



SPM0002

Singapore Palace Museum

古瓷雅韵

Cross-Century Art Treasures Exhibition
Renowned Masterpieces
Porcelain



sgpalacemuseum.com



Singapore Palace Museum

Cross-Century Art Treasures Exhibition

A distinguished collection of exceptional Chinese paintings and calligraphy. The exhibition brings together masterpieces by revered artists including Master Hongyi, Master Songnian, Master Guangjing, Xu Beihong, Zhang Daqian, Huang Binhong, Feng Zikai, Huang Yongyu, and other renowned masters.



Reservation Enquiries

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website: www.sgpalacemuseum.com

Exhibition

To ensure a calm and immersive viewing experience, admission to the Exhibition Preview is by appointment only.

Date: 25 May 2026 - 24 July 2026

Opening Hours: Daily, 12:00 - 18:00

Venue: Singapore Palace Museum – First Floor Exhibition Hall

Address: 65 Mohamed Sultan Road, Singapore 239003

Auction Preview

Prospective bidders are invited to preview the auction lots prior to the sale.

Preview Dates: 20 - 24 July 2026

Opening Hours: 12:00 - 18:00

Venue: Singapore Palace Museum – First Floor Exhibition Hall

Address: 65 Mohamed Sultan Road, Singapore 239003

Auction

Date: Saturday, 25 July 2026

Time: 12:00 - 17:00

Venue: Singapore Palace Museum – Fourth Floor Auction Hall

Address: 65 Mohamed Sultan Road, Singapore 239003

Guests are kindly requested to register in advance for both the Exhibition Preview and the Auction.

Auction by:

RROYCE | 羅亿司
AUCTION

 Knight
Frank





Singapore Palace Museum

Cultural Mission and Vision: Singapore Palace Museum

The Singapore Palace Museum, located in Singapore—long recognized as a meeting point of cultures—serves as a platform for dialogue between Eastern and Western traditions. Rather than treating culture as something fixed or preserved in isolation, the museum approaches it as a living process, shaped and sustained through ongoing exchange.

Across history, Eastern and Western traditions have developed distinct yet equally rich modes of expression. Eastern practices often center on subtlety, rhythm, and an inward sense of balance, while Western traditions tend to emphasize structure, proportion, and formal clarity. Each has evolved within its own framework, yet their paths have intersected and influenced one another over time.

In today's increasingly inter-connected world, cultural boundaries are no longer rigid, and no single perspective can fully capture the complexity of human experience. Creating space for different traditions to engage—while retaining their individual identities—has become essential. In this context, institutions like the Singapore Palace Museum play a vital role, providing a setting where meaningful cultural exchange can take place.



SINGAPORE PALACE MUSEUM

Within this broader context, Singapore holds a unique cultural position. As a long-standing crossroads of trade and migration, the city has developed an open and diverse cultural landscape where different traditions are not only present, but actively engaged with one another. Here, exchange is not theoretical—it is part of everyday life, visible in the ways cultures meet, adapt, and evolve.

It is within this setting that the Singapore Palace Museum defines its role. Through calligraphy, artworks, and a range of cultural expressions, it offers a space where traditions from different backgrounds can be experienced in dialogue. What emerges is not a singular narrative, but a layered experience—one in which differences remain distinct, while deeper connections gradually take shape.

In this context, cultural inheritance is not understood as a static continuation of the past, but as an active process of reinterpretation. Through careful curation and presentation, tradition is reintroduced in ways that resonate with contemporary audiences, allowing it to remain relevant and alive.

As such, the Singapore Palace Museum is more than an exhibition space. It is a cultural platform shaped by the city's unique position—one that encourages meaningful engagement across traditions, and fosters a form of continuity that is defined not by preservation alone, but by ongoing exchange. Singapore Palace Museum preserve the traditions, heritages and legencies to meet the present.



Singapore Palace Museum

May Huang Co-founder

May Huang is the Chief Executive Officer of Novena Capital, a Singapore-based investment firm. She leads the firm's strategic partnerships and has played an instrumental role in bringing internationally renowned brands such as Giorgio Collection, Roberto Cavalli, and Natuzzi Italia into properties under Novena Capital's portfolio. She is also a frequent invited speaker, sharing her perspectives on investment and strategic collaboration.

She is also the Co-founder of the Singapore Palace Museum, where she is dedicated to the promotion of traditional culture, supporting cultural preservation and fostering international exchange through meaningful institutional and community engagement.



As curator of this extraordinary exhibition of timeless artistic masterpieces, she has brought together an exceptional collection of precious calligraphy, paintings, and artworks by renowned masters including Master Hong Yi, Master Songnian, Master Guangjing, Xu Beihong, and Zhang Daqian, alongside imperial kiln porcelains from the Yuan, Ming, and Qing dynasties. Through these treasures, the exhibition celebrates the profound heritage of Chinese civilization and seeks to share the universal values of peace, compassion, and enlightenment.

May Huang 新加坡投资公司罗敏娜资本（Novena Capital）首席执行官。负责领导公司的战略合作伙伴关系，并在将 Giorgio Collection、Roberto Cavalli 和 Natuzzi Italia 等国际知名品牌引入罗敏娜资本旗下的物业资产中发挥了关键作用。此外，她也是一位活跃的受邀演讲嘉宾，经常分享她在投资与战略合作领域的独到见解。

同时，她也是 Singapore Palace Museum 的联合创始人，致力于推广传统文化、支持文化遗产保护，并通过富有成效的机构和社区参与来促进国际文化交流。

同时身为本次跨世纪艺术瑰宝特展的策展人，策划展出弘一法师、松年法师、广净法师、徐悲鸿、张大千和元、明、清官窑瓷器等珍贵书画与艺术作品，展现中华文化的博大精深，传递世界和平，慈悲与觉悟的价值观。

Singapore Palace Museum Past Events



Cross-Century Art Treasures Exhibition

Presented in conjunction with Vesak Day, the Cross-Century Art Treasures Exhibition showcased a distinguished collection of Chinese paintings, calligraphy, and historic porcelain, highlighting the richness and diversity of Chinese artistic heritage across different periods.

The exhibition featured works by renowned artists and cultural masters, including Master Hongyi, Master Songnian, Master Guangjing, Xu Beihong, Zhang Daqian, Huang Binhong, Feng Zikai, and Huang Yongyu. Together, these masterpieces reflected centuries of artistic achievement, scholarly tradition, and cultural expression in China.

The exhibition provided a unique opportunity to appreciate some of the most influential figures in Chinese art history and their lasting contributions to the nation's cultural legacy.



Renowned Masterpieces Gala Dinner

The event featured keynote presentations that explored the historical and artistic significance of selected masterpieces, alongside a curated exhibition of remarkable artifacts and works of art from the Museum's collection. Guests were invited to engage with these cultural treasures in an intimate and distinguished setting.

The evening concluded with a silent auction, offering collectors and patrons the opportunity to support cultural initiatives while acquiring unique pieces of historical and artistic value. The gala fostered meaningful dialogue among collectors, scholars, and art enthusiasts, celebrating the enduring legacy of artistic excellence and heritage preservation.



Singapore Palace Museum at ADEX 2026

The historical significance of these artifacts offers a unique glimpse into centuries of maritime trade, cultural exchange, and the movement of civilizations across the region. Our participation highlighted the intersection of underwater archaeology, heritage preservation, and cultural storytelling, while fostering meaningful conversations with divers, collectors, and members of the public. The event also provided an excellent platform to raise awareness of the importance of protecting and preserving underwater cultural heritage.

LOT25





SPM- GCYY-0001

胭脂红釉碗

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 14.5cm 高/Height 7cm 足径/Foot Diameter 5.5cm

来源：于九十年代初购于新加坡私人收藏家

Provenance: Acquired from a private collector in Singapore in the early 1990s

碗侈口，深弧腹，圈足，胎体略厚，造型敦实。其外壁以胭脂红釉为饰，内壁及碗底则施白釉，碗底中心处有青花“大清雍正年制”双行六字楷书双圈款。“胭脂红”亦称“蔷薇红”“洋金红”，是受西洋珐琅工艺影响而产生的低温釉品类，初创于清康熙时期，以金为着色剂，形成独特的粉红色调。

The bowl is potted with a flared mouth, deep rounded sides and a ring foot. The body is slightly thick, giving the form a solid and substantial appearance. The exterior is covered with a ruby-red glaze, while the interior and base are covered with a white glaze. The centre of the base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

Ruby-red glaze, also known as “rose red” or “Western gold red”, is a low-fired glaze developed under the influence of Western enamel techniques. First created during the Kangxi period of the Qing dynasty, it uses gold as the colouring agent, producing its distinctive pinkish-red tone.

估价: SGD 450,000 - 600,000

起拍价: SGD 380,000

LOT26



SPM- GCYY-0002

五彩宫廷宴舞人物纹大盘

清康熙/Qing dynasty, Kangxi period

口径/Diameter 42cm 高/Height 7cm 足径/Foot Diameter 27cm

来源：于八十年代购于新加坡私人收藏家

Provenance: Acquired from a private collector in Singapore in the 1980s

盘敞口，浅弧壁，浅圈足。盘内壁釉色亮青，釉面润泽，纹饰繁密，布局紧凑，以五彩饰玉宇琼楼图，人物形象灵活多变，生动传神，用笔工整细腻，色彩鲜艳，笔触洒脱清新；外壁绘折枝花卉纹三朵，底心青花双圈内书“大清康熙年制”六字双行款。器足为内外两重圈足，内圈足略浅，由外圈足支撑，这是圈足称为“二层台圈足”，又叫“双圈足”，流行于康熙早期景德镇的瓶、罐、盘等器物。

康熙时期，五彩瓷的工艺制作技术突飞猛进，使康熙五彩进入空前绝后的鼎盛时代。《饮流斋说瓷》载：“硬彩华贵而深凝，粉彩艳丽而清逸。”《陶雅》曰：“康熙彩硬，雍正彩软。……康彩浓奇，雅彩佚丽；戈甲恢奇，花鸟佚丽。”所谓“硬彩华贵而深凝”“康彩恢奇”等，其实都是强调康熙五彩画风中硬朗有力、工致精丽的特征。

The dish is potted with a flared mouth, shallow rounded sides and a shallow ring foot. The interior is covered with a bright bluish glaze of lustrous quality. The decoration is dense and compactly arranged, painted in wucan enamels with a scene of celestial palaces and figures. The figures are varied in pose and lively in expression; the brushwork is neat and refined, the colours bright, and the handling fresh and spirited. The exterior is painted with three sprays of flowering branches. The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines: “Da Qing Kangxi nian zhi” — “Made in the Kangxi reign of the Great Qing dynasty.”

The foot is formed with two concentric foot rings: the inner ring is slightly shallower and the vessel is supported by the outer ring. This type is known as a “two-tiered ring foot”, or “double ring foot”, and was popular on vases, jars, dishes and other wares produced at Jingdezhen in the early Kangxi period.

During the Kangxi period, the production techniques of wucan porcelain advanced dramatically, bringing Kangxi wucan to an unprecedented height. The Yinliu zhai shuo ci notes that “hard colours are sumptuous and deeply concentrated, while famille rose is brilliant and elegant.” The Tao ya states: “Kangxi enamels are hard, Yongzheng enamels are soft... Kangxi colours are strong and extraordinary, while later colours are elegant and refined.” Expressions such as “sumptuous and deeply concentrated hard colours” and “strong and extraordinary Kangxi colours” all emphasise the vigorous, powerful, meticulous and richly refined character of Kangxi wucan painting.

估价: SGD 120,000 - 250,000**起拍价: SGD 80,000**

LOT27





SPM- GCYY-0003

五彩描金人物纹花口碗

清康熙/Qing dynasty, Kangxi period

口径/Diameter 16.7cm 高/Height 8.1cm 足径/Foot Diameter 7.3cm

来源：于八十年代购于香港古玩街道古董商店

Provenance: Acquired from an antique shop on Hong Kong's antique street in the 1980s

花口，弧腹，圈足。碗身以青花五彩绘花卉纹，辅以描金点缀，色彩浓艳明快，红、绿、蓝搭配和谐，描金工艺更显华贵；内口沿饰连珠纹，碗内外壁皆刻莲瓣纹，胫部莲瓣纹内绘折枝花卉纹；碗外壁绘八仙，人物姿态各异，与内碗心仙人乘槎相呼应，寓意吉祥。

康熙官窑青花五彩描金瓷器存世稀少，这件花口碗不仅器型规整，更以精湛的工艺与吉祥的纹饰展现了清代宫廷的审美取向，是康熙官窑瓷器中的精品，具有极高的艺术与收藏价值。

The bowl is potted with a foliated rim, rounded sides and a ring foot. The body is decorated in underglaze blue and wucai enamels with floral motifs, further embellished with gilt highlights. The colours are rich and vivid, with red, green and blue harmoniously combined, while the gilding adds a heightened sense of luxury. The inner rim is decorated with a beaded border. Lotus-petal designs are incised on both the interior and exterior walls, and the lotus-petal panels around the lower section are painted with sprays of flowering branches. The exterior is painted with the Eight Immortals, each figure shown in a distinct pose, echoing the immortal riding a raft depicted in the centre of the interior, and conveying auspicious meaning.

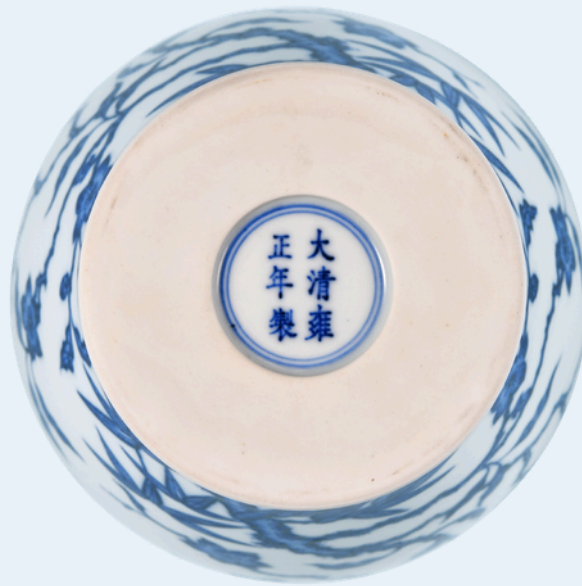
Kangxi imperial porcelains decorated in underglaze blue, wucai enamels and gilding are rarely preserved. This foliated bowl is not only finely and regularly potted, but also displays the refined craftsmanship and auspicious imagery characteristic of Qing court taste. It is an exceptional example of Kangxi imperial porcelain, with high artistic and collecting value.

估价: SGD 400,000 - 550,000

起拍价: SGD 330,000

LOT28





SPM- GCYY-0004

青花松竹梅纹梅瓶

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 5.2cm 高/Height 33cm 足径/Foot Diameter 11.2cm

来源：于八十年代购于香港古玩街道古董商店

Provenance: Acquired from an antique shop on Hong Kong's antique street in the 1980s

瓶小口，短颈，丰肩，弧腹渐收，圈足。该器通体以青花装饰，胎体坚致，釉色莹润细腻。器身绘岁寒三友图，所绘洞石玲珑，青松遒劲，翠竹挺拔，呈色翠丽，装饰优雅大气，造型秀丽。

梅瓶盛烧于南宋和金代南北窑场，短颈小口，形体修长，颇似栏杆。大都用来插花，但许多较早时期的梅瓶都带有一个截头圆锥体形状的盖，这说明梅瓶原是装盛液体的容器，而后来其主要用途则是作为装饰品和陈设用器。

The vase has a small mouth, a short neck, full shoulders, a rounded body tapering gradually towards the lower section, and a ring foot. It is decorated throughout in underglaze blue. The body is firm and well potted, and the glaze is lustrous and finely textured. The exterior is painted with a design of the Three Friends of Winter: pierced garden rocks, vigorous pine and upright bamboo, all rendered in a fresh, elegant blue. The decoration is refined and imposing, and the form is graceful and well balanced.

Meiping vases were widely produced at both northern and southern kilns during the Southern Song and Jin periods. Characterised by a small mouth, short neck and slender body, the form was often used for displaying flowering branches. However, many earlier meiping were made with a truncated conical cover, indicating that the form originally served as a container for liquids. Over time, its primary function shifted towards display and decorative use.

估价: SGD 300,000 - 500,000

起拍价: SGD 250,000

LOT29



SPM- GCYY-0005

斗彩团花纹马蹄碗

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 14.5cm 高/Height 6.5cm 足径/Foot Diameter 9.1cm

来源：于九十年代购自本地东陵古董商店

Provenance: Acquired from an antique shop in Tanglin, Singapore, in the 1990s

碗撇口，深腹，浅圈足，形如倒置马蹄，故名。碗胎体轻薄，釉汁滋润，纹饰以斗彩工艺绘制而成，外壁主体以蓝、红、绿、黄四色彩环绘团花四朵，其间点缀折枝石榴，近足处黄绿相间的变形菊瓣纹。整器纹饰布局得当，填彩精细，釉下青花与釉上诸彩上下相应，左右争妍。碗外底心以青花书“大清雍正年制”六字双行楷书款。

雍正时期斗彩瓷器继承明代成化“斗彩”工艺，既有模仿又有创新，造型和纹饰比成化器更为丰富，色彩更加艳丽。成化斗彩多小件器物，有杯、碗、罐、盘等。雍正除小件器物外还有瓶、尊等大器，雍正斗彩玉壶春瓶非常罕见。

The bowl has an everted rim, deep rounded sides and a shallow ring foot. Its form resembles an inverted horseshoe, from which it takes its name. The body is thin and light, and the glaze is soft and lustrous. The decoration is executed in the doucai technique. The main design on the exterior consists of four floral roundels painted in blue, red, green and yellow enamels, interspersed with sprays of pomegranate. Around the lower section is a band of stylised chrysanthemum petals in alternating yellow and green.

The decoration is well arranged, and the enamelling is finely applied. The underglaze blue and the overglaze enamels respond to one another harmoniously, creating a lively interplay of colour. The centre of the base is inscribed in underglaze blue with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

Yongzheng-period doucai porcelain inherited the doucai tradition of the Chenghua reign of the Ming dynasty, while also introducing new developments. Its forms and decorative schemes are more varied than those of Chenghua wares, and the colours are brighter and more vibrant. Chenghua doucai pieces are mostly small wares, such as cups, bowls, jars and dishes. In the Yongzheng period, in addition to small wares, larger forms such as vases and zun-shaped vessels were also produced; Yongzheng doucai yuhuchun vases are particularly rare.

估价: SGD 190,000 - 350,000**起拍价: SGD 120,000**





SPM- GCYY-0006

青花万寿纹笔筒

清康熙/Qing dynasty, Kangxi period

口径/Diameter 19cm 高/Height 15.3cm 足径/Foot Diameter 18.5cm

来源：于九十年代购自新加坡古董商店

Provenance: Acquired from an antique shop in Singapore in the 1990s

直口，筒腹，腰部微收，玉璧底。内外施透明釉，釉面清亮光洁。通体以青花为饰，外壁满饰青花“寿”字纹，字体各异，包括篆、隶、行等多种书体，数量多达百个，寓意“百寿延年”，是清代宫廷流行的吉祥纹饰题材。底部为砂底，胎质坚致厚重。外底心以青花书“大清康熙年制”六字三行楷书款，这是康熙官窑瓷器的典型底足特征。

The vessel is potted with a straight mouth, cylindrical sides, a slightly constricted waist and a jade-disc-shaped base. It is covered inside and out with a transparent glaze, the surface clear, bright and smooth. The entire vessel is decorated in underglaze blue. The exterior is densely covered with the character shou (“longevity”), written in a variety of scripts, including seal, clerical and running scripts. Numbering as many as one hundred, these characters convey the auspicious meaning of “one hundred forms of longevity”, a popular theme in Qing court decoration.

The base is left unglazed with a sandy surface, the body of firm, dense and substantial texture. The centre of the base is inscribed in underglaze blue with the six-character mark in three vertical lines in regular script: “Da Qing Kangxi nian zhi” — “Made in the Kangxi reign of the Great Qing dynasty.” This is a typical foot and base treatment seen on Kangxi imperial porcelain.

估价: SGD 250,000 - 350,000

起拍价: SGD 200,000

LOT31





SPM- GCYY-0007

青花人物纹筒瓶

明崇祯/Ming dynasty, Chongzhen period

口径/Diameter 11.3cm 高/Height 40cm 足径/Foot Diameter 12cm

来源：于八十年代购自古董店

Provenance: Acquired from an antique shop in the 1980s

瓶侈口，束颈，溜肩，筒腹，平底无足，造型挺拔规整，体量硕大。该器以青花为饰，口沿下饰倒垂的蕉叶纹，为此时经典辅助纹饰，腹部绘郊游图，画面生动逼真。此种瓶因造型为筒状，故得别称“江山一统瓶”，明万历朝初见，在清代顺治、康熙两朝被赋予“大清天下一统”的寓意，从而成为民窑中最为流行的器型。崇祯时期瓷器多绘人物故事及说经讲道图，此瓶是崇祯时期典型的外销瓷纹饰，代表了崇祯及明末瓷器最高水平。

The vase is potted with a flared mouth, a waisted neck, sloping shoulders, a cylindrical body and a flat, footless base. The form is upright and well proportioned, and the vessel is of substantial size. It is decorated in underglaze blue. Below the mouth rim is a band of pendent plantain leaves, a classic subsidiary motif of the period. The body is painted with an excursion scene, rendered in a lively and naturalistic manner.

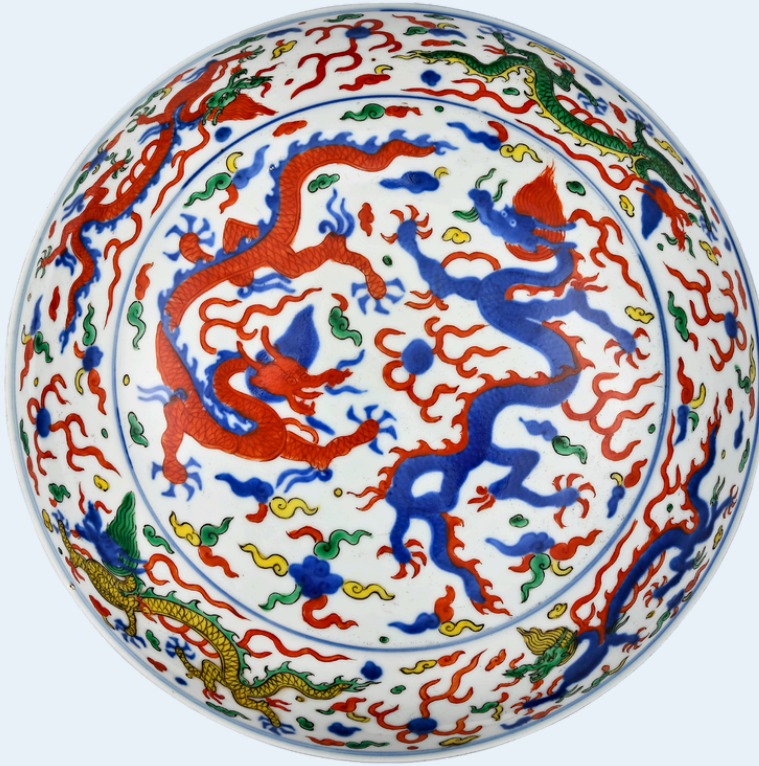
Because of its cylindrical form, this type of vase is also known as a “unification of the realm” vase, or jiangshan yitong ping. The form first appeared during the Wanli reign of the Ming dynasty and, in the Shunzhi and Kangxi periods of the Qing dynasty, came to carry the auspicious meaning of “the unification of all under the Great Qing”, becoming one of the most popular forms produced by the non-imperial kilns.

Porcelains of the Chongzhen period were often decorated with figure narratives and scenes of teaching or preaching. The present vase bears decoration typical of export porcelain of the Chongzhen period and represents the highest level of porcelain production in the Chongzhen reign and the late Ming period.

估价: SGD 150,000 - 250,000

起拍价: SGD 90,000

LOT32





SPM- GCYY-0008

五彩云龙纹捧盒

明嘉靖/Ming dynasty, Jiajing period

口径/Diameter 27.5cm 通高/Overall Height 15.5cm

足径/Foot Diameter 21cm

来源：于八十年代购自马来西亚收藏家

Provenance: Acquired from a collector in Malaysia in the 1980s

盒呈扁圆形，子母口，浅圈足。通体以青花五彩装饰，盒盖顶面绘红蓝双龙戏珠纹，龙纹矫健灵动，周围衬以火焰纹与祥云纹；器身外壁环绕黄、绿、红、蓝四色行龙，间饰火焰纹，整体纹样繁密华丽，色彩浓艳。口沿与盖身边缘以五彩卷草纹为饰，层次丰富。底部以青花双圈内书“大明嘉靖年制”六字楷书款，字体端正，为典型嘉靖官窑款识。

The box is of compressed circular form, with a fitted inner-and-outer rim and a shallow ring foot. It is decorated throughout in underglaze blue and wucai enamels. The top of the cover is painted with a pair of red and blue dragons contesting a flaming pearl, the dragons rendered with vigorous, animated movement and surrounded by flame and auspicious-cloud motifs. Around the exterior of the body are striding dragons in yellow, green, red and blue, interspersed with flame motifs. The overall design is dense and sumptuous, with rich, vivid colours.

The rims of the mouth and cover are decorated with wucai scrolling foliage, creating a layered ornamental effect. The base is inscribed in underglaze blue, within double circles, with the six-character mark in regular script: “Da Ming Jiajing nian zhi” — “Made in the Jiajing reign of the Great Ming dynasty.” The neat, upright calligraphy is typical of Jiajing imperial kiln marks.

估价: SGD 380,000 - 480,000

起拍价: SGD 230,000

LOT33



SPM- GCYY-0009

黄地绿彩龙纹渣斗

明正德/Ming dynasty, Zhengde period

口径/Diameter 12cm 高/Height 12cm 足径/Foot Diameter 5cm

来源：于八十年代初购自新加坡古玩店

Provenance: Acquired from an antiques shop in Singapore in the early 1980s

广口外撇，圆鼓腹，圈足外撇。器身以黄釉为地，绿彩浓艳明快。其上以绿彩描绘主题纹饰，上层与下层各绘五爪行龙，龙首高昂，鬃毛飘拂，鳞甲以细密网格纹表现，龙爪遒劲，间饰如意云纹与火焰纹，纹饰繁密生动，充满动感。底部青花双圈内饰“正德年制”四字双行楷书款，字体工整。2014年景德镇御窑厂曾出土此类器物的涩胎半成品。

渣斗为古代宫廷实用器，用于盛放残渣秽物，此器以皇家专用黄釉为地，绘五爪龙纹，应为正德时期官窑制品，兼具实用功能与礼仪属性，是研究明代宫廷用瓷及釉彩工艺的重要实物资料。

The vessel has a wide mouth with an everted rim, a rounded globular body and a ring foot flaring outward. The body is covered with a yellow glaze, against which the green enamel appears rich and vivid. The principal decoration is painted in green enamel: the upper and lower registers are each decorated with five-clawed striding dragons, their heads held high, manes flowing, and scales rendered in fine net-like patterns. The claws are powerfully drawn, and the dragons are interspersed with ruyi-cloud and flame motifs, creating a dense, lively and dynamic design. The base is inscribed in underglaze blue, within double circles, with a four-character mark in two vertical lines in regular script: “Zhengde nian zhi” — “Made in the Zhengde reign.” In 2014, semi-finished biscuit-fired examples of this type were excavated at the Jingdezhen imperial kiln site.

The zhadou, or waste bowl, was a practical vessel used in the imperial court for holding refuse and food remnants. With its yellow-glazed ground reserved for imperial use and its five-clawed dragon decoration, this example should be regarded as an official kiln product of the Zhengde period. Combining practical function with ritual significance, it provides important material evidence for the study of Ming-dynasty court porcelains and overglaze-enamel techniques.

估价: SGD 450,000 - 600,000**起拍价: SGD 350,000**

LOT34





SPM- GCYY-0010

斗彩龙纹盖罐

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 6.5cm 高/Height 20cm 足径/Foot Diameter 8cm

来源：于八十年代购自新加坡老街古董商店

Provenance: Acquired from an antique shop in Singapore's old quarter in the 1980s

直口，短颈，丰肩，鼓腹至底足处渐收，圈足，附平顶圆盖。该器通体施釉，外壁以斗彩装饰，肩部绘绿彩八吉祥纹及一周如意云头纹，腹部以黄彩、绿彩、红彩、紫彩等釉上彩装饰云龙纹，近底处绘一周变形莲瓣纹。此罐器型雍容规整，釉质肥腴温润，釉彩青翠雅致，龙纹威严雄奇。器底中心处有青花书“大清乾隆年制”六字三行篆书款。

The jar is potted with a straight mouth, a short neck, full shoulders and a globular body tapering gradually towards the foot. It stands on a ring foot and is fitted with a flat-topped circular cover. The vessel is glazed overall and decorated on the exterior in the doucai technique. The shoulder is painted with the Eight Buddhist Emblems in green enamel, together with a band of ruyi-cloud heads. The body is decorated with cloud-and-dragon motifs in overglaze enamels of yellow, green, red and purple, while the area near the base is encircled by a band of stylised lotus petals.

The jar is dignified and well proportioned in form. The glaze is thick, warm and lustrous; the enamels are fresh, elegant and finely balanced; and the dragon design is majestic and powerful. The centre of the base is inscribed in underglaze blue with the six-character seal-script mark in three vertical lines: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.”

估价: SGD 300,000 - 500,000

起拍价: SGD 230,000

LOT35





SPM- GCYY-0011

松石绿地粉彩缠枝番莲纹“吉”字瓶

清道光/Qing dynasty, Daoguang period

口径/Diameter 8.6cm 高/Height 33.3cm 足径/Foot Diameter 9.5cm

来源：于九十年代购自新加坡私人收藏家

Provenance: Acquired from a private collector in Singapore in the 1990s

喇叭口，长颈，溜肩，垂腹，圈足。该器内外施釉，口沿描金，外壁及器底均以松石绿釉为地，外壁以粉彩装饰。口沿下饰黄彩如意云头纹，颈部与腹部均满绘缠枝番莲纹，间以蝙蝠、玉磬、“卍”字、“吉”字以及如意云头等吉祥纹样。器底有“大清道光年制”六字篆书矾红款。将众多的吉祥纹样在同一器皿上进行“堆砌”展示，是乾隆时期御窑的创新，对后世影响深远。

The vase is potted with a trumpet mouth, a long neck, sloping shoulders, a pendant belly and a ring foot. It is glazed inside and out, with the mouth rim picked out in gilding. Both the exterior and the base are covered with a turquoise-green ground, over which the exterior is decorated in famille rose enamels. Below the rim is a band of yellow-enamel ruyi-cloud heads, while the neck and body are densely painted with scrolling lotus. Interspersed among the scrolls are bats, jade chimes, wan symbols, ji characters and ruyi-cloud heads, all conveying auspicious meaning.

The base is inscribed in iron red with the six-character seal-script mark: “Da Qing Daoguang nian zhi” — “Made in the Daoguang reign of the Great Qing dynasty.” The practice of combining and layering numerous auspicious motifs on a single vessel was an innovation of the Qianlong imperial kilns and exerted a far-reaching influence on later porcelain decoration.

估价: SGD 300,000 - 450,000**起拍价: SGD 220,000**

LOT36



SPM- GCYY-0012

青花携琴访友纹梅瓶

明正统/Ming dynasty, Zhengtong period 天顺

口径/Diameter 9cm 高/Height 44.4cm 足径/Foot Diameter 14cm

来源：于八十年代购自新加坡资深收藏家后人

Provenance: Acquired from the descendants of a senior collector in Singapore in the 1980s

瓶唇口，短颈，丰肩，腹下渐收，圈足。通体施釉，以青花装饰。瓶身纹饰共分三层，三层纹饰均以两道弦纹间隔。肩部作天马纹，天马疾驰于云朵之上，下方海水翻涌；近足处绘蕉叶纹一周；腹部则通景描绘携琴访友图，以遒劲的老松为中线，上部云气翻卷，所绘云纹轮廓线宽广，沿着粗线内侧再用细笔画数层连接的弧状云纹或涡状云，日本陶瓷界称之为“云堂手”，此特征为明代空白期瓷器所特有。画面中一高士于云间逆风而行，衣襟飘逸，神态悠然，童子怀抱古琴紧随身后，用笔纵横舒放，洒脱随意，整体构图疏密有致，青花发色浓浓相宜，画法粗犷大气，笔意生动，给人以疏朗明快之美感。

The vase is potted with a lipped mouth, a short neck, full shoulders, a body tapering gradually towards the lower section, and a ring foot. It is glazed overall and decorated in underglaze blue. The decoration is arranged in three registers, each separated by double line borders.

The shoulder is painted with celestial horses galloping above clouds, with turbulent waves below. Around the lower section near the foot is a band of plantain leaves. The main decoration around the body forms a continuous landscape scene of a scholar carrying a qin to visit a friend. A vigorous old pine tree serves as the central axis of the composition. Above, clouds billow and roll; the cloud outlines are broad, with several layers of connected arc-shaped or spiral cloud forms painted in fine lines along the inside of the heavier contours. This type of cloud motif is known in Japanese ceramic terminology as undō-de and is a distinctive feature of Ming porcelains from the Interregnum period.

In the scene, a scholar walks against the wind among the clouds, his robes fluttering and his expression composed and leisurely, while an attendant follows closely behind carrying an ancient qin. The brushwork is bold, free and expansive, with a spontaneous ease. The overall composition is carefully balanced between density and openness. The cobalt blue is rich yet harmonious, and the painting is vigorous and animated, giving the vessel a clear, spacious and lively aesthetic effect.

估价: SGD 280,000 - 380,000**起拍价: SGD 180,000**

LOT37





SPM- GCYY-0013

青花龙凤纹十棱洗

明宣德/Ming dynasty, Xuande period

口径/Diameter 19cm 高/Height 5.3cm 足径/Foot Diameter 15.5cm

来源：于八十年代购自新加坡资深收藏家旧藏

Provenance: Acquired from the collection of a senior Singapore collector in the 1980s

花口，浅弧壁，圈足。器身随口沿呈瓜棱形，线条流畅优雅，既具观赏性，又符合文房清供的实用需求。胎体细腻洁白，釉面莹润肥厚，底足露胎处可见细腻的“糯米胎”质感，尽显宣德官窑的精湛工艺。洗心以青花绘“龙凤呈祥”纹样，五爪苍龙矫健遒劲，鳞片细密，鬃毛飞扬；丹凤展翅回首，尾羽舒展飘逸。二者在祥云缭绕中呼应顾盼，构图饱满，气势恢宏。外壁绘团龙纹，底部亦绘龙凤呈祥纹饰，与内心纹饰呼应，口沿内外以双圈弦纹为饰，简洁规整，更衬中心图案的华美。

The washer is potted with a foliated rim, shallow rounded sides and a ring foot. The body follows the contour of the rim in a melon-lobed form, its lines smooth and elegant, combining visual refinement with the practical requirements of a scholar's desk object. The body is fine and white, covered with a lustrous, thick glaze. At the exposed areas of the foot, the biscuit reveals a delicate “glutinous-rice” texture, fully demonstrating the superb craftsmanship of the Xuande imperial kilns.

The centre of the washer is painted in underglaze blue with a “dragon and phoenix bringing auspiciousness” design. The five-clawed dragon is vigorous and powerful, with finely rendered scales and a flowing mane, while the phoenix spreads its wings and turns its head, its long tail feathers gracefully extended. The two creatures respond to one another amid swirling auspicious clouds. The composition is full and balanced, with a commanding sense of grandeur.

The exterior is painted with roundel dragon motifs, and the base is also decorated with a dragon-and-phoenix design, echoing the central motif. The inner and outer rims are bordered with double underglaze-blue line bands, simple and orderly in execution, further setting off the splendour of the central decoration.

估价: SGD 800,000 - 1,200,000

起拍价: SGD 700,000

LOT38





SPM- GCYY-00014

青花仕女纹碗

明宣德/Ming dynasty, Xuande period

口径/Diameter 20.2cm 高/Height 7.1cm 足径/Foot Diameter 8.3cm

来源：于八十年代初购自新加坡资深收藏家旧藏

Provenance: Acquired from the collection of a senior Singapore collector in the early 1980s

碗敞口，弧壁，高圈足。碗外壁绘青花庭院仕女图，线条流畅自如，形态妍美怡人，圈足处绘卷草纹一周，足底青花双圈内绘“大明宣德年制”六字双行楷书款。该器纹饰布局疏朗，场面开阔，意境清幽。宣德瓷器人物纹较少，所见者均文人士大夫的气息浓厚。此器纹饰绘仕女赏画情景，表现了恬静淡雅的格调，是典型的宫廷御用瓷器。

The bowl is potted with a flared mouth, rounded sides and a high ring foot. The exterior is painted in underglaze blue with a scene of ladies in a garden setting, the lines fluid and assured, and the figures graceful and pleasing in form. Around the foot is a band of scrolling foliage. The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Ming Xuande nian zhi” — “Made in the Xuande reign of the Great Ming dynasty.”

The decoration is spaciouly arranged, creating an open composition and a quiet, refined atmosphere. Figure subjects are relatively rare on Xuande porcelain, and surviving examples often convey a strong literati sensibility. The present bowl depicts ladies appreciating a painting, expressing a tranquil and elegant mood, and is a typical example of imperial porcelain made for court use.

估价: SGD 900,000 - 1,500,000

起拍价: SGD 850,000

LOT39





SPM- GCYY-0015

青花福山寿海图石榴尊

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 7.5cm 高/Height 27.5cm 足径/Foot Diameter 11.1cm

来源：于八十年代后期购自香港古玩街古董商店

Provenance: Acquired from an antique shop on Hong Kong's Antique Street in the late 1980s

口微外撇，颈作八瓣瓜棱式，溜肩，圆腹，高圈足，足墙中部有一道凸起，底部有青花“大清乾隆年制”六字篆书款。

通体施釉，外壁以青花装饰，颈部饰折枝花卉纹，腹部则将海水、山石、桃树与群蝠组成所谓“寿山福海”的主题纹样，足部则上下分饰如意云头纹及折枝宝相花纹。该器造型线条优美，釉面光洁滋润，青花发色艳丽，纹样设计则更显精巧雅致，独具匠心。此外，还见有与该器纹样、造型一致的斗彩器。

The vessel has a slightly everted mouth, an eight-lobed melon-form neck, sloping shoulders, a rounded body and a high ring foot, with a raised ridge around the middle of the foot wall. The base is inscribed in underglaze blue with the six-character seal-script mark: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.”

The vessel is glazed overall and decorated on the exterior in underglaze blue. The neck is painted with sprays of flowering branches, while the body is decorated with a design combining waves, rocks, peach trees and numerous bats, forming the auspicious theme known as “Mountains of Longevity and Seas of Blessings” (shoushan fuhai). The foot is decorated with bands of ruyi-cloud heads and sprays of baoxiang flowers.

The form is graceful in line, the glaze smooth and lustrous, and the cobalt blue bright and vivid. The decorative scheme is particularly refined and elegant, showing an inventive and sophisticated conception. Examples of the same form and design are also known in the doucai palette.

估价: SGD 900,000 - 1,500,000

起拍价: SGD 700,000

LOT40





SPM- GCYY-0016

粉彩寿星福禄图盘

清乾隆/Qing dynasty, Qianlong period 景德镇窑

口径/Diameter 20.5cm 高/Height 4.5cm 足径/Foot Diameter 13cm

来源：于八十年代购自新加坡古董商店

Provenance: Acquired from an antique shop in Singapore in the 1980s

侈口，浅腹，圈足。通体施白釉，盘心绘红彩单圈，内绘寿星福禄图，寿星与鹿踏海浪而行，寿星身体斜倚着鹿。盘外壁饰八仙祝寿图。底以青花书“大清乾隆年制”六字三行竖款。此盘工巧艺精，所绘纹饰皆与祝寿主题相关，寓意佳吉。

The dish is potted with a flared mouth, shallow sides and a ring foot. It is covered overall with a white glaze. The centre is painted with a single iron-red circle enclosing a design of the God of Longevity with blessings and emolument: Shoulao and a deer are shown walking across waves, the deity leaning against the deer. The exterior is decorated with a scene of the Eight Immortals offering birthday felicitations.

The base is inscribed in underglaze blue with the six-character mark in three vertical lines: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.” Finely and skilfully made, the dish is decorated throughout with motifs related to birthday celebration and longevity, conveying auspicious wishes.

估价: SGD 600,000 - 800,000

起拍价: SGD 380,000

LOT41



SPM- GCYY-0017

青花岁寒三友纹碗

明永乐/Ming dynasty, Yongle period 景德镇窑

口径/Diameter 22.5cm 高/Height 8cm 足径/Foot Diameter 8.3cm

来源：于八十年代初购自香港古玩街古董商店

Provenance: Acquired from an antique shop on Hong Kong's Antique Street in the early 1980s

敞口，弧壁，圈足。胎体细腻，釉面洁白。口沿及外壁近足处均绘两道青花弦纹，外壁以青花满绘松竹梅纹一周，纹饰清晰，发色浓艳，有铁锈斑。足内施釉，无款。圈足处略见火石红斑点。

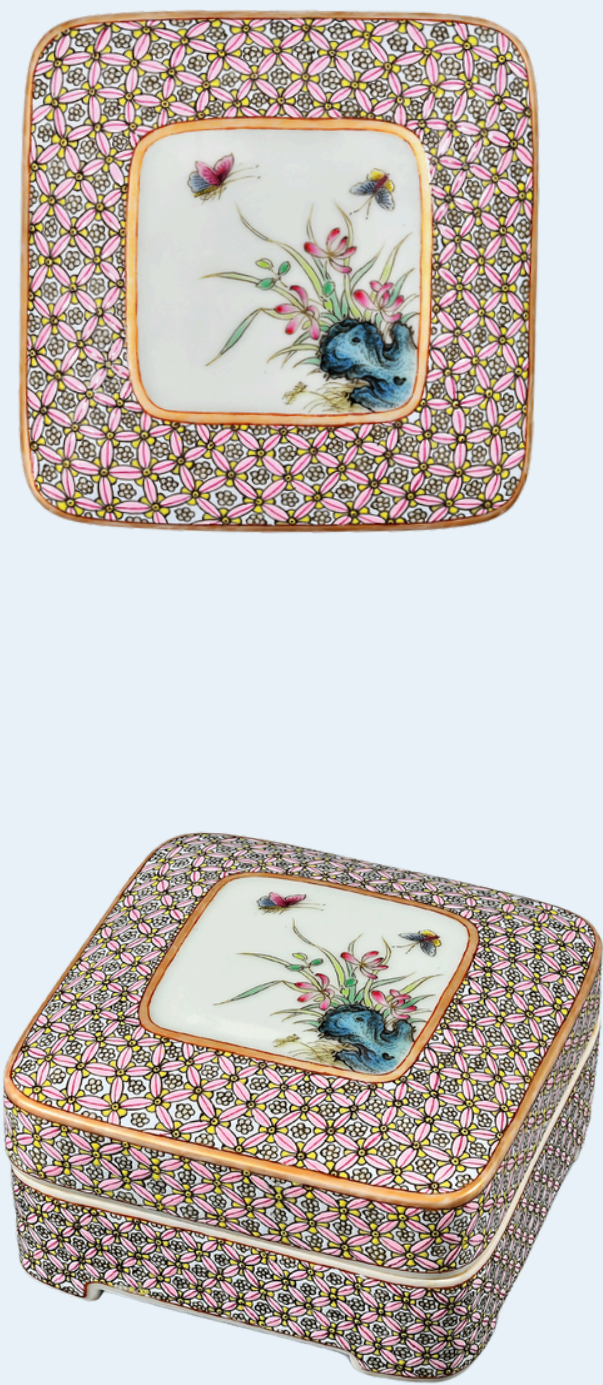
该器呈斗笠形，形制规整。所绘松竹梅三友图是传统的装饰图案，松、竹、梅分别象征常青不老、君子之道和冰肌玉骨，这三种植物不畏严冬，故名“岁寒三友”，是瓷器装饰的典型纹样之一。青花青翠艳丽，绘画工艺精湛。此品种十分少见，保存完整如初，极为难得。

The bowl is potted with a flared mouth, rounded sides and a ring foot. The body is finely levigated and covered with a pure white glaze. The rim and the lower exterior above the foot are each encircled by two underglaze-blue line borders. The exterior is freely painted in underglaze blue with a continuous design of pine, bamboo and prunus. The decoration is clearly rendered, the cobalt of a rich and vivid tone with characteristic iron-rust spots. The interior of the foot is glazed and bears no mark. Slight russet “flint-red” speckling is visible around the foot ring.

The vessel is of conical, “doucai-hat” form and is well proportioned. The design of the Three Friends of Winter—pine, bamboo and prunus—is a traditional decorative theme: pine symbolises evergreen longevity, bamboo the virtues of the gentleman, and prunus purity and resilience. As these three plants withstand the cold of winter, they are known collectively as the “Three Friends of Winter” and became one of the classic motifs in ceramic decoration. The underglaze blue is bright and vibrant, and the painting is finely executed. Examples of this type are exceptionally rare; preserved in complete and original condition, this piece is especially remarkable.

估价: SGD 800,000 - 1,200,000**起拍价: SGD 600,000**

LOT42





SPM- GCYY-0018

粉彩锦地开窗山石花蝶纹方印盒

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 8.2cm×8.2cm 高/Height 5cm

足径/Foot Diameter 9.5cm×9.5cm

来源：于九十年代中期购自新加坡古董商店

Provenance: Acquired from an antique shop in Singapore in the mid-1990s

器作四方形，直壁，盖与盒身以子母口相合，盒底四角有直角形足。内外施釉，外壁以粉彩装饰，盖面以桂花锦纹为地，于中心处作方形开光，内绘山石花蝶纹。器底有青花书“大清乾隆年制”六字篆书款。该器画工精细，色彩丰富，浓淡相宜，纹样生动，当为把玩文房器之精品。

The box is of square form, with straight sides. The cover and body fit together with an inner-and-outer rim, and the four corners of the base are supported on right-angled feet. The vessel is glazed inside and out, and the exterior is decorated in famille rose enamels. The cover is painted with an osmanthus-pattern diaper ground, centred by a square cartouche enclosing a design of rocks, flowers and butterflies.

The base is inscribed in underglaze blue with the six-character seal-script mark: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.” Finely painted and richly coloured, with well-balanced tonal variations and lively decoration, this piece may be regarded as an exceptional scholar’s desk object intended for handling and appreciation.

估价: SGD 250,000 - 350,000

起拍价: SGD 180,000

LOT43





SPM- GCYY-0019

青花花卉纹大盘

明永乐/Ming dynasty, Yongle period

口径/Diameter 40.5cm 高/Height 7.1cm 足径/Foot Diameter 26.5cm

来源：于八十年代初购自新加坡知名收藏家旧藏

Provenance: Acquired from the collection of a prominent Singapore collector in the early 1980s

盘折沿，弧壁，圈足，砂底。内口沿饰一周缠枝灵芝纹，盘内壁饰一周花卉纹，盘心青花双圈内绘瓜果纹，盘外壁双弦纹内绘缠枝花卉一周。足内涩胎，有火石红。

The dish is potted with an everted rim, rounded sides and a ring foot, the base left unglazed with a gritty surface. The inner rim is decorated with a continuous band of scrolling lingzhi, and the cavetto with a band of floral motifs. The centre is painted within double underglaze-blue circles with a fruiting melon design. The exterior is encircled by double line borders enclosing a continuous scroll of flowering branches. The interior of the foot is unglazed and shows areas of flint-red firing marks.

估价: SGD 600,000 - 900,000

起拍价: SGD 500,000

LOT44



SPM- GCYY-0020

青花莲托八宝纹僧帽壶

明宣德/Ming dynasty, Xuande period

口径/Diameter 24cm 高/Height 24cm 足径/Foot Diameter 8.8cm

来源：于八十年代购自香港古玩街古董商店

Provenance: Acquired from an antique shop on Hong Kong's Antique Street in the 1980s

该器名为“僧帽壶”，以其壶口形似僧帽而得名。器口前低后高，成三层台阶形，流背伸似鸭嘴，润颈、鼓腹、圈足、扁曲柄，两端作如意形饰，一端贴于腹间，一端贴于帽沿并有突棱竖起与口沿平立。壶盖卧于口沿内，附宝珠钮。盖面三层呈伞状，壶里口一侧安一小圆系，为系壶盖用。全器用青花装饰，器内外口沿均饰缠枝灵芝纹，颈部饰莲托八吉祥纹，流饰缠枝灵芝纹。肩绘如意云头纹，内填绘折枝莲。腹部书藏文吉祥经文一周，意为：“日平安，夜平安，阳光普照皆平安。日夜永远平安泰，三宝（佛、法、僧）护佑永平安。”底边饰变形莲瓣纹一周，内填折枝灵芝纹。底部以青花书双圈“大明宣德年制”六字双行楷书款。

The vessel is known as a “monk’s-cap ewer”, so named because the mouth resembles a monk’s cap. The mouth is lower at the front and higher at the back, formed in three stepped tiers. The spout projects from the back like a duck’s beak. The ewer has a rounded neck, a globular body, a ring foot and a flattened curved handle, the two ends of which are shaped with ruyi-form terminals: one end is attached to the body, while the other is joined to the cap-shaped rim, with a raised vertical ridge rising level with the mouth rim.

The cover rests within the rim and is surmounted by a jewel-shaped knob. The cover is formed in three umbrella-like tiers. A small circular loop is attached to the inside of the mouth on one side, used for securing the cover.

The entire vessel is decorated in underglaze blue. The inner and outer mouth rims are painted with scrolling lingzhi. The neck is decorated with lotus-supported Eight Buddhist Emblems, while the spout is painted with scrolling lingzhi. The shoulder is painted with ruyi-cloud heads enclosing sprays of lotus. Around the body is an inscription in Tibetan script, an auspicious prayer meaning: “Peace by day, peace by night; peace wherever the sunlight shines. May peace endure forever, day and night; may the Three Jewels—the Buddha, the Dharma and the Sangha—bestow eternal protection and peace.”

The lower border is decorated with a band of stylised lotus petals enclosing sprays of lingzhi. The base is inscribed in underglaze blue, within double circles, with a six-character mark in two vertical lines in regular script: “Da Ming Xuande nian zhi” — “Made in the Xuande reign of the Great Ming dynasty.”

估价: SGD 1,200,000 - 2,000,000**起拍价: SGD 900,000**

LOT45





SPM- GCYY-0021

青花缠枝花卉纹单把罐

明宣德/Ming dynasty, Xuande period

口径/Diameter 7.7cm 高/Height 13cm 足径/Foot Diameter 6cm

来源：于八十年代购自台北古玩中心古董商店

Provenance: Acquired from an antique shop at the Taipei Antique Centre in the 1980s

直口，阔颈，颈部与腹部有一螭龙柄相连，卧足，涩底露胎。内外施釉，外壁以青花装饰，颈外壁绘仰莲瓣，底部纹饰首尾呼应，器身主体纹饰为缠枝花卉纹饰，腹部满绘缠枝牡丹、莲花等纹样，枝蔓连绵舒展，花型饱满生动。

花浇为宣德青花瓷器中的典型外销器型，此件为御窑供宫廷使用的仿伊斯兰风格器物，是明代早期中外文化交流的见证。故宫博物院、上海博物馆、景德镇御窑博物院等文博机构亦有类似藏品。

The vessel has a straight mouth, a broad neck and a recumbent foot, with a chilong-shaped handle connecting the neck and the body. The base is unglazed, revealing the biscuit body. The vessel is glazed both inside and out, and the exterior is decorated in underglaze blue. The neck is painted with upright lotus petals, echoed by corresponding motifs around the base. The principal decoration consists of scrolling floral designs, the body densely painted with scrolling peonies, lotus and other floral motifs. The tendrils extend in a continuous, flowing composition, while the blossoms are full and lively in form.

The kendi, also known in Chinese as a huajiao, is a typical export form among Xuande-period blue-and-white porcelains. This example, produced by the imperial kilns for court use, reflects an Islamic-inspired form and stands as evidence of cultural exchange between China and the wider world during the early Ming dynasty. Similar examples are preserved in institutions including the Palace Museum, the Shanghai Museum and the Jingdezhen Imperial Kiln Museum.

估价: SGD 800,000 - 1,200,000

起拍价: SGD 700,000

LOT46



SPM- GCYY-0022

斗彩苍龙教子图折腰盘

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 22.2cm 高/Height 3.8cm 足径/Foot Diameter 13.8cm

来源：于九十年代购自香港私人收藏家

Provenance: Acquired from a private collector in Hong Kong in the 1990s

敞口，折腰，圈足。通体以斗彩工艺装饰，盘心绘“苍龙教子”纹，苍龙以绿彩为主，辅以蓝、黄、矾红彩等色，姿态威严矫健；幼龙隐于海水中，呼应苍龙吐水的动态，纹样寓意皇权传承与父子相承的政治内涵。盘外壁以回纹与如意云头纹组合边饰，色彩以蓝、黄、绿搭配，既强化了器型轮廓，也与盘心主题纹样形成层次呼应。胎质坚致细腻，胎体轻薄匀整，釉面光洁莹润，呈现出雍正官窑“白如凝脂、润如美玉”的质感。底部以青花书“大清雍正年制”六字双圈双行楷书款。

“苍龙教子”是清代宫廷瓷器的经典纹样，尤其在雍正、乾隆时期盛行，既体现了皇家对皇权延续的政治诉求，也承载了儒家“父慈子孝”的伦理观念。

The dish is potted with a flared mouth, an angled waist and a ring foot. It is decorated throughout in the doucai technique. The centre is painted with a “green dragon teaching its young” design. The larger dragon is predominantly rendered in green enamel, with details picked out in blue, yellow and iron red, its posture majestic and vigorous. The young dragon is partly concealed among the waves, echoing the dynamic movement of the elder dragon as it expels water. The motif conveys the political symbolism of imperial succession and the transmission of authority from father to son.

The exterior is decorated with borders combining key-fret and ruyi-cloud-head motifs, the palette mainly composed of blue, yellow and green. These bands strengthen the outline of the form while creating a layered visual response to the central design. The body is firm, fine and evenly thinly potted, and the glaze is smooth, lustrous and luminous, displaying the “white as congealed fat, smooth as fine jade” quality associated with Yongzheng imperial porcelain. The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

The “green dragon teaching its young” motif is a classic subject in Qing court porcelain, particularly popular during the Yongzheng and Qianlong periods. It not only reflects the imperial concern with dynastic continuity, but also embodies the Confucian ethical ideal of a benevolent father and filial son.

估价: SGD 400,000 - 700,000**起拍价: SGD 300,000**

LOT47





SPM- GCYY-0023

豆青贴螭龙长颈瓶

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 7.2cm 高/Height 37.2cm 足径/Foot Diameter 10.8cm

来源：于八十年代购自新加坡资深收藏家旧藏

Provenance: Acquired from the collection of a senior Singapore collector in the 1980s

瓶盘口，细长颈（上窄下渐宽）作喇叭状，丰肩，腹部至胫处外撇，平底。通体满施豆青釉，釉色宁静纯美，色浅淡若湖水，釉面凝厚。颈部堆贴一螭龙，螭龙刻画采用写实手法，工艺细致逼真，体躯横亘，四爪紧贴腹壁，身形扭动灵活，体态矫健，极尽巧思，宛如飞龙在天，设计巧妙别致，具有独特的艺术效果。器底施酱釉，外底以青花书“大清雍正年制”六字双圈双行楷书款。

The vase is potted with a dish-shaped mouth and a long, slender trumpet-form neck, narrow at the top and gradually widening towards the base. It has full shoulders, the body flaring outward from the belly to the lower section, and a flat base. The vessel is covered overall with a pale celadon glaze of quiet, refined beauty, its soft tone resembling still lake water and its surface thick and lustrous.

Applied to the neck is a chilong dragon, modelled in a naturalistic manner with meticulous and lifelike detail. Its body stretches across the neck, the four claws closely adhering to the surface, while the twisting form gives a sense of agility and strength. The design is ingenious and distinctive, creating the impression of a flying dragon in the sky and producing a unique artistic effect.

The base is covered with a brown dressing. The underside is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

估价: SGD 600,000 - 900,000

起拍价: SGD 500,000

LOT48





SPM- GCYY-0024

粉彩折枝牡丹纹菊瓣盘

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 18cm 高/Height 3.7cm 足径/Foot Diameter 11cm

来源：于九十年代购自新加坡东陵古董店

Provenance: Acquired from an antique shop in Tanglin, Singapore, in the 1990s

敞口，浅弧腹，圈足。整器呈菊瓣式，盘心以粉彩绘制牡丹、玉兰、山茶花等花卉纹样，色彩浓淡层次丰富，花朵娇艳饱满，枝叶舒展自然，采用“没骨法”技法，具有工笔重彩的绘画效果，寓意“富贵吉祥”。底部以青花书“大清雍正年制”六字双圈双行楷书款。

这种器型早在宋代南北各地瓷窑已经广泛使用，有葵瓣、菊瓣、莲瓣诸式。雍正时期瓷器造型丰富，用多种花形装饰瓷器。菊花造型的器物有：菊瓣瓶、菊瓣壶、菊瓣盘、菊瓣碗、菊瓣盒、菊瓣尊等。

The dish is potted with a flared mouth, shallow rounded sides and a ring foot. The entire vessel is formed in the shape of chrysanthemum petals. The centre is painted in famille rose enamels with peony, magnolia, camellia and other floral motifs. The colours are richly modulated, with subtle variations in tone; the blossoms are delicate and full, while the branches and leaves extend naturally. Executed in the mogu, or “boneless”, technique, the decoration achieves the effect of meticulous, richly coloured painting and conveys the auspicious meaning of “wealth, honour and good fortune.” The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

This type of form was already widely used at both northern and southern kilns during the Song dynasty, with variations including mallow-petal, chrysanthemum-petal and lotus-petal forms. Yongzheng-period porcelain is noted for its great variety of shapes, and floral forms were frequently used in vessel design. Chrysanthemum-form wares include chrysanthemum-petal vases, ewers, dishes, bowls, boxes and zun-shaped vessels.

估价: SGD 350,000 - 700,000

起拍价: SGD 280,000

LOT49





SPM- GCYY-0025

粉彩灵芝梅花纹盘

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 25.8cm 高/Height 5.1cm 足径/Foot Diameter 17.7cm

来源：于八十年代末购自乌节坊艺术中心三楼古玩商店

Provenance: Acquired from an antiques shop at Orchard Plaza Art Centre in the late 1980s

敞口，浅弧腹，圈足。盘心以粉彩绘折枝梅花、牡丹、海棠等花卉纹样，枝干以褐、黑彩为勒，花朵色彩丰富，有粉、橙、白等色，搭配飞舞的小虫，呈现出“春意盎然”的鲜活景象。盘外壁延续了盘心的花卉纹样，整体装饰布局疏朗有致，采用“没骨法”技法，色彩过渡自然，层次细腻，体现了雍正时期“雅逸清新”的审美取向。底部以青花书“大清雍正年制”六字双圈双行楷书款。

The dish is potted with a flared mouth, shallow rounded sides and a ring foot. The centre is painted in famille rose enamels with sprays of prunus, peony, begonia and other flowering branches. The stems are outlined in brown and black, while the blossoms are rendered in a rich palette of pink, orange, white and other tones. Together with small insects in flight, the composition evokes a lively scene filled with the vitality of spring.

The exterior continues the floral decoration of the centre, creating a spacious and well-balanced overall arrangement. Executed in the *mogu*, or “boneless”, technique, the colours transition naturally and the tonal layers are subtle and refined, reflecting the elegant, fresh aesthetic taste of the Yongzheng period. The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

估价: SGD 600,000 - 900,000

起拍价: SGD 450,000

LOT50



SPM- GCYY-0026

红地粉彩缠枝花卉纹双耳瓶

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 7.2cm 高/Height 27.5cm 足径/Foot Diameter 7.2cm

来源：于八十年代购自新加坡牛车水老街古董商店

Provenance: Acquired from an antique shop in Singapore's Chinatown old quarter in the 1980s

瓶作喇叭口，束颈，溜肩，下呈圈足，足底外撇，颈肩两侧分置一对夔凤耳。瓶内与底部施松石绿釉，外壁则以红釉为地，以粉彩装饰，满绘缠枝花卉纹，颈部饰有玉磬，腹部则绘有“暗八仙”纹，胫部与足墙作俯仰变形莲瓣纹装饰。底部有矾红书“大清乾隆年制”六字篆书款。

“暗八仙”纹，也称“道教八宝纹”，分别是葫芦、扇子、花篮、渔鼓、荷花、宝剑、洞箫和玉板，以物代人，指代八仙（铁拐李、汉钟离、蓝采和、张果老、何仙姑、吕洞宾、韩湘子和曹国舅）。

The vase is potted with a trumpet mouth, a waisted neck, sloping shoulders and a ring foot with an outward-flaring foot rim. A pair of kui-phoenix handles is applied to either side of the neck and shoulder. The interior and the base are covered with a turquoise-green glaze, while the exterior is decorated against a red-glazed ground in famille rose enamels with an overall design of scrolling flowers. The neck is ornamented with jade chime motifs, the body with the “Hidden Eight Immortals”, and the lower body and foot wall with bands of pendent and upright stylised lotus petals. The base is inscribed in iron red with the six-character seal-script mark: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.”

The “Hidden Eight Immortals” motif, also known as the Daoist Eight Treasures, consists of the gourd, fan, flower basket, fish drum, lotus, sword, flute and jade tablet. These objects stand in place of the Eight Immortals themselves: Li Tieguai, Zhongli Quan, Lan Caihe, Zhang Guolao, He Xiangnu, Lü Dongbin, Han Xiangzi and Cao Guojiu.

估价: SGD 600,000 - 800,000**起拍价: SGD 450,000**

LOT51





SPM- GCYY-0027

粉彩繁花地折腰碗

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 15.2cm 高/Height 8.2cm 足径/Foot Diameter 6cm

来源：于八十年代购自私人收藏家旧藏

Provenance: Acquired from a private collection in the 1980s

碗敞口，折腰，腹部斜收，圈足。外壁以粉彩满饰牡丹、菊花、茶花、牵牛花、莲花、芍药、百合等各色花卉，将整个画面填满，既不露出花朵的枝干，也将底釉完全遮住，不留空隙，繁密之极，故有“百花不露地”之名。其釉彩妍美多姿，彰显出乾隆御窑粉彩瓷之华丽。碗底施松石绿釉，底心见有青花“大清乾隆年制”六字三行篆书款。

The bowl is potted with a flared mouth, an angled waist, sloping sides tapering towards the lower body, and a ring foot. The exterior is densely decorated in famille rose enamels with peonies, chrysanthemums, camellias, morning glories, lotus, peonies, lilies and other flowers. The entire surface is filled with blossoms, leaving neither stems visible nor the ground glaze exposed, with no empty space remaining. For this reason, the design is known as “hundred flowers on an unexposed ground” (baihua bulu di).

The enamels are richly varied and brilliantly coloured, displaying the splendour characteristic of Qianlong imperial famille rose porcelain. The base is covered with a turquoise-green glaze, and the centre is inscribed in underglaze blue with the six-character seal-script mark in three vertical lines: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.”

估价: SGD 350,000 - 600,000

起拍价: SGD 300,000

LOT52



SPM- GCYY-0028

蓝地描金云龙纹贲巴壶

清嘉庆/Qing dynasty, Jiaqing period

口径/Diameter 7.2cm 高/Height 19.5cm 足径/Foot Diameter 9.6cm

来源：于八十年代购自香港古玩街古董商店

Provenance: Acquired from an antique shop on Hong Kong's Antique Street in the 1980s

洗口，束颈，球形腹，高足微撇，腹部有龙首形流，弯曲向上。通体以蓝料地之上绘金彩装饰，以红彩勾勒轮廓，口部、颈部、足部均以金彩绘云蝠纹、回纹、如意云头纹、莲瓣纹等，腹部绘主题纹样——云龙纹，间以洪福飞翔，流部则作龙首嘘状。洗口上下边沿，口部、胫部及足部采用描金缠枝纹装饰，更添富丽堂皇之感。底施松石绿釉，正中落“大清嘉庆年制”矾红六字篆书款。贲巴壶，也称净水瓶、藏草壶，“贲巴”为藏语音译，梵音原作“军持”，意为“瓶”。

The ewer has a basin-shaped mouth, a waisted neck, a globular body and a tall foot that flares slightly outward. A dragon-head spout is applied to the body, curving upwards. The vessel is decorated on a blue enamel ground with gilt designs, the outlines picked out in red enamel. The mouth, neck and foot are ornamented in gilding with cloud-and-bat motifs, key-fret borders, ruyi-cloud heads and lotus-petal patterns. The main decoration on the body is a cloud-and-dragon design, interspersed with flying bats symbolising abundant blessings, while the spout is modelled as a dragon head issuing breath.

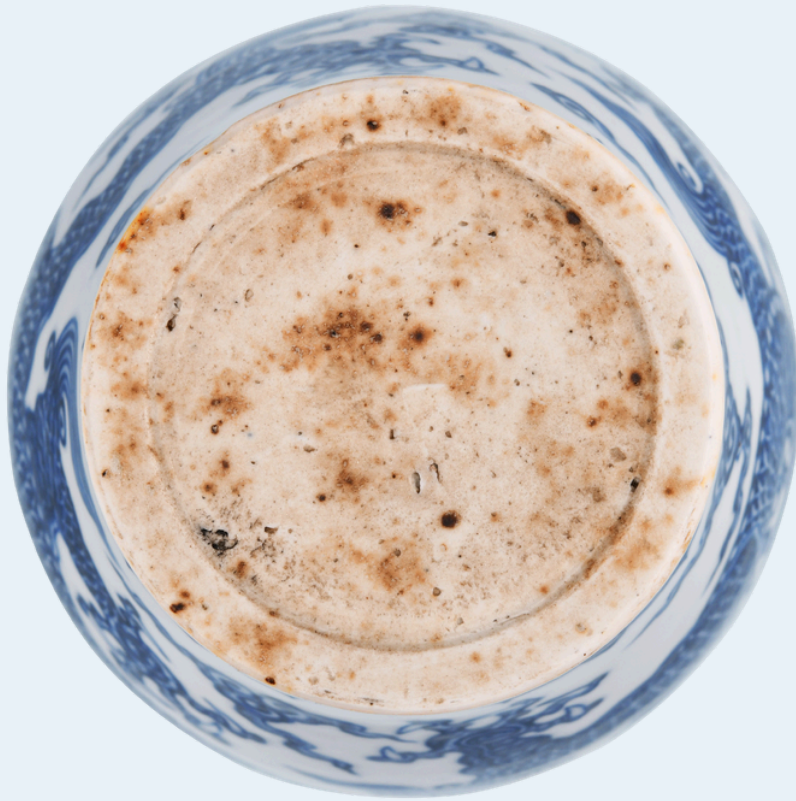
The upper and lower edges of the basin-shaped mouth, as well as the mouth, lower body and foot, are further embellished with gilt scrolling floral designs, enhancing the vessel's sumptuous and majestic appearance. The base is covered with a turquoise-green glaze, and the centre is inscribed in iron red with the six-character seal-script mark: “Da Qing Jiaqing nian zhi” — “Made in the Jiaqing reign of the Great Qing dynasty.”

This type of vessel is known as a “benba ewer”, also referred to as a ritual water vessel or Tibetan-style ewer. The term benba is a Tibetan transliteration, while its Sanskrit form is kundika, meaning “bottle” or “water vessel.”

估价: SGD 700,000 - 900,000**起拍价: SGD 600,000**

LOT53





SPM- GCYY-0029

青花云龙纹梅瓶

明永乐/Ming dynasty, Yongle period

口径/Diameter 4.6cm 高/Height 25.2cm 足径/Foot Diameter 10cm

来源：于八十年代购自新加坡知名收藏家旧藏

Provenance: Acquired from the collection of a prominent Singapore collector in the 1980s

瓶唇口，束颈，溜肩，隐浅圈足。瓶身以青花绘云龙纹，龙双角，五爪，竖发，下为莲瓣纹，肩部饰以朵云纹，青花发色纯正。

The vase is potted with a lipped mouth, a waisted neck, sloping shoulders and a shallow recessed ring foot. The body is painted in underglaze blue with a cloud-and-dragon design: the dragon is depicted with paired horns, five claws and upright mane. Below is a band of lotus-petal lappets, while the shoulder is decorated with cloud motifs. The cobalt blue is of a fine, pure tone.

估价: SGD 900,000 - 1,500,000

起拍价: SGD 750,000

LOT54





SPM- GCYY-0030

斗彩应龙纹天字罐

明成化/Ming dynasty, Chenghua period

口径/Diameter 5.5cm 通高/Overall Height 10.2cm

高/Height 9.6cm 足径/Foot Diameter 7cm

来源：于八十年代购自香港私人收藏家

Provenance: Acquired from a private collector in Hong Kong in the 1980s

直口，丰肩，弧壁，圈足，平盖，盖面微拱。外壁以青花绘应龙纹，应龙二足三爪，朵云填绿彩，上下各绘填矾红的变形莲瓣一周。底书一“天”字。

应龙又称“翼龙”，即龙之有双翅者，于《山海经》、《淮南子》等诸多古籍中均有记述。随着人们对应龙纹的不断神化，又有如“虺五百年化为蛟，蛟千年化为龙，龙五百年为角龙，千年为应龙”的说法。

The jar is potted with a straight mouth, full shoulders, rounded sides and a ring foot, and is fitted with a flat cover with a slightly domed top. The exterior is painted in underglaze blue with an yinglong dragon design. The yinglong is depicted with two legs and three claws, while the cloud motifs are picked out in green enamel. The upper and lower sections are each encircled by a band of stylised lotus petals filled in iron red. The base is inscribed with a single character, “Tian” (“Heaven”).

Yinglong, also known as the “winged dragon”, refers to a dragon with a pair of wings and is recorded in ancient texts such as the Classic of Mountains and Seas and the Huainanzi. As the image of the yinglong became increasingly mythologised, later tradition held that “after five hundred years a hui-serpent transforms into a jiao dragon; after a thousand years the jiao becomes a dragon; after five hundred more years the dragon becomes a horned dragon; and after a further thousand years it becomes an yinglong.”

估价: SGD 2,500,000 - 3,800,000

起拍价: SGD 2,000,000

LOT55





SPM- GCYY-0031

青花缠枝花卉纹玉壶春瓶

明永乐/Ming dynasty, Yongle period

口径/Diameter 7.3cm 高/Height 27cm 足径/Foot Diameter 10.3cm

来源：于八十年代购自香港私人收藏家。

Provenance: Acquired from a private collector in Hong Kong in the 1980s

小口，短颈，丰肩，敛腹，圈足微撇，底部露胎，见明显的旋削痕。

敞口，束颈，垂腹，圈足。该器线条流畅，胎质坚致细腻，釉面莹润肥亮。器身通体以苏麻离青料绘制，发色浓艳明快，浓处带铁锈斑。自上而下分层饰如意云头纹、回纹、卷草纹，腹部主纹为缠枝四季花卉纹，牡丹、栀子、菊花、茶花，构图主次分明，纹饰舒展灵动，尽显永乐官窑的清雅风范。四季花卉纹样承载着“四季平安”的吉祥寓意，玉壶春瓶形制从宋元酒器向明代宫廷陈设瓷的演变，更折射出明初宫廷礼制与生活方式的改变。

The vessel has a small mouth, short neck, full shoulders, a tapering body and a slightly everted ring foot. The base is left unglazed, revealing distinct trimming marks.

The yuhuchun vase is potted with a flared mouth, a waisted neck, a pendant belly and a ring foot. The lines are fluid and graceful; the body is firm, dense and finely textured, and the glaze is lustrous, smooth and rich. The entire vessel is painted in underglaze blue using imported Sumali cobalt. The cobalt tone is rich and brilliant, with iron-rust spots visible in the darker areas.

The decoration is arranged in registers from top to bottom, including ruyi-cloud heads, key-fret and scrolling foliage. The principal design on the body is a continuous scroll of flowers of the four seasons, comprising peony, gardenia, chrysanthemum and camellia. The composition is clearly structured, with a well-balanced hierarchy of main and subsidiary motifs, and the decoration is graceful and lively, fully displaying the elegant character of Yongle imperial porcelain. The four-season floral design carries the auspicious meaning of “peace throughout the four seasons”. The form of the yuhuchun vase, evolving from a Song-Yuan wine vessel into a Ming court display object, also reflects changes in early Ming court ritual practice and ways of life.

估价: SGD 2,000,000 - 2,800,000

起拍价: SGD 1,000,000

LOT56





SPM- GCYY-0032

青花折枝瑞果纹梅瓶

明宣德/Ming dynasty, Xuande period

口径/Diameter 4.5cm 高/Height 28cm 足径/Foot Diameter 11.2cm

来源：于八十年代购自香港古玩街古董商店

Provenance: Acquired from an antique shop on Hong Kong's Antique Street in the 1980s

卷唇，短束颈，溜肩，平底。通体以青花装饰，颈部素纹，肩部饰莲瓣纹一周，器身饰福寿三多折枝花果图，近足饰叠叶芭蕉纹。器形规整硕大，青花料发色浓艳，光彩夺目，为宣德青花大器之精品。

梅瓶为明代宫廷御用储酒器，此件以折枝瑞果为饰，体现了明代早期瓷器装饰的吉祥寓意与审美趣味。

The meiping has a rolled lip, a short waisted neck, sloping shoulders and a flat base. It is decorated throughout in underglaze blue. The neck is left plain, the shoulder encircled by a band of lotus petals, and the body painted with sprays of auspicious flowers and fruits representing the “Three Abundances” of blessings and longevity. The area above the foot is decorated with overlapping plantain leaves. The form is regular and imposing in size, while the cobalt blue is rich, vivid and brilliantly lustrous, making this an exceptional example of a large Xuande blue-and-white vessel.

The meiping was used at the Ming court as a wine-storage vessel. Decorated with sprays of auspicious fruits, the present example reflects the auspicious symbolism and refined aesthetic taste characteristic of early Ming porcelain decoration.

估价: SGD 700,000 - 1,200,000

起拍价: SGD 500,000

LOT57





SPM- GCYY-0033

斗彩忍冬纹碗

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 12.5cm 高/Height 5.5cm 足径/Foot Diameter 4cm

来源：于八十年代初购自东陵古董商店

Provenance: Acquired from a Tanglin antique shop in the early 1980s

碗口微撇，弧腹，圈足，口沿外壁、腹底与圈足间绘青花双圈纹一周。碗外壁及碗心均以斗彩工艺作忍冬纹装饰，底足内书青花“大清雍正年制”六字楷书款。该品绘画流畅，构图舒展，衬以温润细腻的胎釉，颇具饕餮之美。忍冬纹是古代瓷器上常见的装饰纹样，是“金银花”的变形图案，具有延年益寿吉祥之美好寓意。

The bowl has a slightly everted rim, rounded sides and a ring foot. Double underglaze-blue line borders encircle the exterior below the rim, the lower body, and the area above the foot. Both the exterior and the centre of the interior are decorated in the doucai technique with honeysuckle scrolls. The interior of the foot is inscribed in underglaze blue with the six-character mark in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.”

The painting is fluid, and the composition is open and graceful. Set against the warm, finely textured body and glaze, the decoration has the refined beauty characteristic of imperial wares. Honeysuckle scroll is a common decorative motif on early Chinese ceramics. Derived from the form of the honeysuckle flower, it carries the auspicious meaning of longevity and good fortune.

估价: SGD 350,000 - 400,000

起拍价: SGD 230,000

LOT58





SPM- GCYY-0034

青花八宝纹双耳六方瓶

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 7.5cm×7.5cm 高/Height 34.5cm

足径/Foot Diameter 9cm×9cm

来源：于八十年代购自私人收藏家旧藏

Provenance: Acquired from a private collection in the 1980s

器呈六方形，侈口，长束颈，颈部对置夔凤耳，丰肩，敛腹，圈足外撇，底足露胎处可见其胎体洁白细腻、瓷质坚密。通体施釉，以青花为饰，釉色白中微泛青，青花发色浑厚。其纹样层次丰富，腹部六面的主题纹样为“八宝合一纹”，其与传统所见各自独立的八宝纹样不同，是将“轮、螺、伞、盖、花、鱼、罐、肠”等佛家八宝，与火珠、祥云等宝物，巧妙地构思绘于同一纹样中，清新雅致。外底有青花“大清乾隆年制”六字三行篆书款。

The vessel is of hexagonal form, with a flared mouth, a long waisted neck, a pair of opposing kui-phoenix handles on the neck, full shoulders, a tapering body and a ring foot flaring outward. At the exposed areas of the foot, the body is seen to be fine, white and dense in texture. The vessel is glazed overall and decorated in underglaze blue. The glaze has a faint bluish tint within the white, while the cobalt blue is rich and full in tone.

The decoration is arranged in multiple, richly layered bands. The principal design on the six facets of the body is a combined “Eight Treasures” motif. Unlike the traditional treatment in which the Eight Buddhist Emblems are shown separately, this design ingeniously integrates the Wheel, Conch, Parasol, Canopy, Lotus, Fish, Vase and Endless Knot, together with flaming pearls, auspicious clouds and other precious emblems, into a single unified composition. The result is fresh, elegant and highly refined.

The base is inscribed in underglaze blue with the six-character seal-script mark in three vertical lines: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.”

估价: SGD 500,000 - 800,000

起拍价: SGD 380,000

LOT59





SPM- GCYY-0035

青花牡丹凤纹双耳罐

元代/Yuan dynasty

口径/Diameter 19.8cm 高/Height 33cm 足径/Foot Diameter 19.3cm

来源：于八十年代购自本地知名收藏家旧藏

Provenance: Acquired from the collection of a prominent local collector in the 1980s

罐直口短颈，唇口稍厚，溜肩圆腹，肩部两侧有立体装饰，至腹部下渐收微撇，底部宽圈足，露胎。此罐纹饰共分为六层，以凤纹和牡丹纹为主，采用了勾线和抹料等多种工艺，展示了元代青花瓷的高超绘画技艺。

The jar is potted with a straight mouth, a short neck and a slightly thickened rim, above rounded sloping shoulders and a bulbous body. Applied decoration is set on either side of the shoulder. The body tapers towards the lower section and flares slightly above a broad ring foot, the base left unglazed.

The decoration is arranged in six registers, primarily featuring phoenix and peony motifs. The design is executed in a range of techniques, including fine outline drawing and washes of cobalt blue, demonstrating the accomplished painting skills characteristic of Yuan-dynasty blue-and-white porcelain.

估价: SGD 5,000,000 - 9,000,000

起拍价: SGD 2,500,000

LOT60





SPM- GCYY-0036

青花祈福图筒瓶

明崇祯/Ming dynasty, Chongzhen period

口径/Diameter 11.5cm 高/Height 37.5cm 足径/Foot Diameter 12cm

来源：于八十年代购自新加坡乌节路艺术古董商店

Provenance: Acquired from an antique shop on Orchard Road, Singapore, in the 1980s

敞口，束颈，筒腹，平底。通体施透明釉，釉面莹润微泛青，釉下以青花为饰。瓶口沿下以青花间饰变形大小倒蕉叶，腹部青花通景绘祈福图。画面中一宦者手持笏板，立于案台香炉之前，后有一随从，亦作祈福状。两位仙人自仙山之中驾祥云出现，案前两童子好奇张望。整幅画面青花浓淡合宜，层次分明，人物形神兼备，山石错落有致，整体格调清新自然，崇祯青花时代特点鲜明。

The vase is potted with a flared mouth, a waisted neck, a cylindrical body and a flat base. It is covered overall with a transparent glaze, the surface lustrous and faintly bluish in tone, and is decorated in underglaze blue. Below the mouth rim is a band of alternating large and small stylised inverted plantain leaves. Around the body is a continuous scene of prayer and blessing.

In the scene, a court eunuch stands before an altar table with an incense burner, holding a ceremonial tablet, while an attendant behind him is also shown in an attitude of prayer. Two immortals emerge from a celestial mountain riding auspicious clouds, and two boys in front of the altar look on with curiosity. The cobalt blue is well modulated between rich and pale tones, creating clear layers. The figures are rendered with both spirit and form, the rocks are arranged with natural variation, and the overall style is fresh and unforced, displaying the distinctive characteristics of Chongzhen-period blue-and-white porcelain.

估价: SGD 120,000 - 180,000

起拍价: SGD 60,000

LOT61



SPM- GCYY-0037

青花萧何月下追韩信人物纹笔筒

清初/Qing dynasty, early Qing period

口径/Diameter 22.7cm 高/Height 26cm 足径/Foot Diameter 22.9cm

来源：于八十年代中期购自东陵艺术中心古玩店

Provenance: Acquired from an antiques shop at Tanglin Art Centre in the mid-1980s

直口，筒腹，腰部微收，平底，尺寸硕大。内外施透明釉，釉面清亮。通体以青花为饰，腹部以青花通景绘“萧何月下追韩信”故事图，画面平铺直叙，引人入胜。萧何马上张望，后侍簇拥，前兵急追，韩信扬鞭催马，奋蹄腾空，紧张气氛跃然眼前，人物神情生动传神，周围层峦叠嶂，草木葱茏，画面布局考究，笔触自然流畅，画工精准爽落，青花发色明亮绚丽。“萧何月下追韩信”的故事典出《史记·淮阴侯列传》，为著名求才典故，韩信投奔刘邦而不受重用，灰心离去，萧何连夜追回，大力举荐，终成大事，后世多比喻对人才的重视与挽留。

The vessel has a straight mouth, cylindrical body, slightly constricted waist and flat base, and is of substantial size. It is covered inside and out with a transparent glaze, the surface clear and bright, and is decorated throughout in underglaze blue. Around the body is a continuous narrative scene depicting “Xiao He Pursuing Han Xin by Moonlight”. The composition unfolds in a direct yet compelling manner.

Xiao He is shown on horseback, turning to look ahead, attended by a group of followers. Soldiers rush forward in pursuit, while Han Xin urges on his horse with a raised whip, the animal's hooves lifted in mid-gallop. The tension of the moment is vividly conveyed. The figures are animated and expressive; surrounding them are layered mountains, dense trees and luxuriant vegetation. The composition is carefully arranged, the brushwork natural and fluid, and the painting precise yet vigorous. The cobalt blue is bright and brilliant in tone.

The story of “Xiao He Pursuing Han Xin by Moonlight” derives from the Records of the Grand Historian, in the “Hereditary House of the Marquis of Huaiyin”. It is a celebrated tale about recognising and retaining talent: Han Xin, having joined Liu Bang but finding himself unappreciated, left in disappointment. Xiao He pursued him through the night and strongly recommended him, ultimately helping to bring about great achievement. In later usage, the story came to symbolise the importance of valuing and keeping talented people.

估价: SGD 120,000 - 190,000**起拍价: SGD 80,000**

LOT62





SPM- GCYY-0038

青花人物纹四方笔筒

清康熙/Qing dynasty, Kangxi period

口径/Diameter 14cm×14cm 高/Height 18.5cm

足径/Foot Diameter 14cm×14cm

来源：于八十年代购自本地古董商店

Provenance: Acquired from a local antique shop in the 1980s

笔筒呈四方形，直腹，方底内凹，以青花为饰，外口沿及近足处绘卷草纹，四面绘人物故事及松石图案，青花发色浓重，人物大小比例得当，神态表现得淋漓尽致。该器青花采用分水工艺，借鉴了国画中的晕染笔法“墨分五色”，这也是康熙青花的一个典型特征。此笔筒传世稀有，素有“一方顶三圆”之价值，代表了康熙时期瓷器的最高水平。

The brush pot is of square form, with straight sides and a slightly recessed square base. It is decorated in underglaze blue. The outer rim and the area above the foot are painted with bands of scrolling foliage, while the four sides are decorated with figure-story scenes and pine-and-rock motifs. The cobalt blue is of a rich, deep tone; the figures are well proportioned, and their expressions and demeanour are rendered with remarkable vividness.

The underglaze-blue decoration employs the fenshui technique, drawing on the ink-wash effects of traditional Chinese painting, often described as “ink divided into five tones”. This is one of the defining characteristics of Kangxi-period blue-and-white porcelain. Square brush pots of this type are rare among surviving examples and have long been valued according to the saying, “one square piece equals three round ones”. The present brush pot represents the highest level of porcelain production of the Kangxi period.

估价: SGD 80,000 - 120,000

起拍价: SGD 50,000

LOT63



SPM- GCYY-0039

粉彩皮球花纹碗

清雍正/Qing dynasty, Yongzheng period

口径/Diameter 15.6cm 高/Height 6cm 足径/Foot Diameter 5.9cm

来源：于八十年代初购自东陵古董商店

Provenance: Acquired from a Tanglin antique shop in the early 1980s

侈口，弧腹，圈足。碗外壁以粉彩绘皮球花纹，纹样呈雪花状、菊瓣形、四叶梅花形等十余种形态，色彩包含粉、橙、黄、蓝、紫等，每朵花形态各异，无一雷同。布局疏密有致，体现了雍正时期“繁而不乱”的特点。整器釉面温润，色彩柔和淡雅；胎质细腻洁白，胎体轻薄。底部以青花书“大清雍正年制”双圈六字双行楷书款，字体工整清秀。雍正粉彩皮球花碗存世量稀少，故宫博物院藏有同类器物。皮球花又称团花，清代叫绣球花，其组合形式多样，以外观似球状而名。

粉彩创烧于康熙晚期，成熟于雍正、乾隆两代。粉彩在彩绘中以渲染表现明暗，使每一种颜色都有不同层次的变化。《饮流斋说瓷》中说“软彩又名粉彩，谓彩色稍淡，有粉匀之也。硬彩华贵而深凝，粉彩艳丽而清逸。”粉彩的施绘工艺是先用含砷的“玻璃白”打底，彩料有用芸香油调合。乾隆时的清宫档案对粉彩则称之为“洋彩”。

The bowl is potted with a flared mouth, rounded sides and a ring foot. The exterior is decorated in famille rose enamels with “ball-flower” motifs, rendered in more than ten different forms, including snowflake, chrysanthemum-petal and four-petalled prunus shapes. The palette includes pink, orange, yellow, blue, purple and other tones. Each flower is individually conceived, with no two exactly alike. The arrangement is balanced between density and openness, reflecting the Yongzheng-period characteristic of being “elaborate yet not crowded.”

The glaze is warm and lustrous, and the colours are soft and elegant. The body is fine and white, and the vessel is thinly potted. The base is inscribed in underglaze blue, within double circles, with the six-character mark in two vertical lines in regular script: “Da Qing Yongzheng nian zhi” — “Made in the Yongzheng reign of the Great Qing dynasty.” The calligraphy is neat and graceful. Yongzheng famille rose bowls decorated with ball-flower motifs are rare among surviving examples, and a comparable piece is preserved in the Palace Museum. The ball-flower motif, also known as a roundel-flower design and referred to in the Qing dynasty as xiuhua or “embroidered ball flowers”, takes its name from its spherical appearance and appears in a wide variety of combinations.

First developed in the late Kangxi period, famille rose reached maturity during the Yongzheng and Qianlong reigns. In famille rose painting, shading was used to render light and dark, allowing each colour to show subtle tonal gradations. The Yinliu zhai shuo ci states: “Soft colours, also known as famille rose, are so called because the colours are somewhat pale and evenly blended with white. Hard colours are sumptuous and deeply concentrated, while famille rose is brilliant and elegant.” In the famille rose process, the design was first prepared with an arsenic-bearing “glass white” ground, and the pigments were mixed with rue oil. In the Qing imperial archives of the Qianlong period, famille rose was referred to as “foreign enamels” (yangcai).

估价: SGD 400,000 - 600,000**起拍价: SGD 280,000**

LOT64





SPM- GCYY-0040

斗彩缠枝花卉纹盘

清乾隆/Qing dynasty, Qianlong period 景德镇窑

口径/Diameter 19.2cm 高/Height 4cm 足径/Foot Diameter 12.2cm

来源：于八十年代中期购自东陵艺术中心古玩店

Provenance: Acquired from an antiques shop at Tanglin Art Centre in the mid-1980s

敞口，弧腹，矮圈足。通体以粉彩装饰，釉层匀称，釉质滋润，细腻，有玉质感，触摸爽滑，胎釉结合紧密。盘心以斗彩绘缠枝花卉纹，纹饰布局繁密，线条自然流畅，笔触灵动，绘制工艺细腻入微，精致完美。

The dish is potted with a flared mouth, rounded sides and a low ring foot. It is decorated throughout in famille rose enamels. The glaze is evenly applied, lustrous and finely textured, with a jade-like quality and a smooth tactile finish; the body and glaze are closely fused.

The centre is decorated in the doucai technique with scrolling floral motifs. The design is densely arranged, with natural, fluid lines and lively brushwork. The painting is executed with meticulous refinement, achieving an exquisite and highly finished effect.

估价: SGD 90,000 - 120,000

起拍价: SGD 70,000

LOT65





SPM- GCYY-0041

斗彩团菊纹盖罐

清乾隆/Qing dynasty, Qianlong period

口径/Diameter 5.7cm 通高/Height 12cm

高/Height 11.3cm 足径/Foot Diameter 7cm

来源：于八十年代购自香港老街古董商店

Provenance: Acquired from an antique shop in Hong Kong's old quarter in the 1980s

直口，短颈，鼓腹，圈足，配有平顶盖。通体施釉，外壁以斗彩装饰。颈下、足上一周以青花分两色渲染变形如意云头，云头中心点红、黄彩。腹部绘团菊纹，呈品字形分布，图菊以红黄二色装饰，又以绿彩蕉叶为衬托，其间饰折枝莲纹。盖面两朵团菊均为红色，盖沿一周绘莲纹，与腹身图菊间莲纹相近。罐外底心以青花书“大清乾隆年制”六字三行篆书款。该器应是对成化御窑同类器的摹仿，而在清代宫廷绘画中，可见其与茶壶共置于矮几之上，应是将之作为茶叶罐。

The jar is potted with a straight mouth, a short neck, a globular body and a ring foot, and is fitted with a flat-topped cover. It is glazed overall and decorated on the exterior in the doucai technique. Around the area below the neck and above the foot, stylised ruyi-cloud heads are rendered in underglaze blue with two tones of shading, the centres of the cloud heads picked out in red and yellow enamels.

The body is painted with chrysanthemum roundels arranged in a triangular formation. The chrysanthemum motifs are decorated in red and yellow enamels and set off by green plantain leaves, with sprays of lotus interspersed between them. The cover is painted with two red chrysanthemum roundels, while the rim of the cover is encircled by a lotus scroll similar to the lotus motifs between the chrysanthemum roundels on the body.

The centre of the exterior base is inscribed in underglaze blue with the six-character seal-script mark in three vertical lines: “Da Qing Qianlong nian zhi” — “Made in the Qianlong reign of the Great Qing dynasty.” The vessel appears to imitate comparable wares from the Chenghua imperial kilns. In Qing court paintings, similar jars are shown placed together with teapots on low tables, suggesting that they were used as tea caddies.

估价: SGD 400,000 - 600,000

起拍价: SGD 280,000

LOT66





SPM- GCYY-0042

胭脂红地粉彩团花纹碗

清道光/Qing dynasty, Daoguang period 景德镇窑

口径/Diameter 13.8cm 高/Height 6cm 足径/Foot Diameter 4cm

来源：于八十年代末购自东陵古董商店。

Provenance: Acquired from a Tanglin antique shop in the late 1980s

碗侈口，弧腹，圈足。碗内壁近口沿处以低温蓝釉为地，粉彩折枝花卉纹为饰，间以金彩描写的“卍”字，其下施松石绿釉，碗心处以低温蓝釉为地，将粉彩、金彩作八出莲瓣装饰。碗外壁施胭脂红釉，以粉彩作四处团花装饰，以折枝花卉纹间隔。碗底有青花“大清道光年制”六字篆书款。

The bowl is potted with a flared mouth, rounded sides and a ring foot. On the interior, the area just below the rim is decorated on a low-fired blue-glaze ground with famille rose sprays of flowering branches, interspersed with gilt wan symbols. Below this, the interior is covered with a turquoise-green glaze. The centre of the bowl is decorated on a low-fired blue-glaze ground with an eight-petalled lotus design in famille rose enamels and gilding.

The exterior is covered with a ruby-red glaze and decorated in famille rose enamels with four floral roundels, separated by sprays of flowering branches. The base is inscribed in underglaze blue with the six-character seal-script mark: “Da Qing Daoguang nian zhi” — “Made in the Daoguang reign of the Great Qing dynasty.”

估价: SGD 380,000 - 500,000

起拍价: SGD 300,000



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time line

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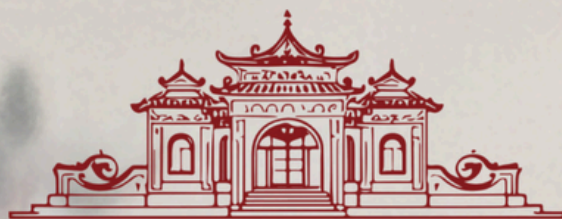
Ming–Qing Calligraphy and Painting

March – May 2026

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