

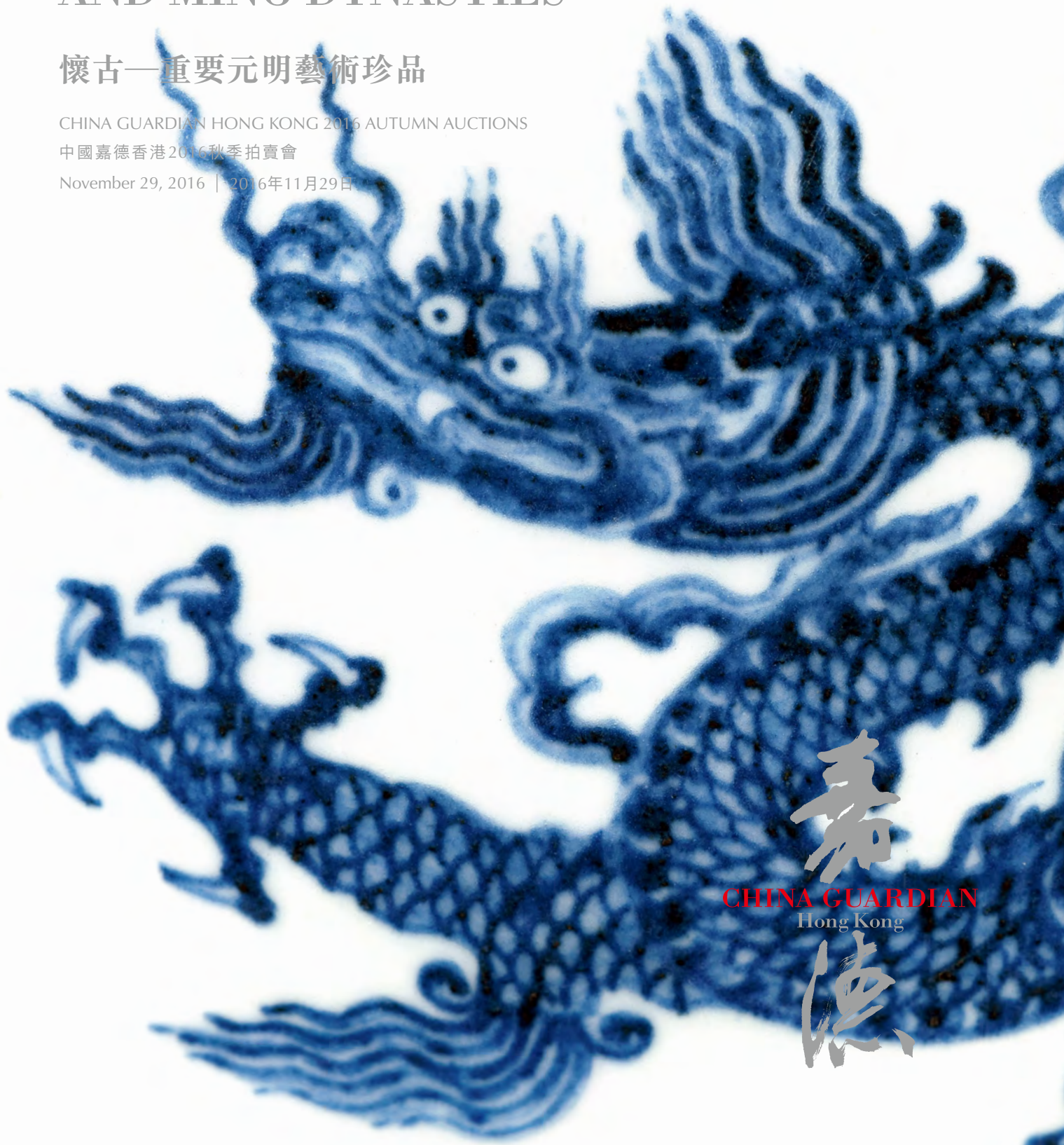
# REMEMBRANCE OF THINGS PAST- MASTERPIECES FROM THE YUAN AND MING DYNASTIES

懷古—重要元明藝術珍品

CHINA GUARDIAN HONG KONG 2016 AUTUMN AUCTIONS

中國嘉德香港2016秋季拍賣會

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CHINA GUARDIAN  
Hong Kong  
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## 671 明 玉雕夔龍紋壺

壺直口，束頸，斜肩，腹部漸收至足，妍秀端莊。壺身以青白玉製成，材料碩大，玉質白中閃青，高貴優雅。蓋首立體圓雕圓形蓋鈕，配四如意形高浮雕裝飾，隙地以陰刻線飾如意紋。壺頸雕蕉葉紋，肩上兩條弦紋間飾對稱夔龍紋一周，壺身以雲雷紋為底，正中亦淺浮雕刻夔龍紋，圓眼，長角，龍身修長蜷曲。流與壺身相接處雕琢夔龍首形象，壺流似從龍口中噴湧而出。壺執手作弧形，外側有稜形突起，三面各雕琢夔龍一條。壺身修飾層次感極強，意趣古拙，工藝卓絕。夔龍出現於西周銅器之上，為東周玉器上流行的紋樣。夔，形與龍相似，《說文解字》：“夔，神魅也，如龍、一足。”在青銅器上，凡是表現一隻足的類似龍的形象，都稱之為夔或夔龍，有的已演變為幾何圖形的裝飾。此壺以夔龍紋為飾，意在追摹商周青銅器之風，其紋樣刻工精湛流暢，古樸典雅，雕琢精美，不為多見。明代玉雕，料罕巨匹者少，此壺，整體包漿自然，質地緊密細膩，光澤柔和怡人。製作規整，線條流暢，典雅端莊，敦實厚重，紋飾繁復卻疏密有緻，極具秩序感，可謂精細入微，為不可多得的傳世佳品，極具收藏和觀賞價值。

來源：倫敦佳士得，1995年12月4日，拍號241

## A RARE AND FINELY CARVED ARCHAISTIC CELADON JADE EWER AND COVER

Ming Dynasty (1368-1644)

21 cm. (8 1/4 in.) high

### Provenance:

Christie's London, 4th December 1995, lot 241

**HKD: 350,000-550,000**

**USD: 45,200-71,000**

The '*kuilong*' pattern found on the present jade ewer first appeared on Wernern Zhou jades where the *kui* dragon was depicted as a single-footed mythical creature. The representation was rendered into a more abstract form as it was transferred to geometric patterns used to decorate bronze vessels during the Zhou dynasty onwards.

Large jade boulders such as the boulder from which the current vessel was carved were relatively scarce during the Ming dynasty and it is therefore quite rare to find carvings of this large size during this period.

The form of this ewer and cover relates closely to blue and white, *kinrande* and lacquer ewers from the Jiajing or Wanli periods such as the gilt-decorated *kinrande* ewer sold at Christie's Hong Kong, 27 October 2003, lot 606. However, Jiajing and Wanli ewers are generally raised on a tall foot and the absence of the foot and the archaistic, rather than auspicious, design may suggest a slightly earlier date for the present ewer.





## **672** 明 黃玉駱駝

黃玉駱駝，以整塊和田黃玉圓雕而成，玉質溫潤且帶有玉皮色。駱駝四足跪臥，頭部回望，搭於雙峰之上，盡顯溫順祥和。雙峰另一側趴臥有一隻小獸，則為此件作品平添了幾分生機靈動。

此類小巧動物玉雕，或坐或臥，多用於文房作鎮紙之用，亦可用於掌中把玩，尤其在明清時期，更是文人士大夫心愛之物。

### A FINELY CARVED YELLOW JADE CAMEL GROUP

Ming Dynasty (1368-1644)

4.5cm. (1.8 in.) wide

**HKD: 400,000-600,000**

**USD: 51,600-77,400**





《館藏牙雕暨明清銅爐特展圖錄》



《金玉青煙》



## 673 明 銅馬槽爐

長方口，直腹，平底沿邊四角高起成四足支撐，底中落“宣德年製”四字單行鑄刻篆書款。戟耳左右各一，相互對稱。古代銅爐形制依“天圓地方”之傳統觀念而製，其中又以取“天圓”者多，取“地方”者少。馬槽爐長方形，形似馬槽得名，實則爐中稜角方正者，不同於敬天圓爐，乃禮地方爐，存世量較之前者稀少。此類爐用於文房，文人撫琴讀書時伴之左右，添仙香兩柱，裊繞閒情，是何等雅緻情懷。此爐形端體正，線條剛勁，銅澤金黃陳潤，聞聲清脆悅耳，實為爐中佳品。

來源：台灣楊炳禎舊藏

展覽：金玉清煙——楊炳禎先生珍藏明清銅爐，台灣歷史博物館，1996年

館藏牙雕暨明清銅爐特展，日本熊本市立博物館，1997年

出版：《金玉青煙》，台灣歷史博物館，1996年，第280頁，圖238

《館藏牙雕暨明清銅爐特展圖錄》，台灣國立歷史博物館，1997年，第85頁，圖276

## A LARGE FINELY CAST RECTANGULAR BRONZE CENSER

Ming Dynasty (1368-1644)

16.8 cm. (6 <sup>5</sup>/<sub>8</sub> in.) wide

### Provenance:

Yang Bingzhen Collection, Taiwan

### Exhibited:

*Jin Yu Qing Yan: Yang Bingzhen Xian Sheng Zhen Cang Ming Qing Tong Lu*, National Museum of History, Taipei, 1996

*Guan Cang Ya Diaoj Ming Qing Tong Lu Te Zhan*, Kumamoto City Museum, Japan, 1997

### Literature:

*Jin Yu Qing Yan*, National Museum of History, Taipei, 1996, p.280, no. 238

*Guan Cang Ya Diaoj Ming Qing Tong Lu Te Zhan Tu Lu*, National Museum of History, Taipei, 1997, p.85, no.276

**HKD: 600,000-900,000**

**USD: 77,400-116,100**

The form of this rectangular censer is likely to have originated in the concept of *tian yuan, di fang*, 'round sky and square earth' which was prevalent throughout Chinese art and architecture but would have found particular resonance in the ritual and scholarly use associated with incense burning. The shape is known in Chinese as a *macaolu* or a 'trough'-form censer referring to the similarity in form to the troughs used to feed horses.





AN IMPERIAL *DOUCAI* "GREEN DRAGON" WINECUP  
Chenghua Six-Character Mark and of the Period (1464-1487)  
ROSE KERR

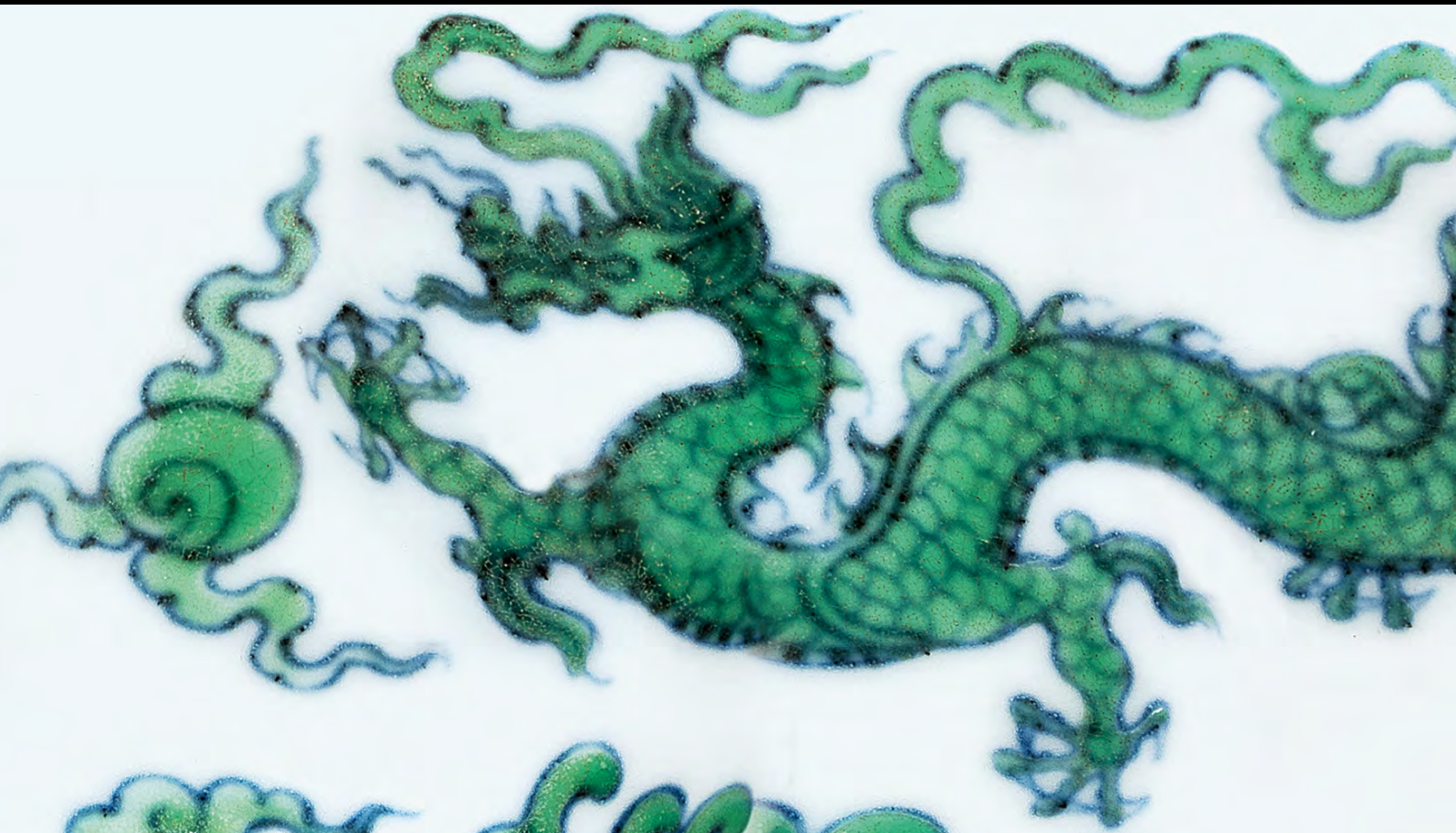
Former Keeper of the Far Eastern Department at the Victoria and Albert Museum, London

In 1993 the Tsui Museum of Art in Hong Kong was joint presenter, together with the Jingdezhen Institute of Ceramic Archaeology, of a valuable and eagerly-anticipated exhibition. The event publicised, for the first time, the vast number of Chenghua porcelain sherds and incomplete items that had been excavated at the Ming dynasty imperial kiln site at Zhushan in Jingdezhen. Among them were several rare and previously unrecorded types. The exhibition and its findings were recorded in a key catalogue, *A Legacy of Chenghua* (Hong Kong, 1993). Number C85 in that catalogue was a small cup decorated in overglaze green enamel, the green contained within the underglaze blue outlines customary to *doucai*. This combination of a single enamel colour with underglaze blue outlines was extremely unusual, as was the dragon design, and caused much comment at the time. As the Director of the Jingdezhen Institute for Ceramic Archaeology, Liu Xinyuan, noted: "The rarest motifs are floating flowers on water, green dragons and aubergine dragons." (*A Legacy of Chenghua*, p.59).

The cup in the exhibition portrayed a dragon striding above clouds, in a near-identical pattern to this winecup, save that its enamel was smudgy and uneven in tone and sections of the blue outline had failed to appear. The winecup shown here, by contrast, has green enamel that is clear and bright, while its delicately nuanced outline has succeeded. Its body is very finely potted in a style known as *tuotai* or "bodiless", whereby porcelain pieces were shaved down while leather-hard on the wheel to the point that their walls were so thin as to be semi-transparent. When held to the light this cup is translucent, so that one can see the dragon decoration, and the outline of one's fingers, through the porcelain. Archaeologist Bai Kun observed that: "The fragments of bodiless porcelain cups.....excavated at Zhushan reached into the thousands. It has been said that huge sums of money were expended in producing such fantastic porcelains and that each one cost as much as its weight in silver." (*A Legacy of Chenghua*, p.258)

The shape of this cup, with tall sides, flared rim and small foot, is typical of both *doucai* wares and other Chenghua types, for example plain white cups with incised dragon designs in the so-called "sweet white" manner, such as those from the Imperial Palace Collection preserved in the National Palace Museum. (Illustrated in *Catalogue of the Special Exhibition of Chenghua Porcelain Ware*, Taipei, 1977, nos. 63,64 and *Catalogue of the Special Exhibition of Chenghua Porcelain Ware*, Taipei, 2003, nos. 141, 168). The style of the dragon is also characteristic of Chenghua period porcelain. Such dragons are characterised by: having five claws outstretched like a circular fan; carefully shaped ovoid scales; clearly marked flame-like crest along the upper back; upturned nose, whiskers and mane; and ribbon-like streamers flying backwards in the wind, attached to the upper body (*op.cit.*, 1977, nos.11, 88-90).

Of all wares produced for imperial consumption during the Chenghua reign, *doucai* were the rarest and most treasured, in part because they were so difficult to manufacture. We have already described the steps taken to ensure potting of the highest quality, with paper-thin walls and relatively heavy feet to ensure stability,



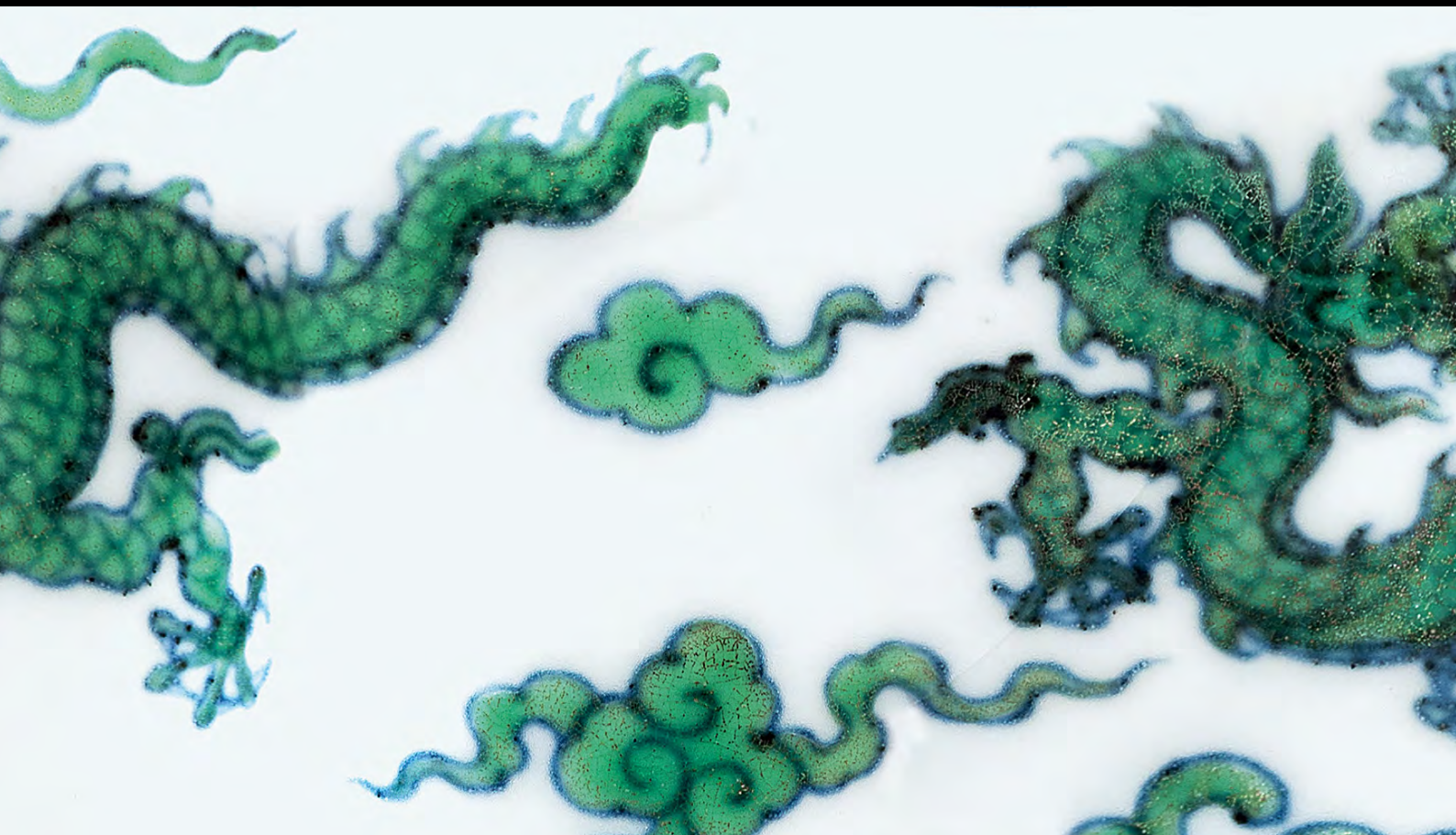
a feature particularly evident in small vessels like this cup, that have a significant height to diameter ratio. After meticulous forming, *doucai* pieces were then painted with their underglaze blue outlines, in a range of complex patterns. Although the excavations at Zhushan revealed the existence of a far greater range of designs than had previously been known, *doucai* decoration had already long been renowned for its innovative range of motifs. Therefore, painters of the first rank were required to carry out this initial stage of painting.

Another task carried out at this stage was the writing of an underglaze cobalt blue reign mark, onto the foot. The reign mark on this cup, and its confinement within a square, double-line border, is again typical of Chenghua period imperial porcelain. Chenghua marks have a style that is quite consistent, and at one time it was posited that there was only one calligrapher writing all marks on official wares during the reign. That now seems unlikely, and experts who have spent a great deal of time examining reign marks have other views. Liu Xinyuan, for example, suggested that the original mark was written by the emperor while he was quite young, and his calligraphy not yet fully developed, and made several points regarding the writing of the mark (Liu Xinyuan, personal communication. This view was expanded on by Liu in his essay in *A Legacy of Chenghua*, p.76, pl.18a). Whatever the truth is, the Chenghua mark is in fact quite inelegant, thick, slightly unbalanced and seemingly immature. Some common characteristics of the mark, by whatever hand but true to the period, are:

- 1.The first character "great" (大) : the beginning of the second stroke seldom extends much below the first stroke, looking stubby, but when it occasionally does the beginning is fat: the third and final strokes end thickly
- 2.The third character "cheng" (成) : the third stroke descending is not curved but straight and vertical
- 3.The fifth character "year" (年) is unusually squat and square
- 4.The last (sixth) character "made" (製) : the ninth stroke does not extend beyond the standing knife (li dao) radical
- 5.The final "tails" on most characters are abrupt and sharp, like fish hooks
- 6.The square, double-line border is written with thick strokes, with ink at each right angle
- 7.The mark overall is faintly obscured, as if covered with a thin haze

After the pattern outline and reign mark were complete, wares were coated with a smooth, fine glaze and fired inside saggers in a high-temperature kiln, to produce pieces with a clear, faintly honey-toned glaze. Scientific analysis has revealed that Chenghua glazes had a lower content of iron oxide and calcium oxide than those of the early Ming period (see Rose Kerr (ed.) and Nigel Wood, *Science and Civilisation in China*, vol. V part 12, *Ceramic Technology*, Cambridge, 2004, section on glaze technology). This meant that less iron oxide dissolved in the glaze during reduction firing, lending a warm rather than a cool tone to the porcelain.

The plain white porcelain with underglaze blue decoration was then ready for the next stage of manufacture, namely the addition of overglaze enamel colours. These needed to be carefully dabbed on to the pot so that they fitted within the blue outlines, a meticulous process. This is probably the reason that the term *doucai* (meaning "dovetailing colours") was introduced for the wares during the eighteenth century, an era when *doucai* styles of decoration were being reproduced during the three great reigns of Kangxi, Yongzheng and Qianlong. The enamel colours needed to be fired a second time in a low-

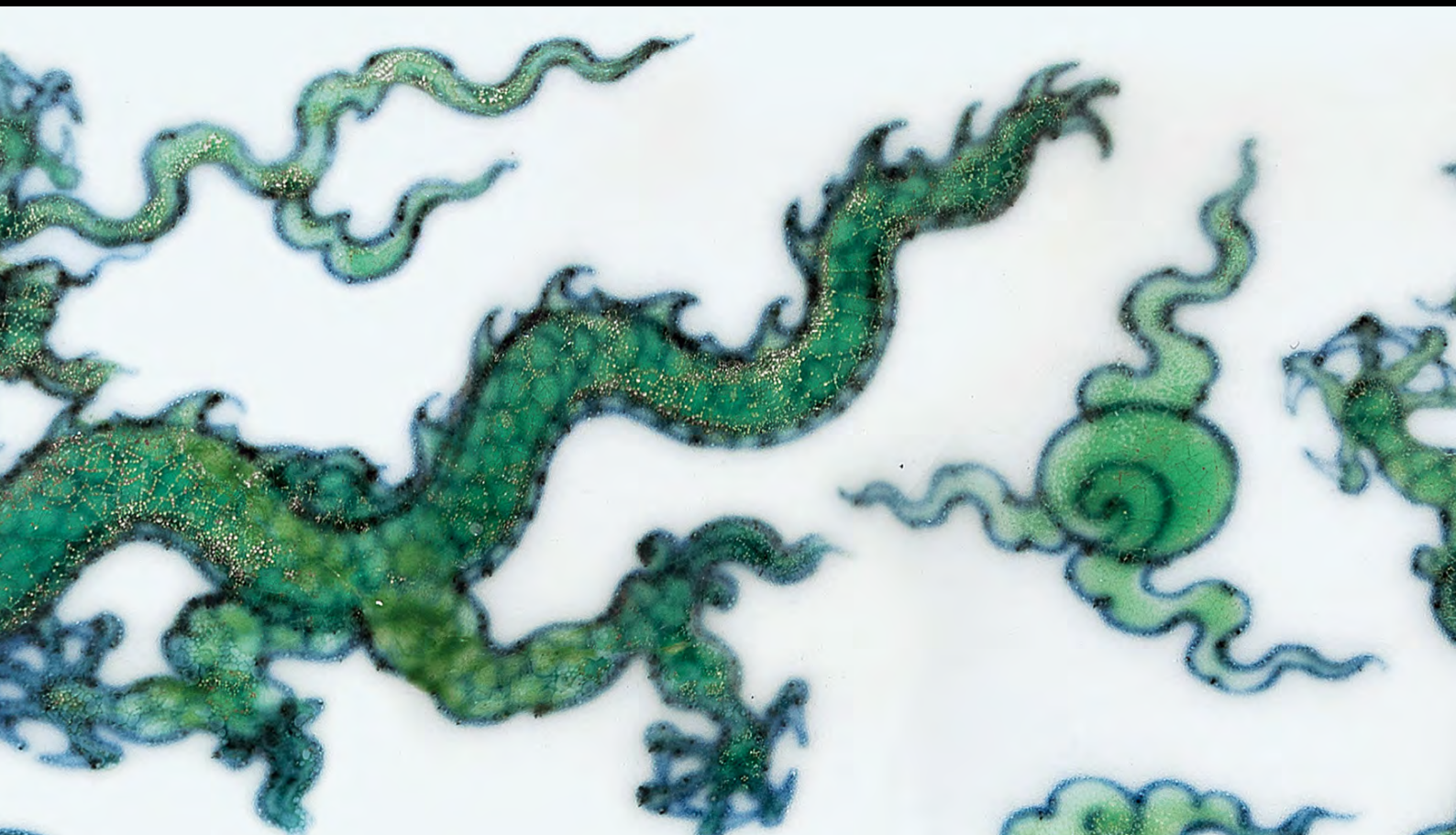


temperature "muffle" kiln, a process not without danger for wares of such fragility. The huge quantity of smashed sherds at the imperial kiln site revealed objects that had failed at both stages of firing; either after the first high-temperature firing, or after the second muffle kiln process. It is apparent that for coloured wares like *doucai*, unlike blue-and-white, the risks were doubled.

The smashed sherds at the site confirmed a practice prevalent during the early and mid Ming periods, namely the intentional destruction and burial of imperfect objects, that were immediately rejected after firing. Imperial wares were subject to extremely strict quality control, which makes the survival of whole pieces so exceptional, especially when one considers the possibility of damage in the 500-plus years since their manufacture. The cup illustrated here, for example, is of such eggshell thinness that it could not have been re-assembled after the process of piercing and smashing that was customary, and its survival as the only known complete example of this design is astonishing.

Chenghua porcelain, and in particular *doucai* ware, was treasured in China throughout the Ming and Qing dynasties, to the extent that attempts were made to replicate its complex technology. Its rarity has also conferred high value, from the Ming period down to the present day. Some are of the opinion that the Chenghua emperor himself, a man of distinguished artistic accomplishment and refined aesthetic interests, contributed to the initiative to create such innovative products. Whatever the case, *doucai* wares have always been eagerly sought by collectors.

One such collector of rare and beautiful things was the late T.T. Tsui. I was fortunate to know T. T. from the late 1980s onwards, when his passion for collecting outstanding items of ceramics for his already extensive collection was intense. In 1988 he visited the Victoria & Albert Museum and agreed to sponsor the refurbishment of the primary gallery of Chinese art there. He looked round the museum galleries and offices, listened carefully to our proposal, and then signed a one-page agreement on the spot, to our astonishment and delight. He told me later that he always checked to see that an institution paid more attention to its public display spaces than to the comfort of its staff accommodation, and in this case we had passed the test! He was a delightful sponsor, always encouraging and never interfering, his only request being that the gallery should be labelled bi-lingually in Chinese and English, so that visitors from Asia would be comfortable in their visit. When the new gallery opened in 1991 it bore a banner in elegant brush calligraphy by T.T.'s wife Amy, and was the first gallery in Europe to be fully bi-lingual. During the 1980's and 1990's I visited his own museum, first in Kowloon and then in the Old Bank of China building, and had the pleasure of examining extraordinary ceramics there, including this unique *doucai* winecup.



## 674 明成化 鬥彩龍紋杯

“大明成化年製”六字二行楷書款，成化本朝

撇口，直腹下斂，矮圈足，胎薄如紙，釉潤如凝脂。口沿外壁與足部分繪青花雙圈，腹部以青花綠彩飾雙龍戲珠，一回首而視，一昂首向前，趕珠而飛，遊戲雲間，內壁滿施白釉，底以青花書雙方框「大明成化年製」楷書款。

世人常言：“成窯無大器”，多見小巧精細之物。以此杯為代表，其瓷胎潔白細緻，胎體均勻輕薄，屬“脫胎器”，其釉面溫潤透亮，氣泡細小，如羊脂美玉。鬥彩又稱“青花加彩”、“青花填彩”，指釉下青花與釉上諸彩鬥艷。此件珍品，以當時特有的“平等青”為鈷料，發色清淡雅緻，清晰而不濃艷，配以釉上綠彩，形成鮮明的對比，乃成化鬥彩精品。龍身纖長優雅，姿態彎曲有緻，鱗片逐筆勾勒細緻傳神，四肢粗壯，五爪齊開，雄健有力，富有動感。

成化官窯瓷器以其高品質與稀有性，歷來皆被中外收藏家們奉為至寶。本品來源清晰，為香港「在望山莊」徐展堂先生舊藏，相同藏品存世僅見此例，景德鎮珠山御窯廠曾出土一例，請參見《成窯遺珍-景德鎮珠山出土成化官窯瓷器》，第259頁，圖版C85，曾於1993年在香港徐氏博物館展出。

徐展堂先生在上世紀九十年代初不惜重金搜集精品，收藏藏品達幾千件，是當時中國藝術品的重要收藏家之一，為香港敏求精舍的核心成員。他建立了香港首家私人中國藝術博物館——香港徐氏藝術博物館，並先後向英國維多利亞和阿爾伯特博物館、美國芝加哥美術館、上海博物館、南京博物院等機構捐資。

來源：徐展堂舊藏

參閱：《成窯遺珍-景德鎮珠山出土成化官窯瓷器》，第259頁，圖版C85

## AN EXCEPTIONALLY RARE GREEN-ENAMELLED 'DRAGON' CUP

Underglaze-Blue Chenghua Six-Character Mark within Double-Squares and of the Period (1464-1487)

6.1 cm. (2 <sup>3</sup>/<sub>8</sub> in.) diam

Provenance:

T. T. Tsui Collection, Hong Kong

HKD: 6,000,000-9,000,000

USD: 774,200-1,161,300

This remarkable cup is an extremely rare example of a Chenghua 'bodiless' bowl exhibiting the typical qualities of the 'bodiless porcelain', silky glaze and soft blue of the local Chinese cobalt contrasting with bright enamels only found on ceramics produced during this period. The use of local cobalt in particular, is a distinctive feature of this period, in contrast to the dark tones of imported cobalt from the Middle East used in earlier periods. Very few examples of wine cups from this period remain outside the Imperial collections other than excavated examples found in at the Imperial kiln site in Jingdezhen, which, numbering in their thousands, were deliberately pierced and smashed as imperfect examples. One such example, and the only other known wine cup of this pattern decorated in green enamels, was exhibited at the Tsui Museum of Art, *A Legacy of Chenghua, Imperial Porcelain of the Chenghua Reign Excavated from Zhushan, Jingdezhen*, Hong Kong, 1993, no. C85. A second excavated cup, similarly decorated, but in yellow enamels, was included in the same exhibition, no. C84.



## 明成化 御製鬥彩龍紋杯

柯玫瑰

1993年，徐氏藝術館與景德鎮陶瓷考古研究所聯合舉辦了一場影響深遠的展覽。這也是景德鎮珠山明代官窯窯址出土成化瓷器殘片與修復件首次大規模公開亮相，其中不乏一些稀有的、從未見過的品種。此次展覽及相關研究被收錄於《成窯遺珍》一書（1993年，香港）。圖版C85，綠彩小杯，其工藝與鬥彩相近，以青花勾勒，用綠彩填塗。這種單色彩料與青花勾勒結合的裝飾手法極其稀有，配上罕見的龍紋圖案，此杯在當時引起了廣泛討論。時任景德鎮陶瓷考古研究所所長的劉新園先生寫道：“最罕見的題材是落花流水、綠龍和紫龍。”（《成窯遺珍》，第59頁）

展覽中，與本拍品最相似的是一隻雲龍紋杯，但其發色偏灰、不均勻，青花輪廓綫局部模糊。而本拍品的綠彩則乾淨明亮，輪廓綫清晰細緻。修胎技術精湛，屬“脫胎器”，即當坯在轉盤上達到一定硬度時將胎體削薄，直至其厚度接近半透明狀態。此杯在燈光下呈半透明狀，胎上龍紋，細緻到其龍爪的勾勒，均清晰可見。考古學家Bai Kun觀察所得：從珠山出土上述脫胎殘杯數以千計，這些所謂鬼斧神工的“奇巧”之器大批製作，致使“所費銀子幾與其重量相當”。（《成窯遺珍》，第258頁）

深腹、撇口、矮圈足，是成化鬥彩，也是成化瓷器的特徵，如國立故宮博物院清宮舊藏的“甜白”暗刻龍紋杯。（《明成化瓷器特展目錄》，臺北，1977，圖版63&64；《成化瓷器特展圖錄》，臺北，2003，圖版141&168）其龍紋的設計符合成化瓷器的典型特徵：五爪張開如圓傘，鱗片形如橄欖，脊背帶火焰，鼻、鬚、鬃發上揚，上身飄帶迎風飛揚。（《明成化瓷器特展目錄》，臺北，1977，圖版88-90）

鬥彩是成化年間所生產的官窯瓷器中最稀有也是最珍貴的，部分是因其難以燒造。我們已經在前文論述如何利用薄胎重足的方法保證其穩固性，製成高質瓷器，這體現在小件器物上，如此杯，就是其高度遠大於其直徑。仔細修胎後，工匠就在鬥彩器物上以青花勾勒出繁復的紋樣。珠山出土瓷片向我們展示了一些從未見過的紋樣，但早在這之前，鬥彩就以其新穎的紋樣而聞名。因此，此道工序皆由最好的畫工來完成。

我們接下來要討論杯底的青花年款。這隻杯子上的青花雙方框款也是成化官窯的特徵。成化官款的寫法有很强的

一致性，我們曾經認為當時的官窯瓷器都由同一位寫款人書寫。但現在看來，並不一定，幾位長期研究年款的專家有不同的觀點。劉新園先生提出最初的款識是由皇帝本人書寫的，當時的皇帝年輕，書法沒有完全成熟，而就款識的寫法，劉先生也提出了一些觀點。（他在《成窯遺珍》的文章裏對此進行了簡述，第76頁，圖版18a）無論是什麼原因，成化官款並不優雅，筆劃略粗，結構輕微失衡，稍欠成熟。無論寫款人是誰，其共同特徵主要體現在：

1，“大”字：第二筆撇鮮有低於第一筆橫太多，因此看起來粗短，而當撇較長時，其起筆處往往稍粗；第三筆的收筆往往十分匆忙

2，“成”字：第三筆並不彎曲，而垂直呈九十度角

3，“年”字：扁平方正

4，“製”字：第九筆低於整個立刀部首

5，筆劃收尾的筆鋒較利，如魚鉤

6，雙圈方框的筆觸較粗，四角聚墨

7，整體而言，款識模糊，如被煙霧覆蓋

完成青花勾綫與款識後，器物將被施滿釉，置於匣鉢，放入窯裏，高溫燒製，釉面乾淨而略帶米黃色。科學分析指出，相比於明早期器物，成化的釉帶有少量氧化鐵和氧化鈣。（Rose Kerr (ed.) and Nigel Wood, *Science and Civilisation in China*, vol.V part 12, Ceramic Technology, Cambridge, 2004, section on glaze technology）這表明，在還原燒製的過程中，僅有少量的鐵元素被溶解在釉裏，因此釉色呈暖色調。

此時，帶有青花裝飾的白瓷已經燒製完成，可進行釉上加彩。這是一個十分細緻的工序，匠人需要小心地把彩料填於青花輪廓綫內。也許，這就是該工藝在18世紀康熙、雍正、乾隆三朝復興時被稱為“鬥彩”的原因。彩料需要在低溫“隔焰窯”裏進行二次燒造，對於如此脆弱的瓷器來說，這是一個危險的過程。御窯廠出土的大量瓷器碎片表明很多器物毀於這兩個燒造階段：第一次高溫燒造；或是第二次低溫燒造。顯然，相比於青花，彩瓷如鬥彩的燒造風險程度更高。

遺址裏的碎片證實了在明早期，燒造不合格的產品被有計劃的摧毀、掩埋。由於官窯瓷器受到嚴格的品質監控，完整的傳世品十分稀有，特別是考慮到這500多年間其受到損壞的幾率。此件藏品，胎薄如蛋殼，損壞後難以修復，作為該品種唯一的傳世品得以保存下來，十分難得。

成化瓷器，特別是鬥彩，在中國明清兩朝備受珍視，各時期均有仿製。從明朝至今，價格因其稀有性居高不下。有些人認為成化皇帝杰出的藝術修養與高雅的美學愛好，是成化瓷器與眾不同的重要原因。無論原因為何，鬥彩器物一直是收藏家競相追逐的珍品。

徐展堂先生便是其中一位，他的收藏追求稀有與精美。上世紀80年代末期，我有幸結識徐先生，他十分熱愛瓷器，各處搜集精品、擴充其收藏體系。1988年，他來參觀維多利亞和阿爾伯特博物館，並許諾捐資支持中國廳的翻新工程。他視察了博物館的展廳與辦公室，細心聆聽了我們的計劃，並在當場簽訂了一頁意向書，使得我們歡欣雀躍。事後他告訴我，他會留意一個機構是選擇把更多的資源留給公共展示空間，還是留給自身的員工，而我們則通過了他的測試！他是一個令人愉悅的捐贈者，常常鼓勵我們，卻絕不干預我們的工作，他僅僅提出了一個要求，就是希望展廳的藏品介紹用中英雙語，以便來自亞洲的參觀者可以更好的欣賞藏品。展廳於1991年重新對外開放，成為歐洲第一個以雙語展示的展廳，徐太太特意為展廳題字。八九十年代，我常參觀他的私人博物館，最初是在九龍，後來搬到原來的中國銀行大廈，在博物館裏，我有幸鑒賞很多非同尋常的精品，其中就包括這隻獨一無二的鬥彩杯。



# 千祥雲集 騰龍呈瑞－宣德青花龍紋鉢賞鑒

黃清華 英國東方陶瓷學會會員

明宣宗朱瞻基為史上寥寥可數擅長文藝和獻身於仁政的儒家君主，執政十年，“吏稱其職，政得其平，綱紀修明，倉庾充羨，閭閻樂業。歲不能災。蓋明興至是歷年六十，民氣漸舒，蒸然有治平之象矣”，史稱“仁宣之治”。（圖一）每於萬機之暇，宣宗皇帝寄情於各式文玩，興趣廣泛，才情堪比宋徽宗，以致彼時雕漆、範金、織綉、製墨、埴埴等諸類宮廷工藝品成就斐然，皆稱後世同類之典範。其御瓷一項，品格超群，發明極多，前後器類之豐富，釉色之廣泛，裝飾之多變，皆發古未有，誠為一代絕品。嘉靖朝謝肇淛於《五雜俎》嘆曰：“宣窯不獨款式端正，色澤細潤，即其字畫，亦皆精絕”，“惟宣德款制最精，距今百五十年，其價幾與宋品矣！”

宣窯如此顯赫，究其原因最根本還是與宣宗皇帝本身的文章修養密切相關，明人姜紹書《無聲詩史》如此評曰“帝天藻飛翔，雅尚詞翰，尤精於繪事，凡山水、人物、花竹翎毛，無不臻妙。”宣宗皇帝精通繪畫，重視趙宋文藝，創設宣德畫院，吸收許多著名畫家入宮，匯精英於一堂，並與之交流學習，品畫論道之聲不絕於耳，文風極一時之盛。於此濃厚的人文氛圍之中，以宣宗之文藝修養必然對其御瓷一項親自過問與指導，必須符合其審美要求方可制樣，故而造就宣德官窯集古今之菁華，融中外之風格，雋品迭出，終明之世，精光不泯，是為中國陶瓷史上最輝煌的黃金十年！

宣德御瓷燒造始於洪熙元年九月，終於宣德十年元月，期間宣德五年九月停燒，至八年再度恢復。它是由營繕所丞直接管理（營繕所為工部下屬機構之一），所丞正九品，官階雖低，然“以諸匠之精藝者為之”，在明初是由畫家或巧匠擔任，如永樂時著名的山水畫家郭純、弘治年間著名的花鳥畫家林良等均曾擔任過。惜管理宣德官窯的所丞文獻失載，無從知曉。同時又派出品秩較高的內官赴廠監造，昭示明宣宗在即位之初對官窯的燒造極其重視。

明宣宗對御瓷的管理異常嚴格，極力捍衛皇權獨尊的地位，從對第一任督造少監張善私分御瓷一事的處理結果可見一斑。據《明宣宗實錄》宣德二年十二月癸亥載：“內官張善伏誅，善往饒州監造瓷器，貪黷酷虐，下人不堪。所造御用器多以分饋同列。事聞，上命斬於市，梟首以殉。”同時，對御瓷落選品的處理制度之嚴格亦是為有明一代之最。珠山過去數十年的考古發現揭示，窯址出土的宣德御瓷絕大多數都成高狀堆積，每一高的品種大致相近，這些遺迹表明宣德御器廠的次品或者廢品都是執行“分類摧毀，單獨埋藏”的處理制度，是為嚴防落選御瓷被竊，流向社會而採取的一項較為周密措施。

正因為有上述嚴格的管理制度，每一件宣德御瓷均經過苛刻的篩選之後方可上貢，品格自然不凡，以致深獲得世人無上推崇，生出“惟宣德款制最精”之感嘆。

本品為宣窯之曠世雋品，極負盛名，其以鉢式為型，端

莊厚重，胎壁之厚堪稱宣窯圓器之最，底部卧足澀胎，撫之光潤如玉，釉汁凝潤泛青，胎骨堅致白晳，執之品鑒，別有一份沉重墜手之感。口沿繪海水江牙一周，翻卷的浪花，氣勢非凡，外壁主題圖案為雙龍搶珠紋，所繪二龍前後相隨，雄姿遒勁，氣奪千裏。方寸之際，威勢凌人。青白相間的波濤上下翻滾，汹涌澎湃，又見點點黑斑，大有鋪天蓋地、水珠激濺、迎面而來之感。其筆觸細膩，精到有神，青花一色蒼妍舒雅，墨勢渾然而莊重，泛出濃豔之錫光，誠為宣窯之妙品。鉢內光素無紋，中心落青花雙圓框“大明宣德年製”六字楷書款，其風骨雋秀，筆意清新，端莊內蘊稚拙，莫不合乎晉唐小楷渾厚樸拙之法度。

此式鉢形器皿為宣窯之創新佳作，品類可分青花與灑藍，後者實例見於抗希齋仇氏舊藏與首都博物館藏品，仇氏舊藏者尺寸與釉下暗刻紋飾與本品一致，珠山御窯廠亦有同類殘件出土，而首都博物館藏品則是光素無紋。

青花同類存世亦極為珍罕，檢閱目前所知中外公私典藏，僅存以下數例：

1、北京故宮博物院，著錄於《故宮博物院藏文物珍品大系——青花釉裏紅》（上冊），上海科學技術出版社、商務印書館（香港）有限公司，2000年，圖124，P132（*The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 124.）

2、臺北國立故宮博物院，著錄於《明代宣德官窯菁華特展圖錄》，臺北國立故宮博物院，1998年，圖37，P128、129。

（*Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming dynasty*, National Palace Museum, Taipei, 1998, cat. no. 37.）

3、南京博物院，著錄於*Treasures of the Nanjing Museum*, Hong Kong, 2001, no. 45.

4、維多利亞和阿爾伯特博物館，著錄於*Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 148.

5、大英博物館大維德爵士展廳，著錄於*Oriental Ceramics, The World's Great Collection*, vol. 7, Tokyo, 1976, monochrome pl. 97.

6、華盛頓費爾爾藝廊，著錄於*Oriental Ceramics, The World's Great Collection*, vol. 10, Tokyo, 1976, monochrome pl. 104.

另見，香港佳士得2006年5月30日第1251號拍品【明宣德 青花雙龍紋研鉢】造型與紋飾與本品無異，然尺寸稍小，直徑為16.5cm，可知青花者原存大小二種規格。

縱觀宣德一朝窯務管理甚為嚴密，新式樣的製訂和使

用不是隨意而為，一切均需依據內府既定的底本。自洪武朝設立御器廠後，“凡燒造供用器皿等物，須要定奪樣製，計算人工物料”，御瓷燒造有一套完備的程序，需要依據燒造要求選擇器皿的式樣，例如《大明會典·工部·窯冶》條記載“宣德八年尚膳監題準燒造龍鳳瓷器，差本部官一員，送出該監式樣，往饒州燒造各樣瓷器四十四萬三千五百件。”由此可以推知，本品之式樣必先提出燒造要求，具體設計將交由工部所屬的營繕所負責，並交付御器廠燒造。

宣窯款識的粉本應出自當時大書法家沈度之手，沈度的書法深得聖意鐘愛，宣德皇帝常以之為師，故《萬歷野獲編》贊宣德皇帝的書法“學顏清臣，而微帶沈度姿態。”沈氏對明初宮廷文化生活影響頗大。明焦竑《玉堂叢話》卷七“巧藝”條記述：“度書獨為上所愛，凡玉冊、金簡，用之宗廟朝廷、藏秘府、施四裔、刻之貞石，必命度書之”。今審沈度著名墨迹《張桓墓碣銘》中的“宣德”、“年”三字與瓷器上的款式如出一人之手，無論其點之大小，劃之長短，運筆之輕重，間架之疏密均非常相像，可見宣德瓷器上的年款是由沈度書寫後，再交工匠臨摹上瓷的。

本品是為宣窯創新之作，那麼其燒造起因是什麼？其用途是又是什麼？學術界一直以來對此無定論，量其造型與圖案絕非宣窯平常之品，一定特具用途。此種器形不見於明清兩代其它各朝，乃宣德時獨有，根據近年來的研究，應專為供奉藏傳佛教而燒造。“鉢”字是佛教盛貯器的譯音，自傳入中國後，僧人多用之。宣德時期，皇家崇信藏傳佛教，更因明政府對有封號僧侶領袖確立了朝供關係，因此大批藏地僧侶紛紛入京朝供，此類瓷質重要佛教器物即應運而生。

宣德皇帝對於藏傳佛教極為尊崇，在位短短十年間多有崇佛之舉。例如宣德二年（公元1427年）四月辛酉，“遣太監侯顯賚往烏斯藏等處諭帕木竹巴灌頂國師、簡化王吉刺思八監藏巴裏藏卜、必裏工瓦闡教王領真巴吉監藏、靈藏贊善王喃葛監藏、尼八刺國王沙地新葛，地涌塔王子可般、輔教王喃葛列思巴羅葛囉監藏巴藏卜等，各賜之絨錦、紵絲有差。”

明朝共封藏地“三大法王”，其中大寶法王、大乘法王都是明成祖朱棣在南京所封，而大慈法王釋迦也失則封於宣德九年。

據《清涼山志》所載記宣德二年，宣宗本人致函高僧釋迦也失，內容如下：“朕惟佛氏，道體衝玄，德用神妙，厥大無外，厥高無等。歷代人主，罔不崇信。朕恭應天命，主宰華夷，體祖宗一視同仁之心，隆佛氏慈悲不二之教。追惟皇祖太宗文皇帝，皇考仁宗昭皇帝，鞠育深恩，如天罔極。欲舉薦揚之典，一念之誠，夙夜倦切。惟大師功行高潔，定慧圓明，朕切慕之。特遣太監候顯，齎書禮請，冀飛錫前來，敷揚寶範，廣闡能仁，以副朕誠。朕不勝瞻望之至”。

以上事例說明，宣德皇帝崇信密宗，禮遇高僧，極大推

進藏地與大明皇朝的互動。其中西藏日喀則薩迦寺收藏的大明宣德年製款鬥彩鴛鴦蓮荷紋碗與高足碗應該是當年宣德皇帝賞賜給薩迦派尚師（大乘法王）的寶物，是昔年漢藏交流之珍貴見證。

此類由宣宗皇帝欽選御製之禮佛寶物，自然燒製數量不多，除了賞賜高僧之外，宣宗尚可供自身禮佛使用。品格之高，自不待言，珍稀程度，令人難忘。

與前述已知的六例館藏實例相比，本品出身名門，來源清晰，流傳有序，其權威性一點不遜色於館藏者。目前所知其最早在1948年以前已經為Houghton將軍收藏；著名古玩商Bluett & Sons於1948年8月6日以25英鎊從Houghton將軍購得，1948年8月30日以65英鎊轉讓給Gertrude and Otto Harriman（1948-1970年）收藏，并由家族傳承。

由於其屬於宣窯的重要代表，備受世人重視，成為宣窯研究的珍稀實例，過去數十年間屢見於歐美重要古陶瓷的專題展覽，並在1970年之後長期借展於著名博物館內，至為難得可貴。例如

1954年，威尼斯中國藝術展覽會（*Mostra d'Arte Cinese*），圖錄號647。

1954年，倫敦東方陶瓷協會，中國14至19世紀青花瓷器（*Chinese Blue and White Porcelain: 14th to 19th Centuries*），圖錄號81。

1970至1989年，英國布里斯托博物館展出（*Bristol City Museum and Art Gallery*）。

1989年至2012年，英國諾丁漢城堡博物館展出（*Nottingham Castle Museum and Art Gallery*）。

本品形制尊貴，地位顯赫而珍罕，以其美若良玉之品質，飽歷數百年之風霜而寶光依舊，風韻不減，令人嘆為觀止，其凝聚着明宣宗皇帝對佛教深厚而真摯的感情，展示太平天子一份虔誠無比的崇佛之心，今日睹物思人，亦堅信任時光荏苒，佳物猶在。同時，由之可鑒，正因為宣窯青花御瓷獨具靜穆而高貴的表現力，彰顯出中國陶瓷那份穿越時空、不可言喻的經典之美，在中國美術史上綻放出絢麗奪目的光芒，奠定了其空前絕後的地位。



## 675 明宣德 青花龍紋鉢

“大明宣德年製”六字兩行楷書款，宣德本朝

斂口，深弧壁，淺圈足，平底，胎體厚重，造型敦實，青花發色濃豔，鐵銹斑清晰可見，以青花繪雲龍為主體紋飾，外口沿配海水紋，脛部飾蓮瓣紋，內壁施白釉，碗心以青花書「大明宣德年製」雙圈楷書款，底平而無釉，胎細且糯。

宣德一朝十年，瓷器以青花為冠，此鉢所繪五爪角龍，雙目炯炯有神，其粗獷兇猛之相乃宣德典型。鉢，此種器形為宣德獨有，不見於明清兩代其它各朝，或專為供奉藏傳佛教而燒造。“鉢”字是佛教盛貯器的譯音，多為僧人所用。宣德皇帝崇信藏傳佛教，大批藏地僧侶紛紛入京師朝供，瓷質佛教器物應運而生。

相似作品藏於北京故宮博物館、天津藝術博物館、臺北國立故宮博物院、美國弗利爾美術館、英國大維德基金會、英國維多利亞&艾爾伯特博物館等。

## A RARE AND IMPORTANT BLUE AND WHITE 'DRAGON' BOWL, *BO*

Underglaze-Blue Xuande Six-Character Mark within Double-Circle and of the Period (1426-1435)

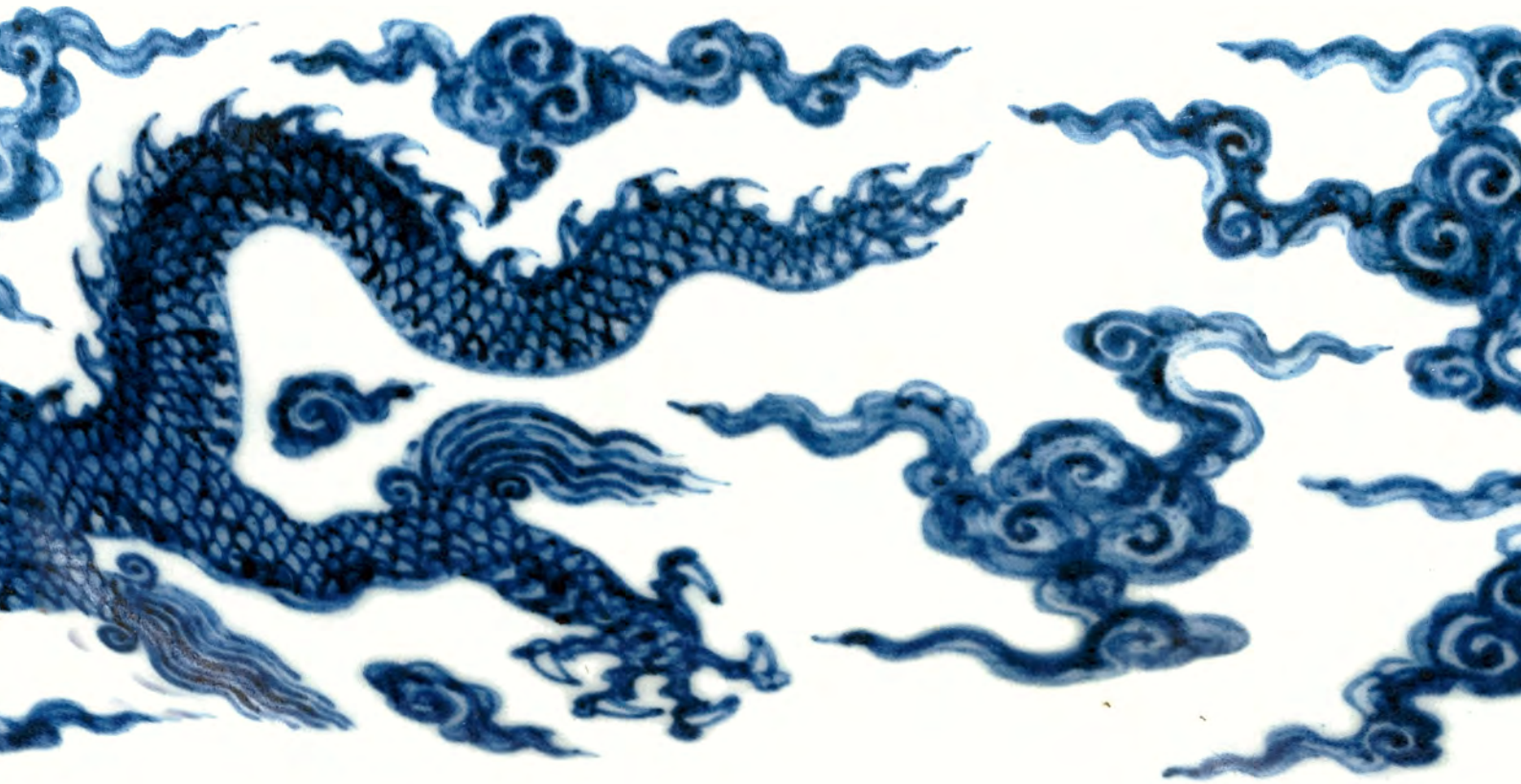
26.8 cm. (10 1/2 in.) diam

**HKD: 12,000,000-22,000,000**

**USD: 1,548,400-2,838,700**







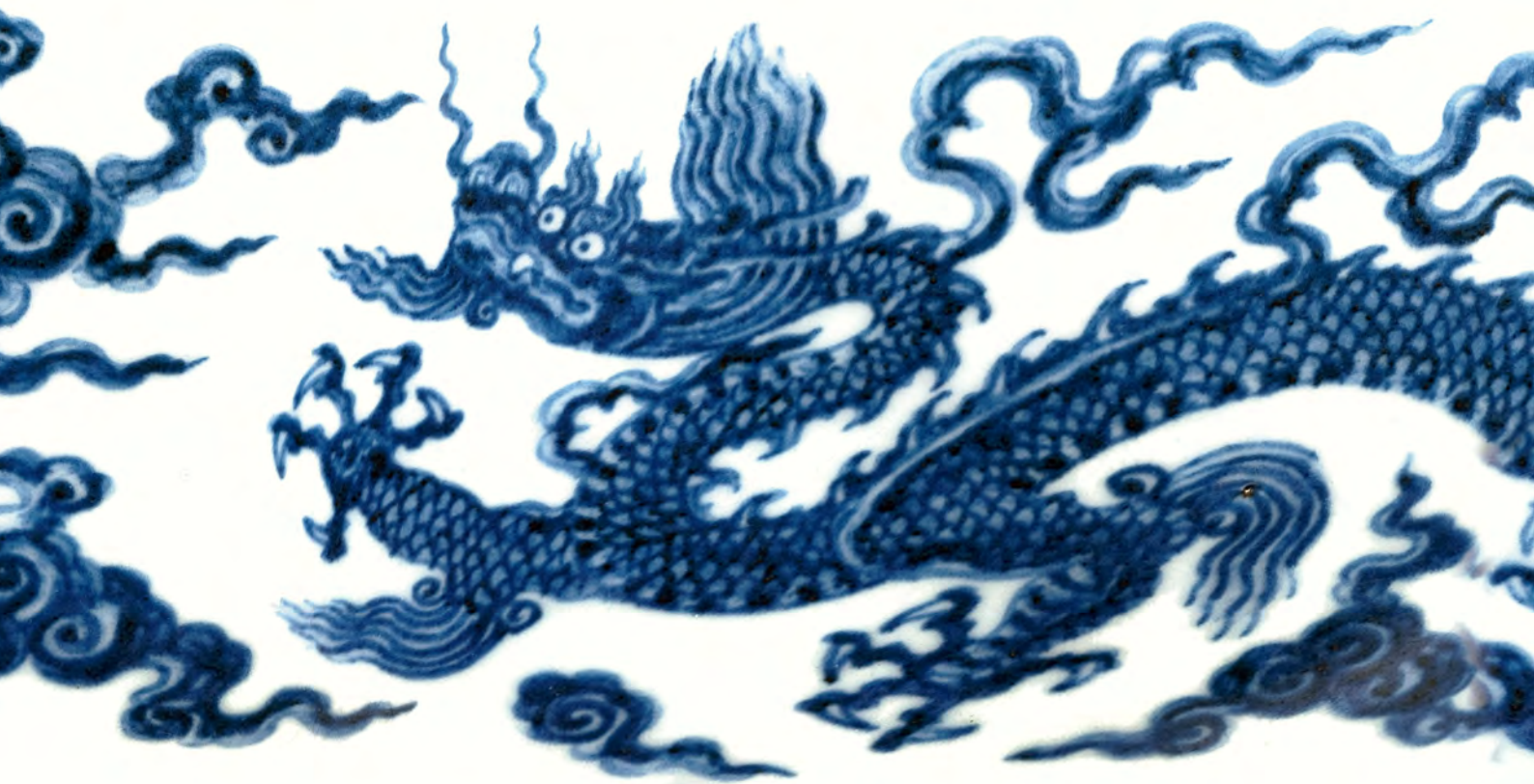
Only a small number of Xuande *bo* decorated with dragons are known. These include an example in the Palace Museum, Beijing illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 124; an example in the National Palace Museum, Taiwan included in the *Special Exhibition of Selected Hsuan-Te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 37; an example in the Victoria and Albert Museum, London, illustrated in *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 148; an example in the British Museum, London, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 7, Tokyo, 1976, Monochrome pl. 97; a bowl in the Nanjing Museum, illustrated in Xu Huping, *Treasures of the Nanjing Museum*, Hong Kong, 2001, no. 45; an example in the Freer Gallery of Art, Washington D.C., illustrated in *Oriental Ceramics. The World's Great Collections*, vol. 10, Tokyo, 1976, pl. 104; and an excavated example from the imperial kiln site of Zhushan found in 1983 and exhibited at the Chang Foundation, Taiwan, *Xuande Imperial Porcelain Excavated at Jingdezhen*, 1998, illustrated in the catalogue no. 16.1, pl. 25.

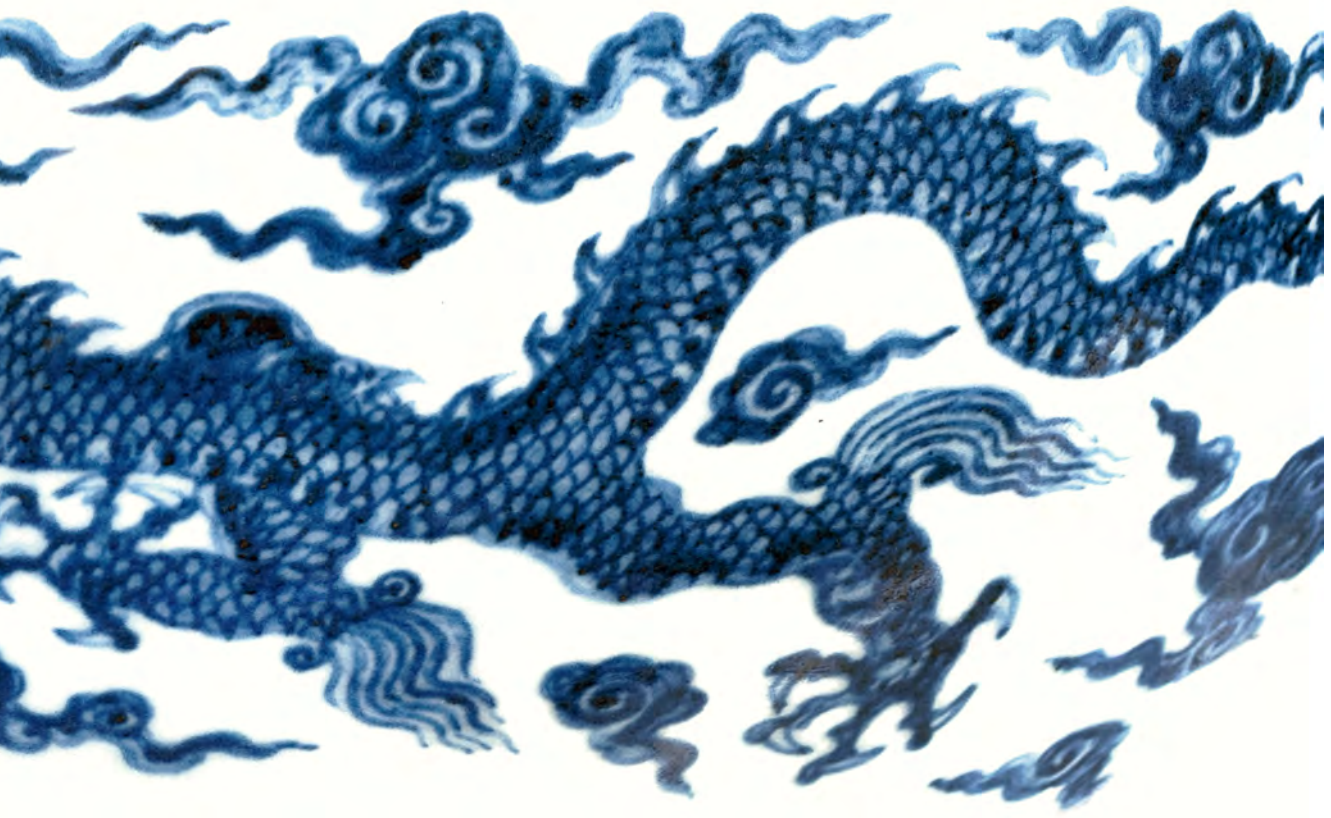
Examples sold at auction number around eight including a blue and white bowl from the Wu Lai-Hsi Collection first sold at Sotheby's London, 26th May 1937, lot 52 and again from the Collection of C.M. Woodbridge, 8th May 1951, lot 69.

A second example from the Collection of Major Lindsay F. Hay was sold at Sotheby's London, 16th June 1939, lot 84, and again from the Collection of Lionel Edwards, 8th February 1945, lot 84 and for a third time, from the Estate of Major Lindsay F. Hay 25th June 1946, lot 60.

Five further examples were sold at Sotheby's London including a bowl sold at Sotheby's London, 6th April 1976, lot 116; one at Sotheby's London, 7th December 1983, lot 292; another sold 11th May 1965, lot 27 and later at Christie's New York, 9th November 1981; a fourth, now in the Matsuoka Museum of Art sold at Sotheby's London, 26th June 1973, lot 236; and a fifth, also sold at Sotheby's London was sold on the 13th December 1977, lot 472 and more recently at Sotheby's Hong Kong 10th April 2006, lot 1659.

Another example was sold at Christie's Hong Kong, 20th March 1990, lot 519.





**來源：**

General Haughton舊藏  
倫敦古董商Bluett&Sons  
Gertrude and Otto Harriman舊藏

**展覽：**

《Mostra d'Arte Cinese/Exhibition of Chinese Art》，Palazzo Ducale，威尼斯，1954年，編號 647  
《Chinese Blue and White Porcelain: 14th to 19th Centuries》，東方陶瓷學會，倫敦，1954年，編號 81  
Bristol City Museum and Art Gallery，布里斯托，英國（1970-1989年借展）  
Nottingham Castle Museum and Art Gallery，諾丁漢，英國（1989-2012年借展）

**參閱：**

北京故宮博物院，著錄於《故宮博物院藏文物珍品大系——青花釉里紅》（上册），上海科學技術出版社、商務印書館（香港）有限公司，2000年，圖124，P132  
臺北國立故宮博物院，著錄於《明代宣德官窯菁華特展圖錄》，臺北國立故宮博物院，1998年，圖37，P128、129  
南京博物院，著錄於Treasures of the Nanjing Museum, Hong Kong, 2001年，圖45  
維多利亞&阿爾伯特博物館，著錄於Far Eastern Ceramics in the Victoria and Albert Museum, London, 1980年，圖148  
大英博物館大維德爵士展廳，著錄於Oriental Ceramics, The World's Great Collection, vol. 7, Tokyo, 1976年，黑白圖 97  
美國弗利爾美術館，著錄於Oriental Ceramics, The World's Great Collection, vol. 10, Tokyo, 1976年，黑白圖104  
天津藝術博物館，著錄於《天津藝術博物館藏瓷》，天津市藝術博物館，1993年，圖85

**Provenance:**

General Haughton Collection  
Bluett & Sons, London  
Gertrude and Otto Harriman Collection(1948-1970)

**Exhibited:**

*Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 647  
*Chinese Blue and White Porcelain: 14th to 19th Centuries*, Oriental Ceramic Society, London, 1954, cat. no. 81  
Bristol City Museum and Art Gallery, Bristol, U.K. (on loan 1970-1989)  
Nottingham Castle Museum and Art Gallery, Nottingham, U.K. (on loan 1989-2012)

**Comparable Examples:**

*The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 124  
*Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat. no. 37  
*Treasures of the Nanjing Museum*, Hong Kong, 2001, no. 45  
Far Eastern Ceramics in the Victoria and Albert Museum, London, 1980, pl. 148  
*Oriental Ceramics, The World's Great Collection*, vol. 7, The British Museum, Tokyo, 1976, monochrome pl. 97  
*Oriental Ceramics, The World's Great Collection*, vol. 10, The Freer Gallery of Art, Tokyo, 1976, monochrome pl. 104  
Tianjin Museum of Art, *Tian Jin Shi Yi Shu Bo Wu Guan Cang Ci*, Tianjin, 1993, pl. 85



北京故宮博物院  
Palace Museum, Beijing



天津藝術博物館  
Tianjin Museum of Art



臺北國立故宮博物院  
National Palace Museum, Taipei



美國弗利爾美術館  
The Freer Gallery of Art



維多利亞和阿爾伯特博物館  
The Victoria and Albert Museum



## A RARE AND IMPORTANT MING BLUE AND WHITE 'DRAGON' BOWL

### Huang Qinghua

Emperor Xuande, Zhu Zhanji was known for his deep appreciation of poetry, literature and the arts. He was a benevolent ruler who reigned for ten years embracing the Confucian tenets. He was described as "a responsible emperor who ruled over a remarkably peaceful period during which his empire saw a stable political environment with its people living and working in harmony and contentment. Ever since its conclusion, the Xuande reign has been considered the Ming dynasty's golden era." Historians refer to this period as the "Ren Xuanzhi Zhi" (period of benevolent governance).

The emperor was a significant patron of the arts and his own artistic talent was comparable to that of Emperor Huizong of the Song dynasty as he devoted majority of his time indulging in a wide range of literary pursuits. The production of imperial works of art flourished profoundly during this period, ranging from lacquer, gold, embroidery, ink paintings to porcelains. Imperial porcelains from this period are ranked among the finest examples throughout Chinese history, and are particularly notable for the innovation of novel designs, interesting decorative techniques and the variety of inventive glaze colours. In the text *Wu Za Zu* (五雜俎), Xie Zhaozhe from Jiajing period remarked, "The glazes, shapes, designs and marks of Xuande porcelains were so spectacular that their prices were already surpassing those of the classic wares of the Song dynasty."

The rarity and prominence of Xuande porcelains can be attributed to the emperor's own considerable cultivation as an artist and poet. In *Wu Sheng Shi Shi* (無聲詩史), Jiang Shaoshu, a Ming dynasty historian, wrote in praise of the Emperor Xuande, "The virtuous emperor was so artistically cultured— he was skilled at depicting any subjects from still life, landscapes, figures to flowers or birds." Emperor Xuande was a gifted artist, placing a high emphasis on Song dynasty literature. He formed the Xuande Painting Academy, recruited painters from across the empire to paint within the Forbidden City so that they could exchange and learn from one another. Under Xuande's strict supervision of the manufacture of imperial porcelains and due to his high standards for perfection, some of the most distinctive masterpieces in the history of Chinese porcelain manufacture were produced during the brief ten years of the Xuande period.

Xuande imperial porcelains began production in September of the first year of Hongxi, and ended in January of the tenth year of Xuande. However, porcelain production was suspended in May of the fifth year of Xuande, eventually resuming in the eighth year of Xuande. It was directly managed by the Construction and Maintenance Department under the ninth rank officials. Despite their low ranking positions, the most skilled imperial kiln workers were chosen to complete the works. Prior to the Xuande period, during the early years of the Ming dynasty, it was usually the court painters or the craftsmen's responsibility to oversee the production. For instance, the famous landscape painter Guo Chun from Yongle Period as well as the flower and bird painter Lin Liang from Hongzhi Period were both put in charge of the imperial porcelain production at various times. Unfortunately, the historical records detailing who was in charge of the Xuande imperial kilns were lost, but it has been suggested that a high ranking official of the Imperial Court was appointed to supervise the porcelain production. It is evident that Emperor Xuande placed extremely high importance and value on the firing techniques of the porcelains during his reign.

Emperor Xuande was very stringent when it came to managing the production at the imperial kilns. In upholding his imperial authority,

he savagely punished malpractice. This is evidenced by the case of the corrupted supervising official, Zhang Shan, who secretly confiscated porcelains. According to *Ming Xuan Zong Shi Lu* (明宣宗實錄), in December of the second year of the Xuande period, "Inner court official Zhang Shan was executed for embezzlement. When he was sent to Raozhou to supervise porcelain production, he abused the kiln workers and seized imperial wares as his own. He was consequently beheaded in public." It is apparent that the Ming dynasty emperors went to great lengths to restore strict discipline in order to prohibit the widespread dispersal of imperial wares. In the past ten years of archeological excavation in Zhushan, it has been established that most of the imperial wares can be grouped into distinct categories: those acceptable for imperial use and those not considered to have reached the imperial standard. The imperial kilns imposed a regulation to "destroy and bury the leftover or defective wares, and only retain the highest-quality wares." This helped to maintain the fine quality of imperial porcelains and prevented the outflow of these treasures. Given that each piece of Xuande imperial ware had to undergo a rigorous screening process before it was offered to the emperor, every single one was refined and perfect. With this in mind, the saying that 'Xuande-marked pieces are the most splendid of all' seems particularly apt.

The present Xuande 'dragon' bowl represents the most exquisite type of ware produced in the imperial kilns during this period. With a dense wall, this bowl has deep rounded sides rising from a concave base. When one touches the surface, it is as smooth as jade and the glaze has a blueish green tint. The body of the bowl is firm and white and sits sturdily in one's hand. A field of cresting waves surrounds the rim, the exterior displays two fierce five-clawed striding dragons chasing a 'flaming pearl'. It depicts one dragon establishing its dominance by chasing the other dragon aggressively. The clashing blue and white waves surge up and down and iron spots are scattered throughout the bowl, as if the water droplets from the waves are carelessly splashed against the audience. The defined brush strokes of intense and rich blue are supremely powerful in juxtaposition to the white background, helping to make this Xuande bowl a masterpiece of the era. The interior of the bowl is left undecorated with the exception of a double line just under the inner mouth rim and a central six-character mark in underglaze blue within a double ring around the characters that reads "Made in the Xuande Period of the Great Ming" in regular script. The construction of the characters, the clean and crisp brush strokes, the elegant structure and the style of the characters are all similar to the regular script of the Jin and Tang Dynasties.

The *Bo* (鉢), alms bowl, is one of the more innovative inventions of Xuande kilns and it can be categorized into two variations—blue and white decoration or powder-blue decoration. An example of the latter can be seen from the E.T. Chow Collection and another in the Capital Museum Collection, Beijing. The size and the incised dragon pattern on the E.T. Chow bowl are identical to those of the present 'dragon' bowl. In addition, a similar fragmentary bowl was excavated at the imperial kiln site in Zhushan. The bowl in the Capital Museum in Beijing, however, is plain without any incised pattern.

Blue and White 'dragon' bowls of this type are very rare. In reviewing the current Chinese and Western museum collections, examples can be found in the following important collections:

1. Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Blue and White Porcelain with Underglazed Red (I)*, Shanghai, 2000, pl. 124
2. National Palace Museum, Taipei, included in the *Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, National Palace Museum, Taipei, 1998, cat.no. 37
3. Nanjing Museum illustrated in Xu Huping, *Treasures of the Nanjing*



Museum, Hong Kong, 2001, no. 45

4. Victoria and Albert Museum, London, illustrated in John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, pl. 148

5. Sir Percival David Collection at the British Museum, London, published in *Oriental Ceramics. The World's Great Collections*, vol. 7, Tokyo, 1976, monochrome pl. 97

6. Freer Gallery of Art, Washington D.C., *Oriental Ceramics. The World's Great Collections*, vol. 10, Tokyo, 1976, monochrome pl. 104

In addition, the shape and decoration of this 'dragon' bowl is identical to one that was sold at Christie's Hong Kong, 30 May 2006, lot 1251 (16.5 cm. diam.). As one can see, 'dragon' bowls were produced in two different sizes.

Given that the imperial workshops and kilns were under imperial supervision, all the models had to follow the imperial palace's strict prescribed standards. Therefore, the decorations and designs could not be liberally altered. Since the establishment of Jingdezhen imperial kiln during the Hongwu period, it was specified that "the model, shape, material and the number of workers needed to be determined when a piece of imperial ware went into kiln firing process." A systematic workflow was enforced whereby the style of ware would depend on the requirements of the firing techniques. For instance, it was recorded in *Da Ming Hui Dian—Gong Bu—Yao Ye* (大明會典·工部·窯冶), "During the eighth year of the Xuande period, the supervising eunuch was told to manufacture 'Dragon and Pheonix' imperial wares. His subordinate was sent to deliver the design of the items to the Raozhou imperial kiln, and 440,350 pieces were made." This demonstrates that in order to fire a piece of imperial ware, the firing technique requirements need to be proposed first, then the Construction and Maintenance Department would oversee the design before it was sent to the imperial kiln to be fired.

The Xuande mark was written by the official court calligrapher Shen Du. His calligraphic works were very much favored by Emperor Xuande and the emperor considered Shen Du to be his master calligrapher. In *Wanli Ye Huo Bian* (萬曆野獲編), it noted that Emperor Xuande's calligraphy style "imitates Yan Qing Chen (Yan Zhenqing), and displays a scent of Shen Du." Shen Du was an influential figure in the cultural life of the Ming Court in the early Ming dynasty. In *Yu Tang Cong Hua, Chapter 7 Qiao Yi* (玉堂叢話 卷七 巧藝) written by Jiao Hong from the Ming dynasty, it is documented that: "Shen Du was one of Emperor Xuande's favourite calligraphers. All the jade albums or the golden slips used in the imperial ancestral temples, stored in the archives, given to other countries, or inscribed on stele were inscribed with his calligraphy. In Shen Du's famous calligraphy work—*Zhang Huan Mu Jie Ming* (張桓墓碣銘) (Zhang Huan's tombstone), the three characters 'Xuande' (宣德) and 'Nian' (年) on the tombstone are identical to the Xuande marks on the porcelain wares. There is a considerable amount of resemblance in terms of the size of the dots, the length of the strokes, the power of the brushstrokes, as well as the structuring and spacing of the characters. It was apparent that Shen Du wrote all the Xuande marks before they were inscribed on the imperial wares.

The present bowl is one of the most extraordinary designs in the Xuande porcelains. This raises the question—what brought about to the creation of this form of bowl? What is the usage of this bowl? The academic community has not been able to reach a consistent conclusion. Based on its shape and pattern, it must have been intended for special use and would not have been intended as a common bowl. It is an iconic representation of Xuande period and the form is not found in any other periods of the Ming and Qing dynasties. Historians believe that this bowl was made for devotional

Tibetan Buddhist practice. The word 'bo' (鉢) is the Chinese transliteration of the Buddhist alms bowl. Buddhist monks adopted the practice of using alms bowls ever since entering China. During the Xuande period, the Ming Court adopted the Tibetan Buddhist faith. Given that the central government established very close ties with the Tibetan hierarchy, many Tibetan missionaries visited the capital to offer tributes and important Buddhist wares were created in response to this demand.

Emperor Xuande paid extreme patronage to Tibetan Buddhist teachings. For instance, in April of the second year of the Xuande period, it was recorded, "The Ming Court sent a eunuch Hou Xian carrying an imperial edict to the state tutor in Tibet—Phagmodrupa Abhisheka, the Phagmodrupa King—Gongma Drakpa Gyaltzen, the Propagation Prince of Doctrine—Linzenbal Gyangyangzang, the Promotion Prince of Virtue—Zhusibar Gyaincain, the King of Nepal, the Prince of Diyongta (地湧塔國), and the Assistant Prince of Doctrine—Namkelebei Lobzhu Gyaincain Sangpo, granting them tributes of coloured silk and satin."

The Ming Court granted the titles of "Three Princes of Dharma"(三大法王) to—Karmapa Ogyen Triney Dorje as the Great Treasure Prince of Dharma (大寶法王), Mahayana Dorje as the Great Vehicle Prince of Dharma (大乘法王) (both of these were granted the titles by Emperor Yongle in Nanjing). Last but not least, Jamchen Choje was granted the title of the Great Mercy Prince of Dharma (大慈法王) in the ninth year of Xuande period.

According to *Qing Liang Shan Zhi* (清涼山志), Emperor Xuande sent a letter to one of the three Princes of Dharma—Jamchen Choje, the Great Mercy Prince of Dharma.

"I, the sovereign of the Empire, believe in Buddhism; the doctrine of Buddhism is so spiritual and sacred that the previous emperors were devoutly Buddhist and promoted Buddhist doctrines throughout the empire. I believe strongly in destiny, along with my fate to rule this land. Therefore, I will follow my predecessors' wishes and appreciate the karuna and mercy of the Buddha. Following the path of my father, Emperor Hongxi and my grandfather, Emperor Yongle, I will pay all due respect to the Buddhist teachings from the depth of my heart. I yearn for the Great Master like you, with high merits and virtues, to spread good blessings to my empire. Therefore, I dispatch Hou Xian to Tibet to present you tributes with all my sincerity."

The above example shows Emperor Xuande believed fervently in Vajrayana and respected eminent monks. He keenly promoted the interaction between the Ming Court and Tibet. The Xuande period 'mandarin ducks' lotus pattern *doucai* bowl found in the Sakya Monastery is one of the tributes Emperor Xuande presented to Mahayana Dorje the Great Vehicle Prince of Dharma. This discovery is testament to the importance attached to the Sino-Tibetan relationship during the Ming dynasty.

These valuable Tibetan Buddhist tributes personally chosen by Emperor Xuande were very rare. Other than granting them to the honorable monks, Emperor Xuande would only use them for personal Buddhist practices. Needless to say, they are extremely rare and highly sophisticated in form.

In comparison to the bowl located in the Freer Gallery of Art in Washington D.C., the present bowl is slightly flawed. However, it has a very clear chronological provenance, thus it is no less important than those found in museum collections. It was acquired by Bluett & Sons, a London antique dealer for £25 from the original collector, General Haughton on August 6th 1948. Later on August 30th 1948, Gertrude and Otto Harriman (1948-1970) acquired it from Bluett & Sons for £65. Until recently, it has remained within the family collection.

Since the 'dragon' *bo* bowl is an iconic representation of height of the Xuande period, it has become the focus of a great deal of attention and one of the most researched subjects among imperial porcelains made during the Xuande period. This bowl was exhibited in numerous important European ceramics exhibitions, and after 1970, it was temporarily displayed in notable museums around the world. For example, it was exhibited in the *Mostra d'Arte Cinese/Exhibition of Chinese Art*, Palazzo Ducale, Venice, 1954, cat. no. 647; in the *Chinese Blue and White Porcelain: 14th to 19th Centuries*, Oriental Ceramic Society, London, 1954, cat. no. 81; in the Bristol City Museum and Art Gallery, Bristol, U.K. (on loan 1970-1989); and in the Nottingham Castle Museum and Art Gallery, Nottingham, U.K. (on loan 1989-2012).

This present bowl is a depiction of Emperor Xuande's deep felt admiration and heavenly devotion towards Buddhist wisdom. When one looks at this bowl today, its elegant and refined white jade-like exterior and skillfully drawn designs prove that its exquisiteness remains unblemished throughout the flight of time. Due to the fact that blue and white porcelains from the Xuande period carry solemn yet strikingly beautiful blue nuances, this is a manifestation that demonstrates the enduring classical beauty of Chinese dynastic porcelains that transcend time and space throughout the history of China.

## 676 明隆慶 五彩龍紋蓋盒

“大明隆慶年造”六字二行楷書款，隆慶本朝

盒呈如意形，子母口。該盒胎體緻密，底足露胎處帶火石紅，釉厚而潤，微微泛青。通體以五彩飾九龍，蓋盒頂部開光部分略微凸起，飾單龍戲珠紋，以青花繪龍身，紅彩繪鬃發，四周綴以雲彩；蓋盒上下口沿處以青花繪卷草紋，上下腹部主體以青花、綠彩、紅彩各繪四條五爪龍，形態各異。底以青花書雙圈「大明隆慶年造」款。

隆慶一朝僅六年，政局不穩，景德鎮生產一度停滯，從遺存的傳世品來看，其瓷器工藝與裝飾風格與前朝相近，多以青花和五彩器物為主。嘉靖到萬曆三朝年間好製盒子，各式各樣，有圓盒、方盒、蚰蚰盒、菱形盒及方勝盒等，現存隆慶款蓋盒多為瓜棱形，方勝形與銀錠形，如意蓋盒僅見此例。有別於明清各朝，隆慶款識多用“大明隆慶年造”，少用“製”字。

此盒紋飾畫工古樸豪邁，設色濃豔，佈局繁密，屬“大明五彩”的典型。其大紅配大綠的鮮豔搭配向世人展現宮廷皇室生活的極度奢華生活。五彩是一種傳統的釉上彩繪，成熟於嘉靖、隆慶、萬曆時。不需五彩皆備，以紅、綠、黃三色為基本色，由於當時尚未發明釉上藍彩，因此常以釉下青花代之，所以又稱為“青花五彩”。各種顏色交錯使用，紋樣色彩絢麗。此種技法不以青花為主色，只把青花作為組成畫面的一種色彩，與紅、綠、黃等色處於同等地位。

來源：日本藏家舊藏

AN EXTREMELY RARE WUCAI 'RUYI'-  
SHAPED 'DRAGON' BOX AND COVER  
Underglaze-Blue Longqing Six-Character Mark within  
Double Circles and of the Period (1567-1572)

12.7 cm. (5 in.) wide

Provenance:

A Japanese Private Collection

**HKD: 4,200,000-6,200,000**

**USD: 541,900-800,000**





Extant examples of Longqing ceramics are exceptionally rare due to the very short reign period (6 years) and the preponderance of natural disasters during the period which, at times, forced the closure of the Imperial kilns at Jingdezhen.

Stylistically, Longqing ceramics are very close to those produced during the preceding Jiajing reign and are sometimes indistinguishable from their predecessors. Most of the ceramics known to have been produced during the Longqing reign are decorated in underglaze blue and white or in *wucaï* enamels as is the case with the present box and cover.

Boxes were made in many different sizes and shapes during the period from the Jiajing to the Wanli reign including boxes of square form, lozenge-form boxes, lobed boxes, rectangular boxes and ingot-shaped boxes and many of these shapes are also found in examples produced during the Longqing reign.

The unusual '*ruyi*' form of the present box and cover, however, appears to be unique with no other known examples published. Another unusual feature of the box is the reign mark which is written as Long Qing nian zao rather than the usual Long Qing nian zhi found on all other known Longqing-marked examples.

Compare the present box with another apparently uniquely-shaped Longqing-marked *wucaï* 'dragon' box of cross-form sold at Sotheby's Hong Kong, 23rd October 2005, lot 455. See, also a Longqing-marked 'dragon' dish in the Chang Foundation, published in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taiwan, 1990, pl. 103; another dish in the British Museum, from the Francis Howard Paget Colelction illustrated by J.Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no.10:8.; and another example in the Idemitsu Museum of Arts, Tokyo, illustrated in *Imperial Overglaze-Enamelled Wares in the Late Ming Dynasty*, Tokyo, 1995, pl. 16. Longqing-marked blue and white 'dragon' boxes include an ingot-shaped box in the National Palace Museum, Taipei, illustrated in *Blue and White Ware of the Ming Dynasty*, Book VI, Hong Kong, 1963, pl. 2; and a double-lozenge form box illustrated in *Chinese Porcelain. The S.C. Ko Tianminlou Collection, Part I*, Hong Kong, 1987, pl. 42.





## 677 明嘉靖 青花花鳥紋蓋盒

“大明嘉靖年製”六字二行楷書款，嘉靖本朝

蓋盒呈八角形，子母口，胎體厚重，內外滿施白釉，釉色泛青。通體以青花裝飾，蓋面開光繪“百鳥朝鳳”圖，諸鳥形態各異，可見鸞鳳傲居洞石之上，氣宇非凡，四周飾以牡丹、靈芝等祥瑞圖案。蓋盒外壁各面分繪洞石花鳥，口沿飾纏枝花果和纏枝靈芝。底以青花書「大明嘉靖年製」六字楷書款。

嘉靖早期青花改用回青料，俗稱“佛頭青”，藍中泛紫。此蓋盒青花發色濃豔，用筆洗練，簡約豪放，意趣盎然，體現了嘉靖一朝的特徵。嘉靖至萬曆年間的蓋盒多為圓形、正方形、長方形、八方形、銀錠形、方勝形等，此八方蓋盒較之圓形蓋盒，工藝更為繁複，如此周正之器十分難得。八方形的設計源於道家八卦，體現出嘉靖時期道教風格。整器紋飾繁縟，雍容富貴，古色古香，相得益彰，為嘉靖時期典型的宮廷用器，亦是難得的官窯器物。

來源：日本私人舊藏

紐約佳士得2007年3月22日，拍品309

參閱：《世界陶瓷全集·14明》，小學館，第68&69頁，圖版70&71



《世界陶瓷全集·14明》  
Sekai Toji Zenshu 14: Ming Dynasty

## A RARE BLUE AND WHITE OCTAGONAL BOX AND COVER

Jiajing Six-Character Mark and of the Period (1521-1567)

29.5 cm. (11<sup>5</sup>/<sub>8</sub> in.) wide

### Provenance:

A Japanese Private Collection  
Christie's New York, 22nd March 2007, lot 309

**HKD: 700,000-1,000,000**

**USD: 90,300-129,000**

A number of similar octagonal Jiajing-marked blue and white boxes are found in important museum collections. An octagonal box in the Tokyo National Museum is published in the *Illustrated Catalogue of Tokyo National Museum, Chinese Ceramics II*, Tokyo, 1990, cat.no. 98. An octagonal box from the Eumorfopoulos Collection, now in the Victoria and Albert Museum, London, is illustrated by R.L. Hobson, *Catalogue of the Chinese, Korean and Persian Pottery and Porcelain*, London, 1927, pl. III, D26. A third box and cover in the Metropolitan Museum of Art is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, pl. 167; another is illustrated in *Sekai Toji Zenshu, Ceramic Art of the World 14: Ming Dynasty*, Shogakukan, p. 68 & 69, no. 70 & 71.





大明嘉  
年製







龍泉窯青瓷雙耳瓶盤口，直頸，溜肩，圓腹，圈足，形成二階式瓶身。瓶頸兩側分飾，動靜相生，曲直有緻，為瓶身增添了幾分生趣。

宋代瓷器以素淨優雅為美。青瓷以河南汝窯的天青、浙江官窯的粉青、龍泉窯的梅子青、陝西耀州窯的橄欖青為主，並分別有刻花、印花的裝飾，而凝斂瑩澤的釉面隱現如蟹爪、如冰裂的開片，增添靜穆中的雅趣。典型的龍泉器胎質屬石英—高嶺土—雲母質瓷器，釉料為石灰鹼釉。此時的釉色特別講究，窯工們運用多次上釉的方法，使器物呈現出一種溫潤滋厚的感覺，其中以粉青和梅子青為最佳釉色。粉青釉外觀柔和淡雅，猶如青玉，梅子青釉外觀青翠欲滴，可與翡翠媲美。

南宋時龍泉青瓷特別講究釉的色調，在釉層失透的情況下，刻划花裝飾已不適用，取而代之的是堆塑和浮雕技法。瓶中的雙耳就是用堆塑的方法製作，從而成為龍泉青瓷最有特點的裝飾之一。此瓶源於日本大名家舊藏，該家族在當地享有極高聲譽，其收藏始於10世紀。本品器形優美，梅子青釉青翠欲滴，色澤典雅，胎質精良，體現了龍泉窯青瓷“青如玉、明如鏡、聲如磬”的特色，難得一見，堪稱珍品。

來源：日本大名家舊藏（傳）

日本私人舊藏，19世紀入藏

## A FINE AND VERY RARE LONGQUAN CELADON GLOBULAR BOTTLE VASE WITH DRAGON HANDLES

Yuan-Early Ming Dynasty, 13th-14th Century

24.5 cm. (9 <sup>5</sup>/<sub>8</sub> in.) high

### Provenance:

From the Family Collection of a Daimyo, Japan (by repute);  
A Private Japanese Family Collection since the 19th century

**HKD: 2,200,000-3,200,000**

**USD: 283,900-412,900**

Recent discoveries including the excavation of the Dayao Feng Dongyan (大窯楓洞岩) kiln site in 2006 have confirmed that Longquan Celadon wares, closely related to blue and white forms produced during the same period, were ordered for the Imperial Court during a short period between the Hongwu period and the Chenghua period.

The fine body material, exquisite colour and elegant potting of the present vase, all suggest that it is was part of the group made for the Imperial Court. There is a long tradition of appreciating the finest Longquan examples in Japan and it is no surprise that the present example was treasured as part of the collection of a Daimo and has been kept with such care over the centuries in its *furoshiki* cloth wrap and inscribed wood box.

The form and many of the features of the vase closely resemble those found on examples produced during the height of the Southern Song and Yuan dynasties.

The superb potting with the globular body rising to a slender neck and flanged rim compare closely to a Southern Song vase illustrated in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Tokyo, 2012, p. 40, no. 28 and another Southern Song vase in the Tokyo National Museum included in the *Special Exhibition, Chinese Ceramics*, Tokyo National Museum, Tokyo, 1994, cat. no. 181.

The stepped foot on the present vase is an interesting feature that is found on vases from the Southern Song to the early Ming dynasty. Compare the stepped base on a 'Tobi Seiji' Longquan vase dating to the Southern Song dynasty in the Museum of Oriental Ceramics, Osaka, illustrated in *Invaluable Legacy: Yuteki Temoku and Tobi Seiji*, Osaka, 2012, p. 41. A vase dated to the Yuan dynasty illustrated in *Celadons from Longquan Kilns*, Taipei, 1998, p. 187, no. 160.

The silky jade-like texture of the glaze applied in multiple layering to achieve the perfect combination of colour and lustre compares closely to some of the finest examples of the Southern Song dynasty such as the *kinuta meiping* sold at Christie's New York, 18 September 2015, lot 2318.

It is interesting to note that while many Longquan wares were mass-produced on a large scale for both domestic use and export, the very finest examples such as the present vase are often unique or produced in very small numbers which makes them particularly difficult to date with any accuracy. This also illustrates the innovation and creative skills of the most skilled potters working during this period. Equally unusual vases include an important vase from the Nantoyoso Collection dated to the 13th century illustrated by Koyama Fujio, *Chinese Celadon*, Tokyo, 1978, no. 27 and a vase from the A.W. Bahr Collection dated to the Song dynasty with unusual fish handles just beneath the rim sold at Christie's New York, 20-21 March 2013, lot 2103.



## 679 元 龍泉八卦紋三足爐

龍泉八卦紋三足爐通體施青釉，瑩澤溫潤，細膩光滑。雙扳朝冠耳，敞口折沿，豐肩鼓腹，三足飾獸面紋，闊口獠牙，威猛懾人。爐身裝飾有八卦紋，八卦紋上下各貼飾一周凸起的梅花狀鼓釘紋。爐內底露胎，火石紅斑塊，如雲霞一抹，點綴其上。仿古造型，凝練沈穩。雕工嫺熟，製作工藝複雜，集龍泉窯堆塑、模印，露胎等主要裝飾技法於一身。整體釉色純美，為龍泉窯佳器。

八卦紋是元、明、清瓷器裝飾的紋樣之一，為典型的宗教紋飾。它象徵天、地、雷、風、水、火、山、澤八種自然現象，後漸被引申為吉祥的代表。八卦紋飾始於元代，多見於龍泉窯青瓷。三足爐是香爐中最常見的一種，通常焚香祭拜，用的大多數都是三足香爐。“塵尾唾壺俱屏去，尚存余習炷爐香”，正是詩人陸游晚年的生活情景。自宋代起，燕居焚香成為文人雅士的生活方式。關於焚香的習俗，古已有之，源遠流長，人們通常為了禮儀需要，而在儀式之前將周身熏香，以顯潔雅、虔誠。香爐用作禮器，爐型的演變也是伴隨著燃香原料和人們生活方式的改變而發生著變化。早期爐型，多由商周時期的青銅彝器演變而成，瓷爐最早始於東吳，宋以前常見爐式為托爐，宋元時期開始流行三足爐。使用方法是在爐中放置點燃或未點燃的香料，香氣由爐中向外散放，繚繞迂迴，滿堂清香，起到淨化空氣的作用。在宮廷大殿之上所設置的香爐還有借助瀟灑的香氣和繚繞的煙霧烘托皇帝的威嚴氣度，傳達君臨天下、無上至尊的意境之用。

來源：日本重要私人收藏

## AN EXCEPTIONALLY LARGE LONGQUAN CELADON TRIPOD CENSER

Yuan Dynasty (1271-1368)

37 cm. (14 <sup>5</sup>/<sub>8</sub> in.) diam

### Provenance:

An Important Japanese Private Collection

**HKD: 2,300,000-3,300,000**

**USD: 296,800-425,800**

The present censer is notable both for its exceptional size and superb colour. Very few examples of this large size appear to have been preserved. The closest comparable example in terms of the size is a significantly smaller tripod censer in the Chaozhou Museum measuring 30.5 cm. wide, decorated with trigrams and mask feet but lacking the handles found on the present example, illustrated in *Mei Zi Chu Qing, Longquan Yao Qing Ci Tu Ji*, Xiling Yin She, 2005, p. 186, no. 222. No other large incense burners of this outstanding quality appear to have been published.

The Eight Trigrams, *bagua*, on the present censer were a popular motif from the Yuan dynasty onwards and represent the sky, the ground, thunder, wind, water, fire, mountains and marshes, the eight natural phenomena.



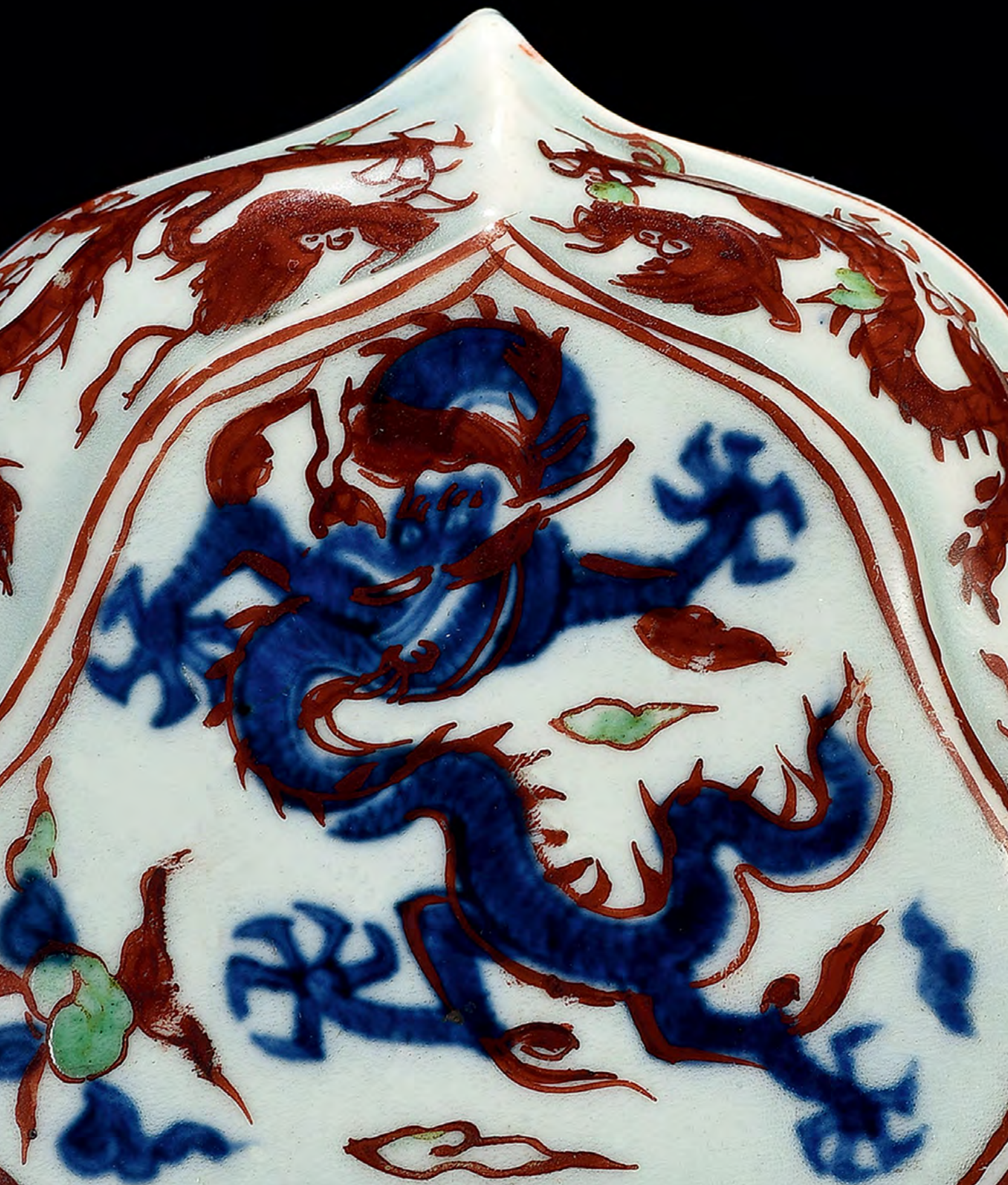






工出乳刃年  
青磁耳附之是大香爐  
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