

A Noble Pursuit

IMPORTANT CHINESE & KOREAN ART
FROM A JAPANESE PRIVATE COLLECTION

NEW YORK | 11 SEPTEMBER 2019

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サザビーズニューヨーク
二〇一九年九月十一日

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The Origins of Chinese Ceramic Collections in Japan

RYOICHI HIRANO

Chinese ceramics have historically played a role in Japan's visual culture, where they served specific roles in traditional tea ceremonies and Buddhist rituals. Heirlooms of *seiji* (celadon wares) and *tenmoku* (black-glazed wares) are recorded to have passed down through generations since Japan's Kamakura period (circa 1185-1333) and quantities of *seihakuji* (Qingbai) ceramics have been discovered in excavations. A significant turning point was the Meiji Restoration, which took place in 1868 after the Edo period (circa. 1603-1868), during which time a seclusionist policy was introduced and remained in place for over 250 years. This major change within Japan also changed the way people appreciated art and cultures. As such, the advent of the idea of appreciating their beauty as fine arts rather than as functional implements for tea ceremonies and rituals ushered in the practice of collecting Chinese ceramics as works of fine art.

Shunsui Sumitomo (1865-1926), the founder of Sen-Oku Hakukokan Museum, which has a collection of 447 Chinese archaic bronzes and mirrors, used his immense wealth built from his copper mining business to start collecting Chinese art, starting with an archaic bronze cylindrical wine vessel with mythical beast design, purchased from Yamanaka & Co. in 1889. At first he collected the works as utensils for tea preparation, but as he was exposed to and came to appreciate the unique and compelling forms and designs of the works he was collecting, his focus shifted away from acquiring utilitarian vessels to appreciating the beauty of the articles as fine art. In and around 1892, Shunsui became more active in purchasing from dealers such as Yamanaka & Co, Yasuke Fujita, and Uchikudo, and in the following year he acquired two famous archaic bronzes: *Koyu*, a bronze wine vessel, *you*, in the form of a tiger holding a human and *Kijinko*, a colossal bronze drum, *gu*, which are today the representative works of the collection. Shunsui's scope of interest in Chinese art went beyond just collecting. He also invested in academic research in China's cultural heritage and made his collection available for study, inviting then-leading scholars, including Konan Naito (1866-1934), Kosaku Hamada (1881-1938), and Sueji Umehara (1893-1983) to study and publish his works. The publication of *Sen-oku-Seisho* (*Appreciation of the Sen-oku Collection*) in 1911 was a compilation of their research, which raised awareness of the need for academic research among Western collectors at that time and raised the international profile of Shunsui as a collector.



Fig. 1 A Northern Wei dynasty gilt-bronze figure of Maitreya, The Metropolitan Museum of Art, New York (26.123) Courtesy of The Metropolitan Museum of Art, New York.
 圖一 北魏 銅鎏金彌勒佛像 紐約大都會藝術博物館 (26.123)
 圖片由紐約大都會藝術博物館提供

During the Taisho era (1912-1926), several antique dealers specializing in Chinese art rose to prominence, including Yamanaka & Co. Sadajiro Yamanaka (1866–1936) visited the United States in 1894 and successively held exhibitions in Boston, New York, and London. In 1912, he purchased the Prince Gong Collection and completed a successful auction the following year at the American Art Association Galleries in New York. In Japan, the first *Toyo Kobijutsu Ten* (Oriental Antique Art Exhibition) was held by Osaka Bijutsu Club in 1923, a tradition that continued every other year for the next two decades. Yamanaka Shokai developed a reputation as a well-established antique dealer who played a central role in the international market until the second World War. Yamanaka also became a supplier to many other antique dealers in Japan, and dealers would visit the port of Kobe to make purchases from him when his cargo arrived from China.

By this time, some antique dealers in Japan had started to promote Chinese antiques as a new field of visually-appreciable fine arts, rather than an extension of traditional tea-making utensils. In 1919 the dealer Umekichi Asano opened a shop in Hirano-cho, Osaka. Traveling between Beijing, Shanghai and Osaka, he started his business based in *kinseki* (metal works and stone sculpture) and sold an important gilt-bronze Buddhist statue of Maitreya from the Taihe era, dated 486 to the Metropolitan Museum of Art, New York (**fig. 1**). He also handled the famous bronze 'Min' Fanglei, discovered in Hunan in 1919, which was later sold at auction and is now reunited with its cover in the Hunan Museum, Changsha. After meeting Kakuō (Jihei Kanō, the seventh master of Hakutsuru



Fig. 2 Southern Song dynasty *guanyao* vase, Tokyo National Museum, Tokyo, Gift of Mr. Hirota Matsushige (TG2167) Image: TNM Image Archives
圖二 南宋 官窑琺瑯式瓶 東京國立博物館 廣田松繁捐贈 (TG2167)
圖片：TNM Image Archives

Sake Brewing) in 1924, his business model moved away from supplying other dealers to sourcing works specifically for him, including a Tang dynasty silver six-lobed cup with a hunting design -- one of the greatest examples of Chinese silver work, which is today in the Hakutsuru Fine Art Museum, Kobe. Compared with the aforementioned Sumitomo Collection, works of the Kakuō collection include larger and more powerful archaic Chinese bronze works, seemingly representing the boldness and large-hearted character of Kakuō himself.

The intellectual class up to the period had studied the Five Classics and the Four Books in their childhood, classical Confucian tomes which were heavily influenced by the discipline of ancient Chinese poetry, and which had engrained in their learnings a respect and understanding of ancient China and its traditions. This appreciation through literature enabled collectors of the time to appreciate and acquire works of art from ancient China.

Matsutaro Mayuyama (1882-1935) founded the gallery Mayuyama Ryusendo in Ginza, Tokyo in 1916. Over the past 100 years, Mayuyama has helped shape several collections of Chinese art in Japan. The famous publication of works they had sold over the years, entitled *Mayuyama, Seventy Years*, effectively served as a textbook for collectors, guiding them in the forms and decorations of Chinese ceramics and works of art. Another influential dealer, Matsushige Hirota (also known as Fukkosai, 1897-1973) who worked



Fig. 3 *Tosansai zufu* (Tang Dynasty Sancai Works),
Iwanami Shoten, Tokyo, 1928
圖三《唐三彩圖譜》，岩波書店，東京，1928年

with Matsutaro, opened the gallery Kochukyo in Kanda, Tokyo, in 1924, with Tamotsu Nishiyama. Since then, he made a great and longstanding contribution to the introduction of Chinese works in Japan, and donated 496 works from his personal collection to the Tokyo National Museum, including a Southern Song dynasty Guanyao vase in the shape of a jade *cong* (fig. 2). In contrast to the dawn of the Meiji period (1868-1912), during the Taishō (1912-1926) and early Shōwa periods (1926-1988), a number of antique dealers and galleries of varying sizes and specializations were successively established as a number of leading collectors emerged, including Tamisuke Yokogawa (1864-1945), Moritatsu Hosokawa (1883-1970), Yanosuke Iwasaki (1851-1908), Kaichiro Nezu (1860-1940), and Hikotaro Umezawa (1893-1969). Given the poor transportation conditions at that time, many of these dealers made round trips to Beijing that took months to source artworks on behalf of their clients.

Meanwhile, various academic societies for the study of Chinese pottery and porcelain were established by groups of collectors and scholars, including Hintōkai, Saikokai, Toyo Toji Kenkyusho, Towakai, and others, and they also held exhibitions and published research and catalogues. In 1928, the *Tō Sansai Tōten* (Exhibition of Tang *Sancai*) held for two days at the *Kazoku Kaikan* (Hall of Peer's Club) gathered 50 works from collectors

from Tokyo and other areas. Moritatsu Hosokawa played a central role in the exhibition, personally loaning 17 works, including a *sancai*-glazed tripod tray with a floral design from the Tang dynasty that he had just purchased from C.T. Loo in Beijing (**fig. 3**). Hosokawa later published an illustrated book of the exhibition entitled *Tō Sansai Zufu* [Illustrated Tang *Sancai*] with the tray featured on its front page. In 1929, the *Soji Ten* [Exhibition of Song Ceramics] was held at the Mitsukoshi Nihonbashi Store. What is interesting here is the selection of works exhibited. According to the illustrated records of the exhibition, the number of *seiji* (celadons) and *tenmoku* (black-glazed wares) works, which had previously been so highly valued in Japan, was relatively low compared to the quantity of ceramics from the Cizhou kilns, which were gaining recognition at that time, suggesting that Cizhou works were placed at the core of the exhibition. The number of Cizhou works excavated in Japan is much smaller than that of *seiji* (celadon) and *hakuji* (white-glazed) works, and virtually no Cizhou works imported before the Meiji era have been discovered as heirloom articles. The exhibition's focus on Cizhou works can be attributed to the fact that a significant number of quality works had been discovered at Julu Xian, Hebei Province, China and sold on the market prior to the exhibition. However, the listing of works included in the exhibition also implies that the 'Cizhou-style', with its simple and powerful tones and design of white and black, which was attractive to Japanese collectors, was also accepted as a kind of visually-appreciable fine art.

Up until the mid-20th century, excavated discoveries and academic research in China in the field of antiques were rare. Therefore, the only resource available to many collectors and academics in Japan were the works themselves in their own collections. The significant legacy of the collectors and scholars at the time in influencing the tastes of future generations of collectors through their academic publications and public exhibitions cannot be understated. During the post-war period, significant changes to social structures in Japan led to the emergence of new types of entrepreneurs and a redistribution of wealth across the country. These new collectors were fascinated by Chinese ceramic works as fine arts and purchased a great number of works through international auctions. These new collectors included Eiichi Ataka (1901-1994), whose collection is now largely housed in the Museum of Oriental Ceramics, Osaka, and Sazō Idemitsu (1885-1981), who built up an extensive collection of works spanning ancient China through to the Qing dynasty, and Seiji Matsuo (1894-1989), who himself participated in international auctions to acquire works.

Through its long history, Japan has developed and acquired ample cultural assets, which have given collectors the ability to appreciate beauty and to comprehend the importance of handing these assets down to the next generations. Precisely because they pursued a universal sense of beauty, they were able to build up vast collections of Chinese ceramic arts that still attract many people in Japan today. The affection towards the artworks themselves is evidenced by the meticulous way in which the individual works are stored in a specially made paulownia box, with particularly important works placed in tailored lacquer boxes secured with a uniquely patterned braid (*sanada himo*). Such respect for and the tradition of preserving inherited works of fine art has allowed many Chinese ceramic works to survive and to be handed down through generations in Japan, a country prone to natural disasters such as earthquakes and typhoons. Finally, I would like to cite the words of a collector. He put a collection stamp on each paulownia box of his collected works, which read:

「集散常規 願頌同好」

This means, "It's the way of the world that collections come and go. So, I wish for my collections to be handed on to someone who loves them."



嘉靖青花花卉文方壺





美を求めて

日本における中国陶磁コレクションの成り立ち

平野龍一

日本において、鎌倉時代より伝世品として伝わる青磁や天目、そして出土品として多く見られる青白磁など、中国陶磁は茶道や仏具といった特定の用途の上で長年に渡り親しまれてきました。その後250年以上に及ぶ鎖国政策を敷いた江戸時代のち、大きな転換を迎えたのが明治維新です。この日本社会の大きな転換により、人々は新たな価値観のもと芸術文化を受け入れるかたちも変化していきました。所謂、茶道に使用する「御道具」としての陶磁器から、作品そのものの美しさを愛でる鑑賞美術という発想が生まれることにより、美術としての中国陶磁を蒐集する幕が開けていきます。

中国青銅器及び銅鏡等447点を収蔵する泉屋博古館をつくった住友春翠(1865-1926)は、銅鉞山経営で得た莫大な富を使って、1889年(明治32年)にはじめて「夔文筒形卣」を山中商会から購入しています。当初は煎茶に使う道具として実用を目的としていましたが、その独特な姿形の迫力と文様の美しさに触れるに従い、やがて美術品として蒐集を行うようになりました。1892年(明治35年)ころより山中商会、藤田弥助、雨竹堂らから積極的に購入するようになり、翌年にはコレクションを代表する「虎卣」と「夔神鼓」を手に入れています。また春翠は単に蒐集を目的にすることどまらず、中国古代の重要な文化財を学術的にも研究すべきと考え、当時一流の権威であった内藤湖南(1866-1934)、濱田耕作(1881-1938)、梅原末治(1893-1983)といった研究者たちに自らの蒐集品を調査させています。その研究成果としてまとめられたのが「泉屋清賞(明治44年)」です。これによって当時の欧米の蒐集家にも学術的な研究の必要性が広まり、春翠は蒐集家として世界に知られるようになりました。

大正時代に入ると、山中商会をはじめとして多くの古美術商が活躍するようになりました。すでに1894年(明治27年)にアメリカに渡った山中定次郎(1866-1936)は、ボストン、ニューヨークそしてロンドンに出店し、1912年(大正元年)には恭親王コレクションを購入し翌年競売を成功させています。日本では1923年(大正12年)より大阪美術倶楽部に於いて「東洋古美術展」を開催。その後はほぼ毎年およそ20年に渡って続けられました。山中商会は名実ともに美術商として国内外にその名を轟かし、戦後に至るまでは世界でも中心的な存在として活躍します。神戸の港に山中の荷が着くときには、当時の古美術商がこぞって出かけ、その中から品物をわけてもらう逸話が数多く残っています。山中は多くの古美術商の供給元ともなっていました。

この頃になると中国陶磁を従来の茶道具の延長線上としてではなく、鑑賞美術という新たな分野として捉えた古美術商も出現するようになります。浅野樞吉は1919年(大正13年)大阪平野町に開店。北京・上海と大阪を行き来しながら、金石を中心に商売をはじめ、後にメロポリタン美術館に太和鍍金仏を納めています。また近年オークションで扱われた青銅饕餮文方罍(MIN FANGLEI)も当初彼が扱っていました。1924年(大正24年)鶴翁(白鶴酒造7代目当主嘉納治兵衛)と出会ってからは、海外との取引を控えるようになり、中国銀器の白眉とも言える「鍍金狩獵文六花形銀杯」をはじめとして、数多くの優品を彼の元へと運びました。現在白鶴美術館が収蔵する鶴翁のコレクションは、前述の住友コレクションとはまた違った、大型で迫力のある青銅器が多く、鶴翁の豪放な性格を表しているようです。このころまで多くの知識層は幼少期に四書五経に学び、漢詩を嗜んだことで、古代中国に深い敬愛の念を抱いていました。中国陶磁そのものを鑑賞し蒐集することは実に自然の流れだったのかもしれない。

東京では蕪山松太郎が銀座にて蕪山龍泉堂を1916年(大正5年)に開店します。現在に至るまで日本の多くのコレクターの蒐集を手伝い、蕪山で取り扱った多くの作品を集める「龍泉集芳(1976年)」は多くの蒐集家の教科書として使われるほどです。また松太郎とともに働いた廣田松繁(不孤斎1897-1973)も1924年(大正13年)西山保とともに壺中居を神田にて創業します。その後、長きに渡って中国陶磁の紹介に大きく寄与するとともに、「南宋官窯青磁琮形瓶」を含む496点の個人コレクションを東京国立博物館に寄贈しました。黎明期であった明治時代に比べ、大正から昭和初期にかけては、横河民輔(1864-1945)、細川護立(1883-1970)、岩崎彌之助(1851-1908)、根津嘉一郎(1860-1940)、梅澤彦太郎(1893-1969)といった多くの一流のコレクターが数多く現れることによって、大小さまざまな個性をもつ古美術商が育っていきました。交通事情が悪い中、「北京通い」と称された何ヶ月もの旅をしながら、彼らは仕入れた品物をコレクターに届け続けます。

同じ頃、コレクターや研究者が中心となり、陶磁器研究を目的とした品陶会、彩壺会、東洋陶磁研究所、陶話会といったさまざまな学術系団体が設立されていきます。そして彼らが主催する展覧会や出版活動が行われていきます。1928年(昭和3年)に華族会館で催された「唐三彩陶展」は東京を中心とした多くの蒐集家より50点を集めて、2日間に渡り展観を行います。その中心には細川護立がおり、彼自身17点を出品、北京帰りのC.T.LOOから購入した「唐三彩宝相華文三足盤」を出品するとともに、のちに刊行した展覧会図録「唐三彩図譜」の表紙としても使っています。1929年(昭和4年)には日本橋三越にて「宋瓷展」が催されま

す。興味深いのはその出品内容であり、当時図録として発行された「宋瓷(1929年)」を見ると、それまで高く価値付けされてきた青磁や天目は4点出品と少なく、新たな評価を得ていた磁州窯が31点と展覧会の主軸として置かれています。磁州窯は青磁や白磁に比べ、格段に日本からの出土例は少なく、伝世品として明治以前に流入した作品はほぼ確認されていません。鉅鹿からの大量出土というタイミングもあり、質の高い作品が市場に多く出現したことも一因ですが、白黒のモノトーンというシンプルで力強い意匠をもつ、この新しく現れた磁州窯こそ、鑑賞美術として受け入れられたのでないでしょうか。

20世紀の半ばになるまで中国本土の発掘は限られており、学術的な調査はほぼ行われていませんでした。多くのコレクターと研究者たちは、暗中模索の中、蒐めた陶磁器を一点一点手に取り丁寧に探究していきました。その研究を進めていった意義は大きく、展覧会や出版を通して世にその成果を公表していったことが、さらなる次の時代の新しいコレクターと育てる土壌へとつながっていきます。戦後、大きな社会構造の変化が起きたことで、富の変遷が行われ、全く新しい実業家たちが出現しました。そのような中で彼らは、美術品としての中国陶磁に魅了され、オークション会社を使ったよりグローバルな手法で数々の作品を射止めていきます。現在大阪市立東洋陶磁美術館に蒐集品の多くが収められている安宅英一(1901-1994)、古代から清朝まで一代でその膨大なコレクションを築き上げた出光佐三(1885-1981)、自らがオークションに参加して作品を求めた松岡清次郎(1894-1989)へとつながっていくのです。

日本には長き歴史によって涵養された文化の蓄積があり、コレクターは美しいものを見出す審美眼とそれを次の世代に繋いでいくことの重要性をよく理解していました。そして普遍的な美を追い求めた彼らだからこそ、今以って多くの人々を魅了する中国陶磁コレクションをつくり上げることができたのです。彼らは蒐めた作品を特別に仕立てた桐箱に入れ、重要な作品はさらに漆塗りの箱を仕立てさせました。桐箱を締める真田紐にも独自の柄を施し、どこまでも作品対して深い愛情を傾けていきます。長く伝わる美術品にこのように敬意を払ってきたことが、地震や台風といった災害の多い日本でも多くの中国陶磁が現在も伝えられてきているのです。最後にひとりのコレクターの言葉を紹介します。彼は自らが集めた作品の桐箱に以下のようなことばを入れた蔵印を押しました。

「集散常規 願頌同好」

コレクションが集まりやがて散っていくのは世の常である。だからこれらが好きな人のところに頒かたれることを願う。



中國陶瓷收藏於日本之起源

平野龍一

中國瓷器自古一直屬於日本視覺文化本質之內蘊，於傳統茶道或佛教儀式當中扮演著獨特的角色。傳世青瓷及天目瓷自鎌倉時代（約1185-1333年）已見記載，青白瓷亦有大量出土記錄。對於瓷器收藏興起的一個重要轉折點是始於1868年的明治維新，此後日本結束了江戶時代（約1603-1868年）實行了長達逾250年的鎖國政策，這個重大轉變，亦同時改變了國人欣賞文藝之道，從原本只於品茶或宗教儀式上欣賞器具工藝，變成了以鑒賞藝術的角度去看待瓷器珍品，收藏中國瓷器藝術品之傳統亦自此興起。

住友春翠（1865-1926年），泉屋博古館創始人，其館藏有447件中國高古青銅器及青銅鏡。住友以銅礦事業集成之巨富購入中國藝術珍品，首件藏品乃一夔文筒形卣，1889年購自山中商會。初時，住友以收集可作茶具之品為主，後來對藏品之器形及紋飾興趣漸濃，逐漸改以藝術角度去鑒賞入藏珍器。約1892年，住友開始積極從山中商會、藤田弥助及兩竹堂等古董商處購入藝術品，翌年購入虎卣及夔神鼓兩件名器。虎卣，青銅酒器，作虎抱人狀，夔神鼓，尺寸碩大，兩器均屬此類藝術之代表名作。除收藏之外，住友並全力支持研究中國文化傳統之學術發展，提供個人收藏供學者研究之用，邀請權威學者如內藤湖南（1866-1934年）、濱田耕作（1881-1938年）、梅原末治（1893-1983年）等發表關於其收藏之書籍。《泉屋清賞》於1911年出版，匯集幾位學者之研究成就，此作令西方藏家對學術研究之需要認識更深，同時提升了住友在國際收藏界的地位。

大正時代期間（1912-1926年），數位中國藝術商聲譽日隆，其中包括山中商會。山中定次郎（1866 - 1936年）於1894年到訪美國，連接於波士頓、紐約及倫敦舉行展覽，1912年購入恭親王收藏，翌年於紐約American Art Association Galleries舉行拍賣會報捷，締造了一段業內傳奇。1923年，大阪美術俱樂部舉行首屆東洋古美術展，此展旋即成為傳統，此後二十年間每兩年舉行一次。山中定次郎作為古董商之聲名日盛，於二戰之前的國際市場上有著舉足輕重的地位，其客戶亦包括日本多位古董商，每次他的貨運從中國抵達日本，各地古董商均會聚集在神戶港選購珍品。

此一時期，一些日本古董商開始宣傳中國古董並非僅為茶道或宗教儀式之延續，而是可以用鑒賞角度去看待的藝術個體。1919年，淺野樞吉於大阪平野町設店，穿梭北京、上海及大阪，以金石器為主，曾售一尊極其珍稀之北魏太和十年鍍金仏子紐約大都會藝術博物館（圖一）。此外，1919年湖南出土的皿方壘亦經其易手，後售於拍賣會，現已連蓋藏於長沙湖南省博物館。1924年，他結識了鶴翁（白鶴酒造7代目当主嘉納治兵衛），後改變營商模式，專門為其尋覓精品，包括一件唐代鍍金狩獵文六花形銀杯，可謂中國銀器臻例，現藏於神戶白鶴美術館。與前述住友春翠之收藏比較，鶴翁收藏高古青銅器尺寸更大，氣勢恢弘，一如鶴翁本人果斷豪邁之性情。

此時期的文士階層，幼年曾讀四書五經、儒家經典古籍等，對中國及其傳統自有一番敬仰及認知，其自身的文學修養，即激發了他們對於中國高古藝術的熱愛。

繭山松太郎（1882-1935年），1916年成立東京銀座繭山龍泉堂，在過去的百年之中曾協助多個重要中國藝術收藏之集成。其出版的《龍泉集芳》，介紹繭山龍泉堂曾售之珍品，剖釋中國瓷器及藝術品器形、紋飾等之奧妙，成為了後世藏家學習中國藝術的經典書籍。繭山松太郎又與廣田松繁（不孤齋，1897-1973年）合作，後者於東京神田與西山保合設壺中居藝廊。他對中國藝術傳入日本貢獻良多，曾捐贈496件個人收藏予東京國立博物館，包括一件南宋官窯琮式瓶（圖二）。與明治時期相比，大正（1912-1926年）及昭和初期（1926-1988年/二十世紀早期）有一批古董商及古董藝廊成功創立，其原因在於一眾著名藏家的相繼出現，包括橫河民輔（1864-1945年）、細川護立（1883-1970年）、岩崎彌之助（1851-1908年）、根津嘉一郎（1860-1940年）及梅澤彥太郎（1893-1969年）。當時的交通還未及發達，因此很多古董商人定期來往北京，每次花費數月時間為其客人物色藏品。

與此同時，收藏家及學者紛紛成立研究中國陶瓷之學術團體，包括品陶會、彩壺會、東洋陶磁研究所、陶話會等，並且舉行展覽、發表研究及出版圖錄。1928年，《唐三

彩陶展》連續兩天於華族會館舉行，展出東京及其他地區藏家之50件藏品。細川護立乃此展重心人物，私人借出17件珍器，包括一件於北京購自盧芹齋之唐三彩寶相花紋三足盤（圖三），後出版展覽圖錄《唐三彩圖譜》，即以此盤作封面。1929年，《宋瓷展》於日本橋三越舉行。根據展覽圖錄，一向在日本深受推崇之青瓷及天目瓷的展出數目相對較少，於當時逐漸流行之磁州器卻數目較多，顯示後者乃該展之重心。磁州器於日本出土數量遠不及青瓷及白瓷，明治時期之前傳入之磁州器，更幾乎未見傳世之品。該展以磁州器為重點，可歸因於當時河北省鉅鹿縣出土了一大批的相類精品。此外，磁州器的簡素樸雅黑白之飾，極能吸引日本藏家，視其為富有藝術視感的美品。

直至二十世紀中期，中國對於古代藝術的考古及學術研究甚少，故此唯一可供日本藏家及學者參考的即是其個人收藏之中的藏品。這些藏家及學者所締造的傳奇，通過學術出版及公開展覽，對後代收藏品味的導向影響深遠。戰後時期，日本社會結構重大轉變，新興企業家出現，社會財富分配更改，新晉藏家對中國瓷器及藝術品深感興趣，透過國際拍賣大量入藏，其中包括安宅英一（1901-1994年）（其收藏現存於大阪市立東洋陶磁美術館）、出光佐三（1885-1981年）（收藏涵蓋高古至清代各式古董）及松岡清次郎（1894-1989年）等，後者更常親自參與國際拍賣，以覓心頭所好。

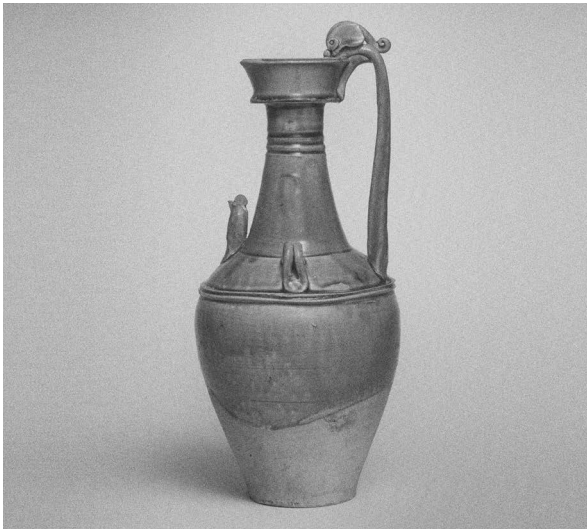
日本歷史悠久文化深厚，收藏者憑之來欣賞藝術美學，並明瞭世代承傳之重要。正因其追求普世之美，故此集成收藏廣播精深，至今仍受世人推崇。日本收藏慣例，每件藝術品均以桐木特製盒匣存放，而特別重要者，更以漆盒收藏，配以真田紐，極其珍重。正因對古物滿懷崇敬，故此儘管地震颱風等自然災害在日本頻繁出現，瓷器仍然得以世代傳承。最後我想引用一位藏家印於其每件藏品桐箱之語「集散常規 願頌同好」，僅以此言作結，聊表此中心意。



一
青銅觚
殷



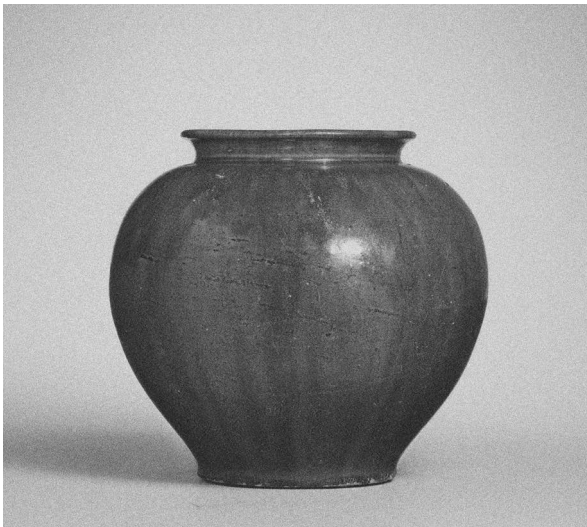
二
青銅饗鬯文鼎
殷後期—西周



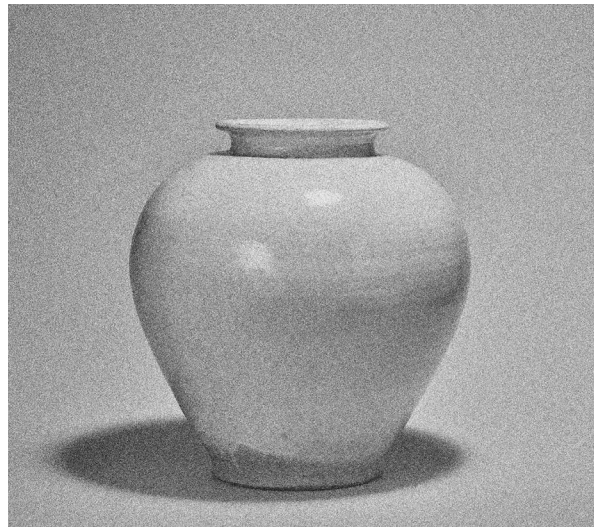
三
青磁天鵝壺
越州窯
南朝



四
加彩婦人俑
唐

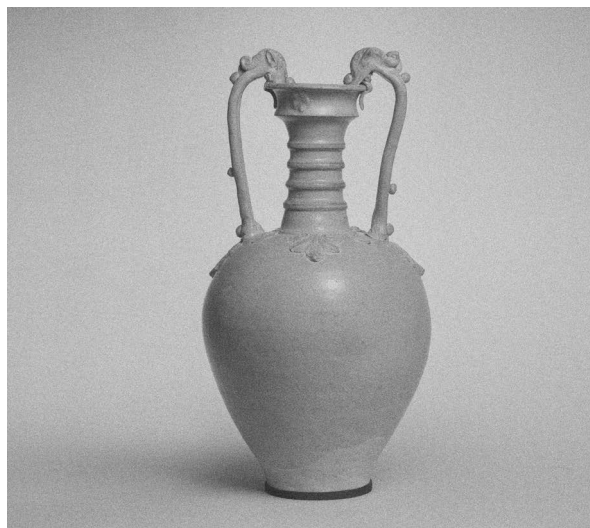


五
藍彩萬年壺
唐

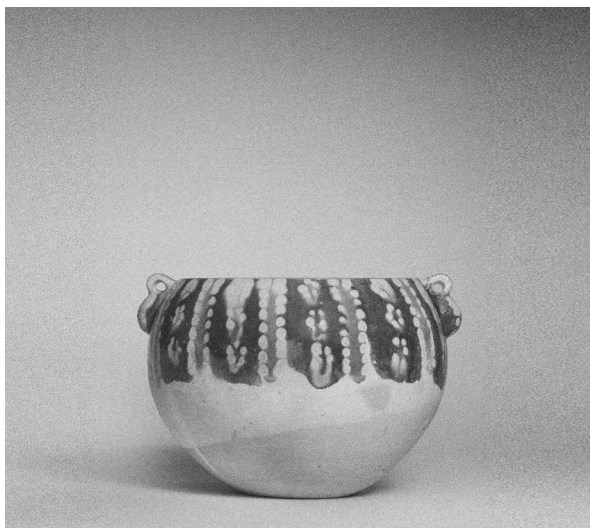


六
白磁壺
唐

八 白磁龍耳瓶 唐初



七 三彩雙耳鉢 唐



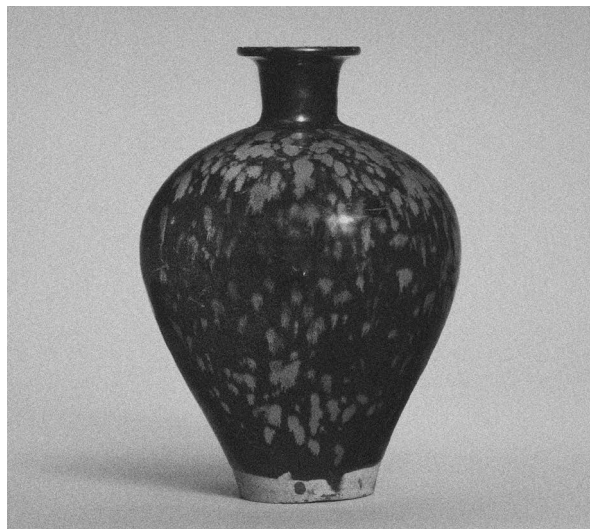
十 影青刻花唐草文梅瓶 南宋



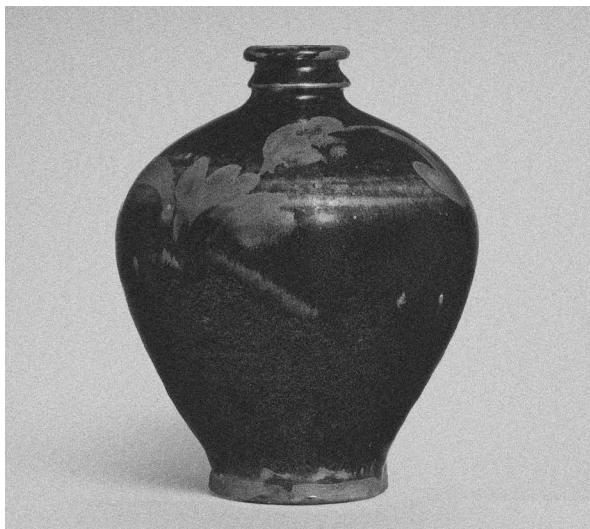
九 白磁刻花雙魚文鉢 定窯 北宋



十二 黑釉鏽斑壺 北宋

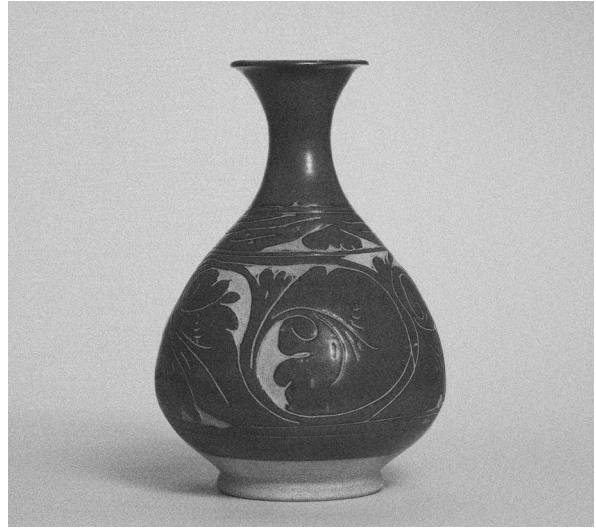


十一 黑釉鏽花壺 北宋—金





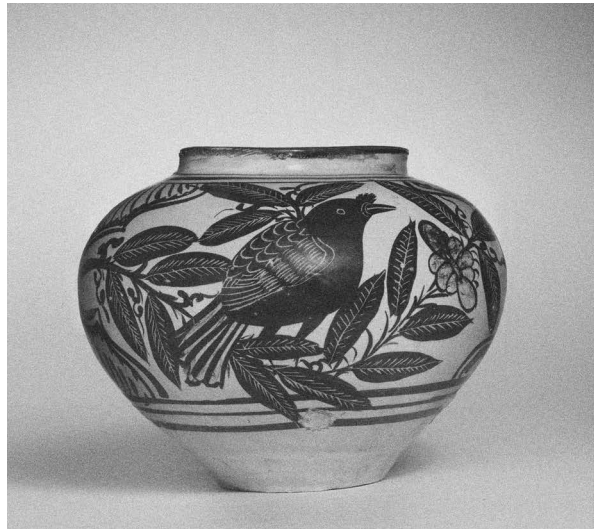
十三 白搔落花文深鉢 磁州窯 北宋—金



十四 黑搔落唐草文玉壺春 磁州窯 金



十五 黑釉刻花蓮花文瓶 磁州窯 金



十六 鉄絵花鳥文壺 磁州窯 金—元



十七 黑搔落唐草文梅瓶 磁州窯 金—元



十八 雲堂手婦女図梅瓶 明十五世紀中頃



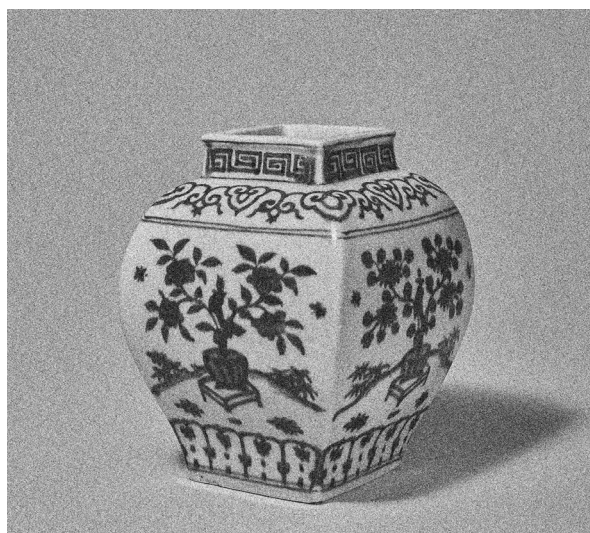
十九 白地綠彩龍文皿 明弘治



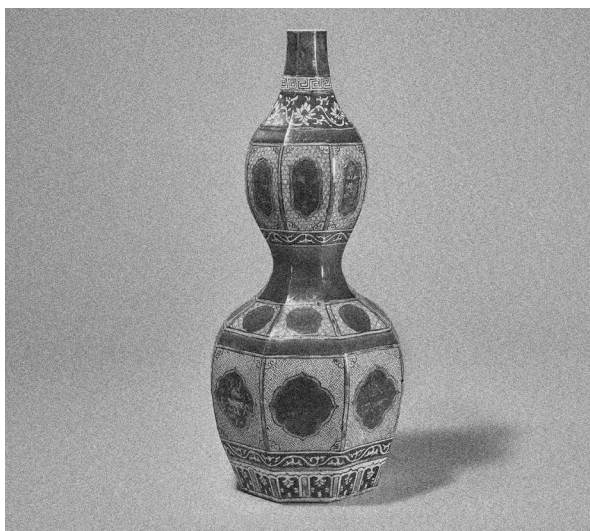
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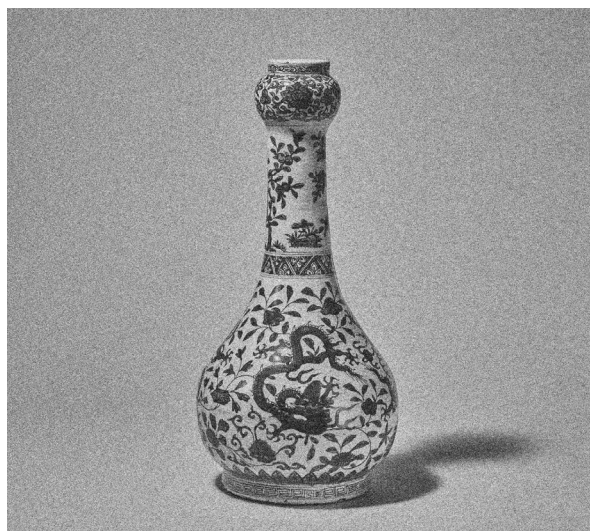
二十一 青花花鳥文梅瓶 明十六世紀



二十二 青花花卉圖方壺 明嘉靖



二十三 五彩金欄手瓢形瓶 明嘉靖



二十四 青花龍文柑子口瓶 明萬曆



二十五 赤繪蓮池水禽文合子 明萬曆



二十六 青花靈獸水禽文皿 明萬曆



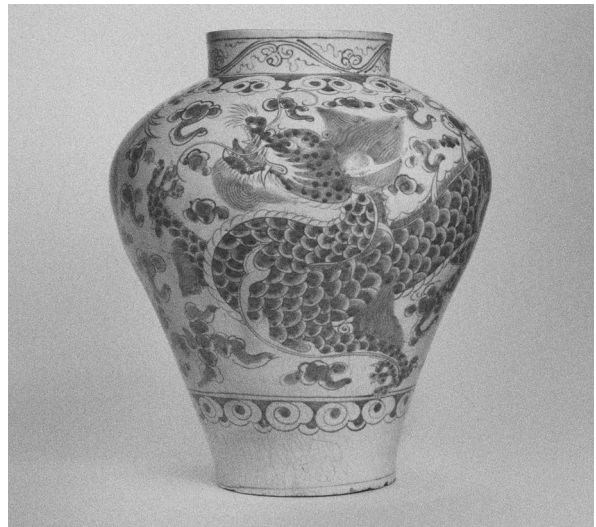
二十七 青磁陰刻梅瓶 高麗



二十八 繪刷毛目草文倭壺 李朝



二十九 青花辰砂桃水滴 李朝十九世紀



三十 青花龍文壺 李朝十九世紀初



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美を求めて

サザビーズニューヨーク
二〇一九年九月十一日

A Noble Pursuit

IMPORTANT CHINESE & KOREAN ART
FROM A JAPANESE PRIVATE COLLECTION



A BLUE AND WHITE 'MYTHICAL BEASTS' DISH WANLI MARK AND PERIOD

the shallow rounded sides supported on a straight foot, painted to the central medallion with a spirited scene of three scaled mythical beasts and a tiger within a landscape, a dragon emerging from the clouds above, all encircled at the well by a lotus pond border with mandarin ducks and cranes, the underside painted with six detached fruiting and flowering branches, the base with a six-character mark in underglaze-blue within a double circle, Japanese wood box (3)

Diameter 6 $\frac{3}{8}$ in., 16.3 cm

\$ 20,000-30,000

PROVENANCE

Hirano Koto-ken, Tokyo, 1994.

Vividly painted in washes of deep purplish cobalt, this lively motif of five auspicious mythological creatures appears to have been developed in the Wanli reign and used on a variety of porcelain wares. A closely related dish, from the Songde Tang collection, was included in the exhibition *The Fame of Flame. Imperial Wares of the Jiajing and Wanli periods*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2009, cat. no. 87.

Compare a dish of this same design, formerly in the Riesco Collection and included in the exhibition *Chinese Blue and White Porcelain, 14th to 19th Centuries*, Oriental Ceramic Society, London, 1953, cat. no. 173, later sold in our London rooms, 11th December 1984, lot 327. Another, included in the *Exhibition of Chinese Blue and White Porcelain*, Hong Kong Oriental Ceramic Society, Hong Kong, 1975, cat. no. 43, previously sold in the same rooms, 1st April 1974, lot 214. A further example was sold in the same rooms, 18th June 1985, lot 114.

明萬曆 青花瑞獸圖盤 《大明萬曆年製》款

來源

平野古陶軒，東京，1994年





A RARE BLUE AND WHITE SQUARE-FORM 'FLORAL' JAR
JIAJING MARK AND PERIOD

the squat baluster form surmounted by a straight neck and lipped rim, the exterior painted on each of the four sides with chrysanthemum, rose and peony blossoms potted alongside ornamental rocks in jardinières supported on rectangular stands within a garden, with butterflies in flight on either side, all above a lappet band at the foot and below a border of *ruyi* at the shoulder, the neck collared by a keyfret band, the base with a six-character reign mark within a double-square in underglaze blue, two Japanese wood boxes (5)

Height 8 in., 20.2 cm

\$ 60,000-80,000

PROVENANCE

Hirano Koto-ken, Tokyo, June 1982.

EXHIBITED

Chūgoku bijutsu ten series: Min Shin no bijutsu
[Chinese Art exhibition series. The Art of the Ming and Qing dynasties], Osaka Art Museum, Osaka, 1980, cat. no. 1-60.

LITERATURE

Sekai tōji zenshū/Catalogue of World's Ceramics,
vol. 11, Tokyo, 1955, pl. 119.
Sekai tōji zenshū [Ceramic Art of the World], vol. 14,
Tokyo, 1976, pl. 189.

Jars of this square form were popular in the Jiajing reign and display the creative freedom enjoyed by craftsmen active at Jingdezhen in this period. Porcelain production experienced a renewed flowering under Jiajing, as the court's increased demand for luxurious items resulted in the engagement of private kilns that worked alongside the imperial kilns, and introduced an increased number of unconventional forms and designs, including square jars.

While jars of this form are known painted with numerous designs, those with this auspicious motif of flowers in vases are unusual. A round jar painted with this motif from the H. Lauritzen Collection, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in L. Reidemeister, *Ming-Porzellane in Schwedischen Sammlungen*, Berlin, 1935, pl. 19c.

Compare also a smaller square jar painted with floral sprays and insects, sold in our London rooms, 7th December 1993, lot 227; and one with flowers issuing from rockwork painted in *wucaï* enamels, illustrated in *Sekai tōji zenshū/Catalogue of World's Ceramics*, vol. 11, Tokyo, 1955, fig. 123.

明嘉靖 青花花卉紋方罐
《大明嘉靖年製》款

來源
平野古陶軒，東京，1982年6月

展覽
《中国美術展シリーズ：明清の美術》，大阪
市立美術館，大阪，1980年，編號1-60

出版
《世界陶磁全集》，卷11，東京，1955年，
圖版119
《世界陶磁全集》，卷14，東京，1976年，
圖版189





AN ARCHAIC BRONZE RITUAL WINE VESSEL (GU)
SHANG DYNASTY

of tall slender waisted form, the trumpet neck flaring to a wide mouth, finely cast with four tapering blades extending to the rim, each containing a disjointed *taotie* mask above a narrow band of confronted serpent motifs, the central section cast with two horned *taotie* masks bisected by notched flanges all reserved in relief on a *leiwen* ground, the gently spreading foot similarly decorated below a narrow band of confronted horned mythical beasts below a raised bow string border with two cruciform apertures, the patina of an overall silver-green with some encrustation, a single shield-shaped pictogram inside the foot, Japanese wood box (3)

Height 12 $\frac{7}{8}$ in., 32.6 cm

\$ 80,000-120,000

PROVENANCE

Hirano Koto-ken, Tokyo, May 1981.

Remarkable for its tall, elegant shape and complex high-relief decoration with *leiwen* spirals, this *gu* is an outstanding example of the late Shang dynasty (16th century-c. 1050 BC) bronze casting style.

Bronze *gu*, used as sacrificial wine receptacles, are known throughout the Shang dynasty, but it was in the late Shang period when bronze casting reached a new height that the vessel attained its final striking form. *Gu*, at first, were short and stout with simple *taotie* designs merely suggested by eyes amidst linear decoration, yet the refinement of shape and ornamentation steadily took place as the foundries' technique gained in skill and experience. By the time the Shang capital had moved from Zhengzhou to Anyang in Henan province, between 1400 and 1350 BC, *gu* of taller, more graceful proportions with intricate main and secondary *taotie* designs and other animal motifs had entered the foundries' repertoire. The raised parts and the additions of pronounced flanges to the foot and middle sections, *en vogue* during the late Shang period, dramatically changed the vessel's silhouette, giving it its distinctive sculptural appearance.

The inscription located inside the foot resembles an emblem known from various other vessels, see Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D. C. and Cambridge, Massachusetts, 1987, p. 507, fig. 98.4 for a *yu* with a very similar pictogram and no. 28 with a more simplified version, where it is stated that both variants are usually taken to depict a wine vessel.

Bronze *gu* of similar design and size are illustrated and discussed *ibid.*, nos 36-7; see also no. 38 where excavated *gu* of this design with *leiwen*-covered raised parts are listed. Another *gu* discovered at Huayuanzhang village near Anyang is illustrated in *Yinxu xinchutu qingtongqi* [Ritual bronzes recently excavated in Yinxu], Kunming, 2008, p. 152, no. 62.

Two *gu* of this type are in the Shanghai Museum, illustrated in *Zhongguo qingtongqi quanji* [Complete series on Chinese bronzes], Beijing, 1997, vol. 2, no. 122, and in the Atami Art Museum, Atami, published in Seiichi Mizuno, *Bronzes and Jades of Ancient China*, Tokyo, 1959, no. 38.

Compare also a *gu*, reputedly also from Anyang, from the collections of T. Y. King, H. E. Alexandre J. Argyropoulos and Julius Eberhardt sold in these rooms, 17th September, 2013, lot 1.

商 觚

銘文：

𠄎

來源

平野古陶軒，東京，1981年5月





A BRONZE TRIPOD RITUAL FOOD VESSEL (LIDING) LATE SHANG / WESTERN ZHOU DYNASTY

the deep bowl divided into three lobes resting on three tapering columnar supports, the everted rim set with a pair of plain loop handles, each lobe finely cast with a *taotie* mask with protruding eyes and horns, flanked by descending serpentine animals to the sides, all against a dense *leiwen* ground, the bronze patinated to a pale green tone with patches of malachite encrustation, a three-character pictogram on the side of the interior, wood stand, wood box (4)

Height 8³/₈ in., 21.2 cm

\$ 120,000-150,000

PROVENANCE

Hirano Koto-ken, Tokyo, May 1981.

商末 / 西周 青銅饗饗紋鬲鼎

銘文：

保（疑似）父癸

來源

平野古陶軒，東京，1981年5月





Imposing for the bold and expressively executed *taotie* masks fully displayed on each of the three lobes, with the representation heightened by a lustrous patina delicately spotted with malachite, this *liding* is a superb example of the bronze founder's inventive craftsmanship.

The bronze caster has masterfully exploited the broad surfaces of the tripod's lobes to accommodate full-faced *taotie* and has made the design stand out even more through high-relief execution, so that the masks dominate the vessel in an almost sculptural manner. Full *taotie* decoration seems to have reflected the importance of the owner and *ding* decorated in this way are believed to have fulfilled a major role in the sacrificial ceremonies of Shang society, see Jessica Rawson, 'Late Shang Bronze Design: Meaning and Purpose' in *The Problem of Meaning in Early Chinese Ritual Bronzes. Colloquies on Art & Archaeology in Asia No. 15*, London, 1990, p. 80.

Liding combine the characteristics of the *li* and those of the *ding*. While *ding* usually refer to round vessels, *li* display a distinctive three-lobed body. The typical shape may be traced to Neolithic pottery tripods standing on hollow pointed lobes of the Qijia culture (first half of the 2nd millennium BC). Both bronze *li* and *ding* were used for cooking and serving sacrificial meats or fish during ritual ceremonies.

Liding of this type have been recovered from burials of the late Shang (16th century-c.1050 BC) and the early Western Zhou (c. 1050-771 BC) periods. A list of excavated examples including two vessels that belong to a set of Western Zhou bronzes linked by inscriptions is published in Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Washington D.C. and Cambridge, Massachusetts, 1987, pp. 487-8; Bagley further illustrates and discusses three similar *ding*, nos 93-5, the latter displaying a small human figure above one of the *taotie*.

Two similar vessels discovered at late Shang dynasty burial sites at Anyang in Henan province are illustrated in *Zhongguo qingtongqi quanji* [Complete series of Chinese bronzes], vol. 2, Beijing, 1997, nos 58-9.

Other examples are illustrated in *Sen-oku Hakkokan*, Kyoto, 1976, pl. 18, from the Sumitomo Collection, and in Wang Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2004, no. 71; others are included in exhibitions, in *Ancient Ritual Bronzes of China*, Los Angeles County Museum of Art, Los Angeles, 1976, cat. no. 16, from the collection of Anna Bing Arnold; and in *Ancient Chinese Bronzes and Gilt Bronzes from the Wessén and Other Collections*, Eskenazi, London, 1980, cat. no. 2, from the collections of Lochow, Beijing and Dr. Natanael Wessén, Stockholm.

Compare also two examples sold in these rooms, 15th September 2010, lot 270 from an old Japanese collection and 17th September 2013, lot 18, from the collection of Professor Alfred Salmony.



A BROWN-SPLASHED BACK-GLAZED VASE (MEIPING) NORTHERN SONG DYNASTY

the ovoid baluster body rising from a countersunk base to a broad sloping shoulder surmounted by a tall flaring neck and everted mouth rim, applied overall with a glossy brownish-black glaze liberally flecked with small irregular russet 'partridge-feather' mottles concentrated at the shoulder and extending down the body, the glaze thinning to a pale mushroom color along the rim, stopping irregularly above the foot to reveal the pale buff-colored body, Japanese wood box (3)

Height 9½ in., 24 cm

\$ 60,000-80,000

PROVENANCE

Collection of Dr. Winifred Gray Whitman (1901-1993).
Sotheby Parke Bernet, New York, 30th May 1973, lot
318.
Rare Art, New York.

北宋 黑釉醬斑梅瓶

來源

Winifred Gray Whitman 醫生 (1901-1993) 收藏
蘇富比 Parke Bernet, 紐約, 1973年5月30日,
編號318
Rare Art, 紐約



This vase is remarkable for the captivating pattern of small irregular splashes covering its shoulders, creating a dramatic contrast against the lustrous black glaze. While black-glazed wares were made in large quantities in most kilns in northern China, the elegant form and delicate russet splashes on this piece are comparable to some of the finest examples of this type.

The spontaneous splashes applied on this piece are often referred to as 'partridge-feather mottles', or *zhegu ban*, a term mentioned in various texts from the mid-10th century onwards. In the catalogue for the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown- and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, 1995, p. 139, Robert Mowry notes that these irregular splashes were probably inspired by black-glazed wares with fine splashes made at Ding and Cizhou-type kilns. Compare for example a Ding conical bowl, from the Arthur M. Sackler Museum, Harvard University Art Museums, Cambridge, included in *ibid.*, cat. no. 16.

A closely related vase in the British Museum, London, is published in R.L. Hobson, *A Guide to the Pottery & Porcelain of the Far East*, London, 1924, pl. 32; another in the Cleveland Museum of Art, accession no. 1940.51; and one of more elongated form, in the Art Institute of Chicago, included in *Hare's Fur, Tortoise Shell, and Partridge Feathers, op cit.*, cat. no. 35. See also a jar of this form but with a pattern of russet florets, from the Yang De Tang Collection, sold in these rooms, 17th March 2015, pl. 77.



A 'HENAN' RUSSET-PAINTED BLACK-GLAZED MEIPING
 NORTHERN SONG / JIN DYNASTY

the ovoid tapering body rising to broad rounded shoulders surmounted by a short double-ringed mouth, freely painted in iron-oxide with an abstract design of two birds in flight reserved on a brownish-black glaze, the glaze stopping neatly above the foot ring to reveal the buff body, the countersunk base unglazed, Japanese wood box (3)

Height 8¾ in., 21.9 cm

\$ 20,000-30,000

Jars of this type are characterized by their freely painted designs, at times so succinctly executed that they tend towards abstraction. With a brush dipped in an iron-rich slip, the present vase was painted with three birds in flight, their wings and plumage rendered with short calligraphic strokes fired to a vibrant russet tone.

A jar of similar proportions and painted with birds, in the collection of Robert M. Ferris, was included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, 1995, cat. no. 52; a slightly smaller one in the Meiyintang Collection, is published in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, pl. 465; and a third was sold in these rooms, 7th February 1974, lot 154.

北宋 / 金 黑釉鐵鏽花紋小口瓶



美を求めて

Cizhou In Japanese Collections

Cizhou, named after one of its main production areas in modern Ci county in southern Hebei province during the Northern Song dynasty (960-1127), is in fact a term used to refer to a large number of kilns using various slip decorations, spread over a large region in northern China, particularly Hebei and Henan provinces.

Made for daily use around the house, and particularly as storage vessels, Cizhou wares were not patronized by the Song dynasty (960-1279) court and could therefore develop quite free from imperial dictates. Cizhou potters generally coated their wares with a white slip to cover the light beige to buff-colored body and skillfully enhanced its appearance by applying a wide variety of inventive decorative styles, creating highly attractive and original designs. Masterfully executed with the brush or the knife, these designs, often of a calligraphic nature and generally employing black-white contrasts, have a strong visual, and for the carved examples in addition a pleasant tactile appeal. Among the most popular subjects were motifs from flora and fauna relating to contemporary literati painting. Perhaps not surprisingly, many shapes are connected to the drinking or storing of wine, as if portraying the intimate relationship between scholarship, poetry and wine.

The rustic and earthy character inherent in these Cizhou wares aligns with the distinctive nature of Japanese aesthetics that favor simple, often imperfect, pottery wares glazed in muted colors. This appreciation is connected with the philosophic principles of Zen Buddhism and the tradition of the tea ceremony, which were intimately linked.

Zen Buddhism, first introduced in Japan in the 8th century AD, advocates a humble lifestyle close to nature, free from mundane materialism and its restraints. This spiritual belief is embedded in the aesthetics of the tea ceremony. Leading tea masters were often also priests and naturally favored the use of simple tea utensils, commonly crude and seemingly unfinished or imperfect. The essence of wabi sabi, which may be translated as 'beauty found in imperfection' or 'rustic simplicity' and 'love for the old and worn', is defined in the spirit of this kind of tea ware and strongly underlines one of the fundamental principles of Japanese culture.

Cizhou wares, with their robust, slightly rough shapes and their spontaneous, calligraphic designs of natural forms, can thus be said to embody the intrinsic values of natural simplicity and unrestrained spontaneity of Japanese Zen aesthetics. The Cizhou potters' minimalist approach, favoring simple shapes and monochromatic designs, and their use of ingenious decorative techniques continue to fascinate and inspire many modern potters and collectors to this day.



美を求めて

日本のコレクション における磁州窯

磁州窯とは、南宋時代(960～1127年)に現在の河北省磁県に存在した主要窯場のひとつにちなんだ呼称です。中国北部(特に河北・河南)の広大な地域には様々な化粧掛け手法を用いる窯が多数存在しており、磁州窯はこれらを指す総称として用いられています。

磁州窯磁は貯蔵など庶民による日常使用のために作成された雑器であり、宋王朝(960～1279年)の後援を受けていなかったことから王宮の意向に拘わらず実に自由な発展を遂げることができました。特に、明るいベージュ色から鈍黄色をした素地に白化粧を施し、多様で独創的な装飾文様を巧みに描くことで魅力的かつ斬新なデザインを生み出しているものが多く見られます。筆もしくは刃物を用い熟練の技術で生み出されるこれらの文様は、書画のようなスタイルが多く、白と黒のコントラストを用いているものが一般的ですが、視覚的に強い印象を残すほか、陰刻が施されたものは手に取ると心地よい感触が得られます。テーマとして最も多く見られるものは、文人画に関連する花と動物のモチーフです。また、これはおそらく驚くべきことではないのですが、磁州窯には酒を飲んだり保存したりするための形状のものが多く、学問と詩歌と酒の密接な関係性を示しているかのようです。

この磁州窯特有の素朴で野趣に富んだ特徴は、簡素で、ともすれば不完全で地味な色合いの陶器を好む日本人独特の美学に合致するものでした。そして、このような日本人の鑑賞眼は「禅宗の精神」とそれに密接に関係する「茶道の伝統」に由来しています。

8世紀に日本に伝わった禅宗は、世俗的な物質主義とその束縛から逃れ自然に近い質素な生き方をするよう唱えています。そして、この精神はその後茶道の美学へと受け継がれていきます。代表的な茶人には禅僧でもあった者が多かったため、自然と簡素な茶道具、それも一見すると「荒削り」で「未完成」あるいは「不完全」と思われるような茶器の使用が好まれるようになっていったのです。こうした茶道具の精神の核となっているのが「侘び寂び」であり、「不完全の中にある美」、「素朴さと簡素さ」、「古きもの、朽ちたものに向けられる愛」とでも言い換えることができるであろうこの心は日本の文化の根幹をなす基本原理のひとつとなっています。

すなわち、磁州窯の特徴である「頑丈でやや荒削りな形状」と「自由かつ書画に通ずる自然をモチーフとした文様」は、「自然な簡素さ」と「とらわれのないあるがままの性質」という日本の禅の美学に固有の価値を体現していると考えられます。

簡素な形状とモノクロームの文様を嗜好する磁州窯のミニマリスト的アプローチと独創的な装飾技法は、現在もなお多くの陶芸家・収集家にインスピレーションを与え続けています。

日本收藏磁州器

磁州窯，意指北宋（960-1127年）年間位於今河北省南部的磁州各窯，在西方亦代表北方各地採用同類裝飾風格的瓷器，主要產地位於河北及河南。

磁州窯多為實用器，以存儲器皿居多。磁州窯並非御供之器，故此風格發展自由度頗大。磁州窯藝匠以白色化妝土覆蓋褐黃色胎體，再運用創思巧技，製成獨特秀麗紋飾，或用筆繪、或以刀刻，富有書法韻味，多以黑白對比，效果突出，刻花紋飾更具觸感，主題多數與同時代文人書畫相關，以花卉或動物為主，器型方面，則以酒器為主，反映文人與詩詞美酒關係密不可分。

磁州瓷器造型簡樸，與日本陶瓷美學喜好簡約、素色且常帶不完美之特質甚為相符，而此道又與禪宗佛教哲學及茶道傳統息息相關，互有密切關聯。

禪宗佛教於八世紀期間傳至日本，以簡樸生活、不受物質束縛為尚。茶道儀式美學，亦處處流露此信仰之影響。主持茶道儀式者多為禪師，自然喜愛選用簡樸茶具，日文「侘び寂び」，有不完美之美、簡素美或鍾情古舊殘缺事物之意，其中精髓在此類茶具中可見，並可窺日本文化底蘊之本質。

磁州窯風格尚簡約，器形樸實素雅，線條清素，技法巧妙，紋飾如書法揮灑豪放，以自然題材入畫，故此可謂深蘊日本禪宗自然簡樸、不受拘束的美學哲思，時至今日，仍深受陶匠及藏家喜愛，並且極具啟發性，歷久常新。

A RARE 'CIZHOU' WHITE-GLAZED SGRAFFIATO DEEP BOWL
NORTHERN SONG / JIN DYNASTY

raised on a splayed foot, the steeply rounded sides incurving towards the wide mouth, covered overall in an ivory-colored glaze cut away leaving a broad chevron register enclosing demi-florettes alternating with foliate petals, with a narrow band of overlapping petals above, between single line borders, the footrim unglazed and burnt reddish-brown in the firing, lacquered wood cover, two Japanese wood boxes (6)

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

\$ 20,000-30,000

PROVENANCE

Hirano Koto-ken, Tokyo, circa 1960.
Sotheby's London, 14th July 1981, lot 78.

EXHIBITED

Chūgoku Kotōji Tō-Sō Meitoten [Chinese ceramics. The exhibition of Tang-Song masterworks], Japan Ceramic Society, Tokyo, 1964, cat. no. 192.
Chūgoku Kohijutsu-ten [Exhibition of Classical Chinese Works], Fukuoka-Tamaya Department Store, 1975, cat. no. 5.

LITERATURE

Fujio Kayoma *et al* (eds.), *Sekai Toji Zenshu So Ryo* [Collection of world's ceramics. Song and Liao], vol. 10, Tokyo, 1961, pl. 118.

Deep rounded bowls, such as the present example, are one of the most iconic forms produced at the Cizhou kilns during the Northern Song and Jin periods. Several bowls of this form were excavated from the Guantai kilns, Cixian, Hebei province, and the form is found applied with a plain white glaze and with a variety of *sgraffiato* techniques, including incised designs on a wave ground, designs painted and incised through a dark slip and designs both incised and cut away, as with the current example. Four Cizhou bowls of this form decorated in different techniques are illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, pls 548-551.

The designs found on deep bowls of this type decorated with in *sgraffiato* techniques largely incorporate geometric, cloud and foliate bands. Compare one incised with a cloud scroll against a wave ground from the Field Museum of Natural History, Chicago, illustrated in *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, cat. no. 35, where a selection of related bowls is illustrated, *ibid*, p. 95, figs 81, 83-85.

The present design of triangular lappets below a scroll ground can also be compared with a brown slip-decorated *sgraffiato* jar, included in the exhibition *Sekai Toji Zenshu/Ceramic Art of the World Song-Liao*, vol. 10, Tokyo, 1955, cat. no. 101 and sold as part of the Linyushanren Collection at Christie's New York, 13th September 2018, lot 827.

北宋 / 金 磁州窑白釉剔花罐

來源

平野古陶軒，東京，約1960年
倫敦蘇富比1981年7月14日，編號78

展覽

《中国古陶磁：唐宋名陶展》，日本陶磁協會，東京，1964年，編號192
《中国古美術展》，福岡玉屋，福岡，1975年，編號5

出版

座右宝刊行会，《世界陶磁全集・宋遼篇》，卷10，東京，1961年，圖版118



A RARE FINELY PAINTED AND INCISED 'CIZHOU' 'BIRDS' JAR JIN / YUAN DYNASTY

sturdily potted with a robust ovoid body tapering sharply from the wide rounded shoulders to the countersunk base, freely painted and incised in dark brown over the white slip on either side with a songbird perched on leafing and flowering branches, the tails and flowers further detailed with an iron wash, framed within shaped cartouches and divided by radiating petals, all between double line borders, the glaze stopping neatly at the foot ring to reveal the grayish body, the rim and interior applied with a dark-brown glaze thinning to a mahogany tone at the rim, Japanese wood box (3)

Diameter 10 in., 25.5 cm

\$ 40,000-60,000

PROVENANCE

Hirano Koto-ken, Tokyo, 1974.

This jar is a remarkable example of a rare group of Cizhou wares with motifs both painted and incised through layers of black and white slip. Wares of this type are discussed by Yutaka Mino in the catalogue to the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, Indianapolis, 1980, p. 198, where he suggests that they originally evolved from *sgraffiato* wares. He further notes that while painted and incised wares may have originated in the Northern Song period, they became popular only in the Jin, concurrently with the decline of the *sgraffiato* technique.

Jars painted with this motif are highly unusual and no other closely related example appears to have been published. A larger jar painted and incised with geese and with an additional band of scattered petals, in the Shanghai Museum, is illustrated in *Shanghai Hakubutsukan* [Shanghai Museum], Tokyo, 1976, pl. 101; one from the collection of Frederick Knight was sold twice in our London rooms, 15th April 1980, lot 151, and 19th June 1984, lot 181; and another unearthed at the Pengcheng kilns, Henan province, and now in the Handan Museum, is illustrated in *Cizhou yao gu ci* [Ancient Ceramics of Cizhou], Xi'an, 2004, pl. 124. See also a larger jar painted and incised with phoenix from the Avery Brundage Collection in the Asian Art Museum of San Francisco, included in the exhibition *Freedom of Clay and Brush through Seven Centuries in Northern China*, *op. cit.*, cat. no. 91, depicted together with further phoenix jars, figs 251-254 and 257: the first recovered from a Yuan storage cellar in Liangxiang near Beijing, the second held in a collection in Japan, the third in the Musée Cernuschi, Paris, the fourth excavated from Chuzhou county in Hebei province, and the fifth in a private Japanese collection.

The lively and painterly rendering of the birds on this piece is comparable to painted Jizhou wares. See for example a Jizhou *meiping* painted with a similar design, included in the exhibition *Song Yuan shidai de Jizhou yao ciqu* [Song and Yuan ceramics from the Jizhou kilns], Shenzhen Museum, Shenzhen, 2012, cat. no. 52, together with a pear-shaped example, cat. no. 51; and a reconstructed pear-shaped vase recovered from the Jizhou kiln site in Ji'an, Jiangxi province, illustrated in *Jizhou yao* [Jizhou ware], Beijing, 2007, p. 11 (bottom right).

金 / 元 白地褐花開光花鳥圖罐

來源

平野古陶軒，東京，1974年



A RARE INSCRIBED 'CIZHOU' BLACK-GLAZED SGRAFFIATO
MEIPING
JIN / YUAN DYNASTY

the robustly potted ovoid body with gently rounded sides rising to a short waisted ringed neck and cupped mouth, applied overall with a glossy dark-brown glaze, carved through to leave a broad register of lotus and aquatic plants set against a hatched wave ground, segmented by two narrow vertical cartouches, each enclosing five characters together reading *jiahe sheng guizi menshan chu gaoren* (harmonious household produces abundant offspring, virtuous family educates illustrious figures), all enclosed within double-line borders, the thick glaze pooling at the shoulder and stopping unevenly above the knife-pared foot revealing the buff-colored body, Japanese wood box (3)

Height 10½ in., 26.5 cm

\$ 12,000-15,000

EXHIBITED

Chūgoku Kotōji Tō-Sō Meitoten [Chinese Ceramics Tang-Song Masterworks exhibition], The Japan Ceramic Society, Shirakiya, Tokyo, 1964, cat. no. 169.

This jar is striking for its carefully and confidently incised lotus design over a ground of parallel diagonal lines. Fragments of vessels carved with such large-scale designs against finely incised grounds were discovered, for example, at the Wayaogou kiln site in Shanxi province, and included in the Oriental Ceramic Society exhibition *Kiln Sites of Ancient China. Recent Finds of Pottery and Porcelain*, British Museum, London, 1980, cat. nos 478 and 480, where the authors mention, p. 104, that among the products of these kilns, incised wares were finer and more carefully executed than those with cut-out designs.

A jar boldly carved with lotus against a ground of incised waves was sold in these rooms, 21st September 2006, lot 98; a somewhat coarser example with stylized flowers, in the Baur Foundation, Geneva, is illustrated in Margaret Medley, *Yuan Porcelain and Stoneware*, London, 1974, pl. 108b; another is published in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. 1, pl. 601; and a larger jar, with a further classic scroll band on the shoulders, was sold in our London rooms, 6th April 1976, lot 78.

金 / 元 磁州窯黑釉剔蓮紋小口瓶

展覽

《中国古陶磁・唐宋名陶展》，日本陶磁協會，日本橋白木屋，東京，1964年，編號169



A RARE 'CIZHOU' BROWN-GLAZED SGRAFFIATO MEIPING JIN DYNASTY

the steeply rounded sides swelling to a shouldered baluster body surmounted by a short waisted neck and tall angled tapering rim, applied overall with a thick brownish-black glaze, carved through to the buff body leaving a broad foliate scroll at the shoulder above a band of upright lappets to the body, each framed within concentric line borders, the countersunk base unglazed, Japanese wood box (3)

Height 9¾ in., 24.9 cm

\$ 12,000-15,000

PROVENANCE

Collection of Edward T. Chow (1910-1980).
 Sotheby's London, 16th December 1980, lot 235.
 Hirano Koto-ken, Tokyo, 1981.

Skilfully carved with a foliate scroll and petals in the *sgraffiato* technique, *meiping* of this type were seldom produced in such small sizes. This piece belongs to a distinct group of so-called 'Cizhou' wares made by many kilns in north China. Examples of fragments of wares carved in this bold style from kiln sites at Wayaogou, Datong, and at Hunyuan, both in Shanxi province, were included, in the Oriental Ceramic Society exhibition *Kiln Sites of Ancient China. Recent Finds of Pottery and Porcelain*, British Museum, London, 1980, cat. nos 475-478, 487 and 490.

A larger *meiping* of this type with very similar carving, in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pl. 216; one from the Yokogawa Tamisuke Collection, in the Tokyo National Museum, is published in *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pl. 629; and a third in the Musée Cernuschi, Paris, is published in Jan Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl. 54l. Compare also a larger *meiping*, where the design is divided in three separate bands, in the Museum of East Asian Art, Bath, included in the catalogue of the Museum's *Inaugural Exhibition*, vol. I: *Ceramics*, Bath, cat. no. 107; another sold in our London rooms, 14th November 2000, lot 134; and a further example sold at Christie's New York, 18th-19th September 2014, lot 754.

金 磁州窯褐釉剔花梅瓶

來源

仇焱之 (1910-1980) 收藏
 倫敦蘇富比1980年12月16日，編號235
 平野古陶軒，東京，1981年



A 'CIZHOU' BROWN-GLAZED SGRAFFIATO VASE (YUHUCHUN
PING)
JIN DYNASTY

the rounded pear-shaped body raised on a splayed foot, tapering to a slender neck and a flared mouth, applied overall with a thick brownish-black glaze carved through with a broad foliate frieze beneath a narrow border enclosing abstract scroll motifs at the shoulder, all framed within concentric line borders, the glaze stopping neatly above the foot to reveal the buff-colored body, Japanese wood box (3)

Height 9½ in., 24.2 cm

\$ 10,000-12,000

PROVENANCE

Hirano Koto-ken, Tokyo, 1972.

Vases of this form and similarly carved with two bands of floral scrolls are held in important museums and private collections worldwide: a vase of this type, from the collection of Yokogawa Tamisuke, in the Tokyo National Museum, is published in *Illustrated Catalogue of Tokyo National Museum. Chinese Ceramics I*, Tokyo, 1988, pl. 630; one in the Honolulu Academy of Art, is illustrated in Jan Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl. 55d; another from the Eumorfopoulos and Riesco collections, published in R.L. Hobson, *Chinese Pottery and Porcelain*, New York, 1976 (London, 1915), pl. 34, fig. 2, was sold in our London rooms, 29th May 1940, lot 101; a slightly larger vase is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, vol. 1, pl. 595; and another was sold in our London rooms, 17th November 1999, lot 734. See also a slightly larger vase of this type but with the design divided in three separate bands, from the Malcolm Collection, now in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 523, and sold in our London rooms, 29th March 1977, lot 143; another illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 13, Tokyo, 1981, pl. 25; and a third in the St. Louis Art Museum, included in the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers. Chinese Brown-and Black-Glazed Ceramics, 400-1400*, Harvard University Art Museums, Cambridge, 1995, cat. no. 68.

金 磁州窯褐釉剔花玉壺春瓶

來源

平野古陶軒，東京，1972年



A CARVED 'DING' 'FISH' BOWL NORTHERN SONG DYNASTY

well potted, with deep gently rounded sides rising from a straight narrow foot ring, carved around the exterior with two rows of overlapping stiff lotus lappets, the interior finely incised with a central medallion enclosing a pair of fish swimming amidst combed waves, the tactile ivory-white glaze pooling in characteristic 'teardrops' and stopping neatly at the foot ring, the rim bound in metal, Japanese wood box (3)

Diameter 6½ in., 16.6 cm

\$ 20,000-30,000

Ding bowls carved with this auspicious motif of fish swimming in water were popular in the Northern Song dynasty. Examples of this elegant deep shape are however unusual, and only one related example appears to have been published: a slightly larger bowl sold in our Hong Kong rooms, 24th November 1981, lot 31. See also a bowl carved with fish on the interior and with petals on the exterior, but of conical form, in the National Palace Museum, Taipei, included in the Museum's *Special Exhibition of Ting Ware White Porcelain*, Taipei, 1987, cat. no. 47.

A bowl of this type but with a dragon on the interior, from the Kempe Collection, in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in *Oriental Ceramics. The World's Great Collections*, Tokyo, 1982, vol. 8, pl. 107; and another with lotus, from the collection of J.H. Oppenheim, now in the British Museum, London, is published *ibid.*, 1981, vol. 5, pl. 57.

北宋 定窯白釉刻雙魚紋蓮瓣盃



A LARGE AND SUPERBLY CARVED QINGBAI 'LOTUS' MEIPING SOUTHERN SONG DYNASTY

well potted, the ovoid body rising from a narrow tapered foot to a broad rounded shoulder surmounted by a short ribbed neck narrowing to a lipped rim, the body freely carved with a luxuriant floral scroll of long undulating foliate stems bearing large lotus heads, all on a finely combed ground, enclosed within incised concentric double-line borders at the foot and shoulder, covered overall with a pale bluish glaze, pooling in the carved recesses and stopping neatly at the foot ring to reveal the pale white body, Japanese wood box (3)

Height 15 $\frac{1}{8}$ in., 38.4 cm

\$ 30,000-50,000

PROVENANCE

Mayuyama, Tokyo, prior to 1976.

LITERATURE

Mayuyama, Seventy Years, vol. 1, Tokyo, 1976, pl. 449.

EXHIBITED

Chūgoku Meito Hyaku-sen [One Hundred Masterworks of Chinese Ceramics exhibition], The Nikkei, Takashimaya, Osaka, 1961, cat. no. 44.
Chugoku Kotōji Tō-Sō Meitoten [Chinese Ceramics Tang-Song Masterworks exhibition], The Japan Ceramic Society, Shirakiya, Tokyo, 1964, cat. no. 146.
 Hakutsuru Fine Art Museum, Kobe, 1968.

This vase is remarkable for its brilliant translucent glaze, thinly applied over a luxuriant peony scroll and a finely combed ground. It is rare to find *qingbai meiping* of such large proportions, and those carved with this peony design are particularly unusual.

A vase of similar proportions, but carved with a composite floral scroll, was included in the exhibition *Qingbai Wares of the Song Dynasty*, Museum of Oriental Ceramics, Osaka, 1994, cat. no. 39; another, unearthed from a Southern Song dynasty hoard at Suining, Sichuan province, was included in the exhibition *Fūin sareta Nansō tōji ten/Newly Discovered Southern Song Ceramics: A Thirteenth-Century "Time Capsule"*, Odakyū Art Museum, Tokyo, 1998, cat. no. 61; one with lotus, in the Art Institute of Chicago, is illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 12, Tokyo, 1977, pl. 167, together with a *meiping* in the Tokyo National Museum, pl. 314.

Meiping of this type are also known of smaller size: one in the Sichuan Provincial Museum, Chengdu, is illustrated in *Zhongguo ciqu quanji* [The complete works of Chinese ceramics], vol. 8, Shanghai, 1999, pl. 179; and another with a peony scroll, in the Victoria & Albert Museum, London, is illustrated in Stacey Pierson, *Qingbai Ware: Chinese Porcelain of the Song and Yuan Dynasties*, London, 2002, pl. 85.

南宋 青白釉刻纏枝蓮紋梅瓶

來源

繭山龍泉堂，東京，1976年之前

展覽

《中國名陶百選展》，高島屋，大阪，1961年，編號44

《中國古陶磁・唐宋名陶展》，日本陶磁協會，日本橋白木屋，東京，1964年，編號146
 白鶴美術館，神戶，1968年

出版

《龍泉集芳：創業七十周年記念》，卷1，東京，1976年，圖版449



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Guanyao and minyao Porcelain from the Interregnum Period

REGINA KRAHL

In histories of Chinese ceramics, the three short early Ming reigns of Zhengtong, Jingtai, and Tianshun, from 1436 to 1464, had long been omitted. Since the period was politically tumultuous and unstable, and no verifiable pieces with imperial marks from these reigns are known, ceramic specialists in China call it the 'blank' or 'dark period' (*kongbaiqi*, *heianqi*) and in the West, the 'Interregnum'. Although several literary references attest to the contrary, it has generally been thought that for these nearly three decades in the mid-fifteenth century the Imperial kilns were not in use; and even pieces considered as *minyao*, such as porcelains from dated tombs or pagoda foundations, did not lead to a proper recognition of Jingdezhen's activity during that period.

Excavations at the Imperial kiln site of Zhushan in Jingdezhen have now provided tangible evidence of an imperial production of porcelains during these reigns, which has suddenly focused unprecedented scholarly attention on this period. After a first exhibition devoted to this subject at the Chinese University of Hong Kong in 2012, further exhibitions have more recently been organized in Shenzhen, at the Palace Museum, Beijing, once more in Hong Kong, in Jingdezhen and at the Shanghai Museum (the latter continuing until 1st September 2019).

Although the stratigraphy of the site at Zhushan in Jingdezhen appears to be less clear than one would wish and does not allow for differentiation of pieces from the three reigns, it seems that the kilns were quite active in the Zhengtong (1436-1449) and Tianshun (1457-1464) periods and perhaps less so in the Jingtai reign (1450-1456), when cloisonné enamels may have been preferred. The excavations have, however, given most welcome insights into the kind of wares produced in the imperial workshops. Although no reign marks have been discovered and the Imperial kilns seem to have been far less productive than before, in the Xuande period (1426-1435), and afterwards, in the Chenghua reign (1465-1487), the variety of wares they created is remarkable and many styles are highly original. Pieces from this period, which had entered the Qing Court Collection and are still in the Palace Museum, Beijing, had already been published (*The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red*, Shanghai, 2000, vol. 1,





Fig. 1 Blue and white shards with figures, Ming dynasty, Zhengtong-Tianshun Reign. Collected from the southern slope of Zhushan in 1996, Jingdezhen Ceramic Archaeological Research Institute

圖一 明正統至天順 青花人物故事圖瓷片標本 1996年珠山南麓采集 景德鎮市陶瓷考古研究所藏

pls 180 and 186); and a symposium held by the Shanghai Museum to coincide with the exhibition there has shown that Interregnum pieces from the imperial collection, so far unpublished, are also held in the National Palace Museum, Taipei.

Fragments of very similar figure-decorated vases and jars recovered from the Ming Imperial kiln site at Zhushan, Jingdezhen, have been included in the exhibition *Lustre Revealed. Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai Museum, Shanghai, 2019, cat. no. 200 (fig. 1). The relationship between such pieces from the Imperial kilns, *guanyao*, and those from civilian kilns, *minyao*, are, however still somewhat obscure. Two related *meiping* with figure designs in the same catalogue, one excavated from a princely tomb in Guilin, the other also in the Guilin Museum, nos 202 and 203, are presented as perhaps representing gifts from the court, while others are classified as pieces in literati style from civilian kilns, namely nos 235-8, from the Seikado Bunko Art Museum, Tokyo, the Shanghai Museum, the Tianjin Museum and the Shaoxing Museum.

These *meiping* as well as several figure-decorated *guan* jars in the exhibition, cat. nos 227-234, all share the same distinct painting style: the outdoor settings are characterized by freely sketched vegetation and dramatic 'draperies' of convoluted clouds encompassing the figures, and often, agitated movement of hair and clothing, with fluttering ribbons, hems and sleeves, suggests a wind-blown location – an idiosyncratic style that is peculiar to this period and not found earlier or later.

The present *meiping* is a very characteristic piece of the mid-fifteenth century, when a deep cobalt blue was often used, seemingly applied in a fairly liquid state with a thick brush, as is particularly apparent at the banana-leaf border around the base. The free painting manner seen on many interregnum pieces, as well as many shapes and designs, obviously revive styles popular during the Yuan dynasty (1279-1368). In that period, Jingdezhen produced many spectacular figure-decorated *meiping* and *guan* jars painted with scenes from Yuan drama. In the Yuan, such scenes can mostly be identified, and illustrations featuring a lady and her maid often depict the heroine of the *Xixiangji* ('Romance of the Western Chamber'), Cui Yingying and her maid Hongniang. Although the lady depicted on our *meiping*, with her attendant bringing a book, cannot definitely be interpreted in this way, the scene clearly refers to this or similar stories that became popular as plays.

The present *meiping* comes from a Japanese collection. Seemingly the first – and for a long time the only – specialist to interest himself in porcelains such as this was the Japanese scholar Kushi Takushin. As early as 1943 he published and discussed a series of related figure-decorated *guan* jars (*Shina Minsho tōji zukan* [Illustrated catalogue of Chinese porcelain of the early Ming], Tokyo, 1943, pls 30-42). He not only remarked on their similarity to Yuan porcelains, but even argued that the customary dating in the West to the Hongzhi reign (1488-1505) is far too late and a date closer to Xuande should be more appropriate.

In the West, the three reigns were first properly acknowledged by John Alexander Pope, who coined the term 'ceramic Interregnum' for this period and discussed it at some length in print (*Chinese Porcelains from the Ardebil Shrine*, Washington, D. C., 1956, pp. 101-105). The term was probably adapted from its usage for the historical Interregnum ('between the reigns') of the Jingtai Emperor, whose reign intervened in that of his brother, who ruled under two mottos, Zhengtong and Tianshun. Pope, however, did not dare to attribute a flower-decorated *meiping* painted in a similar style as the present piece to the Interregnum, although he illustrates it together with two pieces painted in a loose Xuande style, which he offers as candidates (pl. 56).

Geng Baochang (*Ming Qing ciqu jianding* [Appraisal of Ming and Qing porcelain], Hong Kong, 1993) attributes a figure-decorated *guan* jar with very similar borders around neck, shoulder and foot to the Zhengtong period (pl. 126), other related jars to the Jingtai reign (pls 131 and 132), and further *meiping* and *guan* jars to Tianshun (pls 139, 141-144, 146), all being similarly painted in this 'wind-swept' style and featuring the same voluminous curly clouds.

The present vase comes from the fabled collection of Chinese ceramics and other works of art assembled by R.H.R. Palmer (1898-1970) and his wife, who started collecting in 1924. As esteemed members of the Oriental Ceramic Society, they lent to many of the Society's exhibitions. The collection was particularly strong in Ming blue-and-white porcelains, many of which were sold at Sotheby's over the years. In 1962, the present vase was sold, together with a companion piece of very similar shape and decoration, but with a key-fret border at the neck, as 'early 15th century'; in 1968, the dating was changed to 'late 15th century' (fig. 2).

Fig. 2 The present lot illustrated in the auction catalogue, Sotheby's London, 27th November 1962, lot 5

圖二 本品示於拍賣圖錄
倫敦蘇富比1962年11月27
日，編號5



明正統・景泰・天順の 官窯・民窯陶磁

レギーナ・クラール

中国陶磁の歴史のなかで、明代初期、在位期間の短かった正統帝、景泰帝、天順帝の時代(1436～1464年)については長らく多くを語られてきませんでした。というのも、政治が混乱し不安定であったこの時代については明確に王宮の銘が確認できる作品は知られておらず、この時代は中国の陶磁専門家の間で「空白」あるいは「暗黒時代」、西洋では「空白期」と呼ばれていたのです。これとは反対の事実を示す文献もいくつか存在してはいたものの、15世紀半ばの約30年の期間に官窯の活動はなかったとするのが一般的な認識だったと言えるでしょう。また、民窯とみられる陶磁器(日付の付された墓や仏塔基礎から発掘された陶磁など)にすら同時期の景德鎮窯の活動を明確に示すものはありませんでした。

しかし近年になり、景德鎮・珠山の官窯址から当時官窯陶磁の生産が行なわれていたことを明確に示す出土品が新たに発掘されました。以来、この時代には俄かにかつてないほどの学術的関心が注がれており、2012年に香港中文大学で初めてこの発見に関する展示会が行なわれると、深圳、故宮博物館(北京)、香港(2回目)、上海博物館(これは2019年9月1日まで開催中)でも続々と展示会が催されました。

珠山の官窯址は前記三皇帝の時代をはっきりと区別できるほど層序が明瞭ではなかったものの、正統(1436～1449年)、天順(1457～1464年)の代には窯の活動が活発であったこと、そして七宝がより好まれたと考えられる景泰(1450～1456年)においてはやや低調であったことがうかがい知れます。しかし、これらの出土品がもたらした最大の収穫は、当時生産されていた御器の種類に関し新たな見解が得られたことです。官窯銘のある作品は発見されておらず、前後の宣徳時代(1426～1435年)、成化時代(1465～1487年)と比べて官窯の生産活動もはるかに低調ではあったものの、当時作成された陶磁器の種類は多岐にわたっており、この時代に特徴的なスタイルも多く確認することができます。この時代の陶磁器は故宮博物館(北京)の清宮コレクションに加えられ、すでに出版物でも紹介されています(『故宮博物院藏文物珍品全集 - 青花釉裏紅』(上海、2000、vol. 1、180～186頁))。また、展示会に合わせて開催された上海博物館のシンポジウムでは、台北の国立故宮博物院にも空白期の未公開陶磁が存在することが述べられていました。

珠山の明代官窯址からは非常に類似した人物図の描かれた瓶・壺が出土しており、その一部は現在上海博物館の「灼爍重現:十五世紀中期景德鎮瓷器大展」(2019年、目録第200番(図1))に展示されています。とはいえ、これらの官窯陶磁と民窯陶磁の関連性は今ではっきりしていません。例えば、同一目録に収録されている2点の関連する人物図梅瓶(桂林の王墓から出土したものと、同じく桂林博物館に収蔵されているもの。202・203番)は宮廷からの下賜品とされている一方で、静嘉堂文庫美術館(東京)、上海博物館、天津博物館、紹興博物館の収蔵品である235～238番などは民窯の文人スタイルのものとされています。

これらの梅瓶と同展示会に出展されていたいくつかの人物図官窯壺(目録第227～234番)には、すべて共通した独特の画風が見られます。すなわち、人物を取り巻く風景には植物と渦を巻いた雲が掛け布のようにドラマチックに描かれており、多くの場合、波打つような髪と衣服の動き、たなびく飾り紐、裾、袖によってそこが風の打ち付ける場所であることが示唆されています。こうしたスタイルはこの時代に固有のものであり、それ以前にもそれ以後にも見られません。

今回ご紹介する梅瓶は15世紀半ばの特徴的な一品です。当時は深みのあるコバルトの青が用いられることが多く、その顔料がほぼ液体の状態で大筆を用いて絵付けされたものと考えられています。この特徴は特に下部周囲の芭蕉の葉の縁取り部分に顕著です。また、多くの空白期の陶磁に見られる自由な描画法、器形、模様は明らかに元代(1279～1368年)に広く用いられていたスタイルを復活させたものです。当時の景德鎮では、元の戯曲の一場面をモチーフとした目を見張るような人物図梅瓶や官窯壺が多数制作されていました。元代の陶磁作品に描かれている場面はそのほとんどが何のシーンであるか確認されていますが、特に貴婦人と侍女を描いたものは『西廂記』のヒロインである鶯鶯とその侍女・紅娘である可能性が高いです。今回の梅瓶に描かれている書物を運ぶ従者を伴っている貴婦人を、間違いなくそれであると断定することはできませんが、この場面が『西廂記』かそれに類する当時人気を博した戯曲の一場面を描いたものであることは明らかでしょう。

なお、恐らくこの種の陶磁に関心を抱いた最初の — そして長らく唯一の — 専門家が久志卓真という日本の学者だったこともあり、今回の梅瓶はもともと日本でコレクションされていたものです。久志は1943年にすでに関連する一連の人物図官窯壺について論じた『支那明初陶磁図鑑』(東京、1943年、30～42頁)を出版しており、これら陶磁と元代陶磁との類似性に言及しているのみならず、その年代を弘治(1488～1505年)と推定していた西洋の年代測定は遅すぎであり宣徳に近いはずだとまで主張していました。

西洋ではじめて上記の三時代を正確に割り出したのは「陶磁の空白期間(ceramic Interregnum)」という語を生み出したJohn Alexander Popeです。Popeはその著書『Chinese Porcelains from the Ardebil Shrine』(ワシントン、1956年、101～105頁)で相応の紙数を割いてこのことを論じています。なお、一人で二回皇帝となった正統・天順二代の間に、その弟である景泰帝の代があったことを指して歴史的な「空白期間」(代と代の間)と呼ばれていることに由来しているものと思われます。Popeは今回の陶磁のような青花梅瓶を「空白期」のものとして断定してはませんが、宣徳に近いスタイルで描かれた2点の陶磁と合わせて解説し、これらを「候補」として挙げています(56頁)。

また耿宝昌は『明清瓷器鑑定』(香港、1993年)において、首・肩・足の部分に非常に似た縁取りが描かれている人物図官窯壺を正統時代(126頁)に、その他の関連する陶磁壺を天順時代(131・132頁)に、同様の「風の吹きすさぶ描写」と豊かに渦巻く雲が描かれている梅瓶・官窯壺を天順(139、141～144、146頁)に分類しています。

この瓶は、1924年に蒐集を開始したR.H.R. Palmer氏(1898～1970年)とその夫人が築き上げた、中国陶磁器を中心とする伝説的コレクションのひとつでした。東洋陶磁器学会の名誉会員でもあった夫妻は、同学会が開催する多くの展示会に出展協力を行っていました。夫妻のコレクションは特に明代の青花陶磁に強く、その多くは長年に渡りサザビーズで取引されてきました。今回の瓶は、首の部分に紗綾形の縁取りがあることを除いて極めて形状・模様が酷似していた別の陶磁品と一対で1962年に売却されています。なお、当時は「15世紀初期」と年代測定されていましたが、1968年に「15世紀後期」に変更されています。



空白期官窯及民窯瓷器

康蕊君

在中國瓷器史上，明代正統、景泰及天順三朝（即1436至1464年）長久以來不被重視。此時期政局動蕩，據目前所知並無署官款瓷器，故此這一時期被稱為空白期或黑暗期。儘管與文獻記載相駁，但此前普遍認為，在十五世紀中期前後近三十年的這段時間裡，景德鎮御器廠並無製瓷，甚至連古墓或塔基所出土的民窯瓷器，亦未能改變先前對於此時期景德鎮製瓷活動的認知。

基於景德鎮珠山御器廠遺址所出土瓷器，現已能證明此時官窯實有燒造，這一課題隨即得到了大量的學術關注。自2012年香港中文大學首次以此為主題舉辦特展之後，深圳、北京故宮、香港、景德鎮及上海紛紛舉行相關展覽（上海博物館的展覽將至2019年9月1日）。

雖然景德鎮珠山御器廠遺址地層分層的精確度稍差人意，亦無法從中準確劃分三朝的瓷器，然而仍可得知正統（1436-1449年）及天順（1457-1464年）兩朝瓷器燒製頗為興盛，而景泰一朝（1450-1456年）則略遜之，或許因掐絲琺瑯器於景泰時期更受歡迎所致。憑出土瓷器，可推想該時期生產的官窯之品類。瓷器雖然不帶官款，且御瓷製作亦遠不如宣德（1426-1435年）及成化（1465-1487年）數量之多，然而此時期瓷器品類紛呈，亦不乏風格獨特之作。清宮舊藏即有此時期瓷器，現藏於北京故宮博物院，錄《故宮博物院藏文物珍品全集·青花釉裏紅（上）》，上海，2000年，卷1，圖版180及186；上海博物館展覽及研討會亦有探討現藏於台北國立故宮博物院未經出版的三朝瓷器。

景德鎮珠山出土相近人物紋飾瓶及罐例瓷片，曾展於《灼爍重現：十五世紀中期景德鎮瓷器大展》，上海博物館，上海，2019年，編號200（圖一）。然而，此時期官窯與民窯瓷器之關係，至今仍然頗為模糊。圖錄記載兩件人物圖梅瓶作例，其一出土於桂林皇族古墓，其二現藏於桂林博物館，編號202及203，或為宮廷賞賜，其他則列為民窯燒製之文人風格瓷器，編號235-8，現藏於東京靜嘉堂文庫美術館、上海博物館、天津博物館及紹興博物館。

上述展覽梅瓶以及數件人物紋飾罐例（編號227-234），紋飾繪畫風格相近，背景刻劃大自寫意，人物衣飾、頭髮、衣帶、衣袖隨風飛舞，流雲翻卷，動感強烈且風格獨特，僅見於此時期，既無前例，後期亦不復見。

本品極具十五世紀中期特色，鈷料深藍，似是運用粗筆濕料繪畫，近足處蕉葉紋尤其明顯。空白期瓷器常見自由畫風，器型及紋飾多樣，有意復興元代流行風格。元代一朝，景德鎮多燒製以元代戲劇為主題的人物梅瓶及罐例珍品，所繪如《西廂記》崔鶯鶯及紅娘等，多數清晰能辨。而本瓶人物刻劃仕女及婢女，後者手持書卷，雖不能確認為《西廂記》人物，然而亦應為相類戲劇之人物。

本品出自日本收藏，日本學者久志卓真乃首位研究此時期瓷器之專家，而且曾經一度為唯一研究此門類者。早於1943年，久志卓真曾發表過多件相關人物紋飾罐例（《支那明初陶磁圖鑑》，東京，1943年，圖版30-42）。作者提出此時期瓷器與元代作例相近之處，而西方斷代此類器為弘治年（1488-1505年）製，作者則認為此斷代過晚，其時期應更接近宣德。

西方研究當中，首先正視此時期瓷器之學者為約翰·亞歷山大·波普，波普率先提出「ceramic Interregnum（瓷器空白期）」之說法，並加以詳述（《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，頁101-105）。此詞原本用於形容景泰一朝，反映景泰帝於其兄明英宗兩度統治（首次為正統朝，再登位改朝天順）期間為帝。然而波普未敢斷定一件風格相近之花卉紋梅瓶為空白期瓷器，僅將之與兩件近宣德風格之瓷並列，作為可能相關之例（圖版56）。

比較一人物紋飾罐例，肩頸及足部見極相近邊飾，耿寶昌於《明清瓷器鑑定》，香港，1993年，一書斷代正統（圖版126），另見斷景泰罐例（圖版131及132）及天順梅瓶及罐例（圖版139、141-144及146），紋飾風格均與本瓶相近，亦飾翻卷流雲。

本瓶出自R.H.R. Palmer（1898-1970年）伉儷著名中國瓷器及藝術品收藏，二人於1924年開始收藏，乃東方陶瓷學會成員，曾借出多件藏品予其展覽。該收藏尤以明青花瓷見著，其中多件曾於蘇富比釋出。1962年，本瓶與一件器形及紋飾相近、瓶頸飾回紋之例同時出售，當時斷代十五世紀初，後於1968再次售出時斷代改為十五世紀晚期（圖二）。

**A LARGE AND SUPERBLY PAINTED BLUE AND WHITE
'WINDSWEPT' MEIPING
MING DYNASTY, MID-15TH CENTURY**

finely potted with high swelling shoulders rising to a tapering neck and lipped rim, superbly painted around the sides in the 'windswept' style with a continuous landscape with a lady and her attendant a garden with trees, rockwork and a fence, the lady adorned in beaded jewelry and long flowing robes tied with billowing sashes, holding a feather in the raised right hand, the attendant following and carrying a book, all below boldly stylized clouds with mountain peaks and further cloud wisps in the sky above, the foot encircled by a wide band of upright banana leaves, the shoulder painted with a meandering scroll of camellia below a cloud scroll at the neck, all divided by double line borders, the base unglazed, Japanese wood box (3)

Height 14³/₈ in., 36.5 cm

\$ 80,000-120,000

PROVENANCE

Collection of R.H.R. Palmer (1898-1970).
Sotheby's London, 27th November 1962, lot 5.
J.T. Tai, New York.
Sotheby's London, 10th December 1968, lot 59.
Robert Hatfield Ellsworth, New York.

LITERATURE

Ryōichi Fujioka, *Tōji Taikei 42 Min no Sometsuke*
[Outlines of Ceramics: Blue and White Ceramics of
the Ming Dynasty], vol. 42, Tokyo, 1975, pl. 59.

明十五世紀中葉 青花仕女圖梅瓶

來源

R.H.R. Palmer (1898-1970) 收藏
倫敦蘇富比1962年11月27日，編號5
戴潤齋，紐約
倫敦蘇富比1986年12月10日，編號59
安思遠，紐約

出版

藤岡了一，《陶磁大系：明の染付》，卷42
，東京，1975年，圖版59



**A FINE UNDERGLAZE-BLUE AND YELLOW-ENAMELED
'GARDENIA' DISH
ZHENGDE MARK AND PERIOD**

the shallow rounded sides rising from a slightly tapered foot, the interior painted in shades of cobalt blue with a leafy branch bearing two five-petaled gardenia blooms and a tightly closed bud, encircled on the cavetto by fruiting branches of pomegranate, grape, peach and a ribbon-tied lotus bouquet, all between double-line borders, the underside with a continuous floral scroll of large blooming roses borne on a foliate stem, between double-line borders at the rim and foot, all reserved on a deep yellow enamel ground, the base with a four-character mark within a double ring in underglaze blue beneath a clear glaze, Japanese wood box (3)

Diameter 7¾ in., 19.8 cm

\$ 100,000-120,000

PROVENANCE

Sotheby's Hong Kong, 20th May 1981, lot 715.
Christie's London, 10th December 1984, lot 886.
The Jarras Collection.
Christie's Hong Kong, 8th October 1990, lot 301.
Hirano Koto-ken, Tokyo.

明正德 黃地青花梔子花紋盤
《正德年製》款

來源

香港蘇富比1981年5月20日，編號715
倫敦佳士得1984年12月10日，編號886
Jarras 收藏
香港佳士得1990年10月8日，編號301
平野古陶軒，東京







This piece is a fine example of a well-known type of dish painted in underglaze blue with spays of gardenia against a brilliant yellow ground. Dishes of this design were made from the Xuande (1426-35) to the Jiajing (1522-66) reigns and are known also in other color schemes, such as blue and white, and brown and white. During the Zhengde period, a distinctive stylistic change occurred in the rendering of this motif which is displayed on the present dish. The central design was tightened, the arrangement of the floral and fruit sprays on the well altered, with the lotus painted directly above the gardenia and the crab apple replaced by the peach, and the mark generally reduced from a six- to a four-character version.

The gardenia flower on dishes of this type, *zhizi* in Chinese, is not immediately associated with any auspicious meaning, but its distinctive fragrance was popular among ladies who wore branches of gardenia in their hair. It was also used for flavoring tea and for preparing cosmetics, and the small fruits of the plant were coveted for dyeing—producing a fine yellow or orange color—as well as for their medicinal benefits.

A closely related dish in the British Museum, London, is illustrated in Jessica Harrison-Hall, *Ming Ceramics*, London, 2001, pl. 8:24, together with a slightly larger one with a six-character reign mark, pl. 8:23; another of slightly larger size, in the Palace Museum, Beijing, is illustrated in *Imperial Porcelains from the Reign of Hongzhi and Zhengde in the Ming Dynasty*, Beijing, 2017, pl. 235; a third from the Percival David Foundation, now also in the British Museum, London, is published in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, col. pl. H; and a further example from the collections of Mr and Mrs R.H.R. Palmer and Roger Pilkington, was sold in our London rooms in 1962, and in our Hong Kong rooms, 5th April 2016, lot 4.

For a Xuande prototype of this design, see a dish in the British Museum, London, illustrated in Harrison-Hall, *op.cit.*, pl. 4.43.

A RARE AND FINELY PAINTED BLUE AND WHITE MEIPING MING DYNASTY, 16TH CENTURY

elegantly proportioned, the generously rounded baluster body tapering towards a splayed foot, the broad principal register painted with a large fruiting and flowering pomegranate tree, its branches supporting a pair of long-tailed birds, with butterflies and other insects hovering in the air above ornamental rockwork and other vegetation below, all above a border of lotus, arrowhead and aquatic plants emerging from turbulent waves encircling the foot, the shoulder with a collar of *ruyi*-shaped pendant lappets enclosing lotus reserved on a diaper ground, interspersed with strings of beads suspending jewels and precious objects, and a trefoil border below scattered floral sprays at the neck, the base unglazed, Japanese wood box (3)

Height 12¾ in., 32.3 cm

\$ 60,000-80,000

PROVENANCE

Hirano Koto-ken, Tokyo.

EXHIBITED

Chūgokutoji Gen Ming Meihinten [Chinese Ceramics from the Yuan - Ming Dynasties], The Japan Ceramic Society, Nihonbashi Takashimaya, Tokyo, 1956, cat. no. 82.

Chūgoku Bijutsu Ten Series: Min Shin No Bijutsu [Chinese Art exhibition series. The Art of the Ming and Qing dynasties], Osaka Art Museum, Osaka, 1980, cat. no. 1-57.

This vase is exquisitely painted with a scene of long-tailed birds chirping on flowering branches. Sensitive rendered with their heads turned towards each other, the painter has successfully conveyed the fleeting nature of the subject. The linear rendering of the design, with delicate details executed with a fine brush and filled with broad washes of cobalt in subtle hues, continues the painterly style developed in the Chenghua reign (1465-1487).

Vases painted with such exquisite designs and lacking a reign mark are unusual, although a similar *meiping*, with the painting somewhat less refined, was included in the Southeast Asian Ceramic Society exhibition *Chinese Blue and White Ceramics*, National Museum, Singapore, 1978, cat. no. 126. See also a jar painted in a similar style with birds on a flowering pomegranate tree, sold in our Hong Kong rooms, 5th November 1997, lot 1406; and another in the Museum für Kunsthandwerk, Frankfurt am Main, illustrated in Gunhild Gabbert, *Chinesisches Porzellan*, Frankfurt am Main, 1977, cat. no. 14.

明十六世紀 青花花鳥紋梅瓶

來源

平野古陶軒，東京

展覽

《中国陶磁・元明名品展》，日本陶磁協会，日本橋高島屋，東京，1956年，編號82

《中国美術展シリーズ：明清の美術》，大阪市立美術館，大阪，1980年，編號1-57



AN EXTREMELY RARE WUCAI SECTIONED CIRCULAR BOX AND COVER WANLI MARK AND PERIOD

the domed cover painted to the top with a circular panel enclosing a pair of mandarin ducks swimming in a lotus pond flourishing with lotus, reed and other aquatic plants, with an egret and magpie perched on the nearby banks, and a pair of magpies in flight above, encircled by a border of scrolling lotus, with each of the principal flowers supporting a Daoist emblem, the box similarly decorated, with the interior divided into a central circular compartment within four radiating sections, the base with a six-character mark in underglaze blue within a double circle, three Japanese boxes (8)

Diameter 6 in., 15.2 cm

\$ 50,000-70,000

PROVENANCE

Hirano Koto-ken, Tokyo, 1988.

EXHIBITED

Chūgoku no Kotōuji [Classical Chinese Ceramics],
Seibu Department Store, Tokyo, 1988, cat. no. 2.

This box is remarkable for its lively and highly auspicious design of birds by a lotus pond, rendered in brilliant polychrome enamels and underglaze blue. It is particularly notable on account of its use of iron red, applied in different layers to give texture to birds and flowers. This motif brims with auspicious symbolism; pairs of magpies and mandarin ducks express the wish for happiness and a harmonious marriage, while the egrets and the magpie on the lotus pod represent the wish for the successful completion of the civil service examinations and a successful career.

Boxes painted with this motif are unusual, although very similar example from the Lauritzen Collection, now in the Museum of Far Eastern Antiquities, Stockholm, is illustrated in Jan Wirgin, 'Ming Wares in the Lauritzen Collection', *BMFEA*, no. 37, 1965, pl. 33; and another, from the collection of Sir A. Aykroyd, was sold in our London rooms, 17th May 1966, lot 21. A similar sectioned box of the same size and painted with a variation of the same design in the Palace Museum, Beijing is illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, pl. 40.

This motif is also known on boxes painted in underglaze blue only, such as an example from the Huaihaitang Collection, included in the exhibition *Enlightening Elegance. Imperial Porcelain of the Ming to Late Ming*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2012, cat. no. 104; and another sold in our Hong Kong rooms, 8th November 1982, lot 106.

明萬曆 五彩荷塘佳色圖蓋盒 《大明萬曆年製》款

來源

平野古陶軒，東京，1988年

展覽

《中国の古陶磁》，西武百貨店美術部，
東京，1988年，編號2





**A LARGE BLUE AND WHITE 'DRAGON' GARLIC-MOUTH
BOTTLE VASE
WANLI MARK AND PERIOD**

sturdily potted, the pear-shaped body supported on a short foot, tapering to a tall neck with a garlic-head mouth and upright rim, the body painted with two pairs of sinuous five-clawed dragons alternately descending and ascending in pursuit of 'Flaming Pearls' amidst a composite floral scroll, all above a band of upright lappets and keyfret at the foot and below a trefoil chevron border at the shoulder, the slightly waisted neck painted with birds perched on tall flowering branches, with a broad border of lotus scroll encircling the mouth, the six-character reign mark inscribed in a horizontal line within a rectangular cartouche at the rim, two Japanese boxes (5)

Height 19½ in., 49.8 cm

\$ 80,000-120,000

明萬曆 青花穿花龍紋大蒜頭瓶
《大明萬曆年製》款





Vividly painted in brilliant cobalt blue with sinuous dragons amongst a dense peony scroll, this vase is representative of the larger porcelain wares created in the late Ming dynasty. While the Wanli Emperor has not gone down in history as a major statesman or a devoted art lover, imperial ceramic production flourished during his reign. A great love of luxury at court and in the upper echelons of society, and the Emperor's liberal spending of government resources on personal luxury items, resulted in an increased demand for expensive and impressive porcelain ware. Innovative shapes and unorthodox designs mark this period and are epitomized by this vase through its magnificent size, unusual garlic-mouth shape and in the spirited rendering of its dragon motif.

Vases of this form painted with dragons, and with birds on flowering and fruiting branches at the neck, are rare, and only two closely related examples appear to have been published: the first in the Idemitsu Museum of Arts, Tokyo, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 745; and the second was sold at Christie's London, 16th November 1998, lot 78. See also a slightly larger Wanli mark and period vase of this type, but painted with a floral scroll on the neck, in the Shanghai Museum, illustrated in Lu Minghua, *Mingdai guanyao ciqu* [Ming imperial porcelain], Shanghai, 2007, pl. 1-74; another from the Meiyintang Collection, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 2014, pl. 1697, and sold at Christie's New York, 28th March 1996, lot 343; and a third from the collection of Dr Hsi Hai Chang, Minister Plenipotentiary of the Chinese Republic, sold in these rooms, 23rd/24th May 1974, lot 352.

This design is also known on vases painted in *wucui*, such as a piece in the National Palace Museum, Taipei, illustrated in *Minji meihin zuroku* [Illustrated catalogue of Ming dynasty porcelain], Tokyo, 1978, pl. 99; another from the Avery Brundage Collection, in the Asian Art Museum of San Francisco, illustrated in Soame Jenyns, *Ming Pottery and Porcelain*, London, 1988, pl. 187, and sold in our London rooms, 4th July 1945, lot 80; and a third sold in our Hong Kong rooms, 8th April 2010, lot 1865.



A FINE AND RARE GREEN-ENAMELED 'DRAGON' DISH HONGZHI MARK AND PERIOD

the deep rounded sides rising from a tapered foot to a flared rim, finely carved in the biscuit and enameled in bright translucent green enamel, the interior with a sinuous five-clawed dragon writhing amid scrolling clouds within a line border repeated at the rim, the exterior decorated with two further dragons striding on a ground of finely incised foaming waves between line borders, the base with a six-character reign mark in underglaze blue within a double circle, two Japanese wood boxes (5)

Diameter 7 in., 18 cm

\$ 60,000-80,000

PROVENANCE

Christie's London, 14th June 1982, lot 95.
Hirano Koto-ken, Tokyo, May 1986.

EXHIBITED

Chūgoku Bijutsu Ten [Chinese Art Exhibition], Hirano Koto-ken, Tokyo, 1986.

Dishes decorated with sinuous dragons enameled in green against a white ground originated in the Chenghua period (1465-1487), but increased in popularity in the succeeding Hongzhi (1488-1505) and Zhengde (1506-1521) reigns. While Chenghua prototypes are also known with the dragons enameled over the glaze, later examples, such as this dish, were almost all enameled over the biscuit. The dishes were first incised and the dragon silhouettes reserved in the biscuit during firing and then filled with green enamel for a second firing.

Four Hongzhi mark and period dishes of this design and size, in the Palace Museum, Beijing, are illustrated in *Imperial Porcelains from the Reign of Hongzhi and Zhengde in the Ming Dynasty*, Beijing, 2017, pls 53 and 56-58, together with two slightly larger dishes, pls 54 and 55; a dish from the collection of Sir John Addis, now in the British Museum, London, is illustrated in Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, pl. 7:17; and another in the Meiyintang Collection is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 693. Further examples were sold at auction, for example, a dish from the collections of Mr and Mrs R.H.R. Palmer and Roger Pilkington, sold in our London rooms in 1962, and again in our Hong Kong rooms, 6th April 2016, lot 30.

明弘治 白地暗刻海水綠彩龍紋盤 《大明弘治年製》款

來源

倫敦佳士得1982年6月14日，編號95
平野古陶軒，東京，1986年5月

展覽

《中国古美術展》，平野古陶軒，東京，1986年





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Kinrande in Japanese Collections

Along with Song and Jin dynasty Cizhou wares, Ming dynasty *kinrande* is one of the categories of Chinese ceramics particularly beloved by Japanese, as reflected in this collection. *Kinrande* porcelain appeals to the Japanese aesthetic sense in quite a different way from Cizhou ware. The two styles could be said to represent aesthetic extremes, but their beauty and tactility are equally striking.

Kinrande is perhaps one of the most opulent porcelain styles. The word itself means 'gold brocade', a Japanese term that originated from the word *kinran*, a rich colorful textile delicately woven with threads wrapped in gold or silver-leaf paper, mostly used for theatrical costumes, *obi* sashes and ceremonial Buddhist robes.

As *kinran* was closely associated with luxuriant decoration, the term was easily lent to the highly refined porcelains that resembled the sumptuous brocade in their gold-leaf decoration. The technique of *kinrande* that was practiced for a short period in the Jiajing reign (1522-1566), was executed by painting the designs on the porcelain with a liquid adhesive over which gold leaf would be applied. On a monochrome background, the effect was a striking contrast between opulence and simplicity, constituting the special charm of *kinrande*.

Floral blooms and scrolls, sometimes enhanced with meticulously executed incised details, were among the most popular motifs while shapes would consist mostly of small items, such as bowls, stem cups, ewers and bottles.

When this dazzlingly novel and sumptuous porcelain arrived in Japan, it immediately appealed to the opulent and ornate taste of the Edo period (1603-1868), a time characterized by political stability and economic wealth. The upcoming rich merchant class developed an affinity for the decorative use of gold because of its association with nobility, and *kinrande* porcelain was avidly collected for luxury display, used on special occasions to entertain and impress.

Japan became the largest market for *kinrande* porcelain and it is therefore not surprising that the greatest number of extant *kinrande* pieces are preserved in Japanese collections, both private and public, where they are treasured as heirlooms.

Outside Japan, *kinrande* were also popular, particularly in Baroque-era Europe, where, enhanced with precious metal mounts, the porcelain was highly treasured in *Kunstkammer* collections.



美を求めて

日本のコレクション における金襴手

明時代の金襴手と宋・金時代の磁州窯は、様々な中国陶器のなかでも特に日本人に愛されてきました。これら二つの陶磁器はそれぞれまったく異なる魅力で日本人の美的感覚に訴えかけており、まさに正反対の美学を表していると言えます。しかしながら、私たちの視覚、感覚に与えるインパクトは、いずれも同様に特筆すべきものなのです。

金襴手は、陶磁器のスタイルとしてはおそらく最も華美なもののひとつです。その文字通りの意味は「金の錦織」であり、「金襴」とはもともと、金糸を用いて紋様を織り出した贅沢で色鮮やかな織物で、舞台衣装、着物の帯、仏僧が特別な儀式の際に着用する袈裟などに用いられることが多い贅沢な織物です。

このように金襴という言葉には「華麗豪華な装飾」という含意があることから、贅をこらした金糸装飾の錦織に似た、金彩で模様を施され高度に洗練された陶磁器を指す言葉として定着していったのでしょう。嘉靖年間(1522～1566年)の短い期間に行なわれていた金襴手の技法は、陶器に液状の糊で上絵を付けてからその上に金彩を施すというものでした。単色の背景にほどこされた金彩色は華美と簡素の印象的なコントラストを織りなしており、これこそ金襴手を特別たらしめている魅力のひとつと言えるでしょう。

金襴手の陶磁に最もよく見られる意匠は花と唐草模様です。これらを引き立てるために精緻な陰刻模様が施されているものもあります。形状については碗、馬上杯、水注、瓶などの小品がほとんどです。

これらの陶磁器はそれまでの日本では見られなかった美麗で豪華な特徴を有しており、伝来するや、江戸期(1603～1868年)の豪華絢爛な嗜好に乗っていきました。江戸期は安定した政治のもと経済的な豊かさを享受した時代です。大きな経済力を有する豪商が登場して高い身分の象徴としての金彩色のイメージを広めていくなか、金襴手陶磁は経済力を誇示する贅沢な装飾品として熱心に蒐集され、特別な催し等において人々の目を楽ませるようになりました。

こうして日本には多く金襴手が将来し、大切に伝わってきたこともあり、世界で現存する金襴手が、日本の個人コレクションや美術館などに最も多く数えられていることも当然と言えるでしょう。

金襴手は日本以外の国でも流行し、特にバロック時代のヨーロッパでは貴金属製の台に乗せてクレストカンマー(宝物殿)のコレクションとして飾られるほど珍重されていました。

美を求めて

日本收藏金襴手瓷器

明代「金襴手」瓷器以及宋金磁州窑器皆是深受日本藏家喜愛的品類，本場之收藏即為佐證。雖然金襴手瓷器之造型風格與磁州器分別甚大、對比強烈，然而兩者之美及感官效果皆同樣出眾。

「金襴手」樣式，絢爛繽紛，日文「金襴」二字意指色彩斑斕之織品，以金箔及銀箔包繡線，多用於戲服、和服腰帶及重要儀式穿著之佛袍等。

金襴織品華美瑰麗，金襴手瓷器紋飾亦斑斕華貴，燒造精細，於明朝嘉靖年間（1522-1566年）曾短暫製作，此奢華紋飾與簡約單色地對比鮮明，別具魅力。

金襴手瓷器常見花卉卷葉紋飾，時亦加有細紋以加強視覺效果，器型方面，則以盃、高足盃、執壺及瓶器等小物為主。

金襴手瓷器傳至日本後，由於其風格新穎，兼與江戶時代（1603-1868年）之華麗品味相符，故此隨即深受推崇。江戶時代政治穩定且經濟富強，富商階級開始常用金彩器物，來彰顯身分地位，故此積極收藏金襴手瓷器，於特別場合展示，以炫示財力品味。

日本其後成為金襴手瓷器最大市場，故此日本私人及博物館收藏藏有最多傳世金襴手瓷，被視為傳世珍品。

除日本之外，金襴手瓷亦於歐洲流行甚廣，與巴洛克藝術同期，且歐洲人喜以金屬包鑲襯托此類瓷器，尤珍於「奇寶閣」中。

Iron-Red-Ground
'Kinrande' double gourd
vase, collection of the
Museum of Oriental
Ceramics, Osaka.
Photo: Muda Tomohiro

金襴手花卉紋八方葫蘆瓶
大阪市立東洋陶磁美術
館收藏
圖片：六田知弘



A RARE IRON-RED-GROUND 'KINRANDE' DOUBLE-GOURD VASE
MING DYNASTY, JIAJING PERIOD

of slender octagonal section, rising from a countersunk base to an elegantly clinched waist and tapering mouth, the lower bulb painted on each side with a quatrefoil cartouche enclosing gilt lotus sprays, framed within green-enameled and gilt borders and reserved on a Y-patterned diaper ground, all within rectangular green-enameled borders with yellow scroll-bracketed corners, the shoulder similarly decorated with roundels inscribed with gilt characters against a diaper ground, and the upper lobe with vertical shaped cartouches enclosing floral sprays against a cash diaper ground, below keyfret and lotus borders in reserve and a gilt scroll at the mouth, with further reserve-decorated scrolls above the waist and foot, and a band of upright lappets encircling the foot, all reserved on a rich iron-red enameled ground, the base with a clear glaze, two Japanese wood boxes (5)

Height 15 $\frac{1}{8}$ in., 38.4 cm

\$ 40,000-60,000

PROVENANCE

Collection of the Bernasconi Family.
Christie's London, 6th June 1988, lot 131.
Hirano Koto-ken, Tokyo, February 1989.

Similar *kinrande* vases are known with slight variations in design and size. A very similar vase from the Ataka Collection was included in the *Exhibition of Oriental Ceramics*, Museum of Oriental Ceramics, Osaka, 1982, cat. no. 43, and another with different geometric designs is illustrated in *Mayuyama, Seventy Years*, Tokyo, 1976, pl. 884. Further examples include one formerly in the Norton Collection, sold in our London rooms, 26th March 1963, lot. 65; another from the collection of Louis van der Heyden was sold in our Tokyo rooms, 1st-3rd October 1969, lot 226; and a third example sold in these rooms, 18th September 2007, lot 245.

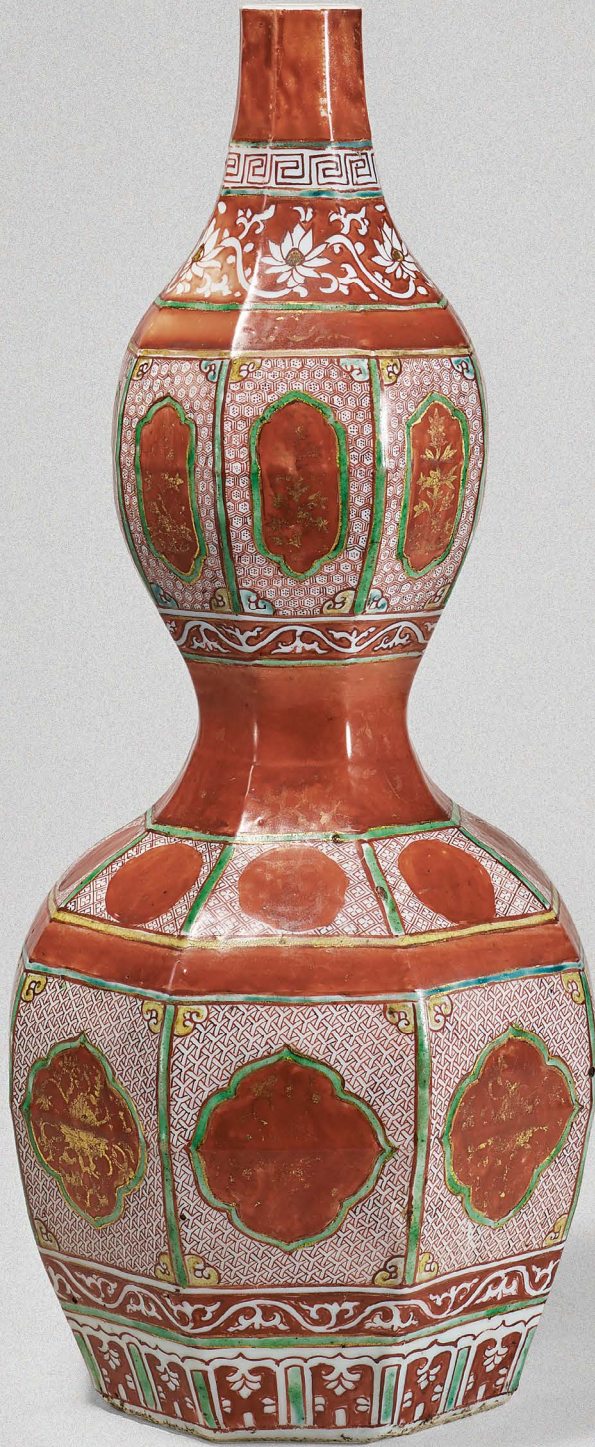
明嘉靖 金襴手花卉紋八方葫蘆瓶

來源

Bernasconi 家族收藏

倫敦佳士得1988年6月6日，編號131

平野古陶軒，東京，1989年2月



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**A LARGE WHITE-GLAZED JAR
TANG DYNASTY**

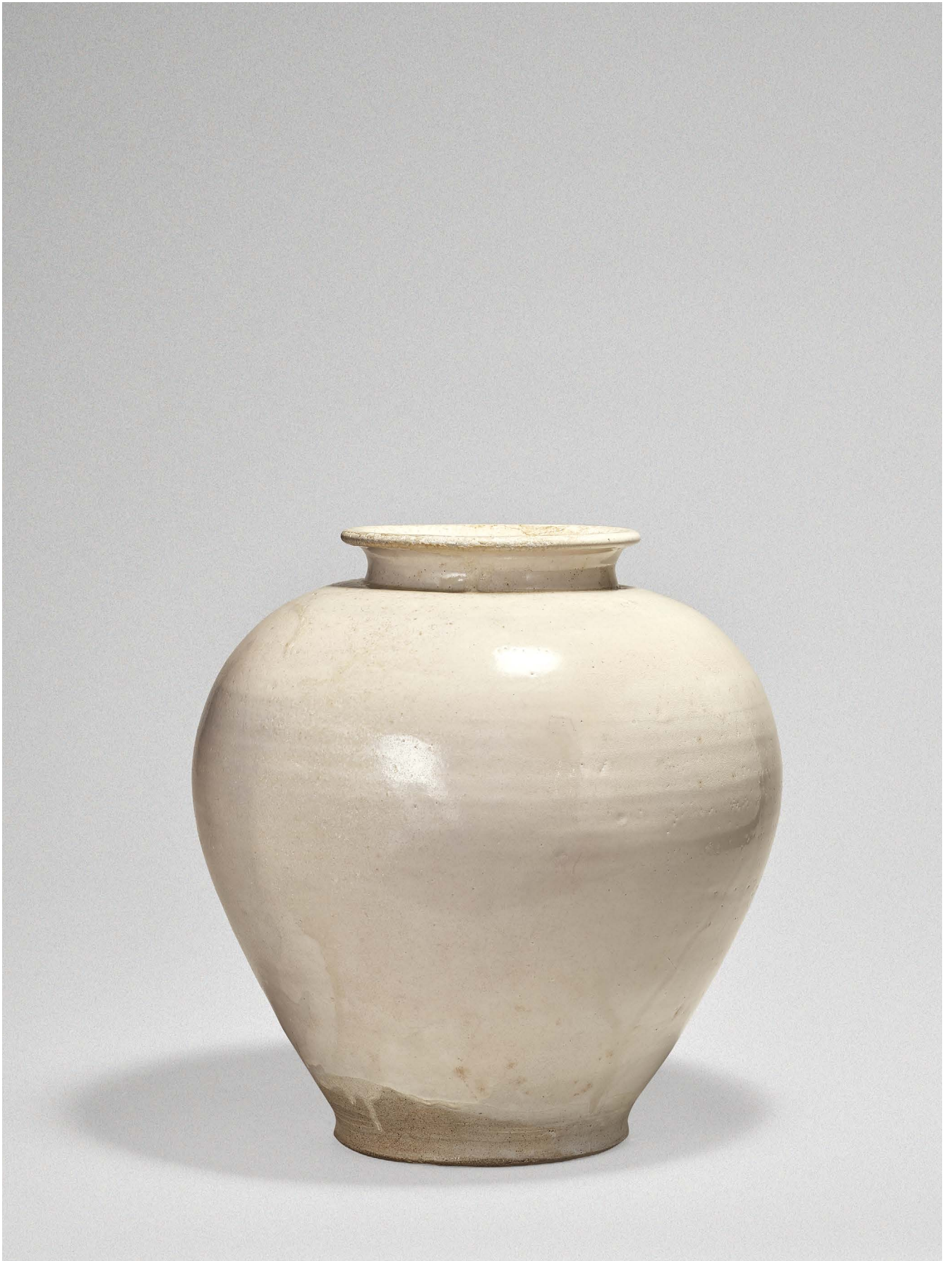
the broad baluster body rising from a slightly splayed base to gently rounded shoulders surmounted by a waisted neck and everted rim, covered overall with a clear glaze over a white slip, stopping unevenly above the base to reveal the fine buff body, Japanese wood box (3)

Height 11½ in., 29.4 cm

\$ 10,000-15,000

White-glazed jars of such large proportions are unusual, although a related example with cover, in the Idemitsu Museum of Arts, Tokyo, is illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 23; another from the Meiyintang Collection is published in Regina Krahl, *Chinese Ceramics in the Meiyintang Collection*, vol. 1, London, 1994, pl. 228; and a slightly larger example from the Yang De Tang Collection was sold in these rooms, 17th March 2015, lot 51.

唐 白釉罐



A BLUE-GLAZED POTTERY JAR TANG DYNASTY

the broad-shouldered body rising from a short spreading foot to a waisted neck with a rolled everted rim, covered overall in a vibrant blue glaze, applied in layers and pooling to deep indigo tones, the glaze extending over the rim and foot, stopping unevenly on the base to reveal the pinkish-buff body, the interior applied with a transparent yellow-tinged glaze with three spur marks to the rim

Height 8 $\frac{1}{8}$ in., 20.8 cm

\$ 15,000-20,000

PROVENANCE

Hirano Koto-ken, Tokyo, 1976.

EXHIBITED

Chūgoku bijutsu ten: Zui Tō no bijutsu [Chinese Art exhibition series: The Art of the Sui and Tang dynasties], Osaka Art Museum, Osaka, 1976, cat. no. 1.45.

Vessels covered entirely in cobalt blue were an innovation of the Tang dynasty that can be traced back to at least the 7th century. These wares were highly valued, as the cobalt used for making them is believed to have been imported.

A jar and cover of similar proportions, in the Meiyintang Collection, is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (I), London, 2006, pl. 1294; one in the Gemeentemuseum, The Hague, is illustrated in Nigel Wood, *Chinese Glazes*, London, 1999, p. 204; another was sold in our London rooms, 23rd May 1972, lot 73; and a slightly smaller example from the Ataka Collection, in the Museum of Oriental Ceramics, Osaka, is published in *Masterpieces of Chinese and Korean Ceramics in the Ataka Collection. China*, Tokyo, 1980, pl. 52. See also a much larger blue-glazed jar and cover, from the collection of the National Trust at Ascott House, published in Margaret Medley, *T'ang Pottery and Porcelain*, London, 1981, p. 16.

唐 藍釉罐

來源
平野古陶軒，東京，1976年

展覽

《中国美術展シリーズ：隋唐の美術》，
大阪市立美術館，大阪，1976年，編號1.45



A RARE AND WELL-MODELED PAINTED POTTERY FIGURE OF
A LADY HOLDING A DOG
TANG DYNASTY

standing in an elegant swaying pose with hands raised cradling a dog naturalistically modeled with incised fur, wearing long, heavy robes falling in deep folds to the base, the fully rounded features framed by the long hair drawn into an elaborate coiffure arranged in a dramatic crescent face and an asymmetrical twisted top knot, with traces of pigment, wood stand, Japanese wood box (4)

Height 20¼ in., 51.4 cm

\$ 20,000-30,000

Sensitively fashioned with a plump face, small heart-shaped lips and the head slightly turned to one side, pottery figures with such voluptuous features are attributed to the first half of the 8th century, and in particular to the reign of Emperor Xuanzong (r. 712-756). The plump features of these figures, their long voluminous robes and flamboyant hairstyles are believed to be representative of the aesthetic trend led by the famous imperial concubine Yang Guifei (719-756), beloved consort of the Emperor. Her distinctive hairstyle, known as 'duomaji' 'falling off the horse bun', originated according to legend with the Emperor's fascination with Yang Guifei's appearance after she fell from a horse.

Ceramic figures of ladies-in-waiting holding small dogs are comparatively rare; a closely related example, possibly the pair to this piece, is illustrated in *Sekai tōji zenshū/Ceramic Art of the World*, vol. 11, Tokyo, 1976, col. pl. 29. See also a pottery figure of a lady holding a dog, but with hands exposed, in the collection of Julius Eberhardt, illustrated in Regina Krahl, *Frühe Chinesische Kunst/Early Chinese Art*, Hong Kong, 1999, vol. 1, pl. 130; and another with a different coiffure, from the collection of David W. Dewey, published in *Celestial Horses and Long Sleeve Dancers*, Minneapolis, 2013, p. 180 (right).

唐 陶加彩女立俑



A RARE AND LARGE 'YUE' CHICKEN-HEAD EWER SOUTHERN DYNASTIES

the tall ovoid body rising from a flat foot and surmounted by a tall tapering neck rising to an everted galleried mouth, the body encircled by double ribs and applied with two small double lug handles centering a mock spout modeled as a chicken's head, set with a slender arched strap handle with a dragon head terminal biting the rim, applied with a thick olive-green glazed pooling at the rings and stopping irregularly above the foot to reveal the stoneware body, two Japanese wood boxes (5)

Height 17 $\frac{3}{8}$ in., 44.2 cm

\$ 30,000-50,000

PROVENANCE

Sotheby's London, 15th December 1981, lot 121.

Ewers of this type, with a mock spout, are known as 'heavenly chicken ewers', emblematic of their function as tomb wares. These ewers began to be produced in the Jin dynasty (265-420) by the Yue kilns in Zhejiang province, but they were soon copied by other southern manufactories and later adopted by northern celadon kilns. Ewers with chicken-head spouts are known in various sizes and proportions, their popularity attributed to the auspicious connotations of chickens, which were believed to be able to exorcise evil and cure diseases.

A similar ewer was unearthed at Lianyungang, Jiangsu province, and is illustrated in *Historical Relics Unearthed in New China*, Beijing, 1872, pl. 141; and another with elaborate sprig-molded reliefs and attributed to the Northern Qi dynasty (550-577), is illustrated in Liu Liang-yu, *A Survey of Chinese Ceramics I. Early Wares: Prehistoric to Tenth Century*, Taipei, 1991, p. 152 (top right).

南朝 越窯青釉雞首壺

來源

倫敦蘇富比1981年12月15日，編號121



A LARGE SANCAI-GLAZED POTTERY JAR TANG DYNASTY

the finely potted globular body with steeply rounded sides rising from a flat circular base to an incurved canted rim, the shoulder set with two knopped lug handles, the handles and the upper body applied with green, amber and ivory glazes forming a textile-inspired pattern of vertical bands and floret medallions over a white slip, the rim applied with an amber glaze with a pale amber glaze to the interior, lacquered wood cover and Japanese wood box (4)

Width 9 in., 23 cm

\$ 6,000-8,000

Sancai-glazed jars of this form are more commonly known of smaller size, such as a jar sold in these rooms, 4th June 1985, lot 93; and another sold in our Los Angeles rooms, 31st May 1978, lot 1285. See also a smaller jar of this form decorated only with florets, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures in the Palace Museum. Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, pl. 206; another with lozenges, from the Yang De Tang Collection, included in the exhibition *Chinese Ceramics of Eight Dynasties*, National Museum of History, Beijing, Taipei, 1987, p. 22 (top), and sold at Christie's Hong Kong, 6th October 2015, lot 88; and a jar with splashes sold in our Hong Kong rooms, 11th May 1983, lot 18.

A fragment of a jar of this form and similarly decorated with florets divided by vertical lines was recovered at the Gongxian kiln site at Huangye in Gongyi, Henan province, and is illustrated in *Three-Colour Glazed Pottery Kilns of the Tang Dynasty at Huangye*, Beijing, 2000, col. pl. 58.4, together with a reconstructed example with splashes, col. pl. 20.2.

唐 三彩雙耳鉢



A RARE AND LARGE STRAW-GLAZED POTTERY AMPHORA EARLY TANG DYNASTY

elegantly potted, the slightly splayed foot swelling to high, rounded shoulders surmounted by a tall waisted neck molded with four raised rings and an everted galleried rim applied on each side with a molded florette, further florettes applied to the shoulder, surmounted by two curved double-strap handles applied with three studded bosses, terminating in dragon-head terminals biting the rim, covered overall with a finely crackled translucent glaze of pale yellowish tint stopping unevenly above the base to reveal the fine buff body, Japanese wood box (3)

Height 19½ in., 49.6 cm

\$ 40,000-60,000

PROVENANCE

Mayuyama, Tokyo, prior to 1976.

LITERATURE

Mayuyama, Seventy Years, vol. 1, Tokyo, 1976, pl. 214.

Vases of this elegant form, with full rounded shoulders, a tall ringed neck and a pair of sweeping handles in the form of sinuous dragons, illustrate the international spirit of the Tang dynasty. Known in Chinese as *longbinghu* 'dragon-handled jars', their form was inspired by silver and glass vases made in the Roman Empire and brought to China through the Silk Route. The Tang potters cleverly adapted Western forms to suit contemporary taste by modelling the handles in the form of dragons biting the vessel's rim.

Examples of dragon-handled amphoras, both with white and amber-brown glazes, have been found in Gongyi city, Henan province, not far from the Gongyi kiln site, one of the foremost producers of Tang pottery. A reconstructed example, unearthed from a Tang dynasty tomb at Beiyaoan, near Gongyi, was included in the exhibition *Ceramic Finds from Henan*, University Museum and Art Gallery, Hong Kong, 1997, cat. no. 12.

A very similar amphora from the collection of Robert W. de Forest, now in the Newark Museum, was included in the exhibition *Chinese Art from the Newark Museum*, China Institute in America, New York, 1980, cat. no. 9; and another from the collection of Mr. and Mrs. Eugene Bernat was sold in these rooms, 7th November 1980, lot 54, and again at Christie's New York, 4th June 1987, lot 156.

唐初 白釉雙龍耳瓶

來源

繭山龍泉堂，東京，1976年之前

出版

《龍泉集芳：創業七十周年記念》，

卷1，東京，1976年，圖版214



AN INCISED CELADON-GLAZED MEIPING
GORYEEO DYNASTY

the elegantly waisted body rising from a splayed foot, sweeping up to the broad rounded shoulders and the short everted mouth, incised overall with lotus scrolls, the flowers borne on leafy undulating stems, all beneath a celadon glaze suffused with a faint crackle, stopping at the foot to reveal the partly glazed countersunk base, two Japanese wood boxes (5) ,

Height 14³/₈ in., 36.5 cm

\$ 30,000-50,000

This *maebyong* (*meiping* in Chinese) jar represents ceramics from the fully mature Goryeo period with its characteristically pronounced S-curved profile created through its broad shoulders, attenuated body, constricted waist and flaring foot. Produced in Korea during the Goryeo period, celadon wares were among the most admired of Korean ceramics and demonstrate perfection in form, decoration and technology. Goryeo potters often embellished the works with fluid incising and carving, such as in this *meiping*.

Included in the list of the most prized items described as 'first under heaven' by the 12th/13th century Chinese author Taiping Laoren, together with the books of the Academy, wines of the Palace, inkstones of Duanxi, the peonies of Luoyang, the tea of Fujian, the brocades of Sichuan, and the porcelains of Dingzhou, the celadons of the Goryeo dynasty have been held in high regard by the Korean Imperial court and beyond since their creation. As in China, the quality of celadons vary widely and they would have figured prominently in many households besides those of the royal family and aristocratic court for whom the finest were reserved. Poets and scholars romanticized its distinctive color, referring to it as the 'secret color' (*bi se*) and comparing it to the hue of autumn skies and distant mountain peaks in its glimmering tones of bluish-green with a touch of gray.

Compare an incised *meiping* of similar profile formerly in the Ataka Collection, included in the exhibition *Newly Discovered Goryeo Celadon and the Achievements of Underwater Archaeology in Korea*, Museum of Oriental Ceramics, Osaka, 2015, cat. no. 151.

高麗王朝 青釉暗花纏枝蓮紋梅瓶



A PUNCH'ONG SLIP-DECORATED STONEWARE FLASK JOSEON DYNASTY

the horizontal ovoid form raised on a high splayed oval foot and surmounted by a narrow waisted neck rising to an everted mouth, covered overall with brushed white slip, each side decorated boldly in iron brown with intertwined ginseng leaves, the shoulder with sparse iron-brown foliate design centering the short neck, one side of the body with an unglazed countersunk ring, the foot ring and base unglazed, Japanese wood box (3)

Width 9¾ in., 24.8 cm.

\$ 30,000-40,000

During the 15th and 16th centuries, punch'ong wares were produced in the Kyerongsan mountains located in Chunchongnam-do. *Punch'ong* wares were identified by dark gray body from the high iron content of the clay in this region, and the boldly painted abstract designs, as shown shown on the present flask. The shape of this flask is traditionally referred to 'rice-bale', as it was commonly used to store rice wine or other liquids. Compare a similar flask in the Taum Collection, illustrated in *Tuam Kim Yong-Du Sojap'un Torol*, Seoul, 1993, pl.133

朝鮮王朝 粉青沙器花卉紋俵壺



A BLUE AND WHITE 'DRAGON' JAR
JOSEON DYNASTY, EARLY 19TH CENTURY

of ovoid form, vividly painted in underglaze blue with four-clawed dragons among clouds, all decorated with a blue-tinged transparent glaze, Japanese wood box (3)

Height 15¾ in., 40 cm.

\$ 20,000-30,000

Broad-shouldered, narrow-waisted jars such as the present example were popular in Korea during the 17th-19th centuries when they were used as storage vessels or as vases for monumental floral displays at banquets and ceremonies. The rarest and most desirable examples were adorned with majestic striding dragons and have come to be known as *yongjun* (dragon jars). Compare a similar jar in the Ho-Am Art Museum included in the exhibition *Art of Animals (3): Dragon*, exhibition catalogue, Samsung Art and Culture Foundation, Seoul, 2000, cat. no 47

朝鮮王朝 十九世紀初 青花龍紋罐



**A COPPER-RED AND BLUE AND WHITE PEACH-SHAPED
WATERDROPPER
JOSEON DYNASTY, 19TH CENTURY**

modeled as an auspicious peach resting on top of its wide stem forming a foot ring, the two incised leaves on both sides of the fruit in underglaze blue and the stem, tip and florets in underglaze copper red, two Japanese wood boxes (5)

Height 4½ in., 10.5 cm

\$ 10,000-15,000

Naturalistically modeled and successfully fired with both underglaze blue and copper red, water droppers such as this example represent porcelain wares made for the scholar's desk that demonstrate both utilitarian design with a sense of frivolity. Korean water droppers often undertook many imaginative forms and included auspicious emblems of Chinese origin, such as the peach which symbolizes longevity. Compare similar examples in the National Museum of Korea, Seoul, illustrated in *The World's Ceramics, Oriental Ceramics*, vol. 2. Tokyo, 1982, pl. 309; and one in the Brooklyn Museum, Brooklyn, acc.no. 1993.185.3

朝鮮王朝 十九世紀 青花釉裏紅桃形水滴







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⇒ 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.

Π 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 +1212 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 or by an announcement at the auction. Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make.

Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

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

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

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

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

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

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

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

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

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept 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

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

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

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

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

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

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

Please see the Conditions of Sale for further details.

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

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

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten

Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

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

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, 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.

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.

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

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping 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.

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

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

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

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.

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:

David Schlegel
Eliot Perez

FORTHCOMING AUCTIONS

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

IMPORTANT CHINESE ART

8 October 2019
Hong Kong

IMPORTANT CHINESE ART

6 November 2019
London

ARTS D'ASIE

10 December 2019
Paris

INTERNATIONAL DEPARTMENTS

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

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