



文珊的陶瓷收藏與趣事



《文珊的陶瓷收藏與趣事》就要出版了，我向本書的作者文珊女士表示熱烈的祝賀。

在北京有許多外企高級技術人員和管理人員的眷屬，學歷很高，大多數畢業於美國與國際知名學府，隋先生的事業發展來到中國，在北京組織各種學習班、進修班。她們最感興趣的是中國文物古董課程，如陶瓷、玉器、木器傢俱、刺繡等，其他還有中醫、易經等。我被邀請來講陶瓷，主要講中國陶瓷的光輝歷程，從陶瓷的起源到各個歷史時期陶瓷發展概況。欣賞各個時代陶瓷藝術的特徵、演變和創新，分析這些演變的歷史背景、社會條件、工藝傳統和審美習慣等。假古董是如何出現的？如何把握真假文物的規律性特徵進行鑒定。

授課時間，從1995年到2003年。學員們熱情很高，準時上課，認真聽講。要求老師每堂課的主題鮮明，深入淺出，深奧的學術問題用通曉明白的語言講解，不拖泥帶水。學員們不但認真聽講，詳細記錄，還勇於提問，課堂裡氣氛十分熱烈，直到把問題弄明白為止。

學員有流動性，有的隨先生調動而離開，新學員又不斷的增加進來。有的走一段時間，當其回來時，又立刻來上課。我有時因公出差，或出國講學不得不中斷上課，當我回到北京後又立刻開課。

學員們素質很高，人品優秀，不但課堂學習認真，下課後抓緊複習，閱讀相應的參考書，不辭辛苦的到各博物館、文物考古部門參觀學習，到拍賣會看預展，逛潘家園等文物市場對照實物學習。從地攤、文物商店買一些心愛的東西拿到課堂上來，讓大家品鑒。成功者讓大家享受成功的喜悅；失敗的讓大家一起分析假古董的特殊之處。課堂學習和社會調查相信會提高很快。

文珊女士勤奮好學，當班長，熱心為大家服務。她性格活潑，才思敏捷，善於思考，在班裡起到很好的榜樣作用。她隨先生到新加坡以後，繼續堅持學習。她編的《文珊的陶瓷收藏與趣事》一書集收藏、學術、趣事為一體，可讀性很高，提高人們的收藏熱情，加深對中國陶瓷文化的認識方面，一定會做出貢獻。

祝文珊女士百尺竿頭，再進一步，取得更大成就。

2014年8月28日北京

序言

不朽的美麗與智慧

彭慧媛

文珊是我在新加坡認識的第一個朋友，我們一起度過了生命中很重要的一段歲月：交換孩子們青春期的教養經驗，適應孩子們出國念書的空巢期和體會面臨退休生活的種種心境。到今天我們的友情早已讓我們相互走入了彼此的生活之中。聽到她要把她收藏了多年且連我們這些好朋友都沒看過的寶貝印製成書公諸於世，我真是為她高興。

認識文珊的人都知道她是個性情中人。她急公好義又古道熱腸；她對人熱情友好，無論是家人或是朋友，幫助身邊的人是她永遠做不完的功課。她對學習新事物總是熱情洋溢，勇往直前。一旦引起了她的興趣，她總是會全心投入。堅定的決心和高昂的鬥志讓她對任何困難都無所畏懼。

文珊跟著夫婿生活在東西文化之間多年，常聽到她提及在北京的這段日子！在北京的七年讓她難以忘情，因為她很幸運地得以近距離的接觸到中國歷史文化和藝術的精髓，然後就被深深地吸引了。不但跟隨老師學習古董陶瓷的研習與鑒定，又能和一群同好的姐妹們經常一起勤奮地“拾荒”，努力地做功課。

根據我多年教學的經驗，像她這樣對學習有高度熱忱，上課專心，回家還會反復練習的一定是成績優異的好學生。

她對收集古董的瘋狂投入與興奮心情，活生生地就像今日影視界的忠實粉絲族。文珊對生活的熱情讓我不禁自問，我的人生裡有沒有這麼一段專情、隨性的年少輕狂？

在這本書裡，文珊與大家分享的不只是那些代表著中國歷史和文化，匠心獨具且還經過專家鑒定的美麗寶物，我看到的更多是她對收集這些鍋碗瓢盆的激情和樂趣。我感受到的更多是文珊為她這一段精彩又有趣的人生經歷，再一次點燃聖火，發光發熱後圓滿地畫下了一個句點。

我希望有更多的有緣人能來分享這本書所帶來的美感與智慧。或者你和我對此書有完全不同的觀點，因為你是一個真正的古董專家，又或者你和我有同感因為我們都是熱情生活粉絲團的團員。無論你因何而來，都歡迎來和紅紅火火的文珊一起傾聽她心跳的聲音吧！

永遠支持你的好友 彭慧媛

2014年8月28日新加坡

自序

1991 年到 1998 年之間，我隨著先生的工作而移居北京。當時北京有一群和我一樣出生於臺灣卻因為“隨夫出征”而搬到北京的女眷。當先生們在事業上打拼時，我們也努力進修參加各種研習包括古董、玉器、木器、中醫、易經等。因此那些年我在北京最大的收穫就是有機會去進修我夢想中的“博士後”(Post Doctor Degree)。

1995 年初，熱心的姐妹 Patricia 邀請到當時在北大歷史系的李知宴教授來為我們講解《中國古董陶瓷研習與鑒定》。從那時起一直到 1998 年我搬離北京為止，足足有將近 4 年的時間，我都在跟隨李老師學習古董鑒定。因為有了李老師的教導，我在那幾年陸續地收藏了許多由中國早期的商代到民國時期的古董陶瓷。

這些年在新加坡定居下來，我腦中始終惦記著這些收藏，心想把它們好好地整理一番。2010 年 6 月，我在專業攝影師女兒的協助之下把上百件、大大小小的古董陶瓷品拍成照片。後來我又在能幹的侄女幫助之下，把李老師的鑒評全部翻譯成英文。我把這些資料加上我在北京“拾荒歲月”的一些趣事全部收入在我的個人網站：

www.wendychineseantiques.com。

今年我決定把這個網站裡的資料集結成一本《致我在北京的拾荒歲月》又名《文珊的陶瓷收藏與趣事》。

在此呈現與您共享！

2014 年 8 月 新加坡

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1. 我與中國古董陶瓷的結緣

1.1 北京生活

“春有百花， 秋有月， 夏有涼風， 冬有雪。 若無閒事掛心頭， 才是人間好時節。”--宋. 無門慧開

1991年10月，先生帶著我，7歲的女兒琳琳和剛滿一歲半的雙胞胎（北京人稱“雙瓣兒”）來到陌生的北京。1歲半的小哥倆，正是走得東倒西歪，牙牙學語的階段；而女兒琳琳則剛開始上北京國際學校的二年級。

北京給我的第一印象是風沙大和“三多”。當我們搬到北京時已經入秋，風沙特別大。我經常看到路上騎腳踏車的婦女，臉上包著一層薄薄的紗巾來擋風沙。至於“三多”，那就是人多，腳踏車多和車多。當時我所見到的是馬路上擁擠的行人不怕腳踏車，過多的腳踏車不怕汽車，日漸增多汽車更不怕行人。這種亂中有序的交通現象不是我們這些外來的人一下子就能適應的。因此，我才明白為什麼北京的外商公司不允許我們在北京自己開車。

北京給我的第二個印象就是使用外匯券和糧票。我們因為是“外賓”必須使用的錢是“外匯券”而非一般國內人使用的“人民幣”，它們兩者之間的價值比例大約是一塊錢外匯券相當於一塊五的人民幣。可是很多外地來的農民沒有看過外匯券。有一次，我向一位外地來的農民買雞蛋，當我拿出一張10元的外匯券給她時，她看了一眼，問我：

“這是啥？我不要！”

她竟然不知道那是比人民幣的價值還大一半的外匯券哪！

說到糧票，我還得謝謝家裡的王阿姨。她知道我喜歡去高家園和三裡屯的副食店買麵食，就經常給我幾張她剩下的糧票，我高高興興地拿著糧票到副食店就可換東西。到1993年，外匯券和糧票就被取消不再使用了。

北京給我的第三個印象是書法和縫紉。當我們一家人安頓下來後，閒不住的我就開始找東西學。首先，我和兩位鄰居一起學習書法，我們一個禮拜上兩堂課，其餘時間自己在家裡練習。我經常一個人坐在靠窗的書桌前，在舊報紙上練習書法。不久之後，我又買了一台腳踏的縫紉機向王阿姨學做衣服。經過王阿姨的指點，我幫女兒以及小哥倆各做了一套姐弟裝。那一年，我們全家回臺灣探視爺爺奶奶和外公外婆，看著他們姐弟三人穿著同一樣式、藍底碎花、上下兩截的套裝出門，我真是開心極了！

搬到北京麗都公寓的第二天，我就打電話約先生們同在AT&T工作的Ann出來見面，Ann緊接著又把她對門的鄰居Catherine介紹給我。我們三人因為背景相同，很快地就成為無話不談的好朋友。“三劍客”經常相約去逛香山、頤和園、圓明園、北海、大觀園等地方。有時候，我和小阿姨也會帶著小哥倆到北海公園去，踩著鵝船，遊湖；或是到日壇公園的兒童遊樂場遊玩。

我到北京的頭兩年，春花、秋月、夏風、冬雪，加上有好朋友的相陪，日子過得可是輕鬆、快樂又逍遙！

同時，在這段期間我也遇到了許多其他 Made in Taiwan (出生在臺灣)而同樣地也是跟隨著先生而來的女眷。我們有的是跟著先生服務的美國公司如 AT&T、IBM、Microsoft、GE、Motorola、Lucent 等來北京的；還有一部分是跟著先生服務的臺灣公司如康師傅、統一等過來的。我們之中多數有大專以上的學歷，有的甚至擁有碩士或是博士的學位；有的曾經是美國公司的高級主管；還有的是來北京多年，自己經營珠寶、房地產、美容等行業。北京真是一個臥虎藏龍的寶地，這些女中豪傑不論當下是家庭主婦或是擁有自己的事業，我們之間最大的共同點就是求知欲都非常高。

大家紛紛參加各種研習課程包括《古董研習》、《玉器鑒定》、《木器辨識》、《中醫入門》、《易經研讀》、《國畫欣賞》、《書法習作》等，五花八門、應有盡有。大夥兒經常開玩笑說我們是在攻讀“博士後”。我們為了驗證所學的知識，經常會到處尋寶採購，希望能買到好的玉器、古董，或是木器等有價值的收藏品。所以那段日子，先生們忙著“賺錢”，太太們則忙著“花錢”。當然，我們這些家庭主婦也知道分寸，除非真的是物有所值，一般情況下，我們都不敢輕易出大手。

在這麼多研習課程中，我一開始學習書法，接著學習腳底按摩和一點點中醫，但是最能讓我沉迷與堅持的就只有李老師教導的《中國古董陶瓷研習與鑒定》。

1.2 參加中國古董陶瓷的研習與鑒定

1994 年在北京，我們每一星期有兩班古董課：星期二，在麗都俱樂部上課；星期四，在亞運村上課。我家就住在麗都公寓裡，後門對著麗都俱樂部，自然選擇在麗都上課。

有一次，李老師在麗都俱樂部上古董課時說：

“亞運村上課的學員總愛問我和 Wendy 是什麼關係。”

那是因為我是李老師最用功的學生之一，幾乎每次上課，我都有“新貨”請老師講評。所以李老師在亞運村上課時，經常會以我買到的東西為例子搬出來講評。

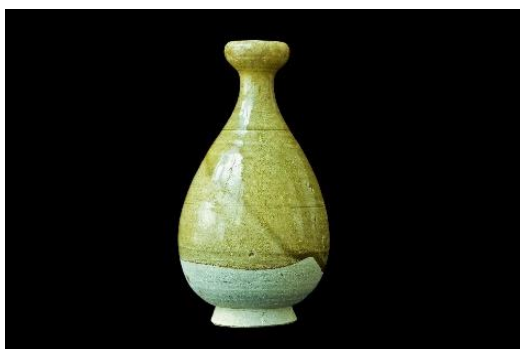
我們每次去麗都俱樂部上課就像是去參加一場小型的古董拍賣會。教室前的桌面上總是排滿一堆又一堆的瓷器包括罐子、碗、盤、鉢、瓶、壺等，等著李老師來鑒定。有時候我們也會買到一些陶器或銅器，譬如彩陶罐、陶馬、陶俑、銅制的酒樽等；不過還是以瓷器居多。

李老師不愧是教歷史的，他不但學問淵博，而且口才幽默風趣。他把中國五千年的陶瓷發展歷史毫不保留的教給我們，從遠古時代的彩陶文化，到民國初期的粉彩，一朝、一代地全盤傳授。我們每次上課都認真地做筆記，下課後我們也會閱讀許多參考資料。學員們常常拿彼此的收藏來互相對照、互相切磋。所以那幾年，我們是拼命地學習、瘋狂地採購。後海、亮馬古玩市場、潘家園古玩市場、北京古玩市場等，都是我們每次下課後必去的地方。

記得上課的第一天，老師就告訴我們：“收藏古董，要有眼力！有氣魄！寧吃仙桃一口，不吃爛梨一筐。”但是，在

學習階段，我們總是一下課就立刻去後海、古玩城等地“尋寶”。所以爛梨真的收了不少。不管怎麼說，其中也有幾件令自己愛不釋手的。

李老師講課非常生動，他經常會引用一些詩詞來描述一件古董作品，譬如他對以下這件《隋唐青瓷蒜頭瓶》，也就是玉壺春瓶的前身造型，就引用了唐朝詩人王昌齡的詩句來描述：



“洛陽親友如相問，一片冰心在玉壺。”

而他對以下這個《宋元樞府釉水波遊鴨圖碗》裡面用瀟灑的刀法刻出蘆葦遊鴨的描述，則引用了宋代偉大詩人蘇東坡的詩：



“竹外桃花三兩枝，春江水暖鴨先知。蒹葭滿地蘆芽短，正是河豚欲上時。”

因此我們在學習過程中，不但欣賞到陶瓷的胚胎和釉質的美感，也經常沉醉在李老師朗誦的詩詞之中。

李老師時常拿我們學員開玩笑，譬如每當他教到唐朝的瓷器時，就會把班上那位長得豐滿圓潤、美麗大方的童晶晶拿來比喻為楊貴妃，增添他講故事的趣味性。所以，我們每次上課的情緒都很高昂，教室裡不時地爆發出歡樂的笑聲。

此刻，我想起一位好姐妹名叫 Judy，聽說她有一陣子在上海博物館當古董陶瓷解說員。Judy 是臺灣政治大學畢業的高才生，她的字體非常美，課堂上的筆記總是抄得巨細靡遺。有一回在課堂上，李老師回答了幾位學員們的問題後，突然轉身問她：“Judy，你在忙著寫什麼？”

Judy 抬起頭看著李老師，慢條斯理地回答：“我在寫：‘李--老--師--說--他--自--己--也--不--知--道。’”

Judy 的回答引得全班頓時哄然大笑。

由於李老師講課風趣、幽默，所以我每個星期都非常期盼上課日的到來。偶爾一、兩次，李老師臨時有事趕不過來，我，Judy，Catherine，Sharon，和秀錦就會結伴去古玩城尋寶。

啊！這是一段多麼有趣、多麼值得珍惜，又多麼令人懷念的人生經歷呀！

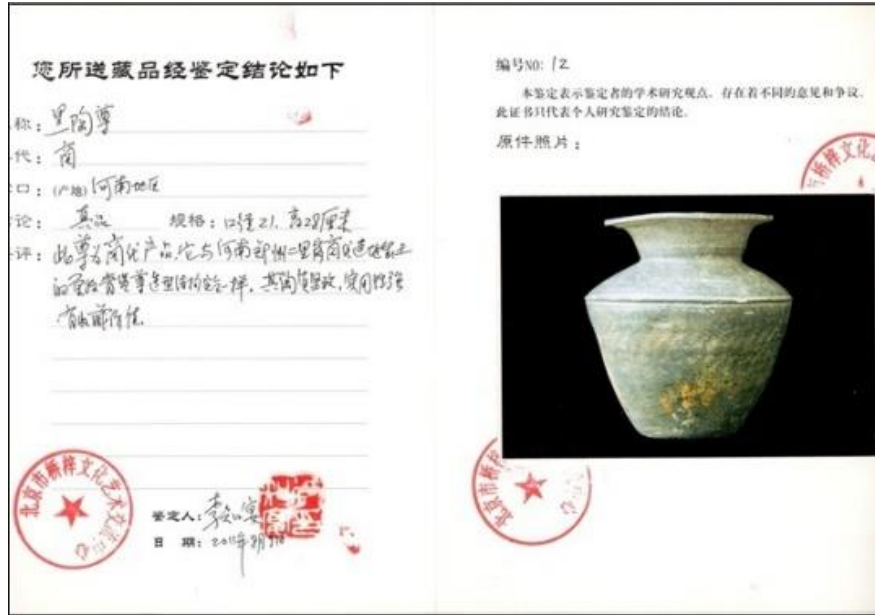
我希望這些趣事能夠讓那些和我有共同經歷的姐妹們看到，激起她們對這段“北京拾荒歲月”的甜蜜回憶。

2. 我的中國古董陶瓷收藏

2.1 有證書的藏品

2.1.1 商黑陶尊





名稱：黑陶尊
年代：商
窯口：（產地）河南地區
結論：真品
規格：口徑 21 釐米，高：28 釐米

*

鑒評：此尊為商代產品，它與河南鄭州二裡崗商代遺地出土的原始青瓷尊造型結構完全一樣。其陶質堅致，實用性強，有收藏價值。

*

Name: Black Pottery Wine Vessel

Date: Shang dynasty (16th–11th B.C.)

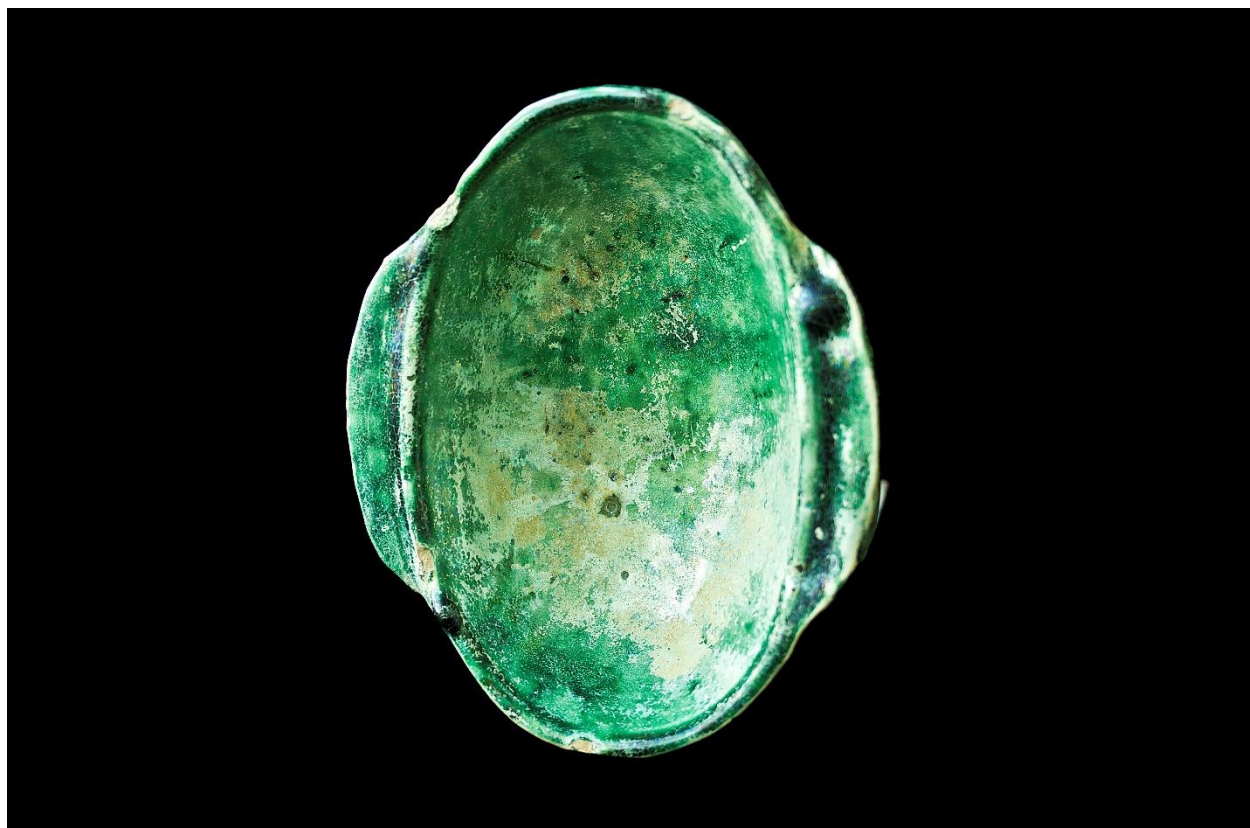
Kiln / origin: Henan Province Kilns

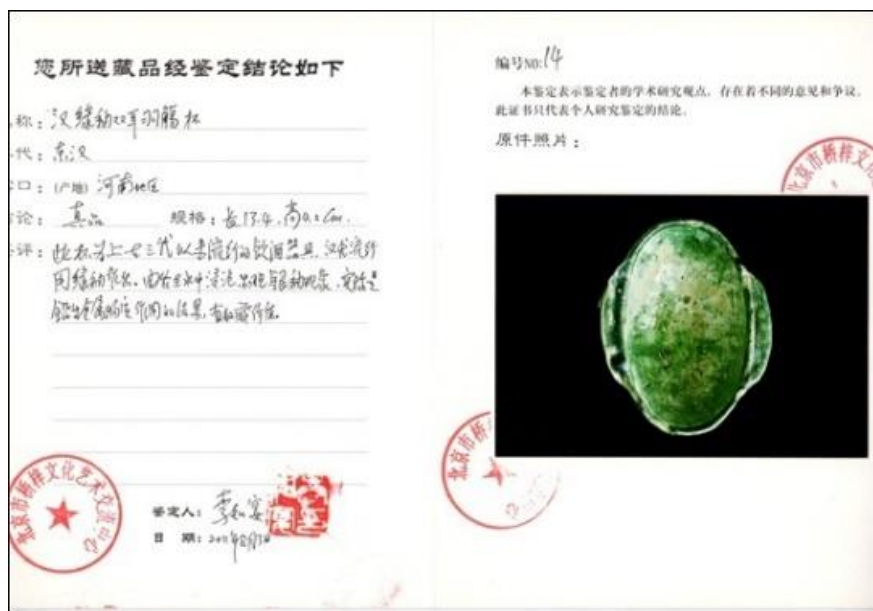
Authentication: Authentic

Dimensions: Diameter: 21.0 cm; height: 28.0 cm

Appraisal: This Black Pottery Wine Vessel is from the Shang dynasty. Its modeling and structure are exactly the same as the initial celadon wine vessel excavated from the Shang dynasty ruins of Henan Zhengzhou Er-li-gang. The essence of the pottery is very solid, extremely functional, and worthy of a collection.

2.1.2 東漢綠釉雙耳羽觴杯





名稱：漢綠釉雙耳羽觴杯
年代：東漢
窯口：（產地）河南地區
結論：真品
規格：口徑 13.4 釐米，高：4.2 釐米

*

鑒評：此杯為上古三代以來流行的飲酒器具，漢代流行用綠釉作出。由於在水中浸泡，出現銀釉現象，實際是鉛等金屬物質作用的結果，有收藏價值。

*

Name: Han Green Glazed Double Ears Drinking Cup

Date: Eastern Han Dynasty (25–220)

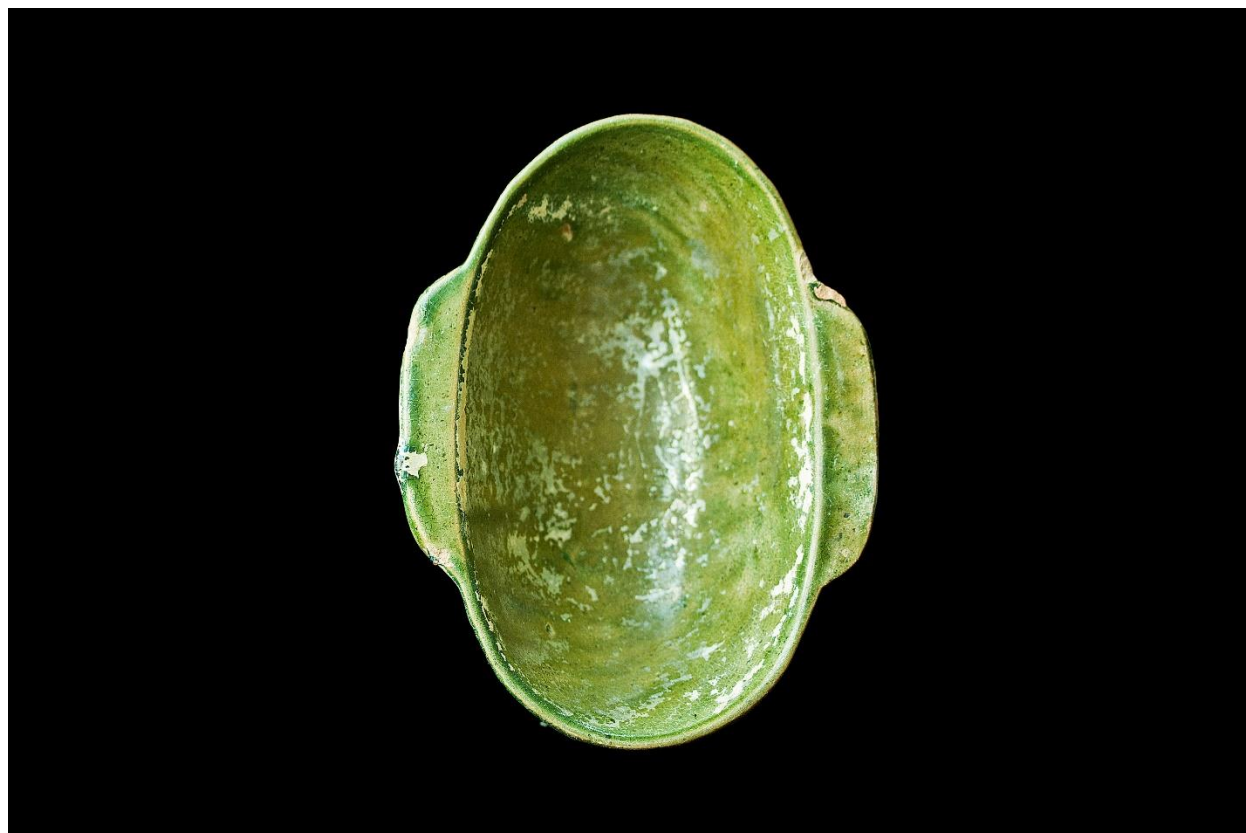
Kiln / origin: Henan (Province) Area

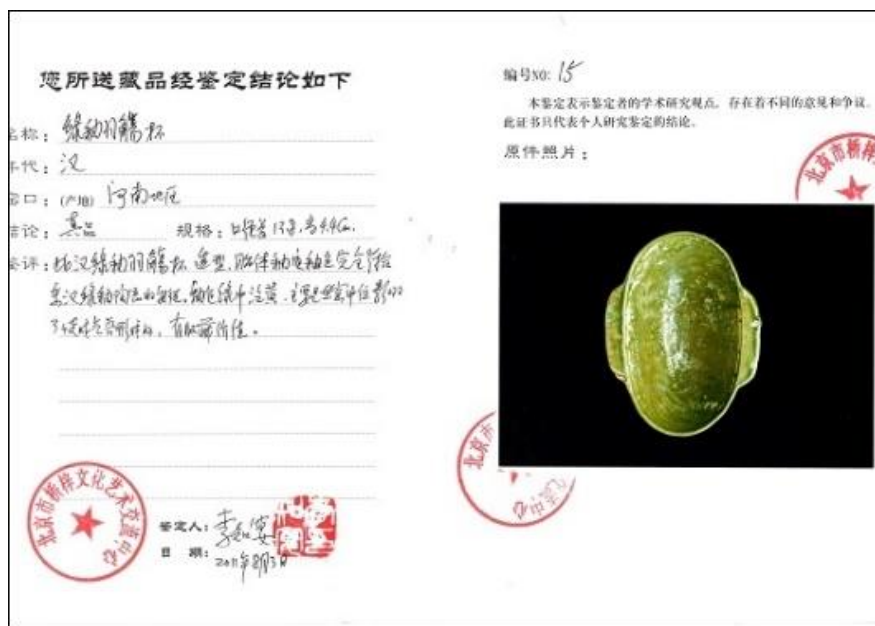
Authentication: Authentic

Dimensions: Diameter: 13.4 cm; height: 4.2 cm

Appraisal: This cup is a very popular drinking utensil since the Xia, Shang, and Zhou dynasties. It is made of green glaze popular in the Han dynasty. Due to natural exposure to the elements, such as water and air, a silver glaze surfaces as a product of natural ionization from the lead that is innate in the clay body. A worthy addition to a collection.

2.1.3 漢綠釉羽觴杯





名稱：綠釉羽觴杯
年代：漢
窯口：（產地）河南地區
結論：真品
規格：口徑 13.8 釐米，高：4.4 Cm

*

鑒評：此漢綠釉羽觴杯，造型、胎體、釉質釉色完全符合東漢綠釉陶器的特徵。釉色綠中泛黃，主要是在窯中位影響了燒成氣氛形成的，有收藏價值。

*

Name: Han Green Glazed Double Ears Drinking Cup

Date: Han Dynasty (206 B.C. - A.D. 220)

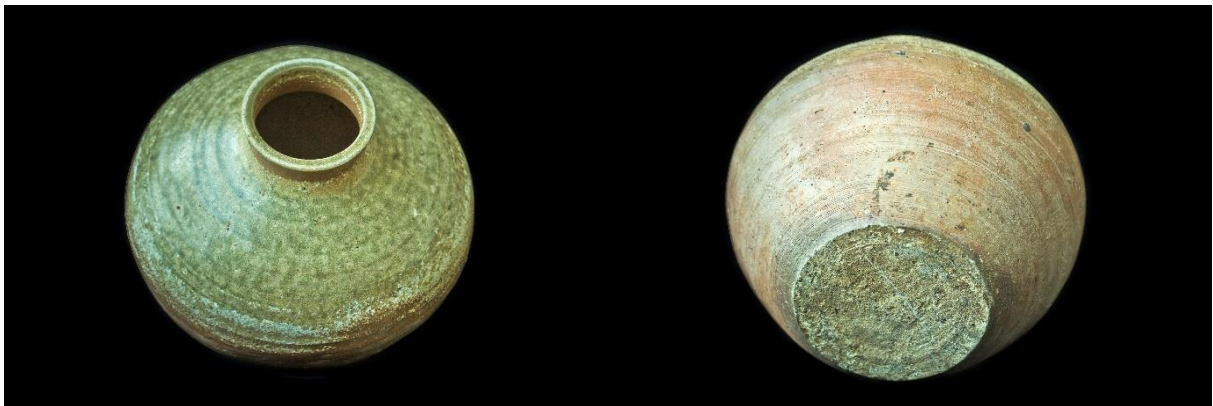
Kiln / origin: Henan Region

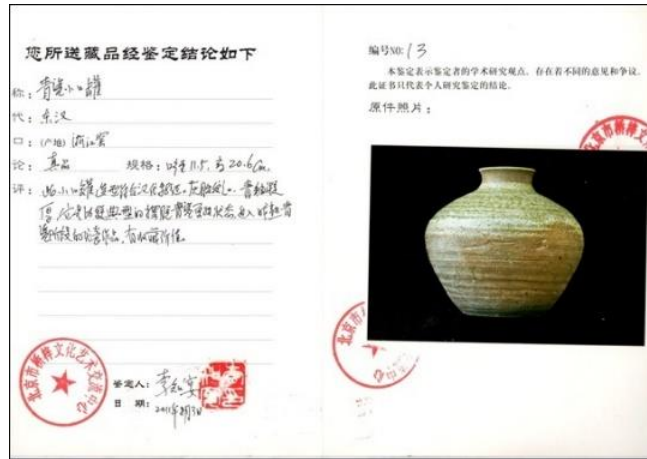
Authentication: Authentic

Dimensions: Diameter: 13.8 cm; height: 4.4 cm

Appraisal: This drinking cup's shape and form, clay body texture, enamel glaze and glaze color are completely in line with the characteristics of the green glazed pottery ware from the Eastern Han Dynasty. The green color in the glaze has a slightly yellow surface from the location in the kiln, which affected the cup's formation during firing. A highly collectible example.

2.1.4 東漢青瓷小口罐





名稱: 青瓷小口罐
年代: 東漢
窯口: (產地) 浙江窯
結論: 真品
規格: 口徑 11.5 釐米, 高: 20.6 Cm

*

鑒評: 此小口罐造型符合漢代特徵。灰胎髮紅, 青釉凝厚, 它是比較典型的擺脫青瓷原始狀態, 進入成熟青瓷階段的代表作品, 有收藏價值。

*

Name: Celadon Narrow-Necked Jar

Date: Eastern Han Dynasty (25–220)

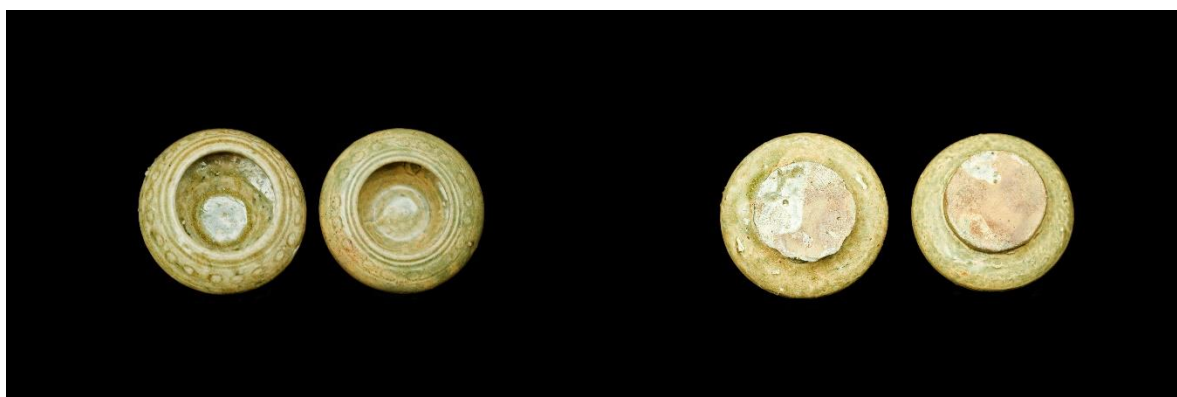
Kiln / origin: Zhejiang (Province) Kiln

Authentication: Authentic

Dimensions: Diameter: 11.5 cm; height: 20.6 cm

Appraisal: The modeling of this Celadon Narrow-Necked Jar is in line with characteristics of the Han dynasty. The grey clay body turns slightly red, the celadon glaze is rich and sturdy--it is a typical representation of the early initial state of celadon and entering towards the later mature stage of celadon. Highly worthy of a collection.

2.1.5 晉青瓷印花水盂（一對）





名稱：青瓷印花水盂（一對）
年代：晉代
窯口：（產地）浙江省上虞窯
結論：真品
規格：1. 口徑 3.8 釐米, 高：3.2 釐米 2.
口徑 4.2 釐米, 高：3.8 釐米

*

鑒評：此一類一對水盂為文房四寶中的水盂。青釉、造型、胎體時代特徵明顯。晉代是中國書法藝術發達時期，出現很多大書法家，在他們的帶動下，書法在全國普及，為適應這種社會需要，青瓷生產出許（多）藝術性強的水盂。此一對水盂就（是）晉代水盂的代表，也是研究晉代文化現象的寶貴資料。

*

Name: A Pair of Celadon Brush Washers with Printed Flowers

Date: Jin Dynasty (265–420)

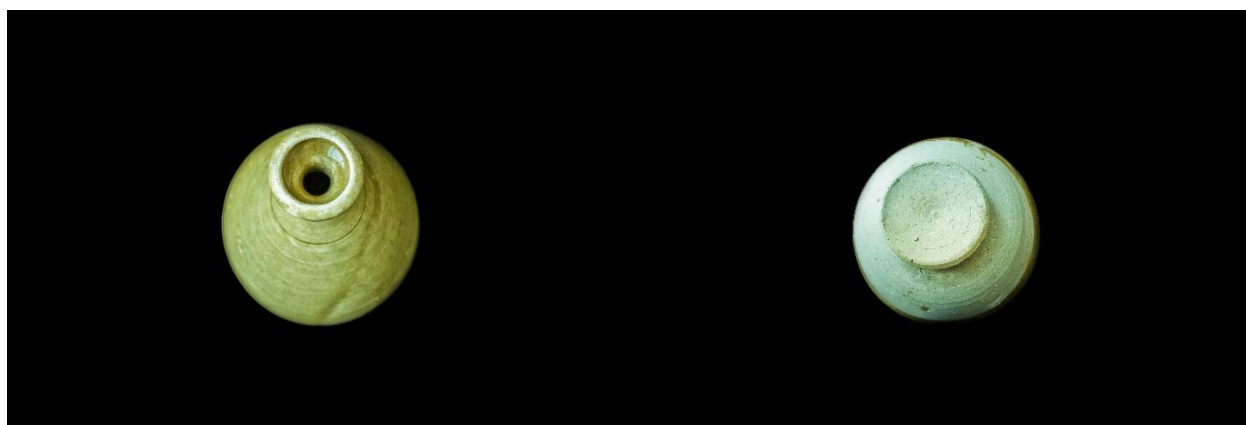
Kiln / origin: Shangyu Kiln, Zhejiang Province

Authentication: Authentic

Dimensions: 1. diameter 3.8 cm, height 3.2 cm 2. diameter 4.2 cm, height 3.8 cm

Appraisal: This pair of brush washers belongs to the traditional furnishings of the Chinese scholar's studio. The celadon glaze, form, and clay body are all consistent with the period. Calligraphy flourished during the Jin dynasty, producing many distinguished calligraphers. Under their influence, calligraphy became popular throughout the country. To meet these social demands, many celadon brush washers, full of strong artistic value, were produced. This pair of brush washers is representative of the brush washers from the Jin Dynasty. It contains precious information for the study of the cultural phenomenon of the Jin Dynasty. A highly collectible example.

2.1.6 隋青瓷蒜頭瓶





名稱：青瓷蒜頭瓶
年代：隋
窯口：（產地）安陽窯
結論：真品
規格：口徑 4.5 釐米，高：19.3 釐米

*

鑒評：造型優美，最早時期的玉壺春瓶的前身。它的造型實用、優雅，深受社會各階層的喜愛。盛酒器物，唐朝詩人王昌齡稱讚的優美和實用：“洛陽親友如相問，一片冰心在玉壺。”通過此瓶能欣賞到玉壺春瓶的前身造型特徵。它的胎體質地、釉質釉色完全符合隋代青瓷的特點。

*

Name: Celadon Garlic-Head Bottle

Date: Sui Dynasty (581–618)

Kiln / origin: Anyang Kiln

Authentication: Authentic

Dimensions: Diameter: 4.5 cm; height: 19.3 cm

Appraisal: The shape and form are very beautiful and it is the predecessor of the earliest spring vase bottle. Its shape is practical, elegant, and loved by all sectors of the community. It is a wine vessel. Tang dynasty poet Wang Changling praised it as beautiful and practical: “If Luoyang's friends and relatives asked about me, please tell them that my heart is still immaculate, crystal as ice and translucent as this jade bottle.” With this bottle, we can enjoy its predecessor's molding characteristics of the spring vase bottle. The clay body quality and enamel glaze are completely consistent with the characteristics of the Sui dynasty celadon.

2.1.7 唐紅陶小馬陶俑（兩件）





名稱：紅陶小馬陶俑（兩件）
年代：唐
窯口：（產地）河南省窯
結論：真品
規格：口徑 11.0 釐米，高：8.0 Cm

*

鑒評：此一對陶馬為唐代真品。唐代時興以牛、馬、羊動物形象來陪葬，到晚唐時期，馬等動物形象越作越小，在墓葬中成組成群出現，憨態可愛，時代感強烈，有收藏價值。

*

Name: Red Pottery Pony figurine (A pair)

Date: Tang Dynasty (618–907)

Kiln / origin: Henan Kilns

Authentication: Authentic

Dimensions: Diameter: 11.0 cm; height: 8.0 cm

Appraisal: This pair of Red Pottery Pony is authentic from the Tang Dynasty. In the Tang Dynasty, it is popular for the dead to be buried with to animal imagines such as cattle, horses, sheep, etc. Toward the late Tang Dynasty, the images of horses and other animals are getting smaller and smaller, they can be found in groups in the tombs. They appear so unsophisticated and cute, show a strong sense of objects of the Tang era. A highly collectible example.



2.1.8 唐紅陶俑（五件）





名稱：紅陶俑（五件）
年代：唐
窯口：（產地）北方河南地區
結論：真品
規格：高：6.0－7.5 釐米

*

鑒評：此五件紅陶俑係晚唐產品。唐朝安史之亂以後著社會動盪，戰亂不止，尤其北方中原、關中地區受的破壞更大，陶俑等陪葬品製作規格逐漸小型化。此一批陶俑就是這個社會現象的反映，有歷史價值和收藏價值。

*

Name: Red Pottery Figurines (five pieces)

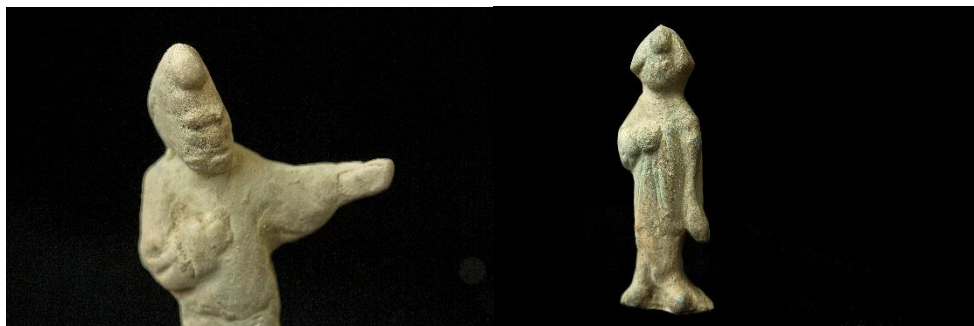
Date: Tang Dynasty (618–907)

Kiln / origin: Northern Henan Region

Authentication: Authentic

Dimensions: High: 6.0–7.5 cm

Appraisal: These five red pottery figurines are objects from the late Tang dynasty. After the An Shi rebellion (755–763), social unrest and frequent civil wars followed. Many areas were heavily destroyed, especially in the Central Plains of the north and Shaanxi. Thus, specifications of funeral objects such as these figurines were gradually made smaller and smaller. This batch of figurines is the reflection of the social phenomenon during that period. Therefore, they retain very high historical value and worthy of a collection.



2.1.9 唐三彩鉢



名稱：三彩鉢
年代：唐
窯口：（產地）河南鞏縣窯
結論：真品
規格：口徑 13.5 釐米, 高：12.8 釐米

*

鑒評：此三彩鉢為唐代產品，造型有極強的典型性，斂口、肩、腹線條剛勁有力，富有彈性。胎體加工不細，白胎，用北方瓷土，泥質性強，不需太多加工捏練，這正是唐三彩的時代特徵。白中泛紅，質地雖粗一點，但成型之後打磨較細，所以器物整體表現相當細潤。三彩釉用點彩法出現，柔和自然，浸漫流淌相當隨意瀟灑，這些都符合唐代作品的時代風格。此物距今已 1200 年以上，很難得。

*

Name: Tricolor Glazed Pottery Bowl

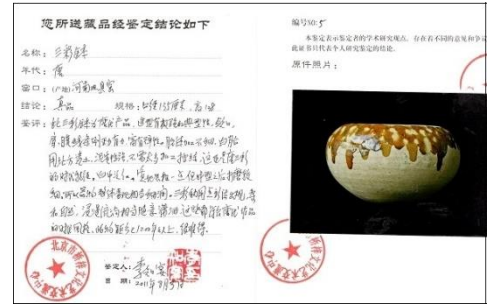
Date: Tang Dynasty (618–907)

Kiln / origin: Gongxian Kiln in China's Henan Province

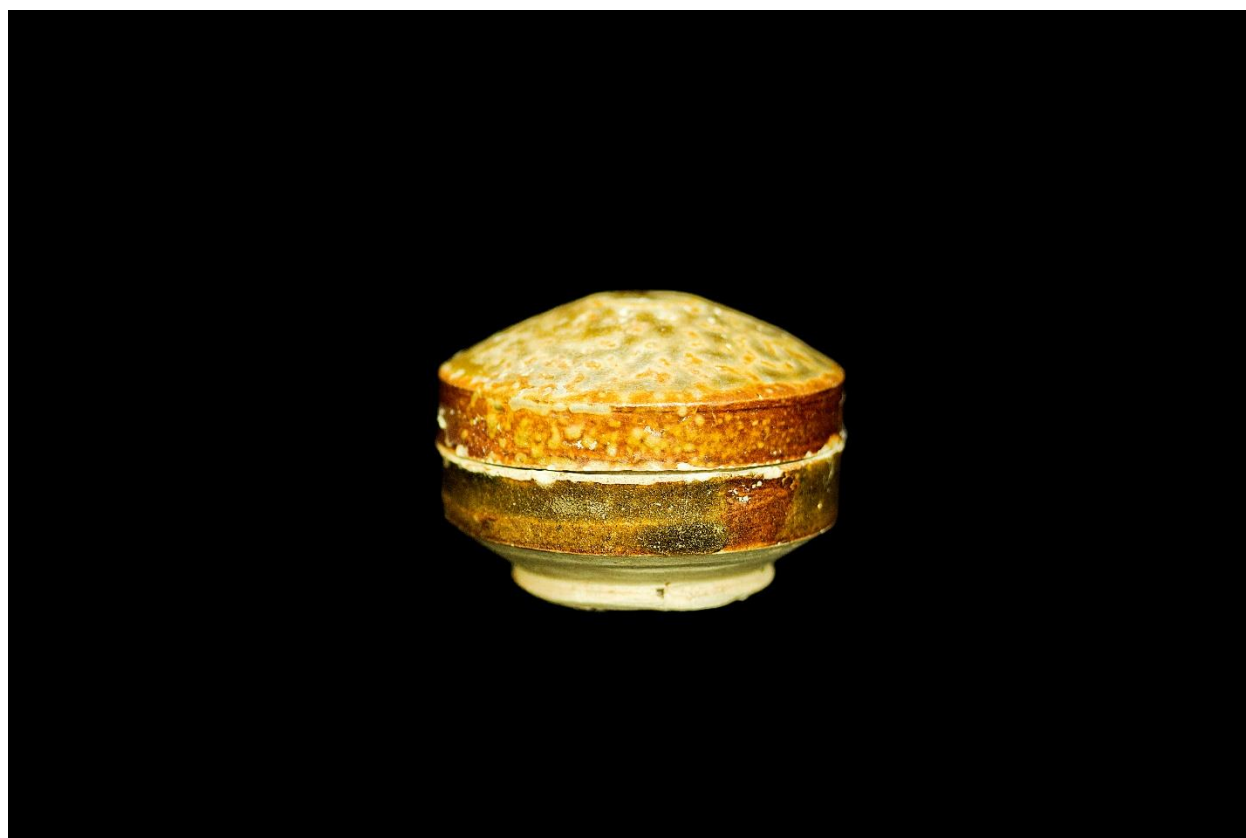
Authentication: Authentic

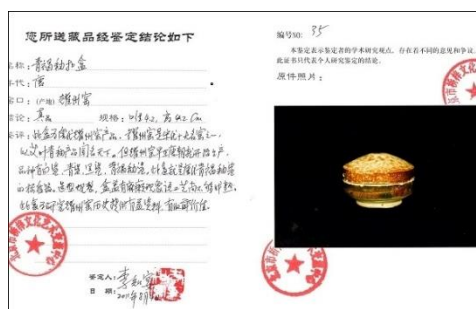
Dimensions: Diameter: 13.5 cm; height: 12.8 cm

Appraisal: This Tricolor Glazed Pottery Bowl is from Tang dynasty. Its modeling is extremely typical of the tricolor glazed pottery from the Tang dynasty. The lines on the convergence, shoulder, and abdomen are vigorous and resilient. The processing of the body is not fine-tuned, but organic in form. It uses white clay which is from the northern region. Northern clay is a strong mud, and does not require too much processing and pugging. This is precisely the Tang tricolor characteristics of the times. Its white color reveals a bit of red, the texture is rough, but after forming, the polish is very fine. Overall, it is very fine and glossy. It uses a stippling effect to decorate and paint the tricolor glazed hues, the outcome is very soft and natural and the dipped diffuse flow fairly casual and chic-- these are in line with the work of the Tang dynasty era style. This material is more than 1200 years old, very rare.



2.1.10 唐青褐釉扣盒





名稱：青褐釉扣盒
 年代：唐
 窯口：產地) 耀州窯
 結論：真品
 規格：口徑 4.2 釐米，高：4.2 Cm

*

鑒評：此盒為唐代耀州窯產品。耀州窯是宋代十大名窯之一，以艾葉青釉產品聞名天下。但耀州窯早在唐朝就開始生產，品種有白瓷、青瓷、黑瓷、青褐釉瓷，此盒就是唐代青褐釉瓷的標準器。造型規整，盒蓋有麻癩現象說明工藝尚不夠成熟。此盒為研究耀州窯歷史提供有益資料，有收藏價值。

*

Name: Green-Brown Glazed Lidded Box

Date: Tang Dynasty (618–907)

Kiln / origin: Yaozhou Kiln

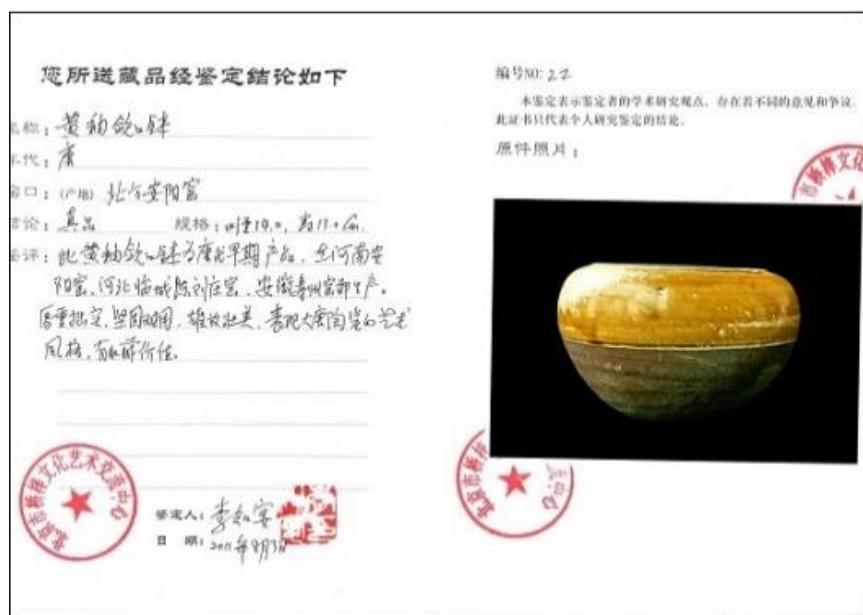
Authentication: Authentic

Dimensions: Diameter: 4.2 cm; height: 4.2 cm

Appraisal: This buckle case was made in the Yaozhou Kiln, from the Tang Dynasty. During the Song Dynasty, Yaozhou Kiln was one of the top ten famous kilns. It became world famous by its products made of mugwort-green glaze. Yaozhou Kiln began production as early as the Tang Dynasty. Its products include white porcelains, celadon, black porcelains, green-brown glazed porcelains. This buckle case is a standard product made of green-brown glaze in the Tang Dynasty. Its shape is carefully and orderly formed, but the craftsmanship was still immature, as described by the pockmarked surface on the lid. This case provides very useful information for studying the history of Yaozhou Kiln ware. A highly collectible example.

2.1.11 唐黃釉斂口鉢





名稱: 黃釉斂口鉢

年代: 唐

窯口: (產地) 北方安陽窯

結論: 真品

規格: 口徑 14.0 釐米, 高: 13.0 Cm

*

鑒評: 此黃釉斂口鉢為唐代早期產品, 在河南安陽窯、河北臨城陳劉莊窯、安徽壽州窯都生產。厚重拙實, 堅固耐用, 雄放壯美, 表現大唐陶瓷的藝術風格, 有收藏價值。

*

Name: Yellow Glazed Bowl with Converged Mouth

Date: Tang Dynasty (618–907)

Kiln / origin: Northern Anyang Kiln

Authentication: Authentic

Dimensions: Diameter: 14.0 cm; height: 13.0 cm

Appraisal: This bowl was made in the early Tang Dynasty. These objects were made in Henan province's Anyang Kiln, Hebei province's Lincheng Liuzhuang Kiln, and Anhui province's Shouzhou Kiln. This object is thick, heavy and sturdy, very solid and durable, magnificent and beautiful. It is representative of the strong artistic style of objects made from the great Tang Dynasty. A highly collectible example.

2.1.12 唐白瓷花瓣口罐





名稱：白瓷花瓣口罐
年代：唐
窯口：（產地）邢窯
結論：真品
規格：口徑 9.5 釐米，高：7.4 Cm

*

鑒評：此小罐是唐代邢窯中最典型的既實用，又能把手玩賞的藝術瓷。很有唐代金銀器的藝術品格。白胎比較厚重拙實，一點不輕飄，作工很精細。白釉凝厚漫度，通體一致，為唐代文人評價的如銀似雪，現在流傳在世不多，很有收藏價值。

*

Name: Xingyao White Porcelain Petal-Edged Jar

Date: Tang Dynasty (618–907)

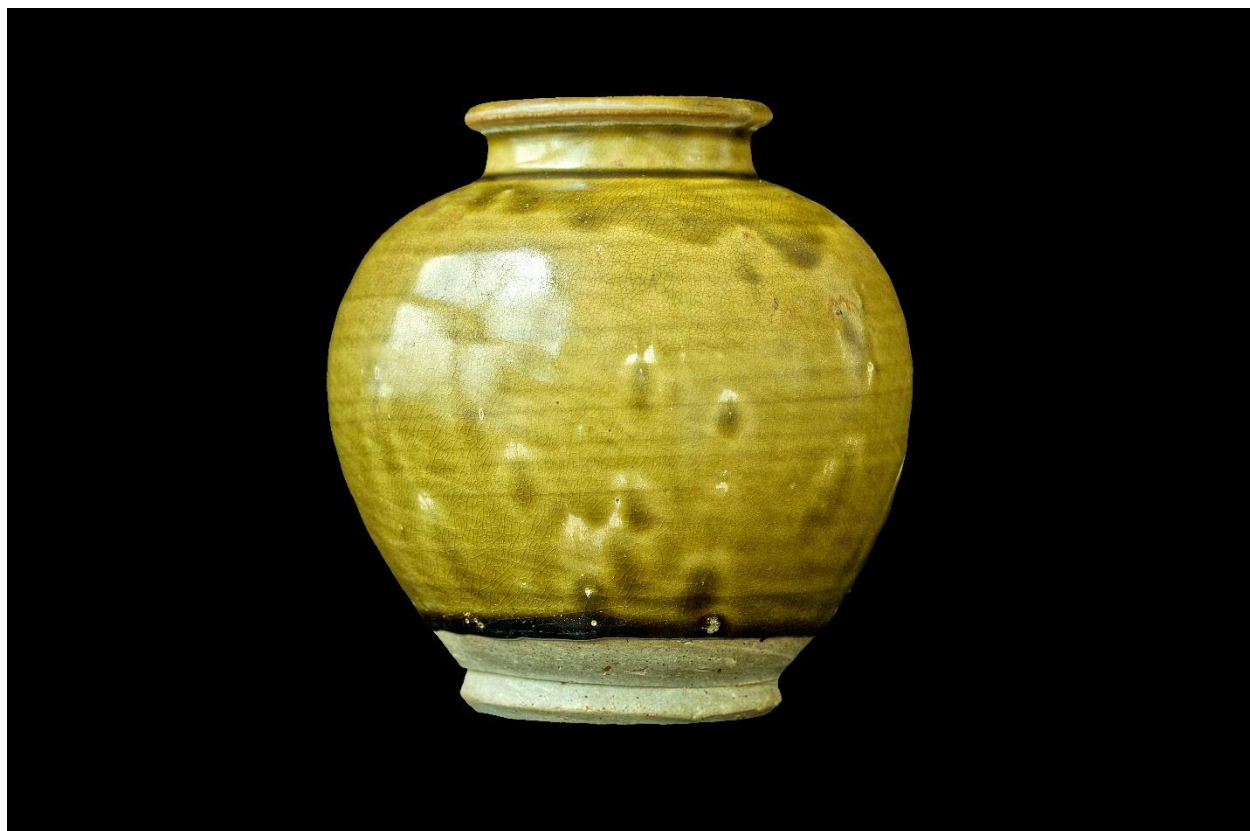
Kiln / origin: Xingyao Kiln

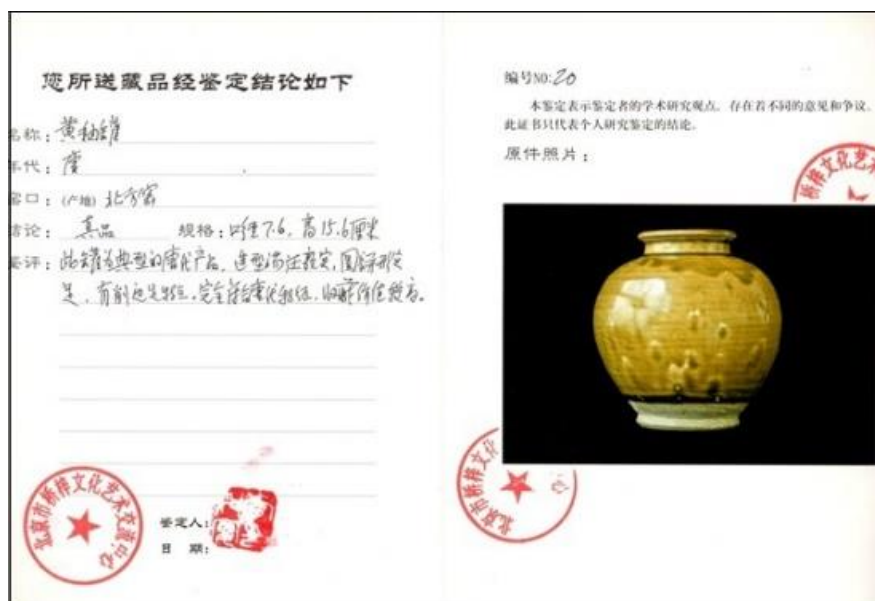
Authentication: Authentic

Dimensions: Diameter: 9.5 cm; height: 7.4 cm

Appraisal: This small jar is a typical Xingyao ware made in Tang Dynasty. It is very practical and can be held in hand to enjoy. It is full of the artistic character from the gold ware and silver ware made in Tang Dynasty. The jar's white clay is relatively thick and sturdy, not frivolous at all, and the craftsmanship is very delicate and fine. The white glaze is rich, thick, and flows all over the entire body consistently. The Tang Dynasty scholars appraised Xingyao ware as looking “like silver, and like snow.” Xingyao ware is extraordinary rare today, so this object contains extremely high collection value.

2.1.13 唐黃釉罐





名稱：黃釉罐
年代：唐
窯口：（產地）北方窯
結論：真品
規格：口徑 7.6 釐米，高：15.6 釐米

*

鑒評：此罐為典型的唐代產品，造型端莊敦實，圓餅形實足，有削邊足特點。完全符合唐代特徵，收藏價值較高。

*

Name: Yellow Glazed Vessel

Date: Tang Dynasty (618–907)

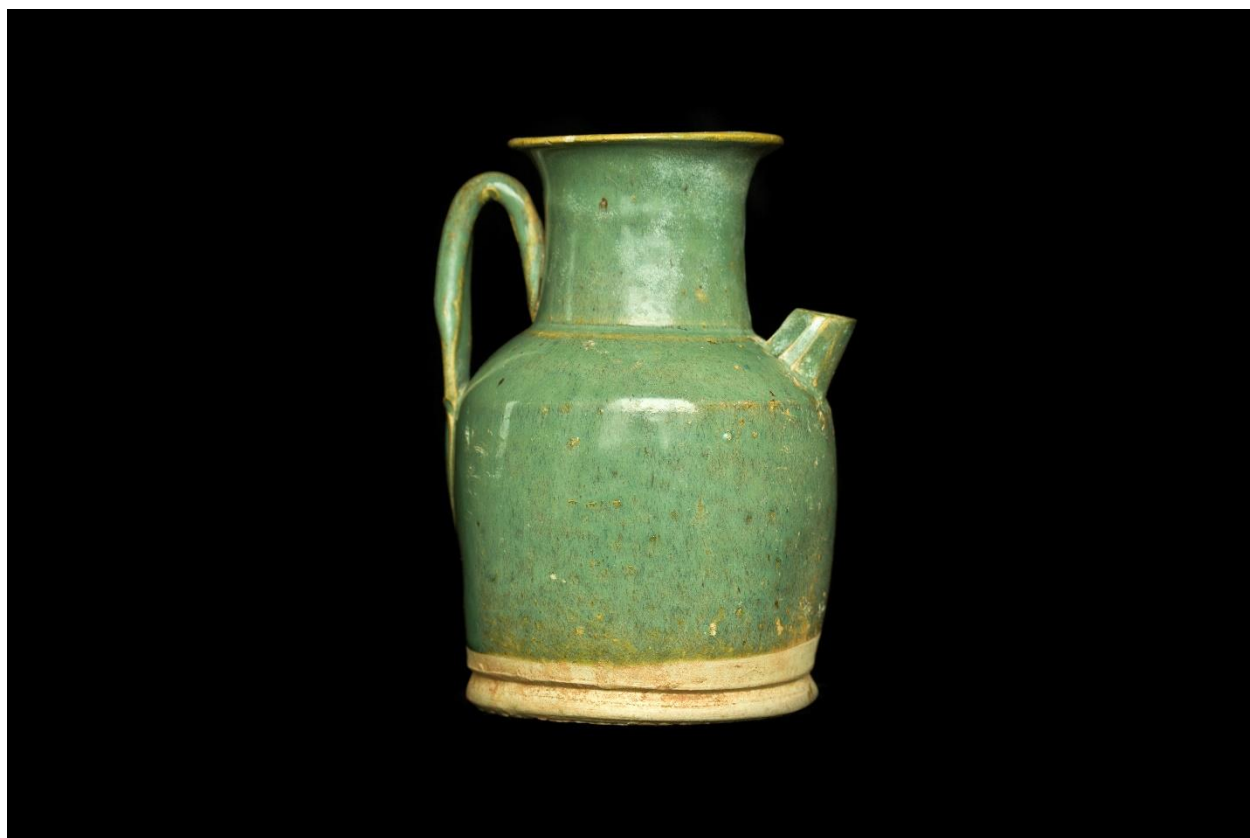
Kiln / origin: Northern China Kiln

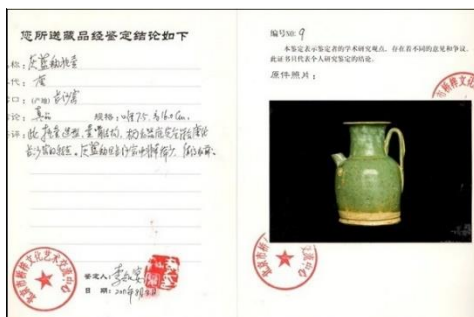
Authentication: Authentic

Dimensions: Diameter: 7.6 cm; height: 15.6 cm

Appraisal: This vessel is a typical object from the Tang dynasty. Its shape is modest and sturdy, rounded bottom with trimming foot characteristics. These are fully consistent with the characteristics of the objects from the Tang dynasty. A highly collectible example.

2.1.14 唐灰藍釉執壺





名稱：灰藍釉執壺
年代：唐
窯口：（產地）長沙窯
結論：真品
規格：口徑 7.5 釐米，高：16.0 釐米

*

鑒評：此執壺造型、壺嘴結構，柄和器底完全符合唐代長沙窯的特點。灰藍釉在長沙窯中非常稀少，值得收藏。

*

Name: Grey-Blue Glazed Ewer

Date: Tang Dynasty (618–907)

Kiln / origin: Changsha Kiln

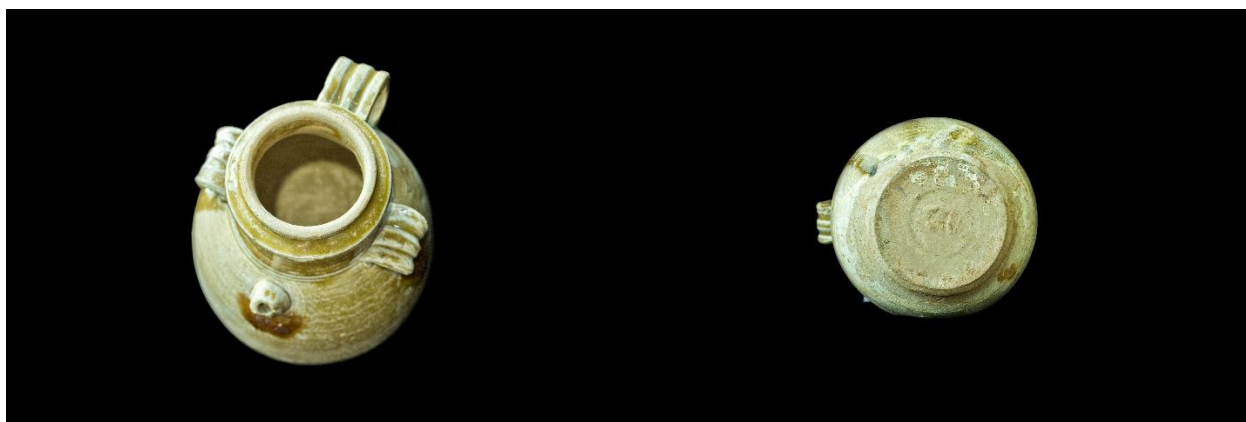
Authentication: Authentic

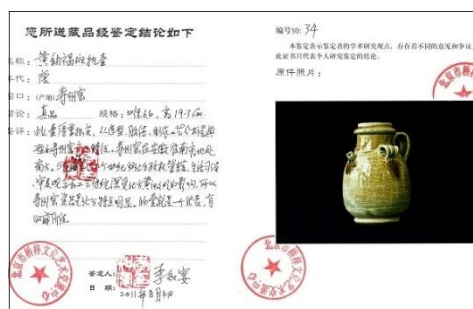
Dimensions: Diameter: 7.5 cm; height: 16.0 cm

Appraisal: The form of body, the spout, handle and the bottom of this Ewer is fully consistent with the characteristics of Changsha kiln in Tang dynasty. The grey-blue glaze from Changsha kiln is very rare, it is worthy of a collection.



2.1.15 唐黃釉褐斑執壺





名稱：黃釉褐斑執壺
 年代：唐
 窯口：（產地）壽州窯
 結論：真品
 規格：口徑 6.6 釐米，高：19.3 Cm

*

鑒評：此壺厚重拙實，從造型、胎體、製作工藝分析是典型的壽州窯產品特徵。壽州窯在安徽淮南市，地處南方。三國以來長達幾個世紀歸北方政權管轄，生活習俗、審美觀念和工藝傳統深受北方黃河文明的影響，所以壽州窯瓷器是北方特點明顯。此壺就是一個代表，有收藏價值。

*

Name: Yellow Glazed with Brown Spots Ewer

Date: Tang Dynasty (618–907)

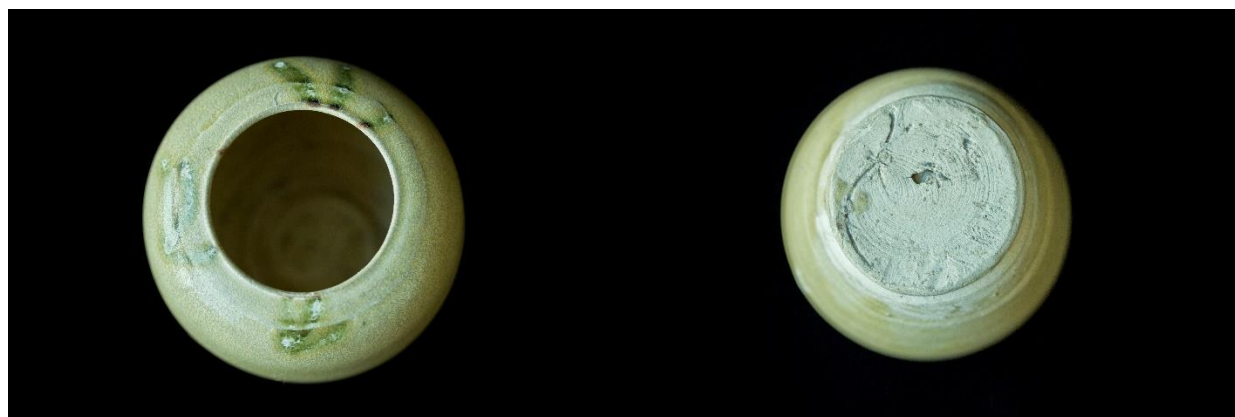
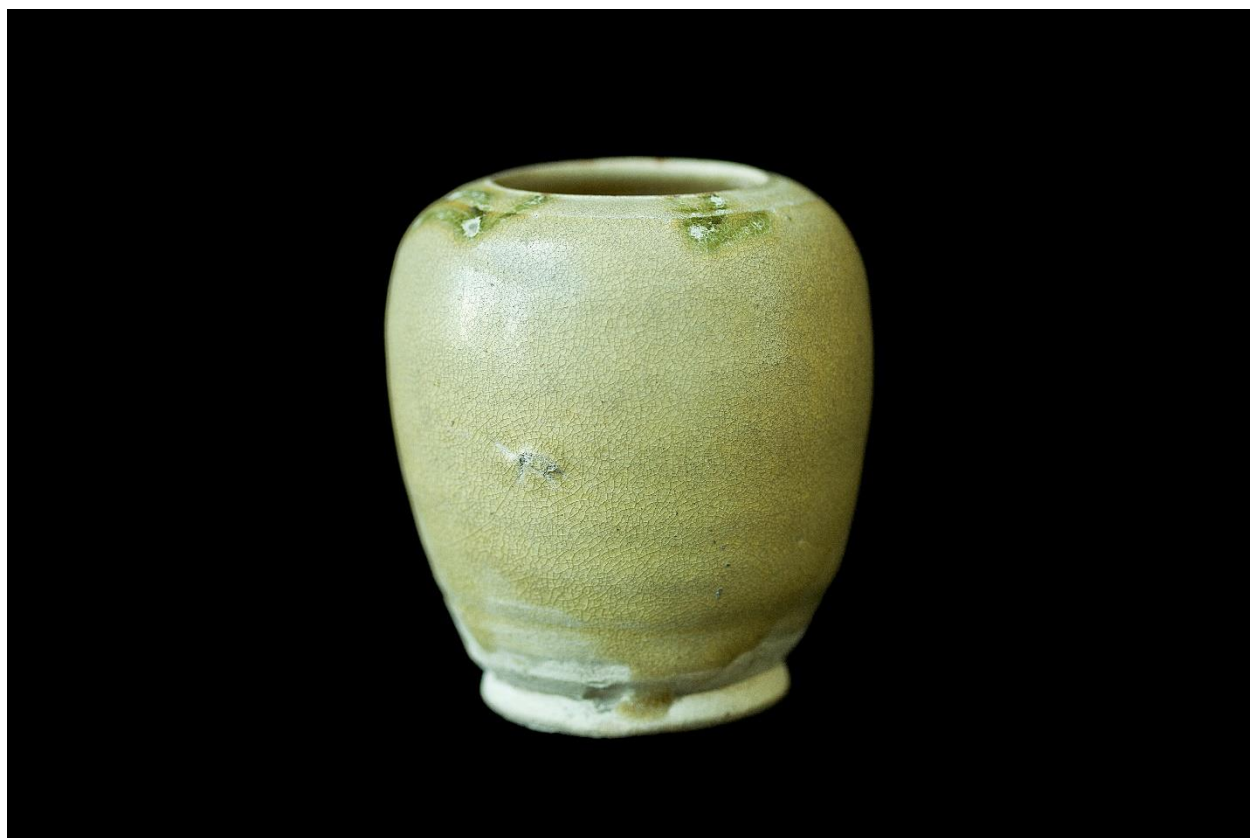
Kiln / origin: Shouzhou Kiln

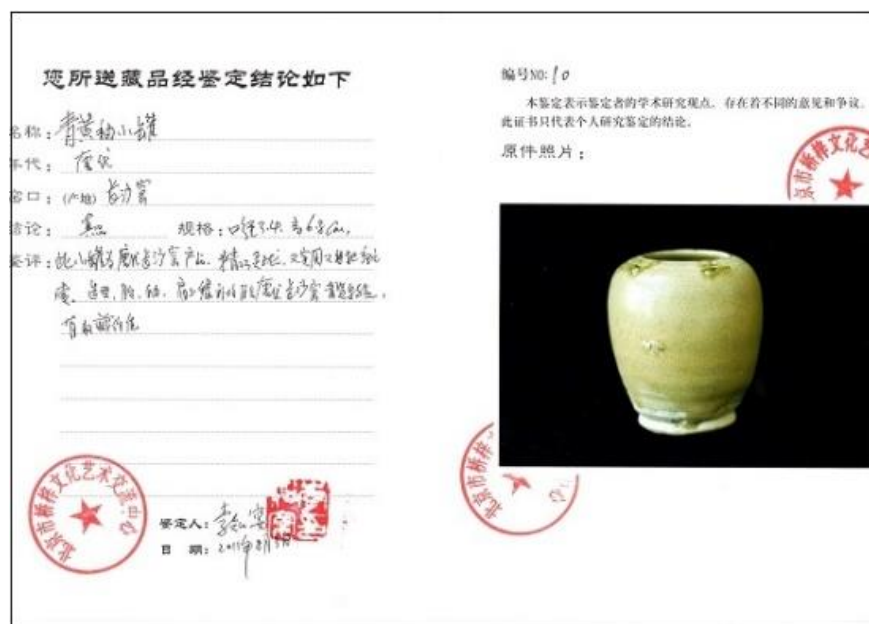
Authentication: Authentic

Dimensions: Diameter: 6.6 cm; height: 19.3 cm

Appraisal: This object is dignified and sturdy. From the analysis of its shape and form, clay body texture, and craftsmanship, these are all consistent with the characteristics of the Shouzhou Kiln ware of the Tang dynasty. Shouzhou Kiln is located in Anhui province's Huainan City, which is in the southern region. Since the Three Kingdoms, Shouzhou Kiln had been governed by the northern regime. The daily living customs, aesthetic standards, and the traditional craftsmanship were all significantly influenced by the civilization of the northern Yellow River. Hence, Shouzhou ware shows strong characteristics from the north. This ewer is a typical representation of Shouzhou Kiln ware. A highly collectible example.

2.1.16 唐青黃釉小罐





名稱：青黃釉小罐
年代：唐代
窯口：（產地）長沙窯
結論：真品
規格：口徑 3.4 釐米，高： 6.8 Cm

*

鑒評：此小罐為唐長沙窯產品，精巧玲瓏，又實用又能把手玩賞。造型、胎、釉、肩上綠彩均符合唐代長沙窯青瓷特點，有收藏價值。

*

Name: Green-yellow Glazed Small Jar

Date: Tang Dynasty (618–907)

Kiln / origin: Changsha Kiln

Authentication: Authentic

Dimensions: Diameter: 3.4 cm; height: 6.8 cm

Appraisal: This small jar was made in the Changsha Kiln of the Tang Dynasty. It is exquisite and ingeniously constructed, practical and can be held in hand to look at and enjoy. Its shape and form, clay body texture, glaze, and the green colors on the shoulders are in line with the characteristics of Changsha Kiln Celadon from the Tang Dynasty. A highly collectible example.

2.1.17 唐白瓷瓜形扣盒



您所送藏品經鑒定結論如下

編號NO: 28

本鑒定表示鑒定者的學術研究觀點, 存在着不同的意見和爭議。
此證書只代表個人研究鑒定的結論。

原件照片:

名稱: 白瓷瓜形扣盒

年代: 唐

窯口: (產地) 邢窯

結論: 真品

規格: 口徑4.0, 高5.5cm

鑒評: 此盒的胎體質地、釉質釉色、造型結構、特別底足特徵表現出唐代邢窯特點, 精巧玲瓏, 有收藏價值。

鑒定人: 李安

日期: 2011年8月30日



名稱: 白瓷瓜形扣盒

年代: 唐

窯口: (產地) 邢窯

結論: 真品

規格: 口徑 4.0 釐米, 高: 5.5 Cm

*

鑒評: 此盒的胎體質地、釉質釉色、造型結構、特別底足特徵表現出唐代邢窯特點, 精巧玲瓏, 有收藏價值。

*

Name: White Porcelain Melon-Shaped Lidded Box

Date: Tang Dynasty (618–907)

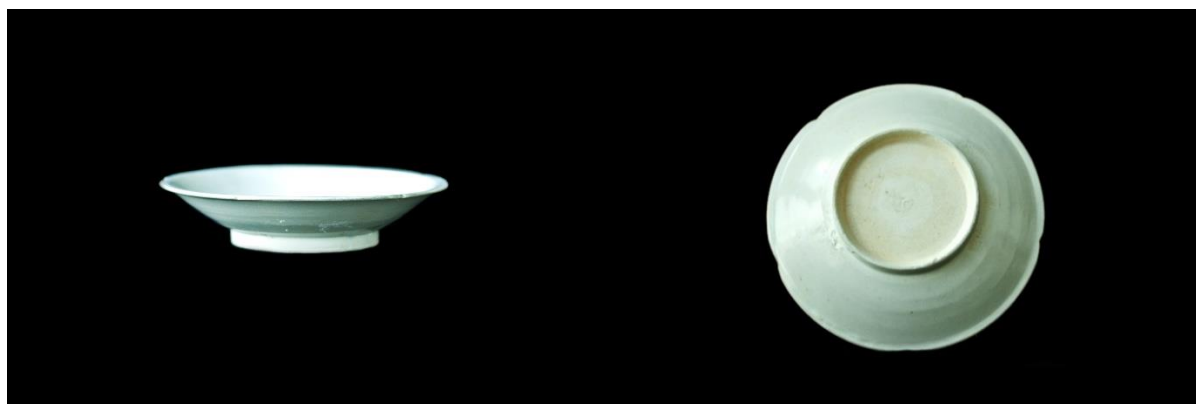
Kiln / origin: Xingyao Kiln

Authentication: Authentic

Dimensions: Diameter: 4.0 cm; height: 5.5 cm

Appraisal: This object's clay-body texture, enamel glaze and glaze color, the shape and form, the characteristics of the bottom in particular show the typical characteristics of the Xingyao Kiln ware of the Tang Dynasty. It is exquisite and dainty. A highly collectible example.

2.1.18 五代白瓷葵口盤(五件)





名稱：白瓷葵口盤(五件)
年代：五代
窯口：（產地）定窯
結論：真品
規格：口徑 15.0 釐米，高：3.2 釐米

*

鑒評：此葵口盤為五代時期定窯產品，由此盤可以看出五代時期製作工藝的大踏步提高。白釉潔白光潤，為宋代定窯的大發展奠定基礎。很具收藏價值。

*

Name: White Porcelain Mallow-Petal Dish

Date: Five Dynasty (707–960)

Kiln / origin: Ding Kiln

Authentication: Authentic

Dimensions: Diameter 15.0 cm, Height: 3.2 cm

Appraisal: These objects were made in the Ding Kiln from the Five Dynasties. From them, we can see that there was a major improvement in the Ding Kiln's craftsmanship in the Five Dynasties. The white glaze used on these objects is very white, shiny and smooth -- which had laid a good foundation for the major development of the Ding ware in the Song dynasty. A highly collectible example.



2.1.19 五代白瓷葵口盤





名稱：白瓷葵口盤
 年代：五代
 窯口：（產地）涇縣窯，即南唐官窯
 結論：真品
 規格：口徑 15.4 釐米，高：3.0 Cm

*

鑒評：此盤造型學習五代定窯葵口盤，但釉的細膩，潔白比不上定窯白瓷的品質，白胎也有很多雜質和黑點。它是安徽涇縣窯，這裡出優質瓷土，在分裂戰亂的五代十國時期，它屬南唐王國，南唐王國國土範圍大，統治者很腐敗，追求高檔生活用具，所以在涇縣辦起為皇宮生產白瓷，屬南唐官窯，學習定窯工藝，但工藝上比定窯要差一些。有研究價值和收藏價值。

*

Name: White Porcelain Mallow-Petal Dish

Date: Five Dynasties (707–960)

Kiln / origin: Jingxian Kiln, Southern Tang Official Kiln

Authentication: Authentic

Dimensions: Diameter 15.4 cm, Height: 3.0 cm

Appraisal: The shape of this dish is in the style of the mallow-petal dishes made in the Ding kiln from the Five Dynasties. However, compared to typical Ding kiln porcelain, the glaze used on this dish is not as fine and smooth, and the white color is of lesser quality. The dish's white clay has a lot of impurities and black spots. It comes from Anhui province's Jingxian kiln, where very high quality porcelain clay was made. In the divided and war-torn period of the Five Dynasties and Ten Kingdoms, this Jingxian kiln belonged to the Southern Tang Kingdom. The Southern Tang Kingdom occupied a big territory. As the rulers were very corrupt, they pursued very high-grade everyday utensils. As Jingxian was selected to produce white porcelains for the imperial palace, it thus became the Southern Tang's official kiln (Guanyao). It followed the craftsmanship of the Ding kiln, but with slightly worse quality. This object is of high research value and is worthy of a collection.

2.1.20 遼黃釉皮囊壺



您所送藏品經鑒定結論如下

編號NO: 50

本鑒定表示鑒定者的學術研究觀點，存在着不同的意見和爭議。
此證書只代表個人研究鑒定的結論。

原件照片：

名稱：黃釉皮囊壺

年代：遼

窯口：（產地）缸瓦窯

結論：真品

規格：口徑3.0，高30.4cm

鑒評：此皮囊壺的造型、胎體質地、胎面的化妝土，和黃釉完全符合遼代陶瓷的特點。它的作品線條秀美，比遼初的粗獷雄放風格有很大的進步，它反映遼代陶的優秀風格，很具收藏價值。

鑒定人：李金生

日期：2011年8月4日



名稱：黃釉皮囊壺

年代：遼

窯口：（產地）缸瓦窯

結論：真品

規格：口徑 3.0 釐米，高：30.4 釐米

*

鑒評：此皮囊壺的造型、胎體質地、胎面的化妝土，和黃釉完全符合遼代陶瓷的特點。它的作品線條秀美，比遼初的粗獷雄放風格有很大的進步，它反映遼代陶的優秀風格，很具收藏價值。

*

Name: Yellow Glazed Bagging Pot

Date: Liao Dynasty (707–1125)

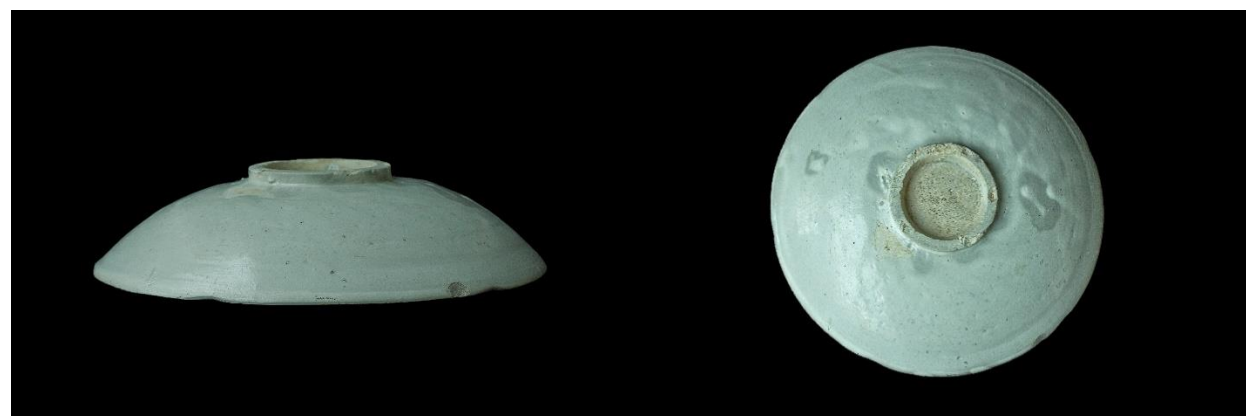
Kiln / origin: Gangwa Kiln

Authentication: Authentic

Dimensions: Diameter: 3.0 cm; height: 30.4 cm

Appraisal: This object's shape and form -- clay body texture and quality, the white slip soil makeup, and the yellow glaze -- all comply with the characteristics of ceramics from the Liao Dynasty. The lines that make up the figure are very beautiful, showing the progress from the time. This style of pottery is comparable to the hi-grade rustic style of the Liao Dynasty's pottery ware. Contains very high collection value.

2.1.21 遼白釉葵口印花盤





名稱: 白釉葵口印花盤
年代: 遼
窯口: (產地) 缸瓦窯
結論: 真品
規格: 口徑 18.3 釐米, 高: 4.0 釐米
*

鑒評: 此盤表現的藝術風格是遼瓷缸瓦窯風格。它比一般遼白瓷光潤, 印花雅致, 從中可以分析, 遼瓷工匠細心學習定窯, 學的很成功, 此盤就是遼白瓷的一個優秀代表, 很少見, 有收藏價值。
*

Name: White Glazed Dish with Mellow-Shaped Edge and Printed Flower

Date: Liao Dynasty (707–1125)

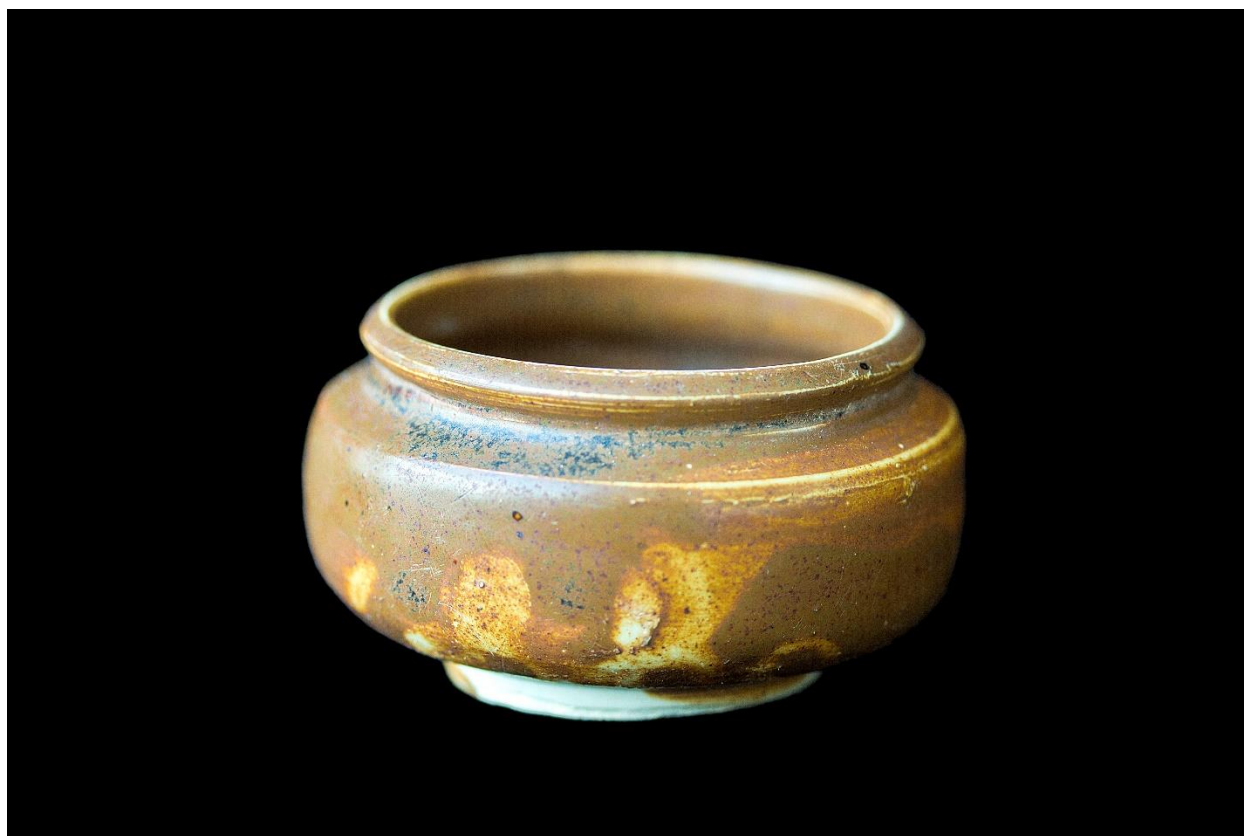
Kiln / origin: Gangwa Kiln

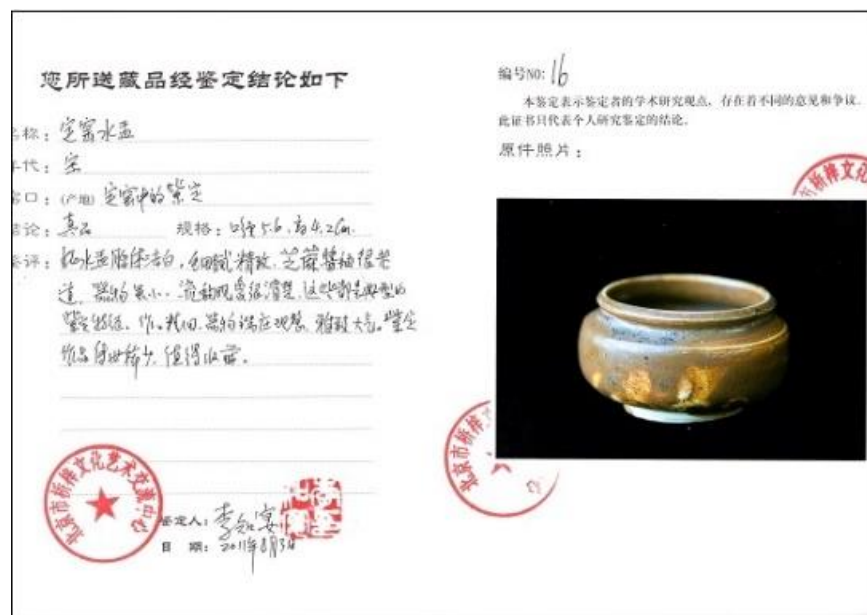
Authentication: Authentic

Dimensions: Diameter: 18.3 cm; height: 4.0 cm

Appraisal: This dish's artistic style is in line with the Gangwa Kiln of the Liao Dynasty. Its glaze is relatively glossy and smooth, with elegant imprinting. From that, we can analyze the craftsmen in the Liao Dynasty carefully and can successfully learn the craftsmanship of Ding ware. This dish is an excellent representative of white porcelains made in the Liao Dynasty, very rare. A highly collectible example.

2.1.22 宋定窯水盂





名稱：定窯水盂
 年代：宋
 窯口：（產地）定窯中的紫定
 結論：真品
 規格：口徑 5.6 釐米，高：4.2 Cm

*

鑒評：此水盂胎體潔白、細膩精緻，芝麻醬釉很老道，器物雖小，流釉現象很清楚。這些都是典型的紫定特徵。作工精細，器物端莊規整，雅致大氣。紫定作品傳世稀少，值得收藏。

*

Name: Purple Dingyao Water Pot

Date: Song Dynasty (960–1279)

Kiln / origin: Dingyao Kiln (Purple Colored)

Authentication: Authentic

Dimensions: Diameter: 5.6 cm; height: 4.2 cm

Appraisal: This object's clay body texture is very white, exquisite and delicate. It was glazed with the traditional sesame paste color. Though it is small, the flow phenomenon of the glaze is very obvious -- These are typical characteristics of the purple colored Ding ware. This object's craftsmanship is extremely delicate, fine, dignified, neat, well made, gracefully refined and elegant in style. Purple colored Ding ware was handed down and is considered very rare today; thus, this piece is highly worthy of a collection.

2.1.23 宋醬釉小罐





名稱：醬釉小罐
年代：宋
窯口：（產地）河南當陽峪窯
結論：真品
規格：口徑 3.6 釐米，高：11.8 釐米
*

鑒評：此小罐是仿定窯作品，產地是河南當陽峪窯，該窯是屬磁州窯類型，但善於學習，工匠們學習定窯白瓷，黑定、紫定產（品）都學得很好。因為原料之故顯出差別，但工藝上很接近，對認識定窯紫定產品有說明，也說明定窯工藝影響的巨大，有收藏價值。
*

Name: Brown Glazed Small Vessel

Date: Song Dynasty (960–1279)

Kiln / origin: Henan Dangyangyu Kiln

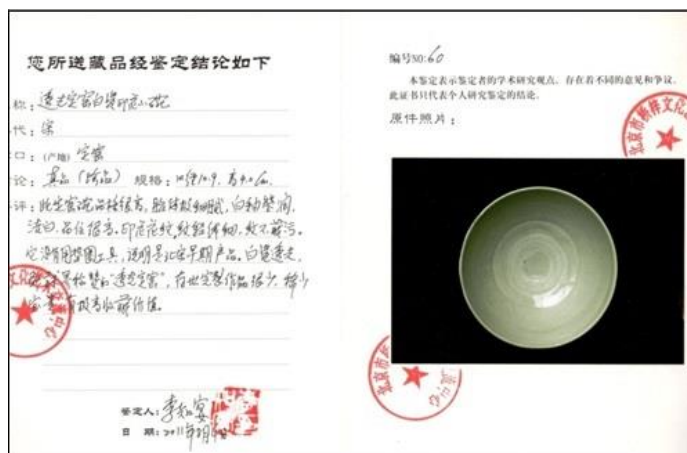
Authentication: Authentic

Dimensions: Diameter: 3.6 cm; height: 11.8 cm

Appraisal: This object is an imitation of Ding ware. It was made in the Dangyangyu Kiln of Henan. Objects made in this kiln belong to Cizhou ware, but the craftsmen were extremely good in learning the craftsmanship of making Ding porcelain wares of white, black, and, purple colors. Dangyangyu ware is different from Ding ware from the use of different raw materials, but its craftsmanship is very similar. This object not only can help us to understand more about purple colored Ding ware, but also proves that there was an enormous influence from the craftsmanship of Ding ware. A highly collectible example.

2.1.24 宋透光定窯白瓷印花小碗





名稱：透光定窯白瓷印花小碗
年代：宋
窯口：（產地）定窯
結論：真品（珍品）
規格：口徑 10.9 釐米，高：4.0 釐米

*

鑒評：此定窯碗品格很高，胎體極細膩，白釉瑩潤、潔白，品味很高。印花花紋，紋輕線細，紋不藏汙。它沒有用墊圈工具，說明是北宋早期產品。白瓷透光，即學術界稱讚的“透光定窯”，存世完整作品很少，稀少寶貴，有極高收藏價值。

*

Name: Translucent Dingyao White Porcelain Small Bowl

Date: Song Dynasty (960–1279)

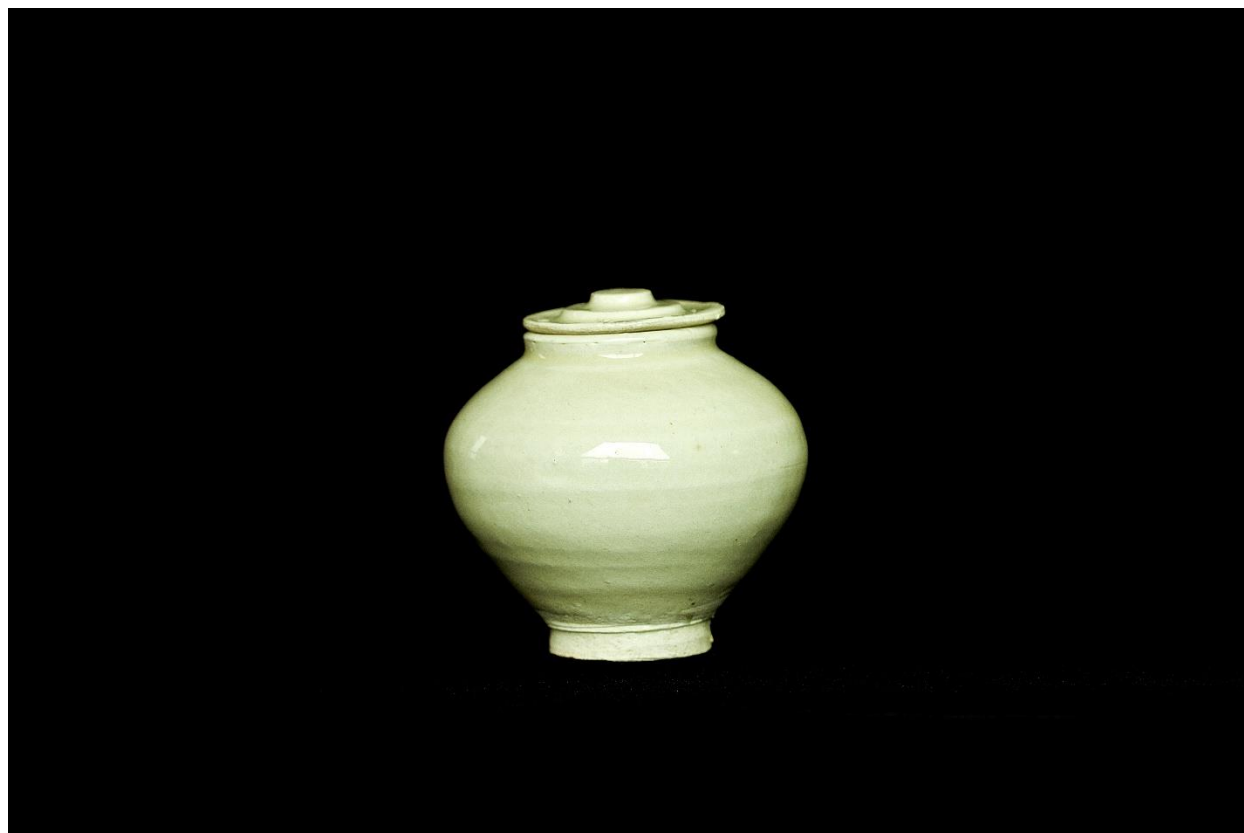
Kiln / origin: Ding Kiln

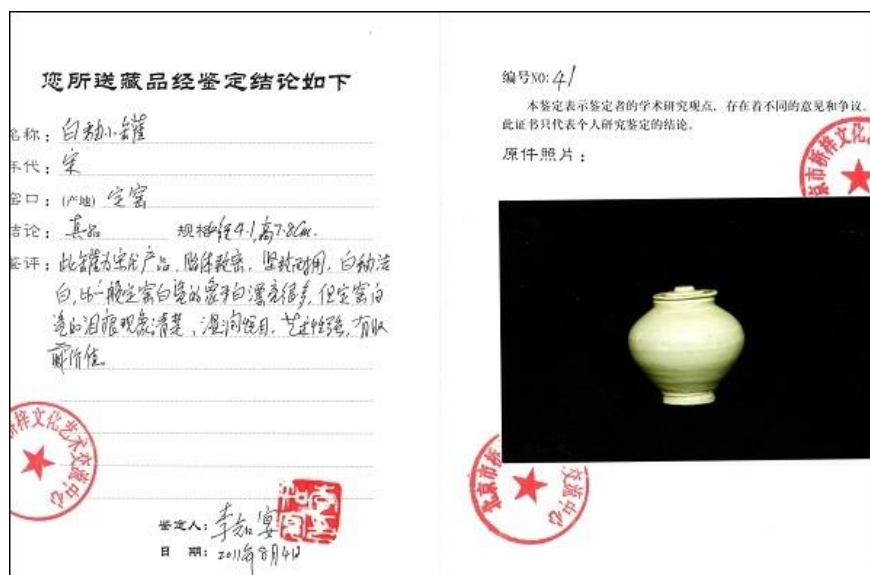
Authentication: Authentic / Rarity / Gem

Dimensions: Diameter: 10.9 cm; height: 4.0 cm

Appraisal: This Translucent Dingyao White Porcelain Printing Small Bowl is a top quality Ding Kiln object. The clay body is extremely fine and delicate, the white glaze is smooth and shiny, very white and luminous, an object of sophisticated taste. The printing pattern uses thin lines of light and the lines are of great clarity. It does not use the washer tool, which shows that it is an early object of the Northern Song Dynasty. The white porcelain is so translucent that academia praised that the “translucent Dingyao” have very few left in good shape and conditions exist today, so it is extremely scarce and precious. There is a very high collection value.

2.1.25 定窯宋白釉小罐





名稱：定窯白釉小罐
年代：宋
窯口：（產地）定窯
結論：真品
規格：口徑 4.1 釐米，高：7.8 釐米
*

鑒評：此罐為宋代產品，胎體緻密，堅致耐用，白釉潔白，比一般定窯白瓷的象牙白漂亮很多，但定窯白瓷的淚痕現象清楚，溫潤悅目，藝術性強，有收藏價值
*

Name: Dingyao White Glazed Small Vessel

Date: Song Dynasty (960–1279)

Kiln / origin: Dingyao Kiln

Authentication: Authentic

Dimensions: Diameter: 4.1 cm; height: 7.8 cm

Appraisal: This object was made in the Song Dynasty. Its clay body texture is very dense, sturdy and durable. The glaze color is pure white; therefore it is considered to be more beautiful than the common Ding wares, which are ivory colored porcelains. The tear-stain phenomenon appears on the white porcelains of the Ding ware, and is very obvious. This object is glossy, eye-pleasing, and rich in high artistic value. A highly collectible example.

2.1.26 宋白瓷小碟



您所送藏品經鑒定結論如下

編號NO: 59

本鑒定表示鑒定者的學術研究觀點，存在着不同的意見和爭議。
此證書只代表個人研究鑒定的結論。

原件照片：

名稱：白瓷小碟
年代：宋
窯口：(產地) 定窯
結論：真品
規格：口徑10.4，高3.2釐米
鑒評：此小碟是宋代定窯白瓷產品，胎薄而細膩，但手感甚佳，說明定窯原料加工工藝很棒，使器薄而不飄。白釉細膩，淚痕清楚，這些都符合定窯白瓷特徵，有收藏價值。

鑒定人：李名慶
日期：2011年3月



名稱：白瓷小碟
年代：宋
窯口：(產地) 定窯
結論：真品
規格：口徑 10.4 釐米，高： 3.2 釐米

*

鑒評：此小碟是宋代定窯白瓷產品，胎薄而細膩，但手感甚佳，說明定窯原料加工工藝很棒，使器薄而不飄。白釉細膩，淚痕清楚，這些都符合定窯白瓷特徵，有收藏價值。

*

Name: White Glazed Small Dish

Date: Song Dynasty (960–1279)

Kiln / origin: Dingyao Kiln

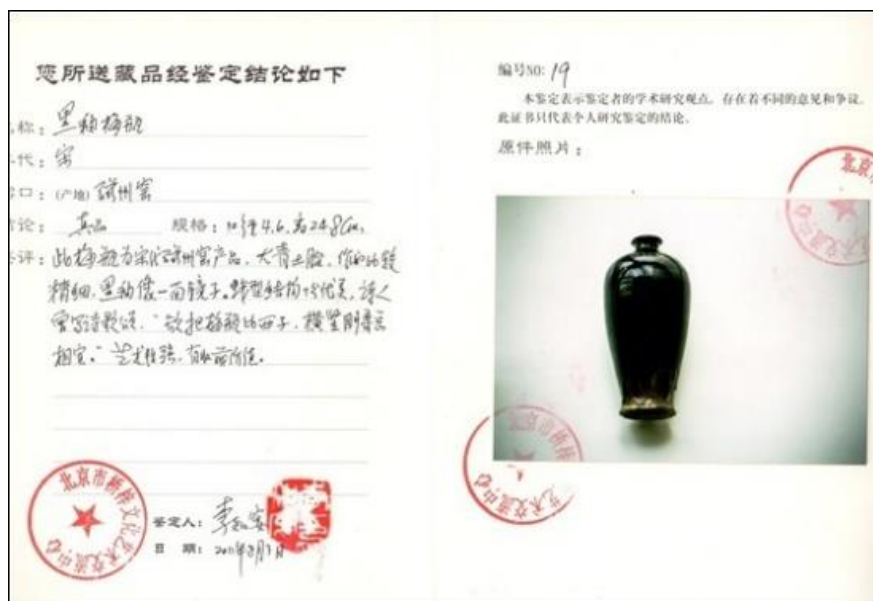
Authentication: Authentic

Dimensions: Diameter: 10.4 cm; height: 3.2 cm

Appraisal: This white porcelain dish was made in the Dingyao Kiln of the Song Dynasty. Its clay body is very thin, fine and smooth, and feels extremely good, which indicate that the processing craftsmanship of the raw material of the Dingyao Kiln was excellent. The Ding ware is thin but not frivolous. The dish's white glaze is very fine and smooth, with very clear tear stains -- these are in line with the characteristics of the white porcelains of the Ding ware. A highly collectible example.

2.1.27 宋黑釉梅瓶





名稱：黑釉梅瓶
年代：宋
窯口：（產地）磁州窯
結論：真品
規格：口徑 4.6 釐米，高：24.8 釐米
*

鑒評：此梅瓶為宋代磁州窯產品，大青土胎，作的比較精細，黑釉像一面鏡子。線條結構十分優美，詩人曾寫詩歌頌：“欲把梅瓶比西子，橫豎剛柔總相宜。”藝術性強，有收藏價值。
*

Name: Black Glazed Plum Vase

Date: Song Dynasty (960–1279)

Kiln / origin: Cizhou Kiln

Authentication: Authentic

Dimensions: Diameter: 4.6 cm; height: 24.8 cm

Appraisal: This vase is from Cizhou kiln in the Song dynasty, the body is made from high quality Daqing clay. The black glaze is reflective like a mirror, with beautiful linear form. A famous poet had written a poetry praising, “It’s my desire to compare this beautiful vase to the beautiful Xi Shi (one of the four beauties in ancient China), beautiful viewed from any angle.” Strong artistic quality. A worthy addition to a collection.

2.1.28 宋黑釉白胎鼓釘罐





名稱：黑釉白胎鼓釘罐
年代：宋
窯口：（產地）吉州窯
結論：真品
規格：口徑 9.5 釐米，高：10.0 釐米

*

鑒評：此罐造型厚重拙實，與吉州窯一般器皿較薄有區別，但它的胎體質地白中泛灰，器物底部的切削技法與吉州窯工藝一致。在考古調查中發現吉州窯晚期愛用鼓釘裝飾器物，胎體有變粗的趨勢，所以仍然具備吉州窯特徵。黑釉沒有磁州窯、建窯凝厚，但光澤溫潤，符合吉州窯特徵，故判斷為吉州窯真品，有收藏價值。

*

Name: Black Glazed White Clay Drum-Nail Vessel

Date: Song Dynasty (960–1279)

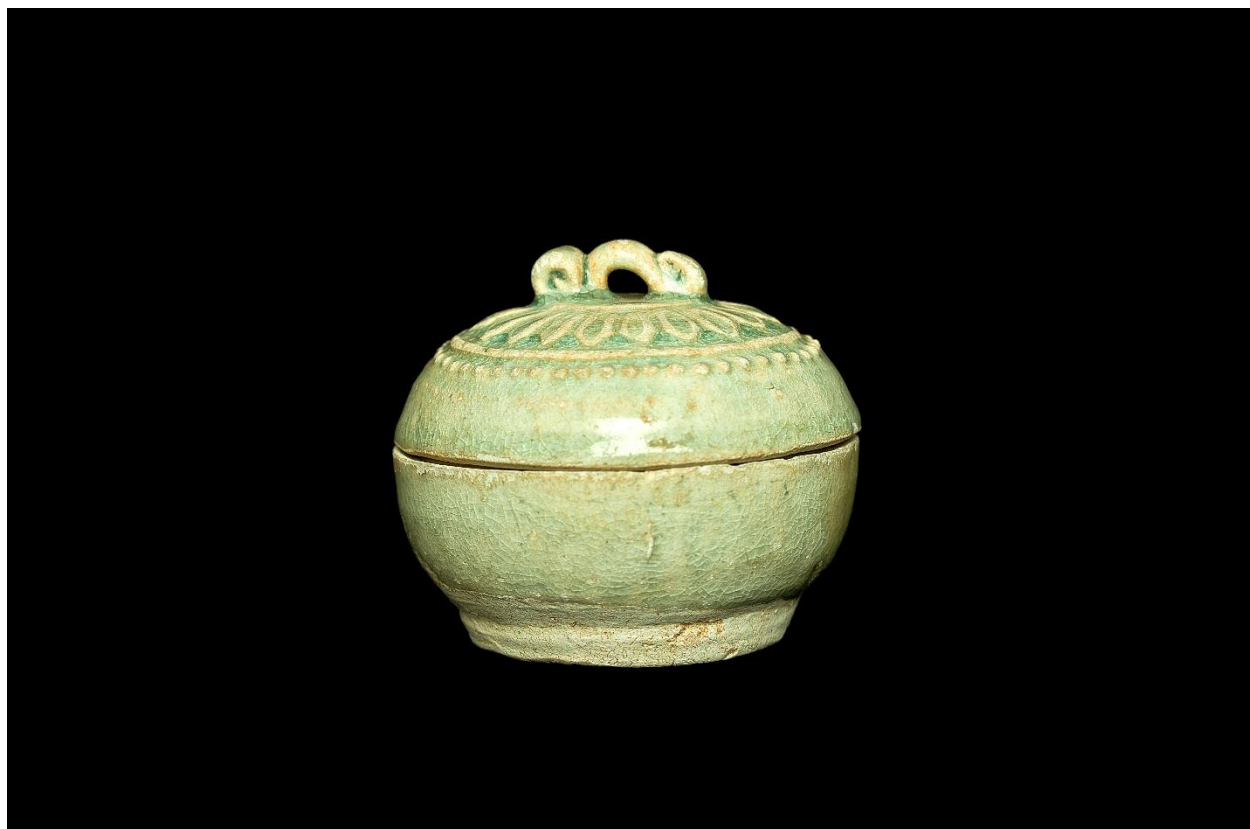
Kiln / origin: Northern China Kiln

Authentication: Authentic

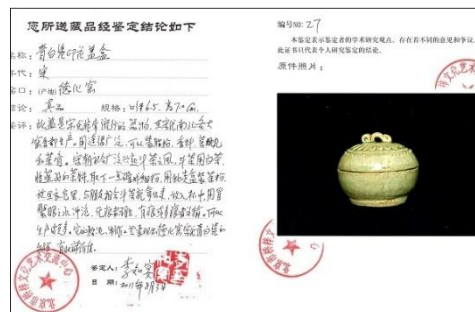
Dimensions: Diameter: 9.5 cm; height: 10.0 cm

Appraisal: The shape of this vessel is thick, heavy, and sturdy. It is different from the common kitchen ware from Jizhou kilns, which generally are thinner. But the texture of the white body clay appears slight grayish. The bottom of this vessel was made using cutting techniques the same as the objects made from Jizhou Kilns. In the archaeological survey, we found some objects made from later Jizhou kiln that used drum nail technique to decorate the objects, the clay body gradually become coarse, so it still meets the characteristics of Jizhou Kiln. Its black glaze is less thick than those made from Cizhou kilns and Jian Kilns, but its gloss and smooth surface meets the characteristics of Jizhou kiln. Highly worthy of a collection.

2.1.29 宋青白瓷印花蓋盒



名稱：青白瓷印花蓋盒
 年代：宋
 窯口：（產地）德化窯
 結論：真品
 規格：口徑 6.5 釐米，高：7.0 厘



*

鑒評：此蓋（盒）是宋代非常流行的器物，在宋代南北各大窯系都生產。用途很廣泛，可以裝脂粉、香料、藥丸和藥膏。宋朝社會廣泛興起鬥茶之風，鬥茶用白茶，將蒸好的茶餅，取下一點碾成細粉，用此類盒裝茶粉，放在衣包裡，與朋友相會鬥茶就拿出來，放入杯中，用蟹眼之水沖泡，無痕者為勝，有痕或多痕者為輸。所以生產頗多。它的胎泥、製作工藝表現出德化窯宋代青白瓷的特點，有收藏價值。

*

Name: Celadon-White Case Covered with Printed Flower

Date: Song Dynasty (960–1279)

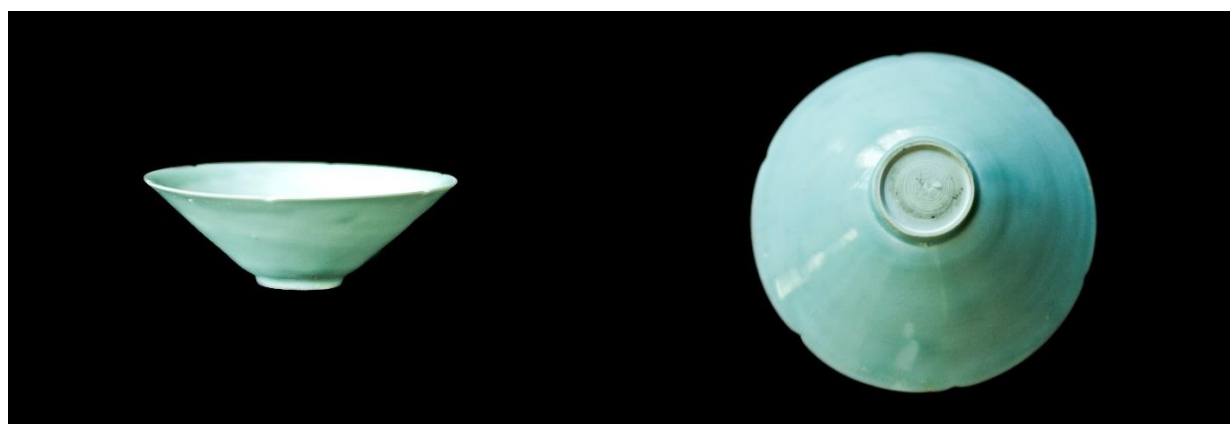
Kiln / origin: Dehua Kiln

Authentication: Authentic

Dimensions: Diameter: 6.5 cm; height: 7.0 cm

Appraisal: This type of celadon-white covered case was very popular in the Song Dynasty. They were made from north to south in the major kilns. They were widely used, could be fitted for makeup powder, spices, pills and ointments. In common society during the Song Dynasty, there was a wide interest in playing Tea-Fight (as a game) with white tea. A person would remove a small portion of white tea from a steamed tea cake, ground the portion into fine powder, put the fine powder into this covered case, and then hide the case inside his clothes. When friends met to play Tea-Fight, the person would put the white tea powder into a cup, and then the “crab's eyes” water (which is water that is stuttering and begin to bubble) to make tea. If a player's tea showed no trace of powder, he became the winner; otherwise, the player became the loser when his tea showed a trace or more in the cup. Therefore, this type of covered cases were in mass production. This object's clay texture and the craftsmanship are consistent with the characteristics of the celadon-white porcelains made in the Dehua Kiln of Song Dynasty. A highly collectible example.

2.1.30 南宋青白瓷刻花跳刀紋葵口碗





名稱：青白瓷刻花跳刀紋葵口碗
年代：南宋
窯口：（產地）景德鎮中心窯場湖田窯
結論：真品/珍品
規格：口徑 15.0 釐米，高：5.0 釐米

*

鑒評：此碗精緻靈巧，美觀實用，其胎體質地、釉質釉色都代表青白瓷最高水準。刻花花紋瀟灑輕盈，跳刀工藝難度很大，和碗的造型、質地十分和諧。宋代文學家，寫至人生哲理的大學者洪邁在他的文集中稱讚說：“浮梁巧燒瓷，顏色比瓊玖”就是說的這類作品。巧奪天工，令人振奮，有很高收藏價值。

*

Name: Celadon Engraved Designs Hop-Knife Petal-Edge Bowl

Date: Southern Song Dynasty (1127–1279)

Kiln / origin: Jingdezhen Hutian Kiln

Authentication: Authentic / Rarity / Gem

Dimensions: Diameter: 15.0 cm; height: 5.0 cm

Appraisal: This bowl is an exquisite delicacy, beautiful and practical. Its clay body texture and enamel glaze surface represent the highest level of Celadon Porcelain. Free-form light engraving patterns using hop-knife technique is a very difficult process, producing a bowl shape and texture that are highly harmonious. Song Dynasty poet, Hongmai, in his collection of essays, wrote on the philosophy of life: "Fuliang (Jingdezhen)'s ingenious celadon porcelain, the color is more beautiful than fine jade." Intricate, marvelous creation that rivals nature, extremely high collection value.

2.1.31 南宋青白瓷葵口小碟





名稱：青白瓷葵口小碟
年代：南宋
窯口：（產地）湖田窯
結論：真品/珍品
規格：口徑 11.5 釐米，高：2.0 釐米
*

鑒評：此碟為景德鎮南宋產品。係景德鎮中心窯場產品。造型精緻，胎體細膩，有絲綢之光澤。碟子雖小，但造型結構上的厚薄安排很適度，手感極佳。青白釉瑩潤光潔如美玉，它屬於宋代最高品位作品之列，故應評為珍品。稀少名貴，很有收藏價值。

*

Name: Celadon Petal-Edged Dish

Date: Southern Song Dynasty (1127–1279)

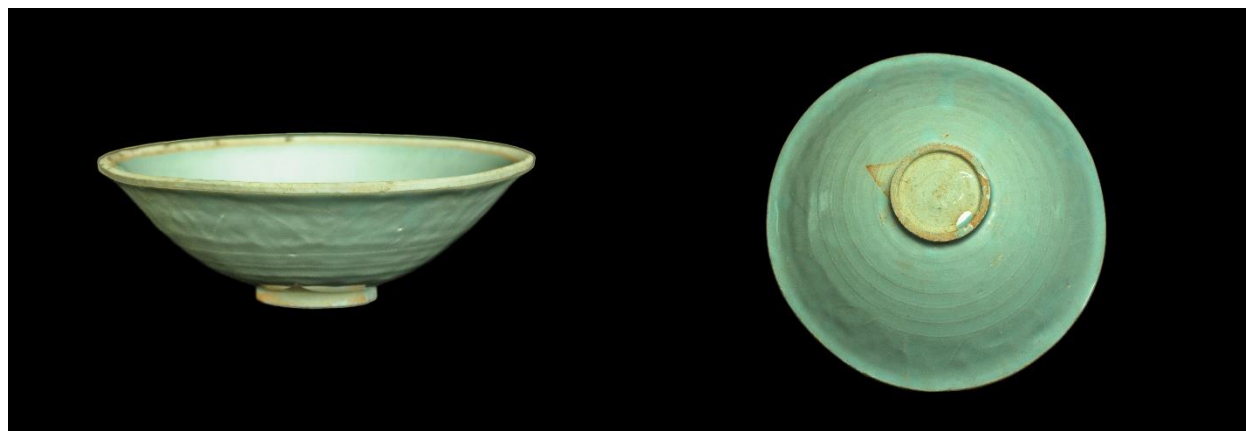
Kiln / origin: Jingdezhen Hutian Kiln

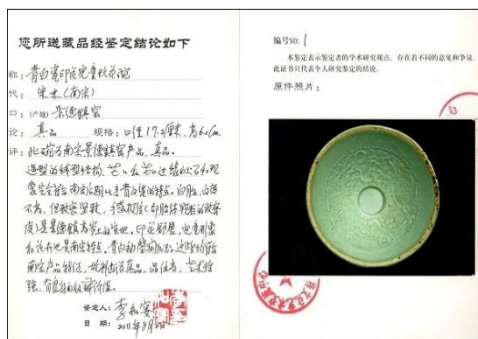
Authentication: Authentic / Rarity / Gem

Dimensions: Diameter: 11.5 cm; height: 2.0 cm

Appraisal: This dish is made in Jingdezhen from the Southern Song dynasty. This object was made in the main kiln of Jingdezhen. The shape is exquisitely formed, the body clay is very fine and smooth, and contains a sheen that reflects like silk. The dish is small, but its molding thickness on the structure arrangement is moderate and proportionate, and tactile quality is superb. The celadon glaze is sleek, smooth, shiny, bright, and luminous as jade. It belongs to the list of works of the highest grade in the Song dynasty and should be rated as a rare gem. It is extremely rare and precious, so is highly collectable.

2.1.32 南宋青白瓷印花兒童玩花碗





名稱：青白瓷印花兒童玩花碗
年代：南宋
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 17.2 釐米，高：6.0 釐米

*

鑒評：此碗為南宋景德鎮窯產品，真品。造型的線型結構、芒口
和芒口邊緣的火石紅現象完全符合南宋後期以來青白瓷的特點。白
胎，白度不高，但緻密堅致，手感極佳（即胎體顆粒的緻密度）是
景德鎮高嶺土的質地。印花舒展，兒童形象和花卉也是南宋特點。
青白釉瑩潤如玉。這些均符合南宋產品特徵，故判斷為真品，品味
高，藝術性強，有良好的收藏價值。

*

Name: Celadon Children Playing Flowers Printed Bowl

Date: Southern Song Dynasty (1127–1279)

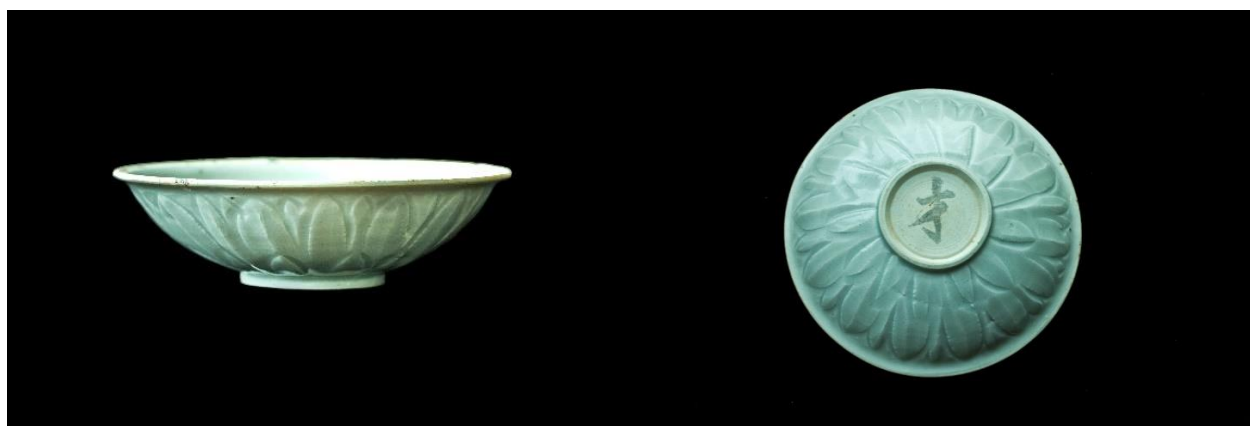
Kiln / origin: Jingdezhen kiln

Authentication: Authentic

Dimensions: Diameter: 17.2 cm; height: 6.0 cm

Appraisal: This Bowl is made in Jingdezhen kilns from Southern Song dynasty. The modeling linear structure, the firestone red around the edge of the rim are in full compliance with the characteristics of the Celadon porcelain of late Southern Song Dynasty. The white clay body appears that the whiteness is subtle, but dense and sturdy, with a superb tactility. The texture is typical of Jingdezhen's kaolin. The printed floral motifs are elegantly spread out with the image of the children and flowers, which are also typical characteristics of objects from the Southern Song dynasty. The celadon glaze is as glossy and smooth as jade. These are all in line with the characteristics of objects from the Southern Song Dynasty, therefore, it is judged as authentic. It is rich in artistic taste, contains high value for collection.

2.1.33 南宋青白瓷茶花“才”字款蓮瓣碗





名稱：青白瓷茶花“才”字款蓮瓣碗
 年代：南宋
 窯口：（產地）安徽青白瓷窯
 結論：真品
 規格：口徑 16.5 釐米，高：4.5 釐米

*

鑒評：此青白瓷碗釉色很淡，幾乎接近白色，色調偏灰。胎體較粗，但緻密度好。白釉溫潤，非常柔和，這是幾百年歲月流逝出現的老化現象，沒有新燒青白瓷白釉表面賊光。它的藝術表現為安徽地區南宋青白瓷的特點。此茶花生動寫實，外壁蓮瓣刀鋒犀利，“才”字銘款為持有人所寫，有宋代楷書的韻味，有推斷研究宋代書法藝術的價值，很具收藏價值。

*

Name: Celadon-White Bowl with Camellia and Lotus Petal Bottom with "才" Character

Date: Southern Song Dynasty (1127–1279)

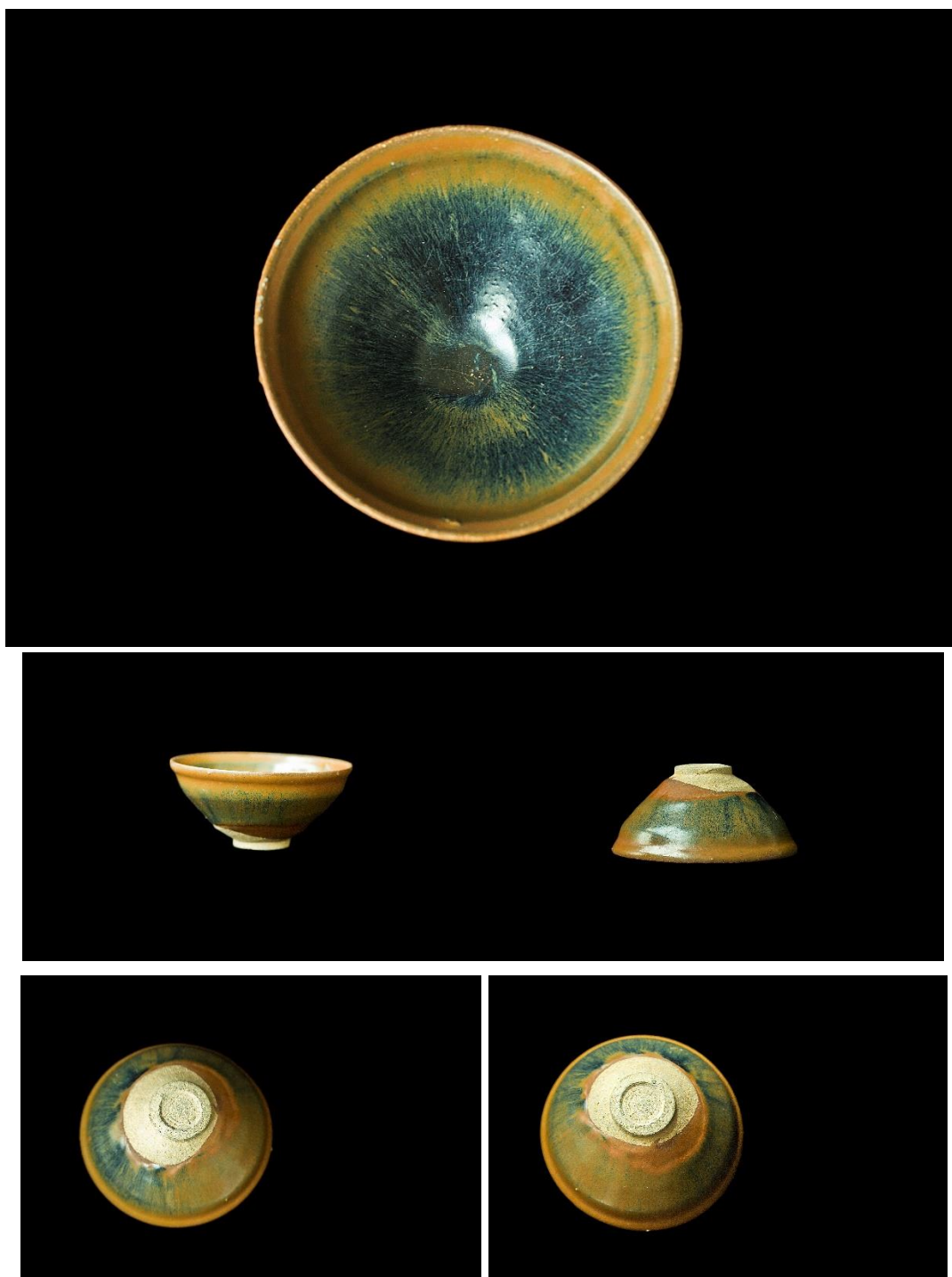
Kiln / origin: Anhui (Province) Celadon Kiln

Authentication: Authentic

Dimensions: Diameter: 16.5 cm; height: 4.5 cm

Appraisal: This celadon-white bowl's glaze color is very light, near white, with grayish hue. Its clay body texture is relatively rough, but with high density. Its white glaze is glossy and very soft – an aging phenomenon from several centuries of aging. It lacks the harsh surface glare typical of newly made qingbai porcelain. These stylistic qualities are consistent with Southern Song qingbai porcelain from Anhui Province. The camellia is vividly and naturalistically rendered, the outer lotus petals' cut is very sharp, the "才 (Talent)" character was inscribed by the owner of this bowl and contains the charm of writings in regular script of the Song Dynasty. The inscription therefore has particular value for the study of Song-dynasty calligraphy. A highly collectible example.

2.1.34 南宋建窯黑釉兔（毫）盞





名稱: 建窯黑釉兔（毫）盞
年代: 南宋
窯口: （產地）福建建陽水吉窯（建窯）
結論: 真品
規格: 口徑 11.2 釐米，高：5.2 Cm

*

鑒評：此盞是建窯南宋產品，胎粗堅硬，釉層凝厚，在高溫黑釉出現針狀結晶現象，宋代文人、大臣、皇帝都喜歡用它品茶、鬥茶，一時建窯兔毫盞風靡全國。此碗就是典型的建窯兔毫盞，有收藏價值。

*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

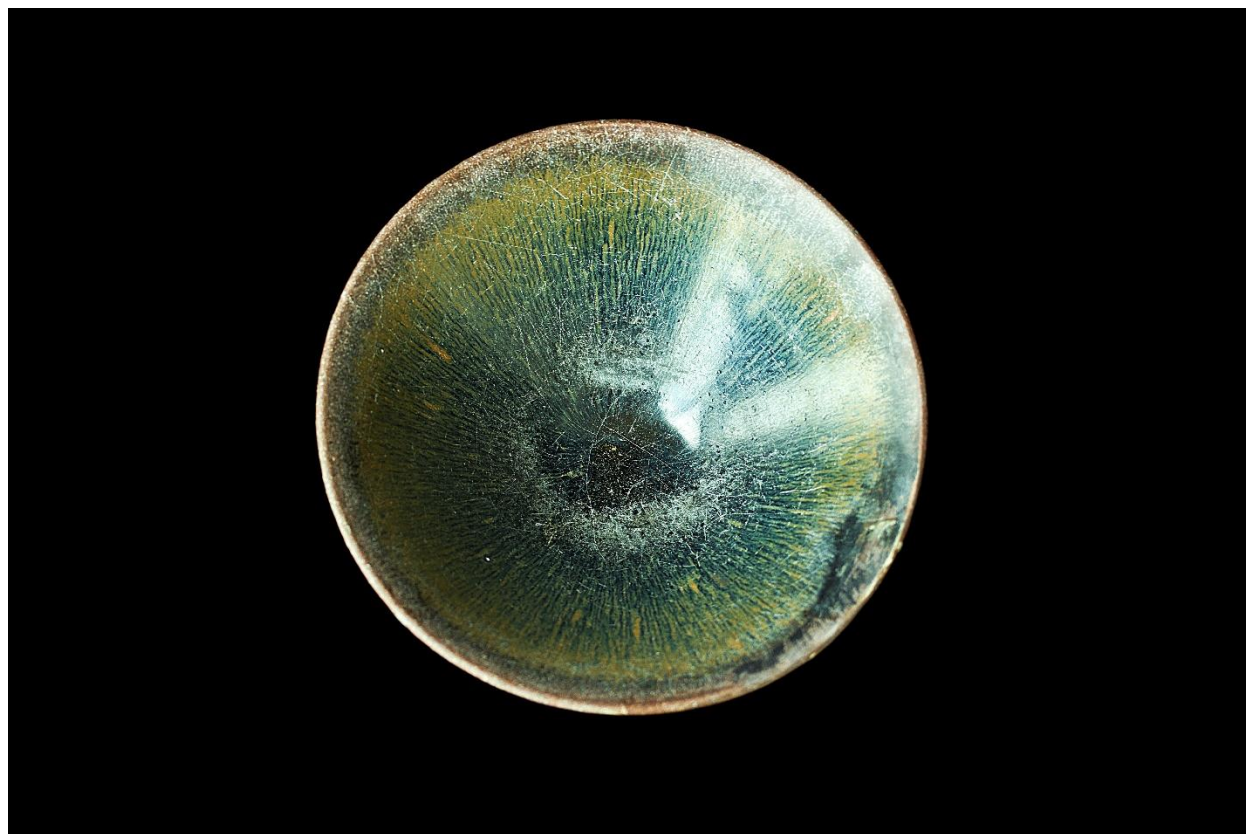
Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

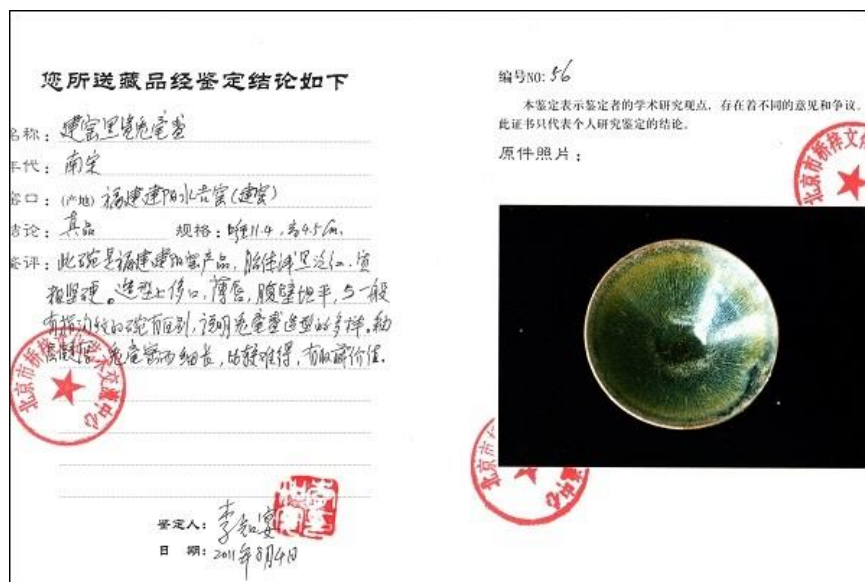
Authentication: Authentic

Dimensions: Diameter: 11.2 cm; height: 5.2 cm

Appraisal: This object was made in the Jianyang Shuiji Kiln (Jian Kiln) of the Southern Song Dynasty. Its clay body texture is rough and hard, and the glaze is richly layered and thick. Fired under very high temperature, the black glaze formed needle-like crystal phenomenon in its pattern (mimicking the look of “rabbit hairs.” In the Song Dynasty, scholars, ministers, and the emperor himself all liked to use this kind of teacup to drink tea, or play the Tea-Fight game. Therefore, this type of teacup (glazed black with rabbit-hairs, made in the Jian Kiln) became very popular and swept the whole country. This object is a typical representative of such Jian Kiln ware. A highly collectible example.

2.1.35 南宋建窯黑瓷（釉）兔毫盞





名稱：建窯黑瓷（釉）兔毫盞
 年代：南宋
 窯口：（產地）福建建陽水吉窯（建窯）
 結論：真品
 規格：口徑 11.4 釐米，高：4.5 Cm

*

鑒評：此盞是福建建陽窯產品，胎體淺黑泛紅，質粗堅硬。造型上侈口、薄唇、腹壁坦平，與一般有指溝紋的碗有區別，說明兔毫盞造型的多樣。釉層凝厚，兔毫密而細長，比較難得，有收藏價值。

*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

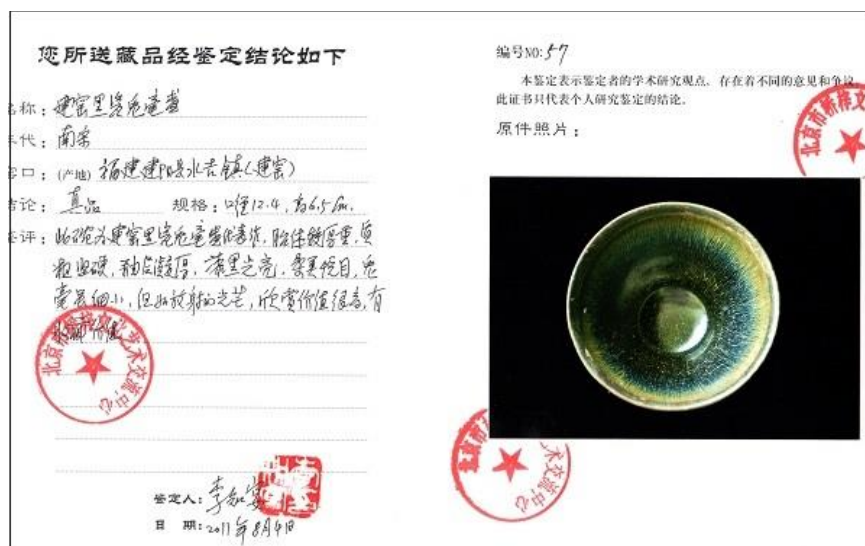
Authentication: Authentic

Dimensions: Diameter: 11.4 cm; height: 4.5 cm

Appraisal: This object was made in the Jian kiln of the Fujian province in the Southern Song Dynasty. Its clay body is a light black color along the surface with a bit of red, and the texture is rough and hard. Its shape is like an exaggerated mouth with thin lips and a flat abdomen, making it different from bowls with nail-grooves-lines. This kind of teacup is an example of the different varieties of Black Glaze Rabbit-Hair Tea Cups. This object's glaze is richly layered and thick, and its rabbit hairs are dense, long and slender, so is quite rare. A highly collectible example.

2.1.36 南宋建窯黑瓷（釉）兔毫盞





名稱: 建窯黑瓷(釉)兔毫盞
年代: 南宋
窯口: (產地)福建建陽水吉鎮(建窯)
結論: 真品
規格: 口徑 12.4 釐米, 高: 6.5
*

鑒評: 此碗為建窯黑瓷(釉)兔毫盞代表作, 胎體較厚重, 質粗堅硬, 釉層凝厚, 漆黑光亮, 柔美悅目, 兔毫雖細小, 但如放射的光芒, 欣賞價值很高, 有收藏價值。
*

Name: Jian Kiln Black Glaze Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

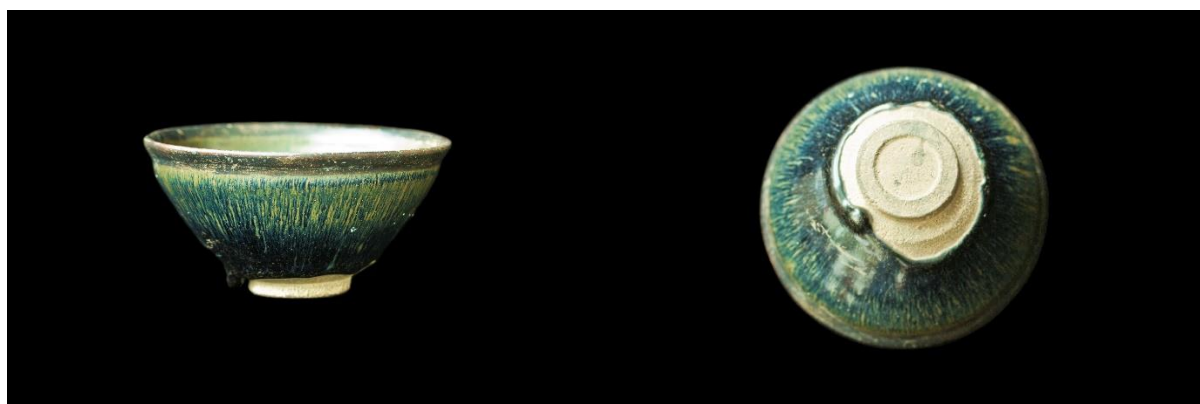
Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

Authentication: Authentic

Dimensions: Diameter: 12.4 cm; height: 6.5 cm

Appraisal: This object is a representative of the Black Glaze Rabbit-Hair Tea Cups made in the Jian Kiln. Its clay body is thick and sturdy, the clay texture is rough and hard, and the glaze is richly layered and thick. Its color is pitch-dark, shiny, soft and pleasing to the eyes. Though the rabbit hairs are very thin and short, they are beautiful and emit light, containing very high appreciation value. A highly collectible example.

2.1.37 南宋建窯黑瓷（釉）兔毫盞



您所送藏品經鑒定結論如下

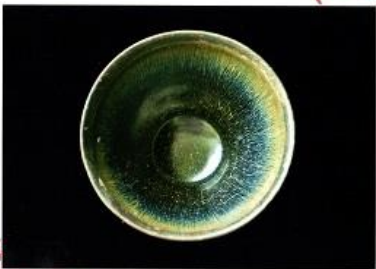
編號NO: 57

本鑒定表示鑒定者的學術研究觀點。存在著不同的意見和分歧
此證書只代表個人研究鑒定的結論。

原件照片:

名稱: 建窯黑瓷兔毫盞
年代: 南宋
口: (產地) 福建建陽水吉鎮(建窯)
結論: 真品 規格: 口徑12.4, 高6.5cm.
鑒評: 此碗為建窯黑瓷兔毫盞代表作, 胎體較厚重, 質粗堅硬, 釉層凝厚, 漆黑光亮, 柔美悅目, 兔毫雖細小, 但如放射的光芒, 欣賞價值很高, 有收藏價值。

鑒定人: 李永發
日期: 2011年8月4日



名稱: 建窯黑瓷(釉)兔毫盞
年代: 南宋
窯口: (產地) 福建建陽水吉鎮(建窯)
結論: 真品
規格: 口徑 12.4 釐米, 高: 6.5

*

鑒評: 此碗為建窯黑瓷(釉)兔毫盞代表作, 胎體較厚重, 質粗堅硬, 釉層凝厚, 漆黑光亮, 柔美悅目, 兔毫雖細小, 但如放射的光芒, 欣賞價值很高, 有收藏價值。

*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

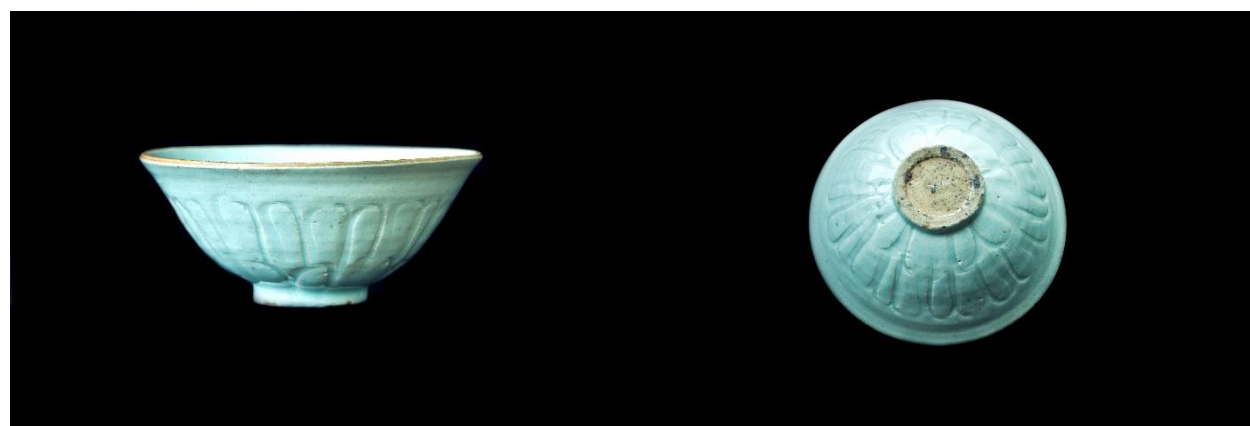
Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

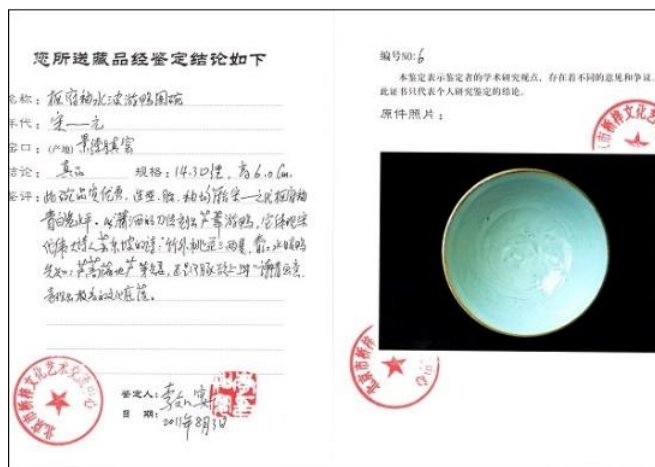
Authentication: Authentic

Dimensions: Diameter: 12.4 cm; height: 6.5 cm

Appraisal: This object is a representative of the Black Glaze Rabbit-Hair Tea Cups made in the Jian Kiln. Its clay body is thick and sturdy, the clay texture is rough and hard, and the glaze is richly layered and thick. Its color is pitch-dark, shiny, soft and pleasing to the eyes. Though the rabbit hairs are very thin and short, they are beautiful and emit light, containing very high appreciation value. A highly collectible example.

2.1.38 宋元樞府釉水波遊鴨圖碗





名稱：樞府釉水波遊鴨圖碗
年代：宋—元
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 14.3 釐米，高：6.0 釐米
*

鑒評：此碗品質優秀，造型、胎、釉均符合宋—元代樞府釉青白瓷水準。以瀟灑的刀法刻出蘆葦遊鴨，它體現宋代偉大詩人蘇東坡的詩：“竹外桃花三兩枝，春江水暖鴨先知。蒹葭滿地蘆芽短，正是河豚欲上時。”詩情畫意，表現出極高的文化底蘊。
*

Name: Shu-Fu Glazed Bowl with Swimming Ducks

Date: Song Dynasty to Yuan Dynasty (960–1368)

Kiln / origin: Jingdezhen kiln

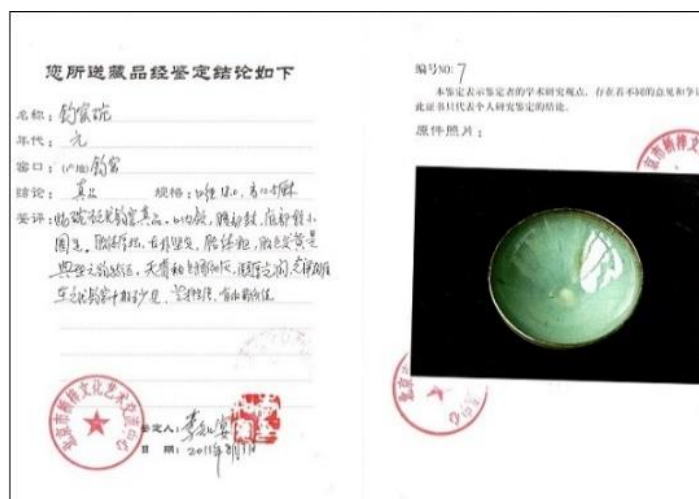
Authentication: Authentic

Dimensions: Diameter: 14.3 cm; height: 6.0 cm

Appraisal: This bowl is of excellent quality. Its shape and form, clay body texture, and enamel glaze all are at the same level as the Su-Fu glazed white porcelains from the Song Dynasty to the Yuan Dynasty. The reeds and swimming ducks are carved with chic style, which embodies the great Song Dynasty poet, Su Dongpo's poem: “When the spring comes, outside the bamboo woods, there are a few peach blossoms, the ducks find out spring has arrived first since the river water has turned warm; then the reed shoots break the ground to reach heaven, and this is the time the globefish is ready to be served.” This bowl is very rich in poetic and artistic conception and represents a very high level of cultural heritage.

2.1.39 元鈞窯碗





名稱：鈞窯碗
年代：元
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 18.0 釐米，高：12.5 釐米

*

鑒評：此碗為元代鈞窯真品。口內斂，腹部鼓，底部較小，圈足，胎體厚拙，古樸堅實，胎體粗，胎色發黃是典型的元鈞特徵。天青釉色調偏灰，凝厚光潤，光澤極佳。在元代鈞窯中極為少見。藝術性強，有收藏價值。

*

Name: Jun Kiln Bowl

Date: Yuan Dynasty (1271–1368)

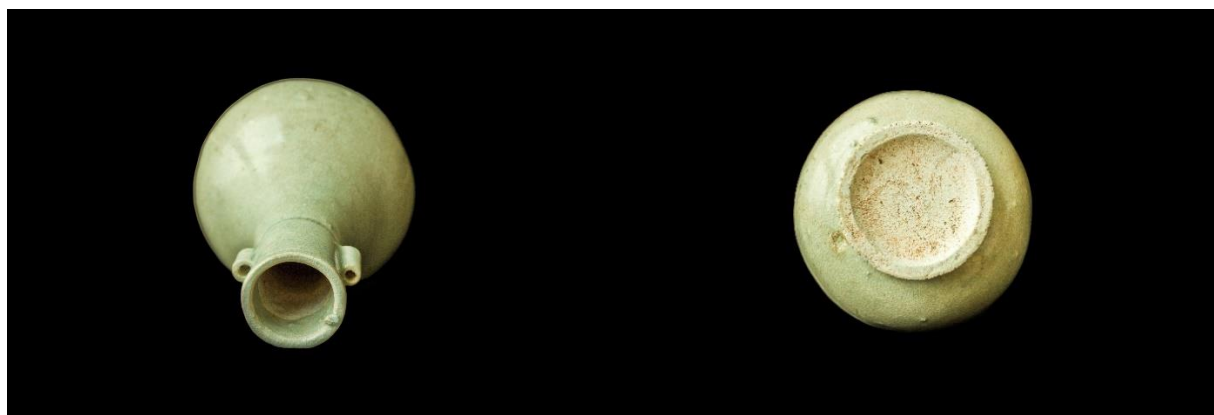
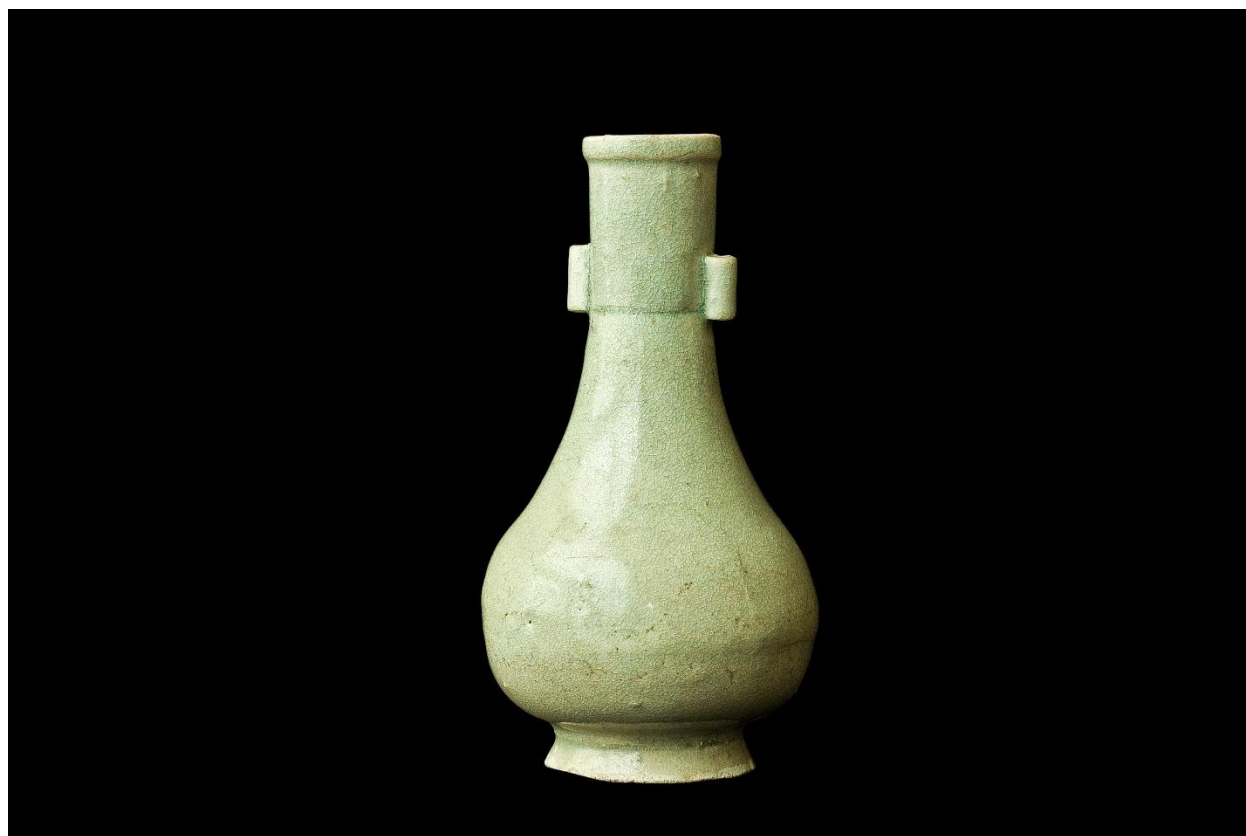
Kiln / origin: Jingdezhen Kiln

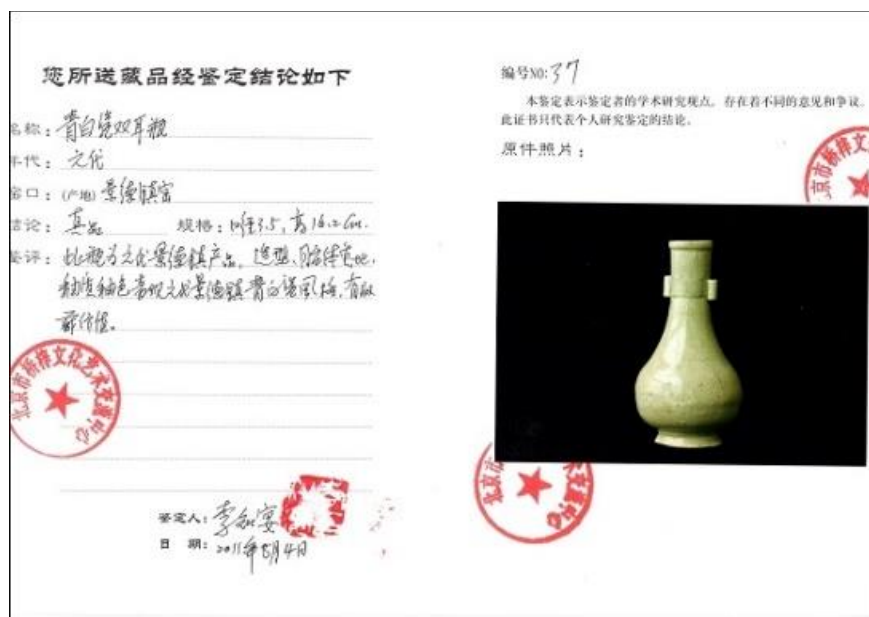
Authentication: Authentic

Dimensions: Diameter: 18 cm; height: 12.5 cm

Appraisal: This Bowl is an authentic Jun kiln from the Yuan dynasty. Its characteristics are slight inward concave of the rim, rounding at the abdomen, tapering at the bottom, ring foot, the body is thick, rustic, solid, and sturdy. The ochre color on its body is a typical characteristic of Yuan Jun. Blue Celadon hue with slight ash grey tone, highly thick and polished, shiny and excellent. Extremely rare in the Yuan Dynasty Jun Ware. High artistic value. Worthy of collection.

2.1.40 元青白瓷雙耳瓶





名稱：青白瓷雙耳瓶
年代：元代
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 3.5 釐米，高：16.2 釐米

*

鑒評：此瓶為元代景德鎮產品，造型、胎體質地、釉質釉色表現元代景德鎮青白瓷風格，有收藏價值。

*

Name: Celadon-White Vase with Tabular Ears

Date: Yuan Dynasty (1271–1368)

Kiln / origin: Jingdezhen kiln

Authentication: Authentic

Dimensions: Diameter: 3.5 cm; height: 16.2 cm

Appraisal: This object was made in the Jingdezhen Kiln of the Yuan Dynasty. Its shape, clay body texture, enamel glaze and glaze color all meet the characteristics of the celadon-white porcelains made in the Jingdezhen Kiln of the Yuan Dynasty. A highly collectible example.

2.1.41 元青白瓷雙鳳紋盤





名稱: 青白瓷雙鳳紋盤
年代: 元
窯口: (產地)景德鎮窯
結論: 真品
規格: 口徑 14.5 釐米, 高: 2.5 Cm cliff

*

鑒評: 此盤的造型雖淺, 但盤壁弧度較大, 底部較寬, 芒口也寬, 完全符合元代青白瓷特點。印花在盤壁是多層尖狀蓮瓣, 雲雷紋開始鬆散也是元代特徵。盤中對飛的雙鳳細膩生動, 和元青花上的雙鳳紋構圖一致。品質優秀, 有收藏價值。

*

Name: Celadon-White with Two Flying Phoenixes Dish

Date: Yuan Dynasty (1271–1368)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 14.5 cm; height: 2.5 cm

Appraisal: The depth of this dish is shallow, but its edges are more arched. It is wider at the bottom, as well as along the rim -- these are in full compliance with the characteristics of the celadon-white porcelains from the Yuan Dynasty. The dish was painted with multi-layer-pointed-shape lotus petals. Around this period, the Yunlei Pattern began to become loose -- these are some of the characteristics typical of the objects made from the Yuan Dynasty. The two phoenixes flying face-to-face appear exquisite and lively -- matching the composition of the Twin Phoenixes Pattern showed on the blue and white porcelain from the Yuan Dynasty. This object is of excellent quality, highly worthy of a collection.

2.1.42 元代青白瓷菊瓣荷花盤





名稱：青白瓷菊瓣荷花盤
年代：元代
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 15.1 釐米，高：2.7 Cm

*

鑒評：此盤為元代景德鎮窯產品，胎體精細，釉層色調接近樞府釉，很優雅，芒口較寬，曾經鑲金口或銀口，或銅口。因為粘金屬口的膠體物尚存，說明在元代是上層人物使用的，比較寶貴。有收藏價值。

*

Name: Celadon-White Chrysanthemum-Petal with Lotus Flower Dish

Date: Yuan Dynasty (1271–1368)

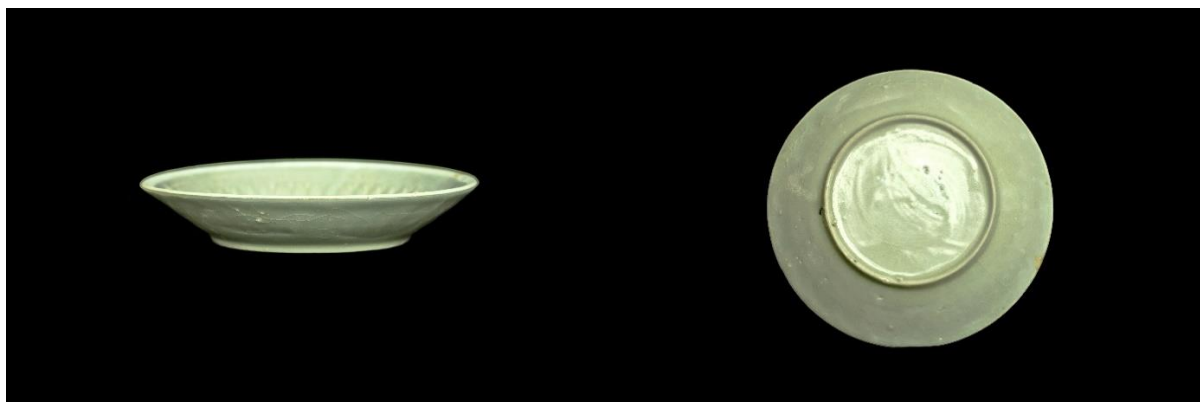
Kiln / origin: Jingdezhen kiln

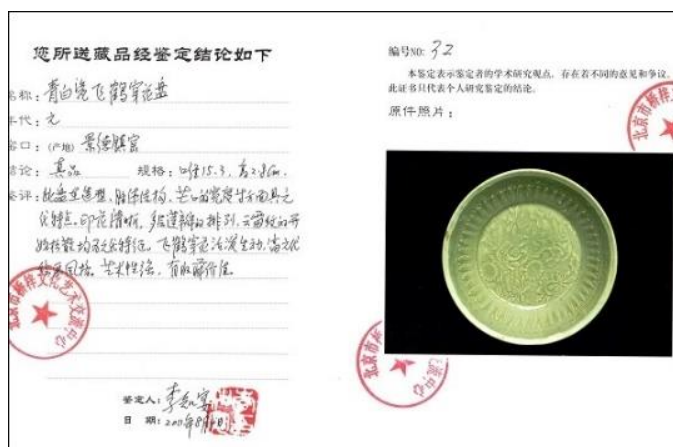
Authentication: Authentic

Dimensions: Diameter: 15.1 cm; height: 2.7 cm

Appraisal: This object was made at the Jingdezhen Kiln during the Yuan Dynasty. Its clay body is very delicate and fine, the glaze tone is similar to Shu Fu glaze, elegant. The rim of the edge is relatively wide and was once inlaid with gold, silver, or copper. The remains of the adhesive residue from the metal mount show that it was used by elite patrons in the Yuan Dynasty, so this object is particularly valued. A highly collectible example.

2.1.43 元青白瓷飛鶴穿花盤





名稱：青白瓷飛鶴穿花盤
年代：元
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 15.3 釐米，高：2.8 釐米

*

鑒評：此盤在造型、胎體結構、芒口的寬度等方面具元代特點。印花清晰，多層蓮瓣的排列，雲雷紋的開始鬆散，均為元代特徵。飛鶴穿花活潑生動，富元代繪畫風格，藝術性強，有收藏價值。

*

Name: Celadon-White Dish with Flying Cranes Pass Through Flowers

Date: Yuan Dynasty (1271–1368)

Kiln / origin: Jingdezhen Kiln

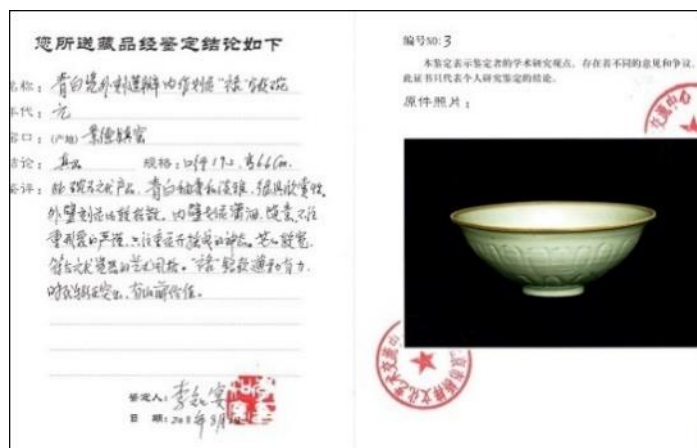
Authentication: Authentic

Dimensions: Diameter: 15.3cm; height: 2.8 cm

Appraisal: This object's shape, clay body formation, the rim width around the edge are in line with characteristics of objects from the Yuan Dynasty. Its printing is very clear: the lotus petals are arranged in multi-layers, and the cloud-and-thunder pattern is done with subtle effect. All these are characteristics of objects from the Yuan Dynasty. The image of the flying cranes passing through flowers is so lively and vivid, which is imbued with the painting style of the Yuan Dynasty. This object contains very high artistic value. A highly collectible example.

2.1.44 元青白瓷外刻蓮瓣內作劃花“祿”字款碗





名稱: 青白瓷外刻蓮瓣內作劃花“祿”字款碗
年代: 元
窯口: (產地) 景德鎮窯
結論: 真品
規格: 口徑 17.2 釐米, 高: 6.6 釐米

*

鑒評: 此碗為元代產品。青白釉柔和淡雅，很具欣賞性。外壁刻花比較鬆散。內壁刻花瀟灑、隨意，不注重形象的嚴謹，只注重花卉搖曳的神態。芒口較寬，符合元代瓷器的藝術風格。“祿”銘款遒勁有力，時代特徵突出，有收藏價值。

*

Name: Celadon-White Lotus Pattern Bowl Bottom Inscribed with “Wealth”

Date: Yuan Dynasty (1271–1368)

Kiln / origin: Jingdezhen kiln

Authentication: Authentic

Dimensions: Diameter: 17.2 cm; height: 6.6 cm

Appraisal: This bowl was made in the Yuan Dynasty. The celadon-white glaze is subtle and quietly elegant, very enjoyable. The carved pattern in the outer bowl is relatively light. The carved pattern in the inner bowl is chic, casual, does not conform to the rigorous pattern, but focuses only on the free manner of the flowers swaying in the air. The rim of the edge is relatively wide — in line with the artistic style of the porcelains made in the Yuan Dynasty. The strokes of the “祿 (wealth)” inscription on the bottom are very vigorous and powerful — these are prominent characteristics of the times. A highly collectible example.

2.1.45 元白釉黑花小足碗（一對）





名稱: 白釉黑花小足碗 (一對)
年代: 元代
窯口: (產地) 磁州窯
結論: 真品
規格: 1.) 口徑 9.8 釐米, 高: 7.0 釐米
2.) 口徑 9.9 釐米, 高: 7.4 釐米

*

鑒評: 此一對高足碗為元代磁州窯產品。大青土胎, 施化妝土作胎。施化妝土、白釉泛灰泛黃、黑彩泛黃都是元代磁州窯獨特的時代特徵, 有收藏價值。

*

Name: A Pair of White Glazed Black Flower Goblets

Date: Yuan Dynasty (1271–1368)

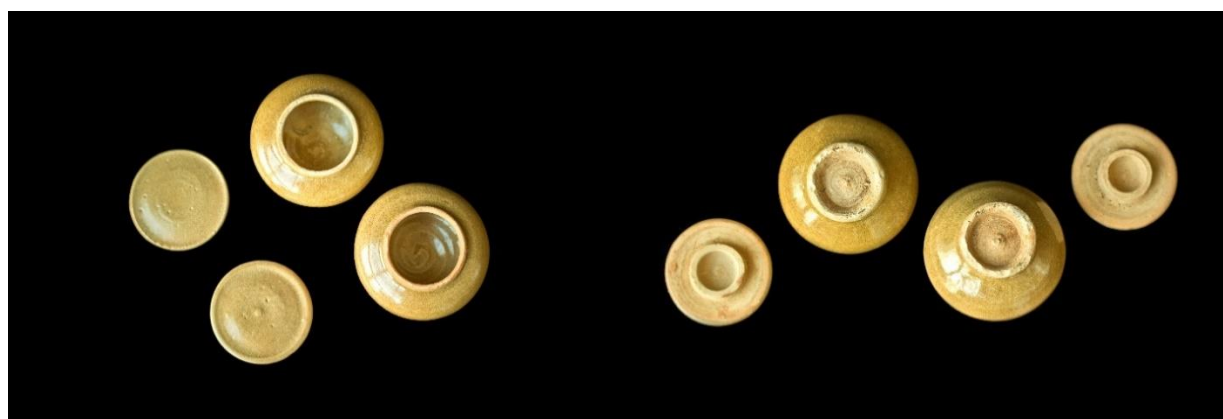
Kiln / origin: Cizhou Kiln

Authentication: Authentic

Dimensions: 1. diameter 9.8 cm, height 7.0 cm 2. diameter 9.9 cm, height 7.4 cm

Appraisal: This pair of goblets was made in the Cizhou Kiln of the Yuan Dynasty. It uses the Daqing soil clay applied with a layer of white slip on the surface. The application of white slip, white glaze suffused with gray and yellow, and the black color suffused with yellow are all unique characteristics of Cizhou ware from the Yuan Dynasty. A highly collectible example.

2.1.46 元黃龍泉小蓋罐（一對）





名稱：黃龍泉小蓋罐（一對）
年代：元代
窯口：（產地）龍泉窯
結論：真品
規格：口徑 4.4 釐米，高：5.5 Cm

*

鑒評：此一對黃釉小罐為元代龍泉窯產品。瓷罐小，精巧玲瓏，為日常用器，一般用於裝成品藥，如小藥丸、油膏、或藥粉。元代由於海外貿易發達，中國出口瓷器，以及瓷器包裝的各類藥物，所以此類產品在東南亞、西亞很多國家和地區都有發現，有收藏價值。

*

Name: A Pair of Yellow Longquan Covered Vessels

Date: Yuan Dynasty (1271–1368)

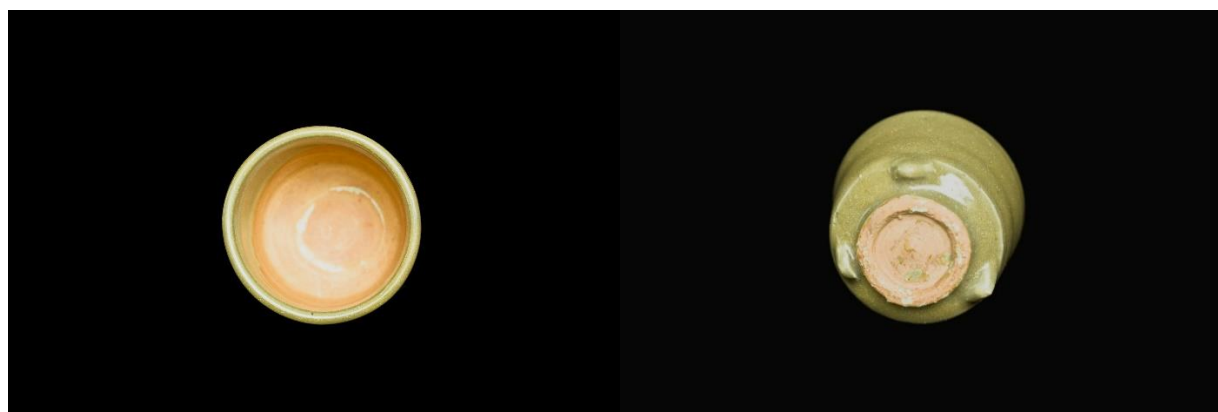
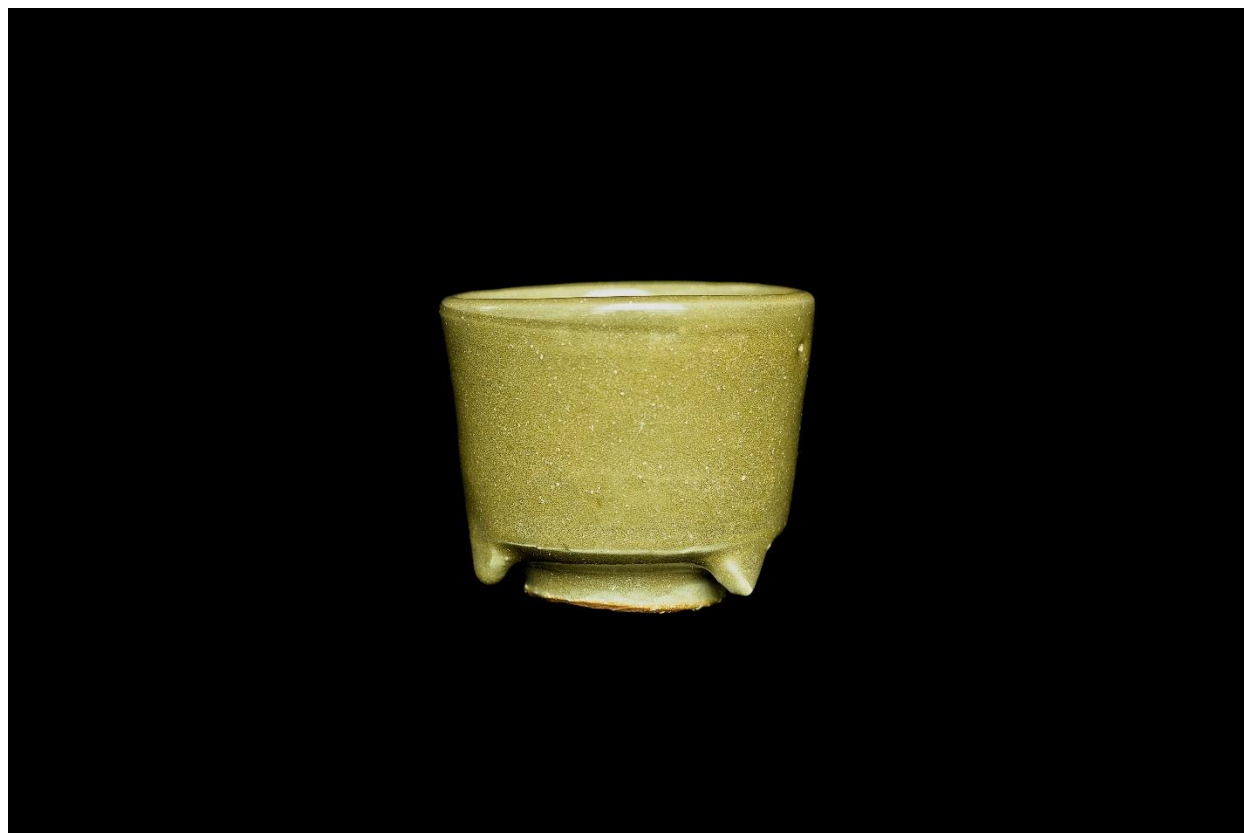
Kiln / origin: Longquan Kiln

Authentication: Authentic

Dimensions: Diameter: 4.4 cm; height: 5.5 cm

Appraisal: This pair of vessels was made in the Longquan Kiln of the Yuan Dynasty. They are small, delicate and exquisite, and used as everyday utensils. Generally, they are used to hold medicines such as small pills, ointment, or powder. During the Yuan Dynasty, overseas trade was flourishing. China exported porcelains and other ware to pack various types of medicines. Therefore, this type of Longquan celadon can be found in many countries and regions in Southeast Asia. A highly collectible example.

2.1.47 明青釉三足小香爐





名稱：青釉三足小香爐
 年代：明
 窯口：（產地）龍泉窯
 結論：真品
 規格：口徑 7.2 釐米，高：6.0 釐米

*

鑒評：此香爐為明代龍泉窯產品。其造型、胎體、釉色質地符合明代龍泉窯風格。此類作品是供家庭供佛敬香之用。明朝後期宮廷越來（越）腐敗，對人民剝削加重，苦難加深，庶民百姓只能求佛保佑以解脫現實苦難，所以佛教盛行，這類香爐大量生產。時代性強，也是研究明代社會的重要資料。很具收藏價值

*

Name: Longquan Celadon Three-Legged Censer

Date: Ming Dynasty (1368–1644)

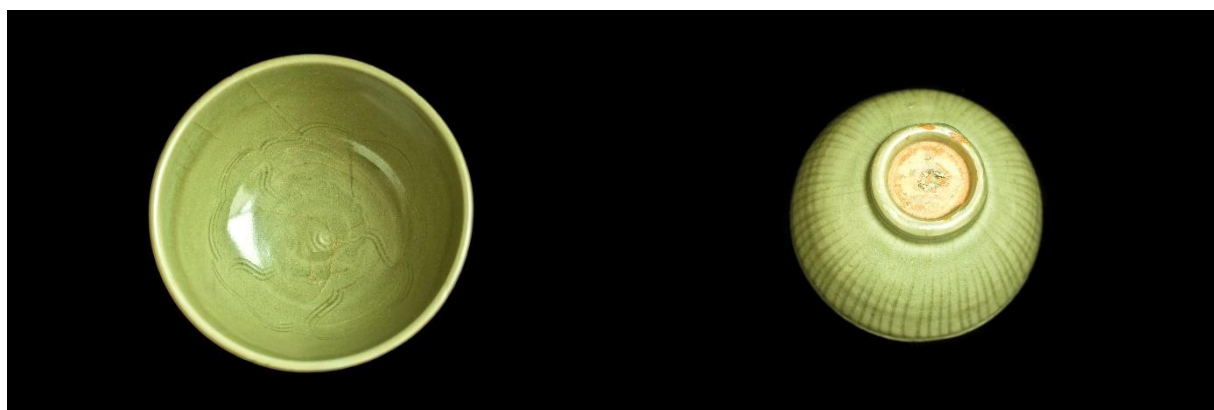
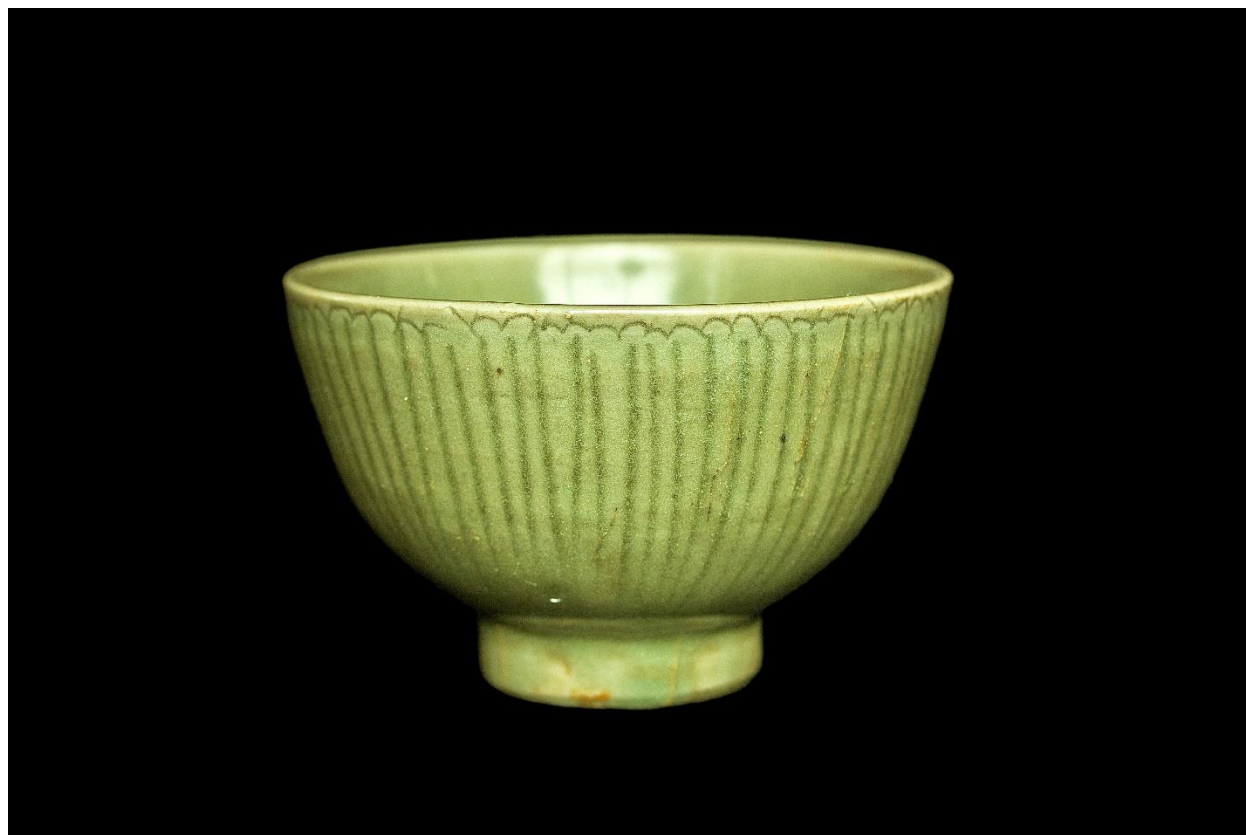
Kiln / origin: Longquan Kiln

Authentication: Authentic

Dimensions: Diameter: 7.2 cm; height: 6.0 cm

Appraisal: This censer was made in the Longquan Kiln of the Ming Dynasty. Its shape and form, clay body texture, enamel glaze color and quality -- all are consistent with the style of Longquan ware from the Ming Dynasty. The family used such works to worship Buddha. In the late Ming Dynasty, as the palace became more and more corrupt, heavy exploitation became more prevalent among the people. As their misery deepened, ordinary people began to rely on the worship of Buddha to free them from the reality of suffering. As a result, Buddhism prevailed during the Ming Dynasty, and this type of censer went into mass production from popularity. It is a major representation of objects made in that era, and also contains very important information for us to study the societal culture during the Ming Dynasty. This censer contains very high collection value.

2.1.48 明青瓷刻花碗





名稱：青瓷刻花碗
 年代：明
 窯口：（產地）龍泉窯
 結論：真品
 規格：口徑 11.4 釐米，高：7.0 釐米

*

鑒評：此碗龍泉青瓷窯生產的實用器物，精巧玲瓏，青瓷發灰，釉光明亮，為明代產品。由此碗可以看出古代中國人生活用具多麼簡潔、優雅，甚至比我們今天的飲食用具還完美。高溫燒成，不含絲毫對人體有害的東西。這種青瓷不僅龍泉窯生產，廣東的惠州窯也生產，許多作品一樣漂亮。有收藏價值。

*

Name: Celadon Engraved Designs Bowl

Date: Ming Dynasty (1368–1644)

Kiln / origin: Longquan Kiln

Authentication: Authentic

Dimensions: Diameter: 11.4 cm; height: 7.0 cm

Appraisal: This bowl is an artifact from Longquan kiln. It is very delicate and exquisite, and served a practical purpose. The exquisite celadon shows slightly grey tone, the glaze is shiny and bright—it is an object from the Ming dynasty. Thus reflects how simple and elegant the ancient Chinese table wares were, and even more perfect than our daily eating utensils today. They were fired at high- temperature. In addition, the natural materials do not contain any elements that are harmful to the human body. Not only Longquan kiln produced this kind of beautiful celadon, the Huizhou kiln of Guangdong province also produced them which are as beautiful as those made from Longquan kiln. This is highly worthy of a collection.

2.1.49 乾隆茶葉末釉盤（一對）





名稱：茶葉末釉盤（一對）
 年代：乾隆
 窯口：（產地）景德鎮官窯
 結論：真品
 規格：口徑 15.5 釐米，高：2.5 釐米
 *

鑒評：此一對茶葉末盤為乾隆官窯產品。它的造型、胎體非常精細，茶葉末釉有玉的質感，只有官窯能到達這樣水準。底釉（白釉）白度高，略帶粉色，有美玉質感。青花銘款符合乾隆官窯銘款書法韻味，非常寶貴，極具收藏價值。

Name: Tea-dust Glazed Plate (a pair)

Date: Qing Emperor Qianlong(1736□1795)

Kiln / origin: Jingdezhen Official Kiln

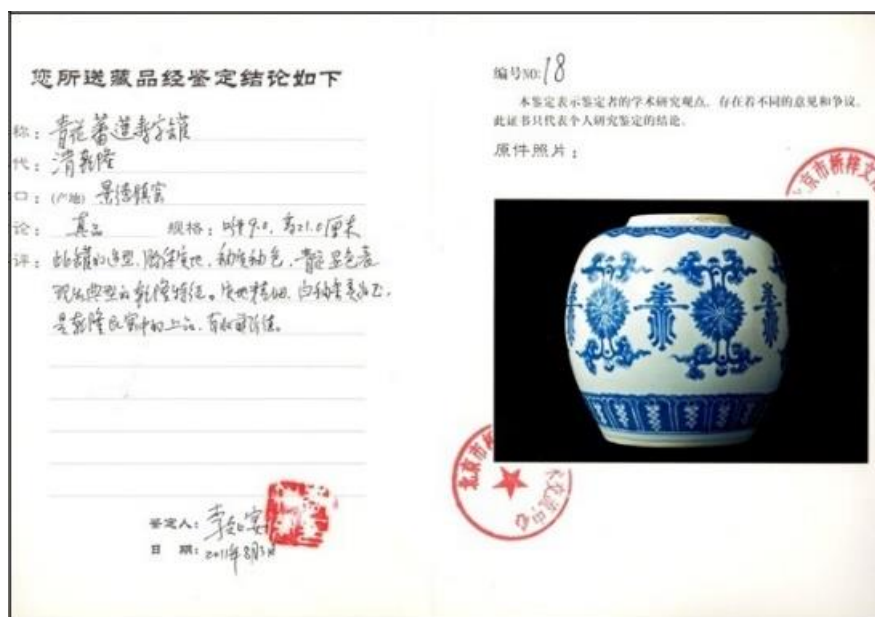
Authentication: Authentic

Dimensions: Diameter: 15.5 cm; height: 2.5 cm

Appraisal: This pair of Tea-dust Glaze Plates is from the reign of Qing Emperor Qianlong(1736□1795) official kilns products. Its clay body is very fine with an outcome that is highly refined. Tea-dust Glaze has the texture of jade□only official kiln can reach this level of refinement。The center glazing is luminous and white, with a slight pinkish hue, and texture as refined as jade。The handwriting style and quality of the blue and white inscription complies with the official kiln inscription of Qianlong seal. It is particularly valued and valuable□extremely worthy of a collection.

2.1.50 清乾隆青花蕃蓮壽字罐





名稱：青花蕃蓮壽字罐
年代：清乾隆
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 9.0 釐米，高：21.0 釐米

*

鑒評：此罐的造型、胎體質地、釉質釉色，青花顯色表現出典型的乾隆特徵。質地精細，白釉柔美如玉，是乾隆民窯中的上品，有收藏價值。

*

Name: Blue-and-white Luxuriant Lotus Longevity Vessel

Date: Qing Dynasty(Emperor Qianlong 1736–1795)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 9.0 cm; height: 21.0 cm

Appraisal: The shape of this vessel, clay body quality, the enamel glaze colors, and blue and white color rendering show the typical characteristics of Emperor Qianlong period's objects. Its texture is extremely fine, the white glaze is as elegant and smooth as jade, and is cherished in the top grade of Qianlong kilns. Worthy of collection.

2.1.51 乾隆青花花卉紋大盤





名稱：青花花卉紋大盤
年代：乾隆
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 27.5 釐米，高：5.6 釐米

鑒評：此盤為清代景德鎮窯產品，屬乾隆時代產品，此類作品在福建德化窯中也有生產。它與傳統青花繪畫方法有很大差別。乾隆時代社會變化很大，很多領域開始衝破舊封建的約束。西洋的東西，打破傳統的東西開始在瓷器藝術上表現出來。此盤青花繪畫就一個新現象，新代表，有收藏價值。

Name: Blue and White Large Dish Decorated with Flowers

Date: Qing Dynasty, Emperor Qianlong (1736–1795)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 27.5 cm; height: 5.6 cm

Appraisal: This Blue and White Big Dish was made in the Jingdezhen Kiln, and belonged to the Emperor Qianlong era of the Qing Dynasty. Such works were also produced in the Dehua Kiln of Fujian region. Its drawing method is very different from that of the traditional blue and white paintings. In the Qianlong era, significant social changes led many fields began to break away from the constraints of the old feudal system. Western artistic influences—then viewed as departures from tradition—began to appear in porcelain decoration. The blue-and-white floral decoration represents this emerging tendency in the porcelain of the period. A highly collectible example.

2.1.52 嘉慶 — 道光青花釉裡紅半壽字獅球紋盤





名稱: 青花釉裡紅半壽字獅球紋盤
年代: 嘉慶—道光
窯口: (產地) 景德鎮窯
結論: 真品
規格: 口徑 24.4 釐米, 高: 3.8 釐米

*

鑒評: 此盤是景德鎮窯清晚期產, 精美細膩, 青花和釉裡紅顯色都很穩定, 繪的很有生氣, 是晚清青花釉裡紅的代表作, 有收藏價值。

*

Name: Blue and White Underglaze Red Dish with Lion-Sporting-Ball

Date: Qing Dynasty, Jiaqing-Daoguang (1760–1850)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 24.4 cm; height: 3.8 cm

Appraisal: This dish was made in the Jingdezhen Kiln of the late Qing Dynasty. It is very beautiful, exquisite, fine and smooth. The blue-and-white color and the underglaze red are applied very consistently, and the painting is full of vitality. It is a good representative work of underglaze red color porcelains from the late Qing Dynasty. A highly collectible example.

2.1.53 嘉慶—道光青花夔龍紋盤



您所送藏品经鉴定结论如下

编号 NO: 54

本鉴定表示鉴定者的学术研究观点, 存在着不同的意见和争议。
此证书只代表个人研究鉴定的结论。

原件照片:

名称: 青花夔龙纹盘
年代: 嘉庆—道光
窑口: (产地) 景德镇窑
结论: 真品 规格: 口径 22.2, 高 4.2 cm.
鉴评: 此盘瓷质精细, 青花淡雅, 蓝色纯正, 白釉光致茂美, 作工精雅, 艺术性强, 有收藏价值。

鉴定人: 李永发
日期: 2011年8月4日



名稱: 青花夔龍紋盤
年代: 嘉慶—道光
窯口: (產地) 景德鎮窯
結論: 真品
規格: 口徑 22.2 釐米, 高: 4.2 釐米

*

鑒評: 此盤瓷質精細, 青花淡雅, 藍色純正, 白釉光致茂美, 作工精雅, 藝術性強, 有收藏價值。

*

Name: Blue and White Kui Dragon Dish

Date: Jiaqing - Daoguang (1796–1850)

Kiln / origin: Jingdezhen kiln

Authentication: Authentic

Dimensions: Diameter: 22.2 cm; height: 4.2 cm

Appraisal: The dish's porcelain is very delicate and fine. The blue and white pastel appears simple and elegant. The blue color is pure and the white glaze is luminous and beautiful. The craftsmanship is elegant, and it is full of strong artistic value. A highly collectible example.

2.1.54 道光粉彩花卉昆蟲紋盤（一對）





名稱：粉彩花卉昆蟲紋盤（一對）
年代：清（道光）
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 23.6 釐米，高：4.2 釐米

*

鑒評：此一對盤品質優秀，粉彩繪畫生動，歲月流逝使它的彩繪有剝蝕現象，從工藝角度分析，它應該為道光年代產品，有收藏價值。

*

Name: Powder Enamel Flower Insect Capstan (a pair)

Date: Qing Dynasty Daoguang 1782–1850

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 23.6 cm; height: 4.2 cm

Appraisal: This pair has excellent quality. The pastel painting is vivid. The erosion of the colors is a natural phenomenon of its aging process. From the craftsmanship point of view, it should be a Qing dynasty Daoguang emperor period's product. A worthy addition to a collection.



2.1.55 晚清粉彩淺絳彩人物執壺





名稱：粉彩淺絳彩人物執壺
年代：晚清
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 10.8 釐米，高：9.8 釐米
*

鑒評：此粉彩執壺是清朝後期興起的一種淺絳彩藝術瓷。淺絳彩有的用五彩，有的加粉彩，追求色彩淺淡高雅文人畫風格。淺絳彩最具代表性的人物是程門、金品三等。他們的藝術風格影響一個時代，清末至民國的珠三八友就是在他們的影響下成長起來。淺絳彩藝術水品高，但留存在世不多，此壺具有代表性，有收藏價值。

*

Name: Qianjiang Color Pastel Figures Ewer

Date: Late Qing Dynasty

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 10.8 cm; height: 9.8 cm

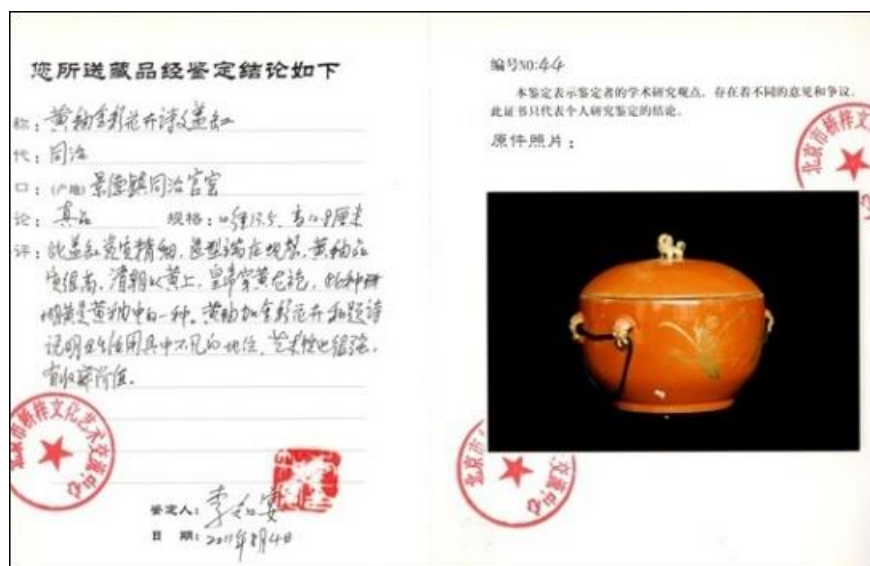
Appraisal: This Qianjiang Color ewer is a kind of Qianjiang color art porcelain which came about in the late Qing Dynasty. Some Qianjiang uses pastel colors, some full spectrum. The colors are light and elegant, and motifs convey poet's literature and paintings. Most iconic characters are Chengmen and Jingpinsan, etc., whose artistic styles had influenced an entire era. From the late Qing Dynasty to the Republic of China, the famous 珠三八友 grew up under their influence. Qianjiang color products are full of strong artistic quality, but few retained. This pot is a typical representative of Qianjiang color objects, very rare and highly collectible.

2.1.56 同治黃釉金彩花卉詩文蓋缸









名稱：黃釉金彩花卉詩文蓋缸
年代：清朝，同治
窯口：（產地）景德鎮同治官窯
結論：真品
規格：口徑 13.5 釐米，高：12.8 釐米

*

鑒評：此蓋缸瓷質精細，造型端莊規整，黃釉品質很高。清朝以黃上，皇帝穿黃龍袍，此種珊瑚黃是黃釉中的一種。黃釉加金彩花卉和題詩說明在生活用具中不凡的地位，藝術性也很強，有收藏價值。

*

Name: Yellow Glazed Gold Color Flower Poems Covered Cylinder

Date: Qing Dynasty, Emperor Tongzhi (1856–1875)

Kiln / origin: Jingdezhen Tongzhi Imperial Kiln

Authentication: Authentic

Dimensions: Diameter: 13.5 cm; height: 12.8 cm

Appraisal: The porcelain of this covered cylinder is extremely delicate and fine. The shape is exquisitely formed and dignified, applied with very high quality yellow glaze. From Qing Dynasty on, the emperor's yellow imperial robe color represents the highest status and royalty. Such coral yellow is a type of the yellow glaze used here. Amongst the objects used in daily lives, the yellow color glaze, and golden inscription of poems and floral motifs proves this object was from the royal court. It is very artistic, with very high collectible value.

2.1.57 晚清粉彩博古圖帽筒（一對）



您所送藏品經鑒定結論如下

編號NO: 48

本鑒定表示鑒定者的學術研究觀點，存在著不同的意見和爭議。
此證書只代表個人研究鑒定的結論。

原件照片：

名稱：粉彩博古圖帽筒（一對）

年代：晚清

窯口：（產地）景德鎮同治官窯

結論：真品 規格：口徑12.2，高28.4厘米

鑒評：此帽筒瓷質精細，作工完美，粉彩繪畫精緻，在同治時期此類作品應為精品，有良好的收藏價值。

鑒定人：李冬 日期：2011年8月4日



名稱：粉彩博古圖帽筒（一對）

年代：晚清

窯口：（產地）景德鎮同治官窯

結論：真品

規格：口徑 12.2 釐米，高：28.4 釐米

*

鑒評：此帽筒瓷質精細，作工完美，粉彩繪畫精緻，在同治時期此類作品應為精品，有良好的收藏價值。

*

Name: A Pair of Famille Rose Bogut Figure Cap Tubes

Date: Late Qing Dynasty

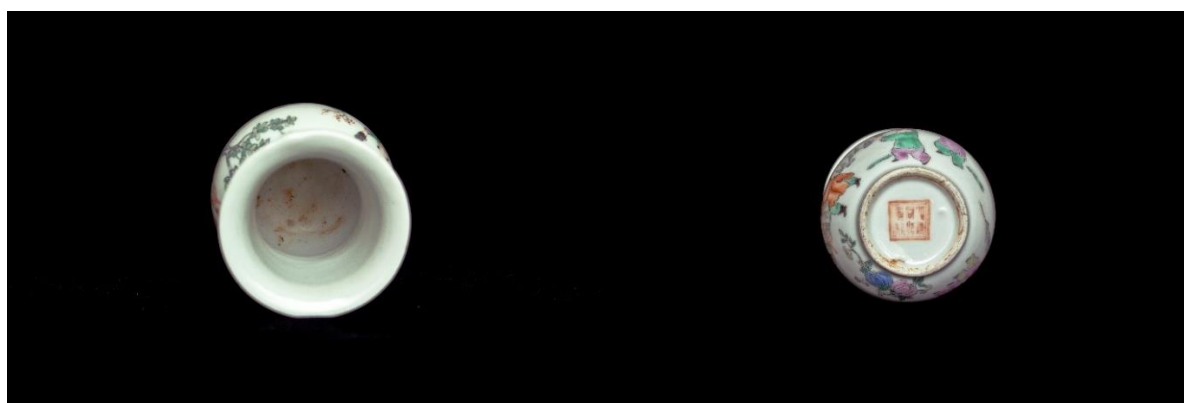
Kiln / origin: Jingdezhen Kiln, Tongzhi Official Kiln

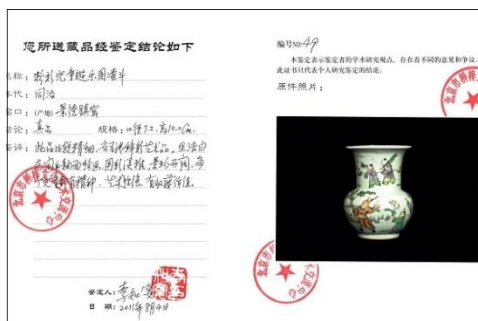
Authentication: Authentic

Dimensions: Diameter: 12.2 cm; height: 28.4 cm

Appraisal: This pair of cap tubes were made of extremely delicate and fine porcelain, with perfect craftsmanship and exquisite delicate Famille Rose paintings. It should be classified as top quality ware from the Tongzhi Dynasty, so it contains very high collection value.

2.1.58 同治粉彩兒童遊樂圖渣鬥





名稱：粉彩兒童遊樂圖渣鬥
年代：同治
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 7.2 釐米，高：10.0 釐米

*

鑒評：此品比較精細，應為淺絳彩藝術品。在潔白光潤的釉面繪畫，用彩淡雅，景物開闊，每個兒童都有精神，藝術性強，有收藏價值。

*

Name: A Famille Rose Cinder Box Painted with Playing Children

Date: Qing Dynasty, Emperor Tongzhi (1856–1875)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

Dimensions: Diameter: 7.2cm; height: 10.0 cm

Appraisal: This object is relatively delicately and finely made, being artwork of Qianjiang color. The white and glossy glaze is painted on the surface with a simple and elegantly drawn nature scene, with each child depicted vivaciously. It contains very high artistic value, so is worthy of a collection.



2.1.59 光緒粉彩蝠壽桃花花卉高足盤（一對）



您所送藏品經鑒定結論如下

編號NO: 47

本鑒定表示鑒定者的學術研究觀點，存在著不同的意見和爭議。
此證書只代表個人研究鑒定的結論。

原件照片：

名稱：粉彩蝠壽桃花花卉高足盤（一對）

年代：光緒

窯口：（產地）景德鎮窯

結論：真品 規格：口徑15.0，高8.5釐米

鑒評：此一對高足盤為清光緒產品，其藝術風格有官窯品質，瓷質精細，用彩淡雅，繪畫生動，藝術品味高，有收藏價值。

鑒定人：李如安

日期：2011年8月4日



名稱：粉彩蝠壽桃花花卉高足盤（一對）

年代：清，光緒

窯口：（產地）景德鎮窯

結論：真品

規格：口徑 15.0 釐米，高：8.5 釐米

*

鑒評：此一對高足盤為清光緒產品，其藝術風格有官窯品質，瓷質精細，用彩淡雅，繪畫生動，藝術品味高，有收藏價值。

*

Name: A Pair of Famille Rose Stem Dishes with Bats Longevity and Peach Flower

Date: Qing, Emperor Guangxu Period (1871–1908)

Kiln / origin: Jingdezhen Kiln

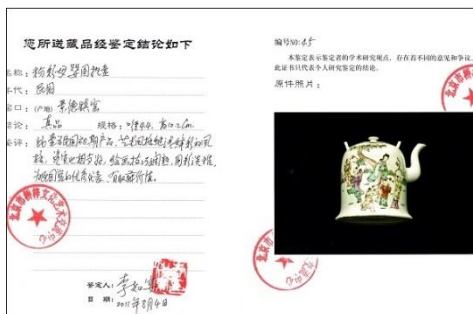
Authentication: Authentic

Dimensions: Diameter: 15.0 cm; height: 8.5 cm

Appraisal: This pair of high-stem dishes was made in Emperor Guangxu period of Qing Dynasty. Its artistic style contains the quality of those porcelains made from the official kilns. The porcelain texture is extremely delicate and fine, color is simple and elegant, and painting is vivid. It contains very high artistic taste. A highly collectible example.

2.1.60 民國粉彩母嬰圖執壺





名稱：粉彩母嬰圖執壺
年代：民國
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 4.4 釐米，高：12.2 釐米

*

鑒評：此壺為民國初期產品，藝術風格繼淺絳彩的風格，瓷質也相當好，繪畫技巧嫺熟，用彩淡雅，為民國瓷的優秀代表，有收藏價值。

*

Name: Famille Rose Ewer with Mother-and- Children Figures

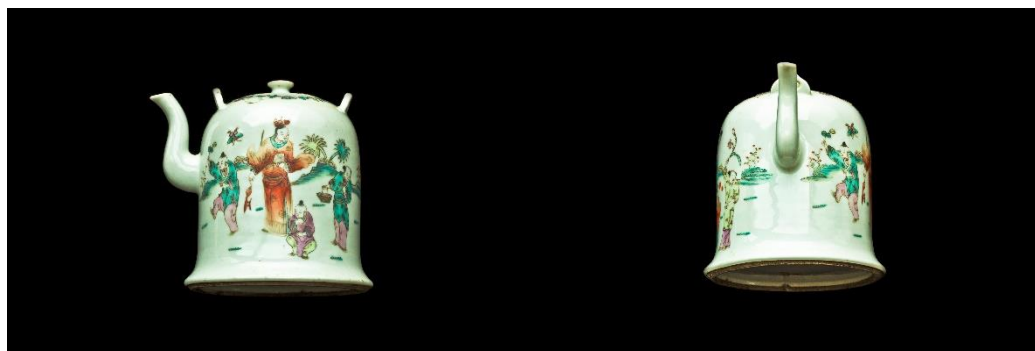
Date: Republic of China (1912)

Kiln / origin: Jingdezhen Kiln

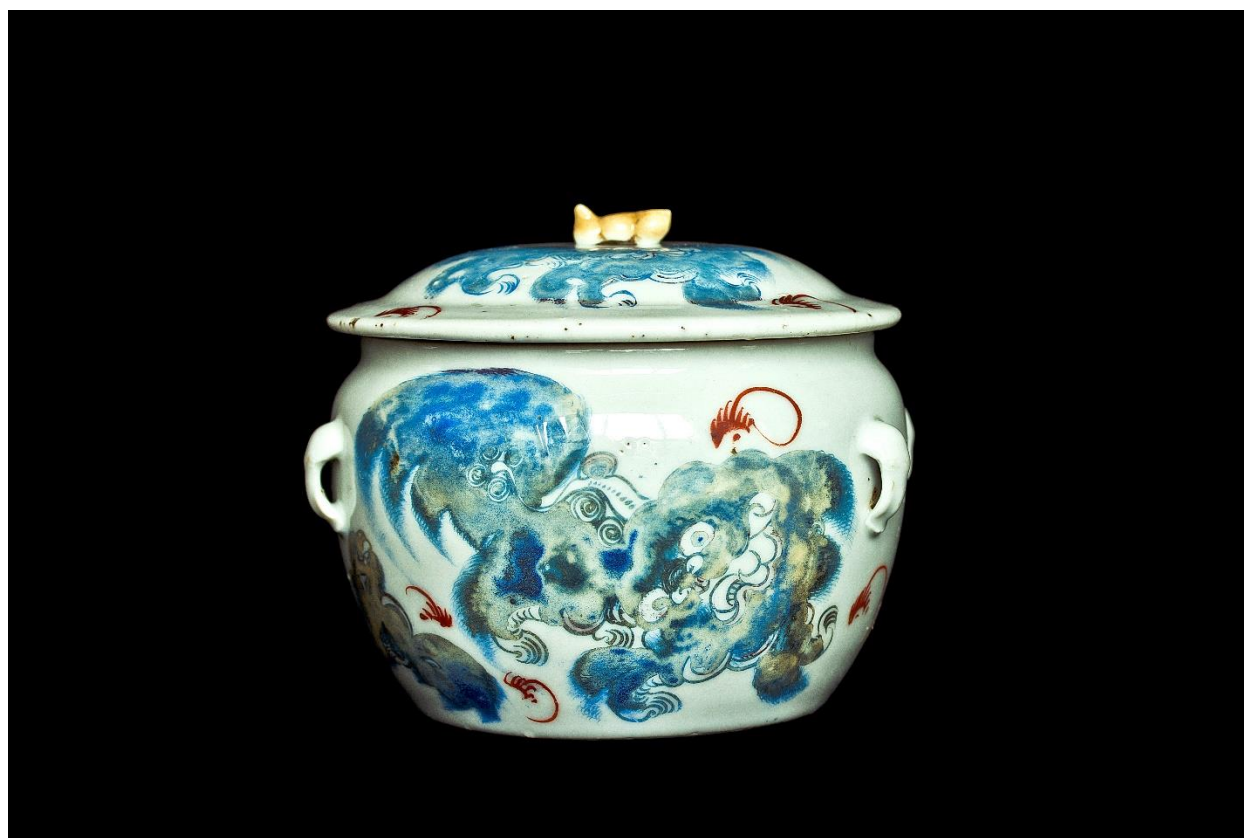
Authentication: Authentic

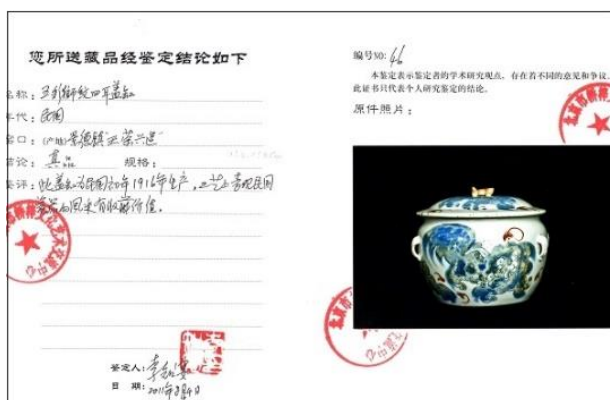
Dimensions: Diameter: 4.4 cm; height: 12.2 cm

Appraisal: This ewer was made in the early years of the Republic of China. Its artistic style follows the Qianjiang color style. It is made of high quality porcelain, with mature painting skills and very simple and elegant colors. This ewer is an excellent representative of the porcelain ware of the Republic of China. A highly collectible example.



2.1.61 民國五彩獅紋四耳蓋缸





名稱：五彩獅紋四耳蓋缸
年代：民國
窯口：（產地）景德鎮“王榮興造”
結論：真品
規格：口徑 11.0 釐米，高：11.0 釐米

*

鑒評：此蓋缸為民國初年 1916 年生產，工藝上表現民國瓷器的風采，有收藏價值。

*

Name: Multicolored Lion Dancing Four-Lug Covered Vessel

Date: Republic of China (1916)

Kiln / origin: Jingdezhen Kiln bottom written: “Made by 王榮興”

Authentication: Authentic

Dimensions: Diameter: 11.0 cm; height: 11.0 cm

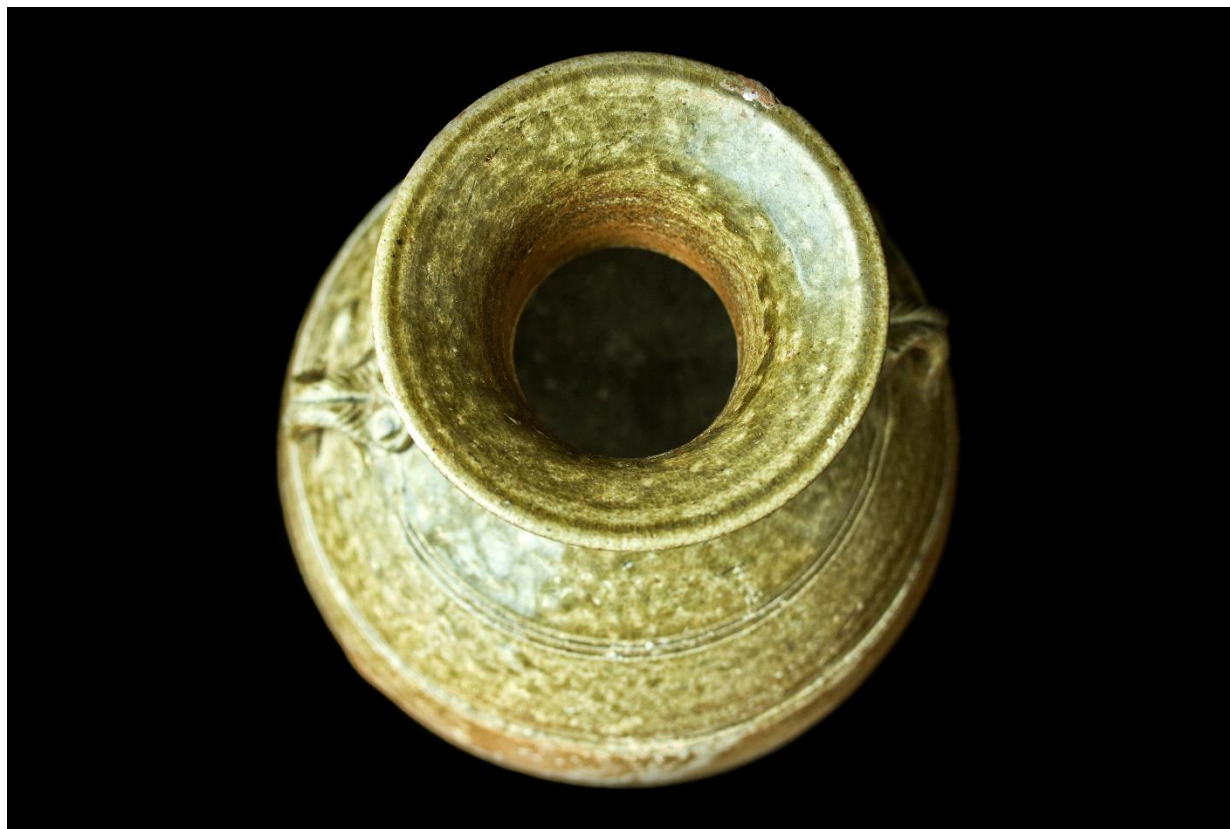
Appraisal: This object was made in 1916 of the early Republic of China. The craftsmanship shows the porcelain style made in the time. A highly collectible example.



2.2 無證書的藏品

2.2.1 東漢青釉罐





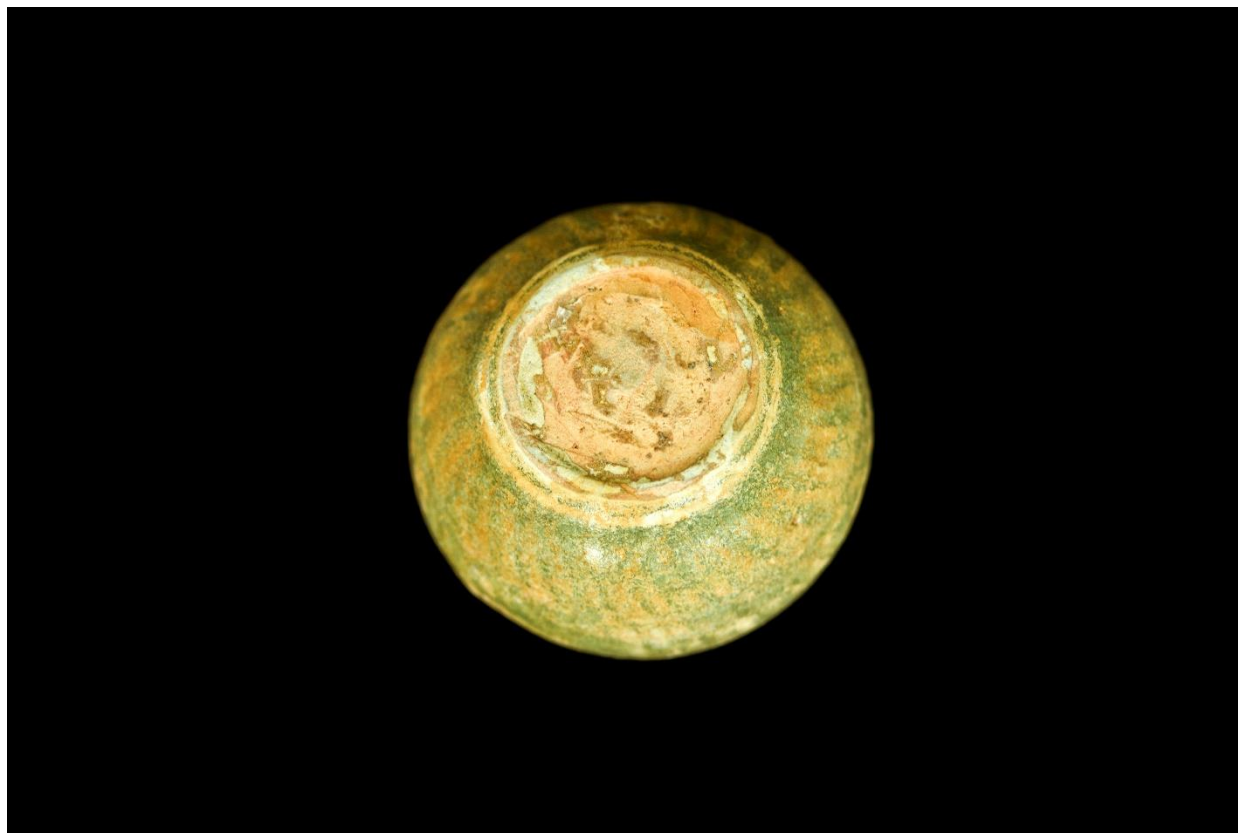
名稱：青釉罐
年代：東漢 (25-220)
窯口：（產地）不詳
結論：真品
規格：口徑 115/50 釐米，高：246 釐米

*

Name: Eastern Han Celadon Jar
Era: Eastern Han (25-220)
Kilns: (origin): Unknown
Conclusion: Authentic
Specifications: Diameter 115/50 cm Height: 246 cm

2.2.2 南朝菊瓣紋黃釉小罐



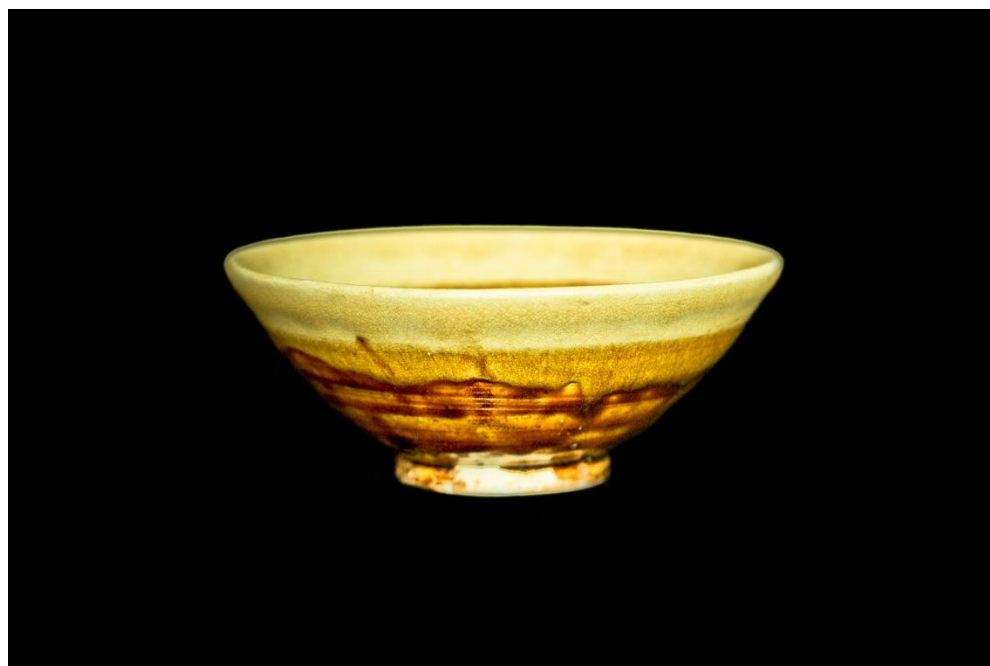
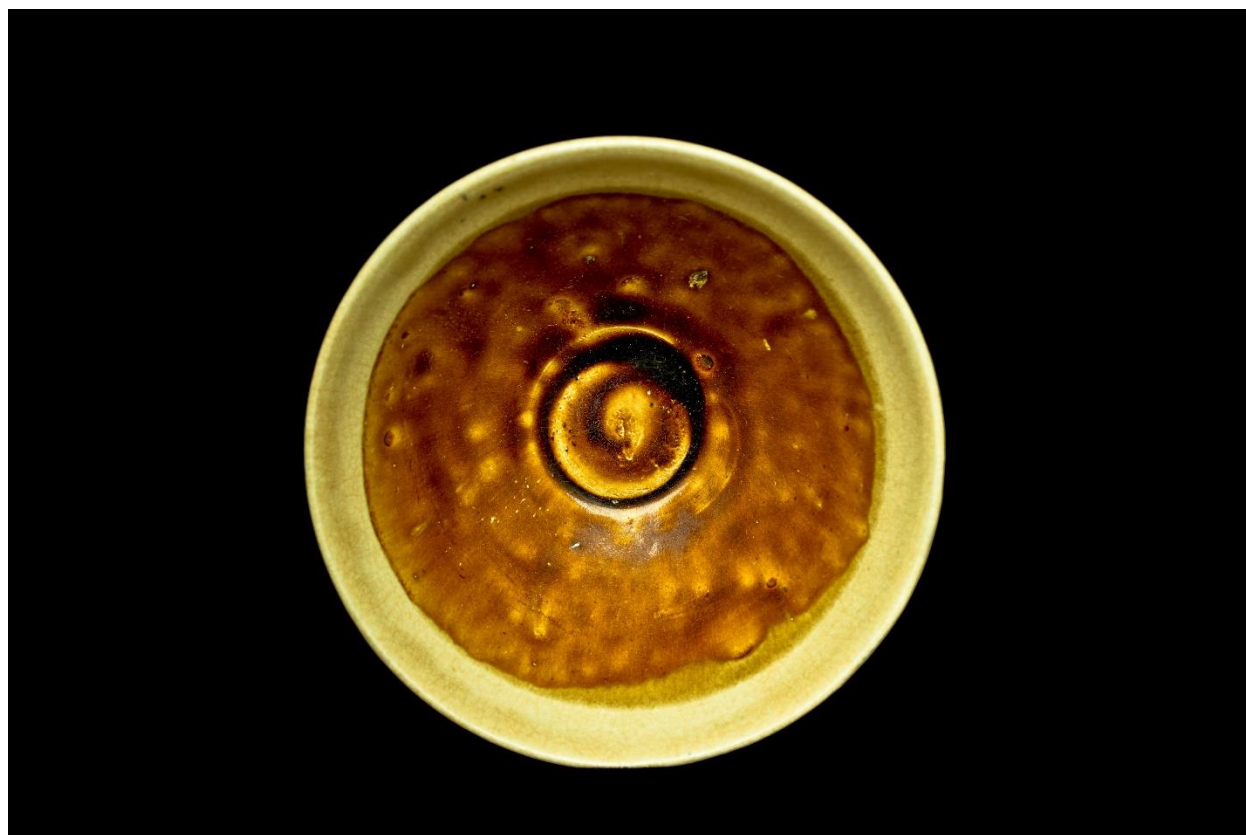


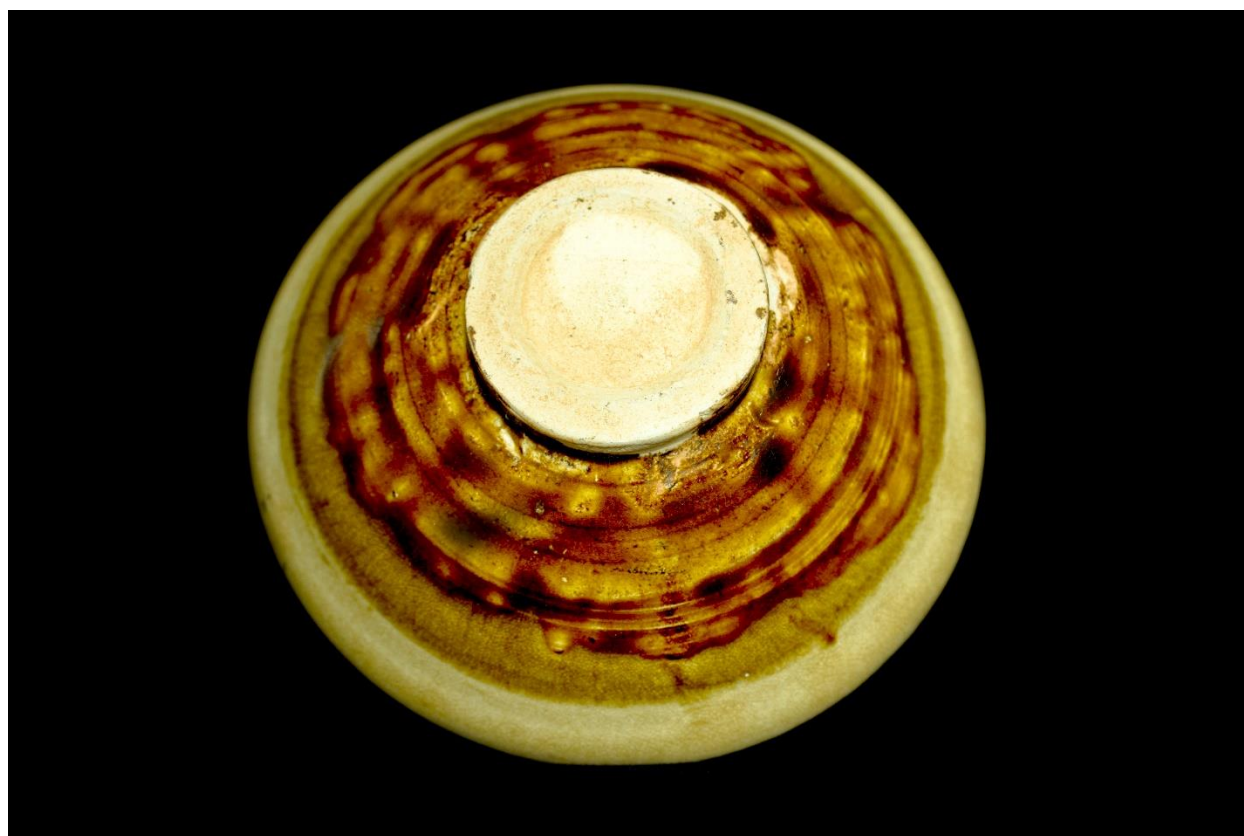
名稱：菊瓣紋黃釉小罐
年代：南朝
結論：真品
規格：口徑 38/32 釐米，高：51 釐米

*

Name: Chrysanthemum Patal Lines Yellow Glazed
Small Jar
Era: Southern Dynasty (420-589)
Conclusion: Authentic
Specifications: Diameter 38/32 cm Height: 51 cm

2.2.3 南宋南宋 吉州窯小碗





名稱：南宋 吉州窯小碗
年代：南宋
窯口：吉州窯
結論：真品
規格：口徑 12.4 釐米，高： 6.5 釐米

*

Name: Ji-Zhou Kiln Small Bowl
Era: Southern Song Dynasty (1127-1279)
Kilns: (origin): Ji-Zhou Kiln
Conclusion: Authentic
Specifications: Diameter 12.4 cm Height: 6.5 cm

2.2.4 南宋隱青盞托



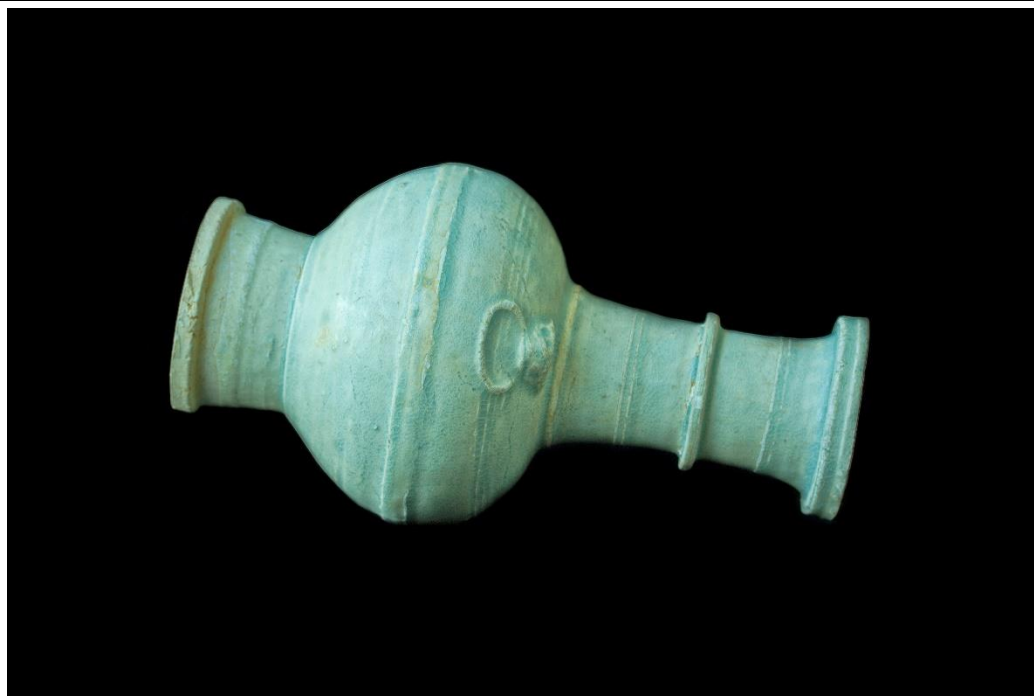


名稱： 隱青盞托
年代： 南宋
結論： 真品
規格： 口徑 11.3/3.9 釐米，高： 5.8 釐米

*

Name: Celadon Tea Cup Base
Era: Southern Song Dynasty (1127-1279)
Conclusion: Authentic
Specifications: Diameter 11.3/3.9 cm Height: 5.8 cm

2.2.5 宋元隱青花瓶





名稱： 隱青花瓶
年代： 宋元
結論： 真品
規格： 口徑: 76/40 釐米， 高： 254 釐米

*

Name: Celadon Flower Vase
Era: Song-Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 76/40 cm, Height: 254 cm



2.2.6 宋元隱青花瓶一對



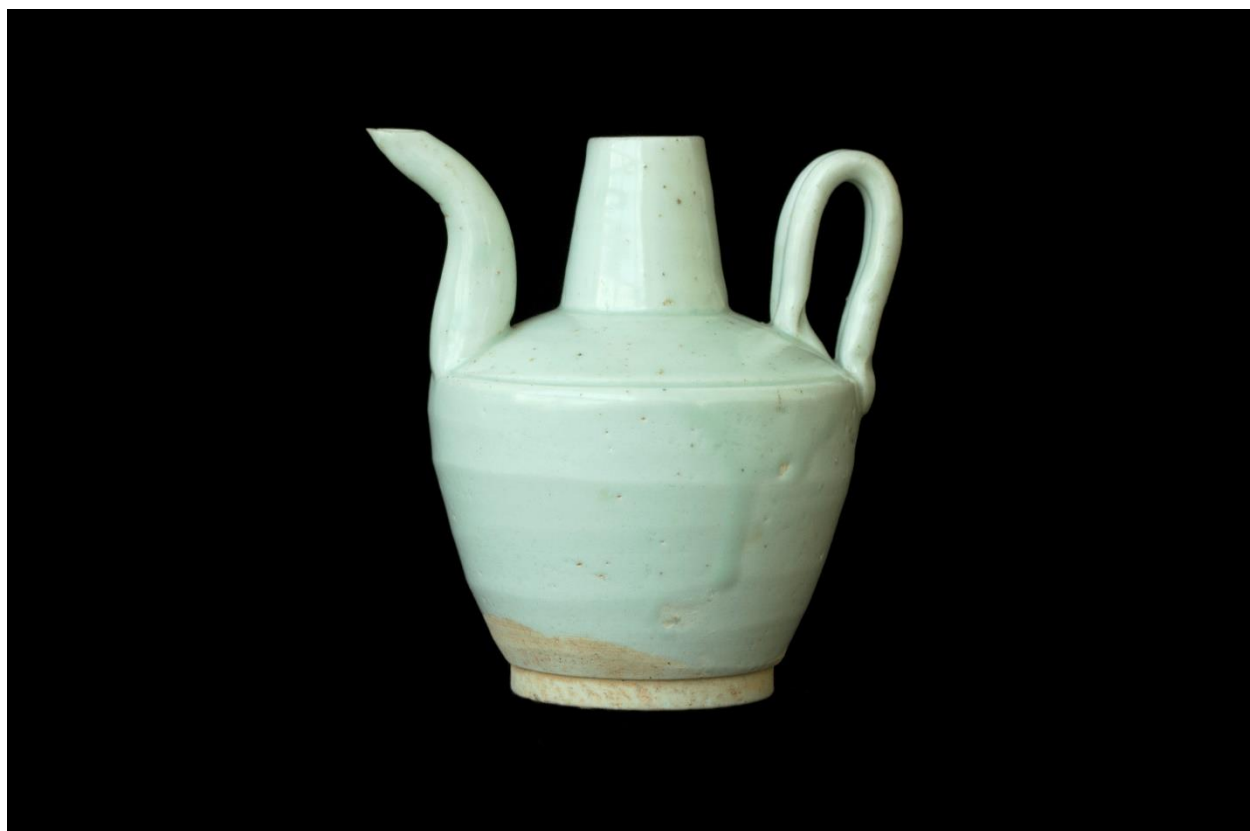


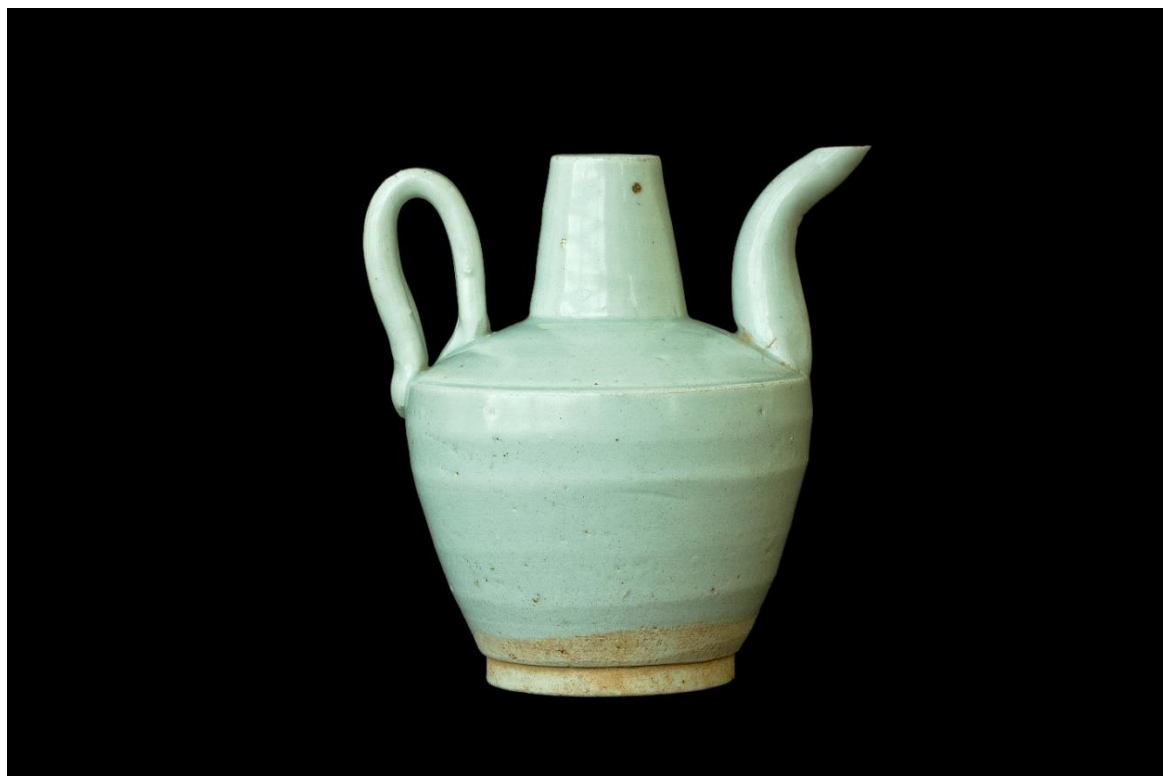
名稱： 隱青花瓶一對
年代： 宋元
結論： 真品
規格： 口徑: 62/31 釐米， 高： 250 釐米

*

Name: A Pair of Celadon Flower Vase
Era: Song-Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 62/31 cm, Height: 250 cm

2.2.7 宋元隱青水注





名稱： 隱青水注
年代： 宋元
結論： 真品
規格： 口徑：29/23 釐米，高：138 釐米

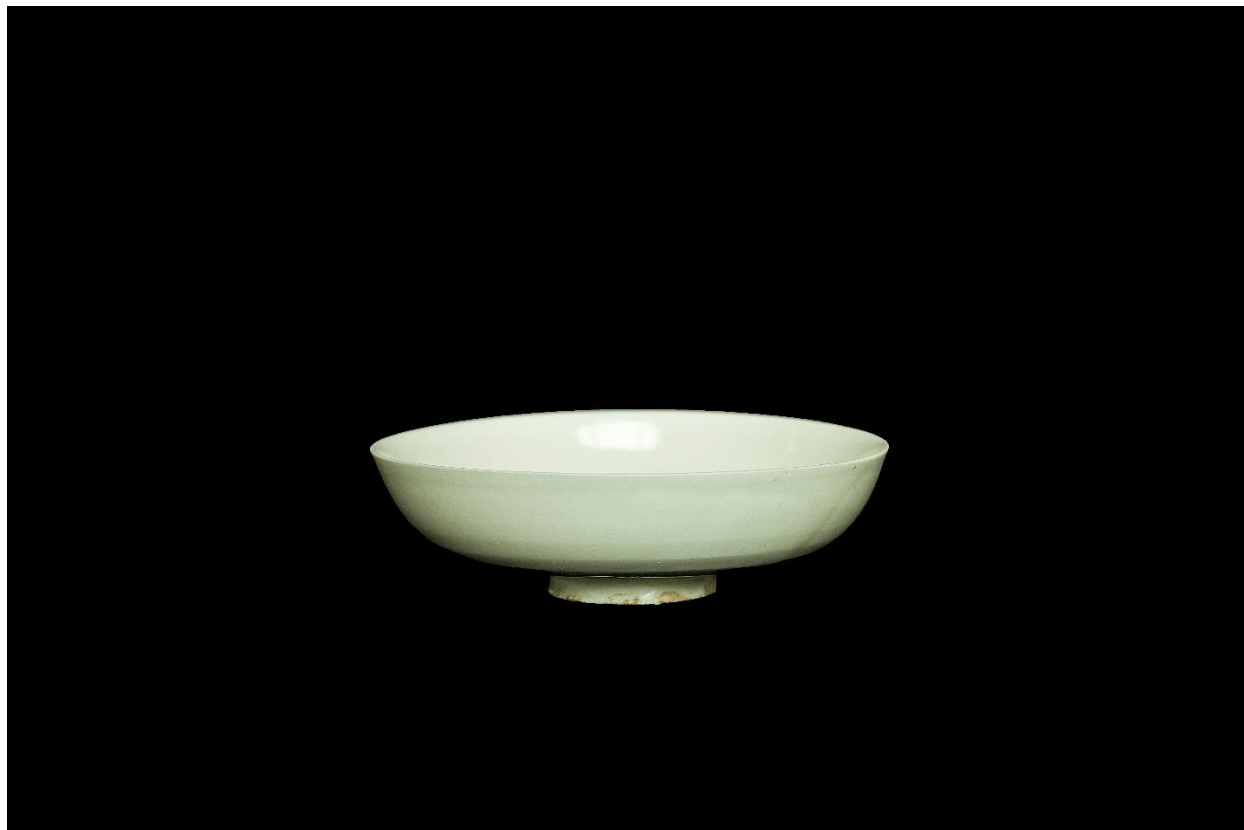
*

Name: Celadon Water Pitcher
Era: Song-Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 29/23 cm, Height: 138 cm



2.2.8 金定窯小盤



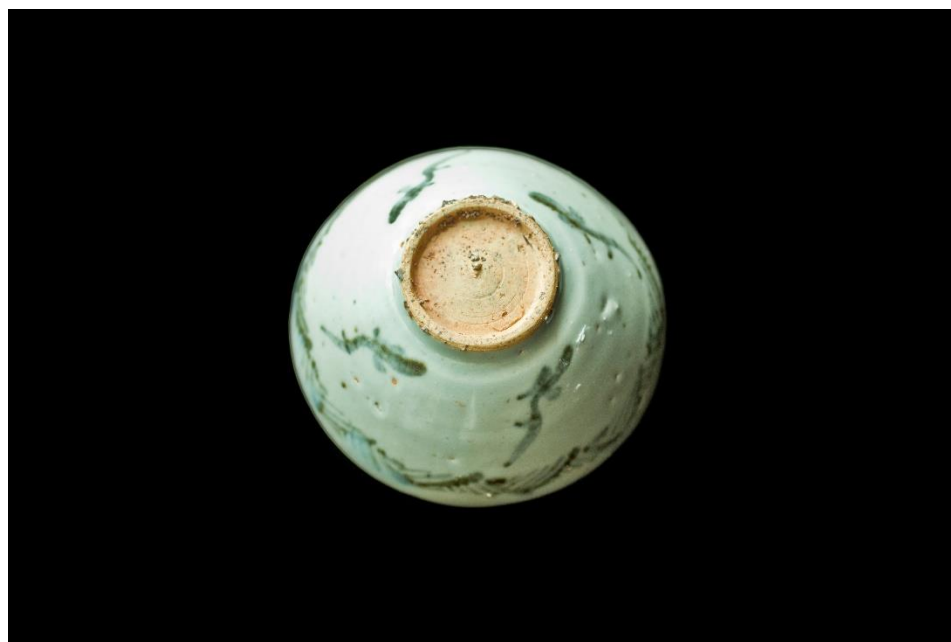
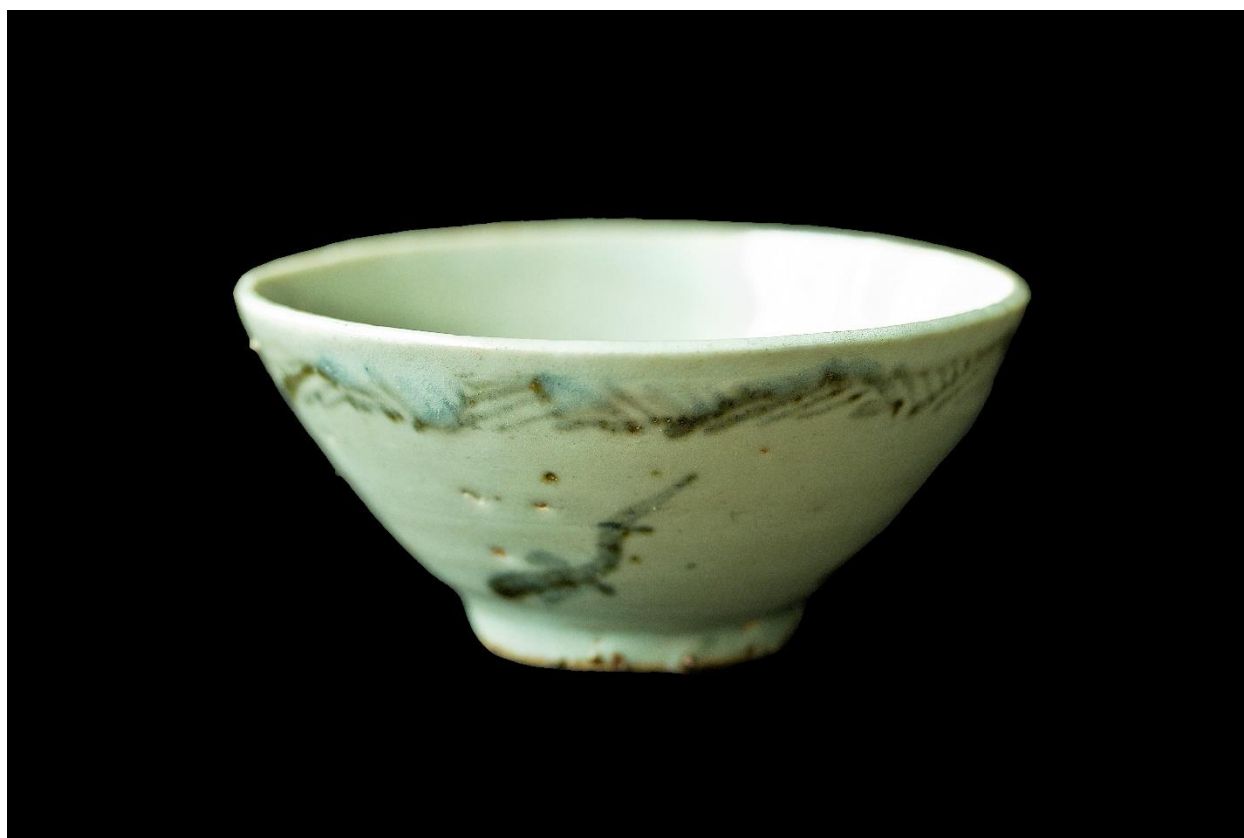


名稱：定窯小盤
年代：金
窯口：（產地）定窯
結論：真品
規格：口徑 104 釐米，高：30 釐米

*

Name: Dingyao Small Dish
Era: Jin Dynasty (1115-1234)
Kilns: (origin): Dingyao Kiln
Conclusion: Authentic
Specifications: Diameter 104 cm, Height: 30 cm

2.2.9 元青花碗





名稱：元青花碗
年代：元
結論：真品
規格：口徑：105 釐米，高：50 釐米

*

Name: Blue-and-White Bowl
Era: Yuan Dynasty (1271-1368)
Conclusion: Authentic
Specifications: Diameter: 105 cm, Height: 50 cm

2.2.10 元隱青香爐





名稱： 隱青香爐

年代： 元

結論： 真品

規格： 口徑: 84/70 釐米，高： 68 釐米

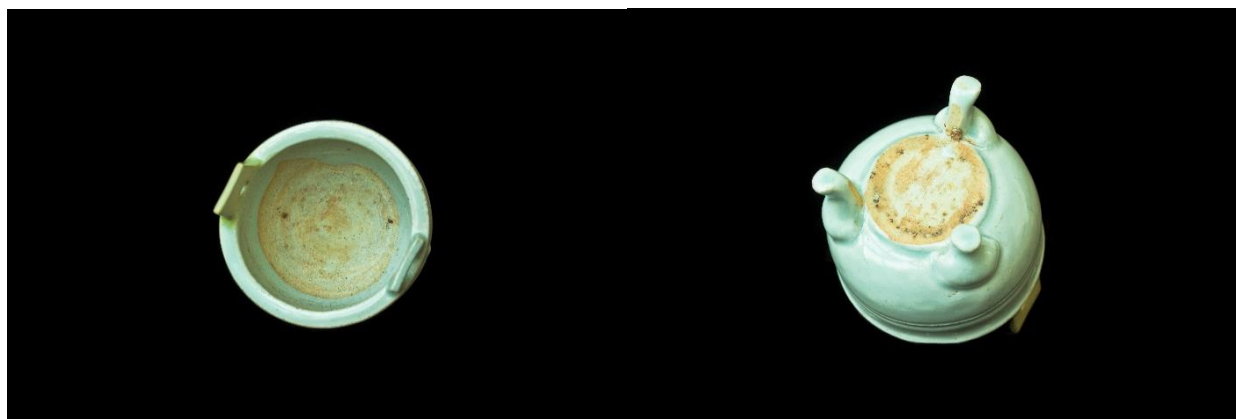
*

Name: **Celadon Three-Legged Censer**

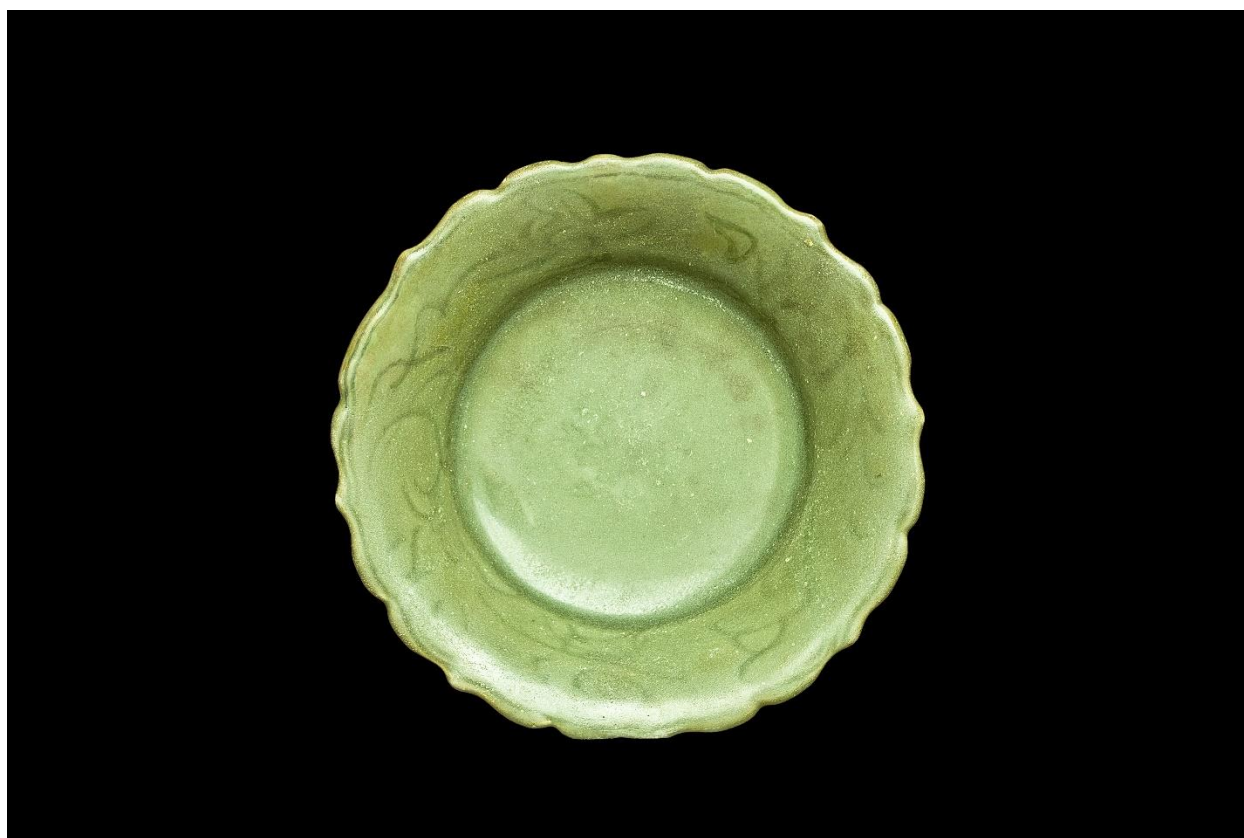
Era: Yuan Dynasty (1127-1368)

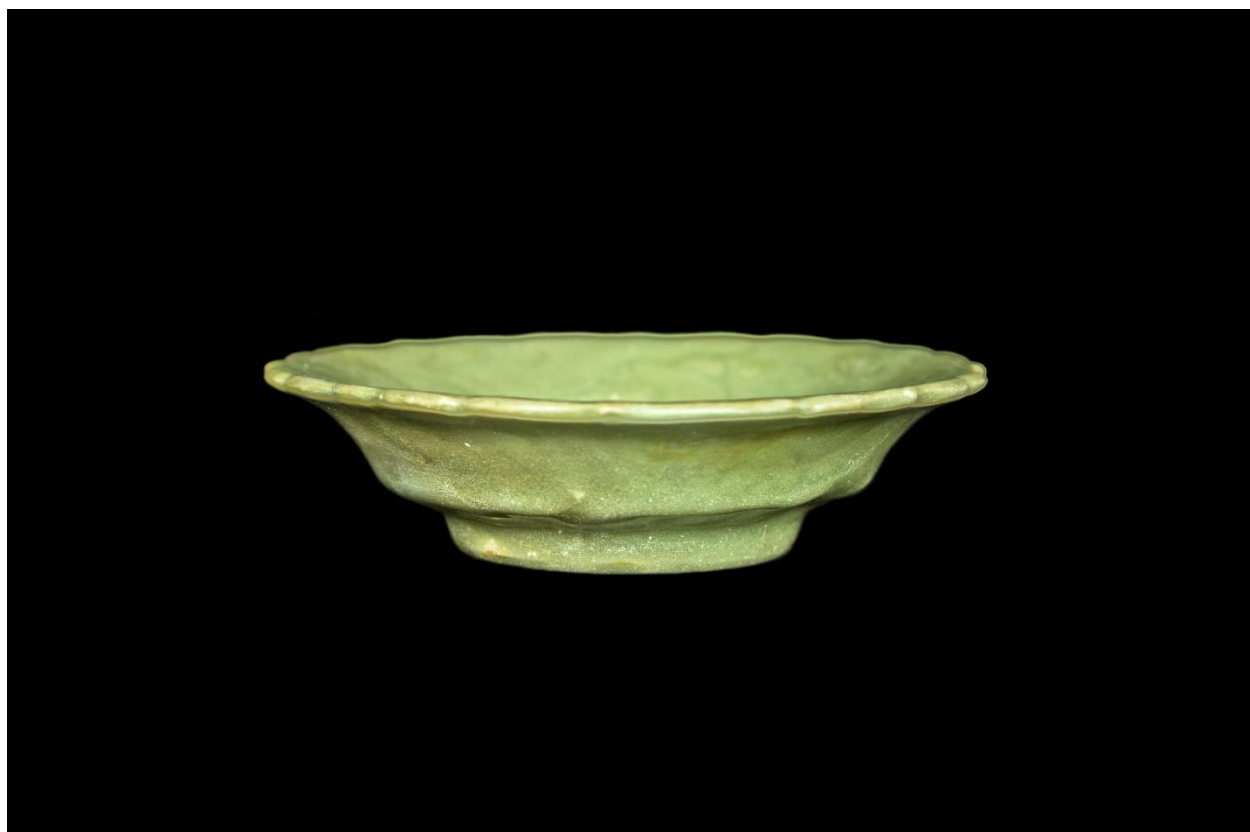
Conclusion: Authentic

Specifications: Diameter: 84/70 cm, Height: 68 cm



2.2.11 元龍泉盤

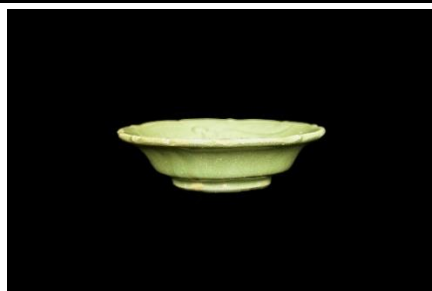
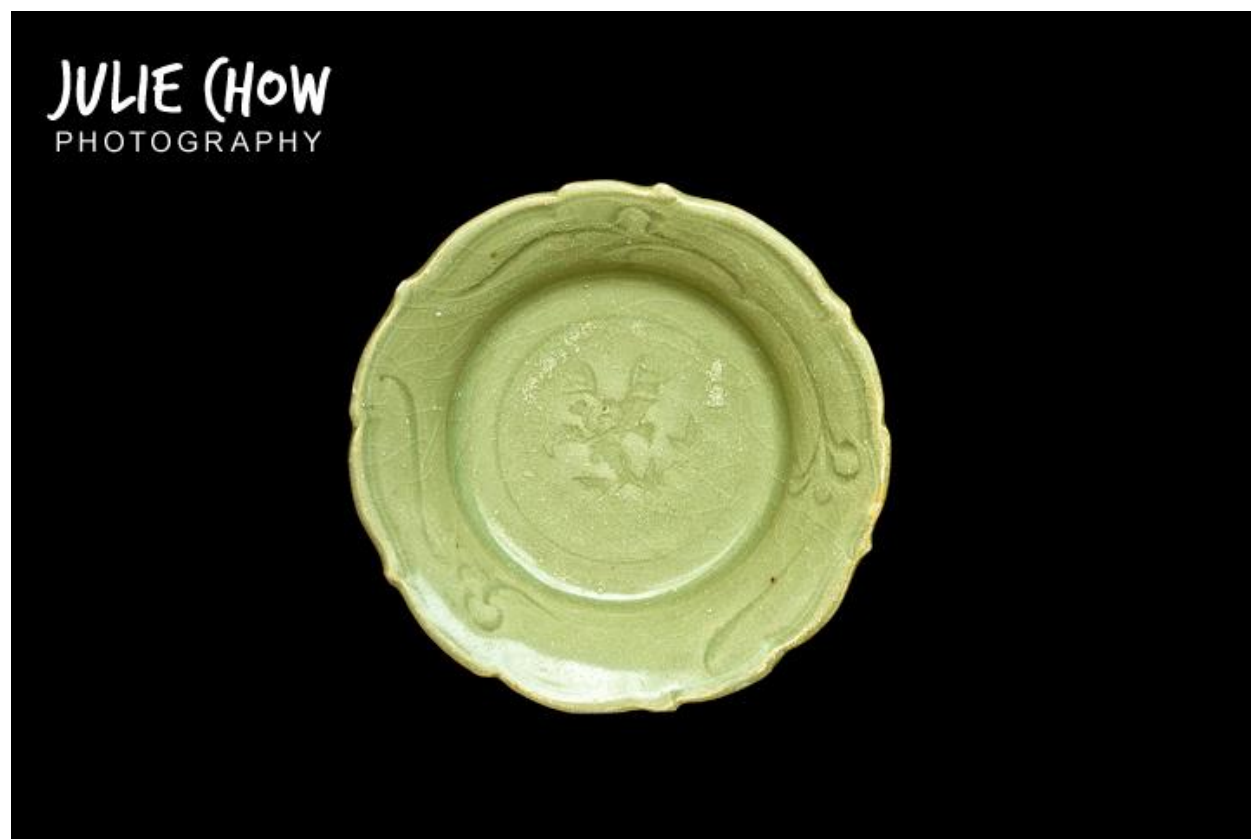


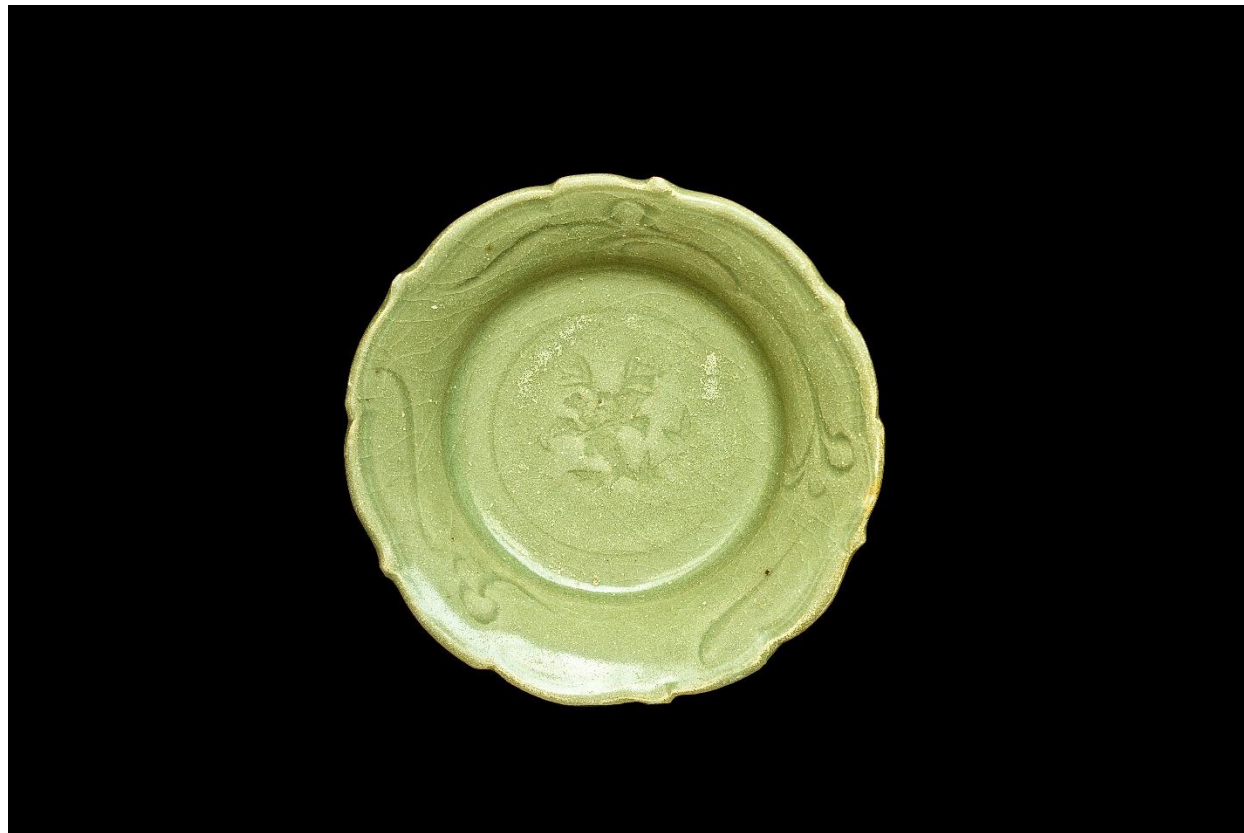


名稱：龍泉盤
年代：元
結論：真品
規格：口徑：152 釐米，高：40 釐米
*

Name: Longquan Celadon Dish
Era: Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 152 cm, Height: 40 cm

2.2.12 元龍泉盤 2





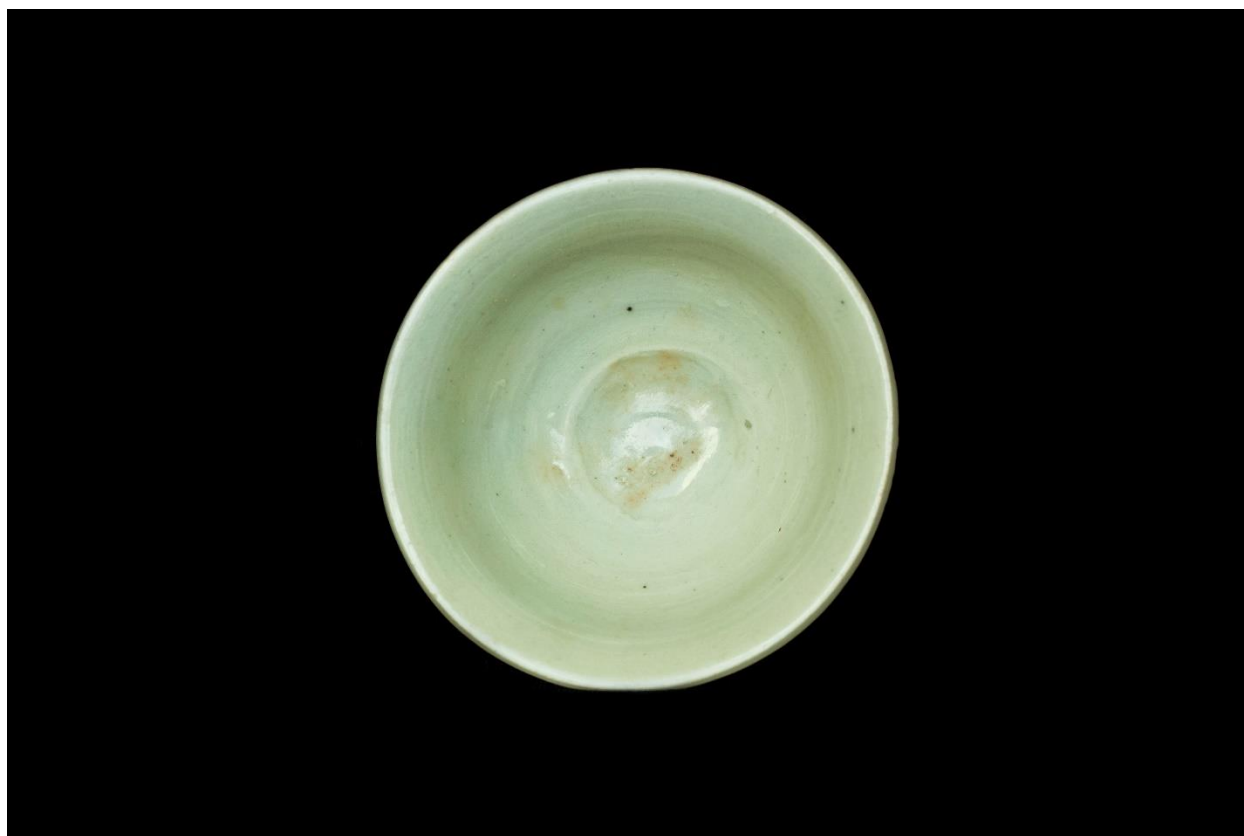
名稱：龍泉盤 2
年代：元
結論：真品
規格：口徑：134 釐米，高：38 釐米

*

Name: Longquan Celadon Dish 2
Era: Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 134 cm, Height: 38 cm

2.2.13 元福建青釉小碗



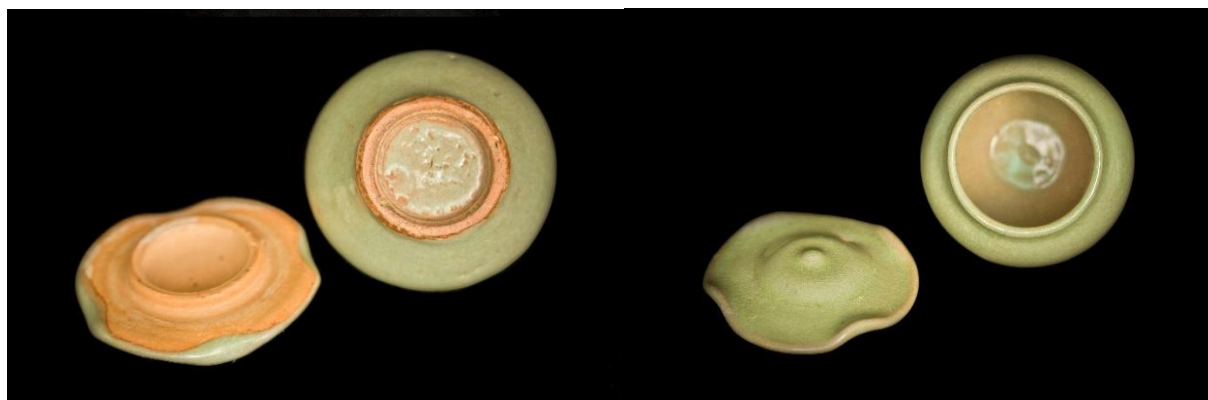
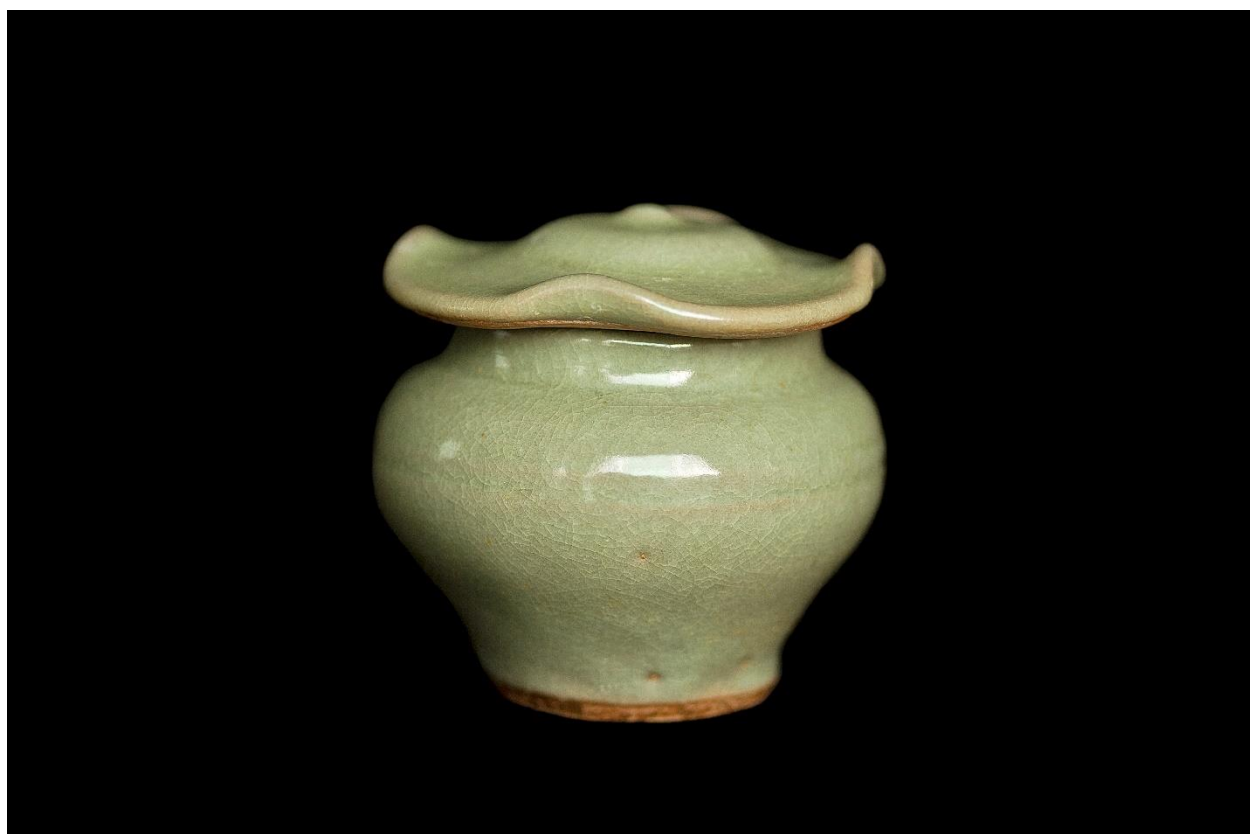


名稱：元福建青釉小碗
年代：元
結論：真品
規格：口徑：82 釐米，高：38 釐米

*

Name: Yuan Fu-Jian Celadon Bowl
Era: Yuan Dynasty (1271-1368)
Conclusion: Authentic
Specifications: Diameter: 82 cm, Height: 38 cm

2.2.14 元-明龍泉小罐 (荷葉邊蓋)



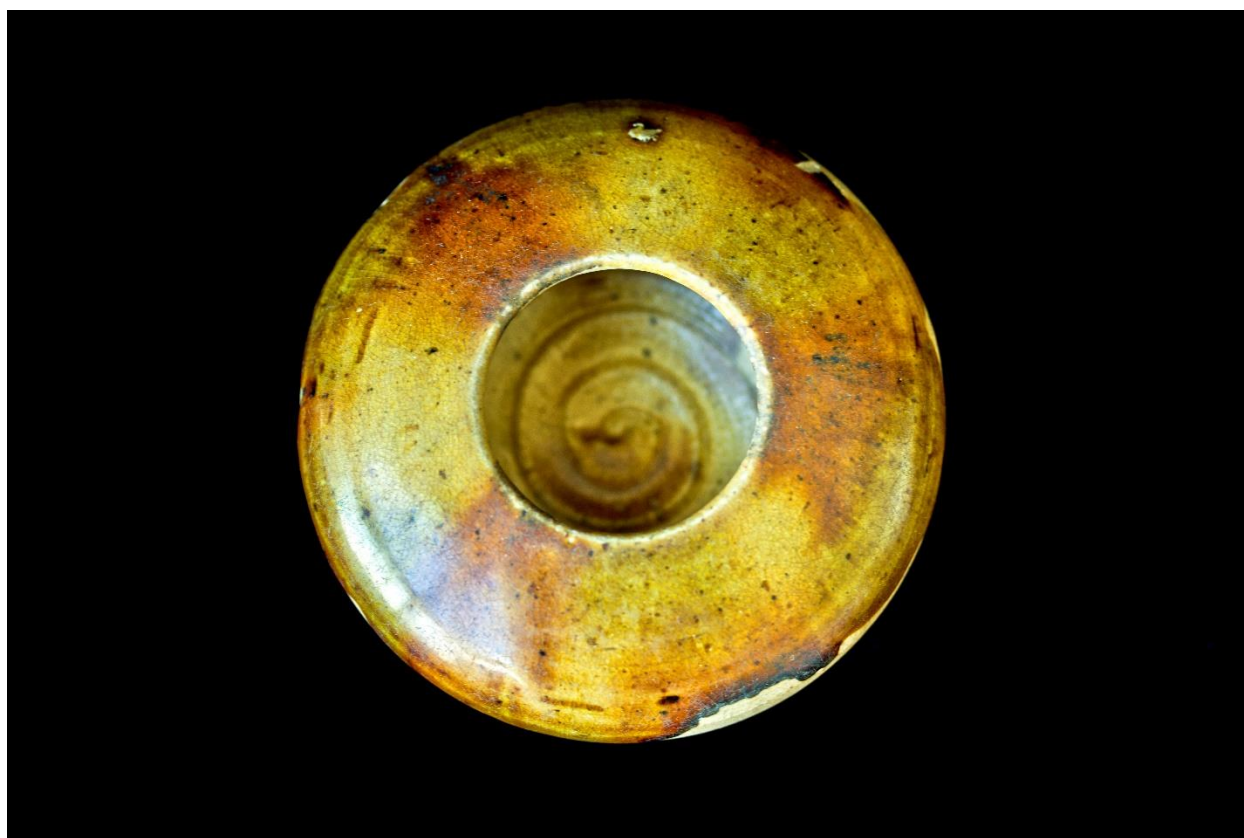


名稱：龍泉小罐 (荷葉邊蓋)
年代：元-明
結論：真品
規格：口徑: 44/40 釐米，高：56 釐米

*

Name: Longquan Celadon Small Jar
Era: Yuan-Ming Dynasty (1271-1644)
Conclusion: Authentic
Specifications: Diameter: 44/40 cm, Height: 56 cm

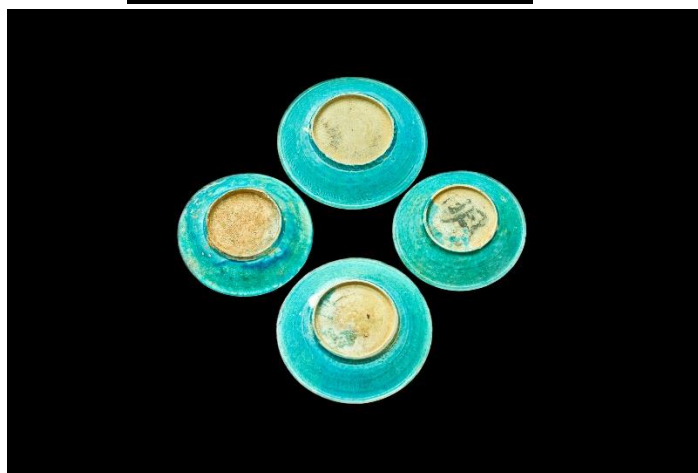
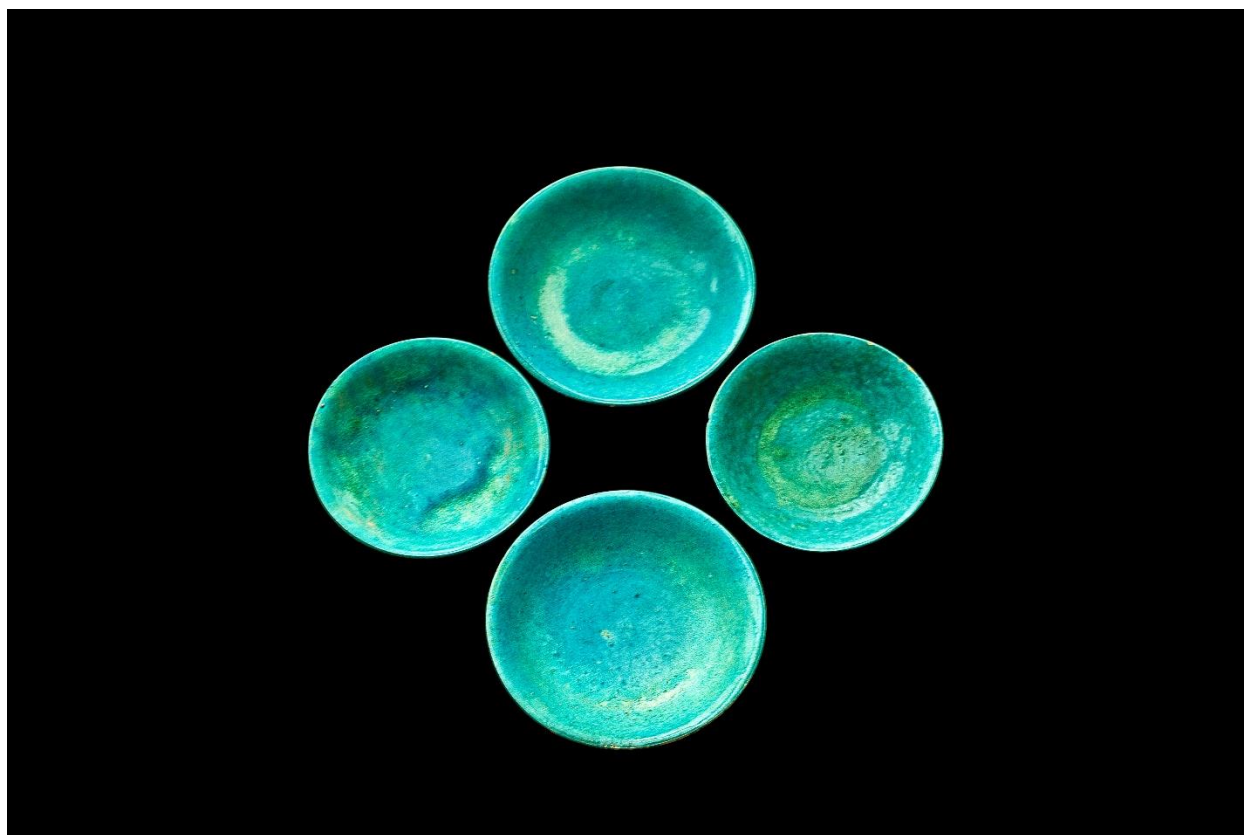
2.2.15 元-明三彩水盂

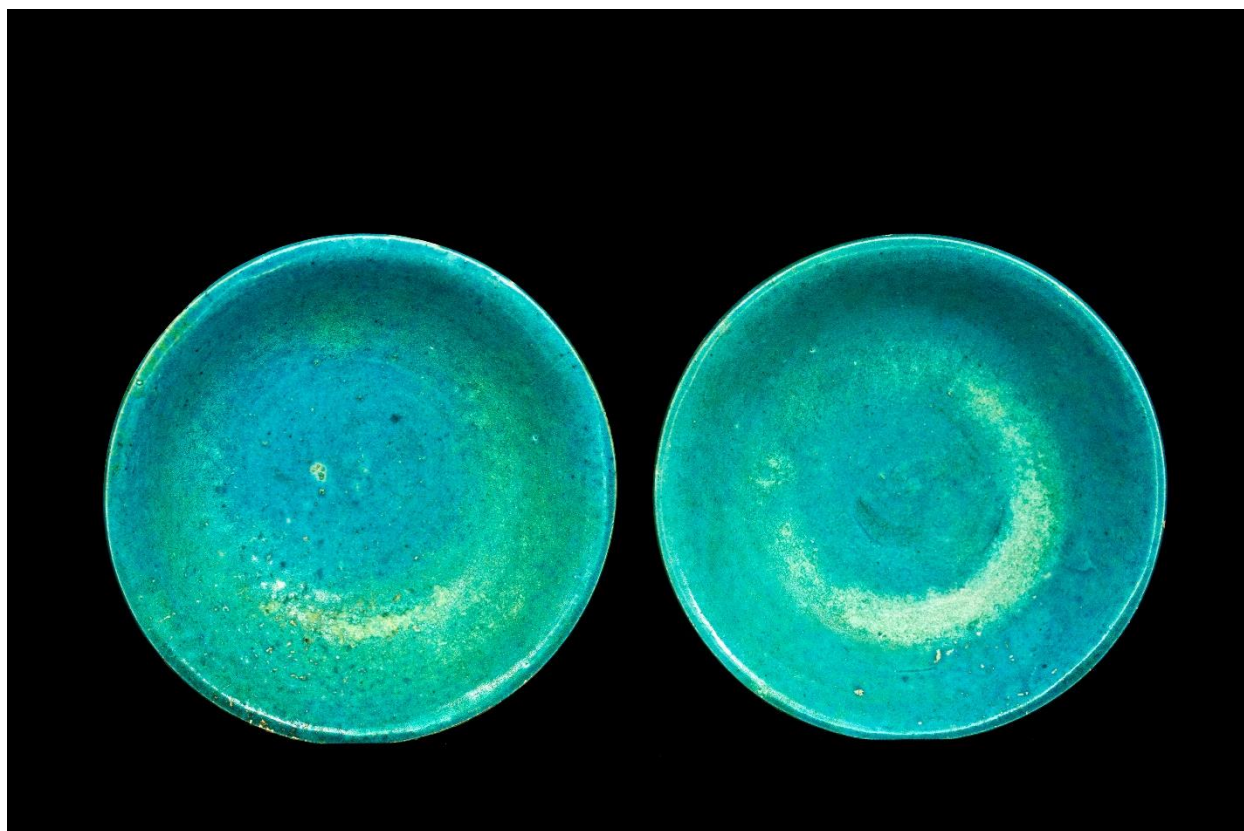


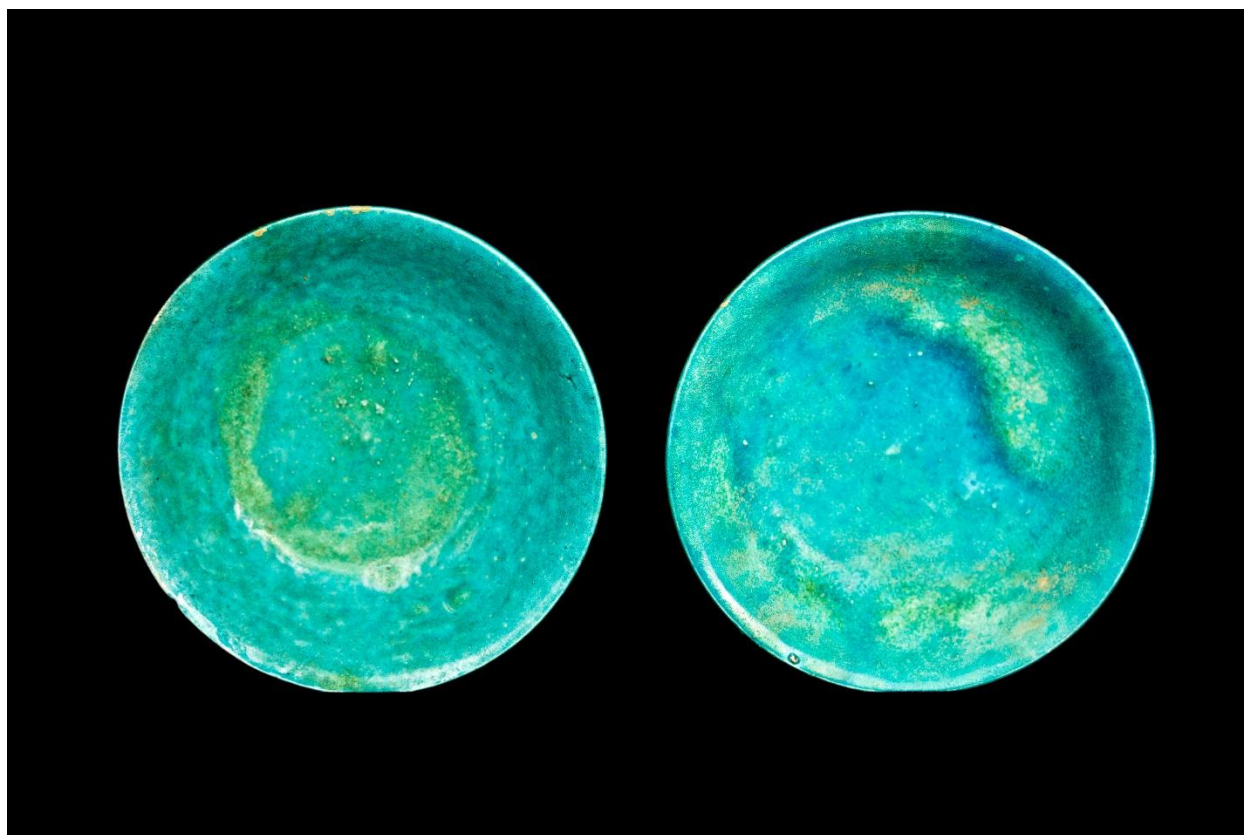


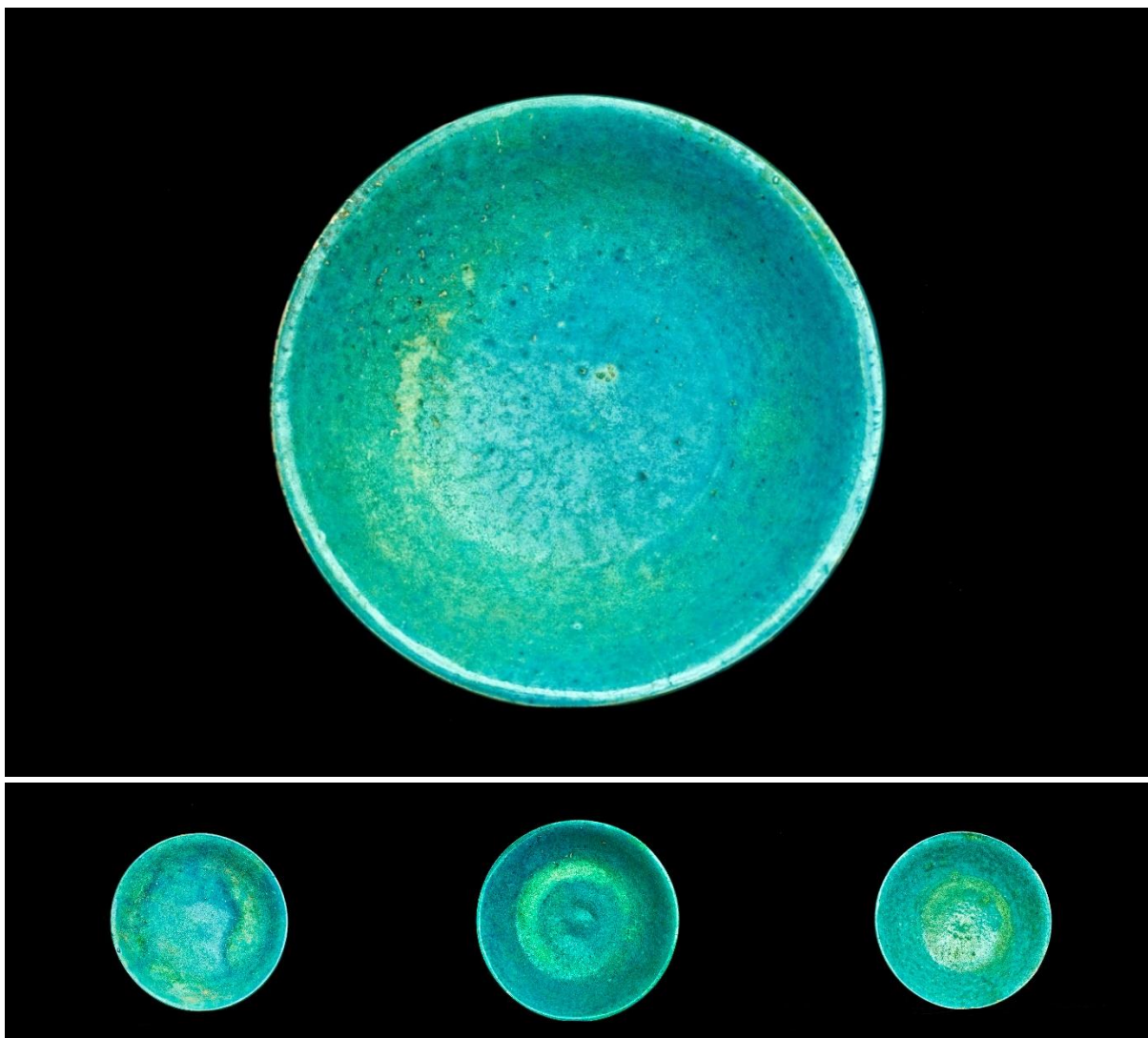
名稱:	三彩水盂
年代:	元-明
結論:	真品
規格:	口徑: 34 釐米, 高: 38 釐米
*	
Name:	Tricolor Glazed Brush Washers
Era:	Yuan-Ming Dynasty (1271-1644)
Conclusion:	Authentic
Specifications:	Diameter: 34 cm, Height: 38 cm

2.2.16 明孔雀藍盤兩對









名稱：孔雀藍盤兩對
年代：明
結論：真品
規格：口徑： 124 釐米，高： 25 釐米 (中)
108 釐米，高： 25 釐米 (小)

*

Name: Two Pairs of Peacock Blue Dishes
Era: Ming Dynasty (1368-1644)
Conclusion: Authentic
Specifications: Diameter: 124 cm, Height: 25 cm (medium)
108 cm, Height: 25 cm (small)

2.2.17 清五福捧壽盤





名稱：五福捧壽盤

年代：清

結論：真品

規格：口徑: 222 釐米，高: 31 釐米

*

Name: 5 Blessings with A-Longevity-Character Plate

Era: Qing Dynasty (1644-1911)

Conclusion: Authentic

Specifications: Diameter: 222 cm, Height: 31 cm

2.2.18 清道光仿哥窯五福捧壽





名稱：仿哥窯五福捧壽

年代：清道光

結論：真品

規格：口徑：226 釐米，高：40 釐米

*

Name: Ge-Kiln Copy of 5 Blessings with “Longevity”
Character Plate

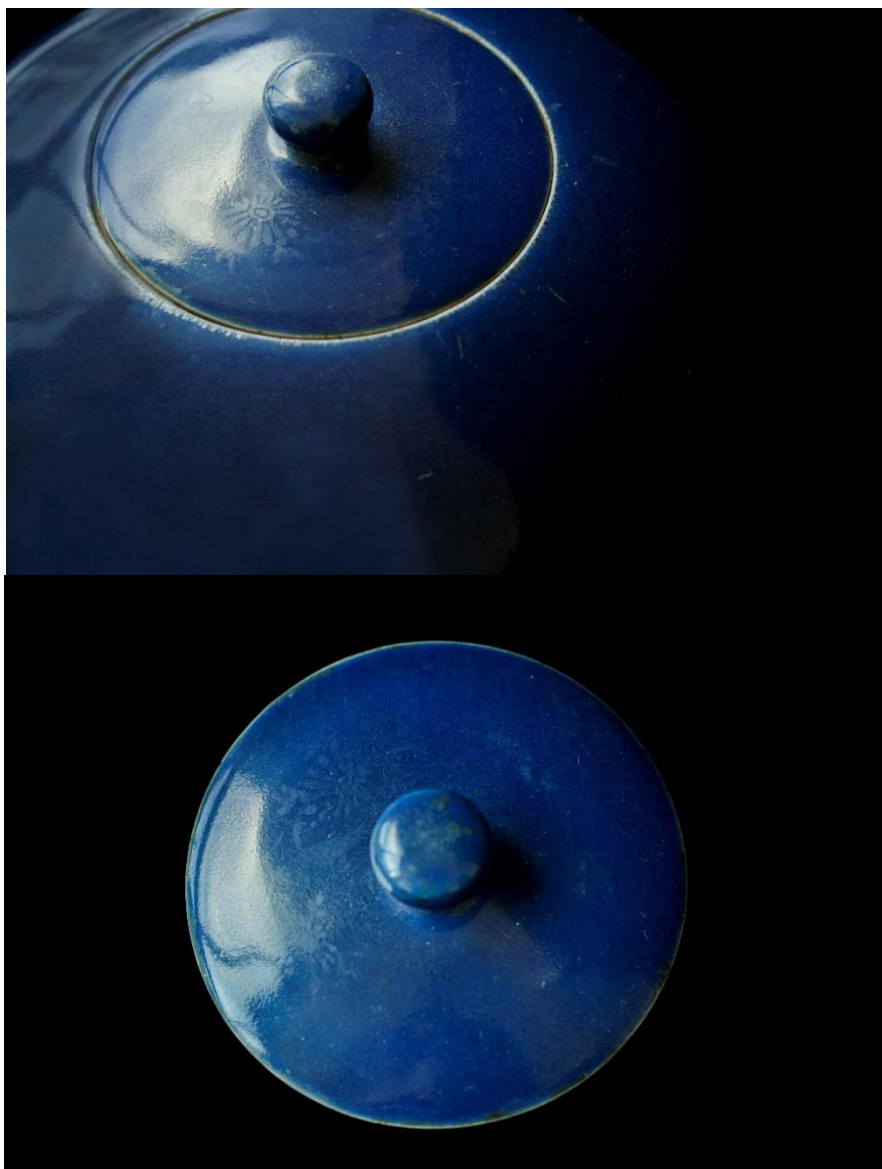
Era: Qing Dynasty, Emperor Daoguang Period (1782-1850)

Conclusion: Authentic

Specifications: Diameter: 226 cm, Height: 40 cm

2.2.19 清祭藍描金罐





名稱：祭藍描金罐
年代：清
結論：真品
規格：口徑: 106/92 釐米，高: 236 釐米

*

Name: Ji Blue Glazed Gilt Pot
Era: Qing Dynasty (1644-1911)
Conclusion: Authentic
Specifications: Diameter: 106/92 cm, Height: 236 cm

2.2.20 清同治粉彩盤一對





名稱：粉彩盤一對
年代：清代，同治
窯口：（產地）景德鎮窯
結論：真品
規格：口徑 14.4 釐米，高： 3.1 釐米

*

Name: A Pair of Famille Rose Dishes
Era: Qing Dynasty, Emperor Tongzhi (1856–1875)
Kilns: (Origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter 14.4 cm Height: 3.1 cm

2.2.21 民初外銷瓷溫碗





名稱：外銷瓷溫碗
年代：民初
結論：真品
規格：口徑: 185 釐米，高: 140 釐米

*

Name: For Export Porcelain – Warming Bowl
Era: Republic of CHina (1912)
Conclusion: Authentic
Specifications: Diameter: 185 cm, Height: 140 cm

2.2.22 民國福祿壽雙耳高瓶





名稱：福祿壽雙耳高瓶
年代：民國
窯口：（產地）景德鎮窯
結論：真品
規格：口徑：21/10 釐米，高：57 釐米

*

Name: Fu-Lu-Shou Double Ears Tall Vase
Era: Republic of China (1912)
Kilns: (Origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter: 21/10 cm, Height: 57 cm

3. 我的收藏趣事

3.1 三彩陶人的頭掉了

Catherine 是我們這一班最傑出的學員，她不但勤學用功；還具有非常敏銳的觀察和鑒定的功力。

我們倆是鄰居，因而經常在下課後拿出各自新買的“寶物”來互相欣賞、互相研究。受了 Catherine 的影響，我也變得非常熱衷於鑽研古董。因此，我倆常常買到值得收藏的真品，也常常受到李老師的誇獎。

一天傍晚，Catherine 捧了一個她剛買的三彩陶人來找我。一進門，她就帶著哭聲說：

“糟了！我剛才清理這個陶人的時候，不小心把它的頭給弄掉下來了！怎麼辦？我把歷史文物破壞了？！”

還沒說完，她的眼淚就流了下來。

“先別急！我們去找李老師看看。”我馬上安慰她說。

當時天色已晚，不知李老師是否在辦公室？我倆招了輛黃色的“麵包車”（Taxi），就匆匆忙忙地趕去歷史博物館找李老師。我們到達時，幸好李老師還在辦公室。我倆向他說明來意後，Catherine 小心翼翼地把那個斷了頭的三彩陶人拿出來，輕輕地遞給李老師。李老師慢慢地戴上他的老花眼鏡，才看了三秒鐘，就哈哈大笑道：

“哎呀！傻丫頭！哪兒壞了？以前三彩陶人的頭部都是後來才套上去的，它們的頭和身子，本來就是分開的嘛！”

“真的？”Catherine興奮地睜大了眼睛，湊過身去，仔細地看清老師手中的陶人。

“不過，你這個陶人是假的。你看！”李老師接著說。

“噢！太棒了！因為我才花了二十元（人民幣）。”
Catherine如釋重負地說。

兩個傻丫頭又繼續和李老師研究了半天，才心滿意足地打道回府。

3.2 寧取一顆仙桃

李老師上課一再強調：“寧取一顆仙桃，也不要買一籬筐的爛梨。”

我們這一群學員包括我、Catherine、Judy、Joanna、Eunice、Dorcus、Sandy、Alice、Maggi、秀錦等，經常會相約去逛古董店，幾乎每個人都很少會空手回來。因為，我們本著學習研究的心態，每當李老師講完某個朝代的某個窯口之後，我們這群人就會立刻去尋寶，希望為自己尋得一個真實的樣品，好在下一堂課“獻寶”請李老師鑒定。

就這樣，東一個朝代，西一個窯口，我們經常糊裡糊塗地買了許多“垃圾”；而這些垃圾或是假貨，經過李老師的鑒定後，我們就試著拿去退換。

有的古董店的老闆不肯認帳，看到我們去，就故意怒吼道：“什麼？誰說是假的？叫你老師來！如果是假的，我立刻把它砸碎了，吃給你們看！”

他們那副兇神惡煞的模樣，簡直嚇死人！我們吃了一次虧以後，就不會再踏入他們的店鋪並且警告班上其他的學員不要再去上當。

另有幾家古董店的老闆就比較有禮貌而且有水準，譬如，北京古玩城四樓的段老闆和二樓的楊老闆等，他們知道我們正在學習是買古董的常客，都很樂意讓我們退換物品；我們也非常樂意介紹其他學員去光顧這些店鋪。那些欺負過我們的老闆知道我們是常客後，都挺後悔的。當然，絕大部分立刻改變了對我們的態度。

雖然我在段老闆和楊老闆那兒都沒少付過學費；但是我心裡還是挺感激他倆的。因為他們的大度，我們不但可以向他們請教古董的鑒定知識，並且可以向他們買，換，買，換……滿足學習的過程，最終能獲得被李老師認可、值得收藏的真品。

總之，那些年北京古玩市場的興起，多多少少也是被我們這群學員，不斷地買貨，給炒熱了。

3.3 隱青香爐的呼喚

有一次逛古董市場時，我看見一件元代的隱青香爐，初見到它的那一剎那，我整顆心都要蹦了出來。我癡癡的望著那件香爐，瞧了又瞧，拼命對自己說：

“它是我的！它是我的！瞧，它正在向我招手！”

身旁的 Catherine 猛拉著我，勸我再仔細考慮；我沒聽她的，當場毫不猶豫地就掏出了一千五百元人民幣把它買下。回去後我拿給李老師鑒定，他再三地看了看，想了想後說：“先不要否定它，存疑吧！”

不久後，我先生把它帶回臺灣，當他拿給阿公他們欣賞時，不小心把香爐的一隻耳朵給摘了下來。先生回來後告訴我香爐的耳朵壞了，我當下整顆心像被割了似的，難過了好久。事隔兩年，我的鑒定功力更高了一層。另一次，我去後海老楊那兒竟然看到一件髒兮兮的香爐，模樣和我之前買的那只一模一樣，我頓時看出破綻，並且確定自己當初看走了眼，買到一隻贗品香爐。

但是，直到今天，我依然可以感受到當我第一眼見到那件香爐的那份心動和興奮，那種充滿了愛慕、渴望、令人全身血脈貫張的感覺，或許只有癮君子或是癡心客才能體會。



宋元隱青壺 - 真壺假蓋

3.4 如湖水般的青白釉



南宋青白瓷葵口小碟

上面這一件《隱青青白瓷葵口小碟》是我所有收藏品中最喜歡的一件瓷器，它是屬於南宋景德鎮中心窯場《湖田窯》的產品。

1995年初，我剛剛開始學習古董鑒定不久。

一天，我和一群同學下課後到後海附近的老楊那兒尋寶，這件瓷器就是從他家後院的破爛堆裡翻出來的。

說是“尋寶”，一點也不為過；與其說老楊是個古董販子，還不如說他是一個撿破爛的，他家裡的瓷器全是他拉著車子從鄉下一車、一車便宜買回來的。

老楊把這些“破爛”到處亂放，屋子裡、院子外，左一攤、右一堆，他既不整理它們，也不把它們分類，到處亂丟。

我們每次上他那兒，大聲喊道：“老楊，有新東西嗎？”

他也總會吊高嗓門，大聲地回答我們：“都在那一堆，你們自己找！”

每次都是這樣，我們與老楊的招呼一打完，便鳥獸散般各自行動。我們把那些破瓶、罐、碗、盤等，根據課堂裡學的，一個個地仔細挑選。老楊的貨品雖然參差不齊又破爛不整，但是幸好他很有眼力，每車拉回來的“破爛”都以真品（但有瑕疵）的居多。我們只要耐心地慢慢挑選，幾乎每次都能撿到幾件滿意而且完整的作品。

我每次買到瓷器回家的第一件事就是清洗它們，再把它們放進大桶裡用消毒水浸泡，等隔夜之後再清洗一次。同學們都笑我“洗瓷器”比“洗兒子”還勤快。哈哈！

這一件《南宋隱青青白瓷葵口小碟》，老師鑒評：

“此碟為景德鎮南宋產品。係景德鎮中心窯場產品。造型精緻，胎體細膩，有絲綢之光澤。碟子雖小，但造型結構上的厚薄安排很適度，手感極佳。

青白釉瑩潤光潔如美玉，它屬於宋代最高品位作品之列，故應評為珍品。稀少名貴，很有收藏價值。”

我喜歡它簡潔的外觀，配上如湖水般的青白釉，淡淡地泛出淺綠，清雅脫俗、純淨無暇、像位遠離世俗的仙子，實在令我愛不釋手！

3.5 老楊的煙灰缸



宋定窯水盂

每當我想到後海賣古董的老楊，就禁不住地為自己找到上面這件小水盂而慶倖。有一次，我們又是一大群人到後海老楊那兒去尋寶。老楊的東西雖然堆的滿屋、滿院的；但是，我們仍然偶爾能在那一大堆破爛堆裡找出一兩件像樣的隱青碗、盤或是兔毫碗等“寶物”。

那天，老楊嘴裡叨根煙，笑嘻嘻地躬了個腰，含糊地說：“噢，你們來了！今天沒什麼新貨，你們慢慢看吧！”

說完，他就走到一旁，繼續抽他的煙。我開始東張西望……突然，我看到他剛才彈煙灰的那個小煙灰缸挺可愛的，隨口問道：“老楊，你這個小煙灰缸賣不賣？”

“噢！你喜歡就給三十（人民幣）吧！”老楊漫不經心地回答。

“好！給你！”我立刻把錢掏出腰包。付錢後，老楊幫我把東西包了起來。我接過它隨即跟上同伴，繼續尋寶。

傍晚，一回到家，我馬上就把那個黑漆漆、髒兮兮的小煙灰缸拿出來清洗乾淨。瞧那小煙灰缸，白色的胎，外部上裹著橘紅色的釉，釉色滋潤，小巧而可愛。

第二天，我興奮地把它拿到教室裡請李老師鑒定。他左看、右看、看看胎、看看釉、看看底部、看看器型、帶著眼鏡看、摘下眼鏡看、看看我、再看看那小煙灰缸，最後他笑笑地說：

“恭喜你！你買到一件宋朝的《紫定》。”

“啪！啪！啪！”同學們的讚歎和歡呼聲立刻響起。

老師後來給它的鑒評是：

“此水盂胎體潔白、細膩精緻，芝麻醬釉很老道，器物雖小，流釉現象卻很清楚。這些都是典型的紫定特徵。作工精細，器物端莊規整，雅致大氣。紫定作品傳世稀少，值得收藏。”

哈！那麼聰明的老楊，自稱是交通大學高才生，相信他做夢也想不到他隨手彈煙灰的那個黑漆漆、髒兮兮、毫不起眼的小煙灰缸，竟然是件“稀世珍寶”！

不過，您可千萬別以為我們那麼容易撿到寶；那些年，我們這群學員在北京逛遍各個古董市場，可不知道上過多少當，繳了多少學費呢！

3.6 它是“姨太太”？



元鈞窯碗

“李老師，請您幫我看看這只碗，您覺得如何？”

1996年，某天下午我邀請李老師陪我去亮馬橋附近的一間古董店做鑒定。那時亮馬古玩市場還不具規模，只有零零落落的幾間小店，分成兩排開張。我經常會在下課後和兩、三位同學去那兒練習“長眼”--光看不買。

幾天前，我在那兒看上了一隻《元代鈞窯碗》（如照片），這次我特地請老師出馬幫我去做鑒定。

那天下午，我興沖沖地拉著老師找到我去過的那間古董店。一進門，老闆立刻把我預定的那件寶貝拿出來。老師見到它的當下，只見他眼睛一亮，睜大雙眼，專注地盯著……他把整只碗拿起來，上上下下、裡裡外外，看了一遍又一遍，嘴角含著笑意，卻一句話也不說。

“老師，東西沒錯吧？是真的吧？”我等不及了，著急地問他。

“唔……，東西沒錯，不過這是個‘姨太太’”。李老師慢條斯理地回答。

“為什麼？為什麼是姨太太？”我著急又好奇地問他。

“哎呀！說它是‘姨太太’，是讚美它。慈禧太后就是‘姨太太’呀！”老師笑著回答。

“這只碗是在主窯附近的小窯生產的。雖然它不是大窯生產的，但是它比大窯生產的還要漂亮。所以，我才說它是‘姨太太’嘛！”。李老師繼續回答。

聽了李老師的解釋後，我大大地松了一口氣，滿懷興奮地找老闆繳付了尾款。老闆小心地把東西放回原來的盒子裡，綁上絲帶，遞給我說：

“這下可相信我了吧！我絕對不會騙你們的，下回再來！”

是的，由於老闆有誠信，後來我又帶朋友去光顧了那家古董店好幾次。

這是十多年前在北京的一段尋寶往事，現在回想起來，我心裡還是忍不住有些尋到寶物的興奮和激動。

3.7 漏寶記 - 不屬於你的，到手也飛掉！

有一次，老楊那兒有一隻底部寫了個“禦”字的兔毫碗。那天去的每一位同學幾乎都把它拿到手上把玩了一下，可是卻沒人買。最後那只兔毫碗被聰明的班長 Patricia 買下。上課時，李老師說那是一件非常好的東西。他解釋：

“碗底那個‘禦’字，代表那件東西是王室用的。”

我們這些摸過那只碗的學員們聽了，個個懊惱不已。有什麼用？不屬於你的東西，就是到手也會飛掉的！

3.8 失寶記 - 舊的不去，新的不來！

Sue 是我古董班的同學，她非常喜歡收藏，也很願意出大錢買真品。有一回，她在北京的拍賣會上標到一個價值不菲的《清道光年間青花瓷盤》。

那天，她大方地把“寶物”拿到班上來讓大家傳閱、開眼界。寶物不久傳到我手上，當我正開始聚精會神地看著盤上的青花時，突然“咚”一聲，我右眼的鏡片掉落下來。我以為它砸到青花瓷盤了，嚇得我整顆心都蹦了出來。仔細一看，噢，還好，我右眼的鏡片順著那件青花瓷盤擦身而過，掉落在地上。真是好險！我立刻把那價值不菲的寶物還給 Sue，不敢再多看它一眼。當晚我回到家的第一件事，就是用“強力膠”牢牢地把我的眼鏡片給粘了回去。

幾個月後的一天，我在麗都公寓又碰到 Sue，她告訴我她那件價值不菲的寶物飛了。她說家裡安徽籍的小阿姨在打掃玻璃櫃時，不小心把那件青花瓷盤給打破了。

“我能叫我的小阿姨賠嗎？”她說。

同樣那句話：不屬於你的東西，就是到手也會飛掉的。

不過，瞧她那副豁達的神態，我相信她會再找到更好的東西的。

經過李老師的教導和鑒定，我們那班學員幾乎個個都能買到一些“物美價廉”的珍（真）品。新來的學員愈來愈多。一天，班長 Patricia 提議：“我們來舉辦一場小型拍賣叫做‘大風吹’，如何？”

她解釋：“老學員可以把家中不想保留的真品，拿出來拍賣，各人出自己東西的底價，之後十元起跳，最多跳三次。”

同學們一致贊成通過。藉著幾場“大風吹”下來，我把手邊的收藏好好地清理了一番。我個人的收藏有東漢青釉罐、羽觴杯、唐代三彩鉢、北宋建窯兔毫碗、南宋隱青碗盤、元代鈞窯碗到光緒、民國的粉彩等，挺令我滿意的。



我的收藏品

4. 後記 - 因緣際會，一切隨緣！

剛開始學習古董鑒定時，我們每個星期都到後海老楊那兒的破爛堆裡去拾寶；後來我們拓展到朝外以及亮馬市場；到更後期天不亮我就和 Julie 以及秀錦打的到潘家園的古董交易市場去尋寶。因此，就像電影《致青春》一樣，我們早期學習古董鑒定的那段日子可以定名為《致我在北京的拾荒歲月》。

到了 1990 年中北京古玩城開張，我們就把尋寶的地點轉移到古玩城。經常下課後，我們會相約先到古玩城吃午餐；餐後，我們就從一樓到四樓的古董店，一間、一間的慢慢逛。因為是常客，那裡的老闆們逐漸認識我們，其中一部分老闆和我們成為好朋友，是我們經常購買和學習的物件。

在學習期間，雖然李老師一再提醒我們要大氣、要買精品，千萬不要買一籬筐的“爛梨”；但我還是買過許多贗品以及次品。

中午，我和李老師通電話邀請他幫我的書寫序。當他問我書名為何時，我幾乎衝動地想告訴他書名是：《我的古董研習懺悔錄》。哈哈！

2011 年 8 月，李老師和師母去馬來西亞參加古董鑒定大會，回程他夫婦倆順道來新加坡再次為我的收藏做鑒定。臨走時他說：“可惜你們當年不敢買大件的。”

言下之意，我的收藏雖然還不錯，但是不夠大氣。我聽了很後悔當初一心想做學術研究，卻忽略了這些古董的商業價值，沒有出手買幾件符合大氣魄、高檔次的精品。更不可原諒的是當時我身邊還有這麼一位大師專家幫忙做鑒定。唉，如今，我只好聽從李老師的玩笑話：

“一部分給大兒子，一部分給小兒子，一部分留給女兒，兒子們多給一些，女兒少給一些。”

就這麼決定吧！哈哈！

其實我身邊的這些收藏已經很豐富了。我很慶倖自己曾經有過那麼一段率真、豪邁、全心投入的“拾荒”歲月；更慶倖自己能有機會跟隨李老師學習，欣賞到中國古董陶瓷的精美與文化。想到我們每次上課前的四處尋寶，上課時對著桌上琳琅滿目的陶瓷聽老師一一講評真假，下課後我們又繼續到各處尋寶……這些有趣的過程可真是千金萬兩也買不到啊！

俗話說：“有緣千里來相會，無緣對面不相逢。”

我與身邊這些古董陶瓷因緣際會、穿越時空，如今有緣“千年”來相會，這是多麼珍貴的緣分啊！

感恩！知足！惜福！在此誠心地與您分享！

2014年8月 寫於新加坡