



The Pursuit of Fantasy
PRIVATE COLLECTION OF
IMPORTANT PORCELAIN
稚趣成真——南洋私人瓷器珍藏

HOLLY'S INTERNATIONAL (HK)
2019 AUTUMN AUCTIONS
華藝國際 (香港) 2019 秋季拍賣會





1001



A PAIR OF BLUE AND WHITE FLORAL BOWLS

清康熙 青花纏枝牡丹紋大碗一對
「大明嘉靖年製」雙行雙圈楷書款



QING DYNASTY AND PERIOD OF KANGXI
(1662-1722)

Supported on a splayed foot, the curved sides flaring at the rim, painted in vivid tones of cobalt-blue in the Ming-style with simulated 'heaping and piling', the interior decorated with a central medallion of a blooming peony, within a foliate scroll band at the rim, the exterior painted with flowers such as peony, hollyhock, lotus, and chrysanthemum, all borne on leafy scrolls above upright stylised lappets, the underside inscribed in underglaze blue with a six-character reign mark.
9 1/2 in. (24 cm) diam.

Provenance

Christie's London, 03 Nov 2009, Lot 312

HKD 60,000-80,000
USD 7,600-10,200

撇口，弧壁，深腹，圈足。器青花裝飾，內口沿、內底繪牡丹紋，外壁繪纏枝牡丹紋，近足處繪變體花卉紋，外底青花雙圈內書「大明嘉靖年製」六字楷書雙行偽託款，為清康熙時期的製品。

牡丹花素有「花中之王」、「富貴花」的美稱。唐代開元詩人李正封詠牡丹名句：「天香夜染衣，國色朝酣酒」，牡丹又有「國色天香」之美稱。宋周敦頤《愛蓮說》記：「牡丹，花之富貴者也」。宋人歐陽修有「天下真花獨牡丹」的讚譽。「牡丹花開，花能蓋世，色絕天下」。人們將牡丹花視為「富貴榮華」的象徵，並成為傳統文化藝術中永恆的創作題材之一。

纏枝花卉紋是瓷器裝飾的典型紋樣，因其結構連綿不斷，富有「生生不息」之意，纏枝紋又稱為「萬壽藤」，常與花卉、鳥獸、人物組成裝飾紋樣，寓意吉祥。陳瀏《陶雅》中記有「雍乾兩朝之青花，蓋遠不逮康熙。然則青花一類，康青雖不及明青之穠美者，亦可以獨步本朝矣。」青花翠藍濃豔，胎質潔白細膩，釉面光潤，紋飾繁縟，有密不透風之感，枝蔓翻轉，線條舒展柔美，繪畫技法嫺熟，極具裝飾效果，強烈地表現出牡丹雍榮華貴的特性。陳瀏《陶雅》中贊有：「康熙，花卉，翎筆劃法精絕，一空前古」。器物成對，尤為難得。

參閱：

1. 《宮廷珍藏—中國清代官窯瓷器》頁 53，南京博物院、上海文化出版社，2003 年；
2. 《清順治康熙朝青花瓷》頁 205，圖 126，紫禁城出版社，2005 年。

來源：

倫敦佳士得 2009 年 11 月 3 日，編號 312



1002



A BLUE AND WHITE PEAR-SHAPED VASE

清康熙 青花“蕭何月下追韓信”
故事圖小膽瓶

QING DYNASTY AND PERIOD OF KANGXI (1662-1722)
Elegant potted with a slightly flaring rim, painted in vibrant tones of underglaze-blue with 'the Love Chase' scene depicting three equestrians approaching the bridge, encircled by an attendant and a boatman in a sampan, all amid a mountainous riverscape enclosing a pavilion, pine trees and jagged rocks, wood stand.
6 in.(15.4cm) high

Exhibited

S.Marchant and Son Ltd., Grosvenor House Art and Antiques Fair, London, 2009, No.96

Provenance

Japanese private collection
S.Marchant and Son Ltd., London, No.96
Roy Davids Collection, No.120, acquired on 19 June 2009
Bonham's London, 06 Nov 2014, Lot 126

HKD 200,000-300,000
USD 25,400-38,100

此瓶撇口，長頸，削肩，鼓腹，圈足。因形似懸膽，故名膽式瓶。通體罩施白釉，以青花作畫，釉質瑩潤。腹部通景繪飾蕭何月下追韓信人物故事圖，畫中韓信縱馬揮鞭，風馳電掣，而蕭何則領人點燈秉火，緊緊追來，情急之狀，扣人心弦。人物描繪形神兼備，生動逼真。空白處襯以松樹山石，錯落有致，畫面主次分明。整體造型端莊秀麗，胎質潔白緻密，釉質晶瑩滋潤，青花發色淡雅，紋飾的繪製及胎釉、彩料等具有鮮明的時代特徵，為康熙朝青花瓷中的精品。

《蕭何月下追韓信》典故出自《史記》卷九十二，《淮陰侯列傳》載其事如下：韓信在項羽麾下不得重用而投奔劉邦，韓信多次與丞相蕭何談論，為蕭何所賞識。劉邦至南鄭途中，韓信思量自己難以受到劉邦的重用，中途離去，被蕭何發現後追回。此時，劉邦正準備收復關中，蕭何就向劉邦推薦韓信，稱他是漢王爭奪天下不能缺少的大將之材，應重用韓信。劉邦採納蕭何建議，拜韓信為大將。從此，劉邦文依蕭何，武靠韓信，舉兵東向，打敗項羽，一統天下。

展覽：

S.Marchant 倫敦，2009，編號 96

來源：

日本私人收藏
S.Marchant 倫敦，編號 96
羅伊戴維斯收藏，編號 120
倫敦邦瀚斯，2014 年 11 月 6 日，編號 126



bottom 底



1003



A ARCHAISTIC BLUE AND WHITE SQUARE VASE, ZUN

清十八世紀 青花仿古紋雙耳出戟方尊

QING DYNASTY, 18 CENTURY
of archaistic zun form, well potted of square section with an square central section rising from a splayed foot to a flaring neck, each wide facet of the central section decorated with archaistic floral motifs
13 in. (33.4cm.) high.

Provenance

Acquired from Henderson Antiques, St. Louis, Missouri, on 27 August 1971
The Langsdorf Collection of Qing Dynasty Porcelain, Collection no.132
Bonham's London, 10 Nov 2011, Lot 253

HKD 300,000-500,000
USD 38,100-63,500

青花滿器線繪饕餮紋，尊體四面飾對稱的八扉稜，青花發色濃艷，釉面肥美，構圖飽滿，做工華麗，器型大小適中，胎體致密，胎土均淨，潔白細膩。扉稜尊又稱「出戟尊」、「出戟觚」，尊氏之一，北宋始燒，流行於明清，初為北宋鈞窯為宮廷所燒制的仿青銅陳設品。明正德以後有些尊的頸、腹、足四面飾對稱的扉稜，清代則多見六、八面飾扉稜。

来源：

Henderson Antiques 聖路易斯，密蘇里，1971 年 8 月 27 日

Langsdorf 收藏，編號 132

倫敦邦瀚斯 2011 年 11 月 10 日，編號 253





AN UNDERGLAZE BLUE AND COPPER-RED 'PRUNUS' MEIPING

清康熙 青花礬紅描金梅瓶

QING DYNASTY AND PERIOD OF KANGXI
(1662-1722)

The vase is decorated with a single flowering tree, the contours of the bark are skilfully executed in shades of cobalt blue. The branches which extend across the shoulder and body of the vase are laden with a multitude of copper-red prunus flowers. The rim and the foot are encircled with a double line.

22 in. (56cm.) high.

Exhibited

Museum of Decorative Arts, Frankfurt on the Main, 1975.

Provenance

Collection of Mr. A. Warnecke, Hamburg. Remained in the family since then.
Christie's Paris, 10 JUN 2009, Lot 283

瓶呈梅瓶形制，壯碩華麗，器物口部以五彩為飾，繪有出戟蕉葉紋飾，器身則以青花繪制梅樁，礬紅描金繪以梅花，青花墨分五色，畫工精細寫真，梅樁底部用綠彩繪制點點青草，傳神惟妙惟肖。另一側有青花紫釉繪松竹紋。此瓶釉色白中閃青，時代氣息明顯，胎骨細膩厚重，實為一件同類型佳器。

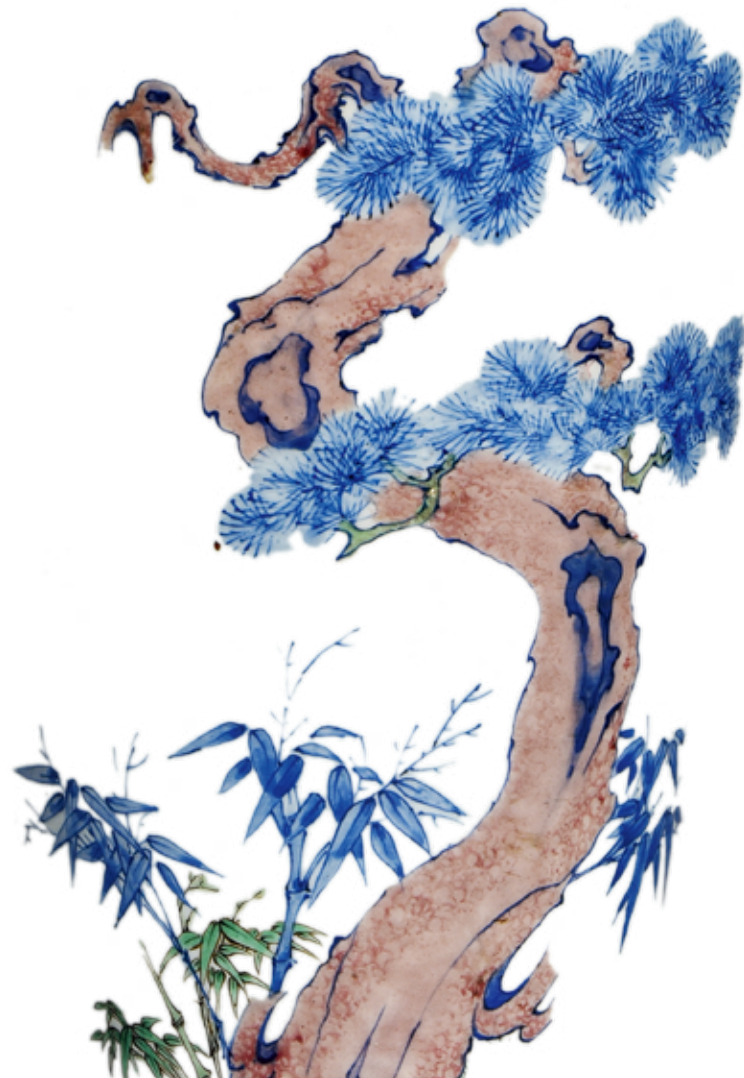
展覽：

裝飾藝術博物館，法蘭克福，西德，1975 年

來源：

A. Warnecke 收藏，漢堡
巴黎佳士得 2009 年 6 月 10 日，編號 283

HKD 300,000-500,000
USD 38,100-63,500



1005



AN UNUSUAL BLUE AND WHITE 'HUNDRED BOYS' BRUSHPOT

清乾隆 淡描青花百子圖筆筒

QING DYNASTY, QIANGLONG PERIOD
(1736-1795)

the cylindrical body boldly painted to the exterior with a continuous scene of the 'Hundred Boys'. The boys playing with puppets, crickets, lanterns, dragon flies, riding a hobby horse and lighting firecrackers, all under scrolling clouds drapping the shoulder. the glazed concave base with an unglazed ring around the countersunken centre.

7 1/2 in. (19cm.) diam. , 6 in. (15.6cm.) high.

筆筒直筒，下承三如意足，器物面以淡描工藝繪青花「麒麟送子」圖及嬰戲「百子嬉春」圖，皆寓意多福多壽，多子多孫，萬代延續。畫工精細，所繪嬰孩神態各異，姿態各異，活潑可愛，場面十分熱鬧。青花色澤淡雅，畫工筆法精湛，無論人物、柳葉、麒麟寥寥幾筆無不精巧。胎釉細膩，小器大作，為不可多得的文房雅器。

HKD 80,000-120,000

USD 10,200-15,200





1006



AN INSCRIBED AND DATED BLUE AND WHITE QUATREFOIL DISH

清嘉慶 青花禦題詩海棠洗
「大清嘉慶年製」三行六字篆書款



JIAQING SEAL MARKS AND OF THE PERIOD (1796-1820)
The dish of elongated form with four lobes, the interior inscribed with an imperial poem dated to the dingsi year of Jiaqing, corresponding to 1797, surrounded by a band of lotus scroll repeated on the cavetto and around the exterior, all raised on four shallow supports. 6 1/4 in. (15.9 cm.) wide

Provenance
European Private Collection

HKD 250,000-300,000
USD 31,800-38,100

洗敞口，直壁較矮淺，平底，底施白釉，下承四條形足，底面有兩圈均勻分佈的支釘痕，胎質細密堅致，釉面清白，釉質潤澤。盤內外壁繪纏枝蓮紋，盤心海棠形開光內繪青花禦題嘉慶帝的一首烹茶五言律詩：“佳茗頭網貢，澆詩必月圓。竹爐添活火，石銚沸驚湍。魚蟹眼徐揚，旗槍影細攢。一甌清興足，春盞避輕寒。”詩後款署“嘉慶丁巳小春月之中澣禦制”，鈐“嘉”“慶”兩印。開光週邊飾一圓纏枝牡丹紋。

參閱：

1. 《北京文物精華大系·陶瓷卷（下）》，北京出版社，1999年，頁207，圖210；
2. 《中國美術分類全集 中國陶瓷全集清（下）》，上海人民出版社，2000年，頁140，圖123；
3. 《孫瀛洲的陶瓷世界》，紫禁城出版社，2005年3月，頁283，圖178

來源：

歐洲私人收藏



1007



**A RARE BLUE AND WHITE
'LOTUS' MEIPING**

明永乐 青花缠枝莲纹梅瓶



Blue and white porcelain of the Yongle period rank among the finest in the history of Chinese ceramics and their influence on later Imperial wares cannot be exaggerated. The combination of fruit and flower sprays became popular in the Yongle period, and with its elegant form, naturalistic decoration and overall well-balanced composition, the present vase exemplifies the style, taste and high standard of quality of early Ming Imperial porcelain. The fine potting, glossy glaze and the intense coloring and pronounced 'heaping and piling' of the underglaze cobalt-blue to emphasize the three-dimensional quality of the design, are also a reflection of the remarkable technical progress made in the Imperial kilns at Jingdezhen in the early 15th century.

Continue 1007

MING DYNASTY, YONGLE PERIOD (1403-1424)
the finely potted baluster body rising from a gently tapering base to full swelling shoulders, surmounted by a short waisted neck with rolled lip, superbly painted in graduated tones of vivid cobalt-blue enhanced by characteristic 'heaping and piling', with a broad meander of luxuriant lotus blossoms on gracefully scrolling stems, arranged in two tiers and terminating at the tip in a bud flanked by scrolling leaves, between double line borders, the foot encircled with a band of seven lotus sprays, the shoulder with a scrolling leafy meander, all within double line borders, the foot and countersunk base left unglazed
10 in. (25.3cm) high

Reference
Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I), Shanghai, 2000, p.31

HKD 2,000,000-3,000,000
USD 254,000-381,000

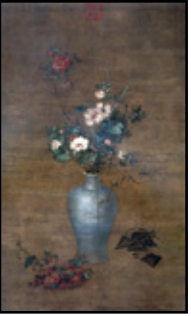
Closely related meiping can be found in important museum collections worldwide; see one from the Qing Court Collection and still in Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (II), Hong Kong, 2008, pl. 32; one with a cover in the National Palace Museum, Taipei, included in the Museum's exhibition Shi yu xin: Mingdai Yongle huangdi de ciai/ Pleasingly Pure and Lustrous. Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty, 2017, cat. no. 52; another in the Shanghai Museum, Shanghai, exhibited in Seika jiki ten [Exhibition of blue and white porcelain from the Shanghai Museum], Matsuya Ginza, Tokyo, 1988, cat. no. 10; and a fourth vase in the Freer Gallery of Art, Washington D.C., illustrated in Oriental Ceramics, The World's Great Collections, vol. 9, Tokyo, 1981, pl. 92. Further vases include one sold in these rooms, 1st April 1974, lot 192 and twice in our Hong Kong rooms, 29th November 1977, lot 23 and 18th November 1986, lot 42, from the T. Y. Chao collection; and another also sold in our Hong Kong rooms, 10th April 2006, lot 1658.

瓶小口圓唇，短頸，豐肩，寬圈足。通體青花裝飾。肩部繪卷草紋。瓶身繪纏枝蓮紋，紋飾刻畫流暢自然。近足處繪各角度蓮花紋一周，素底無釉。此瓶是明永樂時期景德鎮御窯廠燒制的宮廷用器，這種梅瓶的傳世完整器物不多，十分名貴。此梅瓶胎質潔白，做工精細，青花畫工嫻熟，器型渾厚飽滿，挺拔莊重，畫工精絕。歷數百年寶光依舊，風韻猶存，令人贊嘆不絕。永樂時期使用的青花鈷料是一種稱為「蘇麻離青」的進口料，含鐵量較高，呈色濃重青翠，往往出現鐵鏽斑疵。此瓶的青花鈷料即典型的進口料，在白胎的映襯下，罩於釉下的青花青翠濃艷，花果上布滿褐色的鐵結晶斑點，有如一幅傳統的水墨畫，暈散自然。永宣青花素為歷代藏家所重，以得之為榮事，故終明之世，精光不泯。清人藍浦於《景德鎮陶錄》中贊譽「永窯……土埴細，質尚厚，青花深翠，式樣精妙，若後來仿制者殊差！」。清雍正、乾隆時官窯曾仿造此梅瓶，造型、釉色較接近原物，唯青花的鐵結晶斑點過於均勻、細潔，與永樂青花自然暈散的風格有別。

參閱：
明 宣德 青花纏枝蓮紋梅瓶，故宮博物院藏文物珍品全集，青花釉里紅（上），上海，2000，圖版 31



參閱 reference



清 郎世寧 午瑞圖 北京故宮博物院藏



两面 two views





1008



**A BLUE AND WHITE 'DRAGON AND PHOENIX'
'STEM BOWL**

明宣德 青花十稜龍鳳紋高足碗
「大明宣德年製」雙行雙圈楷書款



XUANDE MARKS AND PERIOD(1426-1435)

The exterior of the bowl is superbly painted in brilliant tones of cobalt blue depicting ten dragons and phoenix. The interior centre is inscribed with the reign mark in underglaze blue
6 1/8 in. (16.4cm.) diam

Reference

Complete Collection of Treasures of the Palace Museum. Blue and White Porcelain with Underglazed Red (I), Shanghai, 2000, p.172

Provenance

T.T.TSUI Collection, No.m348 (label)

HKD 1,000,000-2,000,000

USD 127,100-254,100



Continue 1008

宣德青花瓷在中國陶瓷發展史上具有很重要的地位，成為一代名品。宣德青花中有一種十棱器，是宣窯的珍貴品種，存世量少，本品即為其中一例。此高足碗侈口，口沿包鑲銀一圈，深壁，高足中空外撇，器口和內外壁各凹凸十條棱。全器用青花裝飾，碗心雙圈內以青花書「大明宣德年製」雙行雙圈楷書款；外壁飾以十組青花蓮瓣框，內繪龍鳳紋飾，寓龍鳳呈祥之意；脰部與圈足均有兩道弦紋為飾。該碗胎體略薄，胎質細膩，輕重適度；釉面肥厚瑩潤，有“肥亮感”，比同期其它器物的釉質感更硬朗、更玉潤；青花發色藍豔，筆觸細膩，大氣有神，是宣德青花精品。

該器製作工藝複雜，非技藝高超、經驗豐富的工匠不能成，其口、身要經歷拉坯、模印、修胎、接胎等工序，整器的每個面和線不是平面和直線，而是曲面和曲線，要使造型規整協調，製作非常困難，因而傳世稀少。據統計，公私收藏的宣德青花十棱器不過數件，為歷代皇家和藏家所珍重。

臺北國立故宮珍藏一例紋飾、大小相若的高足碗，圖見《明代宣德官窯菁華特展圖錄》，臺北，1998 年，270-271 頁，編號 108。另一件近似例為北京故宮珍藏，圖見《故宮博物院藏文物珍品全集：青花釉裡紅（上）》第 34 冊，香港，2000 年，172 頁，圖版 163。此類高足碗據稱是祭壇用器，故此使用者定然珍而重之，不用時則仔細收藏。鑒於此類作品工藝精湛及其特有的龍鳳紋飾題材，皆為天家象徵，所以應是皇家禦瓷無疑。

參閱：

《故宮博物院藏文物珍品全集：青花釉裡紅（上）》第 34 冊，香港，2000 年，172 頁，圖版 163；

來源：

在望山莊 徐展堂收藏，編號 m348（標籤）



大維德基金會藏



故宮博物院藏品



1009



AN EXTREMELY RARE BLUE AND WHITE 'LOTUS BUD' VASE

明十五世紀 青花纏枝蓮紋蓮瓣口瓶



MING DYNASTY, 15 CENTURY

the well potted pear-shaped body rising to a lotus bud-shaped mouth with raised overlapping layers of petals, the body freely painted in tones of soft cobalt-blue with lotus blooms on meandering leafy stems interspersed with occasional ears of millet, between bands of upright and pendent trefoils, the neck decorated with lotus florets and flanked by a pair of finely pierced and molded scrolling lotus leaf handles, the splayed foot encircled with florets, covered overall in a thick unctuous glaze

While the painted decoration on the present bottle still echoes styles known from the Xuande reign, its shape, with its unexpected, playful, sculptural elements of a lotus-bud mouth and lotus-leaf handles with pierced openings, is totally innovative and does not seem to be following any precedents. Although the basic shape may have been inspired by bronze bottles, hu, from the late Bronze Age, the floral mouth and handles have nothing to do with such models.

10½ in. (26.6 cm) high

HKD 600,000-800,000

USD 76,200-101,700

Only one companion bottle appears to be recorded, a bottle sold in our Hong Kong rooms 9th October 2007, lot 1557. Another bottle of this design, but somewhat differently executed and probably slightly later in date, was offered in our Hong Kong rooms, 8th October 2006, lot 1162; and in the Jiajing reign (1522-1566) this design was again copied by the imperial kilns: a similar bottle of Jiajing mark and period was included in the exhibition *Enlightening Elegance. Imperial Porcelain of the Mid to Late Ming*. The Huaihaitang Collection, the Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong, Hong Kong, 2012-13, cat. no. 36 (fig. 2).

Reference

1. Line drawing of the present lot illustrated in Geng Baochang, *Ming Qing ciqi jiangding 'Appraisal of Ming and Qing porcelain'*, Hong Kong, 1993, p. 89, fig. 151 (3).
2. Sotheby's New York, 22 Mar 2018, Lot 113
3. Fragment of a blue and white 'lotus bud' vase, Ming dynasty, Chenghua period, excavated at Jingdezhen in 2014, Jingdezhen Archaeology Institute

Provenance

Carl Kempe collection (label)

The old label with CK on the bottom of the vessel, which is from the famous Swedish collector Mr. Johan Carl Kempe. Carl Kemp, the 1912 Olympics in men's doubles tennis runner-up, prominent entrepreneurs, businessmen, with strong economic strength and interest in Chinese art collection of Chinese porcelain and treasure, his collection has appeared in every large museum in Europe and the United States, since 1953, after publication in 1964 'names in the world, to become the world's research standard of similar cultural relics and authority. Sotheby's in London and Paris launched his special auction in 2008.

Continue 1009

明代是中國青花瓷器生產的黃金時期，明永樂朝歷時21年，是明代國力強盛時期。隨著景德鎮瓷器業的昌盛繁榮和技術的不斷進步，以其胎、釉精細，青色濃豔，造型多樣和紋飾優美而負盛名，與宣德青花一道被稱為開創了中國青花瓷的黃金時代；發展至明成化一朝，歷時雖短，卻在中國制瓷史上譜寫出了一段璀璨的傳奇。時景德鎮禦窯所用瓷胎、釉料均屬至臻，藝匠創思妙意，新品層出。觀本品瓶，紋飾獨特，精工巧制，屬明代禦窯極罕立件，尤為稀珍。耿寶昌先生于《明清瓷器鑒定》一書中以彩圖載錄此瓶，並稱其為「成化時期青花器的典型」（《明清瓷器鑒定》，香港，1993年，頁88）。成化瓷器，以釉質瑩滑如絲、明潤淨膩見稱，選材極精，觀之清然，撫之穆怡，他朝瓷器概不可及，本瓶正屬臻例。

瓶敞口，長頸，垂腹，圈足外撇。通體青花裝飾，蓮瓣口，荷葉耳，趣味盎然，創意新巧，器身以纏枝蓮紋為主，疏朗有致，構圖和諧。本瓶紋飾源自宣德青花器，更加印證本品屬成化早期之說。其纏枝蓮紋風格，可見於宣德瓷器，例見《景德鎮出土明宣德官窯瓷器》，鴻禧美術館，臺北，1998年，編號64；此類瓶之殘器，出土於景德鎮明代禦窯遺址，所存僅為口部及頸部，錄《明清禦窯瓷器：故宮博物院與景德鎮陶瓷考古新成果》，北京，2016年，編號091及頁387，圖4（圖一）。上述蓮瓣口瓶殘器，出土於景德鎮珠山龍珠閣北側地層。該地層包含無款及帶款成化瓷器，位於空白期地層之上、另一成化地層之下，故此可斷此地層應屬成化早期。成化禦瓷，可分早晚兩期（亦有學者認為兩期之間尚有第三期，唯定義不如此兩期明確），早期自約1468年始，此時期宮廷制瓷尚沿用宣德風格，以畫風自由之青花瓷見著，晚期則以門彩及風格正統之青花宮盤聞名。本瓶紋飾，尚帶宣德遺風，器型卻屬新創，似乎並無先例，加之成化瓷立件極少，如此瓶般保存完好者，極為稀罕，具有極高的歷史文化價值。



Reference 參閱 1



Reference 參閱 2



Reference 參閱 3

同類瓶如本品者，售于香港蘇富比2007年10月9日，編號1557。嘉靖一朝，禦窯亦燒制此類瓶：比較一例，書嘉靖款，曾展於《機暇明道：懷海堂藏明代中晚期官窯瓷器》，香港中文大學文物館，香港，2012-13年，編號36（圖二）。

參閱：

- 耿寶昌，《明清瓷器鑒定》，香港，1993年，彩圖版33，及線描圖，頁89，圖151（3）；
- 紐約蘇富比2018春拍，lot0113 明成化 青花纏枝花蓮瓣口瓶，成交價USD2,895,000
- 明成化，青花蓮瓣口瓶殘片，2014年，景德鎮出土

來源：

Carl Kempe 收藏（標籤）

器底貼有CK標識的舊藏簽•系瑞典著名藏家卡爾•肯普先生(Johan Carl Kempe1884-1967年)舊藏•來源有序。卡爾•肯普•1912年奧運會男子雙人網球賽亞軍•聲名顯赫的企業家、商人•憑藉雄厚的經濟實力和對中國藝術的愛好開始收藏中國瓷器與金銀器•其收藏品曾于歐美各大博物館展出，自1953年、1964年出版後聞名於世，成為世界研究同類文物的標準與權威。蘇富比倫敦、巴黎兩地曾於2008年推出其專場拍賣會。



右一：瑞典藏家卡爾•肯普
Johan Carl Kempe(1884-1967)



1010



A FINE SUPERB BLUE AND WHITE 'BOYS' JAR

明嘉靖 青花庭院嬰戲圖大罐

「大明嘉靖年製」兩行六字楷書款



Collection from Emil Hultmark

Emil Hultmark (1872-1943) is the reminder of the pioneering role these collectors had in the development of our knowledge in the complex fields of the decorative arts of China. He was one of the co-founders of the 'Kinaklubben' [China Club] in Stockholm in the 1920s with Carl Kempe (1884-1967) and the Crown Prince Gustav Adolf.

Emil Hultmark (1872-1943) 是上世紀早期參與收藏及開拓中國藝術品研究領域的西方收藏家之一。1920年，Emil Hultmark 與卡爾肯普 (1884-1967) 和瑞典王儲古斯塔夫六世在斯德哥爾摩合創 Kinaklubben 中國學會。

Continue 1010

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1522-1566)

The large strongly potted jar is finely painted with vibrant cobalt blue, on the shoulder with ogival panels containing fruit and flower sprays reserved against a background of wan lattice, the sides of the jar with a scene of boys playing in a terraced garden beneath trees and clouds pretending to be adults, one seated in front of a landscape screen like an official with another at his side seated at a table with an open book, while a third kneels in front of them, other children pulling toy carts, holding lotus leaf parasols and playing other games. The foot is decorated with overlapping petals.

Closely related jar sold at Christie's Hong Kong, 27 Nov 2007, lot 1738. however with cover, previously from collection of J.M. Hu. And another one sold at Christie's Hong Kong in this year, 29 May, lot 3104. see also a jar very close to this one. sold at Beijing Poly Auction, 8 Dec 2015, lot 8644. 15 3/8 in. (39 cm.) diam.

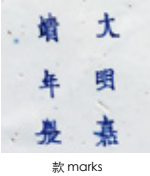
Exhibited

National museum, Stockholm, Chinese Exhibition 1928. Royal Academy, Stockholm 1942, No. 382, plansch 26.

Provenance

Emil Hultmark's Collection.

HKD 1,500,000-2,000,000
USD 190,600-254,100



此罐直口，短頸，豐肩，斂腹，圈足，通體繪青花十六子嬰戲圖。眾童子姿態各異，活潑可愛，三三兩兩相簇，或坐而刻苦攻讀，或嬉戲遊玩，有的拖車，有的鬥蟋蟀，有的騎竹馬，形象地表現出兒童在嬉戲中生動活潑的姿態，各個生動傳神。肩部飾一週萬字紋錦底，等距開光內繪折枝花果，足牆為蓮瓣紋，器底正中書「大明嘉靖年製」六字雙行楷書款。整器畫面將童稚世界的無憂無慮表現而出，這正和受儒家教育的中國傳統文人淡泊的思想符合，也與道教所推崇的無欲思想所契合。圖紋佈局疏密有致，畫法層次豐富而不亂，畫工古拙而樸實，胎釉精良，釉層厚腴，青花發色艷麗純正，為嘉官窯難得之佳品，與北京故宮博物院所藏之嬰戲罐極為相似，可資參考。

該罐器型宏大，佈局考究，外壁通繪四組嬰戲圖，分別為「騎木馬」、「拜先生」、「拖木車」、「鬥蟋蟀」。所繪十六子，腦勺奇凸，神態各異，生動逼真。庭院之中，童趣盎然。所繪之回青色澤妍麗，構圖嚴謹，畫法古拙而樸實，層次豐富而不亂。胎釉精良，釉層厚腴，為嘉靖御窯一等佳品。

此大罐為 Emil Hultmark (1872 - 1943) 的收藏，其在上世紀早期收藏家開拓中國藝術品研究領域作出了重大貢獻。1920 年，Emil Hultmark 與卡爾肯普 (1884-1967 年) 和瑞典王儲古斯塔夫六世·阿道夫在斯德哥爾摩合創 KinaKlubben 中國學會。

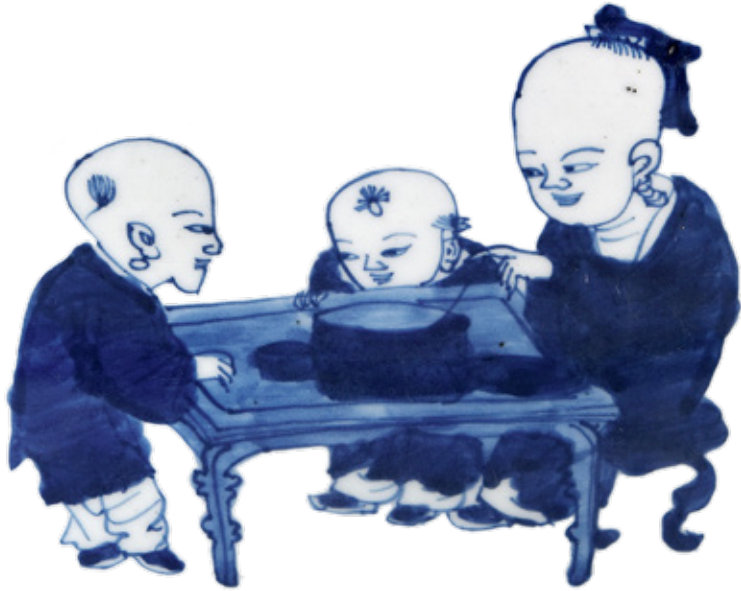
同類品種亦有數例見於拍賣，一例有蓋，出自胡惠春收藏，高 47 釐米，售於香港佳士得 2007 年 11 月 27 日，編號 1738，成交價 30,567,500 港元；或一例無蓋，售於北京保利 2015 年 12 月 8 日，編號 8644，成交價 9,890,000 人民幣；香港佳士得亦有一例近似本品，同樣無蓋，高 40.2 釐米，售於 2019 年 5 月 29 日，編號 3104，成交價 8,525,000 港元。

展覽：

1. 瑞典國家博物館，斯德哥爾摩，1928 年
2. 瑞典皇家藝術學院，斯德哥爾摩，1942 年，編號 382

来源：

Emil Hultmark (1872-1943) 收藏



1011



A FINE AND RARE SMALL WHITE-GLAZED CUT-THROUGH 'LOTUS' CUP

清乾隆 白釉玲瓏透花蓮紋小杯
「浴硯書屋」青花雙框楷書款



YUYAN SHUWU MARK, QING DYNASTY AND PERIOD OF QIANGLONG(1735-1795). Delicately potted with flawless translucent sides rising from the countersunk base to a subtly everted rim, decorated to the body with pierced lotus blossoms, covered overall with a transparent glaze revealing the white body and the cut-out design, the base with a four-character hall mark reading yuyan shuwu within a double-square in underglaze blue

This elegant cup belongs to a select group of wares inscribed with the mark yuyan shuwu (Library of Washing Inkstone), which was used during the Yongzheng (r. 1723-1735) and Qianlong (r. 1736-1795) reigns. A closely related cup, from the collection of the Anna-Maria and Stephen Kellen Foundation, was sold at Christie's New York, 14th/15th September 2017, lot 1225. See also a cup of this type, but with a flared rim and with a Qianlong mark and of the period, in the British Museum, London, illustrated in Soame Jenyns, *Later Chinese Porcelain*, London, 1951, pl. CIV, fig. 1. 2 3/8 in. (6cm.) diam.

HKD 200,000-300,000
USD 25,400-38,100

「浴硯書屋」款識存世較罕，據考浴硯書屋乃圓明園內雍乾二帝的禦書房，故落此款者多出自此二朝官窯。以堂名書寫在瓷器上自宋代有之，至清代康、乾、道三代最為流行。今落有“浴硯書屋”款者尚見有杯盞、溫壺等，應是成套燒制，奉於浴硯書屋之中。此小杯品名為玲瓏杯，也稱米粒或米通杯，在景德鎮有著悠久的歷史，《飲流齋說瓷》記載：“素瓷甚薄，雕花紋而映出青色者謂之影青鏤花，而兩面洞透者謂之玲瓏瓷。”明永樂年間景德鎮窯就有玲瓏瓷燒造，此後複現於清乾隆期，然而數量很少，從款識及工藝上看，此杯應為乾隆時期制器。此玲瓏杯口沿微撇，弧腹壁，圈足，其胎體潔白細膩，晶瑩如玉。其上所飾蓮紋清新嫺雅，充滿韻律感，繪製極為細緻自如。當光線透過薄如蟬翼的鏤花處，若隱若現的透亮宛如音符一樣跳動，精美甜白的釉面與纖細的紋飾相襯，分外脫俗，靈巧，明徹、剔透，足可當“玲瓏”二字。2019 年倫敦蘇富比亦有一例同款識小杯，造型紋飾皆相類；另有一例出自 Anna-Maria 及 Stephen Kellen 基金會收藏，售於 2017 年紐約佳士得，編號 1225。

參閱：

紐約佳士得 2017 年 9 月 14 日，編號 1225



A WHITE GLAZED BOTTLE VASE

清乾隆 白釉長頸瓶

「大清乾隆年製」三行六字篆書款



QIANLONG UNDERGLAZE BLUE SEAL MARK AND OF THE PERIOD (1736-1795)

With elegant rounded body and long neck flaring to the rim. Finely covered in white glaze.
7 5/8 in. (19.4cm.) high

Provenance

From the Private Collection of Roger Bluett
Christie's South Kensington, 14 May 2010, Lot 681

HKD 200,000-300,000
USD 25,400-38,100

此瓶便為仿趙宋名窯之偽品，盤口，細長頸，溜肩，膽形腹圓垂，下承圈足。周身滿施仿官釉，釉面均淨，開片大小交錯，自然流暢，富於韻律感，麗質怡人，風韻無限。整器造型端莊秀美，以器型和釉色取勝，強調運用線條變化來裝飾顯凸釉色之美，恬靜素雅，溫潤明亮，著力模擬宋瓷，彰顯後世嚮往趙宋文人以素雅勻淨為上的美學理念。台北故宮收藏有底部鐫刻乾隆皇帝《詠七弦官窯瓶》詩文的清仿官釉青瓷弦紋瓶，可見明清之際，趙宋影響之深遠。

来源：

Roger Bluett 收藏
倫敦佳士得 2010 年 5 月 14 日，編號 681

Collection from Roger Bluett



Brian Morgan (left) and Roger Bluett in Bluett & Sons' Mayfair gallery, 1977.

Roger Bluett was the third generation of his family to make his career at Bluett & Sons, the oriental art and antiques dealers.

The firm had been founded by his grandfather in 1884, and in 1922 took premises in Davies Street, Mayfair. Roger Bluett joined his father and uncle in the business there, after service in the Navy during the Second World War and a short spell learning about oriental ceramics at Sotheby's.

In the early 1960s, recognising the importance of visiting overseas collectors and museums, he became one of the first dealers from London to travel extensively abroad, to America and south-east Asia especially. He developed a loyal network of clients around the world and lasting contacts with museum curators.

羅傑·布魯特 (ROGER BLUETT)，是英國 Bluett & Sons 的第三代繼承人，該公司由其祖父成立於 1884 年。羅傑二戰期間在海軍服役並在蘇富比短暫學習了陶瓷藝術後，加入 Bluett & Sons 並開啓其職業生涯。在 1960 年代初期，他與世界各地（尤其是美國和東南亞）的藏家建立了深厚的關係，聲譽不斷提高。羅傑還與大英博物館、V & A 和菲茨威廉 (Fitzwilliam) 以及海外各大博物館（包括香港藝術博物館和紐約大都會）建立了良好的關係，是具有極大影響力的古董商。



1013



**A FINE AND LARGE CELADON-GLAZED BOWL
CARVED WITH FLOWERS**

清雍正 粉青釉浮雕纏枝花卉紋大碗
「大清雍正年製」兩行六字楷書款

YONGZHENG UNDERGLAZE BLUE SEAL MARK AND OF
THE PERIOD (1723-1735)

The deep rounded sides rising from a straight foot to a wide flaring rim, the exterior exquisitely carved and emphasized with incised details with the flowers of the four seasons, depicting branches of peony with attendant smaller flowers, a spray of lotus with large blooms, buds and a pad, a sprig of hibiscus together with asters, and a prunus branch and camellias, covered overall with a deep sea-green celadon glaze thinning to a paler tone on the carved areas and at the rim, the interior left uncarved, the base inscribed with a six-character seal mark in underglaze blue 8 ⁵/₁₆ in. (22 cm) diam.

Provenance

Marchant, London. Acquired before 1980
Ira and Nancy Koger Collection
Sotheby's New York, 27 Nov 1990, Lot 29
Christie's New York, 19 Sep 2007, Lot 369
Collection of Mr. Perzini

HKD 1,200,000-1,800,000

USD 152,500-228,700



Continue 1013

粉青釉是以鐵為著色劑在還原焰中燒成而制，其含鐵量在 3% 左右，這種傳統的高溫釉是中國陶瓷史上最早出現的釉，晚至明清更是登峰造極，雍正朝更是達到了呈色均勻，穩定的燒造水準，再輔以印花，刻花等為輔助裝飾，達到單色釉的制瓷頂峰。如此件粉青釉大碗胎釉純正，剔刻繁縟，即以為證。此式粉青大碗為雍正一朝首創，碗撇口斂腹，器型碩大，舊時瓷器尺寸大者燒造中極易變形，而這件大碗器型端莊，線條優美自然，內壁光素無紋，釉面仿龍泉窯之粉青，但肥厚滋潤，青嫩欲滴，宛如美玉琢成，又似碧水凝冰。外壁浮雕纏枝花卉紋，形態清麗。整體圖案佈局得當，繁而不亂，疏密有節，獨見匠心。剔刻精湛細緻，富具立體感刻工乾脆俐落，若隱若現的花紋與溫潤如玉的釉面真乃天作之合。《旬雅》（卷上之二十九）對此讚譽：“內平外凸之雕花豆青海盃。雍乾皆有之。式樣絕巨，而甚為精緻。”底以青花書「大清雍正年製」兩行六字楷書款，落筆有力，端重大氣。

来源：

S. Marchant 倫敦，得于 1980 年以前
Ira and Nancy Koger 伉儷收藏
紐約蘇富比，1990 年 11 月 27 日，編號 29
紐約佳士得，2007 年 9 月 19 日，編號 369
柏知尼先生收藏



款 marks





A CELADON GLAZED DOUBLE-GOURD VASE

清乾隆 豆青釉葫蘆瓶

「大清乾隆年製」三行六字篆書款



QIANLONG UNDERGLAZE BLUE SEAL MARK AND OF THE PERIOD (1736-1795)

the robustly potted lower bulb of compressed globular form with pronounced shoulders, surmounted by a pear-shaped upper bulb above the constricted waist, evenly applied with a pale celadon-green glaze thinning to white at the rim, the shallow countersunk base encircled by an unglazed footring burnt orange along the perimeter, the base inscribed in underglaze blue with a six-character seal mark 12³/₈ in.(31.5cm).high

Provenance

Collection of Wilson P. Foss

HKD 800,000-1,200,000

USD 101,700-152,500

經過康熙雍正兩朝之積澱發展，清乾隆時期經濟發達，四海咸甯，國力鼎盛，其瓷業生產也達至頂峰，燒造品種之豐富，種類之多樣，裝飾之華麗，令人讚歎。楊獻穀雲：“瓷品精進，無過清代康熙乾之禦窯”。《增補古今瓷器源流考》記亦有“清瓷至乾隆而極盛，器式之多亦莫與倫比”之語。此件豆青釉葫蘆瓶即為此背景下應運而生的乾隆禦窯名品。其造型之雋雅優美，洗鍊柔婉，釉色之臻純剔透，釉質之美令人心折。燒制此種極高水準之豆青釉色，於乾隆一朝同類作品中亦數翹楚之作。《南窯筆記》雲，“夫釉水配法，非有書傳，亦無定則，法多配試，自有獨得之妙。五金八石，皆可配入。色之詭怪，奇異不一，而足千變萬化，俱成文章，神而明之，存乎其人。”制瓷工匠取天然原料，經火力淬煉，始得釉色天成之韻，無需累贅修飾即能展現瓷器本色之美。青釉在我國陶瓷史上出現最早，並作為一種最傳統的品種貫穿整個中國陶瓷發展史，歷經東漢、六朝、唐、宋、元直至明清不絕，清代景德鎮繼承龍泉青瓷的優良傳統，燒出了深淺不一的各種青釉瓷器，雍正時達到了呈色均勻、穩定的燒造水準，乾隆時期製作技術更為穩定成熟，對於青釉的顏色控制自如，燒成了琳琅滿目的青釉質瓷器作品。根據釉色深淺不同可分為豆青、冬青、粉青三個品種，豆青色最重，冬青次之，粉青最淺，陳瀏《陶雅》評價有：“豆青、東青、茶葉末、蟹甲青數者又各有古雅之氣韻，而不能以相掩。”乾隆時期此類葫蘆瓶形制上有大中小三種，大型器中腰有箍形裝飾，品種有青花、粉彩及窯變器；中型者品種有冬青釉、藍釉描金器等；小型者有仿汝、仿官、天藍、粉青、茶葉末及五彩描金器等。乾隆三年《各作成做活計清檔》記載：「江西，六月二十五日七品首領薩木哈、崔總白世秀來說太監高玉交……冬青……葫蘆罐一件」。如此件葫蘆瓶采豆青釉色，體量適中，胎釉俱佳，造型清新優美，釉色幽穆純淨，在乾隆朝同類作品中亦屬上佳珍品，乾隆禦窯制器之精湛奇絕一覽無餘。此器小口，直頸，整體呈葫蘆形，淺足，線條優美勻稱。通體施豆青釉，釉色均勻，釉質肥厚，足底一圈露胎，其上顯出細密的旋紋。底書「大清乾隆年製」六字三行青花篆書款。整器形制規範端莊，釉水沉靜滋潤，體形碩大規矩，雄渾厚重。此式葫蘆瓶乾隆年間燒制器物存世不多，不但以“福祿”之吉祥寓意傳世，其器形亦莊重大方，釉色淡雅，十分精美，當為乾隆官窯精品。展現了彼時禦窯廠治瓷工藝之巧妙，完美地體現了中國瓷器薪火相傳、推陳出新的生機和魅力。

參閱：

- 1、《清代瓷器賞鑒》第154頁，圖195
- 2、《清瓷萃珍》圖69，南京博物院、香港中文大學文物館，1995年
- 3、《中國清代官窯瓷器》第341頁，上海文化出版社，2003年

來源：

Wilson P. Foss 收藏



1015



A 'GUAN'-TYPE VASE, CONG

清乾隆 仿官釉琮式瓶

「大清乾隆年製」三行六字篆書款



SEAL MARK AND PERIOD OF QIANLONG
(1736-1795)

of archaic jade cong form, the straight-sided body rising from a short foot to a narrow tapering circular neck and modelled along the corner with trigrams, applied overall with an attractive caesius-coloured glaze suffused with a fine network of crackles, save for the footrim left unglazed and applied with a brown wash in imitation of the Song dynasty ware, the base inscribed in underglaze blue with a six-character seal mark.

11 1/4 in. (28.5cm.) high.

Provenance

Belgian private collection, Acquired in 1970s
Christie's Paris, 07 JUN 2011, Lot 195

HKD 600,000-800,000

USD 76,200-101,700

琮式瓶最早出現於南宋，仿自上古玉琮造型，以南宋官窯和龍泉窯製品最為知名。清乾隆朝盛行摹古之風，唐英《陶成記事碑記》所記「仿鐵骨大觀釉」、「仿銅骨魚子紋汝釉」等屢見史料之中，極力仿制宋代制瓷藝術風格與美學高度。基於此，在乾隆皇帝與其倡導的仿古美學影響下，當時景德鎮御窯廠在遍臨宋代名窯瓷器之後，嘗試將古韻今意融於一體，僅借鑒宋瓷某一特點而加以變化，創燒了一些新品種。這件琮式瓶便為當時宮廷御用精品，整件器物為仿古造型，作琮狀，通體施仿官釉，釉面溫潤如玉，滋潤肥厚，汲取了宋官瓷的特徵。瓶身造型方正，圓口圓足，象徵天圓地方；瓶身以較少見的八卦紋和穿帶紋裝飾，穿帶紋自下而上穿過八卦紋間隙，於瓶肩處向下折返，八卦紋則點綴於四角之上，橫跨兩面，整器造型線條挺括；且尺寸適中，為重要宮廷陳設器。

來源：

比利時私人收藏，購於1970年代
巴黎佳士得2011年6月7日，編號195

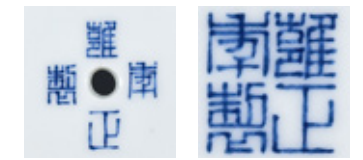


1016



A RARE COPPER-RED GLAZED JARDINIERE WITH STAND

清雍正 霽紅釉折沿花盆連托
「雍正年製」四字篆書款



SEAL MARK AND PERIOD OF YONGZHENG
(1722-1735)
It is finely decorated with copper-red glazed, both
base with a underglazed blue four-character marks.
5 3/4in.(14cm)diam.

Reference
Catalog of The Special Exhibition of Kang-Hsi, Yung-
Cheng and Ch'ien-Lung Porcelain Ware From The
Ch'ing Dynasty in The National Palace Museum, 35

HKD 80,000-120,000
USD 10,200-15,200

祭紅是景德鎮的陶工在明永樂、宣德時期創燒的著名紅釉品種，因祭紅器作祭祀郊壇之用，故名。它是以銅為著色劑，生坯上釉，置於還原焰氣氛中，在 1250°C - 1280°C 溫度下一次燒成。祭紅色澤似初凝的雞血，深沉穩定，瑩潤均勻，不流釉不脫口，釉面也罕有龜裂紋理。發展至清，督陶官唐英將其改名為霽紅，其中雍正皇帝十分重視祭紅釉燒造，對於提高其產品品質曾親自下旨監督。《清檔》記載：雍正七年“八月十七日，據圓明園來帖內稱本月十四日郎中海望持出碎霽紅磁片邊五塊。奉旨：此釉水甚厚，新燒的甚薄，不知是何原故，爾將此破磁發給年希堯去，著伊照此破磁釉水燒造，欽此。”又據成書于清嘉慶年間的《景德鎮陶魁》記載，“霽紅器，陶戶能造霽紅者少，無專家，惟好官古戶仿之。”道光時期龔洵亦在所編的《景德鎮陶歌》中說：“官古窯成重霽紅，最難全美費良工。霜天晴畫精心合，一樣燒百不同。”可知霽紅釉是清代燒造難度較大的品種，要燒得純正之霽紅釉並非易事。此件作品的特別之處，不僅在於其器形的俊美、雅麗，更在於成套出現，極為難得。如上所述，純美的釉色是極難燒制成功的，特別是使得花盆和底托呈現相近的釉色則更具挑戰性，故此作品是極其罕見的單色釉精品。此外，於花盆和底托兩處書寫款識，也看出其級別之高。造型秀美，較康熙時更為纖秀，外壁滿施霽紅釉，釉質細膩，顏色鮮豔，燒造精良。

參閱：《康雍乾名瓷特展》，35. 雍正窯 紅釉花盆 . 托



參閱 reference



1017



A COPPER-RED GLAZED CUP

清道光 紅釉杯

「大清道光年製」三行六字篆書款



SEAL MARK AND PERIOD OF DAOGUANG (1821-1850)
well potted with deep rounded sides rising from a tapered foot, applied around the exterior with deep mottled-red glaze, the interior and the base left white, the latter inscribed in underglaze blue with a six-character seal mark
2 1/2 in. (6.5cm.) diam.

Provenance
British Private Collection

HKD 25,000-45,000
USD 3,200-5,700

撇口、斜弧腹、圈足，胎薄質堅；造型端莊大方，凝重中見靈巧，體積、輕重適度，穩貼合手。釉色鮮紅，明麗嬌美，玲瓏俏雅，毫無祭紅釉容易出現暗紅髮黑之色，底施白釉，落「大清道光年製」六字三行篆書款。北京故宮博物院清雍正十二美人圖中美人持有相同器型之紅釉小杯。清項元汴《歷代名瓷圖譜》記道：「……祭紅，其色艷若朱霞，真萬代名瓷之首冠也！」據《唐英督陶文檔》中記載各式釉料所耗費的價格，「一祭紅琢器每尺釉料銀壹分伍釐」，相比哥窯的壹分貳釐、宣窯的柒釐、東青釉的叁釐玖毫等要貴很多，造價成本不菲。」

來源：
英國私人收藏



1018



A FAMILLE-ROSE' FISHERMAN' CUP

清道光 粉彩漁人垂釣圖杯

「大清道光年製」三行六字篆書款



SEAL MARK AND PERIOD OF DAOGUANG (1821-1850)
of beaker form, the exterior painted with a riverside scene depicting a fisherman angling by the cliffs.
2 in. (6cm.) high

Provenance
British Private Collection

HKD 25,000-45,000
USD 3,200-5,700

杯為敞口微撇，深腹，直壁至近足處微弧內收，圈足。胎質潔白堅硬，胎體薄而均勻。通體施白釉，繪粉彩漁夫樹下垂釣圖，圈足朱書「大清道光年製」雙排篆書六字款。漁家樂是清代中後期喜聞樂見的題材，為人民安居樂業的生活寫照。此一對小杯器形規整，繪工精湛，圖案極富生活氣息，為是時官窯之典型產品。

參閱：
香港蘇富比拍賣有限公司 2018 年 11 月拍賣會，lot0316
清康熙 五彩漁人垂釣圖杯

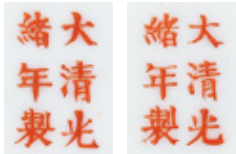
來源：
英國私人收藏

1019



A PAIR FAMILLE ROSE MILLE FLEURS CUPS

清光緒 粉彩百花不露地杯一對
「大清光緒年製」兩行六字楷書款



GUANGXU SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1875-1908)

It is decorated with a dense design of different flowers below a gilded rim.
3 1/4 in. (8.2 cm.) diam.

Provenance

Christie's New York, 26 Mar 2010, Lot 1453

HKD 30,000-50,000
USD 3,800-6,400

此粉彩百花不露地杯為一對，杯型玲瓏秀巧，胎質細膩潔白，裝飾雍容華美。百花不落地紋又名萬花紋、萬花堆，是清代景德鎮粉彩瓷器的裝飾圖案，流行於乾隆、嘉慶時期，後期繼之。器身滿飾各色花朵，如百花堆聚而得名。圖案以牡丹為主題，周圍繪菊花、茶花、牽牛花、蓮花、玫瑰花、百合等。畫面繁密細緻，五彩繽紛，觀之使人置身若在百花叢中，目不暇接。杯成對，形制小巧，玲瓏可愛，敞口外撇，弧腹圈足。口沿金彩裝飾，外壁以紅、藍、紫、黃、綠、白等各色，彩繪出牡丹花、荷花、芙蓉、蘭花、月季、菊花等各種花卉，直至足部。一器之上所見顏色不下三十餘種，精繪百花圖簇似錦，各色嬌花爭豔，極盡其妍，使人置身若在百花叢中，目不暇接。底部紅彩書“大清光緒年製”六字雙行楷書款。紋飾色彩絢麗，明艷多姿，紋樣層層疊疊，密佈全器，隙地滿飾綠葉，沒有一點空隙。綠葉的襯托，顯得此對小杯更加耀眼奪目，嬌豔欲滴。

来源：

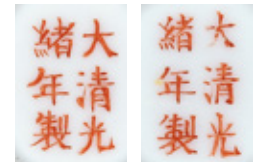
紐約佳士得 2010 年 3 月 26 日，編號 1453

1020



A PAIR OF IRON-RED 'DRAGON' CUPS

清光緒 礬紅趕珠龍紋杯一對
「大清光緒年製」兩行六字楷書款



GUANGXU SIX-CHARACTER SEAL MARKS AND OF THE PERIOD (1875-1908)

each finely potted with rounded sides rising steeply from a short foot to a slightly flared rim, the exterior enamelled in iron red with two five-clawed dragons grasping for flaming pearls with outstretched talons, one with head turned back looking over its shoulder with the other striding closely behind, all above turbulent waves cresting with foams, the mouth and foot with double-line borders in underglaze red, inscribed to the base with a six-character reign mark within a double square.
2 in. (5.6 cm) diam.

Provenance

Bonham's London, 10 May 2010, Lot 102

HKD 40,000-60,000
USD 5,100-7,600

礬紅彩是以鐵著色的低溫紅彩，最早見於元代紅綠彩瓷器上，景德鎮單獨使用礬紅彩裝飾開始於洪武官窯，南京博物院曾在明故宮發現一塊洪武官窯的礬紅彩雲龍紋盤殘片。洪武以後，白地礬紅彩瓷器作為傳統品種，一直延燒。清代景德鎮禦窯廠曾將白地礬紅彩瓷器作為一個主要品種燒造，歷朝從未間斷，其品質較前朝更勝一籌。

此對礬紅小杯周正秀美，器壁輕薄，迎光可透，白釉瑩潤潔淨。內壁光素，外壁的礬紅彩描繪五爪龍趕火珠紋飾，近圈足處飾一團海水紋，口沿與圈足處各飾兩道礬紅彩炫紋。底以青花書「大清光緒年製」兩行六字楷書款。此種小杯雖然是常見日用小器，外壁所繪行龍紋也是官窯器常用的紋樣，但所繪行龍紋略顯與眾不同：前一條龍作回首狀，與後一條相呼應，兩龍之間以十字雲間隔，畫面由此顯得生動，這與一般碗、盤外壁所繪的兩條動作一致的趕珠龍紋相比，更具動感。

来源：

倫敦邦瀚斯 2010 年 5 月 10 日，編號 102





1021



**A FAMILLE-ROSE 'HUNDRED BUTTERFLIES'
'INGOT-SHAPED JARDINIERE**

清光緒 粉彩百蝶銀錠形花盆

QING DYNASTY AND PERIOD OF GUANGXU (1875-1908)
Of quadrate form with a tapered rim, painted overall
with a rabble of butterflies of varying sizes and colours,
all meticulously drawn with minute detailing in pastels
of famille-rose enamels fluttering around four evenly
spaced larger specimens, all between a row of lime-
green and pink lappets at the base and a collar of
green-ground ruyi around the rim

20 1/2 in. (51.6cm) long

HKD 320,000-360,000
USD 40,700-45,700

清宮花盆式樣豐富，材質多樣，參考清宮陳設檔和宮廷
繪畫作品可知，不同材質的花盆使用功能不一，存在明
確的分工。金銀、玉石、銅胎琺瑯等花盆均為殿堂室內
陳設器，承托相應的瓊樹玉花等人工盆景，不具實際養
花用途，紫禁城的前朝宮殿均以此類陳設為主。而瓷質
花盆則是實用器皿，主要供後寢生活區與京郊各處皇家
園林使用，尤其戶外養植需用甚多。此花盆體量碩大，
顯見當為戶外或寬闊廳堂內綠植培栽所用。其造型作銀
錠式，板口折沿，下承六如意式足，胎體厚重，通體所
施白釉白晢溫潤，絲毫未產生變形裂縫，由此也可見其
時燒造工藝之成熟。外壁滿繪各式彩蝶翩翩起舞，姿態
大小各異，色彩繽紛絢麗，充滿熱烈喜慶的氣息，是為
難得的晚清官窯陳設佳作。

蝴蝶在中國古代是“夢”的代指，同時“蝴”諧音“福”，
乃吉祥之物，另外，蝴蝶在中國也代表“愛情”。此花
盆以蝴蝶為裝飾，筆意工整，翅質表現細膩，無論點、
擦和線條均流暢生動，宛若趣意盎然的國畫小品，有“百
蝶富貴”之寓意。





1022



A LARGE BLUE-GROUND DISH WITH GREEN DRAGONS

清光緒 藍地綠龍紋盤

「儲秀宮制」四字篆書款



CHUXIUGONG ZHI MARK AND PERIOD OF GUANGXU (1875-1908)

Well potted with shallow rounded sides resting on a tapered foot, the interior brilliantly painted with a central medallion of a green sinuous dragon leaping amidst scrolling clouds, pursuing a 'flaming pearl', enclosed by a pair of scaly dragons chasing 'flaming pearls' the cavetto, the exterior similarly decorated with a matching frieze of two further dragons, all deftly enamelled in green, reserved on a deep blue ground, the white-glazed base inscribed in underglaze blue with a four-character reign mark, the fifth claw of each dragon concealed in black pigment 12 1/2 in. (32 cm) diam.

Exhibited

Hong Kong Museum of Art, *The Splendour of Qing Dynasty*, 1992 and illustrated in the catalogue, pl 143.

Provenance

Dr Simon Kwan Collection, Hong Kong
Christie's Hong Kong, 'The Yangzhitang Collection of Imperial Porcelain of the Late Qing Dynasty', 30 Mar 1997, Lot 345
Bonham's Hong Kong, 28 May 2010, Lot 235

HKD 200,000-300,000
USD 25,400-38,100

撇口，弧壁，淺腹，廣底，圈足。器鈷藍地綠彩繪雲龍紋，外底青花書「儲秀宮制」四字二行篆書款。為光緒時期的器物。

據《清檔·內務府工業清冊》記載，光緒初年景德鎮御窯廠就大量燒造官窯器，光緒十年（1884年）、二十年（1894年）、三十年（1904年）為慈禧五十、六十、七十壽辰以及光緒大婚，又大批燒造壽慶典禮和賞賜所用的青花瓷、粉彩瓷和各種色釉瓷器。據清宮檔案記載，東西六宮是后妃們居所，儲秀宮是西六宮之一，乾隆二年孝賢皇后始居儲秀宮……咸豐六年懿嬪（即西太后）居儲秀宮，生有皇子（即同治帝），同治大婚禮成，皇后居儲秀宮，光緒十年西太后居儲秀宮。另據清宮檔案記載：慈禧五十歲壽辰時，曾在儲秀宮舉辦過萬壽節慶典，署「儲秀宮制」器物應是為慶典專門燒制的。儲秀宮款瓷器以盤、瓶等多見，裝飾紋飾多為龍鳳、花卉、萬壽無疆等圖案，時代風格鮮明。在清宮舊藏慈禧照片中，署「儲秀宮制」盤用於盛放水果。

鈷藍地綠彩雲龍紋盤為清代典型器物，康熙朝始制，延燒至清末。此盤形制較大，繪制精工，色彩艷麗。

參閱：

1. 《天津博物館藏瓷》，文物出版社，2012年，P150，Lot127。
2. 《清代瓷器賞鑒》，P292，Lot390。
3. 《特別展·中國陶瓷》，東京國立博物館，1994年，P221，Lot 316。

展覽：

“清朝瑰寶”展覽，1992年，香港藝術館，並出版於該展覽目錄內，圖版143

來源：

1. 關善明收藏
2. 香港佳士得1997年3月30日，編號345
3. 香港邦瀚斯2010年5月28日，編號235



A PAIR OF WUCAI 'DRAGON' LOBED DISHES

清雍正 青花五彩雲龍紋葵口盤一對

「大清雍正年製」三行六字楷書款

Imperial porcelain from the Birchall Collection, Acquired in England in the late 19th century. J. Dearman Birchall (1828-1897). He was born in Leeds, the son of a successful Quaker wool merchant with roots in manufacturing and retailing local tweed.

All the time he was trading cloth, he was also acquiring Chinese porcelain and Persian fabrics. His diaries note that in 1875 and 1877 he bought from, and sold porcelain to, the Dutch-based dealer Joel Duveen, the first Duveen to make a base in the United Kingdom in 1866, opening a shop in Hull (Barnett and Duveen, 49 Waterwork Street). By 1890, both his collection and Duveen's domination of the Chinese porcelain market had expanded vastly. As Dearman aged, in 1892 Duveen offered to buy back his whole collection to ship out to his insatiable new 'robber baron' clientele in New York, collectors like Henry Clay Frick and J. Pierpont Morgan. But the collection survived this tempting offer, and remained on open display in Dearman Birchall's home, where he could indulge his Leeds business skills in more congenial surroundings and support a variety of charitable and philanthropic causes which rightly gave him considerable local prestige.

YONGZHENG UNDERGLAZE BLUE SEAL MARK AND OF THE PERIOD (1723-1735)

the slightly arcuate exterior painted in strong tones of the wucan palette with a five-clawed dragon respectively ascending and plunging in pursuit of a 'flaming pearl' amid multi-coloured clouds, surrounded by four dragons in blue, red and green pacing around the well, all within borders.

6 in. (15 cm) diam

Provenance

J. Dearman Birchall Collection, No. 41A & 41B
Bonham's London, 10 Nov 2011, Lot 254 & 255

HKD 800,000-1,000,000

USD 101,700-127,100

盤收口，弧壁，平底，圈足。盤青花五彩裝飾，外壁青花繪雲紋，五彩繪龍紋，龍紋伸爪，騰空飛躍，威武凶猛。外底雙圈內青花書「大清雍正年製」六字三行楷書款。清代十三個皇帝中，以雍正胤禛皇帝最具藝術修養，其在位雖僅十三年，卻為後世創造了珍貴的、成為後世典範的宮廷藝術品。其常命內務府造辦處依其旨意製作各種玩物，御窯廠順聽其命，所燒造的瓷器深受其影響，以清新脫俗、精巧淡雅而著稱。清代雍正官窯瓷器，無論胎釉、造型、繪制、款識均一絲不苟，無可挑剔。雍容典雅的器形，潔白瑩潤的胎釉，舒展流暢的紋飾，凝重典雅的色彩，珠聯璧合，製作技藝精湛。許之衡《飲流齋說瓷》評論雍正瓷器有：「雍正則逸麗而秀倩，若乾隆則繁密富麗之極而時露清氣」的贊譽。《增補古今瓷器源流考》評價有：「雍正時瓷質極佳，設色亦極精緻。有稱為雍正彩者，其綠、藍、紅等色均燦爛有光，為雍正一朝之獨擅」。整器端莊秀麗，胎薄體輕，繪制技法嫺熟，紋飾精美，色彩艷麗，盡展雍正瓷器雋秀爾雅的藝術風韻。

參閱：

1. 《五彩名瓷》，山東美術出版社，葉佩蘭 2005 年，頁 139，圖 205；
2. 《重要中國陶瓷》，香港蘇富比，1996 年；
3. 《望星樓藏瓷》，香港，2004 年，頁 91。



J. Dearman Birchall (1828-1897), portrait by F.G. Cotman, 1877

十九世紀英國私人收藏

來源：

Dearman Birchall 收藏，編號 41A 及 B
倫敦邦瀚斯 2011 年 11 月 10 日，編號 254 及 255





A FINE IRON-RED STUPA-SHAPED BOTTLE VASE

清乾隆 磬紅折枝花甘露瓶



QING DYNASTY, QIANLONG PERIOD(1736-1795)

Elegantly potted with a baluster body supported on a slightly domed circular base, the rounded shoulders gently rising to a slender neck collared by a raised band below a lipped mouth, delicately painted around the body in different shades of iron-red with four sprigs of blooming lotus borne on scrolling foliage, between pendant lotus petals above and upright striated leaves, the neck detailed with a zigzag floral pattern between a key-fret band at the mouth and the protruding collar, the slightly stepped base similarly decorated with a ring of stylised lappet panels. There are two closely related vase. one was sold at Sotheby's Hong Kong, 5 Oct 2011, lot 2125. see also a vase of this type, sold at Sotheby's Hong Kong, 4 Apr 2012, lot 3178.

8⁵/₈ in.(22.2 cm)high

Reference

Collection of the Palace Museum, Beijing

Provenance

Private collection, West United Kingdom

HKD 800,000-1,200,000

USD 101,700-152,500

甘露瓶，亦稱“藏草瓶”，為藏傳佛教陳設用法器。圓唇直頸，頸下部有輪狀凸起，豐肩，腹下漸收，瘦脰，覆鉢式圈足，內壁施白釉，外壁以磬紅彩繪飾。由上至下依次為回紋、朵梅紋、覆蓮紋、仰蓮紋、如意紋、變形覆蓮紋、折枝西番蓮紋、蕉葉紋、覆蓮紋。瓶型秀美，色彩協調，為藏族傳統造型與清代早期陶瓷燒造工藝高度完美的結合。

甘露瓶一般作以下數種用途：于瓶內盛淨水，上插藏草，以示淋灑之甘露（此即“藏草瓶”、“甘露瓶”二名之由來）；以瓶盛五寶、五香、五藥、五穀及香水等二十種物，供養佛菩薩，則以此開顯淨菩提心之德；在密教灌頂時，瓶亦為諸尊手持之物。而禦制甘露瓶尚有另外一種用處，即作皇室賞賜西藏僧侶之用。這與清朝帝王民族統治之措施不無關係。通過尊奉藏傳佛教以加強中央集權，是清朝政府民族政策的重要內容。據記載，乾隆帝對藏傳佛教極盡虔誠，堅持每日打坐修持，並學習梵文和藏文，下令將雍和宮改為喇嘛寺，仿西藏桑耶寺于承德建普寧寺，又仿拉薩布達拉宮于承德建普陀宗乘廟，於紫禁城內仿西藏托林寺壇城殿築雨花閣……凡此種種。

此瓶型制始于雍正朝，乾隆時多見，故宮博物院、南京博物院、天津博物館等有所藏磬紅彩甘露瓶（清乾隆），瓶皆無官款，紋樣、造型與此瓶如出一轍，應同出唐窯。此又與《清檔》所提及的乾隆十一年“二月奉旨燒造紅花甘露瓶”相互印證。

如《乾隆紀事檔》載：“（乾隆十一年）二月奉旨燒造紅花甘露瓶，俱不要款。”（乾隆十一年）五月初一日，



故宮博物院藏



大英博物館藏



清 郎世寧 弘歷觀畫圖軸（局部）

唐英將按旨照樣燒造得：紅花白地甘露瓶四件……奉旨俱留下，其甘露瓶著唐英再燒造幾件。”“（乾隆十二年）二月二十九日，大臣海望來說：太監張玉傳旨：著傳諭唐英將甘露瓶陸續再做些來。”藉由上述資料可見，在乾隆一朝，紅彩甘露瓶曾因帝王之偏愛而多有訂燒（按，乾隆帝曾因督陶官上呈“黃地紅花甘露瓶”而不悅，特下令“嗣後不許呈進”），此種因帝王之喜好而多次敕諭燒造之盛況不僅在雍乾之前未有出現，乾隆之後的諸帝在位期間亦聞所未聞。

參閱：

故宮博物院藏品，北京

來源：

英國私人收藏





1025



A FINE FAMILLE ROSE 'HUNDRED DEER'
HANDLED VASE, ZUN

清 粉彩百鹿尊

「大清乾隆年製」三行六字篆書款



QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD (1736-1795)
The vase is decorated with the 'Hundred Deer' motif, depicting deer and their young, grazing, gamboling and resting in a lush landscape, amidst pine and peach trees, lingzhi, and a meandering stream flowing through blue-shaded rock formations from high mountains in the distance. A pair of gilt-highlighted coral-red dragon-scroll handles flank the shoulder. An Qianlong seal mark is on the base. 17 1/2 in. (44.5 cm.) high

Reference
Christie's Paris, 14 Dec 2011, Lot 174
Christie's London, 10 May 2011, Lot 299

Provenance
Property from the Estate of Severin Fayerman.

HKD 1,000,000-1,200,000
USD 127,100-152,500

The 'hundred deer' motif was very popular as the landscape depicted contains important symbolic references. The subject of deer has a long history in Chinese art as it refers to the rebus where the Chinese word for 'deer' is a homophone for 'emolument' or 'civil service salary'; the 'hundred deer' therefore represent the ultimate success, a career in government service in Imperial China. The deer is also associated with Daoism and the Star God of Longevity, Shoulao, while the inclusion of peaches and lingzhi fungus in the decoration is further symbolic of longevity. As such, the subject-matter on the present vase alludes to a multitude of auspicious connotations.

The theme of 'hundred deer' was adopted on porcelains in the middle Ming period, and can be seen on a Wanli period (1573-1620) wucai jar in the Musée Guimet, Paris (illustrated in The World's Great Collections. Oriental Ceramics Vol. 7, Musée Guimet, Paris, Kodansha, Tokyo, 1981, no. 26) and on the pair of large blue and white Wanli jars given to Queen Christina of Sweden by the Portuguese Ambassador (see The World's Great Collections. Oriental Ceramics Vol. 8, Museum of Far Eastern Antiquities, Stockholm, Kodansha, Tokyo, 1982, fig. 247).

尊敞口，口下漸廣，垂腹，圈足。肩兩側對稱飾攀紅描金螭龍耳。腹通景繪百鹿圖，山林中松桐映掩，桃樹碩果累累，溪水淙淙，靈芝、花草叢生。蒼松下梅花鹿三五成群，或奔跑，或憩息，或相偎，或嬉戲，或覓食，姿態各異，一派祥和靜逸、生機勃勃的景象。底青花書「大清乾隆年製」篆書款。

此器造型源自明萬曆時期的大罐，器形規正，筆繪生動細膩，為乾隆朝重要的大型陳設器。「百鹿尊」又稱「百祿尊」，因為鹿與「祿」諧音，寓加官進祿之意；鹿為仙禽，與瑞草靈芝、桃、松桐象徵長生不老、松鶴延年之意願。
此百鹿尊是乾隆早期宮廷製作最華美的瓷器，如果把尊上的紋飾展開，猶如一幅山水畫卷展現眼前，表現了清皇朝重要的狩獵活動木蘭秋獮。木蘭為滿語，意為「哨鹿」，秋獮指秋天打獵。這是自康熙二十二年起幾乎每年秋天都舉辦的大典，這並非為了狩獵娛樂，而是具有重大的政治、軍事意義。康熙皇帝為鍛煉軍隊，在承德以北開闢狩獵場，每年秋季狩獵時用八旗兵頭戴鹿頭，在樹林裡口學鹿啼叫，引誘異性，鹿出之則合圍獵殺。乾隆皇帝對此「祖制」甚為重視，還命宮廷畫師郎世甯把實況記錄下來，景德鎮工匠就照著這些畫卷，把這清皇朝重要的活動重現于百鹿尊。
兩岸故宮博物院及上海博物館均藏有乾隆朝粉彩百鹿尊，有些形制紋飾與此器相同，但細節略有差異。一對為胡惠春捐贈上海博物館藏品，見1989年上海出版《胡惠春先生、王華雲女士捐贈瓷器精品選》，圖版67號。一對收藏於臺北故宮博物院，見《華麗彩瓷—乾隆洋彩特展》，圖版51號。

參閱：
1. 佳士得巴黎，2011年12月14日，編號174，成交價2,025,000 歐元
2. 佳士得倫敦，2011年5月10日，編號299

來源：
Severin Fayerman 收藏，費城



款 marks



巴黎佳士得 2011 年拍品清乾隆粉彩百鹿尊



廣西龍泉自治區博物館藏清道光粉彩百鹿尊



清光緒粉彩百鹿尊



**A FINE AND RARE LARGE FAMILLE ROSE
BALUSTER 'BOYS AT PLAY' VASE**

清道光 粉彩百子圖螭龍耳瓶
「大清道光年製」六字三行篆書款

The present vase is adorned with three blessings relating to the New Year celebration: Tianxia taiping ('Universal Peace'), Chunwang zhengyue ('First month of the lunar year'), Tian zi wan nian ('Long live the Emperor'). Traditionally, the celebration marked the end of the winter season, and began on the first day of the first month (Zhengyue), ending with the lantern festival. The present vase carefully follows this theme, starting with the blessings and following on with the numerous colourful lanterns held aloft by the 'Hundred Boys' engaged in play and music within a garden landscape. These blessings are further reinforced by the double-happiness characters on the neck.



details 展開圖



Continue 1026

DAOGUANG IRON RED SIX-CHARACTERS SEAL MARK AND PERIOD (1821-1850)
Superbly enamelled in shades of pink, blue, turquoise, yellow, lime and spinach green with a continuous wide band around the body depicting a multitude of boys at play, one side with them holding lanterns and banners, riding hobby horses and swimming in a lake beneath a bridge, the other with them gathered in and around a walled pavilion courtyard playing musical instruments including a trumpet, cymbals and a drum, others clustered with fish banners in a procession, all reserved on a pink ground enriched with scrolling flowering lotus surmounted beneath the trumpet rim with two large gilt shuangxi (double-happiness) characters, the sides set with blue pierced chilong handles, the interior of the neck and foot turquoise glazed.
19in.(48.5cm)high

The vase is extremely rare and no other identical example appears to have been published. The design is inspired by Qianlong-period examples enamelled with boys at play, as illustrated in The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration, Hong Kong, 1999, pls.121, 128, 132. A related larger vase of similar form and decoration, Jiaqing mark and period, and a smaller vase of related design, Daoguang mark and period, are illustrated, ibid.,pls.168 and 194.

Provenance

An old label on the base of the vase reads:
'Taken from the 'Royal Palace Pekin' by the French.
Brought home by a Medical Gentleman'.

A British private collection. According to the family the vase was previously owned by a member of the family in Glasgow in the 1930s and thence by descent.
Bonham's London, 12 May 2011, Lot 362

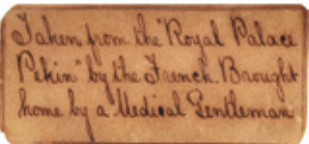
HKD 6,000,000-8,000,000
USD 762,400-1,016,500



來源 provenance



款 marks



標記 label

清代與吉慶裝飾題材的運用已臻化境，講究「圖必有意，意必吉祥」，此瓶不論主題抑或輔助紋飾，均採用了兆寓福壽如意的吉祥圖案，令人觀之即可領悟其中寄予的美好祝願。

此瓶造型端莊，考究俊逸，撇口束頸，兩側飾端龍耳施以藍釉，簡約而玲瓏；折肩弧腹，線條平緩，使得腹面寬廣平整，最宜瓷繪，頸部以粉色釉為地，自上而下描繪紋飾，口沿描金彩，繪松石綠如意雲頭紋一周，下以金彩繪雙‘喜’，寓「雙喜臨門」之意，其下繪一寶相花，周圍枝葉舒展牽連，整體佈局繁複，富麗輝煌。肩腹銜接處以回紋及如意紋一圍相隔，腹部通景繪庭院百子嬰戲圖，整個畫面置於臨水軒榭之中，遠山蒼翠，江水潺潺，色彩濃淡相映，將虛實之景由遠及近的自然過渡。亭台樓宇掩映于峻石花樹之間，花木俯仰生姿，假山奇石立於園中，曲折闌幹，更兼奇松聳立，碧草如茵，數名童子嬉戲于庭院。一面繪眾童子列隊出行，前有小童鳴鑼開道，後跟華蓋、彩鳳儀仗，殿後著紅袍小童作騎馬打扮，頭戴發冠，左手持如意，右手執馬鞭，神情得意；另一面繪童子舞龍燈、耍獅子，亦有一著紅袍小童手捧一瓶，內有掛有聲的長戟和如意，寓意「吉慶如意」。所繪眾小童姿態各異，人物描繪謹遵法度，生動而寓於童趣，令人忍俊不禁。整器之裝飾佈局採用中國畫式的散點透視手法構圖，以平面佈局，從不同的角度和視點上進行正面描繪，注重線條結構，其中兒童的描繪遵循粉彩傳統人物勾描技巧，即講全身比例，「行七、坐五、跑四、盤三半」，又可體現「孩童無腰」之身段特有特徵。在周遭景物線描當中沿用了中國工筆劃的技巧，運用線條的濃淡、剛柔、虛實、粗細、輕重來表達客觀景物的情趣，遠山近水，巒石蒼樹，以線寫形，以形寫神。近景遠景層次豐富，處處如在畫中。但整體色彩的運用又不至西方油畫那種明麗鮮豔，用色大膽的效果，畫面給人以強烈、醒目的視覺觀感，一派祥和喜慶之景。整器繪畫風格清雅怡人，所施粉紅色地為道光皇帝最喜歡的顏色。道光皇帝一生崇尚儉樸，力戒奢華之色，在瓷器的製作方面的體現就是追求素雅清新，反感俗豔炫麗。道光二年五月十五日內務府向九江關下發道光皇帝的諭旨：“九江關所進瓷器顏色、花樣均屬不佳，著寄信九江關監督，嗣後呈進磁器素色著仿古用粉窯、哥窯，及青花白地者、其彩色著用霽紅色並五彩花樣者不得過豔，其洋彩及鼓出花樣之件著無庸呈進。”該諭旨傳達道光皇帝強調瓷器的裝飾需要素雅，不許過於濃豔的審美標準，其實就是對乾嘉以來繁縟奢華之俗豔風尚的矯正，而且從往後燒造品類的檔案記載和傳世實物皆可證道光皇帝此諭旨確實產生了巨大的影響，指導著道光禦瓷的裝飾格調。例如本品主題紋飾以白地為背景，諸彩色澤柔和清雅，一改乾嘉禦瓷濃抹重彩之做法，屬於符合道光皇帝審美的上佳之作。道光一朝裝飾嬰孩題材的琢器燒造甚少，主要為百子龍舟和庭院嬰戲兩類，尤以後者數量最罕，而且出現時間較晚。本品所裝飾的百子嬰戲圖是明清禦窯瓷器之經典題材，器型極為罕見，相似的藏品可見1999年出版《故宮博物院藏文物珍品大系—粉彩·琺瑯彩》第121，128，132頁。

來源：

1. 法國人取自北京皇室宮廷，由一位醫師購回家中（原收藏標籤）；
2. 私人收藏，格拉斯哥，蘇格蘭，得于1930年代并由家族珍藏至下述拍賣
3. 倫敦邦瀚斯2011年5月12日，編號362（封面）



A TURQUOISE-GROUND FAMILLE-ROSE BOWL

清道光 松石綠地纏枝蓮紋碗
「大清道光年製」六字三行篆書款



SEAL MARK AND PERIOD OF DAOGUANG (1821-1850)
the elegant shaped body gently sweeping up to a waisted neck and flared rim, all supported on a splayed foot, the body deftly enamelled in multi-coloured enamels with luxuriant blooming lotus flowerheads borne on scrolling foliage, interlinked with stylised wan characters, the foot bordered with floral scrolls, all reserved against a brilliant turquoise ground, the base inscribed in blue with a six-character seal mark.
4 3/8 in. (11 cm.) diam.

Provenance
British Private Collection

HKD 50,000-80,000
USD 6,400-10,200

根據故宮博物院所藏瓷器官樣，可知此品種名為「綠地五彩福壽茶缸」。杯內外滿施松石綠釉，外壁上口沿外如意雲紋一周，底邊飾一周勾雲紋，整器以粉彩描金方式繪纏枝蓮與紅蝠藍料卍字，諧音「洪福萬年」，寓意福壽連綿。整件器物紋飾繁復，具有濃重的宮廷喜慶風格。

參閱：
《官樣御瓷—故宮博物院藏清代制瓷官樣與御窯瓷器》，紫禁城出版社，2007年，頁68-69，圖8

來源：
英國私人收藏





1028



**A PAIR OF FAMILLE-ROSE 'LANDSCAPE'
JARDINIERES**

民國 粉彩花鳥山水紋方花盆一對
「洪憲御制」四字楷書款

HONGXIANYUZHIMARK, REPUBLIC PERIOD (1911-1949)
each of rectangular section, the exterior painted
with the Eight Immortals in a continuous landscape,
enamelled to the exterior with four magpies perched
on gnarled prunus branches, the branches extending
over the rim onto the interior with eight additional
magpies, apocryphal
7 7/8 in. (20cm) high

HKD 80,000-120,000
USD 10,200-15,200

花盆呈長方形，折沿口，口下漸收，直腹，下呈四足。
器物成對，胎體厚重敦實，器外壁及口沿處皆施白釉，
以粉彩繪飾，盡顯素雅之風。
腹壁繪通景喜鵲登梅和山水人物，遠山巍峨，雲氣氤氳，
房舍白牆黑瓦鱗次櫛比，坐落於群山腳下，近景古柏蒼
松，雜花生樹，花木扶疏，小橋流水，一片祥和景色。
其造型典雅，繪制章法有度，繪制技法精湛，施彩鮮麗，
明亮清新，設於堂前富麗華貴，賞心悅目。底落藍料「洪
憲御制」方款。



款 marks



1029



A FAMILLE-ROSE 'WINTER LANDSCAPE' VASE

民國 何許人作粉彩雪景訪友圖梅瓶
「洪憲年製」方框紅彩楷書款



HONGXIANNIANZHI MARK, REPUBLIC PERIOD
(1911-1949)

The vase is of elongated slim Meiping form, decorated in a painterly technique in grisaille and shades of iron-red, yellow, pink, blue and aubergine with different winter landscapes.
9 1/2 in. (24 cm.) high

Provenance

From an English private collection in Derbyshire,
acquired in Hong Kong in the 1970s

HKD 150,000-250,000
USD 19,000-31,800



民國初年，袁世凱復辟稱帝，定國號為“洪憲”。袁世凱及其幕僚在秘密籌備稱帝之時，不光密電全國要求各省“勸進”，更為稱帝的吉時、禮制、輿輦、龍袍以及登基用品作了精心的安排。特別是在瓷器這一項上，更是費盡心思，袁氏仿效歷朝制度，設樂官窯，專門撥出鉅款一百四十萬銀元，派遣心腹——對古玩藝術品造詣頗深的郭世五到景德鎮監製“洪憲瓷”。據《景德鎮史稿》、《古玩舊文》等著作介紹，郭世五到景德鎮擔任陶務總監督後，曾邀集清朝禦窯廠各方面的高手，選擇景德鎮市內的湖北會館作為繪瓷工廠。由著名陶瓷家鄒儒珍負責燒制，燒制了一批高級瓷器——粉彩和琺瑯彩。通過這些有據可查的史料，洪憲瓷是肯定存在的，再從撥出款項來看，按當時的經濟水準，即便瓷器燒制是件“燒錢”的事情，但如此鉅款可以推測其存世量應頗為可觀。但在收藏圈裡，被認可的“洪憲瓷”如同鳳毛麟角，一經面世便引起巨大轟動，伴隨而來更是爭議和質疑。首先還是看款識，因為“洪憲瓷”的不凡身價，有些好事之徒便將民國精品瓷器篡改款識以達目的，所以無論單純從瓷胎還是畫工等辨別都很難看懂，唯有仔細觀察款識有沒有改動磨砂的痕跡，可借助放大鏡等工具細細勘驗，就不難判斷真假，其款識均為紅彩篆書或楷書「居仁堂制」或「洪憲年製」、「洪憲御制」，由此作可略見一斑。此一粉彩梅瓶滿繪雪景訪友圖，畫面以深山雪景為題，一片山舞銀蛇、銀裝素裹的景象。畫面濃淡自如，層次有度。遠山近景，銀裝素裹，雪色漫漫，白雪微微凸出表面，霧凇雪掛，銀樹開花，晶瑩光澤，柔和粉潤，意境曠達，茅屋、庭院、人物皆生動自然，頗有身臨其境之感，可見作者功底之深厚。在歲寒蕭索、冰天雪地的景致中表現人的勃勃生機，作品充滿純樸莊重的意境，富有濃郁的生活氣息，是十分難得的民國洪憲年時期作品。
配紅木底座

參閱：

香港佳士得 2013 年春拍，lot2034 何許人作墨彩雪景人物圖瓶（二件）

來源：

英國私人收藏，1970 年代購於香港



A PAIR OF MAGNIFICENTLY ENAMELLED 'EUROPEAN-SUBJECT' VASES

民國 琺瑯彩西洋人物盤龍瓶一對
「乾隆年製」仿款



QIANLONG SEAL MARKS, REPUBLIC PERIOD (1911-1949)
the pear-shaped body rising from a splayed foot to a
waisted neck and flared rim, each vase' shoulder
decorated with a iron-red dragon, painted around
the exterior in a soft famille-rose palette with a
continuous European-subject scene. the base
inscribed with an iron-red four-character reign mark.
10 5/8 in. (27cm.) high.

Provenance

Bonham's London, 14 May 2009, Lot 115, Another one,
Bonham's London, 08 Sep 2010, Lot 81

HKD 80,000-120,000
USD 10,200-15,200

乾隆一朝的瓷器除了精於仿古以外還擅長借鑒西洋題材
來裝飾，此風一經開遂引來後世競相追摹。此瓶為民國
時期摹仿乾隆西洋人物瓷器之傑作，其畫工精美絕倫，
泰西之陰陽畫法發揮極致，人物刻畫得惟妙惟肖，傳神
動人，彩料柔美，胎釉絕佳。

作品器型典雅大方，蒜頭口，下收圈足，肩部塑有龍形
鍍金瑞龍。瓶身通體施白釉，正中位置繪制西洋母子圖，
人物穿著講究，衣著華麗，表情刻畫細膩，動作安排自
然，線條與設色因採用了西洋畫的明暗透視技法而具有
立體效果，極具敘事性和現場感。主體畫面之外無其他
繁瑣裝飾，整體效果散髮出一片溫潤柔和之光。在這件
作品上，瓷的東方屬性在充分體現出中國傳統文化意味
的同時，與獨特的西方文化相結合，完美交融統一。

来源：

其一，倫敦邦瀚斯 2009 年 5 月 14 日，編號 115
另一隻，倫敦邦瀚斯 2010 年 9 月 8 日，編號 81





A FAMILLE ROSE 'FIGURES' VASE

二十世紀 魏墉生制粉彩西廂記人物故事圖瓶

「陶藝珍品」款



TAOYIZHENPIN MARKS, 20TH CENTURY

the slightly rounded conical sides finely painted in red and black outlines with green, red, yellow, blue and aubergine enamels on the exterior, depicting the farewell scene between the scholar Zhang Sheng and his love, Cui Yingying, from the play Xixiangji ("The West Chamber"), the lovers holding hands, while the lady raises a hand to wipe away a tear, accompanied by a maid and an elderly attendant standing next to a wheeled chair, with a young attendant squatting in front of a horse surrounded by a bundle of belongings, a picnic basket and a qin, the interior painted with a red lingzhi among green narcissus leaves. 13 in. (35cm.) high.

HKD 25,000-50,000
USD 3,200-6,400

瓶撇口，短頸，豐肩，鼓腹，腹下漸收，圈足。瓶身以粉彩為裝飾主題，繪西廂記人物故事圖。線條道勁有力，畫面飽滿流暢，人物服飾華麗，器身質感細膩，精美古樸。近觀細微處，彩法具有粉彩的柔和瑩潤。整器背景設置簡潔，卻精細佈局，無一不襯托主題人物張生和鶯鶯即將分離的不捨之情。





A GRISAILLE-DECORATED 'FIGURES'
VASE

二十世紀 雷火蓮制墨彩人物故事
圖瓶
「中國景德鎮制」 六字三行篆書款



ZHONGGUOJINGDEZHENZHI MARKS, 20TH CENTURY
The vase is well potted with an oviform body beneath
a short waisted neck with an everted rim. It is
delicately painted around the body in sepia and pale
iron-red tones. the underside inscribed in underglaze
red with a six-character reign mark.
17 in. (45cm.) high.

瓶侈口，束頸，圓筒腹，圈足，器質地輕薄，胎潔色白。
口、足部飾紅彩圖案邊，顯示了造型及瓷質固有的美感。
全圖用墨彩描金刻畫人物，構圖層次清晰，人物生動，
畫工精緻，線條道勁有力，色調典雅明麗。
瓶銘：老農指導求良方，葉少岐黃不畏難。治病為民登
壽域，從修綱目在人間。
落「工」、「藝」印章款

HKD 25,000-50,000
USD 3,200-6,400



1033



A FAMILLE-ROSE 'ARHAT ' PLAQUE

民國 王步制彩繪瓷板



REPUBLIC PERIOD (1911-1949)

This plaque is dedicated to the Buddha by painting. The ancient Buddha is seated on the stone, and the stone method is also rendered in blood red. A censer was placed in front of the Buddha. The atmosphere of the whole picture is mysterious and is a masterpiece of Wang Bu painting. The painting is signed WANG BU, and with two seals of the artist. Wang Bu, Master of ceramics, engaged in porcelain art creation for sixty years.

Many works of him are not signed.,and this one is not only signed, but also a painted work by Wang Bu, rather than its common blue and white works, so it is more precious.

15 1/8 x 10 1/8 in (38.5 x 25.6 cm)

HKD 400,000-600,000

USD 50,800-76,200

「王步寫」款，「竹溪」、「悅聞吾過之齋」印章款兩方。此幅王步瓷板以彩繪法供奉佛一尊。開相奇古，渲染逼真。僧衣不以線描，以綠彩用沒骨法染出衣褶，起伏褶皺極富立體感，僅於僧衣邊沿略以墨線勾勒衣紋。古佛端座於石上，石法亦以血紅渲染而成，不加勾皴，如煙霧升騰，如潑墨幻化。佛前放置香爐一具，香煙裊裊升起。全圖氣氛神秘莫測，為王步彩繪之傑作。畫以篆籀題「無量壽佛」，「王步寫」款，「竹溪」、「悅聞吾過之齋」印章款兩方。王步淡泊名利，不少作品均未署名。此圖既帶款印，又是王步的彩繪作品，而非其常見的青花作品，所以更顯珍貴。



款 mark

