

GUARDIAN
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古代书画卷

近二十年国粹

陶瓷卷

家具·工艺品·珠宝名表卷

油画·雕塑·装置卷

邮票·钱币·铜镜卷

古籍善本卷

1993
2013

CHINA GUARDIAN TWENTY YEARS FINE RECORD
Modern and Contemporary Chinese Painting and Calligraphy Vol.2

嘉德二十年精品录

近当代书画卷·二

故宫出版社
The Forbidden City Publishing House

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Stamps, Banknotes, Coins and Bronze Mirrors
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前 言

缘于在中国建立一个国际一流拍卖企业的梦想，历经二十年来的风雨历程，嘉德人一路坚守着专业精神，坚持着公平、公正、公开、诚信的职业操守，怀揣着对文化艺术的热爱，脚踏实地、努力前行。

1993年，中国嘉德的成立给当时国有文物经营行业注入了新鲜血液。从单一的国有经营模式，转变成为了开放的文物市场，容纳多样化的经营模式。中国嘉德是获得政府工商行政管理部门颁发的守信企业称号的全国第一家股份制艺术品拍卖公司，首批并连续被评为中国拍卖企业AAA级最高资质。随着国内的文物市场的繁荣发展，文物艺术品拍卖行业迅速发展壮大起来，中国嘉德不断完善自身、不断实现创新与超越，同时也为整个行业的规范、健康发展树立了标杆；为国家相关政策、法律、法规的出台与创新，提供了宝贵的实践与现实依据。从定向购买到优先购买；从海外文物回流与复出境到文物拍卖中为禁止出境的拍卖品首创“*”标识制度，嘉德的市场实践推动了艺术品市场标准的树立。

中国嘉德的飞速发展，为著名文博机构充实馆藏提供了更多的机会。故宫博物院的石涛《高呼与可竹石图》、朱熹《春雨贴》、隋人书《出师颂》；上海博物馆的宋高宗手书《养生论》、钱镜塘藏《明代名人尺牍》都是购藏于嘉德拍卖会。同时这些馆藏级拍品的涌现也提升了嘉德的社会影响力。中国嘉德不仅仅着眼于古代文物、传统艺术门类方面，从成立之初，中国嘉德就首创了中国油画专场，关注现当代艺术作品。此后又开创了现当代雕塑、现当代工艺品等诸项专场拍卖，为现当代艺术家的事业发展起到了促进作用。

嘉德还先行一步，积极拓展海外业务，嘉德成立之初即作为第一家开展海外文物征集的拍卖公司而得到境外藏家的关注。最初的几年个人收藏拍卖专场多来自海外资深藏家多年精心珍藏的文物珍品，海外大规模文物回流引起广泛的社会反响。同时与海外诸多博物馆、私人藏家的长期密切合作，奠定了中国嘉德在全球中国文物市场的地位。上海图书馆通过嘉德使

国宝级“翁氏藏书”荣归故里；“波士顿美术馆藏中国清早期瓷器”、“清乾隆粉彩开光八仙过海图盘口瓶”等国宝级文物精品的拍卖，或系列或单品，扩大了嘉德在海外的影响。

中国嘉德在努力发展完善自身、拓展海外业务、塑造企业经济实力的同时，也在努力回报社会。作为全国拍卖行业纳税贡献企业，在修缮文物古迹、资助文化艺术展览活动、成立艺术教育奖学金、举办公益拍卖等诸多方面践行着公益精神。二十年来，中国的文物艺术品拍卖市场从无到有。目前，已经发展到了近千亿元人民币的规模，不仅是买家得到了心仪的艺术品、藏家的藏品能觅得好的归宿，它还带动了鉴定、文物修复、传媒、论坛等产业链条，繁荣了整个文化艺术市场。此次，在中国嘉德成立二十周年之际，我们将这些年来经中国嘉德见证的诸多有代表性的文物、艺术品，结集成册，终编成《中国嘉德二十年精品录》。此次《中国嘉德二十年精品录》的出版，可以说是汇集了这些年来嘉德人的心血之作。丛书以作品历史价值、艺术价值、收藏价值为原则，选取了1994年至2013

年诸场次拍卖会中上拍的数千件文物、艺术品，力求以图录的形式展示给读者一场凝固的中国嘉德二十周年的回顾展览。同时也以丛书的形式答谢见证嘉德二十年成长历程的藏家和所有支持、关心嘉德的各界人士，期待您们继续信任与关怀。

回首嘉德二十年来取得的成绩，我们满心欢悦，充满自豪，同时心怀感恩。嘉德的发展离不开政府的支持、市场的认可、专家学者的鼎力相助、艺术家们的热情参与、海内外藏家的高度信任，高谊厚爱，铭感不已。面对未来，中国嘉德人将继续怀揣梦想、坚守信念、执着前行。

FOREWORD

China Guardian has been China's premier auction house for more than 20 years. As it moves towards its goal of being a world-class auction house, the company stays committed to art and operates under a value system that demonstrates equality, fairness, openness and integrity. It forges ahead to expand its services to meet emerging customer needs in ways that deliver more value than expected.

When it was founded in 1993, China Guardian ushered in a new era for the Chinese auction industry, transforming the Chinese art and antiques market into an open and diverse market from a state-run entity. It is the one of the first joint stock companies rewarded by the authorities for credible business conduct, and is certified as an AAA auction company, the highest accolade in the industry.

As businesses grow in an expanding domestic market, China Guardian has brought expertise and innovation to the entire industry. It offers both theoretical and practical experience to regulators for their policy-making and legislation. It has gained a pre-emption right in the market, contributed to the return of Chinese antiques

from abroad and introduced an effective asterisk-based labeling system for items that are prohibited from being exported. This is how China Guardian has become the standard industry setter.

China Guardian's rapid expansion has provided abundant opportunities to collectors and art institutions, including the Palace Museum in Beijing and the Shanghai Museum. They regard the auction house as the major source of their collections, and have acquired many valuable items, such as Bamboo and Rock by Shi Tao from the Qing Dynasty, Calligraphy by Zhu Xi from the Song Dynasty and the much sought-after Calligraphy by a Sui Dynasty artist as well as Calligraphy by Emperor Gaozong of the Song Dynasty, and letters by social celebrities from the Ming Dynasty.

With a driving focus on traditional Chinese art and antiques, China Guardian also works to introduce and present Chinese contemporary art and artists around the world, as seen in the dedicated sales of Chinese oil paintings, modern sculptures and various works of art.

China Guardian has achieved much during its global

expansion. Since it was first established, it has always reached out to foreign collectors and agencies who offered valuable items, many of which have been Chinese art treasures looted by past foreign invaders. The close partnership affirms China Guardian's leading position in the global Chinese art and antiques market and enables it to boost its presence abroad. For example, look at what the auction house achieved in the sales of a magnificent famille-rose eight immortals vase from the Qing Dynasty, and early Qing Dynasty porcelain ware offered by the Boston Museum of Fine Arts.

China Guardian acts responsibly to grow its business, locally and globally. As a major taxpayer, it promises to do everything in its power to assist in the repairing of ancient art and relics, and has funded numerous art exhibitions, set up national scholarships for art students and held a series of charity sales.

The rapid growth of China Guardian presents in macrocosm what happened to the Chinese art market, which hardly existed 20 years ago. The market now registers a prominently huge increase in sales and content, and gives

an added impetus to such businesses as authentication and restoration of relics, mass media and conference organization. More importantly, it affords the collectors an opportunity to share in that growth.

The book of China Guardian Twenty Years Fine Record: China Guardian in 20 Years is about a wide range of top-quality items that the auction house offered between 1994 and 2013. Focusing on the items' artistic and historical significance, the collection will present the readers an insight into how China Guardian has grown in the past 20 years. We gratefully acknowledge the kind support and the very generous contributions which have been made over the years by the artists and collectors, who remain an essential part of our enduring success story.

We at China Guardian are proud of what we have achieved. We gratefully acknowledge the generous assistance provided to us by regulators and experts from the industry. We must, however, acknowledge the very generous contributions which have been made over the years by the artists and collectors, who remain an essential part of our enduring success story.

凡 例

- 一 本套丛书为中英文对照的图录。力求以图片的形式全面展示中国嘉德 20 年来专场拍卖会上拍品的整体面貌，只标注作品的基本信息，不做考释。
- 二 本次收入作品以其自身的历史价值和艺术价值为选取依据，兼顾其社会影响力及分类的全面性。
- 三 本套丛书以作品的质地、功用为据，分为 7 个卷目（共 12 册）：古代书画卷（2 册）、近当代书画卷（5 册）、陶瓷卷（1 册）、家具工艺品珠宝名表卷（1 册）、油画雕塑装置卷（1 册）、邮品钱币铜镜卷（1 册）、古籍善本卷（1 册）。每卷设有前言、凡例、图版目录。古代书画卷二、近当代书画卷五设总索引，书画各卷设分索引。
- 四 各卷目原则上按历史时序排列，兼顾细类、作者生年以及首次拍卖年份。具体卷目下类别细分标准有所差别，如：
 1. 书画各卷，按照画法以及作品历史年代编排，分为古代书画卷和近当代书画卷。各卷以作者生年为序。同一作者的作品，按拍卖时间及场次排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。无名款的作品，按时代风格排在该朝代最后，按拍卖时间先后排列。为便于排版，同一生年画家的前后编排次序略有调整。书画类作品所录尺寸、数量为作者所绘或所书部分尺寸、数量；个别作品如因形制所致出现多个尺寸，以具体标注为准。
 2. 陶瓷卷分瓷器、紫砂两部分，每部分按作品制作时间顺序排列，同一时间段内，按品种或作者生年排列。同一品种内，琢器在先，圆器在后，以首次拍卖时间为序。同一作者的作品，以首次拍卖时间为序。为便于排版，个别编排次序略有调整。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。
 3. 家具工艺品珠宝名表卷，分家具、工艺品、珠宝名表三大部分。家具部分按制作年代排序，同一时期的作品按拍卖时间排序。工艺品部分以类别排序，同一类别内，以制作时间顺序或作者生年排列，同一时间内或同一作者的作品，以首次拍卖时间的顺序排列。珠宝名表部分分为珠宝、名表两类，珠宝部分以类别排序，同一类别内，按首次拍卖时间排列；名表部分以

品牌排序，同一品牌内，按出厂年份和拍卖时间先后排序。为便于排版，个别拍品编排次序略有调整。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。

4. 古籍善本卷，以书札尺牘、刻本抄本、法书碑帖、照片舆图的顺序排列。其中书札尺牘以作者生年为序；刻本抄本按四部分类法以经部、史部、子部、集部为序排列；法书碑帖以法书、金石、摩崖、碑帖、印谱、照片、舆图为序排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。
5. 油画雕塑装置卷，分油画及雕塑装置两部分。为便于排版，同一生年画家的先后编排次序略有调整。各部分以作者生年为序，同作者的作品，按拍卖时间及场次排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。两人及两人以上合作的作品，作者按创作重要性为序排列。
6. 邮品钱币铜镜卷，分邮品、钱币、铜镜三大部分。邮品部分按清代、中华民国（1912-1949）、解放区和新中国邮品分类进行排序，每类之下再细分邮票及派生复合邮品的邮封、信笺、明信片等细类，按每个时段历史顺序为序。钱币部分包括纸钞、古钱、机制币、金银锭四类，皆以拍品的历史年代排

序，在此基础上，纸钞类同一时间段内按中央及各省发行的纸钞分类排序；机制币类按金币、银币和铜币分类排序。铜镜部分以历史年代排序，同一时代下以器型、纹饰为序。拍品的定名考虑其类别特点及约定俗成，不强求统一。为便于排版，个别编排次序略有调整。

- 五 作品的定名以通行的年代、质地、纹样、器型、作者等要素为主，对某些作者、作品依然沿用其约定俗成的名称，并不作绝对统一。
- 六 有明确纪年的作品标注其公元纪年，不能明确断代的则标注其所属的年代区间。
- 七 拍品作者后所加“传”字样，意指此作品与该作者传世作品风格接近，非确定之判断。
- 八 标注“成交价”者表明当时拍卖会的成交情况；标注“估价”者则为参加拍卖而未能成交的作品；估价待询且未成交的作品，不做标注。
- 九 图版力求展示作品全貌，器物类添加底足局部特写。但书画类个别手卷、册页因篇幅、或版面所限，仅刊用其中一部分。