





opposite right: Artwork: © 2020
Artists Rights Society (ARS),
New York / ADAGP, Paris; ©
2020 Salvador Dalí; Fundació
Gala-Salvador Dalí / Artists
Rights Society (ARS), New York;
© 2020 Artists Rights Society
(ARS), New York / ADAGP, Paris





SACRED AND IMPERIAL

THE JAMES AND MARILYNN ALSDORF COLLECTION

崇聖御寶 - 詹姆斯及瑪麗蓮·阿爾斯多夫珍藏

PART I

Thursday 24 September 2020
at 8:30 am
(Lots 801-823)

AUCTIONEER

Rahul Kadakia (#1005929)

ONLINE SALE

4-29 September 2020

20 Rockefeller Plaza
New York, NY 10020

PART II

Thursday 24 September 2020
at 9:30 am
(Lots 825-1049)

AUCTIONEERS

Rahul Kadakia (#1005929)

Tash Perrin (#1039052)

David Kleiweg (#1365999)

VIEWING: ALL SALES

Viewing is by appointment only, starting 16 September.

To make an appointment and for more information, please visit
christies.com/asianartweek or contact:

AlsdorfCollection@christies.com

+1 212 636 2180

Specified lots (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

9/10/18

opposite:
Lot 806

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
MARILYNN-19038

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com

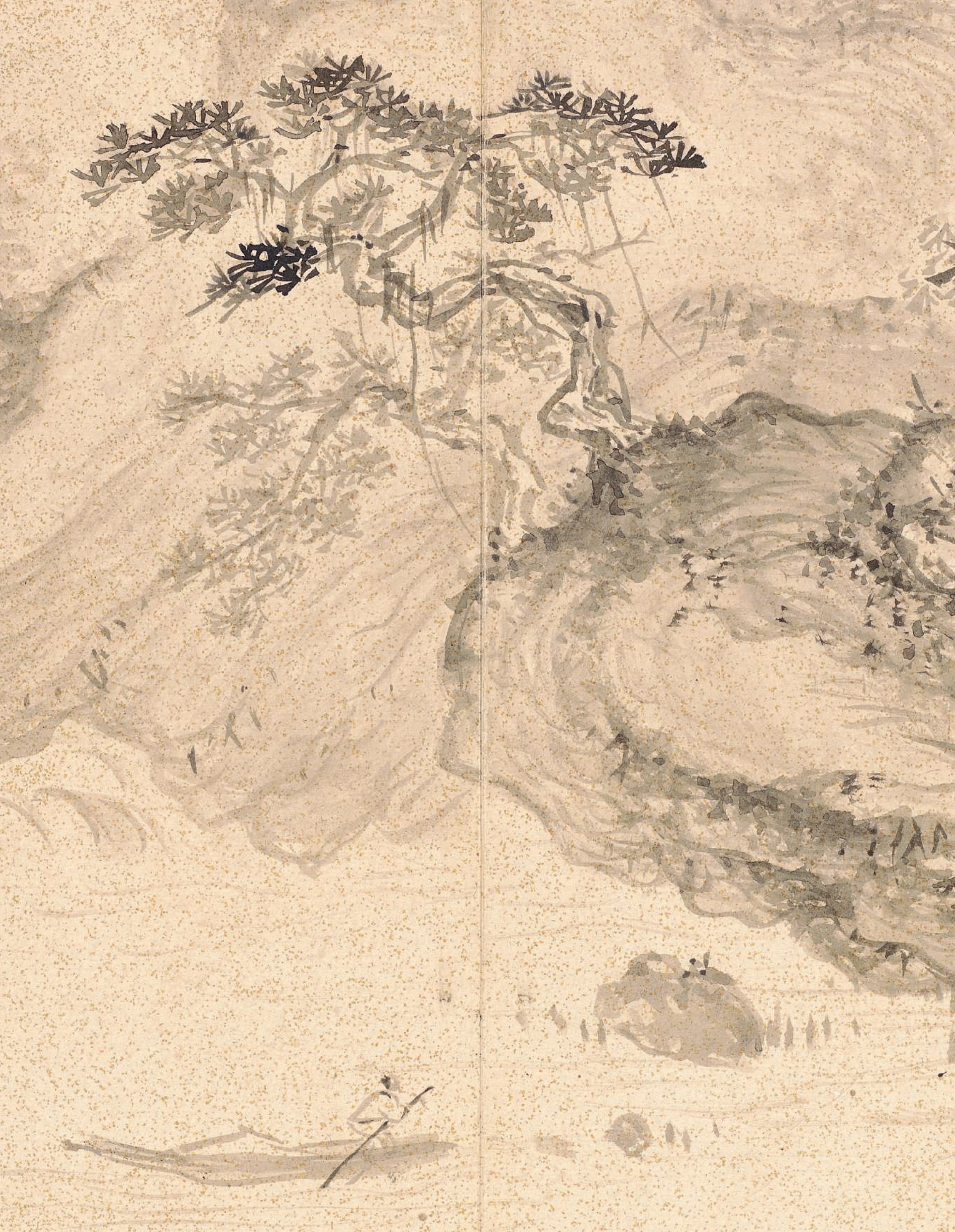


Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at **christies.com**

CHRISTIE'S

21/02/2019





SPECIALISTS FOR THIS AUCTION

CHINESE WORKS OF ART

Tel: +1 212 636 2180

Michael Bass
Jessica Chang
Rufus Chen
Michelle Cheng
Olivia Hamilton
Vicki Paloympis
Tina Zonars

CHINESE PAINTINGS

Tel: +1 212 641 5760

Amy Riggs
Sophia Zhou

JAPANESE AND KOREAN ART

Tel: +1 212 636 2160

Takaaki Murakami

INDIAN AND SOUTHEAST ASIAN ART

Tel: +1 212 636 2190

Tristan Bruck
Deepanjana Klein
Hannah Perry

RUSSIAN WORKS OF ART

Tel: +1 212 636 2260

Izabela Grocholski

FURNITURE, DECORATIVE ARTS AND DESIGN

Tel: +1 212 636 2200

Csongor Kis
Victoria Tudor

SILVER

Tel: +1 212 636 2250

Jill Waddell

SALE COORDINATORS

Asian Art, Lots 801-822

Holly Rittweger

Tel: +1 212 636 2180

Decorative Arts, Lot 823

Luke Dortch

Tel: +1 212 636 2229

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

www.christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

POST SALE SERVICES

Ariel Chen

Luis Barroso

Tel: +1 212 636 2650

Post-Sale Coordinators

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

Email: PostSaleUS@christies.com





CONTENTS

7	Auction Information
9	Specialists and Services for this Auction
13	The James and Marilyn Alsdorf Collection
20	Property for Sale
151	Conditions of Sale • Buying at Christie's
154	Symbols used in this Catalogue Important Notices and Explanation of Cataloguing Practice
155	Storage and Collection
156	Worldwide Salerooms and American Offices
157	Absentee Bids Form

opposite:
Lot 810

All interior images of the Alsdorf home, Chicago, photographed by Michael Tropea.
pp. 18–19: Pablo Picasso, *Allumettes, pipe, verre*, 1911.
© 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



THE JAMES AND MARILYNN ALSDORF COLLECTION

The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is unparalleled in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilyn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilyn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilyn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking mélange of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art

James and Marilyn Alsdorf
at the Kenilworth, Miami 1950.
Photographer unknown, courtesy
of the consignors.

詹姆斯及瑪麗蓮·阿爾斯多夫於
1950年攝於凱尼爾沃思·邁阿密。

“We looked for objects to delight our eyes and souls....”

MARILYNN ALSDORF

historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. “You have to love something before you buy it,” Mrs. Alsdorf explained. “Find something, some period or some venue that you really like and do research on it. Find something that you’re passionate about and then start collecting.”

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs’ patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the

Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum’s Women’s Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple’s decades of generosity toward the AIC would extend past Mr. Alsdorf’s death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum’s Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.

In 2006, when Marilyn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as “an art patron without equal in our time in Chicago.” Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilyn Alsdorf Collection now serves as the tangible representation of the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

opposite:
Lot 808





詹姆斯及瑪麗蓮·阿爾斯多夫珍藏

在美國鑑藏史上，詹姆斯·阿爾斯多夫與夫人瑪麗蓮 (James and Marilyn Alsdorf) 的私人珍藏標誌着一個重要的里程碑。這兩位芝加哥的市政與文化贊助人聲名遐邇，他倆在二十世紀下半葉摺奇攝珍，其藏品包羅萬象且件件精奇，展示了古今各地能工巧匠的心血結晶。對阿爾斯多夫伉儷而言，收藏本身就是一段難能可貴的機緣，使之得以探險歷奇，對美學之道上下求索，無論是其珍品琳瑯的芝加哥宅邸，或是遙遠的國度和歷史名城，皆留下了二人多年耕耘的足跡。瑪麗蓮認為他倆的收藏理念一以貫之，那便是「尋求賞心悅目之物」，此說可謂言簡意賅。

詹姆斯與瑪麗蓮於1952年結為夫婦，二人相知相守近四十載，一直以藝術、慈善和家庭為共同的人生目標。詹姆斯就讀於賓夕法尼亞大學沃頓商學院，畢業後加入其父 (前任外交官) 的出口貿易公司。他在家族企業阿爾斯多夫國際有限公司 (Alsdorf International, Ltd.) 任職期間，因緣際會收購了咖啡用具與設備生產商——科里企業 (Cory Corporation)。在他的帶領之下，科里躍居美國業內頂尖的生產商，為進軍別的生產與服務領域創造了條件。1960年代末，他成功將公司出讓予好時企業 (Hershey Corporation)，爾後回歸阿爾斯多夫家族出口公司，並與妻子合力度藏了一批舉世矚目的私人藝術珍藏。

瑪麗蓮來自芝加哥羅傑斯公園 (Rogers Park) 社區，母校為西北大學 (Northwestern University)，其悟性之高和對藝術的熱忱，在阿爾斯多夫珍藏及所處社區留下了不可磨滅的印記。阿爾斯多夫伉儷婚後，旋即在拍賣會上購入首件藏品。自此，其珍藏的陣容日益壯大，夫婦二人亦潛心鉤沉千變萬化的古今藝術表現形式，上至古埃及和希臘社會，下及文藝復興初期，乃至伊斯蘭藝術、中國和遠東藝術，以及現代繪畫和雕塑等，無所不及。他倆的藝術之旅遍及全球，對學問之道孜孜不倦，並常與權威策展人、古董商及當代藝術家交流切磋，終釀淬成卓絕的識見眼力，其收藏的動力所在，與其藏品煥發的氣韻風骨遙相呼應。

阿爾斯多夫伉儷所言的「愛物之心」，孕育了一批精彩絕倫、洋洋大觀的私人珍藏。他倆位於芝加哥湖濱路的大宅之中，來自五湖四海的繪畫、雕塑和裝飾藝術品琳瑯滿目，恍如一場跨世紀的藝術盛宴，這種獨當一面的展示格局在當時頗為人津津樂道。他們早於1960年代已開始度藏印度、東南亞和喜馬拉雅藝術，遙想當年，這些領域基本上仍乏人問津，二人之遠見卓識於此可見一斑。1968年，夫婦二人首次踏足印度，其後多次故地重遊，對其學養和收藏皆裨益良多。他們每次涉足新的藝術史範疇，如古典大師繪畫、佛教造像、中國瓷器、美洲原住民藝術等，繼之而來的必然是新一輪的探索與收藏之旅。誠如瑪麗蓮所言：「一見鍾情，乃購藏的先決條件。鎖定自己由衷喜愛的某個作品、時期或地

域，再就此潛心研究。先找到情之所繫，再着手收藏。」

阿爾斯多夫伉儷既蒐求古今佚名藝術家的傑作，亦大力推廣現代及當代藝術，其收藏範圍涵蓋馬克·羅斯科 (Mark Rothko)、雷尼·馬格利特 (René Magritte)、芙烈達·卡蘿 (Frida Kahlo)、費爾南·雷傑 (Fernand Léger)、尚·杜布菲 (Jean Dubuffet) 等大師的作品。1967年，他倆聯同褒曼伉儷 (Edwin and Lindy Bergman)、梅耶伉儷 (Robert and Beatrice Mayer) 等芝加哥收藏巨擘，合力創辦了芝加哥當代藝術博物館，其後多次為該館慷慨解囊、出謀劃策。阿爾斯多夫伉儷資助的博物館和文化機構項目遍及芝加哥及國內各大城市。詹姆斯身兼多項公職，例如現代藝術博物館國際委員會 (International Council of the Museum of Modern Art)、國立美術館收藏家委員會 (Collectors Committee of the National Gallery of Art) 成員，以及敦巴頓橡樹園 (Dumbarton Oaks) 董事會成員等。瑪麗蓮則先後出任芝加哥藝術協會 (芝加哥藝術協會) 會長，並曾於芝加哥大學史馬特藝術館 (Smart Museum of Art)、聖母大學史奈特藝術館 (Snite Museum of Art) 及西北大學布洛克伉儷藝術館 (Mary and Leigh Block Museum of Art) 等機構擔當要職。

詹姆斯雖於1990年與世長辭，但其遺孀與家人仍努力不懈，視繼承和發揚其藝術與慈善事業為己任。阿爾斯多夫伉儷自1950年起，多次鼎力襄助芝加哥藝術博物館 (AIC)，向館方饋贈或借出其早年收藏的數百件珍品。瑪麗蓮長年擔任AIC信託人，更出任該館的婦女委員會主席，而詹姆斯則於1975至1978年期間擔當AIC主席。他倆對AIC的無私奉獻數十年如一日，在詹姆斯身後及二十一世紀的今天，其情依然如故。1997年，瑪麗蓮將大約四百件東南亞藝術珍品贈予AIC，館方為誌其盛，特地舉辦了一場名為「A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection」的盛大展覽。此後不到十年的功夫，瑪麗蓮再次奉上另一份厚禮，即出資興建「阿爾斯多夫伉儷印度、東南亞、喜馬拉雅及伊斯蘭教藝術館」，皮亞諾 (Renzo Piano) 擔綱設計的展覽空間連接了AIC的密歇根大樓與現代館，其造型美不勝收。此外，瑪麗蓮更資助該館增設東南亞藝術策展人一職，冀望一代又一代的觀眾能以展覽和教育活動的形式，得睹東南亞藝術之妙。

2006年，瑪麗蓮獲史馬特藝術館頒發「約翰·薩彼羅大獎」 (Joseph R. Shapiro Award)，收藏家布約翰 (John Bryan) 對她推崇備至，認為「在當代芝加哥藝術贊助人當中，其地位無人能及。」阿爾斯多夫伉儷不僅聯袂打造了一批國際化的私人藝術珍藏，更矢志與世人分享其收藏成果與購藏理念。他們深信，藝術具備超凡入聖、亘古不變的魅力，如今，其私人珍藏更生動地詮釋了二人好學不倦、摺古蒐奇的藝術人生。

opposite:
Lot 820







above : Artwork: © 2020 Estate
of Pablo Picasso / Artists Rights
Society (ARS), New York.

801

A RARE BRONZE FIGURE OF GANESHA
NEPAL, 14TH CENTURY

Seated in *maharajalilasana* holding a *mala*, his broken tusk, and a bowl of sweets, from which he snacks with his trunk, the corpulent body adorned with a sacred thread and *naga*-form armlets, the elephant's head surmounted by a foliate tiara, with the hair gathered in a flat chignon with locks escaping over the shoulders

7½ in. (19.1 cm.) high

\$40,000–60,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1981.

EXHIBITED:

Philadelphia Museum of Art; Fort Worth, Kimbell Art Museum; Seattle Art Museum; Los Angeles County Museum of Art, "Manifestations of Shiva," 29 March 1981–30 May 1982, cat. no. 118.

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August–26 October 1997, cat. no. 65.

LITERATURE:

S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, p. 144, cat. no. 118.

The Washington Post, "India's Many-Splendored God," 29 March 1981.

J. Bowles, "Manifestations of Shiva," *Orientations*, vol. 12, no. 7, July 1981, p. 21, fig. 15.

I. Alsop, "The Alsdorf Collection: Highlights from the Himalayas," *Orientations*, July/August 1997, illus. cover, p. 51, fig. 1.

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 56 and 286, cat. no. 65.

尼泊爾 十四世紀 銅象頭神坐像

象頭神單膝盤坐，呈王者坐姿，一手持斷牙，一手握歡喜團，身軀圓潤，上身袒裼，繫掛繪帶，腕配蛇形臂釧，頭戴寶冠，珠玉琳琅，盤梳華髻，卷髮散垂。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，入藏不晚於1981年。

展覽:

費城藝術博物館；德州沃思堡金貝爾藝術博物館；西雅圖藝術博物館；洛杉磯郡立藝術博物館《Manifestations of Shiva》1981年3月29日—1982年5月30日，展覽圖錄編號118。芝加哥藝術博物館《A Collecting Odyssey—Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》1997年8月2日—10月26日，展覽圖錄編號65。

出版:

S. Kramrisch, 《Manifestations of Shiva》，費城，1981年，頁144，圖錄編號118。

華盛頓郵報，《India's Many-Splendored God》1981年3月29日。

J. Bowles, 《Orientations》，卷12，編號7，1981年7月7日，頁21，圖15。

I. Alsop, 《Orientations》，1997年7/8月，封面及頁51，圖1。

P. Pal, 《A Collecting Odyssey》，芝加哥，1997年，頁56及268，圖錄編號65。





Nepal's crucial geographic location in the Himalayas has meant that it has always served as a point of contact between the cultures of India to the south and Tibet and China to the north. The high mountains that surround the principal population center, the Kathmandu Valley, have mostly protected the region from foreign intervention and enabled the development of rich religious traditions. Both Buddhism and Hinduism are practiced side by side with a harmony between its practitioners rarely found in other communities. While most members of the Newari artisan caste practiced Vajrayana Buddhism, they nonetheless crafted images for both Hindu and Buddhist patrons, and there is thus a syncretic style in the sculpture of Nepal, regardless of the represented deity.

Newari craftsmen were amongst the finest metalworkers in all of the Himalayas and were sought out and commissioned by other countries with a demand for bronze images. The renown of the Nepalese bronze workers was based in part on their mastery of fire gilding, whereby red hot gold is fused with mercury and applied to the image, creating a vibrant quality in the gilding. Nepalese sculptors also worked predominantly with copper, rather than brass or bronze; while less durable than those metals, the softness of the copper allowed for a sense of vitality to be imbued into the cast figures.

The present four-armed, elephant-headed Ganesha is an elegant and charming example of a Brahmanical sculpture from the region. Seated in a posture of royal ease (*maharajalilasana*), his main left-hand rests on his thigh, holding a bowl of globular sweetmeats (*modaka*). His main right-hand rests on his raised right leg, holding his broken tusk. His prehensile trunk reaches across the serpent that forms the sacred thread to pick up a *modaka*. With heavy-lidded eyes and happy disposition, Ganesha sits in ease with his upper arms raised, the drapery, head and ear ornaments, and the peak of his diadem all lending a sense of lightness and movement to this seated figure. His hair is piled up in *jatamukuta* with loose strands flowing down gracefully over his shoulder. He wears snake wristlets and armlets that are complimented by snake anklets around his feet. The undulating flesh of this perfectly proportioned Ganesha is tender, with each element beautifully melting into the other, making it an inviting and serene image of the elephant god.

Compare the present figure with a very similar example sold at Christie's New York, 20 March 2012, lot 91; while the legs are held in *lalitasana* in contrast to the *maharajalilasana* of the present work, the overall modeling of the figure and the treatment of the face and diadem are particularly similar.

尼泊爾位處喜馬拉雅山脈，接壤印度、西藏，毗鄰中國，長久匯聚諸國文化。首府加得滿都谷地人口密集，三面環山，形成抵禦外族侵略的屏障，宗教文化保存完好。尼泊爾人同時信奉印度教及佛教，在其他族群鮮見。尼泊爾採納種姓制度，當中尼瓦爾人普遍信奉金剛乘佛教，惟造像風格傾向兩教合一，藝術作品印、佛元素兼容並蓄。

尼瓦爾人藝術造詣非凡，金工名師巨匠輩出，享譽喜馬拉雅地區各國，屢獲委託訂製重要神佛銅像。尼瓦爾金匠尤擅火鑒金法，先以熱熔的金混合水銀，再施塗於銅胎，效果超然拔類，鑲金華彩熠熠，造像倍添生氣。胎料多用紅銅，捨黃銅及青銅，密度雖略遜餘者，但勝在質感細膩，柔美自然，讓神祇造型更加傳神。

本尊象頭神象氣韻生動，神采飛揚，帶婆羅門教地區造像風格。象有四臂，王者自在坐姿，左前臂垂攔大腿，手執一盃歡喜團。右前臂輕觸右膝，掌心扣一斷牙。象鼻繞過伽形神聖繒帶，往盃伸探一顆歡喜團。象神眼簾半攏，笑容溫婉，和顏悅色，神態自若。造像活靈活現，滿富動感，整體氛氳柔和，細節刻劃入微，不論瓔珞寶釧、繫帶帔帛，抑或多葉寶冠，皆使人目不暇給。象神頭頂盤髻，稍留數束螺旋形髮卷散落兩肩，蛇形寶釧環滿臂、腕、足。造像結構工整，比例勻稱，雕琢精細，極為典雅，神祇形象維肖維妙，氣氛莊嚴神聖。

同類象頭神像可參考一例，與本像造型相若，兩者面相及寶冠布局如出一轍，惟該像呈遊戲坐姿，有別於本像之王者坐姿，於紐約佳士得拍賣，2012年3月20日，拍品編號91。



A bronze figure of Ganesha, Nepal, circa 14th century; sold Christie's New York, 20 March 2012, lot 91.

銅象頭神坐像，尼泊爾，十四世紀前後，於紐約佳士得拍賣，2012年3月20日，拍品編號91。









802

A RARE GILT-BRONZE FIGURE OF VAJRAPANI
NEPAL, LICCHAVI PERIOD, 9TH-10TH CENTURY

Standing in a subtle *tribhanga* pose with the right knee slightly bent on a double-lotus base, the right hand held in *varadamudra* and the left pendent and holding a *vajra*, clad in a *dhoti* that falls across the right shin and left thigh with the additional folds falling between the legs and secured at the waist with a rope-like belt, the body adorned with foliate armbands and a simple beaded necklace, the face with full lips and heavily-lidded eyes centered by a circular incised *urna* and surmounted by a tripartite foliate crown, behind which the hair is piled in a flat chignon with locks escaping over the shoulders

9½ in. (24.1 cm.) high

\$60,000-80,000

PROVENANCE:

Kapoor Galleries, New York, 4 October 1984.

The James and Marilyn Alsdorf Collection, Chicago.

尼泊爾 離車毗時代 九至十世紀 鎏金銅金剛手菩薩立像
菩薩立姿，呈三屈式，右膝微曲，踏仰覆蓮台，右掌施與願印，左手持金剛杵，上身袒露，下著托蒂，布帛沿腿飄垂，層層擺疊，右側綁結，腰際繫帶，瓔珞掛頸，臂佩寶釧，華麗鋪張。寶相莊嚴，祥眉善目，兩眼垂視，雙唇豐潤，額有白毫，頭戴三葉寶冠，後腦盤髻，部分髮束散落兩肩，姿態妙曼，慈悲靜寂。

來源:

Kapoor Galleries, 紐約, 1984年10月4日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。







The iconography, representational style, and even religious function of the bodhisattva Vajrapani has changed considerably over the centuries of South Asian art, in contrast to other deities whose iconography remained quite fixed. In his earliest representations from the ancient region of Gandhara, Vajrapani is depicted as a muscular elderly figure holding a double-lozenge-form vajra; such representations may have been influenced by Hellenistic depictions of the Graeco-Roman deity, Zeus/Jupiter, who was also represented in similar form wielding a thunderbolt. In later images from the Swat Valley and Kashmir, Vajrapani is shown in human form with his hand resting on the head of a smaller, anthropomorphized representation of the vajra, Vajrapurusha; this depiction of Vajrapani had a profound influence on early Nepalese sculpture, and a cult of worship of Vajrapurusha in his own right developed in the Kathmandu Valley. With the rise of Vajrayana Buddhism in Northeastern India in the beginning of the Pala Dynasty (8th–12th century), Vajrapani became a meditational deity, wrathful in appearance, and such forms became prevalent in the Tibetan Buddhist tradition. The iconography of Vajrapani often overlaps with the Hindu deity, Indra, and it is likely aspects of Indra were incorporated into the iconography and function of Vajrapani with the development of Mahayana Buddhism.

The present depiction of Vajrapani is represented as a *bodhisattva* in human form. He stands in slight *tribhanga*, presenting the *vajra* in his lowered left hand. At the center of his forehead is a circular *urna*, distinguishing the present figure from a depiction of Indra, who is often represented in similar format. In Nepal, where the Hindu and Buddhist populations worshipped side by side, often with significant intersection of the two religions, the syncretism of the iconography of the two deities is not surprising.

Compare the present figure with a related image in the collection of the National Palace Museum, Beijing, illustrated in *Buddhist Statues in Tibet: The Complete Collection of Treasures of the Palace Museum*, Hong Kong, 2003, p. 77, no. 74. The Palace Museum example, roughly the same size as the present work, displays physiognomy and iconography similar to the Alsdorf example, including the characteristic tripartite crown. Illustrating the creative variation of Nepalese sculptors, the Palace Museum example depicts Vajrapani holding the *vajra* vertically in contrast to the present work, where Vajrapani presents the *vajra* horizontally.

Compare, also, with a figure, alternately identified as Manjushri Siddhaikavira, Padmapani, or Ratnapani, at The Norton Simon Foundation (F.72.42.2), illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1983, p. 321, no. 82D. The Norton Simon Ratnapani also displays physiognomy similar to the Alsdorf Vajrapani, and the details of the *dhoti*, including the simple incising of the hem and the hanging folds of drapery, evince a similar date and location of manufacture. The similarities between the Norton Simon Ratnapani and the Alsdorf Vajrapani can also be seen in the representation of the face, with full, pursed lips, heavy-lidded and downcast eyes, incised eyebrows and simple, circular, incised *urna*.

金剛手菩薩，又稱執金剛神，是菩薩之示現化身，集圖像、表現與功能之角色，作為南亞藝術的重要題材，千百年來形象變化多端，反之其他神祇則傾向亘古如一。金剛手菩薩外觀穩重老成，身形矯健，手執金剛杵，有說源自希臘羅馬神像，當中希臘化風格的宙斯/朱比特，正手持霹靂王杖，與金剛杵所象徵的電光不謀而合。其後斯瓦特縣及喀什米爾地區出現另一版本，見金剛手菩薩一手垂撫旁者頭頂，那是童子形象的金剛化身，梵文稱「Vajrapurusha」。金剛手菩薩的藝術形象深入人心，對早期的尼泊爾藝術發展影響深遠，與此同時，加德滿都谷地亦掀起崇拜「Vajrapurusha」的風氣。及至帕拉王朝（公元八至十二世紀），金剛乘佛教在印度北部大放異采，金剛手菩薩成為廣受膜拜的神祇，以忿怒相呈現，在藏傳佛教中廣泛流傳。金剛手菩薩之圖像與功能，皆與印度教神明因陀羅形象相符，與大乘佛教之發展不無關係。

此尊金剛手菩薩立像作三屈式，手持金剛杵，是菩薩的人格化呈現。其造型與因陀羅相似，惟眉宇間之白毫可作判別。尼泊爾自古奉行多信仰制度，印度教與佛教並行不悖，兩教文化長期互滲，圖像合一之狀況固然不足為奇。

《故宮博物院文物珍品全集—藏傳佛教造像》載錄一相關例子，香港，2003年，頁77，編號74。兩像尺寸、面相與形象相若，三葉寶冠造型也頗為近似，惟該像所持之金剛杵直垂，本杵則橫置，可見尼泊爾造像形態紛陳，藝術風格千變萬化。

Norton Simon基金會亦藏一例，載錄於U. von Schroeder著《Indo-Tibetan Bronzes》，香港，1983年，頁321，編號82D，該像之面相描繪、托蒂款式、衣褶紋理、線條細節皆殊同本像，可證兩者之製作年代與地點相近。兩像之面型輪廓、眉目嘴唇，乃至眉心白毫，皆如出一轍。



Nepal or Tibet; *Bodhisattva Avalokitesvara* (?), 10th century; Gilt-copper alloy, 13 ½ x 4 ¾ in. (34.3 x 12.4 cm.)
© The Norton Simon Foundation

803

A RARE SILVER-INLAID BRONZE FIGURE OF BUDDHA
SHAKYAMUNI
KASHMIR, 7TH-8TH CENTURY

Seated in *dhyanasana* on a cushion set atop a low throne supported by a diminutive *yaksha* and a pair of lions, the right hand raised in *abhaya mudra* and the left clutching the folds of his diaphanous *sanghati*, which is draped over the left shoulder, the face with silver-inlaid eyes and *urna* flanked by pendulous earlobes, and the hair in tight curls over the *ushnisha*
5⅞ in (14.9 cm.) high

\$25,000-35,000

PROVENANCE:

Mathias Komor, New York, 18 September 1975.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 119.

LITERATURE:

U. von Schroeder, *Indo-Tibetan Bronzes*, Hong Kong, 1981, pp. 114-115, fig. 14c.
P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 100 and 298, cat. no. 119.
J. Siudmak, "Gandharan and Western Himalayan Sculpture in the Alsdorf Collection," *Orientations*, July/August 1997, p. 47, fig. 10.

喀什米爾 七至八世紀 銅嵌銀釋迦牟尼坐像

佛陀結跏趺坐，乘獅子夜叉須彌座，穿右袒式袈裟，右手施無畏印，左手束撮下擺，寬肩細腰，兩眼嵌銀，額有白毫，耳垂及頸，螺髮細密，肉髻高聳。

來源:

Mathias Komor，紐約，1975年9月18日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥藝術博物館《A Collecting Odyssey—Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》1997年8月2日—10月26日，編號119。

出版:

U. von Schroeder，〈Indo-Tibetan Bronzes〉，香港，1981年，頁114-115，圖14c。
P. Pal，〈A Collecting Odyssey〉，芝加哥，1997年，頁100及298，編號119。
J. Siudmak，〈Orientations〉，1997年7/8月，頁47，圖10。





The depiction of Buddha Shakyamuni seated on an openwork lion throne, the right hand in *abhaya mudra* or the gesture of fearlessness and the left hand gripping the edge of the *sanghati* or robe, was an iconic trope between the seventh and ninth centuries in Kashmir. In earlier depictions, such as in the current work, the facial features are wide and rounded; the Buddha is seated upon an unadorned cushion; and the *sanghati* is triple-pleated at the chest and shoulder. By the ninth century, the facial features become crisp and elongated; the snailshell curls tight and stylized; the *sanghati* elaborately pleated; the unadorned cushion replaced with downwards-facing lotus petals; and the lion throne replaced with a stepped rectangular base.

While the lion throne motif is visible as early as the second century BCE in Kushan sculpture from the ancient region of Gandhara and Mathura, the placement of a seated *yaksha* between the lions is only found in the Kashmiri context and adjacent regions influenced by Kashmiri sculpture from this medieval period.

Compare the current work with the nearly identical iconography of the figure of Buddha Shakyamuni that centers a contemporaneous bronze Buddhist triad from Kashmir, previously sold at Christie's New York, 25 March 2004, lot 32. Also compare the iconography of this Buddha, the raised pearls on the upper border of the throne base, and the lion and *yaksha* throne with another seventh century Kashmiri bronze figure of Buddha Shakyamuni from the collection of José Pereyra Käfer, Argentina, sold at Christie's New York, 19 March 2014, lot 1040.

The central figure of Shakyamuni is also closely related to a figure of Buddha Muchalinda, formerly in the Pan-Asian Collection and illustrated in P. Pal, *Bronzes of Kashmir*, 1975, cat. no. 23, pp. 94-95—most notably in the similarity in the *mudras* and hand position, and the details of the lion and *yaksha* throne.

An extent lug at verso indicates that a separately cast nimbus or aureole would have fitted in the original group.

此尊釋迦牟尼造像神聖莊嚴，其坐姿、手印，乃至台座形象，皆符合喀什米爾七至九世紀之藝術風格。早期佛像面相傾向圓潤飽滿，坐墊無紋，著右袒式袈裟，諸如本像。及至九世紀，佛像面型趨向修長，輪廓愈見分明，螺髮縝密，衣褶華麗，以蓮台連方座取代獅子須彌座。

獅子須彌座可追溯至公元前二世紀，出現於犍陀羅及秣菟羅古國的貴霜王朝雕像。然而本像所呈現之布局，即夜叉置中，左右各設一獅，則僅見於喀什米爾造像，以及受其影響之周邊地區的中世紀作品。

同類例子可參考一組三尊喀什米爾銅佛立像，七至八世紀製，於紐約佳士得拍賣，2004年3月25日，拍品編號32。另見一尊七世紀喀什米爾銅佛坐像，可就主像造型及台座內容方面與本像對照，阿根廷José Pereyra Käfer珍藏，紐約佳士得售出，2014年3月19日，拍品編號1040。

泛亞收藏(Pan-Asian Collection)有一近似例，佛陀手印與台座細節皆與本像極為相近，詳見P. Pal著《Bronzes of Kashmir》，1975年，頁94—95，編號23。

佛像背面帶一長插樁，可見其原有配有頭光或身光。





804

**A RARE SILVER-INLAID BRONZE FIGURE
OF BUDDHA SHAKYAMUNI**
NORTH INDIA, HIMACHAL PRADESH OR KASHMIR, 10TH-11TH CENTURY

Seated in *dhyanasana* on a lotus base atop a rectangular plinth, with the hands held before the chest in *dharmachakramudra*, dressed in a diaphanous *sanghati* with rippling hems and with flared ribbons extending from each elbow, the face with piercing gaze emphasized by the wide, silver-inlaid eyes, all below the tightly curled hair extending over the *ushnisha*, all backed by a conjoined nimbus and aureole

7¼ in. (18.4 cm.) high

\$20,000-30,000

PROVENANCE:

Kapoor Galleries, New York, 5 June 1982.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 120.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 100 and 298, cat. no. 120.

J. Siudmak, "Gandharan and Western Himalayan Sculpture in the Alsdorf Collection," *Orientations*, July/August 1997, p. 49, fig. 13.

印度北部 喜馬偕爾邦或喀什米爾 十至十一世紀
銅嵌銀釋迦牟尼坐像

佛陀結跏趺坐，施說法印，乘束腰蓮台，下設方形須彌座。身穿右袒式袈裟，繪帶從肘後飄拂，雙眼嵌銀，目光銳利，螺髮細密，肉髻高聳，背光簡約，莊嚴典雅。

來源:

Kapoor Galleries, 紐約, 1982年6月5日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏, 芝加哥。

展覽:

芝加哥藝術博物館, 《A Collecting Odyssey—Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》, 1997年8月2日—10月26日, 編號120。

出版:

P. Pal, 《A Collecting Odyssey》, 芝加哥, 1997年, 頁100及298, 編號120。

J. Siudmak, 《Orientations》, 1997年7/8月, 頁49, 圖13。









Sculpture from the northern Indian region of Himachal Pradesh, such as the current work, is stylistically comparable with sculpture from neighboring Kashmir, unsurprising given the proximity of the two regions. The hilltown of Chamba, where many of the most important bronze figures from this region originate, is less than two hundred miles from the valley of Kashmir.

Historically, Kashmir was an important religious center both for Hindu and Buddhist faiths, and developed an excellent bronze-casting tradition. Stylistically, early Kashmiri sculpture borrowed heavily from the nearby Swat Valley, as well as the Gupta style of India. In later centuries, the sculptors of Kashmir developed a distinctive style, notable herein by the fleshy torso, wide eyes with vibrant use of inlay, flat facial features, and jewelry types, including tripartite mitred crowns.

Some stylistic and iconographical characteristics differentiate sculpture from the regions of Himachal Pradesh and Kashmir. The conjoined aureole of Himachal Pradesh bronzes, for example, is typically flat and unadorned—as visible in the current work—in contrast to Kashmiri aureoles, which are often incised with flames. The streamers or ribbons that extend from either side of the torso are also commonly found in Himachal bronzes, and appear less frequently in Kashmiri bronzes.

Compare the unadorned aureole and the stepped rectangular base of the current work with a tenth–eleventh century bronze figure of Ganesha from the Florence and Herbert Irving Collection, sold at Christie's New York, 21 March 2019, lot 1101.

See, also, a contemporaneous bronze figure of Buddha Shakyamuni from Kashmir, originally in the Pan-Asian Collection, illustrating the stylistic similarity of the two regions, illustrated by U. von Schroeder in *Indo-Tibetan Bronzes*, Hong Kong, 1981, p. 125, no. 19E; while the Pan-Asian example relates to the present figure in the similar treatment of the central figure and lotus base, the aureole is incised with flames and a stupa, and the plinth is supported by lions and a central *yaksha* in the Kashmiri tradition.

喜馬偕爾邦與喀什米爾同處印度北部，相互毗鄰，自古文化交流頻繁，藝術風格互為影響。喜馬偕爾邦昌巴縣高地，距離喀什米爾谷地少於兩百公里，是佛教藝術重鎮，銅製造像成績斐然，聞名遐邇。

自古以來，喀什米爾皆屬印度教及佛教聖地，信奉者衆，遂成就當地源遠流長之銅佛工藝傳統。形象方面，早期的喀什米爾造像深受斯瓦特縣地區影響，同時揉合印度笈多時期的美學元素。隨著時代演進，當地造像形態逐漸與前期分道揚鑣，自成一套獨有風格，特徵包括矯健軀幹、闊眉大眼、豐富鑲嵌、平素五官、瓔珞珠寶款式，以及別具特色的三葉王冠。

喜馬偕爾邦與喀什米爾銅像雖風格同源，兩者亦有若干相異之處。喜馬偕爾邦造像背光大多扁平光素，諸如本像，喀什米爾造像背光則趨於浮華綢麗，常作火焰式設計。喜馬偕爾邦佛衣飄帶慣從主像兩側舒展，喀什米爾像則相對少見。

同類造像款式可參考歐雲伉儷雅蓄一尊十至十一世紀銅嵌銀象頭神坐像，出自印度喜馬偕爾邦，背光光素，下設方台，與本像相仿，於紐約佳士得「鬆金飾玉—歐雲伉儷珍藏」日場拍賣，2019年3月21日，拍品編號1101。

喀什米爾例子方面，則可參考一尊同時代釋迦牟尼銅像，原為泛亞收藏（Pan-Asian Collection），收錄於U. von Schroeder著《Indo-Tibetan Bronzes》，香港，1981年，頁125，編號19E。該像之造型以及蓮台風格雖略似本像，背光則兼飾火焰及佛塔，且配獅子夜叉須彌座，呼應喀什米爾造像傳統。

805

A RARE BRONZE FIGURE OF BUDDHA
THAILAND, MON DVARAVATI STYLE, 9TH CENTURY

Standing with both hands raised in a form of *vitarkamudra*, dressed in a long and diaphanous *sanghati* revealing the lithe form of the body underneath, the face with full lips and downcast eyes below an arched brow, the hair in tight curls over the *ushnisha*

10¾ in. (27.3 cm.) high

\$30,000-50,000

PROVENANCE:

Collection of William H. Wolff, New York, by repute.
Hugo Munsterberg, New Paltz, New York, 5 March 1977.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 124.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 102 and 299, cat. no. 124.

泰國 孟族陀羅鉢地風格 九世紀 銅佛立像

佛陀立姿，兩手同施安慰印，身披袈裟，薄衣貼體，慈眉善目，雙唇豐潤，眼神內斂，笑容溫婉，螺髮細密，肉髻高聳，姿態妙曼。

來源:

William H. Wolff 珍藏，紐約。

Hugo Munsterberg，紐約新帕爾茨，1977年3月5日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥藝術博物館，《A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》，1997年8月2日—10月26日，編號124。

出版:

P. Pal，《A Collecting Odyssey》，芝加哥，1997年，頁102及299，編號124。







The Mon polity of Dvaravati was one of the earliest and most important societies in mainland Southeast Asia. Based around the Chao Phraya and Mae Klang river basins of central Thailand, the Dvaravati polity was known from early Chinese textual sources, as well as being mentioned in a single local inscription that dates to roughly AD 550–650. Due to the large numbers of Buddhist sculptures associated with the culture, it is highly likely the rulers were patrons of the Buddhist faith. The images of Buddha were heavily influenced by contemporaneous Indian sculptural styles, including the Gupta style based around the site of Sarnath. The facial features of the Mon Dvaravati Buddhist images, however, display arched, joined eyebrows which are unlike those found in India, and which are characteristic to the Mon Dvaravati style. The figure is symmetrically arranged, with the monastic robes closely clinging to the body, thereby displaying sensitive modeling of the torso and focusing on the purity and fluidity of form. Such diaphanous drapery is a hallmark of the contemporaneous Sarnath style of Buddhism.

The standing figure of the Buddha with both hands raised in the gesture of *vitarkamudra* – the gesture of elucidation or argumentation – is another iconographic feature developed by the Mon Dvaravati culture, and which is mostly confined to mainland Southeast Asia. The thumb and forefinger, joined at the tips, form circles representing both perfection and eternity. John Guy, in *Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia*, New Haven, 2014, p. 210, posits that this gesture may have been intended to evoke sutra descriptions of the Buddha's descent from the Trayastrimsa Heaven, where he had preached to his late mother.

孟族陀羅鉢地位處現今泰國中部，屬東南亞早期最爲昌盛的古國之一，坐落昭拍耶河與美功河谷一帶，據當地歷史記載，大概活躍於公元550至650年代，在中國古籍亦有所描述。陀羅鉢地盛產佛像，疑基於帝皇篤信佛教，造像文化蔚然成風，發展極盛。由於佛教循印度傳入，陀羅鉢地造像亦深受古印度雕塑影響，尤其衍化自笈多時期的鹿野苑風格。然而，陀羅鉢地造像面相頗富地方特色，眼眉細長，呈弓狀甚至雙連，異於印度風格。此尊佛像比例工整勻稱，通身袈裟薄如蟬翼，軀體輪廓若隱若現，造型素淨簡約，形態栩栩如生。此袈裟布局與當時鹿野苑風格一脈相承。

佛像兩手同施安慰印，乃佛對衆生的祝願，源起於孟族陀羅鉢地，僅在東南亞地區流傳。手印以拇指與食指相捻，象徵圓滿成就，生生不息，據說此印與佛在忉利天向母親說法相關，見John Guy著《Lost Kingdoms: Hindu—Buddhist Sculpture of Early Southeast Asia》，康州紐黑文，2014年，頁 210。

CHOLA SACRED BRONZES

DR. VIDYA DEHEJIA

Barbara Stoler Miller Professor of Indian and South Asian Art, Columbia University

Some of the most exhilarating sculptures in India were created during a period of four and a half centuries when the Chola kings were in power in Tamil Nadu (ca 855-1280). These bronze sculptures of gods – sensuous images of sacred import – participated in temple rituals on a daily, weekly, monthly, and annual basis. Carried by priests and especially favored devotees, Shiva, accompanied by his consort Uma, inspected the temple premises every day; each Friday evening, together with Uma, he enjoyed a ceremonial swing along the temple tank; each month they celebrated the new moon day with an especial ritual observance. An inscription tells us that fifty-four days in a year were festival days – holy-days that were holidays – all centered on sacred processional bronzes. A medium-sized temple required, on average, around twelve bronzes to fulfill its ritual requirements; a well-endowed temple housed some twenty-five bronzes; and a royal temple, of which there were not too many, possessed in the neighborhood of sixty bronzes. The concentrated nature of this sacred activity may be gathered from the fact that as many as 311 temples were built in just the three districts of Nagapattinam, Tanjavur and Trichy that form the heart of the Chola kingdom along the lower reaches of the Kaveri river.

Imagine the excitement of participating in one of three festivals that took place outside the temple premises, culminating at the ocean or riverbank, in a coconut grove or, occasionally, at a neighboring shrine. Two of these festivals lasted for three days while one was celebrated for an entire ten days and to prepare, worshippers bought new clothes, donned their finest necklace and earrings, and adorned their hair with strings of fragrant jasmine. At the temple, crowds gathered to catch a glimpse of Shiva and Uma in all their finery – gorgeous silks, gem-studded gold jewelry, and flower garlands. They would try to touch the feet of the bronze images of Shiva and Uma, inhaling the scent of incense sticks and camphor, and listening to the vibrant sound of drums and pipes. And they looked forward to participating in the feast of food prepared in the temple kitchens for the gods and then shared with the devotees. The bronze around which each festival revolved was specific to the event being commemorated. The anniversary of the marriage of Shiva and Uma would focus on a bronze depicting Shiva reaching out to take Uma's hand in marriage. If the festival was to celebrate Shiva with the bull, viewers would admire the grace with which Shiva raised one elbow to rest it on the hump of the bull. Each bronze carried its own individual emotional and aesthetic charge.

注輦王朝青銅聖像

德蔚雅博士

哥倫比亞大學Barbara Stoler Miller印度及南亞藝術教授

讓人目眩神馳的上乘印度雕像之中，部份來自注輦王朝統治泰米爾納德期間，其年代橫跨約四個半世紀（約公元855至1280年）。這批青銅神像體態曼妙、莊嚴神聖，古時更是每日、每週、每月甚或年度廟祭中不可或缺的環節。祭司和地位尊顯的信徒，每天都要奉持濕婆神（伴以其妃雪山神女）在廟內各處巡遊一遍；每逢週五傍晚，更有奉濕婆神與雪山神女環繞廟中水池一周的儀式；每月還有慶祝新月的特殊祭祀活動。據一題銘所述，每年共有節慶日（即慶祝聖日的宗教節日）四十五天，所有活動皆以青銅聖像巡遊作為亮點。平均而言，中等規模的廟宇約需銅像十二尊，方能滿足祭祀活動所需；至於香火鼎盛的神廟，所需銅像更多達二十五尊；皇家寺廟為數不多，但各需銅像約六十尊。其實，光是地處注輦王朝（高韋里河下游流域）京畿要地的納加帕蒂南、坦賈武爾與蒂魯吉三地，其寺廟數目已多達311家，所以此類宗教活動之頻繁可謂意料之事。

遙想當年，若能參與神廟之外舉行的三大慶典，與會者的心情該是何等歡欣雀躍，這類儀式的重要頭戲通常在海濱或河畔的椰林進行，偶爾也會在附近的聖殿告結。其中兩者長達三天，另一個慶祝活動更長達十天，信眾為此特地備置新衣，佩戴最貴重的項鏈耳環，頭飾清香的茉莉花串。神廟之中，群眾蜂擁而至，瞻仰盛裝亮相的濕婆神和雪山神女，兩者渾身綾羅綢緞，金飾珠光寶氣，花環香氣襲人。大家爭相摩挲青銅濕婆神與雪山神女雙足，香燭和樟腦幽香縷縷、撲鼻而來，鼓聲樂響熱情奔放、盈耳不絕。廟內奉祀之後，宴請信眾的諸多供品食物，更是讓人引頸以待。每個慶典供奉的銅像，會因應紀念活動的具體性質而變。以慶祝濕婆神與雪山神女成婚的祭典為例，供奉的銅像便是刻畫濕婆神執雪山神女之手的場景。若節慶主題是濕婆神與神牛，觀眾便會着眼於濕婆神支肘於牛背之上的優美造型。因此，每尊銅像俱蘊藏了特定的情感與美學意涵。







SHIVA AS VICTOR OF THREE FORTS (TRI-PURA-VIJAYA): CA. 1050

DR. VIDYA DEHEJIA

Barbara Stoler Miller Professor of Indian and South Asian Art, Columbia University

What three forts did Shiva destroy? And why is this slated as one of Shiva's great feats in a hymn known as *Dasha-Puranam* or "Ten Myths," composed by the 7th century *nayanmar* saint Appar? We learn that three great demonic forces threatened the stability of the world from their three forts, one of gold, a second of silver, and a third of iron. These forts were set up variously, in the sky, in mid-air, and on earth in such a manner that in order to destroy all three forts, it was necessary to use only one single arrow. And Shiva did this. Appar sang thus of this dramatic feat:

*When the three citadels, unmoored,
flew about wrecking destruction
in heaven and on earth,
Oppressed by their assault,
the frightened gods, led by Ari [Vishnu] himself
sought his protection.
Then, moved by compassion, the gracious savior
kindled his deadly arrow with fire,
shot fire from the snake that was his bowstring,
bent his mountain-bow to its fullest,
and reduced the citadels to ashes ...*

Appar [trans. Indira Peterson]

During the first century and a half of Chola rule, prior to the emergence of emperor Rajaraja, when war was a constant and recurring fact of life, Shiva's manifestation as Victor of Three Forts held special significance. The third Chola monarch, Parantaka, ruled for all of fifty years, but his eldest son was killed in action on the battlefield in the year AD 949. Chola control over a vulnerable kingdom, centered in the Kaveri river delta, was far from assured. During this perilous period, Shiva's warrior-like manifestation as Victor of Three Forts, holding a bow in his upraised left hand and an arrow in his lowered right hand, proved to be an inspiration

for the families of the chieftains and officials who gifted bronzes to temples. An inscription on a temple along the Kaveri river tells us of that Parantaka's queen dedicated such an image and made provisions for its appropriate worship:

In the year twenty of Parantaka, queen Kokkilanadigal, who installed the processional image of the Lord who Burned the Three Forts [Tripura-dahanam] in the temple at Tiru-turutti, gifted paddy to make food offerings to this Beauteous Lord of the Three Worlds [Tripura-Sundarar], and gold to burn a perpetual lamp in front of him.

Poonturutti temple inscription

The queen described her image as "Handsome One of the Three Worlds;" in case there should be any doubt on the exact form of her image, she clarified that the dedication was a metal processional image of the "Lord who Burned the Three Forts." Clearly, she was motivated by the desire for an exemplary deity who would serve as an archetypal model for victorious warfare and the defeat of Chola enemies.

This tall, slender, but grounded bronze of Shiva, cast in the mid-eleventh century, would have held the bow and arrow in his front hands; these were routinely cast separately and placed in Shiva's hands, and are generally missing today in all but a few images still in worship in temples. Shiva stands gracefully poised, resting his weight on his right foot, while his left leg is lightly bent at the knee and placed on the back of the dwarf demon Mushalagan, who holds a serpent in one hand and looks out helplessly at the viewer. In an unusual strategy, the artist placed a lotus below Shiva's right foot so that the image would look appropriately balanced. Shiva and the little demonic figure were cast together on an oval plate that was then inserted into a rectangular pedestal.

The metal rods that rise up on each side were intended to hold a *tiruvatchi* or flaming aureole that would frame the god and add to his grandeur. Poles would have been threaded through the lugs along the bottom of the pedestal and used to facilitate carrying the god during processions.

Shiva's *jatas* or dreadlocks are piled elegantly upon his head, with the crescent moon and the trumpet-flower adorning one side, while a fully-open blossom crowns the upswept locks. As is the norm, a diadem frames his face, and he wears a ring in one ear only – an eccentricity associated with Shiva. A short *dhoti* is held in place by a series of belts with a large central lion-head clasp and, as is customary, he is adorned with rich jewelry. A ninth-century Tamil poem, *Tirukayilaya Ula*, or “Procession of the Lord of Kailasa” [Shiva], tells us of the many items of jewelry that Uma places on Shiva prior to his emergence in procession, and makes it clear that adornment was an essential element of dress.

*She adorned him with a garland fashioned by the irrepressible
god of love ...
and tied golden anklets about his feet,
she placed a crown set with a radiant crest-jewel on his head
and on his forehead a shining plate
sparkling with gems.
She ornamented his ears with fish-shaped earrings made of
unpierced ruby
and taking up a beautiful diamond necklace, a strand of gold,
a well-crafted necklace of enormous pearls and a shining garland
of victory,*

*she wreathed his holy chest
and it shimmered in their light.
She fastened brassards around his eight mighty biceps
and tied on a belt which delights all who see
she bound a waist-cord about him
placed bracelets on his hands
and adorned his body with elegant designs.*

[trans. Blake Wentworth]

Two features speak to the continued temple worship of this image. The first is the worn condition of the short *dhoti* and the blurred details of the lion-head clasp that is the result of continued handling of the image by priests during daily *pūja*. Additionally, bronzes undergo ritual cleansing after they have been taken in procession outside the temple. Priests place them in an exterior hall within the temple grounds and rub them down, using *boondi kottai* or the olive of the palm tree that, when soaked in water rapidly turns it sudsy. It is this regular application of the pulp and seed of the palm-olive [from which the brand name of Palmolive derives] that produces the coppery sheen that temples mandate for the worship of sacred bronzes. Also speaking to continued worship of the image is the re-cutting of the eyes and eyebrows, done at the behest of temple authorities to renew the image for ritual worship. *Pūja* involves devotees gazing intently at the sacred image that looks back at them and thereby transfers grace. The eyes of an image were thus of great importance and since years of worship tend to blur the outlines – a feature not acceptable to temple priests – the eyes were recut when necessary to sharpen the god's glance.







一箭摧三城：聖者濕婆

德蔚雅博士

哥倫比亞大學Barbara Stoler Miller印度及南亞藝術教授

濕婆摧毀的是哪三座城池呢？公元七世紀濕婆詩聖之一阿帕爾為何要在其讚美詩《十大傳奇》(Dasha-Puranam) 中，將此譽為濕婆的豐功偉業之一呢？相傳，威脅世界穩定的三股邪惡勢力來自三大城，它們分別用金、銀和鐵打造而成。三城矗立於蒼穹、半空和大地，若要將之殲滅，只能在三城連成直線時一箭摧之。最終，完成這一壯舉的正是濕婆。阿帕爾曾在詩中謳歌這場激動人心的勝利：

三城兮忤所欲，
驟突乎天與地，
神祇兮驚且懼，
訶利[毗濕奴]乎率其衆，
惶惶然求神庇。
聖主兮憫其情，
森森然燃其箭，
蛇為弦兮麓為弓，
輕挽雕弓滿如月，
蛇矢疾發三城摧 ……

—— 阿帕爾 [以Indira Peterson英譯本為據]

羅荼羅王登基之前，即注鞏王朝的頭一百五十年間，境內硝煙四起、戰亂頻仍，是以濕婆一箭破三城的意義格外重大。注鞏王朝第三代君主婆蘭多迦雖執政五十年，但其長子卻於公元949年戰死沙場。以高韋里河三角州為權力中心的注鞏王朝，其政權可謂危機四伏、風雨飄搖。正因時局動盪，所以濕婆攻克三魔城時左手高舉長弓、右手低垂握箭的戰神形象，對於向寺廟饋贈銅像的部落首領之家人而言，別具振奮人心的作用。根據高韋里河岸一所神廟的題記，婆蘭多迦王的皇后曾饋贈並出資供養一尊近似的聖像：

柯奇蘭納蒂高皇后向提魯-圖魯提的神廟饋贈焚毀三城之神的巡遊神像，並於婆蘭多迦在位第二十年，為供養此三界佳美大神捐贈稻米，並捐獻在尊前燃點長明燈所需的黃金。

—— 普恩圖魯提神廟銘文

皇后稱此像為「三界佳美大神」；為免神祇身份出現歧義，她還明言其供養的巡遊金屬神像乃是「焚毀三城之神」。顯而易見，她一心追隨的神明既是戰無不勝的化身，更能庇佑注鞏王朝攻城克敵。

這尊濕婆銅像鑄造於十一世紀中葉，其身段頎長，雙足踏地，雙手原應執弓箭；弓箭一般為另行鑄造，再置於濕婆手中，可惜時至今日，除了寥寥數例廟中供奉的造像之外，大多數作品的弓箭業已佚失。此像立姿優美，濕婆的身體重心放在右腳，左膝微彎，足踏小惡魔穆沙拉甘之背，後者一手

握蛇，神情彷彿在向觀眾求饒。最匠心獨運的是，濕婆右足踏一蓮花，使其造型看來更加平衡。濕婆與小惡魔應是置於橢圓盤上連鑄而成，再安插在長方底座上。作品兩側有鐵枝，應是用作安裝赤焰身光，這類身光宛若背景圖框，使神祇形象益顯莊嚴大氣。鐵枝應可插入座子底部的門接孔，以便巡遊時搬運神像。

濕婆的髮絡在頭頂綰作美觀的頂髻，一側飾新月與喇叭花飾，高髻所戴寶冠猶如盛開的鮮花。按一般的造型，冠飾能突出面部輪廓，而單耳戴耳環的造型，則僅見於濕婆像。本尊身着半裙，腰纏多條飾帶，正中以獅首帶扣結束，渾身瓔珞琳瑯。據公元九世紀泰米爾詩歌《濕婆之巡遊》(Tirukayilaya Ula) 描述，濕婆現身巡遊之前，雪山神女會妝之以各色珠寶，可見佩飾確是濕婆裝束的重要組成部份。

她為之掛上熱情洋溢的愛神所串成的花環 …….

並佩以黃金足釧，

她為之戴上璀璨的寶冠，

並在其額前

飾以晶光閃爍的亮片。

她為之戴上未穿孔的魚形紅寶耳環，

並拈起一條華美的鑽石項鏈、一縷金線、

一串工緻圓碩的珠鏈和光彩奪目的勝利花環，

將之纏繞襟前，

聖懷坦蕩，流光閃熠。

她為其強壯的臂膀繫上徽飾，

並結上賞心悅目的腰帶，

她為其腰間束上帛帶，

雙腕飾以寶釧，

並飾其身以雅正之紋。

[以Blake Wentworth英譯本為據]

本尊為神廟長年供奉之物，證據有二。其一，濕婆的半裙頗為陳舊，獅首帶鉤的細部亦模漫漶不清，這些俱是僧人日常法供造成的磨損。此外，每次寺外巡遊之後，相關的銅像都要進行例行清潔。僧人將之放在寺廟外殿，並用棕櫚(泡水後會迅速起泡) 抹拭乾淨。正因不時用棕櫚果肉和籽實擦洗[「棕櫚」商標即由此而來]之故，聖像表面形成了神廟中青銅聖像特有的一層金色光澤。其二，此像供奉經年的另一證據是其修整過的雙眼和眉毛，此乃應廟方要求翻新祭祀聖像的工序。印度教日常禮拜的規定是，信徒須凝神與聖像對視，方能承其恩澤庇佑。故此，神像的雙眼格外重要，因長期供奉以致輪廓模糊者，僧人視之為不可取，並會命人適時修整，使其雙眼重現神采。

806

A RARE AND MAGNIFICENT BRONZE FIGURE OF SHIVA TRIPURAVIJAYA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, CIRCA 1050

Standing triumphantly with one foot on the back of a prostrate dwarf raised on a rectangular plinth, the body held in a graceful *tribhanga* pose and clad in a short *dhoti* and adorned with various jewelry, with the primary hands held in the gestures of holding an arrow and bow and the secondary hands holding a goad and the diminutive antelope, the face held in a confident gaze surmounted by the tall *jatamukuta*, supporting various jewels, flowers, snakes, and a crescent moon

32⅝ in. (82.3 cm.) high

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

PROVENANCE:

Collection of William H. Wolff, New York, by 1972.

William H. Wolff Inc., New York, 4 May 1974.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Philadelphia Museum of Art; Fort Worth, Kimbell Art Museum; Seattle Art Museum; Los Angeles County Museum of Art, "Manifestations of Shiva," 29 March 1981-30 May 1982, cat. no. 89.

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 23.

LITERATURE:

H. Munsterberg, *Sculpture of the Orient*, New York, 1972, p. 21.S. Kramrisch, *Manifestations of Shiva*, Philadelphia, 1981, p. 109, cat. no. 89.

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 27 and 276, cat. no. 23.

V. Dehejia, *The Sensuous and The Sacred: Chola Bronzes from South India*, New York, 2002, p. 111, fig. 2.

印度南部 泰米爾納德邦 朱羅王朝 1050年前後 銅濕婆立像
濕婆立姿，左膝前傾，呈三屈式，腳踏侏儒。腰著托蒂，
瓔珞成串，臂腕佩釧，四手舒展，分持斧頭、母鹿。雙頰
飽滿，眉清目秀，耳長垂瑤，神情莊重。攢髮盤髻，寶冠成
塔，聚新月、長蛇、聖草。風姿綽約，韻致靈動。

來源:

William H. Wolff 珍藏，紐約，入藏不晚於1972年。

購自 William H. Wolff Inc.，紐約，1974年5月4日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

費城藝術博物館；德州沃思堡金貝爾藝術博物館；西雅圖
藝術博物館；洛杉磯郡立藝術博物館，《Manifestations of
Shiva》，1981年3月29日—1982年5月30日，編號89。

芝加哥藝術博物館，《A Collecting Odyssey—Indian,
Himalayan, and Southeast Asian Art from the James and
Marilynn Alsdorf Collection》，1997年8月2日—10月26日，
編號23。

出版:

H. Hunsterberg，《Sculpture of the Orient》，紐約，
1972年，頁 21。

S. Kramrisch，《Manifestations of Shiva》，費城，1981年，
頁109，編號89。

P. Pal，《A Collecting Odyssey》，芝加哥，1997年，頁27及
276，編號23。

V. Dehejia，《The Sensuous and The Sacred: Chola Bronzes
from South India》，紐約，2002年，頁111，圖 2。





UMA PARAMESHVARI: CA. 1300

DR. VIDYA DEHEJIA

Barbara Stoler Miller Professor of Indian and South Asian Art, Columbia University

During the Chola period, women were major donors of bronzes of Uma to accompany images of Shiva; in fact, women donors often referred to Uma, in affectionate terms, as their own daughter (*en-makalar-kondu*). While in north India and in the Sanskrit tradition, Shiva's wife is referred to as Parvati or daughter of the mountains (the Himalayas); in Tamil Nadu, she is addressed solely as Uma, with the added phrase *Parameshvari* or "Great goddess." She accompanies Shiva in his many manifestations, whether of a martial category as when he kills the elephant demon or destroys the forts of three demons, or of the gentle category as with Shiva as rider of the bull. In other words, there are as many bronzes of Uma as there are of Shiva. Inscribed lists of bronzes, for instance in the temple at Tiruvilakudi on the Kaveri river, provide further confirmation as they specify that each form of Shiva is accompanied by *nachchiyar*, the term for the accompanying consort.

Uma's role as consort of Shiva strengthened further during the Chola period with the introduction of bronzes to reflect newly important aspects of her character and personality. Apart from her accompanying role in Shiva's manifestations, the belief arose that the aniconic *linga* form of Shiva in the sanctum, isolated thus far, also needed her presence. And so, images of Uma as *Bhoga shakti* or "Pleasure Force" began to be created and placed at the entrance into the sanctum. The iconography of the form of Uma remained unchanged so that the identification of an image of Uma as "Pleasure Force" rests solely on the larger-than-average size of the bronze. Additionally, from the twelfth century onwards, the concept of the *tiru-kama-kottam* or "sacred fortress of love," came into play; donors

now commissioned seated bronzes of Uma as *palli-arai-nachchiyar* or "consort of the bedroom chamber." At the end of each day, an image of Shiva was ceremonially taken to this *palli-arai* (reclining chamber) that contained the image of Uma. It was, and still is, at the bedroom chamber that the first early morning service is conducted by temple priests, and that the final late-night *puja* occurs.

This tall and stately image of Uma with the typical diadem framing her face, wears *makara* earrings, and a tiered cylindrical, lightly tapering crown seen in much of Chola art. Three incised lines at the waist are suggestive of her lush beauty; literature refers to such a well-endowed woman as *trivali-tarangini* or "she with three waves [at her waist]." Her perfectly rounded breasts are placed high with prominent nipples noticeably encircled by the aureola. Bands of jeweled chains hold in place her long skirt that hugs her thighs and legs.

Where do we place her in the chronological framework of bronzes? She stands at the very end of the Chola period before it transitions into the full-fledged Vijayanagara mode when limbs acquire a somewhat tubular quality, and a degree of firm aloofness envelops the image. We should here remind ourselves of the fact that while Chola rule ended in 1280, it was close to a hundred years later - in 1378 - that the Vijayanagara kingdom was established. The intervening hundred years was a period of considerable instability and confusion, with the armies of the Delhi Sultanate making two forays into the south in order to capture the fabled jeweled wealth of the Tamil temples. The Delhi sultans appointed a governor in Madurai, but he decided to









establish an independent sultanate called Ma'bar; it lasted till the founder of Vijayanagara put an end to it and reestablished temple worship of the type that existed under the Cholas. Early in that intervening period, inscriptions from once famous Chola temples, like Tiruvenkadu, speak of festivals and rituals being re-inaugurated through generous donations from the Pandya rulers of Madurai. While bronze workshops would have found themselves short of work, and many wax modellers and bronze-casters must have moved away, a few centers clearly continued working after Chola rule crumbled.

When the Vijayanagara rulers took charge of Chola temples that had lost their ardent crowds of devotees, and hence their vitality, they commenced the process of commissioning new bronzes to replace those that were lost in the tumultuous century that preceded Vijayanagara rule. These new bronzes tend to have cylindrical limbs, elongated bodies, and firm stances. This Uma is not Vijayanagara, but neither is she purely late Chola; she appears to belong to the cusp between the two, and to the century that intervened between the two apparently "easy" labelling systems of "Chola" and "Vijayanagara." More importantly, this bronze Uma has a commanding presence, and an aura of authority, that testifies to her creation by a talented artist. There is indeed a startling difference between the soft breasts of Umas of the early Chola period and these breasts raised high with pronounced nipples. Perhaps one may resort to the use of European terminology to ask whether viewers prefer the more restrained style of Renaissance art or the exuberance of the Baroque? Artists creating images for Tamil temples of the thirteenth century onwards were clearly responding to a change in taste as they strove to please their new clientele.



雪山神女

德蔚雅博士

哥倫比亞大學Barbara Stoler Miller印度及南亞藝術教授

注輦王朝治下，以濕婆脅侍出現的烏瑪天妃銅像，其供養人以女性居多；實際上，女供養人常暱稱之為「女兒」。但在印度北部或梵文傳說中，濕婆之妻名為帕爾瓦蒂，亦即雪山(喜馬拉雅山)之神的女兒，人稱「雪山神女」；而在泰米爾納德邦，人們僅以「烏瑪」稱之，或尊之為「大自在天妃」。濕婆諸多化身均以天妃為伴，她或以戎裝出現在殲滅象魔或三魔城的濕婆身畔，或意態溫婉地騎牛追隨濕婆。換言之，她的銅像數目絕不亞於濕婆像。以高章里河畔的蒂魯維拉庫底神廟銘文臚列的銅像為例，便指明每款濕婆像俱伴以天妃，足見前述說法所言非虛。

注輦時代的烏瑪銅像，擅用新的角度來詮釋其性情與個性的某些重要特徵，進一步鞏固了烏瑪身為濕婆之妃的地位。她是濕婆諸多化身的脅侍，後來更出現了一種新的說法，指烏瑪應陪伴聖所內一直單獨供奉的非神相濕婆林伽。由此衍生了「性力」派烏瑪像，常被置於聖所入口處。此類造像外觀不變，唯一的辨識特徵是其體量較大。此外，「愛之聖所」的觀念自十二世紀起日漸盛行，供養人於是紛紛訂製侍寢天妃青銅坐像。一日之終，廟中都有將濕婆像移至烏瑪所處密室的儀式。自古至今，僧人每日清晨的供奉皆始於密室，每天夜課亦會在此作結。

本尊烏瑪身段頎長，形貌端莊，所戴圓冠突顯了面部輪廓，耳戴摩羯魚耳環，頂飾注輦藝術品常見的多層塔形法冠，微內侈。她的腰際刻三道玄紋，以強調其體態之豐腴；文學作品中，常稱此類身材豐滿的女性為「[腰有]三弦紋者」。天妃雙乳高聳，堅挺渾圓，乳頭突出，乳暈明顯。她下身所着長裙輕薄貼體，沿腿飄垂而下，並以多道璣瑯長鏈結束。

從青銅斷代的角度來看，我們該如何為此像定位呢？這件作品應出自注輦王朝末年，繼之而起的是成熟的毗奢耶馬伽羅王朝風格，當時的作品四肢如管狀，人物頗具飄飄乎遺世獨立之韻味。行文至此，必須一提的是，注輦國祚雖於1280年結束，但接近一個世紀後，毗奢耶馬伽羅王朝始於1378年立國。在此過渡期間，社會動蕩不安，民不聊生，德里蘇丹更因覬覦傳說中泰米爾神廟的金銀珠寶，不惜兩度出兵南征。德里蘇丹國曾派員出任馬杜賴省長，惟後者自立門戶，成立了名為馬巴爾的蘇丹國；該國終為毗奢耶馬伽羅王朝的開國君王所滅，而注輦時代的神廟法供亦相繼恢復。在過渡時期的初年，像提魯凡卡度等知名注輦神廟均有銘文提到，馬杜賴的潘地亞統治者曾慷慨解囊，助之重啟各類節慶和祭祀儀式。雖然注輦政權垮台後，青銅作坊的工作量一落千丈，不少做蠟模者和青銅鑄工亦遠走他鄉，但若干作坊顯然仍在艱苦經營。

毗奢耶馬伽羅王朝接管之初，注輦神廟因早前失去大批忠實信眾，是以百廢待舉，統治者於是開始訂製新的銅像，以填補百年來作品流散的空缺。這批新作大多四肢呈筒狀，身軀頎長，立姿端穩。本尊呈現的既非毗奢耶馬伽羅風格，亦非純粹的注輦晚期風格；她似乎剛好介乎兩者之間，處於「注輦」和「毗奢耶馬伽羅」這兩個明確易分的標籤之間的百年夾縫。但更重要的是，這尊烏瑪像神采飛揚、端凝大氣，非名家不可為也。注輦初期，烏瑪像的雙乳線條柔和，而此像卻豐乳高聳，乳頭挺立，兩者大異其趣。若要判其高下，借用歐洲的學術概念來說，猶如問觀眾文藝復興的含蓄蘊藉與巴洛克的張揚恣肆孰優孰劣。自十三世紀以降，為泰米爾神廟造像的藝術家們，無疑也在不斷地借鑑新的審美意趣，以迎合新客戶群的喜好。

807

A LARGE BRONZE FIGURE OF UMA

SOUTH INDIA, TAMIL NADU, CIRCA 1300

Standing with hips swayed in a gentle *tribhanga* pose on a waisted double-lotus base above a square plinth, with the right hand held in *katakamudra* and the left hanging pendent, clad in a diaphanous *dhoti* secured at the waist with various belts and beaded sashes and adorned with three simple necklaces, beaded armlets, and a sacred thread, which falls across the *trivali tarangini*, the three lines across the stomach, the elongated face with benevolent smile and small, almond-shaped eyes flanked by elaborate earrings and surmounted by the *karandamukuta*, the tiered crown

32¼ in. (81.9 cm.) high

\$500,000–700,000

PROVENANCE:

Kapoor Galleries, New York, 31 October 1989.
The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, “A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection,” 2 August–26 October 1997, cat. no. 242.

LITERATURE:

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 188 and 327, cat. no. 242.

印度南部 泰米爾納德邦 朱羅王朝 1300年前後
銅雪山神女立像

神像立姿，呈三屈式，右手施拈花印，左手低垂，腳踏仰覆蓮台，下接方座。上身裸裎，下著托蒂，項飾環疊，瓔珞遍身，臂腕佩鐲，腰掛三紋。面長頰滿，弓眉杏眼，嘴角上揚，祥和自在。雙耳垂璫，頭戴寶冠，高聳如塔，華飾琳琅。

來源:

Kapoor Galleries，紐約，1989年10月31日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥藝術博物館，《A Collecting Odyssey—Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》，1997年8月2日—10月26日，編號242。

出版:

P. Pal，《A Collecting Odyssey》，芝加哥，1997年，頁188及327，編號242。







GANESHA: 12TH CENTURY

DR. VIDYA DEHEJIA

Barbara Stoler Miller Professor of Indian and South Asian Art, Columbia University

This appealing childlike Ganesha, with full rounded stomach, chubby thighs, and plump buttocks, sports a charming twinkle in his eyes. His trunk is already into his favorite sweet, the *modaka* or *laddu*, held in his left hand, while his right hand holds his broken tusk. Created during the twelfth century by a talented artist who clearly related to child Ganesha in a special way, the image captures the essence and charm of an infant. This is not a solemn Ganesha whose image is seen in many temples, but an enchanting, child-like figure who continues to have appeal in Tamil Nadu. The imagery appears to reflect a genre of literature unique to Tamil Nadu, known as *pillai-Tamil* or “child-Tamil,” in which entire poems are addressed to king or god imagined as an infant. One among the early poems in this mode was composed by Chola court poet, Ottakuttar, on emperor Kulottunga II [1133–1150] imagined as an infant.

Much beloved by Indians of varied religious faiths, Ganesha is the god of beginnings who removes all obstacles that might prevent smooth passage of your undertaking, and blesses its successful completion. He is invoked even today at the start of any new venture, large or small, from constructing a new house to making sweets for a festival, from undertaking a journey to writing an exam paper, and especially on New Year's Day, when new account books are commenced.

In Chola times, a bronze of Ganesha was part of every festival, usually preceding and heralding the main image of Shiva in one or other of his manifestations. One important moment of worship, directed solely at Ganesha, was a special festival dedicated to him as the remover of all obstructions. It was to precede the major ten-day annual festival at Chola temples, still celebrated today, and known as *Brahmotsavam* (*Brahma-utsavam*), that renews the entire temple's sacredness. It is an event

of crucial significance that, according to a mid-twelfth century ritual text, “Procedures for the Great Festival” [*Mahotsava vidhi*], should follow the Ganesha festival. The text addresses the chief priests of Shiva temples, instructing them to bathe and honor Ganesha, present him with *modaka* sweets, fried edibles, and other good things to eat, and ask him to ensure that there be no obstructions to the Brahmotsavam festival.

Despite his importance, Ganesha's origins are shrouded in mystery. For many, he is the first son of Shiva and Parvati. In explaining his elephant head, myths speak of Shiva unknowingly beheading him, finding Parvati inconsolable, and replacing the head with that of the first creature he saw – an elephant. Ganesha is also the clever one, and an oft-told story narrates a competition between him and his younger brother, Skanda or Kartikkeya, in which Shiva and Parvati promised a prize to the one who circled the world first. Skanda set out immediately on his peacock mount, while Ganesha got onto his rat mount in leisurely fashion, circled his parents, and claimed the prize because Shiva and Parvati constituted the whole world!

For many devotees, Ganesha stands alone with little connection to Shiva and Parvati. His shrewd intellect and talent for ingenuity were, for instance, responsible for sage Vyasa selecting Ganesha as the scribe to whom he would dictate the *Mahabharata* epic. His worship takes on a number of regional variations; for instance, in most of India, Ganesha is considered to be a bachelor, but in South India, Ganesha is visualized as having two wives, Siddhi and Buddhi. He may have entered the pantheon late but Ganesha's popularity, no doubt due to such endearing images as this twelfth-century bronze, spread rapidly and grew steadily throughout South Asia.

象頭神

德蔚雅博士

哥倫比亞大學Barbara Stoler Miller印度及南亞藝術教授

象頭神作嬰孩狀，憨態可掬，大腹便便，雙腿圓潤，腰臀豐滿，眼神慧黠。他左手緊握心愛的印度甜餃或椰球，長鼻早已伸入其中，右手則拿着自己的一根斷牙。這件作品出自公元十二世紀能工巧匠之手，此人應對天真爛漫的象頭神情有獨鍾，方能將小兒情狀及其惹人憐愛之處表現得絲絲入扣。本尊與許多廟中莊嚴肅穆的象神大異其趣，其童趣盎然的可愛造型在泰米爾納德邦長盛不衰。這一形象似與當地特有的「泰米爾兒童題材」文學遙相呼應，其表現手法是以詩篇形式，頌讚君王或神祇的兒時形象。注韋宮廷詩人奧塔古塔爾以孩提時的庫羅通伽二世（公元1133在1150在位）為題之作，便是這一流派的早期實例。

象頭神備受多個印度教派推崇，他被視為啓始之神，能破除障礙，庇佑事事如意、功成事遂。時至今日，無論事情大小，人們仍有動工前拜象頭神之傳統，諸如新屋動土或烹調節日甜品，乃至出遊或考試，而新年伊始，對於辭舊迎新的商戶而言，拜象頭神更是必不可少的環節。

注韋時代，每個節日皆有青銅象頭神的身影，緊隨其後才迎來濕婆的化身。此外，也有一個專門為破除障礙之神而設的象神節，同屬重要的祭祀場合。此節日在注韋神廟每年的十勝節前夕舉行，十勝節（Brahmotsavam，由Brahma+utsavam二字合成）為重大節日並沿襲至今，其慶典歷時十天，據說能重新賦予神廟神聖力量。這個節日至關重要，據十二世紀

中葉《慶典儀軌》（Mahotsava vidhi）所言，慶典應緊隨象神節之後舉行，並要求濕婆神廟的祭司為象頭神沐浴，虔心敬拜，並供奉甜餃、油炸小食及各色佳點，祈求十勝節儀式順利舉行。

象頭神地位崇高，但其出處卻迷霧重重。許多人認為，他是濕婆與雪山神女的長子。至於象頭人身的形象，相傳是濕婆因無心之失而砍掉了兒子的頭，眼看雪山神女傷心欲絕，於是用眼前出現的頭一個生物——大象之首取而代之。象頭神天資聰穎，根據一個家喻戶曉的傳說，他曾與弟弟室建陀打賭，看誰能先環繞世界一周，濕婆與雪山神女更答應勝者有賞。室建陀馬上騎着孔雀出發，而象頭神卻好整以暇地騎着老鼠，圍着父母繞行一匝，便輕鬆贏得了獎賞，因為世界的創造者正是濕婆與雪山神女！

在不少信眾看來，象頭神自成體系，故此，他與濕婆、雪山神女的淵源並不重要。譬如，他全靠自己的聰明睿智、足智多謀，方能獲得廣博仙人毗耶婆青睞，委以抄錄《摩訶婆羅多》（Mahabharata）史詩之重任。象頭神信仰亦存在一些地域上的差別；例如，在印度大多數地區的傳說中，象頭神並無家室，而印度南部的象頭神卻有二妻——悉提與菩提。象頭神信仰出現的年代可能較晚，但在南亞各地卻迅速普及並日益壯大，這很大程度上可歸功於其人見人愛的造型，是次推出的十二世紀青銅像堪為此現身說法。





808

A RARE BRONZE FIGURE OF GANESHA

SOUTH INDIA, TAMIL NADU, CHOLA PERIOD, 12TH CENTURY

Standing on a waisted double-lotus base over a square plinth, holding in his four hands a battle axe, his broken tusk, a noose and a bowl of sweets from which he snacks with his trunk, dressed in a short *dhoti* and adorned with a sacred thread, girdle, and armlets, the elephant's head surmounted by a low, conical crown

16 in. (40.6 cm.) high

\$120,000-180,000

PROVENANCE:

Collection of Alice Boney, Tokyo, by 1970.

Alice Boney, New York, 18 October 1975.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

The Art Institute of Chicago, "A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection," 2 August-26 October 1997, cat. no. 57.

LITERATURE:

H. Munsterberg, *Art of India and Southeast Asia*, New York, 1970, pp. 138-139.

P. Pal, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, Chicago, 1997, pp. 52 and 284, cat. no. 57.

印度南部 泰米爾納德邦 朱羅王朝 十二世紀 銅象頭神立像
象頭神呈立姿，腳踏仰覆蓮台，下設方座，四臂招展，手持戰斧、斷牙、索套，及以象鼻探取之甜點。袒胸露腹，下著托蒂，腰纏結帶，腕臂佩釧，頭戴寶冠，珠飾堆疊。造型優美，神態自若。

來源:

愛麗斯·龐耐(Alice Boney)珍藏，東京，入藏不晚於1970年。

愛麗斯·龐耐(Alice Boney)，紐約，1975年10月18日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥藝術博物館，《A Collecting Odyssey—Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection》，1997年8月2日—10月26日，編號57。

出版:

H. Munsterberg，《*Art of India and Southeast Asia*》，紐約，1970年，頁138-139。

P. Pal，《A Collecting Odyssey》，芝加哥，1997年，頁52及284，編號57。







A MAGNIFICENT STONE HEAD OF THE BUDDHA

ROBERT D. MOWRY

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

A little larger than life-size and dating to the Sui dynasty (AD 518–618), this sensitively modeled marble sculpture represents the head of a Buddha as evinced by the *ushnisha*, or cranial protuberance atop the head that symbolizes the expanded wisdom that the Buddha gained at his enlightenment. Although other deities may have their hair arranged in a tall bun or coiffure, only the Buddha possesses an *ushnisha*, so the distinctive protuberance atop the head stands as the Buddha's definitive diagnostic iconographic feature.

“Buddha” means “the Enlightened One” and refers to an individual who has attained enlightenment and entered into *nirvana*. 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, though particular manifestations of the Buddha may wear crowns and other jewelry, particularly those Buddhas associated with the *mandala*. His distended 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 in wavy locks, as in the present sculpture. The sacred texts, or *sutras*, state that he bears the “Thirty-two Marks of a Great Man”; among those marks, the ones typically portrayed are the *urna*, or circular mark at the center of the forehead, the webbed fingers and toes, and the previously mentioned *ushnisha*.

This majestic head originally was part of a sculpture of the Buddha, the head and body integrally carved from a single block of marble. The sculpture might have portrayed the Buddha seated but more likely presented him standing, as witnessed by closely related sculptures in the British Museum, London, (Fig. 1)¹ the Royal Ontario Museum, Toronto,² and the Nezu Museum, Tokyo.³

Mahayana Buddhism, the tradition widely practiced in China, posits the existence of countless Buddhas, all of whom are considered deities; the three principal ones worshipped in China are Shakyamuni, the Historical Buddha; Amitabha the Buddha of Infinite Light; and Bhaisajyaguru, the Medicine Buddha. Alas, because this head is now dissociated from the sculpture of which it originally was an integral part, identification of the particular Buddha represented is uncertain, as specific Buddhas typically are identified by their *mudras*, or hand gestures. (A ritual hand gesture, a *mudra* symbolizes a particular action, power, or attitude of a deity.) Even so, this Buddha likely represented Amitabha, as do the previously mentioned sculptures in the Royal Ontario Museum and in the British Museum. The Pure Land Sect of Buddhism, of which Amitabha is the principal Buddha, was popular in China in the sixth and seventh centuries, the period when this sculpture was carved, lending credibility to the suggestion that the sculpture possibly represented the Buddha Amitabha.

Buddhism was introduced into China during the first century AD, early in the Eastern Han period (AD 25–220), and spread rapidly during the period of division

from the third to the sixth century. After achieving the reunification of much of China by AD 581, the two emperors of the Sui dynasty (AD 518–618), both devout Buddhists, made Buddhism a state religion. Many temples were constructed during the Sui dynasty and numerous stone sculptures were carved, some of them of considerable height. Begun during the second half of the sixth century, during the Northern Qi period, the production of large-scale, free-standing, stone sculptures continued with increasing frequency in the Sui. Indeed, the previously mentioned Standing Amitabha Buddha in the collection of the British Museum (Fig. 1), which is dated by inscription to AD 585, stands 5.78 meters in height, or nearly 19 feet tall. Three roughly contemporaneous examples in U.S. collections include the large, sandstone sculpture of a Standing *Bodhisattva* in the collection of the Metropolitan Museum of Art, New York, that dates to approximately AD 550–560 and that stands 4.2 meters in height (13 ft. 9 in.);⁴ the large, black marble sculpture of a Standing *Bodhisattva* in the Minneapolis Institute of Arts that is dated to AD 571 and that rises 1.9 meters in height (6 ft. 4 in.);⁵ and the grey limestone Standing *Bodhisattva* Guanyin in the Museum of Fine Arts, Boston that dates to roughly AD 580 and that stands 2.5 meters tall (8 ft. 3 in.).⁶

Though relatively short-lived—indeed, it lasted fewer than forty years—the Sui dynasty nevertheless gave rise to a distinct style of Buddhist sculpture, just as it also bridged the transition from the Northern Qi (AD 550–577) style to the Tang (AD 618–907). The long, narrow, rectangular face signals the present head's descent from late Northern Wei (AD 386–535) and Northern Qi sculptures, just as the fleshy cheeks, small bow-shaped mouth with full, “bee-stung” lower lip, pronounced dimples on either side of the mouth, and prominent philtrum—i.e., the vertical indentation stretching from the bottom of the nose to the top of the upper lip—link this sculpture to its Northern Qi forebears. By contrast, the large, bulging, downcast eyes set under heavy lids, within deep sockets, and under brows created by the sharp intersection of eye socket and forehead planes differ markedly from the small, outward-looking, almond-shaped eyes set in shallow sockets that are characteristic of Northern Wei, Eastern Wei (AD 534–550), and many Northern Qi sculptures.⁷ The downcast eyes suggest an attitude of contemplation and introspection; at the same time, as the sculpture would have been placed with the head well above those of the worshippers, the downcast eyes indicate that the Buddha

is looking downward and into the eyes of worshippers as he receives their prayers and supplications.

This Buddha's face is far more sensitively modeled, and thus less mask-like, than those of earlier sculptures of the Buddha, and the *ushnisha* is proportionally smaller than the large, domical *ushnishas* of many Eastern Wei and Northern Qi sculptures.⁸ In addition, the arrangement of the hair in stylized waves, perhaps inspired by the wavy locks of hair evident in many second-to-fourth-century Buddhas from ancient Gandhara,⁹ differs from the usual Northern Qi presentation of the Buddha shown either with a shaven pate or with small, snail-shell curls of hair. Though rare, a few Northern Qi sculptures of the Buddha sport hair arranged in wavy locks, including the majestic Seated Buddha on a stele illustrated in Matsubara Saburō's invaluable compendium on Chinese Buddhist sculpture,¹⁰ the exquisite white marble Buddha head in the collection of the Harvard Art Museums, Cambridge, Massachusetts,¹¹ and the Northern Qi-to-Sui gilt-bronze Standing Buddha also in the collection of the Harvard Art Museums;¹² even so, the arrangement of the Buddha's hair in wavy locks, sometimes with a whirl at the front, just above the forehead, would not become typical until the Tang, as witnessed by the early eighth-century Seated Buddha from Cave 21 at Tianlongshan, near Taiyuan, and now in the collection of the Harvard Art Museums¹³ and by the famous, early eighth-century, gilt bronze representation of the Buddha Vairocana in the Metropolitan Museum, New York.¹⁴

Closest in style to the present marble head are those previously mentioned Sui-dynasty sculptures of the Buddha in the Royal Ontario Museum, Toronto, and in the British Museum, London, the British Museum sculpture dated by inscription to AD 585—i.e., to the fifth year of the Kaihuang era, during the reign of the Sui Emperor Wendi (AD 541–604; r. AD 581–604). Although differing in subject matter and thus in iconographic features, the face of a large, Sui-dynasty, marble sculpture representing a Standing *Bodhisattva* Guanyin and now in the collection of the Tokyo National Museum (Fig. 2) shows close stylistic kinship to the present sculpture.¹⁵ Like the British Museum Buddha, the Tokyo National Museum *bodhisattva* is dated by inscription to AD 585—to the fifth year of the Kaihuang era—suggesting a possible date for the present sculpture. Although their places of origin remain unknown, these sculptures probably came from Hebei or Shanxi province.







Fig. 1:
Standing Buddha Amitabha, Sui dynasty (AD 581-618),
dated to 585, white marble, 5.78 m (19 ft.) high,
British Museum, London, 1938,0715.1.

圖1:
阿彌陀佛立像
中國 隋代 公元585年
白色大理石
高5.78米 (19呎)
倫敦大英博物館 (館藏號1938,0715.1)



Fig. 2:
Standing *Bodhisattva* Avalokiteshvara,
Sui dynasty (AD 581-618), white marble,
253.6 cm (8 ft. 4 in.) high, Important Cultural
Property, collection of the Tokyo National
Museum, TC376.

圖2:
觀音菩薩立像
中國 隋代 (公元581至618年)
白色大理石
高253.6公分 (8呎4吋)
東京國立博物館 (館藏號TC376)

Like virtually all early Buddhist sculptures of stone and wood, this head and the associated sculpture originally were embellished with brightly colored mineral pigments, the colors presumably including saffron, blues, and greens for the robes, gilding for designs on the robes, pink or white for the flesh, and black, or possibly blue, for the hair. (The pigments likely would have been painted onto an all-over coating of gesso. White in color, gesso was applied to smooth the stone surface and to render it chalk-white so that the pigments appear to best advantage in terms of color and clarity; in addition, held in place by a binder, mineral pigments adhere better to gesso than to stone.) Because it was neither carved nor inset with a cabochon jewel, this Buddha's *urna* would have been painted at the center of the forehead. Often incorrectly termed a "third eye" or even a caste mark, the *urna* is the curl of white hair between the Buddha's eyebrows from which issues a ray of light illuminating all worlds.¹⁶

The Buddhist clay sculptures in the Mogao grottoes at Dunhuang, Gansu province, retain the greatest amount of original pigment of all early Chinese sculptures,¹⁷ but many of the Northern Qi and Sui sculptures excavated in 1996-97 at the site of the Longxingsi Temple at Qingzhou, Shandong province, also preserve much of their original painting and gilding.¹⁸ Buddhist stone sculptures from the Tang and earlier periods now in Western collections that exhibit traces of original pigment include the pair of Tang *bodhisattvas* exhibited at J.J. Lally & Co., New York, in 2017,¹⁹ and three sculptures in the collection of the Harvard Art Museums: a Northern Qi- or Sui-dynasty Seated Buddha in white marble²⁰ a Sui Standing Guanyin in grey limestone,²¹ and a Tang Kneeling *Bodhisattva* in grey limestone.²²

When under worship in a temple, this sculpture would have been backed by either a halo or a mandorla, the circular or lotus-petal-shaped aureole suggesting light radiating from the deity's body and thus signaling its divine status. (Symbolizing divinity, a halo is a circle, or disc, of light that appears behind the head of a deity;

a mandorla is a full-body halo.) The halo of a large Buddha, like that from which the present head came, might have been carved in stone or might have been painted on the wall behind the figure. Such integration of painting and sculpture was a characteristic feature of traditional Buddhist temples.

Published as early as 1925, this elegant, refined Buddha head is a masterpiece of Chinese Buddhist sculpture. It perfectly represents the Sui-dynasty style, illustrating

that style's descent from Northern Qi sculptures of the sixth century while incorporating features that signal the emergence of a new style that anticipates the sculpture of the Tang dynasty. This simply yet brilliantly composed sculpture focuses attention on the Buddha's serene countenance and compassionate expression. In perfect harmony, the elegant style and clear statement of purpose—the preaching of wisdom and compassion—combine to make this a masterwork of Chinese Buddhist sculpture.

ENDNOTES

- ¹ See: Matsubara Saburō, *Chūgoku Bukkyō Chōkoku Shiron* [The Path of Chinese Buddhist Sculpture], vol. 2 Nanbokuchō kōki · Zui [Later Six Dynasties and Sui] (Tokyo: Yoshikawa Kobunkan), 1995, p. 496; also see: Wladimir Zwalf, *Buddhism: Art and Faith* (London: British Museum Publications), 1985, p. 287; J. Rawson, *The British Museum Book of Chinese Art* (London: British Museum Publications), 1992, fig. 106.
- ² See: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, p. 495; also see: T. Allen Heinrich, *Art Treasures in the Royal Ontario Museum* (Toronto: McClelland and Stewart), 1963.
- ³ See: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, pp. 493-494.
- ⁴ See: D. Patry Leidy, D. 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, CT, and London: Yale University Press), 2010, pp. 75-78, no. 9.
- ⁵ See: <https://collections.artsma.org/art/131/standing-bodhisattva-china>
- ⁶ See: <https://collections.mfa.org/objects/13969>
- ⁷ For an Eastern Wei sculpture with such eyes, see the 543-dated stele in the Isabella Stewart Gardner Museum, Boston: Alan Chong, ed., *Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum* (Boston: Isabella Stewart Gardner Museum), 2003, pp. 180-182. For a Northern Qi sculpture with such eyes, see the Standing Buddha in the Shanxi Provincial Museum, Taiyuan: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, pp. 456-457.
- ⁸ For examples of Eastern Wei and Northern Qi sculptures with large, domical *ushnishas*, see the sculptures in the Isabella Stewart Gardner Museum, Boston, and in the Shanxi Provincial Museum, Taiyuan, mentioned in endnote 4.
- ⁹ See, for example, the second-century, dark gray stone Buddha Head from ancient Gandhara now in the collection of the Harvard Art Museums, Cambridge, MA (1998.315): M. B. Cohn and S. Kianovsky, *Lois Orswell, David Smith, and Modern Art* (Cambridge, MA: Harvard University Art Museums), 2002, pp. 162-163, 365, cat. no. 331, fig. 74.
- ¹⁰ See: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, pp. 491-492.
- ¹¹ See: <https://www.harvardartmuseums.org/collections/object/204428?position=0>
- ¹² See: D. W. Gillerman, ed., Grenville L. Winthrop, *Retrospective for a Collector* (Cambridge, MA: Fogg Art Museum), 1969, pp. 78-79, no. 066; Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, p. 444.
- ¹³ See: Leidy, Strahan, *Wisdom Embodied*, 2010, p. 99, fig. 77; S. Wolohojian, ed., *Handbook / Harvard Art Museums* (Cambridge, MA: Harvard Art Museums), 2008, p. 35; Li Yuqun, "A New Understanding of the Tang Dynasty Grottoes at Tianlongshan," *Oriental Arts* (Hong Kong: Orientations Magazine Ltd.), May 2002, vol. 34, no. 5, p. 50, fig. 5; Li Yuqun and Li Gang, eds., *Tianlongshan shiku* [Tianlongshan Grottoes], 1st edition (Beijing: Kexue chubanshe), 2003.

- ¹⁴ See: Leidy, Strahan, *Wisdom Embodied*, 2010, pp. 96-98, no. 16.
- ¹⁵ See: Matsubara, *Chūgoku Bukkyō Chōkoku Shiron*, vol. 2 Nanbokuchō kōki · Zui, pp. 497-498.
- ¹⁶ The *urna* is variously termed *guanghao*, *yuhao*, *baihao*, and *suhao* in Chinese; the ray of light issuing from the urna is generally termed *mei jian bai hao xiang*. In fact, many Hindu deities indeed have a third eye at the center of the forehead, but Buddhist deities, and particularly the Buddhas, have a magical curl of hair between the eyebrows. The urna is one of the thirty-two special physical characteristics of the Buddha, known as the Thirty-Two Signs of a Great Man. This refers to the laksana-vyanjana, known in Chinese as the *xianghao*, with *xiang* denoting the thirty-two major marks, and *hao* the eighty secondary signs on the physical body of Buddha.
- ¹⁷ For information on the Mogao cave temples at Dunhuang and their sculptures, see: Fan Jinshi, *The Caves of Dunhuang* (Hong Kong: Dunhuang Academy in collaboration with London Editions), 2010; Fan Jinshi, *The Art of Mogao Grottoes in Dunhuang: A Journey into China's Buddhist Shrine*, 1st English edition (Paramus, NJ: Homa & Sekey Books), 2009.
- ¹⁸ For examples of Northern Qi and Sui stone sculptures from Qingzhou that retain much of their original pigment and gilding, see Lukas Nickel, ed., *Return of the Buddha: The Qingzhou Discoveries* (London: Royal Academy of Arts), 2002; *Masterpieces of Buddhist Statuary from Qingzhou City* (Beijing: National Museum of Chinese History / Beijing Chinasight Fine Arts Co., Ltd.), 1999.
- ¹⁹ See: J.J. Lally & Co., *Buddhist Sculpture from Ancient China: March 10 - 31, 2017* (New York: J.J. Lally & Co.), 2017, cat. no. 15.
- ²⁰ See: O. Sirén, "Chinese Marble Sculptures of the Transition Period", *Bulletin of the Museum of Far Eastern Antiquities* (Stockholm, Sweden: Museum of Far Eastern Antiquities), 1940, no. 12, pp. 486-487, plate V b; Max Loehr, "Aesthetic Delight: An Anthology of Far Eastern Art", *Apollo* (London, England), May 1978, new series, vol. 107, no. 195, pp. 414-421 (and cover, caption on p. 355).
- ²¹ See: K. A. Mortimer and W. G. Klingelhofer, *Harvard University Art Museums: A Guide to the Collections* (Cambridge, MA: Harvard University Art Museums; and New York: Abbeville Press), 1986, p. 26, no. 20.
- ²² See: O. Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century: Over 900 Specimens in Stone, Bronze, Lacquer and Wood, Principally from Northern China* (London: E. Benn), 1925, vol. 2, p. 136, pl. 503; Gillerman, Grenville L. Winthrop, 1969, pp. 90-91, no. 72.

大理石雕佛首

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

此例隋代 (公元518至618年) 大理石佛首略大於真實比例，其造型栩栩如生，描寫的主題應是佛陀，因其頂上凸起的肉髻，正是象徵如來證悟菩提後佛智圓滿的「佛頂」。其他神祇多束高髻，而佛頂乃佛陀特有之相，故被視為其終極的鑑別特徵。

「佛」代表「覺者」，即已證菩提得入涅槃者。佛陀多作僧侶裝束，以一面二臂雙腿的形象出現；其姿態或立或坐，眉目間飽含悲憫之情。佛陀身穿袈裟，雙腳或跣足，或踏芒鞋。雖然佛像大多不飾珠寶，但若干應化身也會頭戴寶冠或飾珠串，其中又以關乎曼陀羅者居多。佛陀早年貴為太子，當時耳飾纍纍，故雙耳垂長，後被視為捨棄紅塵、一心皈依的象徵。佛首間或以削髮剃度之相示人，有的像本拍品般滿頭螺髮。佛經曰佛身具足「三十二相」，其中最常見者是眉間的圓形「光毫」、手足網縵及前述的佛頂。

本拍品端凝大氣，此乃佛陀全像的局部，原作的頭與身用一塊完整的大理石雕琢而成。此像或呈坐姿，但以立像呈現的機率更高，因為與之密切相關的近似例俱為立像，它們分別為倫敦大英博物館 (圖1；館藏號1938.0715.1)¹多倫多皇家安大略博物館 (館藏號923.18.13)²及東京根津美術館³的藏品。

大乘佛教在中原廣為流傳，其信奉的是三世十方無數佛；而漢地供奉的三大佛陀分別為賢劫佛釋迦牟尼、無限光佛阿彌陀佛及藥師佛。令人扼腕的是，各佛皆有其特定的手印，而本尊僅為局部，故無法用手印來確定其具體的身份。(手印或印相是用手結成特定的手勢，喻指某位神祇的特定行為、法力或風範。) 話雖如此，本佛首很可能跟前述皇家安大略博物館與大英博物館藏一樣，均以阿彌陀佛為題。佛教的淨土宗視阿彌陀佛為教主，於公元六至七世紀在中國十分流行，而本佛首正是該時期的作品，所以其原作為阿彌陀佛像一說益發可信。

公元一世紀約東漢 (公元25至220年) 初年，佛教傳入中原，並於三至六世紀群雄割據之際迅速普及。時至公元581年，天下大致恢復一統，加上隋代 (公元518至618年) 二帝均是虔誠的佛教徒，佛教儼然已成為當時的國教。隋代廣修廟宇，所雕石像不計其數，部份作品的高度甚為可觀。六世紀下半葉伊始，即大約北齊年間，獨立成像的大型隋代石雕與日俱增。誠然，上文提到的大英博物館藏阿彌陀佛立像 (圖1；館藏號1938.0715.1) 便高達5.78米 (約19呎)，其銘文提到製作於公元585年。美國有三例藏品年代相仿：其一為紐約大都會藝

術博物館藏大型沙岩雕菩薩立像 (館藏號65.29.4)，其斷代約為公元550至560年，高4.2米 (13呎9吋)；⁴其二是明尼阿波利斯美術館藏黑色大理石雕大型菩薩立像 (館藏號18.5)，其斷代為公元571年，高1.9米 (6呎4吋)；⁵其三為波士頓美術館藏石灰岩觀音立像 (館藏號15.254)，其斷代為公元580年前後，高2.5米 (8呎3吋)。⁶

隋代國祚較短 (前後不足四十年)，但其佛教造像風格獨當一面，並在北齊 (公元550至577年) 至唐代 (公元618至907年) 之間發揮了承先啓後的橋樑作用。本尊臉形長方偏窄，與北魏 (公元386至535年) 及北齊風格一脈相承，此外其雙頰飽滿，小口形如弓角，下唇豐厚，宛若丹果，嘴角深凹，鼻端至上唇之間的人中線條明快，這些特徵俱與北齊作品遙相呼應。然而，此像大眼微鼓、垂臉深目，眼簾厚重，前額與眼眶交接處為雙眉下沿，棱角分明，凡此種種，皆與北魏、東魏 (公元534至550年) 乃至許多北齊雕像特有的小巧杏眼、淺目及雙目平視的形象迥然有別。⁷垂臉頷首代表靜觀自在，而且原作的臉部遠高於信眾的視線，佛作垂視狀，恍若凝神諦聽芸芸眾生的祈望與心聲。

跟年代較早的佛像相比，本佛首的造型更生動合理，臉譜化的現象並不明顯，且其白毫按比例而言，也比東魏、北齊作品常見的圓碩穹狀白毫更為小巧。⁸再者，佛的髮式以寫意波紋呈現 (或脫胎於公元二至四世紀眾多古犍陀羅佛像的波紋卷髮)，⁹這與常見的北齊表現手法截然不同，後者或作削髮剃度狀，或滿頭螺髮。北齊也有佛像髮絲如波，惟傳世例寥寥無幾，就此可參考松原三郎關於中國佛教雕像的煌煌巨著中一例端穆的坐佛碑，¹⁰另有二例來自馬薩諸塞州劍橋市哈佛大學藝術博物館藏，一者是精美的白色大理石雕佛首 (館藏號1943.53.47)，¹¹另一例是北齊至隋代期間的鑲金銅立佛 (館藏號1943.53.79)；¹²然而，波紋狀卷髮 (前額髮際間或飾一渦卷) 的式樣要到唐代始成定式，可資參照者有二：一為太原市附近天龍山21號窟的公元八世紀初坐佛，現為哈佛藝術博物館珍藏 (館藏號1943.53.22)；¹³ 其二是紐約大都會藝術博物館著名的公元八世紀初鑲金銅大日佛 (館藏號43.24.3)。¹⁴

就是次拍賣的大理石佛首而言，風格最接近的例子是上文提到的兩尊隋代佛像，一者為多倫多皇家安大略博物館藏 (館藏號923.18.13)，另一例為大英博物館藏 (圖1；館藏號1938.0715.1)，後者據銘文斷代為公元585年，即隋文帝 (生卒年為541至604年，581至604年在位) 開皇五年的作品。東京國立博物館藏一尊造型敦碩的隋代大理石雕觀音菩薩立像



(圖2；館藏號TC376)，該例題材不同，故此造像儀軌有別，但其面部描寫的風格卻與本拍品格外相似。¹⁵與大英博物館藏佛像一樣，東京國立博物館藏菩薩也據銘文斷代為585年(開皇五年)，堪可作為本佛首斷代的線索。兩者產地雖無據可考，但很可能出自河北或山西。

本佛首及其原作跟絕大多數早期佛教石雕和木雕造像一樣，原應飾以鮮艷的礦物顏料，橘黃、藍和綠色用於衣袍，衣物紋飾鑲金，肌膚採用粉紅或白色，頭髮則以黑色或偶爾用藍色呈現。(一般全像以液態石膏為地，其上塗施顏料。白色液態石膏既可確保石面平整，灰白底色也能使顏料益發鮮艷和清晰；此外，礦物顏料所用的粘合劑，與液態石膏的粘附效果亦比石面理想。)本佛首的光毫並非雕刻而成，亦無鑲嵌蛋面寶石，所以應是在眉心彩繪而成。光毫常被誤稱為「第三眼」或種姓標誌，其實是指佛眉間旋生的白毛，此眉間光相傳可普照大千世界。¹⁶

在早期中國佛教造像中，原有彩繪保存得最好的應是甘肅敦煌莫高窟泥塑，¹⁷但山東青州龍興寺1996及1997年間出土的許多北齊和隋代雕塑，其彩繪和鑲金亦大致保存完好。¹⁸至於西方收藏的唐代及更早期的佛教石像，殘留彩繪痕跡者包括2017年在紐約J.J. Lally & Co.展出一對唐代菩薩像，¹⁹以及

三例哈佛藝術博物館藏品：其一是一尊北齊或隋代白色大理石雕坐佛(館藏號1943.53.42)，²⁰其二是隋代灰色石灰岩觀音立像(館藏號1943.53.43)，²¹其三是唐代灰色石灰岩菩薩跪像(館藏號1943.53.36)。²²

本尊原在廟中供奉時，其背後應有頭光或背光，圓形或蓮瓣形的光環代表神祇身體煥發的光芒，以彰顯其神聖地位。(頭光是指神祇頭後的圓形或盤狀光輪，以全身為背景的光輪則為背光，兩者皆為神祇標識。)以本佛首的原像而言，此類大型佛像的頭光或用石刻呈現，或繪於其身後的牆上。這種繪畫與雕塑相結合的形式，正是傳統佛寺的裝飾特色之一。本佛首後腦的方孔為樅眼，當初應有凸樅與之相接，其作用是将此像固定於牆身之前，或是固定身光。

此佛首工藝精湛，且早於1925年已見於著錄，誠為中國佛像中的扛鼎之作。它完美地詮釋了隋代的造像風格，一方面沿襲了六世紀北齊雕像的傳承，同時也糅合了一些新的元素，標誌着一種全新的風格已然成形，並預示了唐代雕像風格的崛起。本尊風格洗練，諸般細節雋永和諧，意在彰顯佛陀之意態安詳、神情悲憫。本佛首雍容清貴，若凝神觀之，對佛陀說法渡人之心、圓融無礙之境無不心領神會，此像之彌足珍貴，於此可見一斑。

附註

¹ 詳見松原三郎所著《中國佛教雕刻史論》卷二之「南北朝後期·隋」頁496(東京：吉弘川文館，1995)；祖沃德(Wladimir Zwalf)所著《Buddhism: Art and Faith》頁287(倫敦：大英博物館，1985)；以及羅森(Jessica Rawson)所著《The British Museum Book of Chinese Art》圖106(倫敦：大英博物館出版社，1992)。

² 詳見松原三郎所著《中國佛教雕刻史論》卷二之「南北朝後期·隋」頁495，以及Theodore Allen Heinrich所著《Art Treasures in the Royal Ontario Museum》(多倫多：McClelland and Stewart，1963)。

³ 詳見松原三郎所著《中國佛教雕刻史論》卷二之「南北朝後期·隋」頁493-494。

⁴ 詳見雷蒂珀(Denise Patry Leidy)及史唐娜(Donna Strahan)等合著的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》頁75-78編號9(紐約：大都會藝術博物館；康涅狄格州紐黑文與倫敦：耶魯大學出版社，2010)。

⁵ 詳見<https://collections.artsmia.org/art/131/standing-bodhisattva-china>

⁶ 詳見<https://collections.mfa.org/objects/13969>。

⁷ 眼部處理相若的東魏雕像，可參照波士頓伊莎貝拉嘉納藝術博物館藏公元543年石碑，圖見Alan Chong編撰的《Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum》頁180-182(波士頓：伊莎貝拉嘉納藝術博物館，2003)。至於眼部描寫雷同的北齊實例，可參見位於太原的山西省博物館藏立佛像，圖見前述著作《中國佛教雕刻史論》卷二之「南北朝後期·隋」頁456-457。

⁸ 至於飾圓碩穹狀白毫的東魏與北齊雕像，請見註7位於波士頓的伊莎貝拉嘉納藝術博物館及位於太原的山西省博物館藏佛像。

⁹ 實例可參照馬薩諸塞州劍橋市哈佛大學藝術博物館藏公元二世紀古健陀羅深灰石雕佛首，圖見Marjorie B. Cohn與Sarah Kianovsky合撰的《Lois Orswell, David Smith, and Modern Art》頁162-163、365圖錄編號331圖74(馬薩諸塞州劍橋：哈佛大學藝術博物館，2002)，另可參見<https://www.harvardartsmuseums.org/collections/object/192167?position=1>。

¹⁰ 詳見松原三郎1995年著作《中國佛教雕刻史論》卷二之「南北朝·隋」頁491-492。

¹¹ 圖見<https://www.harvardartsmuseums.org/collections/object/204428?position=0>。

¹² 詳見Dorothy W. Gillerman編著的《Grenville L. Winthrop: Retrospective for a Collector》頁78-79編號066(馬薩諸塞州劍橋：佛格藝術博物館，1969)，以及松原三郎1995年著作《中國佛教雕刻史論》卷二之「南北朝·隋」頁444。

¹³ 詳見雷氏與史氏2010年著作《Wisdom Embodied》頁99圖77；Stephan

Wolohojian編著的《Handbook / Harvard Art Museums》頁35(劍橋：哈佛大學藝術博物館，2008)；李裕群所撰<A New Understanding of the Tang Dynasty Grottoes at Tianlongshan>，詳見《Orientations》雜誌2002年5月卷34第5期頁50圖5(香港：Orientations Magazine Ltd.)；及李裕群及李鋼編著的《天龍山石窟》第1版(北京：科學出版社，2003)。

¹⁴ 詳見雷氏與史氏2010年著作《Wisdom Embodied》頁96-98編號16。

¹⁵ 詳見松原三郎1995年著作《中國佛教雕刻史論》卷二之「南北朝·隋」頁497-498。

¹⁶ 光毫又名「玉毫」、「白毫」和「素毫」，而光毫煥發光芒者一般稱為「眉間白毫相」。實際上，許多印度教神祇前額正中皆有第三眼，而佛教神祇(尤以佛陀為然)的眉心都有旋生之毛髮。光毫乃佛三十二相之一(又名「三十二大丈夫相」)。三十二相源自「相好」一說，「相」是佛身具足的三十二種殊勝特徵，而「好」是指佛的應身所具備的八十種微妙特徵。

¹⁷ 關於敦煌莫高窟及其雕塑的資料，可參閱樊錦詩著作《敦煌石窟》(香港：敦煌研究院與倫敦出版有限公司，2010)；以及樊氏另一著作《The Art of Mogao Grottoes in Dunhuang: A Journey into China's Buddhist Shrine》英文版第一版(新澤西州柏拉慕斯：Homa & Sekey Books，2009)。

¹⁸ 在青州出土且原有彩繪和鑲金大致完好的北齊與隋代石刻造像，請參閱Lukas Nickel編著的《Return of the Buddha: The Qingzhou Discoveries》(倫敦：皇家藝術學院，2002)；以及《山東青州龍興寺出土佛教石刻造像精品》(北京：中國歷史博物館 / 北京華觀藝術品有限公司 / 山東青州市博物館，1999)。

¹⁹ 詳見J.J. Lally & Co.編撰的《Buddhist Sculpture from Ancient China: March 10 - 31, 2017》圖錄編號15(紐約：J.J. Lally & Co.，2017)。

²⁰ 詳見喜龍仁(Oswald Sirén)所撰<Chinese Marble Sculptures of the Transition Period>，詳見《遠東古物博物館期刊》1940年第12期頁486-487圖版V b(瑞典斯德哥爾摩：遠東古物博物館)；Max Loehr所撰<Aesthetic Delight: An Anthology of Far Eastern Art>，詳見《Apollo》1978年5月新系列卷107第195期頁414-421(另可參照封面及頁355圖片說明)。

²¹ 詳見Kristin A. Mortimer與William G. Klingelhofer合著《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 Press，1986)。

²² 詳見喜龍仁著作《Chinese Sculpture from the Fifth to the Fourteenth Century: Over 900 Specimens in Stone, Bronze, Lacquer and Wood, Principally from Northern China》卷2頁136圖版503(倫敦：E. Benn，1925)；Gillerman著於1969年的《Grenville L. Winthrop》頁90-91編號72。

809

A VERY RARE AND IMPORTANT MARBLE HEAD OF BUDDHA
CHINA, SUI DYNASTY (AD 550-618)

The soft, oval face with a serene expression, conveyed by subtly incised arched eyebrows above the large, rounded eyelids of the downcast eyes, and a small chin below the well-delineated mouth set in a subtle smile, with elongated, pendulous earlobes, below the curled hair and *ushnisha*

11¼ in. (29.9 cm.) high, stand

\$500,000-700,000

PROVENANCE:

The Collection of David David-Weill (1871-1952), Paris, acquired prior to 1925. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg during the Nazi occupation of Paris and transferred to the Jeu de Paume, 28 June 1943 (ERR inventory no. DW 2492). Repatriated to France, 4 March 1946, and subsequently restituted to David David-Weill. Sotheby's London: The D. David-Weill Collection, 29 February 1972, lot 14. Eskenazi Ltd., London, 12 February 1979. The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

London, Eskenazi Ltd., June 1978, no. 21.

LITERATURE:

O. Sirèn, *Chinese Sculpture*, 1925, reprinted 1998, vol. II, pl. 333.

隋 大理石雕佛首

佛首妙相莊嚴，面頰飽滿，弓眉皎淨，慈目輕垂，下頰纖巧，雙唇微攏，笑容溫婉，耳垂豐厚，螺髮細密，肉髻渾圓，雕琢精美，刻劃入微。

來源:

David David-Weill (1871—1952年) 珍藏，巴黎，入藏於1925年以前。
納粹德國佔領法國期間經羅森柏格特別小組（Einsatzstab Reichsleiter Rosenberg〔ERR〕）搜刮後於1943年6月28日移至國立網球場現代美術館（ERR編號DW2492）。
1946年3月4日回歸法國後交還于David David-Weill。
倫敦蘇富比，David David-Weill珍藏，1972年2月29日，拍品編號14。
埃斯卡納齊，倫敦，1979年2月12日。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

埃斯卡納齊，倫敦，1978年6月，編號21。

出版:

喜龍仁，《Chinese Sculpture》，1925年，1998年再版，卷II，圖版333。







AN EXCEPTIONALLY RARE MING SCULPTURE OF THE WHITE-ROBED GUANYIN

ROBERT D. MOWRY

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

Apart from its compelling beauty, this fifteenth-century, Ming-dynasty sculpture representing the White-Robed Guanyin seated in the pose of royal ease is important for its impressive size and great rarity. Though frequently depicted in Buddhist paintings of the Song (AD 960–1279), Yuan (1279–1368), and Ming (1368–1644) periods, the White-Robed Guanyin—who is identified by the cowl that covers the top and back of the head—is only infrequently portrayed in contemporaneous sculptures.

Meaning “enlightened being”, a *bodhisattva*¹ is a benevolent being who has attained enlightenment but who has selflessly postponed entry into nirvana in order to assist other sentient beings in gaining enlightenment and thereby release from the *samsara* cycle of birth and rebirth.² *Bodhisattvas* thus embody the Mahayana Buddhist ideal of delivering all living creatures from suffering. Thanks to the enormous stores they have amassed, *bodhisattvas* are able to assist those in need through the transfer of meritorious *karma*, a concept known in Sanskrit as *pariṇāmanā* and in Chinese as *huìxiāng*.

Bodhisattvas are characteristically presented in the guise of an early Indian prince, a reference to Siddhartha Gautama’s worldly status before he became the Historical Buddha Shakyamuni, implying that just as Siddhartha (traditionally, c. 563–c. 483 BC), who was born a crown prince, became a Buddha, so will *bodhisattvas* eventually become Buddhas, once all sentient beings have attained enlightenment. As evinced by this majestic sculpture, *bodhisattvas* generally are depicted with a single head,

two arms, and two legs, though they in fact may be shown with multiple heads and limbs, depending upon the individual *bodhisattva* and the particular manifestation as described in the *sūtras*, or sacred texts. Richly attired, *bodhisattvas*, who may be presented either standing or seated, are represented with long hair often arranged in a tall coiffure, or bun, atop the head, typically with long strands of hair falling over the shoulders, and often with a crown surrounding the high topknot. *Bodhisattvas* wear ornamental scarves, *dhōtis* of rich silk brocade, and a wealth of jewelry that typically includes necklaces, armlets, bracelets, and anklets. Like Buddhas, *bodhisattvas* have distended earlobes; some wear earrings, others do not. Though *bodhisattvas* generally are shown barefoot, as in this sculpture, both early Indian and early Chinese images of *bodhisattvas* may be shown wearing sandals, often of plaited straw.³

This sculpture presents the *bodhisattva* seated on an elliptical mat of leaves in *rajalīlāsana*, or the pose of royal ease.⁴ The figure sits with back straight, body erect, shoulders nearly level, and the head upright, the embodiment of perfect posture. The figure’s right leg is flexed and pulled up with the knee at chest height, the gracefully extended right arm resting on the right knee and the palm and fingers of the relaxed right hand pointing downward. Parallel to the ground, the left leg is folded and pulled toward the body; tucked under the right thigh, the left foot is visible from the side of the sculpture but not from the front. Held straight by the figure’s side, the left arm is lowered for support, with the hand resting on the edge of the mat on which the *bodhisattva* sits.

Sensitively modeled and expressing compassion, the oval face has fleshy cheeks, a small mouth, chin, and nose, and heavily lidded, slightly downcast eyes set under arching eyebrows. Fleshy folds appear under the eyes, and the small fold under the chin might be characterized as an incipient double chin. Of cabochon form, the integrally cast *urna* appears at the center of the forehead. (Often incorrectly termed a “third eye” or even a caste mark, the *urna* is the curl of white hair between a Buddhist deity’s eyebrows from which issues a ray of light illuminating all worlds.³) The two large, distinctively shaped curls of hair on either side of the part and immediately above the forehead spiral in opposite directions, their bulbous ends visually echoing the *urna* below. Emerging from under the cowl atop the head, loose braids of hair partially conceal the elongated ears, cascade over the shoulders, and then fall to the elbows in discrete tresses.

This figure wears a voluminous *dhوتي* that falls over the legs in copious folds that terminate at the ankles. One end of the wide scarf draped over the shoulders loops over the figure’s right arm and falls gracefully to the base while the other end twines around the figure’s straight left arm. The very full *dhوتي* is secured in place with a sash above the waist and with another sash casually knotted below, its loose ends tumbling over the figure’s lap and onto the base. The figure wears a long, elaborate necklace comprising beaded chains suspended from a double-scroll pectoral; clearly visible on the figure’s back but concealed from view by the scarves as they pass over the figure’s shoulders, elaborately tasseled ropes reappear near the figure’s waist, their ends fluttering over the robes as if animated by a breeze.

This sculpture represents a manifestation of Avalokitesvara, the *Bodhisattva* of Infinite Compassion, that is known as the White-Robed Guanyin and that is identified by the cowl, or scarf, that covers the top and back of the head. In paintings, where this particular manifestation of Guanyin is represented more frequently than in sculptures, the *bodhisattva* indeed wears a white robe, in addition to the cowl, and only limited jewelry. Regarded as a spiritual emanation of the Buddha Amitabha, Guanyin ordinarily is identified by a small representation of Amitabha that appears in the *bodhisattva*’s crown or at the front of the topknot of hair; in fact, that small representation of Amitabha, whether standing or seated, usually serves as Guanyin’s diagnostic iconographic attribute. Though it appears in some images of the White-Robed Guanyin, the small figure of Amitabha typically is absent in most such images, the cowl atop the head readily identifying the deity and the particular manifestation.

A translation of the Sanskrit name Avalokitesvara, Guanshiyin—typically abbreviated as Guanyin—means “[The One Who] Perceives the Sounds of the World”, a reference to Guanyin’s ability to hear both the cries of the afflicted and the prayers of supplicants. Guanyin, an earthly manifestation of the Buddha Amitabha, guards the world in the interval between the departure of the Historical Buddha Shakyamuni and the appearance of Maitreya, the Buddha of the Future. Though Guanyin figures in more than eighty different *sutras*, the *Lotus Sutra*—known in Sanskrit as the *Saddharma Pundarika Sutra* and in Chinese as the *Miaofa Lianhua Jing*—is generally accepted as the earliest sacred text that presents the doctrines of Avalokitesvara, that presentation occurring in Chapter 25. Titled *Guanshiyin Pusa Pumenpin* and devoted to Guanyin, that chapter describes Guanyin as a *bodhisattva* of infinite compassion who hears the cries of sentient beings and who works tirelessly to help all those who call upon his name. Thirty-three different manifestations of the *bodhisattva* are described, including female manifestations as well as ones with multiple heads and multiple limbs. This chapter has long circulated independently as a stand-alone *sutra* called the *Avalokitesvara Sutra*, or *Guanshiyin Jing* in Chinese, and is commonly recited or chanted at Buddhist temples in East Asia.







Fig. 1:
White-Robed Guanyin, late 1200s,
attributed to Zhang Yuehu,
China, Southern Song dynasty
(1127–1279), hanging scroll, ink on
paper, Leonard C. Hanna, Jr. Fund
1972.160.

Image Courtesy of The Cleveland
Museum of Art

圖1:
白衣觀音, 1200年末期, 傳南宋
張月壺作, 紙本設色, Leonard
C. Hanna, Jr. 基金, 館藏編號
1972.160。

圖片提供: 克里夫蘭美術館

“Guanyin means ‘[The One Who] Perceives the Sounds of the World.’”

Known and worshipped throughout East Asia, the Guanyin’s distinctive white-robed manifestation arose in China during the Tang dynasty (AD 618–907) and has no antecedent or counterpart in the Indian tradition and thus lacks a traditional Sanskrit name.

Chinese artists traditionally employed the royal ease pose only in presenting major *bodhisattvas*, mainly in depicting Guanyin but occasionally also in portraying Manjushri—Wenshu Pusa in Chinese—the *Bodhisattva* of Transcendental Wisdom.⁶ Suggesting both tranquility and a relaxed withdrawal from the world, the royal ease pose implies that the figure so seated is at peace with both world and self and is engaged in contemplation. When seated in the pose of royal ease, Guanyin usually is presented either as the White Robed Guanyin⁷ or as the Water-Moon Guanyin.⁸ The two are easily distinguished in paintings, as the White Robed Guanyin wears a simple, unadorned white robe with a scarf or shawl that covers the head—often concealing any crown or topknot of hair—and is typically placed in a subdued landscape with a waterfall;⁹ by contrast the Water-Moon Guanyin is usually draped in the conventional robes of a *bodhisattva* and is set in a dense blue-and-green-style landscape representing a paradise bedecked with coral and jewels, with a moon above (that often serves as Guanyin’s *mandorla*), and with a pond below in which the moon is reflected—hence the name Water-Moon Guanyin.¹⁰ Even when sculptures lack the original base and surround, as typically is the case, the two modes are easily distinguished, as the White-Robed Guanyin is presented with a scarf over the head, whereas the Water-Moon Guanyin is presented with a *bodhisattva*’s standard robes and jewelry, with a topknot of hair, and often with a crown.

As revealed by paintings from the Southern Song through the Ming dynasties, the White-Robed Guanyin is typically shown seated on a mountain ledge, often with a waterfall to the side and occasionally with the waters of a lake below, as demonstrated by hanging scrolls in the Cleveland Museum of Art¹¹ (Fig. 1) and in the Metropolitan Museum of Art, New York.¹² In a few fourteenth-century paintings, such as the hanging scroll by Monk Zhengwu and now in the collection of the Kyoto National Museum, the White-Robed Guanyin sits atop an hourglass-shaped, rocky outcropping that rises directly out of the sea.¹³



Fig. 2:
A gilt-bronze seated figure of
bodhisattva, early Ming dynasty,
late 14th–15th century, sold
Christie's London, 14 May 2019,
lot 116.

圖2：
明早期 銅鑲金菩薩坐像，倫敦
佳士得，2019年5月14日，拍品
編號116。

Fig. 3:
Water and Moon (Potala)
Guanyin, China, Five dynasties
(AD 907–960) – Song dynasty
(AD 960–1279), Gilt bronze,
The Severance and Greta Millikin
Purchase Fund 1984.7.
Image Courtesy of The Cleveland
Museum of Art.

圖3：
五代至宋 銅鑲金水月觀音，The
Severance and Greta Millikin
Purchase基金，館藏編號
1984.7。
圖片提供：克里夫蘭美術館



Fig. 2

Although it is difficult to know what type of base originally was associated with this sculpture, it is safe to say that this figure probably did not rest atop a Chinese-style lotus base or on a Tibetan-influenced double lotus base. An original base for both White-Robed Guanyin and Water-Moon Guanyin sculptures, when present, typically represents the large, flat-topped rock on which Guanyin sits in his paradise.¹⁴ Although only the bases of wooden sculptures usually survive, a ceramic sculpture from the Longquan kilns in Zhejiang province, dating to the Yuan to early Ming period, depicts the Water-Moon Guanyin seated in the pose of royal ease on a flat-topped rocky outcropping with craggy sides that rises from rolling waves below, recalling the imagery in the previously mentioned painting in the Kyoto National Museum;¹⁵ in the collection of the British Museum, London, the sculpture, which the museum's curators date between 1300 and 1400, suggests the possible appearance of the base on which the present *bodhisattva* originally rested. And a small Water-Moon Guanyin sculpture that sold at Christie's, London, on 14 May 2019 (Lot 121) features a gilt-bronze *bodhisattva* seated in the pose of royal ease atop a rockwork base in brownish bronze (i.e., without gilding); it is possible that the present sculpture originally sat on a bronze base of similar type, the rockwork base left ungilded to suggest the rock's rough surfaces and to distinguish it visually from the *bodhisattva*.¹⁶ Another possibility is that this sculpture originally appeared on a base in the form of a table-like altar, such as that associated with



Fig. 3

the 1578-dated, cast-iron White-Robed Guanyin in the collection of the British Museum.¹⁷ Though unlikely, it is also conceivable that sculpture rested on a simple, short, elliptical block—a downward extension of the leafy mat on which the *bodhisattva* sits, as it were—as occurs in many Dehua sculptures from a century later, such as the Dehua-ware Seated White-Robed Guanyin by He Chaozong (active c. 1570–1630) in the collection of the Nelson-Atkins Museum of Art, Kansas City, MO.¹⁸ In terms of context, the sculpture might well have appeared on an altar before a painting featuring a rocky cliff face and a waterfall, allying it with ink paintings of the same subject.

As noted by the late Princeton University art historian Wen C. Fong (1930–2018), the very formal presentations of Guanyin from earlier periods were transformed late in the Tang period into the Water-and-Moon Guanyin, from which derives the closely allied White-Robed Guanyin.¹⁹ Late Tang paintings depict the elaborately costumed and bejeweled Indian-style deity Avalokiteshvara at his abode on Mount Potalaka; then, in the 1090s, the famed Northern Song painter Li Gonglin (1049–1106) transformed the Indian icon into the Chinese image, the White-Robed Guanyin,²⁰ now residing at his Chinese home, Mount Putuo, an island believed to be in the East China Sea, to the southeast of present-day Shanghai.²¹ Without direct Indian prototypes and not specifically identified or described in the *sutras*, the Water-Moon Guanyin was an indigenous

iconography that appeared before the White Robed Guanyin and served as a prototype for the latter.

Called *youxizuo* in Chinese, the pose of royal ease—a literal translation of the Sanskrit terms *lalitasana*, *rajalalitasana*, and *maharajalalitasana*, the several terms denoting the exact placement and arrangement of the legs—traces its origins to ancient India. *Stupa*-drum-facing slabs and embellished roundels on railing crossbars from the great *stupa* at Amaravati, in Andhra Pradesh, dating to the second and third centuries AD often present figures seated in the pose of royal ease. In fact, a second-century crossbar roundel from Amaravati and now in the British Museum depicts King Suddhodana, the Buddha's father, so seated during a visit to Queen Maya, the Buddha's mother, in the Asoka Grove in Lumbini, thus giving literal meaning to the term "pose of royal ease".²² The pose frequently was used in portraying deities in the sculpture of most subsequent periods of Indian history and gradually spread to all the lands and cultures where Buddhism reached.

Although the specific reasons that Chinese Buddhists adopted the pose of royal ease beginning in the late Tang and Five Dynasties (AD 907–960) periods remain unknown, they likely reflect an effort to make the previously rather remote deity more approachable by worshippers. The Chinese used royal-ease pose mainly for Guanyin, whether as the Water-Moon Guanyin, the White-Robed Guanyin, the Guanyin of the South Seas, or other manifestations. The pose's adoption and new-found popularity correlates with the rise of Chan Buddhism in China, the sect better known in the West by the Japanese name Zen. Revering the Buddha Amitabha and seeking rebirth in his Western Paradise—formally known in Sanskrit as Sukhavati, in Chinese as Xifang Jile Jingtu, and in English as the Western Pure Land of Ultimate Bliss—Chan Buddhists typically prayed to Amitabha, chanted his name, and sought intercession on their behalf by Guanyin, his spiritual emanation. In making supplications to Guanyin, Chan Buddhists likely came to prefer representations of the deity that were more welcoming and approachable than the formal, somewhat austere depictions characteristic of earlier eras.

Chinese artists first employed the royal ease pose in describing Buddhist figures in the eighth and ninth centuries, as evinced by a ninth-century portable painting from Dunhuang depicting the *Bodhisattva* Manjushri Seated on a Lion and now in the British Museum.²³ The subject of Guanyin meditating by water was painted by such famous Tang artists as Zhou Fang (c. AD 730–800) and Jing Hao (c. AD 855–915), but such paintings now survive only in written records, the original works no longer extant. The earliest surviving

paintings of Guanyin seated in the pose of royal ease are tenth-century banners from Dunhuang, as witnessed by the well-known painting in the British Museum²⁴ and by the AD 943-dated painting at the Musée Guimet, Paris.²⁵

Although early Chinese sculptures of Buddhist deities seated in royal ease are rare, a mid-eighth-century bronze sculpture in the Nelson-Atkins Museum, Kansas City (F88-37/52), portraying Guanyin Seated on Mount Potalaka, represents the Tang interpretation of the subject.²⁶ In fact, according to the late Wladimir Zwalf (1932–2002), formerly a keeper at the British Museum, the earliest archaeologically attested and thus reliably datable Chinese sculpture of a *bodhisattva* seated in royal ease is a finely cast gilt bronze made during the tenth century in the Wu-Yue Kingdom in eastern China and excavated from the Wanfo pagoda, Jinhua, Zhejiang province.²⁷

The earliest images of the White-Robed Guanyin, whether painted or sculpted, show a close resemblance to that on a 1664-dated stone stele in the Xi'an Beilin which purports to preserve the likeness of a painting by the revered Tang master Wu Daozi (AD 689–759); the stele's inscription by Zuo Chongyao states that the full-length image of Guanyin was copied by one Ye Chengtiao in 1664 after a painting by Wu Daozi and then engraved on the stele.²⁸ The earliest known, securely dated sculptures of the White-Robed Guanyin are two small figurines of painted clay, each measuring 38.0 cm in height, excavated from a relic chamber on the third floor of the Ruiguang pagoda in Suzhou together with a wooden box with the inscribed date of 1013 (all now in the Suzhou Museum). The two identical figurines are meticulously painted and show the *bodhisattva* with a white cowl covering the head and the body down to the knees and with colorful clothing beneath it.²⁹ Like the image engraved on the 1664 stone stele, the *bodhisattvas* stand, and they clasp prayer beads in their lowered hands, which are crossed at the wrists.³⁰ The earliest extant, large-scale stone sculpture of the White-Robed Guanyin is the well-preserved relief sculpture in the Yanxia Cave in Hangzhou's Southern Hills;³¹ measuring 1.85 meters in height and dating to the tenth or eleventh century, the relief is closely akin both to the purported image by Wu Daozi and to the two excavated, early eleventh-century, painted clay figures. Among the earliest gilt-bronze sculptures of the White-Robed Guanyin seated in royal ease is the Five Dynasties or Northern Song example in the Cleveland Museum of Art³² (Fig. 3), whose style and general appearance anticipate those of the present sculpture.

The White-Robed Guanyin first gained a following among devotees of Chan Buddhism during the late



“Suggesting both tranquility and a relaxed withdrawal from the world, the royal ease pose implies that the figure so seated is at peace with both world and self and is engaged in contemplation.”

Tang and Song periods. With the Chan emphasis on simplicity and directness, early images of the White-Robed Guanyin typically wear little jewelry, as seen in the excavated clay sculptures from 1013 and in the tall relief sculpture in the Yanxia Caves; indeed, some early sculptures of the deity, such as the gilt-bronze figure in the Cleveland Museum, wear no jewelry at all. During the Ming dynasty, however, Chan Buddhism became closely allied with Pure Land Buddhism³³ with the result that the figures became more conventionalized and thus characteristically wear more elaborate robes and much heavier jewelry, as witnessed by the present sculpture.

The open underside of this hollow-cast sculpture gives access to the sculpture's interior. It remains unknown whether or not dedicatory objects were deposited within the hollow interior during its consecration ceremony in order to enliven the image and grant it religious efficacy. The consecration of Buddhist sculptures included an elaborate ritual executed in accordance with canonical texts that describe the process in detail.³⁴ The most important part of the ritual was the placement of consecratory objects within the sculpture's interior cavity, those objects typically including small paper *sutras* and prayer scrolls, glass beads, textile fragments, small bronze seals, small sculptures of metal or wood, seeds, and assorted other special goods.³⁵ Religious in nature, such dedicatory items seldom are dated and rarely include any information that would convey insight into a sculpture's date, place, or other circumstances of manufacture.³⁶

The face of the present White-Robed Guanyin shows remarkable similarity to those of a pair of 1489-dated, cast-iron sculptures representing standing attendants and now in the collection of the Asian Art Museum, San Francisco;³⁷ the similar features include the oval face; large, heavily lidded eyes set under arched brows, the upper lids each with an incised line at the lower edge to enhance definition, the lower lids each with

additional lines below imparting fullness or puffiness; the small mouth, with both upper and lower lips in “bowed configuration”; the fleshy chin with a line, or fold, underneath suggesting a so-called “double chin”; the elongated ears with thick, unpierced lobes that flare outward; and the meticulously combed hair, parted in the middle and with distinctive, opposed curls immediately above the forehead. A cast-iron sculpture representing the head of a *bodhisattva* that was offered at Sotheby's Paris, on 16 December 2015 (Lot 145) not only is closely related to the head of the present Guanyin but also has locks of hair that fall across the ears, exactly as in the present sculpture.³⁸ And the cast-iron *bodhisattva* head in the collection of the Harvard Art Museums, Cambridge, Massachusetts (1935.17),³⁹ which is virtually identical to the Sotheby's head and which perhaps originally was part of a set together with the Sotheby's head, has traces of gold pigment over a white gesso ground on the face as well as traces of black pigment over a white gesso ground in the hair, suggesting something of the original appearance of such Chinese cast-iron sculptures. Kinship to the pair of 1489-dated sculptures in the Asian Art Museum permits the attribution of the present White-Robed Guanyin and of the Sotheby's and Harvard's heads to the second half of the fifteenth century.

Not only rare and beautiful, this compelling sculpture is exceptionally important, as it is one of the few gilt-bronze representations of the White-Robed Guanyin from the Ming dynasty. It establishes a link between sculptural representations of the deity and the related ink paintings that were popular from Song into Ming times, just as it demonstrates the continued production of Buddhist sculptures in a traditional Chinese style that descends from the styles of the Tang and Song in a period when sculptures produced for the Ming imperial court typically show strong Tibetan influence.⁴⁰

ENDNOTES

- ¹ Note that *pusa* is a contraction of *putisachui*, which is a Chinese transliteration of the Sanskrit term “*bodhisattva*”.
- ² For information on *bodhisattvas* in general and on Avalokiteshvara in particular, see: R. E. Buswell, Jr. and D. S. Lopez, Jr., *The Princeton Dictionary of Buddhism* (Princeton, NJ: Princeton University Press), 2013; Paul Williams, *Mahayana Buddhism: The Doctrinal Foundations*, 2nd ed., in the *Library of Religious Beliefs and Practices* series (New York: Routledge), 2009; Chün-fang Yü [Yu Junfang], *Kuan-yin: The Chinese Transformation of Avalokiteśvara* (New York: Columbia University Press), 2001; Chün-fang Yü [Yu Junfang], “Guanyin: The Chinese Transformation of Avalokiteśvara” in Marsha Weidner et al., *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, pp. 151-181.
- ³ See: A. Falco Howard et al., *Chinese Sculpture in The Culture and Civilization of China* series (New Haven: Yale University Press; and Beijing: Foreign Languages Press), 2006, p. 228.
- ⁴ “Pose of royal ease” is a translation of the Sanskrit term *rajalilasana*; it designates a seated position in which the figure sits, as if a king on a throne, with one leg, usually the right leg, flexed and pulled back with the knee at chest height, and with the other leg folded and lying parallel to the seat, often with the foot tucked under the thigh of the opposite leg. *Rajalilasana* combines the Sanskrit words for king (*raja*), play (*lila*), and posture (*asana*), and thus literally means “pose of royal play” or “pose of royal ease”.
- ⁵ The *urna* is variously termed *guanghao*, *yuhao*, *baihao*, and *suhaio* in Chinese; the ray of light issuing from the *urna* is generally termed *mei jian bai hao xiang*. In fact, many Hindu deities indeed have a third eye at the center of the forehead, but Buddhist deities, and particularly the Buddhas, have a magical curl of hair between the eyebrows. The *urna* is one of the thirty-two special physical characteristics of the Buddha, known as the Thirty-Two Signs of a Great Man. This refers to the *lakṣaṇa-vyaṅjana*, known in Chinese as the *xianghao*, with *xiang* denoting the thirty-two major marks, and *hao* 好 the eighty secondary signs on the physical body of Buddha.
- ⁶ For an image of *Bodhisattva* Manjushri (Wenshu *Pusa*) seated in the pose of royal ease, see: D. Patry Leidy, D. 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, CT, and London: Yale University Press), 2010, p. 180 (42.25.5).
- ⁷ For information on White-Robed Guanyin imagery, see: B. Broeskamp, “The Construction and Dissemination of a New Visual Idiom – The White-Robed Guanyin and the Upper Tianzhu Monastery in Hangzhou” in Christoph Cüppers and Max Deeg, eds., *Searching for the Dharma, Finding Salvation – Buddhist Pilgrimage in Time and Space: Proceedings of the Workshop “Buddhist Pilgrimage in History and Present Times” at the Lumbini International Research Institute (LIRI)*, Lumbini, 11–13 January 2010, vol. 5 in *LIRI Seminar Proceedings Series* (Lumbini, Nepal: Lumbini International Research Institute), 2014, pp. 109–139 and 254–262 (i.e., Broeskamp Plates 1–11); Chün-fang Yü, “Guanyin: The Chinese Transformation of Avalokiteśvara” in Weidner, *Latter Days of the Law*, pp. 169–175; Chün-fang Yü, *Kuan-yin: The Chinese Transformation of Avalokiteśvara*.
- ⁸ For information on Water-Moon Guanyin imagery, see: P. Rösch, *Chinese Wood Sculptures of the 11th to 13th Centuries: Images of Water-moon Guanyin in Northern Chinese Temples and Western Collections*, (Stuttgart and Hannover, Germany: ibidem Press), 2007; D. Gillman, “A New Image in Chinese Buddhist Sculpture of the 10th to 13th Century: Paper Read by Mr. Derek Gillman on 25th January 1983”, *Transactions of the Oriental Ceramic Society* 1982–83 (TOCS) (London: Oriental Ceramic Society), 1984, pp. 32–44; also see: Chün-fang Yü, “Guanyin: The Chinese Transformation of Avalokiteśvara” in Weidner, *Latter Days of the Law*, pp. 156–160; An-yi Pan, *Painting Faith: Li Gonglin and Northern Song Buddhist Culture* (Leiden, The Netherlands, and Boston: Brill), 2007; Cornelius Patrick Chang, *A Study of the Paintings of the Water-Moon Kuan-yin*, PhD dissertation submitted to Columbia University, New York, in 1971 (Accessible through Ann Arbor, MI: University Microfilms, University of Michigan, 1971).
- ⁹ For a hanging scroll in the Metropolitan Museum of Art, New York, see: Wen C. Fong, *Beyond Representation: Chinese Painting and Calligraphy, Eighth–Fourteenth Century* (New York: Metropolitan Museum of Art), 1992, p. 360, pl. 80 (1982.3.3). Also see the famous painting by Muqi Fachang (13th century) representing the White-Robed Guanyin, the painting long preserved in the collection of Daitoku-ji Temple, Kyoto; the painting is the central panel of a triptych that includes a painting of a crane at the left and one of a mother gibbon and her baby at the right; see: Richard M. Barnhart, et al., *Three Thousand Years of Chinese Painting in The Culture and Civilization of China* series (New Haven, CT: Yale University Press; and Beijing: Foreign Languages Press), 1997.
- ¹⁰ For an example in the Harvard Art Museums, Cambridge, MA, see: James Cuno et al., *Harvard’s Art Museums: 100 Years of Collecting* (Cambridge, MA: Harvard University Art Museums; and New York: Harry N. Abrams, Inc.), 1996, pp. 70–71 (1943.57.12).
- ¹¹ See: The Cleveland Museum of Art, ed., *Handbook of the Cleveland Museum of Art* (Cleveland, OH: The Cleveland Museum of Art), 1978, p. 343, 1972.160.
- ¹² See: Wen C. Fong, *Beyond Representation*, pp. 360–362, pl. 80.
- ¹³ Based on the inscription by Yunwai Yunxiu (1242–1342), this painting is believed to have been done between 1321 and 1323, when Yunwai Yunxiu served as the abbot of Jingdechan Temple on Mt. Tiantong, Qingyuanfu, Mingzhou (near present-day Ningbo in Zhejiang province).
- ¹⁴ For examples with original wooden bases, see the famous sculpture dated to the Liao (907–1125) or Jin (1115–1234) dynasty in the collection of the Nelson-Atkins Museum of Art, Kansas City, MO, published in C. Mackenzie et al., *Masterworks of Chinese Art: The Nelson-Atkins Museum of Art* (Kansas City, MO: Nelson-Atkins Museum of Art), 2011, pp. 80–81, no. 20 (34-10); also see the similarly dated example in the Victoria and Albert Museum, London, published in J. Larson and R. Kerr, *Guanyin: A Masterpiece Revealed* (London: Victoria and Albert Museum), 1985 (A.7-1935).
- ¹⁵ See: J. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum* (London: British Museum Publications), 2001, 16:96 (1991.0304.3).
- ¹⁶ Though identified in the catalogue as the *Bodhisattva* Kṣitigarbha, the sculpture represents the Water-Moon Guanyin. See: Christie’s, London, *Fine Chinese Ceramics and Works of Art*, 14 May 2019 (London: Christie’s), 2019, p. 74, lot 121.
- ¹⁷ Not published; see: https://research.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=253575&partId=1&searchText=1987%2c0624.1&page=1
- ¹⁸ See: Deborah Emont Scott, ed., *The Nelson-Atkins Museum of Art: A Handbook of the Collection*, 7th ed. (Kansas City, MO: Nelson-Atkins Museum of Art), 2008, p. 363, no. 247 (33-588); Suzanne G. Valenstein, *Ming Porcelains: A Retrospective: Catalogue of A Loan Exhibition From Museum and Private Collections in The United States, October 29, 1970 Through January 31, 1971* (New York: China House Gallery, China Institute in America), 1970, p. 97, no. 69.
- ¹⁹ Wen C. Fong, *Beyond Representation*, pp. 362–363.
- ²⁰ For further information on Li Gonglin’s paintings of the Water-Moon Guanyin and the White-Robed Guanyin, see: An-yi Pan, *Painting Faith: Li Gonglin and Northern Song Buddhist Culture, Sinica Leidensia* series, v. 77 (Leiden, The Netherlands; and Boston: Brill), 2007, pp. 147–155.
- ²¹ A legendary mountain, Mount Potalaka—formally termed Butuoluo Shan in Chinese—is mentioned in Buddhist *sutras* and, according to the *Gandavyuha Sutra*, is the residence of the *Bodhisattva* Avalokiteśvara (Guanyin). (Known in Chinese as *Rufajie pin*, the *Gandavyuha Sutra* is the thirty-ninth and last chapter of the *Avatamsaka Sutra*.) Indians traditionally believe Mount Potalaka to be in south India, either in today’s Tamil Nadu or in the seas to the south of the Indian subcontinent; by contrast, Chinese traditionally identify Mount Potalaka with the legendary Mount Putuo, an island believed to be in the East China Sea, to the southeast of modern Shanghai.
- ²² For an image of this roundel, see: Robert Knox, *Amaravati: Buddhist Sculpture from the Great Stupa* (London: British Museum Publications), 1992, p. 25 (1880.0709.5).
- ²³ See: Roderick Whitfield, *The Art of Central Asia: The Stein Collection in the British Museum* (Tokyo: Kodansha International in co-operation with the Trustees of the British Museum), 1st ed., 1982, vol. 1, pl. 54 (1919.0101.0.141).
- ²⁴ See: R. Whitfield, ed., *The Art of Central Asia: The Stein Collection in the British Museum* (Tokyo: Kodansha International in co-operation with London: Trustees of the British Museum), 1985, vol. 2, pl. 52 (British Museum, 1919.0101.0.15).
- ²⁵ See: J. Giès, M. Cohen, et al., *Sérinde, terre de Bouddha: Dix siècles d’art sur la route de la soie (exposition à les Galeries nationales du Grand Palais, Paris 24 octobre 1995-19 février 1996)* [Serindia, Land of the Buddha: Ten Centuries of Art on the Silk Route (exhibition at the National Galleries of the Grand Palais, Paris, 24 October 1995–February 1996)] (Paris: Réunion des Musées nationaux), 1995, p. 373, no. 268.
- ²⁶ See: Scott, *The Nelson-Atkins Museum of Art*, p. 331, fig. 148 (F88-37/52).
- ²⁷ W. Zwalf, *Buddhism: Art and Faith* (London: British Museum Publications), 1985, p. 298 (1947.0712.392).
- ²⁸ Ink rubbings taken from the stele appear in the collections of the Harvard Art Museums (1994.179), the Special Collections Division of the Harvard University Fine Arts Library (W279412_urn-3:FHCL:949817).
- ²⁹ See: Broeskamp, “The Construction and Dissemination of a New Visual Idiom”, p. 256, pl. 3.
- ³⁰ Known in Sanskrit as *akṣamālā*, such prayer beads are variously termed *shuzhu* (“counting beads”), *fozhu* (“Buddha beads”), *nianzhu* (“recitation beads”), and *chuannianzhu* (“string of recitation beads”) in Chinese, and are occasionally termed a Buddhist rosary in English.
- ³¹ See: Broeskamp, “The Construction and Dissemination of a New Visual Idiom”, p. 255, pl. 2.
- ³² Not published. See: <http://www.clevelandart.org/art/1984.7>
- ³³ Wen C. Fong, *Beyond Representation*, p. 362.
- ³⁴ For a discussion of the consecration of Buddhist sculptures, see: G. Leonov, “Amityus” in M. M. Rhie and R. A. F. Thurman, eds., *Wisdom and Compassion: The Sacred Art of Tibet* (San Francisco: Asian Art Museum; New York: Tibet House in association with Harry N. Abrams), 1991, pp. 351–353; Y. Bentor, *Consecration of Images and Stūpas in Indo-Tibetan Tantric Buddhism*, vol. 11 in Brill’s *Indological Library* series (Leiden, The Netherlands, and New York: Brill), 1996; G. Leonov, “The Rite of Consecration in Tibetan Buddhism”, *Arts of Asia*, vol. 22, no. 5, September–October 1992, pp. 100–110.
- ³⁵ For the classic English-language study on the inclusion of dedicatory objects within the cavities of hollow religious sculptures, see: J. M. Rosenfield, “The Sedgwick Statue of the Infant Shōtoku Taishi”, *Archives of Asian Art*, vol. 22 (1968–69), pp. 56–79; also see: C. L. Reedy, “A Buddha Within a Buddha”, *Arts of Asia*, vol. 16, no. 2, March–April 1986, pp. 94–101; C. L. Reedy, “The Opening of Consecrated Tibetan Bronzes with Interior Contents: Scholarly, Conservation, and Ethical Considerations”, *Journal of the American Institute for Conservation*, vol. 30, no. 1 (1991), pp. 13–34; Y. Bentor, “Tibetan Relic Classifications”, in Per Kvaerne, ed., *Tibetan Studies: Proceedings of the 6th Seminar of the International Association for Tibetan Studies, Fagernes, 1992* (Oslo, Norway: Institute for Comparative Research in Human Culture), 1994, pp.16–30.
- ³⁶ For an image of the interior of a Yongle period (1403–1424) gilt bronze sculpture with dedicatory objects packed inside, see: D. Patry Leidy, D. 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, p. 151, fig. 110; for an image of one of the miniature scrolls removed from that sculpture and unfurled, see: Leidy and Strahan, *Wisdom Embodied*, pp. 150–151, fig. 109.
- ³⁷ See: Rene-Yvon Lefebvre d’Argence et al., *Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection* (San Francisco: Asian Art Museum of San Francisco), 1974, pp. 306–307, no. 162 (B68S6 and B68S7).
- ³⁸ See: Sotheby’s, Paris, *Arts d’Asie / Asian Art*, 16 December 2015, 2015, Lot 145; also see: Priestley and Ferraro, *Chinese and Korean Ceramics and Works of Art*, 31st October to 8th November 2019 (London: Priestley and Ferraro), 2019, no. 25.
- ³⁹ Not published. See: <https://www.harvardartmuseums.org/collections/object/206544?position=0>
- ⁴⁰ For an early Ming sculpture in a traditional style with hints of Tibetan influence, see the gilt-bronze Water-Moon Guanyin that sold at Christie’s, London, on 14 May 2019, Lot 116.







銅鎏金遊戲坐白衣觀音菩薩像

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

此尊十五世紀明代遊戲坐白衣觀音端凝靜穆，且體積敦碩，同類例子少如鳳毛麟角，是難得一見的典藏之作。縱觀宋（公元960至1279年）、元（公元1279至1368年）、明（公元1368至1644年）三代繪畫，以白衣觀音為題者俯拾皆是，其鑑別特徵為頂披羽巾，但這類題材在當時的雕像中頗罕。

菩薩¹作為「覺者」慈悲為懷，雖已證菩提，但卻捨己為人，發願渡盡有情衆生始入涅槃，使其免遭輪迴之苦。²故此，菩薩體現了大乘佛教普渡衆生的理想。菩薩所積功德廣大無邊，但卻慨然施予衆生，以濟世扶弱，此乃「回向」或「迴向」，梵文為parinama。

菩薩多作早期印度王子打扮，借指悉達多，喬達摩（相傳生卒年約為公元前563至483年）成為賢劫釋迦牟尼佛之前的俗世身份，暗示既然身為皇太子的悉達多能修得正果，諸菩薩渡盡衆生後亦可成佛。如本拍品所示，菩薩造型通常有一面、二臂及雙腿，但根據個別菩薩及佛經中特定的應化身，他們間或也以多面多臂之姿出現。菩薩衣飾華美，或坐或立，長髮常結為頂髻，側有髮絡垂拂肩頭，且高髻常佩寶冠。菩薩身披帔帛與織錦半裙，此外滿飾璣珞，頸項、臂腕和足踝大多佩寶釧。菩薩跟佛陀一樣雙耳垂長，間或佩戴耳瑠。菩薩以跣足者居多，本拍品便是一例，但早期的印度和中國造像之中，間或也有腳踏芒鞋或草鞋的例子。³

本尊結遊戲坐，⁴身下有葉紋橢圓墊。菩薩坐姿端直，雙肩幾乎齊平，昂首平視，為完美之姿的化身。右腿屈膝及腰，右臂舒放右膝之上，右手輕垂，掌與指尖向下。卧左膝，盤足近身；左足盤於右腿之下，正面不可見，側面則一目了然。菩薩左臂垂直，撐扶於身畔墊緣。

菩薩整體造型生動到位，意態悲憫，其面形橢圓，雙頰豐滿，下巴、口鼻小巧，眼簾厚重，眼瞼微啓，眉如彎月。下瞼多褶，下巴亦刻一小褶，恍若有若無的雙下巴。眉心有模鑄的蛋面光毫（光毫常被誤稱為「第三眼」或種姓標誌，其實是指佛教神祇眉間旋生的白毛，其綻放的光芒據說可普照大千世界）。⁵菩薩前額頭髮中分，兩側各有一向外旋生的髮卷，其鈕狀末梢與眉間光毫上下呼應。頭巾之下，露出鬆鬆綰結的髮辮，部份遮掩了菩薩的長耳，辮梢披肩，髮絡散落於手肘位置。

此像下身着半裙，腿上衣褶層疊，下襬垂至腳踝。菩薩肩披寬大舒卷的帔帛，一端沿右臂盤紆而下，下沿飄垂座上，另一端沿筆直的左臂蜿蜒下卷。半裙質感豐盈，腰際用緞帶結束，其下再用緞帶隨意打結，長結垂搭腿際，尾端落於墊上。觀音胸飾華美的長串璣珞，上方項圈作卷草雙鈎狀，其下懸以珠花；在觀音背上，精緻的聖線清晰可見，惟近肩處為帔帛遮蓋，但於前方腰際重現，末端在袍上垂懸舒卷，恍若隨風飄揚。

本尊描寫的是白衣觀音，此乃大慈大悲觀世音菩薩的化身之一，其鑑別特徵是頂披羽巾。這一化身出現於繪畫的頻率高於

雕塑，而畫中形象多身穿白袍，所佩珠寶璣珞不多。觀音被視為阿彌陀佛的應化身，故其標誌為寶冠或高髻前的小化佛；實際上，這尊小化佛無論是立是坐，通常都用作觀音造像的鑑別特徵。白衣觀音間或以小化佛為飾，但為數不多，而且單憑羽巾已足以辨識其神祇身份及應化身。

「觀音」是「觀世音」的簡稱，出自梵文Avalokitesvara，意謂「觀察世間音」，指觀音循聲救苦、有求必應。觀音作為阿彌陀佛應化身，在賢劫佛釋迦牟尼離開之後與未來佛彌勒降世之前守護娑婆衆生。提及觀音的佛經共八十多種，其中《妙法蓮華經》（梵文為Saddharma Pundarika Sutra）是公認最早闡述觀音法門的要典，相關記載見於第二十五品。此章又名〈觀世音菩薩普門品〉，對觀音有專門的論述，並將之形容為慈悲為懷、夙夜兢兢的菩薩，芸芸衆生若遭苦厄，稱其名即得解脫。據稱觀音共有三十三應身，當中有女身，也有多面多臂的形象。長期以來，該品獨立成篇，以《觀世音經》的形式廣為流傳，在東亞佛寺廣為吟誦。白衣觀音在中原最早出現於唐代（公元618至907年），流行於東亞各地，且香火極盛，但在印度佛教並無先例或對應形象，是故亦無沿用的梵文名稱。

傳統以來，中國藝術家僅將遊戲坐與重要的菩薩結合使用，最常見的是觀音，間或也用作文殊菩薩（代表善巧智慧）的坐姿。⁶遊戲坐象徵清靜自在、與世無爭，引申為物我相生、靜思默觀之境。一般來說，採用此坐姿的觀音多為白衣觀音⁷或水月觀音⁸。兩者在繪畫中極易區分：白衣觀音身着素淨白袍，頭披羽巾，下覆寶冠或頂髻，周遭多環境清幽，或伴以飛瀑流泉；⁹相形之下，水月觀音通常作傳統菩薩打扮，身處濃墨重彩、恍若仙境的青綠山水，其間綴飾珊瑚珠寶，空中懸一輪明月（通常借指觀音的背光），下方有一泓清池，水中月色空明，故名水月觀音。¹⁰雖然雕像的原配底座和背景大多已無跡可尋，但兩類觀音仍可輕易辨別，因白衣觀音頭披羽巾，而水月觀音則作菩薩的標準着裝，身戴珠寶璣珞，頂髻常飾寶冠。

觀乎南宋至明代繪畫，白衣觀音一般坐於崖邊，身畔常飾飛瀑，身前或有一泓清池，就此可證諸克利夫蘭藝術博物館（館藏號1972.160）¹¹及紐約大都會藝術博物館藏立軸（館藏號1982.3.3）。¹²在寥寥數幅十四世紀同一題材的畫作中，也有白衣觀音端坐於海中矗立的耳狀巖座，就此可參照京都國立博物館藏正悟和尚的立軸（館藏號A甲275）。¹³

本拍品原配底座的造型雖難以考證，但如無意外，漢式蓮華座和藏式仰覆蓮座均可排除。一般而言，白衣觀音和水月觀音若配底座，其造型多半是平頂大石，觀音端坐其上遠眺道場。¹⁴雖然傳世底座大多屬於木雕配件，但有一尊浙江龍泉窯的元至明初瓷雕水月觀音，便是在兩側嶙峋的平頂怪石之上結遊戲坐，座下波濤滾滾，其造型與前述京都國立博物館藏畫遙相呼應；¹⁵該例瓷雕為倫敦大英博物館藏（館藏號1991.0304.3），斷代為公元1300至1400年，它為推想本拍品底座的原貌提供了線索。於2019年5月14日，倫敦佳士得拍出一例鎏金銅遊戲坐水

月觀音小像 (拍品編號121)，其黃銅巖座並未鍍金；也許，本拍品原先也有一個未鑲金的近似黃銅巖座，這樣既可突顯粗糙的巖石質感，視覺上也與菩薩對比鮮明。¹⁶此外，本拍品的原配底座也可能狀若供几，就此可參照大英博物館藏1578年鑄鐵白衣觀音像 (館藏號1987.0624.1)。¹⁷另一個可能性是本尊原先承以古樸低矮的橢圓座子，仿佛是葉紋坐墊的延伸，其可能性不高，但亦不難想像，相關實例可參考堪薩斯城納爾遜-阿特金斯藝術博物館藏何朝宗 (活躍於公元1570至1630年) 作福建德化窯白衣觀音像 (館藏號33-588)。¹⁸就供奉環境而言，此像很可能置於壇上，身後以繪畫形式呈現嶙峋怪石與流泉瀑布，與同類題材的水墨畫具異曲同工之妙。

誠如普林斯頓大學已故藝術史學家方聞 (1930至2018年) 所言，年代較早的正統觀音形象，在晚唐逐漸蛻化為水月觀音，再由此衍生出與之密切相關的白衣觀音。¹⁹晚唐繪畫中的觀世音菩薩帶天竺遺風，身居補陀落山，裝束華美，瓔珞琳瑯；及至1090年代，在北宋著名畫家李公麟 (公元1049至1106年) 筆下，這一印式神祇形象始轉化為漢式白衣觀音，²⁰其居處也改為中原普陀山，所處海島相傳位於東海，即當今上海東南面。²¹水月觀音並無明顯的印度原型，佛經中亦無具體的指稱或描述，故屬於漢地衍生的神祇，其濫觴之年代早於白衣觀音，應是後者形象的藍本。

「遊戲坐」直譯自梵文「lalitasana」、「rajalalitasana」和「maharajalalitasana」，三詞皆源於古印度，對雙腿的具體位置與姿勢各有所指。阿馬拉瓦蒂大寶塔位於安得拉邦，其橫樑的佛塔造像碑及圍花飾俱出自公元二、三世紀，其人物亦以結遊戲坐者居多。實際上，根據大英博物館藏公元二世紀阿馬拉瓦蒂大寶塔橫樑圍花 (館藏號1880.0709.5) 所示，佛陀父王輸頭檀 (又名「闍頭檀」) 往藍尼尼的阿育樹林探望佛陀之母摩耶夫人 (又名「摩訶摩耶」) 時，便是結此坐姿，「遊戲坐」一說即由此而來。²²自此以降，這一坐姿經常出現於歷代印度神祇雕像，並伴隨著佛教的傳播，逐漸蔓延至其他國度及文化。

至於中國佛教徒最初為何在唐末及五代 (公元907至960年) 採納遊戲座，其具體原因已無據可考，但或是希望藉此將高高在上的神祇形象，變得更和藹可親。在中國藝術作品中，最常採用遊戲坐的是觀音，如水月觀音、白衣觀音、南海觀音及其他應化身。這一坐姿的出現與普及，與禪宗 (西方世界多採用其日文拼音「Zen」) 在中原的崛起不謀而合。禪宗敬奉阿彌陀佛，以求往生西方極樂淨土 (梵文為「Sukhavati」，英文名稱為「Western Pure Land of Ultimate Bliss」)，信眾除了祝禱及稱名阿彌陀佛，亦向其脅侍觀音拜求陳情。對於向觀音祈願的禪宗信徒而言，慈愛悲憫、平易近人的觀音形象，應比早年端嚴肅穆的版本更為可取。

時至公元八至九世紀，中國藝術家首次將遊戲坐與佛像加以結合，其中一例是倫敦大英博物館藏公元九世紀的甘肅省敦煌畫幡，其題材是騎獅的文殊菩薩 (館藏號1919.0101.0.141)。²³唐代大家周昉 (約公元730至800年) 與荆浩 (約公元855至915年) 均有描繪觀音臨水靜觀之作，可惜原畫早已失傳，如今僅見於文獻記錄。現存最早的遊戲坐觀音畫，是來自敦煌的公元十世紀畫幡，大英博物館名作便是一例 (館藏號1919.0101.0.15)，²⁴另一例為巴黎吉美藝術博物館珍藏，其斷代為公元943年。²⁵

然而，中國早期佛像中結遊戲坐者甚罕，但以堪薩斯城納爾遜-阿特金斯藝術博物館藏八世紀中葉銅像為例，它呈現的正是唐代版本的普陀羅伽山觀音坐像 (館藏號F88-37/52)。²⁶事實上，據大英博物館前館長祖沃德 (Wladimir Zwalf) 所言，經

考古驗證且斷代依據確鑿的中國遊戲坐菩薩像中，最早的例子是一尊公元十世紀華東吳越王國的精美鑲金銅像，此像出土於浙江金華萬佛塔。²⁷

最早期的白衣觀音繪畫或雕塑形象，均與西安北林1664年石碑所見極為相似，後者據稱依唐代大師吳道子 (公元689至759年) 畫稿所作；左重耀在碑銘中提到，葉承祧於1664年先臨摹吳氏觀音全像，再據此刻碑成畫。²⁸已知最早且斷代可靠的白衣觀音雕塑，是二例高38.0公分的小巧彩繪泥像，兩者皆出土於蘇州瑞光塔第三層的舍利窖室，同批出土的文物尚有一個據題記斷代為1013年的木函，該批文物現藏於蘇州博物館。兩尊小像外觀相同，彩繪一絲不苟，菩薩頭披羽巾，下緣及膝，羽巾之下的袍服色彩斑斕。²⁹兩尊菩薩跟1664年碑刻一樣呈立姿，雙手交腕垂放，手握數珠。³⁰至於現存最早的白衣觀音大型石雕，當數杭州南山煙霞洞保存完好的浮雕；³¹此像高1.85米，斷代為公元十或十一世紀，其外觀與傳為吳道子作的觀音和前述十一世紀初的兩尊彩繪泥像如出一轍。在最早期的鑲金銅遊戲坐白衣觀音像中，一者是克利夫蘭美術館藏五代或北宋鑲金銅像 (館藏號1984.7)，³²本拍品的風格和整體外觀均有其遺風。

白衣觀音最初的追隨者，多為唐末及宋代的禪宗信眾。禪宗以樸實無華為尚，所以早期白衣觀音的珠寶飾物少之又少，就此可證諸前述1013年泥質小像及煙霞洞大型浮雕；事實上，有些早期的觀音雕像 (如克利夫蘭鑲金銅像) 甚至渾身上下全無瓔珞。但至明代，因「禪淨雙修」漸成主流，³³觀音形象亦趨於傳統，以着裝華美、瓔珞琳瑯者居多，本拍品便是一例。

此像空心，未有封底，故可一窺內腔情況。至於當年的開光儀式有否裝藏，以賦之予靈氣和法力，現已無從稽考。佛像開光的儀式謹嚴繁瑣，相關步驟俱須按典籍所述如法執行。³⁴其中至關重要的是為雕像裝藏，最常見的做法是在內腔放入小巧的紙本經文和經卷、玻璃珠、織物殘片、小銅章、金屬或木胎小像及形形色色的特殊供品。³⁵此類帶宗教色彩的供品很少會註明日期，也鮮有提及關於雕像年份、產地或製作背景細節。³⁶

本季推出的白衣觀音之面貌，跟舊金山亞洲藝術博物館藏一對斷代為1489年的鑄鐵脅侍立像十分接近 (館藏號B68S6及B68S7)，³⁷其雷同之處包括：臉形橢圓；拱眉大眼，眼簾厚重，上臉下沿刻褶一道，使輪廓益顯分明，下臉有褶多道，以突顯眼形之飽滿或略凸；秀口櫻唇，上下唇形如弓角；下巴豐滿，刻褶一道，狀若雙下巴；雙耳垂長，耳垂厚但無耳洞，微向外翹；髮式一絲不苟，髮線中分，前額有兩個向外旋生的髮卷。2015年12月16日，巴黎蘇富比曾推出一尊鑄鐵菩薩頭像 (拍品編號145)，其面部五官與本拍品極為接近，耳側飄垂的髮絡亦如出一轍。³⁸馬薩諸塞州劍橋市的哈佛大學藝術博物館藏一例鑄鐵菩薩頭像 (館藏號1935.17)，³⁹其外觀與蘇富比拍品大致相同，兩者或源自同一組造像，其臉上的白色膩子殘留了金色顏料，而頭髮的白色膩子則有黑色顏料的痕跡，提供了這類中國鑄鐵雕像原貌的線索。鑑於此像與前述舊金山館藏的一對1489年雕像、蘇富比拍品及哈佛菩薩頭像極為相似，堪可據此將本尊白衣觀音斷代為公元十五世紀下半葉的作品。

本季推出的這件稀世之作端嚴靜穆、扣人心弦，加上傳世明代鑲金銅白衣觀音像寥若晨星，其重要性不言而喻。再者，它還詮釋了觀音造像與盛行於宋明時期的水墨觀音之間的關聯，更證實了即便明代御製雕塑以藏式為主流，具唐宋遺風的漢式佛像仍薪火相傳、製作不斷。⁴⁰

附註

¹ 「菩薩」乃梵文**bodhisattva**音譯「菩提薩埵」之簡稱。

² 關於各類菩薩及觀世音菩薩的資料，可參見：Robert E. Buswell, Jr.及Donald S. Lopez, Jr.合著的《The Princeton Dictionary of Buddhism》(新澤西州普林斯頓：普林斯頓大學出版社，2013)；Paul Williams所著《Mahayana Buddhism: The Doctrinal Foundations》第二版，收錄於《Library of Religious Beliefs and Practices》系列(紐約：Routledge，2009)；于君方所著《Kuan-Yin: The Chinese Transformation of Avalokitesvara》(紐約：哥倫比亞大學出版社，2001)；及于君方所撰<Guanyin: The Chinese Transformation of Avalokiteshvara>，收錄於Marsha Weidner等合著的《Latter Days of the Law: Images of Chinese Buddhism. 850-1850》頁151-181 (堪薩斯州勞倫斯：堪薩斯大學斯賓塞美術館；檀香山：夏威夷大學出版社，1994)。

³ 何恩之 (Angela Falco Howard) 等合著的《Chinese Sculpture in The Culture and Civilization of China》系列頁228 (紐黑文：耶魯大學出版社；北京：外文出版社，2006)。

⁴ 「遊戲坐」譯自梵文「*rajalilasana*」，採用此坐姿者，如端坐寶座上的帝王，一腿 (通常為右腿) 屈膝近胸，一腿盤足卧膝平放座上，腳掌盤放於另一腿下。梵文*Rajalilasana*一詞由「*raja*h」(王者)、「*lila*」(遊戲)及「*asana*」(坐)三者合成，其字面意思是「王者遊戲坐」或「王者如意坐」。

⁵ 光毫又名「玉毫」、「白毫」和「素毫」，而白毫煥發光芒者一般稱為「眉間白毫相」。實際上，許多印度教神祇前額正中皆有第三眼，而佛教神祇 (尤以佛陀為然) 的眉心都有旋生之毛髮。光毫乃佛三十二相之一 (又名「三十二大丈夫相」)。三十二相源自「相好」一說，「相」是佛身具足的三十二種殊勝特徵，而「好」是指佛陀應身所具備的八十種微妙特徵。

⁶ 就遊戲坐文殊菩薩的形象，可參考雷蒂珀 (Denise Patry Leidy) 及史唐娜 (Donna Strahan) 等合著的《Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art》頁180 (館藏號42.25.5) (紐約：大都會藝術博物館；康涅狄格州紐黑文及倫敦：耶魯大學出版社，2010)。

⁷ 關於白衣觀音的形象，可參閱Bernadette Broeskamp所撰<The Construction and Dissemination of a New Visual Idiom – The White-Robed Guanyin (白衣觀音) and the Upper Tianzhu Monastery (上天竺寺) in Hangzhou>，全文載於Christoph Cueppers及Max Deeg合編的「LIRI 座談會系列」卷五之《Searching for the Dharma, Finding Salvation – Buddhist Pilgrimage in Time and Space: Proceedings of the Workshop “Buddhist Pilgrimage in History and Present Times” at the Lumbini International Research Institute (LIRI), Lumbini, 11-13 January 2010》(尼泊爾藍毗尼：藍毗尼國際研究所，2014)，詳見頁109-139及254-262 (即Broeskamp內文圖版1-11)；于君方所撰<Guanyin: The Chinese Transformation of Avalokiteshvar>，載於Weidner所著《Latter Days of the Law》頁169-175；以及于君方著作《Kuan-yin: The Chinese Transformation of Avalokitesvara》。

⁸ 關於水月觀音的形象，可參閱：Petra Rösch著作《Chinese Wood Sculptures of the 11th to 13th Centuries: Images of Water-moon Guanyin in Northern Chinese Temples and Western Collections》(德國斯圖加特及漢諾威：ibidem Press，2007)；Derek Gillman所撰<A New Image in Chinese Buddhist Sculpture of the 10th to 13th Century: Paper Read by Mr. Derek Gillman on 25th January 1983>，載於1984年《東方陶瓷學會會刊》頁32-44 (倫敦：東方陶瓷學會，1984)；此外，尚可參考于君方所撰<Guanyin: The Chinese Transformation of Avalokiteshvara>，載於Weidner著作《Latter Days of the Law》頁156-160；潘安儀著作《Painting Faith: Li Gonglin and Northern Song Buddhist Culture》(荷蘭萊頓及美國波士頓：Bril，2007)；Cornelius Patrick Chang於1971年呈遞紐約哥倫比亞大學的博士論文《A Study of the Paintings of the Water-Moon Kuan-Yin》(可向密歇根Ann Arbor索取1971年密歇根大學縮微膠卷)。

⁹ 紐約大都會藝術博物館藏立軸，圖見方聞著作《超越再現：八世紀至十四世紀中國畫書》頁360圖版80 (館藏號1982.3.3) (紐約：大都會藝術博物館，1992)。此外，還可參見牧溪法常十三世紀著名三聯畫居中《觀音猿鶴圖》的白衣觀音，此畫長期存放於京都大德寺，左幅繪一白鶴，右幅則繪一對母子長臂猿，圖見班宗華 (Richard M. Barnhart) 等合著的《Three Thousand Years of Chinese Painting in The Culture and Civilization of China》系列 (康涅狄格州紐黑文：耶魯大學出版社；北京：外文出版社，1997)。

¹⁰ 其中一例為馬薩諸塞州劍橋市哈佛大學藝術博物館藏 (館藏號1943.57.12)，圖見James Cuno等合著的《Harvard's Art Museums: 100 Years of Collecting》頁70-71 (馬薩諸塞州劍橋：哈佛大學藝術博物館；及紐約：Harry N. Abrams, Inc.，1996)。

¹¹ 克利夫蘭藝術博物館編著的《Handbook of the Cleveland Museum of Art》頁343館藏號1972.160 (俄亥俄州克利夫蘭：克利夫蘭藝術博物館，1978)。

¹² 方聞著作《超越再現》頁360-362圖版80。

¹³ 根據雲外雲岫禪師 (公元1242至1342年) 的題識，此畫應於1321至1323年之間，雲外雲岫時任明州慶元府天童山景德禪寺 (今浙江寧波附近) 住持。此畫圖示可參見：https://syuweb.kyohaku.go.jp/ibmuseum_public/index.phpapp=shiryo&mode=detail&list_id=444788&data_id=733

¹⁴ 關於原先配有木底座的例子，可參考密蘇里州堪薩斯城的納爾遜-阿特金斯藝術博物館藏遼代 (907-1125) 或金代 (1115-1234) 著名雕塑，發表於Colin Mackenzie等合著的《Masterworks of Chinese Art: The Nelson-Atkins Museum of Art》頁80-81編號20館藏號34-10 (密蘇里州堪薩斯城：納爾遜-阿特金斯藝術博物館，2011)；另可參照維多利亞與艾伯特博物館藏斷代相若的一件作品 (館藏號A.7-1935)，發表於John Larson與柯玫瑰 (Rose Kerr) 著作《Guanyin: A Masterpiece Revealed》(倫敦：維多利亞與艾伯特博物館，1985)。

¹⁵ 詳見霍吉淑 (Jessica Harrison-Hall) 所著《Catalogue of Late Yuan and Ming Ceramics in the British Museum》編號16:96 (倫敦：大英博物館出版社，2001)，相關作品館藏號為1991.0304.3；另可參見：http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=253183&partId=1&searchText=Guanyin&images=true&page=2。

¹⁶ 雖然圖錄中稱之為地藏菩薩，但此像呈現的應是水月觀音，詳見倫敦佳士得2019年5月14日拍賣圖錄《重要中國瓷器和工藝精品》頁74拍品編號121 (倫敦：佳士得，2019)。

¹⁷ 未見於著錄，圖示可參考：https://research.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=253575&partId=1&searchText=1987%2c0624.1&page=1。

¹⁸ 蘇德瑛 (Deborah Emont Scott) 編著《The Nelson-Atkins Museum of Art: A Handbook of the Collection》第七版頁363編號247 (密蘇里州堪薩斯城：納爾遜-阿特金斯藝術博物館，2008)，其館藏號為33-588；Suzanne G. Valenstein著作《Ming Porcelains: A Retrospective: Catalogue of A Loan Exhibition From Museum and Private Collections in The United States, October 29, 1970 Through January 31, 1971》頁97編號69 (紐約：華美協進會中國美術館，1970)。

¹⁹ 方聞前述著作《超越再現》頁362-363。

²⁰ 關於李公麟的水月觀音和白衣觀音畫作，請參閱潘安儀著作《Painting Faith: Li Gonglin and Northern Song Buddhist Culture, Sinica Leidensia》系列卷77頁147-155 (荷蘭萊頓及波士頓：Brill，2007)。

²¹ 原名「補陀落山」的普陀山為仙山妙境，各類佛經多有記載，根據<入法界品>，此乃觀音菩薩的道場。(〈入法界品〉為《華嚴經》最後一章，即第三十九品。) 自古以來，印度傳說指此山位於南印度，或位於當今泰米爾納德邦境內，或地處印度次大陸以南的海域；相形之下，中國人民素來將補陀落山與如今上海東南面的東海勝境普陀山劃上等號。

²² 此類圓花樣式可參見Robert Knox所著《Amaravati: Buddhist Sculpture from the Great Stupa》頁25館藏號1880,0709.5 (倫敦：大英博物館出版社，1992)。

²³ 詳見Roderick Whitfield所著《The Art of Central Asia: The Stein Collection in the British Museum》第一版卷一圖版54館藏號1919,0101,0.141 (東京：國際講談社與大英博物館信託人基金聯合出版，1982)。

²⁴ 詳見Roderick Whitfield編著的《The Art of Central Asia: The Stein Collection in the British Museum》卷二圖版52館藏號1919,0101,0.15 (東京：國際講談社；與大英博物館信託人基金聯合出版，1985)。此外，此畫的圖示亦可參照倫敦國際敦煌項目網站：http://idp.bl.uk/database/oo_scroll_h.a4d?id=73194799511;bst=1;recnum=40204;index=1;img=1。

²⁵ Jacques Giès、Monique Cohen等合撰的《Sérinde, terre de Bouddha: Dix siècles d'art sur la route de la soie (exposition à les Galeries nationales du Grand Palais, Paris 24 octobre 1995-19 février 1996)》[佛土新疆：絲路千年藝術之旅 (巴黎大皇宮國家美術館展覽1995年10月24日至1996年2月展)] 頁373編號268 (巴黎：法國國家博物館聯會，1995)。

²⁶ 詳見蘇德瑛編撰的《The Nelson-Atkins Museum of Art: A Handbook of the Collection》頁331圖148館藏號F88-37/52 (密蘇里州堪薩斯城：納爾遜-亞特金斯藝術館，2008)。

²⁷ 祖沃德 (Wladimir Zwalf) 所著《Buddhism: Art and Faith》頁298館藏號1947,0712.392 (倫敦：大英博物館，1985)。

²⁸ 哈佛大學藝術博物館藏此碑拓本 (1994.179)，現為哈佛大學美術圖書館特殊館藏 (W279412_urn-3:FHCL:949817)，圖見https://curiosity.lib.harvard.edu/chinese-rubbings-collection/catalog/6-W279396_urn-3:FHCL:949882；此外，亦可參照西雅圖的華盛頓大學圖書館藏：<http://depts.washington.edu/ealclir/wordpress/wp-content/uploads/2016/08/Wu-Daozi-hui-Guanyin-xiang2.jpg>。

²⁹ 詳見Broeskamp所撰<The Construction and Dissemination of a New Visual Idiom>頁256圖版3。

³⁰ 梵文為「aksamala」，中文有「數珠」、「佛珠」、「念珠」及「串念珠」等譯名，英文或稱之為「佛教念珠 (Buddhist rosary in English)」。

³¹ 詳見Broeskamp所撰<The Construction and Dissemination of a New Visual Idiom>頁255圖版2。

³² 未見於著錄，圖見<http://www.clevelandart.org/art/1984.7>。

³³ 方聞著作《超越再現》頁362。

³⁴ 關於佛像開光的論述，請參閱：Gennady Leonov所撰<Amitayus>，全文發表於Marylin M. Rhie與Robert A.F. Thurman合編的《Wisdom and Compassion: The Sacred Art of Tibet》(三藩市：舊金山亞洲藝術博物館；紐約：西藏之家；與Harry N. Abrams聯合出版，1991)，詳見頁351-353；Yael Bentor著作《Consecration of Images and Stūpas in Indo-Tibetan Tantric Buddhism》卷十一，來自Brill出版社的《Indological Library》叢書 (荷蘭萊頓；紐約：Brill出版社，1996)；以及Gennady Leonov所撰<The Rite of Consecration in Tibetan Buddhism>，發表於《Arts of Asia》刊號22第5期頁100-110 (1992年9-10月刊)。

³⁵ 關於宗教雕像中空處秘藏供品的權威英文論述，可參見John M. Rosenfield所撰<The Sedgwick Statue of the Infant Shotoku Taishi>，全文發表於《Archives of Asian Art》刊號22 (1968-69) 頁56-79；此外，亦可參見：利長澤 (Chandra L. Reedy) 所撰<A Buddha Within a Buddha>，全文載於《Arts of Asia》刊號16第2期 (1986年3-4月刊) 頁94-101；利氏所撰<The Opening of Consecrated Tibetan Bronzes with Interior Contents: Scholarly, Conservation, and Ethical Considerations>，全文載於《Journal of the American Institute for Conservation》刊號30第1期 (1991) 頁13-34；以及Yael Bentor所撰<Tibetan Relic Classifications>，發表於Per Kvaerne編著的《Tibetan Studies: Proceedings of the 6th Seminar of the International Association for Tibetan Studies, Fagernes, 1992》頁16-30 (挪威奧斯陸：人類文化比較研究協會，1994)。

³⁶ 關於一尊具秘藏供品的永樂 (1403至1424年) 鍍金銅像的內部情況，圖見雷氏與史氏等合著的《Wisdom Embodied》頁151圖110；至於像中取出的一份小經卷之圖示，可見前述著作《Wisdom Embodied》頁150-151圖109。

³⁷ Rene-Yvon Lefebvre d'Argence等合著的《Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection》頁306-307編號162館藏號B68S6及B68S7 (舊金山：亞洲藝術博物館，1974)。

³⁸ 巴黎蘇富比於2015年12月16日推出的《Arts d'Asie / Asian Art》拍賣圖錄編號145 (巴黎：蘇富比，2015)；另可參閱覺是軒於2019年10月31日至11月8日推出的《Chinese and Korean Ceramics and Works of Art》展覽圖錄編號25 (倫敦：覺是軒，2019)。

³⁹ 未見於著錄，圖見：<https://www.harvardartmuseums.org/collections/object/206544?position=0>。

⁴⁰ 倫敦佳士得於2019年5月14日拍出一尊具藏式風格的明初傳統漢式鍍金銅水月觀音 (拍品編號116)，圖見2019年5月14日《重要中國瓷器和工藝精品》拍賣圖錄頁63-71編號116 (倫敦：佳士得，2019)。





810

A VERY RARE GILT-BRONZE FIGURE OF WHITE-ROBED GUANYIN CHINA, MING DYNASTY, 15TH CENTURY

The deity finely cast seated in *rajalilasana* (royal ease) wearing a long flowing scarf, a beaded necklace, and loose robes that spread gracefully around the figure seated on a mat of leaves that forms the base

10⅞ in. (25.6 cm.) high

\$400,000–600,000

PROVENANCE:

Ettington Collection, Jerusalem.

Dr. and Mrs. Otto Schneid Collection, Haifa.

Dr. and Mrs. A. L. Ofsefer, Ontario Collection, Canada.

Sotheby's Parke-Bernet, Inc., New York 5 November 1977, lot 40.

The James and Marilyn Alsdorf Collection, Chicago.

明十五世紀 銅鑲金白衣觀音坐像

觀音單膝盤坐，呈大王遊戲坐，神態自若，端莊靜謐，披帛沿肩垂拂，衣袂飄逸流暢，胸掛珠寶瓔珞，荷葉堆疊成座，鑄造精美，形神兼備。

來源:

Ettington珍藏，耶路撒冷。

Dr. and Mrs. Otto Schneid珍藏，海法。

Dr. and Mrs. A. L. Ofsefer珍藏，加拿大安大略省。

蘇富比 Parke-Bernet Inc.，紐約，1977年11月5日，拍品編號40。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。





811

ZHANG RUITU (ATTRIBUTED TO, CHINA, 1570–1641)

Landscapes and Calligraphy

Album of fourteen double leaves, ink on gold-flecked paper

Each leaf measures 11 ½ x 13 ⅝ in. (29.2 x 34.8 cm.)

Each leaf inscribed and signed, with a total of twenty-six seals of the artist

Dated *yichou* year of the Tianqi reign (1625)

Dedicated to Zhu Wan (active 1573–1620)

Frontispiece inscribed and signed by Naito Konan (1866–1934), with three seals

Colophon by Nagao Uzan (1864–1942), with two seals

Titleslips by Nagao Uzan and Naito Konan, with two seals each

Eighteen collector's seals

\$100,000–150,000

PROVENANCE:

Mayuyama & Co., Japan.

Ambassador Jean Daridan (1906–2002) Collection, France, until 1970.

Purchased from J.C. Moreau-Gobard, Paris, 10 September 1970.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September–13 November 1970.

LITERATURE:

Sekai Bijutsu Zenshu, vol. 20, Heibonsha, Tokyo, 1953, p. 259, pls. 26–27

(illustrated, two leaves).

Yoshiho Yonezawa, *Painting in the Ming Dynasty*, Mayuyama & Co., Tokyo, 1956, pl. 20

(illustrated, one leaf).

Osvald Siren, *Chinese Paintings, Leading Masters and Principles*, London, 1956, vol. 7, p. 155.

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*,

Chicago, 1970, no. P5.

Mayuyama & Co., Ltd, *Mayuyama, Seventy Years, Volume Two*, Tokyo, 1976, no. 178,

p. 89 (illustrated, one leaf).

1. 題識：宅近青山同謝朓，門垂五柳似陶潛。果亭圖寫。

鈐印：二水、張瑞圖印

2–3. 題識：松竹迷道，庭花合圍，著山人衣，曳杖挾書行吟，賓送日月于林青中。凡故疇新畝，廩假進退，抱剗長嘯，婚嫁有無，皆落莫仿佛若夢中事。惟聞名勝士，欣然迎至，共食淡麵，為語儒佛二氏所以離合見性命真處，如水中鹽味，非無非有。圖書。

鈐印：無畫氏、張瑞圖印

4. 題識：修竹茂林書院，喬松古木人家。果亭圖寫。

鈐印：無畫氏

5–6. 題識：箕踞于斑竹林中，徙倚于青几石上；所有道笈梵書，或較讐四五字，或參諷一兩章。茶不甚精，壺亦不燥；香不甚良，灰亦不死。短琴無曲而有弦，長謳無腔而有音。激氣發于林樾，好風逆之水涯；若非羲皇以上，定亦嵇阮兄弟之間。圖書。

鈐印：芥子圖印、二水、張長公

7. 題識：上方月曉聞僧語，下界林疎見客行。果亭圖寫。

鈐印：內史

8. 題識：少學琴書，偶愛閒靜，開卷有得，便欣然

忘食。見樹木交蔭，禽鳥變聲，亦復欣然有喜。嘗言五六月，北窗下卧，遇涼風暫至，自謂是羲皇上人。圖書。

鈐印：二水、長公、張瑞圖印

9. 題識：果亭圖寫。

鈐印：無、畫

10. 題識：高峰入雲，清流見底。兩岸石壁，五色交輝。青林翠竹，四時俱備。曉霧將歇，猿鳥亂鳴；夕日欲頽，池鱗競躍，實欲界之僊都，自康樂以來，未有能與其奇者。圖書。

鈐印：小草、芥子圖印

11. 題識：樹影中流見，鐘聲兩岸聞。圖。

鈐印：二水、長公

12. 題識：上高山，入深林，窮迴溪，幽泉怪石，無遠不到。到則拂草而坐，傾壺而醉，醉則更相枕藉以卧。意有所極，夢亦同趣。圖書。

鈐印：芥子亭、瑞、圖、無畫氏

13. 題識：鳥宿池邊樹，僧敲月下門。果亭圖寫。

鈐印：無、畫

14. 題識：元豐之六月十年十二夜，解衣欲睡，月色入戶，欣然起行。遂至承天觀尋張懷民，懷民亦未寢，相與步於中庭。庭中如積水空明，水中荇藻交

明 張瑞圖（傳） 別有天地 水墨灑金紙本
冊頁十四對開 一六二五年作

來源:

日本蘆山龍泉堂。

法國外交官 Jean Daridan (1906–2002) 私人珍藏至1970年。

1970年9月10日購自巴黎 J.C. Moreau-Gobard。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥，芝加哥藝術俱樂部，詹姆斯及瑪麗蓮·阿爾斯多夫中國藝術珍藏，1970年9月21日至11月13日。

出版:

《世界美術全集20－中國中世 II 明. 清 附近代》，平凡社，東京，1953年，第259頁，圖版26–27（兩開）。

米澤嘉圃，《明代繪畫》，蘆山龍泉堂，東京，1956年，圖版20（一開）。

喜龍仁，《中國繪畫－名家與技巧》，倫敦，1956年，第155頁。

芝加哥藝術俱樂部，《詹姆斯及瑪麗蓮·阿爾斯多夫中國藝術珍藏》，1970年，芝加哥，編號P5。

《龍泉集芳：創業七十周年記念第二集》，蘆山龍泉堂，東京，1976年，編號178，第89頁（一開）。

橫，蓋竹柏影也。何夜無月？何處無竹柏？但少閒人如吾兩人耳。天啓乙丑（1625年）為白岳朱老先生詞宗。瑞圖。

鈐印：張瑞圖印

內藤湖南（1866–1934）題引首：別有天地。內藤虎。

鈐印：湖南、藤虎、字炳卿

長尾甲（1864–1942）題跋：果亭以萬歷殿試第三人仕至端揆，詩文書畫名高一時，其書法鍾王，後有神悟，一變故步，別闢蹊徑，縱橫奇逸，莫與伍焉。畫山水宗大痴，秀蒼精勁，頗復神肖荆關。專以書畫論之，殆為明季鉅擘，但其人為清議所不容，可惜耳。此冊為朱白岳作，白岳名完字季美，並善書畫，隸書嚴整，獨步一時，墨竹自謂得玉局之法。果亭為名宿作，故不敢率尔，操觚精絕乃爾，固不可以人而廢其技也。長尾甲識。

鈐印：雨山、長尾甲印

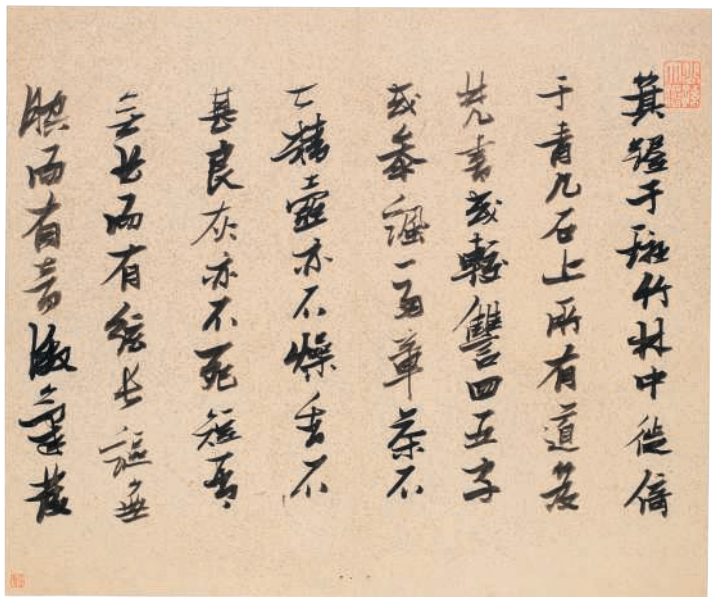
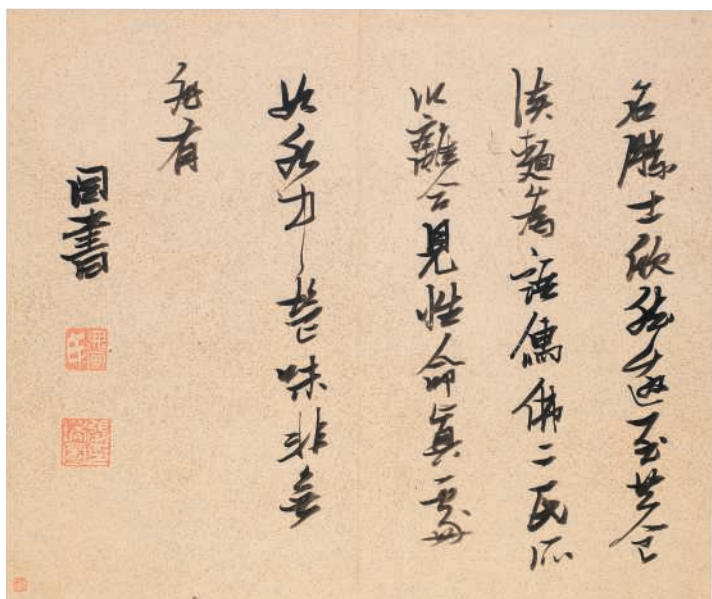
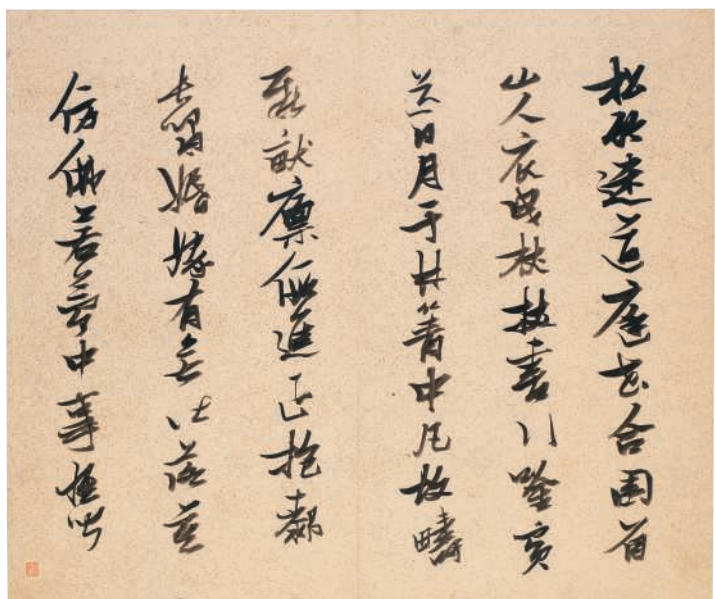
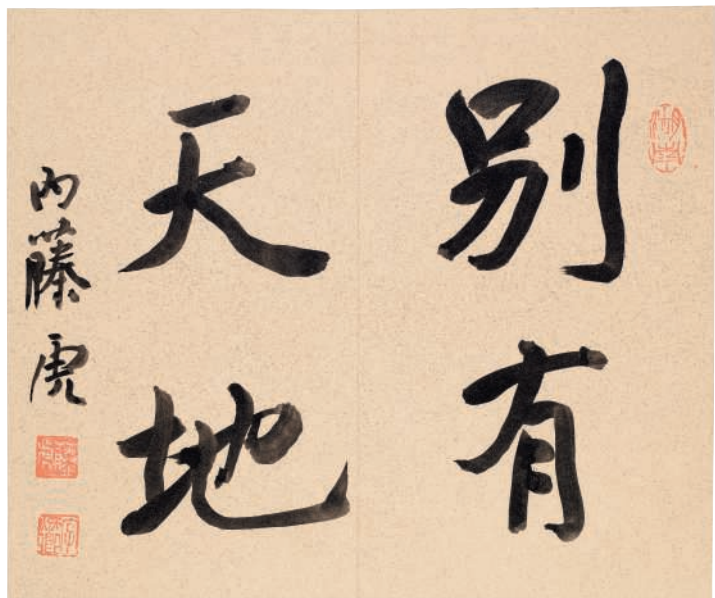
內藤湖南題簽條：白毫菴書畫合璧。炳卿署檢。

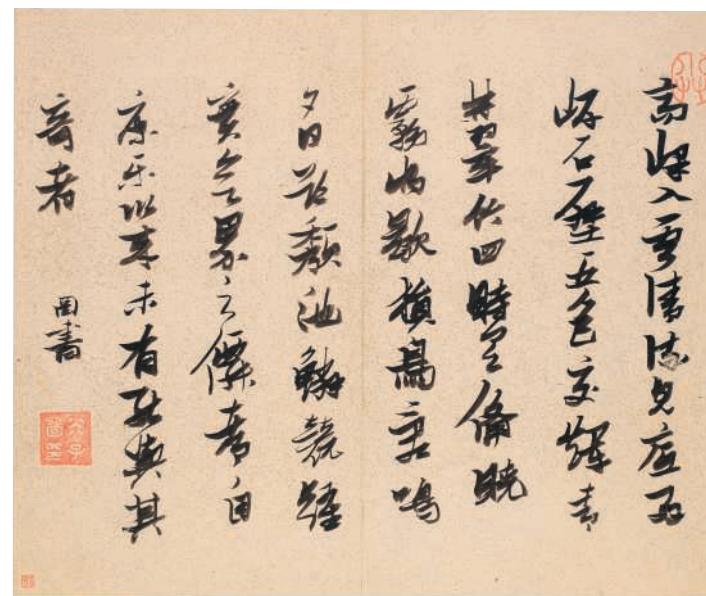
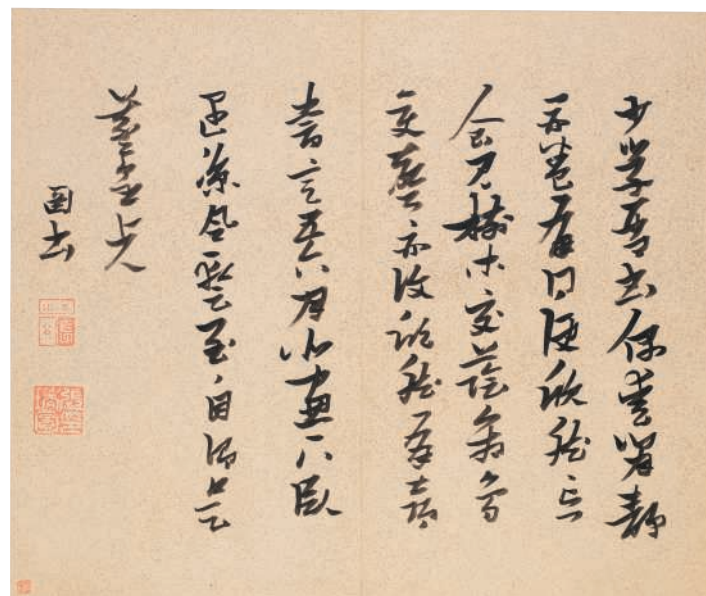
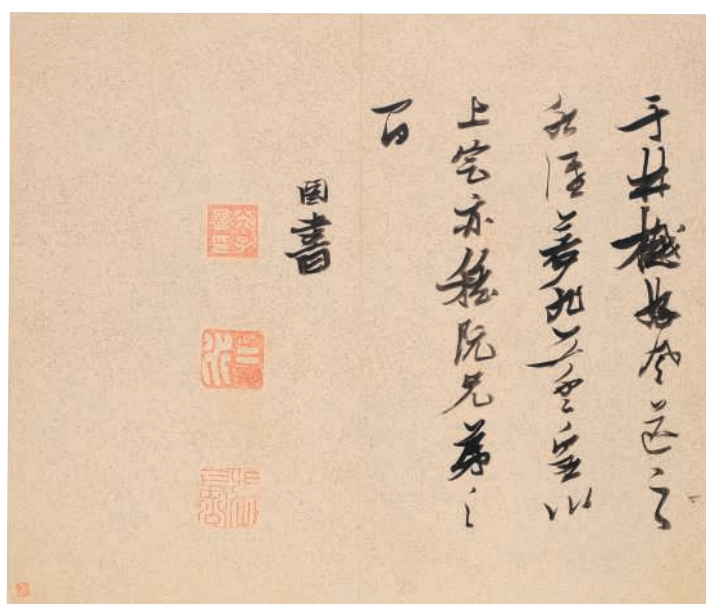
鈐印：虎、湖南

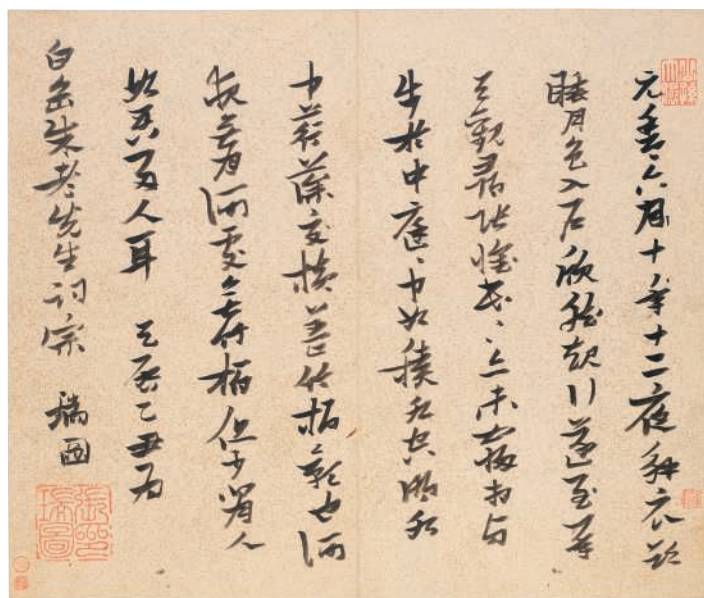
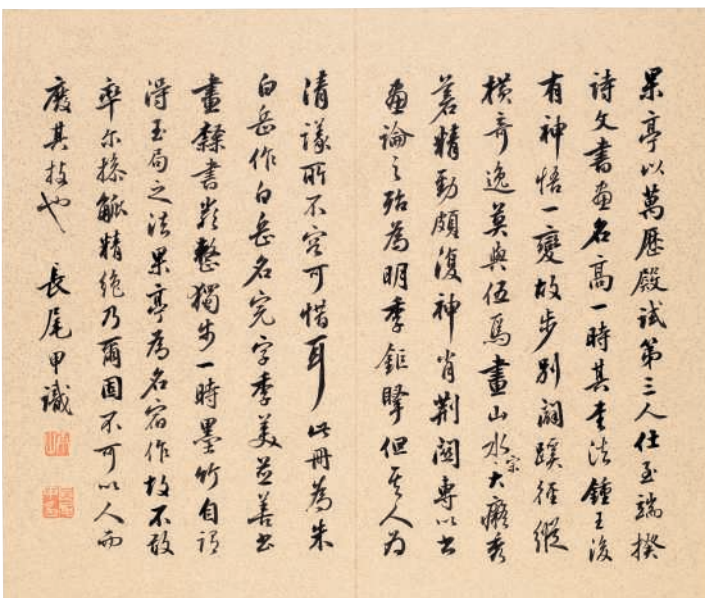
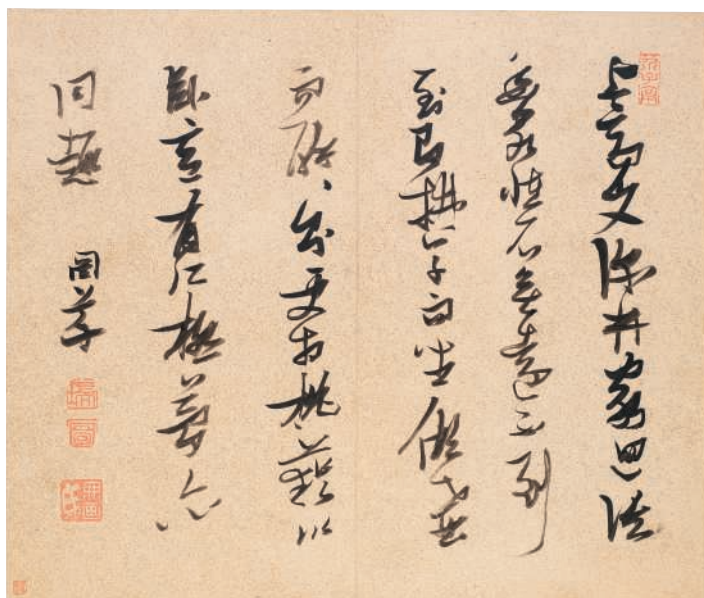
長尾甲題簽條：果亭山人書畫精品。雨山居士署睥。

鈐印：甲印、雨山

鑑藏印：益齋（十四次）、公孫大孃（二次）、益齋文房長物、定







The calligrapher and painter Zhang Ruitu truly embodied all the qualities of a traditional Chinese literati artist. He was academically accomplished and placed third in the imperial civil service examination held during the thirty-fifth year of the Wanli reign (1607) and so was awarded the title of *tanhua*. He held various high government posts until he suffered an ignominious forced-retirement after he was implicated in the corruption charges against the once-powerful eunuch Wei Zhongxian (1568-1627).

The recipient of this album by Zhang Ruitu was a literatus named Zhu Wan, whose sobriquet was Jimei and style name Baiyue. According to *Shushi huiyao*, he was a distinguished calligrapher of clerical script and was active during the Wanli reign (1573-1620). He was also well-regarded for his fine cursive and standard script, which he modeled after Yan Zhenqing (709-985). While we do not know Zhang Ruitu's relationship with Zhu Wan, nor do we know the circumstance under which the album was created or commissioned, it is possible if unusual for a work of art to be dedicated to a recipient who has passed away in memoriam. Of the eleven poems written in this album, only one is an original by Zhang Ruitu. The authors of the texts in sequential

明代書法家、畫家張瑞圖（1570-1641）是中國古代文人精神的代表，萬曆三十五年探花及第，歷任朝廷高官，卻終因捲入魏忠賢（1568-1627）閹黨一案遭罷黜。無論官場沈浮，張瑞圖始終被視為明代最有創造性、最為杰出的書法家之一。

此精美冊頁《別有天地》即為張瑞圖之手筆，其上款人為朱完，字季美，號白岳。據《書史會要》卷九所載：朱完，「萬曆（1573-1620）時人。隸書嚴整，清勁獨步一時，楷書作顏體，行草亦佳。」儘管《別有天地》作於1625年，張瑞圖亦未於作品中說明他與朱完之間的關係，但此冊頁品質精美，書法及繪畫的水準亦是非凡，或許承載了長公對已故先人的懷念之情。冊頁中一共收錄十一首詩文，當中只有一首為張瑞圖所創作，其餘十首則摘錄引用自中國歷代上至文壇巨擘之作、下至鮮為人知的文學作品，其作者依序





VENERATING THE PAST AND INSPIRING THE FUTURE

IMPERIAL MONOCHROMES OF THE 18TH CENTURY

ROSEMARY SCOTT

Senior International Academic Consultant

The porcelains made for the three great Qing emperors – the Kangxi Emperor (1662-1722), the Yongzheng Emperor (1723-35), and the Qianlong Emperor (1736-95) – are internationally admired for their beauty and technical excellence. In addition to these qualities, however, connoisseurs admire the reverence for the past and the encouragement of innovation that inspired some of the finest porcelains of this period. These aspects of high Qing imperial porcelain are especially evident in monochrome wares, including some of the fine examples in the Alsdorf Collection.

Monochrome ceramics first enjoyed real prestige in China during a period in which the technology and status of ceramics reached new heights. This was in the Tang dynasty (AD 618-907), when ceramics were first truly appreciated by Chinese connoisseurs for their beauty as works of art. At that time elegant single-coloured wares, with white glazes or grey-green celadon glazes, were the subject of imperial approbation and literary plaudits. Tang celadon-glazed stonewares from the Yue kilns of Zhejiang province were the recipients of special praise. The Tang-dynasty writer Lu Yu (AD 733-804) in the *Cha Jing* (Tea Classic) particularly recommended Yue celadon wares as the best vessels from which to drink fine teas. These Tang celadon-glazed ceramics established the appreciation of such subtle celadon glazes, which are the ancestors of the refined grey-green and pale blue-green glazes of the Song dynasty, which, in turn, inspired both Ming-dynasty and Qing-dynasty imperial porcelain vessels such as those in the Alsdorf Collection.

In the Song dynasty (AD 960-1279) the appreciation of monochrome wares grew at courts renowned for their refined sophistication, and amongst the literati. Both the Northern Song (AD 960-1127) and the Southern Song (1127-1279) periods saw the development of new kinds of subtly coloured monochrome ceramics, which were highly esteemed by succeeding generations. Green celadons, white ceramics such as Ding and *Qingbai* ware, the blue-toned Ru and Jun wares, black-glazed ceramics, and the crackle-glazed Guan and Ge wares of the southern kilns, were to prove the most enduringly admired and influential. The Ding and *Qingbai* wares owed their colour to the purity – lack of colouring trace elements – of the materials from which they were made. The celadons, and also the black wares owed their glaze colours to differing amounts of iron in the glaze constituents and the atmosphere in which they were fired, while Jun wares obtained their opalescent blue colour partly from small amounts of reduced iron and partly from the optical effects of the glaze structure (research on this topic is discussed by Nigel Wood in *Chinese Glazes – Their Origins, Chemistry and Recreation*, London, 1999, pp. 118-24).

Although some new monochrome glaze colours appeared on porcelains during the Yuan dynasty (1279-1368), under the auspices of the Mongol rulers, including copper red and cobalt blue, the status of monochrome ceramics was greatly enhanced in the late fourteenth century, when the first Ming-dynasty emperor, Hongwu (1368-98), brought monochrome ceramics into a new and important area of court life – they were used for state ritual. The vessels used on

“I used to say to my sons: Seek joyfulness when you can, for seeking joy leads to an auspicious atmosphere. After meals we would talk about pleasant things and set our eyes on rare antiques, so we digested easily and our bodies flourished.”

THE KANGXI EMPEROR

imperial altars had previously been made of bronze or some other precious material, but as early as the second year of his reign, in 1369, Emperor Hongwu not only re-established imperial porcelain production at the Jingdezhen kilns in Jiangxi province, but in the same year issued an edict declaring that the ceremonial vessels used on the imperial altars should thenceforth be made of porcelain. Although this decision to eschew bronze was undoubtedly driven in significant measure by the need to conserve copper, which would otherwise have been used in the manufacture of bronze vessels, its effect on the porcelains made for, and preserved by, the Ming and Qing courts was considerable. During the Ming dynasty the imperial altars at which the emperor personally made sacrifices were the Altar of Heaven – *Tiantan*; the Altar of Earth, *Diqitan*; and the Altar of the Sun, *Chaozitan*. These altars came to be decorated with tiles and served by porcelain vessels of blue, yellow and red, respectively. Even when the sacrifices offered to Heaven and Earth were combined at an altar known as the *Dasidian*, following the imperial decree of 1377, the tiles and pillars of that altar were restricted to blue and yellow. This association of blue and yellow with Heaven and Earth can be traced back to the Zhou dynasty (1027–221 BC). The Altars of the Moon, *Xiyuetan*, and the imperial Ancestors, *Taimiao* were both served by white porcelain vessels. Red, blue, yellow and white porcelains were thenceforth made for use in sacrifices, as well as for secular purposes – hence the names ‘sacrificial red’ (*jihong*) and ‘sacrificial blue’ (*jilan*) to describe certain glaze colours.

After the establishment of the Qing dynasty, new imperial patrons ensured that monochrome porcelains reached fresh heights of refinement, and new colours were developed. Even during the first Qing-dynasty reign of the Shunzhi Emperor (1644–1661), when imperial porcelain production was not yet fully re-established – despite frustrated attempts in 1654 and again in 1659 – a number of distinctive cobalt-blue dishes can confidently be dated to his reign. These would have been required for the sacrifices performed by the emperor at the Temple of Heaven, seeking divine intervention to prevent further natural disasters, following the devastating droughts, which brought terrible hardship to northern China in 1657 and 1660 (see Rosemary Scott, ‘A Question of Blue Imperial Monochromes in the Shunzhi Reign’, *Transactions of the Oriental Ceramic Society*, vol. 73, 2008–2009, pp. 145–51). During the Kangxi reign (1662–1772), the emperor instigated an enquiry into the prevailing situation at the Jingdezhen kilns, which had been badly damaged during the ‘Revolt of the Three Feudatories’ – in 1674 much of Jingdezhen and many of the kilns themselves had been razed to the ground. The enquiry began in 1680 and by 1683 a new, reorganized, kiln complex had been established to undertake imperial orders of porcelain for the court. It is significant that the three great Qing emperors of the late seventeenth and eighteenth centuries were great patrons of imperial porcelain and took a personal interest in its production. The desire of these emperors for porcelains which revived the finest ceramic wares of the past, as well as for new colours, encouraged





Fig. 1:
Illustrations of the Intricacies of
Porcelain, by Ding Guanpeng,
Sun You and Zhou Kun with
calligraphy by Dai Lin, mid-18th
century. Sold Christie's Hong
Kong, 28 April 1996, lot 65.

圖1:
陶治圖 清 丁觀鵬、周鯤及孫祐
繪，戴臨書
香港佳士得1996年4月28日，拍
品編號65。



the expansion of the glaze and enamel palettes at the Jingdezhen kilns. It is interesting to see the mixture of old and new colours amongst the monochrome porcelains depicted on one of the twenty *Illustrations of the Intricacies of Porcelain*, which was sold by Christie's Hong Kong in April 1996. (Fig. 1) This album was produced in the first half of the 18th century by Ding Guanpeng (active c. 1708–1771), Sun Hu and Zhou Kun (active first half of eighteenth century), with calligraphy by Dai Lin, and a foreword by the great ceramicist Tang Ying (1682–1756). The album bears six collector's seals, five of which belonged to the Qianlong Emperor – reflecting his enduring interest in ceramic production.

One of the major influences on imperial ceramics of this period was the enthusiasm of all three emperors for antiques in general and antique ceramics in particular. Certainly, the Kangxi Emperor derived particular pleasure from his collection of art and antiques, the perusal of which appears to have had the effect of relaxing and refreshing him. He noted:

“I used to say to my sons: Seek joyfulness when you can, for seeking joy leads to an auspicious atmosphere. After meals we would talk about pleasant things and set our eyes on rare antiques, so we digested easily and our bodies flourished.” (translated by Jonathan Spence in *Emperor of China: Self-Portrait of K'ang-Hsi*, Harmondsworth England and New York, 1974, pp. 137–38)

The Kangxi Emperor passed on this enthusiasm for antiques to his son, the Yongzheng Emperor and to his grandson, the Qianlong Emperor.

It is possible to gain some idea of the antique items in the imperial collection which found particular favour in Kangxi's reign by looking at court paintings of the time, such as the series of twelve large screen paintings known as *Beauties at Leisure Painted for Prince Yinzheng*. Prince Yinzheng was to become the future Yongzheng Emperor, and these paintings were created in the latter part of the Kangxi reign – probably between 1709 and 1723. A court lady in one of these paintings is depicted surrounded by precious antiques – ancient bronzes, jades, table screens and ceramics (illustrated in *China: The Three Emperors 1662–1795*, J. Rawson and E. Rawski (eds.), Royal Academy, London, 2006, p. 259, no. 173, lower centre). The ceramics in this painting suggest that monochromes from the Song dynasty and those from the early Ming were especially revered. Along with archaic bronzes and jades, a Northern Song dynasty Ru ware narcissus bowl and a Ru ware bowl-stand are

depicted. Somewhat surprisingly, what appears to be an early fifteenth-century bowl with white interior and cobalt blue exterior is depicted resting on the Ru ware bowl-stand. A copper-red monk's cap ewer, probably dating to the early fifteenth century, is also included. The fact that the ewer is set into a stand serves as a reminder that Beijing suffers from earthquakes and that vessels with a high centre of gravity were best displayed in a way that prevented them falling over when there were earth tremors.

The admiration of the Yongzheng Emperor for monochrome ceramics of the Song and early Ming dynasties is confirmed through examination of the antiques illustrated on two large imperial scrolls entitled *Guwan tu* (Pictures of Ancient Playthings) – surviving from a series of at least eight – which depict items in the imperial collection in the Yongzheng reign (fig. 2). The scroll preserved in the collection of Sir Percival David is dated 1728 and designated number six, while the scroll preserved in the Victoria and Albert Museum is dated 1729 and designated number eight. Although a copper-red dish and bowl, apparently from the early 15th century, appear on the Percival David scroll (illustrated in *China: The Three Emperors 1662–1795*, *op. cit.*, pp. 252–53, no. 168), and what appear to be early fifteenth century cobalt-blue dishes are depicted on both the Percival David scroll and the Victoria and Albert scroll (illustrated in *China: The Three Emperors 1662–1795*, *op. cit.*, pp. 254–55, no. 169), it is Song dynasty wares – both Northern Song Ru wares and Southern Song Guan and Ge crackle-glazed wares – that dominate amongst the antique monochrome ceramics on both these scrolls. As other records show, this appears to reflect the Yongzheng Emperor's own preferences.

Court paintings from the reign of the Qianlong Emperor also provide insight into that monarch's tastes in antique ceramics. A hanging scroll of about AD 1750 by Giuseppe Castiglione (Lang Shining 1688–1766) and Ding Guanpeng, entitled *The Qianlong Emperor Viewing Paintings*, shows the emperor seated and looking at paintings, which are held up for his perusal by attendants (illustrated in *China: The Three Emperors 1662–1795*, *op. cit.*, p. 282, no. 194). To one side of the emperor is a table on which a range of antiques have been placed. Among these are two small Xuande (1425–36) porcelain lidded ewers – one with copper-red glaze and the other with cobalt-blue glaze. There is also what appears to be a Southern Song lobed dish with greyish, crackled glaze and a large Southern Song octagonal *hu* vase with bluish, crackled glaze. Another painting of the Qianlong

Emperor, of which there are several versions in the Palace collections, entitled *One or Two – Painting of the Qianlong Emperor Appreciating Antiques*, painted about 1745–50 (illustrated in *Forbidden City – Imperial Treasures from the Palace Museum, Beijing*, Virginia Museum of Fine Arts, 2014, pp. 74–5, no. 49), confirms his fondness for Song-dynasty monochromes. In addition to the early fifteenth century blue and white wares depicted in this painting, there is a Northern Song dynasty Ru ware narcissus bowl and a small Southern Song greyish crackled-glaze dish. From the evidence of these paintings (and others) it appears that the antique ceramics most appreciated by the Qianlong Emperor were those of the Song dynasty and those of the fifteenth century. This ties in with the comments made in his writings, where he usually compliments contemporary pieces by comparing them to specific items from these periods, and it also explains why the contemporary imperial porcelains made in the style of ancient ceramic wares are usually based on Song dynasty or fifteenth century Ming-dynasty pieces.

Qianlong also provided a further source of fascinating insights into his feelings regarding ceramics among his collection of antiques. He composed poetic inscriptions and had them inscribed on a huge number of items in the palace collections, including a significant number of Song-dynasty ceramics. That Song wares were greatly treasured by the Qianlong Emperor is clear from inscriptions applied to Northern and Southern Song ceramics in the National Palace Museum, Taiwan (see *Obtaining Refined Enjoyment - The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012) as well as similar pieces in the Palace Museum, Beijing. There are also several Song-dynasty ceramics bearing Qianlong inscriptions in the collection of Sir Percival David. One of these is a Ru ware bowl, the interior of which bears an inscription incised into the glaze, which was composed by the emperor in the *bingwu* year, equivalent to AD 1786 (discussed by Rosemary Scott in *Imperial Taste: Chinese Ceramics from the Percival David Foundation*, London and Los Angeles, 1989, pp. 34–5, no. 11). Interestingly, this Ru bowl, identifiable by its glaze, the crackle structure, and the addition of a metal band around the mouth rim, appears to be depicted on the Yongzheng AD 1728 *Guwan tu* (Pictures of Ancient Playthings) in the Percival David Collection, discussed above—suggesting that the bowl had almost certainly been part of Qianlong's father's collection.

The Qianlong Emperor's passionate interest in antiques of all types exerted an influence on the designs of all manner of works of art made for his court – including ceramics – providing inspiration for both forms and

decoration. The Qianlong Emperor followed the lead of the Northern Song Emperor Huizong (r. AD 1100–1126) in commissioning the publication of illustrated catalogues of his collections, such as the *Shiqu baoji* (Precious Collection of the Stone Moat); *Midian zhulin* (Pearl Forest of the Secret Hall), the *Tianlu linlang* (Tianlu collection of masterpieces), and the *Xiqing gujian* (Xiqing mirror of antiquities). The latter, which was compiled in 1749, provided an especially rich source of forms for porcelain production based upon ancient bronze prototypes. In addition, hand-painted albums such as *Taoci puce*, produced in the latter part of the Qianlong reign, include precise coloured illustrations and written descriptions of Song dynasty wares in the eighteenth century imperial collections. Thus, the ceramics of the Song and early Ming dynasties provided the inspiration for a number of late seventeenth and eighteenth century glazes and forms, while the metalwork of the Bronze Age also provided the inspiration for a number of ceramic forms, as can be seen in several 18th century monochrome porcelains in the Alsdorf Collection.

During the reigns of the Kangxi, Yongzheng and Qianlong Emperors, the imperial kilns benefitted from the appointment of several extremely talented officials. In 1680 Zang Yingxuan, a member of the Bureau of Forestry and Crafts, was involved with re-organising the kilns, and in 1682/3 he was appointed superintendent of the imperial kilns. He remained in this post until 1688, and during his tenure porcelains of very high quality were made at Jingdezhen. Some of the early directors of the Qing imperial kilns have been particularly associated with the monochrome glazes produced during their time in office at Jingdezhen. One of these was Lang Tingji (AD 1663–1715) who was Governor of Jiangxi province and concurrently supervisor of the Imperial kilns from AD 1705 to 1712. The name *Langyao* (Lang wares) has been applied to several monochromes made under his period of supervision. It is most often applied to pieces with a brilliant copper-red glaze, but is sometimes also applied to porcelains with copper green glazes, and to very thinly potted 'bodiless', white wares for which he was also famous. The ability to produce fine copper-red glazes like those celebrated so-called *xianhong* 'fresh reds' of the early fifteenth century, seems to have been lost in the second part of the Ming dynasty, and was not reinvented until the Kangxi reign. Good copper-reds were made by the end of the seventeenth century, but it is recorded that Lang Tingji in the early eighteenth century was particularly famous in his lifetime for producing excellent copies of the fine glazes of the early fifteenth century.





Fig. 2:
Handscroll (detail), Yongzheng
period (1723-1735), Sir Percival
David Foundation, British
Museum.
© The Trustees of the British Museum

圖2:
清雍正 博古圖 橫軸 (局部)
大衛德基金會，大英博物館。
©大英博物館理事會

These early eighteenth century copper reds benefitted from changes to the glaze recipe, compared to that of the fifteenth century, which resulted in reds that were sometimes of an even greater brilliance. The Qing red glazes generally contained greater quantities of calcia and alumina, and smaller amounts of silica and alkalis than their fifteenth century predecessors. This had relatively little effect on their appearance, but the Qing red glazes also contained somewhat less copper, and this contributed to the production of a brighter red. Indeed, Chinese copper-red glazes from Yuan to Qing contained progressively less and less copper, leading to brighter and brighter reds. The Kangxi copper-red glazes also had a longer firing time, and this resulted in their appearing somewhat glassier than their fifteenth century

counterparts. Generally, the Langyao copper red wares are glassier than other Qing red glazes, probably due to being fired at a somewhat higher temperature. The shaded white band around the mouth of Langyao reds is also frequently more pronounced than on other Qing dynasty copper-red porcelains. A copper-red cup with this distinctive type of shaded red band around the upper section can be seen in the hand of an elegant court lady in another one of the famous *Portraits of Beauties Painted for Prince Yinzhen*, in the Palace Museum, Beijing (illustrated in *China: The Three Emperors 1662-1795*, *op. cit.*, p. 258, no. 173, lower right image).

In addition to the deep red glazes, the Kangxi reign saw the development of one of the Qing dynasty's most

interesting and most admired glazes – a copper glaze known as (peach-bloom) in English and by a variety of names in Chinese, including *pingguo hong* (apple red), *jiangdou hong* (bean red), and *meiren zui* (drunken beauty). The peach-bloom glaze was applied to a limited number of relatively small vessel shapes, all of which were intended for use on a scholar's table. They have traditionally been known as the *ba da ma* (Eight Great Numbers), comprised of four elegant vase forms, three water pots – including the so-called 'beehive' or 'chicken coop' shape – and a seal-paste box. The Alsdorf collection not only has a Kangxi peach-bloom-glazed 'beehive' water pot, but also a rare Kangxi white-glazed water pot of the same shape. There are in fact four water pot forms amongst the Kangxi peach-bloom shapes, bringing the total number of forms to nine, rather than eight (discussed by John Ayers, 'The Peachbloom Wares of the Kangxi Period (1662-1722)', *Transactions of the Oriental Ceramic Society*, 1999-2000, vol. 64, pp. 31-50). This may be significant, since, although the number eight was traditionally regarded as lucky, the number nine is the imperial number, and it has been suggested by some scholars that these peach-bloom vessels were made especially to be given as gifts from the Kangxi Emperor to favoured members of the court. The style of the calligraphy used in the reign marks on peach-bloom vessels has led some scholars to suggest that the vessels should date to relatively early in the Kangxi reign – 1678-88 – but the sophistication of both glaze and form, as well as the discovery of one of the typical peach-bloom vase forms (decorated in underglaze copper red) with the reign mark of the succeeding Yongzheng reign amongst the Chinese porcelains in the Victoria and Albert Museum collections (see Ayers, *op. cit.*, p. 41, fig. 17), has led others to conclude that they are more likely to have been produced in the latter years of the Kangxi reign.

The peach-bloom glaze itself is of particular beauty and technical complexity, and has been the focus of scientific research since the mid-twentieth century. Both the overall soft pinkish-red of the glaze, and the areas of clear green which appear to a greater or lesser extent within it, owe their coloration to copper. Firing in a reducing atmosphere creates the red colour, while re-oxidation creates the green. This was therefore a glaze which had to be applied very precisely and fired with great care. Research suggests that a copper-lime pigment was applied between two layers of colourless glaze. The copper-lime pigment was applied by blowing through a bamboo tube with fine silk gauze over the end, to achieve an effect similar to modern spraying techniques

(discussed by Nigel Wood, *Chinese Glazes*, London & Philadelphia, 1999, pp. 182-83). This allowed the thickness of the copper-lime layer to be adjusted so that some areas would be thicker than others. In those thicker areas there was additional flux, which thinned the upper glaze layer and allowed the copper to re-oxidise and produce clear green. In the other areas, some of the pigment was undissolved in the glaze making it appear slightly opaque and yet smooth on the surface, while the majority of the copper did dissolve and produced a rich pinkish-red, creating one of the most highly esteemed glazes from the Qing imperial kilns.

As the eighteenth century progressed, new versions of the copper-red glaze were produced, which were quite different from the earlier versions. This was a glaze with more finely ground glaze components, more even colouration, and narrower white band around the rim, and was probably fired to a slightly lower temperature than the Langyao pieces, and with a shorter firing time. Such fine eighteenth century copper-red pieces owe some of the richness of their colouring to the tastes of the Yongzheng Emperor, who in the 8th month of 1729 complained that the glaze on some recent copper-red porcelains was too thin. The emperor sent five rim sherds with thicker red glaze to the then supervisor of the imperial kiln, Nian Xiyao (1671-1738), to provide a benchmark for future production. Such fine copper-red porcelains of the Yongzheng and Qianlong reigns can be seen in a number of informal Qing court paintings, indicating that they were prized for use and decoration as well as for ritual.

While the famous pink enamel, which derived its colour from colloidal gold, was introduced at the end of the Kangxi reign, it is probable that the deep purplish pink used as a monochrome colour on relatively small porcelains, such as the Yongzheng bowl in the Alsdorf Collection, was perfected in the Yongzheng reign (1723-35) – along with a number of other vibrant colours – under the auspices of the most famous of all the supervisors of the Imperial kilns, Tang Ying (1682-1756). In the first year of the Yongzheng reign, Tang Ying was appointed Vice-Director of the Imperial Household Department at court before being sent to Jingdezhen in 1726, initially working as assistant to Nian Xiyao, but soon assuming overall responsibility for production at the Imperial kilns. Tang Ying became a knowledgeable ceramicist in his own right, and was also a keen author. His surviving writings provide a great deal of useful information about production at Jingdezhen. In 1735, the last year of the Yongzheng



Emperor's reign, Tang wrote *Taocheng jishi* (*Commemorative Stele on Ceramic Production*). This lists some fifty-seven different types of ceramics made for the court, nearly forty of which were monochromes, including the purplish pink enamel, which was described as a 'new purplish glaze after European style'. While some of the fifty-seven different types of ceramic were inherited from the Ming dynasty and others were initiated during Kangxi's reign, it is clear that a significant number were developed as a response to

the Yongzheng Emperor's desire for new colours, as well as his desire for porcelains which reflected the style of wares from the revered classic of Chinese ceramic production – the Song dynasty.

Many of the glazes from the Song dynasty, which inspired Qing-dynasty potters, were essentially celadons. Iron was the colorant used to produce Song-dynasty celadon glazes, and also the pale celadons of the Qing dynasty, although it must be born in mind that the





bodies of the Song-dynasty ceramics were rather different from the porcelains of later dynasties and thus the later celadon glazes required different compositions. While celadon-type glazes, coloured with small quantities of reduced iron, applied to a porcelain body were produced at Jingdezhen in the early Ming period, the Kangxi potters perfected a particularly delicate version applied to a very white (low iron) body. The delicate celadon glaze was coloured using only about half the amount of iron found in typical Song-dynasty Longquan celadons, and was further modified in the Yongzheng period to produce an even more finely textured and slightly bluer pale celadon glaze. The Yongzheng emperor is known to have been particularly fond of these fine pale celadons, and in the 6th year of his reign (1728) sent a celadon vase to the imperial kiln with an order to make a flower pot with the same glaze. The late 17th and 18th century celadons and the others created with minute variations in tone and texture have traditionally been greatly admired by Chinese connoisseurs and have been given names such as *douqing* (bean green) and *dongqing* (eastern green) in the Kangxi reign, *dongqing* (winter green) and *fenqing* (soft green) in the Yongzheng reign.

Given the imperial admiration for Song-dynasty Ru, Guan and Ge crackled-glaze wares, and the prevailing interest in archaism seen at the court of the Kangxi, Yongzheng and Qianlong Emperors, attempts to apply Song-type crackled celadon glazes to porcelain were inevitable, and remarkably successful. The use of Song-type glazes on porcelains had started at the Imperial kilns at Jingdezhen in the early Ming dynasty, and was one of several archaistic trends that continued into the Qing reigns. Sometimes the Qing-dynasty Song-style wares made with these archaistic glazes were made in ancient forms, like the Alsdorf Qianlong vase in the shape of a bronze *hu* vessel, and the Alsdorf Yongzheng *gui* censer with twin handles, while in other cases they were applied to a classic or new form.

The Yongzheng Emperor is recorded to have specifically ordered that good copies of Song glazes be produced at Jingdezhen, and as early as 1725 ordered porcelains with Guan-type glazes to be made at Jingdezhen. Fortunately, the successful copying of these Song-dynasty stoneware glazes on Qing-dynasty imperial porcelains was something for which Tang Ying was to become renowned. Among the ceramics listed by Tang Ying in his *Taocheng jishi* are:

“...the late seventeenth and early eighteenth century monochrome wares in the Alsdorf Collection owe their glazes and their forms to the passionate interest in porcelain production demonstrated by the three great Qing emperors...”

‘Guan glazes on an iron body, including moon-white, pale green and deep green. They are all copied from ancient pieces sent from the Imperial Palace.’ and ‘Ge glazes with iron body, including millet colour and pale green, copied from ancient pieces sent from the Imperial Palace.’

(These passages are translated into English by Peter Lam in *Shimmering Colours – Monochromes of the Yuan to Qing Periods – The Zhuyuetang Collection*, Hong Kong, 2005, p. 44.)

The Yongzheng Emperor was obviously willing to send precious Song-dynasty wares more than a thousand kilometres from Beijing to Jingdezhen in order to ensure that potters working at the imperial Qing kilns were able to produce an accurate copy of the glaze and possibly also the shape.

There is also clear evidence that the Yongzheng Emperor was also a great admirer of Song Ru wares. That evidence comes not only from the two imperial scrolls dating to 1728 and 1729 depicting treasures in his collection, mentioned above, but also from Tang Ying’s *Taocheng jishi*. Tang Ying recorded:

‘Ru glaze without crackle on a ‘copper’ body, copied from a dish-washer of the Song dynasty’ (translated into English by Peter Lam *ibid.*)

In the National Palace Museum, Taipei catalogue to their 2006 exhibition *Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, the authors suggest that the shape called *maoshi pan* (literally cat’s food bowl) in the 1735 stele text is in fact what is usually referred to as a ‘narcissus bowl’ of oval shape and with four low feet (see *View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, 2006, pp. 32–61, nos. 7–9). (Fig. 4) The three examples in the National Palace Museum all bear

Qianlong laudatory inscriptions (see *Obtaining Refined Enjoyment – The Qianlong Emperor’s Taste in Ceramics*, Taipei, 2012, pp. 82–7, nos. 17–19). Ru ware vessels of this form are shown being used as planters in a number of Qing court paintings, including *One or Two – Painting of the Emperor Qianlong Appreciating Antiques*, discussed above.

It is likely that in the case of the narcissus bowl form mentioned on the stele, that Song dynasty Ru ware vessels, like Guan wares, may have been sent from the court to Jingdezhen in order for them to be copied. However, this is much clearer in another entry on the *Taocheng jishi beiji*, which notes:

‘Ru glazes with fish-roe crackle on a copper body, copied from a specimen of the Song sent from the Palace’. (translated by Peter Lam *ibid.*) The description of ‘copper’ body probably refers to the fact that where the glaze on Song dynasty Ru wares does not cover the body of the vessel during firing, the surface of the exposed body material re-oxidises when air is allowed into the kiln at the end of the firing process and the exposed area takes on a reddish colour. Lam has noted that this ‘copper’ body was recreated on Yongzheng copies of Ru ware (see Peter Y. K. Lam, ‘Qing Monochromes and Tang Ying’, *A Millennium of Monochromes*, Geneva, 2018, p. 156). Both the Yongzheng Emperor and his successor, the Qianlong emperor, commissioned ceramics with Song-style glazes in a wide range of forms.

Thus, the late seventeenth and early eighteenth century monochrome wares in the Alsdorf Collection owe their glazes and their forms to the passionate interest in porcelain production demonstrated by the three great Qing emperors, which was often inspired by imperial fascination with antiques, and led to encouragement of innovation and technical development.

師古求新：十八世紀單色釉御瓷

蘇玫瑰

亞洲藝術部資深國際學術顧問

清代康熙 (公元1662至1722)、雍正 (公元1723至1735年)、乾隆 (公元1736至1795年) 三朝有盛世之譽，當時的御瓷亦以工精藝絕、品相一流而名滿天下。除了這些特質，對於催生這批絕妙佳瓷的慕古之心與創新精神，藏家亦推許有加。在盛清御瓷之中，最能體現這些特徵的當數單色釉瓷器，而阿爾斯多夫伉儷珍藏 (Alsdorf Collection) 中的絕色佳瓷，堪可為此現身說法。

中國崇尚單色釉瓷器的傳統，濫觴於一個陶瓷工藝與地位屢創新高的年代，亦即陶瓷首次以藝術之美為藏家賞識的唐代 (公元618至907年)。當時，清雅的白釉或灰綠釉單色瓷器大受朝廷歡迎，文人雅士無不趨之若鶩。浙江越窯的唐代青釉陶器，便是此中的佼佼者。唐代詩人陸羽 (公元733至804年) 更在《茶經》中提到，越窯器為品茗的上上之選。這批唐代青釉陶瓷，開創了鑑賞雋雅青瓷的風氣之先，它們既是上乘灰青及青綠宋瓷的原型，後者更衍生了像阿爾斯多夫伉儷珍藏一類的明清御瓷。

對單色釉瓷器的鍾愛之情，在以品味高雅見稱的宋代 (公元960至1279年) 宮廷和文人之中有增無減。北宋 (公元960至1127年) 和南宋 (公元1127至1279年) 均有創燒色澤淡雅的單色釉新品，傳世者多被藏家奉為主臬之作。無論是青瓷，或是定窯白瓷與青白瓷，乃至汝窯和鈞窯天青瓷，以至黑釉陶瓷及南方窯系的官窯和哥窯紋片瓷，其魅力皆經久不衰，且影響極其深遠。定瓷與青白瓷的色澤之美，可歸功於用料純正 (不含任何着色的微量元素)。青瓷跟黑瓷的釉色，關乎釉料中含量不一的鐵，以及窯燒時爐內的氣氛，而鈞瓷的乳濁藍色，一方面源自少量的還原鐵，另一方面則歸因於釉料結構的視覺效果，相關的研究可參考伍德 (Nigel Wood) 著作《Chinese Glazes - Their Origins, Chemistry and Recreation》頁118-24 (倫敦：1999)。

在蒙古統治者的推動下，元代 (公元1279至1368年) 瓷器確曾出現一些單色釉新彩 (如銅紅與鈷藍釉)，但要到十四世紀末明代洪武年間 (公元1368至1398年)，其地位始大為提高，蓋

因皇上當時下令用單色釉陶瓷作為皇家祭禮用器，一舉奠定了它們在宮中扮演的重要角色。在此之前，宮廷祭壇的禮器皆是青銅器或其他貴重金屬器，但洪武帝登基翌年 (即1369年)，業已恢復江西景德鎮的官窯生產，當年更諭令皇家祭禮自此改用瓷器。很大程度上，捨青銅器不用，固然是為了減省其製作所需耗用的銅，但此舉對明清御瓷的燒造與收藏可謂影響深遠。明代天子親臨祭禮的皇家祭壇為「天壇」、「地祇壇」及「朝日壇」。三者俱嵌飾琉璃，各採用祭藍、祭黃、祭紅瓷器。即便1377年詔令在大祀殿合祭天地，但祭壇的琉璃磚與柱樑仍限用藍黃二色。以藍、黃象徵天地之說，肇始於周代 (公元前1027至221年)。至於「夕月壇」及「太廟」，兩者均用白瓷。從此，紅、藍、黃、白色瓷器遂成為宮中的祭器與日常用瓷，祭紅、祭藍等名稱即由此而來。

清室入主中原後，亦想方設法推一步提升單色釉瓷器的工藝水平，釉料因而新彩輩出。早於立國之初的順治 (公元1644至1661年) 年間，即便官窯生產尚未全面恢復，而且1654年和1659年試燒失敗，但傳世品中仍有數例斷代可靠且鈷藍靚麗的順治盤。公元1657及1660年，華北大旱，災情嚴重，皇上為此在天壇奉祭，祈求天降甘霖以紓民困，這些作品正是祭壇之上所需的禮器，詳情可參閱蘇玫瑰 (Rosemary Scott) 所撰<A Question of Blue Imperial Monochromes in the Shunzhi Reign>，全文載於《東方陶瓷學會會刊》2008-2009年刊號73頁145-51。康熙 (公元1662至1722年在位) 年間，景德鎮因受三藩之亂波及，1674年在戰亂中幾乎破壞殆盡，不少瓷窯更夷為平地，康熙為此曾派員視察。視察工作於1680年展開，但在1683年之前，整頓後的全新窯區已投入了燒造御瓷的工作。尤須一提的是，從十七世紀晚期至十八世紀，康熙乾三帝皆大力贊助御瓷，且對製瓷事務躬親過問。他們既熱衷於仿燒前朝佳瓷，對新的釉彩亦汲汲以求，致使景德鎮的釉彩與琺瑯彩數量大增。頗堪玩味的是，香港佳士得曾於1996年4月拍出二十幅《陶冶圖》冊頁的其中一開，畫中的單色釉瓷器便結合了新舊各彩。《陶冶圖》作於十八世紀上半葉，由丁觀鵬 (活躍於1708至1771年前後)、周鯤 (活躍於



十八世紀上半葉) 繪製，書法為戴臨手筆，更有陶瓷大家唐英 (1682至1756年) 爲之作序。該冊頁鈐六枚鑑藏印，其中五者為乾隆御印，可見皇上對製瓷事務一直關注有加。

康熙乾三朝對御瓷的主要影響之一，源自天子對各式古玩喜愛，其中尤以古陶瓷為然。無疑，康熙視珍藏藝術品和古玩為賞心樂事，在他看來，這一愛好具怡情養性之功用。他曾告誡子孫：「凡人處世惟當尋歡喜，歡喜處自有一番吉祥景象。」此外，他還提到：「朕用膳後必說好事，或寓目於所愛珍玩器皿，如是則飲食易消，於身大有益也。」[出自《庭訓格言》第51和139節，原文並非一氣相連，故譯文略作調整。] 相關引文的英譯，可參閱史景遷 (Jonathan Spence) 著作《Emperor of China: Self-Portrait of K' ang-His》頁137-38 (英格蘭與紐約：Harmondsworth, 1974)。幼承庭訓之故，康熙帝的兒孫雍正、乾隆同樣熱衷於度藏古玩。

若想一睹康熙清宮御藏的古董珍玩，不妨參考當時的宮廷繪畫，其中一例便是十二幅絹本設色《胤禛美人圖》。這組繪畫出自康熙晚期，即1709至1723年間的作品，而胤禛即未來的雍正帝。其中一圖只見仕女閒坐案前，其身畔古玩紛陳，如古青銅器、玉器、插屏及陶瓷等，圖見E.S. Rawski及J. Rawson合編的《盛世華章》展覽圖錄頁259編號173中下圖(倫敦：皇家藝術學院，2005)。從畫中陶瓷看來，宋代及明初單色釉瓷器的地位尤為尊崇。除了古青銅和玉器之外，圖中還有北宋汝窯水仙盆及盆托的身影。但出乎意料的是，汝窯盆托上赫然是一件可能出自十五世紀初的內白外藍瓷盃。此外，畫中還有一例銅紅釉僧帽壺，看來亦是十五世紀初的作品。僧帽壺所配的座子，使人不禁聯想起北京當年的地震之虞，正是為此，重心偏高的陳列品多配座子，以防地震時傾倒。

雍正皇帝對宋和明初單色釉瓷器的渴慕之心，只要證諸珍品羅列的大型宮廷手卷《古玩圖》，即已一目了然，該圖至少共八卷，傳世者僅兩幅。大維德爵士 (Sir Percival David) 藏畫為卷六，作於1728年；而維多利亞與艾伯特博物館 (V&A)

藏畫為卷八，作於1729年。大維德畫中有施銅紅釉的盤盃各一，兩者顯然出自十五世紀初 (圖見前述著作《盛世華章》頁252-53編號168)，而大維德與V&A藏畫中均有亮相的鈞藍盤，看來也是十五世紀初的製品 (圖見前述著作《盛世華章》頁254-55編號169)；即便如此，兩幅畫中的單色釉古陶瓷仍以宋瓷為主，當中既有北宋汝瓷，亦有南宋官哥二窯的紋片瓷。綜觀其他的文獻記錄，這與雍正皇帝的個人喜好可謂不謀而合。

乾隆時期的宮廷繪畫，也隱含了天子偏愛古陶瓷的線索。其中一例為郎世寧 (1688至1766年) 與丁觀鵬1750年的立軸《弘曆觀畫圖》，畫中的乾隆正坐觀侍從展示《洗象圖》，圖見前述《盛世華章》頁282編號194。他的身旁設一几案，案上設各色珍玩。當中有兩件小巧的宣德 (1425至1436年) 連蓋鹵壺，各施銅紅釉和鈞藍釉。此外，尚有一例看似出自南宋的灰白釉花口紋片瓷盤，以及一個造型敦碩的天青釉八方貫耳壺，釉面開片。另一幅以乾隆為題的《乾隆皇帝一是一二圖》，亦可證明他對單色釉宋瓷一往情深，此畫作於1745至1750年間，清宮御藏中有多個版本，圖見《Forbidden City - Imperial Treasures from the Palace Museum, Beijing》頁74-5編號49 (弗吉尼亞藝術博物館，2014)。畫中既有十五世紀初青花瓷，也有一例北宋汝窯水仙盆及泛灰的南宋紋片瓷小盤。從前述 (及其他) 畫作看來，乾隆皇帝至為欣賞的古陶瓷始終是宋代及十五世紀的作品。這與他在詩文中的評價遙相呼應，因為他常以這兩個時期的器物，作為讚美當代作品的參照標準；而且，這也說明了為何乾隆年間的仿古御瓷，泰半以宋瓷或十五世紀明瓷作為模仿對象。

此外，乾隆經常撰文抒發對御藏陶瓷古玩的觀感，閱之頗引人入勝。除了題詩外，他還命人在藏品上鐫刻御題，此類作品在清宮御藏中為數眾多，其中的宋瓷數量可觀。觀乎台北國立故宮與北京故宮博物院藏北宋和南宋陶瓷的題銘，便可窺見乾隆對宋瓷的珍視程度，就台北故宮珍藏實例，可參考《得佳趣：乾隆皇帝的陶瓷品味》(台北：2012)。大維德亦珍藏數例刻有乾隆御製詩的宋瓷，一者為汝窯盃，其器內

釉面鐫刻乾隆丙午(即公元1786年)御製詩，詳情可參閱蘇玫瑰所著《Imperial Taste: Chinese Ceramics from the Percival David Foundation》頁34-5編號11 (倫敦及洛杉磯：1989)。有意思的是，此例根據釉色、開片情況及金屬鑲口來斷代的汝窯盃，似亦見諸於前述大維德珍藏1728年雍正《古玩圖》，由此看來，該盃很可能源自乾隆之父雍正的收藏。

乾隆皇帝醉心於形形色色的古玩，這影響了包括陶瓷在內各類宮廷藝術品的設計，對其形制與紋飾均深有啟發。乾隆曾仿倣北宋徽宗(公元1100至1126年)，下旨為其珍藏編纂圖錄，《石渠寶笈》、《秘殿珠林》、《天祿琳琅》及《西清古鑑》等應運而生。至於1749年成書的《西清寶鑑》，其內容如同仿古青銅瓷器的形制大全。像《陶瓷譜冊》(刊行於乾隆末年)一類的手繪圖冊，亦收錄了十八世紀御藏宋瓷的精準彩圖和說明。由此可見，宋代和明初的陶瓷作品，確實啟發了十七世紀末及十八世紀的釉料與形制，而青銅時代金屬器，亦是若干陶瓷器型的師法對象，阿爾斯多夫伉儷珍藏的十八世紀單色釉瓷器正是箇中佳作。

康熙乾三朝，朝廷曾派多名才華洋溢的官員赴景德鎮專任其事，對官窯發展大有裨益。1680年，工部虞衡郎中臧應選奉詔重組官窯，並於1682或1683年前後擔當窯監，直至1688年卸任為止，期間督製了一批品相一流的景德鎮御瓷。在清代官窯的早期窯監之中，有數人常與任內的景德鎮單色釉瓷器相提並論。1705至1712年間，兼任江西巡撫及景德鎮窯監的郎廷極(1663至1715年)便是其中之一。他任內監燒的多種單色釉器物，皆被冠以「郎窯」之譽。「郎窯」一名最常用於形容嬌艷的銅紅釉瓷器，施銅綠釉者間或也有「郎窯綠」之說，而名氣相仿的薄胎白釉器亦然。早於十五世紀初，已燒造出施銅紅釉的「鮮紅」瓷器，惟其工藝在明代下半葉似已失傳，直到康熙年間始再次亮相。時至十七世紀末葉，銅紅釉瓷器的燒造已漸入佳境，但據文獻記載，於十八世紀郎廷極生前，他最為人樂道的仍是仿燒十五世紀初名釉的作品。

較諸十五世紀陶瓷，該批十八世紀初銅紅釉瓷器得益於釉料成份的調整，其紅釉的呈色益發嬌艷欲滴。一般而言，清代紅釉的氧化鈣和氧化硅含量，均比十五世紀為高。這對釉色外觀影響不大，但清代紅釉的含銅量稍低，這才是紅釉呈色更為明澈的原因。誠然，從元至清，隨著本土紅釉的含銅量不斷下降，紅色變得愈加鮮艷。此外，康熙銅紅釉的窯燒時間較長，使其外觀比十五世紀作品更富於玻璃質感。總的來說，跟清代其他的紅釉器相比，郎窯紅的玻璃質感尤為突

出，這很可能是窯燒時爐溫略高之故。郎窯紅器物口沿有一道漸變白色燈草邊，整體而言，這一現象也比清代其他銅紅釉瓷器更為明顯。北京故宮名作《胤禛美人圖》系列中，一者繪一意態嫵雅的女子手持銅紅釉瓷盃，器身上半部也有這種特有的漸變白邊，圖見前述著作《盛世華章》頁258編號173右下圖。

除了深紅釉，康熙朝還研發了清代最引人入勝、備受青睞的釉料之一，此即英文名曰「桃花紅」(peach-bloom)的銅釉，中文有「蘋果紅」、「豇豆紅」和「美人醉」等諸多美譽。豇豆紅釉僅用於一批器型較小之作，其數量不多，而且俱屬文房用品。傳統而言，此類作品合稱「八大碼」，包括四件秀雅的瓷瓶、三水盃(又名「太白尊」或「雞罩尊」)和一個印泥盒。阿爾斯多夫伉儷珍藏不僅囊括了一例康熙豇豆紅釉太白尊，還有一件珍罕的康熙白釉太白尊。實際上，康熙豇豆紅釉水盃的器型共有四式，所以合計九件，而非八件，詳情可參閱艾爾斯(John Ayers)所撰<The Peachbloom Wares of the Kangxi Period (1662-1722)>，載於《東方陶瓷學會會刊》1999-2000年刊號64頁31-50。推敲之下，這個數字或別具深意，因「八」雖是傳統的吉祥之數，但「九」卻是帝王之徵；另有學者指出，燒造這批豇豆紅釉器的目的，是供康熙賞賜功臣愛卿之用。此外，曾有學者根據豇豆紅釉器年款的筆法，將之斷代為康熙早期(1678至1688年)的製品；但觀乎其釉料之精與形制之美，加上V&A館藏中發現了一款署雍正年款(1723至1735年)的經典豇豆紅釉瓶(施釉下銅紅釉，詳見艾爾斯前述著作頁41圖17)，所以也有人視之為康熙後期的作品。

豇豆紅釉之美堪稱一絕，但工藝難度極大，故自二十世紀中葉以來，一直是科研項目的焦點所在。無論是其柔美的粉紅主調，或是其間或多或少夾雜的綠色苔點，俱以銅來呈色。銅經還原焰窯燒後呈紅，再氧化則呈綠。所以，此釉除了施釉時須一絲不苟，燒造火候也要拿捏得恰到好處。據研究顯示，兩層無色釉之間有一種銅石灰顏料。這種顏料是用一端包有薄絲的竹管吹至釉面，營造出近似現代噴色工藝的視覺效果，就此可參考伍德著作《Chinese Glazes》頁182-83(倫敦與費城：1999)。利用這個方法，可按需要適當地調節局部銅石灰層的厚薄。在較厚之處，由於進一步的熔化，使得釉料上層變薄，以致銅料再度氧化，所以呈色翠綠。至於別處的釉料，因其顏料尚未完全溶解，故略為乳濁失透，而釉面依然光滑，但大部份的銅仍可順利溶解，是以粉紅呈色艷麗，在清代御釉之中堪稱一絕。



隨着十八世紀的推展，新的銅紅釉應運而生，其成份與此前的版本頗有出入。新釉料研磨更細，呈色愈加均勻，口沿的白邊日漸縮窄，其爐溫可能略低於郎窯器，而窯燒時間則較短。這批十八世紀的銅紅釉名瓷色澤明艷，部份可歸功於雍正皇帝之所好，他在1729年8月的御旨中，直指新燒的銅紅瓷器釉水甚薄，並着人將五片釉料較厚的器沿破磁，發給當時的窯監年希堯（1671至1738年），令其照此燒造。在多幅清宮日常生活的繪畫中，皆有這類銅紅釉雍乾佳瓷的身影，可見此乃日常、陳設與祭祀用器的理想之選。

以黃金膠狀顆粒呈色的著名胭脂紅料始見於康熙末年，但器型較小的單色釉器物所施的珊瑚紅料（阿爾斯多夫伉儷珍藏雍正盃便是一例），以及其他多種亮麗的色彩，則可能完善於雍正年間（1723至1735年），而當時執掌御窯的正是歷任窯監之首——唐英（1682至1756年）。雍正即位之初，唐英出任宮中內務府員外郎，1726年派赴景德鎮，起初為年希堯協理窯務，未幾已全面接管造瓷事宜。唐英本身精通窯務，且著作等身。在他的傳世之作中，有許多關於景德鎮造瓷的重大線索。雍正即位末年（即1735年），唐英撰著《陶成紀事碑記》，文中臚列官窯御瓷約五十七種，光是單色釉作品便多達約四十種，其中一例為「新製西洋紫色器皿」。在五十七類陶瓷中，有一部份沿襲自明代與康熙朝，但也有相當一部份是迎合雍正對新彩之追求，或滿足他仿燒中國瓷中圭臬——宋瓷的心願。

對清代陶工多有啟發的宋釉，基本上以青釉居多。宋代青釉與清代淡青釉均靠鐵來呈色，但須注意的是，宋瓷的胎質與往後的作品頗有出入，所以後者的青釉亦須在成份作出相應的調整。時至明初，景德鎮已出現可施於瓷胎上的仿青釉（用少量還原鐵呈色），但要到康熙年間，製瓷者始加以完善，研發出一種適用於瑩白（低鐵）胎體的精製釉料。這款佳妙青釉僅用標準宋代龍泉窯青瓷一半的鐵來呈色，雍正時期再作調整後，其質感愈加細膩，淡青色也比此前略深。眾所週知，雍正尤為喜愛該等佳妙青瓷，雍正六年（1728年）更將一青釉瓶交付御窯，命人照其釉料燒製花盆。無論是十七世紀末與十八世紀青瓷，或是色調、質感略有不同的變奏，中國古今藏家皆奉為上品，其釉色在康熙年間有「豆青」、「東青」之說，雍正時期則名之為「冬青」和「粉青」。

鑑於宮廷對宋代汝、官、哥窯紋片瓷仰慕有加，兼之康雍乾三朝尚古慕雅之風長盛不衰，仿宋紋片釉的使用可謂事在必行，這方面的嘗試亦空前成功。景德鎮官窯製作仿宋釉瓷器始於明初，也是延續至清的仿古風潮之一。有時候，此類仿

古釉料會用於器形古雅的仿宋清瓷（阿爾斯多夫伉儷珍藏的乾隆仿青銅瓷壺及雍正雙耳簋形香爐便是箇中精品），也會用於形制經典或創新之作。

據載，雍正皇帝曾諭令景德鎮製作仿宋釉佳作，而且早於1725年便已命之燒造仿官釉瓷器。堪以告慰的是，清代的仿宋釉御瓷形神俱備，更是唐英青史留名的一大成就。唐英《陶成紀事碑記》列舉的陶瓷中，包括「仿鐵骨大觀釉，有月白、粉青、大綠等三種，俱仿內發宋器色澤」，以及「仿鐵骨哥釉，有米色、粉青兩種，俱仿內發舊器色澤」。相關碑文的英譯本出自林業強，詳見《五色瓊霞：竹月堂藏元明清一道釉瓷器》展覽圖錄頁44（香港：2005）。顯而易見，為確保御窯仿燒的釉料甚或器形毫釐不差，雍正皇帝不吝將罕貴的御藏宋瓷，運至千里之外的景德鎮。

現存資料清楚顯示，雍正帝對宋代汝窯器情有獨鍾。除了上文提到作於1728至1729年間以清宮古玩為題的兩幅藏畫之外，另一證據來自唐英《陶成紀事碑記》的描述：「仿銅骨無紋汝釉，仿宋器貓食盤、人面洗色澤。」（英譯本可參照林業強前述著作。）

根據台北故宮2006年《大觀：北宋汝窯特展》圖錄的作者，1735年碑文提到的「貓食盤」即「水仙盆」，其形橢圓，承四矮足，詳見《大觀：北宋汝窯特展》頁32–61編號7–9圖4（2006）。台北故宮館藏三件有乾隆題讚的作品，圖見《得佳趣：乾隆皇帝的陶瓷品味》頁82–7編號17–19（台北：2012）。在數幅清宮繪畫中，這款汝瓷皆用作花器，一例是上文提到的《乾隆皇帝是一是二圖》。就碑文提到的水仙盆而言，朝廷可能曾將宋代汝窯器（如官窯器物）運往景德鎮，以作仿燒之用。《陶成紀事碑記》另有一筆記錄，為此提供了更明確的佐證：「仿銅骨魚子紋汝釉，仿內發宋器色澤。」（其英譯可參照林業強前述著作）。所謂的「銅骨」，可能是指宋代汝瓷在燒造尾聲因空氣進入窯內，末施釉的胎體由於外露而再度氧化，故色呈銅紅。林業強指出，這種「銅骨」亦見於雍正年間的仿汝釉瓷器，詳見林氏所撰〈Qing Monochromes and Tang Ying〉，發表於《A Millennium of Monochromes》頁156（日內瓦：2018）。

雍正及其繼任人乾隆皇帝，均曾命人燒造仿宋釉陶瓷，其造型千變萬化。由此可見，阿爾斯多夫伉儷珍藏的十七世紀及十八世紀初單色釉瓷器，其釉色與形制之美均與盛清的康雍乾三帝熱衷造瓷大有關係，他們這份情懷通常始於對古玩的鍾愛之情，最終亦成就了當時的創新與工藝發展。

812

A SUPERB PEACHBLOOM-GLAZED WATER POT, *TAIBAI ZUN*
CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

The domed body incised with three dragon roundels and covered with a glaze of rich crushed strawberry-red tone in contrast to the white rim

4 7/8 in. (12.4 cm.) diam.

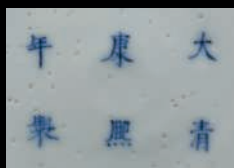
\$150,000-250,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

Water pots of this form are known as *taibai zun*, after the Tang dynasty poet Li Bai, who is often depicted leaning against a large wine jar of similar form. They are also known as *jizhao zun* because their shape resembles chicken coops that are woven with small openings at the top through which the chicks are fed.

A peachbloom water pot, also with very richly-colored raspberry-toned glaze, formerly in the collections of Emily Trevor and John B. Trevor, Jr., was sold at Christie's Hong Kong, 28 May 2014, lot 3301. Another from the collection of The Metropolitan Museum of Art was sold at Christie's New York, 15 September 2016, lot 915.



清康熙 豇豆紅釉太白尊 三行六字楷書款

小口微侈，短頸溜肩，鼓腹圓滿，暗刻三團龍紋，外壁通體施豇豆紅釉，露口沿一圈白釉，色鮮質潤，瑰麗堂皇。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

此尊形制源自詩仙李白所用之酒罈。唐代詩人李白，字太白，有酒仙之稱，歷代畫作常見其倚傍酒罈，器形與此尊如出一轍，故名太白尊。此尊又稱雞罩尊，因形似圈雞用之草罩而得名。雞罩頂部設有細小開口，便於餵飼。

Emily Trevor及小John B. Trevor舊藏一例，於香港佳士得拍賣，2014年5月28日，拍品編號3301，釉色與本品不相伯仲。紐約大都會藝術博物館亦藏一例，於紐約佳士得拍賣，2016年9月15日，拍品編號915。



813

A VERY RARE GUAN-TYPE HEXAGONAL BOTTLE VASE

CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The faceted ovoid body rising to a tall neck flanked by two curving ear-shaped handles, the foot perforated with two apertures, covered overall with a greyish-blue glaze, and the foot rim covered with a brown dressing

11½ in. (28.2 cm.) high

\$80,000-120,000

PROVENANCE:

Mr. John L. Handy Collection, New York.

Mr. Walter Chrysler (1875-1940) Collection.

Mr. Henri Barr Collection.

C. T. Loo Chinese Art (successor Frank Caro), New York, 25 June 1958.

The James and Marilyn Alsdorf Collection, Chicago.

EXHIBITED:

Chicago, The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, 21 September-13 November 1970.

LITERATURE:

The Arts Club of Chicago, *Chinese Art from the Collection of James W. and Marilyn Alsdorf*, Chicago, 1970, no. C56.

清雍正 仿官釉六棱雙耳瓶 六字篆書款

瓶開六稜，長頸直口，掛耳，隨形穿帶圈足，通體施仿官窯天青釉，足圈棕褐，沉博靜麗，清雅出塵。

來源:

John L. Handy珍藏，紐約。

Walter Chrysler（1875－1940年）珍藏。

Henri Barr珍藏。

盧芹齋（繼任者 Frank Caro），紐約，1958年6月25日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

展覽:

芝加哥，芝加哥藝術俱樂部，詹姆斯及瑪麗蓮·阿爾斯多夫中國藝術珍藏，1970年9月21日至11月13日。


出版:

芝加哥藝術俱樂部，《詹姆斯及瑪麗蓮·阿爾斯多夫中國藝術珍藏》，1970年，芝加哥，編號C56。









The faceted shape and long, slender neck may derive from faceted Yue ware vases from the Tang dynasty (AD 618-907). Two examples of faceted hexagonal Yue ware vases, also with slender necks, one from Fufeng County in Shan'xi province, dated to AD 874, and the other, excavated from the Tang dynasty Shanglinhu kiln site in Zhejiang province, are illustrated by Lin Shimin, *Celadon and Yue Kilns*, Shanghai, 1999, nos. 68 and 69 respectively. Both vases lack the shaped handles found on the present vase.

A vase of similar shape, also with a Yongzheng mark, was sold at Christie's New York, 23 March 2012, lot 2102. Compare, also, the Yongzheng-marked Ru-type vase of very similar shape and of approximately the same size, from the J. M. Hu Family Collection, offered at Sotheby's, New York, 4 June 1985, lot 56.

A slightly smaller vase (9½ in.) of similar shape, but with a celadon glaze and an unusual early Qianlong seal mark, in the Wang-Xing Lou Collection, is illustrated in *Imperial Perfection: The Palace Porcelain of Three Chinese Emperors*, Hong Kong, 2003, pp. 186-87, no. 69.

此形制或仿唐代越窯。陝西扶風以及浙江省上林湖越窯遺址曾各出土一件唐代八棱淨水瓶，詳見林士民著《青瓷與越窯》，上海，1999年，編號68及69。上述兩瓶均無耳。

同類雍正款六方長頸瓶，可參見紐約佳士得，2012年3月23日，拍品編號2102。胡惠春家族亦舊藏一雍正款仿汝釉瓶，形制酷似本拍品，尺寸亦同，於紐約蘇富比拍賣，1985年6月4日，拍品編號56。

望星樓亦藏一例，造型相仿，尺寸略小（25公分），施粉青釉，帶乾隆早期罕見年款，收錄於《清代康雍乾官窯瓷器》，香港，2003年，頁186-87，編號69。

814

A RARE WHITE-GLAZED WATERPOT, *TAIBAI ZUN*

CHINA, QING DYNASTY, KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The domed body incised with three foliated dragon roundels below the waisted neck
4 $\frac{7}{8}$ in. (12.1 cm.) diam.

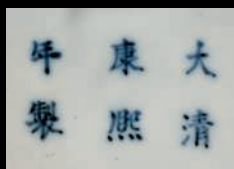
\$80,000-120,000

PROVENANCE:

Cathay Gallery, Chicago, 16 November 1987.

The James and Marilyn Alsdorf Collection, Chicago.

This distinctive vessel form is more commonly found covered in a peachbloom glaze; white-glazed examples such as the present water pot are considerably more rare. A number of identical white-glazed water pots have been published. One from the Qing Court Collection, is illustrated in *The Complete Collection of Treasures of the Palace Museum- 37 - Monochrome Porcelain*, Hong Kong, 1999, p. 122, pl. 111. Another is illustrated by J. Ayers, *Chinese Ceramics: The Koger Collection*, London, 1985, p. 167, pl. 139, where the glaze is described as 'moon-white' and the medallions are of "a dragon biting another creature, and a bat". Two further examples include one in the Chinese University of Hong Kong Museum, illustrated in their 1995 exhibition *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Cat., no. 3; and one in the Hong Kong Museum of Art, illustrated in *The Wonders of the Potter's Palette*, 1985, pl. 28.



清康熙 白釉太白尊 三行六字楷書款

小口微侈，短頸溜肩，鼓腹圓滿，暗刻龍紋三團，通體施白釉，皎潔靜穆，清麗雅緻。

來源:

Cathay Gallery, 芝加哥，1987年11月16日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

同類白釉太白尊刊獻有緒，諸例如下：清宮舊藏，載於《故宮博物院藏文物珍品全集—卷37—顏色釉》，1999年，頁122，圖版111；J. Ayers著，《The Koger Collection》，倫敦，1985年，頁167，圖版139，其釉色為月牙白，刻蝙蝠瑞獸龍紋；《清瓷萃珍：清代康熙乾隆官窯瓷器》，香港中文大學文物館，香港，1995年，編號3；《清瓷薈錦：香港藝術館清代陶瓷》，香港藝術館，1985年，編號28。



815

A SMALL ANHUA-DECORATED RUBY-ENAMELED BOWL
CHINA, QING DYNASTY, YONGZHENG FOUR-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

Finely potted with deep rounded sides rising to a slightly everted rim, the exterior covered with a matte glaze of bright ruby-pink tone, the white interior with *anhua* decoration of dragons

3⅞ in. (9.6 cm.) diam.

\$100,000-150,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

A similar ruby bowl with *anhua* dragons on the interior in the collection of the National Palace Museum, Taipei, is included in *Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum*, Vol. 1, Taipei, 1980, pl. 139. A similar bowl from The Jingguantang Collection, was sold at Christie's Hong Kong, 3 November 1996, lot 561; and another from The Metropolitan Museum of Art, was sold at Christie's New York, *Collected in America: Chinese Ceramics from the Metropolitan Museum of Art*, 15 September 2016, lot 928. A further Yongzheng bowl covered in rich ruby enamel on the exterior, but plain on the interior, in the Metropolitan Museum of Art, New York, is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989 ed., no. 255.

清雍正 胭脂紅釉暗花龍紋盤 雙方框四字楷書款

口沿微撇，弧腹，圈足，外壁施胭脂紅釉，內壁飾暗花龍紋，秀巧雅緻，典雅悅目。

來源：

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

傳世經典胭脂紅盤有數例，包括台北故宮博物院院藏一例，內壁亦飾暗花龍紋，載於《故宮清瓷圖錄》上卷，1980年，圖版139；靜觀堂舊藏，於香港佳士得拍賣，1996年

11月3日，拍品編號561；紐約大都會藝術博物館舊藏，紐約佳士得，「美藏於斯－大都會藝術博物館珍藏中國瓷器」專場拍賣，2016年9月15日，拍品編號928；紐約大都會藝術博物館館藏，外壁胭脂紅釉，內壁光素無紋，見S. Valenstein著，《A Handbook of Chinese Ceramics》，紐約，1989年，編號255。





816

A RARE GUAN-TYPE HU-FORM VASE

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The high-shouldered ovoid body tapering to a flared foot, the shoulder applied with a pair of masks suspending fixed-ring handles, covered with a finely cracked, pale bluish-grey glaze, the foot rim covered with a brownish-black dressing

7¾ in. (19.6 cm.) high

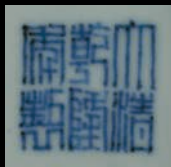
\$100,000-150,000

PROVENANCE:

H. R. N. Norton (d. 1961-62) Collection, no. 38.
Sotheby & Co., London, 5 November 1963, lot 196.
Bluett & Sons, London, 11 February 1964.
The James and Marilyn Alsdorf Collection, Chicago.

The present vase, in both its shape and glaze, reflects the Qianlong Emperor's fascination with antiques. The shape of this vase is in imitation of a Han dynasty (220 BC-AD 220) bronze wine vessel, *hu*, examples of which were undoubtedly available in the imperial collections in the 18th century. The crackled glaze recalls the glaze on the Guan wares made for the Southern Song (AD 1127-1279) court, further reinforcing the theme of archaism when used on this vase in the shape of an ancient bronze.

Compare the current vase to a Qianlong-marked Ru-type *hu*-form vase of the same shape, but of larger size (21 ⅞ in.), in the Brooklyn Museum, no. 32.1244, and to another Qianlong period Ru-type vase of slightly larger size (13 ⅞ in.) with animal masks on the shoulders, but lacking the rings.



清乾隆 仿官釉弦紋鋪首啣環耳瓶 六字篆書款

瓶口微撇，頸稍束，溜肩，腹下漸收，圈足，兩側獸耳銜環，釉面開片疏落有致，外壁通體施灰白仿官釉，遼密凝煉，素淨清新。

來源:

H. R. N. Norton (1961-62年間逝世)，編號38。
倫敦蘇富比，1963年11月5日，拍品編號196。
Bluett & Sons，倫敦，1964年2月11日。
詹姆斯及瑪麗蓮·阿爾斯多夫伉儷珍藏，芝加哥。

乾隆皇帝尤善鑑古，製瓷追求仿古風格，形制及釉色皆然。本品形似漢代（公元前220—公元220年）青銅壺，清宮固然不乏青銅器典藏，為皇帝提供靈感泉源。瓶身開片紋理仿照南宋（公元1127—1279年）官窯瓷器特徵，古樸靜穆，渾然天成。本品在形在色皆蘊涵博古精神，洵屬珍貴。

紐約布魯克林博物館藏一乾隆仿汝釉尊，形制與本品相似，惟尺寸較大（21 15/16吋），館藏編號32.1244；館藏另一例乾隆仿汝釉尊，尺寸亦略大（13 3/8吋），惟兩肩獸耳無環。



817

A VERY RARE RU-TYPE BRUSH WASHER

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The shallow, rounded sides encircled by a subtle bow-string line below the mouth rim, and covered overall with an even, pale blue glaze that continues over the foot to cover the base where the *nianhao* is encircled by seven spur marks

5 1/8 in. (12.9 cm.) diam.

\$100,000-150,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

清乾隆 仿汝釉弦紋洗 六字篆書款

筆洗圓形，口微敞，直壁淺腹，口沿下飾一周弦紋，通體施仿汝窯天青釉，底款周邊見七顆支釘痕。

來源：

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，於1990年前入藏。





清乾隆御製

This rare and beautiful brush washer with Ru-type glaze is one of the most refined examples of Qianlong archaism. Northern Song Ru wares were greatly prized by the Qing emperors, who had them imitated by the potters at the imperial kilns at Jingdezhen. In this case, the potters have made every effort to faithfully reproduce not only the form and glaze of the original Northern Song Ru ware, but also aspects of its manufacture, which is apparent in the way the Qianlong washer has been fired. The foot and base are fully glazed and the vessel has been fired standing on tiny spurs, which have left small neat marks on the base. Firing on small spurs was one of the characteristics of Northern Song Ru wares.

This Qianlong washer relates closely in form to a slightly larger (15.9 cm. diam.) Northern Song Ru ware vessel in the collection of the National Palace Museum, Taipei, illustrated in *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, Taipei, 2016, pp. 37-39, no. I-7. The Northern Song vessel has a flat base with no foot ring, and was fired on only five spurs, whereas the Qing-dynasty potters were not prepared to take such great risks as their Song counterparts, and used seven spurs to reduce the possibility of warping.

There is an additional feature on the exterior of the Qianlong vessel that does not appear on the Taiwan Northern Song washer. A fine 'bow-string' line has been applied to the exterior. It is quite possible that such 'bow-string' lines did appear on other Song Ru ware washers that have not been preserved. These lines were often added to Song Ru and Guan ware vessels that were made in forms taken from ancient bronzes. The raised lines represented the surface decoration on the original bronze. Such 'bow-string' lines can be seen, for example, on the Ru ware *lian* censer in the Percival David Foundation illustrated by Wang Qingzheng et al., in *The Discovery of Ru Kiln - A Famous Song-ware Kiln of China*, Hong Kong, 1991, p. 59, pl. 59.

Although production at the Ru kilns ended with the fall of the Northern Song dynasty in 1127, vessels of elegant, simple form covered with delicate bluish glazes continued in popularity. Related Guan ware washers have been excavated at the Laohudong and Jiaotianxia kiln sites in Hangzhou, Zhejiang province, which attests to the continued production of this type into the Southern Song dynasty. See, in addition, three Guan ware washers, of similar form and fired on spurs, but with a more pronounced crackle in the glaze, illustrated in *Precious as the Morning Star: 12th-14th Century Celadons in the Qing Court Collection*, op. cit., pp. 90-95 and 106-107, nos. II-11, II-12, and II-18.

In the fifteenth century potters at the imperial kilns at Jingdezhen were charged with the task of reproducing the soft bluish glazes on porcelain. In 1984, an alms bowl with Ru-type glaze was excavated from the Xuande strata at the imperial kilns: see *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Urban Council, Hong Kong, 1989, pp. 276-7, no. 97.

Both the Yongzheng and the Qianlong Emperors commanded porcelains to be made with Ru-type glazes. Several examples from the Yongzheng reign have been preserved in the National Palace Museum, Taipei: see *Catalogue of A Special Exhibition of Ch'ing-Dynasty Monochrome Porcelains in the National Palace Museum*, Taipei, 1981, pp. 129-31, nos. 77-79. The National Palace Museum also has preserved in its collection porcelains from the Qianlong reign with Ru-type glazes: see *ibid.*, pp. 143-5, nos. 87 and 88.

A similar but slightly larger (6 1/2 in. diam.) Qianlong-marked Ru-type washer, formerly in the collection of J. M. Hu, was sold at Christie's New York, 20 September 2005, lot 291. Another Qianlong-marked Ru-type washer, but with drum-nail bosses below the rim rather than a bow-string band, is illustrated by Wang Qingzheng, *Treasures in the Royalty, The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 333. For other Qianlong porcelains of various forms with Ru-type glazes preserved in the collection of the Palace Museum, Beijing, see *The Complete Collection of Treasures of the Palace Museum - 37 - Monochrome Porcelain*, Hong Kong, 1999, pp. 236-39, nos. 214-7.

本品釉色瑩潤，造型典雅，乃乾隆仿古御瓷曠世佳作，洵屬可貴。清代皇帝對北宋汝窯雅器趨之若鶩，故命景德鎮御窯匠爭相仿效。此筆洗遵從北宋汝窯規格，不僅在形制及釉色上盡得其髓，連同燒造過程也相當貫徹。筆洗通體施釉，環罩足底，遺留一圈支釘痕，與北宋汝瓷如出一轍。北宋汝窯力臻完美，瓷胚連底部皆一拼掛釉，採支燒技法入窯，成器後皿底留下細小支釘痕，遂成一大特色。

台北故宮博物院藏一稀世北宋汝窯洗，形似本品，尺寸略大（直徑15.9公分），錄於《貴似晨星—清宮傳世12至14世紀青瓷特展》，2016年，頁37—39，編號I-7。北宋汝瓷底部平坦無足，僅以五支釘撐燒，難度甚高。清代瓷匠添兩支釘護胎，以減低壞胚風險，故器底屢見釘痕七顆。

上述汝窯洗與本品一脈相承，唯相異之處再於外壁之一圈弦紋。傳世例證雖難以確據，然此特徵與宋代汝窯洗關係有跡可尋。弦紋乃宋代汝、哥窯瓷器之一種設計特色，其源頭可追溯至古代青銅器。倫敦大維德爵士基金會藏一汝窯三足奩，直壁外繞多圈弦紋，正是取材自青銅器造型紋樣，詳見汪慶正等著，《汝窯的發現》，香港，1991年，頁59，圖版59。

隨著北宋在公元1127年滅亡，汝窯亦終告停運，然而質樸自然、清雅雋永的汝瓷美學卻歷久不衰。杭州老虎洞窯及郊壇下窯曾出土形色同源的南宋官窯瓷器，足證後者承襲前朝製瓷道統。傳世三件官窯洗，形式與本品相若，同採支釘法燒製，外壁多添一層開片紋理，詳閱《貴似晨星—清宮傳世12至14世紀青瓷特展》，2016年，頁90—95及106—107，編號II-11 II-12及II-18。

及至十五世紀，景德鎮御窯重現天青釉瓷。1984年，一仿汝釉小底盂從當地宣德地層出土，詳見《景德鎮珠山出土永樂宣德官窯瓷器展覽》，香港市政局，1989年，頁276—7，編號97。

清雍正、乾隆兩帝皆有御製仿汝釉器。台北故宮博物院藏多例，收錄於《清代單色釉瓷器特展目錄》，台北故宮博物院，1981年，雍正例見頁129—31，編號77—79；乾隆例見頁143—5，編號87及88。

胡惠春先生舊藏一乾隆款仿汝釉洗，尺寸略大（直徑6 3/8吋），於紐約佳士得拍賣，2005年9月20日，拍品編號291。另可參考一例，外飾一周鼓釘紋，收錄於汪慶正著，《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，頁333。乾隆年代御製仿汝釉瓷林林總總，其他制式可參考北京故宮博物院院藏諸例，詳見《故宮博物院藏文物珍品全集—37—顏色釉》，1999年，頁236—39，編號214—7。

818

A GUAN-TYPE HU-FORM VASE

CHINA, QING DYNASTY, QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Well potted with pear-shaped body tapering to a broad cylindrical neck, flanked by a pair of animal-head handles suspending fixed rings, covered overall with a greyish-blue glaze suffused with a golden crackle, the foot rim covered with a brown dressing

7¾ in. (19.7 cm.) high

\$100,000-150,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

Hu-form vases with stylized mask handles suspending fixed rings were made in the Yongzheng (1723-1735) and Qianlong periods (1736-1795). A Qianlong-period Ru-type vase of larger size (48.7 cm.), but of similar shape, is in the Nanjing Museum, and illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p. 329. A Yongzheng-marked example with a teadust glaze in the collection of Lord Cunliffe is illustrated by S. Jenyns in *Later Chinese Porcelain*, London, 1951, pl. CIV 2, and also included in the Oriental Ceramic Society exhibition, *The Ceramic Art of China*, London, 1951, pl. 164, no. 242, where the heads on the handles are called elephant heads. Another vase of this form with a Qianlong mark, decorated in underglaze blue with flower scroll on the body and neck between decorative borders, in the Huaihaitang Collection, is illustrated in the exhibition catalogue, *Ethereal Elegance*, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, 11 November 2007 - 30 March 2008, pp. 296-97, no. 101. Another Qianlong-marked soft-paste porcelain vase of this latter type, with archaistic relief decoration under a white glaze, is in The Metropolitan Museum of Art and illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1988, p. 264, no. 268.



清乾隆 仿官釉鳩耳尊 六字篆書款

直口短頸，溜肩鼓腹，圈足，兩側鳩耳銜環，通體施仿官釉，足圈棕褐，外罩開片，紋理疏朗，線條適勁，古韻盎然。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

如本拍品之鳩耳尊於清雍正（公元1723—1735年）、乾隆（1736—1795年）兩朝均有燒製。傳世諸例可參考：南京博物院藏一乾隆仿汝釉之例，形制與本品相仿，惟尺寸略大（48.7公分），錄於《宮廷珍藏：中國清代官窯瓷器》，上海，2003年，頁329；Cunliffe勳爵雅藏一雍正茶葉末釉例，錄於S. Jenyns著《Later Chinese Porcelain》，倫敦，1951年，圖版CIV2，並曾於東方陶瓷學會展出，載於《The Ceramic Art of China》，倫敦，1951年，圖版164，編號242，惟圖錄載瓶耳為象式；懷海堂藏一乾隆款青花纏枝蓮紋之例，香港中文大學中國文化研究所文物館展出，2007年11月11日至2008年3月30日，詳見《機暇清賞：懷海堂藏清代御窯瓷餅》，頁296—97，編號101；紐約大都會藝術博物館藏一乾隆款白釉仿古紋之例，參見S. Valenstein著《A Handbook of Chinese Ceramics》，紐約，1988年，頁264，編號268。



819

A RARE CELADON-GLAZED CONCH-FORM WASHER

CHINA, QING DYNASTY, QIANLONG FOUR-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

Molded in the form of a conch shell and covered overall with a pale bluish-green glaze, the seal mark on the base encircled by five spur marks

4¼ in. (10.8 cm.) long

\$20,000–30,000

PROVENANCE:

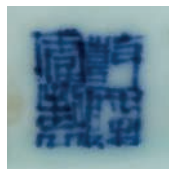
The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

The conch was used by the Manchu clan for military purposes from the time of the Jin dynasty (1115–1234), when it was blown as a signal to troops to advance or to halt. However, the conch shell is also an important emblem in Buddhism, symbolizing the voice of the Buddha and the transmission of his teachings, and by the Qing dynasty, the conch had become significant in religious rituals.

Conches were displayed in the Buddhist temples inside the Forbidden City, for use not only as musical instruments but also as containers for holy water. The Qianlong Emperor had a particular devotion to Tibetan Buddhism, and their presence attest to the strong association of the conch as a symbol of both sacred ritual and imperial power. See, for example, a conch shell from the Potala Palace Collection, catalogued as a “trumpet” and bestowed as a gift upon the Dalai Lama by the Qianlong Emperor, which was included in the catalogue for the exhibition *Treasures from Snow Mountains, Gems of Tibetan Cultural Relics*, Shanghai Museum, Shanghai, 2001, no. 56.

The fascination with the symbolism of the conch led to its imitation in other materials, such as jade, *cloisonné* and porcelain, and its complex shape would have been particularly challenging to model. A similar vessel from the collection of Y. C. Chen was sold at Christie's Hong Kong, 29 May 2013, lot 1910. For earlier, Yuan dynasty examples of porcelain conch-form vessels, with underglaze-blue or underglaze-red decoration, see J. T. Peralta, *Kayamanan. Pottery and Ceramics from the Arturo de Santos Collection*, Manila, 1982, p. 112, no. 49.

A very similar or possibly the same conch-form water receptacle is illustrated in the catalogue, *Exhibition of Chinese Arts*, C. T. Loo & Co., New York, 1 November 1941–30 April 1942, no. 789.



清乾隆 粉青釉螺形洗 四字篆書款

海螺式，通體施粉青釉，底部見支釘痕五顆，質樸自然，氣韻生動。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

早自金代，滿族人便以海螺吹出哨音，作為行軍用之號角。在佛教文化中，海螺象徵佛法音聞四方，傳遍衆生，意象豐富，地位神聖，為備受敬崇的八吉祥圖案之一。清代帝皇俱篤信佛教，海螺更是宮廷重要供器。是故海螺亦作寶螺、法螺。

故宮佛寺內供奉海螺，用於法會集衆禮佛，亦可以之盛載聖水，用途廣泛。乾隆皇帝篤信藏傳佛教，因此海螺不僅為神聖法器，更是皇權象徵。西藏布達拉宮藏一寶螺，由乾隆皇帝賜贈達賴喇嘛，極為珍貴，曾在上海博物館展出，詳見《雪域藏珍：西藏文物精華》，上海，2001年，編號56。

海螺盤旋曲折，形態奇特，要模塑其狀，絕非易事。作為帝皇喜愛的吉祥聖物，海螺遂成匠師靈感來源，推陳出新，創製雅器，材質不拘一格，有玉製、掐絲琺瑯，也有瓷製。陳玉階先生舊藏一乾隆粉青釉海螺式水丞與本品甚似，見香港佳士得，2013年5月29日，拍品編號1910。元代螺形瓷器一例載於J. T. Peralta著《Kayamanan—Pottery and Ceramics from the Arturo de Santos Collection》，馬尼拉，1982年，頁112，編號49。

尚有另一近似例收錄於《Exhibition of Chinese Arts》，盧芹齋，紐約，1941年11月1日—1942年4月30日，編號789。







820

A RARE BLUE AND WHITE OCTAGONAL JARLET

CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

Each facet finely painted with vertical leafy *lingzhi* scroll below the small, flared mouth

4¼ in. (10.8 cm.) high

\$60,000-80,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

A similar Yongzheng-marked jarlet, also with a *lingzhi* pattern, in the collection of the Palace Museum, Beijing, is illustrated in *Gugong bowuyuan cang qingdai yuyao cqi* (Porcelain from the Qing Dynasty Imperial Kilns in the Palace Museum), Vol. 1, Part II, Beijing, 2005, pl. 26.

For a Ming-dynasty, fifteenth-century prototype of the present jar, see the lobed jar with blue and white floral and fruit decoration from the collection of C. P. Lin, illustrated by R. Scott, *Elegant Form and Harmonious Decoration. Four Dynasties of Jingdezhen Porcelain*, London, 1992, no. 28.



清雍正 青花靈芝紋八棱小罐 六字楷書款

罐開八棱，撇口短頸，每面飾靈芝蔓草紋，落筆細膩，清雅雋秀。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年以前入藏。

北京故宮博物院院藏一件雍正款靈芝紋青花八棱小罐，參見《故宮博物院院藏清代御窯瓷器》，卷一，下冊，北京，2005年，圖版26。

此類袖珍小罐乃按十五世紀青花棱罐形制設計，練松柏珍藏一飾花果紋之例，載錄於蘇玫瑰《Elegant Form and Harmonious Decoration—Four Dynasties of Jingdezhen Porcelain》，倫敦，1992年，編號28。







821

A RARE 'DAOIST EMBLEMS' DOUCAI BOWL

CHINA, QING DYNASTY, YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

Decorated with the Eight Daoist Emblems above a *ruyi* border on the exterior and a double peach spray in the interior

6 in. (15.3 cm.) diam.

\$60,000-80,000

PROVENANCE:

Mathias Komor, New York, 12 March 1956.

The James and Marilyn Alsdorf Collection, Chicago.

The emblems of the Eight Daoist Immortals provide the decoration on this bowl and each is tied with a fluttering ribbon. Each ribbon is painted in two tones in a style that is reminiscent of the fluttering scarves in Buddhist art of the Tang dynasty (AD 618-907). Each emblem shown is the object which each immortal habitually carries, and with which they are associated. The interior of the bowl is decorated with a spray of peaches, symbolizing Shoulao, the god of Longevity, who is often seen accompanying the Eight Daoist Immortals.

A pair of Yongzheng bowls, formerly in the T. Y. Chao Collection, bearing the same design as the current bowl, was included in the exhibition, *Ch'ing Porcelain from the Wah Kwong Collection*, Art Gallery of the Chinese University, Hong Kong, 1973, no. 89. Another Yongzheng example is illustrated in *The Tsui Museum of Art - Chinese Ceramics IV, Qing Ceramics*, Hong Kong, 1995, pl. 139. Yongzheng bowls with this design have also been sold at Sotheby's Hong Kong, 30 October 2000, lot 164, and 31 October 2004, lot 108.

清雍正 鬥彩暗八仙紋盤 雙圈六字楷書款

盤微撇口，淺弧腹，矮圈足，外壁飾暗八仙紋，下繞一周如意紋，內壁飾壽桃紋，釉色明亮，筆法凝煉。

來源：

Mathias Komor，紐約，1956年3月12日。

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

此盤紋樣豐富，圖案精美。暗八仙皆纏綬帶，造型典雅，流暢自然，應承自唐代佛教藝術風格。綬與壽字諧音，寓意長壽。暗八仙各具特色，屬道教八仙手持的八種法器。內壁壽桃紋美侖美奐，象徵長壽亦兼借代壽老。壽老與八仙息息相關，八仙慶壽之故事更是家喻戶曉。

趙從衍舊藏一對同款雍正鬥彩盤，紋飾與本品一致，曾在七十年代展出，載於《華光草堂珍藏清代瓷器》，香港中文大學文物館，香港，1973年，編號89。徐展堂亦藏一例，詳見《徐氏藝術館—陶瓷—四—清代》，香港，1995年，圖版139。香港蘇富比曾拍賣兩例，分別為2000年10月，拍品編號164，以及2004年10月，拍品編號108。









~ 822

A RARE PALE GREENISH-WHITE JADE 'DRAGON' VASE GROUP

CHINA, QING DYNASTY, 18TH CENTURY

The cylindrical vase carved in high relief with a dragon chasing a flaming pearl, emerges from the rockwork that rises to one side with *wannianqing* (*Rohdea japonica*) from which issues leafy fruiting plants

6¾ in. (17.1 cm.) high, *hongmu* stand

\$80,000-120,000

PROVENANCE:

The James and Marilyn Alsdorf Collection, Chicago, acquired prior to 1990.

The motif of dragons clambering on a vase was a popular design on eighteenth-century jades. Compare a larger, white jade vase (29 cm. high), also without a cover, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jade ware*, vol. III, Hong Kong, 1995, pl. 63, which is similarly carved in high relief with dragons chasing a flaming pearl. The carving on the present vase is particularly dynamic, most notably seen in the sinuous body and powerful claws of the dragon. The form of this vase bears a similarity in design to conjoined vases. A conjoined vase, carved in yellow jade, also carved with a dragon chasing a flaming pearl, sold at Christie's New York, 17-18 September 2015, lot 2396.

清十八世紀 青白玉雕龍戲珠瓶

瓶呈管式，直身，高浮雕一尾祥龍戲珠，目光炯炯，氣勢凌人。旁雕萬年青一株，根壯葉茂，果實累累，下立雅石，蒼勁挺拔，形態生動，雕工非凡。

來源:

詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥，於1990年前入藏。

此玉器紋飾在十八世紀甚為普及。北京故宮博物院藏一例，白玉製，亦不帶蓋，尺寸略大（高29公分），收錄於《故宮博物院藏珍品全集—卷三一玉器》，香港，1995年，圖版 63，其上亦以高浮雕飾龍趕珠紋。本品生動傳神，龍神翻滾騰躍，張牙舞爪，活靈活現。同類主題亦見於雙聯式瓶，可參考一黃玉例，見紐約佳士得，2015年9月17—18日，拍品編號2396。



823

A DIAMOND SILVER AND GOLD MAID OF HONOR CYPHER
RUSSIA, CIRCA 1855-1860, NUMBER 59

In the form of the Cyrillic initials 'MA' for Empress Maria Alexandrovna (1824-1880) and Dowager Empress Alexandra Feodorovna (1798-1860), set with old and rose-cut diamonds mounted in silver-topped gold, surmounted by a hinged diamond-set Imperial crown, with suspension loop and pin, *apparently unmarked, numbered '59' on reverse*

3 in. (7.6 cm.) high, with crown

\$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 November 1981, lot 183.
The James and Marilyn Alsdorf Collection, Chicago.

The initials refer to Empress Maria Alexandrovna, wife of Alexander II, and to the Dowager Empress Alexandra Feodorovna, wife of Nicholas I. A lady-in-waiting serving for both Empresses had the cypher brooch with their two interlaced initials.

俄羅斯 約1855—1860年 編號 59 銀鍍金嵌鑽女皇侍女勳章
勳章瑰麗奪目，設計精美，以西里爾字母「M」、「A」拼接而成，為俄國瑪麗亞·亞歷山德羅芙娜皇后（1824—1880年）以及亞歷山德拉·費奧多羅芙娜皇太后（1798—1860年）的名字縮寫。勳章用料奢華，做工精湛，銀框局部鍍金，鑲嵌玫瑰式切割鑽石，頂部飾鑽石皇冠連扣針，無款，背面有數字「59」標記。

來源:

日內瓦佳士得，1981年11月17日，拍品編號183。
詹姆斯及瑪麗蓮·阿爾斯多夫珍藏，芝加哥。

瑪麗亞·亞歷山德羅芙娜皇后（Maria Alexandrovna）為俄國沙皇亞歷山大二世（Alexander II）的妻子。亞歷山德拉·費奧多羅芙娜（Alexandra Feodorovna）為沙皇尼古拉一世（Nicholas I）的妻子、亞歷山大二世之母。

一位曾服侍上述兩位皇后的御前侍女獲賜贈此以「MA」設計的胸針勳章。







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 (Δ 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 Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

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 point. 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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
- 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 give notice to 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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.
- 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.
- 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.

- 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.
- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
 - 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.
 - 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:
 - 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.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.
- 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:

- When you collect the **lot**; or
- 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **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.

- (d) **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.
- (e) **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 Ψ 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

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

auctioneer: the individual **auctioneer** and/or Christie's.

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.

Subheading: has the meaning given to it in paragraph E2.

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.

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.
△	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	□	Bidding by interested parties	■	See Storage and Collection pages in the catalogue.
		•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	Ψ	Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ 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 △ next to its lot number. 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.

◦ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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.

29/03/19



STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the lot has been sent offsite. If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale. Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only. Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art

Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

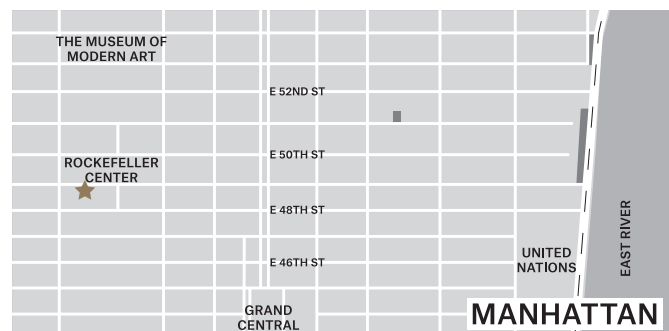
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

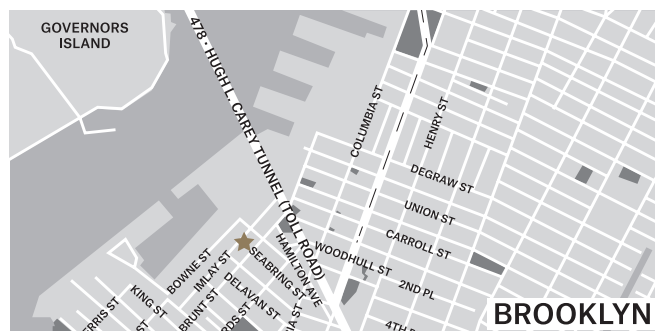
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

INTERNATIONAL ASIAN ART DEPARTMENT

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia Pacific
Tel: +852 2978 9989

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

MODERN & CONTEMPORARY ART

Eric Chang
Deputy Chairman, Asia Pacific
Chairman, Modern & Contemporary Art

Evelyn Lin
Deputy Chairman, Asia Pacific
Deputy Chairman, International Director
and Head of Department
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7900

HONG KONG

Jacky Ho
Asia Chiao
Janice Chan
Ada Tsui
Vanessa Chung
Sihan Hu
Laura Shao
Sabrina Chien
Wendy Fang
Tel: +852 2760 1766

JAKARTA

Michelle Limbong
Tel: +62 217 278 6268

NEW YORK

Aisi Wang
Tel: +1 212 641 3771

PARIS

Emmanuelle Chan
Fiona Braslau
Tel: +33 (0)1 40 76 84 22

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 2226 1530

SINGAPORE

Dexter How
Yunyi Lau
Tel: +65 6715 9356

TAIPEI

Yu-Shan Lu
Raphael Cheng
Tel: +886 2 2736 3356

TOKYO

Chie Kawasaki
Tel: +81 (0) 3 6267 1766

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHINESE CERAMICS & WORKS OF ART

Pola Antebi,
Deputy Chairman, Asia Pacific
International Director
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Chi Fan Tsang,
Deputy Chairman, Asia Pacific
Specialist Head of Department
Tel: +852 2760 1766

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Ruben Lien
Liang-Lin Chen
Shereese Tong
Timothy Lai
Nico Ma
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Cecilia Zi
Tel: +44 (0)20 7389 2577

NEW YORK

Olivia Hamilton
Michelle Cheng
Margaret Gristina
Vicki Paloympis
Jessica Chang
Rufus Chen
Tel: +1 212 636 2180

SAN FRANCISCO

Andrew Lueck
Tel: +1 415 982 0982

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHINESE PAINTINGS

Ben Kong,
Deputy Chairman, Asia Pacific
Chairman, Chinese Paintings

Kim Yu,
International Specialist Head of Chinese
Paintings
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Amy Cheng
Dr Man Kung
Yorkie Tam
Frank Yang
Andy Kang
Tel: +852 2760 1766

NEW YORK

Dr Amy Riggs
Sophia Zhou
Tel: +1 212 641 5760

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi,
Managing Director/
International Director, Asian Art
Tel: +81 (0)3 6267 1766

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

BUSINESS DIRECTOR & REGIONAL MANAGING DIRECTORS

Danielle Mosse
Tel: +1 212 636 2110

Lillian Ng
Tel: +852 2978 9995

Valeria Severini
Tel: +44 (0)20 7104 5789

Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Yanie Choi
Tel: +852 2978 9936

Yiwen Huang
Tel: +886 223 220 007

Annie Lee
Tel: +852 2978 9994

Jennie Tang
Tel: +1 212 641 5765

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Soponpanich
Tel: +66 (0)2 252 3685

BEIJING

Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami
Tel: +62 (0)21 7278 6268

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE

Jane Ngiam
Tel: +65 6735 1766

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

SACRED AND IMPERIAL THE JAMES AND MARILYNN ALSDORF COLLECTION • PART I

THURSDAY 24 SEPTEMBER 2020
AT 8.30 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MARILYNN
SALE NUMBER: 19038

(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\$100 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.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 2.5% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 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

08/01/19

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

19038

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:

19/01/2015



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,
Alyson Barnes, Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Ana Maria Celis, Veronique Chagnon-Burke,
Angelina Chen, Sandra Cobden, Dan Conn,
Kathy Coumou, Deborah Coy, Francois de Poortere,
Carrie Dillon, Yasaman Djunic, Monica Dugot,
Lydia Fenet, Jessica Fertig, Dani Finkel,
Johanna Flaum, Marcus Fox, Sayuri Ganepola,
Virgilio Garza, Benjamin Gore, Helena Grubestic,
Jennifer K. Hall, Bill Hamm, William Haydock,
Allison Heilman, Darius Himes, Margaret Hoag,
Erik Jansson, Michael Jefferson, Rahul Kadakia,
Kathy Kaplan, Jessica Katz, Julie Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Samantha Koslow, Daphne Lingon,
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Illysa Ortsman, Tash Perrin, Jason Pollack,
Denise Ratino, Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Gemma Sudlow, Sarah Vandeweerd, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Zackary Wright, Steven J. Zick

VICE PRESIDENTS

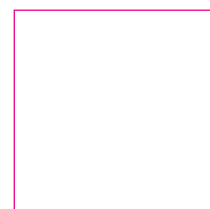
Tyler Abbott, Nicole Arnot, Christine Layng Aschwald,
Danielle Austin, Victoria Ayers, Marina Bertoldi,
Diana Bramham, Eileen Brankovic, Meghan Bunting,
Maryum Busby, Cristina Carlisle, Lauren Carlucci,
Michelle Cheng, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Christine Donahue, Caitlin Donovan, Abby Farha,
Lauren Frank, Vanessa Fusco, Christina Geiger,
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,
Lindsay Griffith, Emily Grimbball, Margaret Gristina,
Izabela Grocholski, James Hamilton, Olivia Hamilton,
Natalie Hamrick, Minna Hanninen, Anne Hargrave,
Sima Jalili, Heather Jobin, Emily Kaplan, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Bennett Jackson,
Jerome Kerr-Jarrett, Peter Klarnet, Alexis Klein,
Noah Kupferman, Abbey Lambek, Alexandra Lenobel,
Andrew Lick, Alexander Locke, Ryan Ludgate,
Samantha Margolis, Alex Marshall, Adam McCoy,
Nina Milbank, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro, Takaaki Murakami,
Libia Nahas, Laura Nagle, Marysol Nieves,
Remi Nouailles, Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith, Carleigh Queenth,
Joseph Quigley, Prakash Ramdas, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Arianna Savage, Stacey Sayer, Morris Scardigno,
Morgan Schoonhoven, Alexa Shitanishi,
Hannah Solomon, Edwina Stitt, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Arianna Tosto,
Lillian Vasquez, Jill Waddell, Michal Ward, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar, Alexandra Bass,
Laura Betrián, Bernadine Boisson, Vanessa Booher,
Tristan Bruck, Ally Butler, Michelle Carpanzano,
Michelle Cha, Laura DeMartis, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Caroline Ervin,
Jill Farquharson, Paola Saracino Fendi, Danielle Finn,
William Fischer, Sara Fox, Kristen France,
Juarez Francis, Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Julia Gray, Abbey Green,
John Hawley, Courtney Heisen, Amy Indyke,
Stephen Jones, Larry Kalmikoff, Paige Kestenman,
Sibyl Lafontant, Isabella Lauria, Madeline Lazaris,
David Lieu, Anita Martignetti, Laura Mathis,
Christopher Mendoza, Camille Massaro-Menz,
Leo Montan, Megan Murphy, Taylor Murtishaw,
Margaret O'Connor, Alexandra O'Neill, Vicki Paloympis,
Daniel Peros, Amy Peterson, Jessica Phifer,
Nell Plumfield, Claibourne Poindexter, Furio Rinaldi,
Rebecca Roundtree, Reed Ryan, Nicole Sales,
Emily Salzberg, Jill Sieffert, Jason Simonds,
Alexa Smith, Hilary Smith, Victoria Solivan,
Joey Steigelman, Laura Sumser, Victoria Tudor,
Grace Voges, Izzie Wang, Seth Watsky,
Heather Weintraub, Rachael White Young,
Kathryn Widing, Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock



29/07/20

opposite:
Lot 814

© Christie, Manson & Woods Ltd. (2020)
Catalogue photo credits:
Design and Layout: Ryan Zaborowski
Image Editors: Mark Espinosa,
John Lyons, and
Erica Thorpe,



CHRISTIE'S