IMPORTANT CHINESE ART FROM

THE FUJITA MUSEUM

宗器寶繪－藤田美術館藏中國古代藝術珍品

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THE FUJITA MUSEUM

宗器寶繪–藤田美術館藏中國古代藝術珍品

AUCTION

Wednesday 15 March 2017
at 7.00 pm (Lots 501-531)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	10 March	10.00 am - 5.00 pm
Saturday	11 March	10.00 am - 5.00 pm
Sunday	12 March	1.00 pm - 5.00 pm
Monday	13 March	10.00 am - 5.00 pm
Tuesday	14 March	10.00 am - 5.00 pm
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[60]

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THE FUJITA MUSEUM

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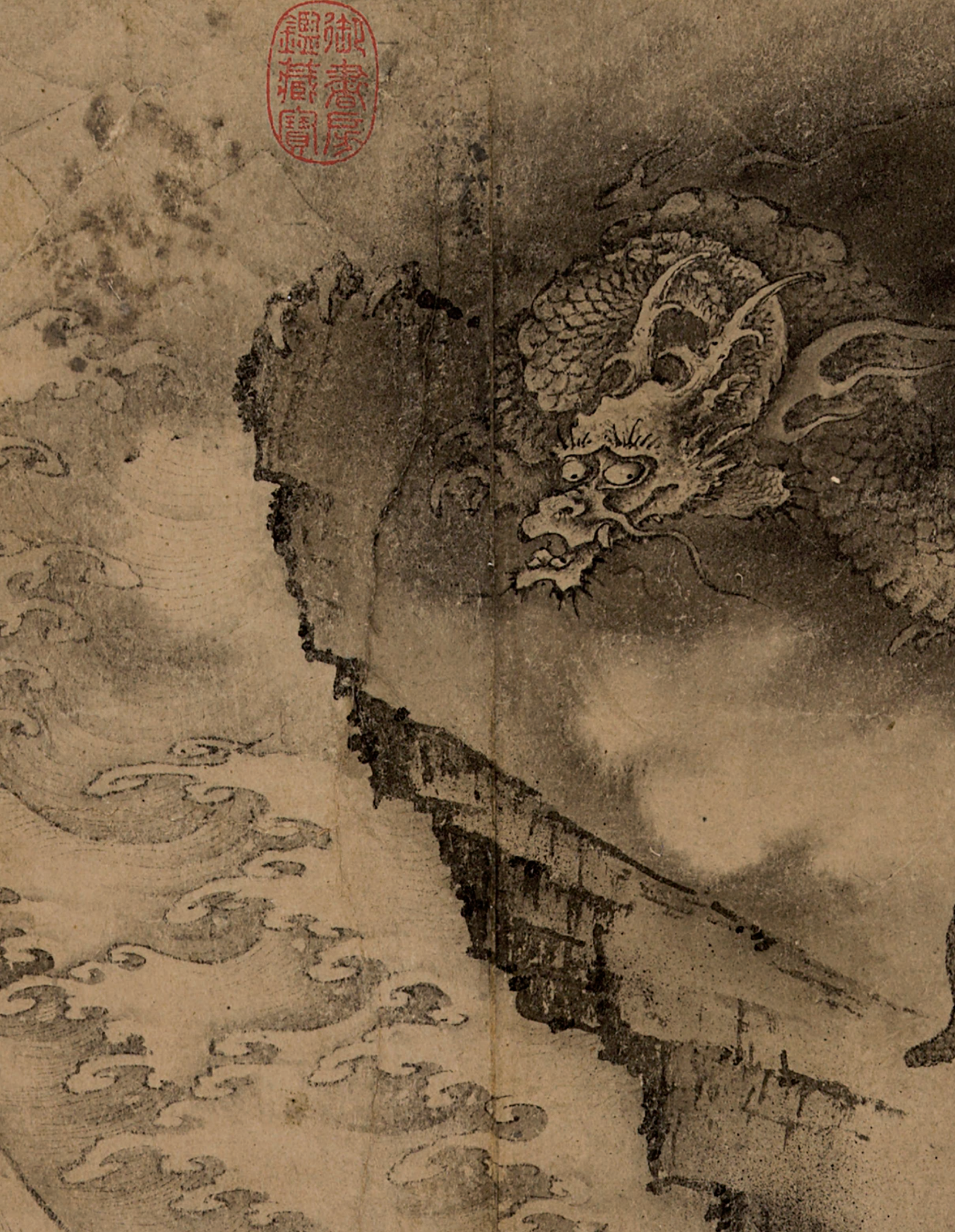
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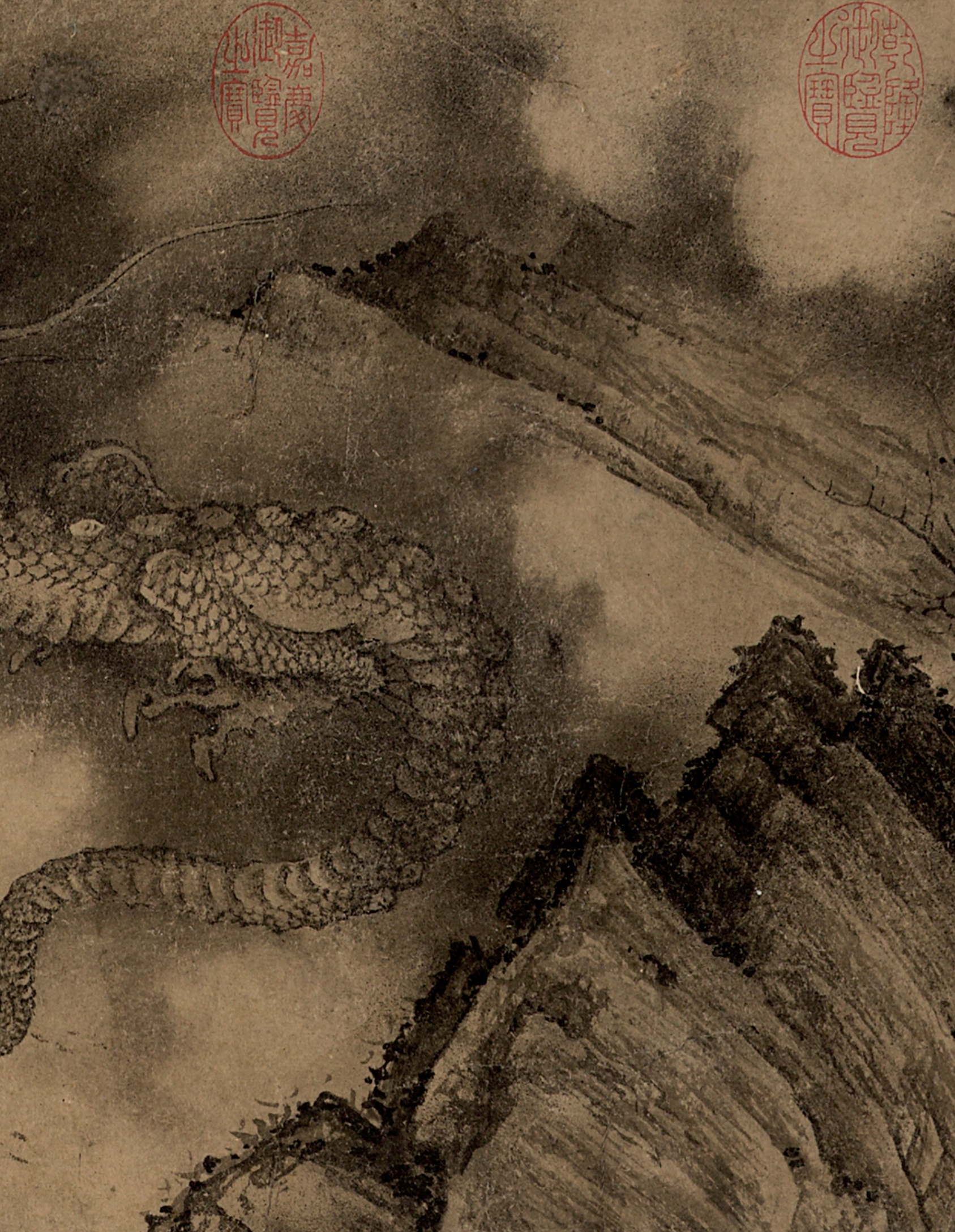


FUJITA DENZABURŌ
COLLECTOR

Fujita Denzaburō (1841–1912) represented the new breed of industrialist collectors in Japan who emerged in the late nineteenth century. Like his powerful contemporary Masuda Takashi (1848–1938), the first director of the Mitsui Trading Company and an early business associate, he was grounded in traditional Japanese culture and focused on Sino-Japanese arts. As a collector, Fujita was rough, proud, competitive. He seized every opportunity.

Fujita was born in Hagi in Chōshu province (modern Yamaguchi Prefecture), the son of a merchant family operating a soy sauce brewing business and sake brewery, among other ventures. In 1869, a year after the Meiji Restoration, he moved to Osaka—noted as a center for wealthy merchants since at least the seventeenth century—to make his fortune. At the age of about thirty, he had his first success selling military footwear to Chōshu warriors who were charged with forming the new army for the Meiji government. Then, during the Satsuma Rebellion in 1877, working with Yamada Akiyoshi, a fellow nationalist from Hagi, Fujita made huge profits as a purveyor of military uniforms. That revolt of disaffected samurai from the Kyushu domain of Satsuma was the last in a series of armed uprisings against the new imperial government.

The Japanese people united behind the government's all-out efforts to catch up with the advanced nations of the Western world. Fujita branched into business enterprises that helped modernize Japan at this critical juncture in its history. He had a construction business in Okayama; operated the Kosaka mine in Akita; and helped establish a newspaper, textile mill, electric power plant and railroad in the Kansai area. From 1885 to 1889, he was a founding member and the second head of the Osaka Chamber of Commerce (Osaka Shoko Kaigisho). A distinguished leader of his community, he was also the first civilian to be awarded the title of baron (*danshaku*).

In 1909, on his spacious estate in scenic Amijima, Fujita began building three modern, Japanese-style houses for himself and his two sons, Heitarō—his successor—and Tokujirō. Situated alongside the Yodo River, in the heart of Osaka City, Fujita's residence served as headquarters for his business and political activities. His home was equipped with a Noh stage (he trained in the Kanze School of Noh), billiard room and some tearooms. Most of the buildings on the property were destroyed during the fire bombing of Osaka in 1945. Only a seventeenth-century wood pagoda and—miraculously—the three large storehouses with his art collection survived. The collection is housed today in a small museum on the Fujita property that opened to the public in 1954. The garden is dotted with an artificial miniature hill, waterfall, gorge and pond, as well as some fifty cornerstones of ancient Nara-period temples and some stone pagodas and lanterns of the Kamakura period.

Fujita Denzaburō, 1901.
藤田傳三郎，攝於1901年。

For the elite new collector (the new *daimyo*, as Christine Guth calls such men), Chinese tea wares were highly sought after. The Fujita family, for example, paid ¥200,000 for a globular Chinese tea caddy once owned by the seventeenth-century calligrapher Shōkadō Shōjō, a gigantic increase over the ¥2,000 it brought when the Sakai family bought it in 1871. (For the purpose of comparison, in the 1870s, the monthly salary of high government officials averaged between ¥350 and ¥500. (See Christine M. E. Guth, *Art, Tea and Industry: Masuda Takashi and the Mitsui Circle* [Princeton University Press, 1993], p. 134.) A master of the tea ceremony, Takahashi Sōan (1861–1937), observed that Fujita would never ask the price of an object he was offered. Dealers arrived daily with their wares and spread them out in front of their client, "from whose mouth only two responses emerged: 'I will take it' or ' I don't need it.' (For more about Sōan and Fujita, see Kumakura Isao, "Chigusa from the 17th Century to 1929," in Louise Allison Cort and Andrew M. Watsky, eds., *Chigusa and the Art of Tea* [Freer|Sackler, 2014], p. 184.)

In 1912, desperately ill, Fujita bid from his hospital bed on a tiny, Ming-dynasty ceramic incense container, a fine example of Kochi ware, yellow with brown and green markings. It had passed through the hands of the Inaba family in Yodo and the Ikushima family in Kobe. Fujita had his loyal agent Toda Rochō (Yashichi, 1867–1930) bidding for him at this dealers' auction. The first bid was ¥73,000. Fujita countered by immediately jumping to ¥90,000—the winning bid. Ten days later, he died. Ironically, the incense container is in the auspicious shape of a tortoise, symbol of longevity (see Maeno Eri, " 'Korekutaa—Fujita Densaburō no shimbigan' ni yosete" [On the subject of 'Collector: Fujita Densaburō's aesthetic sense'] *Tosetsu* 704 [Nov. 2011], pp. 23–24).

Opening ceremony of the Fujita Museum of Art, 1954.
藤田美術館開館剪綵。

Fujita spent a fortune on tea utensils, had several rooms designed for the tea ceremony and diligently studied tea, first with Mushakojisenke and then with Omotesenke teachers. However, the *chanoyu* historian Kumakura Isao discovered that Fujita was not a typical man of tea. Surprisingly, he rarely hosted tea gatherings at his home, claiming that he had not yet assembled the full range of utensils necessary for a tea event. Perhaps he felt himself to be inadequate as a practitioner.

In Japan, it is customary for collectors to work through only one, sometimes two, dealers, who have exclusive access to them. Fujita Denzaburō worked with two fabled local dealerships. Until World War II, the Fujita family acquired Chinese art exclusively through Yamanaka & Company and relied on Tanimatsuya, or Toda Gallery, for Japanese art and tea wares. Both of these dealerships had their headquarters in Osaka.

Tanimatsuya was founded around 1700, and the Toda family was soon appointed the official tea utensil store (*Goyo dogusho*) to Matudaira Fumai (1751–1818), the head of the Matsue clan and a renowned man of tea. Rogin (b. 1843), the eighth head of the Toda family, saw the collapse of the tea market in the final years of the Tokugawa regime, when *daimyo* patronage ended, but he soon rejuvenated the business. He adopted Rochō in 1879 from the Toda branch family in Kyoto and trained him as the ninth head of Tanimatsuya. Together, they developed their business through the period of Japan's modernization, from Meiji into the early Shōwa era, working hard to build the great Fujita family collection on a scale that would be unthinkable today.

Pagoda from the Kodai-in Temple on Mount Koya, relocated by Fujita Heitarō to the garden of the Fujita Museum.
藤田美術館內的佛塔，請自高野山光臺院。

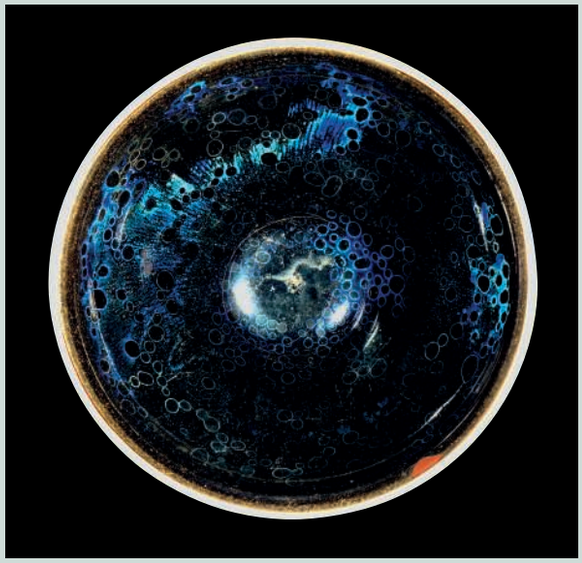
Clockwise from upper left: Fujita Tokujirō, Fujita Heitarō, Fujita Hikosaburō, Fujita Shinako, Fujita Tomiko, Fujita Denzaburō, Fujita Kita, Fujita Katsuko, circa 1910.
藤田家族合照，攝於約1910年。

Yamanaka, now no longer trading, had branches around the world until 1944. Yamanaka Kichirōbei (Shunkōdō, 1845–1917) was the leader of the three Yamanaka family members who founded this art dealership. Kichirōbei, who became president of Yamanaka Company around 1900, worked with Fujita Denzaburō and also advised Kawasaki Shōzō, one of the richest men in Kobe (ship building, banking and newspapers). The Yamanaka and Toda families even intermarried: Toda Tsuyuko married Yamanaka Ryūtarō, the eldest son of the famous Kichirōbei.

Fujita Denzaburō acquired the bulk of his collection during the last decades of the nineteenth century. He was exceptional for his broad, all-encompassing taste, covering the full range of Chinese and Japanese art, and extending to Korean art, as well. During those years, many *daimyo* families, as well as temples and shrines, fell on hard times and were forced to either neglect or sell their art. Western collectors such as the Bostonian William Sturgis Bigelow (1850–1926) took advantage of this dire situation and formed collections that now grace major museums in Europe and America. To counteract the alarming outflow of patrimony spurred by an anti-Buddhist movement, three Meiji-era collectors and business tycoons, Masuda Takashi, Akaboshi Yanosuke (1857–1904) and Fujita Denzaburō, found themselves in agreement on one shared goal: Japanese art should remain in Japan. They, too, saw that there was an opportunity to buy great things, and they stepped up.

Exhibition space and galleries in the Fujita Museum.
藤田美術館内部陳設。

We know that Fujita acquired many works that were being sold off by impoverished temples at this time: in 1906, he acquired a standing wood figure of the *bodhisattva* Jizō from Kōfukuji Temple, Nara. That work, by the great thirteenth–century sculptor Kaikei, is now a registered Important Cultural Property. That same year, Masuda Takashi acquired sixty of the small, twelfth-century Thousand Kannon statues from Kōfukuji—all on one day, and sold fifty of them to Fujita, who, around the same time, acquired three early eighth-century clay figures from one of the groups of sculptures on the ground floor interior of the pagoda of Hōryūji Temple, Nara.



Yohen tenmoku teabowl, Southern Song dynasty (1127-1279), National Treasure, Fujita Museum.
南宋 建窯曜變天目茶盌 國寶

Turtle-shaped incense container, Kochi-ware, Ming dynasty, 17th century, 10 cm. long.
明末清初 交趾大龜香盒

The original collection formed by Fujita Denzaburō numbered over seven thousand items (some say ten thousand), recorded in twenty-five volumes of what was originally a much larger number of inventory books dating from 1904, the *Kōsetsusai zohin mokuroku* (Inventory of the collection of Kōsetsu; Kōsetsu was one of the collector's *go*, or art names). The remaining volumes of the inventory were lost. In 1929, in the wake of a worldwide depression that hastened the dispersal of many old collections in Japan, and after the Fujita-owned bank had failed, the family deaccessioned four hundred important works at a dealers' auction on the Fujita property. The sale, including two days of previews, was supported by a long list of eminent art dealers, represented first and foremost by the biggest players in Osaka, Yamanaka & Company, as well as Toda Rochō.

At that 1929 sale, the Fujita family parted with the Chinese tea-leaf storage jar known as Chigusa for ¥2,000. In 2009, the Freer Gallery of Art in Washington, DC purchased Chigusa at auction at Christie's, New York, for $662,500, well above the estimate. (Fujita had purchased the jar in 1888 from a Kyoto *chanoyu* family, the Hisada, who treasured it for 250 years.) There were three additional Fujita auctions; altogether, the family sold some 860 pieces between 1929 and 1937.

Today, the collection formed by Fujita Denzaburō and his sons still numbers five thousand works of Asian art, including masterpieces of Japanese art, as well as Chinese painting, bronzes, sculpture, ceramics (most famously, a stunning Chinese *tenmoku* teabowl with oil-spot glaze that is now a designated National Treasure) and decorative arts such as lacquer, jade and textiles. There are nine National Treasures and fifty-one Important Cultural Properties. The 1972 publication *Masterpieces of the Fujita Museum of Art* singles out nearly four hundred of the most important pieces from the Fujita Collection, including some of the Chinese works of art that are here offered for sale by Christie's.

Julia Meech
Consultant

Fujita Denzaburō, 1901.
藤田傳三郎，攝於1901年。

All images courtesy of the Fujita Museum of Art.

收藏家藤田傳三郎小傳

在十九世紀末崛起的新一代實業收藏家之中，藤田傳三郎 (1841–1912年) 洵為領軍人物 (圖1及2)。他與當時叱咤風雲的益田孝男爵 (1848–1938年，三井物產首任社長及藤田早期的業務夥伴) 均深受日本傳統文化影響，對中日藝術品情有獨鍾。藤田先生在收藏界以雷厲風行、桀驁不馴、眼準手快著稱，不失為一名善於把握機會的藏家。

藤田誕生於長州藩萩市 (今山口縣)，其家族經營醬油釀造業及其他業務。1869年，明治維新拉開序幕一年之後，他遷往自十七世紀起即巨賈雲集的大阪，銳意大展拳腳。三十歲前後，他終於靠着向長州藩士 (受明治政府之命成立新軍) 售賣軍靴，賺取了第一桶金。其後，他為山田顯義 (來自萩市的倒幕將領) 效力，在1877年的西南之役中供應軍服，從中大賺了一筆。薩摩藩九州領地的士族不滿新的明治政府，發動了多次武裝起義，西南事變終為是次戰役劃上了句號。

當時的日本國民眾志成城，積極配合政府為躋身西方列強推出的各項舉措。在此關鍵時刻，藤田也大力拓展業務，進一步推動了日本的現代化步伐。他除了在岡山開設建築公司，還在秋田創辦小阪礦業，並於關西地區投身報紙、紡織、電廠和鐵路等業務，經營範圍甚廣。1885至1889年期間，他參與創建大阪商工會議所，並出任第二任會長。藤田既是知名的商界翹楚，也是第一位平民出身的男爵。

藤田家業位於風景如畫的網島町，他於1909年在該處興建三座現代和風建築，作為自己和二子 (其繼承人藤田平太郎及次子德次郎) 的居所。位於大阪市中心澱川河畔的藤田宅邸，也是藤田家族的商業和政治活動中心。宅內另闢能劇舞台 (藤田曾接受能劇觀世流訓練)、桌球室和多間茶室。該處的建築物大多數在1945年大阪空襲中燒毀，如今僅剩一座十七世紀木造寶塔，以及奇蹟般倖存的三個大型藝術品庫房。這批珍藏現存放於藤田宅邸原址的一座小型美術館，該館自1954年起對外開放。館內庭園點綴以假山瀑布、幽澗清潭，更藏有大約50塊奈良時代的古寺基石，以及若干鎌倉時代的石寶塔和燈籠。

在新晉收藏名家 (Christine Guth稱之為新生代「大名」) 眼中，最炙手可熱的當屬中國茶具。以藤田為例，他曾出價20萬日元，購入一個十七世紀書法家松花堂昭乘舊藏中國球形茶罐，比起坂井家族1871年出讓時2000日元的售價，增幅之大令人咋舌。(相對來說，1870年政府高官的平均月薪僅有350至500日元左右。) 有關詳情可參閱Christine M. E. Guth所撰《Art, Tea and Industry: Masuda Takashi and the Mitsui Circle》134頁(普林斯頓大學出版社，1993)。據當時一名茶道專家高橋箒奄 (1861–1937年) 憶述，藤田從不過問古董價格。古董商每天帶來各式珍玩，在他面前一字攤開，對此「他只有『收下』或『不要』兩種回應。」關於高橋與藤田的記載，請見熊倉功夫「Chigusa from the 17th Century to 1929」一文，全文載於Louise Allison Cort與Andrew M. Watsky合編的《Chigusa and the Art of Tea》184頁(弗利爾美術館|賽克勒博物館，2014)。

1912年，重病住院的藤田在病榻上仍在競投一件黃地帶褐綠斑的小巧明代彩陶香盒。這件上乘交趾燒器物源自茶道家松平不昧舊藏，先後在澱藩的稻葉家族及神戶的生島家代代相傳。藤田命其忠心耿耿的代理戶田露朝 (1867–1930年) 在該場拍賣中代為競投。第一口價為73,000日元，藤田隨即應價90,000日元，一舉拿下了該件拍品。十天之後，藤田與世長辭。令人唏噓的是，此盒偏偏是以象徵長壽的神龜為形。如今，此器已名列國寶級文物，詳見前野繪里所撰<論藤田美術館「收藏家藤田傳三郎之審美眼」>(‘Korekutaa—Fujita Densaburō no shimbigan’ ni yosete)，全文載於《陶說》2012[“2011”?]年704號刊23–24頁。

藤田常不惜重金購置茶具，更特設多間舉行茶道儀式的茶室，甚至先後拜於武者小路千家流與裏千家流門下，潛心研習品茗之道。然而，茶道史學家熊倉功夫發現，藤田並非典型的茶人。更讓人意想不到的是，藤田甚少在家中舉辦茶會，他的解釋是仍未備齊一應茶會用具。也許，他只是覺得自己尚未精通奉茶待客之道。

根據日本慣例，藏家通常僅委託一名 (有時兩名) 古董商進行購藏，藏品亦全權交由後者管理。藤田傳三郎曾與兩名具傳奇色彩的本地古董商合作。截至二戰之前，山中商會專為藤田家族購藏中國藝術品，而谷松屋或戶田商店則是他庋藏日本藝術品和茶具的御用古董商，兩者的總部皆設於大阪。

戶田家族的谷松屋創辦於1700年前後，並旋即成為松平不昧 (1751–1818年，松江藩主及著名茶人) 的御用道具商。戶田露吟 (1843年生) 為第八代戶田族長，雖然茶業在德川末年失去大名資助而一落千丈，但家族業務很快在他手中重振旗鼓。1879年，他從京都的戶田一族收養了戶田露朝，並將之培養為第九代谷松屋傳人。他們聯袂經營家族業務，使之在日本現代化過程中 (明治至昭和初年) 不斷壯大，並合力創建了名噪一時的藤田家族珍藏，其規模之大在今日看來仍令人咋舌。

山中商會雖已結業，但1944年之前，其分公司遍佈全球。以吉郎兵衛 (簪筐堂，1845–1917年) 為首的三名山中家族成員合力創辦古董經銷業務，吉郎兵衛大約在1900年出任山中公司總裁，他除了為藤田傳三郎效力，也為神戶的造船、銀行和報紙大亨川崎正藏出任顧問。山中和戶田兩家曾經聯姻，戶田津由子的丈夫正是著名的山中吉郎兵衛之長子龍太郎。

藤田傳三郎的大部份藏品，皆得自十九世紀最後數十年。他的愛好之廣博，鮮有人能望其項背，從中日藝術的各個範疇乃至朝鮮藝術，皆有所涉獵。當時，許多大名世家和廟宇神社都在苦苦支撐，它們有的凋敝破落，更甚的還要賤價變賣藝術珍玩。波士頓的畢格洛 (William Sturgis Bigelow，1850–1926) 便是趁低吸納的西方藏家之一，他們的戰利品迄今仍遍佈歐美各大博物館。有見反佛教運動加快了文化遺產外流的速度，益田孝、赤星彌之助 (1857–1904年) 和藤田傳三郎這三位明治鑑藏家和商界大亨決心力挽狂瀾，他們的共同信念是：日本藝術品應留在日本。與此同時，他們也深知此乃購入稀世奇珍的大好時機，所以三人也加大了競購的力度。

據悉，藤田當時購藏的許多作品，均是窮寺古廟變賣的家當：1906年，他購入一尊奈良興福寺的木造地藏菩薩立像。此像出自十三世紀名雕塑家快慶，現已名列重要文化財產。同年，益田孝在一天之內購入六十尊興福寺的十二世紀千座觀音小像，並把其中五十尊轉讓予藤田，而藤田在同一時期也買下三尊八世紀初的泥塑雕像，它們俱屬於奈良法隆寺寶塔內地下的一批泥塑。

藤田傳三郎原來的珍藏逾七千件 (也有人說過萬)，記錄在二十五冊《香雪齋藏品目錄》(「香雪齋」乃藏家雅號) 之中，該目錄可上溯至1904年，雖然原來的冊目遠不止於此數，但餘者皆已散失。1929年全球經濟蕭條，進一步加快了許多日本歷史悠久的收藏之流散。藤田家族因名下銀行倒閉，其後在其宅邸舉行拍賣，合共售出四百件重要藏品。是次拍賣 (包括兩天預展) 獲得眾多一流藝術古董商鼎力支持，其中最矚目者當屬大阪的業界翹楚山中商會及戶田露朝。

在1929年的拍賣會上，藤田家族以2,000日元割讓名為「千草茶罐」的中國茶葉罐。2009年，華府弗利爾美術館以遠高於估價的662,500美元在紐約佳士得投得此罐。(京都久田流茶道世家珍藏此罐長達250年，直至1888年始轉讓予藤田) 藤田家族另外還舉行了三場拍賣，1929至1937年間共售出約860件藏品。

時至今日，藤田傳三郎父子珍藏的亞洲藝術品仍多達五千件，當中既有日本藝術瑰寶，也有中國繪畫、青銅器、雕塑、陶瓷 (最為人稱道的是一件國寶級的極品南宋曜變天目盞) 及裝飾藝術品 (如漆器、玉器和織繡品)。藤田珍藏中共有九件國寶，另有五十一件重要文化財產。1972年出版的《藤田美術館名品目錄》重點介紹了約四百件藤田家族的典藏之作，其中一批中國藝術作品將於今年的佳士得拍場上隆重登場。

茱莉婭·米其 (Julia Meech)

コレクター、藤田傳三郎

藤田傳三郎(1841-1912) は、実業家にして蒐集家という 19 世紀後半に登場した、新しいタイプのコレクターを代表する人物である(図 1･図 2)。同時代の有力者で、初期の仕事仲間でもあった三井物産初代社長・益田孝 (1848-1938) と同様に、傳三郎の嗜好は古典的な日本文化に根ざし、日本と中国の美術の蒐集に力を注いだ。コレクターとしての傳三郎は、おおらかで、誇り高く、負けん気が強く、死の間際まで機を見るに敏な人物であった。

傳三郎は、長州藩の萩で、酒造業などを営む一家の四男として生まれた。王政復古の大号令の翌年の 1869 年、彼は身を立てるために、少なくとも 17 世紀以来豪商の拠点として知られていた大阪にやってきた。そして三十歳の頃、新しい明治新政府軍を組織する任に当たっていた長州の兵士たちに、軍靴を納入する御用商人として最初の成功を収めた。また、1877 年の西南戦争の折には、同郷の愛国者 山田顕義と協力し、軍服の御用達として巨額の利益を得た。不満を募らせた九州・薩摩藩出身の武士たちによるこの反乱は、新政府に対する一連の武装蜂起の最後のものとなった。

西洋先進諸国に肩を並べようとする新政府の、総力を挙げた取り組みの下、日本国民は一致団結した。日本の歴史上の重要な節目となったこの時期、傳三郎も日本の近代化を後押しする事業へ手を拡げていった。岡山で建設業、秋田で小坂鉱山を経営したほか、新聞事業、紡績業、発電事業、関西地方の鉄道事業など、様々な事業の設立に尽力した。また、大阪商工会議所の創立メンバーに名を連ね、1885-1888 年には第二代会頭を務めた。さらに、地域の優れた指導者としての功績を称えられ、民間人として初めて男爵に叙せられた。

1909 年、藤田は自身と二人の息子、後継者の平太郎と徳次郎のため、風光明媚な網島の所有地に、三棟の近代的な和風邸宅の建築を開始した。この藤田邸は、大阪市の中心の大川 (旧淀川) 沿いに位置し、彼のビジネスと政治活動の本拠地としての機能を果たした。この邸宅には能舞台 (藤田は観世流の能楽の稽古を受けていた)、ビリヤード室、いくつもの茶室が設えられていた。敷地内の建物の大半は、1945 年の大阪大空襲の折に焼失してしまったが、かろうじて 17 世紀建造の多宝塔と、美術コレクションが収められていた三つの広大な蔵は奇跡的に類焼を免れた。現在このコレクションは、藤田邸跡に 1954 年に開館した小さな美術館に所蔵されており、庭園には人工的に作られた築山、滝、峡谷、池のほか、約五十もの奈良時代の寺院の礎石、鎌倉時代の石塔や石灯籠が点在している。

中国の茶器・茶道具は、クリスティン・グースが新大名と呼んだエリート層の新しいコレクターたちに大変人気があった。たとえば、1923 年の若州酒井家売立の際、17 世紀の書家・松花堂昭乗がかつて所蔵していた唐物国司茄子茶入を手に入れるために藤田家は二十万円を支払ったが、それは 1871 年に酒井家が大阪の道具屋道正から二千円で買い求めた品物であった。　同時代の茶人 高橋箒庵 (1861-1937) によると、藤田は提示された美術品の価格を決して尋ねなかったという。美術商たちは品物を携えて日参し、傳三郎の目の前に広げてみせたが、顧客の口から出るのは「入用」もしくは「無用」の二通りの返事だけであった。

1912 年、傳三郎は重篤な病の床にあったが、交趾焼の優れた作例で、黄・茶・緑の彩色が施された明 - 清時代の小さな香合《交趾大亀香合》に病院のベッドから入札した。

この香合はかつて淀藩の稲葉家のコレクションにあったもので、その後、神戸の生島家の手に渡っていた。この売立の際、傳三郎は忠実な出入りの美術商・戸田露朝 (弥七、1867-1930) に入札を依頼した。最初の入札価格は 7 万 3 千円。すると傳三郎はすぐさま 9 万円に競り上げ、これが落札価格となった。そのわずか 10 日後に彼は亡くなった。皮肉なことではあるが、この香合は、長寿の象徴とされる亀を模った逸品であった。

傳三郎は茶道具の蒐集に巨額を投じ、邸宅にたくさんの茶室を設え、最初は武者小路千家、後に表千家の師について熱心に茶道を学んだ。けれども、茶の湯の歴史家・熊倉功夫によると、藤田は典型的な茶人ではなかったという。意外にも彼が自宅で茶会を催すことは稀で、茶会に必要な茶道具一式すべてを揃えていたわけでもなかった。また、傳三郎自身が行った茶会の記録や、用いた茶道具を記す会記などは今日残されていない。彼は自分自身を、本格的な茶の湯の実践者としては捉えていなかったのだろう。

日本では慣例的に、コレクターは一つ、もしくは二つの美術商とのみ主に付き合い、その美術商がコレクションの形成に責任を負う。藤田傳三郎は地元の二つの伝説的古美術商と付き合いがあった。藤田家は、第二次世界大戦まではもっぱら山中商会を通じて中国美術を入手し、日本美術や茶道具の購入にあたって、谷松屋戸田商店に信頼を寄せた。どちらの古美術商も大阪に本店を構えていた。

谷松屋は 1700 年頃に創業し、戸田家はその後まもなく松江藩主で名高い茶人でもあった、松平不昧（1751 ～ 1818）の御用道具商となった。戸田家の八代目露吟（1843-1905）は、大名による後援が終焉を迎えた幕末の時期に茶道具市場の崩壊を経験したが、程なく事業を立て直した。露吟は分家の京都戸田家から 1879 年に露朝を養子として迎え、谷松屋九代目として育てた。明治から昭和初期にかけての日本の近代化の時期を通じ、二人は力を合わせて事業を展開し、今日では考えられないスケールを持つ、藤田家の偉大なコレクションの形成に力を尽くした。

現在は閉店した山中商会は、1944 年まで世界中に支店を構えていた。山中吉郎兵衛（春篁堂、1845-1917）は、血族によるアートディーラー連合とも言うべきものを設立した、山中家三家の当主である。吉郎兵衛は 1900 年頃山中商会の社長に就任し、藤田傳三郎に品物を納めたほか、神戸一の資産家のひとり、川崎正蔵（造船会社、銀行、新聞社を所有）に蒐集の助言を行った。有名な初代吉郎兵衛の長男である山中龍太郎（二代目山中吉郎兵衛）が戸田露子と結婚し、山中家と戸田家には姻戚関係もあった。

藤田傳三郎は 19 世紀の最後の数十年の間に、コレクションの大部分を手に入れた。　彼の幅広く包括的な趣味は並外れており、ありとあらゆる中国・日本美術を網羅し、韓国美術にまで及んでいた。この当時、多くの大名家や神社仏閣は不遇の時代を迎えており、美術品を放置するか、ただ同然で手放すことを余儀なくされていた。ボストン出身のウィリアム・スタージス・ビゲロー（1850 ～ 1926）などの西洋のコレクターは、この厳しい状況を利用し、現在ヨーロッパやアメリカの主要な美術館・博物館を美しく飾っているコレクションを形成した。廃仏毀釈運動によって引き起こされた、歴史的遺産の憂慮すべき流出に対抗するため、明治期のコレクターで大物実業家である、益田孝、赤星彌之助（1857 ～ 1904）、藤田傳三郎の三人は、ひとつの共通の目標について意見が一致していた。すなわち、日本の美術は日本に留まるべきだという意見である。三人もまた、優れた作品を手に入れる好機と見るや蒐集にさらに力を注いだ。

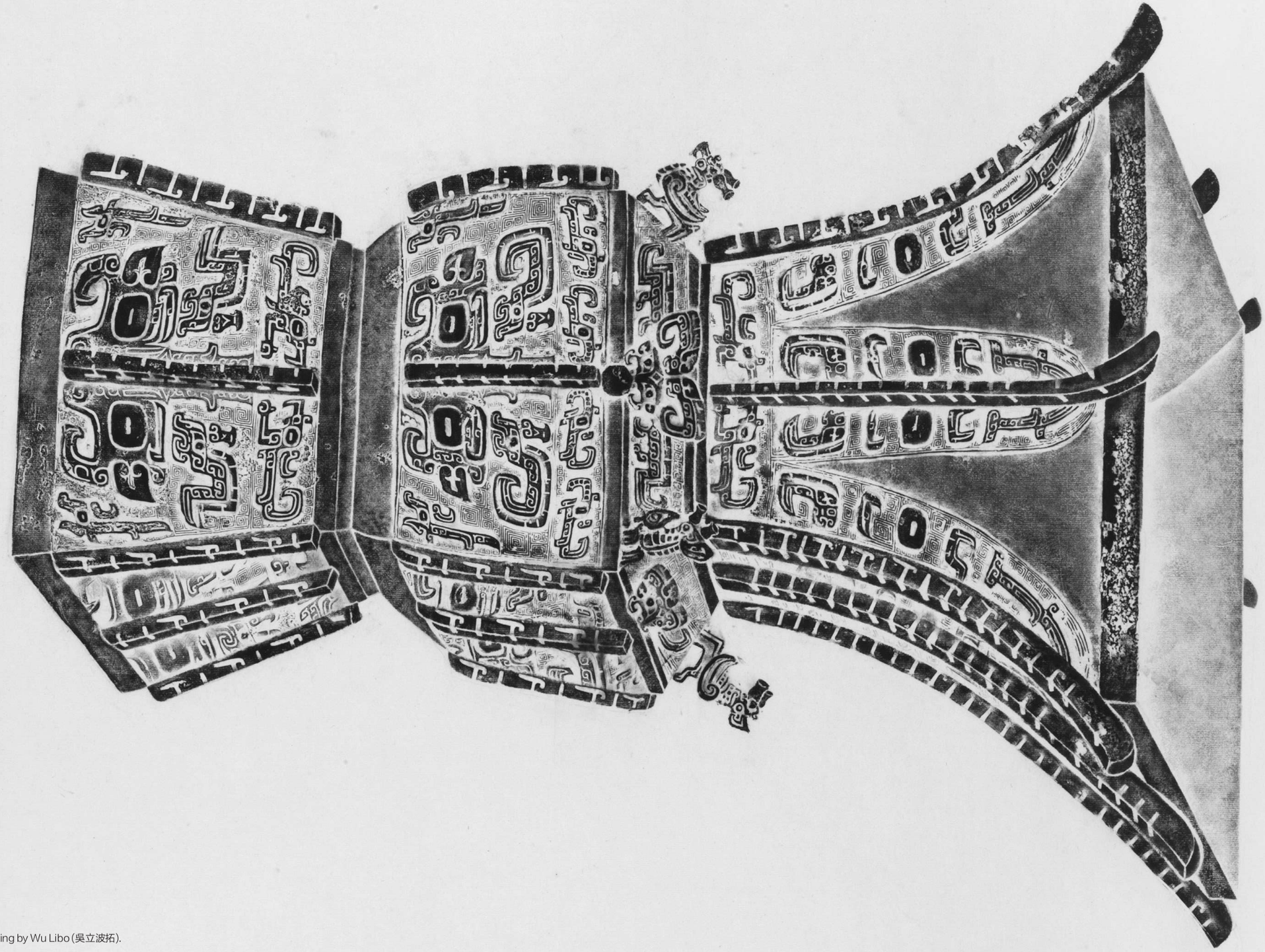
この時期、困窮した寺が安く売り払った作品を、傳三郎が大量に手に入れたことが知られている。たとえば、1906 年には興福寺から出た木造地蔵菩薩立像を入手しているが、13 世紀の偉大な仏師である快慶作のこの仏像は、現在重要文化財に指定されている。また、同年、益田孝は 12 世紀に作られた興福寺の小さな千体聖観音菩薩立像（興福寺千体仏）六十体を一時に手に入れ、そのうちの五十体を藤田に売却した。さらに同じ頃、藤田は奈良 法隆寺五重塔塑像群の一部である、8 世紀初頭に制作された三体の塑像を入手した。

藤田傳三郎自身が蒐集した膨大な数のコレクションは、1904 年に編纂された目録『香雪斎蔵品目録』（香雪コレクション目録、香雪とは傳三郎の号）25 分冊に記録されている。目録は当初これよりもずっと多かったが、残りの巻は失われてしまった。多くの日本の古いコレクションの散逸に拍車をかけた 1929 年の世界恐慌を受け、さらに藤田家が所有する銀行が倒産した後、藤田家は四百点余の重要作品を売立で売却した。二日間の下見会を含むこの売立は、大阪の山中商会と戸田露朝を筆頭に、多くの著名な美術商によって支えられていた。

1929 年の売立の際、藤田家は「千種」の銘で知られる唐物茶壺を 2,000 円で手放した。この「千種」は、2009 年のクリスティーズ・ニューヨークのオークションにおいて、ワシントンのフリーア美術館により、エスティメートを大きく上回る 66 万 2,500 ドルで落札されている。なお、傳三郎は、250 年もの間この茶壺を秘蔵してきた京都の茶の湯の一族、久田家より 1888 年に購入している。さらに三回の売立が行われ、1929 ～ 1937 年の間に、藤田家は合わせて八百六十点余の作品を売却した。その売りたて目録を通覧すると現在各美術館に収まっている優品が多く含まれている。

藤田傳三郎とその子息によって形成されたコレクションは、日本美術の重要作品をはじめ、中国の書画、青銅器、彫刻、陶磁器（最もよく知られているのは、現在国宝に指定されている見事な曜変天目茶碗である）、漆器などの装飾美術、硬玉、織物の傑作を含む東洋美術等、今なお五千点に上る。そして、その中には九点の国宝と十五点の重要文化財が含まれている。1972 年に刊行された『藤田美術館名品図録』には、藤田コレクションの最も重要な作品四百点近くが選び出されており、そこに掲載された中国美術の一部が、この度のクリスティーズのセールに出品されている。

ジュリア・ミーチ (Julia Meech)



Rubbing by Wu Libo (吳立波拓).

CHINESE ART COLLECTING IN KANSAI

IN THE MODERN PERIOD

In the early 20th century, many collectors emerged in Kansai and formed unique and distinguished art collections. As can be seen in the selection of works in the present sale, which includes archaic bronze vessels from the Shang and Zhou dynasties and important paintings, the Fujita Museum's collection is one of the most prestigious in the Kansai region.

Aside from Fujita, many collectors in Kansai had a strong admiration for Chinese art and sought to collect masterpieces. This essay will discuss the conditions that nurtured prestigious connoisseurs in Kansai one hundred years ago.

There is a long history of appreciation of Chinese art in Japan. The items stored in the Shosoin Repository (正倉院) attest to the fact that Chinese art has long been treated as treasure, and that possessing Chinese art has been a status symbol amongst the Imperial family and aristocracy since the Heian period (AD 794-1185). During the following Kamakura period (1185-1333), when the custom of drinking *matcha* (抹茶 powdered tea) was introduced, Chinese art works were highly appreciated as tea ceremony utensils by the Shogunate family. By the Japanese middle ages (15th-16th century), Chinese art was used to decorate the tea room, the *shoin* (書院)-style room (a traditional study or library-style room, also used as a living room) and temples, and was regarded as the highest-ranking treasure by the ruling classes.

The Edo period (1603-1868) saw a new style of appreciating Chinese art as *sencha* (煎茶 steeped tea), which is the Japanese interpretation of drinking tea practiced by the Chinese literati culture. In the *Sencha* tea ceremony, people enjoyed *seidan* (清談 pure conversation), and they appreciated the study of Chinese art. *Sencha* was practiced in a more liberal atmosphere than *matcha*, which is more formal and the boundary between "utensil" and "art" is obscured. *Sencha* practitioners are intellectuals who have a background in Chinese literature and philosophy which was generally known as *kangaku* (漢学) in Japan. This new style of tea drinking was supported by a wide range of social classes, especially by merchants in Kansai. The *matcha* tea ceremony, by contrast found support amongst the feudal shogun and regional clans. During the period of political disturbance from the end of the Edo period and into the Meiji period, the dominance of *matcha* began to wan and *sencha* began to gain popularity. In the larger-scale *sencha* tea ceremony, exhibition space was sometimes arranged in addition to the tea room in order to appreciate paintings and works of art. Through the *sencha* tea ceremony, a new style of Chinese art appreciation, in which people enjoyed aesthetics and beauty in its purest form, became the general trend.

The cultural background of the intellectual class in Kansai, which developed a respect for Chinese art through the *sencha* boom, and their admiration of the Chinese literati class would be important factors as to why a significant number of collectors appeared in the Kansai area. Another factor is that a large number of Chinese art works which had never been seen before became available on the market due to the turbulent circumstances in China around the time of the Xinhai Revolution (1911). Having a vigorous appetite for Chinese art and an ability to appreciate its aesthetic quality, collectors in Kansai seized opportunities to build collections of Chinese art which was newly imported into Japan. This essay will explore this fascinating history of Chinese art collecting in Kansai through the archaic bronze collection of Sumitomo Shunsui (住友春 翠 1865 - 1926) and the painting and calligraphy collection of Ueno Riichi (上野理一 1848 - 1919).

Sumitomo Shunsui was the 15th head of the Sumitomo family, which has been one of the major merchant families since the Edo period. His archaic bronze collection is now known worldwide and is stored in the Sen-oku Hakuko kan Museum (泉屋博古館) in Kyoto. In 1902 (35th year of Meiji), Shunsui first exhibited his collection at a gathering of the *Juhachi-kai* (十八会), held in the main residence of the Sumitomo family. *Juhachi-kai*, literally translated as "eighteen party", was a gathering of eighteen important collectors in Kansai where each member exhibited his collection by turns, coinciding with the tea ceremony. Fujita Denzaburo was a leading member of this prestigious society. The tea rooms of both *sencha* and maccha style were set up and displayed clever use of artworks not necessarily intended for a tea context. Occasionally an exhibition room was installed. Shunsui surprised the other collectors at the exhibition with his eighteen Chinese archaic bronze vessels and thirteen bronze mirrors.

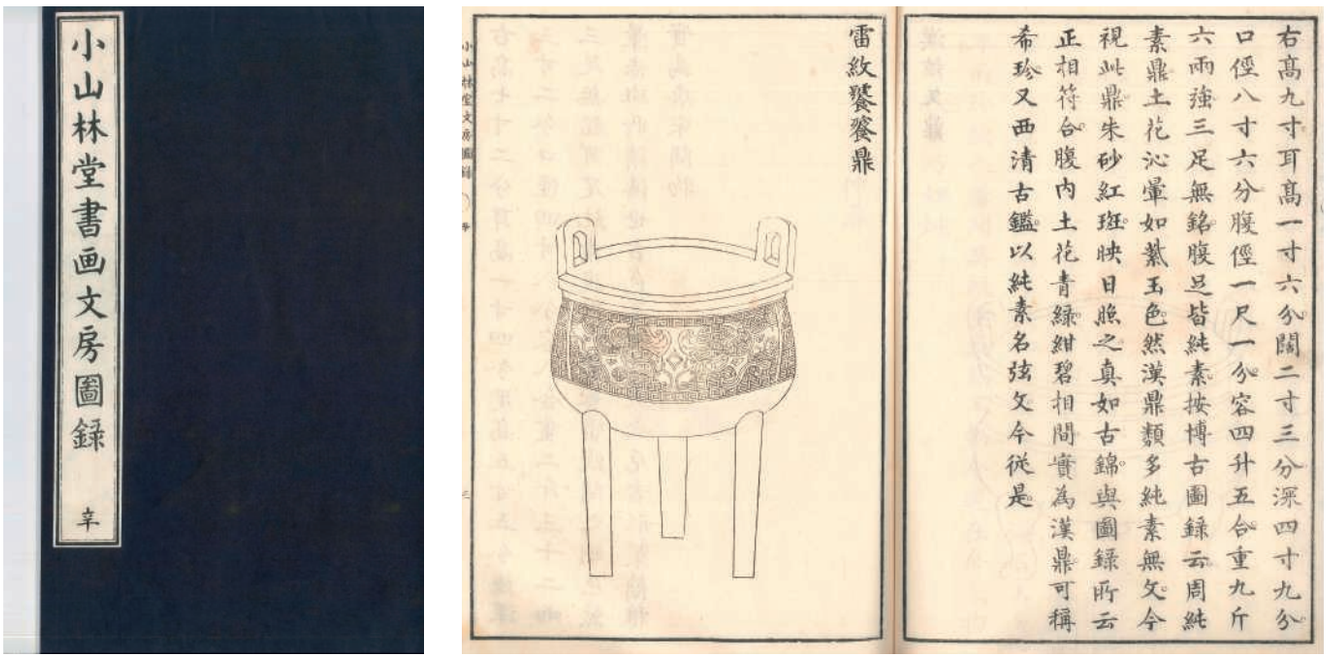


Fig. 1. Line drawing of a Ming dynasty archaistic bronze *ding* catalogued as dating to the Han dynasty, in Ichikawa Beian, *Koyama Rindou shoga bunbo zusetsu*, 1854.
圖一　市河米庵著《小山林堂書畫文房圖錄》中的明代仿古銅鼎。

Chinese archaic bronzes had been known to some extent in Japan by the literati who practiced the *sencha* tea ceremony. An influential calligrapher at the end of Edo period, Ichikawa Beian (市河米庵 1779 - 1858), also known as Koyama Rindou, compiled his collection of Chinese paintings, calligraphy and scholar's objects into a ten-volume catalogue entitled, *Koyama Rindou shoga bunbo zusetsu* (小山林堂書画文房図説) in 1854. (Fig. 1) The 8th volume of his catalogue is subtitled "Archaic Bronzes from the Zhou and Han Dynasties". However, what Beian thought to be Zhou and Han bronzes were actually Ming-dynasty archaistic bronze vessels. This naiveté is reflected in a ceramic vessel shaped like a si gong ('rhinoceros-form' pouring vessel) made by Okuda Eisen (奥田穎川), a potter of Kyo-yaki (京焼). The vessel is a creative rather than a literal interpretation of Shang and Zhou bronze vessels. (Fig. 2)

Fig. 2. *Kyo-yaki* pottery 'rhinoceros-form' vessel, si *gong*, made by Okuda Eisen, Collection of Kenninji, the oldest Zen temple in Kyoto.
圖二　奧田穎川　京燒兕觥

Although Chinese archaic bronze vessels were known by connoisseurs in Japan and valued in the *sencha* society, it was difficult to acquire authentic works and collectors' knowledge was limited in the early Meiji period. Given this background, one can understand how, people would have been astonished by the scene at the *Juhachi-kai* gathering where so many genuine Shang and Zhou archaic bronze vessels, as well as mirrors, were displayed at the same time.

Shunsui continued to collect archaic bronzes after this pivotal event. In the 1910s, he published a catalogue of his collection of archaic bronzes, Sen-oku seisho (泉屋清賞). In the preface of the catalogue, he states "archaic bronzes are superb examples and all art work should be of such high quality; they are also indispensable in understanding ancient history and culture". This statement is noteworthy as it signifies the fact that Shunsui formed his archaic bronze collection with a modern view of antiquities and their cultural significance, at a time when archeology had not yet been established as an academic subject in Japan. The Sumitomo bronze collection was initially inspired by Chinese literati taste but subsequently developed into a coherent and academic collection.

Ueno Riichi was the president of the Osaka Asahi newspaper. He was a member of *Juhachi-kai* and his Chinese painting collection is now stored in the Kyoto National Museum. Ueno started his collection around the time of the Xinhai Revolution, a bit later than when Shunsui built his bronze collection.

Ueno started to collect Chinese paintings at the suggestion of Naito Konan (内藤湖南 1866 - 1934) who was a professor at the Kyoto Imperial University. Naito Konan visited famous Beijing collectors,

such as Duan Fang (端方), and had the opportunity to see their paintings in person. He realized that the Chinese paintings that had been previously introduced into Japan from China were different from those he saw in Beijing. While paintings of the Southern Song Painting Academy and the Zhe School had been treasured as decoration for the tea ceremony and shoin-style rooms since the Muromachi period in Japan, the focus in China was on the development of painting from the Northern Song (北宋画院) to the Wu School (呉派) and to the Six Masters of the Qing period (四王呉惲), as based on Dong Qichang's art theory, which was regarded as orthodox in China. Under the guidance of Naito, Ueno was motivated to form his own collection based on Naito's new perspective of Chinese painting. Naito also advised Ueno that calligraphy of the Jin and Tang periods, represented by Wang Xizhi (王羲之 303-361), should be emphasized overall. The Song dynasty ink rubbing of Wang Xizhi's "Preface to the Sacred Teachings" (集王聖教序), acquired from Naito, who originally bought it from Luo Zhenyu (羅振玉), became the first calligraphy in Ueno's collection. (Fig. 3)

Unfortunately, Ueno Riichi passed away in 1919 and his project to form a comprehensive collection of Chinese paintings from Northern Song to early Qing was not completed. However, the Ueno Collection significantly influenced Chinese painting and calligraphy collections in Japan. Ueno's collection had been formed with the collaborative effort of Ueno, a collector, and Naito, an academic scholar. Both of them had the appreciation necessary to understand authentic Chinese painting without being swayed by the traditional connoisseurship of Chinese painting that had long been valued in Japan. They tried to collect and introduce paintings based on the idea that a more authentic understanding of Chinese paintings should be encouraged in Japan. Through their influence, the orthodox genealogy of Chinese paintings advocated by Dong Qichang became widely known in Japan.

JUHACHI-KAI, LITERALLY TRANSLATED AS "EIGHTEEN PARTY", WAS A GATHERING OF EIGHTEEN IMPORTANT COLLECTORS IN KANSAI WHERE EACH MEMBER EXHIBITED HIS COLLECTION BY TURNS, COINCIDING WITH THE TEA CEREMONY. FUJITA DENZABURO WAS A LEADING MEMBER OF THIS PRESTIGIOUS SOCIETY.

As stated above, Sumitomo and Ueno formed collections of Chinese art totally unknown to contemporary Japanese people. They were the forerunners of many prestigious Chinese art collectors in the following periods in Kansai, as exemplified by Abe Fusajiro's (安部房次郎) Chinese painting and calligraphy collection and Yamaguchi Kenshiro's (山口謙四郎) Chinese stone Buddhist sculpture collection, both of them now stored in the Osaka City Museum of Fine Arts (大阪市立美術館); the Kano Jihei collection (嘉納治兵衛) in the Hakutsuru Museum (白鶴美術館); the Fujii Zensuke collection (藤井善助) in the Fujii Yurinkan Museum (藤井有鄰館); and the Kurokawa Koshichi collection (黒川幸七) in the Kurokawa Institute of Ancient Culture (黒川古文化研究所), all internationally known for the quality of their Chinese art collections. The Fujita collection was also formed in the same period and collector's circle.

It is interesting that in the environment of the Meiji period, where the *sencha* tea ceremony dominated the taste of collectors, the Fujita collection took a more conservative position by focusing on traditional *matcha* tea ceremony utensils. Even with the conservative nature of the Fujita collection, it reflects a new approach to Chinese art, and the high quality of the pieces being offered in the present auction are proof of the vigorous connoisseurship of Kansai collectors.

Sencha, which was one of the motivations behind a phase of Chinese art collecting during the Meiji period, became obsolete in the Taisho period (1912-1926) and was followed by a *matcha t*ea revival. However, the new appreciation of Chinese art nurtured in the *sencha* tea room continued to be influential and informed several unique Chinese art collections, as noted above. They developed into collections of art for its own sake, that had been separated from the *sencha* and *matcha* aesthetic

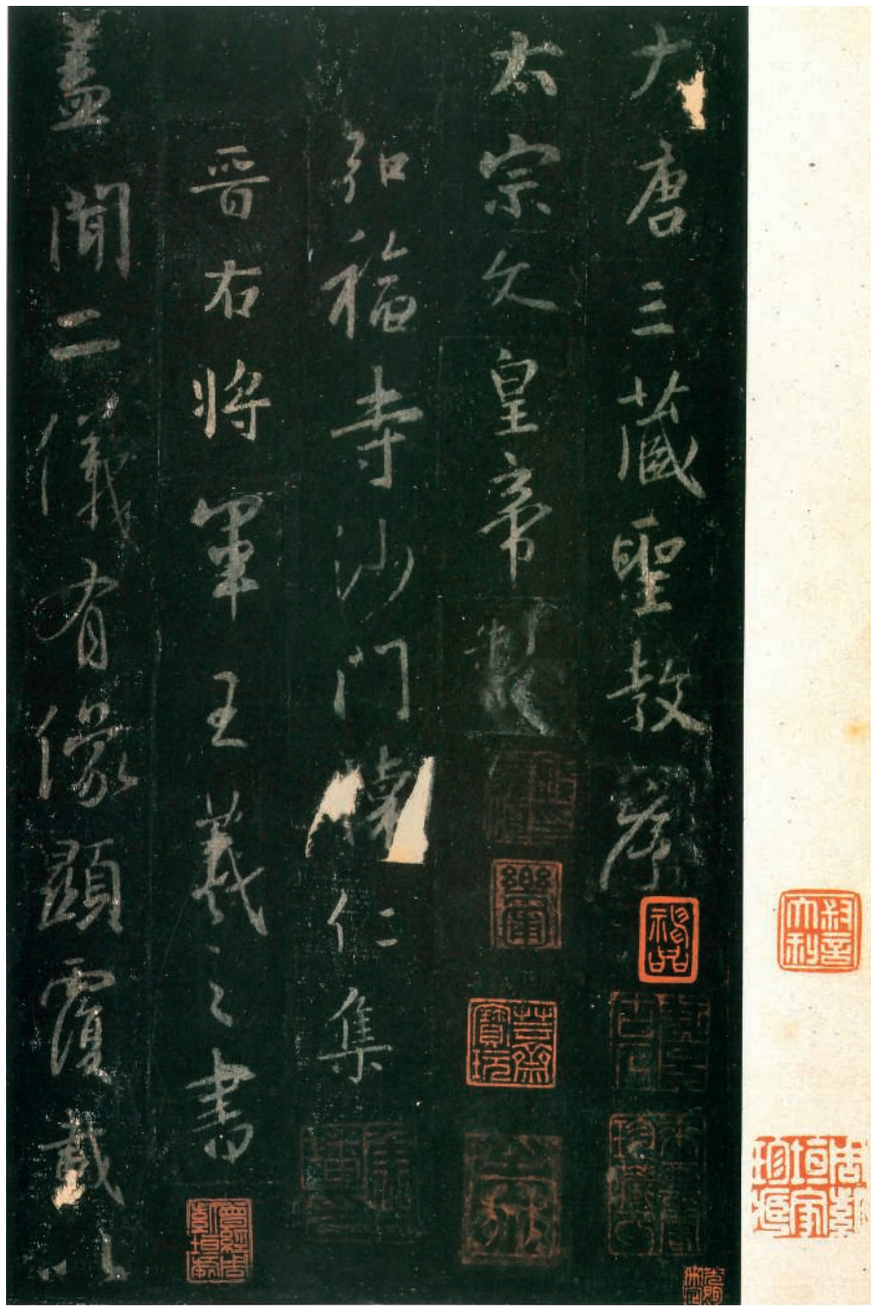


Fig. 3. "Preface to the Sacred Teachings," Song dynasty (960-1279), ink rubbing. Kyoto National Museum (Ueno Collection).
圖三 宋拓本《集王羲之聖教序碑》

values and they also had an orthodox academic aspect that can contribute to the study of art history.

Looking at the collections in Kansai, it is surprising that they possess pieces from all periods and genres of Chinese art, and certainly show a culmination in the long history of connoisseurship in Japan. As an academic scholar of Chinese art history, I admire those collectors' passion and determination in collecting masterful pieces of Chinese art and feel privileged to be able to appreciate these art works of the finest quality, and I reaffirm my determination to pass this appreciation down to the next generation.

Kiyoshi Toyama
Assistant director, Sen-oku Hakuko Kan (Sumitomo Collection)

近代關西的中國藝術品收藏

外山潔（泉屋博古館副館長）

20世紀前半葉的日本關西地區湧現了一批重要的藝術品收藏家，他們慧眼獨具，建立起了衆多舉世聞名的藝術收藏。藤田美術館就是其中最具代表性的館藏之一，其中國藝術品收藏以殷周青銅器和書畫為首，不乏重器劇跡，這從本場拍賣的拍品中亦不難看出。非惟藤田美術館，關西地區眾多藏家對中國藝術品都傾慕有加，敏於搜求名作。是何機緣促使百年前的關西地區成爲了中國藝術品收藏的重鎮？

對中國藝術品的推崇在日本由來已久。以著名的奈良正倉院文物為代表，日本人從中古時期就開始善加珍藏中國藝術品。而在平安時代（公元794–1192年）以後，持有中國藝術品更是成爲了皇室和貴族地位的象徵。及至鎌倉時代(公元1192–1338年)，抹茶道從中國傳入，中國藝術品被幕府將軍們奉為茶會上珍貴的道具，也因此成爲了茶道舘、書院或者是寺廟中最上乘的陳設，長期為日本的權貴階層所珍愛。

江戶時代（公元1603–1868年）以關西地區為中心，迎合文人品味的煎茶道開始流行。在煎茶道茶會上，參與者享受中國文人式的清談之趣，在自由的氛圍中鑑賞和研究中國藝術品。這一新風尚一改往日局限於茶道具欣賞的傳統，促成了由擁有漢學知識的文人們擔綱的欣賞中國藝術品的新範式。而通過煎茶道會來鑑賞中國藝術品最早正是在關西地區的商人階層中被廣泛接受的。幕府末年到明治時期的動亂導致由大名們贊助的抹茶道日薄西山，而煎茶卻在此間大行其道。在大型的煎茶道會上更設有飲茶座位之外的書畫、藝術品展示空間，由此可見當日對中國藝術品的鑑賞已經提高到了以純藝術品角度欣賞的高度。

明治時期後，關西地區之所以能產生衆多的中國藝術品收藏與煎茶道在關西的盛行有莫大的關係，這一茶會形式傳播了中國藝術品的文人品味。而促成關西地區重要中國藝術品收藏的另一因素是在辛亥革命前後中國國內動蕩的時局下，衆多前所未見的藝術珍品流入市場。平心而論，無論有多麼出色的藝術品出現在市場上，假如藏家對這些藝術品沒有足夠認識的話，也斷不能建立起出色的收藏。不拘於日本傳統中國藝術品評鑑體系窠臼的關西收藏家們，敏銳地感知到了這些名品的重要價值，創建了日本歷史上史無前例的中國藝術品收藏。這裡僅以住友春翠先生（1865–1926）的青銅器收藏和上野理一先生（1848–1919）的書畫收藏爲例略作分析。

住友春翠先生自江戶時代起就是大阪（關西地區）的豪商，是住友家十五代當主。他從1900年前後就開始收藏，建立了世界上最重要的殷周青銅器收藏之一，泉屋博古館收藏。住友收藏的首度展示是在1902年（明治35年）大阪住友宅邸中開辦的「十八會」雅集上。「十八會」是以藤田傳三郎先生為核心的關西地區十八位重要藝術品收藏家聚會、輪流展示所藏藝術品、並舉行茶道的一個茶會。茶席上設有抹茶、煎茶二個座席，擺放著精心準備的茶道具，茶席之外還另設藝術品展覽廳。春翠先生在這次展覽會上展出了18件青銅器、13件古銅鏡，在與會藏家中引起了強烈的反響。中國青銅器在這之前已為愛好煎茶道的日本文人所知，幕府末年的書法家市河米庵先生（1779–1858）的藏品圖錄《小山林堂書畫文房圖錄》中的第八卷就著錄了周漢青銅器（圖一）。然而市河米庵先生書中的作品實為明代仿古銅器而不是真正的商周青銅器。這一時期京燒陶瓷藝術家奧田穎川先生所仿燒之兕觥（圖二），從紋飾上看其模本亦不是殷周青銅器原件。直至明治上半葉，儘管青銅器頗受煎茶道家珍視，然而真正的商周銅器寥若星辰，藏家對它們的認知亦極爲有限。當大量的殷周青銅器展示在「十八會」成員面前時，他們的驚訝程度可想而知。此後，春翠先生對青銅器收藏的熱情不減，在1910年把所藏的青銅器集結編目，發行了《泉屋清賞》一書。在是書的序裡，春翠先生指出青銅器作爲藝術品是所有工藝的翹楚，同時也是

了解古代歷史不可或缺的史料。在現代考古學確立以前，能以這一頗具前瞻性的觀念進行青銅器收藏確實是難能可貴的。住友青銅器收藏從文人趣味入手，繼而運用學術研究建立收藏體系，將青銅器收藏發展到了具有系統性、學術性的新高度。

上野理一先生是大阪朝日新聞社的社長，也是「十八會」的成員之一，其收藏的中國書畫現藏於京都國立博物館。上野先生的中國書畫收藏始於1911年前後，相比春翠先生的青銅器收藏要稍晚一些，然其收藏得京都大學教授內藤湖南（1866–1934年）先生的指導，建樹頗高。內藤湖南先生於1914年到訪北京，得以一睹端方（1861–1911）等晚清收藏大家的書畫收藏。這次訪問使內藤湖南認識到存於日本的「古渡」中國書畫作品與中國鑑藏家眼中中國書畫的區別。從室町時代（1336–1573）起，南宋院畫和浙派繪畫因其在茶道中的地位而深受日本人重視。然而在中國，以董其昌提倡的南北宗論為基礎，從北宋文人一派山水到明代吳門再傳至清代四王吳惲才是畫史的正統。在北京親眼目睹了主流中國書畫作品的內藤湖南先生回國后將他的所見所獲報告上野先生，因而引導上野之收藏走上正途。對於書法，內藤推崇推以王羲之為首的晉唐正統書法流派。而上野先生書畫收藏的開端正是經由內藤湖南得到的羅振玉（1866–1940）舊藏宋拓「集王聖教序」（圖三）。內藤湖南先生對中國畫的見解與上野理一先生產生了強烈共鳴，他們計劃以正統南宗畫史為框架建立起從北宋直至清初的歷代名家繪畫收藏。然而世事難料，上野理一先生不幸於1919年仙逝。不過上野先生的收藏理念對此後關西地區的中國書畫收藏有著重大的影響力。作爲藏家的上野理一先生和作爲學者的內藤湖南先生皆能跳出日本傳統中國畫論的窠臼，認爲日本應該引入正統的中國繪畫知識體系，這對日後董其昌的南畫論能在日本被廣泛接受可謂有開創之功。

綜上所述，住友先生和上野先生創建了在那個時代日本史無前例的嶄新的中國藝術品收藏。在他們的影響下，「新式」中國藝術品收藏在關西地區如雨后春筍般的出現，形成了諸如安部房次郎先生的中國書法收藏、山口謙四郎的中國石雕佛像收藏（此兩筆收藏現藏於大阪市立美術館）、嘉納治兵衛收藏（如今的白鶴美術館）、藤井善助收藏（藤井有鄰館）、黑川幸七收藏（黑川古文化研究所）等一批世界級的中國藝術收藏。藤田美術館的收藏當然也位列其間，值得一提的是作爲茶人的藤田傳三郎對茶道持保守態度，熱衷傳統的抹茶道並搜集了許多茶道具。然而即使是相對保守的藤田家在關西地區新風尚的影響下也收集了不少高品質的中國藝術品，這在本場拍賣的拍品中亦不難看出。這些關西地區的藏家創造了一個中國藝術品收藏的黃金時代。

明治時代，打開日本中國藝術品鑑賞新局面的煎茶道在大正時代式微，而傳統的抹茶道則得以復辟。但是在煎茶道茶席上培養出的對中國藝術品鑑賞的新範式則持續的影響著收藏家們。這一範式超越了煎茶、抹茶道之爭，將收藏帶入了純粹的審美和學術研究的新境界。再次回望那個時代在關西地區建立起的中國藝術品收藏，我們會為其橫跨品類，縱跨時代的完整性而讚嘆。可以說這些收藏是日本長久以來對中國藝術品鑑藏、愛好的結晶，也是日本中國藝術品收藏的高峰。

作爲一名研究中國藝術史的學者，我衷心敬佩那些敏於搜求中國藝術品名作的前輩收藏家們，正是他們的熱情使我們能觀賞到這些稀世的傑作。感念的同時我也希望現在的收藏家們能把這些優秀的作品繼續傳承下去。

近代関西の中国美術コレクション

外山 潔（財団法人 泉屋博古館　館長補佐）

２０世紀前半、関西には多くの美術コレクターが輩出し、個性溢れるコレクションが形成された。藤田美術館収蔵のコレクションもその代表的なものの一つとだが、今回のオークションを見ても判るように、その中には殷周青銅器や書画をはじめとする中国美術の名品が多く含まれている。藤田に限らず関西の美術コレクターの多くは、中国美術に強い憧れを持ち、名品を蒐集したのである。一体、何故 100 年近く前の関西に優れた中国美術コレクターが多数誕生したのであろうか。

日本における中国美術愛好の歴史は長い。正倉院文物に代表されるように、古くから中国の美術作品は珍重され、大切に扱われ、平安時代以降は中国美術作品を所有することが、皇室や貴族のステータスシンボルともなった。また鎌倉時代に喫茶の風習（抹茶）が伝わると、中国美術は将軍家を中心にして、茶席の道具としても尊ばれるようになった。このように中国美術は、抹茶席や書院、あるいは寺社を飾る最上級の道具として日本の権力者たちの間で長く愛玩されたのであった。

一方、江戸時代になると、関西を中心として新たに文人趣味に基づく煎茶が盛んになった。煎茶席では中国文人にならって清談を楽しみ、その中で自由に中国美術作品を鑑賞研究する風が生まれた。それは、従来の格式ある道具としての愛好とは異なる新しい中国美術愛好の形であり、その担い手は漢学を学んだ文人的資質を持つ知識人たちであった。そして、こうした煎茶を通しての新しい中国美術鑑賞は、町人をはじめとする幅広い層にも受容され、特に関西で盛んであった。幕末から明治にかけての動乱期、大名家の庇護を受けていた抹茶は一時衰退するが、対照的に煎茶は隆盛を極めた。そして大規模な煎茶会では茶を嗜む煎茶席とは別に書画や工芸品を一堂に飾る展観席が設けられ、中国美術を純粋に美術として鑑賞する風は一層の高まりを見せたのである。

明治以降、関西に多くの中国美術コレクターが誕生した背景には、こうした煎茶を通しての中国美術愛好の風がさかんであったこと、そしてコレクター達が文人的な資質を持ち合わせていたことが挙げられるであろう。

19 世紀後半から 20 世紀初頭の辛亥革命前後の混乱期、それまで知られていなかった優れた美術作品が多数中国から流出した。しかし、いかに優れた作品が流出しても、その美を理解するコレクターがいなければコレクションは成立しない。伝統にとらわれず、純粋に中国美術を楽しむことを知っていた関西のコレクターたちは、いち早く流出した文化財の価値を理解して、それまでとは異なる新しい中国美術コレクションを作り上げていったのである。ここではその代表として住友春翠の青銅器コレクションと、上野理一の書画コレクションを紹介したい。

住友春翠は、江戸時代から続く大阪の豪商、住友家の 15 代当主。泉屋博古館に収蔵される彼の殷周青銅器のコレクションは世界的に知られているが、その蒐集は早くも 1900 年の義和団事変の頃から始まっている。そして、そしてそのコレクションを初めて披露したのが 1902 年（明治 35 年）、大阪の住友本邸で開かれた十八会の席上であった。十八会は、藤田伝三郎らを中心とする関西の主要な美術品コレクター 18 人の集いで、持ち回りで所蔵の美術品を展観し、茶事に遊ぶ会であった。茶席は、抹茶、煎茶の両席が設けられ、そこには趣向を凝らした茶道具が並べられたが、これとは別に美術品を陳列する展観席が設けられることもあった。春翠はその展観席で、古銅器 18 点、鏡 13 点を陳列して、メンバーの人々を驚かせたのである。中国青銅器は、それまでにも日本では煎茶を嗜む文人たちの間では、ある程度知られており、幕末の書家、市河米庵は、所蔵品図録『小山林堂書画文房図説』の八巻を周漢古銅器で纏めている（図1）。しかし、作品は明時代の倣古銅器で古代青銅器ではない。また、京焼の奥田頴川は、図2のような殷周青銅器の兕觥を写した陶器を製作しているが、これも文様から見ると殷周青銅器の本歌を写したものとは思えない。このように明治前半までの日本では、青銅器は一部の煎茶席では珍重はされていたものの、本物の入手は難しく、その価値も殆ど知られていなかったのである。そうした中にあって多数の殷周青銅器が一同に並ぶ様を見た十八会のメンバーの驚きはいかほどであったであろうか。また、これに刺激されて中国美術に開眼したメンバーもいたことは想像に難くない。春翠の青銅器コレクションは、その後も精力的に続き、1910 年代には、所蔵青銅器をまとめた図録『泉屋清賞』も発刊された。その序で、春翠は「古銅器は、工芸の範とすべき美術品であるとともに古代の歴史を知る上での欠かせな

い史料である」と述べるが、考古学が学問として確立する以前に、こうした近代的な視点で青銅器コレクションが形成されたことは注目に値する。文人趣味から発展した住友の青銅器コレクションは、学問的な研究に先駆けて体系的なコレクションに発展したのである。

上野理一は、大阪朝日新聞の社主。やはり十八会のメンバーの一人で、その中国絵画コレクションは現在、京都国立博物館に収蔵されている。上野の中国書画コレクションは、春翠の青銅器コレクションよりやや遅れ、辛亥革命の頃から始まる。そしてそのきっかけとなったのは京都帝国大学教授であった内藤湖南の助言である。内藤湖南は、辛亥革命の前年 、1914 年に北京で端方をはじめとする著名な蒐集家を訪ねて書画を実見し、そこで日本に古くから伝わる中国書画との相違を実感したという。日本では、室町時代以降、南宋画院の作品や浙派の絵画が茶席や書院の飾りとして重用されてきたが、中国では、明の董其昌が唱えた南北宗論に基づき、北宋画院から呉派、四王呉惲に至る流れこそが正統とされている。北京でこうした中国絵画の主流となる作品を実見した内藤湖南は、帰国後、その状況を上野に伝え、これがコレクションのきっかけになったという。また書については、王羲之を典型とする晋唐の正統派の書を尊重すべきとし、中国で羅振玉から入手した、宋拓の王羲之「集王聖教序」（図3）を上野に譲り、これが上野コレクションの嚆矢となった。内藤湖南の中国絵画観に共鳴した上野理一は、中国絵画の本流をなす北宋から清初に至る代表的大家の作品を系統的に蒐集しようと企てたが、1919 年に他界したためにその試みは半ばで終わった。とはいえ、上野コレクションは、その後の関西の中国書画コレクションに大きな影響を与えた。上野コレクションは、上野理一という蒐集家と内藤湖南という学者が共同して作り上げたものだが、両者はともに、従来の伝統的な価値観にとらわれずに、中国絵画の本流を見抜く優れた鑑識眼を持っていたのである。また、日本に中国絵画に対する正しい鑑賞眼を養うことこそが必要との確固たる信念をもって、作品の蒐集と紹介に努めたのであった。そして、こうした活動によって日本でもようやく、董其昌が説く正統な中国絵画の系譜に連なる中国絵画作品が広く知られるようになったのである。

以上のように、住友と上野は、それまでの日本には無かったまったく新しい中国美術コレクションを作り上げたのである。そしてこれに触発されて、関西では次々と、中国美術の新しいコレクションが形成されていった。たとえば、安部房次郎の中国書画コレクション、山口謙四郎の中国石仏コレクション（ともに大阪市立美術館）や嘉納治兵衛コレクション（白鶴美術館）、藤井善助コレクション（藤井有鄰館）、黒川幸七コレクション（黒川古文化研究所）などで、いずれも一級の中国美術コレクションとして世界的に高く評価されている。藤田コレクションもそうした中で形成されていったのだが、ただここで注意しておきたいのは、藤田家は、伝統的な抹茶に熱心で、茶道具も多数蒐集していることである。煎茶が盛んであった明治時代にあっては、保守的な立場であったともいえる訳だが、その藤田家でも、これだけの質の高い中国美術を蒐集していたのである。関西で、いかに中国美術愛好が盛んであったかが偲ばれよう。

明治時代、中国美術鑑賞に新たな局面を開くきっかけをつくった煎茶は、大正時代には廃れ、代わりに伝統的な抹茶が盛んになる。しかし、煎茶席で培われた中国美術鑑賞の気運は、その後も衰えることなく続き、上に述べたような多様な中国美術コレクションが形成されていったのである。それは煎茶、抹茶の枠を既に超えた純粋な美術コレクションであり、また体系だった学術コレクションでもある。関西の中国美術コレクションをつぶさに見ていくと、ほぼ全時代、全ジャンルの代表的な作品がそろっていることに改めて驚かされる。まさに関西の中国美術コレクションは、日本の長い中国美術愛好の一つの到達点を示すものということもできよう。

中国美術の名品を集めたコレクターたちの熱い思いと、その作品を鑑賞できる幸せに、今改めて思いを馳せるとともに、この優れた作品群を次代に継承していく決意を新たにしたいと思う。

CELADON

青瓷

GREEN AS JADE

LONGQUAN VESSELS FOR DISPLAY

Amongst the Chinese treasures from the Fujita Museum Collection is a small group of monumental Longquan celadon vessels bearing the subtle green glazes characteristic of the wares of the Yuan and early Ming dynasties. These large wares have considerable presence and it is likely that they would have been for display, rather than common use.

The Longquan glaze was perfected during the Southern Song period, but as the Yuan dynasty progressed production rose, so that some 300 kilns were active in the Longquan area from the Dayao, Jincun and Xikou kiln complexes in the west to those on the banks of the Ou and Songxi rivers. These rivers facilitated the transportation of the ceramics to other parts of China as well as to the ports of Quanzhou and Wenzhou, for shipment abroad. New shapes and styles of decoration were introduced, and pieces of impressive size, such as those from the Fujita Museum, began to be made at the Longquan kilns. While some of the larger pieces, such as the large dishes, were initially inspired by the requirements of patrons from Western Asia, other large forms were appreciated by patrons in both West and East Asia. These latter forms included large 'phoenix-tail' vases and large covered jars. Both of these forms were popular in Japan, as well as China itself. A Longquan lidded celadon jar was found in the grave of Kanesawa Sada-aki (金沢貞顕1278-1333) on the grounds of the Shomyo-ji temple (称名寺). The Shomyo-ji temple, which is believed to have been set up by Hōjō Sanetoki (北条実時1224-76) during the Kamakura period, still has in its collection two large Longquan celadon vases and a large incense burner with applied relief decoration. Other major Japanese temples, such as the Engaku-ji (円覚寺) and Kencho-ji (建長寺) at Kamakura also still use celadon vases preserved in the temples since the Kamakura (AD 1185-1333) and Muromachi (AD 1333-1573) periods.

The Fujita Yuan dynasty vase has an elegantly flared mouth and is decorated with bow-string lines around the upper part of the neck and the underside of the mouth. There is a band of elongated overlapping petals around the lower part of the body and foot. The main section of the neck and the upper part of the body bear sprig-moulded peony sprays and scrolls. The stems of the peony scroll are created using slip-trailing. The glaze is especially fine, with a rich translucent texture and a clear bluish-green tone, of the kind much admired in China and in other parts of Asia. Like the two other large Longquan vessels from the Fujita Museum in the current sale, this vase has been made using an ingenious technique which prevents the cracking and distortion of large forms during firing. The base inside the foot ring of the vase has been cut away, leaving a sizeable hole. This hole has been covered from the interior by a saucer-shaped element. Both the area around the hole and the saucer itself were covered with glaze. During firing, as the body material of the vase expanded or contracted, the saucer was able to float on the glaze and, after firing, the glaze solidified, sealing the saucer in place.

Fig. 1. Longquan vase, Yuan dynasty. PDF. 237.
© Sir Percival David Collection/courtesy the Trustees of The British Museum.

圖一　元泰定四年（1327年）　龍泉青釉刻纏枝花卉紋鳳尾尊
大維德爵士舊藏

A similar vase, also with relief peony decoration was excavated from a site to the east of Huhehot in Inner Mongolia (illustrated in *Wenwu*, 1977, vol. 5, p. 76). A Jun ware censer in *ding* form, which was excavated from the same site, was incised with a cyclical date of the ninth month of the *jiyou* year, which has been calculated by the archaeologists as corresponding to AD 1309. A smaller vase of similar shape, but with bow-string lines around the whole of the neck and sprig-moulded peony scroll only around the upper half of the body, was salvaged from the wreck of a Chinese trading vessel which foundered off the Sinan coast of Korea on its way from Ningbo in China to Kamakura in Japan in AD 1323 (illustrated in *Special Exhibition of Cultural Relics Found off Sinan Coast*, Seoul, 1977, colour plate 10). A pair of taller vases with similar decoration to the Fujita vase are today still preserved in the collection of the Daitoku-ji temple in Kyoto (illustrated in *Daitoku-ji no meiho* (大德寺の名宝), Kyoto, 1985, no. 95). A somewhat taller vase with similar decorative scheme to the Fujita vase, but with carved floral decoration (rather than sprig-moulded), is in the Percival David collection, London (illustrated by R. Scott in *Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art*, San Francisco, 1989, p. 50-51, no. 24). (Fig. 1) This latter vase bears an inscription, incised under the glaze around the inner lip of its mouth, which reads:

栝倉釗川流山萬安社居奉三寘弟子張進成燒造大花瓶壹雙捨入覺林院大法堂佛前永充供養祈福保安家門吉慶者泰定四年丁卯歲仲秋吉日謹題

'Zhang Jincheng of the village of Wan'an at Liu mountain by the Jian river in Guacang, a humble disciple of the Precious Trinity [of Buddhism], has made a pair of large flower vases to be placed before the Buddha in the Great Dharma Hall at Juelin Temple, with [pledges for] eternal support and prayers for the blessings of good fortune and peace for his family and home. Respectfully inscribed on an auspicious day in the eighth month of *dingmao*, the fourth year of the Taiding period [AD 1327].'

It seems likely, in view of the dates associated with the Inner Mongolian find, the Sinan wreck, and the inscribed date on the Percival David vase, that the Fujita vase dates to the period *circa* AD 1300-1330.

A very slightly taller vase of the same shape and with very similar decoration is in the collection of the Art Institute of Chicago (illustrated by Y. Mino and K. R. Tsiang in *Ice and Green Clouds – Traditions of Chinese Celadon,* Indianapolis, 1987, p. 201, no. 81).

The large Yuan dynasty lidded jar from the Fujita Museum is rare both for its size and the depth of its relief-carved decoration. Such jars with lotus-leaf shaped lids were made at the Longquan kilns from the Song dynasty, through the Yuan dynasty and into the Ming dynasty. A taller, undecorated jar of this form was excavated in 1974 from a Yuan dynasty tomb in the Yuanyichang (園藝場) area of Dongxi (東溪), Jianyang county (簡陽縣), Sichuan province. Although the tomb is dated to the Yuan dynasty, the archaeologists believe that the jar dates to the Southern Song dynasty (illustrated in *Longquan Celadon – The Sichuan Museum Collection* (龍泉青瓷), Macau, 1998, pp. 134-5, no. 38). An undecorated lidded jar dating to the Yuan dynasty was excavated in 1975 at Yi'niao city 義烏市, Zhejiang province (illustrated by Zhu Boqian (朱伯謙) (ed.) in *Celadons from Longquan Kilns* (龍泉窑青瓷), Taibei, 1998, p. 196, no. 171). A smaller Ming dynasty lidded jar of this form, with carved floral decoration, was excavated in 1955 in Yujing village in Bazhong county, Sichuan province (illustrated in *Longquan Celadon – The Sichuan Museum Collection, op. cit.*, pp. 162-3, no. 55). A further Ming dynasty jar with carved decoration including the four characters *qing xiang mei jiu* (清香美酒) is in the collection of the Palace Museum, Beijing (illustrated in *Celadons from Longquan Kilns, op. cit.,* p. 262, no. 247).

Like the Fujita jar, the jars from the Yuan and Ming dynasties have saucer-shaped, separately-applied, bases, while the Southern Song jar has a flat fixed base. There are also a number of similar jars in the collection of the Topkapi Saray in Istanbul, some of which are plain, some with ribbed decoration and one (not missing its lid) with floral scrolls carved around the upper body (illustrated by in J. Ayers and R Krahl, *Chinese Ceramics in the Topkapi Saray Museum*, vol. 1, *Historical Introductions, Yuan and Ming Dynasty Celadon Wares*, London, 1986, pp. 292-3, nos. 212-216, and colour plate on p. 215).

In the early Ming dynasty the celadon-glazed wares from the Longquan kilns remained popular, both within China and as export wares to other parts of Asia. It is also clear that some of the ceramics made at the Longquan kilns were being made for the court, under the supervision of government officials sent from the capital. Significantly, *juan* 194 of the *Da Ming Huidian* (大明會典) states that in the 26th year of the Hongwu reign [AD 1393] some imperial wares were fired at the Rao and Chu kilns – i.e. at Jingdezhen in Jiangxi and at the Longquan kilns of Zhejiang.

洪武二十六年定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料，如果數多，起取人匠赴京置窯興工，或數少，行移饒，處等府燒造.

IN THE EARLY MING DYNASTY THE CELADON-GLAZED WARES FROM THE LONGQUAN KILNS REMAINED POPULAR, BOTH WITHIN CHINA AND AS EXPORT WARES TO OTHER PARTS OF ASIA. IT IS ALSO CLEAR THAT SOME OF THE CERAMICS MADE AT THE LONGQUAN KILNS WERE BEING MADE FOR THE COURT, UNDER THE SUPERVISION OF GOVERNMENT OFFICIALS SENT FROM THE CAPITAL.

In volume one of the *Ming Xianzong Shilu* (明憲宗實錄) it is noted that Emperor Xianzong ascended the throne in the eighth year of the Tianshun reign [AD 1464] and after the Chenghua reign began in the following year, an amnesty was declared. It was also noted that the officials sent by the government to supervise ceramic production at the Yaozhou kilns of Jiangxi province and the Chuzhou kilns of Zhejiang province were required to return to the capital as soon as they received the imperial edict. Of the ceramics in production, those which had been completed should be registered, and work on those which had not been completed should cease. Failure to comply with the edict would be regarded as a crime. This makes it clear that there was official production at the Longquan kilns as late as AD 1465 - the beginning of the Chenghua reign.

The tall Ming dynasty Longquan celadon vase from the Fujita Museum is a rare example of a 'phoenix tail' vase dating to the 15th century. It has an elaborate peony scroll carved around the shoulders and the upper part of the body, while a band of slender petals encircles the foot. The vessel has a glaze that is slightly more yellowish in tone than that seen on the Yuan dynasty Fujita vase, which is typical of Longquan wares of the early Ming period. As in the case of the Yuan Longquan vase from the Fujita collection, before glazing the Ming dynasty vase, a hole was cut into the base, in order to allow the vessel to shrink during firing without cracking or distortion. A glazed saucer-shaped vessel was dropped into the hole, and would have been able to float on the liquid glaze during firing. At the end of the firing, the saucer was held in place by the solidified glaze. The saucer used in this case is unusual, in that it is not fully glazed, but nevertheless seals the hole successfully.

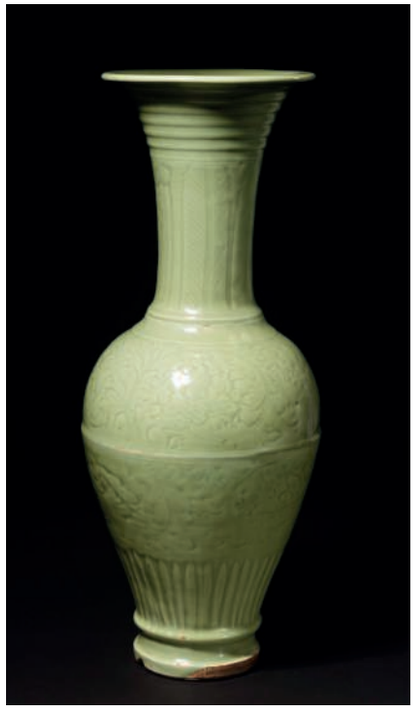


Fig. 2. Longquan Vase, Ming dynasty. PDF. 238. © Sir Percival David Collection/courtesy the Trustees of The British Museum.

圖二　明景泰五年（1454年）　龍泉青釉刻纏枝花卉紋鳳尾尊　大維德爵士舊藏

Fig. 3. Longquan vase, Ming dynasty, National Palace Museum, Taipei, After *Green – Longquan Celadon of the Ming Dynasty*, Tsai Mei-fen (ed.), Taipei, 2009, pp. 158-9, no. 81 and front cover.

圖三　明　龍泉青釉刻纏枝花卉紋鳳尾尊　國立故宮博物院藏

There is a very similar vase of the same height in the collection of Sir Percival David, London (see *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art,* London, 1997, p.35, no.238). (Fig. 2) The Percival David vase shares the same decorative scheme as the Fujita vase, including the protruding line at the junction of lower body and shoulder, and also the two relief lines around the foot. On the neck of the David collection vase is a panel with an open lotus blossom at the bottom and a lotus leaf at the top, which contains an inscription incised under the glaze. This reads:

景泰伍年福里鎮安社信人楊宗信喜捨恭入本寺供養□自身延壽者

'In the fifth year of the Jingtai period [AD 1454], the believer Yang Zongxin of the village of Zhen'an in the district of Fuli respectfully offers this [vase] to the local temple to be placed before the Buddha, with a prayer for long life.'

The National Palace Museum, Taipei has in its collection another vase which is very similar to the Fujita and David collection vases. (Fig. 3) It too has a related protruding join line at the lower edge of the shoulder, and also a double band at the foot (see 主編蔡玫芬, 碧綠：明代龍泉窯青瓷 */Green – Longquan Celadon of the Ming Dynasty,* Tsai Mei-fen (ed.), Taipei, 2009, pp. 158-9, no. 81 and front cover). The Taipei vase is slightly smaller than the Fujita vessel, and has been dated by the Museum to 1435-1460. It seems reasonable to assume that the Fujita Ming dynasty Longquan vase also dates to the mid-15th century.

The *Longquanxian zhi* (龍泉縣志) (Gazetteer of Longquan County) noted that:

成治以後，質粗色惡，難充雅玩矣

'After the Cheng[hua] and [Hong]zhi reigns [AD 1465-1506], the form [of Longquan wares] became so crude and the colour so unappealing, that they were no longer fit for those of elegant tastes.'

The Fujita Ming vase, therefore, represents the last great period of Longquan celadon production, when vessels of impressive form and glaze were still made at these prestigious kilns for the court and other members of the elite.

Rosemary Scott
International Academic Director, Asian Art

清如玉壺冰：龍泉窯陳設瓷

蘇玫瑰 (國際亞洲藝術部學術總監)

藤田美術館的中國藝術品珍藏中，有一小批造型碩大的龍泉青瓷，它們所施的正是元代和明初特有的淡雅青釉。這些作品敦碩大氣，當年很可能是作陳設用途，而非日用器物。

龍泉釉在南宋發展成熟，但其產量在元代仍持續攀升，活躍於龍泉地區的窯口便有三百個左右，除了西面的大窯、金村和溪口，還向甌江和松溪兩岸擴展。乘河流之便，陶瓷製品既可迅速運往中國其他地區，亦可直達泉州和溫州港，再付運海外市場。故此，嶄新的器形和裝飾風格應運而生，各龍泉窯口亦開始燒造大件器物，藤田美術館的珍藏便是箇中佳作。以器形較大者 (如大盤) 而言，其靈感部份源自西亞客戶的要求，但其他的大型器物亦深受西亞和東亞客戶歡迎，如鳳尾大尊和大型蓋罐等，兩者在中日兩地均大行其道。稱名寺的金澤貞顯 (1278–1333年) 墓葬文物中便有一件龍泉青釉蓋罐。據稱，北條實時 (1224–1276年) 於鎌倉時代創建稱名寺，該寺仍珍藏兩件龍泉青釉大瓶及一例飾堆塑的大型香爐。至於其他的日本名寺 (如鎌倉的円覚寺和建長寺)，寺內仍沿用自鎌倉 (公元1185–1333年) 和室町 (公元1333–1573年) 時代流傳至今的青釉瓶。

藤田珍藏的元代鳳尾尊作撇口狀，線條優美，器頸上半部及口沿下方各飾多道弦紋。瓶腹下端近足處飾一道交疊的修長瓣紋。瓶頸中段和器肩下各飾貼花折枝和纏枝牡丹，纏枝牡丹的枝幹俱用瓷漿繪成。此尊釉質勻淨，光潤失透，其粉青色調澄明清澈，正是中國及其他亞洲地區最推崇備至的樣式。此作與拍品中其他兩例藤田珍藏龍泉青釉瓷器一樣，器形雖大但卻渾無裂紋或變形的痕跡，足見其燒造工藝之精。本拍品削足內凹，圈足甚深。器底凹處用一盤狀坯件封底。洞的周圍和小盤均掛釉。瓷胎在燒造過程中出現膨脹或收縮，小盤亦隨之在釉料中浮動，窯燒後釉結為一體。

內蒙古呼和浩特以東曾出土一例飾浮雕牡丹的近似尊，圖見《文物》1977年5號刊76頁，圖3。同一地點還出土了一件刻己酉九月年款的鈞窯鼎式香爐，據考古學家推算為公元1309年的作品。公元1323年，一艘中國商船自中國寧波駛往日本鎌倉途中，於朝鮮新安海域沉沒，沉船的文物中有一件器形相近的較小瓷尊，惟其器頸上下均飾弦紋，而且僅有尊身的上半部貼飾纏枝牡丹，圖見《Special Exhibition of Cultural Relics Found off Sinan Coast》彩色圖版10 (首爾：1977)。京都大德寺迄今仍珍藏一對瓶身較高但紋飾與藤田瓶相近的作品，圖見《大德寺の名宝》編號95 (京都：1985)。倫敦大維德爵士舊藏一例瓶身較高但紋飾佈局與藤田瓶相若的作品 (圖一)，但其瓶身飾刻花，而不是貼花，圖見蘇玫瑰所撰《Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art》50–51頁，編號24 (三藩市：1989)。該件大維德瓶口沿釉下刻有「栝倉剱川流山萬安社居奉三寶弟子張進成燒造大花瓶壹雙捨入覺林院大法堂佛前永充供養祈福保安家門吉慶者泰定四年[公元1327年]丁卯歲仲秋吉日謹題」。就內蒙古出土文物、新安沉船及大維德瓶年號的斷代看來，藤田瓶很可能是公元1300至1330年間的作品。芝加哥藝術學院亦珍藏一例器型略小但形制相同、紋飾如出一轍的瓷瓶，圖見Y. Mino與K. R. Tsiang 合撰的《Ice and Green Clouds – Traditions of Chinese Celadon》201頁，編號81 (印第安納波利斯：1987)。

至於藤田美術館藏元代蓋罐，其器型之大和浮雕紋飾之深均難得一見。龍泉窯於宋代創製此類荷葉蓋大罐，及至元明二代仍燒造不斷。1974年，四川簡陽縣東溪園藝場元代古墓出土了一件器身略高但光素無紋的近似罐。雖然該處為元代古墓，但考古學家相信此罐出自南宋，圖見《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》134–5頁，編號38 (澳門：1998)。浙江義烏市1975年曾出土一件光素無紋的元代蓋罐，圖見朱伯謙編撰的《龍泉窯青瓷》196頁，編號171 (台

北：1998)。四川巴中縣魚井村1955年曾出土一件較小的同款明代刻花蓋罐，圖見前述著作《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》162-3頁，編號55。北京故宮藏另一例明代「清香美酒」刻花罐，圖見前述著作《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》262頁，編號247。上述的元明作品與藤田蓋罐一樣，均用盤狀坯件拼接為底，而南宋罐採用的則是固定平底樣式。

時至明初，龍泉窯青瓷在國內和亞洲外銷瓷市場依然風行。顯然，部份龍泉窯製品乃宮廷用瓷，其一應事務俱由京中派員督製。尤須一提的是，據《大明會典》卷194所述：「洪武二十六年[即公元1393年]定，凡燒造供用器皿等物，須要定奪樣制，計算人工物料。如果數多，起取人匠赴京置窯興工。或數少，行移饒、處[即江西景德鎮和浙江龍泉窯]等府燒造。」《明憲宗實錄》卷1記載，憲宗於天順八年[即公元1464年]即位，翌年改元成化，並大赦天下。文中還提到：「江西饒州府，浙江處州府，見差內官在役燒造磁器，詔書到日，除已燒完者照數起解，未完者悉皆停止，差委官員即便回京，違者罪之。」由此可見，龍泉窯在1464年成化帝登基之前，官瓷一直燒造不斷。

藤田美術館珍藏的明代龍泉窯青釉纏枝牡丹紋大瓶修長秀美，正是一例彌足珍貴的極品十五世紀鳳尾尊。尊的肩部及上半腹繪曼妙的纏枝牡丹紋，器足飾一道修長的瓣紋。此作的釉色比元代藤田瓶略偏黃，而這恰是明初龍泉窯器物之特徵。這件明代鳳尾尊和元代藤田瓶一樣，器底均於施釉前削足內凹，這樣一來，即便器胎在窯燒時收縮，也不會出現裂縫或變形。然後，瓷工再把掛釉的盤狀坯件放進瓶底洞內，窯燒時小盤在液狀釉料上浮動，窯燒後則結為一體。但此尊所用的小盤極不尋常，因為它並非通體掛釉，但封底處仍嚴絲合縫。

倫敦大維德爵士珍藏一例大同小異且高度一致的鳳尾尊（圖二），圖見《Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art》35頁，編號238 (倫敦：1997)。大維德尊的紋飾格局與藤田尊相同，無論尊身下半腹與器肩凸起的線紋，或是器足所飾的兩道弦紋，皆如出一轍。 大維德尊器頸開光內，下繪一朵盛開的蓮花，上為一片荷葉，葉內釉下刻「景泰伍年福里鎮安社信人楊宗信喜捨恭入本寺供養自身延壽者」。

台北國立故宮也珍藏一例（圖三），與藤田尊和大維德尊大致相同。它的器肩下沿亦鼓起一道弦紋為界，尊身下端亦飾以兩層紋飾帶，圖見蔡玫芬主編的《碧綠：明代龍泉窯青瓷》158-9頁，圖81及封面 (台北：2009)。台北故宮藏品比藤田尊略小，該館的斷代是公元1435至1460年。推而論之，藤田美術館的龍泉窯青釉尊應當也是十五世紀中葉的製品。

根據《龍泉縣志》，「成治[公元1465-1506年]以後，[龍泉窯瓷器]質粗色惡，難充雅玩矣。」在龍泉窯青瓷史的最後一段煇煌歲月，各地名窯仍在為宮廷和皇室貴冑燒造各類形制優美、釉料精良的佳器名品，而是次拍賣的藤田鳳尾尊正是此中的巔峰之作。

碧きこと翡翠のごとし ― 龍泉青磁

ローズマリー・スコット
（東洋美術部門インターナショナル・アカデミック・ディレクター）

藤田美術館コレクションから出品される中国美術の至宝の中に、歴史的に極めて重要な龍泉青磁の選り抜きの一群がある。それらは元から明代初頭の作例に特徴的な、微かに碧緑色を帯びた釉薬をまとい、寸法が大きく、堂々たる存在感を放っている。日常的に使うというより飾って楽しむためのものだったのだろう。

龍泉窯の釉薬が完成されたのは南宋時代のことだが、元王朝の発展とともに生産量が増加し、西の大窯、金村、渓口の窯場から、甌江や松渓の河岸の窯場に至るまで、龍泉の付近では 300 余りの窯が生産を行っていた。こうした河川は、泉州や温州の港のほか、中国の様々な地域へと陶磁器を船で運ぶのに役立った。新しい器形や装飾様式が導入され、藤田美術館のコレクションのような印象的なサイズの作品が龍泉窯で作られるようになった。サイズの大きな作品の中には、大皿のように、元々西アジアの顧客の要望を受けて作られるようになったものもあるが、その他の大きな作品の器形は西アジアだけでなく東アジアの顧客にも高く評価された。後者の中には、“鳳尾尊”や“酒会壺”などがあり、こうした形は中国ばかりでなく日本でも人気があった。称名寺の北条貞顕（金沢貞顕）（1278～1333）の墓からは龍泉窯の酒会壺が発見されているし、鎌倉時代に北条実時（金沢実時）（1224～76）が建てたとされる称名寺自体も、大きな龍泉青磁の花瓶 2 点と貼花の装飾が施された香炉 1 点を今なお所蔵している。円覚寺や建長寺など鎌倉にある他の名刹も、鎌倉時代（1185～1333）や室町時代（1333～1573）から所蔵している青磁の花瓶を現在も使用している。

藤田美術館が所蔵する元代の花瓶は、口縁が優雅に広がり、首の上部と口の下部の周囲に弦のような線で装飾が施され、胴の下部から裾の周囲に細長い蓮弁文が帯状に並んでいる。また、首の主要な部分と胴の上部には牡丹の枝の貼花文様が広がって周りを取り囲んでいる。周囲を取り巻く牡丹の茎はイッチンの技法を用いて描かれている。釉薬は殊のほか素晴らしく、中国やアジアの他の地域で珍重された、透き通るような豊かな質感を持ち、鮮やかな青みがかった碧の色調を帯びている。今回のセールで藤田美術館から出品される他の 2 点の大きな龍泉青磁と同様、この花瓶も焼成中のひび割れや形の歪みを防ぐために巧みな技術が用いられている。花瓶の高台の内側の底の部分が切り取られ、かなり大きめの穴が開けられているのだが、この穴はソーサーのような形の部品によって内側から覆われている。この穴とソーサーの周囲の部分にはどちらも釉薬がかけられている。焼成中、花瓶の胴の部分が膨張したり収縮したりするときには、ソーサーは釉薬の上に浮かび上がり、焼成後に釉薬が固まると、あるべき場所に固定される。

同じような浮牡丹の文様が施された類似の花瓶が、龍泉から内モンゴルのフフホト東部にかけての地域で発掘されている（*Wenwu*, 1977, vol.5, p.76, fig.3 参照）。同じ地域で発掘された鼎形の鈞窯香炉は、己酉の 9 番目の月の日付が環状に刻まれているが、これは考古学者によって 1309 年にあたるとみなされている。また、同様の形で首全体に弦のような線で装飾が施され、胴の上半分の周囲にだけ浮牡丹の文様が見られるもう少し小さな花瓶が、難破した中国の貿易船から引き上げられているが、この船は 1323 年に中国の寧波から日本の鎌倉に向かう途中に韓国の新安郡沖で沈没したものである（*Special Exhibition of Cultural Relics Found off Sinan Coast*, Seoul, 1977, color plate 10 参照）。さらに、藤田美術館の花瓶とよく似た装飾が施されたもう少し背の高い一対の花瓶が、現在も京都の大徳寺に所蔵されている（『大徳寺の名宝』、京都国立博物館編、1985 年、no.95 参照）。そして、藤田の花瓶と類似の装飾的構成が見られるものの、（牡丹の枝の貼花ではなく）曲線的な花の彫装飾が施されたいくぶん背の高い花瓶が、ロンドンのパーシヴァル・デイヴィッド・コレクションにある（R. Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art*, San Francisco, 1989, p.50-51, no.24 参照）。この花瓶には、口の内縁の周囲にかけて釉薬の下に次のような銘文が刻まれている。

栝倉剱川流山萬安社居奉三寶弟子張進成燒造大花瓶壹雙捨入覺林院大法堂佛前永充供養祈福保安家門吉慶者恭定四年丁卯歲仲秋吉日謹題

「栝倉の剱川沿岸の流山の麓、萬安村の張進成は（仏教の）三宝の敬虔な信者にして質素な門弟であるが、一族の幸福と繁栄を祈念し、覺林院大法堂の仏前に供えるため、一対の大きな花瓶を焼成した。泰定 4 年丁卯（1327 年）の 8 番目の月の吉日、謹んでここに記す」

内モンゴルの発掘品や新安郡沖の沈没船と関連付けられている年代、パーシヴァル・デイヴィッドの花瓶に刻まれた年代を考慮すると、藤田美術館の花瓶もおそらく 1300～1330 年頃の作であろう。

また、同じ形で、非常によく似た装飾が施されたわずかに背が高い花瓶が、シカゴ美術館に所蔵されている（Y. Mino and K. R. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis, 1987, p. 201, no.81 参照）。

藤田美術館所蔵の元時代の大きな酒会壺は、その大きさと浮彫装飾の豊かさの二つの点で大変稀少である。こうした蓮葉を模った蓋を具えた酒会壺は、宋から元、明の時代にかけて龍泉窯で作られた。形は同じだが、素文のもう少し背の高い壺が、元代の四川省簡陽市東渓園藝墓から 1974 年に発掘されている。墓自体は元代のものだが、考古学者はこの瓶を南宋時代の作だと考えている

(*Longquan Celadon: The Sichuan Museum Collection*, Macau, 1998, pp. 134-5, no.38 参照)。また、元の時代に作られた装飾がない酒会壺が、1975 年に浙江省義烏市で発掘されている (Zhu Boqian ed., *Celadons from Longquan Kilns*, Taipei, 1998, p.196, no.171 参照)。それから、曲線的な花の装飾が施され、同じ形をしたもう少し小さな明時代の酒会壺が、四川省巴中県玉井郷で 1955 年に発掘されている (*Longquan Celadon: The Sichuan Museum Collection, op. cit.*, pp.162-3, no.55 参照)。さらに、清香美酒の四文字と曲線的な装飾が施された明時代の壺が、北京の故宮博物院に所蔵されている (*Celadons from Longquan Kilns, op. cit.*, p.262, no.247 参照)。南宋時代の壺が固定式の平らな底をしているのに対し、元や明代につくられたこれらの壺は、藤田美術館の所蔵作品と同様、独立したソーサーのような形の底がはめ込まれている。

明代初頭になっても龍泉窯の青磁は、中国国内においても、アジアの他の地域への輸出品としても、高い人気を誇っていた。龍泉窯で作られた陶磁器の中には、都から派遣された官吏の監督の下、宮廷のために作られたものがあった。『大明会典』巻 194 には、洪武 26 年 (1393 年) に、皇帝のためのいくつかの器が、饒と処の窯、すなわち江西省景徳鎮窯と浙江省龍泉窯で焼成されたと述べられている。

洪武二十六年定、凡燒造供用器皿等物、須要定奪樣制、計算人工物料。如果數多、起取人匠赴京置窯興工、或數少、行移饒、處等府燒造。

『明宣宗實録』1 巻によると、天順 8 年 (1464) に憲宗が即位し、その翌年に成化年間が始まると、恩赦が発令されたと記されている。また、江西省の饒州景徳鎮と浙江省の処州龍泉窯で陶磁器の製造を監督するために政府から派遣された官吏は、皇帝の勅命が下るとすぐ都へ帰還しなければならなかったと述べられている。このとき、製造されている陶磁器のうちの完成品は記録され、未完成のものは製造を中止しなければならなかった。勅命に従わなければ犯罪とみなされた。このことから、遅くとも 1465 年すなわち成化元年には、龍泉窯で官用陶磁器の製造が行われていたことがはっきりわかる。

藤田美術館所蔵の明代に作られた龍泉青磁の背の高い花瓶は、15 世紀の “鳳尾尊” の稀少な作例である。肩と胴の上部の周囲には精緻な牡丹の装飾が施され、細長い蓮弁鎬文が胴の下部を帯状に取り囲んでいる。同じく藤田美術館が所蔵する元代の花瓶よりもわずかに黄色みの強い釉薬をまとっているが、これは明代初期の龍泉青磁に典型的なものである。藤田美術館が所蔵する元代の龍泉窯の花瓶の場合と同様、明代の花瓶も器が焼成中にひび割れたり歪んだりすることなく収縮できるように、釉薬をかける前に底に穴が開けられ、釉薬がかけられたソーサー状の容器が穴に入れられた。焼成中ソーサーは液状になった釉薬の上に浮かぶことができ、焼成が完了すると固まった釉薬によってあるべき場所に固定された。この際に用いられたソーサーは独特なもので、十分に釉薬が施されていないにもかかわらず完璧に穴を塞いでいる。

ロンドンのサー・パーシヴァル・デイヴィッド・コレクションには、これと非常によく似た同じ高さの花瓶がある (*Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, 1997, p. 35, no. 238 を参照)。パーシヴァル・デイヴィッドの花瓶には、胴と肩の接合部に見られる隆起した線や胴の下部にある 2 本の浮彫の線を含め、藤田美術館の花瓶と同様の装飾が施されている。デイヴィッド・コレクションの花瓶の首には、下辺が開花した蓮の花で上辺が蓮の葉で装飾された矩形が見られ、その中には釉薬の下に次のような銘文が刻まれている。

景泰伍年福里鎮安社信人楊宗信喜捨恭入本寺供養□自身延壽者

「景泰 5 年 (1454)、福里地方の鎮安村在住の檀家である楊宗信は、長寿を祈念し、仏前に供えるため、謹んでこれ (この花瓶) を地元の寺院に奉納する」

台北の故宮博物院も藤田美術館とデイヴィッド・コレクションの花瓶と非常によく似た作品を所蔵している。この作品も、肩下部の接合部分に見られる盛り上がった線や裾の部分に見られる二重の線が共通している (Tsai Meifen ed., *Green: Longquan Celadon of the Ming Dynasty*, Taipei, 2009, pp.158-9, no.81 および表紙を参照)。台北の花瓶は藤田美術館の作品よりわずかにサイズが小さいのだが、故宮博物院はその制作年代を 1435 ～ 1460 年と定めている。藤田美術館が所蔵する明代の龍泉青磁の花瓶も 15 世紀半ばの作と考えるのが妥当だろう。

『龍泉縣志』(龍泉風土記) には次のように記されている。「成化・弘治年間 (1465 ～ 1506 年) 以降、(龍泉窯の陶磁器の) フォルムは荒々しく、色彩は魅力のないものとなり、もはや洗練された優美な趣味とは相容れないものとなってしまった。」

成治以後、質粗色惡、難充雅玩矣

したがって、藤田美術館が所蔵する明代の花瓶は、印象的なフォルムと釉薬を特徴とする陶磁器が宮廷や特権階級の使用に供するため名高い窯でまだ作られていた時代、すなわち龍泉青磁の最後の黄金期を代表する作例なのである。

501 | A SUPERB LARGE CARVED AND MOLDED LONGQUAN CELADON 'PHOENIX TAIL' VASE

YUAN DYNASTY, 14TH CENTURY

The heavily potted vase has a round body applied with a sprig-molded peony scroll above two bands of carved overlapping lotus petals. The trumpet-form neck is applied with further peony sprays beneath horizontal ribbed bands on the underside of the flaring mouth rim, and the whole is covered with a thick glaze of bluish sea-green tone with the exception of the unglazed foot.

24⅝ in. (63.2 cm.) high, Japanese wood box

$200,000-300,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

LITERATURE

Masterpieces in The Fujita Museum of Art, vol. 2: Tea-ceremony Implements, Fujita Museum, Osaka, 1954, no. 45.
Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, no. 339.

元十四世紀　龍泉青釉印纏枝牡丹紋鳳尾尊

來源

大阪藤田美術館珍藏，入藏於1940年前。

文獻

《藤田美術館所藏品圖錄》，卷二，藤田美術館，大阪，1954年，編號45。
《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號339。

元 14 世紀　龍泉青磁浮牡丹大花瓶

502 A LONGQUAN CELADON CARVED JAR AND COVER

YUAN DYNASTY, 14TH CENTURY

The jar is carved around the sides with lotus scroll above a border of upright lotus petals. The lotus leaf-form cover is carved with two lotus flowers joined by intertwined tendrils around the stem-form finial. The whole is covered with a glaze of attractive pale bluish celadon tone ending at the foot, revealing an unglazed area which has fired dark orange and cants inward towards the inset base.

12¾ in. (32.4 cm.) high, Japanese wood box

$100,000-150,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Nihon Toji no Bi to Genryu (Beauty and Origin of Japanese Ceramics), 90th Special Exhibition, Osaka Municipal Museum, 29th April-7th June 1981.
Treasures of the Fujita Museum: The Japanese Conception of Beauty, The Fujita Museum; Suntory Museum of Art, 5 August-27 September 2015; Fukuoka Art Museum, 6 October-23 November 2015.

LITERATURE

Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, no. 35.
Nihon Toji no Bi to Genryu (Beauty and Origin of Japanese Ceramics), 90th Special Exhibition, Osaka Municipal Museum, 1981, p. 29, no. 18.
Treasures of the Fujita Museum: The Japanese Conception of Beauty, The Fujita Museum, Tokyo, 2015, p. 180, no. 103.

元十四世紀　龍泉青釉刻纏枝花紋荷葉蓋罐

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

大阪市立美術館，《日本陶磁の美と源流：第九十回特別展》，1981年4月29日至6月7日。
藤田美術館，《藤田美術館の至宝：国宝曜変天目茶碗と日本の美》，東京三得利美術館，2015年8月5日至9月27日；福岡市美術館，2015年10月6日至11月23日。

文獻

《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號35。
《日本陶磁の美と源流：第九十回特別展》，大阪市立美術館，1981年，29頁，編號18。
《藤田美術館の至宝：国宝曜変天目茶碗と日本の美》，藤田美術館，東京，2015年，180頁，編號103。

元 14 世紀　龍泉青磁浮牡丹酒会壷

~503 A RARE MASSIVE CARVED LONGQUAN CELADON 'PHOENIX-TAIL' VASE

MING DYNASTY, 15TH CENTURY

The heavily potted, ovoid body is carved with a wide band of peony scroll in various stages of bloom around the shoulder on a brushed ground, above a band of lightly carved peony scroll and a band of upright lotus petals around the base. The trumpet neck is carved with a further narrow band of lotus scroll between bow-string borders and below encircling bands. The whole is covered with a glaze of rich sea-green tone except for the unglazed foot ring and separately-made recessed base.

26⅝ in. (67.8 cm.) high, wood stand, Japanese wood box

$100,000-150,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Treasures of the Fujita Museum: The Japanese Conception of Beauty, The Fujita Museum; Suntory Museum of Art, 5 August-27 September 2015; Fukuoka Art Museum, 6 October-23 November 2015.

LITERATURE

Treasures of the Fujita Museum: The Japanese Conception of Beauty, The Fujita Museum, Tokyo, 2015, p. 178, no. 101.

明十五世紀　龍泉青釉刻纏枝牡丹紋大瓶

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

藤田美術館，《藤田美術館の至宝：国宝曜変天目茶碗と日本の美》，東京三得利美術館，2015年8月5日至9月27日；福岡市美術館，2015年10月6日至11月23日。

文獻

《藤田美術館の至宝：国宝曜変天目茶碗と日本の美》，藤田美術館，東京，2015年，178頁，編號101。

明 15 世紀　龍泉青磁浮牡丹唐草文大花瓶

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

PAINTING
寶繪

504 | MA LIN (ATTRIBUTED TO, ACTIVE EARLY TO MID-13TH CENTURY)

Lin Hejing on a Solitary Hill

Hanging scroll, ink and color on silk
11 ⅝ x 11 ⅞ in. (29.4 x 30.2 cm.)
Without signature or seals

$15,000-20,000

LITERATURE

Suzuki Kei, *Comprehensive Illustrated Catalog of Chinese Paintings: Japanese Museums*, University of Tokyo Press, 1983, vol. 3, p. 267, JM14-007.

宋 馬麟（傳） 林和靖孤山圖 設色絹本 立軸

出版：鈴木敬編《中國繪畫總合圖錄第四卷》，
日本東京大學出版會，1983年， 第三卷，第267頁，
圖版JM14–007。

宋　馬麟（伝）　林和靖図　絹本著色　掛軸

505 | WANG LIBEN (ATTRIBUTED TO, 13TH CENTURY)

Flower Basket

Hanging scroll, ink and color on silk
9 ⅝ x 11 ½ in. (24.5 x 29.2 cm.)
Without signature or seals

$25,000-35,000

元 王立本（傳） 花籠之圖 設色絹本 立軸

元　王立本（伝）　花籠図　絹本著色　掛軸

506 | SHEN QUAN (1682-1762)

Lioness and Cubs

Hanging scroll, ink and color on silk
77 ⅛ x 38 ½ in. (196 x 97.8 cm.)
Inscribed and signed, with four seals of the artist
Dated spring, *guiyou* year (1753)

$150,000-200,000

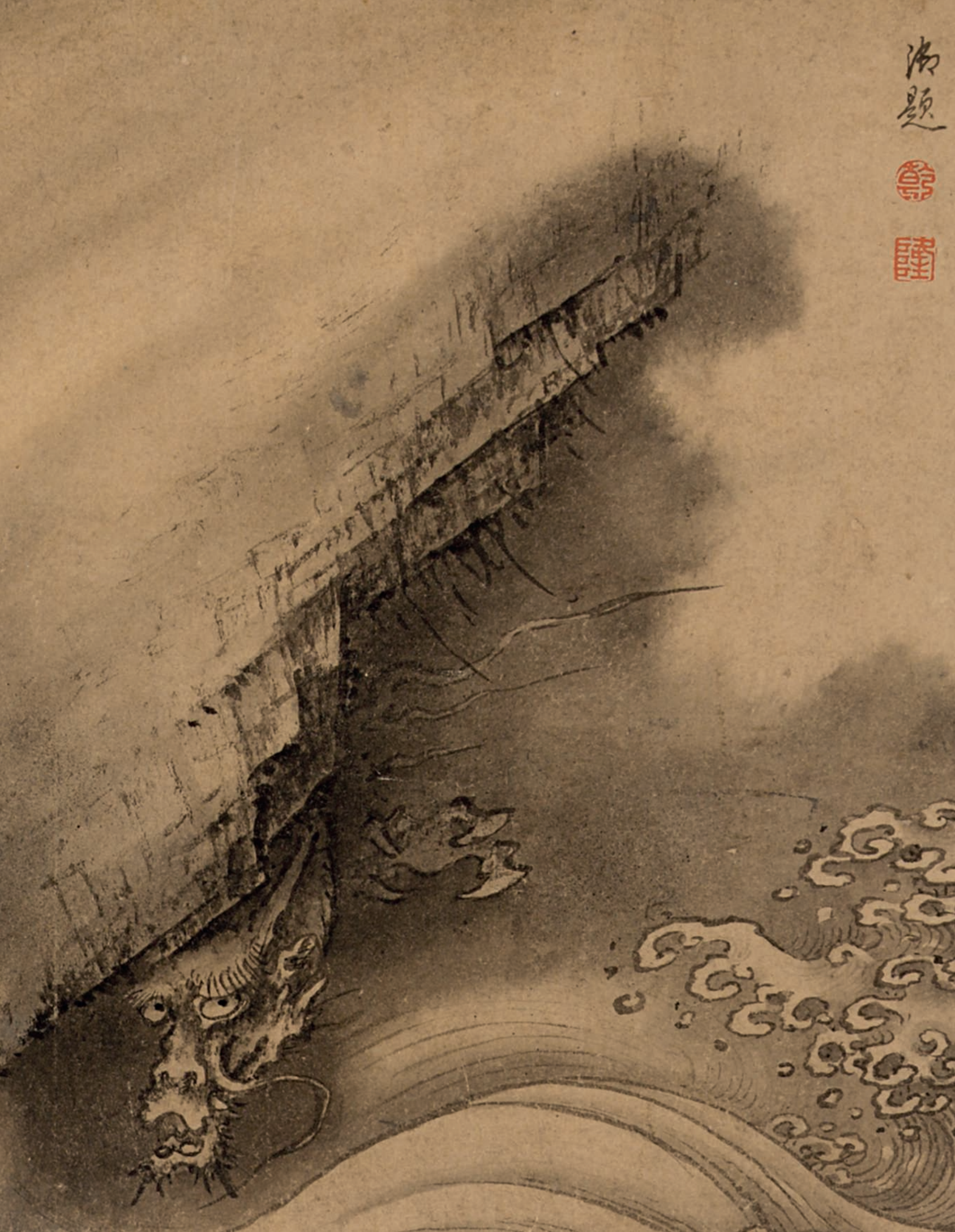
LITERATURE

Suzuki Kei, *Comprehensive Illustrated Catalog of Chinese Paintings*, University of Tokyo Press, 1983, vol. 3, p. 274, pl. JM14-036.

清 沈銓 瑞獸圖 設色絹本 立軸 一七五三年作

題識：乾隆癸酉（1753年）春王南蘋沈銓寫。
鈐印：沈銓之印、南蘋氏、衡齋、家住苕南餘不溪
出版：鈴木敬編《中國繪畫總合圖錄》，日本東京大學出版會，1983年，第三卷，第274頁，圖版JM14–036。

清　沈南蘋　獅子図　絹本著色　掛軸



SIX CLASSICAL PAINTINGS CATALOGUED IN THE IMPERIAL *SHIQU BAOJI* FROM THE FUJITA MUSEUM

China boasts a long-standing tradition of imperial connoisseurship and collecting of calligraphy and painting, which dates back at latest to the 4th century palace collection of the Eastern Jin dynasty. While the assembly and dispersal of calligraphy and painting attendant on dynastic successions often wrought lamentable ruin and destruction, periods of peace and prosperity, on the other hand, guaranteed connoisseurs' success in amassing a cornucopia of treasures. This inexorable cycle went on for over a millennium and finally saw the publication of *Shiqu Baoji* (*The Treasured Scrolls of the Stone Canal*) during the Qianlong reign (1736-95) of the Qing dynasty, which has come to be seen as the highest point in the history of imperial collecting of painting and calligraphy. More than a hundred years later came the Xinhai Revolution (1911), which led to Prince-Regent Zaifeng's resignation and relocation to Tianjin by the end of the year. At the time, China's last emperor Puyi, who was born in Prince Chun Mansion, was only five years old. The Republic of China was founded on New Year's Day the following year, prompting Puwei, also known as the second Prince Gong, to sell most of his art collection other than painting and calligraphy to a Japanese art dealer named Yamanaka Sadajirō in March, in a bid to raise funds for a military reinstatement of Puyi. Mr Yamanaka, founder of Yamanaka & Company, staged an auction of Prince Gong's collection in 1913 in New York, featuring 536 lots in the catalogue. On 5-6 March of the same year, a selection of 211 lots, again from Prince Gong's collection, were offered in a London sale, and its catalogue included a note below the table of contents, indicating that the artworks were from the collection of Puwei, Imperial Prince Gong and a descendant of Emperor Daoguang of Beijing.

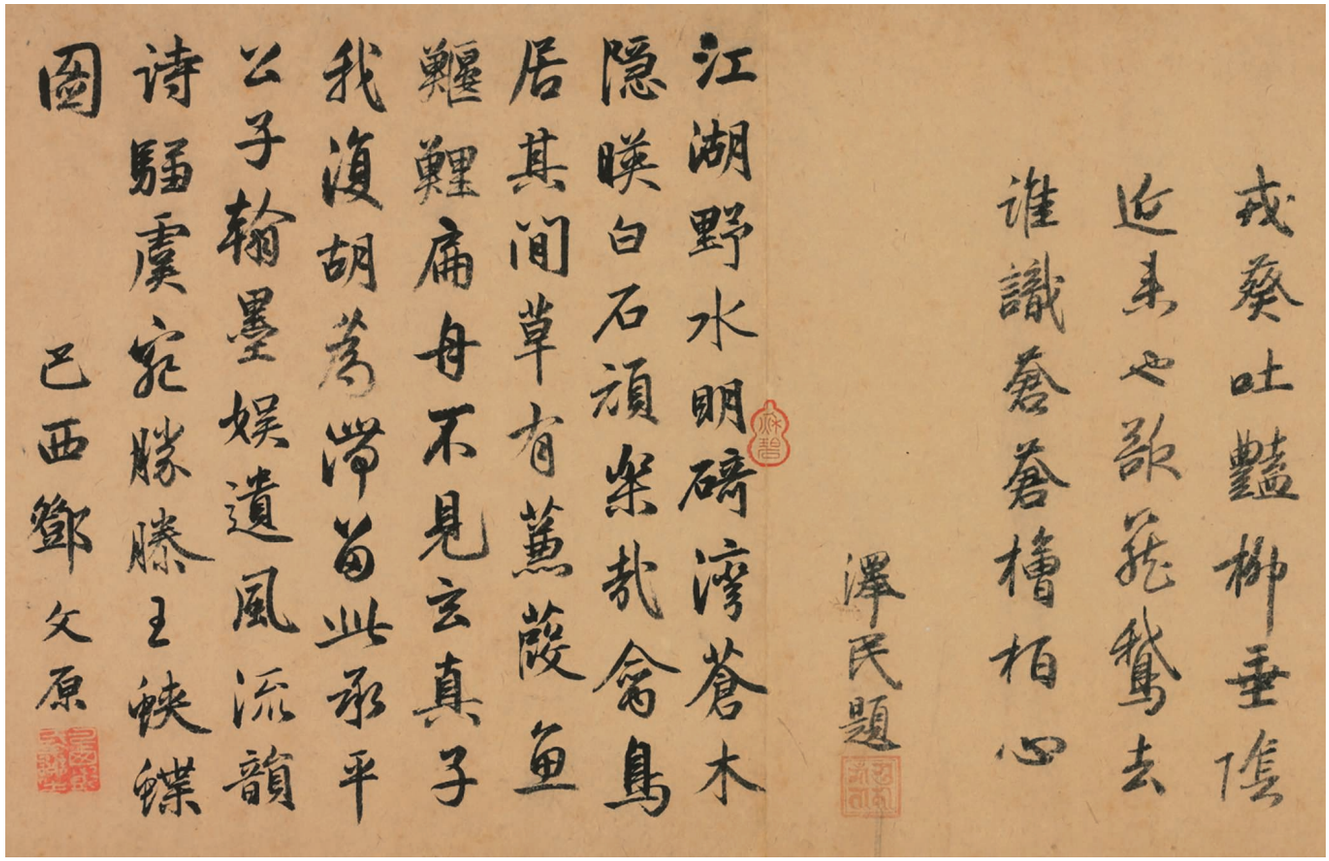
On 22 February 1915, Zhang Binfang, the steward of Prince Chun's Mansion (also known as the Head Steward Zhang Wenzhi), sold six handscrolls attributed to Tang, Song and Yuan artists and catalogued in *Shiqu Baoji Chubian* and *Xubian* (first edition and sequel to the Catalogues of Painting and Calligraphy in the Qianlong Imperial Collection) to Yamanaka & Company, for which a formal receipt was prepared. (Fig. 1) Headquartered in Osaka, Yamanaka & Company later resold the six paintings to the Fujita family in Osaka. The Fujita collection was begun by Fujita Denzaburō (1841-1912), and was inherited by his two sons upon his death. The Fujita Museum of Art was established in 1951 as a foundation, and opened to the public in 1954. The *Comprehensive Illustrated Catalogue of Chinese Paintings: Vol. 3 Japanese Museum Collections* compiled by Suzuki Kei and published in 1983 features 36 paintings in the Fujita collection from the Tang, Five Dynasties, Song, Yuan, Ming and Qing dynasties (JM 14), including the three works by Han Gan, Zhao Lingrang and Chen Rong in the current group of six. Published in 1998, *Sequel to the Catalogue of Chinese paintings in Japanese Collections* includes a scroll from *Nine Songs of Qu Yuan* attributed to Li Gonglin (lot 513).

It is interesting to note that four of the six handscrolls acquired by Yamanaka & Company, which are respectively attributed to Zhao Lingrang, Wang Mian, Chen Rong and Li Gonglin, bear the same seal of *Gongqinwang yin* (the seal of Prince Gong), which is different from the one that Prince Gong Yixin, the sixth son of Emperor Daoguang, typically used, raising the question of whether it was perhaps a seal of the second Prince Gong. There is no shortage of masterpieces in Prince Gong's collection of painting and calligraphy, such as Lu Ji's *Pingfu Tie* from the Jin dynasty and Han Gan's *Night-Shining White* from the Tang dynasty. In the current group of six, Zhao Lingrang's work bears a *yuci* seal (Imperially bestowed) on top of the seal of *Gongqinwang yin*, suggesting that some of these works might have been bestowed by the Dowager Empress Cixi.

THE COMPREHENSIVE ILLUSTRATED CATALOGUE OF CHINESE PAINTINGS: VOL.3 JAPANESE MUSEUM COLLECTIONS COMPILED BY SUZUKI KEI ... FEATURES 36 PAINTINGS IN THE FUJITA COLLECTION FROM THE TANG, FIVE, SONG, MING AND QING DYNASTIES, INCLUDING THE THREE WORKS BY HAN GAN, ZHAO LINGRANG AND CHEN RONG IN THE CURRENT GROUP OF SIX.

During the Qianlong reign, the six classical paintings later acquired by Yamanaka & Company were still kept in the imperial study. With the exception of Chen Rong's *Six Dragons*, which is recorded in *Shiqu Baoji Xubian* published in 1793, the remaining five paintings are all documented in *Shiqu Baoji Chubian* published in 1745. It is also worth noting that save for *Washing Horses*, which is attributed to Zhao Mengfu and described as "secondary quality" in *Shiqu Baoji*, the other five are all considered of "superior quality", with Chen Rong's *Six Dragons* being catalogued as *zhenji shangdeng* (a genuine work of superior quality) on the inside of the scroll cover. As to *Horse* and *Treaty of Bianqiao* attributed to Han Gan and Li Gonglin, respectively, no additional remarks are recorded in *Shiqu Baoji Chubian*, which is hardly surprising as inscriptions and verification by Emperor Qianlong continued to be made long after the publication of *Shiqu Baoji Chubian*. Four of the six Fujita paintings bear inscriptions by Emperor Qianlong spanning more than half a century, with *Washing Horses* attributed to Zhao Mengfu the earliest to be inscribed (1735, when Emperor Qianlong was still a prince), and Li Gonglin's *Treaty of Bianqiao* the last (1786). Of the many Qianlong seals found on these six works, the earliest one is *Baoqinwang bao* (The treasure of Prince Bao), which the emperor often used while he was still a prince, attached to *Washing Horses* and the latest one was *Taishang huangdi* (Emperor Emeritus), which only came into use after his abdication, on *Treaty of Bianqiao*.

趙令穰字大年第令松字永年
友于俱能書其法出唐人畢宏
韋偃此卷逈大年筆聰明過人
變二者之法自出一家可敬可服送
少年亦師之可為雅玩大德元年
夏吳興錢選舜舉跋



The stallion depicted in *Horse*, a work attributed to Han Gan, shares a similar posture with that of *Pacing A Horse* now in the collection of the Shanghai Museum, which is attributed to Later Liang-artist Zhao Yan of the Five Dynasties, providing an interesting subject of comparison and study. The composition of the last section (i.e. the part following Emperor Qianlong's inscription) of Li Gonglin's *Treaty of Bianqiao* is nearly identical to Yuan dynasty Chen Jizhi's work of the same title in the collection of the Palace Museum, Beijing, while the preceding section is almost 400 cm longer than its counterpart, accounting for approximately one third of the entire length. Hence Li's work affords a rare glimpse into a fuller representation of a traditional subject matter known as *Bianqiao huimeng*, i.e. the historical event of Li Shimin (then Prince Qin, who later became Emperor Taizong of the Tang dynasty) forging an alliance with the Turks in the ninth year of the Wude reign (AD 626) at the Bianqiao in the suburb of Chang'an. Extant dragon paintings in ink inscribed by and with the seals of the Southern Song-artist Chen Rong, such as the handscroll of *Nine Dragons* in the collection of the Boston Museum of Fine Arts and *Dragon in Ink* from the Guangdong Provincial Museum, display a wide variety of calligraphic styles, and the inscription on *Six Dragons* from the Fujita Museum also shows a style of its own, all of which should make yet another worthwhile subject for further discussion.

Well catalogued in *Shiqu Baoji*, the six classical paintings from the Fujita collection are, therefore, exceptionally rare examples for our research into the history of both Chinese painting and Emperor Qianlong's connoisseurship.

Joseph Chang

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騰試秀驊
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喪曾
甲申春日
治題

藤田美術館舊藏《石渠寶笈》著錄古畫六卷

張子寧

中國皇室鑒藏書畫的歷史由來已久，最晚也可追溯到西元四世紀的東晉內府珍藏。書畫的聚散，歷來在改朝換代之際，淪喪銷毀令人唏噓；然而天下承平既久，物又聚於所好蔚為大觀。如此不斷輪替千餘年之久，至清乾隆時期有《石渠寶笈》之編纂，皇室書畫鑒藏遂達於巔峰！再逾百餘年，辛亥革命成功，年底監國攝政王載灃引咎辭職久居天津，出生於醇王府的末代皇帝溥儀年僅六歲。次年元旦中華民國成立，小恭親王溥偉為助溥儀復辟籌集軍餉，將除書畫以外的大多數古玩器物於三月間賣給了一位名為山中定次郎的日本古董商。這位創立山中商會的古董商，又於次年1913在紐約舉行恭王府文物拍賣會，其圖錄共收文物536件；同年3月5至6日在倫敦舉行的恭王府文物拍賣圖錄則共收211件，目錄首頁下還特別註明“來自北京道光皇帝後代的恭親王溥偉”。

1915年2月22日，醇王府管事張彬舫（即大管事張文治）將著錄於《石渠寶笈》初、續篇傳為唐、宋、元的六卷古畫賣與山中商會，並立字據（見附圖）。山中商會的總部設在大阪，不知何時，又將此六卷古畫賣與大阪的藤田家族。藤田美術館的收藏始於藤田傳三郎（1841–1912），他過世後藏品傳給兩國兒子，財團法人藤田美術館於1951年設立，1954年正式開館。出版於1983年的鈴木敬編《中國繪畫總合圖錄》第三卷日本篇I 博物館，收錄藤田美術館唐、五代、宋、元、明、清畫36件 (JM 14)，其中即包括這六卷中的韓幹、趙令穰、陳容三卷；1998年出版的《日本所在中國繪畫目錄》續編，則又收入傳為李公麟的《九歌圖》一卷（編號513）。有趣的是，醇王府賣與山中商會的六卷古畫中，趙令穰、王冕、陳容、李公麟四卷均鈐有“恭親王印”，但這方印和常見的皇六子奕訢所用的不同，或為小恭親王溥偉之印？恭親王府所藏書畫不乏名品，如晉陸機《平復帖》、唐韓幹《照夜白》等。醇王府賣出的這六卷中，趙令穰卷尾的“恭親王印”之上還有一方“御賜”印，部分或得自慈禧太后所賞賜。

醇王府所賣與山中商會的六卷古畫，在乾隆時期都貯存於御書房。六卷中除陳容《六龍圖》著錄於《石渠寶笈》續編（1793成書）外，其餘五卷均著錄於初編（1745成書）；又六卷中除傳為趙孟頫的《洗馬圖》卷在《石渠寶笈》著錄中列為“次等“外，另五卷均為“上等”（陳容《六龍圖》卷包巾內側有“真跡上等”字樣）。傳為唐韓幹《馬性圖》與李公麟《便橋會盟》兩卷，在《石渠寶笈》初編成書後，乾隆續加題詠辨訂，故其文字不見於初編著錄。藤田美術館舊藏的六卷中，四卷有乾隆題識，紀年最早的是傳為趙孟頫的《洗馬圖》卷，乾隆題於1735尚為太子時；最晚的是李公麟《便橋會盟》，題於1786年，其間跨度超過半世紀。六卷上有乾隆的諸多鈐印，其中最早的有其為太子時用的“寶親王寶”（《洗馬圖》卷），以至其退位後所用的“太上皇帝”（《便橋會盟圖》卷）等印。

傳為唐韓幹《馬性圖》卷與上海博物館所藏傳為五代後梁趙嚴《調馬圖》卷，兩馬的姿態類似，值得作進一步的對比研究；李公麟《便橋會盟》後段（乾隆題識以後）與北京故宮所藏元陳及之的《便橋會盟》構圖雷同，但前段卻多出將近400公分，約佔全圖三分之一，描繪唐秦王李世民（即後來的唐太宗）於武德九年（626）在長安近郊的便橋與突厥結盟的歷史故事，對研究此一題材的更完整構圖極具價值。 傳世南宋陳容墨龍圖有款印者，書法風格都不同，如：波士頓美術館藏《九龍圖》卷、廣東省博物館藏《墨龍圖》軸，而來自藤田美術館的《六龍圖》卷其後題識則又是另一種書風，也是值得探討的。

因此，藤田美術館舊藏石渠寶笈著錄的六卷古畫，無論是對中國繪畫史或乾隆鑒藏史的研究，都是一組難得的珍稀文物。

『石渠寶笈』所載 藤田美術館所蔵の六点の古書画

張子寧

美術品に対する皇帝の鑑識眼や書画コレクションの長きに渡る伝統は、中国の誇りであり、その伝統は少なくとも 4 世紀の東晋の宮廷コレクションにまで遡る。王位継承による書画の蒐集・散逸には、しばしば痛ましい崩壊や破壊も伴ったが、その一方で、平和と繁栄の時期には、数多くの貴重な作品を確実に蒐集してきた。この避けがたいサイクルは一千年以上の間続き、最終的には清朝の乾隆帝の治世に『石渠寶笈』の編纂に至り、これが宮廷の書画コレクションの歴史におけるハイライトとみなされるようになった。百年以上後、辛亥革命が成功し、摂政の醇親王 愛新覚羅載灃はその年の終わりまでに位を降り、天津へ移ることを余儀なくされた。醇親王府で生まれた中国最後の皇帝 愛新覚羅溥儀は、この当時わずか 7 歳であった。翌年の正月に中華民国が建国されると、このことが第二代恭親王として知られる愛新覚羅溥偉に決断を促し、溥儀の軍事的復権の資金調達のため、3 月に書画以外の美術コレクションの大半を日本の美術商 山中定次郎へ売却することとなった。山中商会の創設者である山中氏は、1913 年にニューヨークで恭親王コレクションのオークションを開催した。カタログには 536 ロットが掲載されている。さらに、同年 3 月 5 日から 6 日には、恭親王コレクションから 211 ロットがロンドンのセールに出品された。このカタログの目次の下に書かれた注記には、美術作品が北京の道光帝の後裔、恭親王 溥偉のコレクションから出品されたものであると述べられている。

1915 年 2 月 22 日、醇親王府の執事 張彬舫(執事長 張文治としても知られる)は、『石渠寶笈初編』と『石渠寶笈續編』(乾隆帝コレクションの書画カタログ第一版および続編) 書載で、唐、宋、元の時代の書画家の作とされる六点の画巻を山中商会に売り渡し、それに対して正式な領収書が作成された (図 1)。その後、山中商会 大阪本店は、この六点の画巻を大阪の藤田美術館へと売却した。藤田コレクションは藤田傳三郎 (1841 ～ 1912 年) が創設し、その死後二人の息子に引き継がれた。藤田美術館は 1951 年に財団として設立され、1954 年に一般公開された。1983 年に出版された鈴木敬編『中國繪畫總合圖錄正編 : 第三巻 日本篇 1 博物館』には、藤田コレクションの唐、五代、宋、明、清朝の絵画三十六点が掲載されており (JM 14)、その中にはここで論じている六点のグループのうちの三点、韓幹、趙令穰、陳容の作品が含まれている。また、1998 年に出版された『日本所在中国絵画目録 続編』には、伝李公麟《九歌図》の画巻一点が掲載されている (ロット 513)。山中商会が手に入れた六点の画巻のうち、伝趙令穰、伝王晏、伝陳容、伝李公麟による四点に同じ、恭親王印があるのは興味深い。それは道光帝の第六子、恭親王 奕訢が通常使っていたものとは異なり、ことによると第二代恭親王の印ではないかという疑問を投げかける。恭親王の書画コレクションは、晋代の陸機《平復帖》、唐代の韓幹《照夜白図》など、傑作に事欠かない。ここで論じている六点のうち、趙令穰の作品には恭親王の印の上に「御賜」の印が押されていて、こうした作品の中に西太后から授けられたものが含まれていたことが示唆されている。

後に山中商会が手に入れる六点の古書画は、乾隆時代にはまだ宮廷の書庫に保管されていた。1793 年に刊行された『石渠寶笈續編』所載の陳容《六龍図》を別として、残りの五点の絵画はすべて 1745 年刊行の『石渠寶笈初編』に掲載されている。また、『石渠寶笈』の中で “次等” と評されている伝趙孟頫《浴馬図》を例外として、残りの五点はすべて “上等” とみなされ、中でも陳容の《六龍図》は、画巻の絹製の包みの内側に「真跡上等」(真に質の優れた作品) として記載されているのは注目に値する。伝韓幹《馬性図》と伝李公麟《便橋会盟図》に関しては、『石渠寶笈初編』ではそれ以上触れられていないが、これは驚くにあたらない。『石渠寶笈初編』刊行後、長きに渡って乾隆帝による書き込みと調査が続けられたからだ。藤田美術館所蔵の六点の絵画のうちの四点には、半世紀以上に渡って乾隆帝による題跋が見られる。伝趙孟頫《浴馬図》の題跋が最も古く (乾隆帝がまだ皇太子だった 1735 年)、伝李公麟《便橋会盟図》の題跋が最も新しい(1786 年)。この六点の作品に見られる数多くの乾隆時代の印のうち、最も古いものは皇帝がまだ皇太子の頃によく用いていた「寶親王寶」(寶親王の宝) という印で、最も新しいものは退位後にのみ使われた「太上皇帝」(上皇) という印である。

伝韓幹《馬性図》に描かれている牡馬は、五代の後梁の画家、趙巖の作と伝えられる《調馬図》(上海博物館所蔵) と馬のポーズがよく似ており、興味深い比較研究のテーマを提示している。李公麟の《便橋会盟図》の最後のセクション (すなわち乾隆帝の題跋に続く部分) の構図が、陳及之の同じ題名の作品 (北京故宮博物院所蔵) とほぼ一致する一方で、李公麟の作品のそれより前のセクションは、陳及之のものより約 400 cm 長く、全長のおよそ三分の一を占めている。したがって、李公麟の作品は、武徳 9 年 (626 年) に李世民 (当時は秦王、後の唐王朝皇帝 太宗) が長安郊外の便橋で突厥と盟約を結んだ歴史上の出来事、すなわち “便橋会盟” として知られる伝統的主題についての表象を、より完全な形で目にする貴重な機会を与えてくれる。

すなわち、『石渠寶笈』に掲載されている藤田美術館所蔵の六点の古書画は、それ故に、中国絵画史と乾隆帝の鑑識眼についての我々の研究に資する、またとない作例なのである。

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(Fig. 1) 1915 receipt for the purchase of six paintings from the household of Prince Chun to Yamanaka & Co.

圖一　1915年醇親王府賣與山中商會六卷古畫的字據

今將賣與山中商會

趙令穰鷲羣圖　手卷　壹件

王晉雪梅圖　手卷　壹件

趙孟頫洗馬圖　手卷　壹件

陳容六龍圖　手卷　壹件

李公麟便橋會盟圖　手卷　壹件

唐韓幹馬性圖　手卷　壹件

中華民國四年二月二十二號

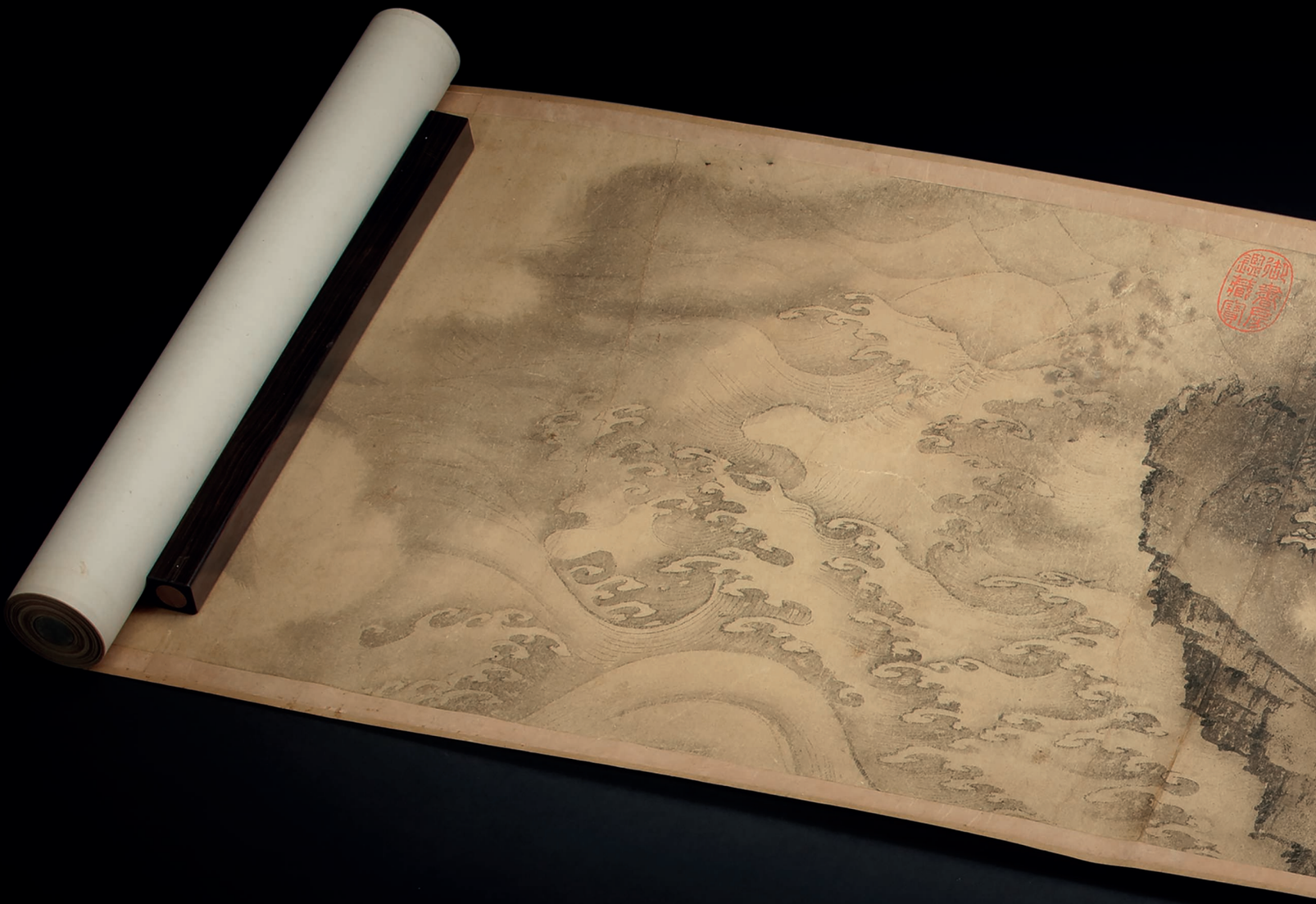
醇王府管事張彬舫

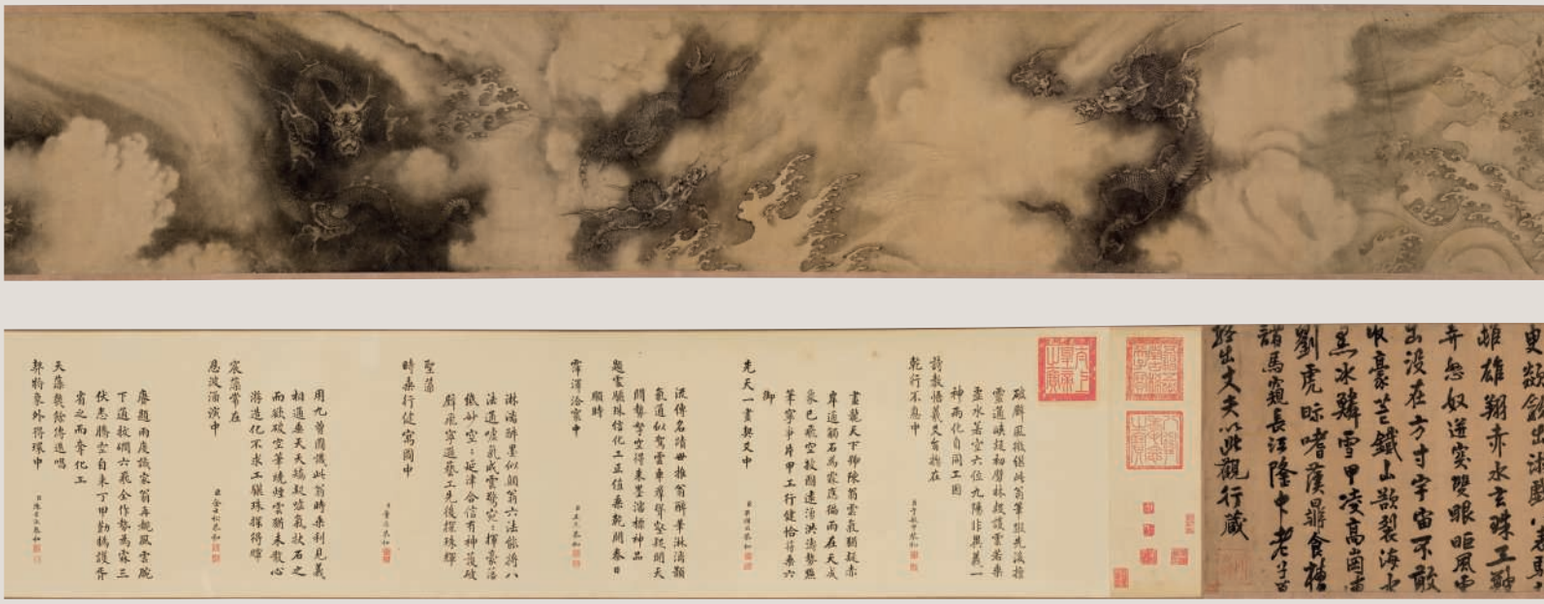
CHEN RONG AS CATALOGUED IN *SHIQU BAOJI*

SIX DRAGONS

Scholar-official painter Chen Rong is best known for his paintings of dragons. Since ancient times, dragons have been associated in China with rain and water and since the Han period have been a symbol of the emperor. Their connection with water is expressed here by the watery environment of clouds, mist, and waves in which they bend and twist. Not only did the artist employ wet ink and dark tones in this painting, but he also used a unique method of spraying ink across the surface to heighten the moist effect. As discussed by Jennifer Purtle in "The Pictorial Form of a Zoomorphic Ecology: Dragons and Their Painters in Song and Southern Song China," the connection between Chen Rong's paintings and rain was not just symbolic but his pictures were effectively used to summon rain as a part of rituals (in Jerome Silbergeld and Eugene Y. Wang, ed., *The Zoomorphic Imagination in Chinese Art and Culture*, Honolulu, 2016, pp. 253-288). Moreover, the strong contrasts and intermingling in this painting of light and dark, empty and densely painted, and dragons that are dynamic and ones that quietly, echo these creatures' Daoist associations.

陳容，南宋畫家、書法家，以畫墨龍著稱。在中國，龍自古為神聖祥瑞的象征，具有掌管風雨的能力，自漢朝以來亦為中國帝皇的象征。龍與水的聯繫緊密，畫中霧氣繚繞，飛龍騰躍雲天，所過之處雲煙昇騰，氣象萬千。據說陳容畫龍的過人之處，在於其能夠潑墨成雲，噀水成霧，用乾濕水墨從不同角度展現了濕潤的視覺效果。裴珍妮（Jennifer Purtle）所著《獸形生態的視覺形式：中國宋朝的龍畫與畫家》一文中提到，陳容筆下的龍與降雨的關聯，不僅局限於象征意義層面，他的畫作亦被運用在呼風喚雨的儀式中（謝柏軻 Jerome Silbergeld與汪悅進編，《中國藝術文化中的獸形想象》，檀香山，2016年，第253–288頁）。畫面上構圖張弛有度，氣勢驚人，光影明暗形成了強烈的視覺對比，騰飛的龍的形象躍然紙上，亦暗喻了龍的形象與道家文化的聯繫。





507 | CHEN RONG (13TH CENTURY) AS CATALOGUED IN *SHIQU BAOJI*

Six Dragons

Handscroll, ink on paper
Painting: 13 ½ x 173 ⅜ in. (34.3 x 440.4 cm.)
Calligraphy: 13 ⅞ x 32 ⅝ in. (35.1 x 82.8 cm.)
Inscribed, with one seal of the artist
Colophon by Emperor Qianlong (1711-1799), with two seals
Dated mid-spring, *wuxu* year (1778)
Colophons by Yu Minzhong (1714-1779), with two seals; Liang Guozhi (1722-1786), with two seals; Wang Jie (1725-1805), with two seals; Dong Gao (1740-1818), with two seals; Jin Shisong (1730-1800), with two seals; and Chen Xiaoyong (1715-1779), with two seals
Thirty-four collectors' seals including fourteen of Emperor Qianlong (1711-1799), one of Emperor Jiaqing (1760-1820), nine of Zhuang Husun (17th century), two of Prince Yixin (1832-1898)

$1,200,000-1,800,000

LITERATURE

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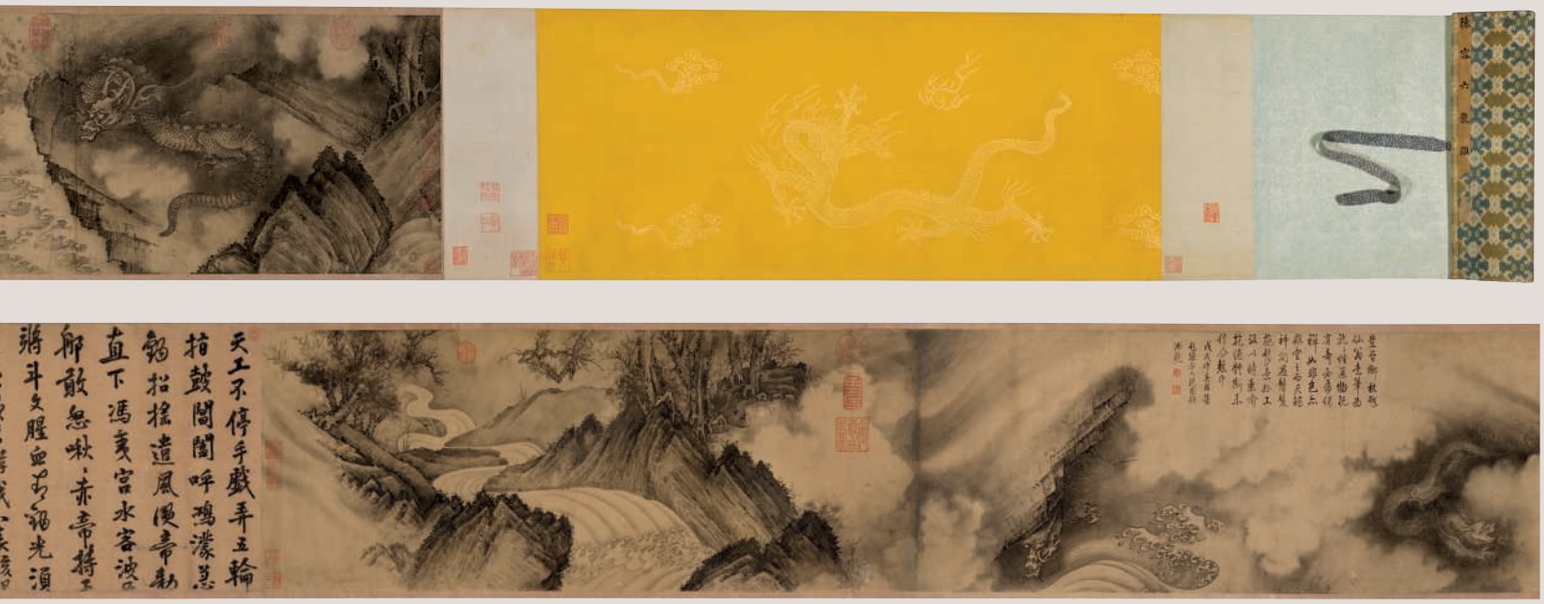


石渠寶笈　記載為陳容 六龍圖 水墨紙本 手卷

包巾內上題記：陳容六龍圖真跡上等。

題識：

天工不停手，戲弄五輪指。鼓闖闔，呼鴻濛，急鉤招搖遣風使。帝敕直下馮夷宮，水客波臣那敢怒。啾啾赤帝持□鏘，斗文腥血清鈎光。須臾歘歙出游戲，八表駭□雌雄翔。赤水玄（石渠寫為元，應為避諱）珠工簸弄，怒奴迸突雙眼眶。風雲出沒在方寸，宇宙不敢收豪芒。銕山欲裂海水黑，冰鱗雪甲凌高岡。曹劉虎眎嗜漢鼎，食槽諸馬窺長江。隆中老子莫輕出，丈夫以此觀行藏。

鈐印：所翁

御題行書;

豈曾擲杖戲仙翁，走筆為龍龍性通。

物既有奇必有偶，禪如非色亦非空。

之而天矯神間遇，鬐鬣葩髮意外工。

設以時乘喻乾德，體斯未信企慙中。

戊戌（1778年）仲春，用舊題陳容九龍圖韻。御題。

鈐印：乾、隆

于敏中（1714–1779）題跋：

破壁風微繼此翁，筆蹤先後擅靈通。峽疑初劈林疑護，雲若乘虛水若空。六位九陽非異義，一神兩化自同工。因詩教悟羲爻旨，総在乾行不息中。臣于敏中恭和。

鈐印：臣于敏中、以寫葵心

梁國治（1722–1786）題跋：

畫龍天下號陳翁，雲氣猶疑赤岸通。觸石為霖應遍雨，在天成象已飛空。披圖遠湧洪濤勢，點筆寧爭片甲工。行健恰符乘六御，先天一畫契爻中。 臣梁國治恭和。

鈐印：臣、國治

王杰（1725–1805）題跋：

流傳名蹟世推翁，醉筆淋漓顯氣通。似駕雲車羣聳壑，疑開天闕勢拏空。得來墨瀋標神品，題處驪珠信化工。正值乘乾開泰日，順時霈澤洽寰中。 臣王杰恭和。

鈐印：臣王杰、敬書

董誥（1740–1818）題跋：

淋漓醉墨似顛翁，六法能將八法通。噓氣成雲驚宛宛，揮豪落紙妙空空。延津合信有神護，破壁飛寧遜藝工。先後探珠輝聖藻，時乘行健寓圖中。臣董誥恭和。

鈐印：臣、董誥

金士松（1730–1800）題跋：

用九曾圖識此翁，時乘利見義相通。垂天天矯疑噓氣，抉石之而欲破空。筆繞煙雲猶未散，心游造化不求工。驪珠探得輝宸藻，常在恩波涵演中。臣金士松恭和。

鈐印：臣金士松、漱潤

陳孝泳（1715–1779）題跋：

賡題兩度識家翁，再覩風雲腕下通。拔磵六飛全作勢，為霖三伏悉騰空。自來丁甲勤拕護，胥省之而奪化工。天藻幾餘傳迭唱。契將象外得環中。臣陳孝泳恭和。

鈐印：臣孝泳、敬書

乾隆皇帝（1711–1799）藏印：

石渠寶笈、石渠定鑑、寶笈重編、乾隆御覽之寶、御書房鑑藏寶、古希天子、壽、八徵耄念之寶（二次）、乾隆鑑賞、宜子孫、三希堂精鑑璽、五福五代堂古稀天子寶、太上皇帝之寶

嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶

莊虎孫（17世紀)藏印：

莊虎孫印（二次）、寅三（二次）、虎（二次）、虎孫 (半印)、虎孫、寅三父奕訢(1832–1898) 藏印：恭親王印、樂道主人

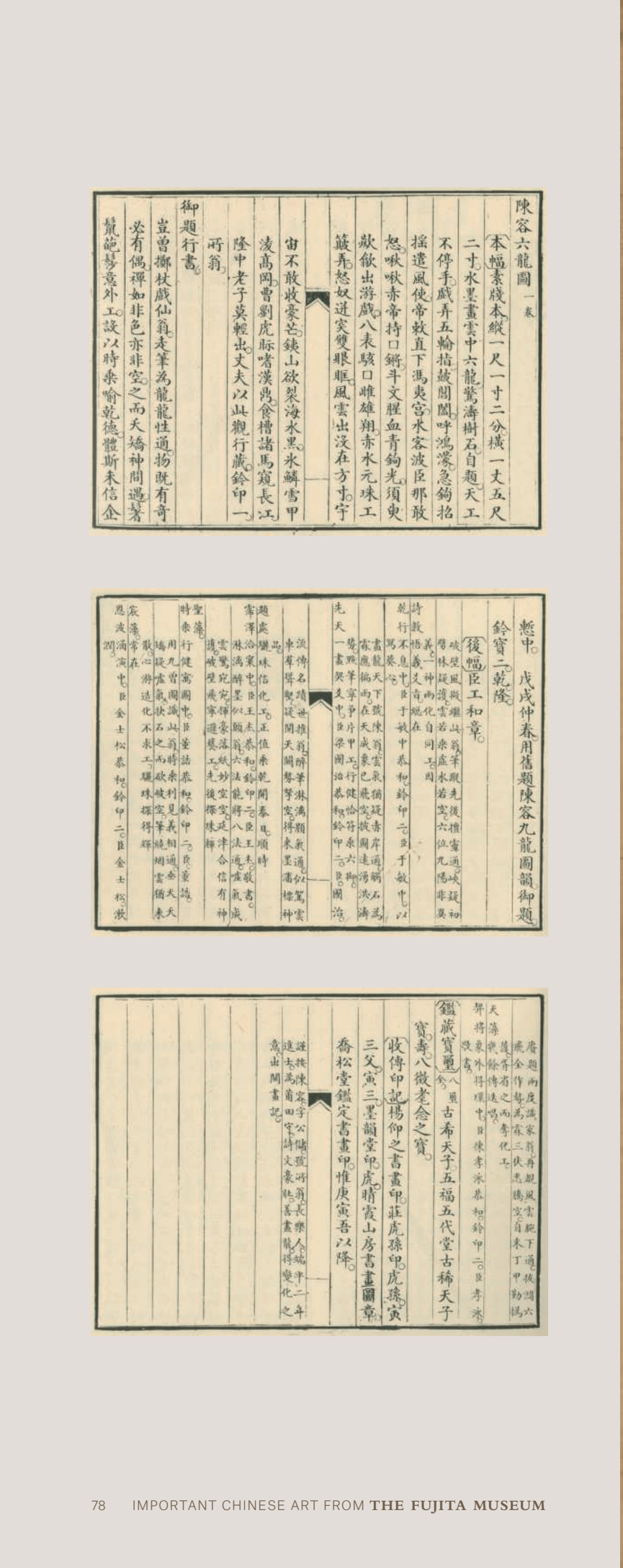
其它藏印：高松堂圖書印、高松堂鑑定書畫印（二次）、墨韻堂印（二次）、楊仰之書畫印、晴霞山房書畫圖章、惟庚寅吾以降

著錄：

《秘殿珠林石渠寶笈：石渠寶笈續編（四）》，國立故宮博物院印行，台北，1971年，第1932頁。

鈴木敬編，《中國繪畫總合圖錄》，日本東京大學出版會，1983年，第三卷，JM14－0023。

石渠寶笈　記載為陳容　六龍図　紙本墨画　画巻



陳容六龍圖 一卷

本幅素牋本縱一尺一寸二分橫一丈五尺二寸水墨畫雲中六龍驚濤樹石自題天工不停手戲弄五輪指鼓鬧鬨呼鴻濛急鉤招搖遣風使帝敕直下馮夷宮水客波臣那敢怠啾啾赤帝持口銜斗文腥血青鉤光須臾歘欲出游戲八表驍口雌雄翔赤水元珠工簸弄怒奴迸突雙眼眶風雲出沒在方寸宇宙不敢收豪芒鎮山欲裂海水黑氷鱗雪甲凌高岡曹劉虎踞嗜漢馬食槽諸馬窺長江隆中老子莫輕出丈夫以此觀行藏鈐印一

吁翁

御題行書

豈曾擲杖戲仙翁走筆為龍龍性通物既有奇必有偶禪如非色亦非空之而天矯神間遇著鬚龍爺髯意外工設以時乘喻乾德體斯未信企

憨中 戊戌仲春用舊題陳容九龍圖韻御題

鈐寶二乾隆

後幅臣工和章

破壁風雷擬此翁筆觀光後檀雲通峽疑初學林疑護雲若乘盛水若空六位九陽非莫詩數悟義爻奇妙一神兩化自同工用乾行不息屯臣于敏中恭和鈐印二臣于敏中以寫襟懷

畫龍天下號陳容雲氣猶疑赤岸通硯石蒸霞應偏雨在天成象已飛空披圖遠湧波濤勢雖筆墨爭片甲工行健恰符乘六御先天一畫哭爻屯臣梁國治恭和鈐印二臣國治

流傳名蹟迥推翁醉筆淋漓顯氣通似駕雲車尋舊契謎開天關奪筍求墨痛標神品題處覺味信化工正值乘乾開泰日順時

雲澤治窠屯臣王杰恭和鈐印二臣王杰敬書

琳漓醉墨似顛翁六法能將八法通惟氣歲雲驚兒宛宛師豪落妙空空延津合信有神護破壁飛寒遲變工先後標殊絕

聖藩時乘行健剛屯臣董誥恭和鈐印二臣董誥

用九曾聞識此翁時乘利見義相通垂天天塢捉虛氣快石之而欲破空筆蛟翔雲偏來

散心游造化不求工驪珠探得釋

家藩亭在恩波滿演屯臣金士松恭和鈐印二臣金士松敬

唐題兩度識家翁再觀風雲貌下通挾開六龍全作駕為霖三伏煮鵝空自米丁甲勤撰

天藩載鈐傳遠嗣亭侍臣臣李永恭和鈐印二臣李永

昇將衰外得環屯臣陳孝泳恭和鈐印二臣陳孝泳

鑑藏寶璽 八璽

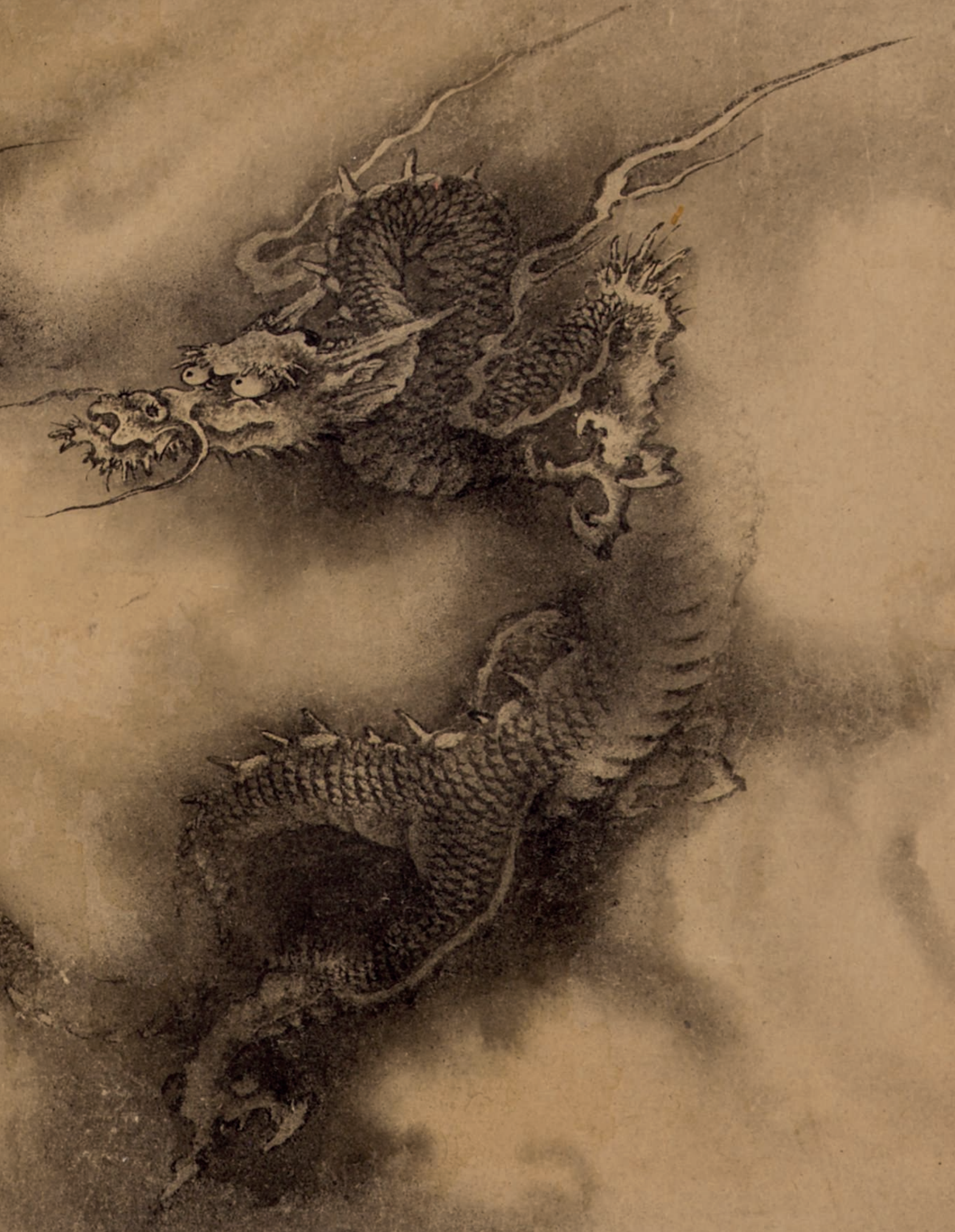
古希天子五福五代堂古稀天子寶壽八徵老念之寶

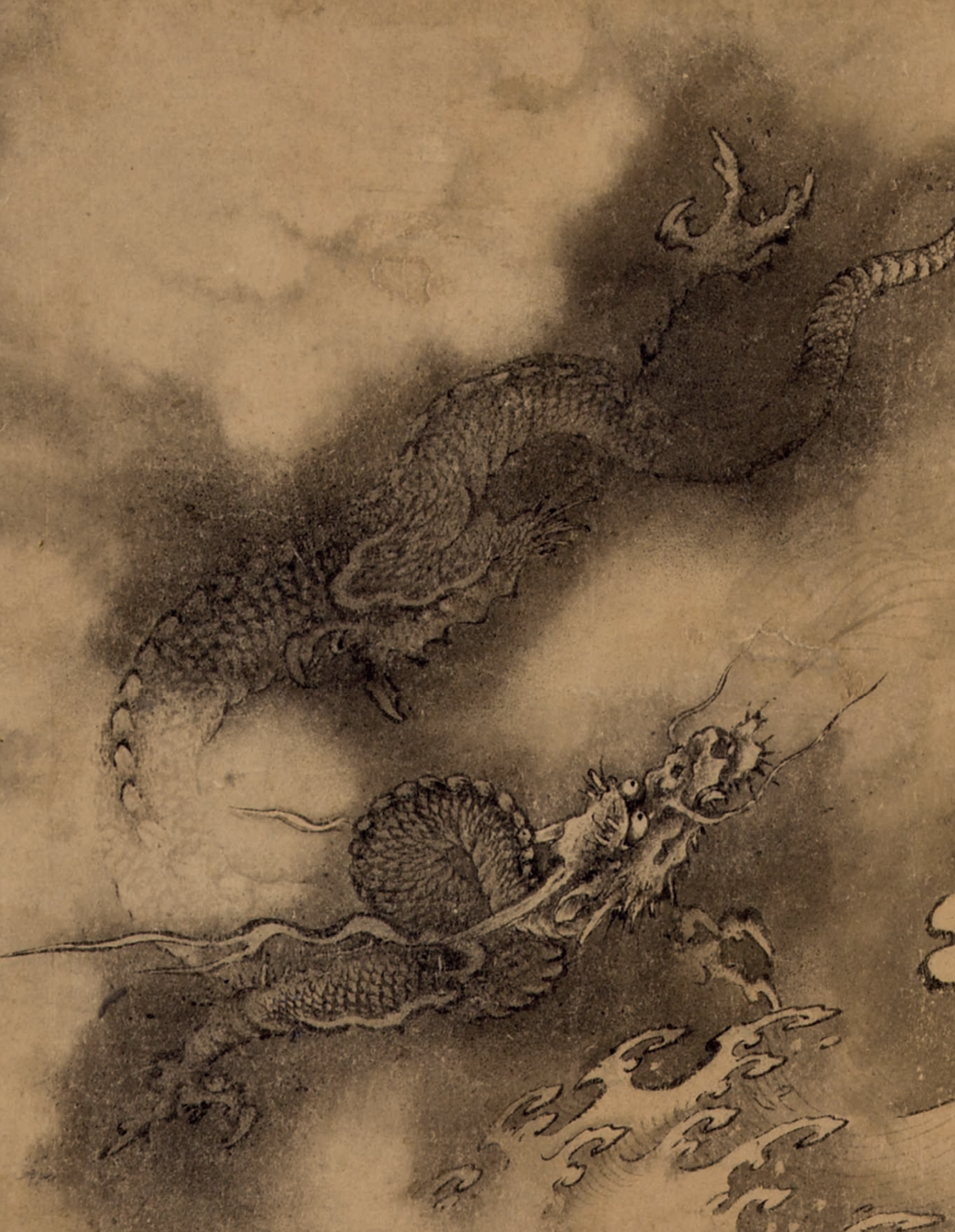
收傳印記楊仰之書畫印莊虎孫印虎孫寅

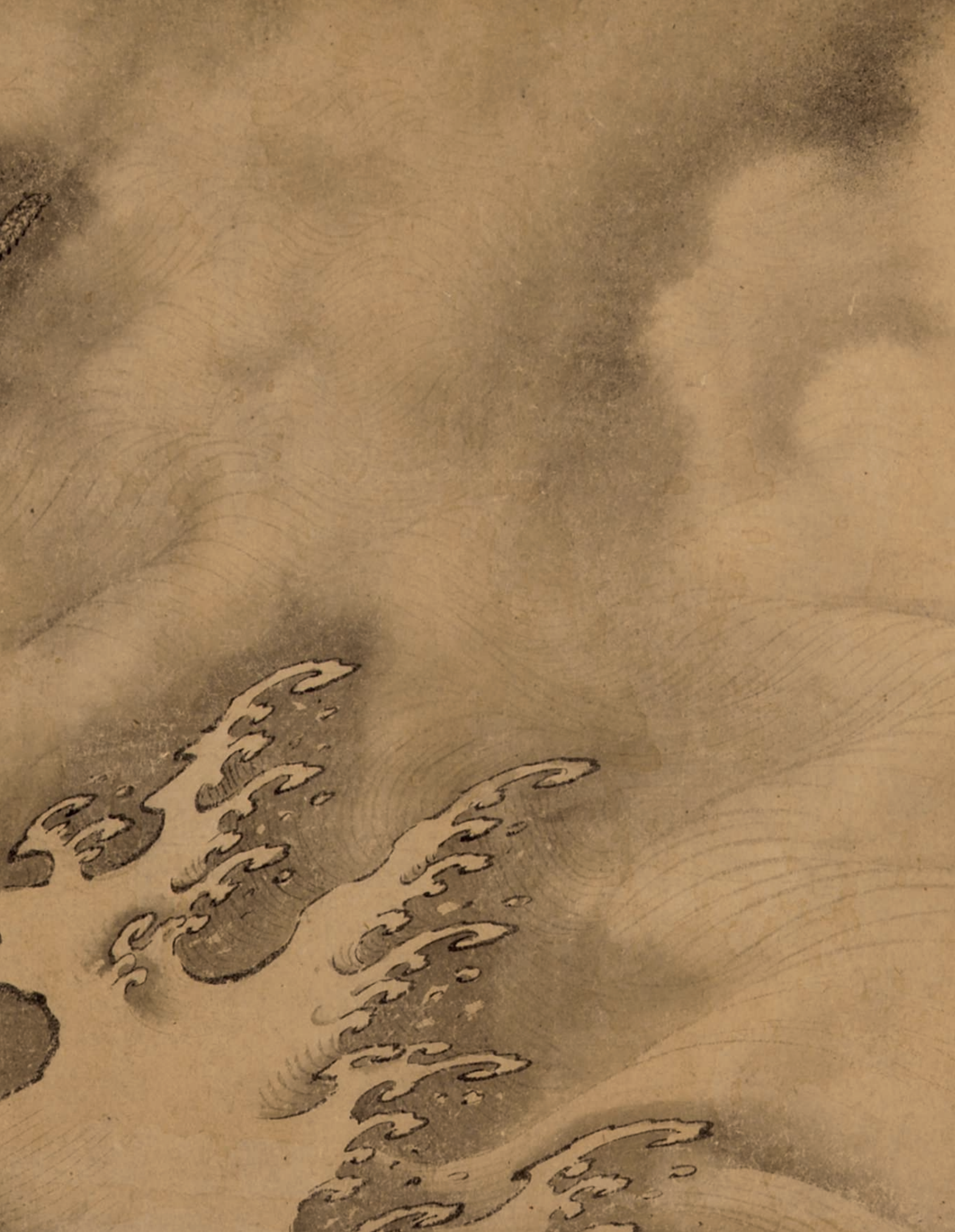
三父寅三墨韻堂印虎睛霞山房書畫圖章

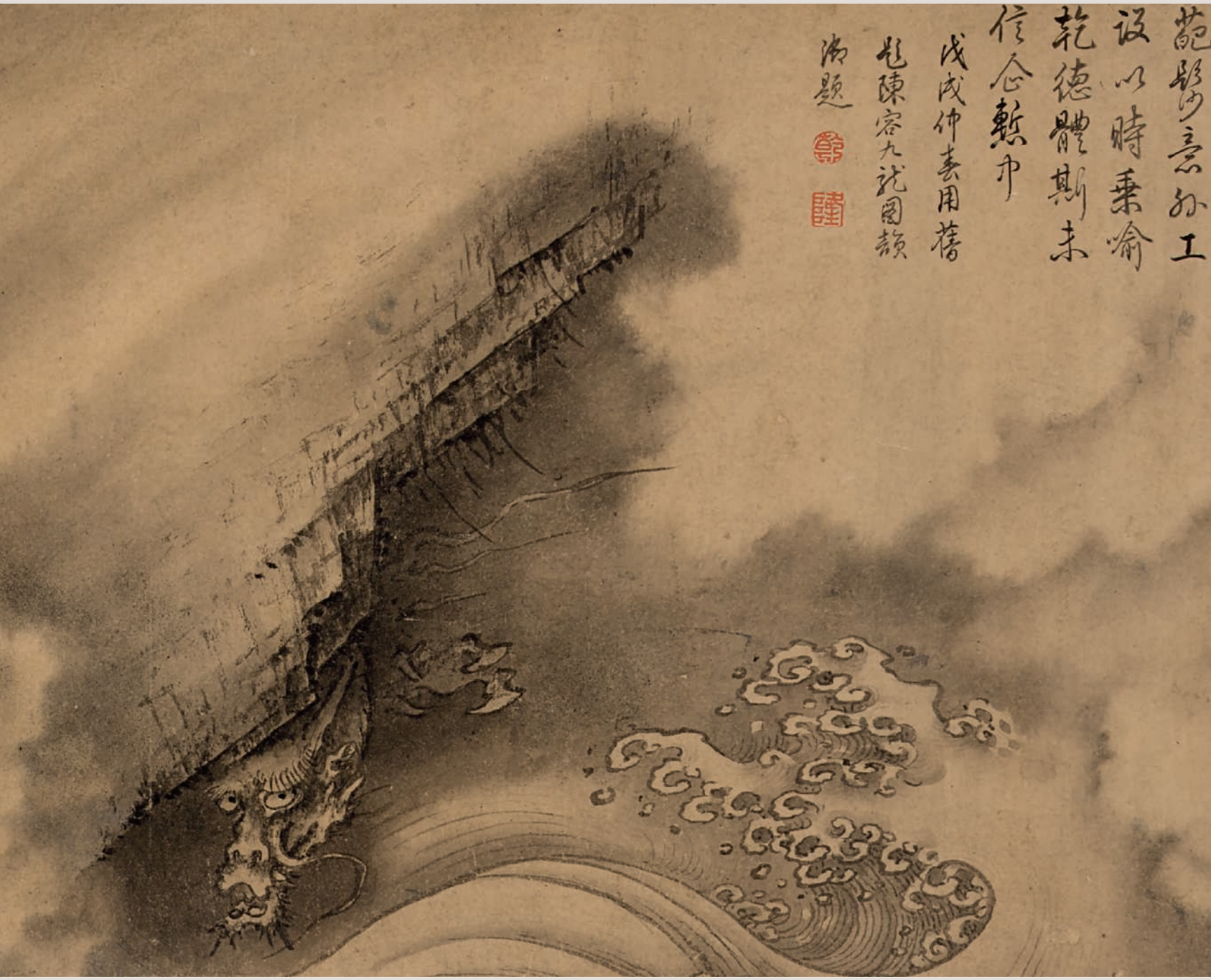
喬松堂鑑定書畫印惟庚寅吾以降

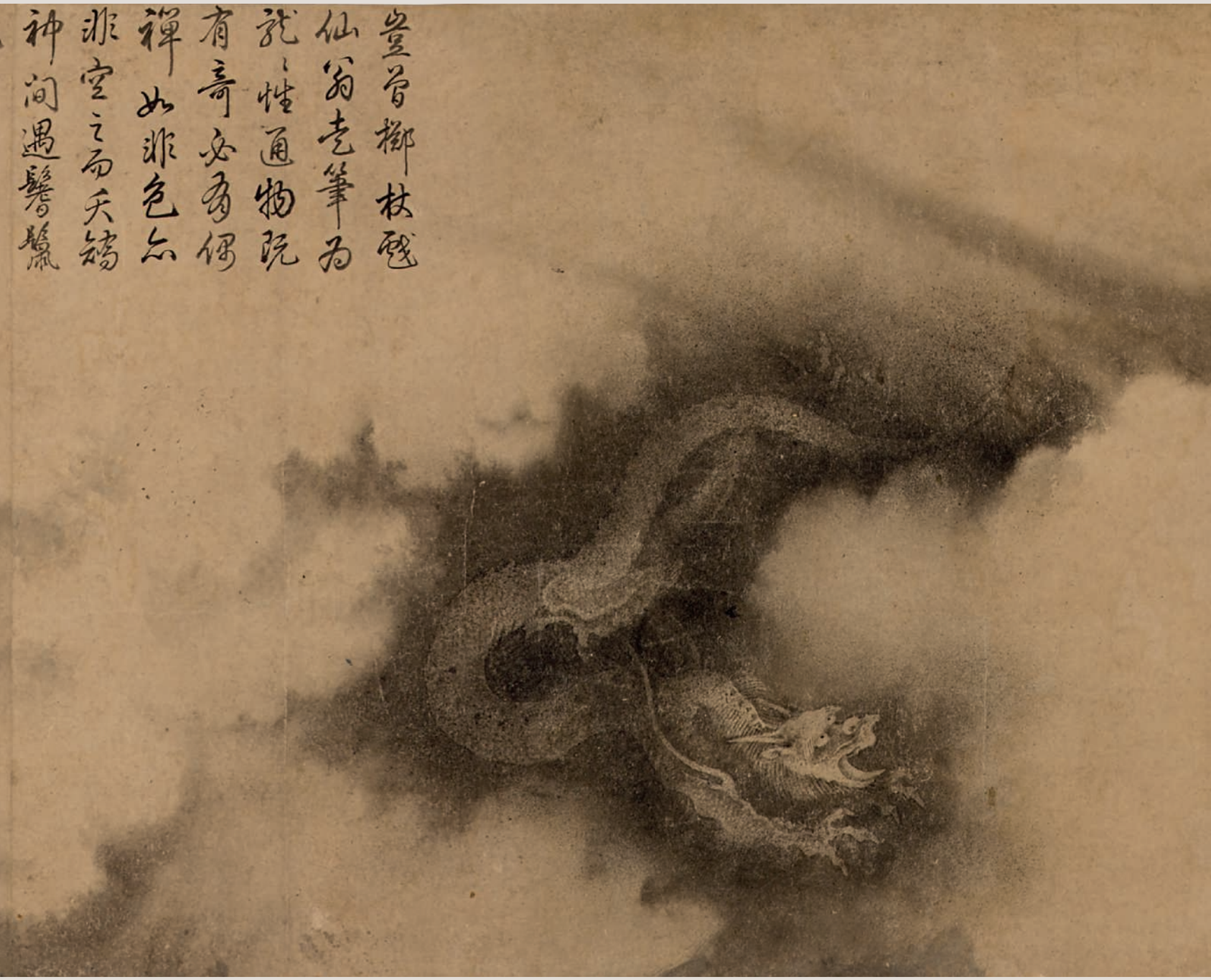
謹按陳容字公儲號所翁長樂人端平二年進士為莆田宋詩文豪壯善畫龍得變化之意由閩書記








戊戌仲春用舊
筆陳容九龍圖款
湯題


豈曾柳杖
仙翁老筆
就一性通物
有高必
禪如非色
非空之而
神洞遇驚

LI GONGLIN AS CATALOGUED IN *SHIQU BAOJI*

TREATY OF BIANQIAO

Li Gonglin's painting skills were so facile as to be comparable to those of a professional painter, despite that he was highly educated and an official in Emperor Shenzong's (r. 1067-1085) government. Unlike most scholar-painters, Li often painted figures, typically rendered in fine detail and set in complex historical narrative compositions. He was also a master of several artistic styles. As an important figure in the development of literati painting, which held personal expression as the highest goal, Li Gonglin infused his narrative paintings with unique elements that communicated his own feelings and ideas. This lengthy scroll depicts the surrender of Uyghur fighters to the imperial army of Tang Taizong (r. 627-649) before he became emperor. Presented against a stark, nearly blank background that accentuates the activities of the figures, the scroll opens with a meandering line of tiny, well detailed cavalry snaking through the plains on horseback. As was common custom among Chinese artists, the lack of discipline and proper comportment of the foreigners is illustrated by their chaotic behavior and postures. In marked contrast, the Chinese troops at the end of the scroll are well controlled and organized, clearly embodying Confucian *li*.

李公麟為宋代神宗時期（1067–1085）畫家，進士出身，但畫法靈巧，自創一格，作品可與職業畫家媲美。異於其他文人畫家不同，李氏經常描繪人物，尤其喜好以細緻工筆筆觸去描繪歷史敘事。李氏亦精於眾多不同藝術風格。文人畫講求表達個人思想為最高目標，身為文人畫發展的其中一位重要人物，李公麟為他的敘事畫灌輸獨特的元素，傳達自己的感受和想法。此長卷描繪初唐「便橋會盟」故事，突厥戰士向唐太宗（627–649在位）軍隊求和的場景。在幾乎空白的背景中，作品由細膩工筆勾勒出的騎兵組成一條蜿蜒曲折的軍隊，穿越平原。畫中突厥戰士的雜亂無章顯示出他們缺乏紀律，符合中國藝術家的慣例。畫尾的唐軍，顯示出良好的控制和組織性，清楚地體現出儒家理學，與外族形成強烈對比。

508 | LI GONGLIN (1049-1106) AS CATALOGUED IN *SHIQU BAOJI*

Treaty of Bianqiao

Handscroll, ink on paper
Qianlong frontispiece: 10 ⅜ x 21 ⅞ in. (26.4 x 55.7 cm.)
Painting: 10 ⅜ x 352 ½ in. (26.4 x 895.4 cm.)
Frontispiece by Emperor Qianlong (1711-1799), with one seal
Colophon by Emperor Qianlong, with two seals
Dated *bingwu* year (1786)
Four colophons, including those of Lu Zhu (Yuan dynasty), with one seal; Zhang Xie (Yuan dynasty), with one seal; and a second colophon by Emperor Qianlong, with two seals
Forty-four collectors' seals including ten of Emperor Qianlong, one of Emperor Jiaqing, two of Guo Bi (1280-1335), nine of Liang Qingbiao (1620-1690) and one of Prince Yixin (1833-1898)

$800,000-1,000,000

LITERATURE

Emperor Gaozong, *Shiqu Baoji Chubian*, 1745, Facsimile reprint, Taipei, National Palace Museum, 1971, p. 965. (described as "superior quality")

Shiqu Baoji Chubian was first drafted in February of the ninth year of the Qianlong reign (1744), and then completed the following year. According to the painting, Qianlong inscribed it in *bingwu* year (1786), an indication that he had inscribed it many years after the completion of *Shiqu Baoji Chubian.*

石渠寶笈　記載為李公麟（上等）便橋會盟圖 水墨紙本 手卷

乾隆皇帝（1711–1799）題引首:寫心望古

鈐印：古希天子

乾隆皇帝（1711–1799）御題：公麟有慨南關事，遐想澶淵寫渭橋。欽若反云設孤注，如簧僉計萬年昭。

石渠舊蔵是卷後有吳郡陸柱跋云：伯時此圖寫唐太宗與突利會盟便橋之事，復有元張頡跋及郭畀等鑒賞印記。流傳有緒，洵為名蹟。按公麟在仁宗時親見遼人，求關南十縣之事，且去澶淵盟好三十餘年。其必有感於國威之不振，因遐想夫貞觀之盛，不戰而屈人兵。此深心之所託於豪素也。若澶淵之幸，寇準力排衆議，終却强敵。而王欽若反以孤注之喻，肆如簧之巧，成敗是非，有足為後人殷鑒者。因披覽是圖，慨然成詠並識如右。丙午（1786年）新正御筆。

鈐印：乾隆宸翰、太上皇帝

陸柱（元）題跋：

伯時人物，在當時已稱佳絕，得之者亦甚罕。況越二百年，而真蹟流傳，可多遇哉。此圖寫唐太宗與突利會盟便橋之事。太宗神武，不戰而屈人兵。予每閱其事，未嘗不歎其保民禦敵之道，一舉而兩得也。況又得一代絶藝為之圖繪，令觀者如在房李之列，信可寶也。予昔年曾見於石華外史，有宋葛少宰常之題識。不知轉徙幾家，遂歸于予，而葛題竟失。龍劍終合，庶幾遇焉。吳郡陸柱。

鈐印：陸柱

張頡（元）題跋：

古之有畫，蓋起於傅巖肖像之事。故善畫者多畫人物。如顧愷之、張僧繇輩是也。龍臥居士獨得其傳，故在宋為聖手。此卷筆力精勁，法律嚴妙，其為真蹟無疑。陸君題識不及此者，蓋無事於辨也。至正二年（1342 年）七月既望。河南張頡董書。

鈐印：浮玉山人

乾隆皇帝（1711–1799）題跋：

我家奇品有何奇，黃絹色絲安足擬。閱卷至末再書。

鈐印：古稀天子之寶、猶日孜孜

蛾蟲飛，騎馬回。嫁女去，嗌山頹。繼茂記。

鈐印：用、時

乾隆皇帝（1711–1799）藏印：古希天子、五福五代堂古稀天子寶、乾隆御覽之寶、石渠寶笈、三希堂精鑑璽、御書房鑑藏寶、宜子孫、石渠繼鑑、乾隆鑑賞、壽

嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶

郭畀（1280–1335）藏印：郭畀天錫（二次）

梁清標（1620–1690）藏印：蒼巖、蕉林唫定、蕉林玉立氏圖書、秋碧、冶溪漁隱、蕉林秘玩、蒼巖子、觀其大畧、子孫世保

奕訢（1833–1898）藏印：恭親王章

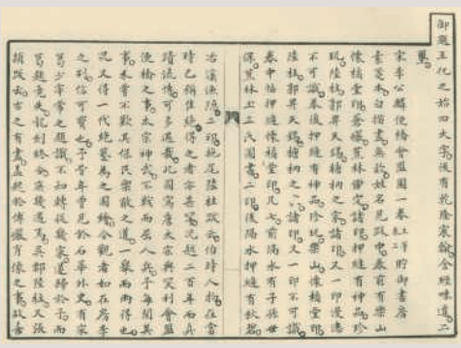
其它藏印:神品（一次半）、陸柱（二次）、樂山（二次半）、榶柍之家（二次）、懷橘堂印（九次半）、珍玩（二次）、吳惟（半印）、兩印漫漶不可識

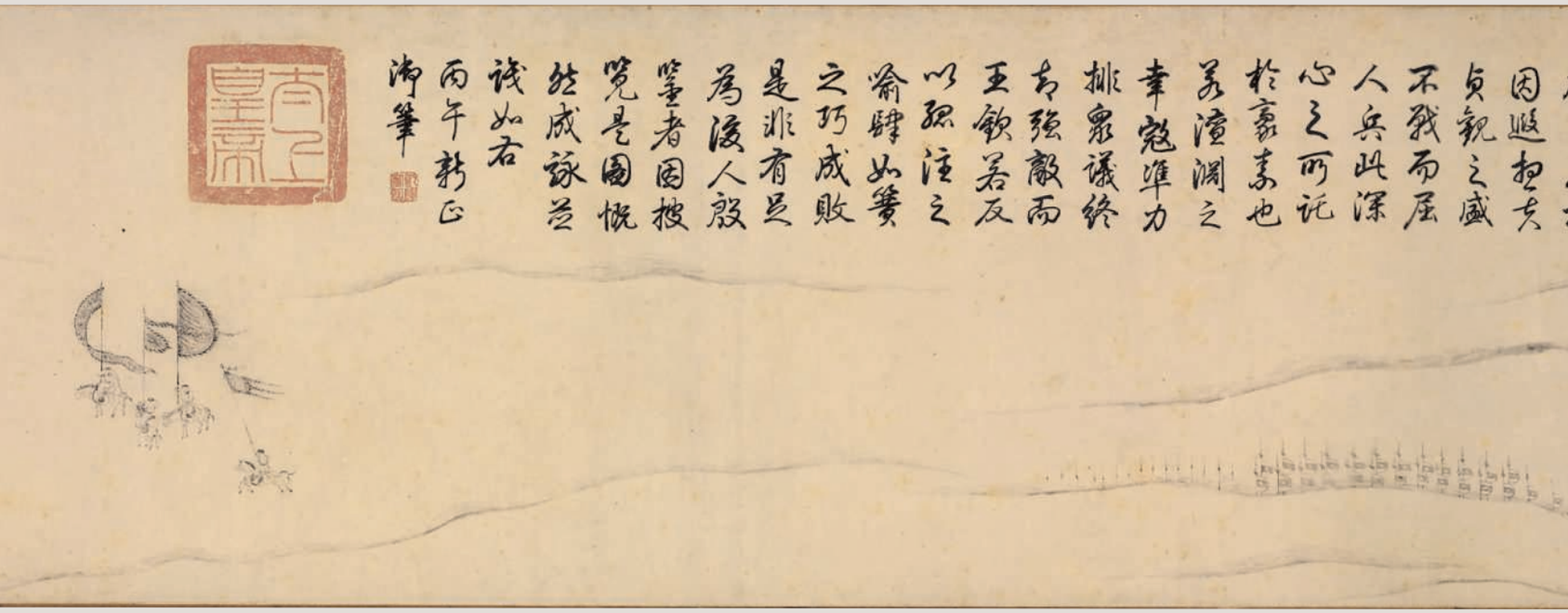
著錄：

《秘殿珠林石渠寶笈：石渠寶笈初編》，國立故宮博物院印行，台北，1971年，第965頁。

註：《石渠寶笈．初編》自乾隆九年（1744年）二月開始編輯，成書於乾隆十年（1745年），故此卷上乾隆題於丙午年（1786年），為《石渠寶笈．初編》成書後多年重觀此卷，才再題於其上。

石渠寶笈　記載為李公麟　便橋会盟図　紙本墨画　画巻




困遐想之
負覩之盛
不我而屈
人兵此深
心之所託
於嘉未也
美澶淵之
幸寇準力
排衆議終
令強敵而
至歃若反
以强注之
翁肆如簧
之巧成敗
是非有足
為後人啟
篋者因披
覽是圖悅
然成詠為
詩如右
丙午新正
御筆

公麟有慨南
渕事遐想渲
渕寫渭橋欽
美及云設殆
注如簧念计
等年昭
石渠藏
是卷後有
吳郡陸柱
跋云伯时生
圀寫唐太
宗與突利
會盟便橋
之事後有
元張顗跋
及郭畀等
鑒賞印记
流傳有緒
洵為名蹟
按公麟至
仁宗時就
見遼人求渕
南十縣之
事且玄渲
渕盟好三十
餘年其必
有感於國
威之不振

HAN GAN AS CATALOGUED IN *SHIQU BAOJI*

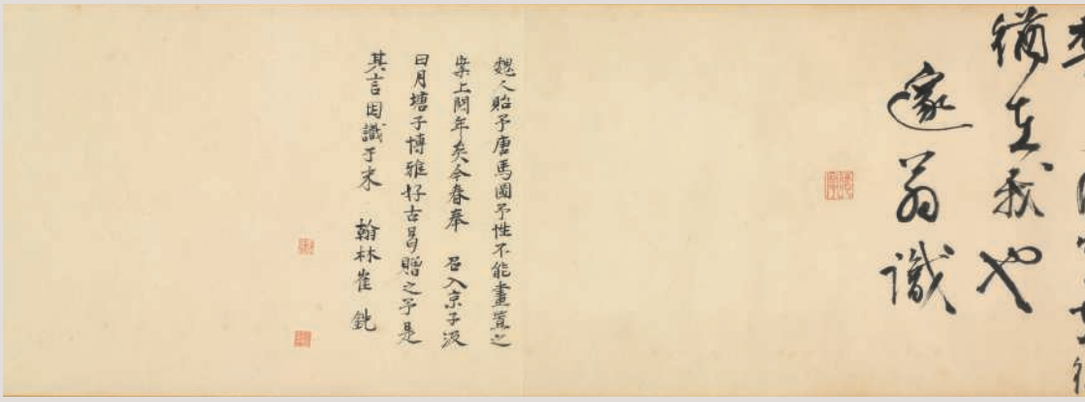
HORSE

The court painter Han Gan is best known for his portraits of Emperor Xuanzong's (r. 712-756) numerous Ferghana horses. These steeds, which were originally imported from what is now Uzbekistan as early as the Han dynasty, were seen as important symbols of imperial martial power. As evidenced by contemporaneous tomb mural paintings and reliefs, these equines tended to have full, rounded bodies with relatively slim legs. Further, here can also be seen the technique that is found in tomb murals of the time of creating the horse's form with iron-wire outlines, filled in with pigment. Looking at the horse's belly and legs, the artist has used lighter pigments that accentuate the animal's form, a practice imported from the West during this period.

Han Gan's mastery lay in his ability to reach new heights of realistic representation by infusing his horses with a sense of individuality and spirit. It was said that he preferred to spend time in the imperial stables studying the live horses rather than base his works on earlier horse paintings. Despite its bulk, this horse's delicately raised back hoof, ghostly white mane, and quietly watchful expression convey a docile and graceful temperament. As described in Du Fu's poem "A Song of Painting: To General Cao Ba", Han Gan's painted horses were particularly fleshy and painted without "bone," in contrast to the style of his teacher Cao Ba. As Robert Harrist pointed out in *Power and Virtue: The Horse in Chinese Art*, this debate over the ideal manner of depicting horses continued up to present times (New York, 1997, p. 78).

韓幹，唐代宮廷畫家，以描繪唐玄宗（712–756年在位）御廄中的汗血寶馬馳名。汗血寶馬產自今屬烏茲別克斯坦的西域大宛，自漢朝起引入宮廷，被視為國家地位與身份的象征。汗血馬形態矯健，四肢修長，步伐輕盈，英姿在同期壁畫、器皿上可見。此圖馬身以纖細遒勁的鐵線描出，後稍加渲染，腹部與腿部著色略淺而具體積感，突顯雄駿的姿態，頗有受西畫影響的意味。

韓幹畫馬的過人之處，在於其極為寫實的畫法。他不喜單純摹仿前人畫馬的作品，而常到馬廄中細心觀察馬的生活習性及真實形態，以馬為師。此幅畫面上的馬雖然肥壯飽滿，然而舉蹄動作輕盈，鬃毛雪白，體態炯炯有神而神態自若，氣度軒昂。杜甫《丹青引贈曹將軍霸》中云：“韓幹早入室，亦能畫馬窮殊相。幹惟畫肉不畫骨，忍使驊騮氣凋喪。”正如學者韓文彬（Robert Harrist）在《力量與美德：中國藝術中的馬》一書中所言，中國藝術歷史中關於不同描繪馬的方式的辯論，一直延續至當代（華美協進社出版，1997年，第78頁）。



509 | HAN GAN (706-783) AS CATALOGUED IN *SHIQU BAOJI*

Horse

Handscroll, ink and color on silk
12 ½ x 15 ⅛ in. (31.9 x 38.4 cm.)
Colophon by Emperor Qianlong (1711-1799) with two seals
Colophons by Zhang Xi (1465-1487); Wu Kuan (1435-1504), with two seals; Yang Yiqing (1454-1530), with one seal; and Cui Xi (1478-1541), with two seals
Seventeen collectors' seals, including twelve of Emperor Qianlong ,one of Emperor Jiaqing (1760-1820), two of Song Luo (1634-1714)
Titleslip by Song Luo

$500,000-700,000

LITERATURE

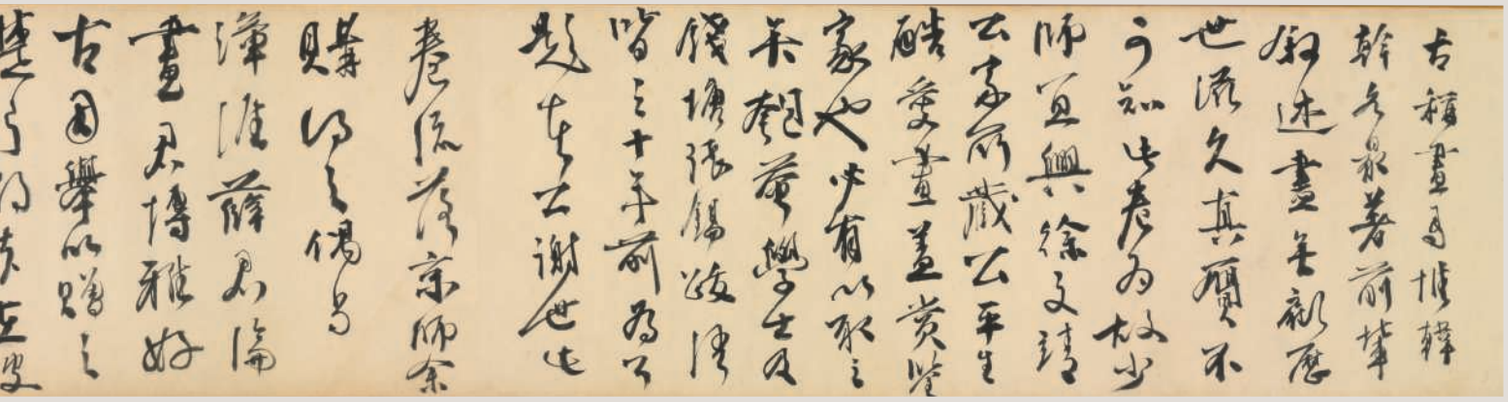
Emperor Gaozong, *Shiqu Baoji Chubian*, reprint, National Palace Museum, Taipei, 1971, p. 951. (described as "superior quality")
Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, no. 18.

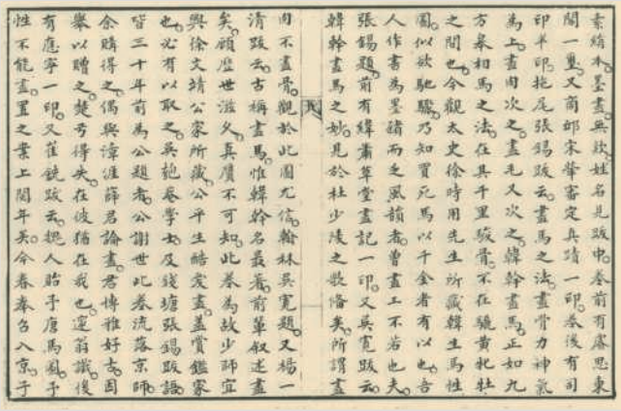
Shiqu Baoji Chubian was first drafted in February of the ninth year of the Qianlong reign (1744), and then completed the following year. According to the painting, Qianlong inscribed it in *jiashen* year (1764), an indication that he had inscribed it many years after the completion of *Shiqu Baoji Chubian*.

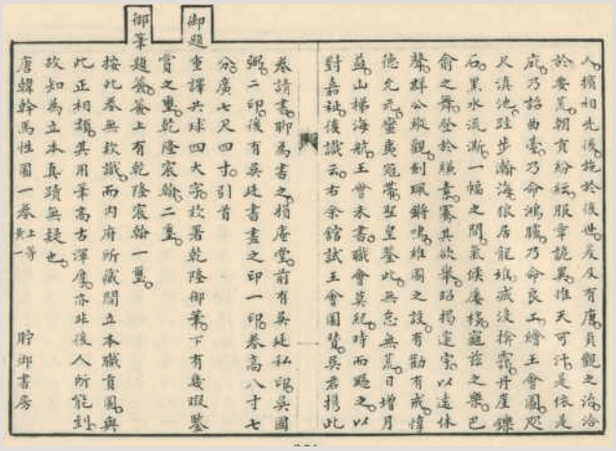
石渠寶笈 記載為韓幹(上等) 馬性圖 設色絹本手卷

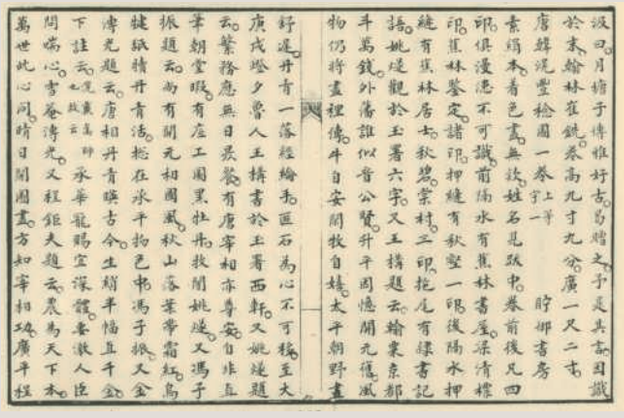
御題：
不求形沛艾，端取性驍騰。試看髀髎壽，誰云凋喪曾。甲申（1764年）春日，御題。
鈐印：二印漫漶不清
張錫（1465–1487）題跋：
畫馬之法畫，骨力神氣為上，畫肉次之，畫毛又次之。韓幹畫馬，正如九方皋相馬之法。在其千里駿骨，不在驪黃牝牡之間也。今觀太史徐時用先生所藏韓生馬性圖，似欲馳驟，乃知買死馬以千金者有以也。吾人作書為墨豬而乏風韻者，曾畫工不若也夫。張錫題。
吳寬（1435–1504）題跋：
韓幹畫馬之妙，見於杜少陵之歌備矣。所謂畫肉不畫骨，觀於此圖尤信。翰林吳寬題。
鈐印：原博、延州來季子後
楊一清（1454–1530）題跋：
古稱畫馬，惟韓幹名最著，前輩叙述盡矣。顧歷世滋久，真贋不可知。此卷為故少師宜興徐文靖公家所藏。公平生酷愛畫，蓋賞鑑家也，必有以取之（矣）。吳匏菴學士，及錢塘張錫跋語。皆三十年前為公題者，公謝世此卷流落京師，余購得之。偶與漳涯薛君論畫，君博雅好古，因舉以贈之。楚弓得失，在彼猶在我也，窒翁識。
鈐印：應寧
崔銑（1478–1541）題跋：
魏人貽予唐馬圖，予性不能畫。置之案上閱年矣，今春奉召入京。子汲曰：月塘子博雅好古，
曷贈之。予是其言，因識于末。翰林崔銑。
鈐印：仲鳧之印、洹野居士
乾隆皇帝（1711–1799）藏印：乾隆御覽之寶、五福五代堂古稀天子寶、三希堂精鑑璽、 宜子孫、石渠寶笈、御書房鑑藏寶、乾隆御賞之寶、 乾隆鑑賞、古希天子、八徵耄念之寶、太上皇帝之寶、石渠繼鑑
嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶
宋犖（1634–1714）藏印：商邱宋犖審定真跡、緯蕭草堂畫記
其它藏印：二方疑為「典禮紀察司印」半印與「睿思東閣」
宋犖（1634–1714）題簽：唐韓幹馬性圖，神品。西陂寶藏。
著錄：
《秘殿珠林石渠寶笈：石渠寶笈初編》，國立故宮博物院印行，台北，1971年，第951頁。
《藤田美術館名品圖錄》，藤田美術館，東京，1972年，圖版18。
註：《石渠寶笈．初編》自乾隆九年（1744年）二月開始編輯，成書於乾隆十年（1745年），
故此卷上乾隆題於甲申年（1764年），為《石渠寶笈．初編》成書後多年重觀此卷，
才再題於其上。

石渠寶笈 記載為韓幹 馬性図 紙本著色 画巻









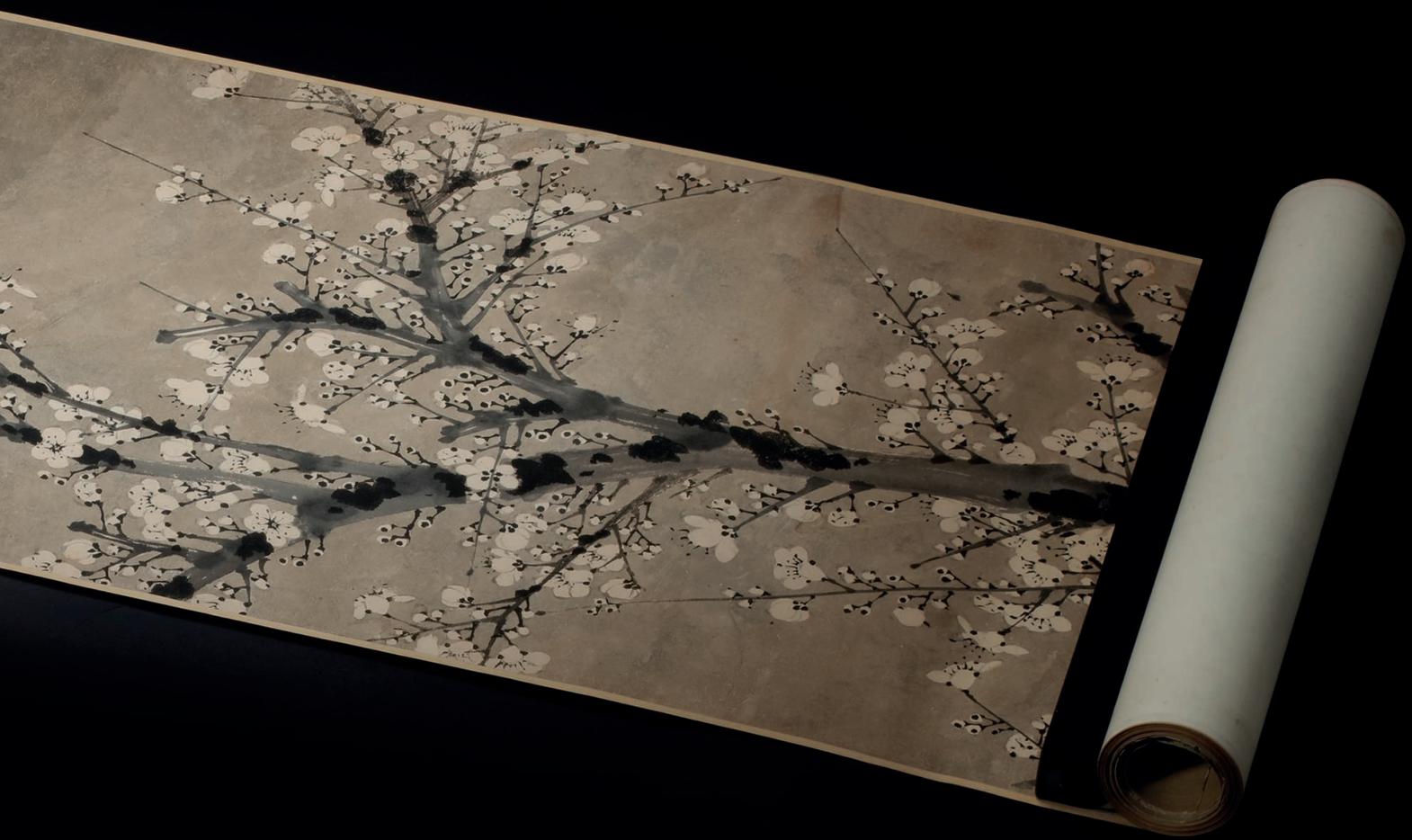
WANG MIAN AS CATALOGUED IN *SHIQU BAOJI*

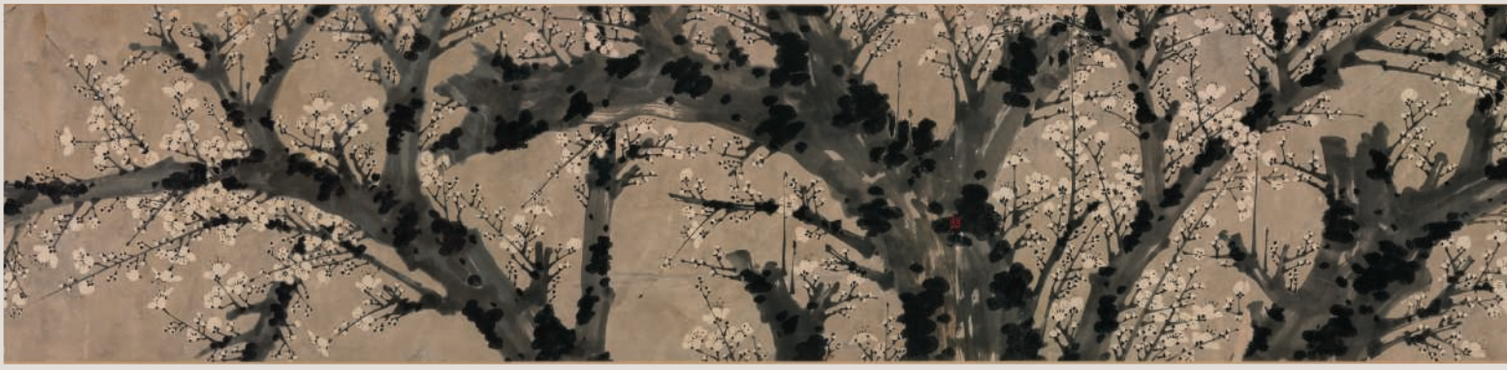
SNOW PLUM BLOSSOMS

The poet, painter and scholar Wang Mian not only set the style for paintings of plum blossoms in later periods but he also was established the ideal character of the creator of such images.Myriad and delicate blossoms growing from boldly painted ink branches created paintings that expressed both beauty and resilience. Wang typically accentuated the glowing white of the blossoms by first painting the background with light ink wash and leaving the unpainted paper for the blossoms. An accomplished poet, Wang Mian fused the arts of poetry, painting, and calligraphy in his paintings of plum blossoms. Working during the Yuan dynasty when many scholars avoided public life, stories of Wang Mian's integrity and eccentricity led to his reputation as an ideal gentleman for later generations.

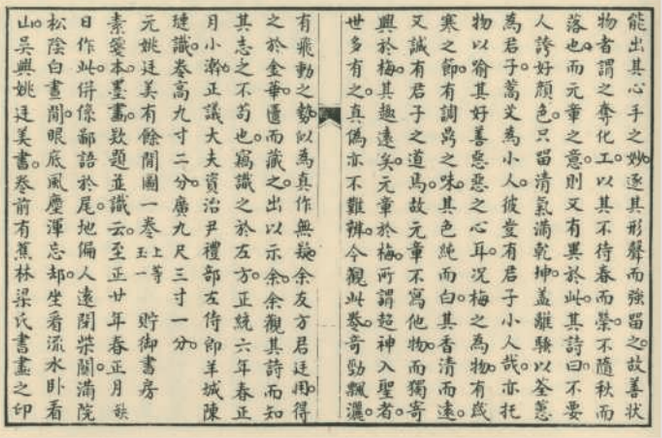
文人畫家王冕擅詩精畫，晚年畫梅花風格獨特出色，給畫梅這個主題和畫者都賦予完美個性。用濃墨寫的粗黑樹枝之上，伸展出繁盛而精緻的花朵，表現了美麗和靈巧。 王冕用淡墨洗滌背景，注意留下空白部分，加強梅花的潔白。王冕寫梅手法精練，揉合了詩、書、畫的藝術。 元朝時期，許多士人學者選擇退隱生活，王冕的忠心和正直是後世文人所追隨的典範。

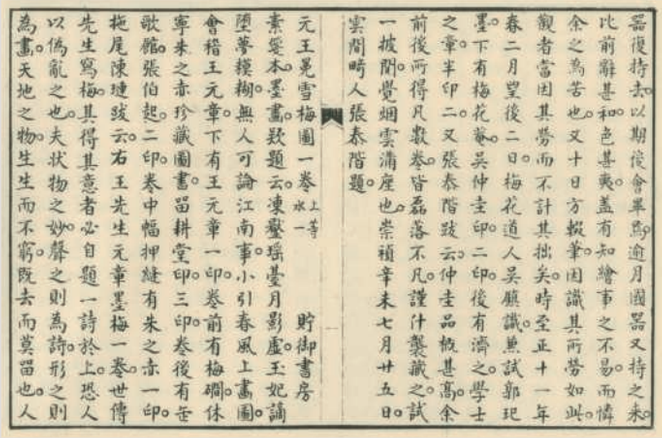
淨塵侵玉妃
誦開梦模糊
無人可論江南事
小到春風上畫圖
會稽王元章

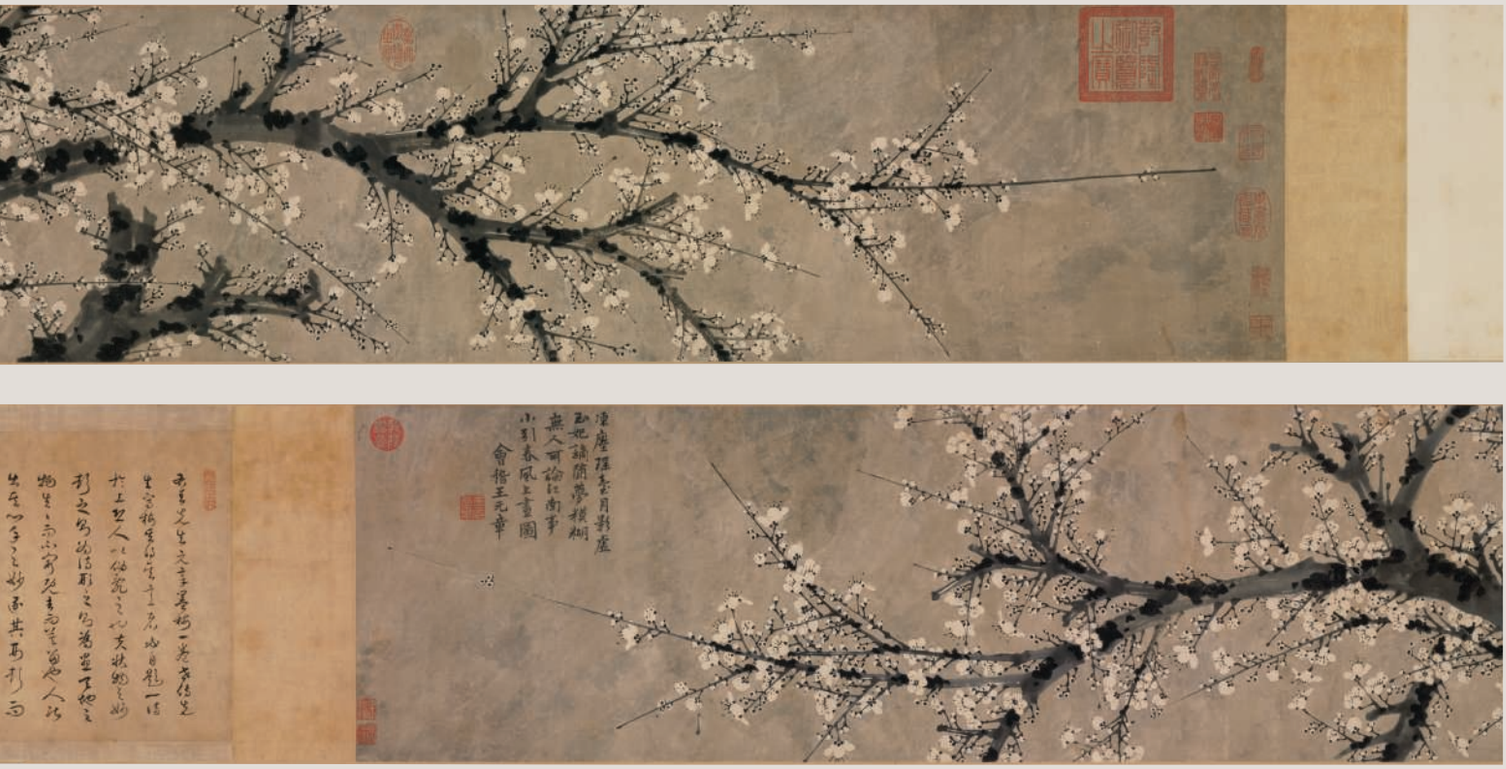




乾隆御賞







510 | WANG MIAN (1287-1359) AS CATALOGUED IN *SHIQU BAOJI*

Snow Plum Blossoms

Handscroll, ink on paper
11 ¾ x 117 ⅝ in. (29.7 x 298.9 cm.)
Inscribed with a poem and signed, with one seal of the artist
Colophon by Chen Lian (Ming dynasty), with three seals
Fourteen collectors' seals, including six of Emperor Qianlong (1711-1799), one of Emperor Jiaqing (1760-1820), one of Prince Yixin (1833-1898), two of Zhu Zhichi (late Ming-early Qing)

$500,000-700,000

LITERATURE

Emperor Gaozong, *Shiqu Baoji Chubian*, 1745, Facsimile reprint, Taipei, National Palace Museum, 1971, p. 1010. (described as "superior quality")

石渠寶笈 記載為王冕（上等） 雪梅圖 水墨紙本手卷

題識：
凍壓瑤臺月影虛，玉妃謫墮夢模糊。
無人可論江南事，小引春風上畫圖。會稽王元章。
鈐印：王元章
陳璉（明）題跋：
右王先生元章墨梅一卷。世傳先生寫梅，其得其意者必自題一詩於上。恐人以偽亂之也，夫狀物之妙。聲之則為詩，形之則為畫。天地之物，生生而不窮，既去而莫留也。人能出其心手之妙，逐其形聲而强留之。故善狀物者謂之奪化工，以其不待春而榮，不隨秋而落也。而元章之意，則又有異於此。其詩曰：不要人誇好顏色，只留清氣滿乾坤。蓋離騷以荃蕙為君子，蒿艾為小人，彼豈有君子小人哉？亦托物以喻其好善惡惡之心耳。況梅之為物，有歲寒之節，有調鼎之味。其色純而白，其香清而遠，又誠有君子之道焉。故元章不寫他物，而獨寄興於梅，其趣遠矣。元章於梅，所謂超神入聖者，世多有之，真偽亦不難辨。今觀此卷，奇勁飄灑，有飛動之勢，似為真作無疑。余友方君廷用，得之於金華，匱而藏之，出以示余。余觀其詩而知其志之不苟也。竊識之於左方。正統六年（1441年）春正月小澥。正議大夫資治尹禮部左侍郎羊城陳璉識。
鈐印：陳璉、春官小宗伯、自強不息
乾隆皇帝（1711–1799）藏印：石渠寶笈、御書房鑑藏寶、三希堂精鑑璽、宜子孫、乾隆御覽之寶、乾隆鑑賞
嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶
奕訢（1833–1898）藏印：恭親王章
張鳳翼（1527–1613）藏印：張伯起、缶歌館
朱之赤（明末清初）藏印：休寧朱之赤珍藏圖書、朱之赤（騎縫章）
其它藏印：梅磵、留耕堂印
著錄：《秘殿珠林石渠寶笈：石渠寶笈初編》，國立故宮博物院印行，台北，1971年，第1010頁。

石渠寶笈 記載為王冕 雪梅図 紙本墨画 画巻

ZHAO LINGRANG AS CATALOGUED IN *SHIQU BAOJI*

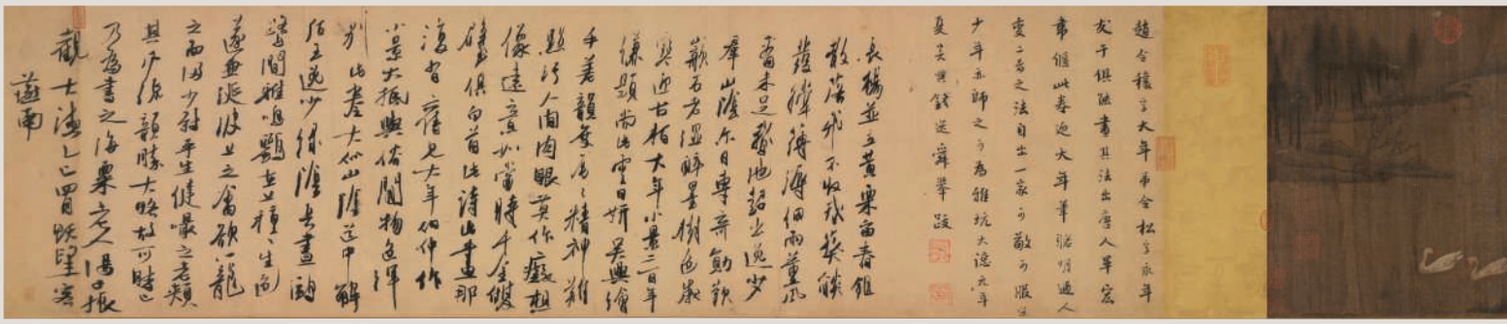
WILLOWS AND GEESE

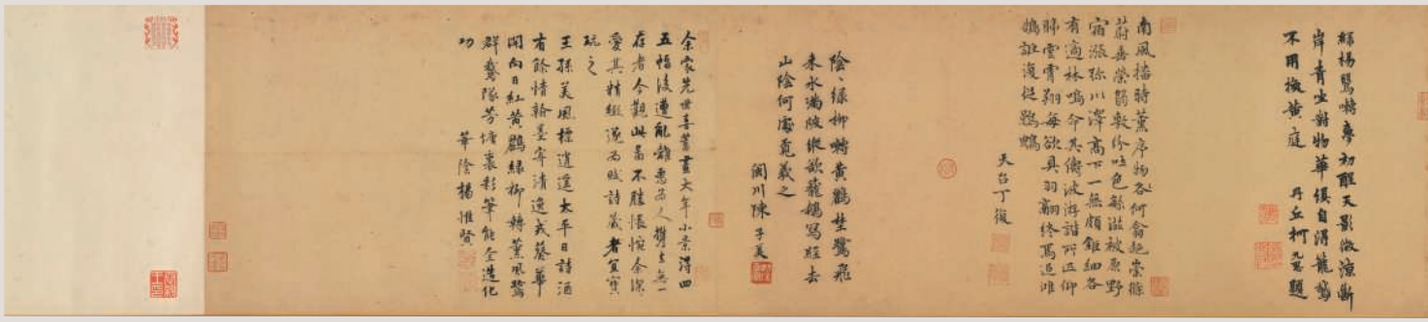
The presence of numerous Yuan-dynasty colophons are one of this handscroll's notable attributes and includes inscriptions by three well known and respected figures of the period. The first offers biographical information about Zhao Lingrang and was written by Qian Xuan (1235-1305) in 1297. After a brief career in the Song government, with the fall of the dynasty, Qian Xuan retired from politics and devoted himself to the arts. Zhu Derun (1294-1365), who was a government official also accomplished as a poet, calligrapher and landscape painter, added a poem inspired by the painting. Another government official, who was also a painter and poet, Ke Jiusi (1290-1343) added a further poem.

Similarly, this history of transmission and appreciation of paintings and calligraphy is conveyed by collectors' seals. This scroll includes collectors' seals not only of Emperors Qianlong and Jiaqing, but also of the collector who owned the work before them, namely Liang Qingbiao (1620-1691). Liang was a gifted scholar who passed the *jinshi* government exam at twenty-three years of age, right before the Ming dynasty fell. He became a government official during the Qing dynasty and was a noted poet. During the tumult that accompanied the dynastic upheaval, many works of art became available on the market, and Liang Qingbiao was thus able to build a large and impressive collection. A skilled connoisseur, Liang owned many fine paintings, a large number of which eventually passed into the imperial collection.

此作品值得留意的地方，在於畫後有眾多元代題詩題跋，包括三位著名文人士大夫。畫後第一個跋為錢選（1235–1305）於元大德元年（1297年）所題，記錄畫家生平及畫法。錢選於宋代曾短暫為官，改朝換代後再無入仕，改為專注於藝術。朱德潤（1294–1365），曾任元朝官員，亦為著名詩人、書法家、山水畫家，則為作品題詩。柯久思，另一位元代重要士大夫、詩人、畫家，亦為作品題詩。

如同上述眾多題跋，作品的鑑賞和流傳歷史由作品上眾多鑑藏印一一道來。除清代乾隆和嘉慶兩位皇帝的鑑藏印以外，作品上亦有其進入清宮收藏以前藏家的鑑藏印，其中以梁清標（1620–1691）最值得關注。梁氏為於明代崇禎十六年（1643年）進士，降清後為官，亦為著名詩人。明末清初時期局勢尚未穩定，眾多藝術作品流落市場，梁氏籍此良機購買大量名作，建立了龐大的收藏。他作為著名書畫鑑賞家，擁有眾多名家作品，其大部分收藏最後進入清宮，成為宮廷收藏。





511

ZHAO LINGRANG (LATE 11TH-EARLY 12TH CENTURY) AS CATALOGUED IN *SHIQU BAOJI*

Willows and Geese

Handscroll, ink and color on silk
12 ⅞ x 36 ⅝ in. (32.6 x 93.1 cm.)
Without artist's seals or signature
Thirteen colophons including those of Qian Xuan (1235-1305), Feng Zizhen (1253-1348), Han Xing, Yu Fu, Zhu Derun (1294-1365), Deng Wenyuan (1258-1328), Liu Bida(Yuan dynasty), Ni Jian, Ke Jiusi (1290-1343), Ding Fu (Yuan dynasty), Chen Zimei and Yang Weixian
Twenty-seven collector's seals including six of Emperor Qianlong (1711-1799), one of Emperor Jiaqing (1760-1820), two of Prince Yixin (1832-1898), one of Mu Ang (?-1445), one of Wang Shimao (1538-1588), fourteen of Liang Qingbiao (1620-1691), one of Zhang Liu (17th century)
Titleslip inscribed by Emperor Qianlong, with one seal

$750,000-950,000

EXHIBITED

Homma Museum of Art, Sakata, *Homma Museum of Art 33rd Anniversary Exhibition: Sogen Chugoku Kaigaten*, 1979.

LITERATURE

Emperor Gaozong, *Shiqu Baoji Chubian*, 1745, Facsimile reprint, Taipei, National Palace Museum, 1971, p. 966. (described as "superior quality")
Homma Museum of Art 33rd Anniversary Exhibition: Sogen Chugoku Kaigaten, Sakata, 1979, pl. 13.
Suzuki Kei, *Comprehensive Illustrated Catalog of Chinese Paintings: Japanese Museums*, University of Tokyo Press, 1983, vol. 3, JM14-0013.
Suzuki Kei, *Zhongguo Huihua shi*, vol. 1, Taipei, National Palace Museum, 1987, pl. 176.

石渠寶笈　記載為趙令穰（上等）　鵝群圖　設色絹本　手卷

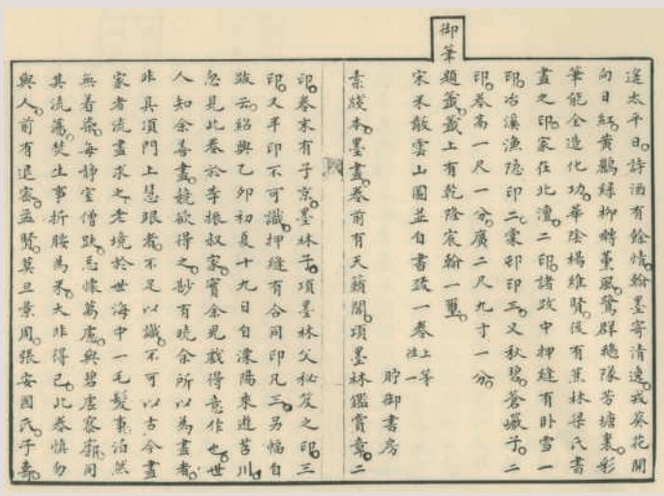
錢選（1235–1305）題跋：趙令穰字大年，弟令松，字永年，友于俱能畫，其法出唐人畢宏、韋偃。此卷迺大年筆，聰明過人，變二者之法，自出一家，可敬可服。選少年亦師之，可爲雅玩。大德元年（1297年）夏，吳興錢選舜舉跋。

鈐印：舜舉印章、舜舉

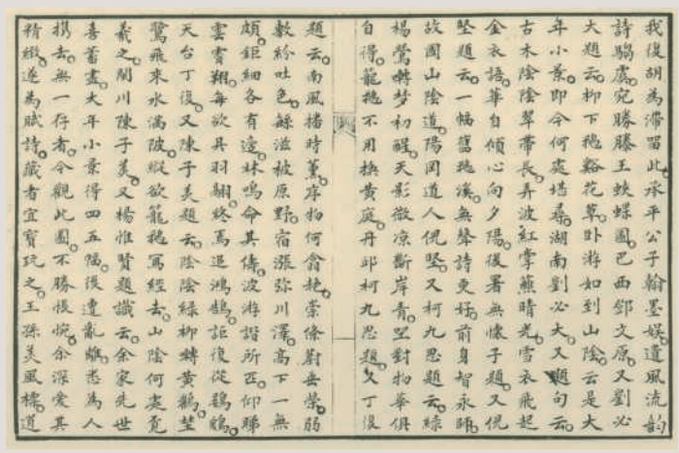
馮子振（1253–1348）題跋：
長楊並立黃栗留，春鉏散落飛不收。
戎葵燄發撐薄縛，細雨薰風看未足。
鷲池超出逸少羣，山陰爾日專奇勛。

嶔崎石老濕醉墨，樹色崴寒迎古栢。
大年小景二百年，縑題尚此雲日妍。
吳興繪手差韵度，尾尾精神難點汚。
人間肉眼莫作癡，想像遠意如當時。
千金雙璧俱白首，此詩此畫那復有。
舊見大年伯仲作小景，大抵與俗聞物色渾別。此卷大似山陰道中，邂逅王逸少。緑陰長晝，鷗鷺閒雅，鳴鸝在上，種種生色。遂垂涎波上之禽，欲籠之而歸。少慰平生健嗌之老頰，其風流韻勝。大略故可覩已，乃為書之。海粟老人馮子振觀，大德乙巳（1305年）四月既望客燕南。
韓性題跋：楊柳陰濃白鷺飛，簍蒿水暖子鷿肥。燧林芳草無窮思，何事王孫怨不歸。韓性。
鈐印：□乎山人、明善
余復題跋：垂柳陰陰溪水流，層巒映帶雲煙浮。禽鳥飛鳴花草幽，問君此景在何所，我欲載酒乘扁舟。東平余復。
鈐印：余氏仲仁、訥菴
朱德潤（1294–1365）題跋：白鷺鷺飛鶯對吟，戎葵吐艷柳垂陰。近來也欲籠鷿去，誰識蒼蒼檜柏心。澤民題。
鈐印：一印未辨
鄧文原（1258–1328）題跋：
江湖野水明碕灣，蒼木隱映白石頑。
樂哉禽鳥居其間，草有蒹葭魚鱷鯉，扁舟不見玄真子。
我復胡為滯留此，承平公子翰墨娛。
遺風流韻詩騶虞，宛勝滕王蛺蝶圖。
巴西鄧文原。
鈐印：巴西鄧氏善士
劉必大（元代）題跋：柳下鷿谿花草，卧游如到山陰。云是大年小景，即今何處堪尋。湖南劉必大。
題跋：
古木陰陰翠帶長，弄波紅掌蘸晴光。
雪衣飛起金衣語，華自傾心向夕陽。無懷子題。
倪堅題跋：一幅舊鷿溪，無聲詩更好。前身智永師，故國山陰道。陽岡道人倪堅。
鈐印：汝實、陽□（半印）
柯九思（1290–1343）題跋：緑楊鶯囀夢初醒，天影微凉斷岸青。坐對物華俱自得，籠鷿不用換黃庭。丹邱柯九思題。
鈐印：柯氏敬仲、訓忠之家
丁復（元）題跋：南風播時薰，序物何翕赩。崇條蔚垂榮，弱敷紛吐色。緜滋被原野，宿漲彌川澤。高下一無頗，鉅細各有適。林鳴命其儔，波游偕所匹。仰睇雲霄翔，每欲具羽翮。終焉追鴻鵠，詎復從鶺鴒。天台丁復。
鈐印：天台仲容、青帛黃金道人、乾艮
陳子美題跋：陰陰緑柳囀黃鸝，埜鷺飛來水滿陂。縱欲籠鷿寫經去，山陰何處覓羲之。閩川陳子美。
鈐印：一印漫漶
楊惟賢題跋：余家先世喜蓄畫，大年小景得四五幅。後遭亂離，悉為人携去，無一存者。今觀此圖，不勝悵惋。余深愛其精緻，遂為賦詩，藏者宜寶玩之。王孫美風標，逍遥太平日。詩酒有餘情，翰墨寄清逸。戎葵華開向日紅，黃鸝緑柳囀薰風。鷺羣鷿隊芳塘裏，彩筆能全造化功。華陰楊惟賢。
鈐印：思齊之印、菊南
乾隆皇帝（1711–1799）藏印：
石渠寶笈、乾隆御覽之寶、御書房鑑藏寶、乾隆鑑賞、三希堂精鑑璽、宜子孫
嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶
奕訢(1832–1898) 藏印：
恭親王印、御賜績懋裹柔濟世安人扶景運堅隆屏翰抒忱體國受蕃釐
沐昂（？–1445）藏印：黔寧府書畫印
王世懋（1538–1588）藏印：瑯琊王敬美氏收藏圖書
梁清標（1620–1691）藏印：蒼岩子（二次）、蕉林鑒定、蕉林書屋、棠邨、棠邨（三次）、冶溪漁隱（二次）、秋碧、蕉林梁氏書畫之印、家在北潭、臥雪
張鏐（17世紀)：邗上張鏐黃美拜觀、張鏐
其它藏印：半印不可識(半印疑為「典禮紀察司印」)
乾隆皇帝（1711–1799）題簽條：趙令穰鵝羣圖蹟。內府珍藏。
鈐印：乾隆宸翰
展覽：“本間美術館創立33週年紀念宋：元中國繪畫展”，本間美術館，1979年。
著錄：
《秘殿珠林石渠寶笈：石渠寶笈初編》，國立故宮博物院印行，台北，1971年，第966頁。
出版：
《本間美術館創立33週年紀念宋：元中國繪畫展》，本間美術館，1979年，圖版13.
鈴木敬編，《中國繪畫總合圖錄》，日本東京大學出版會，1983年，第三卷，JM14–0013。
鈴木敬著，魏美月譯，《中國繪畫史》，上卷，國立故宮博物院，台北，1987年，圖版176。

石渠寶笈　記載為趙令穰　鵝群図　絹本著色　画巻



御筆題籤籤上有乾隆宸翰一璽
宋米友仁雲山圖並自書跋一卷 上等
貯御書房
素綾本墨畫卷前有天籟閣項墨林鑑賞章二
印卷末有子京墨林二項墨林父秘笈之印三
印又半印不可識押縫有合同印凡三另幅自
跋云紹興乙卯初夏十九日自漆陽東趍苕川
忽見此卷於季振叔家實余見載得意作也世
人知余善畫競欲得之豈有曉余所以為畫者
非其頂門上慧眼者不足以識不可以古今畫
家者流畫求之老境於世海中一毛髮事泊然
無著滌每靜室僧跋毫牘萬慮與碧窗窺月
其流蕩楚止事折脇為苦大非得已此卷慎勿
與人前有退密五跋莫三景周張安國氏子壽



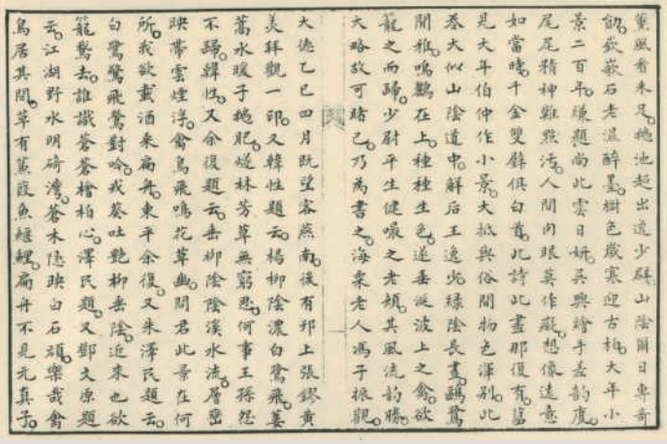
我復胡為滯留此永平公子翰墨蜚遵風流韻
詩騷麾宛勝藤王蛺蝶圖已西鄒文席又劉必
大題云柳下飛絮花草卧游如到山陰云是大
卑小景即今何處揚州湖南劉必大又題句云
古木陰陰翠帶長弄波紅雪燕晴光雪衣飛起
金衣語筆自傾心向夕陽復著無懷子題又倪
堅題云一幅畫施機無拳詩更妙前身智永師
故國山陰道陽同道人倪堅又柯九思題云綠
楊鶯轉夢初醒天影微涼斷岸青望斜拘華供
自得籠拖不用換黃庭丹邱柯九思題又丁復

題云南風揩時筆席拘何會挽索條尉安榮的
皪紛吐色綠滋被原野宿漲弥川澤高下一無
頗銀細各有逸林鳴命其偶波游潛所匹仰睇
雲霄翔每欲共羽翮終焉迅鴻鵠詎復從鶺鴒
天台丁復又陳子美題云陰陰綠柳轉黃鸝望
鶯飛來水滿陂緑欲籠拖寫經去山陰何處覓
羲之閣川陳子美又楊桓賢題識云余家先世
善蓄畫大年小景得四五幅後遭亂離悉為人
掠去無一存者今觀此圖不勝悵惋余深愛其
精緻遂為賦詩藏者宜寶玩之王孫美風標道

畫者多畫人物如顧愷之張僧繇筆是也記曰居士獨得其傳故在宋為聖手此卷筆力精勁法律嚴峭其為真蹟無疑隆君題識不及此者蓋無事於辨也至正二年七月既望河南張謂望書又另行記語云峨女去齒山頹繼茂記後有半印三行樂字吳帳懷楠五字又卷曝手蕉林秘玩觀其大略三跋卷高八寸三分廣二丈八尺

宋趙令穰鵝群圖一卷 素絹本 著色畫 無款 姓名見跋 卷前有墨字

府書畫一印又半印不可識卷後有梁清標一印又一印不可識前隔水有蕉林鑒定張羽鈐二印押縫有卷曝子一印後隔水有琅琊王敬美氏收藏圖書一印押縫有蕉林書屋二印拖尾鈐選跋云趙令穰字大年第令松字永年友于供能畫其法出唐人畢宏韋偃此卷乃大年筆聽明通人變二者之法自出一家可敬可服選少年市帥之可為雅玩大德元年夏吳興錢選舜舉跋又馮子振題識云長楊並立黃柰弱春紅散落飛不收戎葵破發撐薄蹼細雨



策風前未足艷池起出遠少蘇山陰開日集奇飲蘇蕨石老漉醉墨樹色嚴寒迎古幌大年小景二百幅應爾此雲日皖吳興繪手盛韻度屋屋精神難能活人間內眼莫作藏像遠意如當曉千金雙鮮供白奮此詩此畫那復有區見大年伯仲作小景大抵與俗間物色渾別此卷大似山陰道中鮮后王逸少綠陰長晝鵝鶩閒振鳴鵝在上種種生色逸垂波上之翁欲籠之而歸少尉平生健喙之老舰其風流韻楊大略敘可睹己乃為書之海棠老人馮子振觀

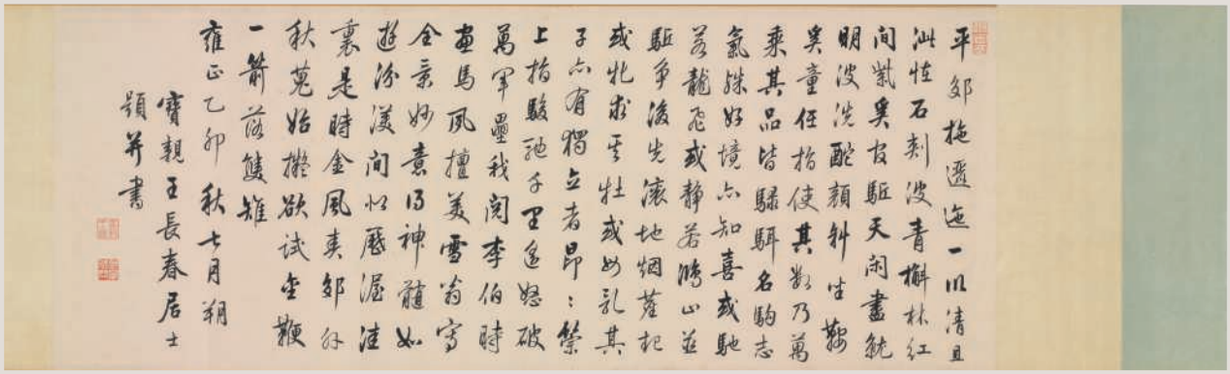
大德乙巳四月既望客燕南後有邦上張鎡黃美拜觀一印又韓性題云楊柳陰濃白鷺飛蓼蒿水暖子鯇肥蓴林芳草無窮思何事王孫忽不歸鮮性又余復題云垂柳陰陰溪水流屋盈映帶雲煙淺翁鳥飛鳴花草幽閒君此景在何所我欲載酒來扁舟東平余復又來澤民題云白鷺鷺飛鷺對鳴我蓼吐艷柳無陰近來也欲籠鷺去誰識蒼蒼楮柏心澤民題又鄧文原題云江湖野水明碕灣蒼木陰映白石磯樂哉翁鳥居其間草有蒹葭魚鱗鯉扁舟不見元真子

ZHAO MENGFU AS CATALOGUED IN *SHIQU BAOJI*

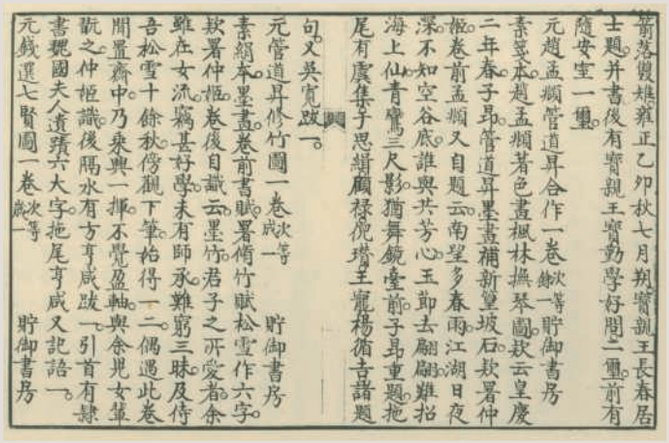
WASHING HORSES

Zhao Mengfu is one of China's best known painters of horses, which he depicted as individual portraits and in large numbers. The latter, with the animals walking, prancing, rolling, and playing, along with their grooms and set in a broad, level landscape is a convention that extends to the Tang dynasty. Just as the Tang emperors relied on their steeds for the growth and control of their empire, so, too, did Zhao Mengfu's Mongol employers. Zhao's horse paintings derived from his study of the works of Han Gan (706-783) and Li Gonglin (1049-1106), whose paintings he owned. Zhao studied not only Han Gan's method of outlining and coloring in the animal's forms but also how to depict their spirit. Li Gonglin's long handscrolls filled with large herds of horses in an open landscape, such as *Pasturing Horses* in the Palace Museum, Beijing, are credited with inspiring Zhao Mengfu's compositions filled with numerous equines.

趙孟頫是中國最著名畫馬專家之一，描繪獨馬和群馬皆精。後者刻畫各種馬的動態：散步、跳躍、翻滾、玩耍，以至於和馬夫的互動，活現在廣闊平遠的畫面上，繼承唐朝的畫風。正如唐朝皇帝依賴戰馬以增長和控制他們的帝國，趙孟頫所在時期的蒙古主子也一樣，趙孟頫從家藏的唐朝韓幹和宋朝李公麟的作品研究所得，不僅學習了韓幹勾畫動物線條形態和著色方法，還懂得如何表現帶出動物的神態。而現藏北京故宮博物院的李公麟《臨韋偃牧放》圖卷，描寫群馬放牧於遼闊草原的壯觀景色，這作品正是孕育及營養趙孟頫群馬構圖的主要靈感。



平郊拖遝逸一川清且淺怪石刺波青樹林紅間繁奚官驅天閑畫就明波洗酡顏斜坐鞅奚童任指使其數乃萬乘其品皆騄駬名駒志氣殊好境亦知喜或馳若鴻心並驅爭後先滾地烟塵起或北求玉牡或出乳其子亦有獨立者昂首驚上指駿驄子卧多龍跑破萬軍壘我聞李伯時畫馬風擅美雪翁寫金景妙意得神髓如遊汾汭聞似歷渥洼裏是時金風爽郊外秋蒐始擬欲試金鞭一箭落雙雕雍正乙卯秋七月朔寶親王長春居士題并書



黃落雙雕雍正乙卯秋七月朔寶親王長春居士題并書後有寶親王寶勁學好閒二璽前有隨安室一璽

元趙孟頫管道昇合作一卷 貯御書房

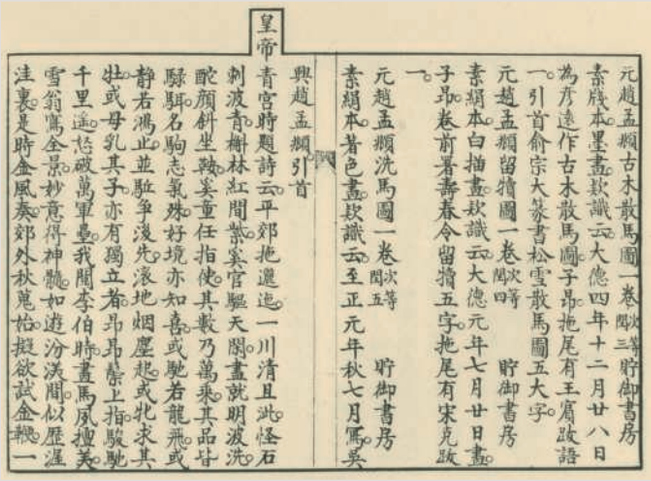
素箋本趙孟頫著色畫楓林撫琴圖款云皇慶二年春子昂管道昇墨畫補新塁坡石款署仲樞卷前孟頫又自題云南望多春雨江湖日夜深不知空谷底誰與共芳心玉節去翩翩難招海上仙青鸞三尺影猶舞鏡臺前子昂重題拖尾有虞集子思謂顧祿虎猶王寵楊循吉諸題

句又吳寬跋一

元管道昇修竹圖一卷 貯御書房

素綃本墨畫卷前書眼署脩竹賦松雪作六字款署仲樞卷後自識云墨竹君子之所愛者余雖在女流窺甚好學未有師承難窮三昧及侍吾松雪十餘秋儻觀下筆恰得一二偶遇此卷閒置齋中乃乘興一揮不覺盈軸與余兒女輩戲之仲樞識後隔水有方寸歲跋一引首有隸書魏國夫人遺蹟六大字拖尾有歲又記語一

元錢選七賢圖一卷 貯御書房



皇帝

興趙孟頫引首

青宮時題詩云平郊拖遝逸一川清且淺怪石刺波青樹林紅間繁奚官驅天閑畫就明波洗酡顏斜坐鞅奚童任指使其數乃萬乘其品皆騄駬名駒志氣殊好境亦知喜或馳若龍飛或靜若鴻心並驅爭後先滾地烟塵起或北求玉牡或出乳其子亦有獨立者昂首驚上指駿驄子卧多龍跑破千里連陷破萬軍壘我聞李伯時畫馬風擅美雪翁寫金景妙意得神髓如遊汾汭聞似歷渥洼裏是時金風爽郊外秋蒐始擬欲試金鞭一

元趙孟頫洗馬圖一卷 貯御書房

素綃本著色畫款識云至正元年秋七月馮吳

元趙孟頫留猜圖一卷 貯御書房

素綃本白描畫款識云大德元年七月廿日畫子昂趙前署壽春令留猜五字拖尾有宋克跋一

元趙孟頫古木散馬圖一卷 貯御書房

素牋本墨畫款識云大德四年十二月廿八日為方遠作古木散馬圖子昂拖尾有王寯跋語一引首俞宗大篆書松雪散馬圖五大字

512 | ZHAO MENGFU (1254-1322) AS CATALOGUED IN *SHIQU BAOJI*

Washing Horses

Handscroll, ink and color on silk
14 ⅞ x 121 ¾ in. (37.9 x 309.4 cm.)
Inscribed and signed, with one seal of the artist
Dated autumn, seventh month, first year of the Zhizheng era (1341)
Frontispiece inscribed and signed by Emperor Qianlong (1711-1799), with three seals
Dated autumn, seventh month, first day, *yimao* year (1735)
Four collectors' seals of Emperor Qianlong and one of Emperor Jiaqing (1760-1820)

$500,000-700,000

LITERATURE

Emperor Gaozong, *Shiqu Baoji Chubian*, 1745, Facsimile reprint, Taipei, National Palace Museum, 1971, p. 1048. (described as "secondary quality")

石渠寶笈 記載為趙孟頫(次等) 洗馬圖 設色絹本 手卷

題識：至正元年（1341年）秋七月寫，吳興趙孟頫。
鈐印：子昂□□
寶親王（乾隆皇帝）題引首：平郊拖邐迤， 一川清且泚。怪石刺波青，槲林紅間紫。奚官駈天閑，盡就明波洗。酡顏斜坐鞍，奚童任指使。其數乃萬乘，其品皆騄駬。名駒志氣殊，好境亦知喜。或馳若龍飛，或靜若鴻止。並駈爭後先，滾地烟塵起。或牝求其
牡，或母乳其子。亦有獨立者，昂昂鬃上指。駿馳千里遙，怒破萬軍壘。我閱李伯時，畫馬夙擅美。雪翁寫全景，妙意得神髓。如遊汾渼間，似歷渥洼裏。是時金風奏，郊外秋蒐始。擬欲試金鞭，一箭落雙雉。雍正乙卯（1735年）秋七月朔。寶親王長春居士題并書。
鈐印：隨安室、寶親王寶、勤學好問
乾隆皇帝（1711–1799）藏印：石渠寶笈、御書房鑑藏寶、樂善堂圖書記、乾隆御覽之寶
嘉慶皇帝（1760–1820）藏印：嘉慶御覽之寶
著錄：
《秘殿珠林石渠寶笈：石渠寶笈初編》，國立故宮博物院印行，台北，1971年，第1048頁。

石渠寶笈 記載為趙孟頫 洗馬図 絹本著色 画巻

513 | LI GONGLIN (ATTRIBUTED TO, 1049-1106)

Nine Songs of Qu Yuan

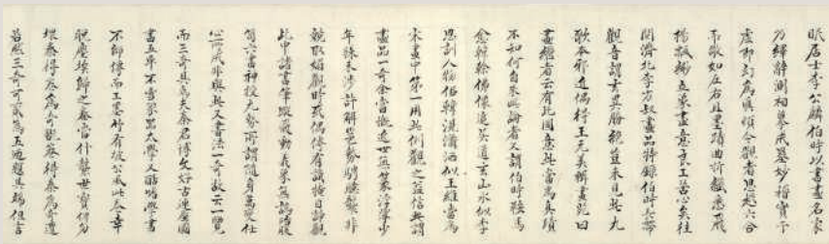
Handscroll, ink on silk
8 ⅞ x 132 ⅛ in. (22.6 x 335.7 cm.)
Inscribed, with three seals of the artist
Four colophons including one each by Zhou Zida, with three seals; Qin Kezhen (Ming dynasty), with three seals; Qin Dongzhou, with two seals
One collector's seal

$300,000-400,000

LITERATURE

Julia K. Murray, *Mirror of Morality: Chinese Narrative Illsustration and Confucial Ideology,* Honolulu, 2007, p. 68, pl. 43.

Born in Xianning prefecture which is located in modern day Xi An, Qin Kezhen (Ming dynasty), sobriquet Ji Zhang, passed the imperial civil service examination in 1577 and was eventually appointed to Fuyang county.



宋 李公麟（傳）九歌圖 水墨絹本 手卷

題識：（文不錄）

周子大題跋：此卷余友秦季章氏邂逅得之塵陌中，最珍愛以示余，余展翫不釋手，謂一覽而三奇具爲。三閭《九歌》玄辭神蘊，怳惚不可爲象。其宣結託風先哲，著有緒論。余竊目為六經一變體，固宜與之並傳不朽，稱古奇製。後若龍眠居士李公麟伯時以書畫名家，乃繹辭測相摹成墨妙，稽實于虛即幻為真，頓令觀者思越六合而敬如左右。且墨蹟曲折，纖悉飛楊，飄緲立象，盡意良工苦心矣。往閱濟北李方叔畫品，特錄伯時長帶觀音。謂玄異勝絕，豈未見此《九歌》本邪。近偶得王元美輯畫苑曰：畫繼者云有此圖，意此當為真蹟，不知何自來此論者。又謂伯時鞍馬愈韓幹，佛像追吳道玄，山水似李思訓，人物似韓滉，瀟洒似王維，當為宋畫中第一。用此例觀之，益信此謂畫品一奇。余嘗慨近世無篆，浮薄少年殊未涉許解，邕勢騁臆襲，非競取媚。觀時或偶傳有識，掩目諦觀此中諸書，筆蹤飛動，義象無譌，殆腹笥六書神授九勢，所謂隨身萬變，任心所成，非與此又書法一奇，故云一覽而三奇具焉。夫秦君博文好古，連屋圖書五車，不啻冢器太學。又酷嗜學書，不師傳而工墨竹，有坡公風。此卷幸脫塵埃歸之秦，當什襲世寶俾勿壞。秦得卷爲奇翫，卷得秦爲奇遭，若然三奇可貳為五。迺題其端，但言三不及五，則自開卷在目者云然。萬曆壬寅（1602年）七月既望，江關倦客周宇子大甫題。

鈐印：貢于業園、周季子子大、槐邨漫叟

秦可貞（明代）題跋：諸家譚文秖則並稱莊騷云。蓋莊其以虛而虛所實，原其以實而實所虛，要之皆寓言爾。茅莊以言寓理，迷深玄遠。原以言寓情，忠憤悽惻，道不同而所操亦異。設莊處原之地，肯為抱石事耶？實不可同日而譚也。楚俗信鬼而好巫靈均，九歌借其事以寄吾忠君愛國，繾綣不忘之意。曠蕩虛無託以諷諫古今，業有定評，無容置喙。但龍眠居士以畫名家且人品甚高，與蘇黃諸賢為伍。每欲觀其真蹟殊不可得，無幾何有以玆圖見售者，如得夜光，以善價獲之，裝潢成卷耶。況東周為之釋文，迺求跋于友人。周子大氏并請題諸首，簡延惠然，冠以嘉名而文更妙絕，誠厚幸矣。若夫三奇之耶子大氏以原之辭，伯時之画與篆奇之也。余所自幸，亦更有三奇何以故。夫龍眠宋人也，及今蓋五百有餘歲矣。絹素宛然，繪事洎篆文無損毫髮，一奇也。五百歲之後而獲售于余，二奇也。今得司農氏之題，俾百世之後知斯圖當在，又知為余所獲，則余與龍眠皆籍玆文以垂不朽，三奇也。況所謂稽實于虛，即幻為真，足盡斯圖之義。後有作者以季札觀韶，吾知其弗可及也已。昔楚不寶白珩，唐文皇不喜得，遼東而喜得，仁貴以其高識，固有出于所寶之外者，我後之人誦斯文，也思斯獲也，庶其知所寶矣。漫識數言于末，俾觀者知余所自幸云。

萬曆壬寅（1602年）秋七月念日，天游居士秦可貞季章甫識。

鈐印：見山山房、賜進士之章、有明逸人秦季子印

秦東周題跋：離騷釋文（文不錄）。時萬曆壬寅（1602年）秋八月望日，秦東周聖從甫書于見山山房。

鈐印：望西、東周之印

題跋：甲寅春仲何補之補闕，桑本立、伯生、韓在、存東、偕補闕，祖舅侯應科、猶子、天麟同觀。

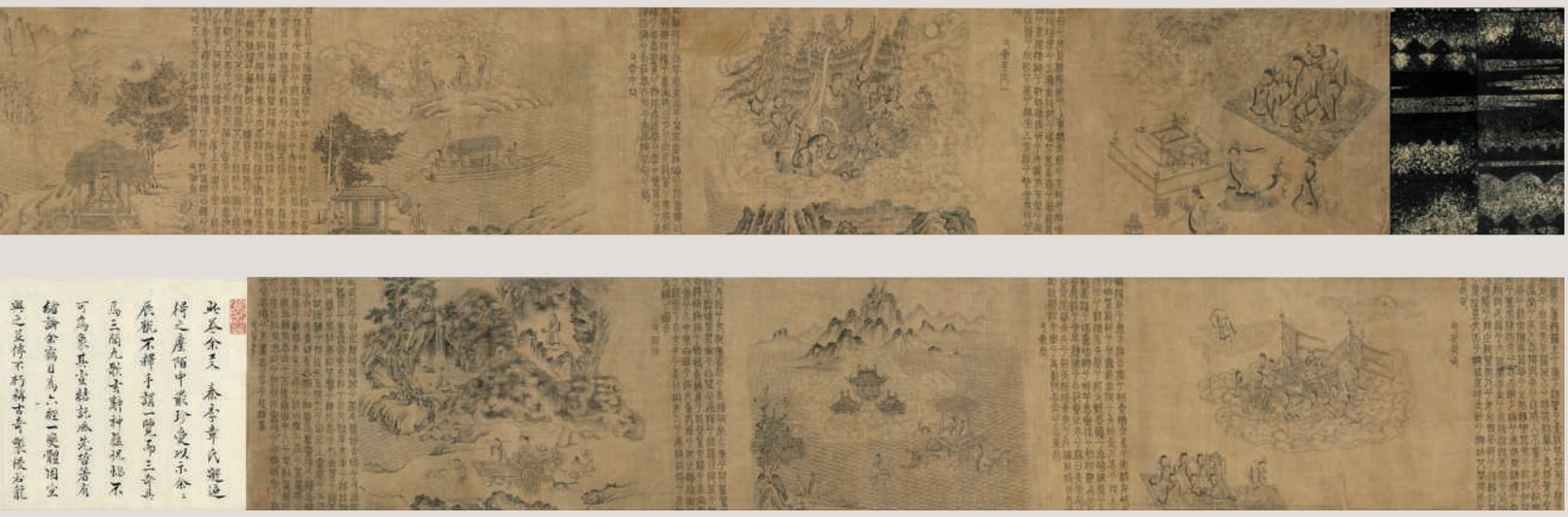
鈐印：伯生

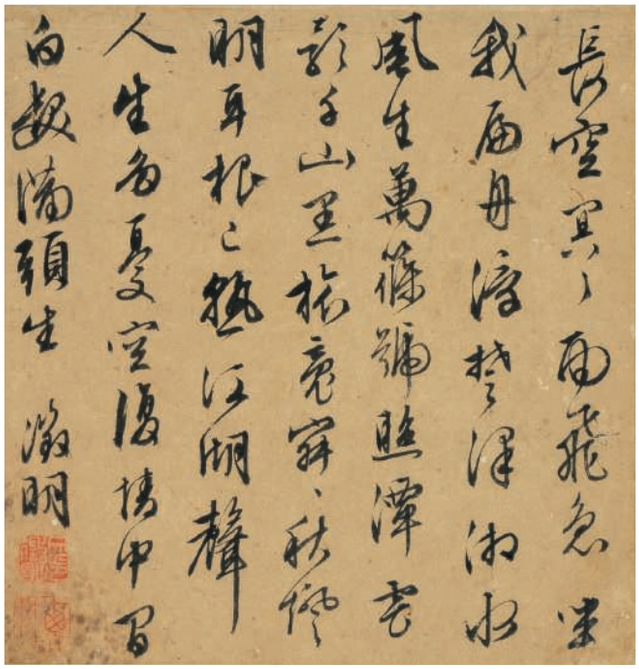
藏印：見山山房圖書

註：秦可貞[明]，字季章，咸寧（今西安）人。萬曆五年（一五七七）　進士，改庶吉士，出知富陽縣。

出版： Julia K. Murray，《Mirror of Morality: Chinese Narrative Illsustration and Confucial Ideology》，夏威夷大學出版社，檀香山，2007年，第68頁，圖版43。

宋　李公麟（伝）九歌図 絹本墨画 画巻





514 | WEN ZHENGMING (1470–1559)

Landscapes

Album of eight leaves of painting and eight leaves of calligraphy, ink and color on silk

Each leaf measures: 8 ⅝ x 8 ⅜ in. (22 x 21.2 cm.)

Eight leaves inscribed with a poem and nine signed, with a total of twenty-four seals of the artist

One collector's seal

$120,000-220,000

明 文徵明 山居八景 設色絹本 冊頁十六對開

1.鈐印：衡山

2.題識：

長空冥冥雨飛急，坐我扁舟浮楚澤。

湘水風生萬篠號，照潭雲影千山黑。

旅魂寂寂秋鐙明，耳根已熟江明聲。

人生多憂空復情，中間白髮滿頭生。徵明。

鈐印：文徵明印、衡山

3.鈐印：衡山

4. 題識：

纖雲不動金波浮，玉沙萬里寫新秋。

青山一髮杳無際，天影落鏡星河流。

中流無人萬籟集，夜深往往魚龍出。

何人長笛在扁舟，水遠天空露華白。徵明。

鈐印：文徵明印、衡山

5.款識：徵明。

鈐印：文徵明印

6.題識：

寒雲沍空江欲昏，玉屑飛飛浪花舞。

冥色初收漢口帆，寒色已失荊門渡。

窮陰際天天欲低，風煙慘淡鳥鳶迷。

漁簑衝波豈潯已，剛被詩人加品題。徵明。

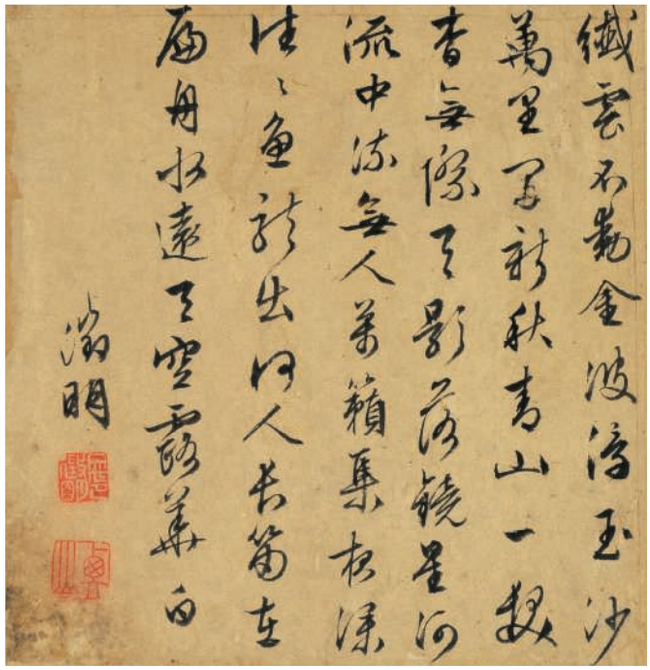
鈐印：文徵明印、衡山

7.鈐印：文徵明印

8.題識：

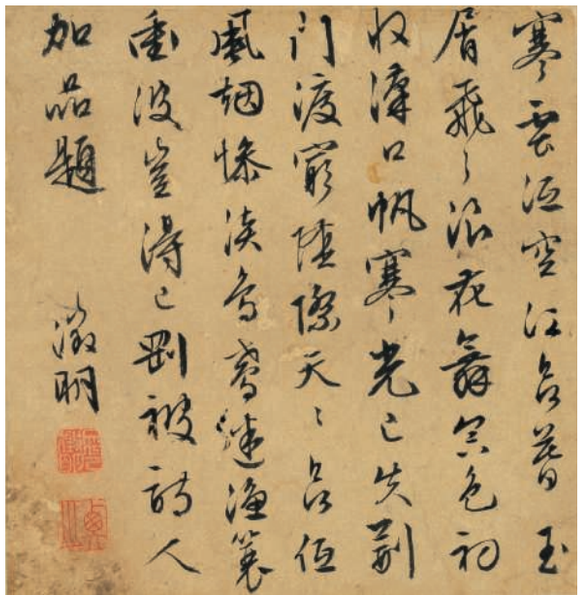
湘潭雨歇湘山明，千林落日開新晴。

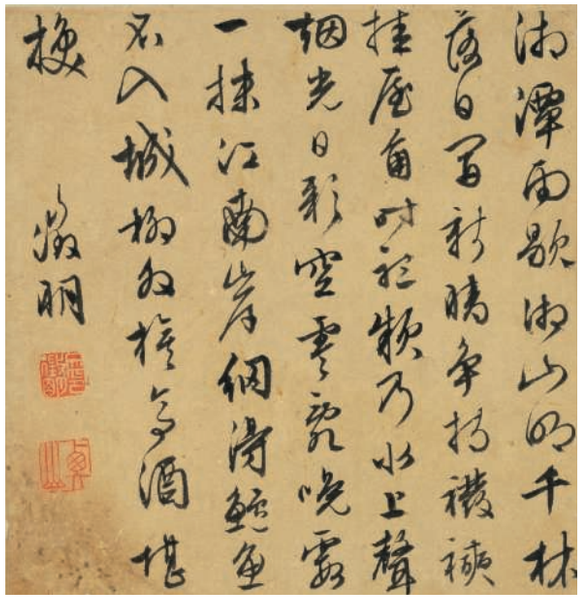
急持橈楝掛屋角，時聽欸乃水上聲。

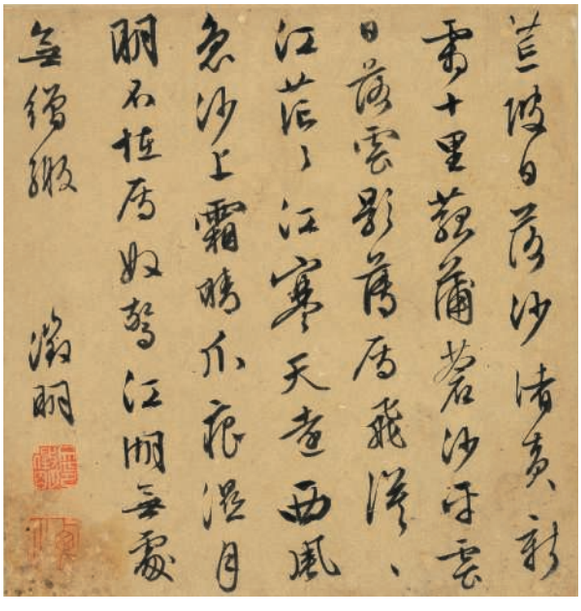


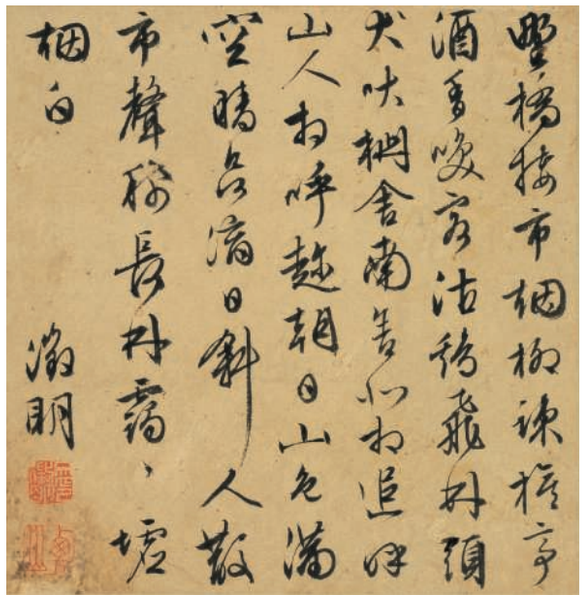
煙光日影空零亂，晚霞一抹江南岸。
綱得鱸魚不入城，柳外旗亭酒堪換。徵明。
鈐印：文徵明印、衡山
9.鈐印：文徵明印
10.題識：
荒陂落日沙渚黃，新霜十里菰蒲蒼。
沙平（雲）日落雲影薄，雁飛漠漠江茫茫。
江寒天遠西風急，沙上霜晴爪痕濕。
月明不怪雁奴驚，江湖無處無繒繳。徵明。
鈐印：文徵明印、衡山
11.鈐印：衡山
12.題識：
野橋樓市煙柳踈，旗亭酒香喚客沽。
雞飛林頭犬吠欄，舍南舍北相追呼。
山人相呼趁朝日，山色滿空晴欲滴。
日斜人散市聲稀，長林靄靄墟煙白。徵明。
鈐印：文徵明印、衡山
13.鈐印：文徵明印
14.題識：
長河東來渺何許，鄢郢微茫帶荊楚。
數聲橈櫓亂中流，一片雲帆落烟渚。
江雲萬里搖心椎，吳檣楚楫俱有程。
青山無情日欲沒，遠影欲滅空泛明。徵明。
鈐印：文徵明印、衡山
15.鈐印：衡山
16.題識：
日沒微風動林影，白雲遠近漁村徑。
踈鍾隱隱出松蘿，知有浮圖隔煙嶺。
松扉未掩光已夕，解包荷笠歸僧急。
野禽飛盡白煙生，千林月出高山黑。徵明。
鈐印：文徵明印、衡山
藏印：南皮張氏珍藏

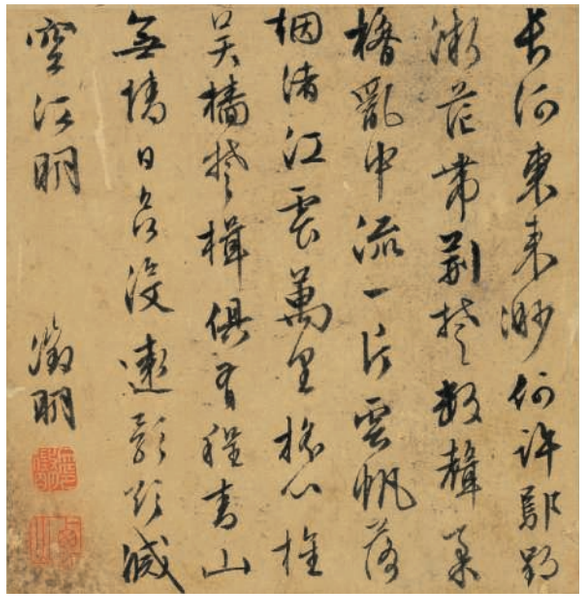
明　文微明　山居八景図　絹本著色　画帖

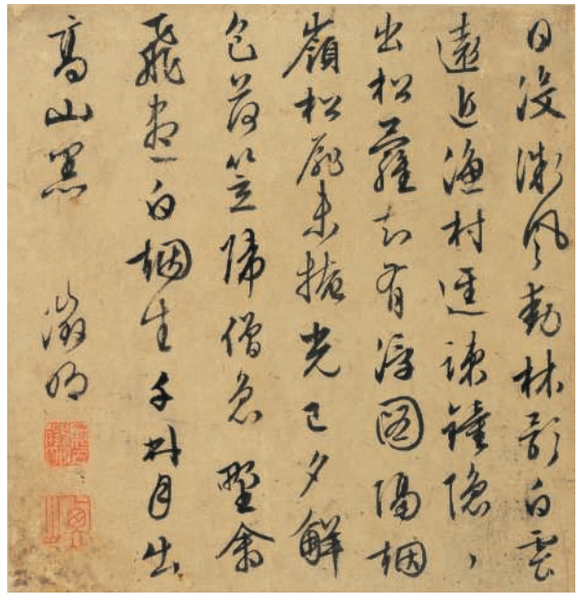












515 | A MING DYNASTY RUBBING

WANG XIZHI, Preface of the Orchid Pavilion (15th Century)

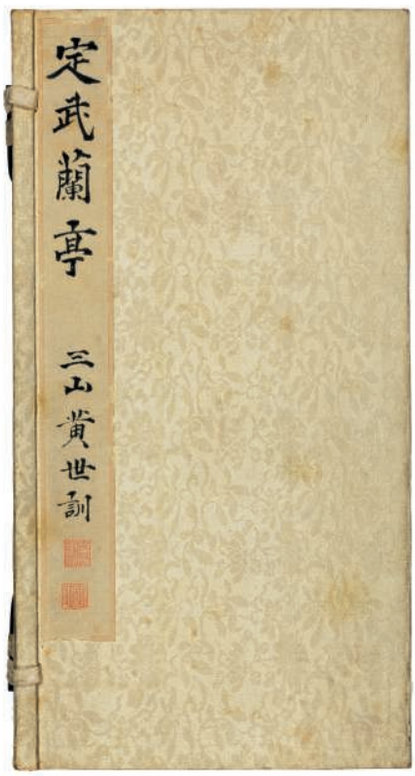
Album of six double-leaves, ink rubbing on paper
Each leaf measures 9 ¾ x 4 ⅜ in. (24.8 x 11 cm.)
Two colophons, one by Jiang Yuanlong dated mid-autumn, *wuwu* year (1618) and one by Denzaburo Fujita (1841-1912) dated summer, first month, *bingwu* year (1906), with a total of three seals
Five collectors' seals

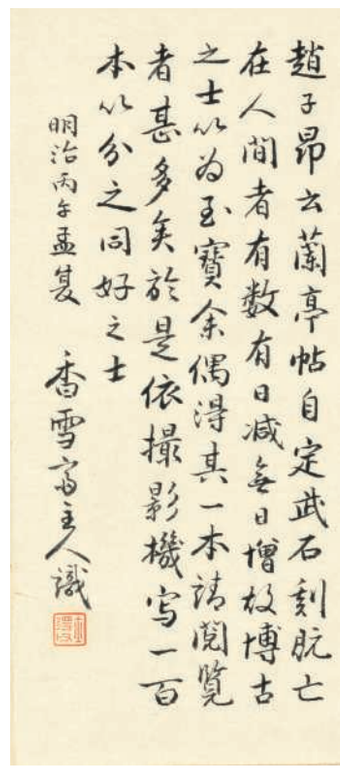
$15,000-20,000

明拓本 王羲之 蘭亭序帖 墨拓紙本 冊頁六對開

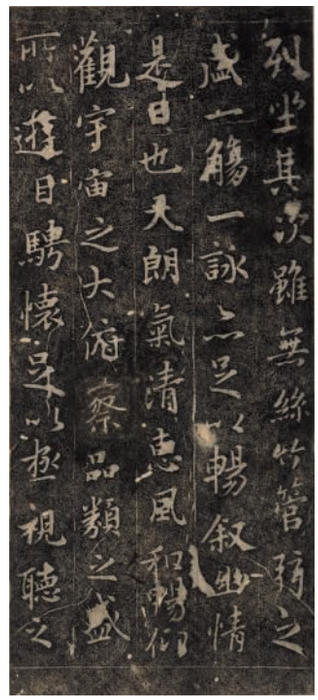
題跋:此定武蘭亭真蹟也。薛紹彭易定武石裕陵取入。靖康之變，金人悉取御府珎玩，幸虜不識此石，得獨存。高宗駐蹕維揚，愛置於左。踰月虜騎至奔武林，遂此石維揚石塔，即木蘭寺僧浚井掘出此石，缺其一角。攷得紹彭易去損、天、流、帶、石四字，金閥之果然。余承乏兩淮運使偶購得之寺僧因紀其顛末云，明正統夏日何士英識。
萬曆戊午（1618年）中秋蔣元龍書。
鈐印：一字神卿、玄同子印
藤田伝三郎（1841–1912）題跋：
趙子昂云：蘭亭帖自定武石刻即亡，在人間者有數，有日減，無日增。故博古之士以爲至寶。余偶得其一本，請閲覧者甚多矣，於是依攝影機寫一百本，以分之同好之士。明治丙午（1906年）孟夏香雪齋主人識。
鈐印：士得父
簽條：
1.定武蘭亭。三山黃世訓。
鈐印:黃天書、世訓
2.定武蘭亭。
鈐印一方
3.定武蘭亭。
鈐印：玉、淵
4.定武蘭亭，淇園。
鈐印：玉奎、字余曰公美
藏印：眉蘇雲陸之間、山陰徐渭家藏、三印漫漶不清

明拓本 王羲之 蘭亭序帖 墨拓紙本 冊頁六對開

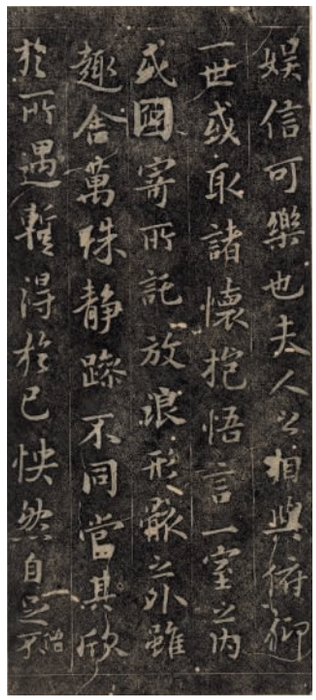




永和九年歲癸暮春之初
于會稽山陰之蘭亭脩禊事
也羣賢畢至少長咸集此地
有崇山峻領茂林脩竹又有清流激
湍映帶左右引以爲流觴曲水

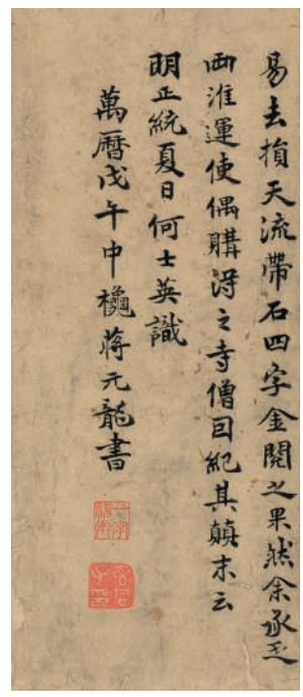


列坐其次雖無絲竹管弦之
盛一觴一詠亦足以暢敘幽情
是日也天朗氣清惠風和暢仰
觀宇宙之大俯察品類之盛所
以遊目騁懷足以極視聽之

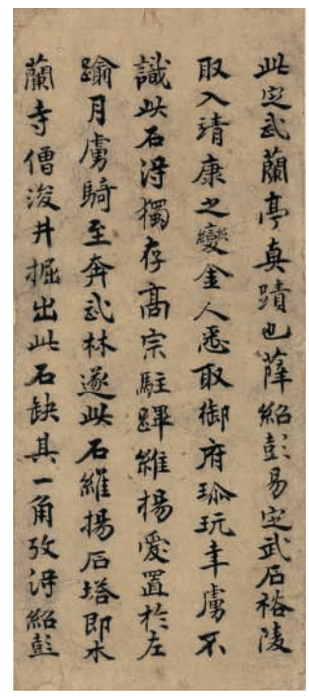


娛信可樂也夫人之相與俯仰
一世或取諸懷抱悟言一室之內
或因寄所託放浪形骸之外雖
趣舍萬殊靜躁不同當其欣
於所遇暫得於己快然自足不

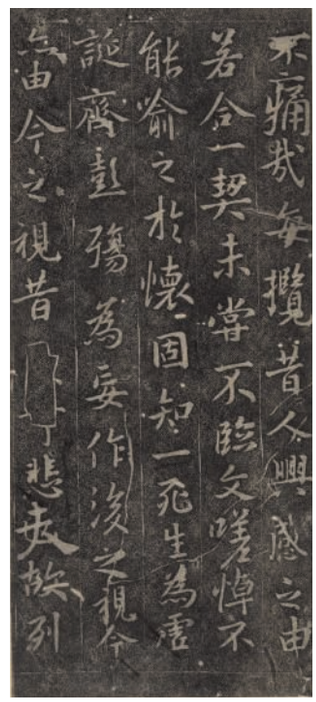
知老之將至及其所之既倦情
隨事遷感慨係之矣向之所
欣俛仰之間以爲陳迹猶不
能不以之興懷況脩短隨化終
期於盡古人云死生亦大矣豈



易去揖天流帶石四字金閶之果然余承乏
西淮運使偶購得之寺僧因紀其顛末云
明正統夏日何士英識
萬曆戊午中秋蔣元龍書



此定武蘭亭真蹟也薛紹彭易定武石裕陵
取入清康之變金人悉取御府珍玩半虜不
識此石浮獨存高宗駐蹕維揚愛置於左
蠡月虜騎至奔竄武林遂此石維揚石塔即水
蘭寺僧浚井掘出此石缺其一角攻浮紹彭



不痛哉每攬昔人興感之由
若合一契未嘗不臨文嗟悼不
能喻之於懷固知一死生爲虛
誕齊彭殤爲妄作後之視今
亦由今之視昔悲夫故列

叙時人録其所述雖世殊事
異所以興懷其致一也後之攬
者亦將有感於斯文

不以富貴而
忘貧賤以貧賤
而改節者

WORKS OF ART
文房

~516 A SET OF TEN IMPERIAL 'STONE DRUM SCRIPT' INK CAKES WITH FITTED BOX AND COVER

QIANLONG PERIOD (1736-1795)

The set comprises ten ink cakes in the form of a *Shigu* ('stone drum'), each numbered (by *tiangan*, the Ten Celestial stem), inscribed and gilded with the Stone Drum inscriptions on the front and an annotated explanation on the reverse. All are set within the original wood box with fitted compartments and lined in yellow silk with a *wan* diaper ground on the interior and the cover of the box has an inscription reading *Yuzhi chong pa Shigu wen mo* ('imperially made inkcakes with rearranged inscriptions from the Ten Stone Drums').

The box 12 x 6¼ in. (30.5 x 15.9 cm.) wide,
each ink cake 1¾ in. (4.4 cm.) diam. (10)

$50,000-70,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

清乾隆　御製重排石鼓文墨一組十錠

來源

大阪藤田美術館珍藏，入藏於1940年前。

仿石鼓形。鼓面一面填金篆書天干次序，縮臨石鼓文，一面填金楷書釋文。十錠共裝花梨木匣內，蓋隸書「御製重排石鼓文墨」。

清乾隆　御製重排石鼓文墨一組十件

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

two views

These small ink cakes are miniature replicas of the ten drum-shaped stones, known as *Shigu* (Stone Drum), which were allegedly inscribed during the Warring States period (475-221 BC), and discovered in the early Tang dynasty (AD 618-907). The inscriptions on the original stones, which record royal hunting expeditions, represent a transitional style between the *guzhou* ('ancient script') found on Shang and Zhou bronze vessels and the standardized *xiaozhuan* ('small-seal' script) used in official documents of the Qin dynasty (221–206 BC), and is the earliest known seal-script text on stone. The inscriptions in their full length would have been around 700 words, but only 310 words survived.

In 1790, the Qianlong Emperor ordered the remaining 310 decipherable characters on the original *Shigu* to be assembled and rearranged into ten poems and carved onto two new sets of *Shigu*: one set is now located in the *Guozijian* (Confusion Temple and The Imperial College) in Beijing, and the other set is in the *Wenmiao* (Confusian Temple) in Chengde. The inscriptions on the current inkcake set are based on the ones carved on the Qianlong *Shigu*.

Compare an almost identical box and cover containing ten ink cakes in the form of the Stone Drums, in the Qing Court Collection is illustrated in *The Complete Collection of Treasures of the Palace Museum - 49 - The Four Treasures of the Study - Inksticks and Writing Brushes*, Hong Kong, 2005, p. 118, no. 101. Of particular note is the fact that the interior of the Palace Museum set is lined in the same yellow silk with a *wan* diaper as the present set, suggesting that the two likely came from the same workshop.

石鼓為十塊圓石，每石用大篆体刻四言詩一首，因形似鼓，故名。關於石鼓的年代，歷來説法不一，現多認爲是春秋戰國時秦人所作。石鼓於唐初出土於陝西鳳翔縣，經歷朝遞藏，元、明、清三代置於北京國子監。乾隆皇帝對石鼓興趣濃厚，多次傳拓、考證，並於乾隆五十五年以石鼓所存310字重排鼓文十章，刊刻新鼓，置於國子監及熱河文廟。本套「御製重排石鼓文墨」即以乾隆石鼓的文本縮臨而作，形式獨特，製作精良，為乾隆時期御製墨精品。故宮博物院藏有一套御製石鼓文集錦墨，載於《故宮博物院藏文物珍品大系：文房四寶·筆墨》，第49 冊，香港，2005 年，118頁，編號101。藤田美術館所藏石鼓墨與清宮舊藏品相比，非惟墨錠相似，木匣、匣面題字及內襯萬字紋錦亦分毫不差，為宮廷原裝，十分珍貴。

517 A WHITE JADE ARCHAISTIC VASE, COVER AND STAND

The vase is of rectangular section and is carved in low relief on the main sides with stylized masks above a leafy lotus spray and conjoined scrolls, and on the narrow sides with archaistic motifs. A pair of handles carved as *lingzhi* sprays flank the shoulders, and the waisted neck is carved with inverted lappets enclosing archaistic dragons. The cover is surmounted by a *chilong* crawling under and pulling itself up onto a rectangular handle on which rests a flaming pearl. An incense stick holder is carved on the inside of the cover. The separately made stand is carved with shaped aprons.

10¼ in. (26.1 cm.) high, Japanese double wood box

$40,000-60,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

Accompanied by report No. 2171943126, dated 11 October 2016, from the GIA, Gemological Institute of America, stating that the present lot is white nephrite jade.

白玉雕仿古饕餮紋連座蓋瓶

來源

大阪藤田美術館珍藏，入藏於1940年前。

此器經GIA檢測（檢測報告編號2171943126；2016年10月11日），證實為白色軟玉質。

白硅方壺式饕餮文花瓶

518 AN INSCRIBED *SHE* INK STONE

QING DYNASTY (1644-1911)

The ink stone is carved in the form of a *qin* raised on two circular feet. The underside is carved with clouds and a four-character inscription, *qi xiang bao zhang*, amidst three raised circular bosses which reveal the gold inclusions in the stone. *Together with* two hand scrolls of colophons commenting on the ink stone by various Japanese literati.

6 in. (15.3 cm.) long, wood cover with spinach-green jade inset finial, Japanese double wood box (3)

$12,000-18,000

PROVENANCE

Utsumi Yuchiku, before 1877.
Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Osaka Government Building, viewed by the Meiji Emperor on 15 February 1877 (10th year of Meiji).

Qi xiang bao zhang is a phrase from *Shijing* (Book of Odes), written in the 7th century BC, and refers to the legend of *niulang zhinu* (The story of the Cowherd and the Weaver Maid). In this story, the two lovers were reputedly separated by the Milky Way and could only meet once every year on the 7th night of the 7th moon, when magpies dovetailed their wings to form a bridge between them. The couple is traditionally thought to be symbolized by the two constellations Altair and Vega.

清　歙石「七襄報章」硯

來源

內海有竹舊藏。
大阪藤田美術館珍藏，入藏於1940年前。

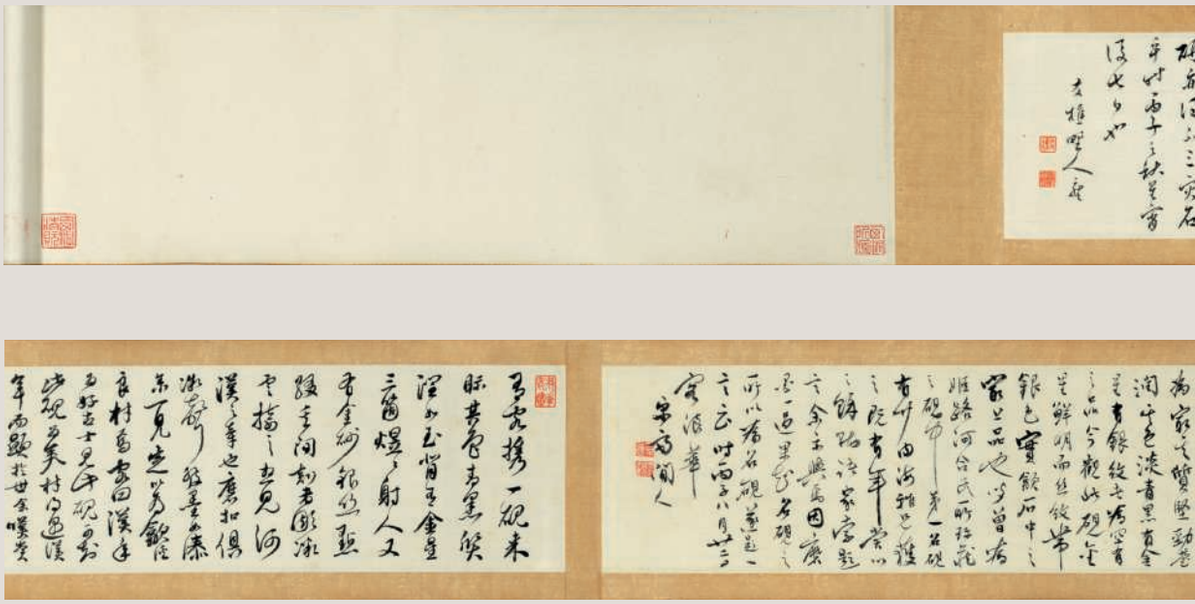
硯面上方開橢圓形硯池，硯背出三足，有三個石眼，雕流雲紋及篆書「七襄報章」。硯石呈青黑色。附木嵌碧玉硯蓋及《七襄報章研詩文卷》兩卷。

「七襄報章」典出《詩經。小雅。大東》中「跂彼織女，終日七襄。雖則七襄，不成報章」的詩句。此硯曾於明治十年（1877）十月十五日在大阪府廳供日本天皇御覽。

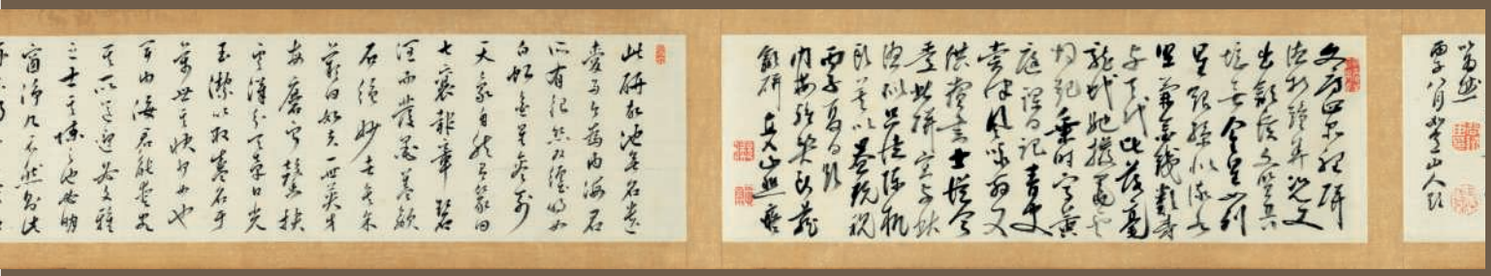
清　歙石「七襄報章」硯

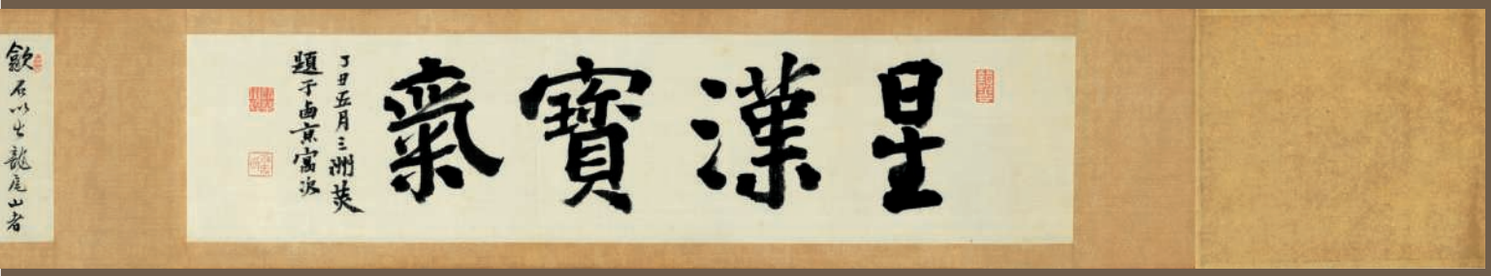
HANDSCROLLS ACCOMPANYING THE INK STONE (LOT 518)

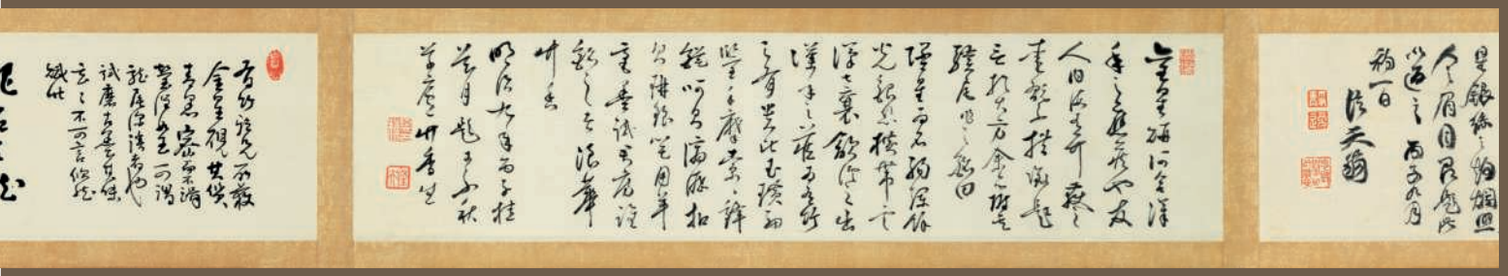
七襄報章研詩文卷(拍品518編號)

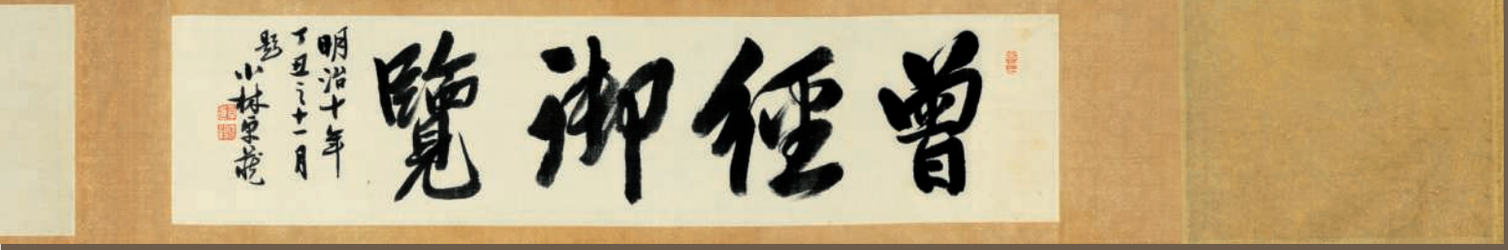


(Lot 518)




星漢寶氣
丁丑五月三洲英題于西京富汲




曾經御覽
明治十年丁丑三十一月 小林栗撫

~519 TWO POTTERY TILE INK STONES

WESTERN HAN DYNASTY (206 BC-AD 8)

The ink stones are made by utilizing the underside of Han dynasty roof tiles. One ink stone is molded with a four-character inscription, *yong shou jia fu* (receiving perpetual blessings), in *miuzhuan* seal script, and the other is molded with *han bing tian xia* (the Han Empire annexing all under heaven) in seal script.

6⅛ and 6 in. (15.6 and 15.3 cm.) diam., wood covers, wood stands, Japanese wood box (2)

$8,000-12,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Osaka, Fujita Museum, *Chinese Painting and Scholars Objects Exhibition*, Spring, 1983.

The Japanese wood box and box tray are inscribed with a transcription of text by Cheng Dun, a Qianlong-period calligrapher who wrote a book on tiles. (Fig. 1)

西漢　「永受嘉福」及「漢並天下」瓦當硯兩方

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

大阪，藤田美術館，《中國繪畫と文房具》，1983年春。

此兩方硯皆為西漢古瓦改制，一方繆篆書「永受嘉福」，另一方篆書「漢並天下」。以古瓦改制硯臺古已有之，蓋因瓦當為澂泥製之，適於發墨。唐朝吳融《古硯瓦賦》曰：「無謂乎柔而無剛，土埏而為瓦。勿謂乎廢而不用，瓦斷而為硯」。可見唐代文人就已有改古瓦為硯的事例。清代金石考據之學熾盛，珍藏古瓦為硯更成爲了文人之雅事。

關於「永受嘉福」瓦當文字的考據，可見程敦著刊刻於乾隆丁未（1787年）的《秦漢瓦當文字》一書（圖一），書中錄俞太學之說釋其文字為「椒風嘉祥」又增己說定為「迎風嘉祥」四字，然程氏亦不敢遽斷。待書已成，程敦將其寄鄭耘門閣學以就正，得其答復解為「永受嘉福」，遂成定說。程氏因將鄭說附刊於其書卷首，而於書中保留原文，以不敢掠美故也，實為考據史上的一段佳話。本件瓦當硯的盒內抄錄有程氏著錄及鄭耘門閣學與程敦書，可見近代日本藏家對我國金石文化的研習與推崇。至於「漢並天下」瓦為漢高祖劉邦戰勝項羽，初建漢朝時所製，有海內皆臣，並有天下之意。

西漢「永受嘉福」「漢並天下」瓦硯

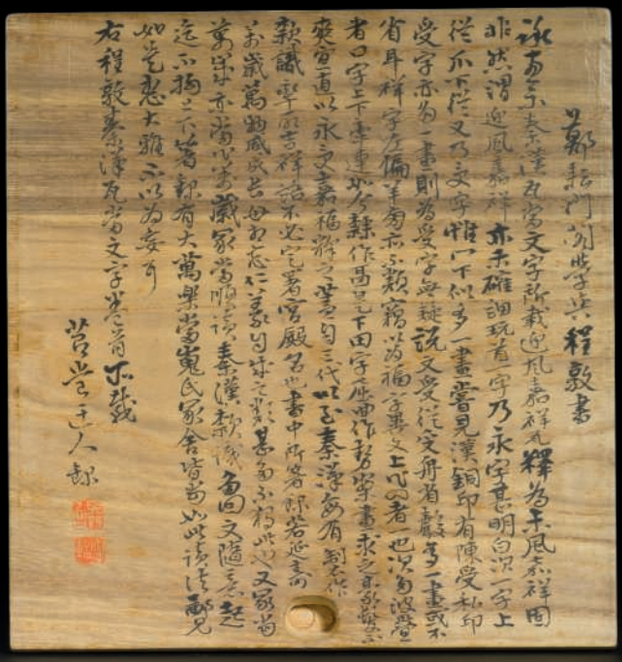
Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

Fig. 1. Discussion on a *yong shou jia fu* tile from Cheng Dun's book *Qinhan wadang wenzi kao* (Interpretation of the Inscriptions on Qin and Han Tiles), Qianlong period (1736-1795), transcribed on the Japanese box and inner tray of the present lot.

圖一 程敦《秦漢瓦當文字》中關於此類「永受嘉福」瓦當文字的考釋，附鄭耘門閣學致程敦書。這兩篇文字被抄錄於本件瓦當硯的盒內。

金石索云永受嘉福申氏以為
鳥蟲書疑是迎風嘉祥四字謂
是迎風觀瓦非也今觀末一字
明係福字當是永受嘉福四字
其文倣秦璽宜定為秦瓦
又云漢屏天下此漢初并天下時宮殿之
瓦在漢瓦為亂先向未經人猶見素園
所藏桂未谷拓本亦未知瓦新從得拙史
本紀高祖五年正月即皇帝位於氾水之
陽天下大定疑此瓦為居櫟陽時作也

秦漢瓦當文字云永
受嘉福四字瓦創太學得於長安市
其即鳥蟲書之權信者太縣子改漢書董賢
傳云賢父恭為昭儀位次皇后更名其舍為椒風以配
椒房據此釋為椒風嘉祥云椒字作朱反書風字上加
虎形取易風從虎之義錢別駕寫寓書知藏其說敦文因
漢書揚雄傳有迎風受釋為迎風受福祥及此書著錄已成
篇前和門閤亭智亭山西寺以就正積書癖為永受嘉福
其說遂定固附刊其說于卷首不敢掠美也
繆文楊同文見云右鳥蟲嘉書永受嘉福瓦文說皆見前此吏撰
大而中無十字累移以一小縣作中心字頗為有不同嘉漢文之益
淺某陝西禮諸觀察秦西願公今子旭升讀書嗜古既及
仁義自成瓦皆以事值購得於漢城瓦當文字所出之
多以時為最
右二書並歙人程敦著錄


程敦
永有永長意也當文字所載迎風嘉祥瓦釋為未風未祥固
非然謂迎風嘉祥未未確詞瓦者一字乃永字意明白沉一字上
從爪下從又乃支字惟口下似多一畫當見漢銅印有陳受私印
受字亦為一畫則為受字無疑說文受從受舟省聲舟一畫或未
省耳祥字左偏半旁亦未顯窮以為福字裏文上心者一也沉為沒
者口字下半畫連於旁隸作曰已下田字所作形聲書永之意歟
爽宜直以永受嘉福解之是為三代以至秦漢多有到文作
歟識學問古釋語未必定當宮殿名必書中所宿郎署名必省
於歲萬物盛成各如其志仁者見仁智者見智不必拘此也又瓦當
第宜未為此作藏家當隨文標目秦漢歟瓦當文隨之起
起不拘二字瓦當有大萬樂當寬民家舍皆當以此瓦標之藏見
如見恕未能未能為憾
右程敦著錄

~520 AN 'ORCHID PAVILION' DUAN INK STONE

MING DYNASTY (1368-1644)

The rectangular ink stone is carved on the top with a scene from the Orchid Pavilion Gathering, all surrounding a flat, irregularly-shaped palette beneath the inkwell carved and pierced in the form of a flowing stream. The four narrow sides are further carved with scenes from the Orchid Pavilion Gathering, depicting scholars at leisure in a lush bamboo grove by the riverside. The sunken base is incised entirely with the *Preface to the Poems Collected from the Orchid Pavilion*.

8⅞ in. (22.6 cm.) long, wood base, wood cover with poetic inscription followed by 'ordered by Bi Yuan *wuxiong*, composed by Li Gui and inscribed by Zhu Chen'

$8,000-12,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

明　端石蘭亭硯

來源

大阪藤田美術館珍藏，入藏於1940年前。

長方形。硯面雕刻蘭亭景色，以曲水作墨池，下方平坦處作硯堂，硯側刻通景蘭亭修禊圖，並題刻詩文。硯背平坦，滿刻《蘭亭序》。硯石呈紫色。附天地蓋式硯盒，蓋上題識曰「方以觀品，貞惟守黑，君子寶之，義其在斯。碧園五兄屬，李圭作竹臣刻」。

明　端溪石蘭亭硯

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

永和九年歲在癸丑暮春之初會于會稽山陰之蘭亭修禊事也群賢畢至少長咸集此地有崇山峻嶺茂林修竹又有清流激湍映帶左右引以為流觴曲水列坐其次雖無絲竹管弦之盛一觴一詠亦足以暢敘幽情是日也天朗氣清惠風和暢仰觀宇宙之大俯察品類之盛所以遊目騁懷足以極視聽之娛信可樂也夫人之相與俯仰一世或取諸懷抱悟言一室之內或因寄所託放浪形骸之外雖趣舍萬殊靜躁不同當其欣於所遇暫得於己快然自足曾不知老之將至及其所之既倦情隨事遷感慨係之矣向之所欣俯仰之間以為陳迹猶不能不以之興懷況修短隨化終期於盡古人云死生亦大矣豈不痛哉每覽昔人興感之由若合一契未嘗不臨文嗟悼不能喻之於懷固知一死生為虛誕齊彭殤為妄作後之視今亦由今之視昔悲夫故列敘時人錄其所述雖世殊事異所以興懷其致一也後之覽者亦將有感於斯文

The Lanting (Orchid Pavilion) gathering took place in the ninth year of the Yonghe reign (AD 353) of the Eastern Jin dynasty (AD 317-420). Forty-two scholars were invited to the Orchid Pavilion near Shanyin, Zhejiang province, for the Spring Purification Festival. The participants were given one initial character and were tasked to compose poems. Those who produced two poems had to drink one cup of wine while those who only composed one poem drank two cups, and those who failed to compose any poetry at all, paid a forfeit of consuming three cups.

硯以蘭亭雅集為題材者，多作淺浮雕通景式畫面，硯面雕一亭臺，亭外河水巧開為硯池，近似例可見北京故宮博物院所藏的一方，著錄於故宮博物院藏珍品全集《文房四寶．紙硯》，香港，2005年，19號，27–31頁；以及香港佳士得，2013年11月27日，拍品3257號。

安得猿猱健捷巢岩木
但水無心亦寄冬載
同歸

~521 AN ARCHAISTIC BRONZE FLOWER VASE

QING DYNASTY (1644-1911)

The vase is of pear shape and supported on a flaring circular foot. The narrow neck is cast with a band of *taotie* reserved on a *leiwen* ground above a band of inverted plantain leafs enclosing stylized cicadas. The interior of the neck is cast with a cartouche containing an archaistic inscription.

7⅞ in. (20 cm.) high, wood stand, Japanese lacquer box, Japanese wood box, and documents written by Hata Zoroku

$6,000-8,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

清　青銅仿古饕餮紋觶

來源

大阪藤田美術館珍藏，入藏於1940年前。

清　青銅仿古饕餮文觶

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

~522 A LARGE CARVED DUAN 'LOTUS LEAF' INK STONE

QING DYNASTY (1644-1911)

The stone is naturalistically carved as a large lotus leaf, with undulating incurved edges, partially covering a small crab carved in relief using a green inclusion in the stone. The stone is a dark purplish color.

9⅝ in. (24.5 cm.) long, fitted wood box, Japanese wood box

$8,000-12,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

The combination of a crab and lotus leaf symbolizes `happiness in harmony' (*xide hexie*).

清　端石荷蟹硯

來源

大阪藤田美術館珍藏，入藏於1940年前。

清　蓮葉形蟹彫端溪眼入硯

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

BRONZE
宗器

IN SEARCH OF KINGS' RITUAL BRONZES:

THE SHANG BRONZES FROM THE FUJITA MUSEUM COLLECTION

In China, the advent of bronze metallurgy inaugurated the use of bronze vessels for rituals during the Erlitou culture (c. 1700-1500 BC). The art and technology of ritual bronzes underwent several distinct stages of development from the early Shang dynasty (c. 1600-1400 BC) to the middle Shang dynasty (c. 1400-1250 BC), and reached its apogee in the Yinxu period (c. 1250-1046 BC).[1] The bronze *fangzun, fanglei, pou,* and ram-shaped *gong* from the Fujita Museum were indeed during the heyday of bronze art and industry. The first three vessels represent early Yinxu style and technology, and reflect the sophisticated aesthetic sensibilities and the technological prowess of the Shang capital, Yinxu (modern day Anyang city). The ram-shaped *gong* is an extremely rare specimen from a foundry located in the Yangtze River region, where patrons were more interested in real animals than fantastic creatures.

These elaborately ornamented vessels not only functioned as the agents between ancestors/gods and kings and nobles, but also symbolized the power and wealth of their owners. For Shang ritual bronzes, the refinement of decoration, the use of faceted shapes, and the use of flanges are all indications of the status or taste of the commissioners.[2] According to the *Guben zhushu jinian* (Ancient Bamboo Annals), Yinxu was the seat for twelve Shang kings, who ruled there for 273 years, which has been largely confirmed by oracle bone inscriptions. Between 1934 and 1935, archaeologists discovered a Shang royal cemetery in Xibeigang, Anyang city, the size of which is more than 110,000 square meters. However, only a few bronzes were retrieved from those enormous cross-shaped burials; the contents had been emptied by Zhou conquerors as early as the second half of the 11th century BC. Two bronze *fangding* vessels, luckily recovered from the ramp of M1004, demonstrate the magnificence of the kings' bronzes (illustrated by Li Ji and Wan Jiabao in *Yinxu chutu qingtong dingxingqi zhi yanjiu* [Research on the Bronze Ding Vessels Unearthed from Yinxu], Taipei, 1970, pls. 25-31) and are evidence that the Shang kings clearly possessed ritual bronzes of the finest quality.

[1] Yang Xizhang, Gao Wei ed., *Zhongguo kaoguxue: Xia and Shang* (Archaeology in China: Xia and Shang Dynasties), Beijing, 2003, pp. 188, 253, and 294.

[2] Yue Hongbin, *Yinxu qingtong liqi yanjiu* (Research on the Yinxu Bronze Ritual Vessels), Beijing, 2006, pp. 263-268.

Fig. 1. Fu Hao *fangzun*, late Shang dynasty, 16 ⅞ in. (43 cm.) high. Collection of the Institute of Archaeology, Chinese Academy of Social Sciences. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 3, Beijing, 1997, no. 108.

圖一　商晚期　婦好方尊　社科院考古所藏

Fig. 2. Si Qiao Mu Gui *fangzun* (one of a pair), late Shang dynasty, 22 in. (56 cm.) high. Collection of the Institute of Archaeology, Chinese Academy of Social Sciences. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 3, Beijing, 1997, no. 109.

圖二　商晚期　司㚔母癸方尊（一對之一）　社科院考古所藏

Despite the few examples found by archaeologists, is it possible that some of the kings' bronzes survive to the present day among other handed-down pieces? The unparalleled refinement and sophistication of Shang bronze vessels from the Fujita Museum may offer some answers. And the ritual bronzes recovered from the tomb of Fu Hao, one of the consorts of the Shang King Wu Ding, could provide a benchmark in the search for kings' bronzes.[3]

The fine quality of the casting and sophisticated decoration of the *fangzun* (lot 523) is representative of the high Anyang style. Three similar *fangzun* vessels were found in the tomb of Fu Hao: one of compressed shape cast with a *fu hao* inscription and a pair of taller *fangzun* cast with four-character inscriptions, *si qiao mu gui* (illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, color pl. 8 and pl. 20, respectively). (Figs. 1 and 2) The Fu Hao and Si Qiao Mu Gui *fangzun* display a similar arrangement of design: a single register of large *taotie* masks fill each side of both mid-sections and lower sections, though the treatment of decoration on their necks vary. The decoration on the neck of Fu Hao *fangzun's* neck is flat cast, whereas the Si Qiao Mu Gui *fangzun's* neck has high-relief decoration. The biggest difference between the Fu Hao and Si Qiao Mu Gui *fangzun* lies in the sculptural animal figures set on their shoulders. The Si Qiao Mu Gui *fangzun* has animal heads in relief at the center of each side of the canted shoulder, connecting the bisected dragon body, whereas the Fu Hao *fangzun* is decorated on the shoulder with animal heads in relief as well as figures of mythical bird-like creatures on each corner. In this regard, the Fujita *fangzun* is more comparable with the Fu Hao *fangzun*, though its proportions are more closely associated with the Si Qiao Mu Gui *fangzun*. What distinguishes the Fujita *fangzun* from all three examples from the Fu Hao tomb is the introduction of a narrower decorative band to both the mid-section and the foot, making the decoration more elaborate and harmonious. Another *fangzun* vessel of similar shape and set with bird and animal figures is the Ya Chang *fangzun* found on the Huayuanzhuang Dongdi M54 in Anyang city (illustrated in Yue Hongbin ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, pp. 156-7, no. 64). Some scholars have noted that *fangzun* of compressed shape are an indigenous type from the central Yellow River region and taller *fangzun* were inspired by *zun* shapes in the Yangtze River region.[4] According to archeologists, the owner of Huayuanzhuang Dongdi M54, Ya Chang, was a chief from southern China who lived and was buried at the Shang capital at Yinxu.[5] It is safe to surmise that Anyang *fangzun* of taller proportion such as the Fujita example were influenced by bronzes from southern China.

[3] Fu Hao is one of the consorts of Shang dynasty king Wu Ding (r.c. 1250-c. 1192 BC). Her tomb was discovered by archaeologists in 1976. Although the scale of tomb is modest for her status, the content is sumptuous: 196 ritual bronzes weighting one and half tone including important pieces like Fu Hao double *fangyi*, three-conjoined *yan*, owl-shaped *zun*, and Si Mu Xin *fangding*. Fu Hao bronzes were finely cast using premium materials. Some of the special pieces were even made by craftsmen emigrated from Southern China.

[4] The Hunan Provincial Museum and Shanghai Museum ed., *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai, 2015, p. 104.

[5] He Yulin, 'Yinxu Huayuanzhuang Dongdi M54 muzhu zaiyanjiu' (Rethinking of the Occupant of Yinxu Huayuanzhuang Dongdi M54), *Sandai Kaogu* (Archaeology of the Three Dynasties), vol.5, Beijing, 2013, p. 115.

Fig. 3. Bronze *fanglei*, late Shang dynasty, 20 ⅞ in. (53 cm.) high. The Shanghai Museum Collection. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 4, Beijing, 1998, no. 113.

圖三　商晚期　亞㝬方罍　上海博物館藏

Fig. 4. Bronze *fanglei*, late Shang dynasty, 24 ⅝ in. (62.5 cm.) high. The Sumitomo Collection, Kyoto. After *Sen-oku Hakko: Chugoku kodoki hen*, Kyoto, 2002, p. 97, no. 114.

圖四　商晚期　青銅饕餮紋方罍　京都泉屋博古館藏

Fig. 5. Another view of the Sumitomo *fanglei,* late Shang dynasty. After Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, 1987, p. 106, fig. 132.

圖五　商晚期　青銅饕餮紋方罍　京都泉屋博古館藏（側視）

The *fanglei* (lot 524) represents one of the most monumental and architectural shapes in the repertoire of Anyang bronzes. A pair of *fanglei* without foot or flanges was found in the Fu Hao tomb (illustrated in *Tomb of Lady Hao at Yinxu in Anyang,* Beijing, 1980, pl. 32). In their comprehensive survey of Shang and Zhou *fanglei* vessels, archaeologists Xiang Taochu and Wu Xiaoyan suggested that *fanglei* without flanges are the earliest type.[6] There are two examples that are similar to the Fujita *fanglei*, one the Deng Ni *fanglei* in the Liaoning Provincial Museum, and one without a cover in the Shanghai Museum (see *Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 4, Beijing, 1998, nos. 112 and 113, respectively). (Fig. 3) Comparing these vessels to the Fujita *fanglei*, the flanges on the Shanghai and Liaoning *fanglei* were cast with projections at the top, indicating a relatively later date. Another *fanglei* found in Beiyao, Luoyang city resembles the decorative scheme of the Fu Hao *fanglei* but bears flanges that are very similar to the flanges on the Fujita *fanglei* (illustrated in *ibid*, vol. 5, no. 177). Therefore, the date of the Luoyang and the Fujita *fanglei* should be earlier than the Shanghai Museum example. The most comparable *fanglei* to the Fujita example are in the Sumitomo Collection, Kyoto (Figs. 4 and 5) and in the Nezu Museum, Tokyo (see *Sen-oku Hakko: Chugoku kodoki hen*, Kyoto, 2002, p. 97, no. 114 and *Kanzo In Shu no seidoki*, Tokyo, 2009, p. 33, no. 12, respectively). These two *fanglei* share a number of similarities with the Fujita *fanglei* including the shape, the arrangement of decoration, and the casting technique. It is possible the Sumitomo, Nezu and Fujita *fanglei* may have come from the same set and could be dated to the early Yinxu period.

In terms of the casting, the most remarkable feature of the Fujita *fanglei* is the use of the pre-casting technique. Many high-relief appendages, such as the D-shaped handles, were made in advance and then inserted into the mold for the vessel so as to be locked in place when the molton bronze was poured. Pre-casting is a rather rare technique employed by Shang bronze casters. The earliest known Shang bronze that utilized this technique is a *jia* vessel with phoenix-shaped finials found in Hejia village, Qishan County, Shaanxi province (illustrated in *Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 4, Beijing, 1998, nos. 59-61). This technique was first invented in southern foundries and was later introduced to Anyang. Shang archaeology has proven that the higher the status of the owner, the more diverse his/her bronzes were; some of these bronzes also display a synthesis of diverse artistic and technological sources as seen on the Fujita *fangzun* and *fanglei*.

[6] Wu Xiaoyan, Xiang Taochu, 'Shangzhou qingtongqi *fanglei* xulie ji Min *fanglei* de niandai wendi' (Issues on the Chronology of Shang and Zhou *fanglei* and the date of Min *fanglei*), *Wenwu*, February 2016, pp. 57-72.

Fig. 6. Bronze *pou*, late Shang dynasty, c. 1250 BC, 18 ¾ in. (47.6 cm.) high. The Henan Provincial Museum Collection. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 3, Beijing, 1997, no. 76.

圖六 商晚期 青銅饕餮紋瓿 河南省博物院藏

Fig. 7. Fu Hao *pou* (one of a pair), late Shang dynasty, c. 1250 BC, 13 ½ in. (34.2 cm.) high. Collection of the Institute of Archaeology, Chinese Academy of Social Sciences. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 3, Beijing, 1997, no. 73.

圖七 商晚期 婦好瓿（一對之一） 社科院考古所藏

The massive size of the Fujita *pou* vessel (lot 525) ranks among the largest *pou* known. There are three *pou* vessels from the tomb of Fu Hao, all with covers: a larger one measuring 47.6 cm. high with no inscription and two smaller examples measuring 33 and 34.2 cm. high with *fu hao* inscriptions (illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, colour pl. 5 and pl. 29, respectively). (Figs. 6 and 7) The shape and decoration of the Fujita *pou* and the Fu Hao *pou* are very similar, though the domed cover of the Fujita *pou* is more rounded. The Fujita *pou* can safely be seen as contemporary with the three *pou* from the tomb of Fu Hao. The larger size of the Fujita *pou* may suggest a higher status for its owner.

During the Yinxu period spacers were widely used in bronze casting to support the clay cores that are independent from the main clay mold, which in turn also ensures an even thickness of the vessel walls. Sometimes, clay cores were placed inside the bulky appendages to prevent shrinkage flaws. An example of the use of clay core inside the appendages can be discerned from a small chip on one of the relief animal heads on the shoulder of the Fujita *pou*. The material inside the chip is clay core that was burnt reddish during the pour of the molton bronze and one small hole on top of one animal head is a core projection which ran from it to the outer parts of the mold assembly to stabilize the clay core.

Fully sculptural animal-form vessels are the rarest specimens of Chinese archaic bronzes. The Fujita ram-shaped *gong* (lot 526) is particularly charming for its thoroughly prepossessing ram form. There were eight *gong* vessels found in the Fu Hao tomb, one pair of which, Si Mu Xin *gong*, is in the shape of stiffly posed quadrupeds (illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, p. 59, color pl. 9). The Si Mu Xin *gong* are highly stylized and cannot be identified as a particular species of animal. The most comparable examples to the Fujita *gong* are two other *gong* vessels with somewhat peculiar heads: one found in Zhangjia village, Yangxian county, Shaanxi province, and the other in the collection of the Arthur M. Sackler Gallery, Washington D.C (illustrated in *Zhongguo qingtongqi quanji* [The Complete Collection of Chinese Bronzes], Beijing, 1998, vol. 4, no. 91, and by Robert W. Bagley in *Shang Ritual Bronzes from the Arthur M. Sackler Collections*, Cambridge: Harvard University Press, 1987, no. 74, respectively). (Fig. 8) Bagley suggests that these two examples were probably meant to represent elephants and they display a typical Southern bronze style.[7] These two examples, as well as the Fujita *gong* vessel, are probably of contemporaneous date and probably cast in the

[7] Robert W. Bagley, 'A zun from Yang Xian', *Shang Bronzes from Hanzhong*, vol. 4, Chengdu, 2011, pp. 570-625.

[8] Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge: Harvard University Press, 1987, pp.416-420.

Fig. 8. Bronze *gong* vessel with pheonix pattern, late Shang dynasty, 8 ⅝ in. (21.9 cm.) long. Collection of the Yangxian Museum. After *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), vol. 4, Beijing, 1998, no. 91.
圖八 商晚期 青銅鳳紋觥 陝西洋縣博物館藏

same foundry.[8] According to current research on the Shang dynasty bronzes from the Yangtze River region, similar vessels cast in the South predate their counterparts in Anyang. Anyang bronzes with Southern influence were cast after the immigration of Southern craftsmen into Anyang during the reign of King Wu Ding.[9] Therefore, the date of the Fujita *gong* should also be early Yinxu period. One technological trait also indicates that the Fujita ram-form *gong* was made in Southern China: the counterparts on the interior wall of the relief areas, such as the eyes and wings of the phoenix pattern have comforming recessed areas. This is a technique commonly employed by Southern craftsmen to ensure an even thickness of the vessel walls.

Except for the ram-shaped *gong* of Southern origin, the three other Fujita vessels examined here are classic Anyang bronzes. They are contemporaneous to those found in the tomb of Fu Hao and yet their aesthetic and technical achievement are beyond those bronzes belonging to Fu Hao. Their differences suggest these three bronzes were made for someone of higher status, possibly a king.

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[9] Su Rongyu, '*Hunansheng bowuguan cang liangjian dakouzhejian qingtong yuanzun de yanjiu*' (Research on Two Bronze Zun Vessels in the Hunan Provincial Museum), *Hunan Shang Xizhou qingtongqi guoji xueshu yantaohui lunwen* (Essays from the International Symposium on Shang and Western Zhou Bronzes from Hunan), Changsha: 27-28 August 2015; Su Rongyu, '*Anyang yinxu qingtong jishuyuanyuan de Shangdai nanfang yinsu*' (The Southern Origin of Bronze Techniques Found on Anyang Yinxu Bronzes), *Quanwu toushang: quanwu boguguan qingtongqi toushe saomiao jiexi* (Analysis of Bronzes in the Sumitomo Collection Based on CT Scanning Images), Beijing, 2015, pp. 352-386.

藤田美術館藏商代青銅器與殷墟王器蠡測

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童凌驁（紐約佳士得中國瓷器及藝術品部）

中國青銅禮器濫觴於二裡頭文化，根據考古學家的研究，經商早期（約1600–1400BC）和中期（約1400–1250BC）的勃興[1]，至晚商的殷墟時期（約1250–1046BC）臻于鼎盛。 縱觀藤田美術館藏器，方尊、方罍和瓿均屬青銅器製作巔峰的殷墟時期，具典型殷墟早期風格和工藝特徵，且體量較大，鑄造精湛，非同尋常。而羊觚可能鑄於南方，代表了商代長江流域的審美取向，頗為稀見。

這些精美的器物具有高度的象徵性，是祭祀祖先、溝通神靈的媒介，也是擁有者權力與財富的象徵。考古表明，商代禮器的紋飾多寡、精粗，器形方、圓，以至扉棱的有無和形狀等，都可能與擁有者的等級或意趣相關。[2] 據《古本竹書紀年》，自盤庚遷殷至周武王讓商，傳八代十二王，積273年，並為殷墟所出甲骨證明言之有本。1934–35年考古學家在安陽西北岡發現的商晚期王陵區，面積達十一萬平方米，惜這些王陵早在周武王滅商時即被破壞，後世屢遭劫難，少有青銅禮器出土。從M1004墓道殘存的一件牛方鼎和一件鹿方鼎看，它們的確代表著當時最高的技術和藝術水準（見李濟、萬家保：《殷墟出土青銅鼎形器之研究》，台北：中央研究院歷史語言研究所，1970年，圖版25–31）。商王一定擁有數量驚人，製作精良的青銅禮器。

殷墟王陵在早年即被破壞，所出的青銅器多數可能毀於兵火等厄難，有無存世者？藤田美術館藏的幾件商器，以其非常之精美，或可給這一問題以探索空間。而商王武丁的配偶一婦好的青銅器群也可為認識王器提供不可多得的參照。[3]

方尊（拍品編號523）鑄造精湛，器形高大，可比婦好墓中的一件婦好方尊和兩件司㚔母癸方尊，前者較敦矮而後者較挺拔（見中國社會科學院考古研究所：《殷墟婦好墓》，北京：文物出版社，1980年，彩版8及圖版20）圖一、二。紋飾結構上，二者的共同點是腹部和圈足紋飾皆為一重紋帶，婦好方尊頸部紋帶屬於平鋪式而司㚔母癸方尊為浮雕式，前者肩部附飾是肩面中間為圓雕犧首而角飾圓雕鳥紋，後者僅肩面中間有圓雕龍首側接雙龍身。也就是說，藤田方尊附飾更近于婦好方尊而器形更近于司㚔母癸方尊，但腹部和圈足紋飾均上下兩重則異於它們，顯得更為華麗。安陽花園莊東地M54亦出土有一件方尊，紋飾佈局與附飾更接近本件方尊，器形亦較為挺拔，唯鑄造略顯粗糙（見岳洪彬主編《殷墟新出土青銅器》，昆明：雲南人民出版社，2008年，156至157頁，編號64）。有學者指出，體形較矮的方尊，代表了中原風格的延續，而體形高大，長頸高圈足的方尊可能是受到了長江流域同類器的影響。[4]花園莊東地M54墓主人亞長的身分很有可能就是來自于南方的方國首領[5]，包括藤田方尊在內的安陽高身方尊的风格，自不應排除南方因素的影響。

方罍（拍品編號524）器形高大，通體飾寬厚的扉棱，頗具建築美感。婦好墓出土婦好方罍一對，無圈足無扉棱，腹部飾浮雕獸面蕉葉紋，與藤田方罍出入較大（見中國社會科學院考古研究所：《殷墟婦好墓》，北京：文物出版社，1980年，圖版32）。向桃初和吳小燕對商周方罍進行了系統搜集和排比，提出沒有扉棱的婦好方罍為這類器的最早形態，至殷墟二期，雖未包含此器，類於此器的出自遼寧喀左小波汰溝的登𠂤方罍和藏於上海博物館的亞㚔方罍，均歸入西周早段[6]，但《中國青銅器全集》認為此二方罍年代為商晚期（見《中國青銅器全集》，卷4，北京：文物出版社，1998年，編號112、113）圖三。與藤田方罍相對照，登𠂤和亞㚔方罍雖有扉棱，但已從長條形演變為端頭出歧，前者雖滿布紋飾，但已屬平鋪式，肩部每側面為一獸面紋，圈足也略高；後者的紋飾為浮雕，近于藤田方罍。洛陽北窯出土的母𡚒方罍（M6:1），腹部紋飾為窄鳥紋帶下置

[1] 楊錫章、高煒主編《中國考古學·夏商卷》，北京：中國社會科學出版社，2003年，188、253、294頁。

[2] 岳洪彬：《殷墟青銅禮器研究》，北京：中國社會科學出版社，2006年，263–268頁。

[3] 1976年發掘的婦好墓，墓主婦好是商王武丁的一個配偶，雖限於身份，墓葬規模較小，但隨葬品十分豐厚，青銅禮器多達196件，重逾一噸半，可分若干組，其中不乏若偶方彝、三聯甗、鴞尊、司母辛方鼎一類重器和稀見器物。它們材質控制較嚴格，多種分鑄法並用，鑄造工藝精湛，且有些特別器物出自南方遷入的鑄工之手。 據此可以遐想，王陵中禮器的精美與宏大，及其風格來源的多樣化。

[4] 湖南省博物館，上海博物館編《酌彼金罍：皿方罍與湖南出土青銅器精粹》，上海：上海書畫出版社，2015年，104頁。

[5] 何毓灵：《殷墟花园庄东地m54墓主再研究》，《三代考古》（5），北京，2013年，115頁。

[6] 向桃初 吳小燕：《商周青銅方罍序列及皿方罍的年代問題》，《文物》2016年2期，57–72頁。

獸面蕉葉紋，浮雕形式，近于婦好方罍，但有長條形扉棱，扉棱形態與藤田方罍近似，其年代可置於亞㚔方罍之前（載於《中國青銅器全集》，卷5，北京：文物出版社，1996年，編號177）。與藤田方罍最為一致的是泉屋博古館（圖四、五）和根津美術館藏兩件方罍，無論是造型、紋飾還是鑄造工藝皆然，猶若一組，它們年代當屬殷墟早期（見泉屋博古館：《泉屋博古：中國古銅器編》，京都：泉屋博古館，2002年，97頁及根津美術館：《館藏殷周の青銅器》，東京，2009年，33頁，編號12）。

本件方罍在鑄造上最突出的地方是使用了先鑄鑄接技術。仔細觀察這件方罍的雙耳及鋬與器身相接處，可以看到這些附件都有被器身銅液疊壓的痕跡，説明是將先鑄的附件組裝在器身鑄形中二次鑄造完成的。先鑄附件工藝在商代銅器中並不普遍，目前所知最早的先鑄是岐山賀家村出土的鳳柱斝的扉棱（見《中國青銅器全集》，卷4，北京：文物出版社，1998年，圖59–61），據考，這一技術是鑄工在南方作坊的發明，後來工匠被遷安陽後，先鑄工藝才在殷墟得以應用。殷墟考古表明，愈高等級者所擁有的銅器愈為多樣，其藝術風格和技術來源可能更爲多元。

獸面紋帶蓋瓿（拍品編號525）體量碩大。 婦好墓青銅器群中有三件近似的帶蓋瓿：一件較大（高47.6公分）沒有銘文，兩件較小（高33及34.2公分）內底中間都鑄有「婦好」兩字銘文（見中國社會科學院考古研究所：《殷墟婦好墓》，北京：文物出版社，1980年，彩版5及圖版29）圖六、七。三器造型相同，雖然藤田瓿頸微高、蓋更鼓，但與婦好墓三瓿的風格一致，時代相若，較大的體量暗示藤田瓿有更高的所屬。殷墟時期的青銅鑄造，墊片開始較多使用以支撐懸芯並保證器壁厚度，乃至採用芯撐使器物的某些部分中空以減少厚度變化，降低鑄件的廢品傾向，此瓿一犧首鼻尖磕碰處，可清楚的看到其內部磚紅色的內芯，說明浮雕獸首是中空的，頭頂的小孔則是芯撐設置的痕跡。

羊觥（拍品編號526）是商周禮器中一件為數不多的的動物形器，造型憨態可掬，器表紋飾凸起處，器的內壁（如鳳鳥的眼睛和翅膀）相應下凹（圖八）。這種工藝多為商代南方青銅器所採用，是確保器壁厚一致的措施。婦好墓出土八件觥，修復三對六件，其中一對為司母辛四足觥，為抽象動物造型（見中國社會科學院考古研究所：《殷墟婦好墓》，北京：文物出版社，1980年，59頁，彩版9）。與藤田羊觥相較，造型簡化。而較藤田羊觥造型複雜者，可比照洋縣張家村所出一件（見《中國青銅器全集》，卷4，北京：文物出版社，1998年，編號91）圖八，形若野豬，無角有大耳，蓋前半部爬一圓雕龍，後半部爬一片狀龍；器前身飾鳳鳥紋，後身飾夔紋，貝格立（Robert Bagley）認為器物可能在描寫大象，造型具有典型的南方特徵。[7] 和賽克勒舊藏的一件觥（見貝格立：《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，劍橋：哈佛大學出版社，1987年，編號74），形神一致，具有同源性，這三件觥的時代和產地當相同。[8] 根據蘇榮譽對商代南方青銅器的研究，鑄造於南方的青銅器早於安陽，具有南方風格因素的很多器物是武丁時期遷南方鑄工至殷墟後鑄造的，年代自然在殷墟早期。[9]

縱觀藤田美術館四件器，羊觥可能鑄於南方，另三件均具典型安陽風格，年代不晚於婦好墓，而精緻有過之，莫非王器？冀識家共討。

[7] 貝格立：《一件來自洋縣的尊》，曹瑋主編《漢中出土商代青銅器》（第四卷），成都：巴蜀書社，2011年，570–625頁。

[8] 貝格立：《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，劍橋：哈佛大學出版社，1987年，416–420頁。

[9] 蘇榮譽等：《湖南省博物館藏兩件大口折肩青銅圓尊的研究——兼及同類尊的淵源、風格、工藝、產地和時代問題》，湖南商西周青銅器國際學術研討會論文，長沙：2015年8月27–28日。蘇榮譽：《安陽殷墟青銅技術淵源的商代南方因素——以鑄鉚結構為案例的初步探討兼及泉屋博物館所藏鳳柱斝的年代和屬性》，見泉屋博古館、九州國立博物館編《泉屋透賞：泉屋博古館青銅器透射掃描解析》，科學出版社，2015年，352–386頁。

王の青銅器を探して：藤田美術館所蔵 商王朝期の青銅器に関する一考察

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青銅の冶金技術の到来により、中国では二里頭文化期（紀元前 1700–1500 年頃）に青銅器を宗教的儀礼のために用いるようになった。青銅祭器の美学と技術は、商王朝初期（紀元前 1600–1400 年頃）から中期（紀元前 1400-1250 年頃）にかけていくつかの注目すべき段階を経て発展し、殷墟の時代（紀元前 1250-1046 年頃）に最盛期を迎えた。[1] 藤田美術館コレクションから出品される青銅器の方尊、方罍、瓿、そして羊形の觚は、青銅器の美と製造技術がまさに絶頂期を迎えていた時代の作品である。最初に挙げた三点の器種は殷墟初期の様式と技術を代表する作例で、商王朝の首都の遺構、殷墟（現在の安陽市）の洗練された美的感性と技術力を反映している。一方、羊形の觚は揚子江流域にあった鋳造所の極めて稀少な作例だ。この地の顧客は、空想上の生き物より実在の動物により強い関心を抱いていたのである。

こうした精緻な装飾が施された青銅器は、先祖／神々と王や貴族の間を媒介するものとしての役割を担っていたばかりでなく、所有者の富と権力を象徴するものでもあった。商王朝の青銅祭器が装飾を精緻化し、面取りをした形体や稜を装飾に取り入れたことは、どれも注文主の地位や趣味を物語っている。[2] 古本竹書紀年によると、殷墟では十二人の王が即位し、273 年にわたってその地を治めたという。このことは主に甲骨文によって裏付けられている。1934 年から 1935 年の間に、考古学者が安陽市西北岡で 11 万平方メートルの規模に及ぶ商の王陵を発見したが、この巨大な十字の形をした墳墓からはほんの数点の青銅器しか見つからなかった。早くも紀元前 11 世紀後半には、周の征服者によって中身が空にされていたからだ。幸運にも M1004 号墓から見つかった二点の青銅器の方鼎は、王の青銅器の壮麗さを伝えており（Li Ji and Wan Jiabao, *Yinxu chutu qingtong dingxingqi zhi yanjiu* [Research on the Bronze Ding Vessels Unearthed from Yinxu], Taipei, 1970, pls. 25-31 を参照）、商の王たちが紛れもなく極上の青銅祭器を所有していた証左となっている。

考古学者が発見した例はごく僅かしかないが、伝わっている他の作品の中に王の青銅器が現存しているということはありえるだろうか？藤田美術館が所蔵する商王朝の青銅器の比類なき洗練と精緻さを見ると、いくつかの回答が得られるかもしれない。また、婦好の墓から発見された青銅祭器が、王の青銅器を探すにあたってひとつの基準を提供してくれるだろう。[3]

方尊（ロット 523）の鋳造技術と精緻な装飾の質の高さは、安陽様式盛期を代表するものと言ってよい。同様の方尊が三点、婦好墓から出土しているが、ひとつは婦好の銘のある、上から押しつぶされたような形の方尊、残りの二点はもっと背の高い一対の方尊で“司 Qiao 母癸”（Qiao は、冠が“兔”、脚が“丂”）という銘が刻まれている（*Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, color pl. 8 and pl. 20 を参照；図 1・2）。“婦好”と“司 Qiao 母癸”の銘のある方尊は、意匠の配置がよく似ており、どちらも大きな饕餮文が中央のセクションと下のセクションの各面を占めている。ただし、首の部分の装飾の処理は異なっていて、“婦好”の方尊の首の部分の装飾が平面的であるのに対し、“司 Qiao 母癸”の方尊の首には、レリーフ状の装飾が施されている。両者の方尊の間の最も大きな違いは、肩の部分に見られる犠首装飾にある。“司 Qiao 母癸”の方尊には四面の肩のそれぞれの中央に動物の頭部があって、二つに別れた龍の胴体とつながっている。一方、“婦好”の方尊は四つの面それぞれの中央に動物の頭部が、各コーナーに鳥に似た形の犠首装飾が見られる。藤田美術館の方尊はプロポーションの点では“司 Qiao 母癸”の方尊に近いが、犠首装飾の点で“婦好”の方尊とよく似ている。藤田美術館の方尊が婦好墓から見つかった三つの作例と異なっているのは、中央のセクションと脚の部分の双方に細い帯状装飾が施されている点で、それにより装飾がいっそう複雑で調和のとれたものになっている。同様の形で、鳥と動物の装飾が施されたその他の方尊としては、安陽の花園莊東地 M54 号墓から見つ

[1] Yang Xizhang, Gao Wei ed., *Zhongguo kaoguxue: Xia and Shang* (Archaeology in China: Xia and Shang Dynasties), Beijing, 2003, pp. 188, 253, and 294.

[2] Yue Hongbin, *Yinxu qingtong liqi yanjiu* (Research on the Yinxu Bronze Ritual Vessels), Beijing, 2006, pp. 263-268.

[3] 婦好は商王朝の王 武丁（在位 紀元前1250～1192年頃）の妻のひとりで、1976年に考古学者によって墓が発見された。墓の規模は彼女の地位に対して控えめなものだったが、その中身は豪華であった。偶方彝、三連甗、鴞尊、司母辛方鼎のような重要な作品を含め、重さ1.5トンに及ぶ196点の青銅祭器が見つかった。その鋳造は見事で、質の高い素材が用いられている。特に優れた作品の中には中国南部から移住してきた職人によって作られたものもある。

かった“亜長”の方尊があげられる（Yue Hongbin ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, pp. 156-7, no. 64 を参照）。研究者の中には、上から押しつぶされたような、ずんぐりした形の方尊は黄河中流域に固有のタイプで、背の高い方尊は、揚子江流域の尊の形に影響を受けたものであると指摘するものもいる。[4] 考古学者によると、花園荘東地 M54 号墓の主である亜長は、中国南部からやって来た、地方勢力の首領クラスの人物と推定され、商の都である殷墟で暮らし、その地に埋葬されたという。[5] 藤田美術館の作品のように、背の高いプロポーションをした安陽の方尊は、中国南部の青銅器に影響を受けたものと推測して間違いないだろう。

方罍（ロット 524）は、安陽の青銅器の中でも最もモニュメンタルで建築的な形をしたもののひとつである。婦好墓からは、脚や稜のない一対の方罍が見つかった（*Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, pl. 32 を参照）。考古学者 向桃初と呉小燕は、商王朝と周王朝の方罍についての包括的な概論の中で、稜のない方罍は、最も初期のものであると示唆している。[6] 藤田美術館の方罍とよく似た作例が二点見つかっているが、ひとつは上海博物館が所蔵する蓋のない方罍、もうひとつは遼寧省博物館が所蔵する“登爿”方罍である。この二つの方罍は、『中国青銅器全集』の中で商王朝晩期のものとされている（*Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 4, Beijing, 1998, nos. 112 and 113 を参照；図 3）。これらを藤田美術館の方罍と比較すると、上海博物館と遼寧省博物館の方罍の稜には突起状の装飾が鋳出されており、比較的後の時代のものであることがわかる。洛陽市北窯で見つかった別の方罍は、装飾意匠の点では婦好の方罍と似ているが、藤田美術館の方罍と非常によく似た稜が見られる（同上書 , vol. 5, no. 177 を参照）。したがって、洛陽と藤田美術館の方罍は、上海博物館の作例より早い時代のものと考えるべきである。藤田美術館の作品に最もよく似た方罍が、京都の泉屋博古館・住友コレクションと、東京の根津美術館に所蔵されている（『泉屋博古：中国古銅器編』、京都、2002 年、97 頁、114 番と根津美術館『館蔵 殷周の青銅器』、東京、2009 年、33 頁、12 番を参照；図 4）。この三つの方罍には、形、装飾の配置、鋳造技術など、多くの類似点がある。この 3 点は同じグループに属するものと見ることができ、殷墟の初期の時代のものと考えられる。

鋳造の点から見ると、藤田美術館の方罍に最も顕著な特徴は、プレキャストの技術が用いられている点だ。D のような形をした把手（図 5）など、突き出た部分の多くは、事前に成型された後、溶解銅が注ぎ込まれる時にしかるべき場所に固定されるよう容器の型にはめ込まれた。プレキャストは商王朝の青銅器の鋳工によって採用されたかなり珍しい技術で、この技術が用いられた商代の青銅器のうち、知られている中で最古のものは、陝西省岐山県何家村で発見された鳳凰の突起状の装飾のある斝である（*Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 4, Beijing, 1998, nos. 59-61 参照）。この技術は当初南部の鋳造所が考案し、後に安陽にも導入された。商王朝に関する考古学的研究により、持ち主の地位が高ければ高いほど、所有する青銅器の器形が多岐にわたったことが知られている。こうした青銅器の中には、藤田美術館の方尊や方罍に見られるように、芸術的、技術的に多様な要素を見事に統合させたものもある。

藤田美術館所蔵の瓿の大きさは、知られている瓿の中でも最大の部類に入る。婦好墓からは三点の瓿が出土していて、いずれも蓋付のものである。もっとも大きなものは高さ 47.6 cm で銘がなく、それより小さな二点は高さがそれぞれ 33 cm と 34.2 cm で、“婦好”の銘が見られる（*Tomb of Lady Hao at Yinxu in Anyang,*

[4] The Hunan Provincial Museum and Shanghai Museum ed., *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai, 2015, p. 104.

[5] He Yulin, 'Yinxu Huayuanzhuang Dongdi M54 muzhu zaiyanjiu' (Rethinking of the Occupant of Yinxu Huayuanzhuang Dongdi M54), *Sandai Kaogu* (Archaeology of the Three Dynasties), vol.5, Beijing, 2013, p. 115.

[6] Wu Xiaoyan, Xiang Taochu, 'Shangzhou qingtongqi fanglei xulie ji Min fanglei de niandai wendi' (Issues on the Chronology of Shang and Zhou fanglei and the date of Min fanglei), *Wenwu*, February 2016, pp. 57-72.

[7] Robert W. Bagley, 'A zun from Yang Xian', *Shang Bronzes from Hanzhong*, vol. 4, Chengdu, 2011, pp. 570-625.

Beijing, 1980, colour pl. 5 and pl. 29 を参照；図 6･7）。藤田美術館所蔵の瓿は、ドーム状の蓋がより丸みを帯びているものの、形や装飾の面では婦好の瓿と極めてよく似ている。藤田美術館の瓿は婦好墓から見つかった三点と同時代のものと見て間違いないだろう。藤田美術館の瓿のサイズがより大きいという事実は、持ち主の地位がより高いものであったことを示唆している。

殷墟の時代には、銅の鋳造の際、粘土の芯を主要部分の粘土型から自立した状態で支えるために、スペーサーが広く用いられたが、そのことによって、容器の壁の均一な厚さが確実に得られるようになった。ときには、収縮による亀裂を防ぐため、本体から突き出た部分の内部に粘土芯が入れられることもあった。突起部分の内部に粘土芯が用いられている例を、藤田美術館の瓿の肩部分の動物の頭のレリーフのひとつにある小さな欠けから見ることができる。欠片の内部の素材は溶けた銅を注ぎ込む際に焼けて赤っぽくなった粘土芯で、動物の頭頂部にある小さな穴は、粘土芯を内部で固定するために、穴から型の外側部分に芯が突き出していた部分である。

完全に彫刻的な動物の形をした器種は、中国古代の青銅器の中でも非常に稀である。藤田美術館の羊形の觚は、その極めて愛らしい羊の姿ゆえにとりわけ魅力的だ。婦好墓からは三点の觚が発見されているが、そのうちの二点である司母辛觚は、こわばった姿勢で立つ四肢動物である（T*omb of Lady Hao at Yinxu in Anyang,* Beijing, 1980, p. 59, colour pl. 9 参照）。司母辛觚は非常に様式化されていて、特定の種として識別することはできない。藤田美術館の觚に最も近い例は、一風変わった頭部を持つ二つの觚で、ひとつは陝西省洋県張家村で見つかったもの、もうひとつはワシントン D.C. のアーサー・M・サックラー・コレクションに入っているものである（*Zhongguo qingtongqi quanji* [Complete Collection of Chinese Bronzes], vol. 4, Beijing, 1998, no. 91 および Robert W. Bagley, Shang Ritual Bronzes from the Arthur M. Sackler Collections, Cambridge: Harvard University Press, 1987, no. 74 を参照；図 8）。バグリーは、この二つの作例は象を表現しようと意図して作られたもので、南部の青銅器の典型的様式を示していると述べている。[7] 藤田美術館の觚とこの二つの作例はおそらく同時代のもので、同じ鋳造所で鋳造されたものと考えられる。[8] 揚子江流域で鋳造された、商王朝期の青銅器に関する最新の研究によると、同様の青銅器が安陽のものより前に南部で鋳造されていたという。南部の影響を受けた安陽の青銅器は、武丁の治世に南部の職人が安陽へ移住してきてから鋳造されるようになった。[9] したがって、藤田美術館の觚の年代も、殷墟時代の初期と考えるべきだろう。また、技術的特徴のひとつは、藤田美術館の羊形の觚が中国南部で作られたものであることを示している。鳳凰の目や翼の文様など、レリーフ状の部分の内壁には、それとぴったり合うくぼみがある。これは青銅器の壁の厚みを均一なものにするために南部の職人が一般的に用いていた技術である。

南部で作られた羊形の觚を別として、ここで分析した藤田美術館の他の三点の器種は古代安陽の青銅器である。これらは婦好墓で発見された青銅器と同時代のものだが、その美学的・技術的成果は婦好の青銅器を凌駕している。この両者の違いは、藤田美術館の三点の青銅器が婦好よりもさらに高い地位にある者、おそらくは王のために作られたものであることを示唆しているのではないだろうか。

[8] Robert W. Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge: Harvard University Press, 1987, pp.416-420.

[9] Su Rongyu, 'Hunansheng bowuguan cang liangjian dakouzhejian qingtong yuanzun de yanjiu' (Research on Two Bronze Zun Vessels in the Hunan Provincial Museum), *Hunan Shang Xizhou qingtongqi guoji xueshu yantaohui lunwen* (Essays from the International Symposium on Shang and Western Zhou Bronzes from Hunan, Changsha: 27-28 August 2015; Su Rongyu, 'Anyang yinxu qingtong jishuyuanyuan de Shangdai nanfang yinsu' (The Southern Origin of Bronze Techniques Found on Anyang Yinxu Bronzes), *Quanwu toushang: quanwu boguguan qingtongqi toushe saomiao jiexi* (Analysis of Bronzes in the Sumitomo Collection Based on CT Scanning Images), Beijing, 2015, pp. 352-386.

~523 A MAGNIFICENT AND HIGHLY IMPORTANT BRONZE RITUAL WINE VESSEL, *FANGZUN*

LATE SHANG DYNASTY, ANYANG, 13TH-11TH CENTURY BC

The decoration on each of the four sides of the faceted vessel is arranged in horizontal registers divided by vertical notched flanges which are repeated at the corners. The main register of the tapering mid-section is cast with large *taotie* masks with dragon-shaped horns, each flanked by descending *kui* dragons on either side and below a narrow register of confronting *kui* dragons with elephant trunks. The high foot is similarly decorated with *taotie* masks below a narrow register of confronting *kui* dragons with hooked beaks. The canted shoulder has a band of confronting *kui* dragons centered by relief animal masks and separated by mythical birds crowned by monster masks with bottle horns on the corners, all below a flaring neck with a band of upright blades enclosing dispersed elements of *taotie* above pairs of confronting *kui* dragons. All of the decoration is cast in crisp relief and reserved on *leiwen* grounds. The surface has a smooth dark green patina with some areas of light malachite encrustation.

20⅝ in. (52.4 cm.) high, gold and silver-inlaid wood stand, Japanese double wood box, metal liner inscribed with a cyclical date, *gui hai* year, corresponding to 1923

$6,000,000-8,000,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

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商晚期　安陽　青銅饕餮紋方尊

來源

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盛酒器。截面呈長方形，敞口、束頸、斜肩、短腹、高圈足。四角和四面中間置八道長條形扉棱，從圈足至口沿並出簷，頸部以扉棱為對稱設饕餮蕉葉紋，頸根置相對的夔鳳紋；肩部在相對的夔紋中間鑄有圓雕犧首、在四角鑄圓雕龍首形鳥；腹部主體飾龍角饕餮紋，兩側填夔紋，饕餮紋上有四小象鼻夔紋組成的窄紋帶；圈足頂每側中間有一小透孔，主體亦飾龍角饕餮紋，其上的紋帶由相對的夔鳳組成。這些紋飾均為高浮雕，上飾陰線，下以雲雷紋襯地。附一銅製內襯，署「癸亥春」（1923年）紀年。

商晚期　安陽　青銅犧首饕餮文方尊

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

Square (*fang*) vessels had great significance to Shang ruling elites and are much more rare than their rounded-form counterparts. The first vessel type to be cast in square cross section is the *ding*, such as the massive early Shang *fangding* (100 cm. high) found in Duling, Zhengzhou city, illustrated in *Shangyi yiyi sifang zhiji*, Hefei, 2013, p. 61. Scholars have noted that the casting of *fangding* is more difficult than round *ding* and that massive *fangding* vessels were reserved for nobility of the highest rank and symbolize royal power, (see *ibid*., p. 60). During the late Shang dynasty, a few other select vessel types were also made in a square shape, such as *fangzun*.

Fangzun of such a large size and with such fine casing such as the Fujita example are exceptionally rare. Two *fangzun* vessels of very similar form but decorated with dissolved elements of *taotie* in the mid and lower sections include one in the Sumitomo Collection, Kyoto, and one in the Hunan Provincial Museum, illustrated in *Sen-oku Hakko: Chugoku kodoki hen*, Kyoto, 2002, p. 60, no. 69, and *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai, 2015, no.7, respectively. A pair of *fangzun* vessels of smaller size bearing Ya Zhi clan signs were found in Guojiazhuang M160, Anyang City, and are illustrated by Yue Hongbin ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, nos. 125, 126 (43.9 cm. high) and no. 127 (44.3 cm. high). It is interesting to note that the animal heads in relief on the shoulder of the two Ya Zhi *fangzun* are removable, unlike the sculptural figures on the Fujita *fangzun* which are fixed on the shoulder by casting. Compare, also, a pair of *fangzun* formerly in the Qing imperial collection and now separated, one in the Palace Museum, Beijing, illustrated in *Bronzes Gallery of the Palace Museum*, Beijing, 2012, no. 11, and the other in the National Palace Museum, Taipei, illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, no. 88. These two *fangzun* are more closely related to the Ya Zhi *fangzun* in shape and decoration and bear nine-character inscriptions: *ya chou zhu si yi tai zi zun yi* ('Zhusi from the Ya Chou clan made this ritual vessel for princes'). The Ya Chou was a clan active in the late Shang dynasty in modern day Shandong province. Between 1965 and 1966, archaeologists found the cemetery of the Ya Chou clan in Sufutun, Qingzhou City, Shandong province. One of the tombs in the Ya Chou clan cemetery is cross-shaped with four ramps, a format used for tombs of Shang kings. The National Palace Museum has two further *fangzun* bearing Ya Chou clan signs (see *ibid*., nos. 89 and 90). All three Ya Chou *fangzun* in the National Palace Museum are dated to the late Anyang period (12th-11th century BC). The projections on top of the flanges around the mid sections of the Ya Chou *fangzun* and the fact that their lower sections are cast without clay core extension holes indeed indicate a later date than the Fujtia *fangzun*.

One of the most remarkable features of the Fujita *fangzun* are the three-dimensional mythical bird-like creatures that adorn each corner of the shoulder. They feature prominent hooked beaks, wings, curled tails, and most notably bottle-horned monster masks that crown the birds' heads. Similar bird-like creatures appear on the aforementioned Sumitomo *fangzun*, as well as in a small bronze *zun* wine vessel in the Art Institute of Chicago. (Fig. 1) The hybrid between mythical animal and real animal/bird is a common way of creating new motifs in Shang bronze art. The Shang people's interest in hybrid animals can also be seen in the *kui* dragons with elephant trunks in the top band of the mid-section of the Fujita *fangzun*. In fact, the horns of the main *taotie* motif on the Fujita *fangzun* are replaced by pairs of bottle-horned *kui* dragons shown in profile. Similar depictions of *taotie* with dragon horns can be found on a *hu* vessel sold at Christie's New York, 16 September 2010, lot 831, and a massive *pou* vessel in the Nezu Museum, illustrated in the Nezu Museum, *Kanzo In Shu no seidoki*, Tokyo, 2009, p. 25, no. 5.

Fig. 1. Bird-Shaped Wine Vessel, Shang dynasty (c. 1600-1050 BC), Lucy Maud Buckingham Collection, Art Institue of Chicago, 1936.139, The Art Institute of Chicago / Art Resource, NY.

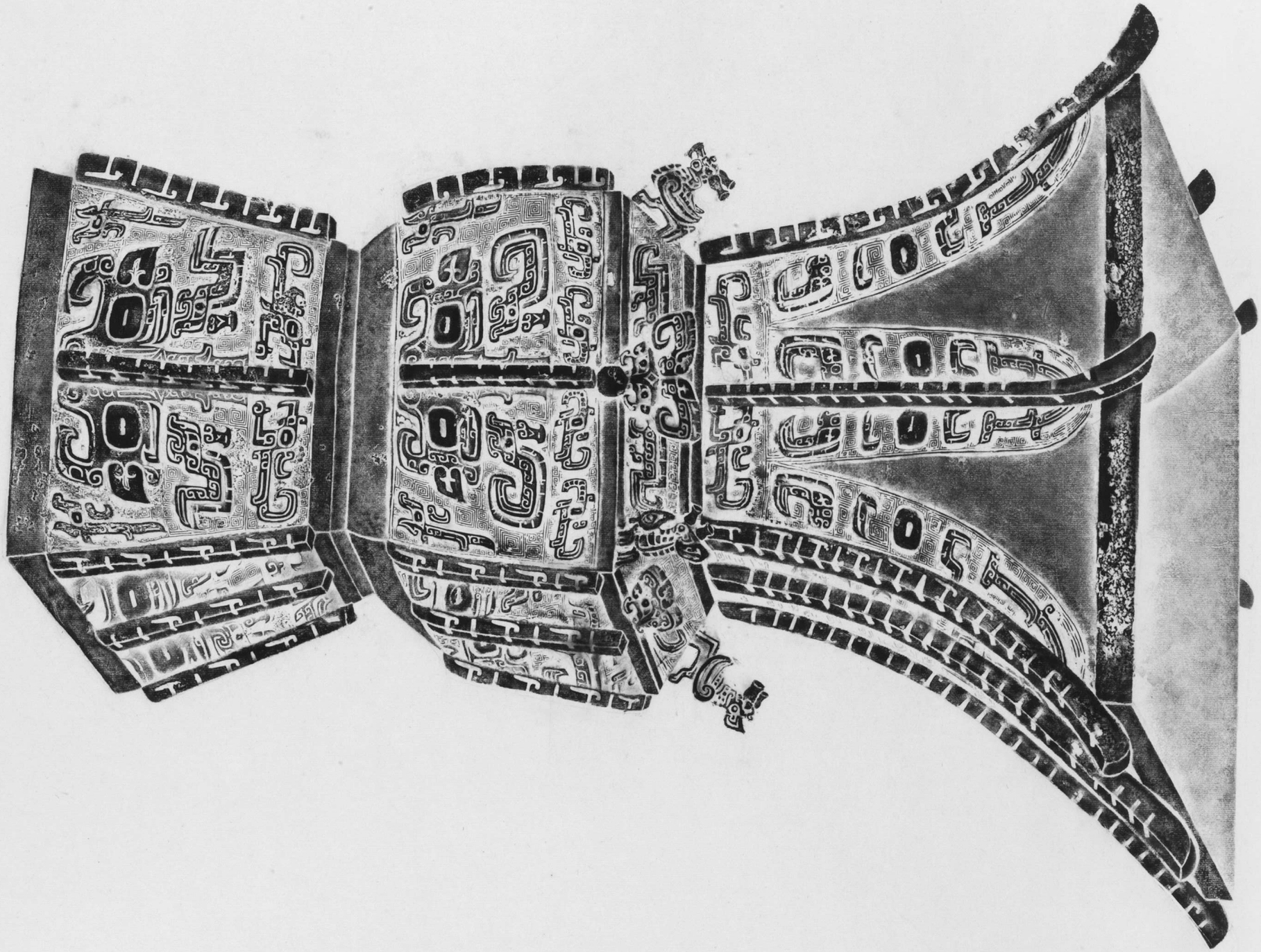
圖一 商晚期 青銅鳥尊 芝加哥藝術博物館藏

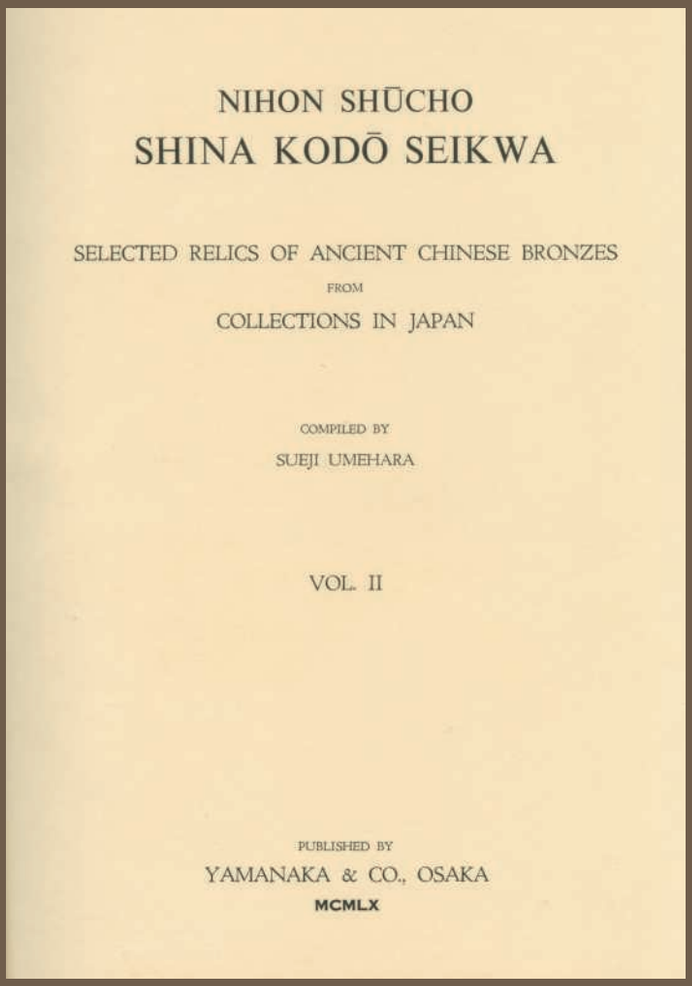
方器在中國青銅時代具有重要的意義，其數量遠較同類圓器稀少。最早的方形禮器為商早期的大方鼎，如河南鄭州杜嶺所出的青銅方鼎（高100公分），見2013年合肥出版《商邑翼翼四方之極》，61頁。有學者指出，「方鼎的鑄作難度比圓鼎更大，它所代表的社會等級也更高。尤其是体量較大的方鼎，幾乎成爲王權的象徵」，見前揭書60頁。至晚商時期，高級貴族對方器愈發推崇，出現了包括方尊、方罍在內的一系列方器，作爲其有別於一般貴族的權利和身份標誌。

本件方尊鑄造精湛，綫條勁挺，極具張力，充分體現了商晚期青銅鑄造高超的藝術語言和技術水準。日本京都泉屋博古館和湖南省博物館分別藏有一件和本器器形相近的商代方尊，惟紋飾有異，泉屋和湖南方尊器身和圈足上的主紋為分解式饕餮紋，見2002年京都出版《泉屋博古：中國古銅器編》，60頁及2015年上海出版《酌彼金罍：皿方罍與湖南出土青銅器精粹》，圖錄編號7。安陽殷墟郭家莊M160出土有一對尺寸較小的方尊，帶有亞址族徽，現藏於社會科學院考古研究所，見2008年昆明出版《殷墟新出土青銅器》，圖錄編號125，126（高43.9公分）及編號127（高44.3公分）。值得注意的是，兩件亞址方尊上的圓雕附飾為單獨鑄造套裝在肩部的八個圓釘頭上的，而藤田美術館藏方尊的圓雕附飾是通過鑄接固定在器肩部的，工藝有所區別。清宮舊藏有一對亞醜諸姒方尊，器形、裝飾與亞址方尊十分相似，其中一件現藏故宮博物院，載於2012年北京出版《故宮青銅館》，圖錄編號11，另一件藏於國立故宮博物院，載於1998年台北出版《故宮商代禮器圖錄》，編號88。亞醜為商晚期活躍於山東地區的一個重要氏族。1965至1966年間，考古學家發掘了位於山東青州蘇阜屯的亞醜家族墓地，其中一號墓為帶四條墓道的亞字形大墓，與商王墓規格無異。國立故宮博物院另藏有兩件亞醜方尊，其中一件稍顯瘦長，另一件則與亞醜諸姒方尊大同小異，分別見前揭書圖錄編號89及90。《故宮商代禮器圖錄》將其院藏三件亞醜方尊定為殷墟晚期，十分精當。按亞醜方尊的鈎狀扉棱及圈足不帶透孔的做法皆指示比本件藤田方尊更晚的年代，其同亞址方尊皆為殷墟中晚期具有代表性的方尊器形，而藤田、泉屋及湖南三件方尊的年代較早。

本件方尊上最引人矚目的裝飾莫過於肩部四角的圓雕龍首形鳥。該異鳥長尾大喙，鳥頭上再置一圓柱角的龍頭，猶如戴冠。這種龍鳥結合的圖像在商代銅器上間有所現，前述泉屋博古館方尊肩部四角即飾有相似的異鳥，其龍鳥結合更甚，幾乎為龍頭鳥身。芝加哥藝術學院博物館藏有一件商代青銅鳥尊，亦作此類異鳥之形（圖一）。這種將幾種動物相結合的手法是商晚期青銅紋樣創作的慣用手法，其背後是否有神話或者宗教的意義已不可知。商人對神/獸和寫實動物紋樣結合的熱衷亦可見本件方尊器身上部的象鼻夔龍紋，以及器身和圈足的饕餮紋。這些饕餮紋的角皆由龍紋構成，器身部分作卷尾狀，圈足上作展尾狀。這種以龍紋作角的饕餮紋亦見於其它幾件殷墟早期器，如紐約佳士得2010年9月16日拍賣的一件青銅饕餮紋壺，拍品831號以及根津美術館藏的亞矣瓿，見2009年東京出版《館藏殷周の青銅器》，25頁，編號5。

Rubbing by Wu Libo (吳立波拓).





The present *fangzun* as illustrated by Sueji Umehara, *Nihon shu-choshinakodo-seika (Selected Relics of Ancient Chinese Bronzes from Collections in Japan)*, Osaka: Yamanaka & Co., 1960, vol. 2, no. 132.
本件方尊在《日本蒐儲支那古銅精華》中的著錄。

一三二　犧首四夔饕餮紋方尊

高　五二・四糎

1:4

器肩部拡大圖

殷時代

大阪　藤田美術館藏

口緣蓋脚足の三つの部分の構成は以上の諸器と違わないが、此の尊は方形であつて、丈けも高い。器の莊重なその作りは裝飾紋の表出と共に寧ろ肅壓的な趣を呈する。卽ち器の四邊には大きな突起綫を作り、肩部では中央の犧首飾の他に四隅に特色の豐かな立體の龍形を着けており、主紋の整うた饕餮をはじめ夔龍形なども、すべてまた肉を持つた嚴正な表出である。いま銹斑綠を點するが、厚手なその體は滑澤のある美しい古銅色を呈する。

これと相似た方尊を京都の住友家にも所藏しているし、また中國の故宮博物院と中央博物院にもそれぞれよく似た形で、肩部の四隅の飾が象の前半身に作つたものを藏する。是等はいずれも殷代の器と判ぜられるが、本方尊は中で最も大きくその上鑄成も勝れている。

CXXXII BRONZE RITUAL SQUARE VESSEL '*TSUN*' ORNAMENTED WITH OX-HEAD, BIRD AND WITH T'AO-T'IEH, DRAGON DESIGN

Height 52.4 cm.

Yin Dynasty

Fujita Art Museum, Osaka

~524 A MAGNIFICENT AND HIGHLY IMPORTANT BRONZE RITUAL WINE VESSEL AND COVER, *FANGLEI*

LATE SHANG DYNASTY, ANYANG, 13TH-11TH CENTURY BC

The decoration on each of the four sides of the high-shouldered, tapering body is arranged in horizontal registers divided by vertical flanges which are repeated at the corners. The two lower registers are cast in relief with large *taotie* masks, one of which is centered by a D-shaped handle surmounted by an animal mask. In the register above, a forehead shield symbolizing a *taotie* mask is flanked by a pair of birds, which are repeated on the rectangular neck. The rounded shoulder is cast with pairs of dragons separated on two sides by an animal mask in high relief, and on the other two, narrower sides, with a pair of animal-mask-surmounted, D-shaped handles that suspend loose rings cast with four eye patterns. All of the decoration is cast in crisp relief and reserved on *leiwen* grounds. The surface has a dark green patina.

25 in. (63.5 cm.) high, gold and silver-inlaid wood stand, Japanese double wood box

$5,000,000-8,000,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

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商晚期　安陽　青銅饕餮紋方罍

來源

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《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號435。
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盛酒器。蓋作四阿式，蓋頂為四阿式鈕。直頸、大弧肩、收腹、矮圈足，八道長條式扉棱置於四角和四面中間，自圈足至蓋，各段不相連，蓋面扉棱出簷。蓋四面均飾倒置的饕餮紋。器直口外壁飾相對的夔鳳紋，弧肩面內側飾凸弦紋，肩面紋帶由相對的大角夔紋組成，前後面中間置圓雕犧首，兩側置C形獸首耳，銜環。腹部滿紋飾，分三段，上為相對的兩夔鳳紋，中為回勾角饕餮紋，下為下勾角饕餮紋，一面的下腹中間置C形獸首耳。圈足紋帶為相對的兩龍紋。這些紋飾為浮雕型，上加飾以陰線，下以細密雲雷紋襯地。

商晚期　安陽　青銅犧首饕餮虺龍文方罍

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

Fanglei are amongst the rarest, most imposing, and most majestic of Chinese archaic bronzes. The largest *fanglei* known appears to be the Min *fanglei* (88 cm. high), sold privately through Christie's New York in March 2014, and now kept in the Hunan Provincial Museum. See *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai, 2015, no. 1. According to research by Xiang Taochu of the Hunan University and Wu Xiaoyan of the Hunan Provincial Museum, there are only 45 examples of Shang and Western Zhou *fanglei*, the majority of which are in major museums around the world. See *Wenwu,* 2016, no. 2, p. 58 and Appendix 1.

Shang and Western Zhou *fanglei* can be divided into three groups based on the arrangement of their decoration. The first type has whorl-cast bosses centered by relief animal masks and loop handles around the shoulder, such as an early Yinxu example without a cover found in Huayuanzhuang Dongdi M54, illustrated in *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, p. 165; and an early Western Zhou example in the Shanghai Museum, illustrated by Wu Xiaoyan and Xiang Taochu, *op. cit.*, p. 59, fig. 6. The second type has two narrow friezes of decoration on the shoulder and upper body and a band of *taotie*-filled blades pendent around the lower body, such as the *fanglei* formerly in the Sze Yuan Tang Collection, offered at Christie's New York, 16 Sep 2010, lot 838; one with a Ya Yi clan sign, thought to have come from a royal Shang tomb at Xibeigang, Anyang, now in the Okada Museum of Art, Hakone, illustrated by Sueji Umehara in *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 1, Osaka, 1959, no. 6; and another example in the Nezu Museum, illustrated *ibid*, no. 13. It is interesting to note that the Nezu example has *taotie* masks cast upright on its cover, whereas most of the *taotie* motifs cast on covers are inverted, as seen on the Fujita *fanglei*.

The third and most elaborate type has multiple friezes of *kui* dragons and *taotie* fully embellishing the body, such as the present vessel. Other known examples include two very similar *fanglei*, one in the Sumitomo Collection, Kyoto, illustrated in *Sen-oku Hakko: Chugoku kodoki hen*, Kyoto, 2002, p. 97, no. 114, and the other in the Nezu Museum, Tokyo, illustrated in the Nezu Museum, *Kanzo In Shu no seidoki*, Tokyo, 2009, p. 33, no.12; one without a cover in the Shanghai Museum, published extensively, including by Wen Fong, ed., *The Great Bronze Age of China*, The Metropolitan Museum of Art, New York, 1980, no. 27; one with a Ya Chou clan sign in the Palace Museum, Beijing, illustrated in *Zhongguo meishu quanji: gongyi meishu 4*, Beijing, 1987, no. 126; and a Western Zhou example in the St. Louis Art Museum, illustrated by S. D. Owyoung in *Ancient Chinese Bronzes in the Saint Louis Art Museum*, St. Louis, 1997, no. 24.

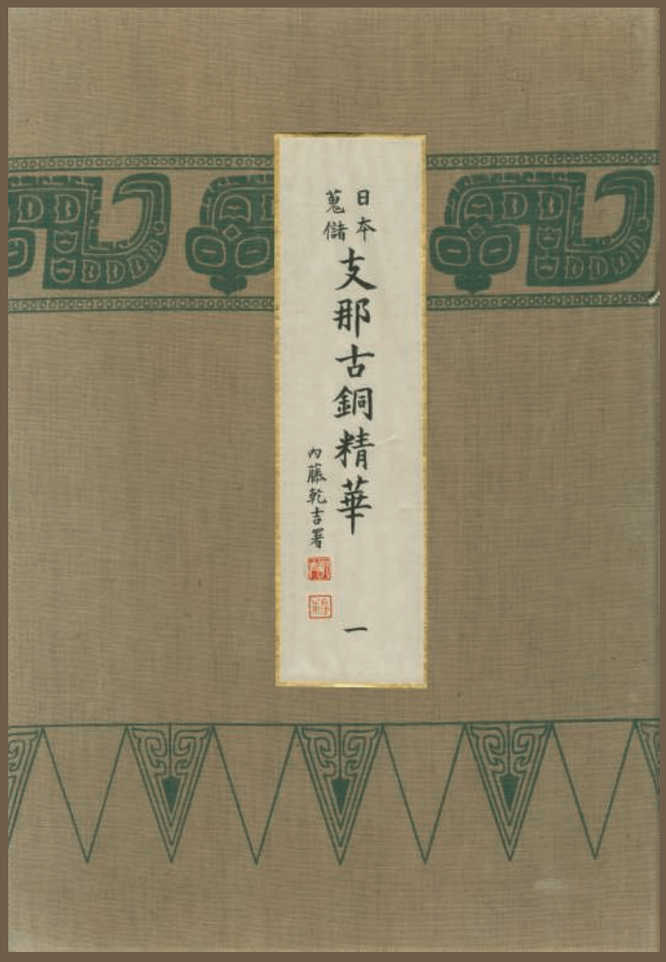
《詩經》,《周南·卷耳》云:「我姑酌彼金罍」,可知罍為盛酒器。罍器形可分爲圓、方兩大類,其中如藤田方罍這樣滿工飾大獸面紋的方罍洵為商周青銅禮器中數量最稀少,氣勢最宏大,風格最華麗者。目前所知方罍中最大的一件為皿方罍(高88公分),由紐約佳士得於2014年3月私洽出售,目前器、蓋合璧,藏於湖南省博物館,見2015年上海出版《酌彼金罍:皿方罍與湖南出土青銅器精粹》,圖錄編號1。根據向桃初和吳小燕的統計,已知存世的商周方罍僅有四十五件,且絕大多數藏於世界各大博物館,見《文物》2016年第2期,58頁及附表一。

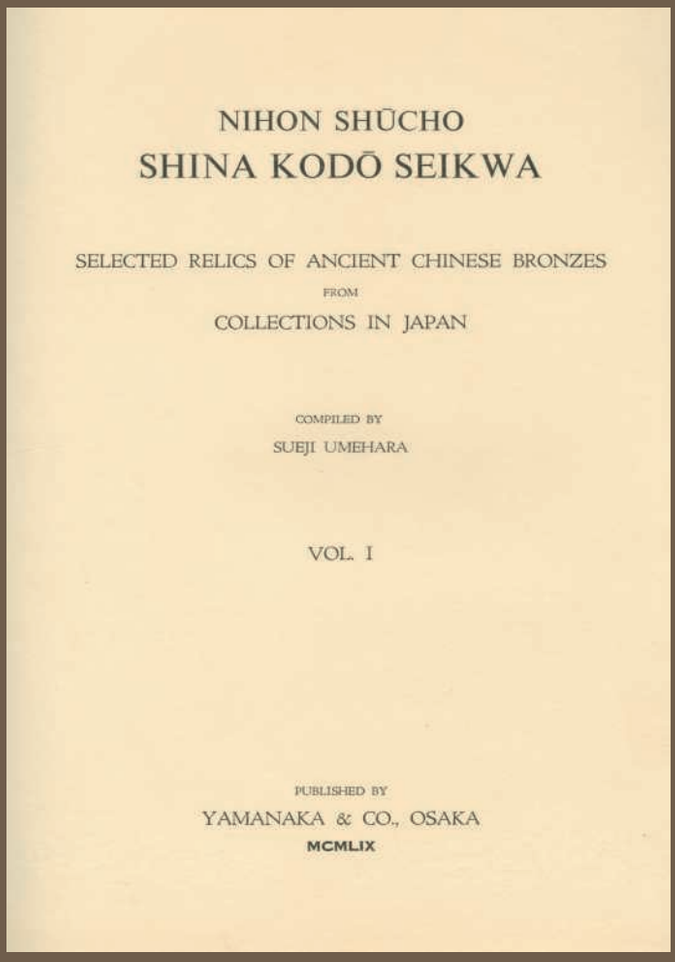
商周時期的方罍根據紋飾佈局可分爲三組。第一組在肩部飾有高凸的圓渦紋,兩個渦紋之間間以浮雕犧首或獸首啣環耳,器身其餘部分多光素無紋,例見安陽花園莊東地M54出土的一件殷墟早期方罍,載於2008年昆明出版《殷墟新出土青銅器》,165頁,以及上海博物館藏的一件西周早期方罍,見上引向桃初、吳小燕文,59頁,圖6。第二類方罍肩部及器身上部飾兩至三層窄紋飾帶,再用填有饕餮紋的大蕉葉紋填充器身中下部,例如思源堂舊藏之方罍,於2010年9月16日在紐約佳士得上拍,拍品838號;箱根岡田美術館藏之亞矣方罍,傳出安陽侯家莊西北崗大墓,載於梅原末治著《日本蒐儲支那古銅精華》,卷一,編號6;以及根津美術館藏一件方罍,載於前揭書,編號13。值得一提的是,這件根津美術館藏的方罍蓋上饕餮紋作正向,而不像絕大多數器蓋上的饕餮紋一樣為倒置狀。

第三類,也是裝飾最爲完善的一類是以本件藤田方罍為代表的,通體飾多層饕餮和夔紋的方罍,其紋飾既滿,又以嚴格的區塊分格彰顯了器物的秩序感和建築美感。近似例包括泉屋博古館藏方罍,見泉屋博古館:《泉屋博古:中國古銅器編》,京都:泉屋博古館,2002年,97頁以及根津美術館藏的另一件方罍,載於根津美術館:《館藏殷周の青銅器》,東京,2009年,33頁,編號12;上海博物館藏一失蓋例,載於《中國青銅器全集》,卷4,北京:文物出版社,1998年,編號113;故宮博物院藏之亞醜方罍,著錄於北京1990年出版《中國美術全集:工藝美術編4》,編號126;以及聖路易斯美術館藏一件西周雨方罍,載於S. D. Owyoung著1997年聖路易斯出版《 Ancient Chinese Bronzes in the Saint Louis Art Museum》,編號24。

cicada under a relief animal head
肩部獸首下蟬紋

Rubbing by Li Zhi (李躑拓).





The present *fanglei* as illustrated by Sueji Umehara, *Nihon shu-cho shina kodo-seika (Selected Relics of Ancient Chinese Bronzes from Collections in Japan)*, Osaka: Yamanaka & Co., 1959, vol. 1, no. 18.
本件方罍在《日本蒐儲支那古銅精華》中的著錄。

一八　饕餮紋龍文方彝　銘三字

通高　六一・八糎

殷時代

拓影

この器も前圖版の方彝と同じく、器の四隅をはじめ各部の棱が目立ち、強い作風を示すものである。その肉厚的な饕餮形の主紋間の雷紋は頗る鮮鋭に鏤出され美事である。口頸部の内側にある三字の象形銘には鋭い筆勢が認められる。

大阪　藤田美術館藏

XVIII SQUARE WINE JAR, "*FANG-LEI*" WITH T'AO-T'IEH AND DRAGON ORNAMENT

Height 61.8 cm.

Yin Dynasty

Fujita Art Museum, Osaka

~525 AN EXTREMELY RARE MASSIVE BRONZE RITUAL WINE VESSEL AND COVER, *POU*

LATE SHANG DYNASTY, ANYANG, 13TH-11TH CENTURY BC

The broad, rounded body is raised on a tall, slightly splayed foot crisply cast with three *taotie* masks formed by three pairs of elongated dragons confronted on heavy notched flanges. The lower register of the body is decorated with three large *taotie* masks with bulging eyes, each flanked by small descending *kui* dragons, beneath a plain, narrow band and a wider band of dragons confronted on three animal masks on the wide shoulder. The domed cover is cast with three large upturned *taotie* masks centered and divided by heavy notched flanges, all beneath a tall segmented knob. Each band is cast in high relief and reserved on *leiwen* grounds. The surface has a silvery patina with areas of malachite encrustation.

22½ in. (57.2 cm.) high, gold and silver-inlaid wood stand, Japanese double wood box

$4,000,000-6,000,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

LITERATURE

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Minao Hayashi , *In Shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), vol. 1 (plates), Tokyo, 1984, p. 313, *pou* no. 39.

商晚期　安陽　青銅饕餮紋瓿

來源

大阪藤田美術館珍藏，入藏於1940年前。

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《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號436。
林巳奈夫，《殷周時代青銅器的研究》，卷一（圖版），東京，1984年，313頁，瓿39。

盛酒器。瓿蓋的子口插入器口，六道長條形扉棱自圈足貫至隆鼓蓋面，中有花苞形鈕，蓋面飾三組倒置饕餮紋。器束頸，飾兩周凸弦紋。弧肩上置三個圓雕犧首，並以之為對稱兩側佈夔紋。腹部飾三個大饕餮紋兩側填夔紋。圈足頂有三個透孔，紋帶由三組相向的夔紋組成饕餮紋。紋飾均為浮雕，上加飾以陰線，下以細密雲雷紋襯地。

Please note that the use of the symbol ~ for this particular lot is in reference only to the accompanying wood stand [or box/other as applicable] for the lot. Please contact the sale coordinator if you have any questions.

The *pou* form was popular during the middle Shang and early Yinxu periods, circa 14th-13th century BC. While most of the *pou* vessels were made withour covers and feature flat-cast decoration, the Fujita Museum *pou*, with its high-relief decoration, massive size, and a fitted cover, is one of the best of its type. It is also important to note that the Fujita Museum *pou* appears to be the third largest example among all the published examples of *pou*.

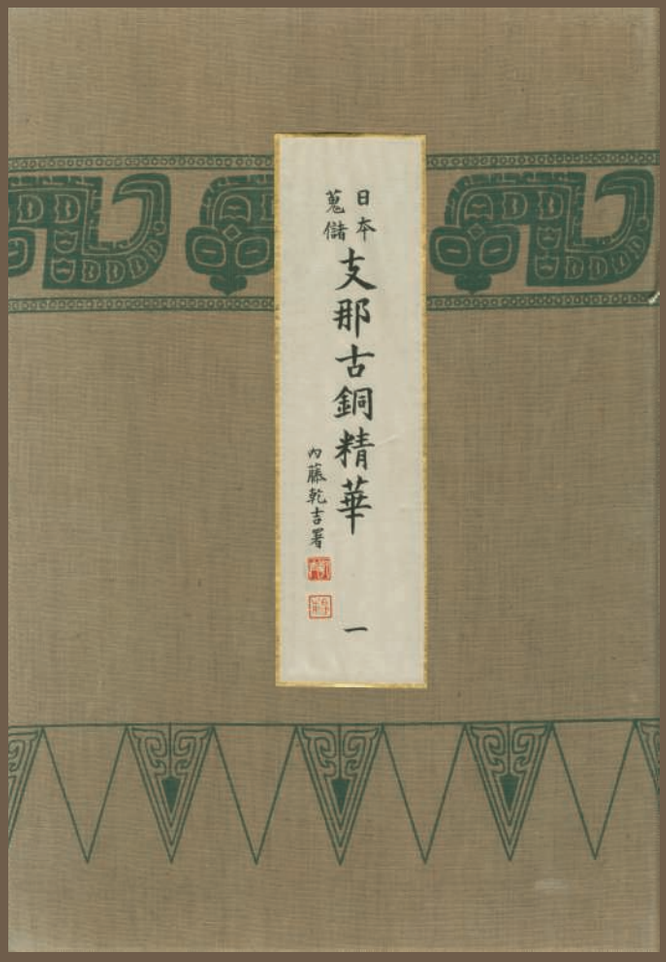
A covered *pou* of similar form and with similar layout of decoration, but of smaller size (50 cm. high), formerly in the collection of Fujita Tokujiro, is illustrated by Sueji Umehara in *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 1, Osaka, 1959, no. 11. The Fujita Tokujiro *pou* is decorated with backward-turned *kui* dragons on the shoulder whereas the shoulder of the Fujita Museum *pou* is decorated with confronted *kui* dragons. The *taotie* on the body of Fujita Tokujiro *pou* are depicted without bodies, as are those on the Fujita Museum *pou*. A *pou* vessel in the University of Pennsylvania Museum of Archaeology and Anthropology is almost identical to the Fujita Tokujiro *pou* but of even smaller size (45.7 cm. high). (See Horace H. F., Jayne, 'The Chinese Collections of The University Museum: A Handbook of the Principal Objects', *The University Museum Bulletin*, 1941, no. 9, pp. 2-3.) It is interesting to note that the Fujita Museum *pou* shares a very similar distinctive silvery patina with the University of Pennsylvania *pou*. A set of one large *pou* (47.6 cm. high) and a pair of smaller *pou* (34.2 and 33 cm. high) was found in the tomb of Fu Hao. See *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, col. pl. 5 and pl. 29, respectively. The Fujita Tokujiro, the Fujita Musuem and the University of Pennsylvania *pou* may also be seen as coming from the same set.

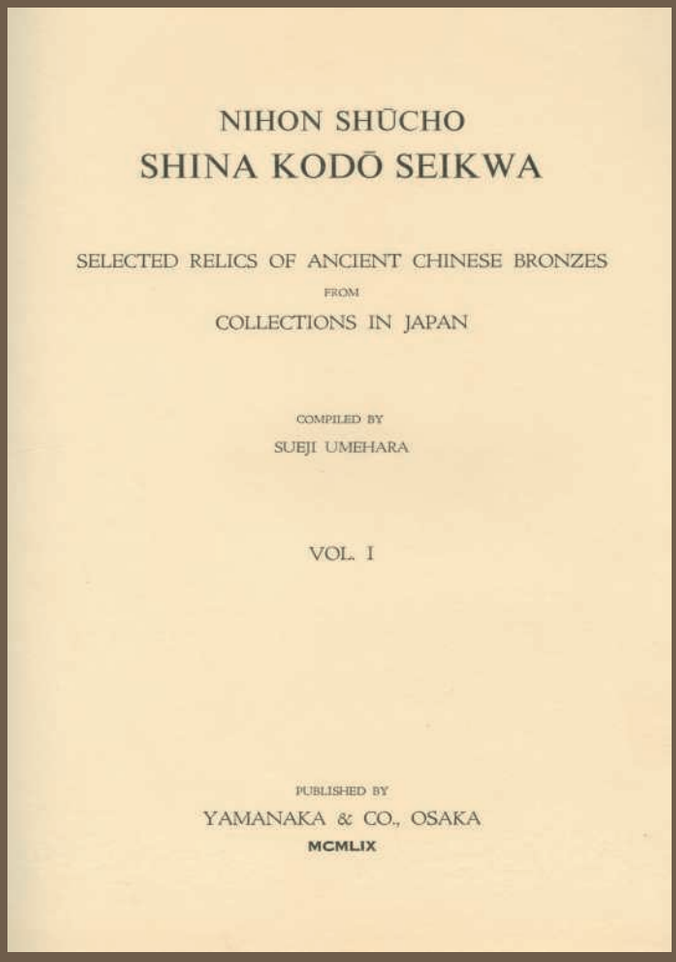
Another similar covered *pou* vessel of slightly smaller size (54 cm. high) from the J. Pierpont Morgan Collection, now in The Metropolitan Museum of Art, New York, is illustrated in 'Asian Art at The Metropolitan Museum', *The Metropolitan Museum of Art Bulletin*, summer 2015, no. 10. The Metropolitan Museum *pou* shares the same layout of decoration with the Fujita *pou*, although some details of decoration vary. The Metropolitan Museum *pou* has extra pairs of hooked-beaked birds below bodies of *kui* dragons on the shoulder and extra pairs of small *kui* dragons below bodies of *taotie* on the foot. The largest *pou* known is a covered *pou* vessel bearing a Ya Yi clan sign in the Nezu Museum (62.4 cm. high), illustrated in *Kanzo In Shu no seidoki*, Tokyo, 2009, p. 25, no. 5. The Ya Yi bronzes were reputedly from a royal Shang tomb at Xibeigang, Anyang city (see Sueji Umehara, *op. cit.*, no. 5). The imposing size of the Ya Yi *pou* does indicate an extraordinary high status, however its surface decoration is flat-cast. The layout of decoration on the Ya Yi *pou* also differs from the other large *pou* vessels cited above, as it includes two additional decorative bands, one along the rim of the cover and one above the central *taotie* band on the body. Another covered *pou* (48 cm. high) is in the Idemitsu Museum of Art, Tokyo, illustrated in *Selected Masterpieces from the Idemitsu Collection*, vol. 1, Tokyo, 1986, no. 164. The cover of Idemitsu Museum *pou* has a narrow band of decoration similar to that on the cover of Ya Yi *pou*. A covered *pou* found in Huangcai township, Ningxiang county, Hunan province (42.5 cm. high), now in the Hunan Provincial Museum Collection, is illustrated in *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai, 2015, pp. 138-147, no. 11. The Hunan *pou* features a sculptural coiled dragon as the knob of the cover, a trait which can also be found on the *pou* (60.7 cm. high) in the Tokyo National Museum, a gift of Mrs. Sakamoto Kiku, illustrated by Robert W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, 1987, p. 108, fig. 136.

Rubbing by Wu Libo (吳立波拓).

瓿流行於商中期至殷墟早期，多飾以平面紋飾且不帶蓋。本件瓿体量碩大、紋飾浮雕、帶蓋，誠為同類器中不可多得的精品。藤田德次郎舊藏有一件帶蓋瓿（高50公分），器身與紋飾佈局與本件瓿十分相似，唯肩部夔紋作回首狀，且腹部饕餮紋有首無身，載於梅原末治著《日本蒐儲支那古銅精華》，卷一，編號11。無獨有偶，賓夕法尼亞大學考古與人類學博物館藏有一件與藤田德次郎氏舊藏瓿十分相近的帶蓋瓿，唯尺寸稍小（高45.7公分），應為一對，發表於Jayne， Horace H. F.著‘The Chinese Collections of The University Museum: A Handbook of the Principal Objects’，《The University Museum Bulletin》， 1941年，第9號，2至3頁。值得注意的是，賓大所藏瓿與本件藤田美術館藏瓿的銹色十分接近，皆為“水銀古”皮殼。婦好墓青銅器群中有三件一組的帶蓋瓿：兩件較小（高33及34.2公分）成對，一件較大（高47.6公分）紋飾與前兩件有所區別，見1980年北京出版《殷墟婦好墓》，彩版5及圖版29。本件瓿與藤田德次郎舊藏瓿及賓大所藏瓿亦或為同出一組。

紐約大都會博物館亦藏有一件相近的帶蓋瓿（高54公分），為J.P.摩根氏舊藏，載於‘Asian Art at the Metropolitan Museum’，《The Metropolitan Museum of Art Bulletin》，2015年夏，編號10。大都會博物館藏瓿的紋飾佈局與本件藤田美術館藏瓿相同，然而兩器在紋飾細節上有所不同，大都會博物館藏瓿肩部夔龍紋左右兩側各加飾有一個小夔鳳紋，圈足饕餮紋兩邊亦多出一對小夔龍。目前已知最大的瓿為東京根津美術館藏亞矣瓿（高62.4公分），見2009年東京出版《館藏殷周の青銅器》，25頁，編號5。亞矣組青銅器傳出安陽侯家莊西北崗大墓，見載於梅原末治著《日本蒐儲支那古銅精華》，卷一，編號5之文字説明。亞矣瓿的紋飾佈局與前述諸例略有所異，其蓋下部和腹上部各引入一周窄紋帶，腹部饕餮亦以龍紋為角。東京出光美術館藏有一瓿，其蓋下緣亦有一圈窄紋飾帶，飾以夔紋，見出光美術館編，東京1986年出版《館藏名品選》，第一集，編號164。湖南寧鄉黃材出土有一件帶蓋瓿（高42.5公分），其特點是蓋鈕上飾一盤曲的龍紋，見湖南省博物館，上海博物館編《酌彼金罍：皿方罍與湖南出土青銅器精粹》，圖錄編號11。日本東京國立博物館藏有一件高達60.7公分的帶蓋瓿，其蓋鈕上亦有盤龍，載於Robert W. Bagley，《Shang Ritual Bronzes from the Arthur M. Sackler Collections》，劍橋：哈佛大學出版社，1987年，108頁，圖136。





The present *pou* as illustrated by Sueji Umehara, *Nihon shu-choshinakodo-seika (Selected Relics of Ancient Chinese Bronzes from Collections in Japan)*, Osaka: Yamanaka & Co., 1959, vol. 1, no. 10.
本件缶在《日本蒐儲支那古銅精華》中的著錄。

一〇 犧首饕餮虺龍文瓿

高 五二・四糎

殷時代

大阪 藤田美術館藏

器腹の横に張つたすわりのよい壺形でややすぼまつた口には精巧な蓋を持つ内被せの盛り蓋がある。その器形や作りは圖版第五の瓿と殆んど異なるところがない。器蓋にはそれぞれ六方に作つた葉の間に薄肉表出の虺龍饕餮紋を三度宛繰返し肩部の中央に高浮彫の犧首を飾つてそれ等の形態や表出に殷器の特色を示している。これと同時に鑄造されたかとも思われる器が紐育のメトロポリタン博物館(Metropolitan Museum of Art, New York)にもある。

X WINE VASE, "*P'EI*" WITH T'AO-T'IEH AND DRAGON ORNAMENT

Height 52.4 cm.

Yin Dynasty

Fujita Art Museum, Osaka

526 | A HIGHLY IMPORTANT AND EXTREMELY RARE BRONZE RITUAL RAM-FORM WINE VESSEL, *GONG*

LATE SHANG DYNASTY, 13TH-11TH CENTURY BC

The animal is cast standing foursquare and fitted with an elongated cover ending in a ram's head with prominent C-shaped horns. The top of the cover is decorated with a pair of *kui* dragons and a *taotie* mask and is set with a standing *kui* dragon with curling tail and a small standing bird at the center. The body is cast on each side with a large crested bird, its clawed foot extending downward onto the legs of the ram and its elongated tail curling around the ram's haunch. The chest of the ram is further decorated with a pair of crouching tigers. All of the decoration is cast in shallow relief and reserved on *leiwen* grounds. The patina is of yellowish-brown color.

8⅝ in. (22 cm.) long, Japanese double wood box

$6,000,000-8,000,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

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Zhu Fenghan, *Gudai zhongguo qingtongqi* (Ancient Chinese Bronzes), Tianjin, 1995, p. 195, fig. 3.34.4.
Zhongguo qingtongqi quanji: *Shang (4)* (Complete Collection of Chinese Bronzes: Shang), vol.4, Beijing, 1998, p. 89, no. 90.
Ma Chengyuan, *Zhongguo qingtongqi* (Chinese Bronzes), Shanghai, 2003, p. 233, fig. 13.
Ichirou Kominami, *Kodai Chugoku Tenmeito Seidouki* (Ancient China, Decree and Archaic Bronzes), Kyoto, 2006, p. 59.

商晚期　青銅羊觥

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

東京，日本經濟新聞社，《中國殷周銅器展》，1958年11月25日至12月7日。
大阪，日本經濟新聞社，《古代中國青銅器名品展》，1960年8月30日至9月11日。
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觥作羊形，四足立地，背部設蓋，以子口與腹扣合。羊首向前，大而粗壯的羊角彎曲上卷。眼後向兩側斜出一對小耳。蓋面隆鼓，脊上爬一片狀夔龍，兩側飾反向的夔紋。蓋脊尾飾一片狀立鳥，尾下垂接蓋。蓋尾飾饕餮紋，以立鳥之左右對稱展開。腹部前胸兩側置頭向上的淺浮雕虎紋，腹飾大鳳鳥紋，均以細密雲雷紋襯地。

商晚期　青銅鳳龍文山羊觥

Fully sculptural animal-form vessels are the rarest forms of Chinese archaic bronzes. The only complete Shang example that appears to have been offered at auction is a buffalo-form *zun* sold at Christie's New York, 1 December 1988, lot 143. The Fujita *gong* is particularly charming for its thoroughly prepossessing ram form. Compare two other *gong* vessels of related form, but with highly stylized elephant heads: one in the collection of the Arthur M. Sackler Gallery, Washington D.C., illustrated by Robert W. Bagley in *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge: Harvard University Press, 1987, pp. 416-420, no. 74; the other excavated in 1983 from Zhangjia village, Yangxian county, Shaanxi province, illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Beijing, 1998, vol. 4, p. 90, no. 91. The ram had special prominence amongst southern bronzes, i.e. bronzes discovered in and likely to have been cast in the Yangzi River region. The most notable examples are the four-ram *zun* from Ningxiang, Hunan province, now in the National Museum of China, and two double-ram *zun* in the Nezu Museum, and the other in the British Museum (see *ibid.*, nos. 115, 132, and 133 respectively).

There are twelve other known Shang quadruped animal-shaped vessels, including four buffalos, three elephants, two mythical animals, one boar and one rhinoceros, all in museum collections. The Hunan Museum holds three quadruped animal vessels: a *gong* of buffalo form, a *zun* of elephant form, and another *zun* of boar form, all found in Hunan province and illustrated *ibid.*, no. 87, 130, and 135; the latter two vessels were selected for the exhibition *'Min' Fanglei and Selected Bronze Vessels Unearthed from Hunan*, Shanghai Museum, 2015, cat. nos. 8 and 9. The Shanghai Museum holds a quadruped animal *gong*, with a later-made cover copied after the cover of the Hunan buffalo-form *gong*, illustrated by Chen Peifen in *Xia Shang Zhou qingtongqi yanjiu* (Research of the Xia Shang Zhou Bronzes), Shanghai, 2004, pp. 336-337, no. 163. A buffalo-form *zun* inscribed with a two-character clan name, Ya Chang, was found in the Huayuanzhuang Dongdi M54, and is illustrated by Yue Hongbin ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, pp. 158-161. A buffalo-form *gong*, but lacking surface decoration, is in the Harvard Art Museums Collection, Cambridge, and illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), Beijing, 1998, vol. 4, no. 89. Another plain buffalo-form *gong* is illustrated by Sueji Umehara in *Nihon shucho shina kodo seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Japan), vol. 4, Osaka, 1961, no. 266. An elephant-form *zun* with a cover surmounted by a small elephant is in the collection of the Freer Gallery, Washington D.C., and illustrated *ibid*, no. 129. Another elephant-form *zun*, but of unusually large size is in the collection of the Musée Guimet, Paris, illustrated *ibid*, no. 131. A pair of mythical horned animal *gong* found in the Fuhao tomb in Anyang city is illustrated in the *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, fig. 40 and 41, col. pl. 9. A rhinoceros-form *zun* with a lengthy inscription dating it to the reign of the last Shang king is in the Asian Art Museum, San Francisco and is illustrated in *Zhongguo qingtongqi quanji* (The Complete Collection of Chinese Bronzes), Beijing, 1998, vol. 4, no. 134.

The Fujita *gong* is exceptional in its naturalistic sculptural quality, as well as being fully embellished with fantastic animals. Such naturalism can rarely be found in early Chinese bronze art, which is characterized by an overriding interest in invented motifs and articulated designs. The Fujita *gong* in contrast captures various anatomical features of a ram, such as the undecorated naturalistic head, which features a slightly up-turned muzzle with a pair of 'comma'-shaped nostrils, prominent cheekbones, eyes with elongated orbits, leaf-shaped ears, and horns with parallel rings. Compared with the Fujita *gong*, the profile of the ram heads on the four-ram *zun* is quite flat and the ram heads on both double-ram *zun* are degraded into cone-shapes, which make them far removed from the lifelikeness of the Fujita *gong*. Another extraordinary anatomical feature on the Fujita *gong* can be seen in the rendering of the fetlock on the ram's rear legs. The naturalism of this *gong* is further enhanced by the curved silhouette of the body, which convincingly conveys the three-dimensional volume of the animal.

The Shang bronze craftsmen's creativity went beyond mere representation. One trait denoting the Fujita *gong* as a sacred creature rather than a real animal can be found in the diamond-shaped pattern on the forehead of the ram. This very symbol appears ubiquitously on the forehead of *taotie*, the main theriomorphic motif on Shang/Zhou bronzes. What distinguishes the Fujita *gong* further from a real animal is the pantheon of mythical creatures on the surface of the vessel. Both sides of the ram's body are embellished with large crested birds with clawed foot extending downward onto the legs and their elongated tail curling around the haunches. The cover which forms the ram's back is further decorated with dragons and a *taotie*, and is surmounted by a *kui* dragon and a bird. The standing *kui* dragon has striated decoration that is typical of southern bronzes. Similar dragons can be found on the aforementioned Hunan elephant *zun*, and on the elephant *zun* vessel in the Freer Gallery, Washington D.C. Also notable is the tiger motif filling the space on the ram's chest. Tigers were a popular motif in southern China, and appear on top of the handles of many *ding* vessels found in Xingan county, Jiangxi province (see *Shangdai Jiangnan* [The Southern Land of Shang Dynasty], Beijing, 2006, pp. 30-34, 38-41, 162-163, 166-168, etc.). A vertically-oriented tiger, like that on the chest of the Fujita *gong*, can also be seen embellshing the chest of the Hunan elephant vessel. Tigers were also used as surface decoration on Anyang bronzes, particularly during the early Yinxu period, such as the previously discussed Ya Chang buffalo-form *zun* and the Fu Hao *yue* axe, illustrated in *Tomb of Lady Hao at Yinxu in Anyang*, Beijing, 1980, col. pl. 13. The use of the tiger motif in Anyang is believed to have been influenced by southern bronzes.

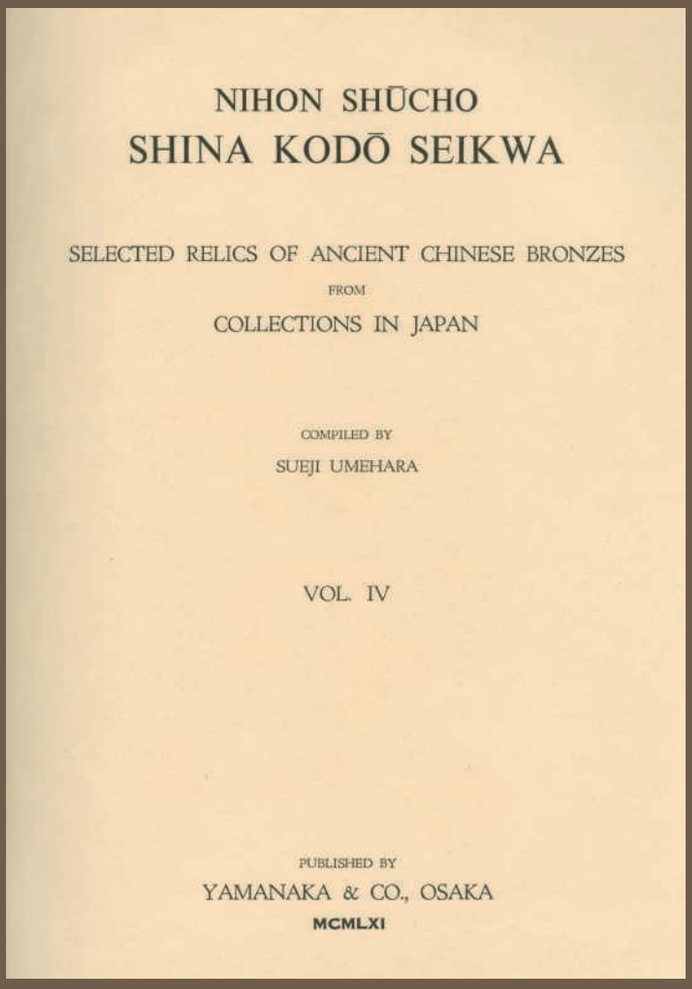
Rubbing by Wu Libo (吳立波拓).

圓雕動物形器是商周青銅器中最爲珍罕的一個品類，歷來被鑑藏家視若拱璧。本件羊觥造型生動，裝飾華麗，屢經著錄、展覽，誠為商代青銅器中的名品。過往拍賣記錄中唯一一件完整的商代青銅動物形器是紐約佳士得於1988年12月1日拍賣的一件商中期青銅牛尊，拍品143號，其在該場拍賣中創造了亞洲藝術品拍賣之世界紀錄。類似於藤田羊觥的商代動物形四足觥極爲罕見，近似例包括兩件器身造型、紋飾與藤田羊觥十分相似但蓋前部作異獸形首（或為象首）的鳳紋觥，一件為賽克勒舊藏，現藏於華盛頓弗利爾及賽克勒美術館，見貝格立著1987年出版《Shang Ritual Bronzes in the Arthur M. Sackler Collections》，編號74；另一件出土於陝西洋縣張家村，載於1988年北京出版《中國青銅器全集》，卷4，編號91。

除此以外見諸出版的商代四足動物形器凡十二例。湖南省博物館藏有一件鳳紋犧觥，一件象尊，和一件豕尊，分別見前揭書編號87，130，及135。上海博物館藏有一件鳳紋犧觥，失蓋，現有蓋是以湖南省博藏鳳紋犧觥蓋為原型複製的，載於陳佩芬著2004年上海出版《夏商周青銅器研究：夏商篇》，336至337頁，編號163。安陽花園莊東地亦出有一件牛尊，鑄有「亞長」族徽，見2008年昆明出版《殷墟新出土青銅器》，158至161頁。哈佛大學博物館藏有一件牛形觥，其表面光素無紋，見《中國青銅器全集》，卷4，編號89。另有一件素面的牛觥，載於梅原末治，《日本蒐儲支那古銅精華》，卷四，大阪，1961年，編號266。華盛頓弗利爾及賽克勒美術館還藏有一件象尊，帶蓋，蓋上立一只小象，見前揭書，編號129。巴黎吉美博物館藏有一件象尊，大小與一只幼年亞洲象相若，十分壯觀，載於前面揭書，編號131。安陽殷墟婦好墓出有一對司母辛四足觥，其造型較爲抽象，無法辨識具體為何種動物，載於北京1980年出版《殷墟婦好墓》，59頁及彩版9。舊金山亞洲藝術博物館藏有一件小臣艅尊，作犀牛形，器內鑄有長篇銘文，記載了商王征伐人方之事，為最後一位商王帝辛時器，圖見《中國青銅器全集》，卷4，編號134。上述諸多館藏例中獨缺羊形，是以本件藤田羊觥被作爲一件標準器被收錄在《中國青銅器全集》中。值得指出的是，羊這一題材在商代南方青銅器中占有舉足輕重的地位，著名的例子如湖南寧鄉出土現藏中國國家博物館的四羊方尊以及兩件分別藏於大英博物館和東京根津美術館的雙羊尊，分別見前揭書，編號115，132，及133。

商周動物形器數量稀少，究其原因乃當日青銅藝術注重創造如饕餮、龍、鳳等幻想動物而較少表現寫實動物所致。本件羊觥塑造生動，神形兼備，則是這一時期少有的重視寫實的作品。製作者將羊首作素面無紋處理，恰如其分的突出了羊的骨骼結構。羊鼻微微上揚，兩側各以一“逗號”形的陰綫簡練的勾畫出鼻孔；面部顴骨突出，一對「臣」字形大眼炯炯有神；雙耳聳立，雙角卷曲向外，角上的紋飾真實再現了實際羊角上的紋路。與之相比，前述四羊方尊和兩件雙羊尊的羊首造型幾乎為圓錐形，寫實性稍遜一籌。藤田羊尊高超的寫實表現亦體現在器身綫條的起伏變化上，這一處理使羊的體積感躍然器上，形態更加自然、生動。另外值得一提的是藤田羊觥後腿上凸出的踝關節，對這一細節特徵的捕捉正體現了製作者非凡的寫實技巧。縱觀商周時期的動物形器，其寫實程度鮮有能與藤田羊觥比肩者。

商代青銅製作者的創造力不僅僅局限於模仿和再現。藤田羊觥額頭上的菱形紋暗示著其與一般動物的區別，這種菱形紋飾是饕餮這一商周時期主要神/獸紋飾額頭上所普遍具有的。而其身上裝飾的多種想像動物紋飾則將其與一般的動物進一步區分開來。羊身體兩側各裝飾著一個誇張的大鳳鳥紋，鳳鳥尾羽華麗，捲曲向上，佔據著羊臀部的空間；背部後方飾饕餮紋，並沿其中線站立著夔龍和立鳥。該夔龍身飾直綫條紋，這種裝飾多見於南方青銅器，如前述湖南省博物館藏象尊和華盛頓弗利爾博物館藏象尊都有這種直綫紋的夔龍。另外值得注意的是羊觥胸前的一對虎紋。虎紋亦是商代南方青銅器上流行的裝飾母題，以虎作爲裝飾集中見於江西新淦大洋洲所出青銅鼎的鼎耳附飾，見2006年北京出版《商代江南》，30至34頁，38至41頁，162至163頁，166至168頁等諸多例子。上述湖南省博物館藏象尊亦飾有虎紋，其與本件羊觥上的虎紋近似，均為頭上尾下豎直的側視構圖。而少數安陽青銅器上亦裝飾有虎紋，例如婦好墓中出土的婦好大鉞，見北京1980年出版《殷墟婦好墓》，彩版十三以及上述亞長牛尊。這些安陽銅器上的虎紋可能為從南方舶來的母題。



The present ram-form *gong* as illustrated by Sueji Umehara, *Nihon shu-cho shina kodo seikwa (Selected Relics of Ancient Chinese Bronzes from Collections in Japan)*, Osaka: Yamanaka & Co., 1961, no. 267.
本件羊觥在《日本蒐儲支那古銅精華》中的著錄。

二六七　夔龍文羊尊

上　器蓋夔龍紋拓影
下　器腹紋拓影
1/1

通高　一五・六糎

殷時代

大阪　藤田美術館藏

形制は前圖版の犧尊に似ているが、頭部の双角は大きく曲つて羊たることを示すのであり、また全體に豐かな裝飾紋を施しているのは前者の簡素なのと著み對照的である。即ち體軀の裝飾は兩傍に於ける眼球の突起した長い夔龍の側面形が中核をなし、それに饕餮などの圖像を添えたもの、細長い尾にあつても、もとに獸面を錯出して一種の獸面形をなしているのが挙げられる。更に上面に內被せにした蓋では、鉢にも比すべき胴形と高形との立體的な脚を作り添えた上內側の饕餮形なり、底の側面形などを飾る。そして複雜なそれ等の圖紋が巧みな調和を示すのである。是等の圖紋の中に獸面側面形を表わした古制の圖象のあることは、その祓器のうちで時代の溯るものたるを想わしめる。この器いま下部の部分に破損はあるが、さまで甚くない作りのものが銹化しながらよく原形を存するのは珍重すべきで、殊中古の色澤がまた美觀を呈している。

CCLXVII　BRONZE RAM-SHAPED VESSEL '*YANG-TSUN*' WITH PHOENIX-LIKE DRAGON ORNAMENT

Height　15.6 cm.

Yin Dynasty

Fujita Art Museum, Osaka

527 A BRONZE RITUAL WINE VESSEL, *HE*

LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC

The vessel is raised on four cylindrical legs and cast on the sides with a band of *taotie* masks on the shoulder interrupted by an angled spout opposite a D-shaped handle surmounted by an animal head. Its slightly waisted neck is decorated with two bow-string lines and applied with two owl masks. The surface has a smooth green patina.

7¼ in. (18.4 cm.) high, Japanese wood box

$40,000-60,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Osaka, Fujita Museum, *Exhibition of Ancient Chinese Art*, Spring 1978.

LITERATURE

Exhibition of Ancient Chinese Art, Fujita Museum, Osaka, 1978, p. 3, no. 2.

商晚期/西周早期　青銅四足盉

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

大阪，藤田美術館，《中國古美術展》，1978年春。

文獻

《中國古美術展》，藤田美術館，大阪，1978年，3頁，編號2。

調酒器。體呈橢方形，侈口高領，鼓腹，淺分襠，下接四柱足，肩一側有流，對應的一側設有獸首鋬。頸飾兩個浮雕獸首及弦紋，肩飾一周饕餮紋。

商晚期 / 西周早期　青銅獸面文盉

He vessels are thought to have been used to mix wine. *He* with a lobed body and four feet, such as the present vessel, first appeared in the late Yinxu period and were popular in the early Western Zhou dynasty. A similar *he* found in Liujiazhuang Beidi M1046 in Anyang city, is illustrated by Yue Hongbin ed., *Ritual Bronzes Recently Excavated in Yinxu*, Kunming, 2008, p. 405, no. 222. The famous early Western Zhou bronze Ke *He* features a shape very similar to that of the Fujita *he*. See Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 26, Shanghai, 2012, p. 207, no. 14789. The Ke He inscription records the establishment of the feudal state of Yan in the early Western Zhou period. The Nezu Museum has a *he* vessel of similar shape with relief animal masks, but its shoulder, spout, and handle are undecorated, see *ibid*, p. 20, no. 14599.

四足圓腹的盉出現於殷墟晚期，考古發現的例子可見安陽劉家莊北地M1046出土的四足盉，載於昆明2008年出版《殷墟新出土青銅器》，405頁，編號222。西周時期著名的克盉（太保盉）亦為這一器形，其銘文記載了分封燕國的史實，為西周早期器，見吳鎮烽著《商周青銅器銘文暨圖像集成》，卷26，207頁，編號14789。根津美術館藏有一件相似的四足盉，頸部亦飾一對浮雕獸頭，惟器身、流及鋬光素無紋，見前揭書，20頁，編號14599。

528 A BRONZE RITUAL FOOD VESSEL, *ZHONG JIANG LI*

LATE WESTERN ZHOU DYNASTY, 9TH-8TH CENTURY BC

The tri-lobed body is supported on three hoof-shaped feet, and cast on the sides with raised vertical lines divided by cross-hatched borders and narrow flanges. The everted rim is cast with a five-character inscription reading *"zhong jiang zuo zun li"*. The patina is of dark brown color.

7½ in. (19 cm.) diam., Japanese wood box

$40,000-60,000

PROVENANCE

Collection of Wu Shifen (1796-1856).
Fujita Museum, Osaka, acquired prior to 1940.

LITERATURE

Wu Shifen, *Meigu lu jinwen* (The record of pursuing antiquity: Inscriptions from archaic bronzes), 1895, vol. 1.3, p. 31.
Wu Shifen, *Meigu lu* (The record of pursuing antiquity), vol. 1, p. 52.
Zhu Shanqi, *Jingwuxinshi yiqi kuanzhi* (Archaic Bronze Inscriptions in the Jingwuxinshi Studio), 1908, vol. 2, p. 51.
Fang Junyi, *Zhuiyizhai yiqikuanzhi kaoshi (*Interpretations of inscriptions from archaic bronzes in the Zhuiyizhai studio*)*, 1935, vol. 27, p. 6.
Liu Tizhi, *Xiaojiaojingge jinwen taben* (Rubbings of inscriptions from archaic bronzes in the *Xiaojiaojingge* studio), 1935, vol. 3, p. 56.
Yinzhou jinwen jicheng (Compendium of Yin and Zhou Bronze Inscriptions), The Institute of Archaeology, Chinese Academy of Social Sciences, Beijing, 1984, no. 523.
Wu Zhenfeng, *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 6, Shanghai, 2012, p. 101, no. 2719.

西周晚期　仲姜鬲

來源

吳式芬（1796–1856）舊藏。
大阪藤田美術館珍藏，入藏於1940年前。

文獻

吳式芬，《攈古錄金文》，1895年，卷一之三，31頁。
吳式芬，《攈古錄》，卷一，52頁。
朱善旂，《敬吾心室彝器款識》，1908年，卷二，51頁。
方濬益，《綴遺齋彝器款識考釋》，1935年，卷二十七，6頁。
劉體智，《小校經閣金文拓本》，1935年，卷三，56頁。
《殷周金文集成》，中國社會科學院考古研究所，北京，1984年，編號523。
吳鎮烽，《商周青銅器銘文暨圖像集成》，卷6，上海，2012年，101頁，編號2719。

炊食器。寬沿外折，束頸溜肩，三足根作蹄形，與足對應的腹上各有一道扉棱。通體飾直綫紋。口沿鑄有五字銘文：「仲姜作尊鬲」。

西周晚期　青銅仲姜鬲

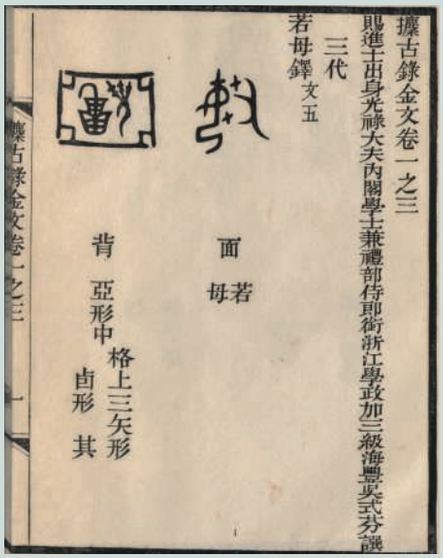
The inscription cast on the everted rim may be translated, "Zhong Jiang made this ritual *li* vessel". Zhong Jiang is a female aristocrat whose family name is Jiang.

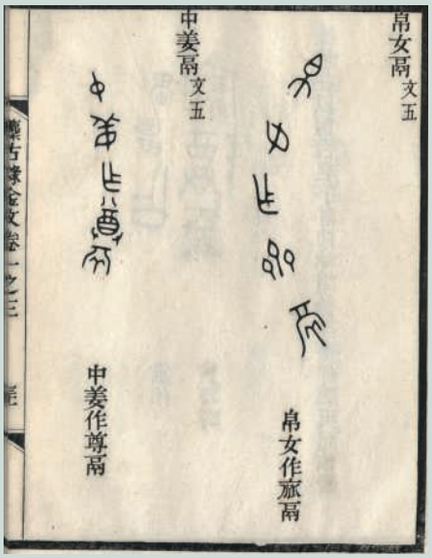
During the 19th century this *li* was in the collection of Wu Shifen (1796-1856), a native of Haifeng, Shandong province. Wu Shifen was an epigraphist, calligrapher and Secretary of the Cabinet at the court of the Daoguang Emperor (1821-1850) and was one of the great collectors of his generation. A descendant of a renowned Shandong family, Wu was also related through marriage to another prominent Shandong collector, Chen Jieqi (1813-1884). They collaborated on the ground-breaking book *Fengni kaolue* (Researches on clay bullae), in which ancient Chinese clay bullae were recorded and studied for the first time.

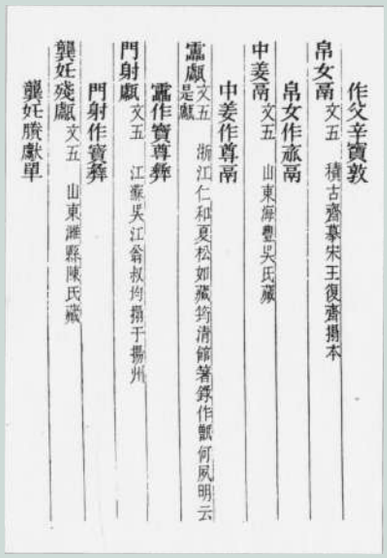
Li with striated decoration were inspired by pottery prototypes and were popular during the middle to late Western Zhou dynasty. A set of five similar *li* vessels with Wei Bo inscriptions was found in a hoard in Zhuangbai village, Fufeng county, Shaanxi province, and illustrated by Wu Zhenfeng in *Shangzhou qingtongqi mingwen ji tuxiang jicheng* (Complete Collection of Inscriptions and Images of the Shang and Zhou Bronzes), vol. 6, Shanghai, 2012, pp. 85-89, nos. 2702-2706. The Wei Bo *li* have more slender legs and taller proportions than the present Zhong Jiang *li* and can be dated by inscription to the latter part of the middle Western Zhou dynasty. A group of late Western Zhou *li* vessels with Zhong Ji inscriptions are very similar to the present *li*. See *ibid*., pp. 127-133, nos. 2746-2752.

本器流傳有緒，屢經著錄，其銘文見於《攈古錄金文》，《敬吾心室彝器款識》等書，《攈古錄》中記載其為海豐吳氏所藏。吳式芬（1796–1856），字子苾，海豐人，道光十四年進士，翰林院編修，官至內閣學士，為著名收藏家家劉喜海的外甥。吳氏家學淵源，好金石，精鑑賞，平生專攻訓詁之學，並與陳介祺（1813–1884）為姻親，合箸有《封泥考略》一書。

直紋鬲流行於西周中期到晚期，其器形和裝飾模仿自陶器。近似的直紋鬲可參照陝西扶風縣莊白村一號窖藏出土的五件微伯鬲，年代為西周中期（孝王世），其紋飾、扉棱皆近於本件仲姜鬲，惟足根較細，器形較挺拔，見吳鎮烽《商周青銅器銘文暨圖像集成》，卷6， 85–89頁，編號2702–2706。另可比傳世仲姞鬲諸器，其器形比例與本器更加接近，見前揭書127–133頁，編號2746–2752，時代為西周晚期。據儷森的研究，直紋鬲中足較細器身較高的例子年代早於較敦實的例子，見Jessica Rawson，《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection》， 劍橋：哈佛大學出版社， 1990年，322頁。則本件仲姜鬲的年代和仲姞鬲一樣，當以西周晚期為妥。

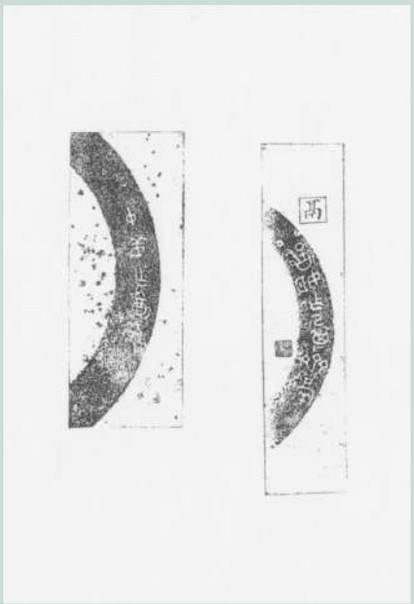






The inscription of the present *li* vessel published by its first recorded owner, Wu Shifen, in *Meigu lu jinwen* (The record of pursuing antiquity: Inscriptions from archaic bronzes), 1895, vol. 1.3, p. 31; The Wu Shifen provenance of the present *li* as stated in *Meigu lu* (The record of pursuing antiquity), vol. 1, p. 52.

本件仲姜鬲的銘文在吳式芬《攈古錄金文》，卷一之三，31頁中的著錄。及《攈古錄》，卷一，52頁中關於本件鬲為「山東海豐吳氏藏」的記錄。



The inscription of the present *li* vessel published by Zhu Shanqi in *Jingwuxinshi yiqi kuanzhi* (Archaic Bronze Inscriptions in the Jingwuxinshi Studio), 1908, vol. 2, p. 51.

本件仲姜鬲的銘文在朱善旂，《敬吾心室彝器款識》，卷二，51頁中的著錄。

SCULPTURE
造像

BUDDHISM:
THE LIGHT OF ASIA

Included amongst the Chinese works of art from the Fujita Museum are three rare Buddhist stone steles that in their day would have served as the focus of worship, the small, 526-dated stele likely placed on an altar in a Buddhist temple or perhaps in the private chapel of a wealthy family, and the two pillar-form steles set either in a temple or possibly in a public square. Dating from the Northern Wei (AD 386–534), Sui (AD 581–618), and Tang (AD 618–907) dynasties, the three steles claim increasing numbers of figures and increasingly complex iconographic programs. This short essay will introduce the steles' iconography and briefly examine the evolution of sculptural styles from the Northern Wei into the Tang, as exemplified by these three sculptures.[1]

Chinese Buddhist steles, which first appeared during the Northern Wei period, trace their origins to both Indian Buddhist steles and traditional Chinese steles, or *bei* (碑). Well-known since Han times (206 BC – AD 220), the latter were large, vertically-set, round-topped, rectangular blocks of stone inscribed with a funerary, commemorative, or edifying text. By contrast, Indian Buddhist steles were pictorial, presenting images of the Buddha and associated deities. Some Chinese Buddhist steles, like the 526-dated example from the Fujita Museum, represent a Chinese transformation of the Indian stele type; others, such as the Sui and Tang Fujita steles represent a reinterpretation of the traditional Chinese stele, retaining the upright, rectangular form with rounded top but replacing text with Buddhist images.[2]

Although typically exhibited one-by-one in museums and galleries, works of Buddhist art in fact almost always appeared in groups in their original contexts. Because they feature intact groupings of Buddhist deities, steles convey insight into both the figures typically presented in those groupings and the traditional arrangement of those figures. Such groupings usually include an odd number of figures, and they are hierarchically arranged, with a Buddha at the center flanked on either side by a *bodhisattva*, perhaps with a disciple tucked between the Buddha and each *bodhisattva*, and perhaps with a guardian figure at each outer edge of the assemblage. Akin to angels, celestial figures termed *apsaras*, or *feitian* (飛天), frequently hover above, venerating the Buddha, playing musical instruments, or making offerings of alms or flowers.

[1] For books on Buddhism and its history, particularly in China, see: Kenneth K.S. Chen 陳觀勝, *Buddhism: The Light of Asia* 佛教: 亞洲之光, (Woodbury, NY: Barron's Educational Series), 1968; Arthur F. Wright, *Buddhism in Chinese History*, (Stanford, CA: Stanford University Press), revised edition, 1971 [Available in Chinese translation as (美)芮沃壽著, 中國歷史中的佛教, 北京市: 北京大學出版社, 第1版, 2009]; Kenneth K.S. Chen 陳觀勝, *The Chinese Transformation of Buddhism*, (Princeton, N.J.: Princeton University Press), 1973; Erik Zürcher, *The Buddhist Conquest of China: The Spread and Adaptation of Buddhism in Early Medieval China*, (Leiden, The Netherlands: Brill), 3rd edition, 2007.

[2] For information on the development and evolution of Chinese Buddhist steles, see: Dorothy C. Wong, *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form*, (Honolulu: University of Hawaii Press), 2004.

Most traditional Chinese wooden and stone sculptures, including steles, originally were painted, the faces and other flesh portions sometimes further embellished with gold leaf, to make them as naturalistic and as radiant as possible. Few such sculptures retain their pigments today, but many bear traces of the rich colors, as do these three rare steles from the Fujita Museum.

Dated to 526—the second year of the Xiaochang reign—the exquisite Northern Wei stele from the Fujita Museum represents a Chinese adaptation and interpretation of the Indian stele style type, particularly the type carved in Sarnath (鹿野苑), in Uttar Pradesh (北方邦), in the late fifth century, during the Gupta dynasty (古普塔時代; c. AD 320 – 550). In such Gupta steles, the figures—often just a single Buddha—appear on a plinth and rise in high relief against a vertical mandorla with rounded top and beaded border[3]. In the Chinese transformation of the type, the stele becomes formalized to include multiple figures hierarchically arranged in a symmetrical grouping; in addition, the mandorla not only assumes a lotus-petal shaped with a small point at the top but is highly embellished, and the plinth typically features a dedicatory inscription, often including the date along with the names of monks and donors.

The 526 stele is the simplest of the three Fujita steles in terms of iconography, featuring a seated Buddha—likely the Historical Buddha Shakyamuni (釋迦牟尼佛)—at the center flanked on either side by a standing *bodhisattva (pusa* 菩薩). A lion crouches at the foot of each *bodhisattva*. The figures appear on an inscribed, table-like plinth, and an intricately embellished, lotus-petal-form mandorla rises behind the triad of deities. The peaceful figures embody a profound spirituality. The Buddha raises his right hand in the *abhaya-mudra* (施無畏印), or gesture of "do not fear", and lowers his left

THE *BODHISATTVAS* CLASP THEIR HANDS BEFORE THEIR CHESTS, PALMS TOUCHING, IN THE *ANJALI-MUDRA* (合掌印 OR 合十印), A GESTURE INDICATING VENERATION.

in the *varada-mudra* (予愿印 or 予願印), or gift-giving gesture, the two *mudra* together indicating that he is preaching. (A ritual hand gesture, a *mudra—shouyin* (手印) or *yinxiang* (印相)—symbolizes a particular action, attitude, or power of a deity.) The *bodhisattvas* clasp their hands before their chests, palms touching, in the *anjali-mudra* (合掌印 or 合十印), a gesture indicating veneration.

Of course, a Buddha appears as the central and most important figure in each of the three steles. The term "Buddha" *(fo* 佛) means "the Enlightened One".[4] The Buddha is an individual who has attained enlightenment and has entered into *nirvana*, or *niepan* (涅槃). Presented in the guise of a monk, the Buddha generally is depicted with a single head, two arms, and two legs; he may be shown standing or seated and always displays a benevolent countenance. He wears a monk's robes and may be shown either barefoot or with sandals. Buddhas typically are portrayed without jewelry. His elongated earlobes, which resulted from the heavy earrings that he wore in his youth as a crown prince, symbolize his rejection of worldly life and his embrace of the religious life. He may be represented with a shaven pate or with short hair arranged either in small, snail-shell curls or, as in the 526 stele, in wavy locks. The *sutras* state that he bears the "32 Marks of a Great Man"; among those marks, the ones typically portrayed are the *urna* (*baihao* 白毫), or circular mark at the center of the forehead, the webbed fingers and toes, and the *ushnisha*, or *foding* (佛頂), which is the cranial protuberance atop the head that symbolizes the expanded wisdom that he gained at his enlightenment. In fact, the *ushnisha* is the Buddha's diagnostic iconographic feature, as no other being bears that iconographic attribute.

[3] For examples of sculptures of the Buddha carved at Sarnath in the late fifth century, see a Standing Buddha from the Mr. and Mrs. John D. Rockefeller Collection at The Asia Society Museum, New York (1979.5) or the related one in the collection of the British Museum, London (Asia 1880.15).

[4] For books on Buddhist art, see: Pratapaditya Pal et al., *Light of Asia: Buddha Sakyamuni in Asian Art*, Los Angeles: Los Angeles County Museum of Art, 1984; Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York: Metropolitan Museum of Art and New Haven: Yale University Press, 2010; Marsha Weidner, ed., *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, Lawrence, KS: Spencer Museum of Art, University of Kansas, and Honolulu: University of Hawaii Press, 1994; Pratapaditya Pal, *The Arts of Nepal*, Leiden, The Netherlands: E. J. Brill, 1974; Pratapaditya Pal, ed., *On the Path to Void: Buddhist Art of the Tibetan Realm*, Mumbai: Marg Publications, 1996.

Unless a stele presents only a single Buddha, the other essential deities to be represented are *bodhisattvas*, who typically appear in pairs, as revealed by the 526 stele. "*Bodhisattva*" *(pusa* 菩薩) means "Enlightened Being". A *bodhisattva* is a benevolent being who has attained enlightenment but who has postponed entry into *nirvana* in order to assist other sentient beings in gaining enlightenment. *Bodhisattvas* are presented in the guise of an Indian prince of old, a reference to the Buddha's worldly status in his early life before he became the Buddha. Generally depicted with a single head, two arms, and two legs, *bodhisattvas* are richly attired and shown with long hair often arranged in a tall coiffure, or bun, atop the head and with long strands cascading over the shoulders. They wear ornamental scarves, *dhotis* of rich silk brocade, and a wealth of jewelry that includes necklaces, armlets, bracelets, anklets, and often crowns, as in the 526 stele. Like Buddhas, *bodhisattvas* are shown with elongated earlobes, but, unlike the Buddhas, they wear earrings. They may be barefoot or wearing sandals. Though not positioned in prescribed *mudras*, *bodhisattvas*' hands often appear in the *anjali-mudra*.

Born into the Shakya clan, the Historical Buddha (c. 563–c. 483 BC) is traditionally called Shakyamuni, or the "Sage of the Shakya Clan". In like manner, he is often also called the "Lion of the Shakya Clan", which accounts for the presence of the lion that crouches at the foot of each *bodhisattva*. The lions not only stand guard but symbolize Buddhist teachings and often the Buddha himself.

THE LOWER PORTION OF THE BUDDHA'S DRAPERY IN THE 526 STELE CASCADES DOWN TO THE PLINTH IN PROFUSION OF FOLDS THAT CONCEALS THE BUDDHA'S LEGS, THEIR PRESENCE SUGGESTED ONLY BY THE BUDDHA'S UPTURNED FOOT THAT PROTRUDES FROM HIS ROBES JUST BELOW HIS WAIST.

The style of the figures in the 526 stele relates closely to that of the famous Seated *Bodhisattva* from the White Horse Monastery, Luoyang (白馬寺, 洛陽, 河南省), which dates to circa 530 and is now in the collection of the Museum of Fine Arts, Boston (13.2804). The figures' rectangular faces are remarkably akin in style; in addition, the Boston *bodhisattva*'s drapery cascades downward in a pattern of rounded folds that is strikingly similar to that of the central Buddha in the 526 stele. Moreover, the scarves of the two standing *bodhisattvas* in the 526 stele descend from the shoulders and elegantly cross at the waist in a manner identical to that of the Boston *bodhisattva*.

As witnessed by the 526 Fujita stele and the Boston Museum Seated *Bodhisattva*, Chinese Buddhist figures from the 520s and 530s typically appear in elaborate robes that take on a life of their own, the robes so voluminous that they mask the anatomy, sometimes even the presence, of the bodies they cloak. Thus, the lower portion of the Buddha's drapery in the 526 stele cascades down to the plinth in profusion of folds that conceals the Buddha's legs, their presence suggested only by the Buddha's upturned foot that protrudes from his robes just below his waist.

Providing a backdrop for the group and unifying the composition, the mandorla, or aureole, that rises behind the figures symbolizes their divine status. In the form of a lotus petal, the intricately embellished mandorla sports tongues of flame around its periphery and an open lotus blossom at its heart, the lotus blossom serving as the Buddha's halo. The mandorla is virtually identical in style to that of the famous 536-dated, gilt-bronze image of Maitreya in the collection of the University of Pennsylvania's Penn Museum, Philadelphia (C355)[5].

[5] See: Dorothy C. Wong, "Maitreya Buddha Statues at the University of Pennsylvania Museum", *Orientations*, vol. 32, no. 2, 2001, pp. 24-31, plate 29.

With its legs and well-articulated lower edges, the table-like plinth on which the figures appear is akin in style to that of the Penn Museum Maitreya. The inscription incised on the front of the Fujita plinth indicates that Monk Xian Xing had this stele made in 526 for the benefit of all living beings, that they may attain enlightenment. Although Indian Buddhist steles seldom bear inscriptions, inscribed texts became an important feature of many Chinese Buddhist steles.

In contrast to the 526 stele, the small, Sui-dynasty stele represents a reinterpretation of the traditional Han stele, which traditionally was a large, upright, round-topped, rectangular block of stone inscribed with a funerary, commemorative, or edifying text. In Chinese Buddhist steles of this type, images of the Buddha and other deities supplant the texts that were the essential feature of Han steles. In such Buddhist steles, the low relief figures appear within niches, rather than in high relief before a large, all-encompassing mandorla, so that the stele surface remains flat and planar, a marked contrast with Indian-influenced steles, such as the 526 example. In addition, Buddhist steles of Han-stele type typically present niches with figural groupings on both the front and back faces of the stele, the two narrow side walls often claiming a niche with a figure set within.

The Historical Buddha Shakyamuni sits in *dhyanasana* on a rectangular throne at the center of the niche on the front face of the Fujita Museum's Sui-dynasty stele. The Buddha holds his right hand in the *abhaya-mudra*, his left hand in the *varada-mudra*, indicating that he is preaching. The circular halo painted in red on the back wall frames the Buddha's head and signals his divinity. The Buddha's favored disciples, Ananda (阿南達) and Kashyapa (迦葉波), stand immediately to his right and left, while the *bodhisattvas* standing at the composition's outside edges complete the group. Two *apsaras* kneel in adoration on a step below the plinth that supports the major figures, their hands clasped in

THE HISTORICAL BUDDHA SHAKYAMUNI SITS IN DHYANASANA ON A RECTANGULAR THRONE AT THE CENTER OF THE NICHE ON THE FRONT FACE OF THE FUJITA MUSEUM'S SUI-DYNASTY STELE.

the *anjali-mudra*; a *boshanlu*-type (博山爐類) censer appears between the two *apsaras*. Han-stele-type Buddhist steles typically present the images as if set on a temple altar over which rises a baldachin, signaled here by the valance with scalloped lower edge and by the tassels which hang down the vertical support posts at the sides. The *apsaras* and lotus blossoms at the stele's top suggest the heavens above.

The niche on the Sui stele's back face presents the *Bodhisattva* Maitreya (彌勒菩薩)—the Buddha of the Future—seated on a throne with legs pendant; he holds his right hand in the *abhaya-mudra*, his left in the *varada-mudra*, indicating that he is preaching. Like the two *bodhisattvas* that flank him, Maitreya wears the robes of an ancient Indian prince; a diadem surrounds the elaborate coiffure into which his hair has been arranged. The figures' feet rest on lotus blossoms incised into the stone beneath the niche. A lotus blossom and stylized lotus leaves appear above the niche's roof, which assumes the form of an Indian *chaitya* arch. Considerable pigment remains on the figures in this niche, the pigments including red, blue, green, black, and ochre. The narrow sides of this stele also boast figures, a standing Buddha with hands in the *abhaya*- and *varada-mudras* on one side, and a standing *bodhisattva* on the other side.

In the early sixth century Buddhist monks calculated that roughly 1,000 years had passed since the Historical Buddha Shakyamuni (c. 563–c. 483 BC) had lived. Realizing that "a millennium" was at hand, theologians speculated that the era of Shakyamuni might be coming to an end, resulting in increased worship of the *Bodhisattva* Maitreya as the Buddha of the Future. Although Maitreya had been venerated since earliest times in the Mahayana tradition, the thought that the era of Maitreya might be poised to begin resulted in more frequent representations in the arts of the sixth and seventh centuries, often in association with the Buddha Shakyamuni, as evinced by this stele.[6]

a・b・c・d　石造四面像　隋　永青文庫藏

Fig. 1. Stone sculpture, Sui dynasty. Eisei Bunko Collection. After Satburo Matsubara, *The Path of Chinese Buddhist Sculpture, vol. 2, Later Six Dynasties and Sui*, Published by Yoshikawa Kobunkan, Tokyo, 1995, no. 544.

圖一　隋　石四面造像碑　東京永青文庫藏

In the present stele, the drapery clings to the figures' bodies, revealing their corporality even if not their actual anatomical structure. This style reflects the arrival of a new wave of Indian influence likely introduced to China via small sculptures that monks returning from pilgrimages to India carried home with them. In style, the stele relates closely to one in the collection of the Eisei Bunkō, Tokyo[7]. The figures also show a kinship to those in the small, Sui-period, bronze altarpiece in the collection of the Museum of Fine Arts, Boston (22.407), which bears an inscribed date of 593. In terms of the relationship of the drapery to bodies, the figures on this stele also might be compared to the Sui-period sculpture of a Standing *Bodhisattva* Avalokiteshvara (Guanyin) in the collection of the Harvard Art Museums (1943.53.43)[8].

Like the Sui stele just discussed, the Fujita Tang-dynasty stele is of Han-stele type, with niches on the front and back that feature groups of Buddhist figures and with three small, vertically set niches on either side, each of which includes a Buddha seated in meditation. In the niche on the Tang stele's front face the Buddha Shakyamuni sits in *dhyanasana* pose on a lotus pedestal below the tiled roof of a temple hall from which tassels hang; he holds his hands held in the *abhaya*- and *varada-mudras*, the combined gestures revealing that he is preaching. The young disciple Ananda stands at the Buddha's right, while the elderly disciple Kashyapa stands at his left, his wizened face and protruding ribs suggesting his great age. A serene-faced *bodhisattva* appears alongside each disciple, while a fierce-faced *dvarapala* guardian figure (仁王) stands at each outside edge of the composition, completing the group. Each *bodhisattva* stands on a lotus blossom, while the guardian figures stand on rocky outcroppings. The seated lion below each *bodhisattva* faces inward toward a crouching dwarf who holds above his head an offering to the Buddha. Four meditating Buddhas, each in his own square niche, appear below the main figural grouping. A small, tile-roof shrine rises above the main niche, its finial resembling an Indian *stupa*. Ribbons strung with bells flutter from the top of the finial, while an *apsara* hovers on either side of the shrine. The text below the niche presents the Heart Sutra (心經), one of the most popular and best-known Buddhist scriptures in China; as the lowest portion of the stele has been lost, the sutra is now incomplete.

[6] For information about the increased interest in Maitreya in the sixth century, see: J. Leroy Davidson, *The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000*, (New Haven: Yale University Press), 1954.

[7] See: Matsubara, Saburō, *Chūgoku Bukkyō chōkoku shiron* [A Compendium of Chinese Buddhist Sculptures], Zuhan hen 2, Nambokuchō kōki - Zui [vol. 2, Plates: Later Six Dynasties and Sui], (Tokyo: Yoshikawa Kōbunkan), 1995, p. 544.

[8] See: Kristin A. Mortimer, *Harvard University Art Museums: A Guide to the Collections*, (Cambridge, MA: Harvard University Art Museums, and New York: Abbeville Press), 1985, p. 26, no. 20.

THE MOST DRAMATIC FEATURE OF THE DECORATIVE SCHEME IS THE CANOPY OF A LARGE *BODHI* TREE (*PUTISHU* 菩提樹), OR TREE OF KNOWLEDGE, WHICH DOMINATES THE UPPER HALF OF THE STELE'S BACK FACE.

The *Bodhisattva* Maitreya appears in the niche on the stele's back face; dressed in monk's robes, he is presented as the Buddha he will become. He sits on a lotus throne with legs pendant, and he holds his hands in the *abhaya*- and *varada-mudras*, or gestures of preaching. Maitreya appears in a temple hall, a vertical post on either side supporting the gently curved, gabled roof. Favored disciples Ananda and Kashyapa appear immediately to Maitreya's right and left, within the temple-hall enclosure, while a *bodhisattva*, standing on a lotus blossom, appears on either side, under the eaves and just outside the enclosure. A recumbent lion rests before the base of each vertical post; they face inward and look toward the alms bowl that contains an offering for Maitreya. The most dramatic feature of the decorative scheme is the canopy of a large *Bodhi* Tree *(Putishu* 菩提樹), or Tree of Knowledge, which dominates the upper half of the stele's back face. Each of the stele's narrow sides claims three vertically set niches in which appears a meditating Buddha. The columns of text alongside the niches identify the particular Buddhas represented within, many of them being Buddhas associated with Esoteric Buddhism *(Mijiao* 密教).

In both style and iconography, this stele relates closely to a Maitreya Stele that dates to 687 and is now in the collection of the Asian Art Museum, San Francisco (B60S36+). The figures display the full, round faces typically associated with Tang sculpture, and their drapery clings tightly, revealing not only the presence but the structure of the bodies it cloaks. More than anything else, the emphasis on naturalized depiction characterizes Tang sculpture, as witnessed by this stele.

These three rare steles well illustrate the variety of Chinese Buddhist stele types, just as they also demonstrate the increasing complexity of Buddhist iconography over time and the evolution of styles from the formalized images of the Northern Wei to the naturalistic depictions of the Tang.

Robert D. Mowry 毛瑞

Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museums, and Senior Consultant, Christie's

佛教：亞洲之光

毛瑞 (哈佛大學藝術博物館亞洲部榮譽主任暨佳士得高級顧問)

藤田美術館是次委託拍賣的藏品中，有三例彌足珍貴的佛教石碑，遙想當年，它們應該都是禮祭供奉之物：公元526年的小碑很可能曾供奉於寺廟祭壇或鐘鼎之家的祠堂；兩塊柱狀碑當年或置於廟中，或放在里坊一類的公眾場所。三件拍品分別來自北魏 (公元386–534年)、隋代 (公元581–618年) 及唐代 (公元618–907年)，其刻畫的人物數目眾多，且造像佈局愈見複雜。這篇短文將介紹石碑的造像藝術，並以上述三件作品為例，簡要回顧一下北魏至唐造像風格的演變。

中國佛碑首見於北魏，其源頭可上溯至印度佛碑及中國傳統石碑。後者自漢代起 (公元前206至220年) 已經普及，多為大型圓頂矩形石碑，刻有墓葬、紀念或富於哲理的文字。相對而言，印度佛碑比較圖像化，僅呈現佛像及相關的神祇形象。以藤田美術館藏公元526年石碑為例，此類中國佛碑代表了印度佛碑在中國的演變過程；而其他作品 (如藤田美術館藏隋唐石碑) 則是對中國傳統石碑的重新詮釋，它們雖保留了圓頂矩形的樣式，但卻用佛教形象取代了文字。

雖然佛教藝術品一般以單件形式在博物館和藝廊展出，但在其生成環境中，幾乎全是以群組的方式呈現。由於石碑上的神佛組合維持不變，所以我們可藉此了解常見的人物組合及傳統佈局。這類群組的人物通常為奇數，其排列亦主次分明：佛陀位處正中，兩側各有一菩薩，佛與菩薩之間或加插一名釋尊弟子，或在眾人外側各飾一守護神。名為「飛天」的天女類似西方的天使，她們通常在畫面上方盤旋，敬拜佛祖，多以奏樂或獻祭、獻花的形象出現。

中國大部份的傳統木雕和石雕 (包括石碑) 原先均有施彩，人物的臉龐和體膚或貼金，使之看來更寫實逼真、神采煥發。縱然此類雕塑的彩繪鮮能留存至今，但不少作品仍有敷彩貼金的痕跡，藤田美術館的三件珍罕石碑便是絕佳例子。

藤田美術館藏北魏石碑為難得一見的佳作，其斷代為公元526年 (孝昌二年)，它體現了中國工匠在印度石碑 —— 尤指北方邦鹿野苑一派在笈多王朝 (約公元320–550年) 五世紀末的風格 —— 的基礎上，所作的調整和詮釋。這類笈多石碑的人物 (通常為一尊佛陀) 身下為台座，通體用高浮雕呈現，背景為邊飾連珠的橢圓形背光。　變奏版的中國石碑更圖案化，畫面有眾多人物，尊卑分明且排列對稱；此外，背光作攢尖蓮瓣狀，裝飾細節極為繁縟，底座大多銘造像題記，通常有造像紀年和僧人、信眾的名號。

以造像藝術來說，公元526年的石碑在三塊藤田碑中最為簡潔，碑正中的坐佛應是釋迦牟尼，兩側各立一菩薩，菩薩足前各伏一獅。三者身下台座刻有題記，背景為一雕飾精美的蓮瓣形身光。三者神態祥和、端嚴威儀。佛陀舉右手施無畏印，左手向下結予願印，意味着正在弘揚佛法。(每種手印或印相均代表了某種行動、態度或法力。) 菩薩胸前雙手合十，持合掌印或合十印，象徵虔心向佛。

當然，位於三塊石碑正中主位的皆為佛祖。「佛」原指「覺者」，　即已開悟並入涅槃之人。佛陀常以一面、二臂、二腿的僧侶形象出現，或站或立，寶相無不莊嚴慈祥。他常着袈裟，或赤足，或腳踏芒鞋，且多半不戴首飾。由於釋尊年輕時貴為太子，當時耳飾纍纍，是故後期雙耳垂肩，益顯其拋捨紅塵、潛心向佛之志。他間或以削髮剃度的形象示人，或蓄短髮作螺髮狀，或如公元526年的石碑般作波紋狀。據佛經記載，釋迦牟尼具足轉輪聖王「三十二相」；其中最常出現的是眉間白毫 (即前額正中的圓點)、手足網縵、佛頂 (即頭頂的肉髻，象徵如來證悟後佛智圓滿)。實際上，肉髻正是鑑別佛陀造像的關鍵所在，因為此乃其專屬的特徵。

除非石碑單為佛陀造像，否則脅侍神祇中定然有菩薩的身影，且常以成雙成對的形象出現，拍品中的公元526年石碑便是一例。「菩薩」的意思是「知者」。菩薩慈悲為懷，雖已證菩提，但發願要渡盡有情眾生始入涅槃。他貌似古代印度王子，借指釋尊悟道成佛前的俗家身份。一般而言，菩薩的形象為一面、二臂、二腿，其衣飾華美，長髮常綰為頂髻，側有髮綹飄垂肩頭。菩薩身着帔帛和織錦半裙，身上瓔珞珠串琳瑯滿目，頸項、臂腕和足踝均飾寶釧，而且大多頭戴寶冠 (如公元526年石碑)。菩薩與佛陀均雙耳垂長，但兩者差別在於菩薩仍戴耳璫。有的菩薩赤足，有的腳踏芒鞋。菩薩雖無特定的手印，但通常雙手合十。

佛陀 (約公元前563–483年) 生為釋迦族人，故自古以來又稱釋迦牟尼，意謂「釋迦族賢人」。同樣道理，人們也常稱之為「釋迦族之雄獅」，所以菩薩足前常卧一獅。獅不僅有守護之意，更象徵佛法，亦常被視作佛陀的化身。

公元526年石碑的造像風格，與波士頓美術館藏河南洛陽白馬寺著名菩薩坐像 (約公元530年，館藏號13.2804) 密切相關。兩者的長方形臉龐如出一轍；此外，波士頓美術館藏菩薩的天衣飄垂而下，衣褶垂懸舒卷，與公元526年石碑正中佛陀的樣式極為相似。再者，公元526年石碑的兩尊菩薩立像均有帔帛從雙肩垂下，在腰際繫帶為結，線條飄逸，其細節也與波士頓館藏菩薩一模一樣。

誠如藤田美術館藏公元526年石碑和波士頓館藏菩薩坐像所示，公元520及530年代的中國佛教造像通常衣飾精美、傳神之至，由於人物的寬袍廣袖層疊交錯，往往遮掩了肢體甚或曲線。公元526年石碑所示佛陀亦然，其天衣帔帛垂座，衣褶之厚完全遮掩了其雙腿，僅在腰下袍中露出上翻的右腳。

[1] 關於佛教及其歷史 (以中國為主)，參見：陳觀勝撰《佛教：亞洲之光》(紐約伍德伯里：Barron' s Educational Series出版社，1968)；Arthur F. Wright撰《Buddhism in Chinese History》(加州史丹福：史丹福大學出版社：1971年修訂版)，中譯本為 (美) 芮沃壽撰《中國歷史中的佛教》(北京：北京大學出版社，2009年第1版)；陳觀勝撰《The Chinese Transformation of Buddhism》(新澤西州普林斯頓：普林斯頓大學出版社，1973)；Erik Zürcher撰《The Buddhist Conquest of China: The Spread and Adaptation of Buddhism in Early Medieval China》(荷蘭萊頓：Brill出版社，2007年第三版)。

[2] 關於中國佛教石碑的發展與演變，參見 Dorothy C. Wong撰《Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form》(檀香山：夏威夷大學出版社，2004)。

[3] 就公元五世紀晚期鹿野苑佛像，可參見洛克菲勒伉儷舊藏立佛，現為紐約亞洲協會博物館珍藏 (館藏號1979.5)，或倫敦大英博物館藏近似例 (亞洲1880.15)。

神祇背倚的身光既彰顯了仙凡之別，也可當作群像的背景，使構圖更為統一。此處的身光作蓮瓣形，紋飾工緻精美，外緣作赤焰狀，正中為一朵盛開的蓮花，恰如佛陀的頭光。身光的樣式與費城賓夕法尼亞大學賓大博物館的典藏名作公元536年鎏金銅彌勒佛像 (館藏號C355) 幾乎一模一樣。

各人物的台座之底足和下沿鏤空的樣式，皆與賓大博物館藏彌勒佛像大致相同。根據藤田美術館藏石碑台座前方的題記，此作成於526年，緣起為祈願一切眾生修得功德正覺。雖然題記鮮見於印度佛碑，但卻是許多中國佛碑的重要特徵。

傳統漢碑均是上圓下方的大型長直石碑，其上刻有墓葬、紀念或教化性質的文字；相對於前述公元526年的石碑而言，藤田館藏隋代小碑形同對傳統漢碑的二次詮釋。此類中國佛碑已用佛陀及其他神祇的形象，取代了漢碑上必不可少的文字。碑上的人物不再是深雕而成，也不是背倚一個涵蓋所有元素的大型背光，而是改用淺雕手法，將人物置於龕窟之中，所以碑面較平面二維，與深受印度影響的作品 (如526年石碑) 形成了鮮明的對比。此外，漢碑類的佛碑在正反二面均雕有龕窟，內有群像，碑側長窄面通常各雕一龕一神。

藤田館藏隋碑正面龕窟的中央為釋迦牟尼佛，在長方寶座上結跏趺坐。釋尊右手施無畏印，左手予願印，意味着正在弘揚佛法。佛首背景為紅色頭光，標示其神聖的地位。佛陀的愛徒阿南達及迦葉波分侍左右，外沿尚有二脅侍菩薩，五者構成一個整體。各主尊的台座下，有兩名雙手合十跪於層級上的飛天，其間有一香爐，狀似博山爐。漢碑類的佛碑，其人物大多仿若置身於廟壇之上，上方有華蓋，此處呈現為具荷葉邊下沿的短帷幕，以及兩側沿柱懸垂而下的流蘇。碑面上沿的飛天和蓮花象徵天界。

隋碑背面龕內雕一尊雙腿垂下的彌勒菩薩 (又名未來佛)，他端坐於寶座上，右手持無畏印，左手施予願印，意味着弘揚佛法。彌勒菩薩與右右脅侍菩薩一樣，均作古代印度王子打扮，髮式精美，頂戴寶冠。三菩薩皆足踏龕窟下方的石刻蓮花。龕頂狀若印度支提拱，飾蓮花一朵及變形蓮葉。龕內人物留有不少彩繪的痕跡，其中有紅、藍、綠、黑及赭色。碑側窄邊亦雕飾人物，一側為持無畏印與予願印的立佛，另一側為菩薩立像。

據六世紀初僧侶的推算，當時距離歷史佛釋迦牟尼 (約公元前563–483年) 降生約有一千年。值此千禧之際，神學家推測釋迦牟尼的時代也許已近尾聲，於是未來佛彌勒菩薩的香火益發興旺。雖然大乘佛教早已開始供奉彌勒菩薩，但彌勒世代即將降臨之說，使之更頻密地出現於公元六、七世紀的藝術作品中，且常與釋迦牟尼佛一同出現，而此處探討的石碑便是最佳的證明。

就此碑而言，各人物的衣袍均輕薄貼體，即便沒有展示其肢體，曲線卻一覽無遺。這種表現手法反映了新一波的印度風，這股風潮可能源於僧侶赴印度朝聖後帶回中土的小型雕像。就風格而言，此碑與東京永青文庫珍藏石碑密切相關。圖一 碑上人物的形象，也與波士頓美術館紀年為公元593年的隋代祭壇青銅飾件遙相呼應 (館藏號22.407)。就衣紋與身體的描寫，此碑的人物亦堪與哈佛大學藝術博物館藏隋代觀音立像 (館藏號1943.53.43) 作一比較。

藤田珍藏唐碑跟上述隋碑一樣，均屬漢碑一類，其前後龕內均雕一組神佛群像，兩側飾三個長方小龕，龕內各飾一尊修禪打坐的佛陀。唐碑正面龕內的釋尊結跏趺坐於蓮座上，其上方為廟宇的瓦頂，所飾流蘇飄垂而下；釋尊雙手各持無畏印和予願印，意味着弘揚佛法。青年弟子阿南達侍立右側，年老的迦葉波則站在左方，後者臉容乾枯、肋骨凸起，足見其年紀之老邁。兩名弟子身側各立一尊臉容寧謐的菩薩，而群組外沿尚有兩位神情兇猛的仁王。兩位菩薩均足踏蓮座，仁王則立於嶙峋怪石之上，菩薩身前的卧獅扭頭向內，視線落在一個蹲坐地上、將供品高舉過頂之侏儒。主要人物下方有四尊在方龕內修禪的佛陀。主龕之上雕飾小巧的瓦頂廟龕，其頂飾狀若印度佛塔，所繫綬帶懸鈴飄垂而下，廟頂左右各有一飛天盤旋。龕下文字出自中國流傳最廣、最膾炙人口的佛經之一 ——《心經》，但由於石碑底端業已佚失，所以現存經文不全。

石碑背龕內的彌勒菩薩身穿袈裟，以成佛後的形象出現。他坐於蓮座之上，雙腿垂放，雙手分持無畏印與予願印，為弘揚佛法之手印。彌勒菩薩身處廟宇，兩側各有一柱，支撐微有起伏的山墻。彌勒菩薩左右脅侍為佛陀高徒阿南達與迦葉波，兩者亦身處廟宇內，其外側的菩薩足踏蓮華座，身處檐下，恰好位於構圖外沿。柱底各有一卧獅；二獅扭頭向內，望着盛放供奉彌勒菩薩祭品的托缽。整個畫面最具戲劇張力的是一株菩提樹 (又名「智慧樹」)，其樹冠幾乎佔據了碑陰的上半截。碑側兩條窄框內各飾三個上下排列的長龕 ，內有一尊修禪打坐的佛陀。龕外直排文字註明龕內佛陀的名稱，其中又以密教佛居多。

無論是風格或造像藝術而言，此碑均與三藩市亞洲藝術博物館藏公元687年彌勒菩薩碑 (館藏號B60S36+) 一脈相承。碑上人物皆面如滿月，此乃唐代塑像的典型特徵，其衣褶亦輕柔貼體，肢體和曲線皆一覽無遺。唐代塑像素以自然寫實著稱，是次拍賣的石碑就此作了最佳的詮釋。

這三塊珍罕石碑既充份體現了中國各類佛碑的多樣化，亦闡釋了佛教造像藝術日益複雜的趨勢，更引證了造像碑從北魏的圖案化形象向唐代寫實風格演化的過程。

[4] 關於佛教藝術書籍，可參考：Pratapaditya Pal等合撰的《Light of Asia: Buddha Sakyamuni in Asian Art》(洛杉磯：洛杉磯市立美術館，1984)；Denise Patry Leidy、Donna Strahan等合撰的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》(紐約：大都會藝術博物館；紐黑文：耶魯大學出版社，2010)；Marsha Weidner編著的《Latter Days of the Law: Images of Chinese Buddhism, 850–1850》(堪薩斯勞倫斯堪薩斯大學斯賓塞美術館及檀香山夏威夷大學出版社，1994)；Pratapaditya Pal撰《The Arts of Nepal》(荷蘭萊頓：E. J. Brill出版社，1974)；Pratapaditya Pal編著的《On the Path to Void: Buddhist Art of the Tibetan Realm》(孟買：Marg Publications出版社，1996)。

[5] 詳見Dorothy C. Wong的論文<Maitreya Buddha Statues at the University of Pennsylvania Museum>，刊於《Orientations》雜誌2001年第2期卷32頁24–31圖版29。

[6] 關於彌勒菩薩在公元六世紀愈受重視的資料，可參見J. Leroy Davidson撰《The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000》(紐黑文：耶魯大學出版社，1954)。

[7] 請見松原三郎撰《中國佛教雕刻史論》<圖版編二>南北朝後期隋代頁544 (東京：吉川弘文館，1995)。

[8] 請見Kristin A. Mortimer撰《Harvard University Art Museums: A Guide to the Collections》頁26編號20 (麻省劍橋：哈佛大學藝術博物館 / 紐約Abbeville出版社，1985)。

仏教ー東洋の光

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藤田美術館から出品される中国美術の作品の中に、当時礼拝の対象として用いられた稀少な仏碑像三点が含まれている。年代が 526 年と同定されている、小さな釈迦三尊像は、仏教寺院の須弥壇もしくは裕福な一族の私的な礼拝堂に設置されていたものだろう。また、残りの柱状の仏碑像二点は、寺院か公共の広場のような場所に設置されていたものと考えられる。この三点の仏像彫刻に見られるように、北魏（386-534）、隋（581-618）、唐（618-907）へと時代を経るにつれ仏像の数は次第に増加し、図像学的な構成はますます複雑なものとなっていった。本論では仏像の図像学を紹介し、この三つの石仏に見られるような北魏から唐にかけての彫刻様式の発展について簡単に述べたい。[1]

中国の仏碑像は、北魏時代に初めて登場するが、その起源はインドの仏碑像や中国の伝統的な「碑」に求めることができる。中国の伝統的な石碑は、漢（紀元前206-220）代以降よく知られており、垂直に積み上げられた大きな塔で最上部が丸みを帯び、葬儀、慰霊、もしくは教訓のためのテクストが刻まれた、長方形の石のブロックでできている。対照的にインドの仏碑像は、絵画的で仏陀や関連する諸仏のイメージが示されている。中国の仏碑像の中には藤田美術館の 526 年の三尊像に見られるように、インドの仏碑像タイプが中国で変容したものもあれば、隋・唐時代のものと考えられる藤田美術館のその他二点のように、中国の伝統的な石碑を再解釈したものもある。後者のようなタイプでは、垂直性や最上部の丸い長方形のフォルムはそのままに、テクストが仏のイメージに置き換えられている。[2]

仏教美術の作品は美術館や博物館では、大抵一点ずつバラバラに展示されるが、元々のコンテクストでは、実際、ほとんどの場合グループとしてまとめて提示されていた。というのも、仏教美術は諸仏を欠けたところのない纏まりとしてとらえており、仏碑像にはそのように集団として示された仏像と、伝統的な仏像の配置の仕方についての理解を伝える役割があったからだ。通常こうした集団には奇数体の仏像が含まれ、階層的に配置された。中央に仏陀、その両脇に菩薩、そして、場合によっては仏陀とそれぞれの菩薩の間に弟子、集団の一番外側には護法神というように。また、天使とよく似た飛天と呼ばれる天人がしばしば上部を舞い、仏陀を崇め、楽を奏し、花や供物を捧げている。

仏碑像を含め、最も伝統的な中国の木造または石造の彫刻は、元々できるだけ自然主義的かつ輝いて見えるように彩色され、場合によって、顔やその他の肉体の部分はさらに金箔で装飾が施された。こうした彫刻で現在も色彩が残っているものは僅かしかないが、藤田美術館の三点の稀少な仏碑像に見られるように、多くはその豊かな色彩の痕跡を伝えている。

526 年（孝昌 2 年）の作とされる、藤田美術館蔵の見事な釈迦三尊像は、インドの仏碑像、特にグプタ朝時代（320-550 年）5 世紀後半にウッタル・プラデーシュ州サールナートで彫られたタイプのものが、中国でどのように翻案・解釈されたかを示す代表的な作例である。こうしたグプタの仏碑像では、仏像が（しばしば仏陀が単独で）台座の上に提示され、上部が丸く縁が数珠状になった垂直の光背を背景に、くっきりした高浮き彫りで表象される。[3] このタイプが中国で変容した仏碑像では、複数の仏像が左右対称のグループに、階層的に配置されるなど、様式化されている。加えて光背は、その頂点に小さな点を備えた蓮の花弁状の形であるだけでなく、非常に装飾的なものとなっている。また、台座の部分は、通常、献辞にあてられ、多くの場合僧侶と寄進者の名前と共に日付が刻まれた。

526 年の釈迦三尊像は藤田美術館の三点の仏碑像の中で最もシンプルだ。その中央に、腰かけた仏陀（歴史上の仏陀釈迦牟尼仏）をとらえ、両側に菩薩立像を配し、それぞれの菩薩の足元には獅子がうずくまっている。仏像は文字が刻まれたテーブルのような形の台座の上に提示され、複雑な装飾が施された蓮の花弁のような光背が三体の仏像の背後に見える。静謐で穏やかな仏像は、深遠な精神性を体現している。仏陀は右手を上げて施無畏印（「恐れなくてよい」という仕草）を、左手は下げて与願印（相手に何かを与える仕草）を結び、この二つの印相で

[1] 特に中国における仏教とその歴史については次を参照: Kenneth K. S. Chen, *Buddhism: The Light of Asia*, (Woodbury, NY: Barron's Educational Series), 1968; Arthur F. Wright, *Buddhism in Chinese History*, (Stanford, CA: Stanford University Press), revised edition, 1971 [中国語訳は次を参照のこと。(美)芮沃壽著『中國歷史中的佛教』北京市: 北京大學出版社、第1版、2009]; Kenneth K. S. Chen, *The Chinese Transformation of Buddhism*, (Princeton, N.J.: Princeton University Press), 1973; Erik Zürcher, *The Buddhist Conquest of China: The Spread and Adaptation of Buddhism in Early Medieval China*, (Leiden, The Netherlands: Brill), 3rd edition, 2007.

[2] 中国の仏塔の展開と発展については次を参照: Dorothy C. Wong, *Chinese Steles: Pre-Buddhist and Buddhist Use of a Symbolic Form*, (Honolulu: University of Hawaii Press), 2004.

[3] 5世紀後半のサールナートで彫られた仏像の例として次を挙げておく: ニューヨーク アジア協会美術館 ジョン・D・ロックフェラー夫妻コレクションの仏立像 (1979.5) あるいはロンドンの大英博物館所蔵の同種の仏像 (Asia 1880.15)

教えを説いていることを示している(仏の手の仕草、ムドラー〔手印または印相〕は、特定の動作や姿勢、あるいは仏の力を象徴している)。二体の菩薩は胸の前で掌を合わせ、深い崇敬の念を示す仕草である、合掌印を結んでいる。

当然のことながら、仏陀はこの三点の仏碑像のいずれにおいても、最も重要で中心的な仏像として提示されている。“仏陀”という言葉は“悟りの境地に達した者”を意味する。[4] 仏陀は悟りを開き、ニルヴァーナ、涅槃に到達した人物である。仏陀は僧侶の姿で示され、一般的に、一つの頭部、二本の腕、二本の脚を持つ姿で表現される。そして、立像または坐像で示され、常に慈愛に満ちた表情をしている。僧衣を纏い、裸足かサンダルを履いていて、通常、宝飾品は身につけずに描かれる。細長く伸びた耳朶は王子だった若い頃に重いイヤリングをしていたことに由来し、世俗生活を断って信仰生活を選んだことを象徴している。頭部は剃髪しているか、小さな渦巻状の巻き毛(螺髪)か、526 年の三尊像のように波状の巻き毛で表象されることもある。いくつかの経典には、仏陀が“三十二相”の特徴を備えていたと記されている。三十二相のうち、よく表現される典型的なものは、白毫相または額中央の丸い印、手足の指の間の水かき(手足指縵網相)、肉髻(頂髻相)である。肉髻は頭頂部が隆起したもので、悟りで得た叡智を象徴している。実際、肉髻は仏陀に固有の図像学的特徴で、こうした図像学的属性を与えられた仏はほかにない。

仏碑像が表象しているのが仏陀だけでない場合は、次に描かれるべき必須の仏は菩薩である。526 年の釈迦三尊像に示されているように、菩薩は通常一対で登場する。菩薩とは“悟りを開いた者”を意味する。悟りを開いているにもかかわらず、悟りを求める他の衆生を助けるために、涅槃に入ることを先送りにしている慈悲深い存在である。菩薩は仏陀が仏陀になる以前の、若い頃の世俗的地位と関連付けられ、古代のインドの王子の姿で描かれる。大抵、ひとつの頭部、二本の腕、二本の脚を持つ姿で描かれ、豪華な身なりに長髪で、しばしば頭頂部に団子やまげを結い上げ、髪の房(垂髪)を肩に長く垂らしている。装飾的なスカーフ状の布、豊かなシルクの錦織りの腰布を纏い、ネックレス、アームレット、ブレスレット、アンクレット等、数多くの宝飾品を身につけ、526 年の釈迦三尊像に見られるようにしばしば王冠をかぶっている。菩薩も仏陀と同様に細長い耳朶で描かれるが、仏陀と違ってイヤリングを身につけている。足は裸足かサンダルを履いている。決められた印相が与えられているわけではないが、しばしば合掌印を結んでいる。

釈迦族(シャーキャ族)に生まれた歴史上の仏陀(紀元前 563 ～ 483 年頃)は、伝統的に釈迦牟尼、あるいは“釈迦族の聖者”と呼ばれている。また、仏陀はしばしば“釈迦族の獅子”とも呼ばれ、各菩薩の足元にうずくまる獅子の存在はここに由来する。獅子は仏陀を護る役割だけでなく仏教の教え、場合によっては仏陀自身を象徴している。

526 年の釈迦三尊像に表象されている仏像の様式は、河南省洛陽白馬寺の有名な菩薩坐像の様式と密接な類似性がある。この菩薩坐像は 530 年頃の作で、現在はボストン美術館に所蔵されている(13.2804)。これらの仏像の四角い顔は様式的に非常に似通っており、加えて、曲線的で折り重なるように垂れ下がるボストンの菩薩像の衣の襞は、526 年の三尊像の中央の仏陀のそれと極めて類似している。さらに、526 年の三尊像の二体の菩薩立像のスカーフ状の布は、ボストンの菩薩像のものとそっくりな形で肩から垂れ下がり、腰のところで優美に交差している。

藤田美術館の 526 年の釈迦三尊像と、ボストン美術館の菩薩坐像に示されているように、520 年代 -530 年代の中国の仏像は、独自に発達した凝った衣装を身に纏っている。衣が非常にゆったりとしているため骨格は覆い隠されており、場合によっては衣が覆っている体の存在さえ定かではない。そのため、526 年の三尊像の仏陀の衣の下部は、仏陀の脚を覆い隠すたっぷりした襞と共に台座へ滝のように流れ落ちている。腰の下で衣から突き出ている上を向いた足だけが、仏陀の脚の存在を示唆している。

[4] 仏教美術については次を参照: Pratapaditya Pal et al., *Light of Asia: Buddha Sakyamuni in Asian Art*, (Los Angeles: Los Angeles County Museum of Art), 1984; Denise Patry Leidy, Donna Strahan, et al., *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, (New York: Metropolitan Museum of Art and New Haven: Yale University Press), 2010; Marsha Weidner, ed., *Latter Days of the Law: Images of Chinese Buddhism, 850-1850*, (Lawrence, KS: Spencer Museum of Art, University of Kansas, and Honolulu: University of Hawaii Press), 1994; Pratapaditya Pal, *The Arts of Nepal*, (Leiden, The Netherlands: E. J. Brill), 1974; Pratapaditya Pal, ed., *On the Path to Void: Buddhist Art of the Tibetan Realm*, (Mumbai: Marg Publications), 1996.

仏像の背後に立ち上がる光背は、集団の背景となって全体の構図をまとめあげており、仏としての立場を象徴している。蓮の花弁の形で複雑な装飾が施された光背は、周縁部が炎のような形をしていて、中心部の開花した蓮の花が仏陀の頭光の役割を果たしている。この光背は、様式的にはフィラデルフィア州ペンシルベニア大学考古学人類学博物館所蔵の 536 年作とされる名高い金銅弥勒菩薩像の光背とほぼ同じと言ってよい（C355）。[5]

仏像が乗っている脚付きで下部と明確に区切られたテーブルのような形の台座は、ペンシルベニア大学考古学人類学博物館の弥勒菩薩のそれと様式上極めてよく似ている。藤田美術館の三尊像の台座前面に刻まれている銘文には、一切衆生が悟りを得ることができるよう、526 年にこの仏像を作らせたと記されている。インドの仏碑像に銘文が見られることは滅多にないが、多くの中国の仏碑像にとって、刻まれたテクストは重要な特徴となっている。

526 年の釈迦三尊像と対照的に、隋時代に作られた小さな四面仏碑像は漢王朝の伝統的な石碑を再解釈したものである。漢時代の石碑は伝統的にサイズが大きく、上部が丸い直立した長方形の石のブロックで、葬儀や慰霊や教訓のためのテクストが刻まれているが、この種の中国の仏碑像では、仏陀や他の仏たちのイメージが、漢の石碑に不可欠な特徴であるテクストに取って代わっている。こうした仏碑像において、仏像は、すべてを包み込む大きな光背の前面に高浮き彫りで描き出されるのではなく、壁龕内部に浅浮き彫りで表象される。そのため、仏碑像の表面は平坦で凹凸が少なく、526 年の作例のようなインドの影響を受けた仏碑像と著しい対照をなしている。さらに、漢様式のタイプの仏碑像は、大抵、石碑の前面と背面の両方に複数の仏像を配した壁龕を有し、幅の狭い二つの側壁には内部に一体の仏像を配した壁龕がある。

藤田美術館の隋時代の四面仏碑像では、歴史上の仏陀釈迦牟尼が前面の壁龕の中央で長方形の玉座に座って瞑想している。仏陀は右手に施無畏印、左手に与願印を結び、教えを説いていることを示している。背後の壁に赤で描かれた円形の頭光が仏陀の頭部を取り囲み、その仏格を伝えている。十大弟子のアーナンダ（阿難陀）とカシュヤパ（迦葉波）が仏陀の左右に立っており、菩薩が全体の構図の外側の端に立って集団を完成させている。二人の天人が中心的な仏像を支えている台座の下の段に跪いて礼拝しており、手を合わせて合掌印を結んでいる。天人たちの間には博山炉が見える。漢の石碑タイプの仏碑像は、多くの場合、上部に天蓋のある須弥壇のような設えの中に図像を描き出していて、それは下の縁が波うった飾り布と、両脇で支えている垂直の柱に垂れ下がる飾り房によって示されている。また、天人たちの存在と仏碑像最上部の蓮の花が天界であることを示唆している。

隋時代の四面仏碑像の背面の壁龕は、脚を垂らして玉座に腰掛ける弥勒菩薩（釈迦牟尼仏の未来仏）を表象している。弥勒菩薩は右手に施無畏印、左手に与願印を結び、教えを説いていることを示している。側面に立つ二体の菩薩像と同様、古代インドの王子の衣を纏い、結い上げられた凝った髪型を帯状の髪飾りが囲んでいる。仏たちの脚は、壁龕の下の石に彫られた蓮の花の上に置かれている。蓮の花と様式化された蓮の葉が、壁龕上部のアーチの上に見えるが、これはインドの寺院のアーチの形を引き継いでいる。この壁龕の仏像には、赤、青、緑、黒、黄土色など、かなり多くの色彩が残っている。この仏碑像の幅の狭い側壁にも仏像が彫られており、片側には施無畏印と与願印を結んだ仏陀立像、反対側には菩薩立像が見える。

6 世紀初頭、仏教の僧侶たちは歴史上の仏陀釈迦牟尼（紀元前 563 ～ 483 年）が生きていた時代から、およそ 1,000 年が経過したと推測していた。学者たちは千年紀が目前に迫っていることに気づくと、釈迦牟尼の時代が終焉を迎えると考え、その結果仏陀の未来仏である弥勒菩薩に対する信仰が高まった。弥勒菩薩は大乗仏教の伝統の最も初期から崇められていたが、弥勒菩薩の時代が始まろうとしているという考えが広まった結果、6 世紀から 7 世紀の美術にますます頻繁に表象されるようになり、この仏碑像に示されているようにしばしば仏陀釈迦牟尼と結びつけられるようになった。[6]

[5] Dorothy C. Wong, "Maitreya Buddha Statues at the University of Pennsylvania Museum", *Orientations*, vol. 32, no. 2, 2001, pp. 24-31, plate 29 参照

[6] 世紀における弥勒菩薩に対する関心の増大については次を参照: J. Leroy Davidson, *The Lotus Sutra in Chinese Art: A Study in Buddhist Art to the Year 1000*, (New Haven: Yale University Press), 1954.

[7] 松原三郎『中国仏教彫刻史論：図版編2 南北朝後期～隋』、（東京：吉川弘文館）、1995 年、544頁を参照

[8] Kristin A. Mortimer, *Harvard University Art Museums: A Guide to the Collections*, (Cambridge, MA: Harvard University Art Museums, and New York: Abbeville Press), 1985, p. 26, no. 20 を参照

この仏碑像では、仏像の体にはりついた衣の襞が、実際の解剖学的構造とは異なるにしても、身体の存在を明らかにしている。こうした様式はインドの影響の新しい波の到達を反映したものだが、おそらくインド巡礼から帰還した僧侶たちが持ち帰った、小さな彫刻を通して中国に導入されたのだろう。この仏碑像は、様式的に東京の永青文庫が所蔵する類例と密接な関係にある。[7] また、仏像については、593 年という年代が刻まれた、ボストン美術館所蔵の隋時代の小さな銅製祭壇彫刻との共通性が見られる (22.407)。さらに、衣の襞と身体の関係という観点から見ると、この仏碑像の仏像は、ハーバード大学美術館が所蔵する隋時代の彫刻、観音菩薩立像と比較することができるだろう (1943.53.43)。[8]

ここで論じた隋時代の仏碑像と同様、藤田美術館が所蔵する、唐時代の四面仏碑像も漢の石碑タイプの例である。前面と背面に仏像の集団をとらえた壁龕を備え、両側には垂直に配した三つの小さな壁龕があって、それぞれの中に瞑想する仏陀坐像が表象されている。唐時代の仏碑像前面の壁龕には、飾り房が垂れ下がったタイル張りの寺院の屋根の下、仏陀釈迦牟尼が蓮の台の上に瞑想しながら座している。仏陀は手に施無畏印と与願印を結び、この二つの身ぶりの組み合わせで教えを説いていることを示している。若い弟子のアーナンダ (阿難陀) が仏陀の右に立っているのに対し、年上の弟子のカシュヤパ (迦葉波) が左に立っているが、そのしわだらけの顔と突き出た肋骨によって、高齢であることが示唆されている。穏やかな表情の菩薩が各弟子たちの脇に示され、厳しい表情の金剛力士像が全体構成の外側の両端に立ってグループを完成させている。菩薩たちが蓮の花の上に立っているのに対し、護法神たちは岩の上に立っている。各菩薩の下に腰を下ろした獅子は、うずくまって仏陀への供物を頭上に掲げた小人の方へと内側に顔を向けている。それぞれ単独で壁龕の中に配された四体の瞑想する仏陀が、中心的な仏像の集団の下に見える。中心的な壁龕の上には小さなタイル張りの寺院の屋根がそびえ、インドの仏舎利塔との類似性をはっきり示している。鐘と共に吊るされた飾り紐が頂華の最上部からはためいており、飛天が寺院の両側に舞っている。壁龕の下には最も人気が高く、よく知られていた中国の仏教経典、般若心経が刻まれている。最下部が失われているため、現在の仏碑像は完全なものではない。

仏碑像の背面の壁龕には弥勒菩薩が見え、僧侶の衣装を纏った未来仏として提示されている。弥勒菩薩は脚を垂らして蓮の玉座に腰かけ、教えを説く身ぶりである施無畏印と与願印を結んでいる。弥勒菩薩は寺院の設えの内部に見え、両脇にある垂直の柱が緩やかに湾曲した切妻屋根を支えている。十大弟子のアーナンダ (阿難陀) とカシュヤパ (迦葉波) は、弥勒菩薩のすぐ両隣の寺院の囲いの中にいて、蓮の花の上に立つ菩薩像が囲いのすぐ外側にある左右の庇の下に見える。両側の垂直の柱の前には獅子が横たわり、内側に顔を向け弥勒菩薩への供物が入れられた鉢の方を見ている。この装飾的配置全体のうち最も印象的な特徴は、仏碑像背面の上半分を占める庇のように伸びた菩提樹、もしくは知恵の木であろう。幅の狭い両側面には垂直に配された三つの壁龕があって、その内部には瞑想する仏陀が見える。壁龕のそばにあるテクストには、特定の姿の仏陀が内部に表象されていることが示されているが、その多くは密教と結び付けられた仏陀である。

様式においても、図像学においても、この仏碑像はサンフランシスコ・アジア美術館が所蔵する 687 年作の弥勒菩薩の仏碑像と密接な関係がある(B60S36+)。仏像は、典型的な唐の彫刻を連想させる完全な円形の頭部をしていて、その衣はぴったりとフィットし、それが覆う身体の存在だけでなく構造も顕にしている。そして何よりも、この仏碑像の自然主義的な表現に、唐の彫刻の特徴を見ることが出来る。

この藤田美術館の稀少な三点は、中国の仏碑像の多様性をよく示す作例であると同時に、時代の経過とともに、ますます複雑化した仏教の図像学や、北魏の形式化されたスタイルから唐の自然主義的表現への展開といった様式的発展をも明らかにしているのである。

529 | A RARE AND IMPORTANT DATED MARBLE BUDDHIST TRIAD

NORTHERN WEI DYNASTY (AD 386-534), DATED SECOND YEAR OF XIAOCHANG, CORRESPONDING TO AD 526

The Buddha is depicted seated at the center with his right hand raised in *abhaya mudra* and his left in *varada mudra*. He is dressed in heavy robes that fall in voluminous folds below the ankles, and his head is framed by a lotus *nimbus*. The Buddha is flanked by two *bodhisattvas* with their hands held in *anjali mudra*, standing on lotus blossoms behind seated lions. The group is backed by an aureole intricately carved with foliage and flame motifs, and is raised on a four-legged base carved with a barbed edge on the front. An inscription on the front of the base provides the name of the monk, Xianxing, who commissioned the work and a date corresponding to AD 526.

23⅞ in. (60.6 cm.) high, wood stand, Japanese wood box

$600,000-800,000

PROVENANCE
Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED
Kyoto Municipal Museum of Art, *East Currents of Wisdom: Great Oriental Art Exhibition*, 1977, no. 22.

LITERATURE
Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, no. 208.
Yomiuri Shimbun, *East Currents of Wisdom: Great Oriental Art Exhibition*, Kyoto, 1977, no. 22.
Jin Sheng, *Zhongguo lidai jinian foxiang tudian* (Catalogue of Dated Chinese Buddhist Sculptures), Beijing, 1994, no. 125.
Jin Sheng, *Catalogue of Treasures of Dated Buddhist Sculpture in Overseas Collections Including Hong Kong and Taiwan*, Shanxi, 2007, p. 49.

北魏孝昌二年（公元526年）比丘法興造釋迦三尊黃花石像

來源
大阪藤田美術館珍藏，入藏於1940年前。

展覽
京都市美術館，《大東洋美術展》，1977年，編號22。

文獻
《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號208。
《大東洋美術展》，京都市美術館，1977年，編號22。
金申，《中國歷代紀年佛像圖典》，北京，1994年，編號125。
金申，《海外及港臺藏歷代佛像–珍品紀年圖鑒》，太原，2007年，49頁。

黃花石製，背屏高浮雕三尊像。主尊高肉髻，著「褒衣博帶」式漢服，右手施無畏印、左手施予願印。二脅侍頭戴高冠，雙手合十，身後有舟形大背光，雕火焰紋及忍冬紋。台座上雕兩護法獅，前側刻發願文：

「大魏孝昌二年歲次乙巳九月癸卯朔廿三日乙丑，比丘法興敬造釋迦玉像二區，仰為國主師徒父母己身眷屬一切衆生，緣此造像功德，等成正覺，所願如是」。

北魏孝昌二年 (西曆 526 年)　黃花石造釈迦三尊像

530 | A RARE FOUR-SIDED STONE BUDDHIST STELE

TANG DYNASTY (AD 618-907)

One side is carved with Buddha Shakyamuni seated on a lotus throne within a niche, with his right hand raised in *abhaya mudra* and his head backed by a nimbus. He is flanked by his two disciples, Ananda and Kashyapa, as well as a pair of *bodhisattvas* and *dvarapalas*. Below the Buddha crouches a dwarf and a pair of lions, and below that there is a band of seated Buddhas. Set above the lintel of the niche is a stupa with a reliquary vase at center flanked by a pair of *apsaras* flying with streaming ribbons. The reverse is carved with Maitreya Buddha at the center, his feet resting on diminutive lotus blossoms, flanked by devotees and *bodhisattvas*, with lions below, all set within a niche below the canopy of a large *Bodhi* Tree. The narrow sides are carved with seated Buddhas within niches. All four sides are carved with inscriptions, including parts of the Heart Sutra, names of donors and a portion of a date, possibly corresponding to the Xianheng reign (AD 670-674) of the Gaozong Emperor of the Tang dynasty.

26¼ in. (66.8 cm.) high, wood stand, Japanese wood box

$120,000-180,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Osaka, Fujita Museum, *Chinese Painting and Scholars Objects Exhibition*, Spring, 1983.
Osaka Municipal Museum, *Chinese Buddhist Stone Sculpture: Veneration of the Sublime*, 1995, 10th October- 26th November 1995.

LITERATURE

Masterpieces in The Fujita Museum of Art, Fujita Museum, Tokyo, 1972, nos. 209-212.
Chinese Buddhist Stone Sculpture: Veneration of the Sublime, Osaka Municipal Museum, 1995, p. 124, no. 146.
Sun Di, *Zhonguo liu shi hai fo jiao xiang zong he tu mu* (Comprehensive Illustrated Catalogue of Chinese Buddhist Statues in Overseas Collections), vol. 6, Beijing, 2005, no. 1200.

唐咸亨（公元670–674年） 石灰岩雕四面造像碑

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

大阪，藤田美術館，《中國繪畫と文房具》，1983年春。
大阪市立美術館，《中国の石仏：荘厳なる祈り》，1995年10月10日至11月26日。

文獻

《藤田美術館名品圖錄》，藤田美術館，東京，1972年，編號209–212。
《中国の石仏：荘厳なる祈り》，大阪市立美術館，1995年，124頁，編號146。
孫迪，《中國流失海外佛教造像總合圖錄》，第6卷，北京，2005年，1200頁。

石灰岩製，碑四面開龕造像。碑首刻寶塔，兩側刻飛天於祥雲之上，碑陽開一帷幕華飾龕，內浮雕以跏趺坐佛為主尊的一鋪七尊造像，龕左右刻發願文及造像人題名，主龕下開四小龕，各雕坐佛於蓮花座上，小龕下方刻有《般若波羅蜜多心經》。碑陰上刻龍華樹，中央開龕，內浮雕以彌勒佛坐像為主尊的五尊像，龕左右刻發願文及造像人題名「佛弟子賈行」，下方刻題記有「大唐咸□歲次鶉火七月」紀年。碑兩側各開三小龕雕坐佛於蓮花座上。

唐代有咸亨、咸通兩個帶咸字的年號，此通造像碑為初唐風格，當為唐高宗李治咸亨年間（670–674年）所作。值得一提的是，碑陽下方所刻《般若波羅蜜多心經》為三藏法師玄奘（602–664年）譯本。作此碑時去玄奘法師新譯《心經》不過二十餘年，而其已有取代姚秦鳩摩羅什（344–413年）舊譯本之勢，可見影響之大。玄奘法師譯本《心經》直到今天都是流通最廣的版本，而此通造像作爲鐫刻有這一版本《心經》的早期實例殊爲難得。

唐咸亨年（西暦 670-674 年） 石灰岩造宝塔四面仏碑像

531 | A RARE FOUR-SIDED STONE BUDDHIST STELE

SUI DYNASTY (AD 581–618)

One side is carved with Buddha Shakyamuni seated in *dhyanasana* and dressed in heavy robes that fall in voluminous folds over the pedestal throne on which he sits. His right hand is held in *abhaya mudra* and his left in *varada mudra*. He is flanked by a pair of disciples, Ananda and Mahakashyapa, a pair of *bodhisattvas* wearing braided belts and low caps, and a pair of attendants kneeling before a *boshanlu*-type censer below. The group is set within a curtained niche with tassels on both sides and abundant foliage above. The reverse is carved with a pair of standing *bodhisattvas* flanking the *Bodhisattva* Maitreya seated at center with his hands held in *abhaya* and *varada* mudras and his feet resting on lotus blossoms. The group is set within a niche surmounted by an ogival arch. The narrow sides are carved with standing representations of the Buddha and the *Bodhisattva* Maitreya.

22⅞ in. (58.1 cm.) high, wood stand, Japanese wood box

$80,000-100,000

PROVENANCE

Fujita Museum, Osaka, acquired prior to 1940.

EXHIBITED

Osaka, Fujita Museum, *Chinese Painting and Scholars Objects Exhibition*, Spring, 1983.

A stone stele in the Reihokan Museum similarly carved with Shakayamuni Buddha and the *Bodhisattva* Maitreya, and dated to the Sui dynasty, is illustrated by Satburo Matsubara in *The Path of Chinese Buddhist Sculpture, vol. 2, Later Six Dynasties and Sui*, Tokyo, 1995, no. 545. (Fig. 1)

隋　彩繪砂岩雕四面造像碑

來源

大阪藤田美術館珍藏，入藏於1940年前。

展覽

大阪，藤田美術館，《中國繪畫と文房具》，1983年春。

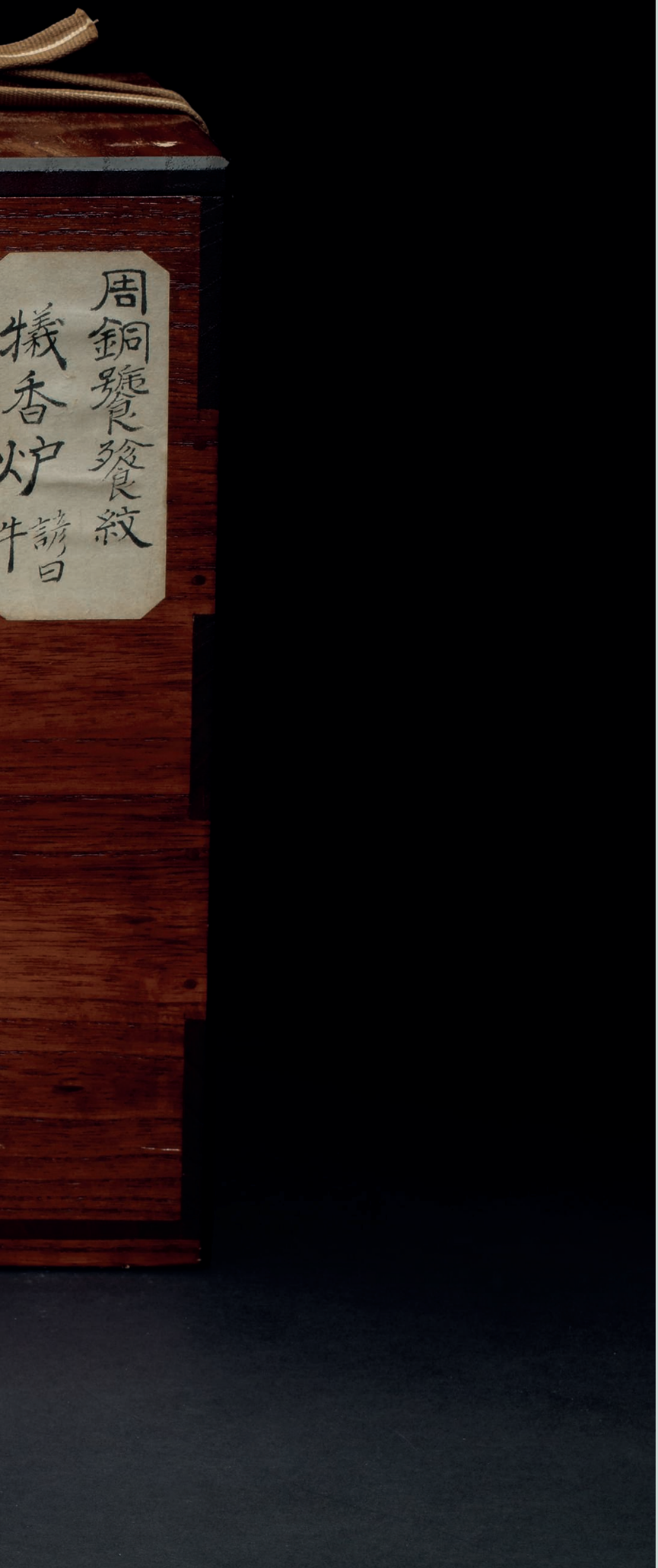
砂岩製，碑四面開龕造像，上有彩繪。碑陽開一帷幕華飾龕，內浮雕以跏趺坐佛為主尊的一鋪五尊造像，下方刻二供養人跪於博山香爐前。碑陰主龕雕彌勒菩薩坐像及二脅侍菩薩。碑兩側各開一龕，雕一佛及一菩薩立於蓮座之上。

日本高野山靈寶館藏有一件隋石雕四面造像碑，其陰陽兩面亦刻有釋迦牟尼佛及彌勒菩薩，載於松原三郎著1995年東京出版《中國佛教雕刻史論》，圖版編二，編號545。（圖一）

隋　彩色砂岩造四面五尊仏碑像

Fig. 1. Stone Buddhist stele, Sui dynasty. Reihokan Museum collection. After Satburo Matsubara, *The Path of Chinese Buddhist Sculpture*, vol. 2, *Later Six Dynasties and Sui*, Published by Yoshikawa Kobunkan, Tokyo, 1995, no. 545.

圖一　隋　石四面造像碑　高野山靈寶館藏



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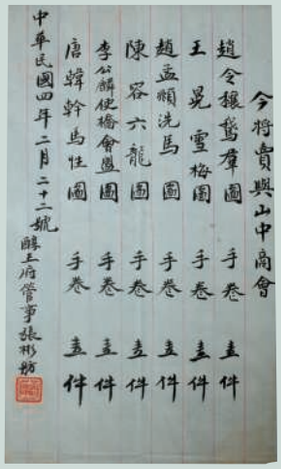

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商晚期　安陽　青銅犧首饕餮虺龍文方罍

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商晚期　安陽　青銅犧首饕餮虺龍文瓿

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商晚期　青銅鳳龍文山羊觥

527 | A BRONZE RITUAL WINE VESSEL, *HE*
LATE SHANG-EARLY WESTERN ZHOU DYNASTY, 11TH CENTURY BC
商晚期/西周早期　青銅獸面紋盉
商晚期 / 西周早期　青銅獸面文盉

528 | A BRONZE RITUAL FOOD VESSEL, *ZHONG JIANG LI*
LATE WESTERN ZHOU DYNASTY, 9TH-8TH CENTURY BC
西周晚期　青銅仲姜鬲
西周晚期　青銅仲姜鬲

529 | A RARE AND IMPORTANT DATED MARBLE BUDDHIST TRIAD
NORTHERN WEI DYNASTY (AD 386-534), DATED SECOND YEAR OF XIAOCHANG, CORRESPONDING TO AD 526
北魏孝昌二年（公元526年）　比丘曇興造釋迦三尊黃花石像
北魏孝昌二年（西曆 526 年）　黃花石造釈迦三尊像

530 | A VERY RARE FOUR-SIDED STONE STELE WITH SHAKYAMUNI AND MAITREYA
TANG DYNASTY (AD 618-907)
唐咸亨元年（公元670年）　石灰岩雕四面造像碑
唐咸亨元年（西曆 670 年）　石灰岩造宝塔四面仏碑像

531 | A RARE FOUR-SIDED STONE BUDDHIST STELE
SUI DYNASTY (AD 581-618)
隋　彩繪砂岩雕四面造像碑
隋　彩色砂岩造四面五尊仏碑像

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02/02/2017

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at **+1 212-636-2490**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at **+1 212-636-2490**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) **Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$150,000, 20% on that part of the **hammer price** over US$150,000 and up to and including US3,000,000, and 12% of that part of the **hammer price** above US$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of $50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **www.christies.com/shipping** or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com/shipping** or contact us at ArtTransportNY@christies.com.

(b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant

customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

08/09/16

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, THE PIONEERS AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.

• Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

• Upon the pre-registration, you should pay a deposit equivalent to the higher of HK$1,000,000, and 20% of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

• If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.

• Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.

• Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at +1 212 636 2000 or visit www.christies.com/highvaluelots.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

■

See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ° next to the lot number.

° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ° ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.
★"Attributed to …"
In Christie's qualified opinion probably a work by the artist in whole or in part.
★"Studio of …"/ "Workshop of …"
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
★"Circle of …"
In Christie's qualified opinion a work of the period of the artist and showing his influence.
★"Follower of …"
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
★"Manner of …"
In Christie's qualified opinion a work executed in the artist's style but of a later date.
★"After …"
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed …"/"Dated …"/"Inscribed …"
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature …"/ "With date …"/"With inscription …"
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

★This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot

e.g. A BLUE AND WHITE BOWL
18th century

2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description
e.g. "… painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture
e.g. A BLUE AND WHITE BOWL
kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture
e.g. A BLUE AND WHITE BOWL

31/02/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	$100	$50
Storage per day	$10	$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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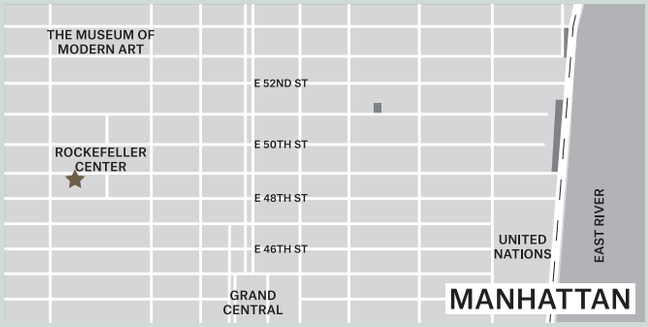

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Monday-Friday except Public Holidays

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ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com

For a complete salerooms & offices listing go to christies.com

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CHRISTIE'S NEW YORK

IMPORTANT CHINESE ART FROM THE FUJITA MUSEUM

WENESDAY 15 MARCH 2017
AT 7.00 PM

20 Rockefeller Plaza
NewYork, NY 10020

CODE NAME: 14319
SALE NUMBER: FUJITA

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US$50 to US$1,000	by US$50s
US$1,000 to US$2,000	by US$100s
US$2,000 to US$3,000	by US$200s
US$3,000 to US$5,000	by US$200, 500, 800

(e.g. US$4,200, 4,500, 4,800)

US$5,000 to US$10,000	by US$500s
US$10,000 to US$20,000	by US$1,000s
US$20,000 to US$30,000	by US$2,000s
US$30,000 to US$50,000	by US$2,000, 5,000, 8,000

(e.g. US$32,000, 35,000, 38,000)

US$50,000 to US$100,000	by US$5,000s
US$100,000 to US$200,000	by US$10,000s
Above US$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US$150,000, 20% on any amount over US$150,000 up to and including US$3,000,000 and 12% of the amount above US$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

14319

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

City — State — Zone

Daytime Telephone — Evening Telephone

Fax (Important) — Email

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

31/08/16

19/01/2015

INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE. CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

9 MAY
Chinese Ceramics and Works of Art
LONDON, KING STREET

12 MAY
Chinese Ceramics,
Works of Art and Textiles
LONDON, SOUTH KENSINGTON

28 MAY
Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

29 MAY
Asian 20th Century Art
(Day Sale)
HONG KONG

29 MAY
Asian Contemporary Art
(Day Sale)
HONG KONG

29 MAY
Chinese Contemporary Ink
HONG KONG

30 MAY
Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

30 MAY
30 Years: The Sale
HONG KONG

31 MAY
Fine Chinese Modern Paintings
HONG KONG

1 JUNE
Classical Chinese Art from the Sui to the
Song Dynasties
HONG KONG

1 JUNE
The Imperial Sale
Important Chinese Ceramics and
Works of Art
HONG KONG

20 JUNE
Art d'Asie
PARIS

12 SEPTEMBER
Fine Chinese Paintings
NEW YORK

15 SEPTEMBER
Fine Chinese Ceramics and Works of
Art
NEW YORK

22 SEPTEMBER
Asobi: Ingenious Creativity
LONDON, KING STREET

6 OCTOBER
The Pavilion Sale –
Chinese Ceramics and Works of Art
HONG KONG

11 OCTOBER
Asobi: Ingenious Creativity
LONDON, KING STREET

7 NOVEMBER
Chinese Ceramics and Works of Art
LONDON, KING STREET

7 NOVEMBER
Japanese Works of Art
LONDON, KING STREET

10 NOVEMBER
Chinese Ceramics,
Works of Art and Textiles (Part I)
LONDON, SOUTH KENSINGTON

11 NOVEMBER
Chinese Ceramics,
Works of Art and Textiles (Part II)
LONDON, SOUTH KENSINGTON

26 NOVEMBER
Asian 20th Century and
Contemporary Art
(Evening Sale)
HONG KONG

27 NOVEMBER
Asian 20th Century Art
Day Sale
HONG KONG

27 NOVEMBER
Asian Contemporary Art
(Day Sale)
HONG KONG

28 NOVEMBER
Chinese Contemporary Ink
HONG KONG

28 NOVEMBER
Fine Chinese Classical
Paintings and Calligraphy
HONG KONG

29 NOVEMBER
Fine Chinese Modern Paintings
HONG KONG

30 NOVEMBER
Important Chinese Ceramics and
Works of Art
HONG KONG

13 DECEMBER
Art d'Asie
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