



# Junkun

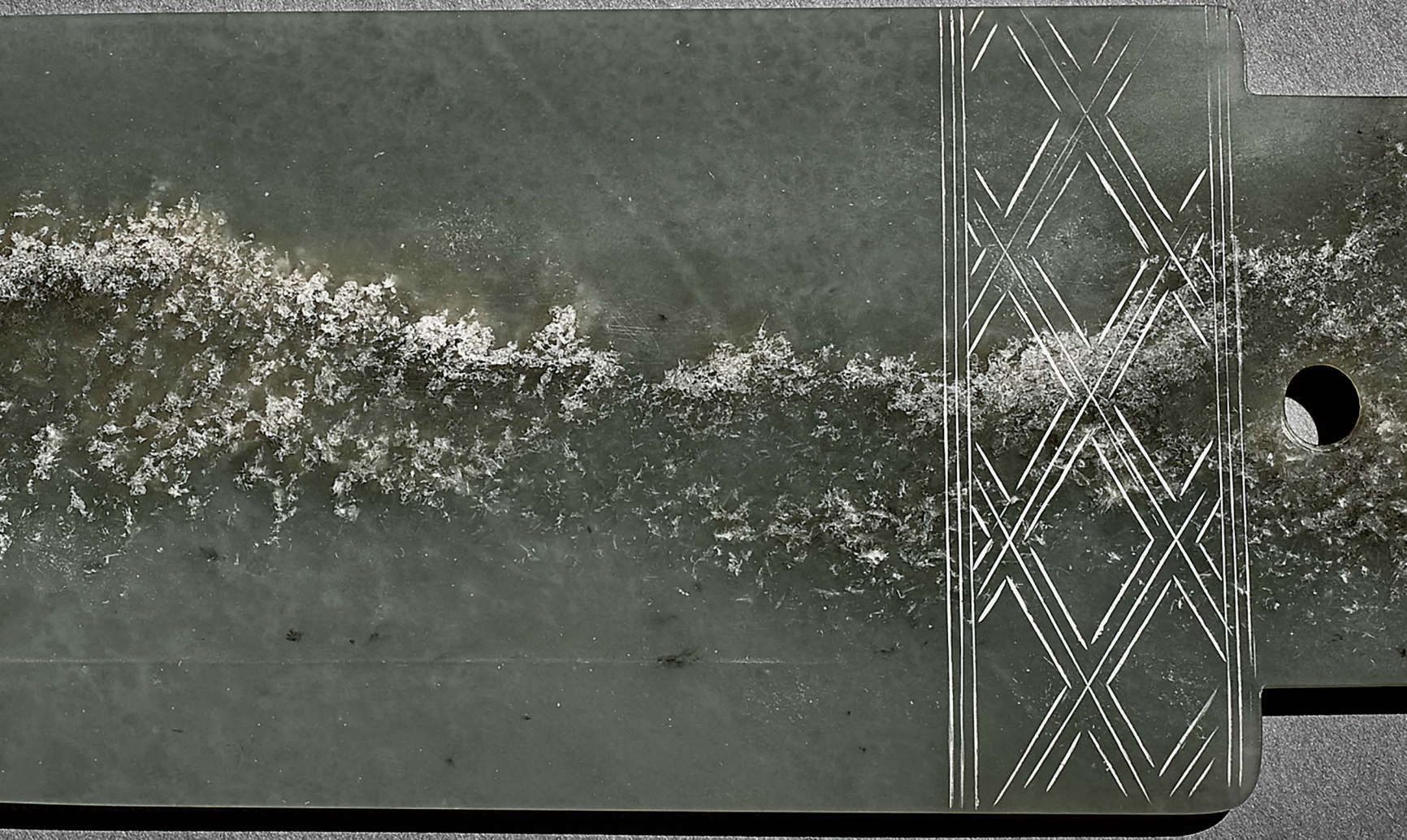
ARTS OF ANCIENT CHINA II NEW YORK 10 SEPTEMBER 2019

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# Junkunc

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# Stephen Junkunc, III: Portrait of a Collector

史蒂芬·瓊肯三世：一個收藏家的故事

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

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

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

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

史蒂芬·瓊肯三世約1905年出生於匈牙利的布達佩斯，年幼時跟隨父親移民到芝加哥。瓊肯二世（1948年逝）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 Kang Hsi period.*

*With best regards*

**John Sparks**

史蒂芬·瓊肯三世先生 芝加哥 伊利諾伊州 1953年2月13日

尊敬的瓊肯先生:

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

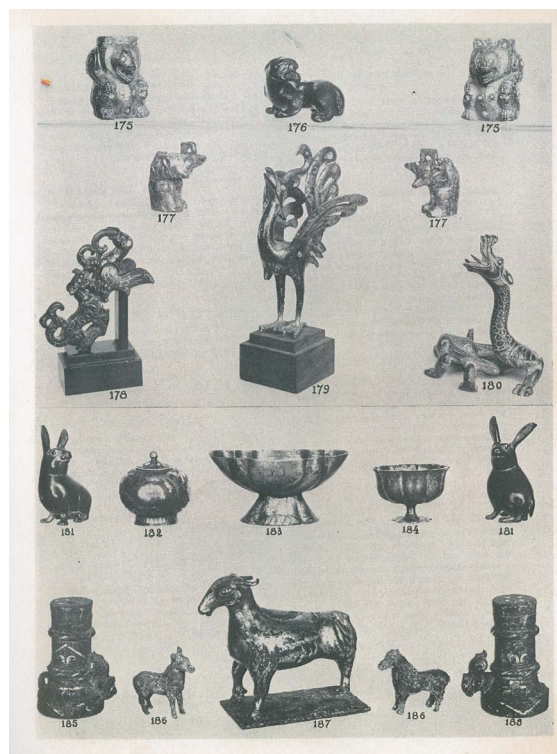
順頌商祺

**John Sparks**

瓊肯先生的陶瓷收藏皆是精挑細選的珍佳之品，冠列西方最偉大的中國陶瓷收藏之一。先生曾擁有過兩件汝窯盤。汝窯在中國陶瓷史上當屬至珍，傳世品僅知八十七件，寥如晨星，而瓊肯先生有幸能入藏兩件，實屬不易。自1940年代起，汝窯在拍賣市場上只出現過七次，其中即包括這兩件盤。其中的一件是瓊肯先生於1941年從盧芹齋手上購得，後於1992年在紐約拍出了一百六十萬美金的天價，創下了當時的世界紀錄，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，如小巧精美的盃、高足盃、瓶等等。圖案不限，但屏除顏色不佳或畫工粗糙的瓷器」。





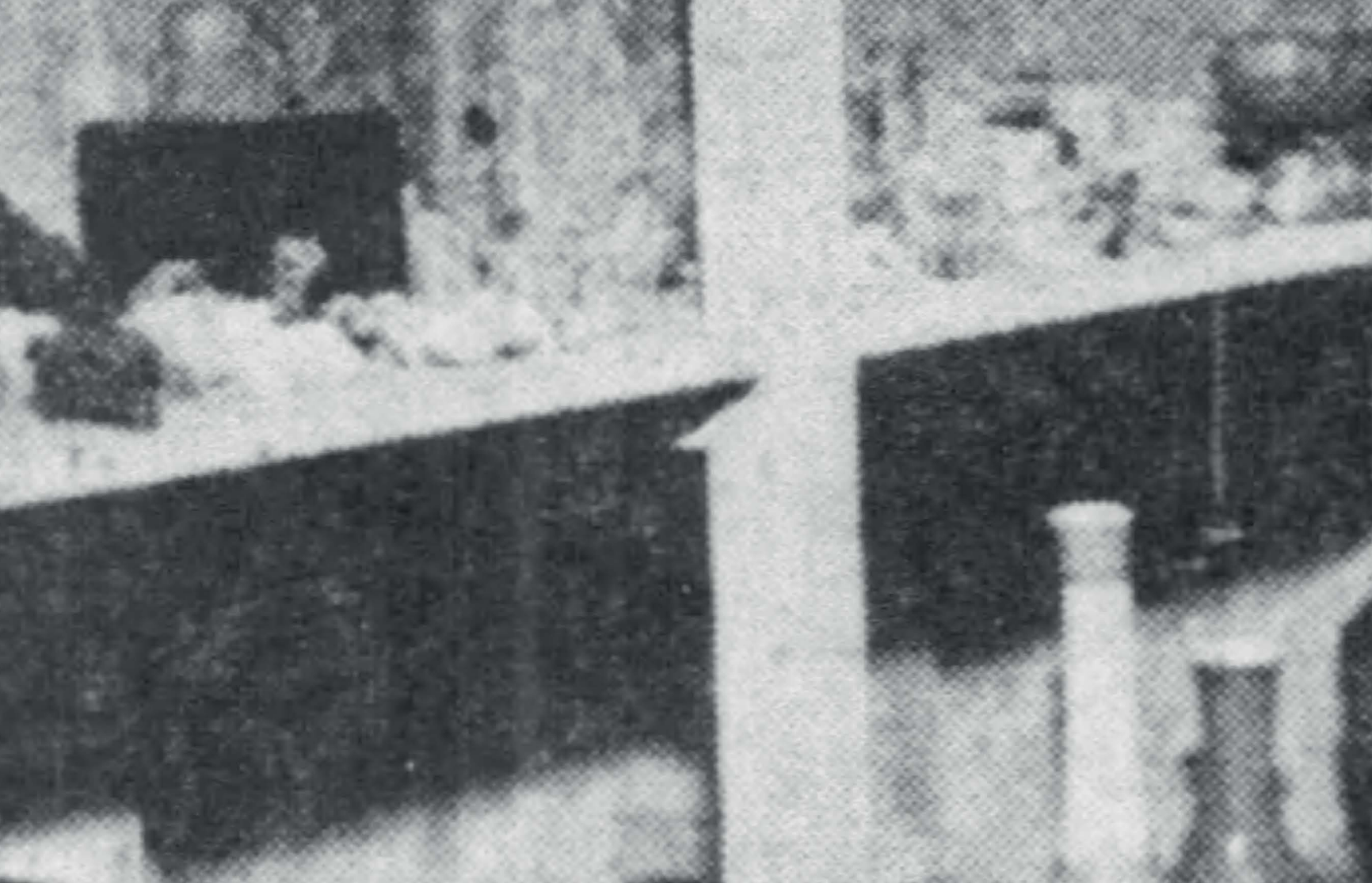
Following the Japanese attack on Pearl Harbor in 1941, the inventories of Yamanaka's galleries in America fell into the custody of the United States government, which dissolved the company, seizing and eventually selling off much of its merchandise through auctions held at the Parke-Bernet Galleries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

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

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

Above Lots 239, 246, 226, and 223 in this sale illustrated in *Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941.

上 本場拍賣編號239、246、226及223，錄於《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年



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 Lot 223 in this sale, illustrated in the *Chicago Tribune*, 7th September 1952  
上 本場拍賣編號223, 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。

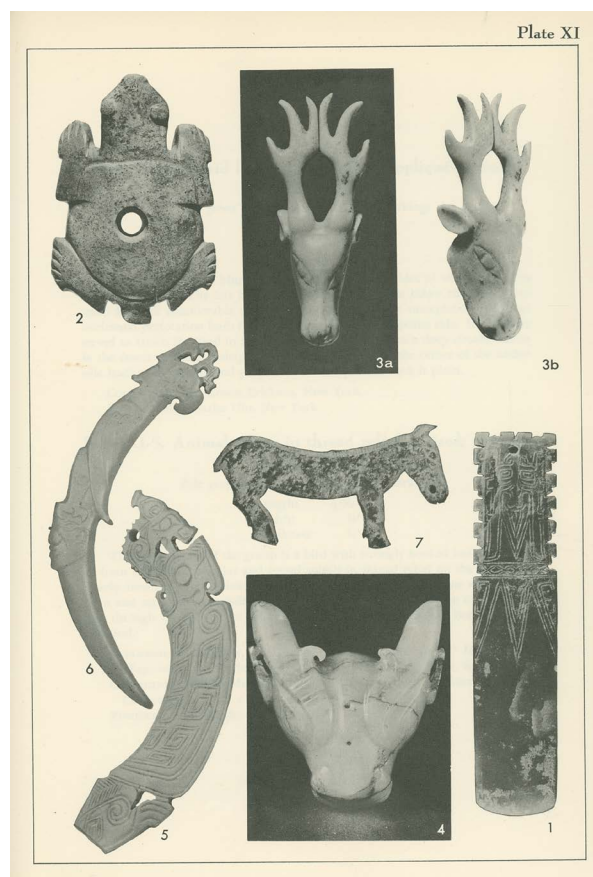
順頌商祺

史蒂芬·瓊肯三世

Alfred Salmony (1890-1958), 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 published posthumously in 1963 and entitled *Chinese Jade Through the Wei Dynasty*, illustrating a number of works from both Junkunc and Gure's collections (fig. 2).

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) 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 (圖二)。



**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 Lots 202 and 208 in this sale illustrated in Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963.

圖二 本場拍賣編號202及208，錄於Alfred Salmony, 《Chinese Jade Through the Wei Dynasty》，紐約，1963年

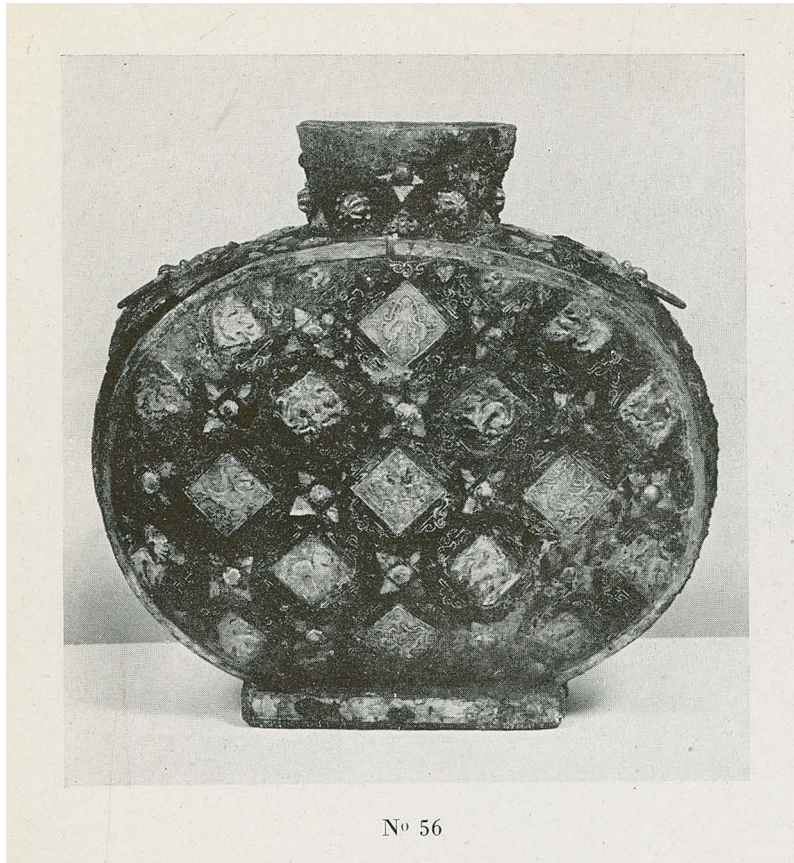


Fig. 3 Lot 241 in this sale illustrated in the auction catalogue *Objets d'Art de Chine appartenant au Marquis de Ganay*, Hôtel Drouot, Paris, 7th May 1952, lot 56.

圖三 本場拍賣編號241, 載於拍賣圖錄《Objets d'Art de Chine appartenant au Marquis de Ganay》, Hôtel Drouot, 巴黎, 1952年5月7日, 編號56

The 1950s 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. Unfortunately for Junkunc, this decade of buying coincided with the Korean War and restrictions placed by the American government on importing Chinese works of art into America. No works were permitted to be imported into the country unless it could be proven that they had not been in the hands of a national of China since 17th December 1950. Whilst these restrictions did, with the encouragement of John Sparks, encourage Junkunc to diversify his collection into non-Chinese works of art, an auction in Paris in 1952 presented him with an opportunity he could not afford to miss. The sale of the collection of the Marquis de Ganay held at the Hôtel Drouot in May 1952 included a dazzling array of ancient Chinese art. Junkunc was successful in acquiring six lots from the sale (two of which are offered in this auction, lots 241 and 234) (fig. 3) but endured multiple failed attempts to import them into the United States.

瓊肯先生對於中國藝術品的狂熱在1950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。但此時期正值朝鮮戰爭，美國政府對中國藝術品進口管控嚴格，除非能證明其自1950年12月17日之後的擁有者非中國國籍，否則

一律不得進口美國。正因如此，又加上 John Sparks 的建議，瓊肯三世逐漸開始關注一些非中國的藝術品類。但在1952年5月，加奈侯爵收藏上拍於巴黎的 Hôtel Drouot，呈現一批極為精美的中國高古藝術品，這是一場瓊肯先生無法錯過的拍賣。先生最終成功競得六件拍品（其中兩件即為本場拍賣編號241及234）（圖三）。此後，他不得不花費大量的精力及

*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

It is only due to the numerous affidavits, witness documents and original purchase invoices that were submitted to the Foreign Assets Control department as part of his successful application that we are today know the additional important provenances of these works.

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 Tang* 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.

時間為所購拍品辦理相關進口文件，在提供給海外資產控制辦公室大量的來源證明文件之後，終於獲得批准進口美國。但也正因如此，今時的我們才可根據這些存留下來的文件追溯到這一宗宗重要的來源信息。

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。







**A RARE SILVER-INLAID BRONZE 'BEAST HEAD' CHARIOT ORNAMENT**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯銀獸首車飾

well modeled in the form of feline head with fine lines of silver inlay defining the details, the broad snout with a wide open mouth leading to a hollow interior and open at the back, the pair of almond-shaped eyes surmounted by bushy brows and large rounded ears, the surface with minor areas of malachite encrustation

Length 2½ in., 5.4 cm

**\$ 5,000-7,000****PROVENANCE**

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

**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

Bronze beast head-form fittings of this type were used as chariot ornaments, as evidenced by two similar parcel-gilt bronze examples discovered inside the carriage remnants of a chariot from the tomb of the Prince of Qi of the Western Han dynasty in Linzi, Shandong province, published in Zibo Museum, 'Xihan Qiwangmu suizangqiwukeng [The Funerary Pits round the Princely Tomb of Qi Kingdom of the Western Han Dynasty]', *Kaogu xuebao/Acta Archaeologica Sinica*, vol. 2, Beijing, 1985, fig. 23-3. For other ornaments of the same type, see a silver-inlaid bronze example, modeled in the form of a similar feline head, from the Eastern Zhou period, 4th-3rd century B.C., exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 104; another inscribed to the underside with two characters reading *zuozheng*, in the Museum of East Asian Art, Cologne, included in the exhibition *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, cat. no. 16; a third exhibited in *Chinese Archaic Bronzes, Sculpture and Works of Art*, J.J. Lally & Co., New York, 1992, cat. no. 31; and an undecorated example, attributed to the Han dynasty, in the Metropolitan Museum of Art, New York, acc. no. 18.43.1.

此類銅獸首部件為馬車飾，參考兩銅局部鑲金例，出土於山東臨淄西漢齊王墓坑車輿之內，載於淄博博物館，〈西漢齊王墓隨葬器物坑〉，《考古學報》，期2，北京，1985年，圖23-3。此外可比數例，其一為銅錯銀獸首飾，斷代東周公元前三至四世紀，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990

年，編號104；另一例底部刻「左徵」銘，現藏於科隆東亞藝術博物館，曾展於《Unearthing China's Past》，波士頓美術館，1973年，編號16；例三曾展於《Chinese Archaic Bronzes, Sculpture and Works of Art》，J.J. Lally & Co., 紐約，1992年，編號31；再比一例，無紋飾，斷代漢，現藏於紐約大都會藝術博物館，館藏編號18.43.1。







**A SUPERB AND RARE ARCHAIC CELADON AND RUSSET JADE SLIT DISC (JUE)**

EASTERN ZHOU DYNASTY

東周 玉雕鳥獸紋玦

of circular form, meticulously incised to one side with highly stylized mythical birds and intertwined serpentine creatures dissolving into intricate scrolls, all divided by a narrow rectangular band enclosing two S-shaped double spirals opposite the slit, the reverse plain, the narrow side finely incised with diagonal lines, the softly polished stone a pale green color with touches of russet coloration and minor calcification along the edges

Diameter 2 in., 5.3 cm

**\$ 40,000-60,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

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

Alfred Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版XX, 圖1a-b

The present lot is outstanding for its strikingly intricate design and exceedingly high quality of workmanship, which make it a particularly rare example of this form. Compare a jade *huang*, incised with a very similar although less intricate design, from the early Spring and Autumn period, excavated from the Huang Junmeng tomb in Baoxiang Temple, Guangshan county, Henan province, in 1983, published in Yang Boda, ed., *Zhongguo meishu quanji yuqi* [Complete series on Chinese art. Jades], vol. 9, Beijing, 1997, pl. 95.

Related jade slit discs are more commonly decorated in simpler designs. See for example, one from the mid Spring and Autumn period, carved to one side with C-scrolls, and the other side undecorated, unearthed from a tomb in Zhechuan county, Henan province in 1978, illustrated in Yang Boda, *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1, Shijiazhuang, 2005, no. 24; a pair decorated with S-scrolls and commas, formerly in the collection of A.W. Bahr and Arthur M. Sackler, now in the Freer Gallery of Art and Arthur M. Sackler Gallery, acc. no. S1987.497-498; and another pair carved with an abstract dragon design, in the Kwan Collection, exhibited in *Chinese Archaic Jades from the Kwan Collection*, Art Gallery The Chinese University of Hong Kong, Hong Kong, 1994, cat. no. 145.

本品紋飾精巧，雕工卓越，尤其難得。比較一玉璜例，刻相類紋飾，唯未及本品細緻繁縟，斷代春秋早期，1983年河南光山縣寶相寺黃君孟墓出土，載於楊伯達編，《中國美術全集：玉器》，卷9，北京，1997年，圖版95。

其他作例紋飾多數較為簡單，其一斷代春秋中期，一面刻變形蟠虺紋，一面無紋飾，1978年河南浙川出土，圖

載於楊伯達，《中國玉器全集（上）》，石家莊，2005年，編號24；一對飾勾連紋，曾屬巴爾及亞瑟·M·賽克勒收藏，現存於弗瑞爾及賽克勒美術館，館藏編號S1987.497-498；關氏收藏一對，刻抽象龍紋，曾展於《關氏所藏中國古玉》，香港中文大學文物館，香港，1994年，編號145。



## A VERY RARE PARCEL-GILT SILVER BOX AND COVER

TANG DYNASTY

唐 銀局部鑲金猛獅噬鹿紋花式蓋盒

delicately fashioned in a six-lobed form, the domed cover finely decorated to the top in *repoussé* and parcel-gilt with a ferocious lion grasping in its mouth and powerful foreclaws a fallen deer, the box similarly decorated to the underside with a lion pouncing on a deer (2)

Diameter 2¼ in., 5.8 cm

\$ 20,000-30,000

## PROVENANCE

Frank Caro, successor to C.T. Loo, New York, 9th January 1964.

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

## 來源

弗蘭克·卡羅（盧芹齋繼任人），紐約，1964年1月9日  
史蒂芬·瓊肯三世（1978年逝）收藏

The present box belongs to a small group of high quality Tang dynasty silver wares characterized by the decoration of parcel-gilt animals in *repoussé* against a plain ground, a style which can possibly be traced to the much earlier Scythian culture from the Siberian region. See a parcel gilt-silver vase currently in the State Hermitage Museum, St. Petersburg, discovered in Kul'Oba, an ancient Scythian burial tomb near Kerch, northern Black Sea region, from the 4th century B.C., similarly decorated around the exterior in *repoussé* and parcel-gilt with scenes of animal combat, including lions preying on a deer and boar, exhibited in *Scythians Warriors of Ancient Siberia*, The British Museum, London, 2017, cat. no. 208.

Although several Tang dynasty examples from this group are published, it is extremely rare to find a box of this technique and design. Compare a dish in the same style, decorated in the center with a beast, excavated from a Tang tomb in Aohan Banner, Inner Mongolia, illustrated in *Zhongguo wenwu jinghua daquan. Jinyinyushijuan* [Compendium of Chinese Art. Gold, silver, jade and stone], Hong Kong, 1994, pl. 68; and two dishes, one decorated with a pair of foxes and the other with a type of mythical beast called *feilian*, excavated from Hejia village, Xi'an, Shaanxi province, exhibited in *Huawuda Tangchun. Hejiacun yibao jingcui* (Selected Treasures from Hejiacun Tang hoard), Shaanxi History Museum, Xi'an and School of Archaeology and Museology at Peking University, 2003, cat. nos 24 and 25 respectively, together with a flask decorated with a horse, cat. no. 64; as well as two dishes, each decorated with a rhinoceros in the center, formerly in the Carl Kempe Collection, and sold in our London rooms, 14th May 2008, lots 59 and 60.

The subject of a lion preying on a deer is also very rare for silver *repoussé* wares. A parcel-gilt silver floriform dish, decorated in a similar style to the center with a lion biting on the hind legs of a deer, attributed to the Tang dynasty, was offered at Christie's London, 10th June 1991, lot 45; another parcel-gilt silver box engraved to the top and bottom with a single leonine beast surrounded by flowers and birds, from the Carl Kempe Collection, was sold in our London rooms, 14th May 2008, lot 81. For Tang dynasty silver boxes of the same form, see a parcel-gilt example similarly modeled with six lobes, from the Tang dynasty, excavated from Tangyu in Lantian, Shaanxi province, published in *ibid.*, Hong Kong, 1994, cat. no. 88.

本品蓋盒屬於一類少數唐代銀器珍品，其特徵為於器表鑲凸起動物紋飾，並局部鑲金，餘地留白，此風格或許源起於西伯利亞地區的斯基泰文化。參考一斯基泰文化銀局部鑲金瓶，現藏聖彼得堡埃爾米塔日博物館，出土於黑海北部刻赤附近的斯基泰古墓Kul'Oba，斷代公元前四世紀，瓶身環鑲凸起動物獵食紋樣，並作局部鑲金，其中即見相類猛獅噬鹿及野豬紋飾，展於《Scythians Warriors of Ancient Siberia》，大英博物館，倫敦，2017年，編號208。

雖與本品相類風格銀器目前已知數例可供參考，然蓋盒例極其罕見。參考一盤例，風格相同，盤心飾靈獸，內蒙古敖漢旗唐代古墓出土，圖載於《中國文物精華大全：金銀玉石卷》，香港，1994年，圖版68；另比兩盤，其一飾一對靈狐，其二飾飛廉，陝西西安何家村出土，曾展於

《花舞大唐春：何家村遺寶精萃》，西安陝西歷史博物館及北京大學考古文博院，2003年，編號24及25；同書並載一馬紋壺，編號64；再比兩盤例，盤心飾犀牛紋飾，曾屬Carl Kempe收藏，售於倫敦蘇富比2008年5月14日，編號59及60。

猛獅噬鹿紋飾，極鮮見於此類器。比較一銀局部鑲金花式盤例，盤心獅噬鹿紋飾與本品相近，斷代唐，售於倫敦佳士得1991年6月10日，編號45；另比一銀局部鑲金盒例，盒面及盒底刻獅紋及花鳥紋，出自Carl Kempe收藏，售於倫敦蘇富比2008年5月14日，編號81。盒形相同之唐代銀盒作例，比較一件局部鑲銀六瓣花形盒例，斷代唐，陝西藍田湯峪出土，同前述出處，香港，1994年，編號88。





**A VERY RARE GILT-BRONZE 'MYTHICAL BEAST' WEIGHT**

HAN DYNASTY

漢 銅鑲金瑞獸形鎮

finely cast in the form of a coiled feline creature grasping a *lingzhi* sprig in its mouth, its head detailed with a pointed beard, a broad snout, almond-shaped eyes and bushy brows below long finely incised mane swept against its back

Diameter 2¼ in., 5.8 cm

**\$ 30,000-50,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

Modeled in the form of a feline beast, with a distinct round, almost snake-like coiled body and a *lingzhi* sprig in its mouth, the present piece is an exceptionally rare example of a Han dynasty weight. While no other gilt-bronze weights of this design appear to be published, several related examples of a similar form are known, such as a pair of larger gilt-bronze weights, each similarly cast in the form of a coiled feline creature with a round body, but depicted without the long mane and beard and the *lingzhi* in the mouth, attributed to the Western Han dynasty, exhibited *Inlaid Bronze and Related material from Pre-Tang China*, Eskenazi, London, 1991, cat. no. 15.

Compare also a related gold and silver-inlaid bronze weight of a larger size, with the animal's head raised and mouth agape, attributed to the Han dynasty, from the Qing Imperial Collection, now in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, pl. 128; and another of slightly larger size, cast with a similarly coiled body of rounded form, carved with an inscription to the underside, from the Sze Yuan Tang Collection, exhibited in *The Glorious Traditions of Chinese Bronzes*, Asian Civilisations Museum, Singapore, 2000, pl. 96, and later sold at Christie's New York, 16th September 2010, lot 886.

此品鎮，作虎形瑞獸，身如靈蛇盤繞，嘴銜靈芝，尤為罕見。目前尚未見他例，但見相類鎮例，如一對尺寸較大銅鑲金鎮，亦呈虎形，身軀豐圓，作盤繞狀，但無長鬚鬃與所銜靈芝，斷代西漢，展於《Inlaid Bronze and Related material from Pre-Tang China》，埃斯卡納齊，倫敦，1991年，編號15。

另見一尺寸較大銅鑲金銀鎮例，瑞獸昂首，嘴部張大，斷代漢，清宮舊藏，現藏於北京故宮博物院，載於《故宮博物院藏文物珍品全集·青銅生活器》，香港，2006年，圖版128；另有一例，尺寸較大，底部刻有銘文，思源堂收藏，展《中國青銅器萃賞》，亞洲文明博物館，新加坡，2000年，圖版96，後售於紐約佳士得，2010年9月16日，拍品編號886。







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**AN EXCEPTIONAL AND RARE BEIGE AND BROWN JADE CAMEL**

TANG DYNASTY

唐 玉駱駝

naturalistically carved, the coiled recumbent animal depicted with the long neck elegantly curved to rest its head gently on its fore hump, its face well defined with a lipped mouth, flared nostrils and rounded eyes, its pointed ears swept back, the raised spine extending across the body, the softly polished stone with extensive russet brown veining

Width 2<sup>3</sup>/<sub>8</sub> in., 6 cm

**\$ 200,000-300,000**

**PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏







This endearing figure of a camel is exquisitely rendered in a lifelike manner. The animal is lying, curled in a tranquil pose, the long neck coiled and the head resting on the fore hump. The round pebble chosen for this subject was used in a highly effective way, with the natural veins highlighted by narrow striations to suggest fur and the head and face defined by simple incisions.

The present figure belongs to a select group of jade camels portrayed in this particular curled pose. Characteristic of these figures is the rounded shape and the sparse surface decoration, however the underside of the figures are sometimes more defined.

The coiled position appears to be known from earlier jade animal figures. Compare a model of a feline from the Han dynasty, similarly depicted, with minimal adornment, illustrated in Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, British Museum, London, 1995, pl. 26:4.

Traditionally linked with the Tang dynasty and the Silk Road routes, camels are more commonly portrayed in ceramic as majestic figures carrying foreigners or loaded with precious goods. Naturally, they were associated with luxury and with the exotic, thus conferring status and wealth to their owners.

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本品精刻駱駝，其狀栩栩，憨態可掬。蓋因玉料形圓，故塑駱駝伏臥曲頸回眸之姿，倚頭輕靠駝峰，蜷作一團，造型圓潤，以求物盡其用。玉石見天然玉紋、沁色，絮絮密密，恰巧而借之，表現駱駝皮毛之態；頭部只寥寥數刀，眼耳口鼻便具已逼真、靈動。

此類玉駱駝，多作蜷臥狀，飽滿圓實，然均甚為惜工，雕刻極簡，可見面部、軀體之雕工竟不如腿足刻畫之繁複者。

動物玉雕以盤臥姿勢之造型，於唐以前已見，參考一漢代玉瑞獸例，幾未見複雜雕飾，可資參照，圖見傑西卡·羅森，《Chinese Jade from the Neolithic to the Qing》，大英博物館，倫敦，1995年，圖錄編號26:4。

A jade camel from the Avery Brundage Collection was preserved in the Asian Art Museum of San Francisco, included in the exhibition *Chinese Jades from Han to Ch'ing*, The Asia House Gallery, New York, 1980, cat. no. 39, together with three other camels, recumbent, but in different positions: cat. no. 40 from the Brian McElney Collection, attributed to the Tang dynasty or earlier, cat. no. 41 from the collection of Victor Shaw and cat. no. 42 from the Guan-fu Collection, the latter two attributed to the tenth century. See also three jade camels in the Seattle Art Museum, illustrated in James C. Y. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1989, nos 32a-c, Six Dynasties to Tang, Tang or earlier and Tang to Ming dynasty respectively attributed.

A curled-up camel figure in the collection of the Victoria and Albert Museum, London, was included in the Oriental Ceramic Society exhibition *Chinese Jade throughout the Ages*, Victoria and Albert Museum, London, 1975, cat. no. 201, together with a larger example from the collection of Dr. Paul Singer, cat. no. 202, both attributed to the Tang dynasty. Another example from the collection of Sze Tak Tang, attributed to the Tang dynasty or earlier, is included in the exhibition catalogue, *Zhongguo Yudiào/Chinese Jade Carving*, Hong Kong Museum of Art, Hong Kong, 1983, cat. no. 128. Compare also a jade camel figure with its legs tucked under its body, included in the Oriental Ceramic Society exhibition, *op. cit.*, cat. no. 258, from the collection of Mr. and Mrs. Richard C. Bull, sold in these rooms, 6th December 1983, lot 212.

駱駝，歷來與盛唐以及絲綢之路息息相關，多見於陶器，譬如胡人駱駝、駱駝馱物。自然而然，駱駝便賦予奢華、異域之意象，以彰顯其主地位顯赫、家財殷實。

舊金山亞洲藝術博物館存幾例相若玉駱駝，其中一例屬Avery Brundage雅蓄，展於《Chinese Jades from Han to Ch'ing》，The Asia House Gallery，紐約，1980年，編號39，同書並見三類例，臥姿各異：其一為Brian McElney舊藏，斷代唐或以前，編號40；其二、三均斷代十世紀，分別為邵維錫寶蓄，編號41及Guan-fu收藏，編號42。此外，西雅圖藝術博物館亦存六朝至唐、唐或更早及唐至明玉駱駝實

例，分別錄於屈志仁，《Chinese Jades from the Collection of the Seattle Art Museum》，西雅圖，1989年，編號32a-c。

倫敦維多利亞與艾伯特博物館亦存一造型相仿例，展於東方陶瓷學會，《Chinese Jade throughout the Ages》，維多利亞與艾伯特博物館，倫敦，1975年，編號201，同錄一稍大例，出自Paul Singer醫生收藏，編號202，此二例均應屬唐物。另比一唐或更早玉雕，屬世德堂舊藏，載於葉義，《中國玉雕》，香港藝術館，香港，1983年，編號128。Richard C. Bull伉儷亦藏一駱駝玉雕例，四肢收於身下，圖載東方陶瓷學會展覽圖錄，上述出處，編號258，後售於紐約蘇富比1983年12月6日，編號212。



## A PAIR OF EXCEEDINGLY RARE SILVER 'MAKARA' PLAQUES

SONG DYNASTY

宋 銀鑿摩羯紋牌一對

each of triangular form pierced with two tiny apertures on each of the sides, the recessed top decorated in *repoussé* with two pairs of confronting *makaras*, each with a single horn, a long curled snout, and a sinuous scaly body issuing large pelvic fins and a dorsal fin along the spine, extending to a furcated tail, all against a fine stippled ground (2)

Height of taller 3¼ in., 8.3 cm

\$ 6,000-8,000

## PROVENANCE

Dai Cun Shu Wu Collection (according to label on the box).

Collection of Frank G. Marcus, until circa 1953.

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

## 來源

帶存書屋收藏（據盒籤）

Frank G. Marcus 收藏，至約1953年

史蒂芬·瓊肯三世（1978年逝）收藏

The present pair of triangular plaques is extremely rare, and no other examples appear to be published. The tiny apertures on the sides may suggest that they were used as ornament plaques. The creatures decorating the plaques can be identified as *makara*, a water guardian spirit used as an architectural element to protect gateways. *Makaras* images arrived in China with the propagation of Buddhism just after the Han dynasty, but for centuries made only rare appearances, generally as a detail on Buddhist sculptures or temple reliefs. During the Tang and Song dynasties, *makaras* are found as decorative subjects on metal wares, typically depicted with a fish body and dragon head with a long upturned curling snout, such as a pair decorating the interior of a parcel-gilt plate from the Tang dynasty, in the Inner Mongolia Museum, Hohhot, published in *Zhang jingming, Zhongguo beifang caoyuan gudai jinyinqi* [Ancient gold and silverwares from North China], Beijing, 2005, no. 77. The *makaras* on the present lot, however, are depicted with elongated sinuous bodies resembling a dragon, which can be compared to the *makara* on an engraved silver box and cover, similarly rendered in a long dragon body, from the Song dynasty, illustrated in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, pl. 281. Compare also a related Song dynasty rectangular silver plaque decorated in *repoussé* with a mythical sea creature standing above crashing waves, against a similarly executed stippled ground, published *ibid.*, pl. 268.

本對牌極其珍罕，疑為孤例，兩邊帶小孔，故證其或為裝飾之品。摩羯，守護神，活動於水中，作建築元素報門戶安全。漢代之後隨佛教傳入中土，其後多個世紀期間，僅偶爾見於佛像或佛廟浮雕，並不普及。唐宋年間，摩羯見於金屬器紋飾，多以龍首魚身形像出現，吻部長而向上捲起，比較一對銀局部鎏金盤例，盤心飾摩羯紋，現藏於

呼和浩特內蒙古博物院，載於張景明，《中國北方草原古代金銀器》，北京，2005年，編號77。本品所飾摩羯則身軀更為修長如龍身，可比較一宋代銀蓋盒例，摩羯紋飾與本品造型相近，圖載於Pierre Uldry，《Chinesische Gold und Silber》，蘇黎世，1994年，圖版281。另比一長方形銀牌作例，斷代宋朝，飾水獸站立於波濤之間，地作相類風格魚子紋，前述出處，圖版268。



**A RARE GOLD AND SILVER-INLAID IRON BELT HOOK**

EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

東周 戰國 鐵錯金銀嵌龍紋牌帶鉤

of tapered rectangular form, set to the top with a small silver recumbent beast in high relief and four alternating gold and silver plaques, each meticulously decorated in relief with a pair of writhing, interlocking dragons, all against a ground of paired triangular geometric scroll patterns, the underside with a circular button

Length 5½ in., 14.4 cm

**\$ 8,000-12,000****PROVENANCE**

Fritz Low-Beer, New York, 1950.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

Fritz Low-Beer, 紐約, 1950年  
史蒂芬·瓊肯三世(1978年逝)收藏

The present belt hook is notable for its highly elaborate design and intricate metalworking techniques. The generous use of precious materials and the laborious workmanship necessary to make the complex decorations ensured that belt hooks of this type were reserved for the use of the nobility during the late Eastern Zhou dynasty. Compare two closely related belt hooks of this type, each also inset with jade plaques, excavated from Xinyang Chu tombs in Henan province, published in Henan Provincial Institute of Archaeology, ed., *Xinyang Chumu* [The Chu tombs in Xinyang], Beijing, 1986, pls 64 and 65; another illustrated in Max Loehr, *Relics of Ancient China from the Collection of Dr. Paul Singer*, New York, 1965, pl. 85-c; one in the Freer Gallery of Art, Washington, D.C., illustrated in Thomas Lawton, *Chinese Art of the Warring States Period: Change and Continuity, 480-222 B.C.*, Washington, D.C., 1982, pl. 51; and a fifth included in the exhibition *Early Chinese Metalwork in Gold and Silver: Works of Art of the Ming and Qing Dynasties*, Eskenazi, New York, 2011, cat. no. 1.

本鉤紋飾繁複，運用珍稀材料，錯金銀工藝細緻耗時，極為珍貴，相信在西周晚期僅屬貴族所用。比較兩相類作例，另鑲有玉牌，河南信陽楚墓出土，載於河南省文物研究所編，《信陽楚墓》，北京，1986年，圖版64及65；另一例圖載於Max Loehr, 《Relics of Ancient China from the Collection of Dr. Paul Singer》，紐約，1965

年，圖版85-c；華盛頓弗瑞爾美術館收藏另一例，圖載於Thomas Lawton, 《Chinese Art of the Warring States Period: Change and Continuity, 480-222 B.C.》，華盛頓，1982年，圖版51；再比一例，展《Early Chinese Metalwork in Gold and Silver: Works of Art of the Ming and Qing Dynasties》，埃斯卡納齊，紐約，2011年，編號1。



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**A RARE PALE GREEN JADE 'HORSE' PENDANT**

LATE SHANG / WESTERN ZHOU DYNASTY

商末 / 西周 玉雕馬形珮

of flattened form tapering at the edges, the animal carved in profile, standing with its head slightly lowered, detailed with almond-shaped eyes, pricked ears, and an incised mane, pierced through the mouth for suspension, the stone a mottled pale grayish-green color

Width 2 in., 5.1 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

**LITERATURE**

Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XI, fig. 7.

**出版**

Alfred Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版XI, 圖7

Shang dynasty jade horse pendants are extremely rare, and only two other examples appear to be recorded. See a pair of jade horses of a slightly larger size, each pierced at the top of the neck with a small aperture for suspension, excavated from Fu Hao's tomb in Anyang, Henan province, published in Institute of Archaeology, CASS, ed., *Jades from the Yin Sites at Anyang*, Beijing, 1981, pl. 94.

商代玉雕馬形珮極其罕見。目前所知出版者，應僅為一對尺寸略大例，作馬形珮，造型相近，頸項上端各穿一小

孔，作懸掛用，於河南安陽殷墟婦好墓出土，載於中國社會科學院考古研究所編，《殷墟玉器》，北京，1981年，圖版94。





## AN EXCEPTIONALLY RARE GILT-BRONZE FIGURE OF LAOJUN

TANG DYNASTY

唐 銅鎏金老君坐像

finely cast seated cross-legged with a tripod armrest encircling the front half of the torso, wearing a small scholar's cap, the face with a sincere expression and a pointed beard, the body clothed in an interior garment tied at the chest, with an outer robe open and hanging in creased folds, the hands atop the armrest and the proper right hand holding a fan, all supported on an integral waisted octagonal base

Height 3¾ in., 9.7 cm

\$ 50,000-70,000

## PROVENANCE

Nagatani Inc., Chicago, 2nd November 1953.  
Collection of Stephen Junkunc, III (d. 1978).

## 來源

Nagatani Inc., 芝加哥, 1953年11月2日  
史蒂芬·瓊肯三世(1978年逝)收藏

The present figure, portrayed with a full beard and a distinctive hat, holding a fan in his right hand, while his left arm rests on a three-legged armrest, appears to depict Laojun or Daode Tianzun (Celestial Worthy of the Way and Its Virtue), one of the three highest Gods in the Daoist pantheon, together with Yuanshi Tianjun (Celestial Venerable of the Primordial Beginning) and Lingbao Tianzun (Celestial Lord of the Spiritual Treasures), forming the Three Purities.

In Daoist beliefs, Laojun incarnated as the renowned Chinese philosopher Laozi to advocate Daoism. While the first mention of Laozi is found in the *Shiji* (Records of Historians) by Sima Qian, depictions of the deity in sculptural form did not appear until the 2nd and 3rd century AD. It is also in this period that Laozi began to be regarded as the central deity of the cosmos. 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 (The Way of the Celestial Masters).

Compare two similar gilt-bronze Daoist figures from the Tang dynasty, each modeled with the same full beard, hat and three-legged armrest, illustrated in Saburo Matsubara, *Chinese Buddhist Sculpture. A Study Based on Bronze and Stone Statues other than from Cave Temples*, Tokyo, 1966, p. 312, figs. c and d. See also a stone figure of Laozi, similarly depicted and also holding a fan, attributed to the Tang dynasty, in the Museum of East Asian Art, Cologne, exhibited in *Taoism and the Arts of China*, Art Institute of Chicago, Chicago, 2000, cat. no. 39; and two stone steles, each carved with Tianzun portrayed in a similar manner in the middle flanked by two attendants, one dated by inscription to the 2nd year of Linde, corresponding to 665, in the Museum of Fine Arts, Boston, the other dated either to 694 or 703, in the Freer Gallery of Art, Washington, D.C., published in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, vol. III, New York, 1925, pls. 386A and B.

本坐像頭頂戴冠，面作重鬚，右手執扇，左臂擱於三腳几上，為老君像，又稱道德天尊，是道教最高尊神之一，與元始天尊、靈寶天尊合稱「三清」。

道教認為先秦思想家老子為老君化身，下凡弘顯道法。關於老子的記載最早可追溯到司馬遷所著的《史記》，老君以造像形式出現則要到公元二至三世紀；同一時期，老子被尊為天地元氣祖宗。漢室傾頹，道家從一思想流派演變成宗教，發展出教義和戒律。此一演變，不離東漢張道陵天師所為，他自稱太上老君親降，命其廣召弟子，創立教派，即後世所稱的「天師道」。

見兩尊唐代銅鎏金道教造像近例，鬚鬚、頭冠和三腳几款式相同，載於松原三郎，《中國佛教彫刻史研究：特に金銅仏及び石窟造像以外の石仏についての論考》，東京，1966年，頁312，圖c及d。另可參考一老子石像，造型類近，同樣手執寶扇，應為唐代所作，科隆東亞藝術博物館藏，曾見於芝加哥美術館展覽《Taoism and the Arts of China》，2000年，編號39。另有石龕兩例，中央各刻外形相似的天尊像，其中一例紀麟德二年，即公元665年，波士頓美術館藏，另外一例紀年694或703年，華盛頓弗瑞爾美術館藏，載於喜仁龍，《Chinese Sculpture from the Fifth to the Fourteenth Century》，卷III，紐約，1925年，圖版386A及B。







**AN EXCEPTIONALLY RARE AND IMPORTANT ARCHAIC TURQUOISE-INLAID BRONZE SWORD**  
LATE SPRING AND AUTUMN - EARLY WARRING STATES PERIOD

春秋末至戰國初 蔡公子從劍

the fine blade well cast with a crisp median ridge and beveled edges tapering toward a pointed tip, the cylindrical hilt encircled by two flanges with abstract scrollwork, below a wing-shaped guard decorated on either side with a stylized mythical beast mask, all above a disc-shaped pommel, one side of the blade with two columns of inscription, each comprising six characters in *niaochongzhuan* (bird-worm seal script) reading *Caigongzi Cong zhiyong* (for the use of Cong, son of the Marquis of Cai), the inscription, guard and handle flanges inlaid with turquoise, the other side plain, the surface with areas of malachite encrustation

Length 20 $\frac{1}{8}$  in., 51 cm

\$ 80,000-120,000

**PROVENANCE**

C.T. Loo, New York, 1941.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*An Exhibition of Chinese Bronzes*, C.T. Loo & Co., New York, 1939, cat. no. 47.  
*An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C.T. Loo & Co.*, The Detroit Institute of Arts, Detroit, 1940, cat. no. 55.  
*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941, cat. no. 104.

**LITERATURE**

Xu Naichang, ed., *Anhui tongzhi jinshi guwu kaogao* [Manuscript of studying archaic bronze and antiquities from Anhui], vol. 16, Anhui, 1936, p. 6.  
*Shodō zenshū* [Complete volumes of calligraphy], vol. 1: *Chūgoku* [China] I, Tokyo, 1965, p. 107.  
Zhou Fagao, *Sandai jijin wencun bu* [Supplements of surviving writings from the Xia, Shang, and Zhou dynasties] Taipei, 1980, no. 845.  
Yan Yiping, *Jinwen Zongji* [Corpus of bronze inscriptions], Taipei, 1983, no. 7690.  
Cao Jinyan and Zhang Guangyu, ed., *Dongzhou niaozhuan wenzi bian* [Compilation of bird seal script from the Eastern Zhou dynasty], Hong Kong, 1994, no. 31.  
Cui Hengsheng, *Anhui chutu jinwen dingbu* [Inscriptions on archaic bronze excavated in Anhui: addendum], Anhui, 1998, no. 134.  
Cao Jinyan, *Niaochongshu tongkao* [Comprehensive study of bird-worm seal script], Shanghai, 1999, fig. 110. Institute of Archaeology, CASS, ed., *Yinzhou jinwen jicheng* [Compendium of bronze inscriptions from Yin and Zhou dynasties], Beijing, 2007, pl. 11605.  
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of inscriptions and images of bronzes from Shang and Zhou dynasties], vol. 33, Shanghai, 2012, no. 17837.

**銘文:**

蔡公子從之用

**來源**

盧芹齋，紐約，1941年  
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，編號47  
《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，編號55  
《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，編號104

**出版**

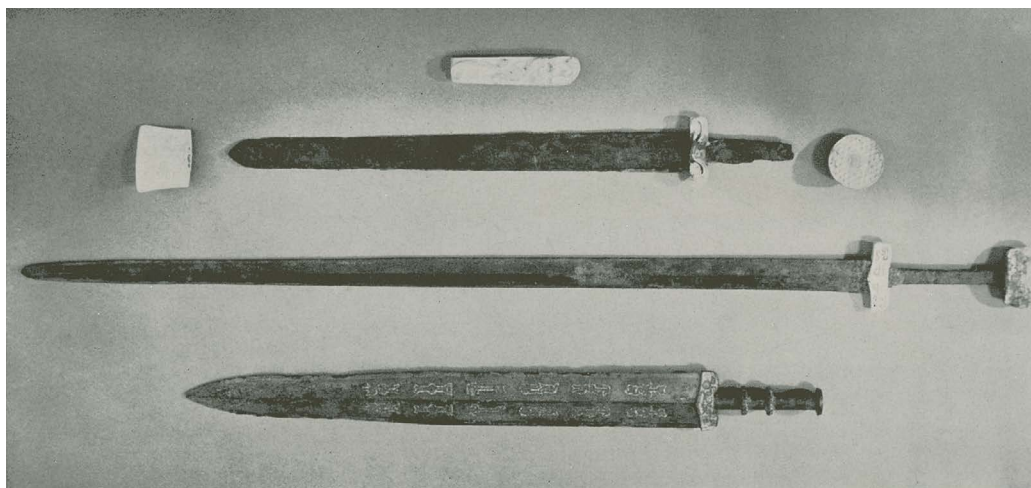
徐乃昌編，《安徽通志金石古物考稿》，冊16，安徽，1936年，頁6  
《書道全集1·中國1》，東京，1965年，頁107  
周法高，《三代吉金文存補》，台北，1980年，編號845  
嚴一萍，《金文總集》，台北，1983年，編號7690  
曹錦炎及張光裕編，《東周鳥篆文字編》，香港，1994年，編號31  
崔恒昇，《安徽出土金文訂補》，安徽，1998年，編號134  
曹錦炎，《鳥蟲書通考》，上海，1999年，圖110  
中國社會科學院考古研究所編，《殷周金文集成》，北京，2007年，圖版11605  
吳鎮烽，《商周青銅器銘文暨圖像集成》，卷33，上海，2012年，編號17837



此  
天  
正  
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春  
月  
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The present sword is a very rare example among inscribed weapons produced during the Eastern Zhou dynasty. The inscription was first cast to the blade in intaglio, then inlaid with turquoise forming two columns of characters in mirror images. The inscription reads *Caigongzi Cong zhiyong*, which can be translated to 'for the use of Cong, son of the Marquis of Cai'.

Apart from the present lot, four other bronze weapons with the same inscription are known: one, also a sword, made of iron, with the six characters arranged in two columns, reportedly in a Japanese collection, is published in Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of inscriptions and images of bronzes from Shang and Zhou dynasties], vol. 33, Shanghai, 2012, no. 17838; three halberd blades, two with the inscription inlaid in gold along the *yuan* and the *hu*, one in the National Palace Museum, Taipei, is published in *ibid.*, vol. 31, Shanghai, 2012, no. 16905, the other in Prince Kung's Mansion, Beijing, is published on the museum's website; and the fourth, cast with the six-character inscription to the *hu* in two columns, is illustrated in *op. cit.*, vol. 31, Shanghai, 2012, no. 16906.

此柄佩劍乃東周銘文兵器之罕例，銘文記「蔡公子從之用」，先於劍身陰鑄文字，再嵌綠松石，兩行對映，形如鏡影。

此劍之外，另存蔡公子從兵刃四例，銘文相同：其一為劍，鐵鑄，六字銘文分據兩行，傳日本收藏，刊吳鎮烽，《商周青銅器銘文暨圖像集成》，卷33，上海，2012年，編號17838；其餘三例為戈，有二戈銘文錯金，位於援、胡，分別藏國立故宮博物院，台北，錄同上出處，卷31，上海，2012年，編號16905，及恭王府博物館，北京，載於其官網，另

一戈，六字作兩行，銘於胡，亦見前述出處，卷31，上海，2012年，編號16906。

依銘文可知，佩此劍者名從，春秋戰國之際，諸侯之子方謂公子，故公子從應為蔡國蔡侯之子，然閱史料，其名失載。蔡國歷史可溯至周初。據《史記》載，第一代周天子武王封其弟叔度於蔡（今河南省上蔡縣）。蔡國煊赫一時，未久，鄰邦勢盛，蔡國式微。春秋末年，楚國攻蔡，蔡國受迫遷都至州來（今安徽省壽縣、鳳臺一帶），時前493年。後至戰國，蔡國於前447年為楚惠王所併。

Above The present lot illustrated in *An Exhibition of Ancient Chinese Ritual Bronzes Loaned by C.T. Loo & Co.*, The Detroit Institute of Arts, Detroit, 1940, cat. no. 55.

上 本品錄於《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，編號55



The inscription identifies the present sword as belonging to someone named Cong, who was the son of the Marquis of the Cai state. This name, however, does not appear to be recorded in any historical texts. The history of the Cai state goes back to the very beginning of the Zhou dynasty. According to *Shiji (Records of the Grand Historian)*, the first King of Zhou, King Wu, granted his brother Cai Shudu the territory of Cai (today's Shangcai county, Hennan province). The Cai state had a brief moment of glory, but soon was overshadowed by its powerful neighbors. In the late Spring and Autumn period, the Chu state invaded Cai, and forced it to relocate its capital to Zhoulai (today's Shouxian, Fengtai and Huinan in Anhui province) in 493 B.C. Although Cai survived the Chu's attack, it was eventually conquered by the King Hui of Chu in 447 B.C.

According to *Anhui tongzhi jinshi guwu kaogao* [Manuscript of studying archaic bronze and antiquities from Anhui], vol. 16, Anhui, 1936, p. 6, the present sword was discovered in Shouxian, Anhui province. This narrows Cong's dates to a relatively short period, from the relocation of the Cai's capital in 493 B.C. to its downfall in 447 B.C. During this time span of 46 years, five monarchs ruled Cai successively, including Marquis Zhao, Marquis Cheng, Marquis Sheng, Marquis Yuan, and Marquis Qi. Cong, therefore, would likely be the son of one of these five marquises.

The style of the inscription on the present sword is called *niao chong zhuan* (bird-worm seal script). As the name suggests, this type of seal script incorporates pictorial elements into the calligraphy, creating highly artistic characters resembling abstract forms of birds and worms. Although it is still unclear when exactly it was invented, *niao chong zhuan* was a very popular form of calligraphy during the Eastern Zhou dynasty, mostly among the states in the southern regions, including Cai, Chu, Wu, and Yue. Following the collapse of the Zhou dynasty, this extraordinary form of writing was gradually replaced by other styles of calligraphy, but has survived as an art form to this day.

據《安徽通志金石古物考稿》，期16，安徽，1936年，頁6，此劍出自安徽壽縣，故知公子從之生平當在前493年蔡國遷都之後、前447年覆國之前。其間四十六年，蔡國共遞五世，經昭侯、成侯、聲侯、元侯、齊侯，公子從應為其一之子。

劍上銘文作鳥蟲篆。顧名思義，此類篆體融圖像入書法，所成文字恰似抽象鳥蟲紋，精美絕倫。鳥蟲篆何時發端暫不可考，然東周時期尤為風靡，南方地域多有採用，如蔡、楚、吳、越列國。周朝滅後，此類書體漸被取代，然作為一類書法藝術形式，尚存至今。

Above The present lot illustrated in *Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941, cat. no. 104.

上 本品錄於《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，編號104



**A VERY RARE YELLOWISH-GREEN JADE PENDANT (HUANG)**

SHANG - ZHOU DYNASTY

商至周 玉刻雙龍紋璜

the flattened fan-shaped *huang* pierced at both ends with a small aperture, with a possibly later incised design on both sides, each elegantly executed in faint lines with a pair of dragons, with their sinuous bodies interlocked and heads turned facing each other, the softly polished stone of a pale yellowish-celadon tone with some fine russet inclusions on one side

Length 3<sup>5</sup>/<sub>8</sub> in., 9.3 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

**LITERATURE**Alfred Salmony, *Chinese Jade Through the Wei Dynasty*, New York, 1963, pl. XXXI, fig. 3.**出版**

Alfred Salmony, 《Chinese Jade Through the Wei Dynasty》, 紐約, 1963年, 圖版XXXI, 圖3

The present lot is most remarkable for its finely incised interlocking double-dragon design on both sides. A small group of *huang* of this form with either carved or incised designs are known from archeological discoveries or in museum collections, mostly attributed to the Western Zhou to Spring and Autumn periods. The most similar example within this group is a slightly larger *huang*, incised on both sides in similarly fashioned faint lines with stylized dragon heads formed by angular scrolls, from the late Spring and Autumn period, unearthed in Fengxian county, Shaanxi province, published in Liu Yunhui, *Shaanxi chutu dongzhou yuqi* [Eastern Zhou jade unearthed in Shaanxi], Beijing, 2006, p. 60, no. FW10, together with three other related examples with heavier incised designs of scrolls, also discovered in Fengxiang county, *ibid.*, pp 73-74, nos FN18, FN19, and FN20.

The style of the dragon design and the superior fluency of the incisions on the present pendant seem somewhat atypical among related published examples of this period, which presents the question of whether the design could have been incised at a later date. Although there appears to be no definitive answer, similar speculations have been made by academics on two Western Zhou dynasty jade *bi* discs and a late Neolithic to Shang dynasty jade slit disc in the National Palace Museum, Taipei, each decorated with finely incised designs on both sides, exhibited in *Special Exhibition of Circular Jade*, National Palace Museum, Taipei, 1995, cat. nos 31, 32, and 42, where it is noted that their designs are possibly post-Han dynasty additions. Compare also a jade *huang* of a similar form, but pierced with three apertures near the edges, carved to one side with a tiger in low relief and finely incised to the other side in similarly executed fluent lines with scrolling cloud motifs, attributed to the Wei to Jin dynasty, in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Jade ware*, vol. 1, Hong Kong, 1995, pl. 224.

本玉璜兩面刻雙龍紋飾，線條纖細，靈動流暢，獨特珍罕。相類帶刻飾之璜例，可見出土或博物館藏之例，大部分斷代為西周至春秋。最相近者可見一例，出土自陝西鳳縣，尺寸較大，斷代春秋晚期，兩面細線陰刻秦式龍首紋，載於劉雲輝，《陝西出土東周玉器》，北京，2006年，頁60，編號FW10；同書另載三例，亦屬鳳縣出土，見頁73至74，編號FN18、FN19及FN20。

本品所刻龍紋極為獨特，較同類作例更為精細流暢，故並不排除其紋飾為後加之可能。現時雖無定論，但可比較兩西周玉璧例及一新石器時代晚期至商代玉玦例，現藏於台北國立故宮博物院，表面均有細刻紋飾，展於《故宮環形玉器特展圖錄》，國立故宮博物院，台北，1995年，編號31、32及42，據圖錄編者推測，該三例紋飾可能為漢之後所加。另可比較一玉璜例。近邊緣處作三孔，器型相近，一邊刻淺浮雕虎紋，另一邊刻雲紋，纖細流暢，類於本品，斷代魏晉，藏北京故宮博物院，見《故宮博物院藏文物珍品全集·玉器（上）》，香港，1995年，圖版224。



## AN EXCEEDINGLY RARE GOLD AND SILVER-INLAID FITTING

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯金銀卷雲紋部件

cast with a cylindrical axis connecting a handle and a domed cover set with two extended L-shaped brackets and surmounted by a short cylindrical top, finely inlaid in gold and silver with a stylized scroll design, the top slotted for a sliding rectangular peg with a small circular loop extending to the axis

Length 3<sup>3</sup>/<sub>8</sub> in., 8.5 cm

\$ 30,000-50,000

## PROVENANCE

C.T. Loo, New York, 31st October 1957.  
Collection of Stephen Junkunc, III (d. 1978).

## 來源

盧芹齋，紐約，1957年10月31日  
史蒂芬·瓊肯三世（1978年逝）收藏

The identification of the function of the present lot is fundamentally challenging without access to its place of discovery and full knowledge of its mechanism. Speculation, however, based on archeological findings, suggests that the present fitting may have been a component for the door lock on the carriage of a chariot. See a bronze carriage door lock for a chariot, modeled with a similar flat handle attached to a locking mechanism, discovered from the tomb of the Prince of Qi of the Western Han dynasty, illustrated in Zibo Museum, 'Xihan Qiwangmu suizangqiwukeng [The Funerary Pits round the Princely Tomb of Qi Kingdom of the Western Han Dynasty]', *Kaogu xuebao/Acta Archaeologica Sinica*, vol. 2, Beijing, 1985, pl. 20, fig. 4, where the author notes the knob handle on one end is a switch that can be turned, p. 248.

See also a parcel-gilt bronze door handle, connected to a lock bar through a square-sectioned axis, excavated near the end of the carriage remnants from the tomb of Liu Sheng, Prince of Zhongshan of the Western Han dynasty, in Mancheng, Hebei province, illustrated in Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 2, Beijing, 1980, pl. 225, fig. 3. According to the archeological report, this handle was probably installed on the door of the carriage. Once the door is closed, the weight of the handle would pull itself downward, subsequently turning the lock bar horizontally to lock the door, see *ibid.*, vol. 1, p. 324.

The present fitting is adorned elaborately in gold and silver inlay with a stylized scrolling design, which can be compared to a parcel-gilt silver-inlaid bronze *hu*, decorated with the same design around the body, attributed to the Warring States period, included in the exhibition *Masterpieces of Chinese Arts from the Art Institute of Chicago*, Museum of Oriental Ceramics, Osaka, 1989, cat. no. 13.

本品具體作用，尚難以確定。根據相關考古發現，推測此物或為馬車輿門開關部件。比較一銅輿門開關，柄呈扁平狀，連接機件，西漢齊王墓出土，圖載於淄博博物館，〈西漢齊王墓隨葬器物坑〉，《考古學報》，期2，北京，1985年，圖版20，圖4，據作者描述，其一端有旋鈕開關，頁248。

另比一銅局部鑲金門柄例，出土於西漢中山王劉勝墓車輿殘留位置，圖載於中國社會科學院考古研究所編，《滿城

漢墓發掘報告》，冊下，北京，1980年，圖版225，圖3。根據考古研究報告，該件或裝於車門，關門時門柄重量帶動門柄自動下擺，從而帶動橫桿轉動，鎖上車門，前述出處，卷1，頁324。

本品所飾錯金銀卷紋，華麗細緻，可比較一局部鑲金錯銀壺例，紋飾相同，斷代戰國，曾展於《シカゴ美術館中国美術名品展》，大阪市立東洋陶磁美術館，1989年，編號13。



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**A RARE GILT-BRONZE FINIAL**

HAN - SIX DYNASTIES

漢至六朝 銅鑲金鳳首形飾

cast in the form of a phoenix head, detailed with hooked beak forming a small loop, large protruding eyes and small ears pinned back, all surmounted by a large crest, the hollow cylindrical socket slightly tapered with a lipped rim, wood stand (2)

Height 3¾ in., 8.5 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

Compare a related gilt-bronze finial, cast in the form of a dragon head, from Han to Six Dynasties period, from the Mr. and Mrs. Richard C. Bull Collection, sold in these rooms, 6th December 1983, lot 55; and another from the collection of Ch. Vignier, exhibited in *Ausstellung Chinesischer Kunst*, Berlin, 1929, cat. no. 92; one without gilding, modeled with a bird head, in the British Museum, London, published in Orvar Karlbeck, 'Selected Objects from Ancient Shou-chou', *Bulletin of the Museum of Far Eastern Antiquities*, no. 27, Stockholm, 1955, pl. 42, fig. 5; and a larger bronze bird-head finial, set with a small loop, from the Han dynasty, exhibited in op. cit., Berlin, 1929, cat. no. 66.

參考一銅鑲金龍首形飾例，斷代漢至六朝，Richard C. Bull 伉儷收藏，售於紐約蘇富比1983年12月6日，編號55；另一例出自Ch.Vignier收藏，曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號92；倫敦大英博物館亦收藏一例，無鑲金，鳥首造型，載於Orvar

Karlbeck, 〈Selected Objects from Ancient Shou-chou〉，《Bulletin of the Museum of Far Eastern Antiquities》，編號27，斯德哥爾摩，1955年，圖版42，圖5；另一鳥首例尺寸較大，帶一小環，斷代漢，前述出處，柏林，1929年，編號66。





**A RARE ARCHAIC BRONZE 'BIRD' ORNAMENT**

LATE SHANG DYNASTY

商末 青銅鳥紋泡

of circular form, the domed surface crisply cast with a stylized mythical bird, detailed with a down-curved beak, bulging eyes, blade-shaped wings, and a hooked tail, all against a *leiwen* ground within a band of geometric square scales, the reverse set with a horizontal bar for attachment, the surface with some minor areas of malachite encrustation

Diameter 2 in., 5 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

Bronze circular plaques of this type with a horizontal bar set to the reverse are called *pao* (bubble) in Chinese. They could be used as ornaments to decorate horse bridles or to adorn the carriage of a chariot - usually along the handrails or the sides of the base. Compare a group of bronze ornaments of this type made in various designs, excavated from a late Shang dynasty tomb at Xiaotun village, Henan province, exhibited in *Charioting in the Shang Dynasty: Artifacts from the Horse-and-Chariot Pits at Hsiao-t'un*, National Palace Museum, Taipei, 2006, p. 51. The bird motif on the present ornament is also on a Shang dynasty bronze chariot fitting, possibly a yoke finial, cast with a closely related bird on the top, in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, pl. 1.

青銅泡，圓形，背見橫樑，用於裝飾馬轡或馬車——通常置於輿盤或輿轎等處。比較一組銅泡作例，河南小屯村商代晚期古墓出土，曾展於《載馳載驅：小屯商代車馬坑器物特展》，國立故宮博物院，台北，2006年，頁51。

本品所飾鳥紋，可見於一青銅車飾，或為軛角飾，北京故宮博物院收藏，斷代商，載於《故宮博物院藏文物珍品全集·青銅生活器》，香港，2006年，圖版1。



## A RARE PAIR OF ARCHAIC PALE GREEN JADE PENDANTS

WESTERN ZHOU DYNASTY

西周 玉二聯環

together forming a *huan*, each of flattened arched form pierced at both ends with a small aperture, lightly impressed to one side with an abstract design of stylized confronting mythical birds, the softly polished stone of a pale celadon color with occasional sugar-brown areas (2)

Width 4¾ in., 12 cm

\$ 20,000-30,000

## PROVENANCE

Primus Gallery, Los Angeles, 4th December 1960.  
Collection of Stephen Junkunc, III (d. 1978).

## 來源

Primus Gallery, 洛杉磯, 1960年12月4日  
史蒂芬·瓊肯三世(1978年逝)收藏

Close examination of the present lot reveals that one pendant has a slanted section at one edge. This is a special characteristic of Western Zhou circular jades, discussed in *Special Exhibition of Circular Jade*, National Palace Museum, Taipei, 1995, pp 21-22, where the author notes this chisel-like beveled edge on Western Zhou circular jades is a distinctive feature of the period that has long been ignored or taken as a characteristic of imperfection in the workmanship.

The most intriguing feature on the present lot is the design of four pairs of confronting birds impressed, possibly in black ink, around one side of the pendants. As painted or impressed designs on jades are not known from the period, this technique was possibly used to sketch a design that was intended to be carved.

It is not entirely impossible that this impression is original to the jade pendants, as ink can actually be preserved for a long period of time. See two jade *huan*, excavated from the tomb of a Zhongshan king during the Warring States period, in Pingshan county, Hebei province, each well preserved with two characters written in black ink on one side, exhibited in *The Cultural Relics and Art of the Ancient Zhongshan Kingdom*, Shanxi Museum, Taiyuan, p. 105. The present impressed design of confronting birds also closely resembles the casting design on Western Zhou dynasty bronze bells, such as one published in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, no. 581.

While jade plaques carved with a similar design are known to exist, such as one attributed to the middle Western Zhou dynasty to early Spring and Autumn period, excavated from Liangdai village, Hancheng, Shaanxi province, exhibited in *The Cultural Grandeur of the Western Zhou Dynasty*, National Palace Museum, Taipei, 2012, cat. no. 137, no examples of the exact design appear to be recorded, which also raises the possibility that the design could have been impressed at a later date.

本品玉環呈二聯制式，由兩半圓璜組成。細觀之，本品邊緣見一端斜下削薄，為西周環形玉之特色。相關論述，可見《故宮環形玉器特展圖錄》，國立故宮博物院，台北，1995年，頁21-22；據編者論述，此一特色長期以來並不被人們所注意，即便注意到了，一般亦將其誤認為是因切割不整齊的製作瑕疵。

本品一面見印跡，應為墨跡，留白作鳥紋四組，面面相向，甚為妙殊。以墨繪紋飾於玉面，似非當時飾玉手法，故本例墨飾或可推斷為雕刻前所印紋樣，後不知何緣由，其雕刻並未完成。

以上猜測並非全無可能，若保存得恰，墨實可歷千載而不褪。河北省平山縣戰國時期中山王陵出土玉環兩例，便可為證，其玉環一面均見墨書二字，至今尚存，清晰可見，展並錄於《中山風雲·古中山國文物藝術》，山西博物院，太原，頁105。仔細對比，本品墨印紋樣亦與西周時期青銅鐘所飾鳥紋極似，可參考一例，載於《中國文物精華大全·青銅卷》，台北，1993年，編號581。

然而目前尚未見有其他玉例飾有相同鳥紋，僅知有紋飾相近者，如陝西韓城梁代村遺址出土一西周中期至春秋早期玉飾例，刻相向鳥紋，展並刊於《赫赫宗周·西周文化特展》，國立故宮博物院，台北，2012年，編號173，故此仍不能排除本品墨印紋飾為後加之可能。



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**A VERY RARE ARCHAIC BRONZE 'FIGURAL' PLAQUE**

2ND CENTURY BC

公元前二世紀 青銅透空角士紋牌

of rectangular form, well cast in openwork with two long-haired men locked in combat, each with bare chests and wearing loose trousers, flanked by two harnessed horses in profile and large trees all below a bird hovering above,

Length 5 $\frac{5}{8}$  in., 14.2 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

Only a small group of plaques of this design appear to be published, including one from the Xiwenguo Zhai Collection, exhibited in *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, cat. no. 1, where it is noted that there are two matching plaques depicting the same scene excavated from a Western Han tomb at Kexingzhuang near Xi'an, Shaanxi province; one in the Victoria and Albert Museum, acc. no. M. 160-1951; and another, formerly in the C.T. Loo Collection, illustrated in Alfred Salmony, *Sino-Siberian Art The Collection of C.T. Loo*, Paris, 1933, pl. XXI, fig. 2, shown together with an other plaque of the same design, but not in openwork

此類牌甚罕，僅見數例記載，包括喜聞過齋收藏一例，曾展於《Traders and Raiders on China's Northern Frontier》，賽克勒美術館，華盛頓，1995年，編號1，作者引述另有一對陝西西安客省莊漢墓出土作例；亦見

一例，現藏於倫敦維多利亞與阿爾伯特博物館，藏品編號M.160-1951；另見一例，出自盧芹齋收藏，圖載於 Alfred Salmony，《Sino-Siberian Art The Collection of C.T. Loo》，巴黎，1933年，圖版XXI，圖2，同書並載另一例，紋飾相同，唯無透空，圖2。



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**A RARE PAIR OF GOLD AND SILVER-INLAID BRONZE CHARIOT YOKE ORNAMENTS**

EASTERN ZHOU DYNASTY, WARRING STATES PERIOD

東周 戰國 銅錯金銀獸面紋軛角飾一對

each finely modeled in the form of a feline mask extending in a gentle curve to a socket of oval section terminating in four triangular points, the face with a wide mouth, protruding eyes, large rounded ears, and a pair of long pointed horns, flattened against the neck, with gold and silver inlay defining the details, the surface with areas of malachite encrustation, wood stands (4)

Length 2½ in., 6.3 cm

**\$ 80,000-120,000**

**PROVENANCE**

Mathias Komor, New York, 25th February 1953.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

Mathias Komor, 紐約, 1953年2月25日  
史蒂芬·瓊肯三世(1978年逝)收藏









Excavations have revealed that these intriguing fittings are chariot ornaments once used to crown the curved ends of the yoke that was fitted around the horse's neck. Eleven related ornaments of this type were excavated from a Han tomb in Mancheng, Hebei province. According to the excavation report, these ornaments were discovered in a chariot horde in tomb no. 2, see Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 1, Beijing, 1980, p. 322 and p. 323, fig. 219-1 for illustration. For a reconstructed diagram showing where these ornaments were originally placed, see, *ibid.*, p. 319, fig. 215.

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根據考古研究發現，此類飾為馬車裝飾，套於馬軛兩端，河北滿城漢墓出土十一件相近飾物，可作參考，考古報告述，此批飾物於二號古墓車馬坑發現，圖載於中國社會科學院考古研究所編，《滿城漢墓發掘報告》，冊上，北京，1980年，頁322及323，圖219-1。同書並載重組圖，解釋飾物原來位置，出處同上，頁319，圖215。

相近軛角飾有數例可比，然而本品所飾獸面紋，則甚為罕見，據現時記載僅有三例可比，其一出自S.M. il Re di Svezia 收藏，曾展於《Mostra d' arte cinese》，威尼斯，1954年，編號92；另一例出自瑞典王儲古斯塔夫·阿道夫收藏，曾展於《中國藝術國際展覽會》，皇家藝術學院，1935年，編號383，圖見於Nils Palmgren編，《Selected Chinese

Although a small group of these ornaments are known to exist, the present pair, modeled with an elaborate feline head, are rare. Only three other closely related examples appear to be recorded. One from the collection of S.M. il Re di Svezia, was included in the exhibition *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 92; the other from the collection of the Crown Prince of Sweden, Gustaf Adolf, exhibited in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 383, and illustrated in Nils Palmgren, ed., *Selected Chinese Antiquities from the Collection of Gustaf Adolf, Crown Prince of Sweden*, Stockholm, 1948, pl. 22, fig. 1, where the author states it came from Luoyang, Henan province; and the third, in the Stoclet Collection, is published in H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, New York, 1952, pl. 42, no. 57.

See also a pair of related ornaments, modeled in the form of a tiger head, in the Nelson-Atkins Museum of Art, Kansas City, published in Roger Ward and Patricia J. Fidler, *The Nelson-Atkins Museum of Art. A Handbook of the Collection*, New York, 1993, p. 280. Compare another type of related yoke ornaments, modeled in the form of a crocodile-like creature mask, such as a pair illustrated in Sueji Umehara, *Shina-Kodo Seikwa* [Selected Relics of Ancient Chinese Bronzes from Collections in Europe and America], pt. III: Miscellaneous Objects, vol. I, Osaka, 1933, pl. 49, which reportedly come from Jincun, Luoyang; another pair in the Royal Ontario Museum, Toronto, is published in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Washington, D.C., 1995, fig. 104; and a third pair from the collection of Grenville L. Winthrop, is now in the Harvard Art Museums, Cambridge, Massachusetts, acc. no. 1943.52.37.B.

Another type of extant yoke ornaments are modeled with a flat top instead of an animal mask, such as a gold-inlaid bronze example published in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, cat. no. 63; a pair of gold and silver-inlaid bronze examples exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 95; and another pair, offered as part of lot 251 in this sale; as well as two pairs of plain examples unearthed from the tomb of King Cuo of the Zhongshan state in 1978, exhibited in *Treasures from the tombs of Zhong Shan Guo kings: An Exhibition from the People's Republic of China*, Tokyo National Museum, Tokyo, 1981, cat. nos. 33 and 34.

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antiquities from the collection of Gustaf Adolf, Crown Prince of Sweden》，斯德哥爾摩，1948年，圖版22，圖1，作者稱此例來自河南洛陽，例三出自 Stoclet 收藏，載於H.F.E. Visser，《Asiatic Art in Private Collections of Holland and Belgium》，紐約，1952年，圖版42，編號57。

比較一對相近虎首紋軛角飾，現存於納爾遜-阿特金斯藝術博物館，載於Roger Ward及Patricia J. Fidler，《The Nelson-Atkins Museum of Art. A Handbook of the Collection》，紐約，1993年，頁280。比較另一類軛角飾例，作似鱷魚類獸首，一對圖載於梅原未治，《歐米菟儲支那古銅精華·雜器部》，冊一，大阪，1933年，圖版49，作者稱該對例來自河南省洛陽金村；另一對現藏於多倫

多安大略皇家博物館；載於Jenny So，《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，華盛頓，1995年，圖104；第三對例出自Grenville L. Winthrop收藏，現存於哈佛美術博物館，劍橋，麻省，藏品編號1943.52.37.B。

再可參考另一類例，無獸面，作平頭，其一為銅鍍金例，載於Pierre Uldry，《Chinesische Gold und Silber》，蘇黎世，1994年，編號63；其二為銅鍍金銀例，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號95；本場拍賣亦見一對例，編號251，再比兩對例，素面無紋，1978年中山王墓出土，曾展於《中山王國文物展》，東京國立博物館，1981年，編號33及34。



**A RARE LARGE GILT-BRONZE 'MYTHICAL BEAST' FITTING**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅鑲金鋪首

solidly cast with a ferocious mythical beast mask, detailed with protruding almond-shaped eyes, broad snout, spiraling rounded ears, and a triangular horn, the reverse set with a long flattened rectangular bar

Width 5 $\frac{3}{8}$  in., 13.7 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

Although resembling the beast-mask handles on metal vases from the Zhou and Han dynasties, the present lot is very unusual for its large size and a long rectangular tenon at the reverse. Its damaged lower jaw likely once had a circular loop, which would have suspended a loose ring. Large mask-form fittings of this type are known to have been used as ornaments decorating the outer coffin in imperial or aristocratic tombs. Compare a related fitting of larger size, modeled in the form of a mythical beast mask suspending a loose ring, also set to the reverse with a long tenon, discovered as one of the eight masks decorating the outer coffin in the tomb of a king from the Zhongshan State during the Warring states period, in Pingshan county, Hebei province, included in the exhibition *The Cultural Relics and Art of the Ancient Zhongshan Kingdom*, Shanxi Museum, Taiyuan, p. 132 (above).

See also a pair of related fittings of similar size, attributed to Warring States period, each set with a tenon to the back, reportedly discovered at Jincun, Luoyang, illustrated in William Charles White, *Tombs of Old Lo-Yang*, Shanghai, 1934, pl. 103, where the author notes that the pair are said to have been attached on each side of an outer coffin, p. 82; and another related bronze fitting of a larger size, attributed to the Eastern Zhou dynasty, 3rd century B.C., exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 76. Stylistically, the beast head on the present lot can be compared to a small gilt-bronze mask, similarly rendered with two large ears flanking a pointed horn, attributed to the Han dynasty, exhibited in *Kandai no bijutsu [Arts of the Han dynasty]*, Municipal Museum of Fine Art, Osaka, 1975, cat. no. 2-88; one in the Röhsska Museum, Goteborg, exhibited in *Mostra d'arte cinese [Exhibition of Chinese art]*, Venice, 1954, cat. no. 82; and another on a bronze belt hook, also attributed to the Han dynasty, illustrated in Bernhard Karlgren, 'Chinese Agraffes in Two Swedish Collections', *Bulletin of the Museum of Far Eastern Antiquities*, no. 37, Stockholm, 1965, pl. 78, fig. S6W.

本品雖與周至漢代銅壺等器所飾鋪首耳造型相近，然而見其尺寸碩大，背面連一長方形榫，尤為特殊。本品獸面下顎損壞，原本應銜有活環。此類大型獸面部件相信應為皇室貴族棺槨外層裝飾所用，比較一例，尺寸較大，獸面銜環，背面亦連一長榫，便於嵌入棺板，為王棺上八個大鋪首之一，與另外七件同出自河北平山戰國中山王墓，曾展於《中山風雲·古中山國文物藝術》，山西博物館，太原，頁132（上圖）。

比較一對例，尺寸相近，斷代戰國，每件背後連一榫，據記載發現於洛陽金村，圖載於懷履光，《洛陽故城古墓考》，上海，1934年，圖版103，該書作者論述，此對部件據說為嵌於棺槨兩側，頁82；另一例尺寸較大，

斷代東周公元前三世紀，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號76。本品獸面造型風格可比較一銅鑲金獸面作例，尺寸較小，獸面造型相近，雙耳之間長獨角，斷代漢朝，曾展於《漢代の美術》，大阪市立美術館，1975年，編號2-88；另一例現藏於Röhsska Museum，哥德堡，曾展於《Mostra d'arte cinese》，威尼斯，1954年，編號82；另一例為銅帶鉤，斷代漢朝，圖載於 Bernhard Karlgren, 'Chinese Agraffes in Two Swedish Collections', 《Bulletin of the Museum of Far Eastern Antiquities》，編號37，斯德哥爾摩，1965年，圖版78，圖S6W。



**A RARE LARGE GILT-BRONZE BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅鑲金獸紋帶鉤

well modeled in a slightly arched rectangular form with a concave underside, crisply cast to the top in high relief with two addorsed creatures with powerful claws emerging from their entwined scaly bodies, terminating in doe-like heads, each detailed with long snout, almond-shaped eyes and pointed ears, the hook rendered in the form of a similar animal head, the underside with a circular button

Length 8¼ in., 20.9 cm

**\$ 15,000-25,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

The highly intricate design on the present belt hook incorporates both the rich imagination and the precise execution of the metalwork artisans during the late Eastern Zhou to Han dynasty. A small group of gilt-bronze belt hooks of this type, notable for their large size and complex decoration, are known in museums and private collections, including one cast with a very similar design, in the Nelson-Atkins Museum of Art, Kansas City, published in *The Nelson-Atkins Museum of Art. A Handbook of the Collection*, New York, 1993, pl. 283; another exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 128; a third, in the Collection of Crown Prince of Sweden Gustaf Adolf, published in Nils Palmgren, ed., *Selected Chinese Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden*, Stockholm, 1948, pl. 22, fig. 8; a fourth offered in these rooms, 9th December 1987, lot 138; and another gilt-bronze belt hook of a similar size, cast with a slightly different design, but executed in the same intricate fashion, illustrated in Seiichi Mizuno, *Tenri Sankōkan zuroku* [Collection from Tenri Sankokan], Nara, 1967, pl. 91. See also related belt hooks cast with a similar design but also inlaid with glass beads, including one in the Idemitsu Collection, Tokyo, published in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 224; and two sold at auction, one reported to have been discovered in Jincun, formerly in the collection of Robert W. Bliss, sold in these rooms, 6th December 1983, lot 91, and the other sold at Christie's London, 10th December 1984, lot 797.

本品帶鉤紋飾精細繁複，彰顯東周晚期至漢代工匠創思之豐富、技藝之卓絕。本品屬一小類銅鑲金帶鉤，以尺寸碩大及紋飾精巧見著，博物館藏及私人收藏可見，包括堪薩斯城納爾遜-阿特金斯藝術博物館收藏一例，紋飾相近，載於《The Nelson-Atkins Museum of Art. A Handbook of the Collection》，紐約，1993年，圖版283；另一例曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號128；例三現存於瑞典王儲古斯塔夫·阿道夫收藏，載於Nils Palmgren編，《Selected Chinese Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden》，斯德哥爾

摩，1948年，圖版22，圖8；例四售於紐約蘇富比1987年12月9日，編號138；此外可比較一鑲金銅帶鉤例，尺寸相近，紋飾稍異，造工細緻，圖載於水野清一，《天理參考館圖錄》，奈良，1967年，圖版91。另比數例，紋飾相近，嵌琉璃珠，其一現藏於現藏於東京出光美術館，載於《中国の工藝：出光美術館藏品圖錄》，東京，1989年，圖版224；再比兩例，售於拍賣會，其一據報金村出土，曾屬Robert W. Bliss收藏，售於紐約蘇富比1983年12月6日，編號91，另一例售於倫敦佳士得1984年12月10日，編號797。









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**AN EXCEPTIONAL AND RARE ARCHAIC GREEN JADE CEREMONIAL BLADE (GE)**

SHANG DYNASTY

商 青玉戈

thinly carved with the elongated *yuan* extending to a gently tapered tip, with a beveled edge on one side, the end finely incised with a band of lozenge patterns between triple lines, the *nei* pierced with an aperture and carved at the end with five grooves forming the teeth, the softly polished stone of a pale green tone with a distinctive band of opaque white calcification

Length 12 $\frac{1}{8}$  in., 30.8 cm

**\$ 120,000-150,000**

**PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏





**T**his jade *ge* is exceptional for the luminous translucent smoothness of the stone and sophisticated design. Moreover, the central stone inclusion, which has been expertly exploited, runs almost snake-like through the middle of the blade, contrasting strikingly with the rigid shape. As the level of workmanship involved in the creation of jade objects was an indication of its owner's importance, it is likely that the present *ge* belonged to a powerful person who was in the position to command such an important piece.

The significance of these ceremonial blades in Shang dynasty society is illustrated by the sheer quantity and quality discovered in the tomb of Fu Hao (d. c.1200 BC), who was a consort of King Wu Ding (r.1324-1266 BC). Fu Hao's tomb near the Shang dynasty capital Anyang in Henan province provides a glimpse into the variety in size, detail, design and excellence in craftsmanship that existed in her time, see *Yinxu Fu Hao mu/Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pls 107-113 and Jessica Rawson, *Chinese Jade. From the Neolithic to the Qing*, London, 1995, pp 40-41.

A jade *ge* from Fu Hao's tomb displaying the same incised design of lozenges between triple lines as seen on the current piece is illustrated in *Yinxu Fu Hao mu, op. cit.*, col. pl. 17, fig. 1 (bottom). Another example with this pattern and of similar shape and size is illustrated in S. Howard Hansford, *The Seligman Collection of Oriental Art*, vol. 1, London, 1957, no. B25, pl. LIX, where a nearly identical *ge* illustrated in Huang Chün, *Yeh chung p'ien yü* [Antiquities from Anyang], I, ii, 18, is mentioned. Compare also two jade *ge*, one from the J.T. Tai Collection sold in these rooms, 22nd March 2011, lot 61; the other from the Robert Youngman Collection, sold in our Hong Kong rooms, 3rd April, 2019, lot 3401.

觀本品戈，玉質清潤，玉色純透，光滑淨徹，製工精熟，紋飾古樸，沁色絕巧，恍如靈蛇，與刀身對比強烈，精美非凡。玉器之雕工精妙與否往往突顯其主人身份地位，此戈渾然完美，應為顯赫之士所有。

商代社會中玉戈禮器十分重要，通過商王武丁的王后婦好之墓出土玉戈之數量和質量便可窺見一斑。婦好墓位於河南省之商代國都安陽附近，出土品之尺寸、細節、設計和雕工豐富各異，盡顯當時玉器之多元，見《殷墟婦好墓》，北京，1980年，圖版107-113及傑西卡·羅森，《Chinese Jade. From the Neolithic to the Qing》，倫敦，1995年，頁40-41。

與本戈紋飾相若之婦好墓出土玉戈，可見一例載於《殷墟婦好墓》，前述出處，圖版17，圖1（下）。另見一例，同刻菱紋，形狀尺寸相類，見S. Howard Hansford, 《The Seligman Collection of Oriental Art》，卷1，倫敦，1957年，編號 B25，圖版 LIX，書中另記一件幾乎相同的玉戈例，載於黃濬，《鄴中片羽初集》，冊下，頁18。另有二玉戈作例，其一來自戴潤齋，售於紐約蘇富比2011年3月22日，編號61；其二來自楊門收藏，於2019年4月3日於香港蘇富比售出，編號3401。

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**A MAGNIFICENT AND RARE GILT-BRONZE SILVER-LINED STEM CUP**

TANG DYNASTY

唐 銅鎏金鑲銀花鳥紋高足盃

with shallow rounded sides rising to a flared rim, encircled by a raised ring dividing the cup into two sections, the upper section meticulously engraved with a band of upright petals enclosing birds and flower sprays, lower section decorated with a band of leaf-shaped petals enclosing flower scrolls and a further band of petals containing florets, the tall spreading stem foot similarly decorated with bands of petals centered by a raised foliage ring, all against a finely executed ring-punched ground, the interior and base with silver liner

Height 2½ in., 6.5 cm

**\$ 100,000-150,000**

**PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏





**S**umptuously decorated, the present stem cup exemplifies the luxuriant use of gilt-bronze and silver tableware during the Tang dynasty. The form finds its origins in Sassanian and Byzantine drinking goblets and chalices, which entered the repertoire of Chinese artisans during the Tang dynasty, who produced the form in both silver and gilt-bronze. The shape would later appear in stoneware and, eventually, porcelain. Compare a Sassanian beaten silver stem cup illustrated in Margaret Medley, *Metalwork and Chinese Ceramics*, London, 1972, pl. 5a, and a Byzantine silver-gilt example in the collection of the Metropolitan Museum of Art, New York, acc. no. 1986.3.3. A drawing of a fragment of a Sassanian silver-gilt stem cup, missing its stem, with a petal band below a bird design is illustrated in Bo Gyllensvärd, 'T'ang Gold and Silver', *The Museum of Far Eastern Antiquities Bulletin*, no. 29, Stockholm, 1957, fig. 25n.

A small number of Tang dynasty gilt-bronze cups of this petal form and bird design are known, including one included illustrated in Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, pl. 108, later sold in our London rooms, 5th November 2008, lot 413; another, formerly in the collection of Hon. Senator Hugh Scott, extensively exhibited, including in the *International Exhibition of Chinese Art*, Royal Academy, London, 1935, cat. no. 766, subsequently sold in these rooms, 4th June 1985, lot 34, now in the Uldry Collection and illustrated in Pierre Uldry, *Chinesisches Gold und Silber. Die Sammlung Pierre Uldry*, Zurich, 1994, pl. 135. A third example of this type, acquired from Mathias Komor in 1958, was offered at Christie's New York, 30th November 1983, lot 323. A similar silver-gilt example, raised on a shorter foot, in the Art Institute of Chicago, was included in the exhibition *Masterpieces of Chinese Arts from the Art Institute of Chicago*, Museum of Oriental Ceramics, Osaka, 1989, cat. no. 25.

A related group of silver and gilt-bronze stem cups raised on a splayed petal-shaped foot are also known. Compare silver-gilt examples including one excavated in Xi'an in 1982, illustrated in *A Selection of the Treasure of Archaeological Finds of the People's Republic of China, 1976-1984*, Beijing, 1987, pl. 310; two in the Hakutsuru Museum of Art, Kobe, illustrated in *Hakutsuru Eika* [Selected Masterpieces of Hakutsuru Museum], Kobe, 1978, pls 32-33. Silver cups of this type have sold at auction, including one in these rooms, 29th February 1972, lot 168; another formerly in the David David-Weill and Arthur M. Sackler Collections, sold at Christie's New York, 1st December 1994, lot 65; and two from the Carl Kempe Collection, sold in our London rooms, 14th May 2008, lots 40 and 71. A gilt-bronze example formerly in the Cranbrook Academy of Art sold twice in these rooms, 5th May 1972, lot 444A, and 1st June 1977, lot 352.

本品高足盃，銅胎，外鑲金，內鑲銀，用料奢侈，裝飾繁麗，盡顯盛唐風華。本品器型源自西域，以薩珊王朝及拜占庭帝國時之高腳盃為原型。有唐一朝，此器型始入中國，匠人以鑲金銅及銀製之。而後，亦運用於宋至明清之陶瓷器。比較一薩珊酒盃，銀胎捶製，圖見Margaret Medley, 《Metalwork and Chinese Ceramics》，倫敦，1972年，圖版5a，另見一拜占庭時期銀鑲金高足盃例，現存紐約大都會藝術博物館（館藏編號：1986.3.3）。此外，於Bo Gyllensvärd文獻〈T'ang Gold and Silver〉中，見一高足盃局部線描圖，足部缺失，盃身上部鑿刻鳥紋，其下以花帶為飾，錄於《The Museum of Far Eastern Antiquities Bulletin》，編號29，斯德哥爾摩，1957年，圖25n。

另存少量同類唐代盃例可資比較。其一收錄於Bo Gyllensvärd, 《Chinese Gold & Silver in the Carl Kempe Collection》，斯德哥爾摩，1953年，圖版108，售於倫敦蘇富比2008年11月5日，編號413；其二原屬於Hon. Senator Hugh Scott舊藏，數經展出，曾借展於《中國藝術國際展覽會》，皇家藝術學院，倫敦，1935年，編號766，後售於紐約蘇富

比1985年6月4日，編號34，現納入Uldry雅蓄，圖見Pierre Uldry, 《Chinesisches Gold und Silber. Die Sammlung Pierre Uldry》，蘇黎世，1994年，圖版135。其三為Mathias Komor於1958年購入，後售於紐約佳士得1983年11月30日，編號323。另比一相若銀鑲金盃例，足部略矮，藏於芝加哥藝術博物館，曾展於《シカゴ美術館中国美術名品展》，東洋陶磁美術館，大阪，1989年，編號25。

此類高足盃，亦見足為花式者。1982年西安出土一例，銀胎鑲金，錄於《中華人民共和國出土文物展覽》，北京，1987年，圖版310；神戶白鶴美術館藏二例，載於《白鶴英華：白鶴美術館名品図録》，神戶，1978年，圖版32-33。此類銀盃數次見諸拍賣：其一售於紐約蘇富比1972年2月29日，編號168；其二原為大維·威爾及亞瑟·賽克勒收藏，後售於紐約佳士得1994年12月1日，編號65；第三、四例，均屬Carl Kempe典藏，售於倫敦蘇富比2008年5月14日，編號40及71。此外，克蘭布魯克美術館舊藏一鑲金銅高足盃例，兩度售於紐約蘇富比，分別為1972年5月5日，編號444A以及1977年6月1日，編號352。



**A RARE BRONZE FIGURE OF A STAG**

4TH - 3RD CENTURY BC

公元前四至三世紀 青銅鹿

naturalistically cast with its legs tucked beneath its body, the head facing forward, detailed with rounded eyes and pricked ears below long forked antlers extending back toward its short tail, all supported on a fragmentary base, the surface with malachite encrustation

Height 2<sup>7</sup>/<sub>8</sub> in., 7.3 cm**\$ 10,000-15,000****PROVENANCE**

Alice Boney, New York, 29th February 1960.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

愛麗絲·龐耐，紐約，1960年2月29日  
史蒂芬·瓊肯三世（1978年逝）收藏

Distinctively modeled in an expressive style suggesting its Northern origin, bronze stags of this type originally served as ornaments on the lids of bronze drums or storage vessels. See a bronze lid fragment adorned with four very similar stags on the top, included in the exhibition "Animal Style" *Art from East to West*, Asia House Gallery, New York, 1970, cat. no. 96. Compare also a closely related bronze stag offered in these rooms, 28th May 1991, lot 112. In addition, see a similar bronze stag of a larger size, in the Inner Mongolia Museum, Hohhot, published in *Zhongguo meishu quanji qingtongqi* [Complete collection of Chinese arts. Archaic bronzes], vol. 2, Beijing, 1986, pl. 165; and another related example, modeled standing, in the Victoria and Albert Museum, London, published in Edmund Capon, *Art and Archaeology in China*, Melbourne, 1977, pl. 45.

本品青銅鹿，造型生動，風格豪放，可知其源自北方，此類銅器相信乃用於裝飾青銅鼓蓋或青銅容器蓋之用。比較一銅蓋殘件例，蓋上飾四鹿，與本品極似，曾展於《"Animal Style" Art from East to West》，華美協進社，紐約，1970年，編號96。另比一例，售於紐約蘇富比1991年5月28日，編號112。呼和浩特市內蒙古博物

院收藏一例，尺寸稍大，載於《中國美術全集：青銅器》，卷2，北京，1986年，圖版165，倫敦維多利亞和阿爾伯特博物館亦藏一立鹿例，載於Edmund Capon，《Art and Archaeology in China》，墨爾本，1977年，圖版45。







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**AN EXCEPTIONALLY RARE BRONZE DRAGON-FORM SUPPORT**

HAN DYNASTY

漢 銅盤龍形座

strikingly cast, the mythical creature coiled with its head raised high and its right foreclaw grasping its long curled tail sweeping under its body, its face rendered with an upturned snout, wide open mouth, rounded bulging eyes and back-swept pointed ears, its long scaly neck extending to a pair of folded wings issuing from its shoulders, its sinuous body set with a short spike for insertion, the surface with areas of malachite encrustation

Length 4½ in., 11.5 cm

**\$ 80,000-120,000**

**PROVENANCE**

C.T. Loo, New York, 7th December 1946.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941,  
cat. no. 180.

**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12月7日  
史蒂芬·瓊肯三世（1978年逝）收藏

**展覽**

《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，  
編號180

**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







**R**emarkable for its striking form and precise modeling, through which a powerful dynamism is successfully captured, the present lot is a testimony to the unlimited creativity of ancient artisans who ingeniously transformed a functional object into a form of sculptural art. Although it is difficult to conclude definitively without direct evidence, the present lot was likely functioned as a support for bronze censers during the Han dynasty.

Dragon-form supports of this type are extremely rare, and only a very small number of examples appear to be recorded, including a nearly identical bronze dragon, attributed to the Han dynasty, exhibited in *Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition*, Roger Keverne, London, 2008, cat. no. 6. Another gilt-bronze dragon of a larger size, cast in a very similar posture, but missing its head and legs, attributed to the Han dynasty, was sold in our London rooms, 29th February 1972, lot 142, and later published in Hayashi Minao and Higuchi Takayasu, *Fugendō Sakamoto Gorō Chūgoku seidōki seishō* (Ancient Chinese Bronzes in the Sakamoto Collection), Tokyo, 2002, pl. 298.

Han dynasty bronze censers are often supported on similar dragon-form bases. Compare a related gilt-bronze dragon of a smaller size, cast with a similarly coiled body, supporting on its head a *boshan* censer, attributed to the Han dynasty, published in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, pl. 92; another attributed to the Eastern Han dynasty, exhibited in *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, cat. no. 43; one of a simpler design, from the Han dynasty, in the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, pl. 93.

Similar depictions of the present dragon can also be found as the design on the base of Han dynasty censers, such as one, as part of the reticulated foot of a censer, closely modeled in the same posture with its head raised high, attributed to the Han dynasty, exhibited in *ibid.*, Roger Keverne, London, 2008, cat. no. 7. A further example is found on the foot of a Western Han dynasty gilt and silvered bronze censer, where it is depicted in openwork with a sinuous body and a raised head issuing the long stem of the censer, illustrated in *Zhongguo meishu quanji gongyi meishu bian qingtongqi* [Complete collection of Chinese fine art. Archaic bronzes], vol. 2, Beijing, 1986, pls 209-211; and another gilt-bronze example from the Stoclet Collection, exhibited in *Ancient Chinese Bronzes from the Stoclet and Wessen Collections*, Eskenazi, London, 1975, cat. no. 9.

本品造型瑰璋，鑄工精微，盡顯盤龍靈動之態，古時巧匠化用具為美器，才思無窮，於此座可見一斑。雖無實證可考，然此座似於漢代作承銅熏爐之用。

同類龍形座稀見無多，載例寥寥，可見一例，尤為相近，斷代漢，展於《Fine and Rare Chinese Works of Art and Ceramics Summer Exhibition》，Roger Keverne，倫敦，2008年，編號6；另一鎏金銅龍尺寸較大，造型頗似，然首足已失，亦斷漢代，售於倫敦蘇富比1972年2月29日，編號142，後刊林巴奈夫及樋口隆康，《不言堂坂本五郎：中國青銅器清賞》，東京，2002年，圖版298。

漢代銅熏爐多設龍形托座。比一鎏金銅龍，體型稍小，盤軀相似，龍首頂博山爐，斷漢代，錄Pierre Uldry，《Chinesische Gold und Silber》，蘇

黎世，1994年，圖版92；另一例，斷代東漢，展於《Unearthing China's Past》，波士頓美術館，1973年，編號43；再一例，造型更簡，漢代，故宮博物院寶蓄，北京，載《故宮博物院藏文物珍品全集：青銅生活器》，香港，2006年，圖版93。

相類盤龍形象亦見於漢代熏爐足飾，如一爐，鏤空足龍紋造型極似，龍首高昂，斷代漢，展覽出處同上，Roger Keverne，倫敦，2008年，編號7；另比一西漢銅錯金銀爐，高足鏤作龍紋，盤軀仰首，錄《中國美術全集·工藝美術編·青銅器》，卷2，北京，1986年，圖版209至211；及一鎏金銅例，Stoclet雅藏，展於《Ancient Chinese Bronzes from the Stoclet and Wessen Collections》，埃斯卡納齊，倫敦，1975年，編號9。

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**A RARE ARCHAIC BRONZE SPEARHEAD (MAO)**

SHANG DYNASTY

商 青銅蟬紋雙繫矛

well cast with the leaf-shaped blade extending to a hollow conical socket decorated with four upright triangular cicada motifs above two circular whorls separated by abstract angular scrollwork, set near the bottom with a pair of loops, the surface with malachite and cuprite encrustation

Length 9<sup>5</sup>/<sub>8</sub> in., 24.5 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

Although typical in form of Shang dynasty spearheads, the present lot is notable for having a cast design on the socket. Compare a closely related example, in the Shanghai Museum, illustrated in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, cat. no. 242; and another, from the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, acc. no. B60B762. Most spearheads of this type are undecorated, such as a large group excavated from tomb 1004 at Xibeigang, Anyang, Henan provenance, currently in the collection of Institute of History and Philology, Academia Sinica, 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; and two sold in these rooms, 8th November 1980, lot 5, and 7th December 1983, lot 65.

本品雖屬典型商代青銅矛形制，然其骹鑄有紋飾，頗為少見。上海博物館收藏一例，圖載於《中國文物精華大全·青銅卷》，台北，1993年，編號242；Avery Brundage收藏一例，現藏於舊金山亞洲藝術博物館，舊金山，館藏編號B60B762。此類矛多數無紋飾，台灣中央研究院歷

史語言研究所收藏一組作例，河南安陽西北岡1004號墓出土，曾展於《武丁與婦好：殷商盛世文化藝術特展》，國立故宮博物院，台北，2012年，編號IV-1；紐約蘇富比曾售兩例，分別為1983年12月7日，編號65及1980年11月8日，編號5。



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**A RARE GILT-BRONZE BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅鑲金獸紋帶鉤

finely cast to the slightly arched top in high relief with a pair of adorsed creatures, their entwined bodies terminating in doe-like animal heads, one rendered with a long curled trunk issuing from its upturned snout forming the hook, the concave underside with a circular button

Length 3½ in., 8.8 cm

**\$ 15,000-20,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

While several related gilt-bronze belt hooks with a similarly styled design are published, the present lot is notable for its hook in the form of a curled elephant trunk, a very distinctive feature which makes it particularly rare. See a gilt-bronze belt hook of a similar size, modeled with the more typical animal-head hook, decorated in the same level of intricacy with two similar animal heads and complex entwined bodies in between, illustrated in Bernhard Karlgren, 'Chinese Agraffes in Two Swedish Collections', *Bulletin of the Museum of Far Eastern Antiquities*, no. 37, Stockholm, 1965, pl. 55, no. N2W; another, sold in our London rooms, 11th July 1972, lot 194.

Compare two larger examples with animal-head hooks, each cast with two similar animal masks, but flanking two serpentine dragons, similarly depicted with their bodies entwined, one sold in our London rooms, 11th December 1979, lot 5, and the other sold in these rooms, 7th December 1983, lot 70. See also a gilt-bronze belt hook cast with two dragons attacking each other with their bodies curled and interlaced, sold in our London rooms, 11th July 1972, lot 193.

風格相近之銅鑲金帶鉤可參考數例，唯本品鉤部為象鼻紋飾，非常獨特且稀少。比較一例，尺寸相近，飾較典型之獸首，與本品同樣細緻，刻劃兩獸首及獸身交纏，圖見於Bernhard Karlgren, 〈Chinese Agraffes in Two Swedish Collections〉，《Bulletin of the Museum of Far Eastern Antiquities》，編號37，斯德哥爾摩，1965年，圖版55，編號N2W；另一例售於倫敦蘇富比1972年7月11日，編號194。

比較兩件獸首帶鉤例，尺寸較大，各飾兩獸首，中間飾兩龍互相纏繞，其一售於倫敦蘇富比1979年12月11日，編號5，其二售於紐約蘇富比1983年12月7日，編號70。另比一例，兩龍鏖鬥，龍身交纏，售於倫敦蘇富比1972年7月11日，編號193。









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**A SPLENDID AND RARE GOLD AND SILVER-INLAID PARCEL-GILT BRONZE FIGURE OF A PEACOCK**  
HAN DYNASTY

漢 銅局部鑲金錯金銀孔雀

brilliantly cast standing on its slender legs terminating in talons, its wings and tail lifted upright, each formed by four arrays of plumes accentuated with recessed eyespots, its raised head detailed with a down-curved beak and large rounded eyes, surmounted by an elegantly curved crest, the plumage finely delineated body embellished in gold inlay forming stylized feathers, wood stand (2)

Height 6½ in., 15.5 cm

**\$ 200,000-300,000**

**PROVENANCE**

C.T. Loo, New York, 7th December 1946.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941,  
cat. no. 179.

**來源**

盧芹齋，紐約，1946年12月7日  
史蒂芬·瓊肯三世（1978年逝）收藏

**展覽**

《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，  
編號179



**S**tanding proudly and in all its splendor, this figure of a peacock is extremely rare for its superb casting and exquisite decoration. The flamboyant plumage, elongated neck raised high, finely sculpted head and gold and silver detailing lend this piece a luxurious and rich countenance unrivalled by other bird figures from the Han dynasty.

Peacocks were exotic creatures from the south and as they first appear in Chinese literature in the third century BC, their occurrence may represent southern tributes to the Han dynasty court from those days, see Edward Schafer, *The Vermillion Bird*, Berkeley, 1967, pp. 236-37. The present figure resembles a male peafowl of Asian species characterized by their eye-spotted tail and extravagant plumage. Peacocks were not merely popular as decorative motifs but represented auspicious omens (*xiangrui*), embodying the concern for the afterlife particularly prevalent during the Han dynasty.

Very few bird figures may be closely compared to the present piece. Of similar bearing, but smaller in size and lacking the gold-and-silver decoration, is a gilt-bronze peacock with turquoise inlay, illustrated in René-Yvon Lefebvre d'Argencé, *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection*, Asian Art Museum of San Francisco, San Francisco, 1974, no. 16, where three gilt-bronze peacocks are mentioned, with turquoise inlay, less flamboyant, excavated from an Eastern Han tomb near Dingxian, Hebei province.

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本品孔雀，站姿凜然，富麗華美，鑄造精煉，裝飾細緻，極為罕有。其羽飾瑰麗，引頸仰望，連精雕鳥首與金銀細節，賦予本品華貴之氣，在漢代相類造像中，無出其右者。

孔雀乃南方異物，時公元前三世紀，才載於文學典籍，化身為南方向漢朝皇宮進貢之象徵，參見 Edward Schafer 著，《The Vermillion Bird》，柏克萊，1967年，頁236-37。本品與一亞洲品種雄性孔雀相似，尾羽斑斕，羽毛豔麗。孔雀紋飾風行一時，象徵祥瑞，見世人對來世之憂，於漢代蔚然成風。

與本品媲美者寥寥無幾。一尊銅鑲金孔雀，內嵌綠松石，與本品造型相似，惟尺寸較小，無金銀飾，圖載於 René-Yvon Lefebvre d'Argencé，《Chinese, Korean and Japanese Sculpture in the Avery





The present lot illustrated in *Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941, cat. no. 179.

本品錄於《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，編號179



The peacock was sometimes likened to the mythological phoenix in its artistic rendering. Endowed with similar auspicious qualities as the peacock, the phoenix appears in various decorative shapes. Compare, for example, an elegant phoenix figure displaying an elaborate tail, without inlay, included in the exhibition *Ancient Chinese Bronzes*, J. J. Lally & Co., New York, 2011, cat. no. 20; and another, of stockier build, also from the collection of Stephen Junkunc, III, sold in these rooms, 19th March 2019, lot 122.

Related small phoenix figures served as finials on bronze vessel covers, such as, for example, on a *zhong* vase cover, discovered at Weiyang, near Xi'an, Shaanxi province, included in the exhibition *Splendeurs des Han, essor de l'empire céleste*, Musée Guimet, Paris, 2014, cat. no. 135.

Compare also the phoenix lamps and censers, such as, for example, a lamp found in the tomb of Dou Wan at Lingshan, Mancheng, Hebei Province and now in the Hebei Provincial Museum in Shijiazhuang, standing on a coiled creature and holding a ring-like tray in its beak, illustrated in *Zhongguo wenwu jinghua daquan, Qingtong juan*, [The Quintessence of Chinese cultural relics Bronzes], Shanghai, 1994, no. 1145; and a censer from the collection of C. T. Loo, included in *An Exhibition of Ancient Chinese Ritual Bronzes*, Detroit Institute of Arts, Detroit, 1940, cat. no. 75.

Brundage Collection》，舊金山亞洲藝術博物館，舊金山，1974年，編號16；另提及三尊銅鑲金孔雀，內嵌綠松石，造型較素雅，出土自河北省定縣東漢墓。

孔雀時或描繪成神獸鳳凰。鳳凰與孔雀，皆具吉祥之意，前者紋飾多端。比較一尊鳳凰造像，優雅雍容，尾羽精緻，無鑲嵌，收錄於展覽圖錄《Ancient Chinese Bronzes》，J. J. Lally & Co.，紐約，2011年，編號20；另一例造型渾厚，曾由史蒂芬·瓊肯三世收藏，2019年3月19日售於蘇富比，編號122。

相關小型鳳凰造像，飾為銅器蓋頂，如見一例，出土自陝西省西安未央區，收錄於展覽圖錄《Splendeurs des Han, essor de l'empire céleste》，吉美博物館，巴黎，2014年，編號135。

另比較鳳凰油燈與香爐，如河北省滿城區陵山竇綰墓發現之油燈一例，現藏於石家莊河北省博物院，鳳凰像立於瑞獸之上，鳥喙含環盤，圖載於《中國文物精華大全·青銅卷》，上海，1994年，編號1145；以及盧芹齋收藏香爐一例，收錄於《An Exhibition of Ancient Chinese Ritual Bronzes》，底特律藝術博物館，底特律，1940年，編號75。

**A SUPERB AND RARE SILVERED-METAL 'MANDARIN DUCKS' BOWL**

TANG DYNASTY

唐 金屬鑲銀鑿荷蓮鴛鴦紋臥足盃

the shallow rounded sides rising from a flat base to a flared rim, the exterior meticulously decorated with a finely chased and engraved design of four pairs of mandarin ducks, divided by leafy lotus sprays issuing from a ring of connected *ruyi* heads, enclosing a formalized quadrilobed flower head centering the base, all against a very fine circle-punched ground

Diameter 4 $\frac{1}{8}$  in., 10.3 cm**\$ 50,000-70,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

This exquisitely fashioned bowl is among the finest examples of metalwork made by Chinese artisans during the Tang dynasty. Bowls of this particular form and design appear to be very rare. Compare a related gilt-silver bowl of the same shape and size, but decorated with a pair of parrots and mandarin ducks, excavated in Hejia village, Henan province, currently in the Shaanxi History Museum, exhibited in *Selected Treasures from Hejiacun Tang Hoard*, Shaanxi History Museum, Shaanxi, 2003, cat. no. 69.

A related silver bowl of a larger size, decorated with various animals from the Carl Kempe Collection, was included in the exhibition *Chinese Gold, Silver and Porcelain. The Kempe Collection*, Asia House Gallery, New York, 1971, cat. no. 45, and later sold in our London rooms, 14th May 2008, lot 44. See also a gilt-silver bowl of a related shape with a flat base and a flared rim, but decorated around the side with lotus petals and to the interior with a pair of lions, exhibited in *Cultural Relics Unearthed during the Period of the Great Cultural Revolution*, vol. 1, Beijing, 1973, p. 55; and another slightly larger silver bowl, decorated with mythical beasts and birds, sold in these rooms, 4th December 1984, lot 69.

本盃造工精緻，紋飾細膩，實乃唐代藝匠製作金屬器之臻例。器型及紋飾相近之例極為罕見，比較一銀鑲金盃，器型及尺寸相同，唯飾鸚鵡鴛鴦紋，河南何家村出土，曾展於《花舞大唐春：何家村遺寶精粹》，陝西歷史博物館，陝西，2003年，編號69。

另比一例，尺寸稍大，飾各式動物紋飾，出自Carl Kempe收藏，曾展於《Chinese Gold, Silver and Porcelain. The Kempe Collection》，華美協進會，紐約，1971年，編號45，後售於倫敦蘇富比2008年5月14日，編號44。亦可比較一例，銀鑲金盃，平底，口沿外撇，側面飾蓮紋，盃心飾一對瑞獅，曾展於《文化大革命期間出土文物》，卷1，北京，1973年，頁55；再比一例，尺寸稍大，飾靈獸及鳥紋，售於紐約蘇富比1984年12月4日，編號69。





**A RARE GLASS-INLAID GILT AND SILVERED-BRONZE BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅鑲金錯銀獸紋嵌琉璃帶鉤

crisply cast to the slightly arched top as a stylized bat-like mythical creature, detailed with a pronounced snout, large almond-shaped eyes, folded wings and small claws, its body centered by a circular dark green glass bead adorned with seven small swirls, the gently curved hook terminating in an animal head, the silvered underside set with a small button

Length 3¾ in., 9.5 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

Skillfully incorporating two distinctively different materials and transforming them into a functional work of art, the present belt hook demonstrates the high level of craftsmanship of the metal and glass artisans during the late Eastern Zhou to Han dynasty. While a small group of elaborate belt hooks of this type are known, it is extremely rare to find another example made in the form of a bat-like creature such as the present. Extant examples are usually modeled in the form of an owl mask grasping two animals above a beast head, such as two, similarly set to the center with a glass bead, sold in these rooms, one from the collection of Hon. Hugh Scott, 7th December 1983, lot 69, and the other from the Alice and Nasli Heeramaneck Collection, 19th November 1982, lot 139. Compare also another related belt hook, set with a circular *bi* disc centered by a glass bead, from the Stoclet Collection, published in Umehara Sueji, *Shina-Kodo Seikwa / Selected Relics of Ancient Chinese Bronzes from Collections in Europe and America*, pt. III: Miscellaneous Objects, vol. I, Osaka, 1933, pl. 79; one exhibited in *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, cat. no. 75; and another, inlaid with a small turquoise in the center of the *bi* disc, sold at Christie's New York, 19th September 2006, lot 156.

本品帶鉤製工精巧，盡展東周晚期至漢代金屬及琉璃工藝成就，兩種物料截然不同，卻可巧妙融合，製成可供實用之藝術珍品。相近之帶鉤有數例參考，唯本品作似如蝙蝠之瑞獸，尤為獨特珍罕。現存作例，多於上部刻畫貓頭鷹抓兩獸，下方則為獸首，紐約蘇富比曾出售兩例，中心嵌琉璃珠，其一出自Hon. Hugh Scott收藏，售於1983年12月7日，編號69，另一例出自Alice及Nasli

Heeramaneck收藏，1982年11月19日，編號139。另比一例，圓璧中心再嵌琉璃珠，出自Stoclet收藏，載於梅原末治，《歐米蒐儲支那古銅精華·雜器部》，冊一，大阪，1933年，圖版79；其二曾展於《Traders and Raiders on China's Northern Frontier》，賽克勒美術館，華盛頓，1995年，編號75；再比一例，圓璧中心嵌小綠松石，售於紐約佳士得2006年9月19日，編號156。



**A VERY RARE ARCHAIC BRONZE LINCHPIN**

WESTERN ZHOU DYNASTY

西周 青銅犀首轄

naturalistically cast in the form of a rhinoceros head rendered with pricked ears, almond-shaped eyes, and two protruding horns, pierced through with an aperture behind and set against a crescent-shaped back, all above a flattened pierced shaft, the surface with malachite and cuprite encrustation, wood stand (2)

Height 4½ in., 10.5 cm

**\$ 15,000-20,000**

**PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

Bronze lynchpins made in the form of a rhinoceros head are very rare. See a pair of nearly identical lynchpins in the collection Idemitsu Museum of Art, Tokyo, illustrated together with their axle caps in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 99, together with a few other examples of different animal forms, such as boar, elephant, and tiger, pls 91-93; one in the British Museum, London, illustrated in William Watson, *Handbook of the Collections of Early Chinese Antiquities*, London, 1962, pl. 36; and another, modeled with a single horn, published in Orvar Karlbeck, 'Notes on Some Chinese Wheel Axle-Caps', *Bulletin of the Museum of Far Eastern Antiquities*, no. 39, Stockholm, 1967, pl. 16, fig. E.

青銅犀首轄極其罕見，比較一對例，與本品極近，連書，現藏於東京出光美術館，載於《中国の工芸：出光美術館藏品図録》，東京，1989年，圖版99，同書並載其他獸首作例，如野豬、象及虎等，圖版91-93；倫敦大英博物館收藏一例，圖載於William Watson, 《Handbook of the Collections of Early Chinese Antiquities》，倫

敦，1962年，圖版36；另一例，獨角造型，載於Orvar Karlbeck, 〈Notes on Some Chinese Wheel Axle-Caps〉，《Bulletin of the Museum of Far Eastern Antiquities》，編號39，斯德哥爾摩，1967年，圖版16，圖E。



## A SPLENDID AND RARE GOLD AND SILVER-INLAID BRONZE CENSER

HAN DYNASTY

漢 銅錯金銀幾何紋熏爐

the deep rounded sides supported on a tall splayed foot, set around the body with a raised band decorated with two registers of meshed double chevrons inlaid with silver and divided by a raised fillet, all above pendent triangular lappets, the domed cover well cast in openwork with a central quadrilobed flower head surrounded by foliate scrolls detailed with fine gold inlay (2)

Height 4 in., 10 cm

\$ 20,000-30,000

## PROVENANCE

Nagatani Inc., Chicago, 1st May 1957.  
Collection of Stephen Junkunc, III (d. 1978).

## 來源

Nagatani Inc., 芝加哥, 1957年5月1日  
史蒂芬·瓊肯三世(1978年逝)收藏

Luxuriously decorated in gold and silver with meticulously executed designs, the quality and complexity of the present piece surpass most examples of this type, suggesting it was likely used by someone of high status, such as members of the the Han dynasty imperial family. The design on the present censer is extremely rare, and no other examples appear to be published. Compare a related gilt-bronze censer of a slightly compressed form, similarly fashioned with an undecorated raised band around the body interrupted by a pair of ring handles, excavated from the tomb of Liu Sheng, the Prince of Zhongshan of the Western Han dynasty, in Mancheng, Hebei province, published in Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 2, Beijing, 1980, pl. CLXXVI, fig. 1; and another modeled in a more stout form, in the Idemitsu Collection, Tokyo, published in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 204.

See also a related bronze censer with a less elaborate design, from the Western Han dynasty, exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 44; another with a circular tray, sold in our Hong Kong rooms, 16th November 1973, lot 15; and two illustrated in Ovar Karlbeck, 'Selected Objects from Ancient Shou-Chou', *Bulletin of the Museum of Far Eastern Antiquities*, no. 27, Stockholm, 1955, pls 3 and 4.

本品熏爐，紋飾華富，製工精巧，於此品類中罕有出其右者，可見其主之地位，應為漢代皇室貴族。此爐紋飾珍罕非常，類例未見著錄。比一銅鍍金熏爐近例，器形略扁圓，爐身環飾素帶弦紋，雙耳，西漢中山王劉勝河北滿城古墓出土，載於中國社會科學院考古研究所編，《滿城漢墓發掘報告》，冊下，北京，1980年，圖版CLXXVI，圖1；另比一例，器形較敦厚，現藏東京出光美術館，載於《中国の工芸：出光美術館蔵品図録》，東京，1989年，圖版204。

亦見一銅爐類例，紋飾略簡，出自西漢，展於《青銅聚英：中國古代與鄂爾多斯青銅器展覽》，香港藝術館，香港，1990年，編號44；再比一例，連托盤，售於香港蘇富比1973年11月16日，編號15；另有兩例載於Ovar Karlbeck, 〈Selected Objects from Ancient Shou-Chou〉, 《Museum of Far Eastern Antiquities》, 編號27, 斯德哥爾摩, 1955年, 圖版3及4。



**AN EXCEEDINGLY RARE BRONZE FIGURE OF A DRAGON**

LIAO / JIN DYNASTY

遼 / 金 銅坐龍

marvelously cast seated on three powerful legs, its right forepaw raised and holding a 'flaming pearl' in its claw, its ferocious head detailed with a pair of long curled horns above large protruding eyes and a long upturned snout exposing sharp fangs and a curled tongue, the scaly body sinuously curved with long flowing flames issuing from its shoulders and saw-tooth dorsal fin extending down its spine trailing to a upturned curving tail, the underside with two small square apertures, the surface with malachite and azure encrustation, traces of gilt

Height 3¾ in., 9.5 cm

**\$ 50,000-70,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

The most intriguing feature of the present dragon is its distinctive posture. Vigorously portrayed in a seated position holding a 'flaming pearl' in its claw, the present lot is an unparalleled example which translates the majestic nature of the mighty dragon into an expressive visual art form. While a small group of related dragons are known in seated position, the present dragon is an extremely rare example of this type, as only one close counterpart of a slightly smaller size appears to be recorded, which was sold in these rooms, 26th February 1982, lot 267.

The earliest known dragon in seated form is a larger bronze example from the Tang dynasty, excavated from the tomb of Shi Siming (703-761), one of the two Tang dynasty generals responsible for the Anshi Rebellion, in Fengtai district, Beijing, exhibited in *Common History of Beijing, Tianjin and Hebei*, Capital Museum, Beijing, 2015, p. 158. Although related in form, the excavated Tang dragon is cast more simplistically, its tail curled under its rear leg and extending upward on its side, with differing from the present dragon. See also a gilt-bronze seated dragon, attributed to late Eastern Han to Six Dynasties, rather similar to the previous example, and also depicted with the tail curled upward from its side, which may suggest a possible Tang dynasty re-attribution, exhibited in *Inlaid Bronze and Related Material from Pre-Tang China*, Eskenazi, London, 1991, cat. no. 57.

本品銅龍，呈坐姿，前爪握珠，龍鬃上揚，昂首挺胸，盡顯雄偉氣勢，存世坐龍寥寥數例，而本品尤罕，目前僅知另一尺寸較小例，與本品極似，售於紐約蘇富比1982年2月26日，編號267。

目前所知最早坐龍為唐代，尺寸稍大，1981年出土於唐朝將領史思明之墓，位於北京豐台區，展於《地域一體·文化一脈——京津冀历史文化展》，首都博物館，北京，2015

年，頁158。雖然此唐代坐龍氣勢非凡，但與本品坐龍相比細節更為簡單，其龍尾穿於兩後腿之間並於身體一側向上捲翹，亦與本品龍尾有別。另可見一銅鎏金坐龍，斷代東漢晚期至六朝，但與上述唐代坐龍風格相似，龍尾亦同樣於身體一側向上捲曲延伸，可見更符合唐代坐龍特徵，見《Inlaid Bronze and Related Material from Pre-Tang China》，埃斯卡納齊，倫敦，1991年，編號57。







The depiction of a Liao dynasty seated dragon appears to show more similarities with the present lot. Compare the dragon design on a gilt-silver crown, excavated from a Liao tomb in Jianping county, Liaoning province, now in the Liaoning Provincial Museum, exhibited in *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, p. 186, fig. 100. The crown is decorated with a pair of confronting dragons. Each is depicted seated with their tails curled upward behind the back and rendered with significantly more details than the Tang examples. Another notable feature is the use of short horizontal lines to depict the skin on the inside of the dragon's forelegs, which is also a characteristic on the present dragon.

Perhaps the most closely related example by far is a larger bronze dragon from the Jin dynasty, similarly cast in a seated position with one claw raised grasping a cloud wisp and tail curled upward behind the back, with the skin of the inside of the fore legs similarly depicted, discovered in Acheng, Heilongjiang province, now in the Heilongjiang Museum, Harbin, exhibited in *Zhongguo jiyi. Wuqiannian wenming guibao* [The Chinese Memory. Treasures of the 5000-year Civilization], Capital Museum, Beijing, 2008, cat. no. 59.

While its function remains unclear, the small apertures to the underside of the present dragon indicate the purpose of attachment, likely as an ornamental fitting. A smaller white jade carving of a seated dragon from the Liao dynasty, excavated from Chaoyang, Liaoning province, is identified as an ornament on a Buddhist parasol that was discovered concurrently, see Yang Haipeng, 'Jindai tongzuolongde faxian yu yanjiu', [Discovery and study of bronze seat dragons from the Jin dynasty], *Beifang wenwu* [Cultural relics of the north], vol. 1, Harbin, 2009, p. 46. According to the historical text *Jinshi* [History of Jin] compiled in the Yuan dynasty, a seated dragon is also recorded as being part of the decoration set on top of a *danian* -- a type of imperial carriage used by the emperors during the Jin dynasty.

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遼代坐龍形象與本品較為接近，比一銅鑲銀寶冠，出土於遼寧省建平縣一遼代墓，現藏遼寧省博物館，展於《Unearthing China's Past》，波士頓美術館，1973年，頁186，圖100。該寶冠鑲飾一對坐龍，比上述唐例刻畫更為精細，龍尾與本品相類，於背後上翹。值得一提的是，龍前臂內側飾以平行線條以作內膚，此特徵亦見於本品。

目前存世與本品最為相近者為一金代銅龍例，同樣坐姿，前爪握一縷祥雲，龍尾於背部捲曲上翹，前臂同飾平行線條，於黑龍江省阿城市發現，現藏哈爾濱黑

龍江省博物館，展《中國記憶：五千年文明瑰寶》，首都博物館，北京，2008年，編號59。

雖然本品坐龍功用尚未明確，但其龍身下方小孔說明其原應為飾。參考一遼代白玉坐龍，遼寧省朝陽市出土，據推測應為同時出土佛寶蓋上之飾件，詳見楊海鵬，〈金代銅坐龍的發現與研究〉，《北方文物》，期1，哈爾濱，2009年，頁46。除此外，《金史》中也有記載：「大輦，赤質，正方……頂輪施耀葉，中有銀蓮花，坐龍」，故此本品亦可能為金代御用車輦之飾。

**A RARE GOLD AND SILVER-INLAID BRONZE FITTING**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯金銀部件

well cast of U-shaped section with a canted top and opening at the back, finely inlaid around the exterior with a geometric pattern, pierced on the top and base with two circular apertures

Length 2 in., 5 cm

**\$ 10,000-15,000**

**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

Although the exact function of the present lot remains unknown, it can be compared to the end cap of crossbows from the Eastern Zhou to Han dynasty, such as one excavated from a Warring States tomb in Luoyang, Henan province, fixed to the end section of the wood shaft remnants of a crossbow, published in Luoyang Museum, 'The Chariot Pit Found at Chung-chou-lu', *Kaogu* (Archeology), no. 3, 1974, pl. 3, fig. 1. (see p. 177, fig. 7 for the reconstructed diagram of a crossbow); one from the Warring States period, reported to have come from Jincun, Luoyang province, modeled in a similar form with an opening to one side for attachment, illustrated in William Charles White, *Tombs of Old Lo-Yang*, Shanghai, 1934, pl. IX, fig. 16; and another from the C. Vignier Collection, attributed to the Han dynasty, published in Umehara Sueji, *Shina-Kodo Seikwa / Selected Relics of Ancient Chinese Bronzes from Collections in Europe and America*, pt. III: Miscellaneous Objects, vol. I, Osaka, 1933, pls. 59a and c.

Another possibility is that the present lot may also be an architectural fitting. See two rectangular socket fittings of similar size, each attaching to a longer fitting, discovered in the tomb of a king from the Zhongshan State during the Warring States period in Pingshan county, Hebei province, included in the exhibition *The Cultural Relics and Art of the Ancient Zhongshan Kingdom*, Shanxi Museum, Taiyuan, p. 51; and a smaller socket fitting of rectangular form, attributed to the Han dynasty, illustrated in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, pl. 90.

本品用途未明, 可比較東周至漢代弩臂末飾, 參考一河南洛陽戰國古墓出土類例, 應置於弩木臂殘件末端, 載於洛陽博物館, 〈洛陽中州路戰國車馬坑〉, 《考古》, 期3, 1974年, 頁174, 圖版3, 圖1, 亦見頁177, 圖7之弓弩重組模擬圖; 一件戰國類例, 據載出自洛陽金村, 器形相近, 單邊有開口以便安裝, 圖見懷履光, 《洛陽故城古墓考》, 上海, 1934年, 圖版IX, 圖16; 再有一件C. Vignier收藏, 斷代漢, 載於梅原末治, 《歐米蒐儲支那古銅精華·雜器部》, 冊一, 大阪, 1933年, 圖版59a及c。

本品亦有可能為建築部件, 參考兩件尺寸相近之方形部件, 河北平山戰國中山國王陵出土, 展於《中山風雲·古中山國文物藝術》, 山西博物院, 太原, 頁51; 另比一尺寸略小方形部件, 斷代漢, 圖見 Pierre Uldry, 《Chinesische Gold und Silber》, 蘇黎世, 1994年, 圖版90。



**A VERY RARE GILT-METAL 'GUARDIAN KINGS' BOX AND COVER**

TANG / LIAO DYNASTY

唐 / 遼 金屬鑲金鑿四大天王像長方蓋盒

of rectangular form, finely engraved to the top and bottom with the Four Guardian Kings standing on rockwork, including one holding a stupa and another holding a sword, all against a finely executed ring-punched ground, the sides with ring-punched lozenge patterns (2)

Length 2½ in., 6.3 cm

**\$ 50,000-70,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

Finely engraved with detailed armor and menacing faces, these four figures represent the Four Guardian Kings, who according to Buddhist philosophy, guard the four cardinal points of the world and protect the Buddhist Law (*dharma*). The four kings, who are believed to have been present at every critical moment in Buddha's life including his birth and his attainment of *nirvana*, were originally placed on the four sides of stupas to guard the Buddhist relics inside. They include Virudhaka, 'He who enlarges the kingdom', the Guardian of the South; Dhrtarastra, 'He who maintains the kingdom of the Law', the Guardian of the East; Vaishravana, 'He who is knowing', the Guardian of the North; and Virupaksha, 'He who observes all things in the kingdom', the Guardian of the West. Each guardian is depicted as a fierce warrior, with eyes wide open and a muscular body visible through their armor, while their celestial nature is shown by their halos and flowing scarves.

Compare a parcel-gilt and silvered bronze reliquary box, from the Tang/Liao dynasty, engraved to the sides with the Guardian King of the North, depicted in a closely related style with very similar headdresses and leg armors in particular, sold in these rooms, 22nd September 2005, lot 32. See another Tang dynasty reliquary box, decorated in *repoussé* with engraved details around the exterior with four related Guardian Kings in a more elaborate style, discovered in the underground palace beneath Famen temple, Shaanxi province, published in *Famensi digong Tang mimanchaluo zhi yanjiu* [Study of Tang mandala from the underground palace of Famen temple], Hong Kong, 1998, pp 407 and 408.

For a Liao dynasty depiction of the Guardian Kings, see a parcel-gilt silver plaque, decorated with the Guardian of the North seated on a pedestal, published in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, pl. 262. Stylistically, the Guardian Kings on the present lot can also be compared to a pair of guardians painted on a wood door excavated from a Liao dynasty tomb in Bairin Right Banner, Inner Mongolia, each depicted in a related style standing on a rockwork with their heads backed by a circular halo, exhibited in *Qidan wangchao: Neimenggu Liaodai wenwu jinghua* [Treasures of the Liao dynasty from Inner Mongolia], National Museum of Chinese History, Beijing, 2002, p. 65; and a small gilt-bronze funerary door, decorated with a standing guardian holding a sword, unearthed at a Liao tomb in Balizuo Banner, Inner Mongolia, exhibited in *Empires Beyond the Great Wall. The Heritage of Genghis Khan*, Natural History Museum of Los Angeles County, Los Angeles, 1993, p. 116, fig. 75 (right).

本長方蓋盒盒身刻劃四大天王，面容威凜，造工精細，誠為珍品。四大天王，南方增長、東方持國、北方多聞及西方廣目，守護佛法，護持四天下，於佛塔四方守護，佛祖出生、得道時均守護在旁，造型威武雄健，怒目圓睜，衣袍飄逸。

比較一銅局部鑲金錯銀舍利棺，斷代唐或遼，盒身鑿北方多聞天王，風格與本品相近，頭冠及腿甲尤其相似，售於紐約蘇富比2005年9月22日，編號32。另比一唐代銅舍利棺，鑿四大天王，風格更為華麗，出土於陝西法門寺地宮，載於《法門寺地宮唐密曼荼羅之研究》，香港，1998年，頁407及408。

相關遼代四天王形象，可參考一銀局部鑲金牌，刻畫北方多聞天王坐於台座，載於Pierre Uldry, 《Chinesische Gold und Silber》，蘇黎世，1994年，圖版262。本品四天王造型亦可參考內蒙古巴林右旗遼墓出土一對木門，門上繪天王像，刻畫風格與本品相近，天王身後亦有背光，立於山石之上，曾展於《契丹王朝：內蒙古遼代文物精華》，北京，2002年，頁65；另比一銅鑲金小墓門例，其一飾天王持劍像，內蒙古巴林左旗遼墓出土，曾展於《Empires Beyond the Great Wall. The Heritage of Genghis Khan》，洛杉磯郡自然歷史博物館，洛杉磯，1993年，頁116，圖75（右）。









## A RARE GOLD AND SILVER-INLAID BRONZE MYTHICAL BEAST

WESTERN HAN DYNASTY

西漢 銅錯金銀瑞獸

the powerful feline cast coiled with its head turned sharply round, detailed with the ears folded flat at the sides above a short mane, its large eyes set under curving brows above a short nose, its neck encircled by a studded collar, its sinuous body extending to a long tail curled under its stretched rear leg, with fine gold and silver inlay defining the details

Width 5 in., 12.8 cm

\$ 60,000-80,000

## PROVENANCE

C.T. Loo, Paris, 15th January 1936.  
Collection of Martine Marie Pol, Comtesse de Béhague (1870-1939).  
Collection of Hubert Octave, Marquis de Ganay (1888-1974).  
Hôtel Drouot, Paris, 7th May 1952, lot 59.  
Collection of Stephen Junkunc, III (d. 1978).

## 來源

盧芹齋，巴黎，1936年1月15日  
貝阿格女伯爵 Martine Marie Pol (1870-1939) 收藏  
加奈侯爵 Hubert Octave (1888-1974) 收藏  
Hôtel Drouot，巴黎，1952年5月7日，編號59  
史蒂芬·瓊肯三世（1978年逝）收藏

Solidly cast in the form of a coiled feline beast, depicted with its legs spreading and its body pressed tightly close to the ground, the present lot belongs to a small group of free standing bronze beasts from the Han dynasty, of which the function is yet to be discovered. The present beast is notable for its heavy weight and the low gravity design, which may suggest it was possibly functioned as a weight or a support.

Related examples are identified as weights, including a gilt-bronze lion of a smaller size, modeled in a very similar posture with the tail curling under its rear leg, attributed to the Western Han dynasty, from the Anthony Hardy Collection, sold at Christie's New York, 16th September 2010, lot 905; and a bronze tiger, from the collection of H. Ginsberg, exhibited in *Ausstellung Chinesischer Kunst [Exhibition of Chinese Art]*, Berlin, 1929, cat. no. 69, where it was also described as a weight.

Upon closer examination, a small aperture is visible near the right rear leg of the present animal, which suggests its possible function as a support. Bronze mythical beasts of a similar form are known as supports of Han dynasty censers. See for example a gilt-bronze mythical creature, modeled in the form of a *panlong*, similarly crouching with legs spreading and tail curled, supporting a stemmed and a censer, in the Shanghai Museum, Shanghai, published in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, no. 1156; and two in the Idemitsu Collection, Tokyo, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pls 203 and 205.

本品瑞獸，鑄工堅實，錯紋精良，作虎形，蜷伏盤踞，四腿伸張，伏身於地，屬於一小類漢代銅瑞獸例，其功用尚待考證。本品獨特之處在於重量十足，且重心甚低，可能用作銅鎮或基座。

相關作例有被定為鎮者，包括一銅鎏金獅例，尺寸較小，姿態相若，尾盤後腿，斷代西漢，出自Anthony Hardy收藏，2010年9月16日售於紐約佳士得，編號905；以及H. Ginsberg收藏銅虎，1929年於《Ausstellung Chinesischer Kunst》展出，柏林，編號69。

細觀本品，其右後腿旁有一小孔，或說明本品原亦可能為基座。漢代香爐底座多見相類造型之瑞獸。例見一銅鎏金瑞獸，蟠龍造型，同樣伏腿蜷尾，頂端連柄與香爐，上海博物館藏，載於《中國文物精華大全·青銅卷》，台北，1993年，編號1156；另外兩例為東京出光美術館收藏，圖載於《中国の工藝：出光美術館藏品図録》，東京，1989年，圖版203及205。



**A RARE STONE FISH-FORM PENDANT**

LATE SHANG DYNASTY OR LATER

商末或以後 石雕魚形珮

the elongated form tapering toward the upper and lower edges, the fish incised with circular eyes, abstract curved gills, and short lines defining the scales and fins, its flat mouth pierced with a small aperture

Length 4½ in., 11.7 cm

**\$ 4,000-6,000****PROVENANCE**

Collection of Mrs. Christian R. Holmes (1871-1941), no. 9896.

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

**來源**

Christian R. Holmes 夫人 (1871-1941) 收藏，編號9896  
史蒂芬·瓊肯三世 (1978年逝) 收藏

Fish-form pendants of this type made of stone are extremely rare, and no other examples appear to be published. The depiction of fish scales on the present lot is also a rare feature. Only a small group of pendants with the same feature appear to be recorded, including two jade examples excavated from the Fu Hao's tomb in Henan province, published in Institute of Archaeology, CASS, *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. CXLVI, fig. 2; one dated Western Zhou dynasty, excavated in Xi'an, Shaanxi province, published in Yang Boda, ed., *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1, Shijiazhuang, 2005, no. 260; and another, modeled in a arched form, from the S.H. Minkenhof Collection, published in H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, New York, 1952, pl. 56. For related examples without the carved scales, see two jade pendants attributed to the Shang dynasty, in the Idemitsu Collection, Tokyo, published in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 138; a Zhou dynasty example, from the collection of Mr. and Mrs. Desmond Gure, exhibited in *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 181; and a pair, from the collection of Frau E. Rosenheim, included in the exhibition *Ausstellung Chinesischer Kunst* [Exhibition of Chinese Art], Berlin, 1929, cat. no. 194.

此類魚形珮極少以石製，本品疑為孤例。本品飾魚鱗紋，亦甚罕見。同類珮可參考數例，其中兩玉珮例出土自河南婦好墓，載於中國社會科學院考古研究所編，《殷墟婦好墓》，北京，1980年，圖版CXLVI，圖2；另見一例，斷代西周，陝西西安出土，載於楊伯達編，《中國美術全集：玉器》，卷1，石家莊，2005年，編號260；亦見一例，出自S.H. Minkenhof收藏，作拱形，載於H.F.E. Visser，《Asiatic Art in Private Collections of

Holland and Belgium》，紐約，1952年，圖版56。再比兩玉珮例，斷代商，無刻魚鱗紋，現藏於東京出光美術館，載於《中国の工藝：出光美術館藏品図録》，東京，1989年，圖版138；尚有一周朝作例，出自Desmond Gure伉儷收藏，曾展於《Mostra d'arte cinese》，威尼斯，1954年，編號181；此外亦可參考一對例，出自Frau E. Rosenheim收藏，曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號194。



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**AN EXCEEDINGLY RARE GILT-BRONZE DRAGON HEAD-FORM FITTING**

TANG DYNASTY

唐 銅鎏金龍首飾件

superbly cast in a tapered rectangular form with a hollow interior, the striking mythical beast head powerfully rendered with a gently curled single horn above large rounded eyes and a long upturned pointed snout exposing its sharp fangs, the mane finely detailed with neatly incised lines

Length 2½ in., 6.3 cm

**\$ 80,000-120,000**

**PROVENANCE**

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

**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







**M**odeled with bulging eyes, menacing teeth and a ferocious expression, in which the dynamism and vigor of the dragon are conveyed to the full extent, the present lot belongs to a very small group of dragon head-form fittings, among which gilt-bronze examples of this fine quality are extremely rare. See a related gilt-bronze dragon head fitting of a slightly larger size, modeled with an extended rectangular socket, sold in our London rooms, 12th December 1989, lot 116; and another without the extended socket, offered in our London rooms, 10th December 1985, lot 35.

Compare a larger celadon jade dragon head fitting, carved in a very similar style, from the Tang dynasty, excavated from Qujiang village in Xi'an, Shaanxi province, now in the Xi'an Antiquities Protection and Archaeological Institute, exhibited in *Gilded Dragons. Buried Treasures from China's Golden Ages*, British Museum, London, 1999, cat. no. 54. Another jade example of a less angular form, similarly carved but with a long flowing mane, attributed to the 9th to 10th century, from the collection of Mr. and Mrs. Desmond Gure, is published in Daisy Lion-Goldschmidt and Jean-Claude Moreau-Gobard, *Chinese Art. Bronze. Jade. Sculpture. Ceramics*, New York, 1960, pl. 82.

Related dragon head fittings of this type are also known in *sancai*-glazed pottery, such as one from the Tang dynasty, modeled with an open mouth containing a small pearl, excavated at Huangbu town, Shaanxi province, now in the Yaozhou Kiln Museum, Tongchuan, published in *Yōshū-yō: Chūgoku chūgen ni hana hiraita meiyō* (The Masterpieces of Yaozhou Ware), Museum of Oriental Ceramics, Osaka, 1997, cat. no. 1.

The design of these dragon heads clearly indicate they were functioned as fittings. It is noted that the jade example was excavated from the bottom of Qujiang Pond, which may suggest it was possibly a decorative fitting from a royal boat, *op. cit.*, British Museum, London, 1999, p. 93. The small size of the present dragon head would suggest a different placement, but it may have served a similar purpose, such as an ornament for an imperial carriage. See a line drawing of a Song dynasty imperial carriage, of which the curved ends of the parasol spokes are shown to be crowned with dragon head-form fittings, illustrated in Yang Haipeng, 'Jindai tongzuolongde faxian yu yanjiu' [Discovery and study of bronze seat dragons from the Jin dynasty], *Beifang wenwu* [Cultural relics of the north], vol. 1, Harbin, 2009, p. 49, fig. 2.

觀本品龍首，雙目怒出，獠牙外露，面目威猛，龍生動的神態和兇猛的氣魄盡顯。此種龍首飾件可見數例，但銅鎏金者珍稀非常，尤為罕見。見一銅鎏金龍首，尺寸稍大，售於倫敦蘇富比1989年12月12日，編號116。另有一例，售於倫敦蘇富比1985年12月10日，編號35。

可參考一唐代玉雕龍首例，紋飾造型相似，於陝西省西安市曲江村出土，現藏西安市文物保護考古研究院，展於《Gilded Dragons. Buried Treasures from China's Golden Ages》，大英博物館，倫敦，1999年，編號54。另見一玉龍首例，斷代九至十世紀，為Desmond Gure伉儷收藏，錄Daisy Lion-Goldschmidt及Jean-Claude Moreau-Gobard，《Chinese Art. Bronze. Jade. Sculpture. Ceramics》，紐約，1960年，圖版82。

唐三彩也有類似龍首飾件，如見一例，龍首嚙明珠，出土於陝西省黃堡鎮，現存於銅川市耀州窯博物館，錄《耀州窯：中國中原に華ひらいた名窯》，大阪市立東洋陶磁美術館，1997年，編號1。

此類龍首應均為飾件。上述《Gilded Dragons》展覽圖錄中，編者論述該玉龍首出土於曲江池，所以有可能原為御船飾件，詳見前述出處，大英博物館，倫敦，1999年，頁93。本品龍首雖尺寸較小，但應功用相同，或可能做為御用車輦的裝飾部件。楊海鵬曾於其文章中載錄一幅宋代亭子車線描圖，細觀其車蓋頂末端所飾，即似此類龍首飾件，見〈金代銅坐龍的發現與研究〉，《北方文物》，期1，哈爾濱，2009年，頁49，圖2。

**A RARE ARCHAIC BRONZE CEREMONIAL HALBERD BLADE (GE)**

EASTERN ZHOU DYNASTY, SPRING AND AUTUMN PERIOD

東周 春秋 青銅鳥獸紋戈

the gently curved *yuan* crisply cast with a recessed reserve enclosing two abstract motifs on either side, extending to the *nei* rendered in the form of a ferocious feline with mouth agape revealing sharp fangs, its sinuous scaly body terminating in muscular limbs and sharp claws, above a mythical bird facing downward and grasping a serpent with its beak and claw, set against the *qiong* decorated with bands of fine scrolls separated by ribbed borders, with two small circular *chuan* pierced near the bottom on each side, the surface with occasional areas of malachite encrustation

Width 6⅞ in., 15.7 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

The present bronze halberd blade was likely from the Wu state during the Spring and Autumn period. This attribution is supported by a similar bronze *ge* of this type, in the Palace Museum, Beijing, that has an eight-character inscription cast along the center of the *yuan* on both sides, reading *Hanwang Shi Ye zuowei yuanyong* (for the use of the King of Han, Shi Ye), published in the Palace Museum, ed., *Bronzes in the Palace Museum*, Beijing, 1999, pl. 263. According to the Eastern Han dynasty text *Shuowen jiezi* (Explaining literature and analyzing characters) compiled by the famous scholar Xu Shen (c. 30-124), Han was a location inside the state of Wu. For a detailed discussion on the Palace Museum *ge* and its inscription, see Max Loehr, *Chinese Bronze Age Weapons. The Werner Jannings Collection in the Chinese National Palace Museum, Peking*, London, 1956, no. 82, pp 169-174.

A closely related bronze halberd blade of the same form, cast with the same design, is known in the collection of Museo Nazionale D'Arte Orientale in Rome, Italy. Other related bronze *ge* include one from the David David-Weill Collection, modeled with the feline beast and the bird arranged horizontally instead of perpendicularly as the present lot, published in Umehara Sueji, *Shina-Kodo Seikwa / Selected Relics of Ancient Chinese Bronzes from Collections in Europe and America*, Part III: Miscellaneous Objects, Vol. II, Osaka, 1933, pl. 100b; another cast with an inscription, exhibited in *Chinese Archaic Jades and Bronzes from the Estate of Professor Max Loehr and others*, J.J. Lally & Co., New York, 1993, cat. no. 114.

本戈應為春秋時期吳國兵器，比較北京故宮博物院收藏一相近銅戈例，帶八字銘文「邗王是野作為元用」，載於《故宮青銅器》，故宮博物院，北京，1999年，圖版263；據東漢許慎所著《說文解字》中記載，邗，本屬吳國。Max Loehr曾於著作中詳細介紹此戈，參考《Chinese Bronze Age Weapons. The Werner Jannings Collection in the Chinese National Palace Museum, Peking》，倫敦，1956年，編號82，頁169-174。

比較一例，器形及紋飾相同，意大利羅馬國家東方藝術博物館收藏。另比一例，出自大維·威爾收藏，獸鳥紋飾作橫向排列，與本品垂直排列相異，載於梅原末治，《歐米菟儲支那古銅精華·雜器部》，冊二，大阪，1933年，圖版100b；再比一帶銘文例，曾展於《Chinese Archaic Jades and Bronzes from the Estate of Professor Max Loehr and others》，J.J. Lally & Co.，紐約，1993年，編號114。



**A SMALL GILT-BRONZE GOOSE-FORM BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅鍍金鵝形帶鉤

finely cast in a curved 'S' profile and surmounted by a goose head hook with an elongated flat beak, its long slender neck gracefully tapering into a wide and slightly domed body set with a pair of folded spiral wings and terminating in a short tail with incised details, the underside with a circular button

Width 1 $\frac{5}{8}$  in., 4 cm**\$ 20,000-30,000****PROVENANCE**

C.T. Loo, New York, 9th October 1958.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

盧芹齋，紐約，1958年10月9日  
史蒂芬·瓊肯三世（1978年逝）收藏

Bronze belt hooks of this type, modeled in the form of a goose with the distinctive long flat beak, have been excavated, including two gold belt hooks discovered from the tomb of a Han dynasty King of Chu near Xuzhou city, Jiangsu province, exhibited in *Dahan Chuwang Xuzhou xihan Chuwangmu wenwu jicui* [Collection of highlights of the culture relics from the Western Han dynasty King of Chu], Xuzhou Museum, 2005, p. 254; another bronze example was excavated from a Qin tomb in Fengxiang, Shaanxi province, and published in the exhibition catalogue *Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.*, Freer Gallery of Art, 1982, p. 92 (line drawing). Compare also a closely related Warring States bronze example in the Metropolitan Museum of Art, New York, acc. no. 1985.214.74; another included in the exhibition *Ausstellung Chinesischer Kunst* [Exhibition of Chinese Art], Berlin, 1929, cat. no. 1137; a silver Han dynasty example, from the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, acc. no. B65B21; and a gold belt hook from the Carl Kempe Collection, sold in our London rooms, 14th May 2008, lot 21.

此類鵝形帶鉤可見出土作例，包括兩金帶鉤例，於江蘇徐州漢楚王墓出土，展《大漢楚王：徐州西漢楚王墓文物集粹》，徐州博物館，2005年，頁254；另一銅帶鉤例，出土自陝西鳳翔秦代墓，載於展覽圖錄《Chinese Art of the Warring States Period. Change and Continuity, 480-222 B.C.》，弗瑞爾美術館，1982年，頁92（線描圖）。紐約大都會藝術博物館亦收藏一戰國例，

藏品編號1985.214.74；另一例曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號1137；再比一漢代銀帶鉤例，出自Avery Brundage收藏，現存於舊金山亞洲藝術博物館，藏品編號B65B21；一件金帶鉤出自Carl Kempe 收藏，售於倫敦蘇富比2008年5月14日，編號21。



**A RARE GOLD AND SILVER-INLAID IRON FINIAL**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 鑲金銀幾何紋斧式杖首

well cast with a cylindrical socket surmounted by a bulging cap finely inlaid in gold and silver with a geometric pattern, set to one side with a similarly inlaid openwork terminal modeled in the form of a stylized dragon with an upturned snout, opposite a slender fan-shaped axe blade encircled at the base with a further geometric band

Length 7¼ in., 18.4 cm

\$ 20,000-30,000

**PROVENANCE**

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

**來源**

盧芹齋，紐約  
史蒂芬·瓊肯三世（1978年逝）收藏

**EXHIBITED**

*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941,  
cat. no. 156.

**展覽**

《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，  
編號156

Highly ornamented axe heads of this type were likely made for ceremonial use as a finial crowning a long pole, together with a matching ferrule to cap the foot rather than as a functional weapon used in warfare. See a related gold-inlaid metal finial, modeled in the form of a dragon head issuing a long terminal, from late Warring States period, excavated, together with its fitted lacquered wood pole and bronze ferrule, from Tomb 2 at Baoshan, Hubei province, now in the Hubei Provincial Museum, Wuhan, exhibited in *Ringing Thunder. Tomb Treasures from Ancient China*, San Diego Museum of Art, San Diego, 1999, cat. no. 78.

A closely related gold-inlaid iron axe-head finial, attributed to Han dynasty, formerly in the George Crofts Collection, is now in the Royal Ontario Museum, Toronto, acc. no. 925.1.28. See other related examples, including a gold and silver-inlaid bronze finial, cast with a curved bird-form terminal issuing from a dragon head, from the middle Warring States period, unearthed with remains of wood in the socket in Qufu, Shandong province, published in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, no. 1018; a gold-inlaid iron finial with a bird-form terminal and a similar axe blade, attributed to the Han dynasty, sold in our London rooms, 28th May 1968, lot 13; another sold in these rooms, 8th November 1980, lot 9; a bronze axe-head finial without inlay, excavated in Changzhi, Shanxi province, published in *Shanxi chutu wenwu* [Excavated cultural relics in Shanxi], Beijing, 1980, no. 102.

此類斧式杖首應為儀式而製，與鐃合用，並非實戰武器。參考一例，金屬鑲金杖首，杖首呈龍形，斷代戰國後期，湖北包山二號古墓出土，出土時杖首連漆木杖及鐃，現藏於武漢湖北省博物館，展於《Ringing Thunder. Tomb Treasures from Ancient China》，聖地亞哥藝術博物館，聖地亞哥，1999年，編號78。

可見一近例，斷代漢，曾屬 George Crofts 收藏，現藏於多倫多皇家安大略博物館，藏品編號925.1.28。此外尚可比較數例：其一，銅鑲金銀杖首，山東曲阜出土，出土時插槽仍與木杖殘存相連，載於《中國文物精華大全·青銅卷》，台北，1993年，編號1018；其二，鑲金斧式杖首，末端呈鳥形，售於倫敦蘇富比1968年5月28日，編號13；其三售於紐約蘇富比1980年11月8日，編號9；其四，銅斧式杖首，無鑲金銀，出土於山西長治，載於《山西出土文物》，北京，1980年，編號102。



**A GILT-BRONZE TIGER-FORM WEIGHT**

HAN DYNASTY

漢 銅鎏金虎形鎮

the feline cast in a tightly coiled pose with its head supported on its paw resting on its rump, its neck adorned with a collar, its face detailed with a broad snout below oval-shaped protruding eyes and large pointed ears, the details finely incised, all supported on a circular disc base

Diameter 2<sup>3</sup>/<sub>8</sub> in., 6 cm**\$ 30,000-50,000****PROVENANCE**

Nagatani, Inc., Chicago, 20th December 1950.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

Nagatani, Inc., 芝加哥, 1950年12月20日  
史蒂芬·瓊肯三世(1978年逝)收藏

Compare a closely related bronze weight illustrated in Sun Ji, 'Han zhen yishu [The Art of Han Weights]', *Wenwu*, 1983, no. 6, p. 70, fig. 1, no. 3, where the author discusses the different types of weights and their uses; another, from the collection of Mrs. Nora Lundgren, included in the exhibition *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 97, and published in Bo Gyllensvärd, 'Axel and Nora Lundgren's Bequest of Chinese Bronzes', *Bulletin of the Museum of Far Eastern Antiquities*, no. 49, Stockholm, 1977, pl. 14, fig. b.

See also a gilt-bronze weight of this type, but without the incised details, in the Idemitsu Collection, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Osaka, 1989, cat. no. 236; and another formerly in the Sakamoto Collection, illustrated in Hayashi Mino and Higuchi Takayasu, *Fugendō Sakamoto Gorō Chūgoku seidōki seishō* [Ancient Chinese Bronzes in the Sakamoto Collection], Tokyo, 2002, cat. no. 297. For examples without the disc base, see a silver-inlaid bronze tiger-form weight illustrated in *Chinesisches Gold und Silber. Die Sammlung Pierre Uldry*, Rietberg Museum, Zurich, 1994, cat. no. 86; and another exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 115.

參考一相類例，圖載於孫機，〈漢鎮藝術〉，《文物》，1983年，期6，頁70，圖1，編號3；另見Nora Lundgren夫人收藏一例，曾展於《Mostra d'arte cinese》，威尼斯，1954年，編號97，另載於Bo Gyllensvärd，〈Axel and Nora Lundgren's Bequest of Chinese Bronzes〉，《Bulletin of the Museum of Far Eastern Antiquities》，編號49，斯德哥爾摩，1977年，圖版14，圖b。

比較一銅鎏金例，現藏於出光美術館，圖載於《中国の工芸：出光美術館藏品図録》，東京，1989年，編號236；另一例曾屬不言堂收藏，圖載於林巴奈夫及樋口隆康，《不言堂坂本五郎：中国青銅器清賞》，東京，2002年，編號297。另比數例，無底部圓托，其一為銅錯銀虎形鎮，圖載於《Chinesische Gold und Silber. Die Sammlung Pierre Uldry》，Rietberg Museum，蘇黎世，1994年，編號86；另一例展於《青銅聚英：中國古代與鄂爾多斯青銅器展覽》，香港藝術館，香港，1990年，編號115。









**AN IMPORTANT AND EXTREMELY RARE INLAID IRON FLASK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 鐵錯銀嵌綠松石及銀鑲金瑞獸紋牌鋪首耳活環扁壺

the flattened oval body sumptuously inset on each side with five registers of gilt-silver and turquoise plaques enclosing various mythical creatures and animals, each plaque surrounded by four detached scrolls inlaid in fine silver wires, separated by raised gilt-silver bosses each encircled by quatrefoil bone inlay, all within gilt-silver-bound edges, the shoulders set with a pair of gilt-bronze mythical beast masks suspending loose rings and similarly decorated with vertically arranged turquoise animal plaques, between raised bosses surrounded by bone inlay and triangular turquoise inlay carved with small raised circles, all bordered with detached silver scrolls, the cylindrical neck encircled by a row of raised gilt-bronze florets, between a band of further raised bosses and bone inlay and triangular turquoise inlay with raised circles, the rectangular foot and circular mouth secured by a broad gilt-bronze band

Height 12<sup>5</sup>/<sub>8</sub> in., 32. cm**\$ 150,000-250,000****PROVENANCE**

Collection Georges Bataille (1897-1962), until 4th December 1934.  
Collection of Martine Marie Pol, Comtesse de Béhague (1870 - 1939).  
Collection of Hubert Octave, Marquis de Ganay (1888-1974).  
Hôtel Drouot, Paris, 7th May 1952, lot 56.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*Bronzes Chinois des Dynasties Tcheou, Ts'in & Han. Préface et historique*, Musée de l'Orangerie, Paris, 1934, cat. no. 17.

**來源**

Georges Bataille (1897-1962) 收藏，至1934年12月4日  
貝阿格女伯爵 Martine Marie Pol (1870-1939) 收藏  
加奈侯爵 Hubert Octave (1888-1974) 收藏  
Hôtel Drouot, 巴黎, 1952年5月7日, 編號56  
史蒂芬·瓊肯三世 (1978年逝) 收藏

**展覽**

《Bronzes Chinois des Dynasties Tcheou, Ts'in & Han. Préface et historique》, 橘園美術館, 巴黎, 1934年, 圖版17



This flamboyant flask, which appears to be unique, is a work of historical importance. It is an exceptional artifact in a previously unrecorded combination of materials, and documents the expertise and courage to experiment of late Warring States craftsmen. The decorative appeal of this vessel and related contemporary bronzes suggest that metal vessels were transformed from objects of ritual importance to items of pure luxury. This vessel highlights the artisans' search for new ways to appeal to the tastes of the elites at the various contending courts of the time, whose interest in luxury items was gradually moving away from bronze towards more colorful objects made of painted lacquer. While the design of the present vessel is representative of the period, it is unique in its employment of new materials and inventive ways of adding color to its surface.

The use of iron as material for a vessel is highly unusual in itself and very few iron vessels of this early period appear to be preserved. Unlike most civilizations, China is considered hardly to have had an Iron Age as such (i.e. an age where tools and weapons were predominantly made of iron), although particularly from the Warring States to the early Western Han period (roughly 500 – 100 BC), iron was much in use for weapons and armor, tools and other small implements – but also alongside bronze. It was a material of prestige and is found particularly in the context of persons of high rank. Some of the most luxurious weapons of the period are swords discovered in Baoji, Shaanxi province, with iron blades and intricate openwork cast gold hilts inlaid with turquoise. Iron vessels, however, particularly with inlaid decoration, appear to be virtually non-existent.

In *Science and Civilisation in China*, vol. 5: *Chemistry and Chemical Technology*, part 11: *Ferrous Metallurgy*, Cambridge, 2008, Donald B. Wagner highlights particularly the States of Qin, Chu and Wu as important states of iron metallurgy, but in this context illustrates only two vessels, a plain *ding* made of bronze, but with iron legs, p. 123, fig. 55, and a plain iron *fu*, p.125, fig. 58: 2. The present piece is remarkable for its elaborate design, which combines different media in a highly ornate and eccentric manner. Turquoise, gilt silver, silver, gilt bronze and bone are inlaid to form a complex geometric pattern, signalling unequivocally its owner's wealth and high social status.

It is in this period that the decreasing power of the Zhou kings, together with innovative agricultural technology, allowed feudal states to become wealthier and more powerful. Sophisticated and luxuriously inlaid bronzes were recovered from tombs in Jincun, the site of the Eastern Capital at Luoyang, as well as from burial sites unrelated to the Zhou kings, including the tombs of the Wei ruling nobles in Huixian, Henan, the tombs of the Zhongshan kings at Pingcheng, Henan province, and tombs of the Chu state in Hubei province. A bronze *hu* reportedly from Jincun, lavishly inlaid with glass lozenges separated

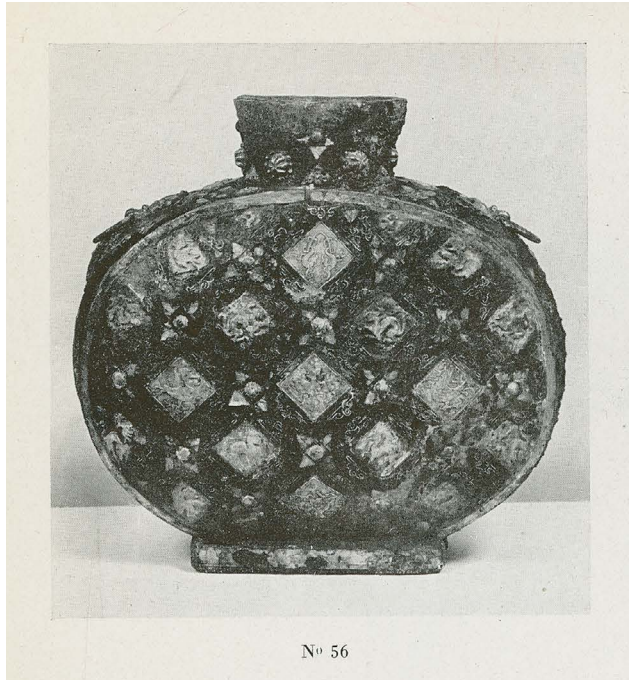
本品扁壺華麗至極，用材新穎獨特，鑄造工藝匠心獨具，應為目前存世孤例，具有重要的歷史價值。本品以多種材料製成，誠為戰國後期工匠高超技藝及大膽探索精神的傳世記載。此器華美絢麗的裝飾外觀及呈現出的相關製作工藝，揭示了當時的金屬器經歷了從重要禮器向純粹奢華用物轉變的過程。時各爭雄王室對於奢華物品的興趣正悄然發生轉變，從金屬器逐漸轉為色彩更為豐富靚麗的漆器，而本壺即代表了當時工匠們竭盡探索創新，以為迎合當時上層權貴的審美品味。

本壺為鐵質，鐵作為製器原材尤為罕見，同時期鐵質器皿更鮮有留存至今者。有別於其他多數文明，中國

的「鐵器時代」（即工具及武器主要為鐵製品的時代）相對較難界定。儘管從戰國時期至西漢初期鐵已廣泛使用於武器鎧甲、工具及其他小型器具，但多仍與青銅搭配使用。但在當時，鐵是象徵顯貴的材質，尤為上層社會所使用。可參考陝西寶雞出土的劍例，劍身為鐵鑄，配鏤空金製劍柄，並嵌綠松石，極顯奢華。然而，對於鐵製器皿而言，特別是同時配有大量嵌飾如本品者，則幾不可見，尤為珍罕異常。

華道安（《中國科學技術史》，卷5：化學及相關技術，冊11：鋼鐵冶金，劍橋，2008年）曾有論述，秦國、楚國和吳國應為當時重要的冶鐵國，並以兩件作例為參考，一例青銅鼎，足為鐵製，頁123，圖55；





The present lot illustrated in the auction catalogue *Objets d'Art de Chine appartenant au Marquis de Ganay*, Hôtel Drouot, Paris, 7th May 1952, lot 56.

本品載於拍賣圖錄《Objets d'Art de Chine appartenant au Marquis de Ganay》，Hôtel Drouot, 巴黎, 1952年5月7日, 編號56

by diagonal bands with intricate gold inlay, designated 'Important Cultural Property', formerly in the collection of Baron Hosokawa and now in the Eisei Bunko, Tokyo, is illustrated in *Zhongguo meishu quanji. Qingtongqi*, Beijing, 1991, vol. 2, pl. 107; a bronze *fanghu* from the collection of Adolphe Stoclet, also with glass inlay between diagonal bands with silver inlay and gold bosses, was included in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 406 (fig. 1); and another related glass-inlaid gilt and silvered bronze *hu* recovered from the tomb of prince Liu Sheng of the Western Han dynasty in Mancheng, Hebei province, is illustrated in *Out of China's Earth. Archaeological Discoveries in the People's Republic of China*, London, 1981, pl. 191. With lozenge-shaped plaques divided by diagonal bands and with bosses in the center of quatrefoil florets at the intersections, the design of the present *bianhu* is stylistically closely related to these lavishly inlaid bronze vessels.

Somewhat simpler designs of lozenge-shaped fields between diagonal bands, intersected with raised bosses, can also be found on three metal-inlaid bronze *fanghu*: one in the Asian Art Museum of San Francisco, illustrated in Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*,

另一例為鐵釜，頁125，圖58:2。本壺裝飾工藝極盡華富，巧妙融合不同的材質於一身，綠松石、銀鑲金、銀、銅鑲金及骨，形成繁複的幾何圖案，足證其主的財富及極高的社會地位。

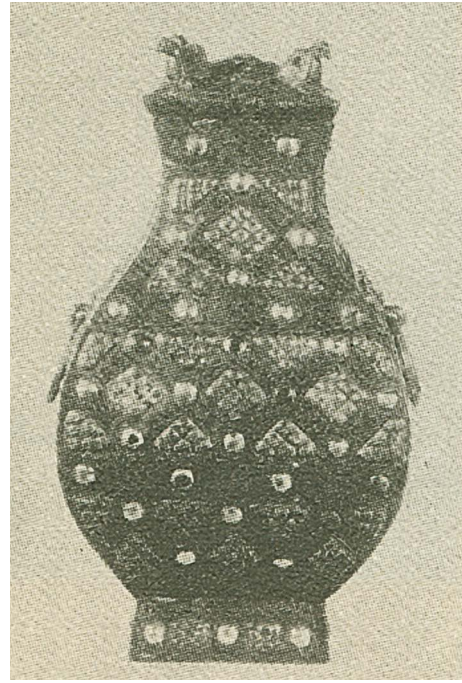
隨著周代王室權力的不斷減弱以及創新農業技術的興起，同時期各諸侯國開始變得愈加富裕及強大。因此一些富麗奢華的銅器不僅在位於舊時東都的洛陽金村墓群有所出土，亦可見於一些非與周代君王相關的墓葬遺址（包括河南輝縣魏王室墓、河南平城中山王墓以及湖北楚墓）。參考一銅壺例，據傳為金村出土，壺身飾帶狀方格紋嵌渦紋琉璃，配錯

銀雲紋及乳釘紋，被定為「重要文化遺產」，屬細川男爵舊藏，現收藏於東京永清文庫，載圖於《中國美術全集：青銅器（下）》，北京，1991年，圖版107；Adolphe Stoclet亦收藏一方壺例，展於《中國藝術國際展覽會》，皇家藝術研究院，倫敦，1935年，編號406（圖一）；另外一件銅壺例出土於河北滿城西漢中山靖王劉勝墓，載圖於《Out of China's Earth. Archaeological Discoveries in the People's Republic of China》，倫敦，1981年，圖版191。鑑觀本品扁壺的整體裝飾風格，與以上所列舉的銅壺作例概為相近。



Fig. 1 A bronze *fanghu* from the collection of Adolphe Stoclet illustrated in the *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 406

圖一 銅方壺 Stoclet 收藏，錄於展覽圖錄《中國藝術國際展覽會》，皇家藝術研究院，倫敦，1935年，編號406



Washington D.C., 1995, fig. 112; another in the Arthur B. Michael collection, later in the collection of Eric Lidow, and now in the Los Angeles County Museum of Art, included in *An Exhibition of Chinese Ritual Bronzes Loaned by C.T. Loo & Co.*, New York, 1939, cat. no. 29, and its pair, also from the Arthur B. Michael collection, later in the collection of the Albright-Knox Art Gallery, Buffalo, included in the exhibition *Ritual Vessels of Bronze Age China*, The Asia Society, New York, 1968, cat. no. 69, and later sold in our New York rooms, 20th March 2007, lot 508.

It is also in this period that the present form, with a flattened ovoid body and a square foot, gained popularity in various media, and some bronze *bianhu* are also inlaid with precious metals; see, for example, a flask in the Freer Gallery of Art, Smithsonian Institutions, Washington D.C., with a geometric pattern of diagonal angular scrollwork inlaid in silver, illustrated in *The Freer Chinese Bronzes*, Washington, 1967, vol. 1, pl. 95. The present vessel, however, appears to be unique not only in its use of iron as the basic material, but also its combination of silver, gilt bronze and bone for its inlays. It testifies to a period when craftsmen were not only highly skilled, but also dared to move into new directions, perhaps under the patronage of some regional court.

另可參考三例方壺，裝飾風格相類，飾斜向排列的菱形方格及乳釘紋：其一藏舊金山亞洲藝術博物館，載Jenny So, 《Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections》，華盛頓，1995年，圖112；其二為Arthur B. Michael 舊藏，後為Eric Lidow所藏，現為洛杉磯郡藝術博物館館藏，錄《An Exhibition of Chinese Ritual Bronzes Loaned by C.T. Loo & Co.》，紐約，1939年，編號29；其三亦為 Arthur B. Michael 舊藏，隨後為水牛城歐布萊-諾克斯美術館所藏，載《Ritual Vessels of Bronze Age China》，亞洲協會，紐約，1968年，編號69，後售於紐約蘇富比2007年3月20日，編號 508。

此類扁壺形制於戰漢時期頗為流行，可見於不同材質，亦有作錯飾者，如華盛頓史密森博物院弗瑞爾美術館收藏的一件扁壺例，壺身錯銀飾幾何紋，載《The Freer Chinese Bronzes》，華盛頓，1967年，卷1，圖版95。而本品扁壺誠風格獨具，不僅在於其以鐵為材質，更見於其巧妙融合了銀、銅鎏金及骨作嵌飾。本壺代表了當時的工匠不僅具備高超的技藝，亦敢於大膽嘗試全新製作工藝，其原因或與一些地方割據王室貴族之喜好有關，亦未可知。

**A RARE ARCHAIC BRONZE AXLE CAP AND LINCHPIN**

EARLY WESTERN ZHOU DYNASTY

西周初 青銅書連獸首轄一套

the cap of tapering tubular section cast with a band of slender upright petals and pierced with a rectangular aperture to receive the linchpin, the pin cast with a flattened pierced shaft, surmounted by a feline beast head with pricked ears, a flattened nose and a broad muzzle open to reveal its teeth, pierced through with an aperture behind and set against a semicircle-shaped back, the surface with malachite encrustation, wood stand (3)

Length 5½ in., 14.1 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

See a pair of closely related axle caps, similarly cast around the exterior with the slender upright petals, together with their linchpins modeled with boar heads, discovered from a Western Zhou dynasty chariot pit in Jiaoxian, Shandong province, illustrated in CPAM, Changwei District, Shandong Province, 'Report on the Trial Excavation of the Site of Hsian in Chiaohsien, Shantung Province', *Wenwu* (Cultural Relics), no. 4, Beijing, 1977, p. 71, fig. 15.

Compare also a very similar axle cap and linchpin set, from the collection of J.W. Alsdorf, included in the exhibition *Arts of the Chou Dynasty*, Stanford University Museum, Stanford, 1958, cat. no. 49; and two others sold in our London rooms, one on 29th February 1972, lot 107, and the other on 15th July 1980, lot 184; as well as an axle cap of the same type, in the Museum of Far Eastern Antiquities, Stockholm, published in Orvar Karlbeck, 'Notes on Some Chinese Wheel Axle-Caps', *Bulletin of the Museum of Far Eastern Antiquities*, no. 39, Stockholm, 1967, pl. 2, fig. A6, together with a very similar linchpin illustrated on pl. 16, fig. C.

參考一對青銅書連轄，書式相同，轄作豬首，山東膠縣西周車馬坑出土，載於山東省昌濰地區文物管理組，〈膠縣西庵遺址調查試掘簡報〉，《文物》，期4，北京，1977年，頁71，圖15。

比較一書連轄例，出自J.W. Alsdorf 收藏，曾展於《Arts of the Chou Dynasty》，史丹福大學博物館，史丹

福，1958年，編號49；再比兩例，售於倫敦蘇富比，其一售於1972年2月29日，編號107，其二售於1980年7月15日，編號184；尚有一書例，現藏於東方博物館，斯德哥爾摩，載於Orvar Karlbeck，〈Notes on Some Chinese Wheel Axle-Caps〉，《Bulletin of the Museum of Far Eastern Antiquities》，編號39年，斯德哥爾摩，1967年，圖版2，圖A6，同書並載一轄例，圖版16，fig. C。



**A RARE ARCHAIC CALCIFIED JADE CEREMONIAL BLADE (ZHANG)**

NEOLITHIC PERIOD - SHANG DYNASTY

新石器時代至商 玉璋

of elongated form flaring slightly toward the incurred cutting edge, the handle pierced with an aperture and flanked by two projections, one with a small tooth set above, the stone of an opaque beige color with a blackish-brown dressing patinating the surface

Length 11 $\frac{5}{8}$  in., 29.5 cm**\$ 30,000-50,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

Jade blades of this form carved with teeth-like notches are called *yazhang* in Chinese, a term first used by the eminent late Qing dynasty scholar collector Wu Dacheng (1835-1902) in his book *Guyu tukao* [Study of ancient jade]. *Yazhang* made its first appearance during the Neolithic period, although as noted by Jessica Rawson, large jade blades of this form have no prototypes among the stone implements of the Neolithic period and the source of this shape remains unknown, (see Jessica Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 188). The production of *yazhang* was popular in the Xia and Shang dynasties and the distribution of this blade type is surprisingly wide, including Shandong, Shaanxi, Henan, and Sichuan.

The function of *yazhang* has been an area of discussion and interpretations of it as a military implement have been suggested in ancient texts such as *Zhouli* [Rites of Zhou], as well as Zheng Xuan's commentaries in the Eastern Han dynasty. Blades of this form are often of large size and are finely and thinly carved suggesting a ceremonial function, which is consistent with the archaeological excavation findings of *yazhang* from sacrificial pits.

Compare a slightly larger *yazhang* of this type, attributed to Neolithic period, in the National Museum of China, Beijing, illustrated in National Museum of China, ed., *Zhongguo Guojia Bowuguan guancang wenwu yanjiu congshu. Yuqijuan* [Studies on the collections of the National Museum of China. Jade], Shanghai, 2007, pl. 25; one from the collection of George Coe Graves, attributed to the Neolithic period to Shang dynasty, now in the Metropolitan Museum of Art, New York, acc. no. 30.120.124; a third from the collection of David David-Weill, sold in our Paris rooms, 16th December 2015, lot 14; another from the Arthur M. Sackler Collection, attributed to late Xia or early Shang dynasty, sold at Christie's New York, 1st December 1994, lot 87; and one of a slightly smaller size, from the Hongshan culture, discovered in Haiyang, Shandong province, illustrated in Gu Fang, *The Complete Collection of Unearthed Jades in China*, vol. 6, Beijing, 2005, p. 34;

此類玉璋又稱牙璋，清代學者吳大澂於《古玉圖考》首先使用此名。牙璋首現於新石器時代，然而學者傑西卡·羅森論述，綜觀新石器時代各式石器，其中並無發現此類玉璋之原型，而牙璋器型來自何處，至今仍未有清晰定論。參考傑西卡·羅森，《Chinese Jade from the Neolithic to the Qing》，倫敦，1995年，頁188。牙璋尤其常見於夏商兩代，流通異常廣泛，包括山東、陝西、河南及四川各地。

牙璋之功用，各有見解，參考《周禮》及東漢鄭玄理論，牙璋可能為軍用。此類玉璋一般尺寸碩大，雕琢細薄，故此可推斷或為典禮使用，此論與考古祭祀坑發現牙璋相符。

比較一例，尺寸稍大，斷代新石器時代，北京國家博物館收藏，圖載於《中國國家博物館館藏文物研究叢書：玉器卷》，上海，2007年，圖版25；紐約大都會美術博物館收藏另一例，出自George Coe Graves收藏，斷代新石器時代至商朝，藏品編號30.120.124；例三出自大維·威爾收藏，售於巴黎蘇富比2015年12月16日，編號14；再比一例，亞瑟·M·賽克勒收藏，斷代夏朝晚期至商代早期，售於紐約佳士得1994年12月1日，編號87；尚有一例，尺寸較小，斷代紅山文化，出土於山東海陽，圖見古方，《中國出土玉器全集》，冊6，北京，2005年，頁34。



**A VERY RARE GILT-BRONZE 'LOTUS' FITTING**

HAN - TANG DYNASTY

漢至唐 銅鎏金蓮花式部件

cast in the form of a large double-lotus head with furled petals against a large lotus leaf accompanied by attendant buds and foliage, the underside with a rectangular socket set with a small aperture pierced on either side

Height 5¼ in., 13.3 cm

**\$ 10,000-15,000**

**PROVENANCE**

Nagatani, Inc., Chicago, 1st December 1958.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

Nagatani, Inc., 芝加哥, 1958年12月1日  
史蒂芬·瓊肯三世(1978年逝)收藏

The present lot is modeled with a rectangular socket leading to a hollow interior, and is pierced at either side with a small aperture. This design suggests it was made for attachment, and it likely functioned as an ornamental fitting. The overall form of the present lot can be compared to the decorative fittings set on either end of burial pillows. See for example a pair of gilt-bronze fittings, made in the form of an animal head, flanking the jade-inset pillow of Liu Sheng, the Prince of Zhongshan of the Western Han dynasty, excavated from his tomb in Mancheng, Hebei province, published in Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 2, Beijing, 1980, pl. XLII, fig. 1.

The subject choice of the present fitting may suggest its possible association with Buddhism. Known in Mandarin as *hehua* or *lianhua*, the lotus represents qualities associated with Buddhism such as purity and perfection, as the flower rises undefiled from muddy waters. The eight petals of lotus flowers represent the Eightfold Path of Buddha's teachings, and Buddhist figures are usually depicted sitting on double lotus pedestals.

本品內部中空，兩側各有一小孔，故此推斷，本品應屬某器物部件，具裝飾用途。本品整體造型可對比墓葬玉枕兩端的裝飾部件。見一對銅鎏金獸首部件，飾於一鑲玉銅枕兩端，西漢中山王劉勝墓出土，載於中國社會科學院考古

研究所編，《滿城漢墓發掘報告》，冊下，北京，1980年，圖版XLII，圖1。本部件的蓮花式外形或許證明其與佛教有關。蓮花出淤泥而不染，象徵佛家清淨、圓滿。蓮生八瓣，代表八正道；佛像也一般跌坐於雙層蓮花臺上。



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**A VERY RARE ARCHAIC BRONZE FINIAL**  
WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 青銅鳥形杖首

cast in the form of a bird head, with a large hooked beak before protruding eyes and leaf-shaped ears, the head flanked by a pair of small loops and extending to a tall cylindrical hollow socket pierced with two small apertures, the surface with malachite encrustation, wood stand (2)

Height 3½ in., 9.2 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

Bronze finials of this type have been discovered at several locations in the far northwest regions in China, as discussed by Jenny F. So and Emma C. Bunker in the exhibition catalogue *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, p. 121, where a similar bronze bird head-form finial, attributed to 5th-4th century B.C., from the Therese and Erwin Harris Collection, was exhibited, cat. no. 38. Compare also a related bronze bird-head form finial of a smaller size, in the collection of the Crown Prince of Sweden Gustaf Adolf, illustrated in Nils Palmgren, ed., *Selected Chinese Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden*, Stockholm, 1948, pl. 24, fig. 2; another, modeled in the form of a ram head, from the Warring States period, excavated in Guyuan city, Ningxia province, illustrated in The Guyuan Museum of Ningxia, ed., *Historical and Cultural Relics from Guyuan*, Beijing, 2004, pl. 33; a Han dynasty example in the form of a doe head, from the collection of Mr. and Mrs. Bliss, exhibited in *Ausstellung Chinesischer Kunst* [Exhibition of Chinese Art], Berlin, 1929, cat. no. 127; and also a gold finial, cast in the form of a feline head, attributed to the Warring States period, from the Carl Kempe Collection, sold in our London rooms, 14th May 2008, lot 13.

此類青銅杖首多出於中國西北部地區，相關討論見於 Jenny F. So 及 Emma C. Bunker 於展覽圖錄《Traders and Raiders on China's Northern Frontier》，亞瑟·M·賽克勒美術館，華盛頓，1995年，頁121，圖錄中載一相類青銅鳥形杖首例，斷代公元前四至五世紀，出自Therese及Erwin Harris 伉儷收藏，編號38。另比一青銅鳥形杖首例，尺寸較小，現存於瑞典王儲古斯塔夫·阿道夫收藏，載於Nils Palmgren編，《Selected Chinese

Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden》，斯德哥爾摩，1948年，圖版24，圖2；再比一羊首例，斷代戰國，寧夏固原市出土，圖載於寧夏固原博物館編，《固原歷史文物》，北京，2004年，圖版33；尚有一例，呈鹿首形，斷代漢，出自Bliss 伉儷收藏，曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號127。倫敦蘇富比亦曾售一金獸首形杖首例，斷代戰國，出自Carl Kempe 收藏，售於2008年5月14日，編號13。





## AN EXCEPTIONALLY RARE INSCRIBED BRONZE PAPERWEIGHT

EASTERN ZHOU DYNASTY OR LATER

東周或更晚 青銅瑞獸紋鎮紙

the ring base crisply cast to the top in low relief with a continuous band of intertwined dragons, centered by three struts arranged in a Y-shaped formation, each decorated with pairs of short diagonal striations divided by a vertical line, all surmounted by a buckle modeled in the form of a tortoise-like mythical beast with an uplifted tail and a snake coiled on its shell, with its body forming a rectangle decorated with two bands of key fret, the beast clasping and biting on a further rectangle set to the front with a raised long-snouted mythical creature head, the underside inscribed with a eight-character inscription reading *shuX jiangXX zuo zhenzhi* (paperweight made by Jiang XX)

Length 5⅞ in., 15 cm

\$ 30,000-50,000

## PROVENANCE

C.T. Loo, New York, 2nd August 1954.  
Collection of Stephen Junkunc, III (d. 1978).

## EXHIBITED

*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941, cat. no. 157.

## 來源

盧芹齋，紐約，1954年8月2日  
史蒂芬·瓊肯三世（1978年逝）收藏

## 展覽

《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，編號157

The present lot is a mysterious object made by combining a belt buckle-form fitting on top of a circular ring with three struts. The bottom part resembles a type of ancient harness fitting, such as one in the Rijksmuseum, Amsterdam, attributed to the late Zhou dynasty, illustrated in *Museum van aziatische kunst in het rijksmuseum Amsterdam*, Amsterdam, 1962, cat. no. 21; and another, attributed to the Han dynasty, sold in our London rooms, 17th November 1970.

Apart from the present lot, two other nearly identical examples are known. One from the Eugene Fuller Memorial Collection, now in the Seattle Art Museum, catalogued as a harness buckle and attributed to the late Spring and Autumn period to early Warring States period, is illustrated in Michael Knight, *Early Chinese Metalwork in the Collection of the Seattle Art Museum*, Seattle, 1989, p. 23, no. 12, where the author notes its design in association with the foundries at Houma, Shanxi province. The other from the collection of W. van der Mandele, illustrated in H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, New York, 1952, pl. 32, no. 66, where the author states that it is probably an archaistic piece in the style of the late Zhou period.

While the date and function of these objects remains surrounded in mystery, the present lot is in fact inscribed to the underside, while the other two examples are not, with an eight-character inscription in *dazhuan* (large seal script), identifying it as a paperweight. The inscription on the present lot further perplexes the identification and attribution of these objects, as no other bronze paperweights of this form or style from ancient China appear to be recorded, which may suggest a possible post-archaic attribution.

本品上部如帶鉤形部件，下部則為一環，環間三柱，甚為奇特罕見。其下部似青銅當盧，荷蘭國立博物館收藏一相類當盧例，斷代周代晚期，圖載於《Museum van aziatische kunst in het rijksmuseum Amsterdam》，阿姆斯特丹，1962年，編號21；另一例斷代漢朝，售於倫敦蘇富比1970年11月17日。

除本品外，目前已知另有兩例與本品近同，其一出自 Eugene Fuller 收藏，現存於西雅圖藝術博物館，圖錄記述其為馬具，斷代春秋晚期至戰國早期，圖載於 Michael

Knight, 《Early Chinese Metalwork in the Collection of the Seattle Art Museum》，西雅圖，1989年，頁23，編號12。其二出自 W. van der Mandele 收藏，圖載於 H.F.E. Visser, 《Asiatic Art in Private Collections of Holland and Belgium》，紐約，1952年，圖版32，編號66，作者認為該例乃仿周末風格而作。

此類器之功用至今未明，而且斷代困難，上述兩例均無款，然而本品底部則鑄有大篆銘文，記明本品為鎮紙，而目前尚未見有相類風格之銅鎮，故此亦不排除本品為仿古之作。



## AN EXCEPTIONALLY RARE GILT-BRONZE DRAGON

SIX DYNASTIES

六朝 銅鑲金龍

well cast in a striding posture, its arched body raised on four powerful limbs terminating in three-clawed paws, trailed by a long curling tail, the ferocious head detailed with a single horn above protruding eyes and a long upturned snout exposing its sharp fangs

Length 5½ in., 13.9 cm

\$ 100,000-150,000

## PROVENANCE

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

## 來源

史蒂芬·瓊肯三世（1978年逝）收藏

The present dragon is notable for its arched body and lowered forearms, as if preparing to pounce. Only three other examples appear to be recorded. One from the Avery Brundage Collection, now in the Asian Art Museum of San Francisco, attributed to the end of Six Dynasties, is published in René-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, attributed to probably Wei dynasty, is illustrated in P.J. Donnelly, *The Animal in Chinese Art*, London, 1968, pl. I-c; the third attributed to the Han dynasty, was sold in our London rooms, 2nd December 1974, lot 31.

Another type of gilt-bronze dragon from the Six Dynasties, characterized by the slender form and striding posture, include one from the collection of Stephen Junkunc, III, sold in these rooms, 19th March 2019, lot 116; one from the Grenville L. Winthrop Collection, now in the Harvard Art Museums, included in the exhibition, *Grenville L. Winthrop: Retrospective for a Collector*, Fogg Art Museum, Cambridge, Massachusetts, 1969, cat. no. 54; one in the Nelson-Atkins Museum of Art, Kansas City, 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); and three reputedly discovered at the Jincun tombs in Luoyang, Henan province, in 1928 and documented by Bishop William Charles White in his book *Tombs of Old Lo-yang*, Shanghai, 1934, pl. LIV, no. 133.

觀本品龍，作拱身，前爪低伏，如欲縱身而起，頗為罕見。惟有三例見載，其一，Avery Brundage舊藏，現貯舊金山亞洲藝術博物館，傳六朝晚期，刊 René-Yvon Lefebvre d'Argencé編，《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》，東京，1974年，圖版28；其二，蓄布里斯托城市美術館，約魏朝，錄P.J. Donnelly，《The Animal in Chinese Art》，倫敦，1968年，圖版I-c；其三，傳漢代，售於倫敦蘇富比1974年12月2日，編號31。

另有一類銅鑲金龍例，斷代六朝，身形纖長，昂首闊步，如史蒂芬·瓊肯三世舊藏一例，售於紐約蘇富比2019年3月19日，編號116；另一例，Grenville L. Winthrop舊藏，現貯哈佛藝術博物館，曾展於《Grenville L. Winthrop: Retrospective for a Collector》，福格藝術博物館，劍橋，麻省，1969年，編號54；再一例，藏納爾遜-阿特金斯藝術博物館，堪薩斯城，錄Ross E. Taggart編，《Handbook of the Collection in the William Rockhill

Nelson Gallery of Art and Mary Atkins Museum of Fine Arts》，密蘇里州堪薩斯城，1959年，頁176（右下）；仍有三例，據傳1928年於河南洛陽金村古墓出土，載懷履光，《洛陽古城古墓考》，上海，1934年，圖版LIV，編號133。

其它近例，可比一銅鑲金龍，鱗片分明，通身鉅細靡遺，脊背作鋸齒狀，原為 Frederick Mayer 寶蓄，展於《Mostra d'arte cinese》，威尼斯，1954年，編號159，後售於倫敦佳士得1974年6月24至25日，編號143；及一例，展於《Animals and animal designs in Chinese Art》，埃斯卡納齊，倫敦，1998年，編號15；一例較大，未施鑲金，展於《Six Dynasties Art from the Norman A. Kurland Collection》，埃斯卡納齊，倫敦，2018年，編號10；仍有一例，仰首、抬右前臂，普林斯頓大學美術館雅藏，展於《魏晉南北朝藝術》，China House Gallery/華美協進社，1975年，編號38。





Other related examples include a gilt-bronze dragon with finely incised scales detailing the body and a thin serrated edge following the spine, formerly in the collection of Frederick Mayer, included in the exhibition *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 159, and subsequently sold at Christie's London, 24th-25th June 1974, lot 143; one exhibited in *Animals and Animal Designs in Chinese Art*, Eskenazi, London, 1998, cat. no. 15; a larger example without gilt, included in the exhibition *Six Dynasties Art from the Norman A. Kurland Collection*, Eskenazi, London, 2018, cat. no. 10; and another modeled with the head and right forearm raised, in the Princeton University Art Museum, exhibited in *Art of the Six Dynasties*, China House Gallery/China Institute in America, 1975, cat. no. 38.

For Tang dynasty examples, see a slightly larger gilt-bronze dragon, modeled in a striding stance, with finely incised scales and a serrated dorsal fin, exhibited in *Gilded Dragons. Buried Treasures from China's Golden Ages*, British Museum, London, cat. no. 53, together with one supported on its forearms, excavated in Caochangpo, Xi'an, Shaanxi province, cat. no. 52; a larger example modeled in a climbing pose, in the Museum of Fine Arts, Boston, exhibited in *Arts of the T'ang Dynasty*, Los Angeles County Museum, Los Angeles, 1957, cat. no. 102; a smaller example with a simpler casting, in the Metropolitan Museum of art, acc. no. 30.37.2; and another from the Szekeres Collection, exhibited in *Chinese Art: The Szekeres Collection*, J.J. Lally & Co., New York, 2019, cat. no. 30.

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若論唐代近例，可比一銅鑲金龍，尺寸稍大，作闊步狀，鱗片刻畫精細，帶鋸齒形背鳍，展於《Gilded Dragons. Buried Treasures from China's Golden Ages》，大英博物館，倫敦，編號53，同錄一龍，前臂俯撐，陝西西安草場坡出土，編號52；及一例，亦稍大，作攀爬狀，波士頓美術館藏，展於《Arts of the T'ang Dynasty》，洛杉磯郡立博物館，洛杉磯，1957年，編號102；另一例稍小，鑄造較簡，大都會藝術博物館藏，編號30.37.2；仍有一例，澤柯爾斯雅蓄，展於《亞諾·澤柯爾斯珍藏中國藝術》，J.J. Lally & Co.，紐約，2019年，編號30。

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**A RARE SILVER-INLAID BRONZE BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯銀幾何紋帶鉤

well cast with an animal head-form hook gently curving to an arched body, finely inlaid to the top with a geometric pattern of scrolls and dots, the underside with a circular button decorated with a whirl motif

Length 3 $\frac{1}{8}$  in., 8 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

Compare several larger silver-inlaid bronze belt hooks of a similar form, including two decorated with different geometric patterns, from the late Warring States period to early Han dynasty, formerly in the Sakamoto Collection, published in Hayashi Minao and Higuchi Takayasu, *Fugendō Sakamoto Gorō Chūgoku seidōki seishō* [Ancient Chinese Bronzes in the Sakamoto Collection], Tokyo, 2002, pl. 309; one in the collection of Crown Prince of Sweden Gustaf Adolf, published in Nils Palmgren, *Selected Chinese Antiquities from the Collection of Gustaf Adolf*, Stockholm, 1948, pl. 29, fig. 6, together with a smaller example, inlaid to the button with a character reading *ji* (auspicious), pl. 28, fig. 4; one of a slightly smaller size, exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 134; and a larger silver belt hook cast with a geometric design of swirls, formerly in the collection of Carl Kempe, illustrated in Bo Gyllensvärd, *Chinese Gold & Silver in the Carl Kempe Collection*, Stockholm, 1953, cat. no. 78, and later sold in our London rooms, 14th May 2008, lot 24.

參考數件銅錯銀帶鉤作例，其中兩例出自不言堂收藏，斷代戰國晚期至漢代早期，載於樋口隆康及林巴奈夫，《不言堂坂本五郎：中國青銅器清賞》，東京，2002年，圖版309；另一例現存於瑞典王儲古斯塔夫·阿道夫收藏，載於 Nils Palmgren, 《Selected Chinese Antiquities from the collection of Gustaf Adolf Crown Prince of Sweden》，斯德哥爾摩，1948年，圖版 29，圖6，同書並載另一例，鉤鈕銘「吉」字，圖版28，

圖4；再比一例，尺寸較小，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號134；尚有一銀例，尺寸較大，幾何漩渦紋飾，曾屬 Carl Kempe 收藏，圖載於Bo Gyllensvärd, 《Chinese Gold & Silver in the Carl Kempe Collection》，斯德哥爾摩，1953年，編號78，後售於倫敦蘇富比2008年5月14日，編號24。





**A VERY RARE BRONZE 'FIGURURAL' LAMP**

WESTERN HAN DYNASTY

西漢 青銅跪人形燈

cast as a male kneeling figure holding the stem of a lamp on his right hand and his left hand resting on his knee, his face with a prominent beak-shaped mouth and protruding eyes below back-swept hair, all supported on a rectangular plinth raised on four angled feet, the surface with malachite encrustation

Height 4½ in., 11.8 cm

**\$ 20,000-30,000**

**PROVENANCE**

C.T. Loo, New York, 9th October 1958.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

盧芹齋，紐約，1958年10月9日  
史蒂芬·瓊肯三世（1978年逝）收藏

The present lot belongs to a small group of bronze lamps, all of which are modeled with a distinctive ape-like human figure kneeling on a plinth and holding the stem of the lamp tray in his hand, including one exhibited in *Ancient Chinese Ordos Bronzes*, Hong Kong Museum of Art, 1990, cat. no. 46, and later sold at Christie's New York, 22nd March 2019, lot 1603; another, formerly in the collection of Sir Augustus Wollaston Franks, now in the British Museum, London, acc. no. 1893, 1101.14; a third sold in these rooms, 4th June 1986, lot 206; and another, missing both the lamp and the stem, in the Idemitsu Museum of Arts, Tokyo, illustrated in *Ancient Chinese Arts in the Idemitsu Collection*, Tokyo, 1989, pl. 251.

本品屬於一類少數青銅燈例，人像跪姿造型，足下有底座，手持燈盤柄，一例曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號46，後售於紐約佳士得2019年3月22日，編號1603；倫敦大英博物館現藏一例，曾屬Augustus Wollaston Franks

爵士收藏，館藏編號1893.1101.14；例三售於紐約蘇富比1986年6月4日，編號206；例四現藏於東京出光美術館，燈及燈盤柄缺失，載於《中国の工芸：出光美術館蔵品図録》，東京，1989年，圖版251。



## AN EXCEEDINGLY RARE GILT-BRONZE PLAQUE

NORTHERN DYNASTIES

北朝 銅鑲金透空火焰花葉紋牌

shaped as a pointed arch, elaborately cast in openwork and finely chased with turbulent flames surrounding a central arched cartouche containing ribbon-tied trefoil scrolls, centered with a hemispherical rock crystal enclosing a polychrome painted Buddhist figure, the reverse set along the bottom with two vertical pegs for attachment

Height 6¼ in., 15.9 cm

\$ 4,000-6,000

## PROVENANCE

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

## 來源

盧芹齋，紐約  
史蒂芬·瓊肯三世（1978年逝）收藏

## EXHIBITED

*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941,  
cat. no. 67.

## 展覽

《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，  
編號67

The present plaque possesses several highly unusual features, particularly the reverse-painted rock crystal inset. No other examples of this type appear to be published. Compare a related smaller plaque of the same form, similarly cast with flames surrounding an arched cartouche, but enclosing a crested bird and inlaid with agate, attributed to the Northern Wei dynasty, exhibited in *Chinese Archaic Bronzes, Sculpture and Works of Art*, J.J. Lally & Co., New York, 1992, cat. no. 45, and published again in Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, cat. no. 124. The ribbon-tied trefoil motif on the present lot can also be found on a gilt-bronze mythical beast mask, decorated above its head with a very similar motif, excavated from a Northern Wei dynasty tomb in Datong, Shanxi province, published in Gao Feng, 'Datong Hudong Beiwei yihao mu [Northern Wei dynasty tomb no. 1 at Hudong, Datong], *Wenwu*, no. 12, Beijing, 2004, p. 29, fig. 5.

While the exact function of the present plaque remains unclear, its elaborate decoration and frontal perspective may suggest that it was used as a hat ornament, as evidenced by a related pierced gold plaque embellishing the front of a reconstructed hat frame, dated Northern Yan dynasty (407-436), excavated at Beipiao, Liaoning province, exhibited in *China. Dawn of a Golden Age, 200-750 AD*, Metropolitan Museum of Art, New York, 2004, cat. no. 15, fig. 9. Without the presence of the crystal inset, the present lot can also be compared stylistically to the *mandorla* behind Buddhist figures, such as a gilt-bronze *mandorla* from an altarpiece, dated to the year 524, cast with similarly styled openwork flames, in the Metropolitan Museum of Art, New York, published in Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, New York, 1944, pl. XXIX.

本品珍奇獨特，嵌水晶內繪佛教人物像，尤為罕見，疑為孤例。比較一相類例，尺寸較小，器型相近，同飾透空火焰紋，嵌瑪瑙，斷代北魏，曾展於《Chinese Archaic Bronzes, Sculpture and Works of Art》，J.J. Lally & Co., 紐約，1992年，編號45，另載於 Pierre Uldry, 《Chinesische Gold und Silber》，蘇黎世，1994年，編號124。本品之三葉紋飾，與一銅鑲金獸面上方所飾尤近，於山西大同北魏古墓出土，載於高峰，〈大同湖東北魏一號墓〉，《文物》，期12，北京，2004年，頁29，圖5。

本品用途未能完全查證，然而觀察其華麗紋飾及正面視角，可推測其或為冠飾，比較一相近金透空花紋牌例，置於冠架前方作為飾物，斷代北燕，遼寧出土，曾展於《China. Dawn of a Golden Age, 200-750 AD》，紐約大都會藝術博物館，2004年，頁15，圖9。本品如無水晶嵌飾，其制式亦可比較佛像之背光，紐約大都會藝術博物館收藏一銅鑲金佛像，銘文紀524年，佛像身後透空背光，火焰紋飾與本品頗似，載於Alan Priest, 《Chinese Sculpture in the Metropolitan Museum of Art》，紐約，1944年，圖版XXIX。







**AN EXCEEDINGLY RARE SET OF GOLD AND SILVER-INLAID BRONZE FITTINGS**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯金銀部件一組

the support modeled with a horizontal bar set with eleven sockets holding ten chariot parasol bone ends, each modeled with a small hook and inlaid with geometric patterns and scrolls, the support flanked by a pair of loop fittings, each decorated with abstract patterns and set to the back with a tube extending to an angled square-form foot, each loop fitting fixed to the side with a chariot yoke finial, similarly decorated with geometric patterns, possibly later assembled (11)

Length 17¾ in., 44.8 cm

**\$ 100,000-150,000****PROVENANCE**

C.T. Loo, New York, 8th November 1958.  
Collection of Stephen Junkunc, III (d. 1978).

**EXHIBITED**

*Bronzes Chinois des Dynasties Tcheou Ts'in and Han*,  
Musée de l'Orangerie, Paris, 1934, cat. no. 15.  
*International Exhibition of Chinese Art*, Royal Academy of  
Arts, London, 1935, cat. no. 390.  
*An Exhibition of Ancient Chinese Ritual Bronzes. Loaned  
by C.T. Loo & Co.*, Detroit Institute of Arts, Detroit, 1940,  
cat. no. 50.  
*Exhibition of Chinese Arts*, C.T. Loo & Co., New York, 1941,  
cat. no. 66.

**LITERATURE**

Sueji Umehara, *Shina-Kodo Seikwa / Selected Relics of  
Ancient Chinese Bronzes from Collections in Europe and  
America*, pt. III: Miscellaneous Objects, vol. II, Osaka,  
1933, pl. 110.  
Sueji Umehara, *Rakuyo Kinson Kobo Shuei* [Catalogue of  
Selected Relics from the Ancient Tombs of Chin-ts'un,  
Loyang], Tokyo, 1943, pl. LXXXIX.

**來源**

盧芹齋，紐約，1958年11月8日  
史蒂芬·瓊肯三世（1978年逝）收藏

**展覽**

《Bronzes Chinois des Dynasties Tcheou Ts'in and Han》，  
橘園美術館，巴黎，1934年，編號15  
《中國藝術國際展覽會》，皇家美術學院，倫敦，1935年，編號390  
《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，編號50  
《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年，編號66

**出版**

梅原末治，《歐米蒐儲支那古銅精華·雜器部》，冊二，大阪，  
1933年，圖版110  
梅原末治，《洛陽金村古墓聚英》，東京，1943年，圖版LXXXIX





**T**his set of ornamental pieces, reputedly from a royal tomb at Jincun, near Luoyang, Henan province, represents a unique example of chariot fittings including fixtures for parasol spokes, possible attachments for joining the shaft to the chariot, and ornaments for the horse yoke. The present set is exceedingly rare in terms of its presentation and combination of fittings, and no other examples of this form appear to be recorded by far.

Parasols were associated with chariots that belonged to high-ranking officials, nobles and royals. As symbols of authority, umbrella-shaded chariots conferred status to their owners, and were taken into their graves upon their death. Constructed of wood, these vehicles would be perishable, but models cast in bronze have been excavated from burial sites. The most famous come from the mausoleum of Qin Shi Huangdi (259 - 210 BC) near Xi'an in Shaanxi province, see Wu Hung et. al., *Chinese Sculpture*, New Haven, London and Beijing, 2006, figs 1.28 and 1.29, for two half-size bronze replicas of umbrella-shaded carriages drawn by four horses.

For a smaller-size example of a light carriage drawn by one horse, unearthed from an Eastern Han (AD 25-220) tomb of a general or governor, at Leitai, Wuwei county, Gansu province, see Annette L. Juliano and Judith A. Lerner, 'The Silk Road in Gansu and Ningxia', *Monks and Merchants: Silk Road Treasures from Northwest China*, The Asia Society Museum, New York, 2001, pp 41-2.

The sumptuous ornamentation of the present set of bronze fittings illustrates the importance given to the parasol in the Warring States period (475-221 BC), when the chariot assumed a less military and a more ceremonial role. Embellishment became the focus of attention with inlay as the most prestigious decorative technique, and the simultaneous use of gold and silver the most expensive by far. Meant to reflect the social rank of their owners, these bronze ornaments became emblems of prestige, see Colin Mackenzie, 'From Diversity to Synthesis. Changing Roles of Metalwork and Decorative Style in China', *Asian Art: The Second Hali Annual*, London, 1995, pp. 170-187, where, pl. 10, a parasol fitting inlaid in gold and silver from the late 2nd-1st century BC is illustrated. The same piece was included in the exhibition catalogue *Inlaid Bronzes and Related Material from Pre-Tang China*, Eskenazi, London, 1991, cat. no. 16, where it was catalogued as 'chariot fitting'.

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本品尤為奇罕，製工精良，紋飾華美，車馬之部件，包括一組蓋弓帽及輓角飾，據傳出自河南洛陽金村，目前尚未見同制之例，當為孤品。

華蓋為古代王公貴族和高級官僚馬車的一部分。裝有羅傘的馬車象徵權力，彰顯車主的社會地位，身後隨之入殮。馬車多為木造，容易腐化，但銅鑄馬車則可保存至今，最著名之例為陝西省西安市附近秦始皇陵所出土的青銅馬車模型，錄巫鴻等，《Chinese Sculpture》，紐約、倫敦及北京，2006年，圖1.28及1.29。

另見一略小馬車例，出土於甘肅省武威雷台的一座東漢將軍墓或官墓，見Annette L. Juliano及Judith A. Lerner，〈The Silk Road in Gansu and Ningxia〉，

《Monks and Merchants: Silk Road Treasures from Northwest China》，亞洲協會美術館，紐約，2001年，頁41-2。

此組戰漢時期的車馬部件紋飾繁複精美，可見其主地位之重要。銅鍍金或鍍銀為名貴裝飾工藝，同時鍍金銀則更顯華貴。此類精製銅飾反映其主的社會地位，代表其顯赫身份，見馬麟，〈From Diversity to Synthesis. Changing Roles of Metalwork and Decorative Style in China〉，《Asian Art: The Second Hali Annual》，倫敦，1995年，頁170-187，圖版10收錄一件公元前二世紀後期至一世紀之銅鍍金銀蓋柄飾；並載於展覽圖錄《Inlaid Bronzes and Related Material from Pre-Tang China》，埃斯卡納齊，倫敦，1991年，編號16。

The present lot illustrated in *An Exhibition of Ancient Chinese Ritual Bronzes*. Loaned by C.T. Loo & Co., Detroit Institute of Arts, Detroit, 1940, cat. no. 50.

本品錄於《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，編號50



The exquisite curvilinear inlay of the present fittings appears to be inspired by contemporary painted lacquer and textile designs, see G. Andersson, 'The Goldsmith in Ancient China', *The Bulletin of the Museum of Far Eastern Antiquities*, no. 7, Stockholm, 1935, pp. 1-38, where a comprehensive account is given of the various inlays, their styles and developments.

Similar bronze pieces with small hooks are illustrated and explained as parts of a structure that held a canopy aloft on a chariot, in *Mancheng Hanmu fachu baogao / Excavation of the Han tombs at Man-ch'êng*, vol. 1, Beijing, 1980, pp 168-195 and vol. 2, pls 117, 120, 129 and 130. Compare a parasol fixture of related geometrical design with gold-and-silver inlay in the Musée Guimet, Paris, attributed to the 4th-3rd century BC, illustrated in Catherine Delacour, *De bronze, d'or et d'argent. Arts somptuaires de la Chine*, Paris, 2001, pp.151-2, where the royal tombs at Jincun near Luoyang are mentioned as possible provenance. Compare also a gilt-bronze parasol top, formerly from the collection of Mayuyama & Co, sold in these rooms, 19th March 2013, lot 44.

The pair of protruding fittings flanking the present set are ornaments used to crown the curved ends of the horse yoke. For a detailed discussion on yoke ornaments, see lot 217 in this sale. Related examples of this form with a flat top include a gold-inlaid bronze example, published in Pierre Uldry, *Chinesische Gold und Silber*, Zurich, 1994, cat. no. 63; a pair of gold and silver-inlaid bronze examples, exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 95.

本品精緻的錯金銀圖案靈感或許來自同一時期的漆器和織物花紋，見 G. Andersson, 〈The Goldsmith in Ancient China〉，《The Bulletin of the Museum of Far Eastern Antiquities》，斯德哥爾摩，1935年，頁1-38，詳述每部分圖案的風格和嬗變。

蓋弓帽例可見滿城漢墓出土發現，錄《滿城漢墓發掘報告》，北京，1980年，冊上，頁168-195，卷2，圖版117、120、129及130。巴黎吉美博物館收藏一相類錯金銀例，斷代公元前四至三世紀，載圖於Catherine Delacour, 《De bronze, d'or et d'argent. Arts somptuaires de la Chine》，巴

黎，2001年，頁151-2，據載可能出土自洛陽附近的金村古墓。另見一相類銅鎏金蓋弓帽，繭山龍泉堂舊藏，2013年3月19日售於紐約蘇富比，拍品編號44。

本品兩側所飾為軛角飾，馬車裝飾，套於馬軛兩端。關於軛角飾的詳細介紹，可見本場拍賣編號217。相類形制的平頭軛角飾，可見一銅錯金例，載於Pierre Uldry, 《Chinesische Gold und Silber》，蘇黎世，1994年，編號63；另見一銅錯金銀例，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號95。

**A RARE BRONZE 'MYTHICAL BEAST' WEIGHT**

HAN - SIX DYNASTIES

漢至六朝 銅瑞獸形鎮

strikingly modeled in a powerful stance on a circular base of stylized mountains, its ferocious head with the mouth agape revealing sharp fangs, below bulging eyes and two ridged curling horns, its compact body with wings issuing from the shoulders and a long bifurcated tail extending down from the end of its arched back, its stout legs terminating in paws with long claws, the surface with malachite encrustation

Width 3 in., 7.5 cm

**\$ 50,000-70,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

Several related bronze mythical beast weights of this type have been published. Two from the collection of Mr. and Mrs. Richard C. Bull, one gilt with incised details, attributed to the Han dynasty, the other undecorated with a two-character inscription to the base, attributed to the Six Dynasties, were sold in these rooms, 6th December 1983, lots 59 and 61 respectively. Another mythical beast weight of this type, cast with incised details, attributed to the Six Dynasties, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Place Museum. Bronze Articles for Daily Use*, Hong Kong, 2006, pl. 141.

Compare a bronze mythical beast, rendered in a similar style, but without the circular base, from the collection of Mr. and Mrs. Frederick M. Mayer, exhibited in *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 160; another included in the exhibition *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 116. See also an undecorated mythical beast weight, modeled in a striding form on a base, from the collection of Mr. and Mrs. Eugene Bernat, included in the exhibition *Art of the Six Dynasties*, China House Gallery/ China Institute in America, New York, 1975, cat. no. 39, and later sold in these rooms, 7th November 1980, lot 9; and another cast with an additional serpentine dragon curled under the mythical beast, exhibited in *Arts of Ancient China*, J.J. Lally & Co., New York, 2006, cat. no. 18.

可參考數件相類銅瑞獸鎮例，兩例出自Richard C. Bull伉儷收藏，一件鑲金帶紋飾，斷代漢朝，另一件無紋，底部兩字銘，斷代六朝，售於紐約蘇富比1983年12月6日，編號分別為59及61。北京故宮博物院收藏一例，帶紋飾，斷代六朝，圖載於《故宮博物院藏文物珍品全集·青銅生活器》，香港，2006年，圖版141。

另可比較一例，無圓形底座，出自Frederick M. Mayer伉儷收藏，曾展於《Mostra d'arte cinese》，威尼

斯，1954年，編號160；另一例曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號116。再比一例，無紋，連底座，瑞獸探踏步姿，出自Eugene Bernat伉儷收藏，曾展於《Art of the Six Dynasties》，華美協進社，紐約，1975年，編號39，後售於紐約蘇富比1980年11月7日，編號9；尚有一例，靈獸下盤踞一龍，曾展於《Arts of Ancient China》，J.J. Lally & Co.，紐約，2006年，編號18。



**A RARE ARCHAIC BRONZE DAGGER AND SCABBARD**  
EASTERN ZHOU DYNASTY, SPRING AND AUTUMN PERIOD

東周 春秋 青銅蟠虺紋短劍連鞘

the openwork handle crisply cast in relief with a highly stylized dragon design formed by intricate angular scrollwork, interspersed with multiple circular sockets for turquoise inlay, the long blade with a median ridge and beveled edges tapering toward a pointed tip, the openwork scabbard decorated to one side with five pairs of confronting deer-like animals above a human mask, the other side with repetitive arrow heads interrupted by a vertical band, all accentuated with further sockets for inlay, the interior set with a crimson velvet liner (2)

Length 14<sup>1</sup>/<sub>8</sub> in., 35.7 cm

**\$ 40,000-60,000**

**PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

The present lot belongs to a small group of swords that were popular in the Northern regions of ancient China, recognizable by its characteristic intricate openwork handle adorned with turquoise inlay. See a closely related bronze sword, missing its scabbard, attributed to the Spring and Autumn period, excavated in Anyingpu, Huailai county, Hebei province, published in Zheng Shaozong, 'Zhongguo beifang qingtong duanjian de fenqi ji xingzhi yanjiu [Study of the short swords from the Northern regions in China]', *Wenwu*, no. 2, Beijing, 1984, pl. 5, no. 8, where the author notes swords of this particular type were found in the Rehe mountain regions and Yanbei regions, and were heavily influenced by the sword styles from the central region during the Western Zhou to Spring and Autumn period.

Compare a very similar bronze sword, without its scabbard, from the collection of J.W. Alsdorf, exhibited in *Arts of the Chou Dynasty*, Stanford University Museum, Stanford, 1958, cat. no. 159; and another, without its scabbard, but with turquoise inlay preserved, exhibited in *The Glorious Traditions of Chinese Bronzes*, Asian Civilizations Museum, Singapore, 2000, cat. no. 40. See also a related bronze sword of a smaller size, with a similarly decorated handle but in low relief, from the David David-Weill Collection, sold in our Paris rooms, 16th December 2015, lot 47; and a further example, with the handle cast with a intertwined dragon design, together with a silver scabbard similarly decorated, formerly in the Sakamoto Collection, published in Takayasu Higuchi and Minao Hayashi, *Ancient Chinese Bronzes in the Sakamoto Collection*, Tokyo, 2002, pl. 15.

本品屬於一小類青銅劍，多流行於北方，以精細鏤空嵌綠松石劍柄見著。比較一例，無劍鞘，斷代春秋，河北懷來縣安營堡出土，載於鄭紹宗，〈中國北方青銅短劍的分期及形制研究〉，《文物》，期2，北京，1984年，圖版5，編號8，作者論述，此類劍見於熱河山區及燕北區域，受西周至春秋時期中原劍式影響。

比較一例，無劍鞘，出自J.W. Alsdorf收藏，曾展於《Arts of the Chou Dynasty》，史丹福大學博物館，史丹福，

1958年，編號159；另比一例，無劍鞘，嵌綠松石，展《中國青銅器萃賞》，亞洲文明博物館，新加坡，2000年，編號40。再比一青銅劍例，尺寸較小，劍柄飾淺浮雕，紋飾與本品相近，出自大維·威爾收藏，售於巴黎蘇富比2015年12月16日，編號47；再比一例，劍柄飾交龍紋，帶銀劍鞘，鞘上紋飾相近，曾屬不言堂收藏，錄林巴奈夫及樋口隆康，《不言堂坂本五郎：中國青銅器清賞》，東京，2002年，圖版15。



**A GOLD AND SILVER-INLAID BRONZE CHARIOT FITTING**

HAN DYNASTY

漢 銅錯金銀雲紋蓋柄箍

of cylindrical form divided into two sections by a slightly bulged mid-section centered by a raised ring, each section finely decorated in gold and silver with an abstract pattern of hooks and scrolls, the surface with malachite encrustation

Length 7 $\frac{1}{8}$  in., 18.2 cm

**\$ 15,000-25,000**

**PROVENANCE**

Walter Hoschstatter, New York, by 1948.  
Fritz Low-Beer, New York, 8th February 1951.  
Collection of Stephen Junkunc, III (d. 1978).

**來源**

Walter Hoschstatter, 紐約, 自1948年  
Fritz Low-Beer, 紐約, 1951年2月8日  
史蒂芬·瓊肯三世(1978年逝)收藏

Excavation discoveries have shown that cylindrical fittings of this type were used to connect the wood support of the parasol on a chariot. Two fittings of this form were found on the remnants of a chariot carriage from the Han tomb in Mancheng Hebei province, each with two sections of wood inserted from either end, published in Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 1, Beijing, 1980, p. 323, fig. 219-7 (line drawing). See also a line drawing of a reconstructed chariot illustrating where these type of fittings were positioned, published in the exhibition catalogue *Splendeurs des Han : Essor de l'empire céleste*, Musée Guimet, Paris, 2014, p. 89.

Compare a related gold and silver-inlaid fitting of this type, decorated in a different abstract design, attributed to the Han dynasty, from the collection of Marquis Goryu Hosokawa, exhibited in *International Exhibition of Chinese Art*, Royal Academy of Arts, London, 1935, cat. no. 397; also a silver-inlaid example with a similar design, sold in our London rooms, 29th February 1972, lot 156; another included in the exhibition *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 94; and a further example sold at Christie's New York, 15th September 2011, lot 1147.

根據考古發現，此類柄箍用於連接馬車傘柄構件。河北滿城漢墓出土馬車殘留內發現兩例，每件柄箍兩端連接殘木，載於中國社會科學院考古研究所編，《滿城漢墓發掘報告》，冊上，北京，1980年，頁323，圖219-7（綫描圖）。此外尚可參考一幅綫描馬車重組圖，顯示此類部件位置，載於展覽圖錄《Splendeurs des Han : Essor de l'empire céleste》，吉美博物館，巴黎，2014年，頁89。

比較一件錯金銀作例，紋飾與本品略異，斷代漢，出自 Marquis Goryu Hosokawa 收藏，曾展於《中國藝術國際展覽會》，皇家藝術學院，倫敦，1935年，編號397；另比一錯銀例，紋飾相近，售於倫敦蘇富比1972年2月29日，編號156；再比一例，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號94；尚有一例，售於紐約佳士得2011年9月15日，編號1147。





**A RARE BRONZE FIGURE OF A DOE**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 青銅鹿

naturalistically cast, the stocky animal depicted playfully striding with its fore legs and rear legs widely spread in opposite directions, its head rendered with large rounded eyes and pricked ears, its short tail curved upward, the underside with a rectangular opening revealing a hollow interior, the surface mottled with patches of malachite encrustation

Length 6¼ in., 15.9 cm

**\$ 40,000-60,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

The present lot is an exceptional example of ancient sculptural art, in which the liveliness of the animal is reflected through the dynamic movements rather than through the realistic portrayal of subtle details. See a gilt-bronze ram of a similar size, modeled in a similar galloping posture, discovered inside a wine cup from an Eastern Han dynasty hoard at Lijia village, Yanshi, Henan province, now in the Henan Museum, Zhengzhou, published in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, no. 1222.

The present lot is cast to the underside with a rectangular aperture, which indicates a functional purpose. Although its exact use is still unclear, several related bronze does with hollow interiors are known, suggesting they were possibly ornamental fittings. None of the published examples are, however, modeled galloping, which makes the present lot a particularly rare example of this type. Related bronze does of a smaller size have been identified as chariot yoke ornaments, such as four, cast standing with similarly styled large rounded eyes and pricked ears, attributed to 5th-4th century B.C., exhibited in *Traders and Raiders on China's Northern Frontier*, Arthur M. Sackler Gallery, Washington, D.C., 1995, cat. no. 32.

See a pair of slightly recumbent smaller bronze deer, attributed to the late Zhou dynasty, from the Stoclet Collection, published in H.F.E. Visser, *Asiatic Art in Private Collections of Holland and Belgium*, New York, 1952, pl. 62, no. 127; one from the collection of H. v. Klemperer, attributed to Han dynasty, exhibited in *Ausstellung Chinesischer Kunst* [Exhibition of Chinese Art], Berlin, 1929, cat. no. 86; a third attributed to Ordos, 3rd-1st century BC, exhibited in *Ancient Chinese Bronze vessels, gilt bronzes and sculptures*, Eskenazi, London, 1977, cat. no. 39; as well as a group of related examples in various forms, from the Collection of C.T. Loo, illustrated in Alfred Salmony, *Sino-Siberian Art. The collection of C.T. Loo*, Paris, 1933, pl. XXXIII.

本品青銅鹿，形象生動，風格率真，雖無過多細節，但神態動式皆惟妙，乃青銅造像佳例。比較一銅鑲金羊作例，尺寸相近，亦作奔跑姿態，出土自河南偃師市李家村，現存於鄭州河南博物館，載於《中國文物精華大全·青銅卷》，台北，1993年，編號1222。

本品底部有一長方開孔，顯示此為實用器。詳細用途現時未能確定，唯可參考數件中空青銅鹿例，由此可推測為裝飾部件。已知作例中，尚未見作奔跑狀者，故更顯本品獨特珍稀。比較數馬車軛飾例，尺寸較小，其中四例刻劃站立姿態，圓目、尖耳與本品相近，斷代公元前四至五世紀，曾展於《Traders and Raiders on China's Northern Frontier》，亞瑟·M·賽克勒美術館，華盛頓，1995年，編號32。

比較一對例，尺寸較小，呈臥姿，斷代周朝晚期，出自Stoclet收藏，載於H.F.E. Visser, 《Asiatic Art in Private Collections of Holland and Belgium》，紐約，1952年，圖版62，編號127；另一例出自H. v. Klemperer收藏，斷代漢朝，曾展於《Ausstellung Chinesischer Kunst》，柏林，1929年，編號86；另比一鄂爾多斯例，斷代公元前三至一世紀，曾展於《Ancient Chinese Bronze vessels, gilt bronzes and sculptures》，埃斯卡納齊，倫敦，1977年，編號39；尚有一組例，器形各異，出自盧芹齋收藏，圖載於Alfred Salmony, 《Sino-Siberian Art. The collection of C.T. Loo》，巴黎，1933年，圖版XXXIII。



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**A RARE GOLD AND SILVER-INLAID BELT HOOK**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯金銀幾何紋帶鉤

well cast with a small bird head-form hook gracefully tapering to an arched, faceted body, finely decorated to the top with a geometric pattern of scrolls and dots, the sides with further geometric scrolls, the underside with a circular button decorated with a whirl motif

Length 4 $\frac{3}{8}$  in., 11.2 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

See two closely related gold and silver-inlaid bronze belt hooks of similar size, decorated with the same geometric pattern, one formerly in the David David-Weill Collection, exhibited in *Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections*, Eskenazi, London, 1980, cat. no. 14, and the other sold in our London rooms, 24th February 1970, lot 11. Compare also a larger belt hook of this type, included in the exhibition *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 123; and another with turquoise inlay, exhibited in *The Glorious Traditions of Chinese Bronzes*, Singapore, Asian Civilizations Museum, 2000, pl. 65.

比較兩例，銅錯金銀幾何紋帶鉤，紋飾與本品相同，尺寸相近，其一出自大維·威爾收藏，展《Ancient Chinese Bronzes and Gilt Bronzes from the Wessen and Other Collections》，埃斯卡納齊，倫敦，1980年，編號14。其二售於倫敦蘇富比1970年2月24日，編號11。再比一

例，尺寸較大，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號123；尚有一例，嵌綠松石，展於《中國青銅器萃賞》，亞洲文明博物館，新加坡，2000年，圖版 65。



**A RARE BRONZE PEACOCK-FORM VESSEL**

HAN DYNASTY

漢 銅孔雀形器

solidly cast in the form of the bird standing with its wings folded and its tail trailing out, its face detailed with bulging eyes and a pointed beak beneath a crest, its slender legs terminating in large talons, the wings and tail incised with feather markings, with a raised circular aperture on the back, wood stand (2)

Length 5 in., 12.8 cm

**\$ 30,000-50,000****PROVENANCE**

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

**來源**

史蒂芬·瓊肯三世（1978年逝）收藏

The present vessel modeled in the form of a peacock is extremely rare, and no other examples of the same type appear to be published. Its stocky form is consistent with the bronze birds of Han dynasty, such as a gilt-bronze phoenix of a slightly larger size, also from the collection of Stephen Junkunc, III, sold in these rooms, 19th March 2019, lot 122; and a bronze phoenix-form censer, excavated in Jiaozuo, Henan province, exhibited in *Splendeurs des Han: Essor de l'empire céleste*, Musée Guimet, Paris, 2014, cat. no. 126.

The small tube on the back of the present lot links it to a group of vessels of various forms sharing this same feature, the function of which is still debated. See a related bronze figure of a ram, modeled recumbent with a short tube on the back, catalogued as a water dropper, exhibited in *Kandai no bijutsu* [Arts of the Han dynasty], Municipal Museum of Fine Art, Osaka, 1975, cat. no. 2-68; an inlaid bronze mythical beast with a tube on the back, fitted with a cover, identified as a water dropper, attributed to the Han dynasty, sold in our Hong Kong rooms, 25th November 1987, lot 449; and another bronze example, identified as a water container, sold at Parke-Bernet New York, 1967, lot 167.

A related bronze vessel, modeled in the form of a *bixie*, set to the back with a tube and a cover, as well as an additional tube behind the right foreleg, attributed to the Eastern Han to Six Dynasties, was exhibited in *Animals and Animal Designs in Chinese Art*, Eskenazi, New York, 1998, cat. no. 13, where it is suggested that it could possibly be both an incense burner and oil lamp, and later sold at Christie's New York, 22nd-23rd March 2018, lot 921; another bronze vessel of a slightly later period, cast in the form of a figure mounting a mythical beast, in which the figure's head is pierced with an aperture, fitted with a cover, attributed to the Three Kingdoms period, was excavated in Hefei, Anhui province, and is now in the Anhui Provincial Museum, illustrated in *Zhongguo wenwu jinghua daquan qingtongjuan* [Compendium of Chinese art. Bronzes], Taipei, 1993, no. 1233, where it is identified as a lamp.

此器呈孔雀形，極為珍罕，目前尚未見有相似例出版。其敦厚造型可見相類漢代鳥形器例，如史蒂芬·瓊肯三世舊藏一銅鎏金孔雀例，售於紐約蘇富比2019年3月19日，編號122。另有一銅孔雀形香爐，於河南省焦作市出土，於《*Splendeurs des Han: Essor de l'empire céleste*》展出，吉美博物館，巴黎，2014年，編號126。

本品孔雀背部見一小管，內部中空，其具體用途目前尚未有定論。見一銅臥羊器，背部有相同圓管，錄《*漢代の美術*》，大阪市立美術館，1975年，編號2-68，展覽目錄定其為水滴。再比一銅瑞獸，背部小管且配蓋，同樣為定水滴，斷代為漢，售於香港蘇富比1987年11月25日，編號449。另見一例，定為水器，售於紐約Parke-Bernet，1967年12月14日，編號167。

比一銅辟邪例，背部配管及蓋，右前腿也有一管，斷代東漢至六朝，展於《*Animals and animal designs in Chinese Art*》，埃斯卡納齊，紐約，1998年，編號13，據其推測此器為香爐或油燈，後售於紐約佳士得2018年3月22至23日，編號921。再有一燈例，斷代三國，燈體為人騎獸，一人騎於獸背，右手持一圓燈管，頂心置高冠燈管，1964年安徽合肥出土，現藏安徽省博物館，錄於《*中國文物精華大全·青銅卷*》，台北，1993年，編號1233。



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**A RARE ARCHAIC DARK GREEN JADE CEREMONIAL BLADE (DAO)**

NEOLITHIC PERIOD

新石器時代 玉刀

thinly carved, of a nearly trapezoidal form with a long straight edge opposite a gently curved, beveled cutting edge, pierced near the top with two apertures, the softly polished stone of a blackish olive-green color

Length 12½ in., 31.8 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

Ceremonial blades carved from jade form an important object category among jade-working Neolithic cultures. The present simple and plain blade with its carefully beveled cutting edge is carved from a very dark green, almost black jade. It is closely related to a group of similar jade ceremonial blades discovered in Shenmu Shimao, Shaanxi province in the 20th century, that have been dated to between the late Neolithic and Shang period. See, for instance, two Hongshan Culture dark green jade blades discovered in Shimao, illustrated in Dai Yingxin, 'Reconnaissances of a Lungshan Site at Shih-mao in Shen-mu County, Shensi Province', *Kaogu*, no. 3, Beijing, 1977, p. 156, figs 1 and 2.

Compare two larger blades in the collection of the Minneapolis Institute of Arts, published in Harold Peterson, *Chinese Jades: Archaic and Modern from the Minneapolis Institute of Arts*, London, 1977, pls. 45-47; one in the Tianjin City Art Museum, published in Yang Boda, ed., *Zhongguo yuqi quanji* [Complete collection of Chinese jades], vol. 1, Shijiazhuang, 2005, no. 53, where the author notes its similarities to the excavated examples from Shimao. For auctioned examples, see a large dark green jade blade from the collection of Max Loehr, sold in our Paris rooms, 15th December 2016, lot 43; and another, attributed to Shimao Culture, formerly in the Yang De Tang Collection, sold at Christie's Hong Kong, 28th November 2018, lot 2711.

玉刀在新石器時代為重要禮器品類之一。本玉刀簡樸淳雅，刀鋒雕琢細緻，原玉深綠近乎黑色，可比較一組玉刀例，二十世紀期間出土自陝西神木縣石峁，斷代新石器時代晚期至商代，比較兩例，出土於石峁，紅山文化，色墨綠近黑，圖載於戴應新，〈陝西神木縣石峁龍山文化遺址調查〉，《考古》，期3，北京，1977年，頁156，圖1及2。

另可參考兩例，尺寸較大，現藏於明尼阿波利斯美術館，載於Harold Peterson，《Chinese Jades: Archaic and Modern from the Minneapolis Institute of Arts》，倫敦，1977年，圖版45-47；天津市藝術博物館亦收藏一例，載於楊伯達編，《中國玉器全集（上）》，石家莊，2005年，圖版53。巴黎蘇富比曾售一例，出自Max Loehr收藏，玉色深綠，售於2016年12月15日，編號43；另一例售於香港佳士得，出自養德堂珍藏，斷至石峁文化，售於2018年11月28日，編號2711。





**A GOLD AND SILVER-INLAID BRONZE FERRULE**

WARRING STATES PERIOD - HAN DYNASTY

戰國至漢 銅錯金銀幾何紋鐃

the faceted leg inlaid in fine gold wires and silver leaves with a geometric scrolling pattern above a band of crossed scrolls encircling the foot, all set below a highly abstract bird motif in relief with a projecting head and tail, surmounted by a socket of pear-shaped section pierced on either side with a small aperture below a band of stylized confronting *kuilong*, the interior hollow, the surface with some minor malachite encrustation

Height 4<sup>3</sup>/<sub>8</sub> in., 11 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

Excavated ferrules of this type were used to cap the foot of ceremonial poles or weapons, such as spears. See a gold-inlaid iron ferrule of related form, discovered, with wood remains in the socket, below an iron spear head from the Han tomb in Mancheng, Hebei province, published in Institute of Archaeology, CASS, ed., *Mancheng Hanmu fajue baogao* [Archaeological report of the Han tombs in Mancheng], vol. 1, Beijing, 1980, p. 110, fig. 74-2. For other related examples, see a gold and silver-inlaid bronze ferrule, from the collection of Mr. and Mrs. Desmond Gure, exhibited in *Mostra d'arte cinese* [Exhibition of Chinese art], Venice, 1954, cat. no. 99; another, from the collection of Frank Caro (successor of C.T. Loo), exhibited in *Arts of the Chou Dynasty*, Stanford University Museum, Stanford, 1958, cat. no. 149; two gold-inlaid bronze ferrules, published in Pierre Uldry, *Chinesisches Gold und Silber*, Zurich, 1994, cat. nos 67 and 68; and a silver-inlaid bronze ferrule, exhibited in *Ancient Chinese and Ordos Bronzes*, Hong Kong Museum of Art, Hong Kong, 1990, cat. no. 88.

據考古發現，此類鐃套於戈、矛柄或儀式杖下端，比較一鐵錯金鐃例，器型相近，河北滿城漢墓出土，位於一矛首下方，出土時插槽內連有殘木，圖載於中國社會科學院考古研究所編，《滿城漢墓發掘報告》，冊下，北京，1980年，頁110，圖74-2。參考另一例，銅錯金銀鐃，出自Desmond Gure伉儷珍藏，曾展於《Mostra d'arte cinese》，威尼斯，1954年，編號99；另一例出自弗蘭

克·卡羅收藏（盧芹齋繼承者），曾展於《Arts of the Chou Dynasty》，史丹福大學博物館，史丹福，1958年，編號149；再比兩例，銅錯金鐃，載於Pierre Uldry，《Chinesisches Gold und Silber》，蘇黎世，1994年，編號67及68；再比一錯金鐃例，曾展於《青銅聚英：中國古代與鄂爾多斯青銅器》，香港藝術館，香港，1990年，編號88。





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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 hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com)

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](mailto:enquiries@sothebys.com).

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.

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

## TERMS OF GUARANTEE

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

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

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## BUYING AT AUCTION

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

### 1. SYMBOL KEY

#### Reserves

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

#### Guaranteed Property

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

#### Property in which Sotheby's has an Ownership Interest

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

#### Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### Interested Parties

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

#### Restricted Materials

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

#### Monumental

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

#### Premium Lot

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

## 2. BEFORE THE AUCTION

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

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

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

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

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

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

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

## 3. DURING THE AUCTION

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

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

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

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

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

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

**Telephone Bidding** In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

**Online Bidding** If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see [www.sothebys.com](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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 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](http://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 payments in the form of cash or cash equivalents.

**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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that 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](mailto: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](mailto: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.

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## 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.

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## 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](http://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.

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## 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, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Virginia, 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.

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## IMPORTANT NOTICES

**Property Collection** All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at [www.sothebys.com/pickup](http://www.sothebys.com/pickup).

**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](mailto: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** Where applicable, 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](mailto:USPostSaleServices@sothebys.com).

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to [bills@sothebys.com](mailto:bills@sothebys.com) and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com) to start your collection process.

### 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.

### 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 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 additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

#### Pottery Figure of a Horse, Tang Dynasty

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

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

#### Pottery Figure of a Horse, Tang Style

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

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

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

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

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

### GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, 22 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.

### Photography:

Jon Lam  
Elliot Perez

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For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

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## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

### IMPORTANT CHINESE ART

8 October 2019  
Hong Kong

### IMPORTANT CHINESE ART

6 November 2019  
London

### ARTS D'ASIE

10 December 2019  
Paris

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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 Nicolas Chow

Lisa Chow  
 Jen Hua  
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