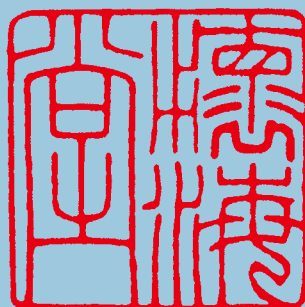


QIANLONG

THE HUAHAI TANG COLLECTION

御海凝珍：懷海堂藏清乾隆御瓷粹珍

Hong Kong 14 July 2022 | 香港 2022 年 7 月 14 日



靜水流深

懷海堂主人樂善美德，遠見卓識，恩承家族之旨，在香港及內地積極支持慈善福利工作，致力捐助教育機構及醫療基建發展。懷海堂主人傾心收藏逾五十載，為敏求精舍重要一員，並曾出任副會長一職。他歷年搜求集萃，嚴選慎挑，廣集佳瓷，創「懷海堂」，眾川赴海，海納百川之瓷，弘揚中國藝術之精。懷海堂主人所藏包括明代珍稀御瓷，也有清代華瓷雅器。證藏家明辯善鑑，眼光獨到，品味非凡，見明、清數百年來製瓷技術與風格的嬗變。

懷海堂主人身為藏家，謙遜可恭，過去輔助香港相關博物館不遺餘力，特別是香港藝術館、香港中文大學文物館，以及即將落成的香港故宮文化博物館，多次籌備展覽，踴躍捐贈瑰寶，慷慨借展，並且集萃成冊，如2007年至2008年「機暇清賞——懷海堂藏清代御窯瓷餅」（圖一）、2012至2013年「機暇明道——懷海堂藏明代中晚期官窯瓷器」（圖二）、2019年「皇朝禮器」（圖三）、2021年「#物色——館藏文物的色彩美學」及2022年「萬國同風：全球化浪潮中的明清外銷瓷」，大方分享寶蓄，讓學者、藏家親身鑑賞研討，致力推動本地文物界發展，今見香港文物收藏界一片繁華之景，懷海堂主人功不可沒。

茲蒙懷海堂主人信賴，得委以重任，精挑六組清乾隆珍瓷，欣呈予廣大同好，實藝壇美事。雖僅六器，足以包羅盛清御瓷萬象，見證清代御窯製作之顛，我們深感榮幸玉成其美。

The Treasures of the Deep

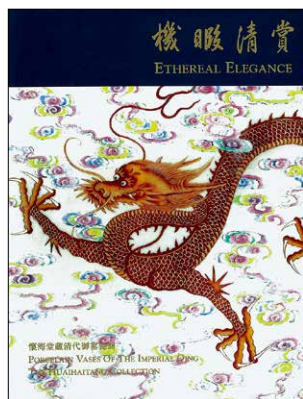
Huaihaitang is perhaps one of the most recognizable collection names in Hong Kong at present. Behind the splendour of the collection is a humble story of a man who is equally absorbed in the preservation of Chinese art as he is in giving back to society. Translated as the 'Hall of Remembrance of the Sea', the collection 'Huaihaitang' was named in memory of the collector's father. In honour of his father, the collector dedicates his achievements through charity to the education and medical sector. For half a century, the collector travelled across continents to gather lost treasures of Chinese culture. His discernment and studious nature eventually led him to the Min Chiu Society, Hong Kong, where he also served as vice president.

As a collector, Huaihaitang makes frequent donations to local museums for research and public education. Some notable collaborations include *Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection* (**Fig.1**), *Enlightening Elegance: Imperial Porcelain of the Mid to Late Ming The Huaihaitang Collection* (**Fig.2**) and *For Blessings and Guidance: the Qianlong Emperor's Design for State Sacrificial Vessels* (**Fig.3**), held respectively from 2007 to 2008, 2012 to 2013 and 2019, in partnership with the Art Museum of the Chinese University of Hong Kong. Two more recent exhibitions were held in the Hong Kong Museum of Art in 2021, titled *#popcolours: The Aesthetics of Hues in Antiquities from the HKMoA Collection* and *Enchanting Expeditions: Chinese Trade Porcelains across the Globe* in Art Museum of the Chinese University of Hong Kong. Huaihaitang is unequivocally an important presence to academic institutions.

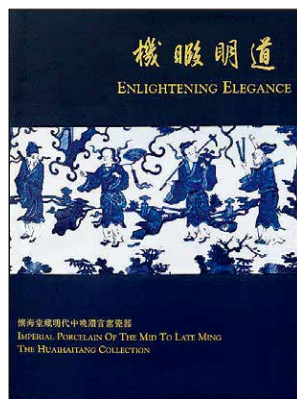
We are very honoured to be entrusted with six important groups of Qianlong porcelains that are equally sophisticated in design and craft. It is our pleasure to present these magnificent treasures at our tenth-year anniversary auction.



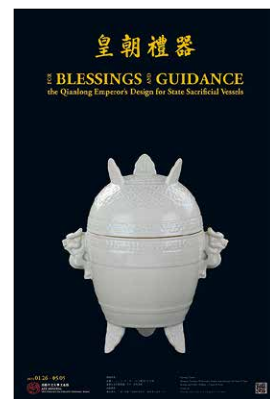
©故宮博物院
《乾隆皇帝朝服像》
絹本設色 軸
©Palace Museum, Beijing
Portrait of the Qianlong Emperor
in Court Robe, ink and colour on
silk, hanging scroll



圖一
Fig.1



圖二
Fig.2



圖三
Fig.3

清乾隆一朝，百業俱興，景德鎮瓷藝技術一日千里，承襲康、雍兩朝成果，在前朝基礎上更進一步，堪稱陶藝製作頂峰。尤見於單色釉製作，乾隆一代顯然製瓷呈色更為穩定，如本場**Lot3801**清乾隆天藍釉螭耳鹿頭尊，色調淺淡素雅，有晴空疏朗之美，甚得人喜愛。亦見**Lot3805**清乾隆粉青釉剔刻蓮紋螭龍貫耳六方大瓶，以粉青淡恬之柔美配飾六方硬朗之造型，舒朗花葉配蕉葉筋骨，實收剛柔相濟之妙，可見設計者獨具匠心。

Inheriting the foundation of the Kangxi and Yongzheng dynasties, the porcelain craft in Jingdezhen was greatly advanced during the Qianlong period. Such achievement was particularly reflected in the production of monochromes which were fired in a more even and stable colour as demonstrated in the rare *clair-de-lune-glazed* handled vase (**Lot 3801**) in light and elegant sky-blue tone, resembling the beauty of clear sky. Another monochrome example such as the fine carved celadon-glazed 'lotus' hexagonal arrow vase (**Lot 3805**) successfully demonstrates the softness of bluish-green color combined harmoniously with its angular hexagonal shape.



Lot3801



Lot3805

康熙兩朝青花多以仿倣永宣為宗，至乾隆初年青花多用浙料，發色純正、穩定，紋飾層次鮮明，如**Lot3802**清乾隆青花纏枝蕃蓮紋貫耳扁瓶青花發色鮮艷明快，秀斂亦不蒙滯，筆法以點青法上色，仿永宣蘇麻離青結晶斑之效，紋飾濃淡相宜，層次宛然。

清高宗對宮廷藝術滿腔熱血，尤愛仿古創新，屢出主意，**Lot3806**清乾隆青花纏枝蕃蓮紋出戟雙耳瓶，即仿製商至西周青銅壺造型，飾以青花，展現其超越古人的雄心，仿古更勝古，青花纏枝花卉刻劃細膩，如紙上作畫，令人印象深刻。

The blue and white porcelain in the Kangxi and Yongzheng periods was often decorated after the style of the Yongle and Xuande periods. Later in the early Qianlong period, the cobalt blue was mined locally in Zhejiang province, producing intense and bright shades of blue. For example, the fine and rare Ming-style blue and white arrow vase (**Lot 3802**) in bright and vivid blue color brilliantly simulates the import cobalt Samarra blue which yielded a glaze with darker spots.

Qianlong Emperor had a lasting love of the ancient objects while he always came up with innovative ideas on creating new vessel types. The rare blue and white 'lotus' handled vase (**Lot 3806**) is an impressive imitation of a bronze vessel, *lei*, of the Shang and Western Zhou dynasties, demonstrating his ambition to surpass the ancients.



Lot3806



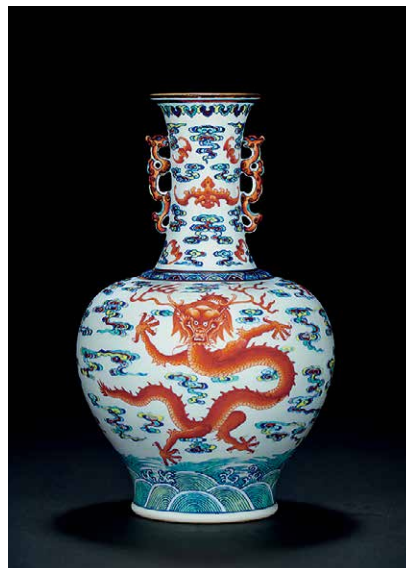
Lot3802

論及乾隆御窯最精之處，要數**Lot3804**清乾隆嫩綠地粉彩纏枝蓮紋「如意萬壽」綬帶耳瓶一對及**Lot3803**清乾隆鬥彩加粉彩磬紅雲蝠「海水雲龍」紋雙螭耳瓶。對瓶仿製掐絲琺瑯器，製作不惜工本，色彩繽紛，松石綠地上繪纏枝花卉紋，圖案豐富，令人嘆為觀止，其中雙耳裝飾細節匠心獨具，用色講究，刻意仿金銅、仿綬帶絹布等材質，工藝繁縟，極具創意，貼塑雙耳的手法雖非乾隆一朝所創，但能夠製作出如此精巧的耳飾則是乾隆時期之創舉。

Another exquisite example of imperial porcelain commissioned by the Qianlong Emperor is the extremely important pair of lime-green-ground *famille-rose* and gilt-decorated 'lotus' handled vases (**Lot 3804**) which were enamelled in vibrant colours, resembling those colours of cloisonne enamel. They were further applied with *ruyi*-shaped handles and the *wan* symbol suspended on a red ribbon. Such distinctive decoration though was not first invented in the Qianlong period, it perfectly fit the Qianlong Emperor's infatuation with the portents of good fortune.



Lot3804



Lot3803

而**Lot3803**鬥彩加粉彩礬紅雲蝠「海水雲龍」紋雙螭耳瓶形態和紋飾皆為臻作，尺寸小巧適合手中把玩，或置於博古架上。瓶頸立體的螭龍耳與腹身龍紋主題互相呼應，器身龍紋充分顯現出莊嚴大度之皇室氣派。瓶身經二次燒製，先燒製青花勾線，二次入窯燒製粉彩及礬紅彩，礬紅色澤鮮妍厚潤，色階過渡自然，燒製溫度掌握恰到好處，如西洋畫般有暗影效果，配合其他以鬥彩繪製而成的圖案及適當的留白，更顯整體紋飾和諧平衡。青花線條幼細，彩料填色精準，細節猶一絲不苟。

Last but not least, the superb and rare doucai iron-red decorated 'dragon' vase (**Lot 3803**) is a very rare masterpiece due to the difficulty and complexity of the firing process. The blue decoration, seen on the scrolling clouds on this vase, was painted in underglaze cobalt blue first and then fired to a high temperature. Following this, the leaping dragons in iron-red and other colours over the glaze were re-fired for the second time at a lower temperature, unavoidably increased the cost and risk of failure.







3801

A RARE CLAIR-DE-LUNE GLAZED HANDLED VASE SEAL MARK AND PERIOD OF QIANLONG

「大清乾隆年製」
天藍釉螭耳鹿頭尊
清乾隆

PROVENANCE

1. Yamanaka & Co., New York
2. Sotheby's Hong Kong, 31 October 2004, lot 211
3. The Huaihaitang Collection, Hong Kong

EXHIBITED AND LITERATURE

1. *Grand Exhibition of the World Ancient Art Relics Sale (Sekai kobjutsu sokubai daitenkan)*, Yamanaka & Co., 1938, no. 1214 (Fig.1)
2. *Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 25 (Fig.2)
3. Jin Liyan, ed., *Treasures from Japan. Masterpieces of Chinese Ceramics from Yamanaka & Co., Ltd and other Japanese Collections*, 2020, no. 94

H 36cm

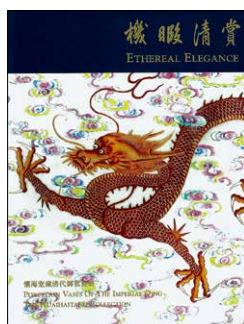
HK\$ 6,000,000 - 10,000,000
US\$ 770,000 - 1,283,000

來源

1. 山中商會，紐約
2. 香港蘇富比，2004年10月31日，編號211
3. 懷海堂珍藏

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1. 《世界古美術即賣大展覽》，山中商會，1938年，編號1214 (圖二)
2. 《機暇清賞：懷海堂藏清代御窯瓷》，香港中文大學文物館，香港，2007年，編號25 (圖一)
3. 《東瀛遺珠-山中商會舊藏名瓷》，金立言主編，2020年，編號94



圖一
Fig.1





圖二
Fig.2

本尊原為山中商會寶蓄，最初成對流傳，展覽並出版於1938年山中商會在東京上野日本美術協會主辦的《世界古美術即賣大展覽會》、《支那朝鮮古美術展覽會》，並有昔日展覽舊照記錄，極為難得。

山中商會曾是20世紀初期世界上最成功的亞洲藝術古董商之一，鼎盛時期的商業版圖橫跨亞、美、歐三大洲。1894年，山中定次郎在紐約開設了山中商會的第一家海外分店，直至1944年結束營業，曾以1913年在紐約舉辦的恭親王府舊藏專拍而聞名。

此器器形碩大，圓直口，垂腹如懸膽，脰部內斂，肩部置回首螭龍雙耳，其形體優美，莊重別致，器內外滿施天藍釉，釉面細膩凝潤，色澤沉然靜謐，觀之心曠神怡，氣韻清雅。足端露胎，修磨規整，胎質細潤。底青花書「大清乾隆年製」六字篆書款，款字承襲雍正朝篆體，可見本品為乾隆御窯早期之作。

本品器形源自早期青銅器，雍正朝已有，乾隆御瓷中雖有延續，卻不多見，皆為乾隆早期作品，應當為雍正一朝遺留工匠所為。此造型鹿頭尊早期作品承雍正一朝特點，雙耳為回首螭龍，螭龍龍首花尾，異常靈動，存世並不多見，之後在此造型的基礎上，改變雙耳造型，變為粗獷有力的上回首外翻螭龍耳，靈動性不如早期。



山中商會 世界古美術大展覽會會場舊照
Images of Grand Exhibition of the World Ancient Art Relics Sale (Sekai kobijutsu sokubai daitenkan), Yamanaka & Co.



此造型鹿頭尊為乾隆帝所喜之器型，有青花、粉彩、及單色釉如仿汝、仿官釉等，極有代表性。因其形似鹿頭或牛首，有稱鹿頭尊或牛頭尊，粉彩器物上多見山水園囿十鹿或百鹿圖，因此又稱百鹿尊或百祿尊，如乾隆三年曾交下各種瓷器做樣本讓唐英在御窯廠燒造，其中「洋彩百祿雙耳尊一件，照樣燒造不要耳子」。不過乾隆應該是後來認為此類尊其實有耳看起來更為大方，改變了旨意，如今所見基本有耳。器形參考清乾隆青花八仙賀壽螭耳尊，售於香港蘇富比，2016年10月5日，編號3607。

北京故宮博物院藏二例器形相似者，見《故宮博物院藏清雍正青花瓷器物》，故宮博物院，北京，2017年，編號152及153，均為雍正年製，此兩件鹿頭尊皆為下回首內翻鹿頭尊，與本體天藍釉鹿頭尊造型，尺寸一致，為同一批工匠燒造。惟北京故宮博物院兩件青花鹿頭尊落「大清雍正年製」篆書款。本品落「大清乾隆年製」篆書款。本器篆書款書寫別致，多見於雍正御瓷中。台北故宮院藏清乾隆早期洋彩黃地西蕃蓮紋方瓶所落「大清乾隆年製」篆書款與本品一致，為同一批工匠所書寫。根據清宮檔案記載，此雍正款識風格僅在乾隆二年之前所書寫的，此後瓷器落款皆為乾隆一朝風格。

天藍釉為宮廷名品，始燒於康熙一朝，燒造難度極大，最著名的為康熙豎豆紅八大碼同款的「天藍釉」文房用品。天藍釉至雍正、乾隆，早期至臻至美，均有續燒，惟隨著御窯督陶官唐英於乾隆二十一年離世，天藍釉的燒製技術已經失傳，自始已不復見天藍釉瓷器的身影。目前僅見一白釉售於香港蘇富比，2005年5月2日，編號513，足見本品為不可多得的重要藏品。



©北京故宮博物院
清雍正 青花纏枝花卉紋螭耳尊
©Palace Museum, Beijing
A blue and white 'lotus' handled vase, mark and period of Yongzheng



©台北故宮博物院
清乾隆早期 洋彩黃地西蕃蓮紋方瓶
© National Palace Museum
A yangcai yellow-ground 'lotus' square vase, mark and period of early Qianlong





The vase is sturdily potted in *hu* form with a bulbous body resting on a short slightly splayed foot. The sloping shoulders are applied with a pair of archaistic *chilong* handles. The exterior of the vessel finely is covered overall in a soft sky-blue glaze, thinning to a paler hue at the mouth and foot. The base is inscribed in underglaze blue with a six-character seal mark. The seal mark continues the style of Yongzheng reign, suggesting the present work was made in the early Qianlong period.

The shape of this vase is derived from early bronzes and already appeared during the Yongzheng reign, but was even more frequently found in the Qianlong period. Prized by the Qianlong Emperor, the form can be found in blue and white, *famille-rose* and even monochrome vessels, including those with Ru-type and guan-type glazes. This particular shape of the vase is sometimes called a 'deer's head *zun*'. An example of the same shape but decorated with eight Daoist immortals in blue and white was sold in Sotheby's Hong Kong, 5 October 2016, Lot 3607.

Clair-de-lune or 'moonlight' glaze is a variation of Guan-type ware produced during the Qianlong period, along with other types of celadon-glazed wares, for example, *fenqing* and *tianqing*. The imperial kilns strove to produce glaze colours identical to Northern and Southern Song monochromes, including the fabled *Ru* ware. See a related example of monochrome, sold in Sotheby's Hong Kong, 2 May 2005, Lot 513.



香港蘇富比，2016年10月5日，編號3607
清乾隆 青花八仙賀壽螭耳尊

An extremely fine and rare large blue and white
'eight immortals' vase, hu, mark and period of
Qianlong
Sotheby's Hong Kong, 5 October 2016, lot 3607



萬曆
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3802

A FINE AND RARE MING-STYLE BLUE AND WHITE ARROW VASE
SEAL MARK AND PERIOD OF QIANLONG

清乾隆

青花纏枝蕃蓮紋貫耳扁瓶

「大清乾隆年製」

PROVENANCE

1. Sotheby's Hong Kong, 31 October 1995, lot 457 (Fig.1)
2. The Huaihaitang Collection, Hong Kong

EXHIBITED AND LITERATURE

1. *Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection*, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 99 (Fig.2)
2. *The 1st World Chinese Collection Exhibition*, Capital Museum, China, Beijing, 2010, no. 126 and 127 (one of which) (Fig.3)

H 35cm

HK\$ 10,000,000 - 15,000,000

US\$ 1,283,000 - 1,924,000

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1. 香港蘇富比，1995年10月31日，編號457（圖一）
2. 懷海堂珍藏

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1. 《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，香港，2007年，編號99（圖二）
2. 《首屆世界華人典藏大展》，首都博物館，北京，2010年，編號126及127（其中一件）（圖三）





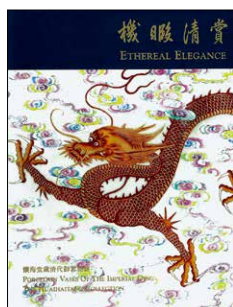




貫耳壺形源自上古青銅器，古樸典雅，端穩大氣。工藝複雜，風格華美典雅，為不多見的乾隆青花宮廷陳設器。瓶口微撇，束頸，兩側置一對貫耳，豐肩，下腹漸下而收，臥足。全器青花裝飾分明，共有五層紋飾，器口沿、肩部各繪一道如意雲頭紋，脛部裝飾疊瓣紋，頸部和腹部主題紋飾是纏枝西番蓮紋。貫耳上亦飾蔓草紋，形態小巧與頸部比例相符，與整體器型協調。器底以青花書「大清乾隆年製」六字三行篆書款。底款筆道精湛，端莊清晰。

全器釉質溫潤肥厚，畫工繁縟精美，筆觸輕鬆而富有彈性，青花發色鮮艷明快，秀斂亦不蒙滯，筆法以點青法上色，系仿永宣蘇麻離青結晶斑之效，故紋飾有深淺之別，濃淡相宜，層次宛然。其布局清雅，層次分明，雖見枝蔓纏繞而毫無凌亂繁縟之感，筆意輕盈動人，所繪枝蔓舒展自如，風姿不減，縱觀有清一代御瓷紋飾，纏枝蓮紋之運用最為廣泛，然有此般靈動者實為罕見。西蕃蓮及蔓草形象蜿蜒轉折，帶有濃厚地歐洲巴洛克式藝術趣味。青花一色蒼翠欲滴，重重點染刻意追求蒼健深沉的宣青之美，彰顯著當時社會摹古之風對宣窯的推崇。其與溫潤瑩白的釉面相映襯，更見本品麗質非凡，華貴之至。

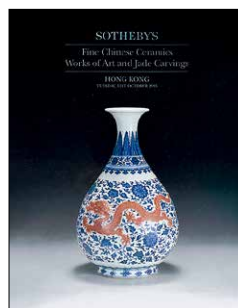
本品造型是為乾隆御瓷之中獨特品類，除青花之外，僅見一對現存台北故宮門彩扁瓶，存世甚罕。依據當今公私出版資料，目前所知對應之例見中國國家博物館收藏，另一例以人民幣1265萬元售於北京保利，2021年12月5日，編號5545，曾展於保利藝術研究院、保利藝術博物館，「弘曆的世界II——郎世寧繪《純惠皇貴妃油畫像》暨18世紀盛清宮廷藝術的西洋風」，北京，2021年10月15日至11月02日。



圖二
Fig.2



圖三
Fig.3



圖一
Fig.1







The vase is well modelled with a slightly flattened globular body tapering to an oval foot, surmounted by a waisted neck flanked by a pair of tubular handles decorated with floral scrolls. The body is overall painted in vivid tone of cobalt blue with simulated 'heaping and piling', depicting large stylised lotuses and smaller attendant blooms borne on an undulating foliate meander, between pendent *ruyi* heads and upright lappets. The neck is painted with another groups of lotuses below a band of *ruyi* heads. The underside is inscribed with a six-character seal mark.

Elegantly decorated with early Ming-inspired motifs, the craftsman of this vase has also imitated the mottled 'heaping and piling' effect of the celebrated 15th century blue and white wares through a deliberate application of darker and denser spots of cobalt on the design. Further reference to China's celebrated past is seen in the intricately painted lotus scrolls which were inspired by the blue and white porcelain of the early 15th century.

The shape of the present vase is particularly rare that it is so far only made in blue and white design according to the published records. Only two examples with identical form and design are available in the existing records. One of them is now in the collection of National Museum of China, Beijing. Another example was exhibited in *Arcadia World of Emperor Qianlong II* in the Poly Art Museum, Beijing, from 15 October 2021 to 2 November 2021 and was further sold in our saleroom in Beijing, 5 December 2021, lot 5545 for nearly RMB 12,650,000.



©中國國家博物館
清乾隆 青花纏枝蓮紋貫耳扁瓶
©Nation Museum of China
A blue and white 'lotus' arrow vase,
mark and period of Qianlong



北京保利·2021年12月5日·編號5545
清乾隆 青花纏枝蓮紋貫耳扁瓶
Poly Beijing, 5 December 2021, lot 5545
A blue and white 'lotus' arrow vase,
mark and period of Qianlong



©台北故宮博物院
清乾隆 鬥彩描紅雲龍紋貫耳扁壺一對
©National Palace Museum
A pair of doucai and iron red 'dragon' vases,
marks and period of Qianlong





A SUPERB AND RARE DOUCAI IRON-RED DECORATED 'DRAGON' VASE SEAL MARK AND PERIOD OF QIANLONG

清乾隆

鬥彩加粉彩礬紅雲蝠「海水雲龍」紋雙螭耳瓶

「大清乾隆年製」

PROVENANCE

1. A Japanese private collection
2. The Huaihaitang Collection, Hong Kong
3. Sotheby's Hong Kong, 5 October 2011, lot 1947

EXHIBITED AND LITERATURE

Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 122 (Fig.1)

H 28.7cm

HK\$ 8,000,000 -12,000,000

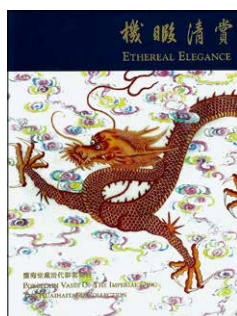
US\$ 1,0260,000 - 1,539,000

來源

1. 日本私人收藏
2. 懷海堂珍藏
3. 香港蘇富比，2011年10月5日，編號1947

展覽及出版

《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，香港，2007年，編號122 (圖一)



圖一
Fig.1





©倫敦維多利亞與艾伯特博物館
館藏編號 C.1356-1910

©Collection of Victoria and Albert Museum, London
Accession number C.1356-1910



本拍品
the present lot

此瓶口微外侈，長直頸設螭耳一對，圓腹漸收成圈足，器形規整。口沿施金彩及如意雲頭一周，頸部以礬紅繪五蝠，於彩雲間飛翔，寓意鴻福齊天。肩部凸起一周，並兩行金彩裝飾，以門彩飾三角形仿古蟬紋，上下交錯，排列整齊，色彩艷麗，裝飾風格獨特。瓶身白地上所繪之雲蝠紋尤為精美，青花勾線內，以紅、紫、黃、綠彩渲染，間飾以紅彩蝙蝠紋，取吉祥瑞意「五色祥雲」、「鴻福齊天」。

圓鼓腹以礬紅繪正龍紋，紅龍帶鹿角，長鬚曲卷，口滿利齒，身軀矯健，密披細鱗，足具五爪，鋒利如刀。飛龍從驚濤駭浪中一躍而出，身姿扭動，水波滄浪之上凌空盤桓，周邊密佈卷雲，龍身穿遊於彩雲間，宛延自如，顯騰雲駕霧之勢，氣勢磅礴，盡顯帝王神威。底面施松石綠彩，中心以青花落「大清乾隆年製」六字三行篆書款。

本品形制恢宏大氣，胎質堅致白皙，釉汁瑩潤如玉。瓶身繪雲龍紋，氣勢凌人，躍然眼前。以礬紅裝飾龍紋，色澤鮮妍厚潤，色階過渡自然，騰龍矯健有神，氣勢非凡。祥雲迤邐，浪濤卷卷。本品繪畫頗為講究，需要釉下與釉上紋飾彼此呼應，畫師需在繪製門彩海水時，事先留出釉上龍紋的位置，因此畫師必須做到心中有畫，筆自心中，留白過少，則龍紋無法繪製，留白過多，龍紋與祥雲之間空隙過大，則影響美觀。審視本品所繪雲龍，二者連接處過渡自然，分毫不差，恰到好處，融為一體，使人不得不贊嘆畫師技藝之精湛，彰顯乾隆時期宮廷藝術的無比嚴謹和精緻。

此品形態和紋飾皆為臻作，立體的螭龍耳與腹身龍紋主題互相呼應，器身龍紋亦充分顯現出莊嚴大度之皇室氣派。龍素來是中國皇權的象徵，歷代眾多君主中，乾隆皇帝尤好龍，以之彰顯其威名顯赫的宏圖大業。清宮瓷匠為迎合乾隆皇帝之奢華品味，額外加繪繁複的瑞雲和蝙蝠圖案，為作品增添吉祥瑞意。



©台北故宮博物院
清乾隆 門彩描紅雲龍紋貫耳扁壺一對
©National Palace Museum
A pair of doucai and iron red 'dragon' vases,
marks and period of Qianlong



乾隆一朝瓷品的畫工及用色水準超群絕倫，後世無可比擬。瓶身經二次燒製，先燒製青花勾線，二次入窯燒製粉彩及礬紅彩，礬紅色澤鮮妍厚潤，色階過渡自然，燒製溫度掌握恰到好處，具深淺變化，如同西洋畫般有暗影效果，配合其他以鬥彩繪製而成的圖案及適當的留白，更顯整體紋飾和諧平衡。至於鬥彩，乃是結合釉下彩與釉上彩的工藝，工匠先以青花於瓷胎上勾勒圖案輪廓，再罩上透明釉，第一次入窯以高溫燒製，然後再於輪廓線中填入一種或多種彩料，二次入窯低溫烘燒而成。本品青花線條幼細，彩料填色精準，細節猶一絲不苟，闡證此瓶舉足輕重之地位。

相類似作品甚罕，目前僅見一例藏於倫敦維多利亞與艾伯特博物館 (Victoria and Albert Museum)，此例紋飾與本品鏡相對稱，龍身往左蜷曲，如鏡面折射，原應為一對。另見德累斯頓國家藝術收藏館藏一例清乾隆鬥彩海水雲蝠九龍紋雙耳瓶，亦見一例售於倫敦蘇富比，2022年5月11日，編號13，以185萬英鎊成交。風格相近的例子，尚見國立故宮博物館藏一對清乾隆鬥彩描紅雲龍紋貫耳扁壺，同樣以五色祥雲為地，主體紋飾以礬紅繪正面龍紋，並同樣以一對製作。亦可參考玫茵堂收藏清雍正青花礬紅海水龍紋大盤，載於《玫茵堂藏瓷》，卷四，倫敦，2010年，編號1723。瓶頸巧飾一雙螭耳，參考北京故宮博物院藏清乾隆鬥彩描金勾蓮紋螭耳瓶，載於《故宮博物院藏文物珍品全集：五彩、鬥彩》，香港，2000年，圖版255。



©德累斯頓國家藝術收藏館
清乾隆 鬥彩海水雲蝠九龍紋雙耳瓶
©Staatliche Kunstsammlungen Dresden
A doucai 'dragon' handled vase, mark and period of Qianlong



©北京故宮博物院
清乾隆 鬥彩描金勾蓮紋螭耳瓶
©Palace Museum, Beijing
A doucai gilt-decorated handled vase, mark and period of Qianlong





This vase is potted with a bulbous body elaborately painted with two dragons against swirling *ruyi*-head cloud scrolls enamelled with underglaze blue, green, yellow, aubergine and iron-red, rising from a slightly spreading foot encircled with crashing waves to a tall flaring neck decorated with five bats one both sides. The neck is further flanked by a pair of *chi* dragon handles which is painted in iron-red, yellow, green and gilt and is outlined with underglaze blue. The shoulder is decorated with a band of triangular pattern and encircled in gilt imitating the cicada motif on the bronze wares during the Shang and Zhou dynasties. The interior and base are evenly covered with a turquoise enamel and the latter is inscribed with a six-character reign mark in underglaze blue.

The present vase bears the quintessential imperial symbol of two five-clawed dragons, each with a pair of horns extending backwards. Brought alive by the confident brushstrokes, the proud dragon is splendidly highlighted against the spiraling clouds, precisely recalling the ethereal dragon as the supreme symbol of imperial power.

The combination of iron-red, underglaze blue and enamels in different colours on porcelains was rarely used, possibly due to the difficulty of the firing process. The blue decoration, seen on

the scrolling clouds and the outlines of the patterns on this vase, was drawn in underglaze cobalt blue first and then fired to a high temperature. Following this, the potter applied the leaping dragons in iron-red and filled with washes of multi-coloured overglaze enamels, and re-fired the vessel for the second time at a lower temperature. The second firing unavoidably increased the cost and risk of failure, hence its rarity.

Since the Chenghua period in the Ming Dynasty, *doucai* decoration gained popularity in the production of prestigious porcelains in small size, including the highly esteemed chicken cups. Later in the Qing dynasty, the *doucai* colour scheme continued to be appreciated for its elegance, but only during the Qianlong period vessels of the massive size and complex decoration like the present vase were created.

Compare a vase in related designs also with archaistic dragon handles, from the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 2000, pl. 255. See another *doucai* vase with *chi* dragon handles decorated with nine dragons among rainbow clouds, sold in Sotheby's London, 11 May 2022, Lot 13



©玫茵堂
清雍正 青花礬紅海水龍紋大盤
©Meiyintang
An underglaze blue and iron-red 'dragon' dish,
mark and period of Yongzheng









○3804

AN EXTREMELY IMPORTANT PAIR OF LIME-GREEN-GROUND
FAMILLE-ROSE AND GILT-DECORATED 'LOTUS' HANDLED VASES
SEAL MARKS AND PERIOD OF QIANLONG

清乾隆

嫩綠地粉彩纏枝蓮紋「如意萬壽」綬帶耳瓶一對

「大清乾隆年製」

PROVENANCE

1. Collection of Lord Loch of Drylaw (1827-1900)
2. Collection of Alfred Morrison (1821-1897), Fonthill House, Tisbury, Wiltshire, no. 432 (label)
3. The Rt. Hon The Lord Margadale of Islay, T.D.
4. Christie's London, 18 October 1971, lot 88 (Fig.1)
5. Collection of J. T. Tai, New York, no. A536 (label)
6. Sotheby's Hong Kong, 21 May 1985, lot 34 (Fig.2)
7. Christie's Hong Kong, 20 March 1990, lot 679 (Fig.3)
8. Christie's Hong Kong, 3-4 November 1996, lot 813 (Fig. 4)
9. The Huaihaitang Collection, Hong Kong
10. Sotheby's Hong Kong, 5 October 2011, lot 1926

EXHIBITED AND LITERATURE

Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 124 (Fig.5)

H 36.5cm

HK\$ 20,000,000 - 26,000,000

US\$ 2,565,000 - 3,334,000

來源

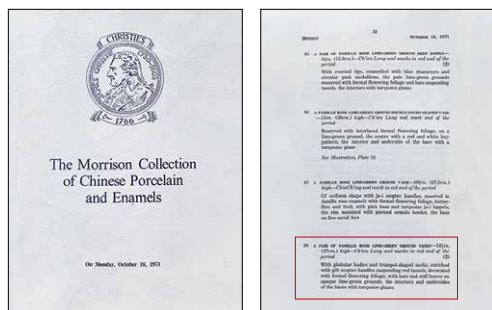
1. Loch 勳爵 (1827-1900) 收藏
2. 英國威爾特郡放山居 Alfred Morrison (1821-1897) 收藏，編號432 (標貼)
3. Margadale 勳爵收藏
4. 倫敦佳士得，1971年10月18日，編號88 (圖一)
5. 戴潤齋收藏，紐約，編號A536 (標貼)
6. 香港蘇富比，1985年5月21日，編號34 (圖二)
7. 香港佳士得，1990年3月20日，編號679 (圖三)
8. 香港佳士得，1996年11月3-4日，編號813 (圖四)
9. 懷海堂珍藏
10. 香港蘇富比，2011年10月5日，編號1926

展覽及出版

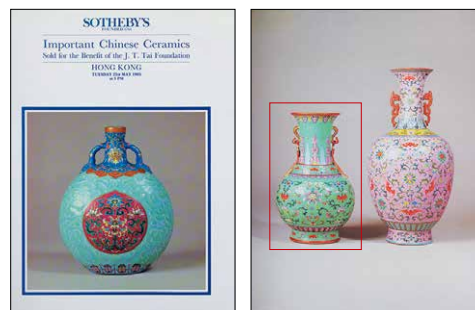
《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，香港，2007年，編號124 (圖五)







圖一
Fig.1



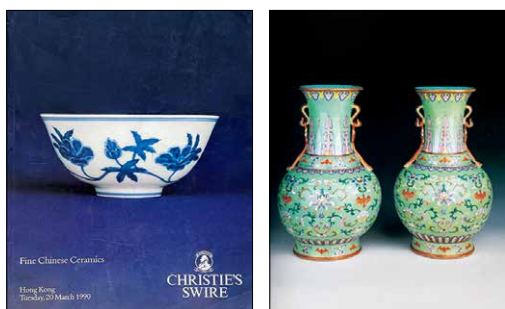
圖二
Fig.2

本品為乾隆官窯之中堪稱別緻的彩繪佳器，其形尊貴典雅，裝飾雍容華麗，頸部雙如意耳精巧細緻，金彩如意底下有一松石綠彩「卍」字吊飾，所繫的紅色綬帶生動飄逸，寓意「如意萬壽」，為乾隆御窯瓷器的一大特色。整器仿製掐絲琺瑯，以嫩綠彩作地，各處圖案以粉彩、金彩、礬紅填飾而成。其口微外侈，口沿裝飾如意雲頭紋，間飾圓形光點裝飾，頸部飾蕉葉紋，大小相間，蕉葉輪廓像如意形般起伏，設計別出心裁。

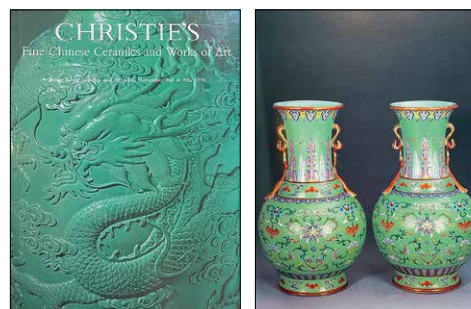
肩腹相接之處微拱，於五色彩雲間以礬紅繪蝙蝠，寓意「鴻福齊天」。圓鼓腹頂部施如意雲頭紋，腹中繪折枝寶相花和各式洋花，花型碩大飽滿，藍彩花卉以瓔珞連接紅蝠，綠葉翻卷自然，描繪細膩逼真，下腹近足處飾一圈變形蓮瓣紋。足牆外侈，繪雲蝠紋一圈，足沿則以

礬紅作地，並以金彩繪卷草紋。底面施松石綠彩，中心以礬紅落「大清乾隆年製」六字三行篆書款。整體圖案佈局疏朗，比飾以纏枝花卉紋的器物更為清新脫俗，施彩清薄妍美，設色淡雅雋永，繪工精細完美，為乾隆彩瓷佳作。

乾隆時期瓷品質量達至頂峰，其製作不惜工本，色彩繽紛，圖案豐富，令人嘆為觀止，本品亦同樣體現這些特色，例如雙耳的裝飾細節匠心獨具，用色講究，刻意仿金銅、仿綵帶絹布等材質，工藝繁縟，極具創意，貼塑雙耳的手法雖非乾隆一朝所創，但能夠製作出如此精巧的耳飾則是乾隆時期之創舉。參考一近例，同出自放山居舊藏，清乾隆御製寶石藍地洋彩蓮花如意萬代尊，售於北京保利2011年6月5日，編號7231。



圖三
Fig.3



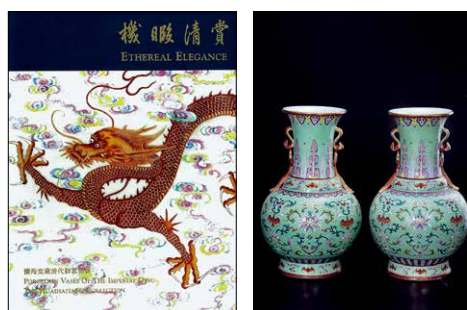
圖四
Fig.4



乾隆官窯之琢器多喜置以雙耳為裝飾，而且式樣豐富，色釉多變，堪稱開一代未有之奇。尤其洋彩琢器，耳部式樣成為本身造型裝飾的重要組成部分，越是精巧別致，越見器物級別之尊貴高雅。縱觀清宮所藏乾隆御瓷，運用此式樣之耳飾異常珍罕，目前僅知數例：清宮舊藏清乾隆紅地勾蓮紋如意耳瓶，如意萬壽綬帶耳，錄於《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，頁145、圖127；清宮舊藏清乾隆粉彩綠地勾蓮紋如意耳，如意玉磬綬帶耳，載《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，頁135、圖118；清宮舊藏清乾隆粉彩紫地勾蓮紋如意耳葫蘆瓶，如意雙結綬帶耳，載《故宮博物院藏文物珍品大系——琺瑯彩·粉彩》，頁144、圖126；暫得樓藏清乾隆青釉刻花纏枝蓮紋如意瓶，飾如意萬壽綬帶耳，錄於《暫得樓清代官窯單色釉瓷器》頁120，圖43；清乾隆御製洋彩江山萬代如意耳琵琶尊，售於北京保利2018年12月8日，編號5421。

本品所飾嫩綠地仿掐絲琺瑯十分少見，嫩綠釉燒製不易。在燒製過程，過則發黃，少則發綠，如本品這般呈色極難見到。本品以彩瓷工藝仿掐絲琺瑯，花卉紋本身的畫法及綴飾，必然要帶有西洋風格，因此本器整體風格上更接近於洋彩瓷作，繪畫技法摹仿西洋光影畫法，枝葉有明暗，蕃蓮紋作暈染，顏色層次豐富，過渡柔和。洋彩乃指由西方傳教士引入清宮，繪飾洋風彩瓷之法，初以舶來色彩加添白料調研，後來御作坊多番實驗後成功採用，本品正為佳例，集兩地之大成，見證中西文化之交流。

當時，西洋不僅傳入釉彩新色，亦帶來當時風行歐洲之西洋設計、裝飾元素等，如本品器身纏枝蓮紋間所綴各色圓珠，可見於西洋巴洛克風之花形裝飾，瓔珞珠串巧施光影，強調立體效果，宛若珍寶般耀眼。



圖五
Fig.5







Each vase is robustly potted with an ovoid body supported on a tall splayed foot, the domed shoulder rising to a tall waisted neck and a lipped mouth-rim. The neck is flanked by a pair of gilt *ruyi* sceptre loop handles each suspending a turquoise *wan* symbol tied in an iron-red ribbon with long ends. The body is boldly enamelled in vibrant colours against a green ground with the bats in iron-red and large lotus blooms borne on stylised foliate strapwork issuing smaller blooms between bands of *ruyi* heads and stylized lotus petals. The mouth-rim is encircled with a band *ruyi* heads above upright plantain leaves collaring the neck. The domed shoulder and foot are both encircled with bats alternating with clouds. Each base is enamelled turquoise and inscribed in iron-red with a six-character seal mark.

The appearance of *ruyi* sceptres as handles on vases was clearly a response to Qianlong Emperor's obsession with these portents of good fortune. Although *ruyi* sceptre was originally symbols with Buddhist connotation, by the Qianlong period it had become an auspicious emblem while the *wan* symbol tied with a ribbon was also a popular motif, representing the blessing for longevity.

The *ruyi* handles in gilt on the present vases are skillfully decorated as a gilt-bronze object. While in its colour scheme the present vases imitates metalwork, stylistically it stands in the plain tradition of *yangcai* porcelain with its dense overall floral designs on a coloured ground. The design is rendered in tones created through the use of white enamel which was first introduced to the Qing court by Jesuit artists and, after repeated experiments, were successfully copied by imperial craftsmen.



北京保利，2011年6月5日，編號7231
清乾隆 御製寶石藍地洋彩蓮花如意萬代尊
Poly Beijing, 5 June 2011, lot 7231
An imperial yangcai blue-ground 'lotus'
handled vase, mark and period of
Qianlong



北京保利，2018年12月8日，編號6421
清乾隆 御製洋彩江山萬代如意耳琵琶尊
Poly Beijing, 8 December 2018, lot 6421
An imperial yangcai 'landscape' handled
vase, mark and period of Qianlong



Along with new colour tones, western style designs and decorative elements that were fashionable in Europe at the time were also introduced to Chinese artists. For example, the small pearl-like roundels dispersed amongst the lotus scroll decoration seen on the present vase are taken from Western floral decoration found on baroque-style furnishings. On the vase they are skillfully shaded to give them a distinct three-dimensional quality that makes them appear jewel-like.

Compare a related vase in the Palace Museum, Beijing, from the Qing court collection, with similar *ruyi* sceptre loop handles suspending *wan* symbols and long ribbons, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille-Rose Decoration*, Hong Kong, 1999, pl 118. See also other *yangcai* vases with *ruyi*-shaped handles from the Qing court collection, for example, a double-gourd form purple-ground vase with lotus scroll motif, illustrated in *ibid.*, pl. 126; a purple-ground vase with lotus scroll decoration, illustrated in *ibid.*, pl. 127. Compare a vase in *Bajixiang* design against a turquoise ground with *ruyi*-shaped handles, sold in our room in Hong Kong, 2 December, 2020, Lot 1039 for HKD 41,300,000.



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清乾隆 粉彩綠地勾蓮紋如意耳瓶
©Palace Museum, Beijing
A famille-rose green-ground 'lotus'
handled vase, mark and period of
Qianlong







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3805

A FINE CARVED CELADON-GLAZED 'LOTUS' HEXAGONAL ARROW VASE
SEAL MARK AND PERIOD OF QIANLONG

清乾隆

粉青釉剔刻蓮紋螭龍貫耳六方大瓶

「大清乾隆年製」

PROVENANCE

1. Sotheby's Hong Kong, 2 May 1991, lot 92 (Fig.1)
2. The Huaihaitang Collection, Hong Kong

EXHIBITED AND LITERATURE

Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 50 (Fig.2)

H 45.5cm

HK\$ 7,000,000 - 12,000,000

US\$ 898,000 - 1,539,000

來源

1. 香港蘇富比，1991年5月2日，編號92（圖一）
2. 懷海堂珍藏

展覽及出版

《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，香港，2007年，編號50（圖二）

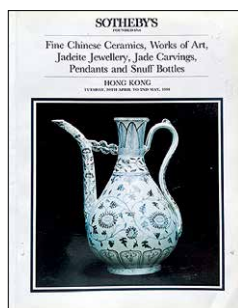




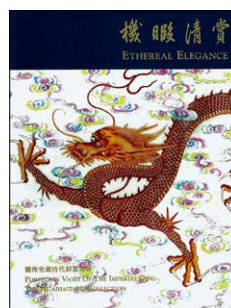
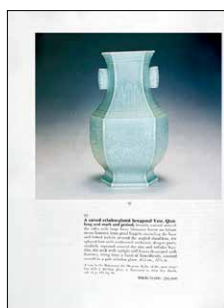


此件瓶造型六方，撇口，束頸，折肩，收腹，高圈足；通體及足內均施粉青釉，釉面勻淨雅麗之致，輕逸媚人之風韻撲人眉宇。腹部主題紋飾以凸雕西蕃蓮紋，具有典型的巴洛克風格，輔以夔龍紋、蕉葉紋、如意紋、回紋、變形蓮瓣紋等邊飾。紋飾講究左右對稱，均能達到如鏡影般完全相稱、高度一致。底部滿施粉青釉，中心落「大清乾隆年製」青花六字篆書款。其中口沿及雙耳所雕飾之夔龍工絕殊常，與用彩料繪畫相比又另有一番韻味，反映了當時宮廷藝匠水平之高。減地起陽式的圖案與媚人的粉青釉融為一體，雕纏枝蓮花、夔龍形象隱現於釉層當中。

此式釉下剔刻、淺浮雕工藝清宮舊稱「拱花」，為粉青、冬青釉等摹仿龍泉瓷器唯一使用的裝飾手法。拱花原是晚明以來一種不著墨的印刷方法，以凸出或凹下的線條來表現花紋，根據畫面物像的輪廓在平面木板上陰刻成凹形線條，用宣紙覆蓋於版上，再加上毛氈，以木棍用力壓印或用木槌在毛氈上輕輕敲打，刻版上的花紋就能清晰地凸現在紙面上，因此工藝達到的效果與之類近，故名。在清宮陳設檔與乾隆早期造辦處活計文件的記錄中隨處可見，例如乾隆三年五月初十日下旨燒造一批琢器當中就有「冬青拱花寶月瓶、冬青拱漢文寶月瓶，冬青拱花漢尊」的記載。



圖一
Fig.1



圖二
Fig.2





本品自上而下多層紋飾裝飾，各不相同，裝飾手法也不同。瓶口剔雕拐子龍紋，雙耳剔雕夔龍紋，雙夔龍鏡像對稱，似有互動。夔龍紋飾清晰，存世少見。瓶身頸部雕仰蕉葉紋，蕉葉筋骨團花裝飾，陰晴效果明顯，葉柄筋骨凸起，更增立體效果。在設計上每側葉柄兼顧瓶身稜線，匠心獨到，趣味十足。肩腹之間飾一周剔刻浮雕的梅花紋，兼具裝飾及分隔畫層功能，設計巧妙。腹部六面通雕纏枝蕃蓮紋，花葉翻轉自然更顯功力。足端剔雕拐子龍紋飾，與瓶口裝飾對應，十分講究。整器熟練的雕刻技法，流暢的紋飾，筋骨凸起的趣味，再加上細若凝脂的釉色，以刀代筆，華麗而不失內斂，代表了乾隆一朝顏釉瓷器的最高水平。

本品以粉青淡恬之柔美配飾六方硬朗之造型，實收剛柔相濟之妙，可見設計者獨具匠心。此式造型清宮舊稱為「雙管六方瓶」，最早見於雍正御窯，凝聚了胤禛超乎常人的審美品味，見於《故宮博物院藏文物珍品全集：單色釉》，香港，2000年，圖版204。有紋飾者甚罕，僅見一例售於北京保利2015年12月8日，編號7376，腹部為夔龍飾與本品略有差異。尚見一例刻劃菊花紋樣，售於香港蘇富比2013年10月8日，編號3018。

此式器形亦見施青花之例，北京故宮博物館藏一例，器頸及腹部繪纏枝花卉紋，耳部為海水紋，惟不如本品飾夔龍、蕉葉紋及梅花紋精美特殊。此瓶造型的設計甚為講究硬折線條的陽剛之美，並注重瓶體上下各部分之間比例的協調。瓷匠深諳釉色與造型的搭配之道，針對不同器型配以相應釉色。該瓶與此等釉色相配有如天作之合，兩者相得益彰，既襯托出造型古樸端莊，又彰顯出釉色柔潤典雅，整體格調陽剛當中透出陰柔婉約之美。當時，在各式御窯瓶、尊中，尤以此等仿古貫耳瓶最適宜宮廷廳堂陳設及插花。乾隆皇帝政務之餘借以怡情悅性，因而曾有「便不簪花鼻亦馨」的讚句，足見帝王其對此之雅好。



©北京故宮博物院
清雍正 仿官釉貫耳六方瓶
©Palace Museum, Beijing
A guan-type glazed hexagonal arrow vase, mark and period of Yongzheng



北京保利，2015年12月8日，編號7376
清乾隆 粉青釉模印夔龍花卉紋貫耳六方瓶
Poly Beijing, 8 December 2015, lot 7376
A celadon-glazed moulded hexagonal arrow vase, mark and period of Qianlong



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清乾隆 青花勾蓮紋貫耳六方瓶
©Palace Museum, Beijing
A blue and white 'lotus' hexagonal arrow vase, mark and period of Qianlong



The vase is superbly potted with hexagonal section elegantly rising from a splayed foot to an angled shoulder, sweeping up to a waisted neck and flared rim, flanked by a pair of tubular lug handles. Its body is deftly carved and moulded on each side with lotus blossoms wreathed in dense radiating foliage, between bands of ruyi heads and stylized lotus petals. The neck is also skillfully carved with upright plantain leaves between bands of florets skirting the shoulder and *kui* dragon encircling the mouth rim, echoing the similar *kui* dragons decorated on the handles and the splayed foot. It is applied overall with a pale green glaze thinning to white along the edges and pooling to a darker tone within the incisions. The base is inscribed in underglaze blue with a six-character seal mark.

From its fine potting, translucent pale green celadon glaze and crisp lotus scroll and supporting designs, this vase reveals the technical and artistic virtuosity of potters active at the imperial kilns in Jingdezhen during the Qianlong reign. It is truly a porcelain masterpiece that evokes a sense of effortless elegance, despite its design being meticulously executed and conceived in advance. Its decoration and glaze draw from the celebrated ceramic tradition of *Longquan* in Zhejiang province, and reinterpret it to suit the Qianlong Emperor's eclectic taste.

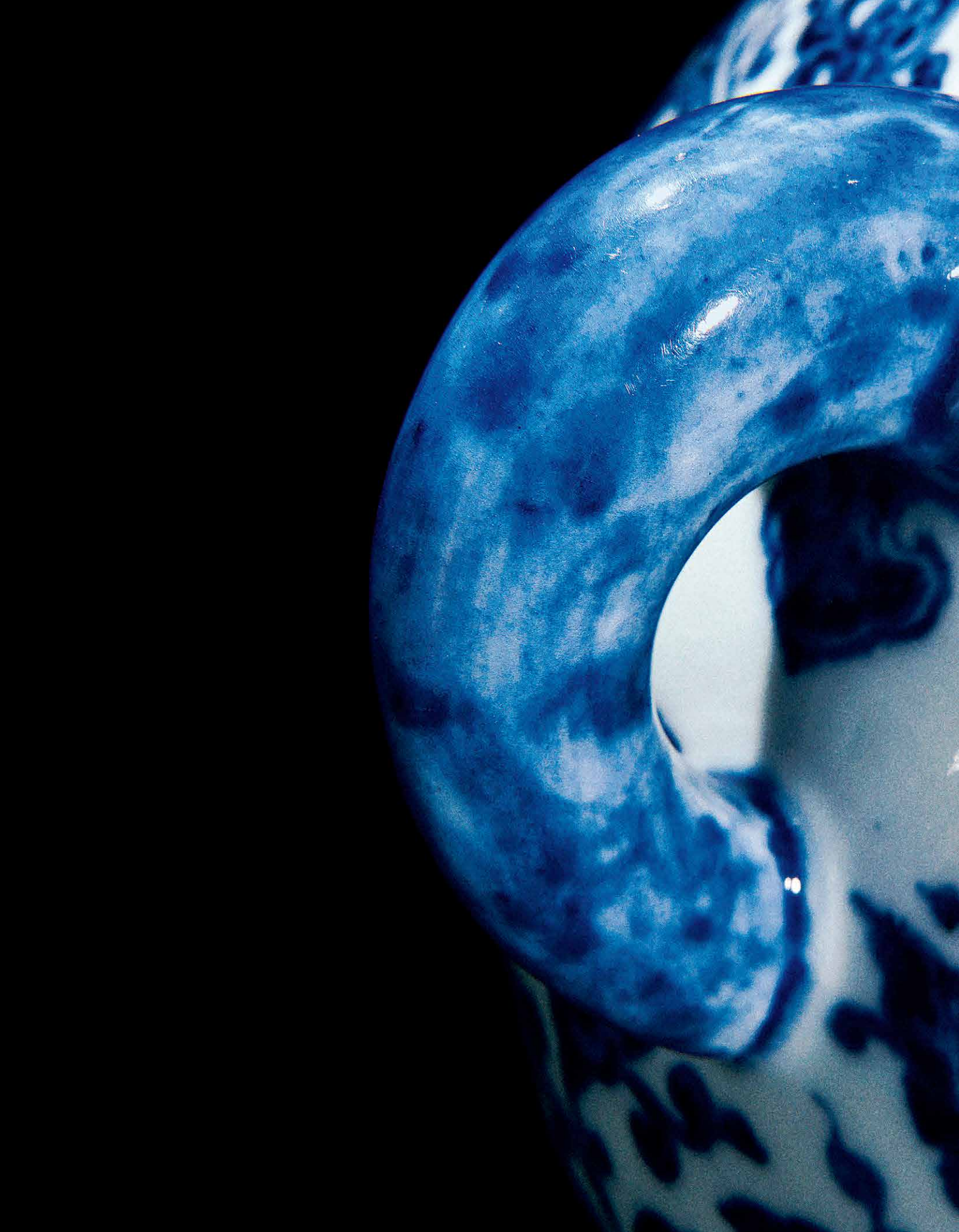
The brilliant bluish-celadon glazes created at the Longquan kilns had provided much inspiration to the potters of the Jingdezhen imperial kilns since the early Ming dynasty (1368-1644). By lessening the amount of iron in the glaze the Jingdezhen potters were able to create a cool and delicate celadon glaze that when applied on a white porcelain body resembled the translucency and texture of jade.

A related hexagonal vase of Yongzheng period covered in a similar celadon-green glaze is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 204. See another similar example also applied with the moulding technique, sold at our room in Beijing, 8 December 2015, Lot 7379. Further an example with incised pattern was sold in Sotheby's Hong Kong, 8 October 2013, Lot 3018.



北京保利，2021年12月5日，編號5455
清乾隆 粉青釉模印夔龍紋雙耳扁壺
Poly Beijing, 5 December 2021, lot 5455
A celadon-glazed moulded 'archaic dragon'
handled vase, mark and period of Qianlong







3806

A RARE BLUE AND WHITE 'LOTUS' HANDLED VASE SEAL MARK AND PERIOD OF QIANLONG

清乾隆

青花纏枝蕃蓮紋出戟雙耳瓶

「大清乾隆年製」

PROVENANCE

1. Sotheby's Hong Kong, 26 October 2003, lot 143
2. The Huaihaitang Collection, Hong Kong

EXHIBITED AND LITERATURE

Ethereal Elegance: Porcelain Vases of the Imperial Qing The Huaihaitang Collection, Art Museum, The Chinese University of Hong Kong, Hong Kong, 2007, no. 102 (Fig.1)

H 33cm

HK\$ 6,000,000 - 10,000,000

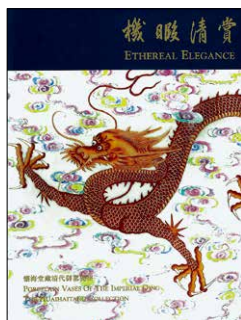
US\$ 770,000 - 1,283,000

來源

1. 香港蘇富比，2003年10月26日，編號143
2. 懷海堂珍藏

展覽及出版

《機暇清賞：懷海堂藏清代御窯瓷研》，香港中文大學文物館，香港，2007年，編號102 (圖一)



圖一
Fig.1







本品以的青銅壺作為原形，參考國立故宮博物院藏商至西周時期獸面紋壺，是典型的乾隆仿古創新之作。尊敞口束頸，溜肩斂腹，脛部外撇，頸部、肩部與脛部突現對稱的四道戟狀棱柱。以青花繪腹部主體樣纏枝蓮花紋，葉片舒展，枝莖牽連婉轉，布局繁複，洋溢出西洋巴羅克氣息，是宮廷藝術「西風東漸」之一例證。質地細膩勻淨，肩部裝飾象鼻為耳。通體從上而下飾以六層紋飾，工整有序，分別是纏枝石榴花卉、如意雲頭紋、變形蓮瓣紋，間飾以纏枝花卉紋。底以青花書「大清乾隆年製」六字三行篆書款。

觀其青花發色，濃艷而不炫目，秀斂亦不蒙滯，濃淡相宜，層次宛然，別有一番清雅韻致。釉汁瑩白堅致，與青花相襯，愈臻乎妙境，審其形制、釉色、紋飾、畫工之精美，確其為清乾隆時重要宮廷陳設，應為乾隆早期官窯青花精品。

乾隆皇帝親自主導且控管當時宮廷文物製作，呈現並實踐他的藝術品味，以致乾隆一朝出現大量仿製創新之作。乾隆皇帝好古，仿古即表達他對前朝藝匠工藝的喜愛、學習和致敬，亦有著超出古人的雄心，在摹古的基礎下推陳出新，推動宮廷藝術發展，達至前所未有的藝術高峰。本器即為一範例，仿製青銅壺造型，其上飾以青花，景德鎮御窯廠當時對青花燒製技術掌控得心應手，爐火純青，纏枝花卉刻劃細膩，如紙上作畫。

此類仿青銅尊造形的古器初見於雍正朝，至乾隆有所沿襲，品種多見於單色釉系，如仿汝釉，售於香港蘇富比2004年10月31日，編號225；鑾魚黃釉例售於香港蘇富比2020年10月9日，編號54；山中商會藏仿汝釉例，售於北京保利，2021年6月7日，編號5015；惟飾以青花者極為鮮見，見山中商會藏黃地青花之例，售於倫敦蘇富比，2019年11月6日，編號27。亦見東京國立博物館藏一例，施淺藍釉者，載於《Catalogue of Tokyo National Museum Chinese Ceramics II》，東京，1990年，圖722。



北京保利，2021年6月7日，編號5015
清雍正 仿汝天藍釉出戟雙耳尊
Poly Beijing, 7 June 2021, lot 5015
A ru-type glazed clair-de-lune handled vase, mark and period of Yongzheng



©望星樓
清雍正 青花纏枝花出戟雙耳尊
©Wang Xing Lou collection
A blue and white vase of bronze shape with flower scrolls, mark and period of Yongzheng





The vase is skillfully potted in archaic *lei* form with a baluster body rising from a splayed foot to a waisted neck and flared rim, flanked by a pair of large scroll handles, further adorned with raised bands and flanges to the neck and foot. The body is painted in vibrant tone of cobalt blue with meandering leafy scrolls bearing large, stylised pomegranate blooms, between a band of pendant *ruyi* motifs and upright lappet. The shoulder is painted with a narrow band of lotus scroll while the neck and the foot are both decorated with pomegranate scrolls. The white base is inscribed with a six-character seal mark in underglaze blue.

This vase celebrates the tradition through both its form and pays testament to the Qianlong Emperor's keen interest in antiquity. Its form and raised flanges echo the glorious bronzewares of the Shang and Zhou dynasties while its floral scroll and choice of palette are rooted in imperial porcelain of the early Ming dynasty (1368-1644). Qing painters employed a stippled effect to simulate the accidental unevenness typically found on early Ming pieces. harmoniously combining design elements from different traditions, the craftsmen of this piece has created a visually striking and contemporary vase with direct imperial association.

Modelled after a contemporary bronze prototype, which would in turn have been inspired by archaic bronze *lei* of the Western Zhou dynasty (c. 1050-771 BC), vases of this form were first made in porcelain in the Yongzheng reign. It is rare to find a Qianlong blue and white vase of this form although related examples in monochrome can be found with a Qianlong seal mark and of the period. See for example a *Ru*-type vase, sold at Sotheby's Hong Kong, 31 October 2004, Lot 225; and a 'eel skin' glazed example, sold at Sotheby's Hong Kong, 9 October 2020, Lot 54; and a flambé-glazed vase of the same form sold in Sotheby's New York, 4 June 1986, lot 137.

See a Qianlong light-blue glazed vase of this shape with similar flanges on the neck, body and foot included in the Illustrated *Catalogue of Tokyo National Museum. Chinese Ceramics*. vol. II, Tokyo, 1990, pl. 722.



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商至西周 青銅獸面紋壺
©National Palace Museum
An archaic bronze vessel, lei



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