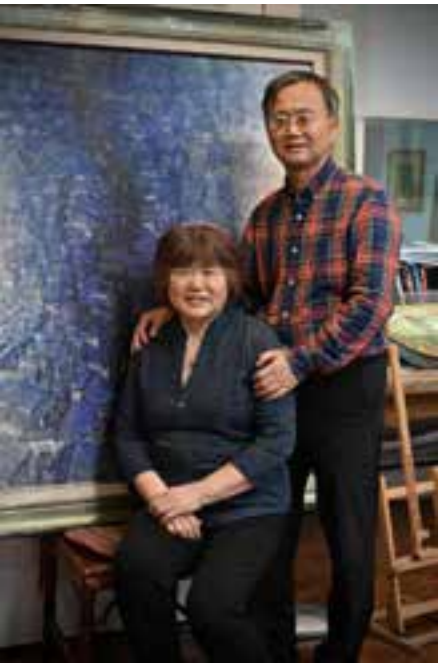


Chinese Porcelain from the Collection of Professor and Mrs. Yu Chunming

余春明教授伉儷珍藏中國瓷器

(Lots xxx-xxx)



Yu Chunming (b. 1955) graduated from China Academy of Art, Zhejiang province, in 1982 and served as a professor in the department of architecture at the Nanchang University in Jiangxi province, China from 1982 to 1996. Originally trained as an oil painter, he has held more than two dozen personal exhibitions in galleries and museums and his paintings of traditional Chinese architecture have been collected by institutions around the world. Later in his academic career, Professor Yu became a visiting scholar in the East Asian Studies Department at UCLA (University of California, Los Angeles) in 1997, and specialized in the history and culture of regional folk houses in China.

It was after he immigrated to the US that Professor Yu developed a zealous enthusiasm for collecting and studying Chinese export porcelain, acquiring some of the finest examples offered by notable dealers and auction houses in the US and Europe. In 2012, Professor Yu donated over 200 pieces of Chinese porcelain to the Nanchang University Museum, which became the foundation of the museum's collection. He has since authored five books dedicated to the research of Chinese export porcelain and European armorial porcelains. These publications have been an indispensable academic contribution to the field and promote the interest in and studies of this category of Chinese ceramics. Together with his wife Zhuang Wenjin, Professor Yu amassed an encyclopedic collection of top-quality porcelain. The couple fervently sought examples decorated with unusual and rare scenes and motifs, which they considered an important resource for showcasing ancient Chinese legends and symbols. The Chinese stories depicted on porcelains became a subtle conduit to the cultural exchange between China and the West.

余春明（1955年生）於1982年從中國美術學院畢業，其後在江西省南昌大學建築系擔任教授（1982–1996年）。余氏原為著名油畫家，曾於各大博物館、畫廊舉辦個人展覽逾二十場，其中國傳統建築畫作先後被多國文化機構收藏。學術生涯方面，余氏在1997年獲邀成為加州大學洛杉磯分校訪問學人，專研中國民間建築歷史與居住文化。

余氏自移居美國後，開始熱衷收藏及研究中國外銷瓷，藏品來自歐美著名古董商及拍賣行。2012年，余氏把200餘件中國瓷器珍藏捐贈南昌大學博物館，奠定該館館藏基礎。此後，他撰寫了五部有關中國外銷瓷及歐洲紋章瓷的專論。這些書籍的學術意義非凡，提升大眾對此瓷器門類的關注，並促進研究發展。余氏與夫人莊文瑾攜手選粹，建立出一個宛如百科全書般鉅細無遺的重要珍藏。二人鍾情紋飾獨特、主題罕見例子，視它們為中國古代人物故事及傳說的資料寶庫。瓷器上繪飾的華夏故事，成為中西文化交流的一道橋梁。

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

971

A COPPER-RED-DECORATED POWDER-BLUE-GLAZED 'MONK' DISH

KANGXI PERIOD (1662-1722)

10½ in. (26.6 cm.) diam.

\$7,000-9,000

PROVENANCE:
Feng-Chun Ma, Chinese & Japanese Art Consultancy, Amsterdam.

余春明教授伉儷珍藏
清康熙 灑藍地釉裡紅和尚圖盤
來源：
馬鳳春中日藝術諮詢公司，阿姆斯特丹



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

972

A BLUE AND WHITE 'PHOENIX HEAD' EWER

KANGXI PERIOD (1662-1722)

9 in. (23 cm.) high

\$4,000-6,000

PROVENANCE:
Ralph M. Chait Galleries, New York.
Private collection, Westchester.
Christie's New York, 28 January 2013, lot 404 (part).

余春明教授伉儷珍藏
清康熙 青花鳳首壺
來源：
Ralph M. Chait藝廊，紐約
威斯特徹郡私人珍藏
紐約佳士得，2013年1月28日，拍品編號404（其一）



972

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

973

TWO BLUE AND WHITE FIGURAL BOWLS

KANGXI PERIOD (1662-1722)

The base of each vase has an apocryphal Chenghua mark.

7¾ in. (19.7 cm.) diam.

\$4,000-6,000

PROVENANCE:
Christie's South Kensington, 15 May 2013, lot 744.

EXHIBITED:
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏
清康熙 青花「趙公明投奔聞太師」及「杜十娘怒沉百寶箱」圖盤
來源：
南坎星頓佳士得，2013年5月15日，拍品編號744
展覽：
聖地牙哥中華歷史博物館，「瓷上世界：中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日



973

The present bowls are noteworthy for the two distinct scenes they depict. The first bowl depicts Zhao Gongming riding a tiger to join the forces of Grand Preceptor Wen Taishi in rescuing the country during a turbulent period in the Zhou dynasty (circa 1046-221 BC). The tiger in this scene symbolizes Zhao's determination, courage, and loyalty, reflecting the political upheaval of the time. The second bowl illustrates a scene from the Ming-dynasty novel *Ordinary Words to Warn the World*. It depicts Du Shiniang, a renowned Peking courtesan, experiencing heartbreak after believing she had found true love with Li Jia. However, Li betrayed her by selling her to a wealthy salt merchant in exchange for *qianjin* (one thousand gold ingots) to appease his family. Upon discovering this heartbreaking betrayal, Du, overwhelmed with disappointment and anger, sank her only dowry - a meticulously crafted treasure box containing jewels worth more than *wanjin* (ten thousand gold ingots) - into the river. This poignant scene became an idiom to describe one's determination in holding high moral standard or making a sacrifice for a greater goal.



974

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

974

A BLUE AND WHITE 'SEVEN SAGES' BOWL

KANGXI PERIOD (1662-1722)

8¾ in. (22.3 cm.) diam.

\$4,000-6,000

余春明教授伉儷珍藏

清康熙 青花「竹林七賢」圖盤



975

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

975

A BLUE AND WHITE DOUBLE-GOURD-SHAPED VASE

TRANSITIONAL PERIOD, 17TH CENTURY

13¾ in. (34.8 cm.) high

\$6,000-8,000

PROVENANCE:

Christie's New York, 21 January 2016, lot 14.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

The scene depicted on the present vase can be identified as *Li Jing Wen Jin* (Li Jing asking about the ford), a narrative derived from the renowned Ming-dynasty novel, *Investiture of the Gods*. In this tale, Li Jing, a prominent general and statesman, dispatches his son, Li Guang, to explore a river ford in anticipation of a military campaign against the rebel An Lushan. Li Jing's inquiry about the ford extends beyond the physical location of the river crossing; it serves as a metaphor for seeking advice and guidance. *Li Jing Wen Jin* has since evolved into a Chinese idiom that symbolizes the act of seeking advice or guidance in challenging situations. It embodies a humble and wise approach to problem-solving, recognizing the necessity for assistance and knowledge from others.

余春明教授伉儷珍藏

過渡期十七世紀 青花「李靖問津」葫蘆瓶

來源:

紐約佳士得，2016年1月21日，拍品編號14

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

976

A PAIR OF BLUE AND WHITE GU-FORM VASES

KANGXI PERIOD (1662-1722)

13¾ in. (34.8 cm.) high

\$6,000-8,000

PROVENANCE:

Questa Antichità, Turin (according to label).
Christie's South Kensington, 29 February 2012, lot 625.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.



余春明教授伉儷珍藏

清康熙 青花山水花卉紋花觚一對

來源:

Questa Antichità，都靈（按標籤）

南肯星頓佳士得，2012年2月29日，拍品編號625

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



977

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

977

A *FAMILLE VERTE* 'WARRIORS' DISH

KANGXI PERIOD (1662-1722)

14 $\frac{5}{8}$ in. (37.2 cm.) diam.

\$10,000-15,000

PROVENANCE:

Ralph M. Chait Galleries, New York.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清康熙 五彩猛將圖盤

來源:

Ralph M. Chait 藝廊, 紐約

展覽:

聖地牙哥中華歷史博物館, 「瓷上世界: 中國16-19世紀外銷瓷器展」, 2018年9月15日-2019年1月19日



978

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

978

A PAIR OF *FAMILLE VERTE* 'MYTHICAL BEASTS' DISHES

KANGXI PERIOD (1662-1722)

14 $\frac{5}{8}$ in. (36.5 cm.) diam.

\$10,000-15,000

余春明教授伉儷珍藏

清康熙 五彩瑞獸圖盤一對

SEP PLATES

RUBY-BACK PORCELAINS: An Extraordinary Achievement of the Yongzheng Kilns

登峰造極：雍正胭脂紅粉彩

by Becky MacGuire



It was during the relatively short reign of the Yongzheng Emperor that arguably the finest enameled Chinese porcelains were made, and Yongzheng ‘ruby-back’ wares represent a pinnacle of this production. Meticulously painted in the new ‘*famille rose*’ palette of delicate tones and subtle shading, ruby-back dishes and small bowls were often formed of the very thin porcelain known as ‘eggshell’, further enhancing their refinement. Some have edge-to-edge decoration, typically asymmetrical and with compelling use of negative space, while many display charming scenes with complex series of intricately patterned borders. Favored subjects for these scenes were elegant mothers and their sons, the women seated on rattan and wood benches amongst large, floor-standing jars and tables of antiques. Others featured cockerels or phoenix alongside lush peonies or, more occasionally, clusters of fruits or even landscape.

The technological and aesthetic achievement of these exquisite porcelains was the culmination of 400 years of porcelain production at Jingdezhen. Jingdezhen kilns had long mastered the many steps necessary to the creation of high-fired, glazed wares with fine, white vitrified bodies as well as the sophisticated painting of both underglaze

and overglaze enamels. But it was the further development of the so-called ‘*famille rose*’ palette (called, in its different iterations, *yangcai*, *fencai* or *falangcai* in China) in about 1720 that enabled the achievements of the Yongzheng era. The arrival of this pivotal new palette has long been broadly understood from both the evidence of mark and period examples and the surprisingly detailed and accurate 1720s letters written from Jingdezhen by the French Jesuit Père d’Entrecolles. Yongzheng marked pieces demonstrate that this enameling had been mastered, as do datable export pieces displaying the new, opaque rose pink, such as the very thinly potted teawares enameled with the arms of the VOC after a coin of 1728.

But in recent decades this story has been fleshed out by both research into Chinese Imperial archives and scientific analysis of enamel components. The lead-arsenate white that is key to the new palette was known to Chinese *cloisonné* makers in the 17th century. And under the Kangxi Emperor the Imperial glassworks were conversant with the new enamels, as seen in a small group of Kangxi *yuzhi* pieces. It is likely, as long believed, that Jesuit gifts of European painted enamels had whetted the Imperial appetite for the further development of this

清雍正年祚雖短，但瓷業昌盛，詣臻高峰，堪稱中國瓷器史的黃金時代。雍正瓷器釉色齊備，屢創新品，胭脂紅地彩繪即一大成就。胭脂紅釉清麗雅緻，作地巧拼粉彩圖案之玲瓏小盤、小罍，瓷質細薄猶如蛋殼，施釉細膩且繪畫傳神。胭脂紅地與粉彩紋飾佈局多樣，有通體互參，有壁上開光，有襯綴邊飾，一概構圖凝練，時見虛實相間，華而不綳。紋飾主題豐富，以各類人物故事居多，如仕女嬰戲，背景博古雅儒，又不乏各式花鳥圖案，如雉雞或夔鳳牡丹，亦偶見瓜瓞碧桃、山水樓閣等等。

雍正胭脂紅粉彩水平超卓，不論燒造技術，抑或美學成就，都建基於景德鎮四百年的造瓷偉業。作為歷史悠久的陶瓷重鎮，景德鎮窯早年已駕馭燒製胎白質細的高溫釉瓷技術，陶匠對釉下彩、釉上彩的掌控亦相當精練。

然而，及至1720年前後，「粉彩」（又稱「洋彩」、「琺琅彩」）技術方臻於成熟，確立「雍正粉彩」的顯赫地位。法國耶穌會士裴德祿（Père d’Entrecolles）1720年代從景德鎮寄出的書信，曾鉅細無遺地記述當地瓷器，所涉之底款及紀年為後世留下寶貴的文字紀錄。現存雍正帶款範例的水平之高，即其藝術成就之一大佐證。可按商貿文件溯源之景德鎮外銷瓷器，也提及過「玫瑰粉色」的新穎品種，例如瓷胎細薄的粉彩茶具，即帶有荷蘭東印度公司按1728年硬幣圖案設計之紋章。

近半世紀，隨著學者對清宮檔案的反複研究，加上釉彩科學分析技術日益進步，上述粉彩簡史逐漸得以補缺拾遺。十七世紀，含砷酸鉛的白釉成 掐絲琺瑯的釉彩精髓，康熙御製玻璃器也用上嶄新色料。長久以來，有說清帝對色調



enhanced palette. Qing Imperial archives reflect the Kangxi Emperor's desire for progress with the new style, and both foreign and local enamellers were recruited, as recorded in 1716 by a Guangzhou official who dispatched enamellers to the workshops in Beijing.

Crucial to the new '*famille rose*' palette were a rose-pink derived from colloidal gold, a lead-potassia opaque white, an opaque lead-stannate yellow, and a new, lead-potassia cobalt blue used overglaze. The Chinese lead-based white differed from the European tin-based white (used at Delft, in Persia and in Turkey to simulate Chinese porcelain). It allowed the Chinese enamellers to create subtle shading and multiple tones of enamel color, enabling the creation of extremely delicate and refined decoration on porcelain. Bird and flower subjects inspired by Chinese painting traditions display the enameling mastery of the Yongzheng period potters, whose wares often showed an extremely spare elegance, sometimes with sophisticated innovations like the continuation of a motif over the rim of a dish or bowl.

Before the new '*famille rose*' palette was mastered Chinese potters had used copper-red enamel to create both deep reds and a ruby pink. The only pigment other than cobalt blue able to withstand a high-temperature firing, copper-red was difficult to control, but with great care could be fired in a reduction atmosphere to create a deep magenta red (*langyao*) or the deep rose known as 'peachbloom' (in Chinese, sometimes known as *pingguo hong*, apple red, *jiangdou hong*, bean red, or *meiren zui*, drunken beauty). The famed Kangxi period peachblooms made for the scholars table, the Eight Great Numbers, or *ba da ma*,

show both the kilns' mastery of the copper oxide glazes by this period and also the esteem with which these wares were held.

But it was under the Yongzheng Emperor that perhaps the greatest use was made of the deep rose or ruby glaze. Combining exquisitely fine decoration in the new enamel palette on the front of a dish or the interior of a bowl with a copper-red – or ruby – solid glaze on its exterior was an innovation of the Yongzheng kilns. Some scholars have speculated that this innovation came about because of the elegantly thin potting of these wares, some 'eggshell' and some 'semi-eggshell'. A ruby glaze on their backs provided a solid canvas for the finely enameled scenes that otherwise would have been rendered on an almost transparent surface.

Ruby-back porcelains of the Yongzheng period have been highly desirable in the West since they were first collected early in the 19th century. The holdings of major museums reflect their prominence in such collections as that of Percival David (the British Museum), P.A.B. Widener (National Gallery, Washington DC), James A. Garland (St. Louis Art Museum) and Benjamin Altman (the Metropolitan Museum of Art). Today, these meticulously painted, finely potted porcelains remain as fascinating as they no doubt were at the court of Yongzheng in the 1720s and 30s.

Becky MacGuire

Independent Researcher

Author, *Four Centuries of Blue & White: the Frelinghuysen Collection of Chinese & Japanese Export Porcelain*

的審美標準，受耶穌會士來華進貢的歐洲彩繪琺瑯器所影響，遂令御器廠加以研發新釉。據清檔所載，康熙皇帝力求進步，嚴選中外巨匠進駐官窯提升技術，記錄指1716年有廣州官員派遣廣府匠師上京協作。

這種新興「粉彩」的重要成分，包括從膠態金中提煉出來的玫瑰粉色、含錫鉛的不透明白、含錫酸鉛的不透明黃以及含錫鉛的釉上鈷藍。中國的含鉛白有別於歐洲的含錫白（荷蘭代爾夫特、波斯及土耳其用之模仿中國瓷器）。前者有助彩料提升濃淡層次，增強色度變化，令彩瓷紋飾更趨細膩。受中國古畫啟發，雍正粉彩瓷器不時以花鳥為題，其畫意生動，筆觸酣暢，且偶發新潮，為盤、盃繪飾極其複雜的邊飾圖案。

在粉彩燒造工藝尚未成形之時，瓷匠多用銅紅發色，調製深沉至翠艷等效果。除鈷藍以外，銅紅是當時唯一能承受高溫的顏料，雖極難控制，但若謹慎處理，即能在還原性氣氛過程中形成一種朦朧幽眇的非凡色調——「郎窯紅」及「海棠紅」（又稱「蘋果紅」、「豇豆紅」或「美人醉」）。康熙郎窯紅聞名

遐邇，多以製作典雅秀巧的文房用品。涵蓋太白尊、印盒之「八大碼」深受時人青睞，足証當時氧化銅釉的燒製技術已甚爐火純青。

清初窯務雖已如日方中，雍正釉色則更上一層樓，其時品類百花齊放，胭脂紅可謂一枝獨秀。前述胎薄質細的小巧盤盃，一類外壁罩施胭脂紅釉，壁精勾細勒，拼湊宛轉美妙的粉彩紋飾，堪稱雍正瓷器的神來之作。有學者推測，瓷坯之輕盈纖細可歸功於前朝的脫胎或半脫胎法，成就雍正細器「薄如卵幕」之美譽。至於色地粉彩，胭脂紅的烘托更見相得益彰，不然紋飾坐落幾近透明的光素背景，略顯索然無味。

雍正胭脂紅地粉彩之魅力無遠弗屆，自十九世紀以來一直深受西方鑑藏家青睞，例見現藏大英博物館的大維德爵士（Percival David）珍藏、美國華府國家美術館 P.A.B. · 維德納（P.A.B. Widener）珍藏、聖路易斯藝術博物館詹姆士·A·加蘭（James A. Garland）珍藏及大都會博物館班雅明·阿特曼（Benjamin Altman）珍藏。時至今日，這些曠古佳器風采依然，中外藏家無不對雍正官窯彩瓷趨之若鶩。



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

979

A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH
YONGZHENG PERIOD (1723-1735)

7⅞ in. (20.1 cm.) diam.

\$10,000-15,000

PROVENANCE:

Cohen & Cohen, London.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.



(reverse)



980

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

980

A FAMILLE ROSE 'LADY AND CHILDREN' DISH

YONGZHENG PERIOD (1723-1735)

8 3/4 in. (20.8 cm.) diam.

\$5,000-7,000

PROVENANCE:

Cohen & Cohen, London.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World of Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩良母教子圖盤

來源:

Cohen & Cohen，倫敦

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

981

A FAMILLE ROSE AND GRISAILLE 'LADY AND SCHOLAR' DISH

YONGZHENG PERIOD (1723-1735)

8 1/4 in. (20.9 cm.) diam.

\$3,000-5,000

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩文人仕女圖盤

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



981



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

982

A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILD' DISH

YONGZHENG PERIOD (1723-1735)

8 in. (21.2 cm.) diam.

\$5,000-7,000

PROVENANCE:

Christie's New York, 23 January 2012, lot 388 (part).

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

A nearly identical example is illustrated by the Chinese Porcelain Company in *Chinese Glass Paintings & Export Porcelain*, New York, 1996, p.77, no. 46.

余春明教授伉儷珍藏

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:

紐約佳士得，2012年1月23日，拍品編號388（其一）

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



(reverse)



983

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

983
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH
YONGZHENG PERIOD (1723-1735)

8½ in. (21.5 cm.) diam.

\$5,000-7,000

PROVENANCE:
Cohen & Cohen, London.

EXHIBITED:
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏
清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:
Cohen & Cohen，倫敦

展覽:
聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日



984

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

984
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH
YONGZHENG PERIOD (1723-1735)

7⅞ in. (20 cm.) diam.

\$4,000-6,000

EXHIBITED:
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

For a similarly decorated example from the Collection of J. P. Morgan, see S. Bushell and W. Laffan, *Catalogue of the Morgan Collection of Chinese Porcelains*, New York, 1907, vol. 1, p. 58; and another example from the Captain A. T. Warren Collection, see R. L. Hobson, *The Later Ceramic Wares of China*, pl. LVI, fig. 2.

余春明教授伉儷珍藏
清雍正 外胭脂紅地內粉彩良母教子圖盤

出版:
聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

985
A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH
YONGZHENG PERIOD (1723-1735)

7⅞ in. (19.9 cm.) diam.

\$6,000-8,000

PROVENANCE:
Bonhams London, 25 February 2015, lot 47.

EXHIBITED:
San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:
倫敦邦翰斯，2015年2月25日，拍品編號47

展覽:
聖地牙哥中華歷史博物館，「瓷上世界: 中國16–19世紀外銷瓷器展」，2018年9月15日–2019年1月19日



983 (reverse)



984 (reverse)



(reverse)



986

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

986

A FAMILLE ROSE 'LADY AND CHILDREN' DISH

YONGZHENG PERIOD (1723-1735)

8½ in. (20.5 cm.) diam.

\$5,000-7,000

PROVENANCE:

Ralph M. Chait Galleries, New York.

余春明教授伉儷珍藏

清雍正 粉彩良母教子圖盤

來源:

Ralph M. Chait藝廊，紐約



987

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

987

A FAMILLE ROSE 'MAGU' DISH

YONGZHENG PERIOD (1723-1735)

8⅞ in. (22.7 cm.) diam.

\$4,000-6,000

PROVENANCE:

Christie's South Kensington, 11 May 2010, lot 256.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清雍正 粉彩麻姑獻壽圖盤

來源:

南肯星頓佳士得，2010年5月11日，拍品編號256

展覽:

聖地牙哥中華歷史博物館，「瓷上世界：中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日



PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

988

A FAMILLE ROSE 'EGGSHELL' RUBY-BACK 'LADY AND CHILDREN' DISH

YONGZHENG PERIOD (1723-1735)

8¼ in. (21 cm.) diam.

\$4,000-6,000

PROVENANCE:

David Currie.

Christie's London, 6 April 1998, lot 135.

The Hodroff Collection, Part II Chinese Export Porcelain from the Collection of Leo and Doris Hodroff; Christie's New York, 23 January 2008, lot 400.

余春明教授伉儷珍藏

清雍正 外胭脂紅地內粉彩良母教子圖盤

來源:

David Currie

倫敦佳士得，1998年4月6日，拍品編號135

Hodroff珍藏；紐約佳士得，2008年1月23日，拍品編號400



(reverse)

DELETE LEFT PLATE



989

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

989

A FAMILLE ROSE 'COCKERELS' DISH

YONGZHENG PERIOD (1723-1735)

8½ in. (21.6 cm.) diam.

\$3,000-5,000

PROVENANCE:

Suchow & Seigel Fine Antiques, New York.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelain: 16-19 Century Chinese Export Porcelain*, 15 September 2018-19 January 2019.

LITERATURE:

Yu Chunming, *Yi ci yi gu shi: Ming jia dai ni shang Ming dai ming ci* (Porcelain and background story: famous porcelains of the Ming dynasty), Nanchang, 2017, p. 59, pl. 2.

余春明教授伉儷珍藏

清雍正 粉彩功名富貴圖盤

來源:

Suchow & Seigel古董，紐約

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

出版:

余春明，《一瓷一故事: 名家帶你賞明代名瓷》，南昌，頁59，圖版2



990

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

990

A FAMILLE ROSE MOLDED AND RETICULATED

TEAPOT AND COVER

QIANLONG PERIOD (1736-1795)

6¾ in. (17 cm.) long

\$6,000-8,000

PROVENANCE:

Mary Clark Thompson (1835-1923) Collection.
The Metropolitan Museum of Art, New York, accessioned in 1923.
Collected in America: Chinese Ceramics from The Metropolitan Museum of Art; Christie's New York, 15 September 2016, lot 953.

EXHIBITED:

San Diego, San Diego Chinese Historical Museum, *World in Porcelains: 16th-19th Century Chinese Export Porcelain Exhibition*, 15 September 2018-19 January 2019.

余春明教授伉儷珍藏

清乾隆 粉彩加金彩透雕帶蓋獅柄獅流茶壺

來源:

Mary Clark Thompson (1835-1923) 珍藏

紐約大都會藝術博物館，入藏於1923年

《美藏於斯——大都會藝術博物館珍藏中國瓷器》；紐約佳士得，2016年9月15日，拍品編號953

展覽:

聖地牙哥中華歷史博物館，「瓷上世界: 中國16-19世紀外銷瓷器展」，2018年9月15日-2019年1月19日

PROPERTY FROM THE COLLECTION OF PROFESSOR AND MRS. YU CHUNMING

991

A LARGE FAMILLE ROSE CHARGER

QIANLONG PERIOD (1736-1795)

16½ in. (41.8 cm.) diam.

\$6,000-8,000

LITERATURE:

Yu Chunming, *Yi Ci Yi Gu Shi: Ming Jia Dai Ni Shang Qing Dai Ming Ci* (Porcelain and background story: famous porcelains of the Qing dynasty), vol. 1, Nanchang, 2017, p. 102, pl. 8-2.

The story depicted on the present dish can be identified as *Zhang Sheng Tiao Qiang* (Zhang Sheng scaling a wall), a scene from the renowned Yuan-dynasty drama *Romance of the Western Chamber*, written by Wang Shifu. The play unfolds a tale of "love at first sight" between Zhang Sheng, an aspiring scholar, and Cui Yingying, the daughter of a wealthy chief minister of the Tang court. Faced with significant disparities in their financial and social backgrounds, the lovers endure considerable hardships to be together. Their story has long stood as an epitome of challenging feudal norms and advocating for freedom of marriage in ancient China.

In this particular scene, Zhang Sheng is en route to his romantic encounter with Cui Yingying, aided by Hong Niang, Cui's handmaiden, as he navigates over the light-pink wall. The stark contrast between Zhang's eager anticipation for the rendezvous and his awkwardness while scaling the wall often lends a comedic touch to the scene. Notably, there has been ongoing debate among literary critics regarding the interpretation of this scene, especially concerning the reasons prompting Zhang to climb the wall. Entering the chamber of a lady, particularly one with a traditional upbringing in a wealthy family, in such an abrupt manner is considered highly offensive. In the original novel, Cui conveyed the time and location of their rendezvous to Zhang through an encrypted love poem. The polysemes used in this poem might have contributed to the misunderstanding between the two.

The story of *Zhang Sheng Tiao Chang* has enjoyed popularity among Chinese literati, with the play accompanied by illustrated woodblock prints widely accessible. Therefore, it is not surprising that Jingdezhen artisans have translated this scene onto porcelain. A dish depicting the same scene was sold at Christie's London, 27 October 2015, lot 34; and another was sold at Christie's London, 6 September 2007, lot 1592.

余春明教授伉儷珍藏

清乾隆 粉彩「張生跳牆」圖盤

出版:

余春明，《一瓷一故事: 名家帶你賞明代名瓷》，卷一，南昌，頁102，圖版8-2

