省安陽縣西北岡2017號馬池坑，曾展於《武丁與婦好:殷商盛世文化藝術特展》，台北故宮博物院，2012年，編號IV-1。

另比一例，尺寸相近，據傳出自河南安陽，瑞典國王古斯塔夫六世・阿道夫舊藏，見 Nils Palmgren 編，《Selected Chinese Antiquities from the Collection of Gustaf Adolf Crown Prince of Sweden》，斯特哥爾摩，1948年，圖版8，編號1。比較一對作例，尺寸稍大，面飾有一對角，角呈勾狀，背面有一道橫梁，與前述作例相近，出自 H.K. Burnet 收藏，兩度售於倫敦蘇富比，先後為1941年4月4日，編號381以及1977年3月29日，編號32。另比一例，尺寸稍大，如意形耳，斷代西周，售於倫敦蘇富比1995年6月6日，編號4；另比一對作例，出自 Rutherston 收藏，售於倫敦蘇富比1973年6月26日，編號1；尚有一例，出自 Hardt 收藏及 Frederick M. Mayer 收藏，售於倫敦蘇富比1980年4月15日，編號33；亦見一例售於倫敦蘇富比1984年6月19日，編號30；再比一例，售於倫敦蘇富比1972年2月29日，編號115。



109

A RARE CALCIFIED JADE 'GOOSE' PENDANT

SIX DYNASTIES OR EARLIER

六朝或以前　玉雕鵝形珮

of flattened form, carved in profile, the plump bird recumbent with its leg tucked under, its long neck extended and head uplifted, the silhouette of a long-necked goose, pierced through upper neck for suspension, the calcified stone of an even creamy brown tone

Length 4¾ in., 12 cm

$ 8,000-12,000

PROVENANCE
Collection of Mrs. Christian R. Holmes (1871-1941).
Collection of the Holmes Foundation.
Parke-Bernet Galleries, New York, 14-15 November 1963, lot 199 (part lot).
Collection of Stephen Junkunc, III (d. 1978).

來源
Christian R. Holmes 夫人 (1871–1941) 收藏
Holmes 基金會收藏
Parke–Bernet Galleries，紐約，1963年11月14至15日，編號199（其一）
史蒂芬・瓊肯三世（1978年逝）收藏

This rare goose-form pendant presents a particular challenge when attempting to attribute a date of production as it defies certain characteristic of the well-known group of bird-form pendants made during the Shang and Zhou periods, such as one illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 12:28, or another in the form of a dove, formerly in the H.K. Burnet Collection, included in the *Exhibition of Chinese Art*, Manchester City Art Gallery, Manchester, 1936, cat. no. 103 and in the *Exhibition of Chinese Jade*s, Oriental Ceramic Society, London, 1948, cat. no. 52. The unusual profile, gently rounded edges and distinctive calcified stone suggest a post-archaic attribution.

本品珮尤為罕見，故斷代不易，其整體風格與目前已知商周鳥形玉珮略有差異，如見一例，錄 Jessica Rawson，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版12:28。另有一略小鴿形例，屬 H. K. Burnet 雅蓄，納入《Exhibition of Chinese Art》，曼徹斯特城市藝術畫廊，曼徹斯特，1936年，編號103；亦展於《Exhibition of Chinese Jades》，東方陶瓷協會，倫敦，1948年，編號52。本品造形頗為獨特，邊緣等處打磨處理圓潤，玉質及鈣化感亦具特點，總體考量，其年代或應略晚於商周。



110

A PAINTED GRAY POTTERY FIGURE OF A MYTHICAL BEAST

HAN DYNASTY

漢　灰陶瑞獸

the beast modeled standing four square, with head lowered and muscular haunches bracing as if about to charge, the crown and neck with three imposing pointed horns, a row of four studs along the spine, continuing to a long tail curled back, the right hind leg with a large grooved spiral, with traces of white slip and red pigment all over

Width 16¼ in., 41.8 cm

$ 5,000-7,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Compare a related figure included in the exhibition *Art of the Han*, The China Institute in America, New York, 1979, cat. no. 40, where Ezekiel Schloss discusses how the composition of different animal's elements was said to give special supernatural powers to the mythical creature. See similar examples illustrated by René-Yvon Lefbvre d'Argencé, *The Hans Popper Collection of Oriental Art*, Japan, 1973, cat. no. 40, and R.L. Hobson, *The Eumorfopoulos Collection*, vol. I, London, 1925, pl. XVII, 128. Compare one exhibited in *Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection*, Vassar College Art Gallery, Poughkeepsie, 1990, cat. no. 32, sold recently in these rooms, 15th September 2018, lot 1390 (part lot). For other examples sold in these rooms, refer to one sold 2nd November 1979, lot 144, and 12th June 1984, lot 124. Another related figure sold in our London rooms, 15th July 1980, lot 5.

比較一例，曾展於華美協進社，《Art of the Han》，1979年，編號40。再比一例，圖見René-Yvon Lefbvre d'Argencé，《The Hans Popper Collection of Oriental Art》，日本，1973年，編號40，以及 R.L. Hobson，《The Eumorfopoulos Collection》，卷1，倫敦，1925年，圖版XVII, 128。此外尚可比較數例，其一載於 Candace J. Lewis，《Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss Collection》，編號32，售於紐約蘇富比2018年9月15日，編號1390（其一）。紐約蘇富比曾售數例，售於1979年11月2日，編號144及1984年6月12日，編號124。倫敦蘇富比亦曾售一例，售於1980年7月15日，編號 5。







111

AN EXCEPTIONALLY RARE AND IMPORTANT ARCHAIC BRONZE CEREMONIAL HALBERD BLADE (GE)

EASTERN ZHOU DYNASTY, EARLY SPRING AND AUTUMN PERIOD

東周 春秋初　楚屈叔沱戈

finely cast with the elongated *yuan* divided by a raised ridge in the middle of each side and extending downward to form the *hu*, inscribed to one side with eight characters reading *Chu Qu Shutuo, Qu X zhisun*, all bordered by sharply finished edges, the end pierced with three vertically arranged *chuan (*apertures), the *nei* with a further rectangular *chuan* and decorated with hook motifs, inscribed to one side with seven characters reading *Chuwang zhi yuanyou, wang zhong*, and the other side with five characters reading *yu fou zhi X sheng*, the surface patinated to a dark silver tone with light malachite encrustation

Length 11½ in., 29.1 cm

$ 200,000-300,000

PROVENANCE

Collection of Liu Tizhi (1879-1962).
C.T. Loo, New York, November 1938, acquired for Alfred F. Pillsbury (1876-1950).
Frank Caro, successor to C.T. Loo, New York, 2nd August 1954.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED

An Exhibition of Ancient Chinese Ritual Bronzes. Loaned by C.T. Loo & Co., The Detroit Institute of Arts, Detroit, 1940, pl. XXXIII.
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銘文：
楚屈叔沱屈[illegible]之孫 楚王之元右王鐘 于缶之[illegible]笙

來源

劉體智（1879–1962）收藏
盧芹齋，紐約，1938年11月，為 Alfred F. Pillsbury (1876–1950) 代購
弗蘭克・卡羅（盧芹齋繼任人），紐約，1954年8月2日
史蒂芬・瓊肯三世（1978年逝）收藏

展覽

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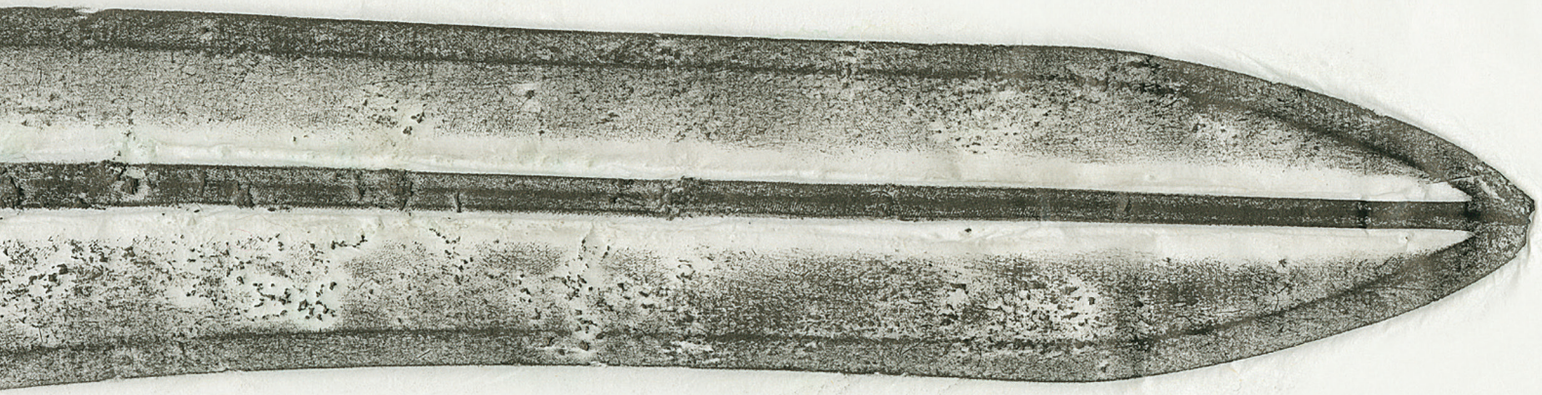



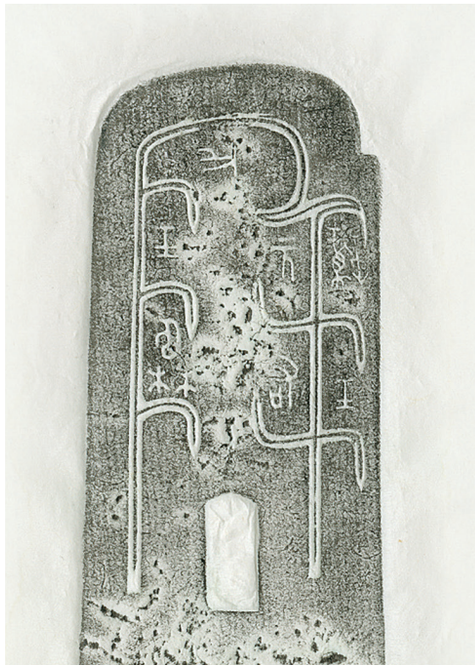

This inscribed bronze halberd blade, although typical in form, is uniquely important as its inscription serves as a critical primary source that reveals the name of its original owner: Qu Shutuo of Chu. The only known close counterpart to this blade is a damaged bronze halberd blade, missing the *yuan*, and inscribed on the *hu* with seven characters, which can be generally translated to 'for the auspicious use of Qu Shutuo of Chu'. That halberd is now in the collection of the Hunan Provincial Museum, Hunan, and published in Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of inscriptions and images of bronzes from Shang and Zhou dynasties], vol. 32, Shanghai, 2012, no. 17048.

The reemergence of this significant blade has provided an opportunity for close examination revealing an inscription of a total of twenty characters, eight on the *hu* and twelve on the *nei* (seven on one side and five on the other side). The meaning of seven of these characters is unresolved; however the remaining thirteen can be translated as: 'Qu Shutuo of Chu, Qu X's grandson, *yuanyou* of the King of Chu'. Based on the inscription, the owner of this blade can be identified as someone named Qu Shutuo.

Twentieth century scholars, using only published ink rubbings and drawings of the present halberd, have attempted to match Qu Shutuo to members of the Qu family recorded in historical texts. The Qu family enjoyed prominent status in the Chu court. Members of the family were appointed to various

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楚屈叔沱戈，銘二十字，胡上八字「楚屈叔沱屈[illegible]之孫」，內背面七字「楚王之元右王鐘」，正面五字「于缶之[illegible]笙」。從銘文可知，此戈主應為楚國屈叔沱。楚屈叔沱戈的出現為揭開其戈主身份的研究提供了重要的一手資料。

除此戈外，目前僅知另一殘戈見相近銘文，缺援，胡上銘七字「楚屈叔沱之元用」，現藏於湖南省博物館，載於吳鎮烽，《商周青銅器銘文暨圖像集成》，卷32，上海，2012年，編號17048。

屈氏，春秋時期楚國重要氏族之一，其族人多為朝官或將軍等。屈氏與楚國王族淵源深厚，據宋代鄭樵所著《通志．氏族略三》中記載，楚武王之子瑕受封於屈地，遂以為氏，後人皆用屈姓。由此可見，對於屈氏族人身份的研究將有助於學術界對楚史更為深入的了解。

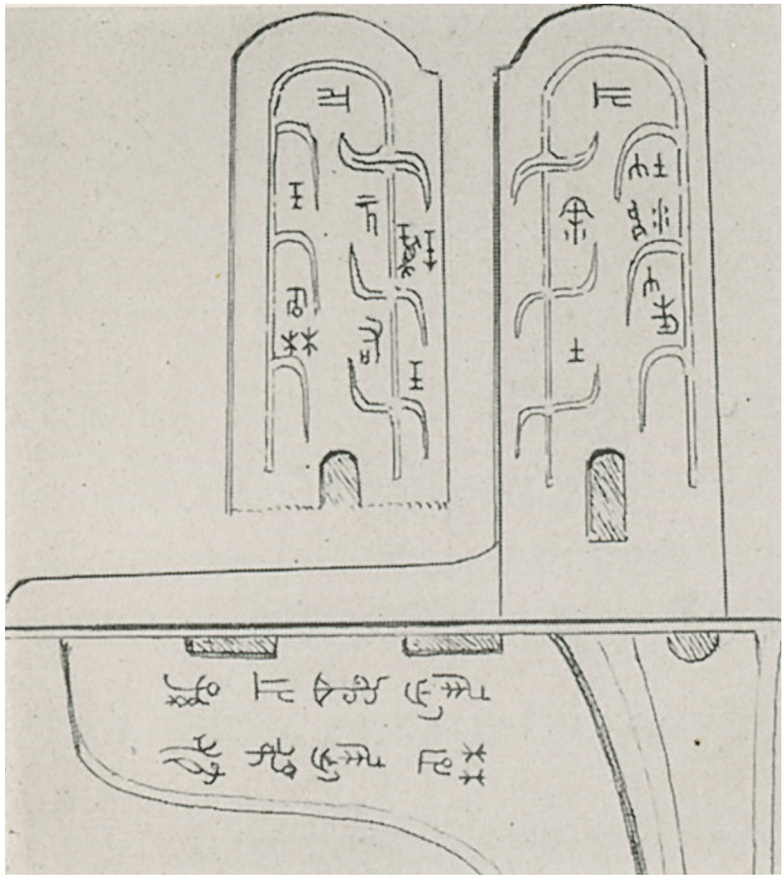




positions as high officials and military generals. It is also believed the Qu family was of royal lineage. According to *Tongzhi* [Comprehensive records] written by the Song dynasty (960-1279) historian Zheng Qiao (1104-1162), Xia (d. 699 BC), son of King Wu of Chu (d. 690 BC), was rewarded the territory of Qu. He adopted Qu as his last name and became Qu Xia, the progenitor of the Qu family. Given the importance of the Qu family and its connection to the Chu court, the identification of Qu Shutuo contributes to a more comprehensive understanding of the Chu history.

The research of these scholars was, however, limited to a certain degree because an essential character—the first name of Qu Shutuo's grandfather—is illegible in some of the published rubbings and drawings of this halberd. Perhaps the most widely accepted theory regarding the identity of the halberd's owner was developed by He Hao (b. 1929), a historian specializing the Chu state. In his paper, 'Chu Qu Shutuo Ge kao [Study of the halberd blade of Chu Qu Shutuo]', *Anhui wenxue* [Literature of Anhui], vol. 1, Hefei, 1985, pp 56-59, He Hao notes the name Qu Shutuo is not recorded in any of the pre-Qin dynasty (221-207 BC) texts. He posits that 'Shutuo' is in fact the *zi* of Qu, and therefore, there is a possibility that Qu Shutuo may have been recorded in the historical texts under a different name. He Hao then proposes a candidate, a royal guard of Chu named Qu Dang, who is recorded in the *Zuozhuan* [The Commentary of Zuo] to have participated in the Battle of Bi.

目前所見關於本戈戈主身份的研究大多基於此前所出版的銘文資料，然而在出版資料裡的拓本或線描圖中屈叔沱祖父之名模糊難辨，故此對相關研究設置了障礙。在諸多推論當中，目前普遍被接受的理論是由楚史專家何浩所提出。何氏在其論文〈楚屈叔沱戈考〉（《安徽文學》，期1，合肥，1985年，頁56–59）中表示，先秦史籍中並無名屈叔沱者，故「叔沱」二字或乃屈氏之表字。故此史書或以屈叔沱之另一名字記載其事跡。何氏認為，屈叔沱應為參與楚、晉兩國邲之戰的屈蕩。《左傳》宣公十二年載楚、晉邲之戰：「楚子（楚莊王）為乘廣三十乘，分為左右…許偃御右廣，養由基為右；彭名御左廣，屈蕩為右。乙卯，王乘左廣，以逐趙旃，趙旃棄車而走林，屈蕩搏之，得其甲裳」。



The *Zuozhuan* provides a detailed narrative on this famous battle fought between the Chu and Jin states in 597 BC, which ended in a decisive victory for Chu, and which, in turn, cemented the position of King Zhuang of Chu as one of the five hegemons of the Spring and Autumn period (770-476 BC). During this battle, the war chariots of King Zhuang of Chu were divided into the right and left flanks. Xu Yan commanded the right chariot with Yang Youji on the right. Peng Ming commanded the left chariot with Qu Dang on the right. When King Zhuang of Chu was in pursuit of General Zhao Zhan of Jin, Zhao was forced to abandon his chariot in the woods. Qu Dang then jumped off the chariot, successfully captured him and seized his armor.

何氏並論，《周禮注疏》記：「戎右者，與君同車，在車之右，執戈、盾，備制非常」。邲之戰役中，屈蕩為左廣之右，即為楚王之戎右。而本戈銘文有「楚王之元右」語，「元右」即為「戎右」，因古稱兵車亦為「元戎」，其右者則亦可稱為「元右」。何氏從中推斷，屈叔沱乃楚王之戎右，與上述史籍記載之屈蕩恰恰相符。

在目前出版的本戈銘文拓片及線描所示當中，屈叔沱祖父之名極為難辨，故何氏按古籍追溯屈族歷史，推斷屈蕩乃楚國大夫屈完之孫（見詳細推論，前述出處，頁58），而本戈之主為屈蕩，故此其銘文中無法辨認之字即應為「完」字。

Above Drawings of the inscriptions on the present lot, illustrated in *Exhibition of Ancient Chinese Ritual Bronzes*, Loaned by C.T. Loo & Co., The Detroit Institute of Arts, Detroit, 1940, pl. XXXIII.

上 本品線描圖示於《An Exhibition of Ancient Chinese Ritual Bronzes. Loaned by C.T. Loo & Co.》，底特律藝術博物館，底特律，1940年，圖版XXXIII

He Hao notes in his paper that according to the *Zhouli zhushu* [Annotations to Rites of Zhou], the guard on the right of the royal war chariot holds a *ge* and a shield and rides together with the king. Qu Dang was on the right of the royal war chariot during the Battle of Bi, and therefore, he was a right guard to King Zhuang of Chu. The inscription on the present blade states that Qu Shutuo was the *yuanyou* of King Chu. He Hao argues *yuanyou* should be interpreted as the 'right guard [of the war chariot]', as the ancient name of war chariot is *yuanrong*, and the Chinese character for 'right' is *you*. Based on He's interpretation, Qu Shutuo was a right guard for the king of Chu, which is consistent with the aforementioned historical records about Qu Dang.

In attempting to determine the character that specifies the first name of Qu Shutuo's grandfather, which is illegible in most rubbings and drawings, He Hao traces the history of the Qu family based on historical texts and concludes that Qu Dang was the grandson of Qu Wan, who was the *dafu* of Chu (for his detailed discussion, see *ibid*., p. 58). In conclusion, He Hao believes the owner of this blade was Qu Dang and infers the character he could not read must be *wan*. The validity of He's conclusion, therefore, relies on the identification of the missing character in the inscription, which will either corroborate or refute his hypothesis.

Fortunately, upon thorough physical inspection, the character previously illegible in the published rubbings can be made out. The once-intaglio character is now filled with oxidized encrustations and has an almost flat surface, which is why it could not be properly transferred via the ink rubbing. The character appears to be in a vertical two-part composition: the top part seems to be the character *mao* (spear), the bottom part has yet to be deciphered. Although the character remains unidentifiable, it is conspicuously different from the character *wan*. It is also unlikely to be the *zi* of Qu Wan, as a *zi* would normally consist of two characters. In addition, this character is not found in any of the names of the Qu family members noted in He Hao's paper.

A closer examination of the blade also reveals an additional character, *zhi* (of) on one side of the *nei*, which does not appear in some of the previous illustrated publications. For example, in Wu Zhenfeng's book, the author records nineteen characters (including the illegible character). The *zhi* character complicates existing understanding of the inscription, as the placement of this preposition character allows the last part of the inscription to be read in a different order, which could produce a different interpretation of the inscription.

The reemergence of the Chu Qu Shutuo Ge provides a great opportunity for the advancement of scholarship. The inscription poses challenges to the exciting understanding of Chu history raising fascinating new questions in the process. Hopefully fresh research based on this important artifact will illuminate the true identity of its original owner and the historical context surrounding him.

經仔細觀察此戈實物，可見此前無法辨認之銘已被鏽蝕填滿，幾乎完全處於平面，因此導致其字無法轉印於拓片之上。此字似分上下兩部，上半似為「矛」字，下半仍未可辨，雖未能辨認全字，然而可知其與「完」字有明顯區別。而此字亦不應為屈完之表字，因為古人傳統表字多為兩字。何氏文中所錄的其他屈氏族人之名亦同樣不見似此字者。綜上所見，屈叔沱可能並非《左傳》所載之屈蕩，因屈蕩祖父之名與本戈銘文記載不符。

目前亦見有出版記錄標註此戈共鑄銘文十九字，內正面四字，讀法為「  笙于缶」。通過觀察實物，可見內正面銘文除以上四字之外尚有一「之」字，故此銘文最後部份讀法順序及意思可能與原先理解有別。

楚屈叔沱戈實物的出現，雖然對目前已有的一些認知提出了挑戰，但其無疑是為相關課題的學術研究提供一個難得的突破機會。希望隨著對其實物銘文更加深入的研究，能讓此戈原主身份最終得以確認，從而進一步加深人們對於楚國歷史的了解。

112

A RARE GILT-BRONZE 'DRAGON AND TIGER' BRUSH HANDLE

WESTERN HAN DYNASTY

西漢　銅鎏金龍虎紋柄

intricately cast in high relief in the form of two fiercely combating tigers, beneath a sinuous dragon writhing through clouds with its head raised, all above a rectangular socket, wood stand (2)

Height 3⅜ in., 8.7 cm

$ 3,000-5,000

PROVENANCE
J.T. Tai, New York, 29 December 1959.
Collection of Stephen Junkunc, III (d. 1978).

來源
戴潤齋，紐約，1959年12月29日
史蒂芬・瓊肯三世（1978年逝）收藏

See a closely related bronze handle, containing remnants of brush bristles in the rectangular socket, excavated from a Western Han tomb in Shuoxian, Shanxi province in 1983, published in Qu Shengrui, 'Shanxi Shuoxian xihan bingxue muguo mu [Western Han tomb in Shuoxian, Shanxi province]', *Wenwu*, no. 6, 1987, pl. 7, fig. 3. Compare also a gilt-bronze handle of this type, included in the exhibition *Arts of the Scholar's Studio*, The Oriental Ceramic Society of Hong Kong, Hong Kong, 1986, cat. no. 126 and later exhibited in *Ancient Chinese and Ordos Bronzes*, The Oriental Ceramic Society of Hong Kong, Hong Kong, 1990, cat. no. 108; another exhibited in *Kandai no bijutsu* [The art of the Han Dynasty], Osaka Municipal Art Museum, Osaka, 1974, pl. 2-95; and a third decorated with a scroll motif on the rectangular socket, sold at Christie's New York, 15th September 2011, lot 1148.

可參一類例銅刷柄，1983年出土於山西省朔縣一西漢墓中，出土時猶殘存少許刷毛，收錄於屈盛瑞，《山西朔縣西漢並穴木槨墓》，文物，第6期，1987年，圖版7，圖3。另有一類例鎏金銅刷柄，展於《文玩萃珍》，香港東方陶瓷學會，香港，1986年，編號126；後又展於《漢代の美術》，大阪市立美術館，大阪， 1974年，圖版2–95。例三，飾鏤空卷紋，售於紐約佳士得2011年9月15日，編號1148。



113

A RARE SANCAI-GLAZED POTTERY FIGURE OF A SPOTTED BULL
TANG DYNASTY

唐　三彩陶牛

well modeled standing four square, the pointed ears alert and tail to one side, the dewlap hanging low and the neck with incised folds of skin, the pinkish buff body covered with a straw-colored glaze, intermittently applied with dapples of glassy sky blue against larger splashes of dark amber glaze that pool and cascade downwards

Length 8 in., 20.3 cm

$ 10,000-15,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Compared to preceding dynasties, Tang pottery includes fewer figurines of domestic animals, with a shift towards modeling 'nobler' beasts such as the horse and camel. As William Watson writes in *Tang and Liao Ceramics,* London, 1984, p. 201, only members of the bovine family receive the same sculptural refinement. Robustly and expressively modeled, the heavy yet graceful contours of the present animal convey a sense of naturalism and strength. Its distinctive hump is prominently highlighted by a deliberately-placed splash of vivid blue.

It is rare to find blue-glazed examples of bull or oxen in this period, and even rarer to find a piece dappled with blue spots. Compare a related *sancai* ox, similarly modeled and with large dark green-glazed spots over a clear glaze, in the collection of the Musée Guimet, *ibid*., pl. 222. A *sancai*-glazed figure of a recumbent three-horned mythical bull on a pedestal, in the collection of the Tenri Sankokan Museum Collection, Nara, displays a similarly dappled and spotted coat, *ibid.*, pl. 230. Compare also a blue, straw and amber-glazed recumbent buffalo, with the creature glazed almost entirely in cobalt blue, illustrated in *The Splendour of Sancai: The Sze Yuan Tang Collection*, Littleton and Hennessy, London, 2012, cat. no. 37.

唐代陶器，鮮有刻畫家畜者，馬與駱駝更具靈性之動物，則更為多見，此風與前朝有別。然而 William Watson 於《Tang and Liao Ceramics》中講述，惟牛者，造像得享相同待遇。本品造形碩壯生動，線條深刻雅致，傳神逼真，雄渾有力。獨特背峰尤其突出，特以鮮艷藍斑點綴。

同時期帶藍彩之陶牛罕見難得，飾藍斑之品更是鳳毛麟角。比較一類似三彩陶牛，造形相近，透明釉上飾大片深綠斑點，現藏於吉美博物館，前述出處，圖版222。另比一例，三彩三角靈獸一例，帶類似斑點，現藏於奈良縣天理大學附屬天理參考館，前述出處，編號230。另可比較一件三彩臥牛例，圖載於利特爾頓與軒尼詩亞洲藝術，《思源堂藏唐三彩》，倫敦，2012年，編號37。



114

AN EXCEPTIONAL HARDSTONE AND GLASS-INLAID GILT-BRONZE BELT HOOK

HAN DYNASTY

漢　銅鎏金嵌料石獸面紋帶鉤

cast in the form of a powerful mythical animal mask resembling a tiger, detailed with feline features, its almond-shaped eyes inlaid with glass, its forehead inset with a circular hardstone, a tapering hook rising from the top of its head terminating in a double-horned *chilong* head, the concave underside with a circular button

Length 4¼ in., 10.7 cm

$ 20,000-30,000

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

EXHIBITED
Exhibition of Belt Buckles, Chinese Art Society, 1951.

來源
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《Exhibition of Belt Buckles》，中國藝術協會，紐約，1951年

Although belt hooks of this type are known, the present belt hook is remarkable for its well preserved condition. Compare a closely related belt hook, but lacking inlays, in the Metropolitan Museum of Art, gifted by Mr. and Mrs. Eugene V. Thaw, acc. no. 2002.201.169, and another in the collection of Wellington Wang, also without inlays, illustrated in Wellington Wang, *Belt Ornaments Through the Ages*, Taipei, 1996, pl. 99.

See also other related gilt-bronze belt hooks with inlaid decoration, such as one in the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., included in the exhibition *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, cat. no. 75; another sold at Christie's New York, 19th September 2006, lot 156; a third exhibited in *Chinesische Gold und Silber. Die Sammling Pierre Uldry*, Rietberg Museum, Zurich, 1994, cat. no. 50; and a fourth, inset with a cicada to the center, from the collection of Dr. Paul Singer, exhibited in, *Relics of Ancient China from the Collection of Dr. Paul Singer*, Asia House Gallery, New York, 1965, cat. no. 124.

此類帶鉤雖偶有所見，然保存完整如本品者則尤為難得。比較近似帶鉤一例，然乏嵌料，現藏於紐約大都會藝術博物館，由 Eugene V. Thaw 伉儷饋贈，館藏編號2002.201.169；以及王度收藏之例，亦無嵌料，圖載於王度，《帶飾三千年：王度帶飾珍藏冊》，台北，1996年，圖版 99。

另見其他相類銅鎏金帶鉤嵌飾作例，如一件華盛頓賽克勒美術館藏品，曾展於《Traders and Raiders on China's Northern Frontier》，賽克勒美術館，華盛頓，1995年，編號75；另一例售於紐約佳士得2006年9月19日，編號156；第三例曾展於《Chinesische Gold und Silber. Die Sammling Pierre Uldry》，雷特伯格博物館，蘇黎世，1994年，編號50；第四例正中嵌蟬飾，來自 Paul Singer 醫生收藏，曾展於《Relics of Ancient China from the Collection of Dr. Paul Singer》，Asia House Gallery，紐約，1965年，編號124。



115

A BLUE-SPLASHED POTTERY JAR AND COVER

TANG DYNASTY

唐　藍彩蓋罐

of slightly compressed ovoid form, the rounded sides tapering to a short splayed foot, and rising to an everted lipped rim, the buff pinkish body covered by a thin layer of white slip around the neck and side, with irregular splashes of vibrant cobalt blue glaze cascading in painterly drips from the rim stopping just above the foot, against a pale yellow straw glaze suffused with a fine network of crackles, the domed cover similarly decorated with horizontal streaks of greenish-blue against a lustrous straw-glazed ground (2)

Height 8 ¼ in., 20.9 cm

$ 10,000-15,000

PROVENANCE
William H. Wolff, 10th October 1960.
Collection of Stephen Junkunc, III (d.1978).

來源
William H. Wolff，1960年10月10日
史蒂芬・瓊肯三世（1978年逝）收藏

One of the outstanding characteristics of Tang dynasty ceramic art is the bold application of vivid colored glazes on a pale or white ground. The present jar epitomizes this in a remarkably minimalist yet striking manner, with the painterly, abstract splashes of cobalt blue contrasting pleasingly against the ground of white slip and straw-colored glaze. This striking pattern highlights the piece's undulating profile, exemplifying the swelling forms and dynamic contours. Although Tang dynasty art borrows much from foreign sources, the present shape is considered to be wholly native.

An example of this type is illustrated in Geng Baochang, *Zhongguo wenwu jinghua daquan* [Compendium of Chinese Art- Porcelain], Taipei, 1993, pl. 433. Compare two sold in these rooms; the first 1st June 1972, lot 47, and the second with a double ring incised on the shoulder, sold 22nd September 2005, lot 285. See also a jar and cover sold at Christie's London, 11th July 2006, lot 100. A related jar, without the cover, is also in the collection of the Harvard Art Museums, Cambridge, acc. no. 2006.170.264.

本品蓋罐，器形素雅，造形獨特，繪藍彩斑紋，豪放灑脫，如潑墨灑彩，紋飾遍施全器，亮麗奪目，尤顯起伏輪廓，展現唐陶圓渾造形與明暢流線。唐代工藝雖多有借鑒外邦，本品造形卻應屬本土原創。

參考一相類例，圖載於耿寶昌，《中國文物精華大全：陶瓷卷》，台北，1993年，編號433。兩例售於紐約蘇富比：一件售於1972年6月1日，編號47；另一件罐肩刻雙環，售於2005年9月22日，編號285。另見蓋罐一例，售於倫敦佳士得2006年7月11日，編號100。類似罐器一例，無蓋，現藏於哈佛藝術博物館，劍橋，館藏編號2006.170.264。







116

AN EXCEPTIONAL GILT-BRONZE DRAGON

SIX DYNASTIES

六朝　銅鎏金龍

superbly modeled, the striding dragon cast in suspended movement, its elongated sinewy body raised on four powerful limbs terminating in three-clawed paws, trailed by a long curling tail, the imperious head held high and proud atop a slender S-shaped neck, with a single horn above protruding oval-shaped eyes and a long upturned snout exposing its sharp fangs, the body and mane finely detailed with neatly incised lines, richly gilded and with traces of malachite encrustation

Length 5 in., 12.7 cm

$ 100,000-150,000

PROVENANCE
Tonying & Co., New York, 15th February 1946.
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
通運公司，紐約，1946年2月15日
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，版III，頁1





Striking for its powerful dynamism and slender elegance, this striding dragon embodies the majesty and virility entirely commensurate with its role in Chinese cosmology, and belongs to a small number of free-standing sculptures of type produced during the Six Dynasties period.

The dragon, beyond its well-documented associations with the heavens and as a symbol of the emperor, also represented one of the four cardinal directions: the Green Dragon of the East, cosmologically linked to the Black Warrior of the North, the White Tiger of the West and the Red Bird of the South. Together these four animals were regarded as rulers of the seasons and the quadrants, and appeared together from the Western Han dynasty, where they frequently adorned bronze mirrors and tomb decor.

The lithe and sinewy body frozen in suspended movement so remarkable on this dragon can be compared to a number of stone carvings dating to the Six Dynasties. The epitaph cover of the Northern Wei official Yuan Hui (d. 520 AD), discovered in Luoyang, Henan province in 1926 and today housed in the Forest of Steles, Xi'an, is carved with very similar dragons framing the inscriptions, illustrated in Yasushi Nishikawa, *Seian hirin*, Tokyo, 1966, pls 120-125. Similarly, a set of stamped clay tiles discovered in a Southern Dynasties tomb near Dengxian, Henan province, also adorned with the four directional animals, features stylistically similar dragons, see Annette L. Juliano, 'Teng-Hsien: An Important Six Dynasties Tomb', *Artibus Asiae*, Supplementum XXXVII, 1980, fig. 22.

鎏金走龍身形修長舒展，如行雲流水，四肢壯碩剛勁，勾爪居牙，頓覺精神抖擻、活力四射；龍，於中國傳統認知體系，乃正氣浩然、至大至剛之神物，與本品所呈雄健氣概完美契合；此類六朝走龍擺件量罕質精，如今存世稀珍，甚為難得。

自有載以來，龍便為神獸，又言「真龍天子」，素為皇帝象徵；中國神話更視青龍與白虎、朱雀、玄武四靈獸為四象，各鎮東、西、南、北一方，分掌四季，以保福泰永年。西漢伊始，頻見此四神獸同飾於銅鏡及墓葬陳設。

此龍體態輕盈矯捷，極富張力，可比1926年河南洛陽北魏元徽墓出土墓誌蓋上所刻龍紋邊框，造型與本例頗為相仿，此碑現存西安碑林博物館，圖載於西川寧，《中國碑林》，東京，1966年，圖版120–125。再比河南鄧縣南朝墓葬出土之畫像磚，上飾四方靈獸，龍紋風格與此亦是極為雷同，圖錄於朱安耐，〈鄧縣：一座六朝時代的重要墓葬〉，《　亞洲藝術》，附錄XXXVII，1980年，圖22。

Fig. 1 A pair of gilt-bronze striding dragons given by Grenville L. Winthrop to the Harvard Art Museums, obj. no. 1943.52.74A, B
© President and Fellows of Harvard College

圖一 銅鎏金龍一對，由 Grenville L. Winthrop 贈予哈佛藝術博物館，館藏編號1943.52.74A及B
© President and Fellows of Harvard College



A pair of similar gilt-bronze dragons were acquired from C.T. Loo by Grenville L. Winthrop in October 1931, and are today in the Harvard Art Museums (fig. 1), illustrated in the exhibition, *Grenville L. Winthrop: Retrospective for a Collector,* Fogg Art Museum, Cambridge, Massachusetts, 1969, cat. no. 54. Three similar gilt-bronze dragons were reputedly discovered at the Jincun tombs in Luoyang, Henan province, in 1928 and were documented by Bishop William Charles White (1873-1960) in his book *Tombs of Old Lo-yang*, Shanghai, 1934, pl. LIV, no. 133. Another, acquired from Yamanaka & Co. in New York in 1932, is today in the Nelson-Atkins Museum of Art, Kansas City (fig. 2), and is illustrated in Ross E. Taggart, ed., *Handbook of the Collection in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts,* Kansas City, Missouri, 1959, p. 176 (bottom right). The similarities between all these dragons and the relatively narrow timeframe in which they were either published or acquired suggests the possibility that they were all discovered together, in or around Luoyang.

A slightly larger gilt-bronze striding dragon, with finely incised scales detailing the body and a thin serrated edge following the spine, formerly in the collection of Frederick Mayer, was included in the exhibition *Mostra d'Arte Cinese / Exhibition of Chinese Art*, Venice, 1954, cat. no. 159, subsequently sold at Christie's London, 24-25 June 1974, lot 143 and later lent by John D. Rockefeller III to the exhibition *Art of the Six Dynasties. Centuries of Change and Innovation*, China House Gallery, New York, 1975, cat. no. 37. A similar example, was included in the exhibition, *Animals and Animal Designs in Chinese Art*, Eskenazi

可見一對相若鎏金銅走龍例，北美收藏家 Grenville L. Winthrop於1931年10月購於盧芹齋，現藏哈佛藝術博物館（**圖一**），曾展並刊於《Grenville L. Winthrop: Retrospective for a Collector》，福格藝術博物館，劍橋，麻省，1969年，圖錄編號54。另有三近例，據傳均於1928年出自洛陽金村古墓，圖載於懷履光，《洛陽古城古墓考》，上海，1934年，圖版LIV，編號133。另一例於1932年由紐約山中商會售出，現存納爾遜–阿特金斯藝術博物館，堪薩斯城（**圖二**），錄 Ross E. Taggart 編，《Handbook of the Collection in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts》，堪薩斯城，密蘇里州，1959年，頁176（右下）。

Fig. 2 Striding Dragon. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust, 32-185/8. Photo courtesy Nelson-Atkins Media Servces / John Lamberton

圖二 行龍 納爾遜–阿特金斯藝術博物館，堪薩斯城，密蘇里州
Purchase: William Rockhill Nelson Trust, 32-185/8. Photo courtesy Nelson-Atkins Media Services / John Lamberton





Ltd., London, 1998, cat. no. 15. A larger ungilt example was included in the exhibition *Six Dynasties Art from the Norman A. Kurland Collection*, Eskenazi Ltd., London, 2018, cat. no. 10. A small number of slightly larger gilt-bronze striding dragons in a variety of striding postures is known. Compare two with the forearms lowered to the ground, as if preparing to pounce; the first, in the Asian Art Museum of San Francisco, illustrated in Réne-Yvon Lefebvre d'Argencé, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection,* Tokyo, 1974, pl. 28, the second in the Bristol City Art Gallery, illustrated in P.J. Donnelly, *The Animal in Chinese Art*, London, 1968, pl. I-c. A third example depicting the dragon with its right forepaw raised and its body arched, is in the Princeton University Art Museum, and was included in the exhibition *Dragons in Chinese Art*, China House Gallery, New York, 1971, cat. no. 23.

可資一鎏金銅走龍例，尺寸略大，周身精刻龍鱗，細緻入微，背見鋸齒狀脊，原屬 Frederick Mayer 舊藏，曾展並刊錄於《Mostra d'Arte Cinese》，威尼斯。1954年，圖錄編號159，後售於倫敦佳士得1974年6月24至25日，編號143，再後由洛克菲勒三世借出展於《Art of the Six Dynasties. Centuries of Change and Innovation》，China House Gallery，紐約，1975年，編號37。另見一例，展《Animals and Animal Designs in Chinese Art》，Eskenazi Ltd.，倫敦，1998年，編號15。此外，亦見一較大無鎏金例，展《Six Dynasties art from the Norman A. Kurland collection》，Eskenazi Ltd，倫敦，2018年，編號10。同類走龍，還可對比一組體量稍大、形態各異作例。參考二例，前爪伏地，慾騰躍撲起狀，其一藏舊金山亞洲藝術博物館，圖錄於Réne-Yvon Lefebvre d'Argencé編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，圖版28，其二貯布里斯托城市藝術畫廊，圖載 P.J. Donnelly，《The Animal in Chinese Art》，倫敦，1968年，圖版I-c。另有一例，作弓身、右爪高抬狀，普林斯頓大學藝術博物館寶蓄，展並載錄於《Dragons in Chinese Art》，China House Gallery，紐約，1971年，編號23。

117

A WHITE JADE BELT PLAQUE

TANG DYNASTY OR LATER

唐或以後　白玉雕樂人圖牌

carved in relief to one side with a musician, possibly of Central Asian origin, seated on an oval mat playing a *pipa*, the figure enclosed within an undulating frame, the other side possibly later-carved with a sinewy coiled dragon encircling a floret amidst clouds extending over the top edge of the plaque, pierced for suspension, the stone of a pure white color

Width 1⅞ in., 4.7 cm

$ 6,000-8,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Plaques such as the present example were produced from the early Tang dynasty in sets to adorn belts, with each plaque variously carved with musicians playing different instruments or as servers bearing tribute. Many of the figures are dressed in Central Asian style, in keeping with the fashion seen on foreigners in the Tang dynasty capital. A belt set comprised of sixteen similarly carved white jade plaques was excavated at Hejiacun, Xi'an, Shaanxi province in 1970 and was included in the exhibition *Gilded Dragons. Buried Treasures from China's Golden Ages*, The British Museum, London, 1999, cat. no. 65. A single example, carved with a musician playing a pipe, is illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pl. 25:2.

此類玉牌為腰帶飾件，可見於初唐，紋飾各異，上刻胡人奏樂或侍者進貢，人物衣著多呈中亞風格，與唐都胡人服飾無異。參考一套十六件相類白玉牌例,1970年陝西西安何家村出土，展《Gilded Dragons. Buried Treasures from China's Golden Ages》，大英博物館，倫敦，1999年，編號65。另見一例，雕樂者吹笛，收錄於Jessica Rawson,《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版25:2。



118

A PAIR OF PAINTED POTTERY FIGURES OF WARRIORS

NORTHERN WEI DYNASTY

北魏　灰陶加彩武士立像一對

each modeled in the round, standing at attention with one arm by the side and one resting on a long shield molded with a scowling monster mask, the face echoing this expression with a similar downturned mouth, furrowed brows and with a dark curly beard, attired in armor, a tunic with two breastplates, a helmet cap covering the ears and neck, all detailed in red and black pigment (2)

Height 12½ in., 31.1 cm

$ 5,000-7,000

PROVENANCE
Warren E. Cox, New York.
Collection of Stephen Junkunc, III (d.1978).

來源
Warren E. Cox 收藏，紐約
史蒂芬・瓊肯三世（1978年逝）收藏

With their fierce scowls, the present warrior figures would have guarded the tombs of the elite, along with a plethora of other figures and objects deemed necessary for the afterlife. Despite their intimidating expressions, they epitomize the attenuated style of Northern Wei sculpture, seen through their upright frontal stance and slender, columnar figures. The low relief modeling, found particularly in pottery of this period, is accented by details such as the subtle curl of the beard, the upturned nose or the similarly expressive monster mask on the shields.

A closely related figure was exhibited at The China Institute of America, *Art of the Six Dynasties*, New York, 1975, cat. no. 27, and later sold in these rooms 2nd November 1979, lot 149. Compare a similar example illustrated in *Foreigners in Chinese Art*, The China Institute of America, New York, 1969, cat. no. 46, and one sold in our London rooms, 11th March 1969, lot 72. See also a figure with slightly different dress and missing its octagonal shield, illustrated in *Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss collection*, Vassar College Art Museum, Poughkeepsie, 1990, cat. no. 38.

本對像面容威猛，相信乃貴族陵墓之守衛造像，與其他冥器及造像並置，供奉陵墓主人後世所用。此對像表情孔武攝人，然而風格抽象，具北魏造型特色如筆直站姿及修長柱狀身軀等。淺浮雕乃此時期陶器特色，配合造像細節，相得益彰，如鬍鬚微卷、鼻尖上翹、手持盾牌上飾獸首等。

比較一例，曾展於華美協進社，《Art of the Six Dynasties》，紐約，1975年，編號27，後售於紐約蘇富比1979年11月2日，編號149。另比一例，圖載於《Foreigners in Chinese Art》，華美協進社，紐約，1969年，編號46。倫敦蘇富比亦曾售一例，1969年3月11日，編號72。再比一例，服袍稍異，無八方盾，圖見 Candace J. Lewis，《Into the Afterlife: Han and Six Dynasties Chinese Tomb Sculpture from the Schloss collection》，瓦薩學院藝術博物館，波啟浦夕，1990年，編號38。



119

A RARE GILT-BRONZE FIGURE OF A LION

TANG DYNASTY

唐　銅鎏金護法獅

stately modeled seated on its haunches, the powerful forelegs firmly planted, the head detailed with fierce protruding rounded eyes, thick brows, agape mouth revealing teeth and sharp fangs, and leaf-shaped ears swept to the back, long mane falling into luxurious spiraling curls, the long bushy tail turned upward against its back, all raised on a circular pedestal base of pendent lotus petals

Height 3⅛ in., 8 cm

$ 40,000-60,000

PROVENANCE
Moy Fook Wah Family Collection.
Collection of Stephen Junkunc, III (d. 1978).

來源
Moy Fook Wah 家族收藏
史蒂芬・瓊肯三世（1978年逝）收藏





One of the most admired and respected of animals at the Tang court, the lion was revered for its strength, spiritual essence and religious symbolism. Representative of the exoticism of the western regions of India and Central Asia, from where they originated, lions were among the most prized tributary items presented at the Tang capital of Chang'an.

The lion also evoked images of India and of Buddhism; its roar a metaphor for the Buddha propagating the Dharma. The image of Manjushri is frequently presented in Tang art as mounted on a lion. Fundamentally, however, the lion was revered at the Tang court for the powerful protective force it commanded, its role as a guardian figure and emblem of power.

Lion figures of this type were likely part of an elaborate altar group, where they would have appeared together with other guardian figures and attendants in front of the Buddha or a bodhisattva. Compare such a group with two lion figures, in the Avery Brundage Collection, published in René-Yvon Lefebvre d'Argencé and Diana Turner, ed., *Chinese, Korean and Japanese Sculpture*, Tokyo, 1974, pl. 92.

Compare a related gilt-bronze lion of a smaller size, cast with a very similar furcated upright tail, in the National Palace Museum, Taipei, acc. no. 000360-N000000000. For auction examples, see a lion cast seated on a rockwork base, sold in our London rooms, 27th November 1973, lot 27; one on a circular ring base, sold in our London rooms, 26th March 1963, lot 5; a third sold in these rooms, 6th November 1981, lot 42; one without a base, but with a similarly modeled head, sold in these rooms, 23rd October 1976, lot 107; and another sold at Christie's New York, 30th November 1983, lot 320.

獅子自古被認為是一種威猛莊嚴的神獸，在宗教藝術中有強烈的象徵意義，如獅吼的如雷之音隱喻着佛陀對佛法的傳播。獅子作為印度西部及中亞異域風情的代表，一直是外邦進獻唐都長安最為珍貴的御貢之物。唐代宮廷尊奉獅子為守護神，既保泰平又彰王權 。

本品銅鎏金護法狮應原為佛臺的一部分，與護法或天王以及隨侍奉於主佛或菩薩之前。可參考一銅鎏金佛臺例，佛前見兩護法獅，錄 René-Yvon Lefebvre d'Argencé 及 Diana Turner 編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，圖板92。

參考一相類銅鎏金護法狮例，尺寸略小，同作立尾，尾分三叉，藏台北国立故宫博物院，館藏编号000360–N000000000。另可參考相關拍賣作例：見一銅鎏金獅例，石形底座，售於倫敦蘇富比1973年11月27日，編號27；亦見一例，圓形底座，售於倫敦蘇富比1963年3月26日，編號5；另見一例售紐約蘇富比1981年11月6日，編號42；再見一例，無底座，獅首刻畫風格相近，售紐約蘇富比1976年10月23日，編號107。另有一例售於紐約佳士得1983年11月30日，編號320。



120

A LARGE AND RARE WHITE MARBLE CARVING OF A BODHISATTVA

TANG DYNASTY

唐　大理石雕菩薩立像

beautifully carved in the round, standing in *contrapposto* with a basket held in the proper right hand, the body lavishly adorned with beaded necklaces in scalloped tiers and jeweled pendants, an elaborate multi-strand necklace harness crossed over the sensual, rounded belly and looped to either side, pendent over the arms, the lower section of the necklace hanging just above the ankles and centered by a floriform pendant, the *dhoti* ribbon-tied at the waist beneath a chain belt, hanging in folds cascading from the contours of the legs, the head with a five-pointed diadem, all supported on a lotus base, further raised on a later stone lotus base with four mythical creatures supported by a square plinth (2)

Height overall 37 in., 94 cm

$ 600,000-800,000

PROVENANCE
Collection of Ralph King (1855-1926).
Cleveland Museum of Art, from 1915.
William H. Wolff, New York, circa 1965.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED
The Cleveland Museum of Art. Catalogue of the Inaugural Exhibition, The Cleveland Museum of Art, Cleveland, 1916, p. 172, no. 32, ill. pl. 315.

LITERATURE
'A Stone Statue of Guanyin', *The Bulletin of the Cleveland Museum of Art*, vol. 3 (November 1915), p. 3.
William H. Wolff Yearbook of Far Eastern Art, New York, 1965.

來源
Ralph King (1855–1926) 收藏
克利夫蘭藝術博物館，自1915年起
William H. Wolff，紐約，約1965年
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《The Cleveland Museum of Art. Catalogue of the Inaugural Exhibition》，克利夫蘭藝術博物館，克利夫蘭，1916年，頁172，編號32，圖版315

出版
〈A Stone Statue of Guanyin〉，《The Bulletin of the Cleveland Museum of Art》，期3（1915年11月），頁3
《William H. Wolff Yearbook of Far Eastern Art》，紐約，1965年





Above The present piece illustrated in *The Cleveland Museum of Art, Catalogue of the Inaugural Exhibition*, The Cleveland Museum of Art, Cleveland, 1916, pl. 315.

上 本品圖示於《The Cleveland Museum of Art. Catalogue of the Inaugural Exhibition》, 克利夫蘭藝術博物館, 克利夫蘭, 1916年, 圖版315

This figure is regal in countenance and adornment, its expression and idealized features counterbalanced by a tall and richly carved crown and sumptuous jewelry. Immediately it induces a sense of awe and contemplation to those that lay eyes on it, as described in a short article from 1915 in the *The Bulletin of the Cleveland Museum of Art* where this sculpture featured:

> *Is there anything wanting in the dignity of this figure, in the grandeur of conception, in the sculptural effect, in the proportion, or in the adornments which so closely resemble the real? Here we have something concrete, and not merely a strange expression of foreign religious thought. We readily associate tenderness, compassion and mercy with this beautiful god. Rather than lamenting the left hand which is gone, let us look at the softness of the brow where the hair is artfully caught back under the headpiece, at the fullness of the cheek and neck, and the gracefully draped ropes of jewels. Is it not beautiful!*

Since the introduction of Buddhism in the first century AD, images of Buddha and bodhisattva were believed to be imbued with the spiritual presence of the deity they depicted, and served as bridges between the deity and devotees. Helmut Brinker in 'Early Buddhist Art in China', *Return of the Buddha. The Qingzhou Discoveries*, Royal Academy of Art, London, 2002, pp. 20-33, discusses the role of Buddhist images and suggests that their making 'was not primarily an artistic act…it was the realization of a sacred image' (p. 22). Sacred text and Buddhist images brought back to China by monks who traveled through India and Central Asia, provided strict guidance for the making of these images. Depictions of bodhisattva wearing sumptuous jewelry, such as the present figure, derived from detailed descriptions in religious texts.

此像面容莊嚴沉靜，衣飾精美華麗，珠圍翠繞，身形婀娜高挑，發冠雕刻精緻，令人觀之頓生崇敬之感、虔誠之心。正如1915年克利夫蘭美術館《The Bulletin of the Cleveland Museum of Art》文中所述：

> 此像神態之逼真，面容之莊重，花飾之華美，雕工之精湛，比例之完美，堪稱絕代，無有可比。菩薩乃慈悲憐憫，普渡眾生之化身，今此像栩栩立於眼前，便可一窺遙遠異國宗教之精髓。左臂雖殘，然面部線條之飽滿，眉目刻畫之柔美，霧鬢風鬟，衣裙華貴，著實美哉！

佛教自公元一世紀引入中國以來，佛像即深受重視，像亦含其神，乃佛祖菩薩與眾生溝通之橋樑。Helmut Brinker 於其文〈Early Buddhist Art in China〉中曾指出，佛像並非單純藝術創作，亦乃佛教精髓之體現，見《Return of the Buddha. The Qingzhou Discoveries》，皇家藝術學院，倫敦，2002年，頁22–33。佛經與佛像最初由僧人西行印度及中亞各地帶回，為後世佛像創作提供嚴格指導。如本像所見，菩薩衣飾富麗華貴乃遵循佛經中之細節描繪，精美珠寶體現極致繁華，更襯托其超然脫俗、平和恬淡之心境。



This figure effortlessly spans the aesthetic of the Sui and Tang dynasty, when a more naturalistic approach to depictions of Buddhist deities was gradually adopted. After a long period of cultural and military disunion, China was first unified under the Sui dynasty in 581, and in 618 the general Li Yuan founded the Tang dynasty. The Tang is considered one of the most prosperous periods in Chinese history, marked by economic and military expansions, successful diplomatic relations and a revolution in the official examination system, which had a profound effect in the creation of a new social elite. Under the Tang, the capital Chang'an became an international metropolis, which boasted some two million inhabitants including a sizeable community of foreign residents.

From the early years of the dynasty, Buddhism was supported by the Imperial court, who actively sponsored major building projects and encouraged monks to travel abroad and bring back sacred scriptures. Emperess Wu Zetian (624-705) in particular, sponsored the building of several important caves and the monumental sculptures of the Fengxian temple at Longmen. Empress Wu sought to draw parallels between her Imperial court and the Buddhist hierarchy in an effort to impart a spiritual significance to her rule. Sculptures of the period embody the new Tang style, and it is in this stylistic context that this figure stands firmly. A keen observation of human anatomy and the natural world is evident in the depiction of these figures' facial features, the subtle movement of their bodies and natural sway of their garments. Figures appear imbued with a physicality and sensitivity not present in their Sui counterparts. This new style continued to evolve and by the 8th century, carvers made highly realistic sculptures modeled with sensuous and muscular bodies.

A bodhisattva displaying a similar treatment of the robe and jewelry, in the Jinan dong cave at Longmen, is illustrated *in situ* in S*ekai bijutsu dai zenshei / New History of World Art Series*, Tokyo, 1999, vol. 4, pl. 103; and two bodhisattva flanking a seated Buddha in the Wanfodong is illustrated *in situ* in *Zhongguo meishuq quanji. Diaosu bian* [Complete collection of Chinese art, sculpture. Longmen stone sculpture], vol. 11, Shanghai, 1988, pl. 140. A head fragment of a bodhisattva reputedly from Longmen, displaying similar features, from the collection of C.K. Chan, is illustrated *in Longmen liusan diaoxiang ji* [Dispersed Longmen sculptures], Shanghai, 1993, pl. 71.

由隋入唐，佛教造像風格更為自然寫實。此像承上啟下，體現隋唐審美之轉變。魏晉南北朝戰亂分裂長達三百餘年，至581年隋朝方一統南北，而後高祖李淵建立唐朝。唐代國力鼎盛，經濟、軍事、外交等方面空前繁榮，科舉制度日漸完善，社會精英階層新貴崛起。都城長安百業興旺，規模宏大，聲名遠播，人口曾達兩百餘萬，異國來朝者眾多，皆樂於安居於此。

唐代初期，宮廷尚佛，興建佛寺，鼓勵僧人西行取經。武則天尤重禮佛，御令開鑿石窟，於龍門奉先寺造大盧舍那像龕，意在借佛教之力鞏固皇權統治。此時佛教造像已見唐代新風，正如本像所見，樣貌更近人形，身軀微側，體態自然，衣褶垂墜飄逸，靈動逼真。與隋代之抽象詮釋相較，更為細膩鮮活。此自然之風日盛，至八世紀時，佛像已極具逼真寫實之態，體態肌理，面容身形，皆栩栩如生。

龍門石窟極南洞見一相類菩薩像，衣飾刻畫與本像風格相似，錄於《世界美術大全集 · 東洋編 卷4：隋 · 唐》，東京，1999 年，圖版103。亦可比較萬佛洞菩薩像兩例，分列坐佛兩側，載於《中國美術全集 · 雕塑編》，卷11，上海，1988年，圖版140。亦見一佛首殘像例，哲敬堂珍藏，特徵與本像相近，傳為龍門所出，刊於《龍門流散雕像集》，上海，1993年，圖版71。



Unlike the sculptures at Longmen, the present figure was conceived and carved in the round. Free standing sculptures from this period are rare, and even rarer are those of this exceptional quality and carved from marble. Furthermore, extant examples of Tang free-standing marble sculptures stylistically appear to belong to a later phase of development; a very large marble torso excavated in Xi'an, is illustrated in *Zhongguo meishu quanji. Diaosu bian* [The complete series on Chinese art. Sculpture], vol. 4, Beijing, 1988, pl. 53; a smaller torso in the Nelson-Atkins Museum of Art, Kansans City, was included in the exhibition *Chinese Buddhist Sculpture from the Wei Through the T'ang Dynasties*, National Museum of History, Taipei, 1983, cat. no. 28; another in the Museum of Fine Arts, Boston, is published on the museum's website, acc. no. 07.10; and a fourth from the collection of Evelyn Annenberg Hall, sold at Christie's New York, 29th March 2006, lot 182. A kneeling marble bodhisattva in the Shanghai Museum, Shanghai, is illustrated in *Ancient Chinese Sculpture Gallery*, Shanghai, 2000, p. 25, two large marble esoteric figures, part of a group of ten sculptures excavated in 1959 and probably from the Anguo Temple in Chang'an, are illustrated in Angela Falco Howard et al., *Chinese Sculpture*, New Haven, 2006, pls 3.121 and 3.122; and another in the Museum of Fine Arts, Boston, acc. no. 12.63.

While no closely related example appears to have been published, this figure bears some similarities to two wood sculptures of bodhisattva: one in the Todaiji temple complex in Nara, illustrated in Matsubara Saburō, *Chūgoku bukkyō chōkoku shiron / The Path of Chinese Buddhist Sculpture*, Tokyo, 1995, vol. III, pl. 634, and the other in the Cleveland Museum of Art, Cleveland, illustrated in *Hai-wai yi-chen / Chinese Art in Overseas Collections. Buddhist Sculpture*, vol. II, Taipei, 1990, pl. 126.

It was under the Tang dynasty that Buddhism reached its most flourishing phase. The years of cultural and social division that accompanied dynastic changes from the fall of the Han through the establishment of the Sui and Tang dynasties, gradually led to the rise of Pure Land Buddhism. Centered around the devotion of Amithaba, or a bodhisattva, this doctrine allowed devotees to be reborn in Sukhavati, the Western Paradise. Consequently, images of Amithaba and of bodhisattva proliferated in this period, especially those of Avalokitesvara, the bodhisattva of Compassion and Mercy, who was not prominent in early Indian Buddhism but acquired multiple manifestations already in the 6th century. The present figure appears to depict one of such manifestation, recognizable from the depictions of meditating Amithaba on the crown, and the jar held in the right hand.

然此像為獨立全身像，與龍門石窟之浮雕不同。其時獨立雕像已為少見，此像雕工卓絕，大理石作，尤為珍罕。唐代此類大理石作獨立佛像，多屬後期發展風格。可參考一大理石佛身殘像，出土於西安，載於《中國美術全集 · 雕塑編》，卷4，北京，1988年，圖版53；納爾遜–阿特金斯藝術館亦藏一較小殘件，展並錄於《中國古代石雕藝術》，國立歷史博物館，臺北，1983年，編號28；波士頓美術館亦藏一例，見於博物館網站，藏品編號07.10。第四例為 Evelyn Annenberg Hall 舊藏，售於紐約佳士得2006年3月29日，編號182。上海博物館藏一大理石菩薩跪像，刊於《中國古代雕塑館》，上海，2000年，頁25。1959年西安出土密宗造像十件，或原為長安安國寺所存，其中兩例錄於 Angela Falco Howard 編《Chinese Sculpture》，紐黑文，2006年，圖版3.121及3.122；另一例藏波士頓美術館，見於博物館網站，藏品編號12.63。

雖未見與本像相似之大理石觀音立像見諸出版，然可比較兩相近木雕例，其一藏奈良東大寺，載於松原三郎，《中國仏教彫刻史論》，東京，1995年，卷3，圖版634。其二藏克利夫蘭美術館，載於《海外遺珍 · 佛像》，卷2，臺北，1990年，圖版126。

唐代為佛教鼎盛時期。漢末至南北朝割據分裂不斷，隋唐一統中原，結束戰亂，而後佛教淨土宗日漸興盛。淨土宗專修阿彌陀佛淨土之法門，又以菩薩為尊，眾生皆可修行，以登西方極樂，免受輪回之苦。阿彌陀佛與菩薩造像因而廣為流傳，觀音尤甚。觀音慈悲為懷，普渡眾生，六世紀時已見多種形象，本像即為其中典型形象之一。

121

A RARE MOLDED GREEN-GLAZED POTTERY JAR

LATE TANG / LIAO DYNASTY

唐末 / 遼　綠釉貼花罐

superbly modeled, the ovoid form rising from a short splayed foot to a flat shoulder incised with a band of s-curves, surmounted by a narrow lipped rim, a row of molded petal-form lappets applied below the shoulder, each centering a floral spray, the body applied with twelve teardrop-shaped medallions of geometric foliate design outlined by rosettes in the form of concentric circles, divided into two registers; with the lower register suspended from a line of rosettes, covered overall in a bright leaf-green glaze, the unglazed recessed base revealing the pinkish body

Height 4⅝ in., 11.8 cm

$ 15,000-25,000

PROVENANCE
Warren E. Cox, New York.
Collection of Stephen Junkunc, III (d.1978).

EXHIBITED
Chinese Ceramics, from the prehistoric period through Ch'ien Lung, Los Angeles County Museum, Los Angeles, 1952, cat. no. 65.
The Arts of the T'ang Dynasty, Los Angeles County Museum, Los Angeles, 1957, cat. no. 175.

LITERATURE
Warren E. Cox, *The Book of Pottery and Porcelain*, vol. I, New York, 1944, pl. 259.

來源
Warren E. Cox 收藏，紐約
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《Chinese Ceramics, from the prehistoric period through Ch'ien Lung》，洛杉磯郡藝術博物館，1952年，編號65
《The Arts of the T'ang Dynasty》，洛杉磯郡藝術博物館，1957年，編號175

出版
Warren E. Cox，《The Book of Pottery and Porcelain》，卷I，紐約，1944年，圖版259

Finely modeled, the present jar suggests an ode to the past conveyed in the visual language of Tang pottery. Each centering a floral spray, the lappets echo the green-glazed 'lotus' vessels of the Southern and Northern Dynasties, while embodying the fanciful floral and foliate motifs of the Tang. The vibrant green glaze highlights the jewel-like rosettes and medallions derived from metalwork, which was superbly adapted to ceramic wares from the Northern Qi period onward.

For a related example, see a ewer with identical medallions and rosettes formerly in the collection of Charles B. Hoyt, and now in the collection of the Museum of Fine Arts, Boston, acc. no. 50.1779. Compare also a stemcup with similar molded lappets in the collection of the Fogg Art Museum, Cambridge, included alongside the present lot in the exhibition *Chinese Ceramics, from the prehistoric period through Ch'ien Lung*, Los Angeles County Museum, Los Angeles, 1952, cat. no. 64.

此罐器型別致，釉色鮮豔，模印貼花紋飾細膩精美，見珠寶墜飾之形，源仿金屬器之紋樣，乃唐代巧匠頌古懷今之佳作。

可參考一壺例，見相同花瓣及花環紋飾，Charles B. Hoyt 舊藏，現藏波士頓美術館，館藏編號50.1779。另見一高足盃例，見相類模印花瓣紋，藏哈佛大學福格藝術博物館，與本品同展於《Chinese Ceramics from the Prehistoric Period through Ch'ien Lung》，洛杉磯郡立美術館，1952年，編號64。







122

AN EXTREMELY RARE GILT-BRONZE FIGURE OF A PHOENIX

HAN DYNASTY

漢　銅鎏金朱雀

solidly cast, the mythical bird cast standing with its wings folded back against its body and its tail fanned out behind it in five broad plumes, the head held high and clasping a 'pearl' in its open beak, the face with bulging eyes beneath a crested crown, the sturdy legs terminating in large upturned talons, the surface incised with feather markings, with an circular loop to the back of the neck, wood stand (2)

Length 5¼ in., 13.4 cm

$ 80,000-120,000

PROVENANCE
C.T. Loo, New York, 12th June 1946.
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
盧芹齋，紐約，1946年6月12日
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





The present Han dynasty gilt-bronze phoenix is extremely rare, and no close counterparts appear to be recorded. Although a related gilt-bronze phoenix of a slightly smaller size, from the Western Han dynasty, also holding a pearl in its beak and with its wings folded, but with a more elaborate tail, was included in the exhibition *Ancient Chinese Bronzes*, J.J. Lally, New York, 2011, cat. no. 20.

The small aperture at the back of the bird suggests it once had a functional use. As one of the Four Divine Animals, along with the dragon, tiger, and turtle, the phoenix, sometimes referred to as *zhuque* (Vermillion Bird) in Chinese tradition, was one of the popular subjects for ornamental uses during the Han dynasty.

See a related early Han dynasty gilt-bronze phoenix, serving as the finial on the cover of a *lian*, published in Seiichi Mizuno, *Tenri Sankōkan zuroku* [Collection from Tenri Sankokan], Nara, 1967, pl. 74; one with its wings spread, excavated from a Han dynasty tomb near Ding county, Hebei province in 1959, published in 'Dingxian Beizhuang Hanmu chutu wenwu jianbao [A summarized report on the cultural relics excavated from the Han tomb in Beizhuang, Ding county], *Wenwu*, no. 12, 1964, pl. 1, fig. 3, where it is captioned as an ornamental object for a cover; one similarly modeled with a stocky build, excavated from a Han tomb in Liuqu mountain, Pingdu city, Shandong province in 2003, now in the Pingdu City Museum, Shandong; another of a smaller size and simpler design, excavated from a Han tomb in Bazhang village, Hebei province, now in the Cangzhou Museum, Hebei. See also a gilt-bronze bird with turquoise inlay, catalogued as a peacock, formerly in the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, published in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Tokyo, 1974, no. 16.

Compare also a Han dynasty bronze lamp, made in the form of a phoenix with its wings spread and tail curled upward, grasping between its beak a circular oil tray, excavated from the Han tomb in Mancheng, Hebei province, published in *Mancheng Hanmu fajue baogao* [Excavation report of the Han tomb in Mancheng], vol. 2, Beijing, 1980, pl. XXIV, together with an elaborate hardstone-inlaid gilt-bronze twin cup, made with a phoenix standing in the middle, pl. XXV; and another Han green-glazed pottery lamp, decorated with a phoenix similarly modelled holding a pearl in its beaks, published in Seiichi Mizuno, *op cit.*, pl. 171.

本品漢代銅鎏金朱雀極其珍罕，據記載並無相近作例可比，唯可參考一相類例，尺寸較小，斷代西漢，喙亦銜珠，攏翅，尾部刻畫更為細緻繁縟，曾展於《Ancient Chinese Bronzes》，J.J. Lally & Co.，紐約，2011年，編號20。

本品後部見一小孔，表明或曾有實用之處。朱雀，古時亦稱鳳凰，與青龍、白虎、玄武合稱四靈（又稱四象），常見於漢代裝飾。

參考一奩例，蓋頂飾銅鎏金鳳凰，斷代漢朝早期，曾展於水野清一，《天理參考館図錄》，奈良，1967年，圖版74；另比一銅朱雀例，振翅，1959年河北定縣北莊漢墓出土，載於〈定縣北莊漢墓出土文物簡報〉，《文物》，期12，圖版1，圖3，其標註為銅器蓋飾件；再比一類例，2003年山東省平度市六曲山出土，現藏於山東平度市博物館；尚有一例，尺寸較小，紋飾亦較簡，出土自河北省八丈村漢墓，現藏於河北滄州博物館。舊金山亞洲藝術博物館收藏一銅鎏金崁綠松石例，出自艾弗里・布倫戴奇收藏，該館標其為孔雀，載於 René-Yvon Lefebvre d'Argencé，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，編號16。

另比一漢代銅燈例，燈身作朱雀振翅狀，尾部上翹，喙銜圓形油盤，河北省滿城漢墓出土，載於《滿城漢墓發掘報告》，冊下，北京，1980年，圖版XXIV，同文並載一嵌寶銅鎏金朱雀銜環盃例，圖版XXV；再比一例，漢代綠釉陶燈，燈盤上塑朱雀，作振翅飛翔狀，喙亦銜珠，載於水野清一，前述出處，圖版171。

123

A SANCAI-GLAZED POTTERY AMPHORA
TANG DYNASTY

唐　三彩雙龍耳瓶

elegantly potted, the slightly splayed foot swelling to high, rounded shoulders surmounted by a tall waisted neck and everted lipped rim, set with two curved dragon-headed handles applied with spiral bosses extending from the mouth to the base of the neck, the top half amber-glazed with resist dappling and flecks of moss green, the bottom half unglazed revealing the buff fine-grained body

Height 13 in., 33 cm

$ 6,000-8,000

PROVENANCE
Warren E. Cox, New York, 7th December 1959
Collection of Stephen Junkunc, III (d. 1978).

來源
Warren E. Cox，紐約，1959年12月7日
史蒂芬・瓊肯三世（1978年逝）收藏

Known to be one of the most cosmopolitan periods in dynastic China, the Tang dynasty saw a flourishing of art inspired by the ideas, cultures and designs brought to China from distant lands over the Silk Road.

The amphora form echoes the ancient Greek jar and draws from the vestiges of Hellenistic rule in the cities of western Central Asia. It has also been suggested that the shape is inspired by Roman metalwork and glass. The present vase is notable for its exceptionally graceful profile and vibrant, lustrous glaze.

Vases of this type are in the collection of the Metropolitan Museum of Art, New York, acc. no. 1984.483.3, and the Art Institute of Chicago, ref. no. 1924.286. Compare a few examples sold in these rooms: 8th July 1974, lot 41; 23rd October 1976, lot 192; 15th June 1983, lot 155; and 20th March 2012, lot 22. See also a related vase illustrated in R.L. Hobson, *The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain,* London, 1925, vol. I, pl. LXVI, no. 326.

唐代乃中國歷史上最具國際化氛圍的朝代，絲綢之路將異國文化元素引入中原，為本土藝術的繁榮發展提供了靈感與啟發。

雙龍耳瓶之器型即受外來文化影響，具中亞西部希臘化時期陶罐之遺風，或受羅馬金器及玻璃器皿影響。此瓶器型優雅，線條流暢，三彩釉色鮮豔，極富光澤。

與本品相類之雙龍耳瓶，見美國大都會博物館藏例，藏品編號1984.483.3，及芝加哥藝術博物館藏例，藏品編號1924.286。亦可比較以下類例，分別售於紐約蘇富比1974年7月8日，編號41；1976年10月23日，編號192；1983年6月15日，編號155；及2012年3月20日，編號22。另見一相類瓶例，錄於 R. L. Hobson，《The Catalogue of the George Eumorfopoulos Collection of Chinese, Korean and Persian Pottery and Porcelain》，卷1，圖版LXVI，編號326。



124

AN SPLENDID AND RARE GOLD AND SILVER-INLAID BRONZE CROSSBOW FITTING

WARRING STATES PERIOD

戰國　銅錯金銀夔龍紋獸首承弓器

the rectangular hollow section terminating in a mythical beast head detailed with large protruding eyes and flared nostrils, its lower jaw curving upward extending into a long sinuous neck and bird head depicted with rounded eyes and a hooked beak, the surface inlaid in gold and silver with abstract *kuilong* and scrolls, the surface with some areas of malachite encrustation

Length 12⅝ in., 32 cm

$ 30,000-50,000

PROVENANCE
Alice Boney, New York, 29th May 1957.
Collection of Stephen Junkunc, III (d. 1978).

來源
愛麗絲・龐耐，紐約，1957年5月29日
史蒂芬・瓊肯三世（1978年逝）收藏

Fittings of this type have been excavated in pairs in association with chariots, and their function has long been a research topic of scholars. A pair of silver-inlaid bronze crossbow fittings was discovered from a Warring States tomb in Luoyang, Henan province, published in Luoyang Museum, 'The Chariot Pit Found at Chung-chou-lu', *Kaogu*, no. 3, 1974, p. 174, fig. 1. According to the archeological report, this pair of fittings were unearthed in front of the wooden shaft of a crossbow, near the left side of a chariot. Based on this finding, the report theorized that they were fitted to the front of a crossbow shaft to support the bow, and the upcurved terminals were meant to be the aiming mechanism. See a reconstruction drawing illustrated in Luoyang Museum, *ibid.*, p. 177, fig. 7.

此類承弓器多數成對與戰車同時出土，其功用乃學者長久以來研究題目。比較一對銅錯銀承弓器，河南洛陽戰國古墓出土，見洛陽博物館，〈洛陽中州路戰國車馬坑〉，《考古》，卷3，1974年，頁174，圖1。據考古報告記載，此對承弓器出土時位置乃戰車左側，於弩木臂前方。該報告述，此類承弓器應置於弩木臂前端作承托弓弦之用，上翹弧尾則為瞄準之用。重組模擬圖見洛陽博物館，前述出處，頁177，圖7。



Other scholars have developed a different theory and propose that these fittings in fact functioned as crossbow supports on a chariot. Both fittings were attached horizontally to the front left panel of a chariot, adjacent to the occupants. The crossbow was placed facing down, with its bow resting on the curved shafts and its handle positioned obliquely upward, ready at hand for a quick draw.

The present fitting is notable for its bird-head terminal, which appears to be rare among extant examples. Related examples include: a silver-inlaid crossbow fitting, also with a bird-head terminal, in the Avery Brundage Collection, published in René-Yvon Lefebvre d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkeley, 1966, pl. XLIX, fig. B. Compare also a pair of gold and silver-inlaid crossbow fittings, with a serpent-head terminal, included in the exhibition *Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.*, Freer Gallery of Art, Washington, D.C., 1982, cat. no. 26; another pair published in *Chinesische Gold und Silber. Die Sammling Pierre Uldry*, Rietberg Museum, Zurich, 1994, cat. no. 28a; a single fitting from the Ernest Erickson Foundation, sold in these rooms, 6th December 1989, lot 32; and a pair of undecorated fittings sold in these rooms, 4th November 1978, lot 277.

其他學者則據上述考古發現另作推論，認為承弓器乃放置弓弩之固定支架，兩件承弓器裝於戰車前半左側射手座位旁邊，弩弓朝下置於承弓器彎臂上，弩臂斜上放置，便於迅速拔取。

本品前端作鳥首飾，於存世類者之中頗為罕見。可參考一相類鳥首錯銀例，現藏於艾弗里・布倫戴奇收藏，載於 René-Yvon Lefebvre d'Argencé，《Ancient Chinese Bronzes in the Avery Brundage Collection》，柏克萊，1966年，圖版XLIX，圖B。另比一對蛇首錯金銀例，曾展於《Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.》，弗瑞爾美術館，華盛頓，1982年，編號26；再比一對例，載於《Chinesische Gold und Silber. Die Sammling Pierre Uldry》，雷特伯格博物館，蘇黎世，1994年，編號28a；Ernest Erickson 基金會曾收藏單件例，售於紐約蘇富比1989年12月6日，編號32；尚有一對例，無紋飾，售於紐約蘇富比1978年11月4日，編號277。









125

A PAINTED MARBLE DOUBLE BODHISATTVA STELE

NORTHERN QI DYNASTY, DATED TO THE FIRST YEAR OF THE QIANMING PERIOD, CORRESPONDING TO 560

北齊乾明元年（560年）大理石雕加彩雙觀世音像

carved with twin Avalokiteshvara standing side by side in similar poses, each holding a flower bud in the raised proper right hand, wearing a diadem with ribbons hanging down over the shoulders, the robes festooned with numerous sashes crossed over the body and skirt, the bodhisattvas standing barefoot on domed lotus-pedestal bases, backed by a tall peaked mandorla, polychrome painted with halos behind the heads, large flowers between the figures leading up to a white stupa near the apex, the whole supported by the rectangular base, inscribed to each side with a dedicatory inscription and dated the first year of the Qianming period, corresponding to 560

Height 20 in., 50.8 cm

$ 200,000-300,000

PROVENANCE
Tonying & Company, New York, 26th November 1957.
Collection of Stephen Junkunc, III (d. 1978).

來源
通運公司，紐約，1957年11月26日
史蒂芬・瓊肯三世（1978年逝）收藏

銘文：
乾明元年四月十五日 大交村邑 義母人七十五人等敬造雙觀世音像一軀 上為皇帝陛下師僧父 法界眾生俱共成佛 比丘尼法朗 比丘尼智沃 維那李何香 王賜姬 維那衛零姬 張國王 維那姚迎男 趙女賜 程阿朱 戎阿妃 封洽姿 衛畫妃 宋白鳥 楊阿臣 霍阿女 孫愛姬 張明勝 高蘭姿 馬阿美 馬□姿王阿小 馬阿勝 衛阿□ 趙光□ 王家鄉 杜□□ 程阿□ □□寅 □□容 趙愛姜 □向花 米舍姬 魏阿量 □□花 賈三花 趙敬□ □□□ 樂阿容 樂門貴 董明開 趙征妙 閻琉璃 周文女 趙阿令 鄭阿美 孟阿氏 胡□□ 鄧南女 武光姬 高恩荎 高阿大 李阿女 樊阿飛 張阿未 張蘭姜 孫畫姿 瞿三勝 衛思男 馬舍姬 楊阿姜王法姿 孟阿貴 李阿花 郤定姜 衛陽女 韓敬容 楊阿容 楊阿女 高阿姬 解憂曇 杜阿嚴 高伏姜 任始姜 張阿醜





This rare stele displays the major artistic developments of the Northern Qi dynasty, one of the most vibrant periods in the history of Chinese lapidary, when carvers began incorporating a heightened awareness of the human body in their works. The rounded contours clothed in lightweight robes evidence this first attempt at naturalism and mark an important shift from the linearity of the preceding Northern Wei dynasty. Furthermore, this stele is particularly rare for its well-preserved painting, which provides a glimpse of its original splendor.

The collapse of the Wei dynasty and resultant split of China into the Northern Qi (550-577) dynasty in the east and the Northern Zhou (557-581) in the west, had a profound influence on Buddhist doctrine and art in China. While the Gandharan and Mathuran schools of Kushan India had influenced the art of the Northern Wei, Northern Qi carvers turned to the sensuous sculptures of the Gupta school for inspiration. This approach to the human body is best displayed in the sculptures of the Northern and Southern Xiantangshan caves, situated between Henan and Hebei, close to the capital Ye, and in votive steles such as the present. These sculptures feature rounder figures dressed with unobtrusive elegant robes, lacking the heavy folds of drapery of the preceding dynasty, and a naturalistic approach to the rendering of facial expressions.

The artistic shift coincided with the continued popularity of the Lotus Sutra (*Saddharmapundarika* sutra or Sutra of the Lotus of the True Dharma), and the increased circulation of the *Candragarbha* Sutra, which dictated the iconography of Buddhist art. A characteristic motif seen on stele of this period is the flying stupa, which likely refers to one of two passages from the Lotus Sutra. A key episode is the appearance of a stupa in the sky to commemorate the miraculous meeting of the Historical Buddha, Shakyamuni and the Buddha of the Past, Prabhutaratna (see J. Leroy Davidson, *The Lotus Sutra in Chinese Art. A Study in Buddhist Art of the Year 1000*, New Haven, 1954, p. 5). A stupa floating in the sky also appears in Chapter XI, where Shakyamuni explains that it is inhabited by a Buddha of the distant past, who vowed before reaching *nirvana* to appear in a stupa when the Lotus Sutra was proclaimed, thus bearing witness to its authenticity (see Michael Pye, *Skilful Means. A Concept in Mahayana Buddhism*, London, 2005, p. 69).

北齊，中國石雕藝術高峰時期之一，藝匠開始注重人體結構與美態，本品反映此時藝術發展成就，彌足珍貴。本碑刻畫菩薩身軀圓腴豐潤，線條起伏有致，衣袍飄逸，體現時人對追求自然之美，並象徵雕塑式樣從北魏的抽象風格遞演。本品另一罕有之處在於碑上顏彩保存良好，透露古物原有風華。

東魏、西魏以降，北齊、北周兩朝在中原東西兩方對峙，時局變遷對中國佛教學說和藝術影響深遠。北魏藝術中可見貴霜王朝犍陀羅和秣菟羅派風貌，北齊匠人則更鍾情笈多王朝對曼妙形體的昭顯。此刻畫手法以河南與河北交界、古都鄴城附近響堂山南北石窟群之石雕最為顯著，亦見於用作祈福之奉佛碑，本品誠為一例。此等造像身軀趨向渾圓，衣袍平素淡雅，有別於前朝造像褒衣博帶之風格，面容儀態亦更為自然。

上述美學風格轉變之時，正值《法華經》（即《妙法蓮華經》）廣為流傳、《月藏經》漸為人知之時，故此推動佛教藝術圖像化之傳播。空中寶塔，乃此時期佛碑一大特色，相信出自 《法華經》本地、垂迹二門其中一門講述的事蹟。據《見寶塔品》載，釋迦說法時，有七寶塔「從地湧出，住在空中」，正是近成之佛釋迦牟尼與久成之佛多寶如來相會的場景（參見 J. Leroy Davidson，《The Lotus Sutra in Chinese Art. A Study in Buddhist Art of the Year 1000》， 紐黑文，1954年，頁5）。《法華經》第十一品記述，釋迦牟尼告諸眾人，空中寶塔內坐著久遠劫前成佛的多寶如來，他在入涅槃前作大誓願：有說《法華經》處，寶塔將湧現其前，證其真義（參見 Michael Pye，《Skilful Means. A Concept in Mahayana Buddhism》，倫敦，2005年，頁69）。

The turbulent years that followed the fall of the Han and of the Northern Wei dynasties, as well as a series of historical events including the persecution of Buddhists in the mid-5th century, encouraged support for the teachings of the *Candragarbha* Sutra. Through the doctrine of the 'Latter Days of the Law' (Mo Fa), this sutra prophesised the end of Buddhism. Angela F. Howard in 'Buddhist Cave Sculptures of the Northern Qi Dynasty: Shaping a New Style, Formulating New Iconographies', *Archives of Asian Art*, vol. 49, 1996, p. 10, proposes that the emphatic use of stupa on stone, 'may have represented the yearning of the believers to defend themselves from this impending disaster'.

The present stele has much in common with stele from the Northern Qi period discovered at the site of the Xiude temple in Quyang county, Hebei province, where over 2,200 sculptures attributed between the Northern Wei and the Tang period were excavated. This group was first discussed by Yang Boda in 'Quyang Xiude si chutu jinian zaoxiang de yishu fengge yu tezhan', *Gugong bowuyuan yuankan*, vol. 2 (1960), pp 43-60, and was recently published in *Compendium of Collections in the Palace Museum. Sculpture*, vol. 7, Beijing, 2011, where six stele carved with two standing bodhisattva against a large mandorla are illustrated, pls 129-134. These figures' subtle forward bend, the rendering of their robes tied at the waist with a knot, and their headdresses are very similar to the present example. Stele from this group, of which more than 100 are inscribed with Northern Qi reign names, are carved from a related cream-colored marble found exclusively in Quyang, Hebei province, which enjoyed particular popularity in this period.

A further related example, also with a carved pedestal, in the Osaka Municipal Museum of Art, Osaka, is illustrated in Matsubara Saburō, *Chūgoku bukkyō chōkoku shiron / The Path of Chinese Buddhist Sculpture*, Tokyo, 1995, vol. II, pl. 408a, together with two smaller examples, pl. 414, nos b and c. See also two further smaller stele sold in these rooms, 8th November 1980, lot 57, and 26th November 1991, lot 413.

漢室覆滅，北魏分裂，導致時局動盪，加諸五世紀中葉太武滅佛，種種因由，致使《月藏經》追隨者眾。經文「末法」預言佛教衰微。Angela F. Howard 在《Archives of Asian Art》，期49，1996年，第10頁撰文〈Buddhist Cave Sculptures of the Northern Qi Dynasty: Shaping a New Style, Formulating New Iconographies〉推測，石雕上明顯的寶塔圖案，「或許代表信眾渴望自保，免受即將降臨之劫難所傷」。

河北省曲陽縣修德寺遺址曾出土2,200多件北魏至唐代雕像，本品與當中某些北齊造像碑頗為相類。這組造像碑最早由楊伯達詳細論及，參見〈曲陽修德寺出土紀年造像的藝術風格與特徵〉，《故宮博物院院刊》，期2，1960年，頁43–60；文章最近重新發表在《故宮博物院藏品大系．雕塑編》，卷7，北京，2011年，當中收錄六座雙菩薩連背光立像碑，圖版129–134。此六碑的菩薩像均微微前傾，腰繫束帶，髮冠造型與本品相近。修德寺曾出百餘尊刻有北齊年款之碑像。此類碑多取白色大理石材，時於河北曲陽地區極受推崇。

有一近例，亦帶雕刻底座，現藏大阪市立美術館，載於松原三郎，《中国仏教彫刻史論》，東京，1995年，卷II，圖版408a；另刊錄兩例較小品，圖版414，編號b及c。另有兩例，尺寸較小，售於紐約蘇富比1980年11月8日，編號57及1991年11月26日，編號413。



126

A PALE GREEN AND BROWN JADE TIGER

MING DYNASTY

明　青玉臥虎

carved in the round, the coiled recumbent feline with its legs tucked under its body, the head lowered resting on the front paws, the long tail curled around the body and nestled between the head and paws, the face with squared eyes above a *ruyi*-form nose and straight mouth suggested by a single incised line, the small circular ears pinned back, the body with a neatly defined ridge and sparsely detailed with incised lines, the stone of a greenish-beige color with russet and brown inclusions

Width 1⅝ in., 4.2 cm

$ 60,000-80,000

PROVENANCE
C. T. Loo, New York, 19th April 1951
Collection of Stephen Junkunc, III (d. 1978).

LITERATURE
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXV, fig. 1 a-b.

來源
盧芹齋，紐約，1951年4月19日
史蒂芬・瓊肯三世（1978年逝）收藏

出版
Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XXV，圖1 a–b



The pictorial tradition of depicting tigers in Chinese art has been traced back to circa 4000 BC, when profile images of the a tiger and dragon were found on either side of a human skeleton found in a burial site at Xishuipo, Puyang, present day Henan province. Later, the tiger would be included as one of the animals of the four directional animals, *sishen*, representing the west.

The present lot is based on jade tigers from the Han dynasty which are typically carved in coiled recumbent or seated positions, following the form of the pebble, and carved with squared eyes, sparsely incised details and a flattened base. Compare one, with the head raised, in the collection of Brian McElney, included in the exhibition *Chinese Jades from Han to Ch'ing*, Asia House Gallery, New York, 1980, cat. no. 9; one with the mouth agape, illustrated in Alfred Salmony, *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*, Chicago, 1952, pl. CVI, fig. 1; another in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (I)*, Hong Kong, 1995, pl. 199; and two included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. nos 45-46. Another, formerly in the collection of Jon Edwards, was sold at Christie's New York, 2nd December 1989, lot. 185.

Such jade carvings clearly echo bronze casting of the Han dynasty, including a number of gilt-bronze and inlaid-bronze mat weights. Compare a single tiger-form gilt-bronze mat weight from the Alsdorf Collection, included in the exhibition *Arts of the Han Dynasty*, Chinese Art Society of America, New York, 1961, cat. no. 58; and a similar pair included in the exhibition *A Bronze Mengarie: Mat Weights of Early China*, Isabella Stewart Gardner Museum, Boston, 2007, cat. no. 1.

中國藝術中虎的形象可追溯至公元前約4000年前，在今河南省濮陽西水坡一處墓穴中發現了一具人體骨架，其兩側就各擺塑著龍虎圖案。此後，虎更被列入四向方位神兽之一，亦稱四神，是西方的代表。

本品呈漢風。漢代玉虎多作盤繞倚臥或端坐之姿，形似玉卵，雕以平直雙眼，简工雕琢，底座扁方。可比一例，Brian McElney 收藏，曾展於《Chinese Jades from Han to Ch'ing》，Asia House Gallery，紐約，1980年，編號9；另比一例，口微張，載 Alfred Salmony，《Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection》，芝加哥，1952年，圖版CVI，圖1；仍比清宮舊藏一例，錄《故宮博物院藏文物珍品全集·玉器（上）》，香港，1995年，圖版199；另二例曾展出於《中國肖生玉雕》展，香港藝術館，香港，1996年，編號45–46；另見 Jon Edwards 收藏一件亦可資參考，售於紐約佳士得1989年12月2日，編號185。

此類玉雕風格明顯與漢代銅鎏金及銅錯金銀等席鎮相類。可比一銅鎏金虎形席鎮，Alsdorf 收藏，展於《Arts of the Han Dynasty》,美國中國藝術協會，紐約，1961年，編號58；另有一對相類，展於《A Bronze Mengarie: Mat Weights of Early China》，伊莎貝拉嘉納藝術博物館，波士頓，2007年，編號1。



127

A RARE BONE COMB

SONG / JIN DYNASTY

宋 / 金　骨透雕妙音鳥穿花紋梳

of half-moon shape, the closely arranged teeth framed by an arched band pierced with a *kalavinka* in flight amid an undulating scroll issuing large leaves and flowers, the details finely incised

Width 5⅛ in., 13 cm

$ 4,000-6,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

See a pair of bone combs of the same type, decorated with reticulated floral scrolls and accentuated in gilt, dated Song / Jin dynasty, excavated in Chang'an district, Xi'an city, Shaanxi province, acquired by the Shaanxi History Museum in 2010, published in Shaanxi History Museum, ed., *Masterpieces of Ancient Arts from Recent Acquisition*, Shaanxi, 2011, pl. 148; where the author notes that the pair is similar to a jade comb excavated from a Southern Song tomb in Nanjing. For combs of this type made from other materials, see a silver example, formerly in the Carl Kempe Collection, illustrated in Bo Gyllensvärd, *Chinese Gold and Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 143a, and later sold in our London rooms, 14th May 2008, lot 93; a tusk comb in the National Palace Museum, Taipei, acc. no. 000189-N000000000; and an ivory comb in the Victoria and Albert Museum, London, acc. no. A.52-1938.

可參一對陝西省西安市長安區出土之相似例，為宋金時期，其上飾鏤空纏枝花卉紋，描金以綴，於2010年入藏陝西曆史博物館，圖刊於《陝西歷史博物館新入藏文物精萃》，陝西，2011年，頁148，同書提及，南京宋墓出土一玉梳例，形制相若，可資比較。此類髮梳材質繁多，可見一銀質作例，Carl Kempe 舊藏，錄於 Bo Gyllensvärd，《Chinese Gold and Silver in the Carl Kempe Collection》，斯德哥爾摩，1953年，圖版143a，後售於倫敦蘇富比，2008年5月14日，編號93。另存一牙質作例，台北國立故宮博物館院寶蓄，編號000189-N000000000；倫敦維多利亞和阿爾伯特博物館亦藏一象牙例，編號A.52-1938。



128 A RARE BRONZE RITUAL LADLE (DOU)

LATE SHANG DYNASTY

商末　青銅獸面紋枓

the barrel-shaped bowl cast with the deep rounded sides rising from a slightly concave base, the exterior decorated with a wide band of slender vertical ribs, the short handle gently curved upward, decorated to the top in relief with a beast mask, detailed with large protruding eyes, leaf-shaped ears, extended snout, and a pair of bovine horns, above a similar mask with hooked horns, with a hollow interior for attachment to a longer shaft, the surface with patches of malachite encrustation

Length 4¼ in., 10.8 cm

$ 50,000-70,000

PROVENANCE
Howard Hollis & Company, Cleveland, 22nd April 1954.
Collection of Stephen Junkunc, III (d. 1978).

來源
Howard Hollis & Company，克利夫蘭，1954年4月22日
史蒂芬・瓊肯三世（1978年逝）收藏

Notable for its well-controlled modeling and refined precision in the design, the present bronze ladle represents an outstanding example of late Shang bronze workmanship and is the epitome of the luxurious ritual performance celebrated by the Shang elite class. Bronze ladles were used to bail wine from vessels during ritual ceremonies. Two forms of bronze ladle are known, *dou* and *shao*, which are distinguished by the shape of their handle: *dou* has a curved handle, and *shao* has a straight handle. *Dou* as a drinking utensil was recorded in early Chinese literature, such as the *Shijing* [Classic of Poetry], a compilation of ancient poems dated from early Western Zhou dynasty to the middle of Spring and Autumn period. In the *Shijing*, the poem, 'Reed by the Road', contains a verse, which can be translated to 'the tasty wine shall be bailed with a large *dou*'. The shape of *dou* is also referenced in another poem, 'The Great East', where it reads 'the north has the Big Dipper, but unfortunately it can't be used to bail wine'.

The present *dou* is remarkable for its elaborate decoration, which further adds to its importance among the surviving examples. Compare a closely related *dou* of this type with a long handle, similarly cast with the vertical ribs around the bowl, but with different creatures on the handle, dating to the Shang dynasty, mid-Anyang period, in the Metropolitan Museum of Art, New York, gifted by Ernest Erickson Foundation in 1985, and published in Maxwell K. Hearn, *Ancient Chinese Art. The Ernest Erickson Collection in the Metropolitan Museum of Art*, New York, 1987, pl. 5. See also one illustrated in William C. White, *Bronze Culture of Ancient China*, London, 1956, pl. XIII, D.

本品青銅獸面紋枓造型古樸穩重，設計精準典雅，極能代表商末精湛青銅工藝成就，憑古器典雅，可遙想商朝貴族儀式奢華。青銅枓乃挹酒器，用於儀式典禮，現知有枓及勺兩種，枓曲柄而勺直柄。枓，古籍有載。《詩經》，西周至春秋時代中期古詩集，其中《行葦》（《大雅》–《生民之什》）曰：「酒醴維醹，酌以大斗。」又有《大東》（《小雅》–《小旻之什》）曰：「維北有斗，不可以挹酒漿。」

本品紋飾精細，更顯貴重。比較一相近例，長柄，杯身圍飾凸棱，柄飾獸紋，斷代安陽中期，現藏於紐約大都會藝術博物館，Ernest Erickson 基金會贈於1985年，載於 Maxwell K. Hearn，《 Ancient Chinese Art. The Ernest Erickson Collection in the Metropolitan Museum of Art》，紐約，1987年，圖版5。另比一例，載於 William C. White，《Bronze Culture of Ancient China》，倫敦，1956年，圖版XIII, D。



129

A GILT-BRONZE FIGURE OF A SEATED BODHISATTVA

SUI / TANG DYNASTY

隋 / 唐　銅鎏金菩薩坐像

the deity seated with a single leg crossed over a pendent leg, one hand raised up, the other resting on the knee, the *dhoti* and shawl draped over the shoulder and falling in natural folds around the contours of the body, adorned with an elaborate necklace and jeweled earrings, the face bearing a contemplative expression, the round face framed by long tresses falling across the shoulders, the figure seated on a round openwork stool further raised on a square openwork plinth, an openwork flame mandorla clasped to the back

Height 6 in., 15 cm

$ 80,000-120,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏



This finely cast figure exemplifies a crucial sculptural transition from the linear and more structured depiction of the deity in the Sui dynasty to the fully rounded, fleshy forms of the Tang. The figure's contemplative expression, swelling torso and its crisp casting, as seen in the modeling of the flaming mandorla, are remarkable. Small bronze figures of Buddha and bodhisattvas were made in China from as early as the 5th century AD, albeit in small numbers. These sculptures were intended for personal devotion, often placed in small altars and shrines in the homes of devotees, and played an essential role in the spread of Buddhism and its icons.

While no closely related example appears to have been published, this piece shares similarities with a number of bronze votive figures from the early Tang dynasty: a bronze figure of Buddha seated with crossed legs exhibiting similar facial and physical traits, in the National Palace Museum, Taipei, was included in the Museum's exhibition *The Crucible of Compassion and Wisdom*, Taipei, 1987, cat. no. 80, together with a related figure of a bodhisattva, cat. no. 79; a bronze seated bodhisattva that displays a similar rendering of the flames on the *mandorla*, is illustrated in Sen-Oku Hakuko Kan, *Kondo Butsu* [Gilt Bronze Sculptures], Tokyo, 2004, pl. 27. Compare also two figures attributed to the Sui dynasty, in the National Palace Museum, Taipei, included in the Museum's exhibition *The Casting of Religion. A Special Exhibition of Mr Peng Kai-dong's Donation,* Taipei, 2004, cat. nos 122 and 123, the latter cast with a similarly draped robe.

It is interesting to note that figures of this type are often depicted standing on rectangular platforms with shaped cartouches. These simulate raised wooden platforms that were commonly used in the period. A wooden *go* game board featuring similar cartouches and attributed to the Tang dynasty, was excavated in Turpan, Xinjiang, and illustrated *Tianshan gudao dongxi feng* [Ancient roads of Mount Tianshan. The meeting of East and West], Beijing, 2002, pl. 206.

隋代造像倚重線條、結構，而至唐代則趨豐腴，此尊坐像鑄造精雅，堪稱隋唐之交風格演變之典範。神情端凝，身量圓實，且鑄工爽利，於模鑄焰狀背光可見一斑，皆謂逸群。早至公元五世紀，中土便造青銅小像以塑佛及菩薩，然產量甚少。此類造像乃供私人奉持，多由供養人在家宅內設龕而置，於弘揚佛教及其形象亦功不可沒。

雖無相近類例見諸刊載，然此尊實與初唐若干青銅造像頗有相似；比一青銅佛坐像，足結跏趺，面容、體態皆與此尊相仿，國立故宮博物院寶蓄，展於該院《金銅佛造像特展》，台北，1987年，編號80，旁有一相類菩薩像，編號79；另一青銅菩薩坐像，背光燻焰之刻畫與此尊相若，錄泉屋博古館，《金銅仏》，東京，2004年，圖版27。仍比兩尊，傳為隋代，藏國立故宮博物院，展於該院《法象威儀：彭楷棟先生捐贈文物特展》，台北，2004年，編號122及123，後者衣袍垂洩，亦類此尊。

此類造像多立於長方臺座，座下透空，乃仿其時風行之木臺座形制。可見一木製棋案，透空與此像底座相類，傳為唐代，新疆吐魯番出土，載《天山．古道．東西風》，北京，2002年，圖版206。







130

AN EXCEPTIONALLY RARE INSCRIBED STONE LION

SUI DYNASTY, DATED DAYE 1ST YEAR, CORRESPONDING TO 605

隋大業元年（605年） 石雕坐獅

powerfully carved, the muscular beast shown seated on its haunches licking its left foreleg, its head detailed with large rounded eyes below thick bushy brows, surmounted by pointed ears pressed back against the long mane flowering back over the neck, the arched back extending to a long bushy tail swept to the side, all raised on a rectangular base, inscribed to the front with a seven-character inscription translating to 'made in the second month of the first year of Daye', the stone of a mottled gray-buff color

Width 5¾ in., 14.5 cm

$ 50,000-70,000

PROVENANCE
Nagatani, Inc., Chicago, 7th December 1957
Collection of Stephen Junkunc, III (d. 1978).

銘文：
大業元年二月造

來源
Nagatani, Inc.，芝加哥，1957年12月7日
史蒂芬・瓊肯三世（1978年逝）收藏


大業元年二月造

Skillfully rendered emphasizing the natural qualities of the animal, the present stone lion is not only a sculpture of outstanding beauty, but also an exceedingly rare piece of documentary importance, as it marks the adherence to a sculptural style initiated at the end of the Sui dynasty.

Stemming from the Han dynasty tradition of placing pairs of animals along the Spirit Roads leading to important tombs, pre-Sui dynasty stone lions were dignified sculptures created to convey a solemn spiritual message. These lions thus became formalized, symbolic in nature, and often lacking a sense of realism in their physical features.

This sculptural style continued into the Sui dynasty. See a pair of Sui stone lions in the Avery Brundage Collection, illustrated in René-Yvon Lefebvre d'Argencé and Diana Turner, ed., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Tokyo, 1974, pl. 78. However, Sui stone carvers simultaneously developed a fresh interest in imbuing their subjects with a natural aesthetic. As can be seen from the present lion, more attention was devoted in rendering the realistic movement and innate features of the animal. See also a related Sui dynasty stone lion, depicted resting its right paw on its cub, excavated in Tangjiazhai, Xi'an, Shaanxi province in 1975, now in the Beilin Museum, Xi'an. The same innovative style was fully adopted by the beginning of the 7th century, as evidenced by the inscription on the present lion, which dates to the 1st year of Daye, corresponding to 605.

Tang dynasty carvers readily embraced the Sui sculptor's trend towards naturalism. Rendered with anatomical fidelity, Tang stone lions were made in various postures imitating the animal in real life. For example, see a Tang dynasty lion, in the Nelson-Atkins Museum of Art, published in Roger Ward and Patricia J. Fidler, *The Nelson-Atkins Museum of Art. A Handbook of the Collection*, New York, 1993, p. 308; also four stone lions, each shown in a different posture, published in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. II, Bangkok, 1998, pl. 435, figs a-dC and D; a pair of white marble lions, from the collection of the Honorable Senator Hugh Scott, sold in our Hong Kong rooms, 4th April 2017, lot 3062; and another, depicted feeding on its prey, sold in these rooms, 1st June 1977, lot 371.

本石雕捕捉瑞獅特徵及神態，風格自然寫實，不僅古雅秀麗，兼具歷史價值，見證新現風格，對後朝影響甚深。

漢代有放置靈獸造像於重要陵墓前神道之傳統，受此傳統影響，隋朝以前石獅造像莊嚴肅穆，姿態端正，面貌形式化，富有象徵性，但常常缺少寫實自然之因素。

如此風格，亦見於隋朝。參考一對隋朝石獅例，出自艾弗里・布倫戴奇收藏，圖載於René-Yvon Lefebvre d'Argencé 及 Diana Turner編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，圖版78。與此同時，新風亦現，隋朝石匠對寫實風格似乎甚為喜愛，雕刻動物造像力求神似，注重描繪動物動態，刻畫更為精細。如此創新風格，相信早於七世紀初期出現，本品刻大業元年（605年）款，即可為證。目前存世一隋代石獅例，與本品相近，刻畫瑞獅右足踏於幼獅之上，1975年陝西西安唐家寨出土，現藏於西安碑林博物館。

隋滅唐立，新朝藝匠取隋朝新風，錦上添花，唐代石獅越見寫實，姿態多樣，形仿自然，肌理按照動作刻畫，面貌細膩入微，神情生動。比較一唐代石獅例，納爾遜-阿特金斯藝術博物館收藏，載於 Roger Ward 及 Patricia J. Fidler，《The Nelson-Atkins Museum of Art. A Handbook of the Collection》，紐約，1993年，頁308；另比四石獅例，姿態各異，載於喜仁龍，《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷 II，曼谷，1998年，圖版435，圖a-d；再比一對大理石獅，出自 Hugh Scott 參議員收藏，售於香港蘇富比2017年4月4日，編號3062；另一例刻畫瑞獅捕食，售於紐約蘇富比1977年6月1日，編號371。



131

A RARE PAIR OF PARCEL-GILT SILVER 'PHOENIX' HAIRPINS

TANG DYNASTY

唐　銀局部鎏金透空鏨花鳳凰紋釵一對

of thin silver sheet, each composed of a double-pronged pin terminating in a broad leaf-shaped finial, the openwork design worked in mirror image each depicting a phoenix in flight, grasping between its beaks a ribbon-tied knot, amid dense foliage scrolls, the details finely engraved (2)

Length 12⅞ in., 32.7 cm

$ 10,000-15,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, 29th October 1954.
Collection of Stephen Junkunc, III (d. 1978).

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1954年10月29日
史蒂芬・瓊肯三世（1978年逝）收藏

Hairpins of this type represent the luxurious elegance which characterized Tang nobility. Tang court ladies delighted in such ornamental hairpins that were fashioned out of beaten silver. This was a practical way of reducing the weight of the hairpin and to allow it to quiver slightly when the lady moved creating an effect of shimmering richness. The art of hairstyling, which became increasingly elaborate and sophisticated, played a key role in the social life of the court ladies.

See a closely related hairpin, in the Royal Ontario Museum collection, Toronto, illustrated in *Homage to Heaven, Homage to Earth,* Toronto, 1992, pl. 127. Other related hairpins include a pair in the Palace Museum, Beijing, illustrated in *Tangdai jinyin qi* [Gold and silver wares from the Tang dynasty], Beijing, 1985, pls 266-7; one from the Pierre Uldry Collection, decorated with birds and flowers, exhibited in *Chinesische Gold und Silber. Die Sammling Pierre Uldry*, Rietberg Museum, Zurich, 1994, cat. no. 219; and a third, formerly in the collection of Carl Kempe, sold in our London rooms, 14th May 2008, lot 52.

此類髮釵極盡盛唐之雍容典雅，尤得仕女鍾愛。以銀片捶製，髮釵遂輕。每當仕女輕移蓮步，髮釵微顫，光彩奪目，珊珊可愛。綰髮配簪釵之藝，於宮中女眷亦甚為重要。

見一類例，藏於皇家安大略博物館，收錄於《Homage to Heaven, Homage to Earth》，多倫多，1992年，圖版127。另有一例，現藏北京故宮博物院，收錄於《唐代金銀器》，北京，1985年，圖版266–7；於Pierre Uldry收藏亦見一例，飾以花鳥紋，展於《Chinesische Gold und Silber. Die Sammling Pierre Uldry》，雷特伯格博物館，蘇黎士，1994年，編號219；此外，仍有一例，Carl Kempe 舊藏，售於倫敦蘇富比2008年5月14日，編號52。







132

A MAGNIFICENT LARGE WHITE MARBLE LION

NORTHERN QI DYNASTY

北齊　大理石雕坐獅

stately modeled, the mighty beast carved seated on its haunches with forelegs outstretched and powerful paws firmly planted, its head held up and facing forward, shown with a fierce expression, the mouth open in a roar below large rounded eyes and thick bushy brows, all framed by a long mane falling into spiraling curls, its muscular back with two gently raised ridges, extending to a tail curling over the right, all raised on a rectangular base, the stone of mottled gray-buff color

Height 40¾ in., 103.6 cm

$ 400,000-600,000

PROVENANCE
Nagatani, Inc., Chicago, 1st June 1954.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED
Treasures of Chicago Collectors, Art Institute of Chicago, Chicago, 1961.

來源
Nagatani, Inc.，芝加哥，1954年6月1日
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《Treasures of Chicago Collectors》，芝加哥藝術博物館，芝加哥，1961年



This magnificent lion is portrayed in a dramatic pose. Although seated, its bulging, tense muscles and menacing expression suggest a readiness to move. The, the carver's confidence with the stone medium is seen in the rendering of the muscular body and in the detailed carving of the nose and mouth, which contrast the linear swirls of the animal's mane. Free-standing sculptures of stone lions were seldom made in the Northern Qi dynasty, and those of such large size and made from marble are especially rare.

In addition to their placement along Spirit Roads leading to tombs, lions also appear in Buddhist contexts and it is more probable that the present example belongs to this tradition. The Gao family that founded the Northern Qi dynasty were active patrons of Buddhism, and sponsored the building of numerous temples. Jinhua Chen in 'Buddhism under the Northern Qi', Echoes of the Past, Smart Museum of Art, The University of Chicago, Chicago, 2010, p. 3, expounds on the role of Northern Qi rulers in the spread of Buddhism. Emperor Wenxuan (550-559) is said to have declared to the Buddhist leader Sengchou (480-560) his intention to offer a third of state revenues to the Buddhist establishment. Daxuan Xu's biography of Sengchou further records the presence of four-thousand temples in the Northern Qi capital alone.

The earliest anthropomorphic images of the Buddha from Mathura in northern India, and from Gandhara in Pakistan, are often flanked by pairs of lions. A symbol of royalty and power in India, the two lions represent the royal origins of the Buddha and are emblematic of his immense spiritual power. As Buddhism spread throughout China under the patronage of the foreign Tuoba rulers in the Northern Wei

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此獅偉岸雄健，威儀凜然，雖伏坐在地，然勁骨豐肌，面目莊肅，如欲一躍而起。獅身魁碩，造像之人於此石材仍可游刃自如，不論彪軀塑造，抑或口鼻刻畫，皆見匠心，復以捲曲鬣毛與之相映。北齊鮮造圓雕石獅像，龐然如斯且大理石造者，尤為罕有。

以大石塑神獸源自漢代墓葬傳統，陵前甬道設石獸，成對而列。而獅子兼有佛教寓意，此尊或更屬此類。北齊皇室高氏篤奉佛教，廣修佛寺。就北齊帝王如何影響佛教傳播，陳金華著有詳述，見〈Buddhism under the Northern Qi〉，《Echoes of the Past》，斯馬特美術館，芝加哥大學，芝加哥，2010年，頁3。據傳，文宣帝曾向高僧僧稠發下宏願，布施全國營收三分之一，以弘佛法。故此，據載北齊一朝，僅王都便有寺剎四千。

北印度秣菟羅及巴基斯坦犍陀羅所出之佛陀早期形象多以二獅脅侍。在印度，獅子象徵王權，二獅既頌佛陀王族淵源，又昭佛陀無邊法力。得北魏鮮卑拓跋氏奉持，佛教傳遍中土，又獲北齊皇室供養，與中土信仰、修行產生交流，其圖像風格亦受影響。石獅造像乃見此融合，形容怖畏，或分侍佛陀兩側，或護佑廟宇等清淨之地。

and continued to receive imperial sponsorship in the Northern Qi, the faith was integrated into Chinese ideology, practices and iconography. This syncretism is displayed in sculptures of lions, which in China are rendered with menacing features, and were used to flank the Buddha and to protect the entrance of temples and sacred spaces.

Stylistically this lion marks a shift from the more abstract Buddhist animal sculptures of the preceding Northern Wei. An attempt at naturalism is displayed in the tensed muscular body of the animal, while the rendering of the animal's hair in finely combed swirls differs significantly from the carving of deep parallel ridges in the Northern Wei versions. A Northern Wei lion in the Guyangdong cave at Longmen, Henan province, is illustrated *in situ* in *Zhongguo meishu quanji. Diaosu bian* [Complete collection of Chinese art, sculpture. Longmen stone sculpture], vol. 11, Shanghai, 1988, pl. 6; see also a smaller lion sold in these rooms, 3rd June 1985, lot 25.

The remains of two Northern Qi lions used as pillar supports at the entrance of Southern Xiangtangshan caves, are illustrated *in situ* in *Xiangtangshan shiku* [Xiantangshan caves], Beijing, 2003, pl. 47; together with three free-standing lions, pls 98-100. A much smaller lion with its mouth closed, from the Sakamoto Gorō Collection, was sold in our Hong Kong rooms, 8th October 2013, lot 128. Compare also a smaller lion attributed to the Northern Wei dynasty, but featuring a related mane, in the Asian Art Museum of San Francisco, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, San Francisco, 1974, pl. 42.

論及風格，此獅不同於前朝北魏所造之抽象佛獸。獅身健碩，務求自然；鬣毛捲曲，紋絲不亂，與北魏以平行紋絡刻畫獸毛大相徑庭。比河南龍門石窟古陽洞一北魏石獅，錄《中國美術全集——雕塑編》，卷11，上海，1988年，圖版6；一例較小，售於紐約蘇富比1985年6月3日，編號25。

另比南響堂山石窟入口柱基兩尊北齊石獅殘像，錄《響堂山石窟》，北京，2003年，圖版47；同錄三尊圓雕石獅，圖版98至100；及一石獅，甚小，閉口，原坂本五郎舊藏，後售於香港蘇富比2013年10月8日，編號128。仍比一例，較小，傳造於北魏，然鬣毛與此尊相類，貯舊金山亞洲藝術博物館，載 René-Yvon Lefebvre d'Argencé，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，舊金山，1974年，圖版42。

133 A RARE ENGRAVED GILT-BRONZE STEM CUP

LATE TANG DYNASTY

唐末　銅鎏金鏨海獸紋花式盃

the cup of elliptical octafoil form, embossed on either side with semicircles and raised on a splayed quatrefoil base formed by four lotus petals with extravagantly everted edges forming the foot, the interior centered with a single lappet in relief and engraved with fish and mythical beasts amidst dense overlapping waves, with floral sprays and scrolling leaves to the sides, the exterior of the cup plain, applied overall with a rich gilding, the surface flaked in parts revealing the bronze body

Width 4¾ in., 12 cm

$ 50,000-70,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, 11th October 1954.
Collection of Stephen Junkunc, III (d. 1978).

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1954年10月11日
史蒂芬・瓊肯三世（1978年逝）收藏

Elegant lobed drinking cups such as this example are shaped after Sassanian gold, silver and glass prototypes, and were introduced into the repertoire of the Chinese craftsmen from the 7th century. Two Sassanian cups from this period and of the same unusual elliptical outline are preserved in the Shōsō-in in Nara, Japan, a repository that was sealed in 756 AD, see *Treasures of the Shōsō-in Middle Section*, Tokyo, 1960, pls 5 and 56.

Stem cups of this lobed form are relatively rare, but a number of similar examples in gilt-bronze and silver-gilt were discovered as part of the Beihuangshan hoard, discovered in Shaanxi province, fifteen of which were sold by Yamanaka & Co. to the British Museum, London in 1925, see R.L. Hobson, 'A T'ang Silver Hoard', *British Museum Quarterly*, vol. 1, no. 1, May 1926, pl. IXa. Another silver stem cup of very similar form was also sold by Yamanaka in 1921 to the Metropolitan Museum of Art, New York and included in the exhibition *Early Chinese Gold & Silver*, China House Gallery, New York, 1972, cat. no. 79.

An eight-lobed parcel-gilt silver stem cup, also decorated with fish, formerly in the Eumorfopoulos Collection and now in the Victoria and Albert Museum, London, was included in the exhibition *The Arts of the T'ang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 339. Another, also in silver, with a similar petal design at the foot, was included the *Exhibition of Chinese Art*, C.T. Loo & Co., New York, 1941, cat. no. 183. Compare also a silver-gilt stem cup, formerly in the collection of Hon. Sen. Hugh Scott, sold in these rooms, 4th June 1985, lot 33, and another from the collection of Carl Kempe, sold in our London rooms, 14th May 2008, lot 51.

如本品之花式盃形仿薩珊王朝金、銀及琉璃器，於七世紀傳予中國藝匠。比較兩薩珊王朝盃例，盃口與本品同樣呈橢圓形，製作時期相近，現存於日本奈良正倉院，該院創庫封於756年，見《正倉院寶物 中倉》，東京，1960年，圖版5及56。

此類高足盃甚為罕見，唯可參考數銅鎏金及銀鎏金例，陝西出土，其中十五件由山中商會於1925年售予倫敦大英博物館，見 R.L. Hobson，〈'A T'ang Silver Hoard'〉，《British Museum Quarterly》，期1，編號1，1926年5月，圖版IXa。再比一銀高足盃例，器型相近，山中商會1921年售予紐約大都會藝術博物館，曾展於《Early Chinese Gold & Silver》，China House Gallery，紐約，1972年，編號79。

再參考一銀局部鎏金花式高足盃例，曾屬Eumorfopoulos收藏，現存於維多利亞及阿爾伯特博物館，曾展於《The Arts of the T'ang Dynasty》，洛杉磯郡博物館，1957年，編號339。另見一銀盃例，足飾相近花瓣紋，曾展於《Exhibition of Chinese Art》，盧芹齋，紐約，1941年，編號183。再比一例，銀鎏金高足盃，出自Hon. Sen. Hugh Scott 收藏，售於紐約蘇富比1985年6月4日，編號33，另一例出自 Carl Kempe 收藏，售於倫敦蘇富比2008年5月14日，編號51。





134 AN EXCEPTIONALLY RARE BEIGE JADE CARVING OF A MYTHICAL BEAST

HAN DYNASTY - SIX DYNASTIES

漢至六朝　玉瑞獸

the winged leonine beast standing four square, the compact rounded body tensed on four short legs, the long tail sweeping from between the hind legs to rest on the left haunch, with finely incised lines detailing the mane and body, the translucent gray stone with pale brown inclusions

Length 2¼ in., 5.8 cm

$ 300,000-500,000

PROVENANCE
C.T. Loo, New York.
Collection of Stephen Junkunc, III (d. 1978)

EXHIBITED
An Exhibition of Chinese Archaic Jades Arranged for Norton Gallery of Art, C.T. Loo, Norton Gallery of Art, Florida, 1950, pl. LX, 3.

LITERATURE
Gustav Ecke, 'Early Chinese Jades selected from Alfred Salmony's posthumous work', *The Connoisseur*, vol. CXLVII, March-June 1961, p. 64, fig. 12.
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXV-3, fig. 3.

來源
盧芹齋，紐約
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《An Exhibition of Chinese Archaic Jades Arranged for Norton Gallery of Art》，盧芹齋，諾頓美術館，佛州，1950年，圖版LX, 3

出版
古斯塔夫・艾克，〈Early Chinese Jades selected from Alfred Salmony' s posthumous work〉，《The Connoisseur》，卷CXLVII，1961年3至6月，頁64，圖12
Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XXV–3，圖3



This outstanding carving of a winged leonine beast embodies the innate power and other worldliness of its mythical subject. The Han dynasty to Six Dynasties period witnessed a flourishing production of jade animals with a particular enthusiasm for mythical creatures. In contrast to the majority of earlier two-dimensional jade carvings, made for the afterlife or to adorn the individual, these figural sculptures were created in the round as independent objects, assuming a role of being both a sumptuous display item for appreciation by the elite, as well as serving as a reminder of the powerful supernatural forces latent in the world.

Lions are not native to China but were introduced from ancient Persia and India during the Eastern Han dynasty and were presented as state gifts to the Han court by the kings of Parthia and Bactria. As Buddhism spread through China in the following centuries, guardian animals of the religion gained broad popularity and were produced in a range of media. The present jade carving is reminiscent of the large stone sculptures of lions that lined the 'spirit paths' leading to the tombs of royals and aristocrats. The use of spirit paths began in the Early Han dynasty and continued over the following centuries, with the sculptures becoming more naturalistically rendered by the Tang dynasty. Compare a Han dynasty stone lion found at Luoyang, Henan Province and now in the Shandong Provincial Museum, included in the exhibition *Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 200)*, The Metropolitan Museum of Art, New York, 2017, cat. no. 104.

Originally attributed to the Wei period by C.T. Loo in his 1950 catalogue for his exhibition at the Norton Gallery of Art, this jade beast was later described as late Eastern Zhou dynasty by Alfred Salmony, when the piece was illustrated in his posthumously published book, *Chinese Jade Through the Wei Dynasty*, New York, in 1963, pl. LX, 3. Stylistically, the present piece compared favorable to other small jade carvings of animals, produced from the Han to Six Dynasties periods.

The excavation of the tomb of the Han dynasty emperor Yuandi (r. 48-33 BC) at Xianyang, near Xi'an, revealed a number of fabulous beasts in jade, including a winged bixie, carved standing four square with their stout rounded bodies supported on short legs, see Jessica Rawson, *Chinese Jades from the Neolithic to the Qing*, Hong Kong, 1995, p. 351, fig. 2a-d.

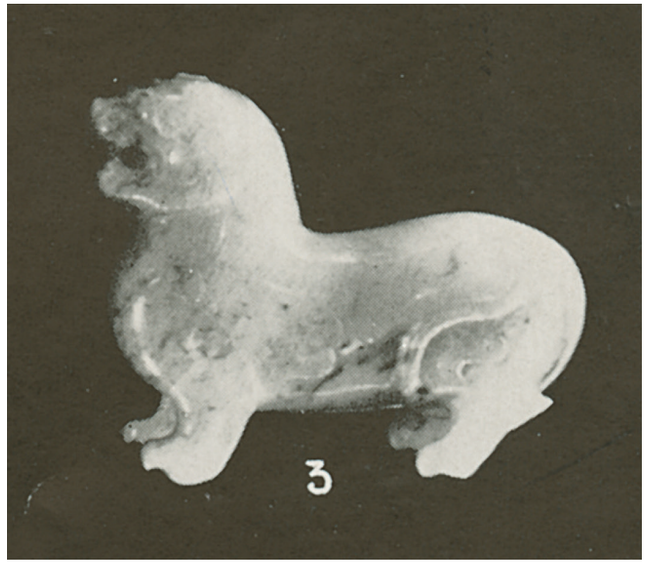
本品瑞獸，其形似獅，兩翼側收，所呈強壯氣概似與生而俱，不怒自威。自漢代至六朝，動物玉雕之傳統便已瀾觴而至欣榮，瑞獸題材更得親睞，視為大宗。漢朝以前玉雕多呈平面，為殉葬品，或作個人裝飾品；然其後，多製圓雕象生玉器，用於現世陳設，為權貴精英賞玩之物件，或用以告誡玉主，勿忘世間潛在神力，端其品行，增固嘉德。

獅，古稱狻猊，非中原本土物種，源自古波斯、印度，於東漢時期由大夏及安息帝國國王作為國禮，進獻漢廷。後隨佛教傳播中原，神獅作為守衛靈獸之形象，備受垂青，製於多種材質。此件玉雕線條簡樸古拙，教人聯想自東漢起，安置於皇室及貴族陵園前神道兩側之鎮墓石獅造像，後朝歷代，均沿用此樣式，直至唐朝，方為愈加繁複逼真之瑞獅形象所替。河南洛陽發現一漢代石獅例，現貯山東省博物館，可資比較，展並錄於《Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C. – A.D. 200)》，大都會藝術博物館，紐約，2017年，編號104。

此件玉獸最早見於盧芹齋五十年代之展覽圖錄，曾展於諾頓美術館，盧芹齋斷其年代為魏；後又載錄於Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版LX, 3，作者定其年代為東周後期。此般精美玉雕神獸，可參者只寥寥數件，然經多番比較，本品年代應屬漢至六朝時期。

The present piece illustrated in *An Exhibition of Chinese Archaic Jades Arranged for Norton Gallery of Art*, Florida, 1950, pl. LX, 3

本品圖示於《An Exhibition of Chinese Archaic Jades Arranged for Norton Gallery of Art》，佛州，1950年，圖版LX, 3



Mythical beasts of this quality are more commonly depicted in either crouching or striding positions. A crouching mythical beast sold in these rooms, 2nd November 1979, lot 51, now in the collection of Sir Joseph Hotung, was originally catalogued as Six Dynasties in the 1979 auction but was more recently attributed to the Han period by Jessica Rawson in *ibid*., pl. 26:7, on account of its similarity to two jades discovered in the Yuandi tomb, illustrated *ibid*., p. 364, fig. 1.

A winged lion formerly in the collection of Desmond Gure, attributed to the 2nd-4th century was included in the 1963 *Exhibition of Chinese Jades* at the Museum of Far Eastern Antiquities, Stockholm, in 1963 and subsequently published in Desmond Gure, 'Selected Examples from the Jade Exhibition at Stockholm, 1964: A Comparative Study', *The Museum of Far Eastern Antiquities Bulletin*, Stockholm, no. 36, 1964, pl. 15. A crouching chimera with incised wings attributed to the Six Dynasties from the collection of Ip Yee was included in the exhibition *Chinese Jade Animals*, Hong Kong Museum of Art, Hong Kong, 1996, cat. no. 58, and a crouching chimera in the Qing Court Collection, attributed to the Wei to Jin period is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jadeware (I)*, Hong Kong, 1995, pl. 229.

西安咸陽漢元帝陵出土數件精巧玉瑞獸，含一帶翼辟邪，身形圓碩，四肢短健，圖見 Jessica Rawson，《Chinese Jades from the Neolithic to the Qing》，香港，1995年，頁351，圖2a-d。

品質與本例相當之玉神獸例，造型通常作蹲伏狀，或跨步探前狀。比一臥獸例，售於紐約蘇富比1979年11月2日，編號51，現納入何鴻卿爵士雅蓄。彼時圖錄刊其為六朝，而今 Jessica Rawson 重定為漢（參見《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，圖版26：7），並舉漢元帝墓出土之辟邪為例（前述出處，頁364，圖1）。

另見一帶翼瑞獅，據傳為二至四世紀，原屬 Desmond Gure 典藏，1963年入斯德哥爾摩遠東文物博物館之中國玉器展，後錄於 Desmond Gure，〈Selected Examples from the Jade Exhibition at Stockholm, 1964: A Comparative Study〉，《The Museum of Far Eastern Antiquities Bulletin》，斯德哥爾摩，編號36，1946年，圖版15。再比一六朝臥獸例，器身劃刻羽翼，為葉義醫生珍藏，展並刊於《中國生肖玉雕》，香港藝術館 ，香港，1996年，編號58；清宮舊藏亦存一魏晉時期瑞獸類例，圖載於《故宮博物院藏文物珍品大系 · 玉器（上）》，香港，1995年，圖版229。

135

A RARE GOLD AND SILVER-INLAID BRONZE 'MYTHICAL BEAST' FINIAL

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢　銅錯金銀獸面紋鏤空鎏金瑞獸鈕杖首

the tall socket of oval section, finely decorated in gold and silver inlay around the exterior with a pair of stylized beast masks, each detailed with rounded eyes and upright curled horns, all surmounted by a coiled beast in gilt, with a feline head, powerful claws, and a long tail, the surface with minor areas of malachite encrustation

Height 2½ in., 6.5 cm

$ 12,000-15,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Finials of this type are believed to have been used crowning ceremonial poles or weapons, possibly together with a matching ferrule to cap the foot. The present finial, with its intricate design of a mythical beast on top, is extremely rare. No other comparable examples appear to be published. See a related Warring States gold and silver-inlaid finial, in the form of a bird perching on top of a dragon head, included in the exhibition *"Animal Style" Art from East to West*, Asia House Gallery, New York, 1970, cat. no. 74; another finial, made of gold, in the form of a dragon head, from the collection of Frank Caro, exhibited in *Mostra d'arte Cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 101. Most extant examples of this type are bird-form finials, such as one exhibited in *Ausstellung Chinesischer Kunst* [Exhibition of Chinese art], Berlin, 1929, cat. no. 74; one from the Robert H. Ellsworth Collection, sold together with its matching ferrule in these rooms, 19th March 2002, lot 99; one from the Erwin Harris Collection, sold at Christie's New York, 16th March 2017, lot 871; two sold at Bonham's, one in New York, 16th March 2015, lot 2001, and the other in London, 12th May 2016, lot 6; and another in the National Museum of History, Taipei, acc. no. 86-00103.

此類品應飾於禮器執杖或兵刃頂部，應與鐏成套使用。本品杖首精飾瑞獸鈕及獸面紋，極為珍罕，現時記載並無例可比。比較一戰國時代嵌金銀例，刻畫靈鳥立於龍首，曾展於《"Animal Style" Art from East to West》，Asia House Gallery，紐約，1970年，編號74；另一金杖首例，呈龍首形，出自弗蘭克・卡羅收藏，曾展於《Mostra d'arte Cinese》，威尼斯，1954年，編號101。現存此類杖首多為鳥形，一例曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號74；另一連鐏例出自安思遠收藏，售於紐約蘇富比2002年3月19日，編號99；再比一例，出自 Erwin Harris 收藏，曾售於紐約佳士得2017年3月16日，編號871；邦瀚斯亦曾售兩例，其一售於紐約2015年3月16日，編號2001，另一例售於倫敦2016年5月12日，編號6；台北故宮博物院亦收藏一例，藏品編號86-00103。



136

A RARE HAN-STYLE PALE GREEN JADE CYLINDRICAL CUP

SONG - MING DYNASTY

宋至明　玉雕龍鳳紋卮

the cylindrical vessel supported on three short crouching bear-form feet, set to one side with a circular loop handle with a sharply upswept spur, finely carved with an archaistic design of a dragon in pursuit of a phoenix reserved on a ground of raised bosses bordered by narrow bands of coiled C-scrolls at the base and foot, the yellowish-green stone with russet inclusions

Height 3⅜ in., 8.7 cm

$ 400,000-600,000

PROVENANCE
Fritz Low-Beer & Co., New York, 6th April 1950.
Collection of Stephen Junkunc, III (d. 1978).

LITERATURE
Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXIX, fig. 1.

來源
Fritz Low-Beer & Co.，紐約，1950年4月6日
史蒂芬・瓊肯三世（1978年逝）收藏

出版
Alfred Salmony，《Chinese Jade Through the Wei Dynasty》，紐約，1963年，圖版XXXIX，圖1





The present cup follows the cylindrical form and archaistic design of Han dynasty prototypes, such as the famous cup and cover in the Freer Sackler Galleries, Smithsonian Institution, Washington D.C., acquired from C.T. Loo in 1947, and extensively published, including in *Hai wai i chen /* Chinese Art in Overseas Collections, Taipei, 1985, pl. 64 and Sueji Umehara, *Shina kogyoku zuroku /* Selected Specimens of Chinese Archaic Jade. Kyoto, 1955. pl. 61.

In Alfred Salmony's posthumously published book *Chinese Jade Through the Wei Dynasty*, New York, 1963, a number of cups of this type, including the present lot, are illustrated where the author advocates for a Wei dynasty, 4th to 6th century, attribution to the group, see p. 235 and pls XXXVIII and XXXIX-1 and 2. This theory was subsequently disproved following the discovery of a number of similar jade cups from later tombs, including one discovered near Beijing in 1962 in a tomb dated 1676, as recorded in *Wenwu*, 1963. vol. 1, no. 42, fig. 18. The cup was incised with the name Lu Zigang, suggesting that it was carved by the renowned Suzhou jade carver active in the second half of the 16th century. In 1975, Max Loehr acknowledged the difficulty in attributing a firm date to this group when he illustrated a similar cup with a 'Eastern Han or later' attribution, see Max Loehr, *Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum*, Cambridge, Massachusetts, 1975, pl. 625.

Compare a similar cup, originally illustrated alongside the present lot in Salmony, *op. cit*., pl. XXXVIII, and subsequently included in the exhibition *Chinese Jades throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 322, where it was attributed to the 13th-15th century. The same cup was more recently included in the exhibition *5,000 Years of Chinese Jade*, San Antonio Museum of Art, San Antonio, 2012, cat. no. 54, where it as described as Song dynasty.

Compare another tripod cup from the collection of Quincy Chuang included in the exhibition *Chinese Jades from Han to Ch'ing*, New York, 1980, cat. no. 40. Another, in the Asian Art Museum of San Francisco is illustrated in C*hinese Jades from the Avery Brundage Collection*, Tokyo, 1977, pl. XXXVI where it is attributed to the Song to Yuan period.

A slightly squatter cup, similarly carved with phoenix, but raised on three animal-head feet, attributed to the Song dynasty, in the National Palace Museum, Taipei, see *Illustrated Catalogue of Ancient Jade Artifacts in the National Palace Museum*, Taipei, 1982, pl. 360.

本品玉卮，单耳，筒身，三獸首足，造型仿古，襲漢代遺制。其漢代原型可見華盛頓弗瑞爾及賽克勒美術館所藏蓋卮，1947年由盧芹齋手中購得，經多次出版，載於《海外遺珍:玉器》，台北，1985年，圖版64，以及梅原末治編，《支那古玉圖錄》，京都，1955年，圖版61。

Alfred Salmony 在其書《Chinese Jade Through the Wei Dynasty》，紐約，1963年，中記載了多件相似的玉卮，包括本品，且作者斷代為四至六世紀魏朝，見頁235及圖版XXXVIII及XXXIX-1及2。然而後來的考古發現推翻了此說法，在1962年於北京發現的紀年1676年的明代墓中便有多件造形相似的玉卮，錄於《文物》，冊1，1963年，42頁，圖18。玉卮刻有陸子岡款，說明是由蘇州琢玉巨匠陸子岡所作，而子岡活躍於明末十六世紀下半葉，許多文人筆記皆有記載。Max Loehr 在他著錄的《Ancient Chinese Jades from the Grenville L. Winthrop Collection in the Fogg Art Museum》，劍橋，麻薩諸塞州，1975年，圖版625，中說明這批玉雕斷代目前尚未釐清，暫且訂為東漢或更晚。

參考一相類例，曾與本品並錄於Salmony，前述出處，圖版XXXVIII，後展於《Chinese Jades throughout the Ages》，維多利亞與阿爾伯特博物館，倫敦，1975年，編號322，斷代十三至十五世紀。此例近展於《5,000 Years of Chinese Jade》，聖安東尼奧藝術博物館，聖安東尼奧，2012年，編號54，斷代宋。

另可比較一件三足盉，Quincy Chuang 收藏，展出《Chinese Jades from Han to Ch'ing》，亞洲協會，紐約，1980年，編號40。再有一件斷代為宋至元代，為舊金山亞洲藝術博物館藏品，刊於《Chinese Jades from the Avery Brundage Collection》，東京，1977年，圖XXXVI。再可參考一例，刻有相似鳳紋，且有獸首三足，定為宋代，為國立故宮博物院藏，錄《故宮古玉圖錄》，台北，1982年，圖360。

137

A VERY RARE GILT-BRONZE SCISSORS AND TWEEZERS SET

TANG DYNASTY

唐　銅鎏金鏨花剪連鑷

the scissors with the looped spring handle welded to flat pointed blades, each finely engraved to one side with a striding scaly dragon detailed with a long tail formed from stylized foliate scrolls, the other side with a pair of birds in flight among scrolling foliage, all reserved on a ring-punched ground, the loop end attached to a chain connecting the tweezers similarly decorated on each side with a bird amid foliate scrolls against a stipple ground

Length of scissors 5½ in., 13.9 cm

$ 8,000-12,000

PROVENANCE
Frank Caro, successor to C.T. Loo, New York, 29th October 1954.
Collection of Stephen Junkunc, III (d. 1978).

EXHIBITED
The Arts of the T'ang Dynasty, Los Angeles County Museum, Los Angeles, 1957, cat. no. 123.

來源
弗蘭克・卡羅（盧芹齋繼任人），紐約，1954年10月29日
史蒂芬・瓊肯三世（1978年逝）收藏

展覽
《The Arts of the T'ang Dynasty》，洛杉磯郡藝術博物館，洛杉磯，1957年，編號123

It is extremely rare to find Tang gilt-bronze scissors preserved with their original tweezers and chain. Only two other sets appear to be published. One with a pair of slightly different shaped scissors, from the collection of Desmond Gure, London, included in the exhibition catalogue *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 277, and a line drawing of the same published in Bo Gyllensvärd, 'T'ang Gold and Silver', *The Museum of Far Eastern Antiquities Bulletin*, no. 29, Stockholm, 1957, fig. 7, 8, no. e; the other with stylized tweezers and chain, in the Hakutsuru Museum, published in *Hakutsuru eiga : hakutsuru bijutsukan meihin zuroku* [Selected masterpiece of Hakutsuru Museum], Kobe, 1978, pl. 35. Another undecorated set of scissors and tweezers, but missing the original chain, was sold in these rooms, 4th June 1986, lot 250.

唐銅鎏金剪連原配鑷及鍊者極為罕見。除本品外，應僅另見兩例出版。其一剪刀形狀稍異，出自倫敦 Desmond Gure 伉儷收藏，曾展於《Mostra d'arte cinese》，威尼斯，1954年，編號277；其線描圖載於 Bo Gyllensvärd，〈T'ang Gold and Silver〉，《The Museum of Far Eastern Antiquities Bulletin》，號29，斯德哥爾摩，1957年，圖7及8，編號e。其二鑷及鍊略異，白鶴美術館收藏，載《白鶴英華:白鶴美術館名品図録》，神戶，1978年，圖版35。紐約蘇富比亦曾售一例，無紋飾，連鑷，無原鍊，售於1986年6月4日，編號250。







138

AN INSCRIBED HUANGHUASHI STELE OF A DAOIST FIGURE

SUI DYNASTY, DATED 10TH YEAR OF THE KAIHUANG PERIOD, CORRESPONDING TO 590

隋開皇十年（590年）黃花石雕天尊王像

carved seated cross-legged with a tripod armrest encircling the front half of the torso, wearing a small scholar's cap, the face with a pointed beard and eyes closed in meditation, the stocky body clothed in an interior garment crossed over the chest, with an outer robe open and hanging in creased folds, the hands atop the armrest and the proper right hand holding a small vessel, all supported on a rectangular base, inscribed to the front and one side, dated tenth year of the Kaihuang period, corresponding to 590

Height 7⅜ in., 18.7 cm

$ 80,000-120,000

PROVENANCE

Tonying & Company, Inc, New York, 15th February 1946.
Collection of Stephen Junkunc, III (d. 1978).

銘文：
開皇十年歲次庚戌九月乙酉朔九日道民李神茂敬造天尊王像一區 願使七世而生父母拔離三詮 又願子孫昌熾 普成至道

來源

通運公司，紐約，1946年2月15日
史蒂芬・瓊肯三世（1978年逝）收藏





This stele appears to depict Daode Tianzhu (Celestial Worthy of the Way and Its Virtue), more commonly known as Laozi, recognizable by the full beard, distinctive hat and three-legged armrest. Stone stele from this period depicting Daoist deities are of great historical importance as they demonstrate the fluid boundary and syncretism between Daoism and Buddhism when their belief systems were first formalized. The form of the stele with its flame-shaped mandorla, the representation of the Doaist deity in the meditative lotus position, and the format of the dedicatory inscription on the rectangular platform are characteristics also found on contemporaneous Buddhist stele. Furthermore, the round modeling of the figure's body and the carefully incised lines to depict the robe, suggest a dialogue between carvers of Daoist and Buddhist icons.

The collapse of the Han dynasty had a great impact on the development of Daoism, as it turned from a philosophical current into a religion with a specific set of beliefs and practices. The transformation is attributed in part to the spiritual leader Zhang Daoling, who lived during the Eastern Han dynasty, and claimed to have had a revelation of the deified Laozi who ordered him to organize his devotees into a movement, which later came to be known as the Tianshi Dao (Way of Celestial Masters). While the first mention of Laozi is found in the *Shiji* (Records of Historians) by Sima Qian (145-86 BC), depictions of the deity in sculptural form did not appear until the 2nd and 3rd century AD, concurrent to the appearance of the earliest Buddhist images. It is also in this period that Laozi began to be thought of as the central deity of the cosmos.

A stone stele of Laozi inscribed with a cyclical date corresponding to 588, was included in the exhibition *Chinese Buddhist Stone Sculpture. Veneration of the Sublime*, Osaka Municipal Museum, Osaka, 1995, cat. no. 131; one dated to 587, also featuring two attendants standing on lions, in the Museum of Fine Arts, Boston, was included in the exhibition *Taoism and the Arts of China*, The Art Institute of Chicago, Chicago, 2000, cat. no. 32, together with a Tang dynasty example in the Field Museum, Chicago, cat. no. 42; a Northern Zhou stele dated by inscription to 566, also carved with the deity and two attendants in the collection of the Tokyo University, is illustrated in *Rokuchô no Bijutsu* [The Arts of the Six Dynasties], Osaka, 1976, pl. 255; another in the Museum of Fine Arts, Boston, is published on the Museum's website, acc. no. 07.741; and a further example dated by inscription to the 29th year of Kaiyuan, corresponding to 741, in the collection of the Ruicheng Museum, was included in the exhibition *Ancient Taoist Art from Shanxi Province*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2003, cat. no. 79.

觀此像，面長鬚，束髮冠，扶三足托，應為道德天尊，即老子。此時期之道教聖像深富歷史價值，展示當時道教與佛教信仰剛正式成形伊始，兩者之間分界靈活變通，有時兼可合一。像碑背光尖頂、天尊結蓮花坐，以及於方形座上刻銘文等特點，亦見於同期佛教石碑。此外，從圓雕天尊像身、道袍以精細線條刻劃，亦可見道教與佛教造像工藝之交流對話。

漢朝衰亡，對道教發展影響深遠，從道家哲學轉化成宗教信仰，兼具特定宗教活動。其中變化，源自東漢張道陵。張道陵自稱太上老君命其為天師，所創教派後來發展為天師道。首部提及老子之書乃司馬遷之《史記》，刻畫老子為聖之造像，則出現於二及三世紀，與最早期之佛教造像出現於同期。在此期間，老子被奉為聖，尊稱太上。

比較一例，石質不同，紀588年，曾展於《中国**の**石仏：荘厳**なる**祈**り**》，大阪市立美術館，大阪，1995年，編號 131； 另一例紀587年，兩弟子立於獅上，現藏於波士頓美術博物館，曾展於《Taoism and the Arts of China》， 芝加哥藝術博物館，芝加哥，2000年，編號32，同展並包括一唐朝作例，現藏於菲爾德自然史博物館，芝加哥，編號42；北周石碑例，刻天尊及兩弟子，紀566年，現藏於東京大學，圖見 《六朝**の**美術》，大阪，1976年，圖版255；波士頓美術博物館收藏另一例，載於該館網站，藏品編號07.741；再比一例，刻開元二十九年，即741年，芮城縣博物館，曾展於《觀妙觀徼：山西省館藏道教文物》香港大學美術博物館，2003年，編號79。

139

A RARE BRONZE FIGURE OF A HORSE

3RD / 2ND CENTURY BC

公元前三 / 二世紀　青銅馬

well cast, the stocky, muscular steed depicted standing four square leaning back slightly on its hind legs, its head held high, with rounded eyes, flaring nostrils, and opened mouth revealing the teeth, its pricked ears flanking its hogged mane extending down the neck, its tail curled high forming a small loop, the surface mottled with patches of malachite encrustation, wood stand (2)

Height 5¼ in., 13.3 cm

$ 40,000-60,000

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

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏，購於1952年9月之前

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，版III，頁1

The present horse is distinguished by its large size in relation to related examples. See a closely related Ordos bronze horse but of a slightly smaller size, from the collection of Mrs. E. Bennett, exhibited in the *Exhibition of Chinese Art*, Berlin, 1929, cat. no. 89, sold in our London rooms, 24th May 1955, lot 26. Other horses of this type are generally much smaller, such as one previously in the collection of C.T. Loo, illustrated in Alfred Salmony, *Sino-Siberian Art, in the Collection of C.T. Loo*, Paris, 1933, pl. XXXV, fig. 6; another previously in the collection of Frau E. Rosenheim, also exhibited in the Berlin exhibition, *op. cit.*, cat. no. 129, and later sold in our London rooms, from the collection of Mrs. E. Bennett, 24th May 1955, lot 21, and again, from the collection of Mrs. Walter Sedgwick, 2nd July 1968, lot 16; a third sold in our London rooms, 11th December 1979, lot 53; and lastly, a pair, from the collection of Lester Wolfe, sold in these rooms, 7th December 1983, lot 73.

For stylistic comparison, see a Warring States bronze horse in the M. H. de Young Memorial Museum, San Francisco, from the Avery Brundage Collection, published in René-Yvon Lefebvre d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, Berkeley, 1966, pl. XLVIII, no. C; and another sold in these rooms, 20th February 1974, lot 303.

本品尺寸較同類者更大，頗為罕見。參考一鄂爾多斯式青銅馬相近例，尺寸略小，E.Bennett夫人收藏，曾展於《The Exhibition of Chinese Art》，柏林，1929年，編號89，售於倫敦蘇富比1955年5月24日，編號26。此類馬多見小尺寸者，如見一例，盧芹齋收藏，載《Alfred Salmony, Sino-Siberian Art, in the Collection of C.T.Loo》，巴黎，1933年，圖版XXXV，圖6。另可參考四例，其一為 Frau E. Rosenheim 舊藏，亦曾展於柏林，出處同上，編號129，後自 E.Bennett 收藏釋出，售於倫敦蘇富比1955年5月24日，編號21，繼由 Walter Sedgwick夫人收藏售出於倫敦蘇富比1968年7月2日，編號16；另見一例，售於倫敦蘇富比1979年12月11日，編號53；再見一對例，Lester Wolfe 收藏，售於紐約蘇富比1983年12月7日，編號73。

另可參考一戰國青銅馬例，藏笛洋美術館，舊金山，出自艾弗里・布倫戴奇收藏，錄 René-Yvon Lefebvre d' Argencé，《Ancient Chinese Bronzes in the Avery Brundage Collection》，伯克利，1966年，圖版XLVIII，編號C；另一例售於倫敦蘇富比1974年2月20日，編號303。



140

A RARE PARCEL-GILT SILVER HAIRPIN
TANG DYNASTY

唐　銀局部鎏金鏨花釵

of thin silver sheet, the broad rounded top tapering to a double-pronged pin, decorated to one side with a central raised ridge following the shape of the hairpin, finely engraved and gilt with a stylized floral compound formed by formalized leafy foliate flower blossoms beneath a floral-shaped reserve

Length 9¼ in., 23.6 cm

$ 5,000-7,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

In Chinese culture, hairpins made with a two-pronged pin, such as the present lot, are referred to as *chai*, while the ones with only a single pin are called *zan*. The present hairpin is remarkable for its unusual form, and no other examples appear to be recorded. For the more common form of hairpins of this type, see two undecorated gold hairpins with two slender prongs, included in the exhibition *Chinesische Gold und Silber. Die Sammling Pierre Uldry*, Rietberg Museum, Zurich, 1994, cat. nos 212 and 213.

Archaeological findings suggest *chai* appeared in China as early as the Eastern Zhou dynasty. See an early prototype, made from an animal bone, excavated from a Spring and Autumn period tomb in Houma, Shanxi province, illustrated as a line drawing in Zhou Xun and Gao Chunming, *Zhongguo lidai funü zhuangshi* [Decorative clothing and accessories of Chinese women throughout history], Hong Kong, 1988, p. 58, fig. 2.33. Starting from the Sui and Tang dynasties, the stylistic repertoire of *chai* tremendously expanded due to the high demand for elaborate hair styles favored by the elite classes; for the stylistic evolution of *chai*, see Zhou Xun and Gao Chunming, *ibid.*, p. 71.

在中國傳統文化中，雙股為釵，單股為簪。本品銀局部鎏金鏨花釵，造形特殊，極為少見，未見它例著錄。可參考此類髮釵中較常見作例，如兩件素面金釵，展於《Chinesische Gold und Silber. Die Sammling Pierre Uldry》，雷特伯格博物館，1994年，編號212及213。

經過考古研究發現，髮釵最早於東周時期便有使用。見一例由動物骨做成的髮釵，於山西省侯馬晉國遺址一座春秋戰國墓出土，其線描圖刊載於周汛及高春明，《中國歷代婦女妝飾》，香港，1988年58頁，圖2.33。自隋唐始，髮釵風格多變且盛為風行，主要因為唐朝貴族婦女髮型變化多樣，常常需要各式髮釵來固定或裝飾髮髻。關於髮釵風格之發展，見周汛及高春明，前述出處，71頁。



141

A SILVER-INLAID BRONZE BIRD-FORM FINIAL

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢　銅錯銀臥鳥形戈帽

modeled in the form of a perching bird, rendered with its head looking backward, with fine silver inlay defining its sharp beak, rounded eyes, pointed ears, curled wings, and long feathery tail, the surface with malachite encrustation, the interior hollow for attachment

Length 2⅜ in., 6 cm

$ 8,000-12,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Finials of this type, with a hollow interior, may have been used to surmount the shafts of bronze *ge*. See an illustrated 5th-4th century BC example of a related bird-shaped finial, of less elaborate form and design, attached to the top of a bronze halberd, published in Jessica Rawson, *Ancient China. Art and Archaeology*, London, 1980, pl. 105-d. Compare a similar example with gold and silver inlay, in the Metropolitan Museum of Art, New York, gifted by Ernest Erickson Foundation in 1985, published in Maxwell K. Hearn, *Ancient Chinese Art. The Ernest Erickson Collection in the Metropolitan Museum of Art*, New York, 1987, pl. 53; and another silver-inlaid finial, exhibited in *Chūgoku no bijutsu, hitori no me : tokubetsu tenji* [The art of China: One man's eye], Kubosō Memorial Museum of Arts, Izumi, 1984, cat. no. 36. Another related finial of this type, from the collection of King Gustaf VI Adolf, was exhibited in *Chinese Art from the Collection of H.M. King Gustaf VI Adolf of Sweden*, Museum of Far Eastern Antiquities, Stockholm, 1967, cat. no. 23; and a further silver-inlaid finial, from the Avery Brundage Collection, is now in the Asian Art Museum of San Francisco, acc. no. B60B816. For Han dynasty examples, see a gold and silver-inlaid bronze finial, formally in the collection of Henry J. Oppenheim, now in the British Museum, London, acc. no. 1947,0712.380; and another, also in the British Museum, published in Orvar Karlbeck, 'Selected Objects from Ancient Shou-Chou', *The Museum of Far Eastern Antiquities Bulletin*, no. 27, Stockholm, 1955, pl. 14, fig. 11.

此類品應為銅戈頂飾。參考一鳥形例，器形紋飾均簡，銅戈頂飾，斷代公元前四至五世紀，圖見Jessica Rawson，《Ancient China. Art and Archaeology》，倫敦，1980年，圖版105-d。紐約大都會博物館收藏一錯金銀例，由 Ernest Erickson 基金會1985年贈予該館，載於 Maxwell K. Hearn，《Ancient Chinese Art. The Ernest Erickson Collection in the Metropolitan Museum of Art》，紐約，1987年，編號53。再比一錯銀例，展《中国の美術：一人の眼》，和泉市久保惣記念美術館，1984年，編號36。另見一例，出自瑞典國王古斯塔夫六世・阿道夫收藏，曾展於《王藏中物》，東方博物館，斯德哥爾摩，1967年，編號23；三藩市亞洲藝術博物館收藏一錯銀例，出自艾弗里・布倫戴奇收藏，館藏編號B60B816。漢代作例則可參考一錯金銀例，曾屬 Henry J. Oppenheim 收藏，現藏於倫敦大英博物館，館藏編號1947,0712.380；大英博物館另藏一例，載於 Orvar Karlbeck，〈Selected Objects from Ancient Shou-Chou〉，《The Museum of Far Eastern Antiquities Bulletin》，編號27，斯德哥爾摩，1955年，圖版14，圖11。



142

A RARE BONE 'MYTHICAL BEAST' FITTING

SHANG DYNASTY

商　骨雕獸首飾

carved in the form of a bovine head detailed with recessed diamond-shaped eyes framed by a band of *leiwen* and a broad nose with *leiwen* defining the nostrils, flanked by a pair of leaf-shaped ears, one pricked and the other curving to the back, all beneath two large upright curving horns, the back with a rectangular socket surrounded by *leiwen*, the top pierced with two apertures

Height 3¼ in., 8.1 cm

$ 3,000-5,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Bone fittings of this type are rare due to the fragility of the material. Compare a related dragon head-form fitting of a smaller size, less elaborate than the present example, from the Ping Y. Tai Foundation, sold at Christie's 17th September 2008, lot 223. Another *taotie* mask fitting from the Arthur M. Sackler Collection was sold at Christie's New York, 18th March 2009, lot 249. See also Shang bone carvings of full animals, excavated from the tomb of Lady Hao in Anyang, Henan province, published in The Institute of Archaeology, CASS, *The Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. CLXXXIII, fig. 3; another from the Sze Yuan Tang Collection, sold twice at Christie's New York, first 21st September 1995, lot 129, and then 21st-22nd March 2013, lot 1192; and a bird from the collection of Georges Halphen, sold at Christie's Paris, 20th November 2003, lot 430.

因材質脆弱，此類骨雕存世甚罕。可比較一例龍首骨雕，尺寸較小，紋路亦簡，源於戴萍英基金會，售於佳士得拍賣行2008年9月17日，編號223。另有一饕餮紋面飾例，原為亞瑟•M•賽克勒舊藏，售於紐約佳士得2009年3月18日，編號249。此外，河南省安陽婦好墓出土一虎形骨雕作例，收錄於中國社會科學研究院考古研究所出版之《殷墟婦好墓》，北京，1980年，圖版CLXXXIII，圖3。思源堂舊藏見一類例，兩度售於紐約佳士得，先售於1995年9月21日，編號129；繼售於2013年3月21日至22日，編號1192。巴黎佳士得亦曾售一鳥形作例，Georges Halphen收藏，2003年11月20日，編號430。



143

A POTTERY TORTOISE-FORM INK STONE AND COVER

EASTERN HAN DYNASTY

東漢　灰陶龜形硯連蓋

the base cleverly modeled in reptile form, animal standing four square with the head raised, gazing upward with rounded protuberant eyes, the domed shell forming the removable cover, incised with tessellated hexagons and outlined with a similar pattern at the rim, the oblong lower body recessed to function as the inkstone (2)

Length 8 in., 20.3 cm

$ 6,000-8,000

PROVENANCE
Nagatani, Inc., Chicago, 1st October 1948.
Collection of Stephen Junkunc, III (d.1978).

來源
Nagatani, Inc.，芝加哥，1948年10月1日
史蒂芬・瓊肯三世（1978年逝）收藏

Traditionally regarded as a symbol of strength, wisdom, endurance and longevity, the tortoise is associated with auspicious connotations in China since Neolithic times. With the upper shell representing the domed heavens and the lower shell representing the earth, the creature has been regarded as a symbol of the cosmos. During the Shang dynasty, the lower shell of a tortoise was used in divination rites. Also associated with water, it is apt that the turtle's form has been appropriated for the mixing of ink and water by a scholar.

See a slightly larger version in the collection of the Miho Museum, Kyoto, with a similarly incised upper shell and face, illustrated in *Catalogue of the Miho Museum (The South Wing)*, Kyoto, 1997, pl. 119. A buff pottery example inscribed with trigrams is also in the collection of the Minneapolis Institute of Art, obj. no. 32.54.4A,B. Other smaller example also inscribed with trigrams are illustrated in Cary Y. Liu, Michael Nylan and Anthony Barbieri-Low, *Recarving China's Past: Art Archaeology and Architecture of the "Wu Family Shrines"*, New Haven, 2005, pl. 54, and Robert D. Jacobsen, *Celestial Horses & Long Sleeve Dancers: The David W. Dewey Collection of Ancient Chinese Tomb Sculpture*, Hong Kong, 2013, pl. 65.

自新石器時代伊始，龜即有吉祥之意，自古便被視為力，智，毅，壽之象徵。上殼指天，下殼代地，天圓地方，合為宇宙。殷商時期便以下殼龜甲占卜。除此外，其形亦可適作研墨之器。

見一類例，尺寸略大，藏日本京都美秀博物館，刻畫龜紋相近，收錄於《美秀博物館圖冊（南館）》，京都，1997年，編號119。亦有一黃陶例，藏於明尼阿波利斯美術館，展品編號32.54.4A.B。還有一例較小者，殼上劃飾卦紋，收錄於劉怡瑋、Michael Nylan 及 Anthony Barbieri-Low，《Recarving China's Past: Art Archaeology and Architecture of the "Wu Family Shrines"》，紐黑文，2005年，編號54及Robert D. Jacobsen，《Celestial Horses & Long Sleeve Dancers: The David W. Dewey Collection of Ancient Chinese Tomb Sculpture》，香港，2013年，圖版65。



144

A GREEN JADE BIRD-FORM AMULET

NEOLITHIC PERIOD, HONGSHAN CULTURE

新石器時代 紅山文化　玉鴞形珮

the flattened bird with wings outstretched, carved with a small protruding head and proud chest, the greenish stone partially calcified

Length 1⅛ in., 3 cm

$ 8,000-12,000

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

來源
史蒂芬・瓊肯三世（1978年逝）收藏

Small, sculpturally abstract amulets in the form of birds, possibly owls, are among the most iconic categories of pendants produced by the Hongshan Culture, based in north-east China, circa 3500 B.C.. Similar examples have been found at Hongshan sites, such as Hutouhou in Fuxin, Liaoning province and a Balinyouqi in Inner Mongolia, see Jessica Rawson, *Chinese Jades from the Neolithic to the Qing*, London, 1995, pl. I:5, where a similar example is illustrated.

此玉飾作鳥形，當為鴞，器微制簡，乃約公元前3500年中國東北部紅山文化之典範。紅山遺址曾出土相若器，可資參考，如遼寧省阜新市虎頭後及內蒙古巴林右旗出土類例，類例見 Jessica Rawson，《Chinese Jades from the Neolithic to the Qing》，倫敦，1995年，圖版I:5。

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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 saleroom 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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 in dicated 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.

GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, the terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

IMPORTANT NOTICES

Important Notice for Ceramics
The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

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 billsoflading@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.

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.

Photography:

Jon Lam

FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

CLASSICAL CHINESE PAINTINGS
1 April 2019
Hong Kong

IMPORTANT CHINESE ART
3 April 2019
Hong Kong

IMPORTANT CHINESE ART
15 May 2019
London

ARTS D'ASIE
11 June 2019
Paris

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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+1 212 894 1177

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Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings
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C.K. Cheung ‡
Jing Jing Qiao
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Modern & Contemporary Art
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Benedict Carter
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Consultant ‡

Sotheby's EST. 1744

Absentee/Telephone Bidding Form

SALE NUMBER N10030 | **SALE TITLE** JUNKUNC: ARTS OF ANCIENT CHINA | **SALE DATE** 19 MARCH 2019

PLEASE SEE THE IMPORTANT INFORMATION REGARDING ABSENTEE BIDDING ON THE REVERSE OF THIS FORM.
FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BID DEPARTMENT AT THE DETAILS BELOW.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR INVOICES: ❑ EMAIL ❑ POST/MAIL

TELEPHONE NUMBER DURING THE SALE (TELEPHONE BIDS ONLY)

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED AT LEAST 24 HOURS BEFORE THE AUCTION.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$

WE WILL SEND YOU A SHIPPING QUOTATION FOR THIS AND FUTURE PURCHASES UNLESS YOU SELECT ONE OF THE CHECK BOXES BELOW. PLEASE PROVIDE THE NAME AND ADDRESS FOR SHIPMENT OF YOUR PURCHASES, IF DIFFERENT FROM ABOVE.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I WILL COLLECT IN PERSON

❑ I AUTHORIZE YOU TO RELEASE MY PURCHASED PROPERTY TO MY AGENT/SHIPPER (PROVIDE NAME)

❑ SEND ME A SHIPPING QUOTATION FOR PURCHASES IN THIS SALE ONLY

I AGREE TO BE BOUND BY SOTHEBY'S "CONDITIONS OF SALE" AND THE INFORMATION SET OUT OVERLEAF IN THE GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS, WHICH IS PUBLISHED IN THE CATALOGUE FOR THE SALE. I CONSENT TO THE USE OF THIS INFORMATION AND ANY OTHER INFORMATION OBTAINED BY SOTHEBY'S IN ACCORDANCE WITH THE GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS AND CONDITIONS OF SALE.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

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

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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.

新石器時代	NEOLITHIC	10th-early 1st millennium BC
商	SHANG DYNASTY	16th century - c.1050 BC
周	ZHOU DYNASTY	c.1050 - 221 BC
西周	Western Zhou	c.1050 - 771 BC
東周	Eastern Zhou	770 - 256 BC
春秋	Spring and Autumn	770 - 476 BC
戰國	Warring States	475 - 221 BC
秦	QIN DYNASTY	221 - 206 BC
漢	HAN DYNASTY	206 BC - AD 220
西漢	Western Han	206 BC - AD 9
東漢	Eastern Han	AD 25 - 220
三國	THREE KINGDOMS	220 - 265
晉	JIN DYNASTY	265 - 420
西晉	Western Jin	265 - 316
東晉	Eastern Jin	317 - 420
南北朝	SOUTHERN AND NORTHERN DYNASTIES	420 - 589
宋	Song	420 - 479
齊	Qi	479 - 502
梁	Liang	502 - 557
陳	Chen	557 - 589
北魏	Northern Wei	386 - 534
東魏	Eastern Wei	534 - 550
西魏	Western Wei	535 - 557
北齊	Northern Qi	550 - 577
北周	Northern Zhou	557 - 581
隋	SUI DYNASTY	581 - 618
唐	TANG DYNASTY	618 - 907
五代	FIVE DYNASTIES	907 - 960
遼	LIAO DYNASTY	907 - 1125
宋	SONG DYNASTY	960 - 1279
北宋	Northern Song	960 - 1127
南宋	Southern Song	1127 - 1279
夏	XIA DYNASTY	1038 - 1227
金	JIN DYNASTY	1115 - 1234
元	YUAN DYNASTY	1279 - 1368
明	MING DYNASTY	1368 - 1644
洪武	Hongwu	1368 - 1398
永樂	Yongle	1403 - 1424
宣德	Xuande	1426 - 1435
正統	Zhengtong	1436 - 1449
景泰	Jingtai	1450 - 1456
天順	Tianshun	1457 - 1464
成化	Chenghua	1465 - 1487
弘治	Hongzhi	1488 - 1505
正德	Zhengde	1506 - 1521
嘉靖	Jiajing	1522 - 1566
隆慶	Longqing	1567 - 1572
萬曆	Wanli	1573 - 1620
天啟	Tianqi	1621 - 1627
崇禎	Chongzhen	1628 - 1644
清	QING DYNASTY	1644 - 1911
順治	Shunzhi	1644 - 1661
康熙	Kangxi	1662 - 1722
雍正	Yongzheng	1723 - 1735
乾隆	Qianlong	1736 - 1795
嘉慶	Jiaqing	1796 - 1820
道光	Daoguang	1821 - 1850
咸豐	Xianfeng	1851 - 1861
同治	Tongzhi	1862 - 1874
光緒	Guangxu	1875 - 1908
宣統	Xuantong	1909 - 1911
中華民國	REPUBLIC OF CHINA	1912 -
洪憲	Hongxian	1915 - 1916
中華人民共和國	PEOPLE'S REPUBLIC OF CHINA	1949 -





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