

CHRISTIE'S 佳士得

CELESTIAL FORM, EARTHLY RADIANCE

Chinese Jade Carvings from
The Angela and Kin Boon Chua Collection

地精天華

蔡慶文暨劉木蘭伉儷
珍藏中國玉雕

EXHIBITION 展覽

Christie's Hong Kong, 6/F, The Henderson
香港佳士得 The Henderson 6樓
23-29 October 10月23日至29日
10:30am-6:00pm



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In Pursuit of Beauty: Reflections of a Collector

尋美集珍之旅



Angela and Kin Boon Chua 蔡氏伉儷合影

My earliest memories of jade trace back to childhood visits to jewellery stores with my mother, where she and her friends would admire the vibrant hues of jadeite. I was captivated by their fascination and the belief that jade carries spiritual qualities, offering protection and peace of mind. To this day, I wear jade ornaments for a sense of security.

As I grew older, my appreciation deepened. Beyond jadeite, I became drawn to the soft, pure tones of white nephrite jade and the rich symbolism found in jade carvings. I began seeking out pieces of exceptional craftsmanship and quality.

In the early 1990s, my collecting journey formally began when my close friend Dr. Lai Hung Leung opened Treasure

幼時我常跟隨母親去珠寶店，聽她和朋友研究翡翠玉石，討論什麼是「老坑玻璃種」，並贊嘆上好的色澤如「嬌艷的蘋果綠」，這即是我對玉石最初的印象；傳說玉有靈性，能保佑其主人平安，我覺得奇妙，因此經常佩戴而倍感安心。後來，我對玉器的涉獵更廣，除翡翠外，又愛上柔潤如凝脂的「羊脂白玉」，並關注豐富的玉雕題材，沉迷於搜羅精雕細琢的上等玉石。

九十年代初，摯友黎鴻亮醫生開了聯發古董舖，為我正式打開了收藏之路，躍入中國文物藝術的茫茫瀚海。隨著眼界不斷拓寬，古董店已不能滿足我對古董和玉雕的追求，我將目光投向了香港數間享

East Antiques. This marked my entry into the vast world of Chinese cultural artifacts. As my eye became more discerning, I turned to Hong Kong's major auction houses, where seasonal sales offered invaluable exposure and the thrill of discovery. Finding a beloved jade carving often feels like encountering a long-lost soulmate.

My first successful bid came in autumn 1993 at Christie's Hong Kong—a set of 'Three Star Gods' jadeite carvings. Their brilliant sea-green translucency and emerald-green inclusions exemplifies the timeless beauty of Qing dynasty jadeite.

Collecting, for me, has always been rooted in a genuine love for Chinese art rather than investment. Over the years, my collection has grown to include jade, rhinoceros horn carvings, snuff bottles, and ceramics—each piece contributing to a meaningful whole. The journey hasn't always been easy, especially as a woman in a field where female collectors are few. I hope to see more women join and thrive in this space.

I'm grateful to have met kindred spirits along the way—Pola Antebi, Thomas Fok, and Maria Lam—whose friendship and guidance has been invaluable. My deepest thanks go to my husband, Kin Boon Chua, for his unwavering support, which has allowed me to fully immerse myself in this passion.

We extend our heartfelt thanks to Christie's for providing this platform to share our cherished collection. That so many of these pieces were acquired through Christie's speaks to their exceptional taste and expertise.

譽國際的拍賣行，從中收集各式各樣稀罕的珍貴精品——集中在春秋兩季的拍賣展覽，使我大開眼界之餘，更有信心在此尋得「心頭好」；遇到一件心愛的玉器，如同找到尋覓已久的知己，內心泛起難得相逢的激動之情。

1993年秋，我首次在香港佳士得舉牌，就投得色澤清潤明麗、通透如水的「福祿壽」三星翡翠擺件。世人謂翡翠「以綠為貴」，這組擺件無疑為最佳例證，其所呈現的美感經久不衰，熠熠生輝，不見它例。

我的收藏之旅首要基於對中國文化藝術的喜愛，而並非投資價值。我的藏品囊括玉器、犀角雕刻、鼻煙壺及瓷器等多個種類，體系完整，內涵豐富；然幾十年來跌跌撞撞，幾乎是隅隅獨行——女性在古董收藏界不屬主流，衷心期望未來與更多同好携手同行！幸而，沿途我與幾位好友相識相知，如摯友安蓓蕾、霍滿棠和林美玉，每當我有疑問，他們總是傾囊相授，給予我寶貴的意見。同時，我要感謝丈夫蔡慶文對我的全力支持，令我得以在中國古董藝術之中暢遊，樂不思蜀！

感謝佳士得拍賣行為我們提供了廣闊平台，讓我們有機會將至愛的收藏與同好分享。這批精品大多購自佳士得，正印證了佳士得卓越的眼光與水準。

Angela Chua
8 October 2025

劉木蘭
2025年10月8日

The Chua Collection: A Tribute to Taste and Tradition

蔡氏珍藏：瓊瑤蘊地精，玉宇澈天華

It is with great pleasure that I introduce this exhibition of Qing dynasty jade carvings, drawn from the distinguished collection of Angela and King Bon Chua. Over the course of more than thirty years of friendship, I have come to admire Angela's unwavering dedication to the art of collecting. Her discerning eye and deep appreciation for Chinese craftsmanship are evident in every piece selected for this catalogue.

Each carving in this collection exemplifies the highest standards of artistry achieved during the Qing dynasty (1644–1911), a period widely regarded as one of the golden ages of jade craftsmanship. Under the patronage of emperors such as Kangxi, Yongzheng, and Qianlong, jade carving reached new heights of refinement and complexity. The imperial workshops, meticulously organised and staffed by master artisans, produced works that were not only technically superb but also rich in symbolism and cultural resonance.

During the Qing dynasty, jade was prized for its colour, purity, translucency, and symbolic depth. The finest nephrite was sourced from the western province of Xinjiang, while jadeite—introduced from Burma in the 18th century—gained popularity for its crystalline clarity and vibrant hues, the most prized being emerald-green. The pieces in Angela and Kin Bon's collection reflect this legacy: each was selected not only for its exquisite craftsmanship but also for the exceptional quality of the raw jade from which it was carved. These stones—flawless and luminous—represent the finest material available at the time, transformed by the hands of master carvers into objects of enduring beauty, many of which would have been produced as imperial commissions.

The Chua's collection is a celebration of both celestial symbolism and earthly elegance. It invites us to contemplate the enduring allure of jade in Chinese culture—its association with purity, virtue, and immortality—and to appreciate the extraordinary skill and vision of the artisans who gave form to these ideals.

欣然為諸位介紹香港佳士得秋季特別展覽——「地精天華：蔡慶文暨劉木蘭伉儷珍藏中國玉雕」。

我與劉木蘭女士相識三十餘載，一直十分欽佩她對藝術收藏的熱忱與堅持。本次展覽中的每一件選品，皆映照出她非凡獨到的眼光，以及對中國古代工藝美學的深刻理解。

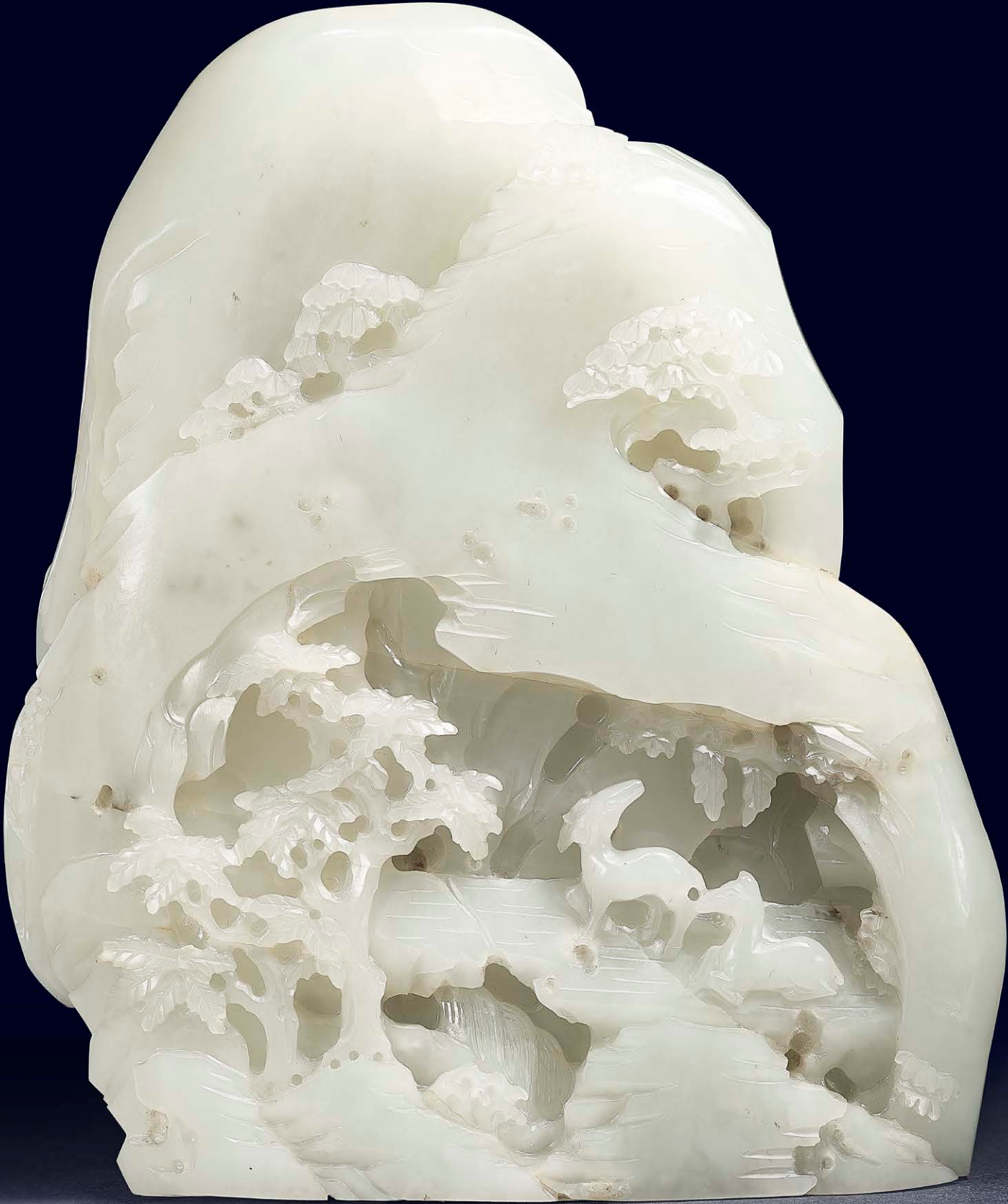
此系列玉雕盡顯清代（1644–1911）玉器製作的巔峰境界，此一時期被譽為玉雕藝術的黃金年代。在康熙、雍正、乾隆諸帝的推動下，宮廷造辦處薈萃能工巧匠，所製玉雕不僅技藝卓絕如鬼斧神工，更蘊含豐厚的文化寓意與精神象徵。

《說文解字》云：「玉，石之美，有五德」。清代尚玉，尤重其色澤、淨度、潤澤與意境。上乘和闐玉多采自新疆；而十八世紀自緬甸傳入的翡翠，則以其通透晶瑩之質感與翠色欲滴之色澤而備受推崇，尤以「帝王綠」為絕品。蔡氏伉儷所藏，既顯雕琢精工，更見美玉本真——每件原料皆屬當時最為瑩潔無瑕之材，經玉匠巧手，化為傳世之美，其中多件或為清廷御製，尤顯珍貴。

蔡氏珍藏，既為我們呈現大地孕育凝聚的精粹，同時得以一窺玉石超凡的聖潔靈性——引領我們靜觀玉石在華夏文明中恆久流轉的光華，並致敬清代匠人以刀筆傳承理想的非凡匠心。

Pola Antebi
Deputy Chairman
Christie's Asia Pacific

安蓓蕾
佳士得
亞太區副主席







A SUPERB LARGE CARVED WHITE JADE FINGER CITRON, *FOSHOU*

清乾隆 白玉佛手

QIANLONG PERIOD (1736-1795)
8 $\frac{5}{8}$ in. (22 cm.) wide, wood stand

The piece is superbly carved to imitate the finger citron, the curled finger-like tendrils are supported on a pierced gnarled stalk extending around the sides and issuing clusters of leaves. The stone is of an even greenish-white tone with minor scattered darker inclusions.

The auspicious symbolism of the finger citron derives from the play on words for the Chinese character, *foshou*, homophonous with the words for blessing and longevity.

Finger citrons were a popular subject for jade carvings in the Qing dynasty, and the present example is exceptionally for its naturalistic carving and massive size. Other smaller examples include one in the Seattle Art Museum, illustrated by J. Watt, *Chinese Jades from the Collection of the Seattle Art Museum*, Seattle, 1988, p. 99, no. 79; and a pale celadon carving in the National Palace Museum, Taipei, collection number: *guyu* 008827. A yellow jade receptacle of this form is preserved in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, pl. 52.

PROVENANCE

A French private collection
Roger Keverne Ltd., London
Christie's Hong Kong, 30 November 2011, lot 2904

LITERATURE

Roger Keverne (ed.), *Jade*, London, 1991, fig. 94



白玉質，以浮雕工藝雕琢成佛手，其由十一指攏成，蒂梗盤繞舒展，枝葉翻捲，一側掏空，可用於插花。

佛手又稱佛手柑，其狀如人手，故而有菩薩之手之說。因「佛」與「福」、「手」與「壽」音似，因而佛手又象徵多福長壽、平安吉祥，故逐漸成為清代常見的玉雕題材。

此佛手尺寸碩大，較公私珍藏中同類作品更為壯觀。參考一件略小的清代青玉佛手，藏於西雅圖藝術博物館，並載於《Chinese Jades from the Collection of the Seattle Art Museum》，西雅圖，1988年，頁99，圖版79號；及台北故宮博物院藏一青白玉佛手，藏品編號：故玉008827。此外，參考北京故宮博物院藏一黃玉佛手花插，見故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版52號。

來源
法國私人舊藏
Roger Keverne Ltd., 倫敦
香港佳士得，2011年11月30日，拍品2904號

出版
Roger Keverne (ed.), 《Jade》，倫敦，1991年，圖版94號





A RARE WHITE AND RUSSET JADE ‘MONKEY AND BAT’ PEACH-FORM BRUSH WASHER

清十八世紀 白玉「靈猴獻壽」桃形洗

QING DYNASTY, 18TH CENTURY
6 7/8 in. (17.5 cm.) wide

The washer is of peach form and a creamy white tone suffused with russet markings. The shallow rounded sides are superbly carved in high relief with two monkeys flanking either side climbing towards the rim from the leafy gnarled branch which extends around the sides and beneath the base. The sides are further carved with bats in mid-flight with spread wings.

The composition of peach, bat and monkey is very auspicious. The peach symbolises extended long life through its association with Shoulao, the bat provides rebuses both for good fortune and blessings, and monkey, the Chinese character *hou*, provides the homophone for ‘a flourishing career’.

Compare with a pale celadon and russet jade ‘bat-decorated’ peach-form washer, illustrated in *Compendium of Collections in the Palace Museum: Jades Series*, Anhui, 2011, p.244, no. 193.

PROVENANCE

Alan Hartman, Rare Art, New York

洗白玉質，溫潤細膩，帶黃褐色沁。呈桃式，桃枝自底部彎折而上，桃葉翻捲，兩隻靈猴攀覆兩側，神態生動，並見蝙蝠環行其間，遙相呼應。

仙桃、蝙蝠與靈猴三者相映成趣，含祥瑞意：桃象徵福壽綿長；蝙蝠與「福」同音，寓意五福臨門；而靈猴則與「侯」同音，暗喻仕途騰達。此水洗精巧雅致，正體現清代文人雅士的審美意趣。

比較一構圖近似的青褐玉雙蝠桃式洗，藏北京故宮博物院，見《故宮博物院藏品大系·玉器編·10·清》，北京，2011年，頁244，圖版193號。

來源

艾倫·哈特曼，Rare Art，紐約





AN OUTSTANDING WHITE JADE ‘BATS’ BOWL

清乾隆 白玉「五福」獅足洗

QIANLONG PERIOD (1736–1795)
6 ⅞ in. (17 cm.) diam.

The washer is superbly carved from a semi-translucent boulder of lustrous and even white jade, supported on five lion-mask feet rising to an everted rim, five reticulated bats with spread wings are decorated on the rim, their wings connected and detailed with delicately carved ruyi-head motifs.

The decoration of five bats, which is so finely carved around the rim of this washer, represents the wufu, the Five Blessings, in Chinese traditional culture: longevity, affluence, health, good virtues, and a peaceful passing. According to Teresa Tse Bartholomew, *Hidden Meanings in Chinese Art*, Asian Art Museum of San Francisco, 2012, p.23, “Five bats also can express the idea ‘may the five blessings descend upon this home (wufu linmen), which would be a fitting wish for a newly married couple, and a fitting decoration for a wedding gift.”



此白玉洗以整塊質地潤澤、色調勻潤的白玉雕成。其下承五獅足，威風凜凜，口沿外撇，五隻展翅蝙蝠緊密相連，繞口沿一周，周身精雕如意雲紋。

五蝠與五福同音，「《尚書·洪範》記載：「五福：一曰壽、二曰富、三曰康寧、四曰修好德、五曰考終命」，即為此意。此外，蝙蝠紋飾亦運用於婚嫁，見舊金山亞洲藝術博物館出版的《中國吉祥圖案》記錄，「五隻蝙蝠傳達了五福臨門的寓意，這既是對新婚夫婦的祝福，亦是婚嫁贈禮的合宜裝飾」。





A FINE WHITE JADE DISH

清乾隆 白玉盤

QIANLONG PERIOD (1736-1795)
5 $\frac{3}{8}$ in. (13.5 cm.) diam.

來源
香港蘇富比，1993年4月27日，拍品625號

The dish is carved with a slightly everted mouth rim, supported on a short splayed foot ring, the highly translucent stone is of an attractive even white tone.

PROVENANCE

Sold at Sotheby's Hong Kong, 27 April 1993, lot 625



5

A WHITE JADE BOWL

清十八世紀 白玉盃

QING DYNASTY, 18TH CENTURY
5 ½ in. (14 cm.) diam.

The bowl is raised on a short splayed foot, and has rounded sides rising to an everted rim. The well-polished, translucent stone is of an even white tone.

PROVENANCE

Herbert Francis Brunning Collection
Sold at Christie's New York, 2 June 1994, lot 142

來源
Herbert Francis Brunning舊藏
紐約佳士得，1994年6月2日，拍品142號



6

A WHITE JADE CUP

清十八世紀 白玉盃

QING DYNASTY, 18TH CENTURY
3 ¼ in. (8.3 cm.) diam.

The translucent white jade cup is carved with deep sides resting on a short well-defined foot.





AN EXCEPTIONAL WHITE JADE 'BUTTERFLY' BOWL AND COVER

清乾隆 白玉蝴蝶活環耳蓋壺

QIANLONG PERIOD (1736-1795)
7 ³/₄ in. (19.5 cm.) diam.

The rounded sides rise from a splayed foot to a wide everted rim, set on the rim with four openwork butterfly loop handles suspending loose rings. The exterior is finely carved in low relief with a band of *ruyi* heads just above the foot, the domed cover is encircled by a double-bowstring band, surmounted by a disc-form waisted stem centred by a globular lobed finial. The superbly polished stone is of a translucent even white tone.

This magnificent bowl, made from the highest quality white jade, has a warm and smooth texture. The flawless material emphasises the exquisite lapidary craftsmanship in the Qing court.

The butterfly motif in traditional Chinese art is very auspicious for its symbolism of blessings. Butterfly, pronounced as *hudie* in Chinese, the character can also be read as *fudie*. The first character *fu* represents good fortune and happiness; and the second character *die* represents accumulation, forming an overall meaning of 'the accumulated good fortune and flourishing life'.

No other identical Qianlong jade bowl and cover appears to be published. However, in the execution of the butterfly loop handles on the rim, this masterpiece is possibly by the

same craftsman that carved the 'eight Buddhist emblems and butterfly' jade censer in the Palace Museum, Beijing, as the butterfly decoration is very closely related. The censer is illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade (III)*, Hong Kong, 1995, no.61.

Compare also with a spinach-green jade incense burner decorated with similar lobed knob in the Palace Museum, Beijing and recorded in *Compendium of Collections in the Palace Museum. Jade Series, vol. 10*, Beijing, 2011, pl. 96.

PROVENANCE

Collection of Millicent Rogers (1902-1953)
The Imperial Sale, Christie's Hong Kong, 28 April 1996, lot 1

EXHIBITED

Asian Civilisation Museum, Singapore, 21 November 1996-18 June 2002
Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, Hong Kong, 2002
Hong Kong Museum of Art, Hong Kong, 14 October 2005-12 September 2008



此蓋奩玉質上乘，觸感溫潤，圓腹、撇足，口沿飾四鏤雕蝴蝶活環耳，足牆上方繞如意雲頭一周，蓋呈拱形，鈕作寶塔狀，雕工極其考究精巧，堪稱稀世珍品，充分展現了乾隆朝玉器製作的高超水準與絕佳審美。

蝴蝶乃中國傳統藝術中的吉祥紋飾，寓意和諧美滿。民間有「莊周夢蝶」、「梁祝化蝶」的傳說，蝴蝶的意象承載著深邃的哲學與情感寓意。此外，「蝴」與「福」諧音，表吉祥意；而「蝶」與「疊」同音，二者相連為「福疊」，象徵福氣連綿不絕。

遍觀公私收藏中暫未見形制與紋飾相同例，本品或為孤品。比較一件青白玉八寶蝴蝶活環耳蓋爐，其口沿對稱飾四蝴蝶耳，造型與本品一致，或為同一工匠所造，見故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版61號。此外，比較北京故宮博物院藏一件碧玉香爐，其蓋之設計與本品之寶塔形瓜紋蓋鈕十分相似，見《故宮博物院藏品大系·玉器編·10·清》，北京，2011年，圖版96號。

來源

米莉森·羅傑斯（1902–1953年）舊藏
《The Imperial Sale》，香港佳士得，1996年4月28日，拍品1號

出版

亞洲文明博物館，新加坡，1996年11月21日–2002年6月18日
香港藝術館，《金木水火土：香港文物收藏精品展》，香港，2002年
香港藝術館，香港，2005年10月14日–2008年9月12日



A VERY FINE AND LARGE JADEITE FIGURE OF GUANYIN

清 翠玉觀音菩薩立像

QING DYNASTY (1644-1911)
11 ½ in. (28.4 cm.) high.

The figure shown standing atop the head of a well-carved dragon carp emerging from swirling waves, wearing long fluttering robes and holding a kundika in one hand, the other hidden within the long sleeve. The oval face of the guanyin is naturalistically carved with detailed eyes, a straight nose and indented upper lips providing a serene expression, and her hair is pulled back and tied in a high chignon.

Bodhisattvas, known as guanyin, were originally ordinary people, who through long meditation, had reached the ultimate goal of nirvana. But guanyin choose to return to the world to help suffering human beings. For this reason, guanyin hold a special place in the hearts of Buddhist worshippers. This jadeite guanyin is notable for her serene facial expression, emphasising the power as a comforter.

PROVENANCE

Sold at Christie's Hong Kong, 1 April 1992, lot 1310
Alan Hartman, Rare Art, New York

此尊翠玉觀音立於龍首之上，鯉身自洶湧波濤中騰躍而出。觀音身披長袍，衣袂翩然，左手持一淨瓶，瓶口朝下，右手則隱於廣袖之中。其面容怡然，眉眼雕刻細膩傳神，透出祥和安寧之態，髮絲后挽成高髻，更顯莊嚴慈悲。

觀音本為凡人，經長年修持、虔心向佛，幾經輪回，終入極樂淨土。但觀音捨棄逍遙之境，只為返回世間以渡眾生苦厄。因此，觀音在信眾心中的地位格外尊崇。此尊觀音面色悲憫，正是大慈大悲之化身。

來源

香港佳士得，1992年4月1日，拍品1310號
艾倫·哈特曼，Rare Art，紐約







A PALE GREENISH-WHITE JADE 'THREE FRIENDS OF WINTER' CIRCULAR TABLE SCREEN

清乾隆 青白玉浮雕「歲寒三友」插屏

QIANLONG PERIOD (1736-1795)
6 ½ in. (16.6 cm.) diam.

The table screen is finely and deeply carved on one side with a mountainous landscape scene of a Shoulao and his attendant approaching a pavilion situated amidst pine trees, the reverse delicately carved with prunus, bamboo and pine, symbolising the auspicious motif of the 'three friends of winter', vividly emerging from the outer edge.

Jade landscape carvings of this type were particularly favoured by the Emperor Qianlong. It is recorded that a number of classical landscape paintings from Qianlong's collection were ordered to be reproduced in jades, such as the well-known painting *Travellers in the Mountain*, by painter Guantong of the Five Dynasties.

A Qianlong white jade table screen of larger size and similar scene was sold at Christie's Hong Kong, 1 December 2010, lot 3006; and a pair of white jade circular screens from the Collection of Alan and Simone Hartman, was sold at Christie's Hong Kong, 27 November 2007, lot 1511.

PROVENANCE

The Arthur M. Sackler Collection
Sold at Christie's New York, 1 December 1994, lot 123

EXHIBITED

Transactions of the Oriental Ceramic Society, 1963-1964, London, no.400



青白玉質，色澤瑩潤純淨。圓屏兩面均采用多層浮雕技法琢刻。一面雕一壽老與童子穿行於層巒疊嶂之中，蒼松蔥鬱連綿；另一面則精雕松、竹、梅，寓意「歲寒三友」，山水生動靈秀，意境空靈。乾隆皇帝愛玉，提倡以玉為紙，以刀代筆，將傳統山水畫意境融入玉雕創作。清檔記載，乾隆皇帝以其珍藏的山水畫為底本，製作山水玉雕，其中包括五代畫家關仝之名作《關山行旅圖》，此玉山現藏北京故宮博物院。

比較一題材相似的乾隆白玉慶壽圖插屏，售於香港佳士得，2010年12月1日，拍品3006號；再比較一對乾隆白玉插屏，為Hartman伉儷舊藏，售於香港佳士得，2007年11月27日，拍品1511號。

來源
亞瑟·M·賽克勒舊藏，紐約佳士得，1994年12月1日，拍品123號

出版
《Transactions of the Oriental Ceramic Society》，1963–1964年，倫敦，圖版400號



A WHITE JADE 'TOAD AND PARROT' GROUP AND A ZITAN TREE-FORM STAND

清十八世紀 白玉雕鸚鵡戲金蟾 連古松式紫檀座

QING DYNASTY, 18TH CENTURY
12 ¾ in. (32.5 cm.) high

The *zitan* stand is carved as an aged pine tree springing up from a reticulated rockwork base with prunus, chrysanthemum and *lingzhi* motifs. A jade parrot is perched on a branch dangles three jade coins from its beak, and a toad is grasping a pomegranate sprig from below.

The jade carvings depict the legendary tale of Liuhai and Toad. It is said that a Taoist immortal once used a string of gold coins to lure a three-legged toad from a well. Later generations rendered Liuhai as one of the deities of wealth, believing that the toad could bring prosperity and blessings.

PROVENANCE

Sold at Christie's Hong Kong, 30 April 1995, lot 814

此玉雕妙取自「劉海戲蟾」之典故。相傳道教祖師曾以一串金錢釣得一隻三足蟾蜍，後人將劉海奉為財神之一，並認為金蟾可招來吉祥與財運。

紫檀座巧雕為一蒼松，底部山石嶙峋，點綴梅、菊與靈芝。一白玉鸚鵡化身劉海，喙銜三枚玉幣，栖傍於枝頭，一隻金蟾三足踞地，仰首凝望呈欲躍之姿。構圖奇巧，暗含吉祥富貴之意。

來源

香港佳士得，1995年4月30日，拍品814號





AN EXCEPTIONALLY RARE SET OF JADEITE FIGURES OF THE THREE STAR GODS, *FU LU SHOU*

晚清 翡翠「福祿壽」三星擺件一組

LATE QING DYNASTY

The highest: 9 5/8 in. (24.5 cm.) high

The three exquisitely carved figures represent the Gods of Happiness, Affluence and Longevity, known as *Fu Lu Shou* in Chinese characters.

Shouxing, the god of longevity, is depicted with his distinctive high cranium, holding a staff and a sprig of *lingzhi* while flanked by boy attendants holding a jar and a peach. *Fuxing*, the god of happiness, also shown with two young boys, one holding a lotus pod, the other with a blossoming lotus stem. *Luxing*, the god of affluence, shown holding a *ruyi* sceptre, while the boy standing on the rock to his right side holds a pearl issuing vapour and the female attendant to his left holds a fan. The gods of affluence and happiness are dressed as officials.

The highly translucent, watery stone is of brilliant sea-green colour with emerald inclusions. No other similar jadeite carvings are found, making the present set probably the unique in the market.

Compare a smaller white jade carving depicting the Shoulao and *Fuxing* together, is in the Palace Museum, Beijing and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, no.106. Compare also a white jade carving of shoulao from the Springfield Museum, sold at Christie's Hong Kong, 30 November 2020, lot 2908.

PROVENANCE

An American Private Collection

Sold at Christie's Hong Kong, 25 October 1993, lot 1005

EXHIBITION

Christie's Shanghai Branch Opening Celebration, Shanghai, 1994, Cat. no. 43A

LITERATURE

Christie's 20 years in Hong Kong, Hong Kong, 2006, pp.382-383





此三尊翠玉雕像尺寸碩大，分別代表中國傳統文化中的福、祿、壽三位星君。

壽星，廣額白須，一手持拐杖，一手托靈芝，兩童子分立左右，分別持一寶瓶與一長生桃，寓意仙壽恆昌；福星則身著官袍，亦有兩童隨侍，一持蓮蓬，一持蓮莖，表達福澤連綿的美好祝願；祿星同樣作官員裝束，手持一柄如意，其右側童子立於山石之上，托起祥雲寶珠，仙氣繚繞，左側侍女則執扇而立。

整組雕像採用上等碧玉雕琢，玉質通透如水，其色澤清潤明麗。此組翡翠擺件暫未見他例，或為孤品，尤其珍罕。

參考清宮舊藏一件尺寸較小的青玉福壽老人擺件，其面容風格與本品相近，現藏北京故宮博物院，並載於故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版106號。此外，比較一件乾隆白玉福祿壽擺件，為斯普菲博物館舊藏，於2020年11月30日售於香港佳士得，拍品2908號。

來源

美國私人舊藏

香港佳士得，1993年10月25日，拍品1005號

展覽

《佳士得上海分公司開業慶典世界藝術品展覽》，上海，1994年，圖錄圖版43A

出版

《香港佳士得二十周年》，香港，2006年，頁382–383





A MASSIVE WHITE JADE DUCK-FORM BOX AND COVER

清乾隆 白玉雕蓮塘寶鴨式大蓋盒

QIANLONG PERIOD (1736-1795)
12 in. (30.5 cm.) long

The piece is well carved in two sections as a duck standing with head raised and beak open amidst lotus stems rising from the base where they surround the duck's feet and body with leafy sprays of blooms and buds. The body is finely carved in high relief shaping the feathers. The semi-translucent stone is of an even creamy white tone.

Compare the present box with a similar jade duck-form box from the T.Y. Chao Collection, and later the Sir Run Run Shaw collection, sold at Sotheby's Hong Kong, 28 June 2022, lot 102.

PROVENANCE

Sold at Christie's New York, 18 September 1997, lot 252
The Imperial Sale, Christie's Hong Kong, 28 April 2003, lot 769

蓋盒白玉質，以寶鴨為原型，分上下兩層，器與蓋扣合嚴密。鴨直頸，仰首，口微張，羽毛紋理層次分明。底部延伸出的蓮莖纏繞鴨足，枝葉翻捲舒展，疏密得當。

參考一件題材相似的寶鴨銜蓮蓋盒，先後為趙從衍家族與邵逸夫爵士典藏，並售於香港蘇富比，2022年6月28日，拍品102號。

來源

紐約佳士得，1997年9月18日，拍品252號
《The Imperial Sale》，香港佳士得，2003年4月28日，拍品769號



A WHITE JADE QUAIL-FORM BOX AND COVER

清乾隆 白玉鵪鶉蓋盒

QIANLONG PERIOD (1736-1795)
4 in. (10 cm.) long

The naturalistically carved quail is depicted in a recumbent position with legs tucked under its plump body. The plumage is carved with minute details, overlapping the scalloped edges at the breast and tail where the cover and base join. The stone is of a well-polished even white tone.

Quails are always considered auspicious birds as their Chinese word provides the homophone for the word 'peace and harmony'.

An identical quail-form box and cover is preserved in the Palace Museum, Beijing, illustrated in *Zhongguo yuqi quanji*, vol.6, *Hebei*, 2005, pl.106; and a pair from the collection of Alan Hartman, was included by Robert Kleiner, *Chinese Jades from the Collection of Alan and Simone Hartman*, Hong Kong, 1996, pl.196, and sold at Christie's Hong Kong, 28 November 2006, lot 1401.

PROVENANCE

The Collection of Dr. John N. Loomis, sold at Sotheby's New York, 28 November 1994, lot 68 Sold at Christie's Hong Kong, 1 June 2011, lot 3911
Sold at Christie's Hong Kong, 29 May 2019, lot 3025

蓋盒白玉質，溫潤細膩，呈卧形鵪鶉式，短頸，團身，杏圓眼，尖喙，表面精琢長短不一的翎毛，身內掏空為腔，分上下兩層，口沿巧借羽毛呈鋸齒形。

鵪鶉是宮廷常用的圖案紋飾和器物造型，寓「吉祥平安」之意。比較一件一致的白玉鵪鶉蓋盒，原為清宮舊藏，現藏北京故宮博物院，載於《中國玉器全集》，卷六，河北，2005年，圖版106號；及哈特曼伉儷典藏一對白玉蓋盒，出版於《Chinese Jades from the Collection of Alan and Simon Hartman》，香港，1996年，圖版196號，售於香港佳士得，2006年11月28日，拍品1401號。

來源

Dr. John N. Loomis舊藏，紐約蘇富比，1994年11月28日，拍品68號
香港佳士得，2011年6月1日，拍品3911號
香港佳士得，2019年5月29日，拍品3025號



A WHITE JADE FIGURE OF SHOULAO AND HIS ATTENDANT

清十八世紀 白玉壽老童子擺件

QING DYNASTY, 18TH CENTURY
6 5/8 in. (16.7 cm.) high

The stone is well carved to depict Shoulao dressed in voluminous robes, with a double gourd hanging from his belt at the back and holding a gnarled staff in the form of a prunus branch. A young boy kneels at his side, looking up and offering a peach.

PROVENANCE
Sold at Christie's Hong Kong, 20-21 March 1990, lot 988
Sold at Christie's Hong Kong, 3 June 2015, lot 3336

白玉質，壽老眉目慈祥，身披寬大袍服，衣袂飄逸翩然，腰間後方垂挂一葫蘆，暗合福祿雙全之吉兆。右手執一虬曲拐杖，枝頭綴滿梅花，盡顯古意。一童子跪奉在側，手捧壽桃，桃實飽滿圓潤。

來源
香港佳士得，1990年3月20–21日，拍品988號
香港佳士得，2015年6月3日，拍品3336號





A WHITE JADE CARVING OF CRANES

清十八世紀 白玉鶴壽擺件

QING DYNASTY, 18TH CENTURY

3 $\frac{5}{8}$ in. (9.3 cm.) long

The jade is finely carved as a pair of cranes with delicately incised feathers, seated side by side and each with head turned back to grasp a fruiting peach sprig in their beaks. The combination of crane and peach symbolises the blessing for longevity.

Compare the present jade carving with a similar example in the National Palace Museum, Taipei, collection number: *guyu-003210*.

PROVENANCE

PC Lu & Sons, Ltd, Hong Kong, 1992

白玉質，圓雕兩隻仙鶴伏臥於地，細頸彎曲，貼身依傍，回首共銜一桃枝，寓「鶴壽」意。比較一件青白玉雙鶴銜桃擺件，藏於台北故宮博物院，藏品編號：故玉003210。

來源

魯氏父子有限公司，香港，1992年



AN EXCEPTIONALLY LARGE WHITE JADE FIGURE OF *HE XIANGU*

清 白玉何仙姑立像

QING DYNASTY (1644-1911)
16 1/8 in. (41 cm.) high

One of the Eight Daoist Immortals, *He Xiangu*, is depicted standing in long flowing robes, holding a blooming lotus in one hand and with her left supporting a detachable bamboo pole suspending on a chain pierced flower basket. Her face has a serene expression beneath high chignon, framed by a celestial scarf billowing about her shoulders and extending down to the ground. The stone is of even white tone.

PROVENANCE

Sold at Sotheby's Hong Kong, 25 November 1987, lot 377

The Collection of Sir Run Run Shaw

Sold at Sotheby's Hong Kong, *Chinese Art from the Sir Run Run Shaw Collection*, 28 June 2022, lot 111

何仙姑，道教八仙之一，身著飄逸長袍，右手持荷，左手輕扶一根空心竹竿，杆頭懸一鏤空花籃，花繁葉茂。何仙姑頭梳高髻，面容恬靜怡然，肩披仙帶，隨風飄揚。

來源

香港蘇富比，1987年11月25日，拍品377號

邵逸夫爵士舊藏

香港蘇富比，邵逸夫爵士中國藝術珍品收藏，2022年6月28日，拍品111號



A WHITE JADE 'EIGHT BUDDHIST EMBLEMS' CIRCULAR BOX AND COVER

清十八世紀 白玉八寶紋寶相花圓蓋盒

QING DYNASTY, 18TH CENTURY
4 ¼ in. (10.8 cm.) diam.

The sides of the box and cover are carved in low relief with 'Eight Buddhist Emblems' surmounted by a floral medallion against a key-fret pattern ground. The stone is of even white tone.

Compare a related white jade box from the Baur Collection, but surrounding a stylised Shou character, illustrated in *The Baur Collection: Chinese Jades and Other Hardstones*, Geneva, 1976, no. B53; and a pale celadon reticulated jade box and cover decorated with 'eight Buddhist emblems', preserved in the National Palace Museum, collection number: *guyu* 009577.

本蓋盒白玉質，瑩潤可人，盒蓋面分內外兩區，中間刻一寶相花；外沿一圈裝飾佛教八寶，襯以回紋錦地，寓意吉祥獻瑞。盒身及內壁光素無紋。

如本品之裝飾并不常見，參考鮑氏東方藝術館藏一例白玉蓋盒，題材相似，而蓋面中心刻一壽字，見《鮑爾珍藏中國玉器》，日內瓦，1976年，圖版B53號；及一件青白玉鏤雕圓蓋盒，同飾佛教八寶，現藏台北故宮博物院，館藏編號：故玉009577。





A WHITE JADE 'IMMORTAL IN LANDSCAPE' BOULDER

清乾隆 白玉仙人採芝圖山子

QIANLONG PERIOD (1736-1795)
7 ¼ in. (18.5 cm.) wide

One side is well carved with an immortal holding a *lingzhi* stem walking through tall pine trees. His attendant carries a fruiting peach branch while another attendant in far distance approaches to a pavilion with an offering. The reverse side is decorated with a deer resting in a grotto beneath flowering trees. The softly polished stone is of pale greenish-white colour with scattered areas of russet colour.

Compare a Qianlong celadon jade boulder carved with an immortal and his attendant, now preserved in the Palace Museum and illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (III)*, Hong Kong, 1995, no. 73.

PROVENANCE

Sold at Christie's New York, 16 September 2016, lot 1280

白玉質，局部有黃褐色沁，一面巧雕亭臺樓閣，仙氣繚繞，蒼松翠映。一仙人手持靈芝漫步前行，身旁侍從負一桃枝，桃實累累，另一名侍從手捧貢品走向亭閣。背面雕一隻回首奔躍，寓意「松鹿延年」。

參考一題材類似之乾隆青玉松鶴壽老子山子，藏於北京故宮博物院，見故宮博物院藏文物珍品全集《玉器（下）》，香港，1995年，圖版73號。

來源

紐約佳士得，2016年9月16日，拍品1280號





AN IMPERIAL SET OF TEN WHITE JADE 'EGGPLANT' SNUFF BOTTLES AND A FITTED *ZITAN* BOX

清乾隆 御製白玉茄式鼻烟壺一組十件及紫檀蓋盒

PALACE WORKSHOPS, BEIJING,
QIANLONG PERIOD (1736-1795)
10 in. (25.5 cm.) square

Each snuff bottle is naturalistically carved as an eggplant, the smoothly polished body is of very attractive creamy white tone beneath a leaf-collar of spinach jade around the neck, the stoppers are modelled as curled stems. The pieces are preserved in a customized octagonal zitan case with yellow silk.

Snuff bottles of organic form grew in popularity in the late 18th century, where greater quantities were produced in the imperial workshop. However, it is exceedingly rare for a full set of ten pieces to be preserved in its original zitan presentation box.

For two similar complete sets of white jade eggplant-form bottles, see *Snuff Bottles in the Collection of the National Palace Museum*, Taipei, 1991, no.112 and no.115, the latter is accompanied with similar *zitan* octagonal box.

PROVENANCE

Sold at Christie's Hong Kong, 1 November 1994, lot 1257 (cover)

EXHIBITED

Hong Kong Museum of Art, *Metal, Wood, Water, Fire and Earth: Gems of Antiquities Collections in Hong Kong*, Hong Kong, 2002

Hong Kong Museum of Art, Hong Kong, 14 October 2005-12 September 2008

鼻烟壺雕為茄子式樣，小巧玲瓏，以白玉為器身，碧玉為蒂蓋，匙雕為捲曲茄蒂，栩栩如生。此為一組十件，配原裝紫檀八角木盒，內置黃綢。

此種仿生式玉鼻烟壺自十八世紀來逐漸流行，宮廷造辦處製作的數量顯著增加。然而，如本品以紫檀盒完整保存十件成套者，實屬罕見。參考兩套青白玉茄式鼻烟壺，現藏台北故宮博物院，並載於《故宮鼻烟壺》，台北，1991年，圖版112及115號。後者配與本品十分相似的紫檀八角木盒。

來源

香港佳士得，1994年11月1日，拍品1257號（封面）

展覽

香港藝術館，《金木水火土：香港文物收藏精品展》，香港，2002年
香港藝術館，香港，2005年10月14日-2008年9月12日



A SPINACH-GREEN JADE 'DRAGON' TRIPOD CENSER AND COVER

清乾隆 碧玉蕃蓮紋龍鈕三足蓋爐

QIANLONG PERIOD (1736-1795)
6 ½ in. (16.5 cm.) wide

The compressed globular body is supported on three lion-mask feet, carved with leafy lotus blossoms and buds, flanked by two dragon-head handles on each side, the domed cover is surmounted with a finial depicting a fierce dragon chasing a pearl.

The stone is of even spinach-green tone suffused with darker markings.

EXHIBITED

Asian Civilisations Museum, Singapore, 21 November 1996-18 June 2002

蓋爐碧玉質，圓形，鼓腹，下承三獅足。腹部精雕蕃蓮紋，蓮葉捲曲，兩側對稱飾獅耳。蓋圓頂，頂部雕一盤龍戲珠作鈕。

展覽

亞洲文明博物館，新加坡，1996年11月21日-2002年6月18日





A CARVED PALE CELADON JADE ‘SCHOLARS IN LANDSCAPE’ BOULDER

清乾隆 青白玉浮雕山水高士圖山子

QIANLONG PERIOD (1736-1795)
6 5/8 in. (17 cm.) high

The boulder is skillfully carved in varying layers of relief with two whiskered scholars in long robes walking through pine and *wutong* trees on a curved path to reach a pavilion. The reverse is further carved with two deer in a rocky grotto. The stone is of a pale celadon tone suffused with some light russet inclusions.

Compare to a jade ‘scholars in landscape’ boulder with similar use of the russet skin, in the National Palace Museum and included in *The Refined Taste of the Emperors: Special Exhibition of Archaic and Pictorial Jades of the Qing Court*, Taipei, 1997, no.47.

PROVENANCE

A European private collection, acquired in Hong Kong on 3 June 1965
Sold at Bonhams London, 10 November 2016, lot 71

此玉山子採用多種浮雕技藝，山峰高峻，兩高士身披長袍，漫步徐行於幽徑，怡然自樂，遠處可見一亭閣，遂拾級而上。松樹與梧桐蔥鬱茵茵，意境清曠靈秀。背面巧雕兩隻仙鹿，或臥或立，靈動可愛，乃取「松鹿延年」之美意。

參考一件同帶黃褐色沁的青玉五高士山子，現藏台北故宮博物院，並刊載於《宮廷之雅：清代仿古及畫意玉器特展目錄》，台北，1997年，圖版47號。

來源

歐洲私人舊藏，1965年6月3日購自香港
倫敦邦瀚斯，2016年11月10日，拍品71號



A THINLY CARVED MUGHAL-STYLE WHITE JADE ‘CHRYSANTHEMUM’ DISH

清十八世紀 白玉痕都斯坦式菊花紋盤

QING DYNASTY, 18TH CENTURY
4 in. (10.3 cm.) diam.

The jade dish is crisply and thinly carved from translucent white stone with slender petals radiating from the central roundel.

A similarly decorated Mughal-style chrysanthemum-shaped dish, is housed in the National Palace Museum, Taipei, and is illustrated in *Exquisite Beauty: Islamic Jades*, Taipei, 2007, p.207, no.254.

此玉盤以半透明白玉雕琢而成，雕工利落、胎薄如紙，纖細的花瓣紋飾自中央向外層層舒展，茂密繁複。

乾隆晚年尤為喜愛痕都斯坦式玉器，清廷造辦處熱衷於將伊斯蘭題材融入創作中。參考台北故宮博物院藏一菊花紋白玉盤，見《國色天香——伊斯蘭玉器》，台北，2007年，頁207，圖版254號。



A WHITE JADE 'BOY AND DOUBLE-GOURD' GROUP

清 白玉雕童子擺件

QING DYNASTY (1644–1911)
2 ⅛ in. (5.5 cm.) long

The group is delicately carved from a creamy white stone to depict a boy standing on a double-gourd with an adorable facial expression.

白玉質，雕一童子，其頭束雙髻，佩項圈，面容憨態可掬。



A BLACK AND WHITE JADE 'BOYS' GROUP

墨白玉雕童子「吉慶有餘」擺件

1 ¾ in. (4.5 cm.) long

The carving depicts two boys playing the Chinese traditional instrument *qing*, with a goose by their side. On the reverse, there is a leafy double-gourd, embodying the meaning of 'auspicious happiness in over-measure'.

The stone is of charcoal-black and semi-translucent white tone.

墨白玉地，正面巧雕兩童子擊磬，面色生動怡然，並有一鵝在身側，姿態活潑靈動。背面則刻一連枝葫蘆，合吉慶有餘之美意。





25

A VERY WHITE JADE ‘TWIN BADGER’ GROUP

白玉雕雙獾擺件

1 ¾ in. (4.5 cm.) long

Badger, pronounced as *huan* in Chinese, provides the homophone for the word ‘happiness and enjoyment’. Therefore, badger is always considered an auspicious symbol for a happy marriage.

因「獾」與「歡」同音，雙獾即暗喻「雙歡」，寓意伉儷婚姻幸福美滿。

26

A WHITE JADE ‘CAT AND FAN’ GROUP

白玉雕和壽團圓擺件

1 ⅞ in. (4.8 cm.) long

The white jade is carved in the form of a reclining cat on a rounded fan.

白玉質，雕一狸貓臥於團扇，靈巧可愛，合團圓意。



27

A WHITE JADE TWIN BADGER GROUP

白玉雕雙獾擺件

1 ½ in. (4 cm.) long

The jade is well carved as twin badgers, their bodies arched, heads and tails connected, the animals are detailed with delicately carved legs. The stone is of semi-translucent white tone with dark brown inclusions.

白玉質，局部見黃褐色沁。圓雕雙獾，呈臥伏狀，其頭尾相連，兩兩對望。



28

A WHITE AND RUSSET JADE PIERCED 'BADGER AND LINGZHI' PEBBLE-FORM CARVING

白褐玉鏤雕靈芝擺件

2 in. (5 cm.) long

The stone is of a pale tone with rich russet inclusions. The pebble is carved in the form of a recumbent badger laying on a spray of *lingzhi*.

白褐玉質，鏤雕一獾臥伏於靈芝之間，神色怡然。



29

A WHITE JADE ‘WATER CHESTNUT’ GROUP

白玉雕荸薺擺件

2 ¼ in. (6 cm.) long

The pendant is finely carved in openwork to depict a water chestnut with scrolling foliage.

白玉質，溫潤光潔，鏤雕一荸薺，小巧可愛，藤蔓翻卷茂密。



30

A WHITE JADE CARVING OF A FINGER CITRON, *FOSHOU*

白玉雕佛手擺件

2 ½ in. (6.8 cm.) long

The stone is of semi-translucent white tone, carved in the form of a finger citron, reading as *foshou* in Chinese. Compare with a closely related example, is housed in the Capital Museum of China and illustrated in *Gems of Beijing Cultural Relics Series, Jades*, Beijing, 2002, no.259.

白玉質，精雕佛手狀，生動自然。參考一件相似例，現藏北京首都博物館，並載於北京文物精粹大系《玉器卷》，北京，2002年，圖版259號。



31

A RUSSET JADE PERICED 'LINGZHI' CARVING

褐玉鏤雕靈芝擺件

2 ⅜ in. (6 cm.) long

The stone is of rich russet tone, the surface is delicately carved with openwork *lingzhi* sprays.

深褐玉質，立體圓雕。表面雕叢叢靈芝，佈局疏密得當，雕工精細。



32

A WHITE JADE 'DOUBLE-GOURD AND TOAD' GROUP

白玉雕瓜瓞綿綿擺件

2 ¼ in. (6 cm.) long

The white jade is delicately carved to depict a toad leisurely resting upon a leafy double gourd.

白玉質，精琢連枝葫蘆，瓜實累累，葉蔓豐饒，一金蟾悠然棲於枝蔓之間。



33

A YELLOW JADE BELT HOOK

黃玉帶鈎

3 ½ in. (9 cm.) long

The stone is of an attractive light yellow tone with some darker russet inclusions.

黃玉質，通體光素瑩潤，鈕呈橢圓形。



34

A SPINACH-GREEN JADE RETICULATED POMANDER

碧玉鏤雕荷包形香囊珮

2 ½ in. (6.3 cm.) wide

Formed as a Chinese traditional purse, the reticulated pomander is of rich spinach-green tone. Compare with a white jade purse-form pomander, is housed in the Palace Museum, Beijing, collection number: gu00103678.

此香囊珮呈傳統荷包形，碧玉質，色澤濃鬱。參考一件白玉鏤雕荷包式香囊珮，現藏北京故宮博物院，藏品編號：故00103678。



35 | A WHITE JADE ‘CHILONG’ CIRCULAR PENDANT

白玉雕螭龍紋環

2 ⅛ in. (5.5 cm.) diam.

The circular pendant is skilfully carved in details with *chilong* motif. The stone is of even, warm white tone.

白玉質，溫潤雅緻，精雕螭龍紋一周。



36 | A WHITE JADE THUMB RING

白玉扳指

1 ⅛ in. (3 cm.) diam.

The thumb ring is of creamy white tone, its surface is inscribed with eight characters, reading as *suweierxing weishanzuile*.

此扳指呈白玉質，圓筒狀，兩端陰刻弦紋，中間陽文篆「素位而行，為善最樂」。

