

CHRISTIE'S 佳士得

MASTERPIECES OF
CHINESE ART FROM THE
PALMER FAMILY COLLECTION

帕默家族典藏中國藝術



HONG KONG | 29 NOVEMBER 2024
香港 | 2024年11月29日

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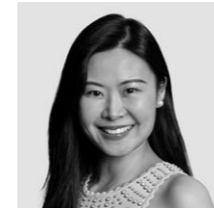
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CHINESE CERAMICS AND WORKS OF ART

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MASTERPIECES OF CHINESE ART FROM THE PALMER FAMILY COLLECTION 帕默家族典藏中國藝術

FRIDAY 29 NOVEMBER 2024 星期五 2024年11月29日

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Friday 29 November 2024 · 2024年11月29日 (星期五)
2.45pm (Sale 23834, Lots 1201-1225)
下午2時45分 (拍賣編號 23834, 拍賣品編號 1201-1225)

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AUCTION CODE AND NUMBER 拍賣名稱及編號

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R.H.R. PALMER AND LENA

– A PERSONAL VIEW BY HOWARD PALMER

Reginald Howard Reed Palmer was born on 7 April 1898, the only child of William Howard Palmer (always known as Howard) and his wife Ada (née Reed). One suspects that, being an only child, his childhood was lonely and probably pampered. From 1911 Reggie was educated at Eton College which he left in 1916 to join the Grenadier Guards as a 2nd Lieutenant on the Western Front. In common with so many others, he never discussed his experiences in France, but he did keep a diary for the last 3 months of the War which gives the reader a glimpse of the carnage he had to experience. A close contemporary and friend both at school and in his Battalion was R.C. Bruce (1898–1953), who inherited from an uncle in the diplomatic service a fabulous collection of Chinese Art. He must have had a huge influence on Reggie's enthusiasm for the subject.

On his return from the Front Reggie was destined to enter the family firm, Huntley & Palmers, famous biscuit manufacturers, of which his father Howard was Chairman during the war years. Howard and Ada Palmer lived at Heathlands, a large house near Wokingham where they had a collection of Chinese porcelain. Reggie became a director of H & P in 1919 and later became Chairman of the firm until his retirement (through ill health) in 1963.

Howard Palmer died very young, in 1923. Reggie was married in February 1924 to Lena Cobham, and they moved to their matrimonial home, Hurst Grove, near Reading. The RHRP ledger shows the first items in their collection of Chinese Art – 12 Blue and White plates (Kangxi) and a *Famille Verte* vase – were wedding presents. After that, the ledger witnesses a prolific practice of buying (and sometimes selling – often



Reginald Howard Reed Palmer
雷金納德·帕默



Lena Palmer
莉娜·帕默

to buy a better example of the same type of piece) Porcelain, Jade, Enamels and Cloisonné, Bronzes, Ivory, Lacquer and Pictures, until further additions came to an end, in about 1965. Other items, not recorded in the RHRP ledger, were inherited from his mother upon her death in 1953.

Reggie Palmer was an early member of the Oriental Ceramics Society and enjoyed meetings at which members' recent acquisitions were discussed – particularly in relation to attribution of period and source. He lent pieces for OCS exhibitions on a regular basis. He purchased almost all the collection from dealers in London (including Sparks, Spink, Bluetts, Mallett, Hancock and Yamanaka), many of whose

personnel became personal friends. Of his fellow collectors, Robert Bruce, Alfred and Ivy Clarke, and Bertram Currie were close friends of Reggie and Lena (it was whilst staying with Bertram Currie in his house in the North of Scotland in 1945 that Reggie was introduced to a neighbouring shooting estate which he bought then and there – and it remains in the family to this day).

As far as his grandchildren were concerned, however, Reggie presented as a rather stern and austere figure. He was undoubtedly generous and kind hearted, but this was displayed at something of a distance. He was a modest man. As a result, his superb collection of Chinese artefacts gathered all over the house at Hurst was never explained or expanded upon to the younger generation. We wondered at them from afar (fearing to get too close in case of an accidental knock) but never found out anything about them.

Lena, on the other hand, was neither stern nor austere, but indulged her grandchildren in the traditional manner of an irresponsible and high-spirited grandmother (a Christmas present of pet white mice for very young grandchildren springs to mind as a method of entrancing the recipients, whilst teasing their parents, who thoroughly disapproved!). But she was also unforthcoming about the history and quality of the collection in the house. It was only after their deaths that we began to find out the meaning of *Famille Rose*, Cloisonné, Spinach Jade, how enamels were made and the thousand aspects of the history, skill and craftsmanship which are exhibited by the pieces Reggie and Lena had collected. Lena was no less an avid collector than Reggie, and they combined a learned and deeply ingrained knowledge of the

history and art of the Chinese craftsman with superb taste in decorative shape and design. In all probability it was Reggie who majored in the former whilst Lena's infallible taste decided on the final choice of piece from the dealers' offerings. The sheer beauty and superb craftsmanship of the pieces has always been apparent to the younger generations, but acquiring even a tenth of Reggie's undoubted learning on the subject has taken a longer time for his descendants. I hope that those who acquire any of these pieces will gain both pleasure and learning.



Hurst Grove, 1980
浩園·1980年

R.H.R. 帕默伉儷雜憶

華德·帕默 (HOWARD PALMER)

雷金納德·帕默 (Reginald Howard Reed Palmer) 生於1898年4月7日，作為浩瑋·帕默 (William Howard Palmer, 時人皆以「Howard」稱之) 及妻子艾達 (原姓「Reed」) 的獨子，不難想像其童年甚為寂寞但備受寵溺。1911年，雷金納德·帕默入讀伊頓公學，1916年離校加入英國近衛步兵第一團，時任西線第二中尉。他跟許多人一樣，對駐法見聞三緘其口，但其日誌記述了休戰前三個月的經歷，字裡行間足窺當時的情形何等慘烈。他與校友兼營部戰友布魯詩 (R.C. Bruce, 1898至1953年) 相知相交；布氏有一叔叔從事外交，並繼承了後者的中國藝術珍藏。雷金納德·帕默醉心中國藝術，想必與此大有淵源。

雷金納德·帕默退役回國後，順理成章加入了家族經營的知名餅乾製造企業 Huntley & Palmers，戰時其父浩瑋·帕默一直出任公司主席。浩瑋·帕默與妻子艾達長居沃坎厄姆附近的大宅「楠園

(Heathlands)」，其中國瓷器珍藏即存放於此。1919年，雷金納德·帕默擢升公司董事，其後再升任公司主席，1963年始因病退休。

可惜的是，浩瑋·帕默於1923年英年早逝。1924年2月，雷金納德·帕默與莉娜·孔 (Lena Cobham) 成婚，婚後遷居雷丁附近的「浩園 (Hurst Grove)」。雷金納德·帕默的賬目臚列了二人首批入藏的中國藝術珍品：康熙青花盤十二件，五彩瓶一件，俱屬新婚賀禮。自此，賬上買入 (間或也有賣出，通常是為了購買同一類別但更勝一籌之作) 的瓷器、玉器、琺瑯與掐絲琺瑯器、青銅器、牙雕、漆器和繪畫數目大增，直至1965年前後，其購藏進賬始告一段落。至於未入賬之藏品，皆來自其母1953年去世後的遺產。

身為東方陶瓷學會的早期會員，雷金納德·帕默當年積極參與該會組織的會議，與同儕探討新近購藏之作，對斷代或溯源之類的課題

尤為關注。他還不時外借藏品予該會展出。帕默絕大部份珍藏，皆來自倫敦各大古董商，如史柏克 (Sparks)、史賓克 (Spink)、布魯埃 (Bluetts)、麥勒 (Mallett)、韓考克 (Hancock) 及山中商會等，也與許多職員建立了友誼。不少鑑藏界的同好——如布樂泊 (Robert Bruce)、柯弗瑞伉儷 (Alfred與Ivy Clarke) 及瞿北川 (Bertram Currie) ——均為雷金納德·帕默與莉娜的摯友。1945年，雷金納德·帕默作客蘇格蘭北部的瞿氏宅邸，期間聽聞並當機立斷購入附近的狩獵莊園，如今該處仍是帕默家族產業。

作為祖父，雷金納德·帕默形象嚴肅，令人望而生畏。但若細心從旁觀察，便會發現他為人慷慨、當仁不讓。祖父生性低調，故從未向兒孫解釋或細說浩園內俯拾皆是的中國藝術瑰寶。我們只是滿心好奇地遠觀這些藏品 (生怕靠得太近會意外碰倒)，但對其價值懵然不知。

相較之下，祖母莉娜個性迥異，她從不一本正經，且平易近人，她像一些略為任性、過度熱心的傳統祖母一樣，對兒孫有求必應 (她曾想出一個點子，要送小白鼠給年幼孫兒作為聖誕禮物，藉此跟孩子父母開玩笑，收禮的固然喜心翻倒，父母則大不以為然!)。即便如此，她對家中藏品的淵源與好壞亦絕口不提。祖父母去世後，我們才逐漸懂得何為粉彩、掐絲琺瑯、碧玉，甚或是琺瑯的製作方式，以及祖父母諸多藏品所蘊含的歷史、技巧和工藝細節。祖母對鑑藏之熱忱絕不亞於祖父，他倆對中國能工巧匠的傳承和藝術造詣知之甚詳，如數家珍，當中更糅合了對裝飾造型與設計的一流眼力。如無意外，祖父擅於前者，選購古玩之際，則以祖母的絕佳品味予以定奪。這些藏品之美與工藝之精，對晚生後學來說毫無疑義；但學問一道若要能及祖父十分之一，對我等子孫後輩而言，實須窮年累月之功。購藏此等珍品者，若能以之機暇怡情且學有所悟，誠吾所願也。



A HERITAGE OF CONNOISSEURSHIP: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



Lot 拍品編號1218

This is the second selection of treasures from the renowned Palmer Collection which Christie's Hong Kong has been honoured to present in recent years. The first selection was sold on 30 May 2023. The collection was started by William Howard Palmer (1865-1923, great-grandfather to the current owners) and his wife Ada (1870-1953). The collection then passed to their only son, Reginald Howard Reed Palmer (1898-1970, grandfather of the current owners), who, with his wife Lena (1900-1981), added the greatest number of pieces to the family's collection of Chinese art. The couple had two sons, each of whom was bequeathed a portion of the collection. The elder son was father to the owners of the pieces in this catalogue, and it is from his part of the Palmer Collection that these items have been drawn. The catalogue for the 30 May 2023 sale contains extended discussion of the background to the Palmer Collection, which is one of the finest English collections of the late 19th and early 20th centuries.

The largest group within the Palmer Collection of Chinese art is comprised of ceramics, but smaller numbers of fine and rare lacquer wares, bronzes, jades, painted enamels on copper, cloisonné enamels, and other materials, are also included in this remarkable collection. The current sale contains some exceptional jades and enamels. Interestingly, while Lena Palmer (wife of Reginald Palmer) eschewed the contemporary

fashion for jadeite jewellery, she was fascinated by jade – especially nephrite jade – and was responsible for a number of very fine jades being added to the collection. One of the most important jades in the collection is an imperial jade washer in the current sale (**Lot 1218**), which is carved in archaistic style with two fish in high relief on the interior. The washer bears on the base a Qianlong mark, and, even more importantly, a Qianlong inscription of some 40 characters including a date citing autumn of the *bingwu* year – equivalent to 1786. The text of this imperial poem is recorded in *Complete Collection of the Imperial Poems of the Qing Emperor Gaozong (Qianlong) (Qing Gaozong yuzhi shiwen quanji: yuzhishi*, volume 5, juan 29), where it is entitled: 'A jade double fish washer replete with harmony' (*Ti hetian yu shuangyu xi*). (For the text of the inscription see the essay accompanying the lot.) The Palmer jade washer was purchased from Spink in December 1934.

Another important jade piece in the current sale (**Lot 1222**), which has been fashioned in archaistic style, is the rare 17th century jade *zhi* vessel. This was purchased from Spink in April 1926. Such cylindrical drinking vessels with circular handles and lids were popular in the Warring States (475-221 BCE) and Han (206 BCE-220 CE) dynasties, and were made in bronze, lacquer, ceramic, and jade. Some had lids,



Lot 拍品編號1222

which were either relatively flat topped with cylindrical sides, or slightly domed, without pendant sides. Painted lacquer versions, for example, were excavated in 1972 from the tomb of Xin Zhui, wife of Li Cang, Marquis of Dai. Xin Zhui died in 168 BCE, and was buried in Mawangdui tomb number one at Changsha, Hunan province. Two of the Mawangdui early lacquer *zhi* are illustrated in *Changsha Mawangdui yihao Hanmu*, Beijing, 1973, p.151, pls. 160-1. Early jade examples are rare, but a Bronze Age example, representing the type which provided inspiration for the current Qing dynasty jade *zhi* is illustrated in 'Lun Handai yinshi qi zhongde zhi he kui', Wenwu, 1964, no. 4, pl. 1. Like the current jade *zhi*, this early vessel has a small circular handle with extended thumb rest, and stands on three neat feet. The surface decoration of its sides also has a spiral dot ground. A very similar, but smaller, 17th century jade *zhi*, loaned by Mr and Mrs Richard C. Bull to the 1975 OCS/V&A exhibition *Chinese Jade throughout the ages*, as exhibit 385, also stands on three neat feet, while the lid is of the same shape and is topped by three small creatures and an elaborate central knob as the Palmer example. The Palmer *zhi* cup itself appears to have been loaned anonymously to the same exhibition, as exhibit 387, where it is dated to 17th-18th century. Also in the 1975 *Chinese Jade throughout the ages* exhibition, as exhibit 318, was a *zhi* vessel belonging to Mr Wilfred Fleisher, dated in the exhibition



Lot 拍品編號1221

catalogue as 13th-15th century, which had similar decoration around the sides of the vessel to that on the Palmer cup. The Fleisher vessel, however, did not have a lid. It is notable that the lapidary who made the Palmer *zhi* created a very stable lid by carving a double pendant edge which would fit over the rim of the cup, descending on both the interior and exterior.

A further spectacular jade group in the current sale, which bears archaistic decoration, is the rare and exquisite imperial spinach green jade incense garniture with its original, elaborately carved, wooded stands (**Lot 1221**). The group comprises a tripod incense burner, the lid of which is carved with a reticulated archaistic design, while the sides of the body have flanges which evoke those of ancient bronzes. On the top of the lid, the finial is carved as a powerful dragon. The censer is accompanied by a tall tool vase, also with archaistic relief decoration, which has tubular handles on either side of the neck. This vase would have been used to contain the tools, such as spatulas and chopsticks, required to manipulate the incense and incense ash. The third vessel is a small circular, domed-lidded, box, which would have been used to contain incense in the form of pellets, strips or coils, prior to its placement in the censer. The quality of the carving is exceptional on both the jades and the wooden stands. The burning of incense in religious and secular contexts can be

博物鑒古 克紹箕裘

蘇玫瑰 獨立學者

繼2023年5月30日「博古紹裘 – 帕默家族珍藏」於香港佳士得盛大揭幕，本行有幸呈獻這批顯赫名藏的續章。帕默家族珍藏聞名遐邇，創立自現任藏家曾祖父母浩璋·帕默(1865-1923年)、艾達·帕默(1870-1953年)伉儷，後由獨子與媳即現任藏家祖父母雷金納德·帕默(1898-1970年)、莉娜·帕默(1900-1981年)伉儷悉心繼承、鼎力擴充，再傳予兩兒——長子即現任藏家父親系蕃之部分，經由這代主人襄此。帕默家族藏品聲威顯要，位列十九世紀末至二十世紀初英國典藏前茅，傳奇事跡在上述首回拍賣之圖錄中已作詳述。

帕默家族度藏極富，所擁之中國藝術蔚為大觀，數量以陶瓷居首，貴精不濫的漆器、青銅器、玉器、銅胎畫琺瑯、掐絲琺瑯等珍稀逸品次之。部分臻美玉器 and 琺瑯彩器，在是次拍賣中難得亮相。莉娜·帕默對風靡其時的翡翠首飾無甚興趣，對玉器尤其軟玉則深感著迷，入藏多件頂級玉雕，奠立帕默藏玉的佳譽。當中桂冠要數本場拍賣涵

蓋的一件清代乾隆白玉御題詩雙魚如意洗(拍品編號1218)。玉洗古意盎然，飾高浮雕仿古雙魚圖案，刻「乾隆年製」底款兼題乾隆皇帝御製五言律詩，並含「乾隆丙午(1786年)閏秋御題」詳實紀年。該詩載於《清高宗(乾隆)御製詩·五集·卷二十九》，題為「題和闐玉雙魚洗」(全詩見後頁拍品專論)。玉洗由帕默家族於1934年12月購藏自斯賓克拍賣行。

玉器藏品的另一精華，是一件無比重要的明代十七世紀白玉雕仿古紋龍鈕三足單耳杯(拍品編號1222)，由帕默家族於1926年4月購藏自斯賓克拍賣行。這種圓筒形帶耳酒器名卮，盛於戰國(公元前475-221年)至漢代(公元前206-220年)，除玉製外，有青銅、漆及陶製。當中有些帶蓋，蓋有平頂，也有略呈圓拱，有些帶子母口。1972年，西漢軟侯長沙國丞相利蒼妻辛追墓發掘一件漆製例子。辛追卒於公元前168年，葬於位處湖南長沙的馬王堆一號墓。兩件出自馬王堆的早期漆卮可參見《長沙馬王堆一號漢墓》，北京，1973年，頁

151，圖版160-1。早期玉製例子甚少，但一青銅例子可被視為清代玉卮的靈感來源，見《論漢代飲食器中的卮和魁》，《文物》，1964年，編號4，圖版1。該卮與本杯相似，皆有帶指托的小圓環耳，下設工整三足，壁飾穀紋。李察·C·布爾伉儷珍藏一件十七世紀玉卮，1975年借予東方陶瓷學會暨維多利亞與艾伯特博物館合辦「Chinese Jade throughout the ages」展出，展品編號385。該卮與本品非常相似，但尺寸較小，其三足與本杯一樣工整，蓋形雷同，蓋邊兼飾三獸，中心雕一華麗圓鈕。帕默家族當時以匿名借出本杯參予同一展覽，展品編號387，被斷為十七至十八世紀製。同場展品編號318亦為一卮，無蓋，屬威爾佛勒·法萊士先生珍藏，在展覽圖錄上被標注為十三至十五世紀製，器壁紋飾與本杯相若。值得注意的是，製作本杯的玉匠別出心裁，巧雕可套扣杯口的子母蓋，使之從內外壁垂直貼合，完美穩固。

帕默藏玉地位斐然，一套由爐、瓶、盒組成的清代乾隆御製碧玉三式(拍品編號1221)，玉質絕頂，雕工超卓，木座綺麗，是另一何其壯觀的稀世巨作。一是雙耳三足爐，爐蓋鏤雕鎮鎮仿古圖案，形制參照上古青銅禮器，蓋鈕雕龍氣勢磅礴。二是一件貫耳長頸瓶，帶仿古浮雕紋飾，用以盛放鏟、箸等器具，以便處理香、灰。三是一件小圓蓋盒，拱頂，弧邊，用作盛放塔香、綫香或盤香，以備入爐之用。三式極其富麗，玉供雕琢固然精絕，木座雕刻也不相伯仲。無論焚香頂禮，抑或起居點香，在宗教乃至世俗層面的燒香文化，皆可追溯自漢代，而香具則至清代演變成華貴縹緲精緻藝術。台北故宮博物院藏有兩例，見《故宮歷代香具圖錄》，1994年，圖錄編號84、85。頂級御製碧玉器本已珍稀，連帶精雕鏤鐫的原座更是鳳毛麟角。三式各設一座，兼以華麗鋪張的巨座相連，實屬絕世宏構。三式由帕默家族於1926年4月購藏自斯賓克拍賣行。



Lot 拍品編號1211

traced back to at least as early as the Han dynasty, but elaborate garnitures are generally associated with the Qing dynasty. Two jade incense garnitures from the National Palace Museum, Taipei, were included in the museum's *Special Exhibition of Incense Burners and Perfumers Throughout the Dynasties*, 1994, catalogue numbers 84 and 85. It is especially rare to find an imperial incense garniture complete with its original stands – a stand for each item and a further stand to hold all three pieces. The Palmer garniture was purchased from Spink in April 1926.

Two particularly rare and attractive cloisonné enamel groups are included in the current sale. One of these depicts a richly attired little boy (possibly a prince) riding a hobby horse and accompanied by his pet dog (**Lot 1211**). The figure was illustrated by Sir Harry Garner in his book *Chinese and Japanese Cloisonné Enamels*, London, 1962, (1977 reprint), p. 93, pl. 76, who dates the figure to the 17th century, and notes that human figures are rare. This beautifully rendered piece was also included in the Oriental Ceramic Society *Loan Exhibition of the Arts of the Ming Dynasty*, London, 1957, exhibit 328. At that time, it was dated to the late Ming period, but recent scholarship has tended to suggest an early Qing dynasty date within the reign of the Kangxi Emperor (1662-1722). A number of scholars have declared this to be their favourite item of cloisonné, both for its inherent quality, and the charming, lively style in which both the child and the dog are portrayed. The depiction of a boy child riding a hobby horse provides a wish for further sons to be born in quick succession, since to be on a horse is *mashang*, which also



Lot 拍品編號1212

means ‘immediately’. This figure was purchased from Spink in February 1930.

The other rare and fascinating cloisonné enamel group in the current sale comprises a pair of figures in foreign dress, which were purchased from Sparks at the Antique Dealers Fair in June 1951 (**Lot 1212**). Each of the figures kneels on one knee and has his hands in a position suggesting that he holds something precious – such as a vase. It seems likely that the figures are intended to represent foreign tribute bearers – probably from Central Asia – offering gifts to the emperor. They are extremely well cast and details of their physiognomy and hair are beautifully reproduced. They are shown with somewhat protruding eyes, curling eyebrows and beards, long, wavy hair, and wearing large circular earrings. Their dress is distinctive, with striped collars and cuffs, but it is their hats which are of particular interest. They are striped and horn-shaped, and bear a striking resemblance to that worn by the Yongzheng Emperor in one of the 13 leaves in the album *Life Portrait of Emperor Yongzheng*, illustrated in *Paintings by the Court Artists of the Qing Court – The Complete Collection of Treasures of the Palace Museum*, vol. 14, Hong Kong, 1996, p. 118, pl. 18.2. In this album, the Yongzheng Emperor is depicted in various styles of dress, including that of a European (complete with curling wig), and a Tibetan monk. The foreign horn-shaped hats can be seen as early as the Tang dynasty (618-907 CE) on *sancai*-glazed figures, but clearly caught the particular interest of the Chinese elite in the 18th century, since they can be seen on a number of fine quality cloisonné figures, including the two carrying the large rectangular ice



Lot 拍品編號1214

chest or incense burner in the collection of the Victoria and Albert Museum (illustrated by Sir Harry Garner, *Chinese and Japanese Cloisonné Enamels*, op. cit., p. 92 and pl. 71). A similar hat can also be seen worn by the mahout in a Qianlong cloisonné elephant group (illustrated in *Buddhist Art from Rehol*, Taipei, 1999, p. 164, no. 71).

The current sale also includes some very fine examples of painted enamels on metal. One of these is a painted enamel box made to house an inscribed Kangxi Songhua inkstone (**Lot 1214**). The latter bears an inscription from the brush of the Kangxi emperor himself, which can be translated as: ‘It is serene and therefore lasts forever’. The lid of the box is exquisitely painted in enamels with a design of rocks, bamboo, and poppies on a yellow ground. Interestingly, the design is reminiscent of that seen on two imperial enamelled porcelain cups – one in the collection of C.P. Lin and the other in the collection of Sir Percival David (illustrated by Rosemary Scott in *Elegant Form and Harmonious Decoration – Four Dynasties of Jingdezhen Porcelain*, London/Singapore, 1992, p. 119, nos. 129 and 130). The two cups are very similar, but the vessel in C. P. Lin’s collection bears a Kangxi mark, while that from Sir Percival David’s collection bears a Yongzheng mark. It seems clear that the current enamelled box belongs to the late Kangxi reign. The box and inkstone were purchased from Spink in April 1933, and were illustrated by R. Soame Jenyns and William Watson in *Chinese Art – The Minor Arts II*, New York, 1965, pl. 207. They were also included by the Ashmolean Museum, in their exhibition *Chinese Painted Enamels*, Oxford, 1978, no. 22.



Lot 拍品編號1213

Another elegant example of enamels on metal in the current sale is the rare Qianlong oval ewer and cover (**Lot 1213**). This was formerly in the collection of A.T. Warre (1861-1937) and was purchased by Reginald Palmer from Bluett in April 1945. The ewer has an upturned u-shaped handle in the form of an archaic dragon, and a notable feature is the raised edge of the handle and the delicately shaded blue enamel applied to the resulting channel. On each side of the ewer is a quadrilobed panel set against a yellow-ground with a multicoloured formal floral scroll. On one side the decorative panel contains a depiction of the legendary Daoist immortal Magu beside a river, accompanied by a deer. Magu is generally portrayed as a beautiful maiden and is associated with both the elixir of life and also the protection of women. On the other side of the ewer is an auspicious design with a pair of sparrows perching on a tree which is in the process of losing its leaves, above two blossoming chrysanthemums. The sparrows are Eurasian tree sparrows (*Passer montanus*) and are considered to symbolise happiness and the arrival of spring. Chrysanthemums are known as flowers associated with wealth, but the Chinese word for chrysanthemum (*ju*) also sounds like the word to dwell (*ju*). On this ewer the chrysanthemums are combined with falling leaves (*luoye*). The phrase for falling leaves sounds like another (*leye*), meaning ‘happy in one’s work’ and the combination suggests ‘may you dwell in peace and be happy in your work’ (*anju leye*).

While this short essay has concentrated on items from the collection made in jade or metal, the current author cannot leave the subject without mentioning two of her favourite

珍藏中的掐絲琺瑯器亦相當矚目，現淺談工藝精湛、無比珍稀的兩品。先是一組清代康熙掐絲琺瑯嬰騎木馬與犬像**（拍品編號1211）**，載於哈里·嘉納爵士著《Chinese and Japanese Cloisonné Enamels》，倫敦，1962年(1977年再版)，頁93，圖版 76。作者定之為十七世紀製，表示掐絲琺瑯製人像屬稀有品種。此像造型清新秀拔，曾展出於東方陶瓷學會舉辦之「Loan Exhibition of the Arts of the Ming Dynasty」，倫敦，1957年，展品編號328，被斷為明末之作。然而，近年學界傾向斷代為清初，或康熙年間(1662–1722年)。此像之工藝水平絕佳，童子、幼犬韶顏稚齒，神采駿發，被不少學者封為掐絲琺瑯奇珍。嬰騎木馬語作「馬上」，可引申為「馬上封侯」，意涵豐富。本品由帕默家族於1930年2月購藏自斯賓克拍賣行。

再談一對清代十八世紀掐絲琺瑯鑲金胡人像，生趣勃鬱，造型罕見，由帕默家族於1951年6月於「古董商博覽會」(Antique Dealers Fair)購藏自史伯斯藝術商行**（拍品編號1212）**。各像單膝跪地，一手作捧寶狀，貌似向清帝朝貢的中亞胡人，真品疑是寶瓶一類貴器。兩像鑄造精細，眉目髮絲傳神，突目，弓眉，捲鬚，長髮如波浪，耳戴

大環，身穿奇裝，領、袖均飾彩間條紋。番帽殊異，尖頂，彩間，與《胤禛行樂圖冊》十三開冊頁一畫所繪之帽甚為相似，見《故宮博物院藏文物精品集 – 卷十四–清代宮廷繪畫》，香港，1996年，頁118，圖版18.2。雍正皇帝在圖冊中形象百變，穿戴奇詭，裝扮成洋人、藏僧等不同角色。這種角形番帽早見於唐三彩人像，至十八世紀受文士階層喜愛，屢見於工藝精巧的掐絲琺瑯人像，包括維多利亞與艾伯特博物館所藏兩像，手持巨型長方冰箱或香爐，見哈里·嘉納爵士著《Chinese and Japanese Cloisonné Enamels》，同上，頁92，圖版71。一組乾隆年製掐絲琺瑯太平有象之胡人番帽亦可作比較，見《清宮秘藏：承德避暑山莊藏傳佛教文物特展圖錄》，台北，1999年，頁164，編號71。

珍藏不乏工藝絕倫的銅胎畫琺瑯，包括一組清代康熙御製松花石嵌鏤鈿「康熙宸翰」長方硯連御製畫琺瑯花石紋蓋盒**（拍品編號1214）**。石硯由康熙皇帝親自御題「以靜為用，是以永年」。黃地盒蓋細繪遒逸卵石、蒼勁竹枝，襯托招展罌粟花。此圖可與兩件御製瓷胎畫琺瑯蓋比對——分別為練松柏及大維德爵士珍藏，後者見蘇玫瑰著

《Elegant Form and Harmonious Decoration–Four Dynasties of Jingdezhen Porcelain》，倫敦/新加坡，1992年，頁119，編號129、130。兩例酷似，前者帶康熙款，後者帶雍正款。本盒該是康熙末年作，硯連蓋盒由帕默家族於1933年4月購藏自斯賓克拍賣行，載錄於詹甯斯、威廉·屈遜合著《Chinese Art–The Minor Arts II》，紐約，1965年，圖版207，並展出於1978年牛津大學阿什莫林博物館舉辦的「Chinese Painted Enamels」，牛津，1978年，編號22。

珍藏涵蓋一件罕見的清代乾隆御製畫琺瑯黃地開光麻姑圖提壺**（拍品編號1213）**，屬華安田上尉(1861–1937年)舊藏，1945年4月由雷金納德·帕默購自布魯特拍賣行。提壺之一大特色，在於其方角式宛如對倒「U」形的仿古夔龍形耳，精美凸邊內施濃淡有致的藍釉。各面飾菱花形開光圖案，綴黃地纏枝花錦。一面開光繪飾道教傳說仙女麻姑漫步河畔，旁有一鹿相伴。麻姑是長壽女神，兼具守護婦女的法力，藝術形象多見猶如清秀仕女。另一面畫意吉祥，繪飾一對麻雀棲息樹上，上有兩菊絢爛盛放，下有樹葉徐徐落下。此鳥稱「樹麻雀」，分佈歐亞地區，象徵幸福和樂、春臨大地。菊花帶有圓滿

富貴的意思，「菊」與「居」同音，旁邊之「落葉」與「樂業」同音，比喻「安居樂業」。

本文雖集中探討帕默典藏中的玉器及金屬器，但筆者未能就此擱筆——兩件珍貴瓷器，一為五彩，二為粉彩，實在美不勝收，不得不提。先論一件清代康熙五彩花鳥圓盤**（拍品編號1201）**，1935年12月由帕默家族購藏自斯賓克拍賣行。其畫意生動，筆觸酣暢，施釉細密，用色巧妙，繪飾之翠鳥、桃實、枝葉栩栩如生，口沿綴一周礬紅釉錦地邊飾，間書「萬」、「壽」、「無」、「疆」四字。「萬壽無疆」出自採集周初至春秋中葉的中國首部詩歌總集、儒學典籍五經之一《詩經》，例見《國風·七月》：「稱彼兕觥，萬壽無疆」、《小雅·南山有臺》：「樂只君子，萬壽無疆」。「萬壽節」作為皇帝壽辰節慶的傳統可溯源至宋代，到明清兩代更發展為京城盛況空前的週年慶典。每逢皇帝或皇太后慶祝六十、七十或八十大壽，慶典規模便更為龐大。據說這類賀壽盤是康熙五十二年(1713年)為慶祝皇帝六旬大壽特意御製。某中國藝術史學者認為，此盤疑應熙春園(後名清華園)舉辦之皇帝壽宴「千叟宴」，製以賞賜年逾六十而地位顯赫的年長賓客。



Lot 拍品編號1201

pieces of porcelain – one decorated in *famille verte*, and one in *famille rose* enamels. The beautiful small Kangxi *famille verte* dish (Lot 1201) was purchased in December 1935 at Sparks. The fine overglaze enamels have been painted with the greatest skill to depict a bird perched on a fruiting branch in the centre of the dish, while the rim bears a brocade-like band in iron-red enamel containing four characters written in archaic style and placed at the cardinal points within the brocade like band. The four characters read: *Wanshou wujiang*, literally 'ten thousand years of long life without end'. This phrase comes from the *Shijing (Book of Odes or Classic of Poetry)*, which is comprised of poems and songs dating from the 11th to the 7th century BCE, and is traditionally believed to have been one of the 'Five Classics' compiled by Confucius (551-479 BC). The phrase *wanshou wujiang* was preserved for imperial birthdays to the end of the dynastic period. From as early as the Song dynasty (AD 960-1279), the birthday of the emperor was known as the *Wanshou jie* (Festival of Ten Thousand Longevities), and in the Ming and Qing dynasties it was one of the major annual festivals of the Beijing court, occasioning extensive celebrations. The festivities were on an even grander scale when either the reigning emperor or his mother, the Empress Dowager, celebrated their 60th, 70th, or 80th birthdays. It is thought that the group of plates with this type of decoration were made for the 60th birthday of the Kangxi Emperor in 1713, and it has been suggested by one Chinese art historian that these plates may have been made for the so-called 'grey beards banquet', which was held in the Garden of Joyous Spring in celebration of his birthday. Gentlemen of 60 years or older were invited from all over the empire to attend the banquet, and these plates may have been imperial gifts presented to especially favoured guests. As such, they would have been handed down as precious family heirlooms. They are generally known as 'Kangxi birthday plates'. This dish was included in two Oriental Ceramic Society exhibitions – *Exhibition of Enamelled*



Lot 拍品編號1206

Polychrome Porcelain of the Manchu Dynasty 1644-1912, London 1951, exhibit 119, and The Arts of the Ch'ing Dynasty, London, 1964, exhibit 178.

Finally, the current sale also includes an exquisite Yongzheng dish (Lot 1206) decorated in *famille rose* enamels with hibiscus and dragonfly, which was purchased from Yamanaka in March 1937. This small imperial porcelain dish is an example of Yongzheng enamel painting at its most impressive, with extraordinarily fine details on the dragonfly's wings, and delicate colour blending on the hibiscus flowers. The combination of the dragonfly and the hibiscus blossoms with a single reed framing the righthand side of the design, provides an auspicious rebus for: 'May you celebrate wealth and glory all the way'. The dish is also an example of an intriguing decorative device known as *guozhizhua* (flowering branch passing over [the rim]), or *guoqiangzhi* (branch passing over the wall), which provides a rebus for 'eternal governance'. This type of decoration requires that the design begins on the exterior of the vessel, above the foot, and then the flowering branch continues over the rim and onto the interior of the dish or bowl. The device first seems to have appeared on Chinese porcelain in the second quarter of the 17th century – the latter part of the Ming dynasty. However, it was on enamelled imperial porcelains of the Yongzheng reign – such as the current dish – that the *guozhizhua* decorative scheme reached its apogee, reflecting both the excellence of the painting ability of ceramic artists, and the admiration of the imperial court. It was rarely used thereafter, since it required consummate skill to create a design which flowed smoothly over the rim and also produced harmonious designs on both the exterior and interior of the dish. This dish was included in the Oriental Ceramic Society *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912, London 1951, exhibit 187.*

對年高德劭的一衆紳耆而言，這批「康熙賀壽盤」是光耀門庭的家傳之寶，信由後人慎重珍藏，世代相傳。此盤曾兩度展出於東方陶瓷學會舉辦的「Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912」，展品編號119（見同名圖錄，倫敦，1951年），以及「The Arts of the Ch'ing Dynasty」，（見同名圖錄，倫敦，1964年）倫敦，1964年，展品編號178。

珍藏中另一殿堂之作，是一件清代雍正粉彩過枝秋水芙蓉蜻蜓圖盤，由帕默家族於1937年3月購藏自山中商會（拍品編號1206）。盤繪飾的蜻蜓翼紋細密如絲，芙蓉花顏色繁富絢麗，盡顯雍正宮廷的彩瓷高峰。芙蓉的「芙」與「富」同音，蓉與「榮」同音，加上旁邊之

「一蘆」與「一路」同音，組成「一路富榮」的吉祥寓意。此盤之一大特色，在於延展內外壁一氣呵成的「過枝花」或「過牆枝」紋飾，後者與「長治」諧音，象徵國家長治久安。手法是以盤或盃足外壁為花紋起點，繞過邊沿延展至內壁。「過枝花」疑始於十七世紀中葉前，即明朝後半葉，至雍正時期釉上彩繪技術成熟而臻至高峰，反映宮廷對彩繪瓷器的追捧，以及御窯畫師千錘百煉的造詣。這技術在雍正以後漸趨式微，皆因習得其時巨匠絕技——落筆準繩且兼顧從器壁內外迤邐不絕地一圖到底，是後繼者的一大挑戰。此盤於1951年借予東方陶瓷學會舉辦之「Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912」展出，展品編號187。





1201

A SMALL FAMILLE VERTE 'BIRD AND PEACH BIRTHDAY' DISH

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

5 7/8 in. (14.4 cm.) diam.

HK\$2,000,000-3,000,000
US\$260,000-390,000

PROVENANCE:

John Sparks, London, December 1935, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 392

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May- 21 July 1951, no. 119
London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, 26 May- 2 July 1964
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 119 (Fig. 1)
The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ch'ing Dynasty*, London, 1964, cat. no. 178
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 64-67, no. 19

清康熙 五彩「萬壽無疆」花鳥圖盤 雙圈六字楷書款

來源:

John Sparks, 倫敦, 1935年12月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號392

展覽:

倫敦, 東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 1951年5月23日-7月21日, 編號119
倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 1964年5月26日-7月2日
倫敦邦翰斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日-11月2日

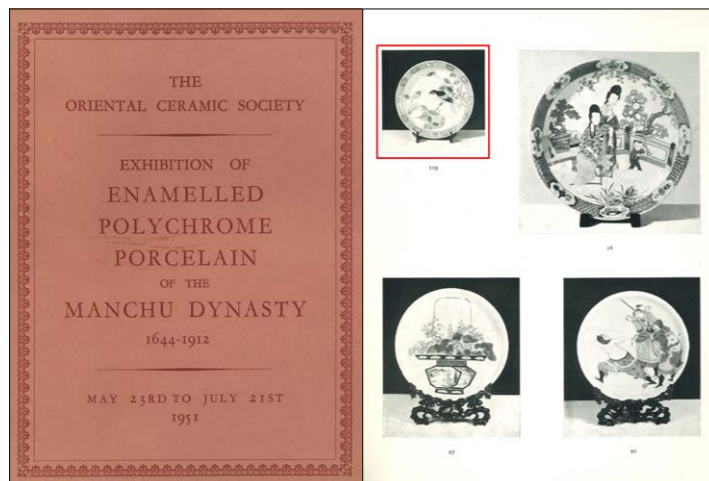
出版:

東方陶瓷學會, 《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》, 倫敦, 1951年, 圖錄編號119 (圖一)
大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ch'ing Dynasty》, 倫敦, 1964年, 圖錄編號178
邦翰斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁64-67, 圖錄編號19



Fig.1 圖一

(base 底部)





1202

A ROSE VERTE 'LADY AND CHILDREN' OVOID VASE

KANGXI PERIOD (1662-1722)

The base is inscribed with an apocryphal Xuande six-character mark.

14 1/2 in. (37 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Bluett & Sons, London, June 1956 (Fig. 1)

The Reginald and Lena Palmer Collection, no. 679

清康熙 五彩加粉彩仕女嬰戲圖瓶

底款：大明宣德年製

來源：

Bluett & Sons, 倫敦, 1956年6月 (圖一)

雷金納德暨莉娜·帕默伉儷珍藏, 編號679



(another view 另一面)



(current lot in-situ 本拍品於藏家展櫃)

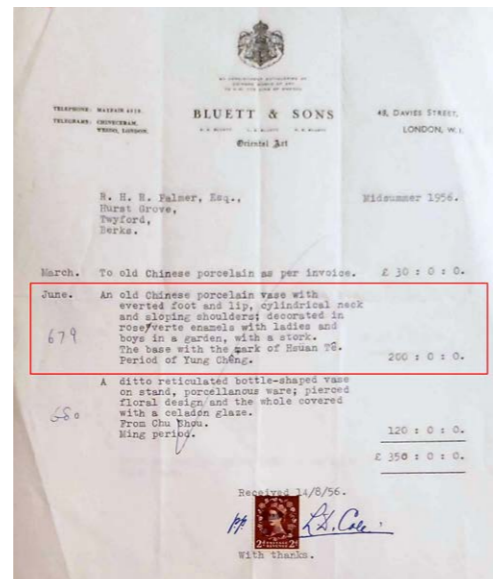


Fig. 1 圖一



1203

A PAIR OF *FAMILLE VERTE* FIGURAL DISHES

KANGXI PERIOD (1662-1722)

The bases are inscribed with apocryphal Chenghua six-character marks.
6¹³/₁₈ in. (17.3 cm.) diam.

(2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

The Cumberbatch Collection
Sold at Christie's London, 15 May 1946, lot 196 (part)
The Reginald and Lena Palmer Collection, no. 616

清康熙 五彩仙人圖折沿盤一對

底款：大明成化年製

來源：

Cumberbatch 舊藏
倫敦佳士得，1946年5月15日，拍品196號（部分）
雷金納德暨莉娜·帕默伉儷珍藏，編號616



(current lot in-situ 本拍品於藏家展櫃)



1204

A FAMILLE ROSE 'LANDSCAPE'
RECTANGULAR STAND

QIANLONG PERIOD (1736-1795)

8 ¾ in. (22.2 cm.) wide

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

John Sparks, London, October 1937, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 500

Compare to an almost identical stand in both form and size, decorated in *grisaille* with a riverscape from the Yongzheng period, is illustrated in The Complete Collection of Treasures of the Palace Museum, *Small Refined Articles of the Study*, Hong Kong, 2009, p. 319, no. 316. (Fig. 1).

清乾隆 粉彩山水亭臺圖小几案

來源:

John Sparks · 倫敦 · 1937年10月 (據R.H.R.帕默帳本)
雷金納德暨莉娜 · 帕默伉儷珍藏, 編號500

比較一件形制及尺寸幾乎一致之雍正近似例, 几面以墨彩繪山水圖, 可見故宮博物院藏文物珍品全集《文玩》, 香港, 2009年, 頁319, 編號316 (圖一)。



(another view 另一面)



(current lot in-situ 本拍品於藏家展櫃)

Fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



1205

TWO GRISAILLE-DECORATED SEMI-EGGSHELL 'PEONY AND PRUNUS' DISHES

THE PORCELAINS: YONGZHENG PERIOD (1723-1735)

Each dish is inscribed with a poem describing the scene with the seal *da* in iron-red.
6 1/16 in. (15.5 cm.) diam. (2)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

C.T. Loo, as recorded in the RHRP ledger
John Sparks, London, May 1937, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 482

LITERATURE:

S. Jenyns, *Later Chinese Porcelain- The Ch'ing Dynasty (1644-1911)*, London, 1951, pl. LVIII

墨彩牡丹梅花圖盤兩件

白釉盤：清雍正

鈐印：達

來源：

盧芹齋（據R.H.R.帕默帳本）

John Sparks，倫敦，1937年5月（據R.H.R.帕默帳本）

雷金納德暨莉娜·帕默伉儷珍藏，編號482

出版：

詹寧斯，《Later Chinese Porcelain— The Ch'ing Dynasty (1644–1911)》，倫敦，1951年，圖版LVIII





CELEBRATING WEALTH AND GLORY A VERY RARE YONGZHENG HIBISCUS AND DRAGONFLY DISH

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



This exquisite imperial porcelain dish displays Yongzheng enamel painting at its finest. The extraordinarily fine details of the dragonfly's wings and the delicate colouring of the hibiscus flowers are evidence of the exceptional skill of the ceramic artist. The limpid bluish and green of the enamels effectively blended to depict the foliage, provide a particularly pleasing contrast to the soft opaque pastels used to paint the blossoms. The dish bears a six-character underglaze blue Yongzheng mark written within a double square on its base.

The decoration on this dish has previously been described as including dragonfly and peonies, but closer inspection, and consideration of the symbolism of the design, indicates that the flowers are, in fact, hibiscus (*hibiscus mutabilis*). Hibiscus flowers were a popular subject for Chinese painters on paper and silk at least as early as the Five Dynasties period (907–960), and several such paintings are listed in the 12th century catalogue of the Song imperial collection (*Xuanhe huapu*). This hibiscus is known by a number of names in Chinese, including *mufurong*, *zuijiu furong* (intoxicated hibiscus), and *jushuang* (resists frost). It is the name *mufurong*, which is significant on the current dish.

The dragonfly (in Chinese *qingting*) provides auspicious associations through its first character *qing*, which is a homophone for both *qing* meaning 'pure' and *qing* meaning 'celebration'. While dragonflies are often shown with lotus or begonia flowers, in this case the insect hovers above pink

and white hibiscus (*mufurong*). These blossoms provide an auspicious wish for wealth and glory through the homophones *fu* meaning 'wealth' and *rong* meaning 'glory'. The single reed which frames the righthand side of the interior design on this dish adds to the auspicious message. The single reed *yilu*, suggests *yilu* meaning 'all the way'. Thus, the message provided by the overall design on the dish may be interpreted as: 'may you celebrate wealth and glory all the way'.

The decoration on this dish has been disposed over the interior and exterior surfaces using a device that is known as *guozhijhua* (flowering branch passing over [the rim]), or *guoqiangzhi* (branch passing over the wall), which provides a rebus for 'eternal governance'. This type of decorative scheme entails beginning the design on the exterior of the vessel, above the foot, and then taking the flowering branch over the rim and onto the interior of the dish or bowl. The device first seems to have appeared on Chinese porcelain in the second quarter of the 17th century – the latter part of the Ming dynasty. It can be seen on a rare blue and white *ko-sometsuke* vessel illustrated by Saito Kikutaro in *Toji Zenshu*, vol. 15, plate 4. A rare early Qing dynasty white porcelain bowl, dating to the Kangxi reign, late 17th century, with *guozhijhua* decoration, previously belonging to Paul and Helen Bernat, is in the collection of the Boston Museum of Fine Arts (illustrated by Wu Tung in *Earth Transformed – Chinese Ceramics in the Museum of Fine Arts*, Boston, MFA Publications, Boston, 2001, p. 149). The Boston bowl bears the name of the

清輝翠華 雍正御製粉彩過枝芙蓉蜻蜓紋盤

蘇玫瑰 獨立學者

雍正彩瓷釉色臻至，畫工錘煉，箇中堂奧，可窺自這件盡顯宮匠造詣的御製芙蓉蜻蜓紋盤。蜻蜓秀巧，薄翅紋路縝緻；芙蓉綺麗，彩調宛轉曼妙。藍綠釉拼湊明快，精妙渲染攢簇枝頭的蒼翠茂葉。胭脂紅和淡雅澄澈，細膩鋪展暄妍綻開的芙蓉嫩瓣。綠葉托紅花，渾然天成。盤底書「大清雍正年製」青花雙方框六字楷書款。

此紋曾被描述為蜻蜓牡丹，但經仔細端詳及反思意象，可推斷圖中花卉為芙蓉。早於五代時期（907–960年），芙蓉花已是紙本、絹本畫作的屢見題材，十二世紀宋徽宗年間編訂的《宣和畫譜》已錄有數例。「芙蓉」即「木芙蓉」、又有「醉酒芙蓉」以及「拒霜」等別號。木芙蓉在此盤的象徵意義頗值深思。

蜻蜓的「蜻」與「清」及「慶」同音，可喻清正、喜慶。在彩繪紋飾中，蜻蜓多配蓮花或海棠，有別於此盤所見的木芙蓉。芙蓉的「芙」與「富」同音，「蓉」又與「榮」同音，即指富貴、榮華。盤內壁右側攀沿招展的「一蘆」與「一路」同音。如是者，諸物交織出「一路富榮」的吉祥寓意。

此盤之一大特色，在於延展盤身內、外壁一氣呵成的花枝紋飾。這種繪飾風格術語為「過枝花」或「過牆枝」，後者與「長治」諧音。花草一枝到底，寄寓生生不息、長治久安。其手法是以器足外壁為花紋起點，繞過邊沿漫溯至內壁。「過枝花」疑始於十七世紀中葉前，即明朝後半葉。早期例子可參考一件青花外銷瓷，或日本所稱之古染





Fig. 1 Meiyingtang Collection
圖一 玫茵堂藏品



Fig. 2 Collection of The Art Institute Chicago
圖二 芝加哥藝術博物館藏品



Fig. 3 Collection of The Metropolitan Museum of Art
圖三 紐約大都會藝術博物館藏品



Fig. 4 Collection of Asian Art Museum, San Francisco
圖四 舊金山亞洲藝術博物館藏品

legendary potter Hao Shijiu, and is decorated in white slip with a design of prunus blossom starting at the foot of the vessel on the exterior and continuing into the interior.

However, it was on enamelled imperial porcelains of the Yongzheng reign that the *guozhihua* decorative scheme reached its apogee, reflecting both the excellence of the painting skills of ceramic artists, and the admiration of the court. Indeed, the extant records of the Imperial Household's Workshops, *Zaobanchu*, contain an entry for the 19th day of the 4th month of the 9th year of the Yongzheng reign [1731] in which the emperor specifically ordered porcelains decorated with enamelled designs of 'eternal tranquillity' and 'eternal governance'. The latter can be taken as referring to the 'branch passing over-the-rim' decorative scheme seen on the current dish.

Dishes decorated with this type of design appeared on both small and large finely-painted dishes in the Yongzheng reign, but rarely thereafter, since arranging decoration so that it presented a harmonious design when the interior and exterior were examined together, as well as two coherent designs when viewed separately, required an artist of immense skill. Two

of the larger Yongzheng dishes with *guozhihua* decoration are in the collection of Sir Percival David, including one decorated with flowering and fruiting peach, tree peony and bats (illustrated by Rosemary Scott, *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, San Francisco/Los Angeles, 1989, p. 84, no. 52). The David dish has a diameter of 50.8 cm.

While no Yongzheng vessel of this largest size with decoration similar to the current dish appears to have been published, a medium-sized example with a diameter of 30 cm., is published in *Mayuyama, Seventy Years*, vol. one, Tokyo, 1976, p. 353, no. 1057, where its location is noted as Umezawa Gallery, Japan. An example of a dish of similar size to the current dish and bearing similar decoration is illustrated in *Chinese Ceramics from the Meiyingtang Collection*, London, 1994–2010, vol. 2, no. 959 (Fig. 1). The Meiyingtang dish bears a four-character Yongzheng mark. The design was rarely applied to bowls, but a Yongzheng tea bowl in the collection of the Art Institute Chicago is decorated with a similar design of dragonfly and pink hibiscus (Fig. 2). This cup (accession no. 1941.704), which has a diameter of 9 cm., was acquired by the Institute in 1941 as part of the bequest of Henry C. Schwab.

Yongzheng examples of this design are very rare, but the design continued to find favour with the court in the Qianlong reign. A Qianlong dish with a diameter of 13.8 cm., and very similar decoration to the current dish, is in the collection of the Metropolitan Museum of Art, New York, having been acquired by the Museum in 1965 through a bequest of Rosina H. Hoppin to the Alfred W. Hoyt Collection. On the Metropolitan Museum Qianlong dish (accession no: 65.86.21) (Fig. 3) the dragonfly appears significantly paler than on the Yongzheng examples. Another small Qianlong dish with similar decoration of dragonfly and hibiscus is in the Avery Brundage Collection of the Asian Art Museum, San Francisco (no. B60P1550) (Fig. 4). The San Francisco dish is illustrated by Terese Tse Bartholomew in *Hidden Meanings in Chinese Art*, Asian Art Museum, San Francisco, 2006, p. 148, no. 6.21.

Reginald Palmer acquired the current dish in London in 1937 from Yamanaka & Co. Ltd., and was loaned by he and his wife to the 1951 Oriental Ceramic Society *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912*, exhibit no. 187 (Fig. 5).

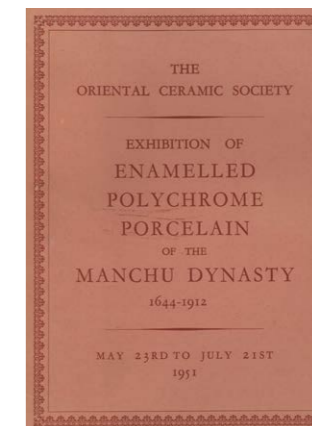


Fig. 5 London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912*, 23 May–21 July 1951
圖五 倫敦，東方陶瓷學會，《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》，1951年5月23日–7月21日

付皿，見齋藤菊太郎著《陶磁全集—卷15—古染付》，圖版4。保羅·海倫·伯納伉儷舊藏、現藏於波士頓美術館的一件罕見康熙白瓷盤，是早年採用過枝花技術的著名例子，見吳同著《Earth Transformed—Chinese Ceramics in the Museum of Fine Arts, Boston》，波士頓美術館出版社，2001年，頁149。該盤帶明代傳奇陶匠吳十九底款，是以精細捏塑的白瓷梅枝貼飾白地，從外壁上宛延蔓展至內壁。

然而，過枝花瓷繪的黃金時期，無疑是由雍正年間的釉上彩瓷所締造。宮廷對彩繪瓷器日益追捧，憑藉御窯畫師的淬煉成果，把過枝花技術推上高峰。據內務府造辦處《活計檔》記載，雍正九年（1731年）四月十九日，皇帝下旨御造「久安長治」釉上彩瓷，即上文所指語帶雙關、如本盤所飾之「過牆枝」瓷器。

這類祥瑞瑰逸的雍正過枝花盤有大有小，惟以後漸趨式微。畫意宛妙的過枝紋飾，要一圖到底，又要內外兼善，有賴一代能匠之非凡手

藝，而後繼者難以貫徹水準。大維德爵士珍藏兩件雍正過枝花大盤，其一繪飾桃實、牡丹和蝙蝠，直徑50.8公分。見蘇玫瑰著《Imperial Taste—Chinese Ceramics from the Percival David Foundation》，舊金山、洛杉磯，1989年，頁84，編號52。

能與大維德爵士藏盤尺寸匹比者，史料暫無記載。一件雍正年製直徑30公分的中型例子曾被刊錄，見蘭山龍泉堂《龍泉集芳》，1976年，頁353，編號1057，所示藏址為梅澤紀念館。現存一件與本盤尺寸、紋飾相若的雍正帶四字款盤，見《玫茵堂藏中國陶瓷》，1994–2010年，卷二，編號959（圖一）。芙蓉蜻蜓紋甚少繪於盤，然芝加哥藝術博物館所藏一件雍正茶盃（館藏編號1941.704），直徑9公分，1941年由亨利·C. 史華培遺贈入館，即見同類構圖（圖二）。

雍正御製芙蓉蜻蜓紋盤極為罕見，鮮有傳世，然此紋飾組合魅力悠遠，及至乾隆時期仍有燒造。紐約大都會博物館藏有一例，直徑

13.8公分，紋飾恰如本盤，1965年由露辛娜·H. 霍萍遺贈艾佛·W. 海特典藏入館（館藏編號65.86.21）（圖三），其蜻蜓圖案用色淺淡，不及本盤濃鬱。舊金山亞洲藝術博物館艾弗里·布倫戴奇典藏亦含一例（館藏編號B60P1550）（圖四），見謝瑞華著《中國吉祥圖案》，2006年，頁148，編號6.21。

本盤於1937年由雷金納德·帕默購藏自山中商會；1951年受帕默伉儷借予倫敦東方陶瓷學會舉辦之《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644–1912》展出，展品編號為187（圖五）。



1206

A FAMILLE ROSE 'HIBISCUS AND DRAGONFLY' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1723-1735)

5 ¼ in. (13.5 cm.) diam.

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

PROVENANCE:

Yamanaka & Co. Ltd., London, March 1937, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 473

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May- 21 July 1951

Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 187

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 72-75, no. 22

**清雍正 粉彩過枝秋水芙蓉蜻蜓圖盤
雙方框六字楷書款**

來源:

山中商會，倫敦，1937年3月（據R.H.R.帕默帳本）

雷金納德暨莉娜·帕默伉儷珍藏，編號473

展覽:

倫敦，東方陶瓷學會，《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》，1951年5月23日-7月21日

倫敦邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，2021年10月25日-11月2日

出版:

東方陶瓷學會，《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》，倫敦，1951年，圖錄編號187

邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，倫敦，2021年，頁72-75，圖錄編號22



(current lot in-situ 本拍品於藏家展櫃)







1207

A RARE *FAMILLE ROSE* 'BUTTERFLY AND FLOWER' RECTANGULAR TEAPOT AND COVER

QING DYNASTY (1644-1911)

Two sides are inscribed with six characters reading *chen Jiang Tingxi gonghui* (respectfully painted by Official Jiang Tingxi), followed by seals reading *chen* (official) and *yin* (seal). The base is inscribed a four-character seal mark reading *baohé taihé* (pursue and preserve the perfect harmony).
7 ¼ in. (18.5 cm.) high

HK\$200,000-300,000
US\$26,000-39,000

PROVENANCE:

Yamanaka & Co. Ltd., London, March 1937, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 472

EXHIBITED:

London, The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, 23 May- 21 July 1951, no. 181
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912*, London, 1951, cat. no. 181
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 70-71, no. 21



(current lot in-situ 本拍品於藏家展櫃)

清 粉彩蝶戀花圖方壺

款識：臣蔣廷錫恭繪
鈐印：臣、印
底款：保合太和

來源：

山中商會，倫敦，1937年3月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號472

展覽：

倫敦，東方陶瓷學會，《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》，1951年5月23日-7月21日，編號181
倫敦邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，2021年10月25日-11月2日

出版：

東方陶瓷學會，《Exhibition of Enamelled Polychrome Porcelain of the Manchu Dynasty 1644-1912》，倫敦，1951年，圖錄編號181
邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，倫敦，2021年，頁70-71，圖錄編號21



(mark 款識)



(another view 另一面)





1208

**A FAMILLE ROSE 'MILLEFLEURS'
BOWL**

QIANLONG PERIOD (1736-1795), CAIXIU TANG
ZHI HALL MARK IN BLUE ENAMEL WITHIN A
DOUBLE SQUARE

4 1/16 in. (10.3 cm.) diam.

HK\$1,500,000-2,500,000

US\$200,000-320,000

PROVENANCE:

The Duveen Collection, as recorded in the RHRP
ledger

John Sparks, London, December 1945, as recorded in
the RHRP ledger

The Reginald and Lena Palmer Collection, no. 597

**清乾隆 粉彩萬花錦紋盃
藍料雙方框「彩秀堂製」楷書款**

來源:

Duveen舊藏 (據R.H.R.帕默帳本)

John Sparks, 倫敦, 1945年12月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號597



(mark 款識)



This attractive and complex *millefleurs* pattern was used to decorate a limited number of wares bearing differing hallmarks, including bowls, dishes and vases. The blue-enamelled Caixiu Tang *zhi* (made for the Hall of Brilliant Elegance), is a Qianlong period hall mark.

The elaborate enamel decoration on the present bowl is recorded on another bearing a Yongzheng four-character blue enamel mark, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, p. 18, no. 15 (Fig. 1). An almost identical bowl in size and with the same Kangxi mark is previously in the Robert Chang Collection, sold at Christie's Hong Kong, 31 October 2000, lot 811 (Fig. 2). Compare also to a related Qianlong vase of the same finely detailed *millefleurs* pattern bearing the same mark, sold at Christie's Hong Kong, 30 May 2005, lot 1264 (Fig. 3).

此盃工致精細，撇口，弧腹，圈足，外壁在溫潤白釉為地，以粉彩通景飾百花爭艷圖，畫面繁密細緻，包括荷花、牡丹、菊花、月季花、秋葵花等花卉，千姿百態，各盡其妍。底藍料雙方框內書「彩秀堂製」款，尤為難得。萬花錦又稱百花紋或百花不落地，流行於乾隆、嘉慶年間。據清宮檔案記載，此紋飾的器物為賞花時所用，有「萬花獻瑞」的象徵意義。

北京故宮博物院藏有一件與本件紋飾極為近似之百花盃，底書藍料「雍正年製」雙方框款，載於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，香港，1999年，頁18，編號15（圖一）。比較一件紋飾、尺寸均一致並書有相同藍料款之盃，為張宗憲舊藏，2000年10月31日於香港佳士得拍賣，拍品811號（圖二）。另一同飾白地萬花錦並書有彩秀堂款之乾隆瓶，於2005年5月30日香港佳士得拍賣，拍品1264號（圖三）。



Fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



Fig. 2 Christie's Hong Kong, 31 October 2000, lot 811
圖二 香港佳士得，2000年10月31日，拍品811號



Fig. 3 Christie's Hong Kong, 30 May 2005, lot 1264
圖三 香港佳士得，2005年5月30日，拍品1264號



(two views 兩面)



1209

A CARVED DING 'LOTUS' SHALLOW DISH

SONG DYNASTY (AD 960-1279)

6 ¼ in. (16.1 cm.) diam.

HK\$200,000-400,000

US\$26,000-52,000

PROVENANCE:

John Sparks, London, July 1936, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 442

宋 定窯刻蓮紋盤

來源:

John Sparks, 倫敦, 1936年7月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號442





1210

A DEHUA FIGURE OF BODHIDHARMA

MING DYNASTY, 17TH CENTURY

16 ¼ in. (41.3 cm.) high

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

US\$150,000-190,000

PROVENANCE:

Bluett & Sons, London, December 1934, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 348

EXHIBITED:

London, The Oriental Ceramic Society, *Two Thousand Years of Chinese Ceramic Figures*, 8 April-21 June 1947
London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November-14 December 1957
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October-2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Two Thousand Years of Chinese Ceramic Figures*, London, 1947, no. 88
The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 95
E.E. Bluett, 'Chinese Works of Art in English Collections: The Collection of Mr and Mrs R.H.R. Palmer', *Apollo- The International Art Magazine*, 1958, fig. 1
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 88-91, no. 27



(another view 另一面)

明十七世紀 德化達摩立像

來源:

Bluett & Sons, 倫敦, 1934年12月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號348

展覽:

倫敦, 東方陶瓷學會, 《Two Thousand Years of Chinese Ceramic Figures》, 1947年4月8日-6月21日
倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ming Dynasty》, 1957年11月15日-12月14日
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日-11月2日

出版:

東方陶瓷學會, 《Two Thousand Years of Chinese Ceramic Figures》, 倫敦, 1947年, 編號88
大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ming Dynasty》, 倫敦, 1957年, 圖錄編號95
E.E. Bluett, 〈Chinese Works of Art in English Collections: The Collection of Mr and Mrs R.H.R. Palmer〉, 《Apollo- The International Art Magazine》, 1958年, 圖1
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁88-91, 圖錄編號27





1211

**A CLOISSONNÉ ENAMEL FIGURE OF
A BOY RIDING A HOBBY-HORSE
ACCOMPANIED BY A DOG**

KANGXI PERIOD (1662-1722)

5 ½ in. (14 cm.) high

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Spink & Son, London, February 1930, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 15

EXHIBITED:

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November- 14 December 1957
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 328
Sir H. Garner, *Chinese and Japanese Cloisonné Enamels*, London and Boston, 1977, p. 93 and pl. 76
R. Soame Jenyns and W. Watson, *Chinese Art- The Minor Arts: Gold, Silver, Bronze, Cloisonné, Cantonese Enamel, Lacquer, Furniture, Wood*, London, 1963, pp. 208-209, pl. 96
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 92-93, no. 28

清康熙 掐絲琺瑯戲嬰像

來源:

Spink & Son, 倫敦, 1930年2月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號15

展覽:

倫敦, 大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ming Dynasty》, 1957年11月15日-12月14日
倫敦邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 2021年10月25日-11月2日

出版:

大不列顛藝術委員會及東方陶瓷學會, 《Loan Exhibition of The Arts of The Ming Dynasty》, 倫敦, 1957年, 圖錄編號328
Harry Garner爵士, 《Chinese & Japanese Cloisonné Enamels》, 倫敦和波士頓, 1977年, 頁93及圖版76
詹寧斯與威廉·沃特森, 《Chinese Art- The Minor Arts: Gold, Silver, Bronze, Cloisonné, Cantonese Enamel, Lacquer, Furniture, Wood》, 倫敦, 1963年, 頁208-209, 圖版9
邦瀚斯, 《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》, 倫敦, 2021年, 頁92-93, 圖錄編號28



(another view 另一面)





1212

A PAIR OF CLOISSONNÉ ENAMEL FIGURES OF KNEELING FOREIGNERS

QING DYNASTY, 18TH CENTURY

5 1/2 in. (14 cm.) high overall with wood stands (2)

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

The Antiques Dealers' Fair, Grosvenor House, London, 1951, as recorded in the RHRP ledger
John Sparks, London, June 1951, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. X75

清十八世紀 掐絲琺瑯獻寶胡人跪像一對

來源:

格羅夫納古董展，倫敦，1951年（據R.H.R.帕默帳本）
John Sparks，倫敦，1951年6月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號X75



(another view 另一面)





1213

AN IMPERIAL YELLOW-GROUND
PAINTED ENAMEL 'IMMORTAL AND
MAGPIE' WINE EWER AND HINGED
COVER

QIANLONG FOUR-CHARACTER MARK IN BLUE
ENAMEL WITHIN A DOUBLE SQUARE AND OF
THE PERIOD (1736-1795)

6 in. (15.2 cm.) high

HK\$2,000,000-3,000,000

US\$260,000-390,000

PROVENANCE:

Captain A. T. Warre collection, as recorded in the
RHRP ledger

Bluett & Sons, London, April 1945, as recorded in the
RHRP ledger

The Reginald and Lena Palmer Collection, no. X195

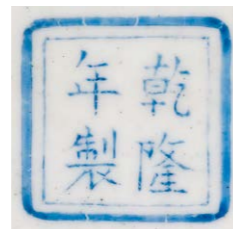
清乾隆 御製銅胎畫琺瑯黃地開光福祿壽喜圖
帶蓋鴨蛋壺 藍彩雙方框四字楷書款

來源:

A.T. Warre上校舊藏 (據R.H.R.帕默帳本)

Bluett & Sons, 倫敦, 1945年4月 (據R.H.R.帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號X195



(mark 款識)

The present ewer is of oval form with a short spout and a long *chi*-dragon shaped handle. The body is decorated on one side with the immortal Magu accompanied by a deer, symbolizing longevity, and the other side with a pair of magpies, peonies and a prunus tree, symbolizes prosperity and happiness.

The shape of the current lot is extremely rare, first created by modeling after Japanese lacquerware during the Yongzheng period. A painted enamel ewer of similar size and form, also bearing a Qianlong four-character mark in blue enamel yet decorated with landscape scene, is in the collection of the Palace Museum, Beijing, digital archive no. *gu*-00116607 (Fig. 1). Another painted enamel ewer decorated with bird and flower is in the collection of the National Palace Museum, Taipei, illustrated in *Masterpieces of Chinese Enamel Ware in the National Palace Museum, Taipei*, 1971, no. 44 (Fig. 2).

壺卵形，短流，螭龍形高柄，蓋與柄以轉軸連結，可開闔，壺身兩側開光，內畫麻姑獻壽及喜上眉梢圖。

此類壺型極為少見，為雍正時期根據洋漆鴨蛋壺而以銅胎畫琺瑯工藝創燒的品種。據《清檔》記載，雍正三年（1725）五月“二十二日（入琺瑯作），怡親王諭：照洋漆鴨蛋壺式樣做琺瑯壺一對，遵此。又《清檔》“琺瑯作”記載，“乾隆四年（1739）“八月二十日，首領盧全義來說太監胡世傑傳旨，將乾隆刻款琺瑯器皿送進呈覽，欽此。於本日首領吳書、催總鄧八格、白世秀將……銅胎琺瑯鴨蛋壺一把……持進，交太監胡世傑呈覽。奉旨將……提樑壺照樣燒造一件，配為成對……於本年十二月二十五日催總鄧八格、首領吳書將……銅胎琺瑯鴨蛋壺一把，照樣燒造得一把……持進。交太監毛團、高玉、胡世傑呈進。此拍品或為其一。北京故宮博物院藏與此壺尺寸及形制極為近似之開光山水人物圖執壺，底亦書藍彩四字款，數字文物庫編號故00116607（圖一）。再比較一件乾隆畫琺瑯花鳥圖壺、盃及盤，為台北國立故宮博物院藏，載《故宮琺瑯器選萃》，台北，1971年，編號44（圖二）。



Fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



Fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品



(another view 另一面)



1214

AN IMPERIAL MOTHER-OF-PEARL INSET SONGHUA RECTANGULAR INK STONE WITH A PAINTED ENAMEL 'POPPY AND ROCK' COVER

THE INK STONE: KANGXI *CHENHAN* INCISED SEAL MARK AND OF THE PERIOD (1662-1722)

ENAMEL COVER: KANGXI PERIOD (1662-1722)

The back of the ink stone is inscribed with eight characters reading *yijing weiyong, shiyi yongnian* (it is serene and therefore lasts forever), followed by a four-character seal mark reading *Kangxi chenhan* (written by [Emperor] Kangxi).

Ink stone 4 in. (10 cm.) long

Enamel cover 4 3/8 in. (11 cm.) long

(2)

HK\$6,000,000-8,000,000

US\$780,000-1,000,000

PROVENANCE:

Spink & Son, London, April 1933, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 18

EXHIBITED:

Oxford, Ashmolean Museum, *Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art*, June-July 1978

Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

R. Soame Jenyns and W. Watson, *Chinese Art: The minor Arts II: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carvings in Hardstones, Snuff Bottles, Inkcakes and Inkstones*, London, 1965, pp. 310-311, pl. 207 (Fig. 1)

M. Gillingham, *Chinese Painted Enamels: An Exhibition held in the [Ashmolean Museum] Department of Eastern Art*, Oxford, 1978, p. 25, cat. no. 22

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 106-109, no. 34

御製松花石嵌貝長方硯及銅胎畫琺瑯虞美人石竹圖蓋

硯：清康熙 「康熙宸翰」篆書刻款

蓋：清康熙

底款：以靜為用，是以永年

來源：

Spink & Son，倫敦，1933年4月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號18

展覽：

牛津，阿什莫林博物館，《Chinese Painted Enamels, An Exhibition held in the Department of Eastern Art》，1978年6-7月
倫敦邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，2021年10月25日-11月2日

出版：

詹寧斯與威廉·沃特森，《Chinese Art: The minor Arts II: Textiles, Glass and Painting on Glass, Carvings in Ivory and Rhinoceros Horn, Carvings in Hardstones, Snuff Bottles, Inkcakes and Inkstones》，倫敦，1965年，頁310-311，圖版207號（圖一）
M. Gillingham，《Chinese Painted Enamels: An Exhibition held in the [Ashmolean Museum] Department of Eastern Art》，牛津，1978年，頁25，圖錄編號22
邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，倫敦，2021年，頁106-109，圖錄編號34

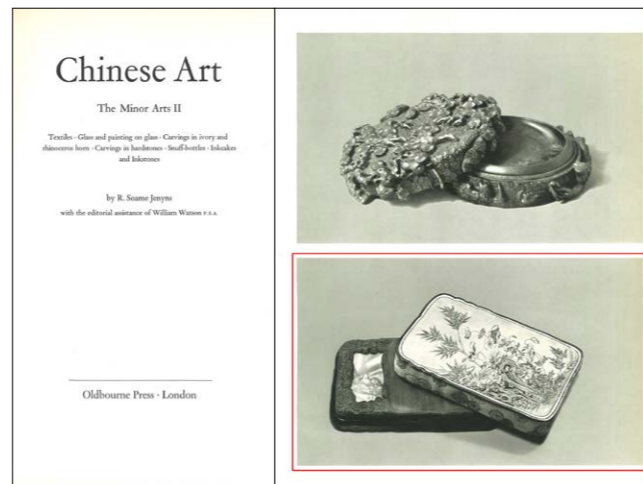


Fig.1 圖一



During the Kangxi period of the Qing dynasty, Songhua stone emerged as a prized material for ink stones. With its natural gradation of beautiful green shades and a velvety smooth texture, it was favoured by Emperor Kangxi, who bestowed these exquisite ink stones upon court officials and foreign envoys. To ensure a steady supply, the imperial workshop diligently produced Songhua ink stones throughout Kangxi's reign, and the tradition of gifting persisted through the reigns of both Emperor Yongzheng and Emperor Qianlong.

The inscription on the back of the present ink stone further acted as gentle reminder to the recipient to preserve his well-being, ensuring his longevity in serving the Emperor. This subtle message underscored the importance of loyalty and longevity in the service of the Emperor was a common feature on imperial Songhua ink stones, carrying deep implications of loyalty and dedication. See another Kangxi period Songhua ink stone with the same inscription but carved with a *qilin* ink well, is in the collection of Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study- Writing Paper and Inkstones*, Hong Kong, 2005, p. 109, no. 69 (Fig. 2).

The present Songhua ink stone is further decorated with mother-of-pearl inlay imitating waves in the ink well, which elevates the artistry and complexity of the piece. A similar inlaid ink stone of rectangular form is in the collection of Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, The Four Treasures of the Study- Writing Paper and Inkstones*, Hong Kong, 2005, p. 110, no. 70 (Fig. 3). Another oval-shaped ink stone carved and inlaid with similar motifs, with inscribed with the same inscription, is in the collection of National Palace Museum, Taipei, collection no.: *guwen000262N000000000* (Fig. 4).

The enamelled cover of this ink stone is decorated with multicoloured poppies, bamboos and rocks set against a yellow ground, and the sides are further decorated with flower-head *shou*-character and geometric-patterned roundels. In China, poppies have numerous names, including *yumeiren* (beautiful woman), and one of traditional names *jinbei hua* (brocade quilt flower); this is a reference to high officials who would wear brocade. When paired with bamboos and rocks as on the present lot, it conveys the wish of prestige and honour. The initial inspiration of portraying of multicoloured poppies may have come from silk or paper paintings; however, the adaption of this subject on other mediums including painted enamel was innovative and exquisite. An Kangxi period enamelled oval box and cover decorated in similar style but with blossoming peonies, golden pheasants and rocks, was sold at Sotheby's Hong Kong, 2 May 2005, lot 535.



Fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

松花石硯，又名松花玉、砥石硯、綠石硯、烏喇石硯等，產自吉林長白山下的砥石山，康熙時始開採並用以製硯。因其色澤溫潤如玉、石質堅硬細膩、易受墨，深受康熙帝的青睞，將此種材質之硯自身御用，更賞賜臣下。文獻記載康熙朝製作了大量的松花石硯，以後諸朝均有藏品存世，雍正及乾隆兩帝更持續賞賜康熙朝製的松花石硯。

本拍品背面所刻之硯銘，亦為康熙首創。「以靜為用，是以永年」，取自北宋文人唐庚〈家藏古硯銘〉，為康熙帝在觀察筆、墨、硯三者動靜關係後，體悟出永續養生之至道。此銘文為告誡其臣守靜之方，示臣延年之道。北京及臺北故宮博物院藏數十方帶此銘之松花石硯，並多刻於硯背。一近似松花石麒麟池硯，見故宮博物院藏文物珍品全集《文房四寶·紙硯》，香港，2005年，頁109，編號69（圖二）。

本長方硯硯面上部開墨池，周圍雕流雲紋，池內嵌螺鈿，有如雲瀑翻騰，氣勢壯闊。一紋飾近似之松花石嵌螺鈿長方硯，載於故宮博物院藏文物珍品全集《文房四寶·紙硯》，香港，2005年，頁109，編號69（圖三）。另一件與本拍品紋飾相似並刻有相同硯文之松花石隨形硯，為台北國立故宮博物院所藏，文物編號：故文000262N000000000（圖四）。

康熙帝的松花石硯品質超眾，本拍品所帶之銅胎畫琺瑯虞美人石竹圖硯盒蓋，更是錦上添花。「虞美人」為罌粟花屬，在中國名稱眾多，「錦被花」乃沿用已久的名稱之一，借指身穿錦衣，引申為錦袍加身的高官。襯以竹石，則含有官員品格須正直清高之意。此蓋以各色虞美人為飾，畫風寫實，彌足珍貴。一近似銅胎畫琺瑯黃地牡丹雉雞圖蓋盒，帶「康熙御製」款，於香港蘇富比2005年5月2日拍賣，拍品535號。

康熙奠定了松花石硯宮廷御用及賞賜制式與風格，使其成為大清鼎盛時期帝王之最愛，雍正、乾隆都以此為源。十公分小硯，更是為清代帝王百什件把玩器物。根據《清檔》「匠作」記載，乾隆三十五年（1770）「二十三日，庫掌四德、五德來說太監胡世傑交百什件抽屜一件，內盛琺瑯硯盒，內松花石硯一方……」，或即為本拍品之屬。



Fig. 3 Collection of the Palace Museum, Beijing
圖三 北京故宮博物院藏品



Fig. 4 Collection of the National Palace Museum, Taipei
圖四 國立故宮博物院藏品



(reverse 背面)





1215

**A BLUE AND WHITE 'DRAGON'
BRUSH REST**

WANLI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
RECTANGLE AND OF THE PERIOD (1573-1619)

5 1/8 in. (13 cm.) long

HK\$400,000-600,000

US\$52,000-78,000

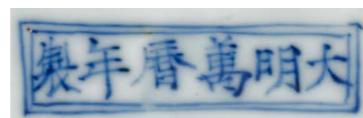
PROVENANCE:

Mallett, London, August 1925, as recorded in the
RHRP ledger
The Reginald and Lena Palmer Collection, no. 16

明萬曆 青花龍紋筆山 雙方框六字楷書款

來源:

Mallett, 倫敦, 1925年8月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號16



(mark 款識)



(back 背面)





1216

A MOULDED BLUE AND WHITE
'LOTUS' DISH

WANLI SIX-CHARACTER MARK IN
UNDERGLAZE BLUE WITHIN A DOUBLE
CIRCLE AND OF THE PERIOD (1573-1619)

7 3/4 in. (19.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Spink & Son, London, December 1929, as recorded in
the RHRP ledger
The Reginald and Lena Palmer Collection, no. 229

明萬曆 青花模印福字紋蓮瓣盤
雙圈六字楷書款

來源:

Spink & Son, 倫敦, 1929年12月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號229



(base 底部)





1217

A MASSIVE BLUE AND WHITE
'LOTUS' GLOBULAR JAR

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

19 ¼ in. (49 cm.) high

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

US\$130,000-190,000

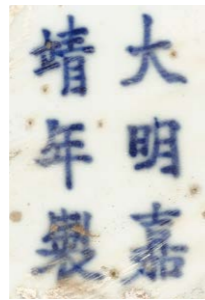
PROVENANCE:

Bluett & Sons, London, April 1934, as recorded in the
RHRP ledger
The Reginald and Lena Palmer Collection, no. 313

明嘉靖 青花纏枝蓮紋大罐 六字楷書款

來源:

Bluett & Sons, 倫敦, 1934年4月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號313



(mark 底款)



REPLETE WITH HARMONY: A RARE QIANLONG JADE WASHER WITH DATED IMPERIAL INSCRIPTION

ROSEMARY SCOTT, INDEPENDENT SCHOLAR



Fig. 1 The Baur Collection, Geneva, with the kind permission of the Baur foundation, Museum of the Far Eastern Art
圖一 鮑爾珍藏，日內瓦



Fig. 2 Christie's New York, Lacquer, Jade, Bronze, Ink:
The Irving Collection Evening Sale, 20 March 2019, lot 806
圖二 紐約佳士得，《鬆金飾玉－歐雲伉儷珍藏晚間拍賣》，
2019年3月20日，拍品806號

This magnificent pale celadon-green jade washer is one of only three known Qianlong jade washers of this form with two archaistically-carved fish on the interior, and one of only two bearing a dated imperial inscription. There is a smaller washer of similar design, apparently without an inscription, in the Baur Collection, Geneva (illustrated by Pierre-F. Schneeberger, *The Baur Collection – Chinese Jades and Other Hardstones*, Geneva, 1976, no. B10) (Fig. 1), and a slightly larger example with inscription from the Florence and Herbert Irving collection, which was sold at Christie's New York in March 2019, lot 806 (Fig. 2). The Irving and Palmer washers are raised on five low, neatly-carved, feet, which, in the case of the Palmer washer, display an elegant cloud form.

The Palmer and Irving washers share exactly the same Qianlong reign mark, imperial inscription, and cyclical date. They bear a four-character Qianlong mark on the base, encircled by a forty-character imperial poem in radiating lines. At the end of the poem is a date – autumn in the *bingwu* year of the Qianlong reign – equivalent to AD 1786. The text of the imperial poem is recorded in *Complete Collection of the Imperial Poems of the Qing Emperor Gaozong (Qianlong)*

(*Qing Gaozong yuzhi shiwen quanji: yuzhishi*, volume 5, *juan* 29), where it is entitled: 'A jade double fish washer replete with harmony' (*Ti hetian yu shuangyu xi*).

The poem reads:
Shuang yu tong Han shi
yuan xi yi Zhou jin
zhu shui se ru yi
fei tong wei bu qin
kan xin jian huan gu
fu zhi ri qu jin
she zhan Xi Jing dui
ying zhi jun zi xin.

This may be translated as:
'The pair of fish are in Han dynasty style,
The round washer differs from Zhou dynasty bronzes.
Its colour is that of the stored water,
But not being metal it does not affect the taste.
Gradually returning to antiquity,
There is no need to hasten towards modernity.
If one was to open the *Book of Changes*,
One could understand the heart of a superior man.'

宸藻太和 清乾隆御製青白玉詩文雙魚洗

蘇玫瑰 獨立學者

此乾隆御製青白玉洗渾樸端凝，珍稀至極。連它在內的同類乾隆御洗，至今所知內壁雕仿古雙魚紋者僅有三件，帶乾隆紀年御題詩者更僅得兩件。日內瓦鮑爾珍藏涵蓋一例，設計與本洗相似，但尺寸較小，無詩文題記，見史尼伯格著《The Baur Collection—Chinese Jade and Other Hardstones》，日內瓦，1976年，編號B10（圖一）。佛羅倫斯、赫伯特·歐雲伉儷珍藏一例，尺寸稍大，帶御題詩，2019年3月經紐約佳士得拍賣，拍品編號806（圖二）。此洗為帕默家族珍藏，與歐雲伉儷藏洗同設五足，足矮而工整，呈典雅雲形。

此洗與歐雲伉儷藏洗的年款、題詩與紀年完全相同。兩洗均有「乾隆年製」四字底款，款外圍環扣共四十字的乾隆皇帝御製五言律詩，以「乾隆丙午（1786年）閏秋御題」作結。詩標題「題和闐玉雙魚洗」，載於《清高宗（乾隆）御製詩·五集·卷二十九》。全詩如下：
雙魚同漢式
圓洗異周金
貯水色如一
非銅味不侵
堪欣漸還古
弗致日趨今
設展義經對
應知君子心



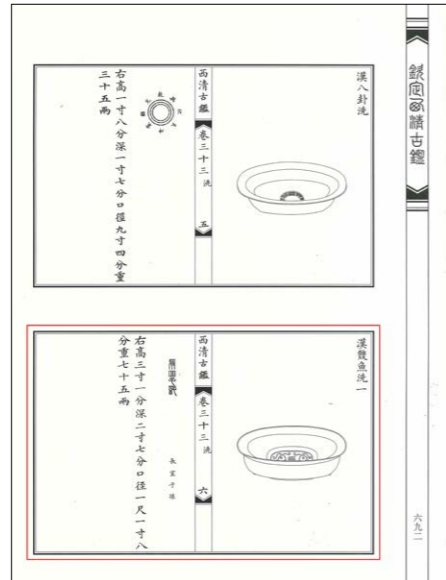


Fig. 3 *Xiqing gujian*- *Qinding siku quanshu*
圖三 《西清古鑑》(欽定四庫全書)

Qianlong *bing wu run qiu yu ti* ('Imperially inscribed in the autumn of the *bingwu* cyclical year' [1786]. Two square seals are appended to the inscription. The seals may be read as: 'Son of Heaven at Seventy' (*guxi tianzi*) and 'Still Diligent Every Day' (*youri zizi*). The Qianlong Emperor owned some 42 seals reading 'Son of Heaven at Seventy', and 24 reading 'Still Diligent Every Day'. It would be entirely in keeping with his preoccupation with these topics that the emperor should have these seals carved on this jade washer, which was clearly of considerable significance to him.

It is significant that the fish carved on these washers have been deliberately rendered in archaistic style, with the two fish carved facing each other, side by side, in high relief, and slightly under-cut, in a more formal style than is commonly seen on other jade pieces. As the inscription suggests, vessels with this type of twin fish design are well-known in bronze from the Han dynasty, and there were a number of these bronze examples in Qianlong's own collection. The *Xiqing gujian* illustrated six bronze washers with paired fish dated to the Han dynasty (see *Xiqing gujian* - *Qinding siku quanshu*,

Shanghai, vol. 2, 2003, pp. 692-5) (Fig. 3). The *Xiqing gujian* is a 40-volume illustrated catalogue of ancient bronzes commissioned by the Qianlong Emperor. It was compiled between 1749 and 1755 by Liang Shizheng (1697-1763), Yu Minzhong (1714-1778) and Jiang Pu (1708-1761) and includes some 1529 bronze objects from the imperial collection. The images in this catalogue exerted considerable influence on the form of archaistic jades which were commissioned by the Qianlong Emperor.

One of these Han dynasty bronze basins, with similar twin fish decoration on its interior is in the Lee Kong Chian Art Museum, Singapore (illustrated by National University of Singapore, *Lee Kong Chian Art Museum*, Singapore, 1990, pp. 306, No. 336). On this bronze vessel there is an additional short auspicious inscription, which has been placed between the fish. Like the jade washers, the bronze vessels depict the fish head to head - not head to tail as was often the case on other vessels. Bronze basins with similar fish apparently linked by a line - possibly to suggest a string that would facilitate carrying them - have been found in tombs in Anhui

題記首尾中間鈐刻方印「古稀天子」、「猶日孜孜」。乾隆皇帝對二印尤其鍾愛，所藏方印中「古稀天子」共有四十二，「猶日孜孜」共有二十四。兩印同銘一洗，意味皇帝對之十分珍視。

此洗的雙魚圖案刻意套用仿古風格。雙魚平排，臨腹對列，浮雕遒勁，輪廓分明。陽刻圖案從外沿稍往內斜鑿而非直切。雕工拔萃，比大多玉器紋飾佈局嚴謹。如題詩起首「雙魚同漢式」至餘句所言，此洗與漢代青銅器同屬一式。乾隆皇帝博雅好古，度藏不少此類青銅器。《西清古鑑》即錄有六件漢代青銅雙魚洗，見《西清古鑑》(欽定四庫全書本)，卷二，上海，2003年，頁692-695 (圖三)。《西清古鑑》是清宮所藏古代青銅器譜錄，共四十卷，由乾隆皇帝頒詔編修，在

1749至1755年間由梁詩正(1697-1763年)、于敏中(1714-1778年)及蔣溥(1708-1761年)編纂而成，所錄宮藏青銅器約1529件。圖鑑宏帙，是乾隆玉作的汲古素材。

上溯這類漢代青銅器，可參考新加坡李光前文物館所藏一件雙魚紋盆。魚紋中間銘刻吉祥題記，見新加坡國立大學，《李光前文物館》，新加坡，1990年，頁306，編號336。青銅器的雙魚紋多見兩魚首尾相接，但該盆跟本玉洗一樣，兩魚首尾並致，面朝一方。位於安徽、江蘇的漢墓曾出土兩件雙魚紋青銅盆，兩魚皆以一綫相連，分別為公元245及295年製，見《考古》，1978年，第3期，頁155，圖3；《考古》1984年，第11期，圖版3，圖6。遼寧博物館藏有一件風格雷



Fig. 4 Collection of Ashmolean Museum © Ashmolean Museum
圖四 阿什莫林博物館藏品

and Jiangsu, dated AD 245 and 295 respectively (illustrated *Kaogu*, No. 3, 1978, pp. 155, fig. 3, and *Kaogu*, No. 11, 1984, plate 3, fig. 6). Another similar bronze basin, now in the Liaoning Museum, with a design of a bird and a fish, rather than two fish, but in similar style (illustrated in *Liaoningsheng bowuguan*, Wenwu chubanshe, 1983, plates 28 & 29), has an inscription dated to first year of the Yongxing period of the Eastern Han dynasty [AD 153].

This formal twin fish motif was also applied to early ceramics. There is a small number of early Yue ware basins, which were clearly inspired by the bronze vessels with paired fish. One of these is the Western Jin dynasty (late 3rd-early 4th century) basin in the collection of Sir Percival David (illustrated by Rosemary Scott, Percival David Foundation - A Guide to the Collection, London, 1989, p. 33, pl. 13). On the David collection basin, the fish are joined at the mouth with an incised undulating line. There is another early Yue ware basin from the Ingram Collection in the Ashmolean Museum, Oxford (illustrated by Mary Tregear, *Catalogue of Chinese Greenware*, Ashmolean Museum, Oxford, 1976, no. 13) (Fig. 4),

which has similar formal paired fish on the interior base, but the fish on this basin are not joined by a string. Fish also occasionally appear on Western Han dynasty cold-painted vessels, such as the 1st century dish preserved in the Yamato Bunkakan Museum, Nara (Illustrated in *Special Exhibition - Jixiang - Auspicious Motifs in Chinese Art*, Tokyo National Museum, 1998, p. 66, no. 42).

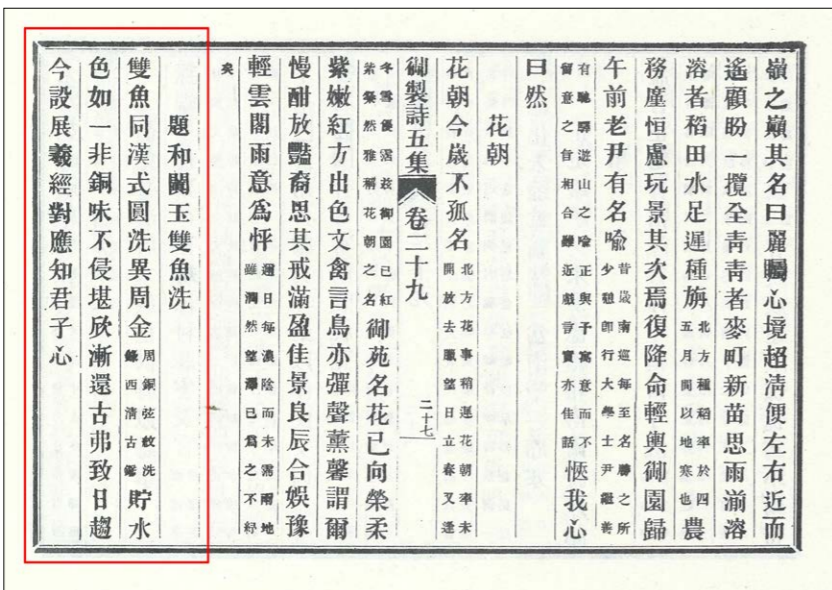
It was not only as a reference to ancient vessels that fish were chosen to decorate the current imperial jade brush washer. The meanings behind the depiction of fish were even more important. One of these meanings is made clear in the title which Qianlong gave to the poem which he ordered to be applied to the washer: 'A jade double fish washer replete with harmony' (*Ti hetian yu shuangyu xi*). A source for the link between fish and harmony can be found in philosophical Daoism, specifically in the *Zhuangzi*, attributed to Zhuangzi, or 'Master Zhuang' (369-298 BC), who, after Laozi, was one of the earliest philosophers of what has become known as *Daojia*, or the 'School of the Way'. Among other things, Zhuangzi consistently uses fish to exemplifying creatures

同的青銅盆，以一鳥一魚取代雙魚，見《遼寧省博物館》，文物出版社，1983年，圖版28、29。銘文標示其製作年份為東漢永興元年(公元153年)。

繼青銅器後，早期陶瓷也出現這種雙魚圖案。傳世一批早期越窯雙魚紋盆，顯然帶有因襲青銅器的跡象。大維德爵士珍藏一件西晉(三世紀末至四世紀初)盆，見蘇玫瑰著《Percival David Foundation-A Guide to the Collection》，倫敦，1989年，頁33，插圖13。雙魚之間刻有一綫，綿延起伏地聯綴魚嘴。牛津大學阿什莫林博物館英格林典藏亦收一例，見崔吉著《Catalogue of Chinese Greenware in the Ashmolean Museum Oxford》，阿什莫林博物

館，牛津，1976年，編號13(圖四)，內壁飾有相類的雙魚圖案，魚嘴無繩。西漢彩陶亦偶有繪飾雙魚圖案，例見奈良大和文華館所藏一件公元一世紀雙魚紋盤，見東京國立博物館，《吉祥-中國美術にこめられた意味》(中國美術吉祥圖案考)，1998年，頁66，編號42。

摹仿古物固然是這件乾隆玉洗之一大特色，但雙魚在物象以外的文化底蘊，如皇帝詠此洗所賦的「題和闐玉雙魚洗」詩一樣，睿哲盎然。魚的意象與道家思想息息相關。莊子(公元前369-298年)繼承老子學說發揚道家思想，相傳所著之《莊子》，曾反覆以游魚比喻天地和諧，萬物齊一。其中第十七「外篇：秋水」記莊子曰「儵魚出游從容，是魚之樂也」，以莊子與惠子在濠水橋上辯論魚樂的「濠梁之辯」，



Qing Gaozong yuzhi shiwen quanji: yuzhishi, volume 5, juan 29
《清高宗（乾隆）御製詩·五集·卷二十九》

who achieve happiness by being in harmony with their environment. As part of a much more complex discussion in chapter seventeen (*Qiu shui* The Floods of Autumn), Zhuangzi, who is crossing a bridge over the Hao river with Huizi, notes: 'See how the small fish are darting about [in the water]. That is the happiness of fish.' In chapter six (*Dazongshi* Great Ancestral Master) Zhuangzi recounts Confucius' comments to illustrate Daoist attitudes. Confucius said: 'Fish are born in water. Man is born in the Dao. If fish, born in water, seek the deep shadows of the pond or pool then they have everything they need. If man, born in the Dao sinks deep into the shadows of non-action, forgetting aggression and worldly concern, then he has everything he needs, and his life is secure. The moral of this is that all fish need is to lose themselves in water, while all man needs is to lose himself in the Dao.' It is therefore not surprising that the depiction of fish in water came to provide a rebus for *yushui hexie*, 'may you be as harmonious as fish and water'. When the fish in the bottom of the current jade washer were covered with water they would have perfectly represent this wish for harmony.

Of all the Ming and Qing Emperors Gaozong (the Qianlong Emperor) was perhaps the most fervent collector and patron of jade carving. Like his grandfather, the Kangxi Emperor, Qianlong was also a fervent collector of antiques, and these two passions resulted in his commissioning significant numbers of jade items in archaistic style, a number of which were specifically inscribed with the characters *Qianlong fanggu* - 'Qianlong copying the ancient'. In the case of the current jade washer, the emperor's intentions are made quite clear by the inscription that he commanded to be applied to the base of the vessel. In the early part of his reign the emperor expressed dissatisfaction with the work of the lapidaries producing carved jades for the court and encouraged the craftsmen to achieve higher standards of perfection. New sources of fine jade available to the palace lapidaries after the 1750s allowed them to produce carved jade pieces of the exemplary standard sought by the emperor. Clearly the current jade washer met the extremely high imperial expectations and was deemed a fitting vessel on which to inscribe a poem from the imperial brush and two of his imperial majesty's favourite seals.

帶出悠然自得的出世思想。第六「內篇：大宗師」記「泉涸，魚相與處於陸，相响以涸，相濡以沫，不如相忘於江湖」，後述孔子對門生子貢說：「魚相造乎水，人相造乎道。相造乎水者，穿池而養給；相造乎道者，無事而生定。故曰：魚相忘乎江湖，人相忘乎道術」，以魚在水比喻人在道，帶出「相忘以生，無所終窮」的無我境界。由此可見，雙魚圖案涵義古渺。當玉洗注滿水，恍惚雙魚游曳，如魚得水，洋溢「魚水和諧」的哲理。

縱觀明清歷代皇帝，論藏玉與製玉之多，清高宗乾隆帝應當魁首。乾隆帝繼承祖父康熙帝的雅好，同樣熱衷鑒藏古玩。乾隆年間的仿古玉器製作甚豐，部分更銘刻「乾隆仿古」字款。乾隆皇帝的仿古銳意，在本洗所刻的詩文題記中清晰闡述。乾隆皇帝在任內初年，對清宮造辦處玉作坊的雕工頗有微言，吩咐宮匠務必改良技術。十八世紀中葉以後，玉材質量大有提升，得以製作滿足皇帝追求的玉雕典範。本玉洗質純工精，紋意深厚，應甚得乾隆皇帝稱許，方被賜宸筆辭藻，兼落所愛二印，誠然軼類超群的頂級之作。





1218

AN IMPERIAL INSCRIBED WHITE JADE 'TWIN FISH' BOWL

QIANLONG INCISED FOUR-CHARACTER MARK AND OF THE PERIOD, DATED BY INSCRIPTION TO THE CYCLICAL *BINGWU* YEAR, CORRESPONDING TO 1786

7¼ in. (18.4 cm.) diam.

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

US\$1,300,000-1,900,000

PROVENANCE:

Spink & Son, London, December 1934, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 116

**清乾隆 青白玉御題詩雙魚弦紋洗
「乾隆年製」隸書刻款**

詩文：
雙魚同漢式，圓洗異周金。
貯水色如一，非銅味不侵。
堪欣漸還古，弗致日趨今。
設展義經對，應知君子心。

乾隆丙午 [即公元1786年] 閏秋御題

鈐印：
古稀天子、猶日孜孜

來源：
Spink & Son，倫敦，1934年12月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號116



(another view 另一面)





1219

A WHITE-METAL MILITARY OFFICIAL 'TIGER' SQUARE SEAL

QIANLONG PERIOD, DATED BY INSCRIPTION TO THE 14TH YEAR, CORRESPONDING TO 1749

The seal face is cast in Manchurian and Chinese seal script reading *zongguan manzhou huoqiying wuyin* (seal of Firearm Battalion Head Quarter of Manchuria); these texts are repeated at the top on either side of the tiger finial. The sides are further inscribed with three inscriptions in Chinese: *libu zao* (made by the Ministry of Rites), *qianzi yibai jiushijiu hao* (number 199 of *qian*), and *Qianlong shisi nian si yue* (fourth month of the fourteenth year of Qianlong) which corresponds to 1749; and the fourth side is inscribed with three Manchurian characters.

HK\$300,000-500,000
US\$39,000-65,000

PROVENANCE:
Spink & Son, London, February 1938, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 25

清乾隆 1749年 白銅虎鈕「總管滿洲火器營務印」方印

邊款：
「總管滿洲火器營務印」
「禮部造」
「乾隆拾肆年肆月」
「乾字壹百玖拾玖號」

來源：
Spink & Son，倫敦，1938年2月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號25



(inscriptions 款識)





1220

A LARGE GREYISH-GREEN JADE 'DRAGON' SQUARE SEAL

THE SEAL: MING DYNASTY (1368-1644)

The seal face is possibly recarved later with four characters reading Xiang Xi *dian bao* (Treasure of the Hall of Xiang Xi).
4 1/8 in. (10.4 cm.) square

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

The Reginald and Lena Palmer Collection, acquired in April 1945, no. 154

EXHIBITED:

London, Victoria and Albert Museum, The Arts Council of Great Britain and The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May- 22 June 1975

Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p.139, cat. no. 459

(Fig. 1)

Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 102-103, no. 32

灰青玉雕龍鈕方璽

璽：明

印文或為後刻：「祥曦殿寶」

來源：

雷金納德暨莉娜·帕默伉儷珍藏，入藏於1945年4月，編號154

展覽：

倫敦，維多利亞和艾伯特博物館，大不列顛藝術委員會及東方陶瓷學會，《Chinese Jade Throughout the Ages》，1975年5月1日-6月22日

倫敦邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，2021年10月25日-11月2日

出版：

東方陶瓷學會，《Chinese Jade Throughout the Ages》，倫敦，1975年，頁139，圖錄編號459（圖一）

邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，倫敦，2021年，頁102-103，圖錄編號32

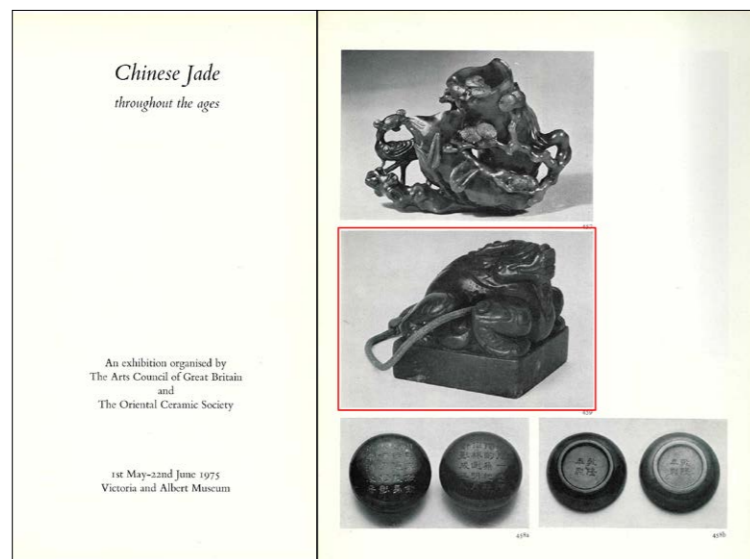


Fig. 1 圖一



1221

AN IMPERIAL SPINACH GREEN JADE THREE-PIECE INCENSE GARNITURE SET

QIANLONG PERIOD (1736-1795)

The set comprises three vessels: a censer and pierced cover, a tool vase and an incense powder box and cover. Vase 5 7/8 in. (15 cm.) high, censer 6 1/4 in. (16 cm.) wide across handles, box 2 3/4 in. (6.9 cm.) diam.; *zitan* stands

HK\$1,500,000-2,500,000

US\$200,000-320,000

PROVENANCE:

Spink & Son, London, April 1926, as recorded in the RHRP ledger

The Reginald and Lena Palmer Collection, no. 7

A complete incense garniture is highly unusual and is even rarer to find a set carved in jade. The set is known as 'Three Accessories' (*sanshi*), which includes a censer (*lu*), a box (*he*) and a vase (*ping*), together form the homophones with words for wealth, longevity and peace. Incense burning had been a Chinese tradition since as early as the Han dynasty (206 B.C. – 220 A.D.), and has been well demonstrated by the numerous pottery and bronze censers with their lids modelled as mountains, known as hill jars. These censers have apertures for smoke to escape and as such they probably had a spiritual meaning as smoke dispersed heaven-wards through the aperture in the mountain peaks. The circular form is for the storage of incense either in strip, coil or pellet form, and the tool vase is used to accommodate implements such as chopsticks and spatula to rake or smooth the bed of ashes placed in the censer.

The ritual of incense burning served not only a spiritual element but it facilitated other more practical purposes such as the fumigation of clothes. From the Song dynasty onwards, censers became increasingly popular paraphernalia for the scholar's studio as the burning of incense was thought to enhance the clarity of mind. It was a tradition to burn incense nearby when scholars played the *qin*, a seven string musical instrument.

Over time the incense appreciation has been blended into daily life and become an art; they hold not only practical and ornamental function, but also serve as gifts in the literati circle and symbols for intellectuals. A similar spinach green jade set yet of square-form, is in the collection of the Palace Museum, Beijing, collection no. Gu00101279-1 (Fig. 1). Another similar set in white jade and made specifically as a wedding gift, was sold at Christie's Hong Kong, *3000 Years of Jades*, lot 658 (Fig. 2).

清乾隆 御製碧玉雕仿青銅器紋爐瓶盒三式

帶紫檀座

來源:

Spink & Son, 倫敦, 1926年4月 (據R.H.R. 帕默帳本)

雷金納德暨莉娜·帕默伉儷珍藏, 編號7

自東漢「博山爐」的出現即可知人們習於焚香, 千年以來焚香已成為人們日常生活的一部分, 後更成為文人四藝的一部分。隨之普及, 與香有關的香譜及器具, 也大量生產並廣泛流傳。明、清時香具的使用, 將爐、瓶、盒組成一套, 稱「爐瓶三式」, 興於清代, 有青玉、碧玉、白玉之分, 紋飾與造型也多有殊異。爐用以焚香, 瓶用以插置鏟、箸, 盒則用以盛放香品。多是文房用具, 或將三件擺放於几案上作為陳設品。它們兼具實用及觀賞性, 亦是文人間相互饋贈的禮品。

此拍品碧玉玉質上乘, 雕工精細, 是富裕的象徵, 更是文人精神的體現。北京故宮博物院藏有一套碧玉近似例, 形制較方, 館藏文物編號: 故00101279-1 (圖一)。另一套白玉雙喜如意爐瓶盒之近似例, 於2000年10月30日《3000 Years of Jade》, 香港佳士得拍賣, 拍品658號 (圖二)。



Fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



Fig. 2 Christie's Hong Kong, *3000 Years of Jade*, 30 October 2000, lot 658
圖二 香港佳士得, 《3000 Years of Jade》, 2000年10月30日, 拍品658號





1222

**A VERY RARE WHITE JADE
ARCHAISTIC FOOTED CUP AND
COVER**

MING DYNASTY, 17TH CENTURY

4 7/8 in. (12.3 cm.) high inclusive of cover

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

US\$130,000-190,000

PROVENANCE:

Spink & Son, London, April 1926, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 17

EXHIBITED:

London, Victoria and Albert Museum, The Arts Council of Great Britain and The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May- 22 June 1975

LITERATURE:

The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p. 116, cat. no. 387 (Fig. 1)

明十七世紀 白玉雕仿古紋龍鈕卮

來源:

Spink & Son, 倫敦, 1926年4月 (據R.H.R.帕默帳本)
雷金納德暨莉娜·帕默伉儷珍藏, 編號17

展覽:

倫敦, 維多利亞和艾伯特博物館, 大不列顛藝術委員會及東方陶瓷學會, 《Chinese Jade Throughout the Ages》, 1975年5月1日 - 6月22日

出版:

東方陶瓷學會, 《Chinese Jade Throughout the Ages》, 倫敦, 1975年, 頁116, 圖錄編號387 (圖一)



(another view 另一面)

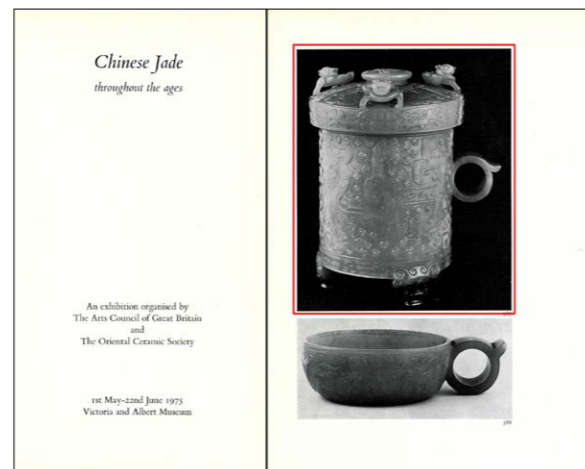


Fig. 1 圖一





1223

A RUSSET AND GREYISH-GREEN JADE HORSE

MING DYNASTY (1368-1644)

4 ½ in. (11.4 cm.) long

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Sold at Christie's London, 12 July 1945, lot 125
John Sparks, London, July 1945, as recorded in the RHRP ledger
The Reginald and Lena Palmer Collection, no. 156

EXHIBITED:

London, The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, 15 November- 14 December 1957
London, Victoria and Albert Museum, The Art Council of Great Britain and The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, 1 May- 22 June 1975
Bonham's London, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition*, 25 October- 2 November 2021

LITERATURE:

The Arts Council of Great Britain and The Oriental Ceramic Society, *Loan Exhibition of The Arts of The Ming Dynasty*, London, 1957, cat. no. 358 (Fig. 1)
The Oriental Ceramic Society, *Chinese Jade Throughout the Ages*, London, 1975, p. 111, cat. no. 364
Bonham's, *Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970*, London, 2021, pp. 96-97, no. 30

明 灰青玉馬

來源:

倫敦佳士得，1945年7月12日，拍品125號
John Sparks，倫敦，1945年7月（據R.H.R.帕默帳本）
雷金納德暨莉娜·帕默伉儷珍藏，編號156

展覽:

倫敦，大不列顛藝術委員會及東方陶瓷學會，《Loan Exhibition of The Arts of The Ming Dynasty》，1957年11月15日-12月14日
倫敦，維多利亞和艾伯特博物館，大不列顛藝術委員會及東方陶瓷學會，《Chinese Jade Throughout the Ages》，1975年5月1日-6月22日
倫敦邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，2021年10月25日-11月2日

出版:

大不列顛藝術委員會及東方陶瓷學會，《Loan Exhibition of The Arts of The Ming Dynasty》，倫敦，1957年，圖錄編號358（圖一）
東方陶瓷學會，《Chinese Jade Throughout the Ages》，倫敦，1975年，頁111，圖錄編號364
邦瀚斯，《Reginald and Lena Palmer, Their Collection and The Oriental Ceramic Society, 1921-1970: A Loan Exhibition》，倫敦，2021年，頁96-97，圖錄編號30

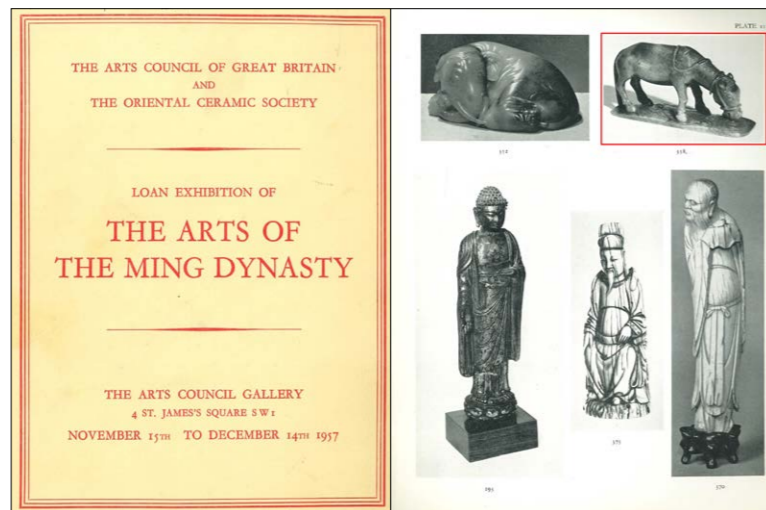


Fig. 1 圖一



1224

A RUSSET AND GREEN JADE CARVING OF A 'BEAR AND EAGLE' GROUP

MING DYNASTY (1368-1644)

3¾ in. (9.5 cm.) long

HK\$300,000-500,000

US\$39,000-65,000

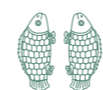
PROVENANCE:

John Sparks, London, October 1955
The Reginald and Lena Palmer Collection, no. 186

明 褐青玉雕英雄把件

來源:

John Sparks, 倫敦, 1955年10月
雷金納德暨莉娜·帕默伉儷珍藏, 編號186



1225

A JADEITE ARCHER'S THUMB RING

QING DYNASTY (1644-1911)

1¼ in. (3.2 cm.) diam.

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE:

The Reginald and Lena Palmer Collection, no. X229

清 翠玉扳指

來源:

雷金納德暨莉娜·帕默伉儷珍藏, 編號X229



(two views 二面)

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which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVE

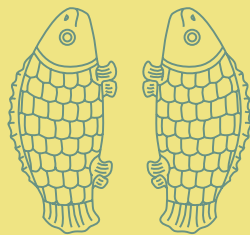
Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol \blacklozenge next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol \blacklozenge .

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in

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