



文珊的陶瓷收藏与趣事



《文珊的陶瓷收藏与趣事》就要出版了，我向本书的作者文珊女士表示热烈的祝贺。

在北京有许多外企高级技术人员和管理人员的眷属，学历很高，大多数毕业于美国与国际知名学府，隋先生的事业发展来到中国，在北京组织各种学习班、进修班。她们最感兴趣的是中国文物古董课程，如陶瓷、玉器、木器家具、刺绣等，其他还有中医、易经等。我被邀请来讲陶瓷，主要讲中国陶瓷的光辉历程，从陶瓷的起源到各个历史时期陶瓷发展概况。欣赏各个时代陶瓷艺术的特征、演变和创新，分析这些演变的历史背景、社会条件、工艺传统和审美习惯等。假古董是如何出现的？如何把握真假文物的规律性特征进行鉴定。

授课时间，从1995年到2003年。学员们热情很高，准时上课，认真听讲。要求老师每堂课的主题鲜明，深入浅出，深奥的学术问题用通晓明白的语言讲解，不拖泥带水。学员们不但认真听讲，详细记录，还勇于提问，课堂里气氛十分热烈，直到把问题弄明白为止。

学员有流动性，有的随先生调动而离开，新学员又不断的增加进来。有的走一段时间，当其回来时，又立刻来上课。我有时因公出差，或出国讲学不得不中断上课，当我回到北京后又立刻开课。

学员们素质很高，人品优秀，不但课堂学习认真，下课后抓紧复习，阅读相应的参考书，不辞辛苦的到各博物馆、文物考古部门参观学习，到拍卖会看预展，逛潘家园等文物市场对照实物学习。从地摊、文物商店买一些心爱的东西拿到课堂上来，让大家品鉴。成功者让大家享受成功的喜悦；失败的让大家一起分析假古董的特殊之处。课堂学习和社会调查相信会提高很快。

文珊女士勤奋好学，当班长，热心为大家服务。她性格活泼，才思敏捷，善于思考，在班里起到很好的榜样作用。她随先生到新加坡以后，继续坚持学习。她编的《文珊的陶瓷收藏与趣事》一书集收藏、学术、趣事为一体，可读性很高，提高人们的收藏热情，加深对中国陶瓷文化的认识方面，一定会做出贡献。

祝文珊女士百尺竿头，再进一步，取得更大成就。

2014年8月28日北京

序言

不朽的美丽与智慧

彭慧媛

文珊是我在新加坡认识的第一个朋友，我们一起度过了生命中很重要的一段岁月：交换孩子们青春期的教养经验，适应孩子们出国念书的空巢期和体会面临退休生活的种种心境。到今天我们的友情早已让我们相互走入了彼此的生活之中。听到她要把她收藏了多年且连我们这些好朋友都没看过的宝贝印制成书公诸于世，我真是为她高兴。

认识文珊的人都知道她是个性情中人。她急公好义又古道热肠；她对人热情友好，无论是家人或是朋友，帮助身边的人是她永远做不完的功课。她对学习新事物总是热情洋溢，勇往直前。一旦引起了她的兴趣，她总是会全心投入。坚定的决心和高昂的斗志让她对任何困难都无所畏惧。

文珊跟著夫婿生活在东西文化之间多年，常听到她提及在北京的这段日子！在北京的七年让她难以忘情，因为她很幸运地得以近距离的接触到中国历史文化和艺术的精髓，然后就被深深地吸引了。不但跟随老师学习古董陶瓷的研习与鉴定，又能和一群同好的姐妹们经常一起勤奋地“拾荒”，努力地做功课。

根据我多年教学的经验，像她这样对学习有高度热忱，上课专心，回家还会反复练习的一定是成绩优异的好学生。

她对收集古董的疯狂投入与兴奋心情，活生生地就像今日影视界的忠实粉丝族。文珊对生活的热情让我不禁自问，我的人生里有没有这么一段专情、随性的年少轻狂？

在这本书里，文珊与大家分享的不只是那些代表著中国历史和文化，匠心独具且还经过专家鉴定的美丽宝物，我看到的更多是她对收集这些锅碗瓢盆的激情和乐趣。我感受到的更多是文珊为她这一段精彩又有趣的人生经历，再一次点燃圣火，发光发热后圆满地画下了一个句点。

我希望有更多的有缘人能来分享这本书所带来的美感与智慧。或者你和我对此书有完全不同的观点，因为你是一个真正的古董专家，又或者你和我有同感因为我们都是热情生活粉丝团的团员。无论你因何而来，都欢迎来和红红火火的文珊一起倾听她心跳的声音吧！

永远支持你的好友 彭慧媛

2014年8月28日新加坡

自序

1991年到1998年之间，我随著先生的工作而移居北京。当时北京有一群和我一样出生于台湾却因为“随夫出征”而搬到北京的女眷。当先生们在事业上打拼时，我们也努力进修参加各种研习包括古董、玉器、木器、中医、易经等。因此那些年我在北京最大的收获就是有机会去进修我梦想中的“博士后”(Post Doctor Degree)。

1995年初，热心的姐妹 Patricia 邀请到当时在北大历史系的李知宴教授来为我们讲解《中国古董陶瓷研习与鉴定》。从那时起一直到1998年我搬离北京为止，足足有将近4年的时间，我都在跟随李老师学习古董鉴定。因为有了李老师的教导，我在那几年陆续地收藏了许多由中国早期的商代到民国时期的古董陶瓷。

这些年在新的加坡定居下来，我脑中始终惦记著这些收藏，心想把它们好好地整理一番。2010年6月，我在专业摄影师女儿的协助之下把上百件、大大小小的古董陶瓷品拍成照片。后来我又在能干的侄女帮助之下，把李老师的鉴评全部翻译成英文。我把这些资料加上我在北京“拾荒岁月”的一些趣事全部收入在我的个人网站：

www.wendychineseantiques.com。

今年我决定把这个网站里的资料集结成一本《致我在北京的拾荒岁月》又名《文珊的陶瓷收藏与趣事》。

在此呈现与您共享！

2014年8月 新加坡

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1. 我与中国古董陶瓷的结缘

1.1 北京生活

“春有百花，秋有月，夏有凉风，冬有雪。若无闲事挂心头，才是人间好时节。”--宋·无门慧开

1991年10月，先生帶著我，7岁的女儿琳琳和刚满一岁半的双胞胎（北京人称“双瓣儿”）来到陌生的北京。1岁半的小哥俩，正是走得东倒西歪，牙牙学语的阶段；而女儿琳琳则刚开始上北京国际学校的二年级。

北京给我的第一印象是风沙大和“三多”。当我们搬到北京时已经入秋，风沙特别大。我经常看到路上骑脚踏车的妇女，脸上包著一层薄薄的纱巾来挡风沙。至于“三多”，那就是人多，脚踏车多和车多。当时我所见到的是马路上拥挤的行人不怕脚踏车，过多的脚踏车不怕汽车，日渐增多汽车更不怕行人。这种乱中有序的交通现象不是我们这些外来的人一下子就能适应的。因此，我才明白为什么北京的外商公司不允许我们在北京自己开车。

北京给我的第二个印象就是使用外汇券和粮票。我们因为是“外宾”必须使用的钱是“外汇券”而非一般国内人使用的“人民币”，它们两者之间的价值比例大约是一块钱外汇券相当于一块五的人民币。可是很多外地来的农民没有看过外汇券。有一次，我向一位外地来的农民买鸡蛋，当我拿出一张10元的外汇券给她时，她看了一眼，问我：

“这是啥？我不要！”

她竟然不知道那是比人民币的价值还大一半的外汇券哪！

说到粮票，我还得谢谢家里的王阿姨。她知道我喜欢去高家园和三里屯的副食店买面食，就经常给我几张她剩下的粮票，我高高兴兴地拿著粮票到副食店就可换东西。到1993年，外汇券和粮票就被取消不再使用了。

北京给我的第三个印象是书法和缝纫。当我们一家人安顿下来后，闲不住的我就开始找东西学。首先，我和两位邻居一起学习书法，我们一个礼拜上两堂课，其余时间自己在家里练习。我经常一个人坐在靠窗的书桌前，在旧报纸上练习书法。不久之后，我又买了一台脚踏的缝纫机向王阿姨学做衣服。经过王阿姨的指点，我帮女儿以及小哥俩各做了一套姐弟装。那一年，我们全家回台湾探视爷爷奶奶和外公外婆，看著他们姐弟三人穿著同一样式、蓝底碎花、上下两截的套装出门，我真是开心极了！

搬到北京丽都公寓的第二天，我就打电话约先生们同在AT&T工作的Ann出来见面，Ann紧接著又把她对门的邻居Catherine介绍给我。我们三人因为背景相同，很快地就成为无话不谈的好朋友。“三剑客”经常相约去逛香山、颐和园、圆明园、北海、大观园等地方。有时候，我和小阿姨也会带著小哥俩到北海公园去，踩著鹅船，游湖；或是到日坛公园的儿童游乐场游玩。

我到北京的头两年，春花、秋月、夏风、冬雪，加上有好朋友的相陪，日子过得可是轻松、快乐又逍遥！

同时，在这段期间我也遇到了许多其他 Made in Taiwan (出生在台湾)而同样地也是跟随著先生而来的女眷。我们有的是跟著先生服务的美国公司如 AT&T、IBM、Microsoft、GE、Motorola、Lucent 等来北京的；还有一部分是跟著先生服务的台湾公司如康师傅、统一等过来的。我们之中多数有大专以上的学历，有的甚至拥有硕士或是博士学位；有的曾经是美国公司的高级主管；还有的是来北京多年，自己经营珠宝、房地产、美容等行业。北京真是一个卧虎藏龙的宝地，这些女中豪杰不论当下是家庭主妇或是拥有自己的事业，我们之间最大的共同点就是求知欲都非常高。

大家纷纷参加各种研习课程包括《古董研习》、《玉器鉴定》、《木器辨识》、《中医入门》、《易经研读》、《国画欣赏》、《书法习作》等，五花八门、应有尽有。大伙儿经常开玩笑说我们是在攻读“博士后”。我们为了验证所学的知识，经常会到处寻宝采购，希望能买到好的玉器、古董，或是木器等有价值的收藏品。所以那段日子，先生们忙著“赚钱”，太太们则忙著“花钱”。当然，我们这些家庭主妇也知道分寸，除非真的是物有所值，一般情况下，我们都不敢轻易出大手。

在这么多研习课程中，我一开始学习书法，接著学习脚底按摩和一点点中医，但是最让我沉迷与坚持的就只有李老师教导的《中国古董陶瓷研习与鉴定》。

1.2 参加中国古董陶瓷的研习与鉴定

1994 年在北京，我们每一星期有两班古董课：星期二，在丽都俱乐部上课；星期四，在亚运村上课。我家就住在丽都公寓里，后门对著丽都俱乐部，自然选择在丽都上课。

有一次，李老师在丽都俱乐部上古董课时说：

“亚运村上课的学员总爱问我和 Wendy 是什么关系。”

那是因为我是李老师最用功的学生之一，几乎每次上课，我都有“新货”请老师讲评。所以李老师在亚运村上课时，经常会以我买到的东西为例子搬出来讲评。

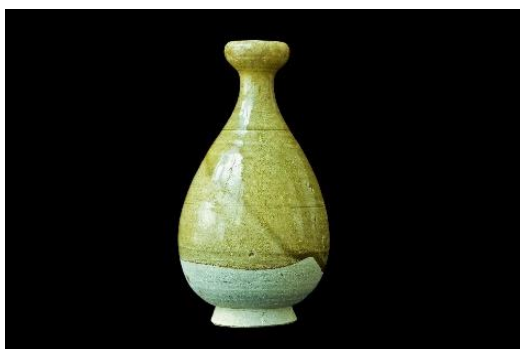
我们每次去丽都俱乐部上课就像是去参加一场小型的古董拍卖会。教室前的桌面上总是排满一堆又一堆的瓷器包括罐子、碗、盘、钵、瓶、壶等，等著李老师来鉴定。有时候我们也会买到一些陶器或铜器，譬如彩陶罐、陶马、陶俑、铜制的酒樽等；不过还是以瓷器居多。

李老师不愧是教历史的，他不但学问渊博，而且口才幽默风趣。他把中国五千年的陶瓷发展历史毫不保留的教给我们，从远古时代的彩陶文化，到民国初期的粉彩，一朝、一代地全盘传授。我们每次上课都认真地做笔记，下课后我们也会阅读许多参考资料。学员们常常拿彼此的收藏来互相对照、互相切磋。所以那几年，我们是拼命地学习、疯狂地采购。后海、亮马古玩市场、潘家园古玩市场、北京古玩市场等，都是我们每次下课后必去的地方。

记得上课的第一天，老师就告诉我们：“收藏古董，要有眼力！有气魄！宁吃仙桃一口，不吃烂梨一筐。”但是，在

学习阶段，我们总是一下课就立刻去后海、古玩城等地“寻宝”。所以烂梨真的收了不少。不管怎么说，其中也有几件令自己爱不释手的。

李老师讲课非常生动，他经常会引用一些诗词来描述一件古董作品，譬如他对以下这件《隋唐青瓷蒜头瓶》，也就是玉壶春瓶的前身造型，就引用了唐朝诗人王昌龄的诗句来描述：



“洛阳亲友如相问，一片冰心在玉壶。”

而他对以下这个《宋元枢府釉水波游鸭图碗》里面用潇洒的刀法刻出芦苇游鸭的描述，则引用了宋代伟大诗人苏东坡的诗：



“竹外桃花三两枝，春江水暖鸭先知。蒹蒿满地芦芽短，正是河豚欲上时。”

因此我们在学习过程中，不但欣赏到陶瓷的胚胎和釉质的美感，也经常沉醉在李老师朗诵的诗词之中。

李老师时常拿我们学员开玩笑，譬如每当他教到唐朝的瓷器时，就会把班上那位长得丰满圆润、美丽大方的童晶晶拿来比喻为杨贵妃，增添他讲故事的趣味性。所以，我们每次上课的情绪都很高昂，教室里不时地爆发出欢乐的笑声。

此刻，我想起一位好姐妹名叫 Judy，听说她有一阵子在上海博物馆当古董陶瓷解说员。Judy 是台湾政治大学毕业的高才生，她的字体非常美，课堂上的笔记总是抄得巨细靡遗。有一回在课堂上，李老师回答了几位学员们的问题后，突然转身问她：“Judy，你在忙著写什么？”

Judy 抬起头看著李老师，慢条斯理地回答：“我在写：‘李--老--师--说--他--自--己--也--不--知--道。’”

Judy 的回答引得全班顿时哄然大笑。

由于李老师讲课风趣、幽默，所以我每个星期都非常期盼上课日的到来。偶尔一、两次，李老师临时有事赶不过来，我，Judy，Catherine，Sharon，和秀锦就会结伴去古玩城寻宝。

啊！这是一段多么有趣、多么值得珍惜，又多么令人怀念的人生经历呀！

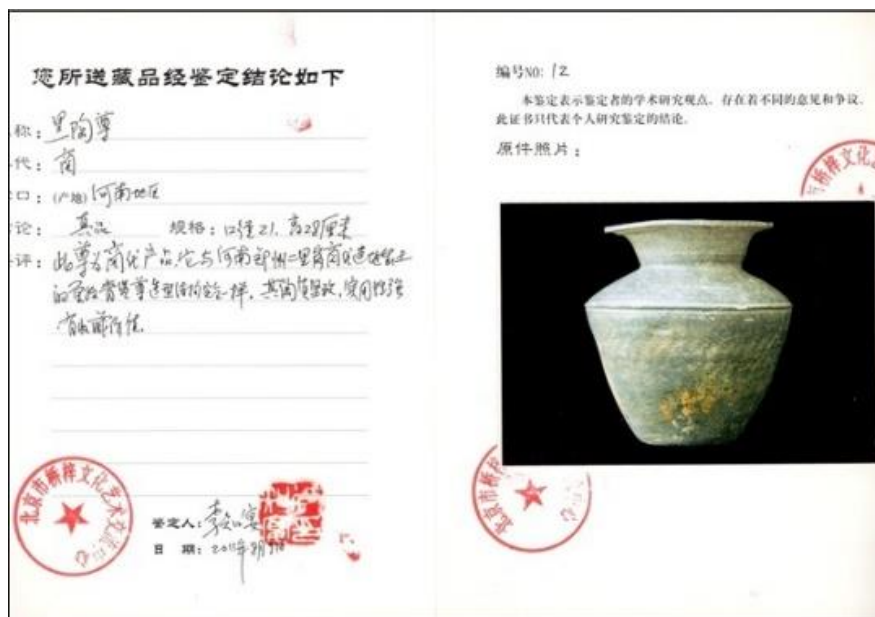
我希望这些趣事能够让那些和我有共同经历的姐妹们看到，激起她们对这段“北京拾荒岁月”的甜蜜回忆。

2. 我的中国古董陶瓷收藏

2.1 有证书的藏品

2.1.1 商黑陶尊





名称: 黑陶尊
年代: 商
窑口: (产地) 河南地区
结论: 真品
规格: 口径 21 厘米, 高: 28 厘米
*

鉴评: 此尊为商代产品, 它与河南郑州二里岗商代遗地出土的原始青瓷尊造型结构完全一样。其陶质坚致, 实用性强, 有收藏价值。
*

Name: Black Pottery Wine Vessel

Date: Shang dynasty (16th–11th B.C.)

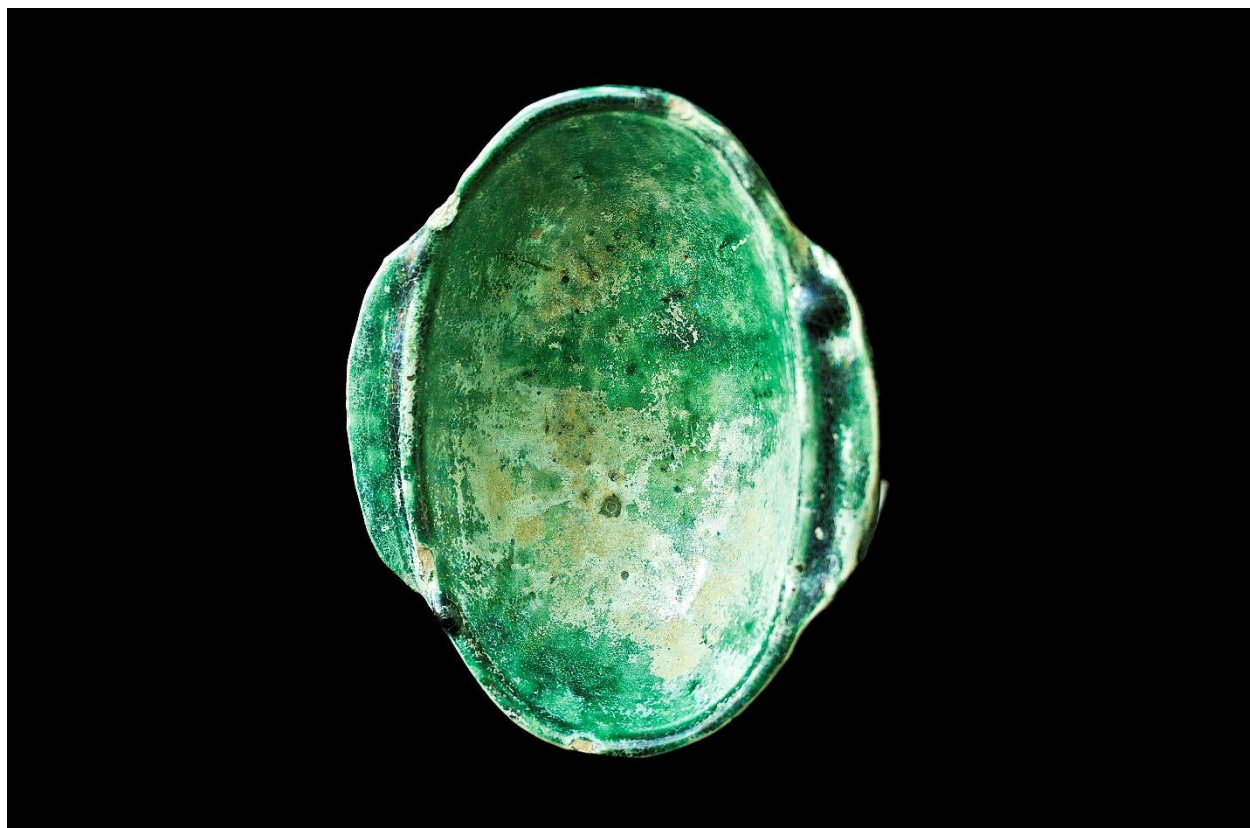
Kiln / origin: Henan Province Kilns

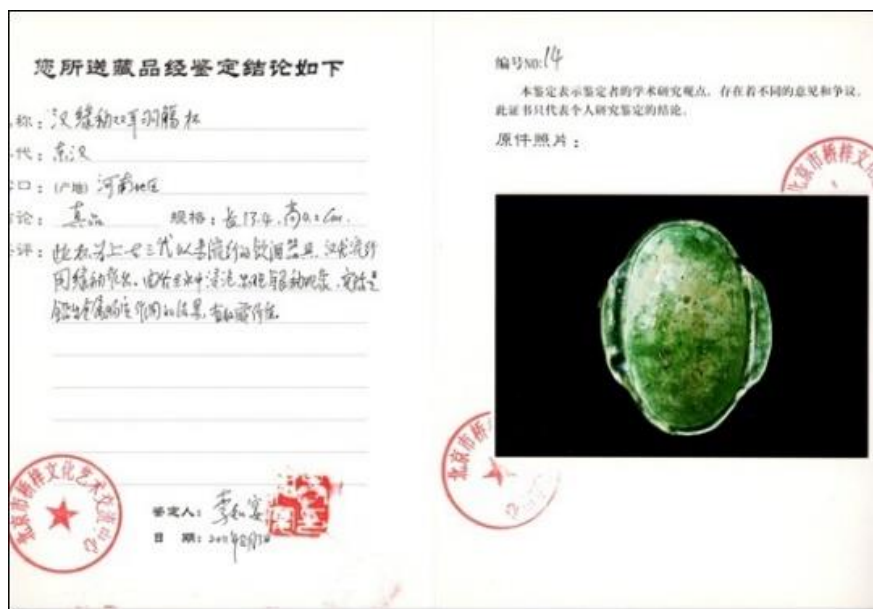
Authentication: Authentic

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 东汉绿釉双耳羽觞杯





名称: 汉绿釉双耳羽觞杯
年代: 东汉
窑口: (产地) 河南地区
结论: 真品
规格: 口径 13.4 厘米, 高: 4.2 厘米
*

鉴评: 此杯为上古三代以来流行的饮酒器具, 汉代流行用绿釉作出。由于在水中浸泡, 出现银釉现象, 实际是铅等金属物质作用的结果, 有收藏价值。
*

Name: Han Green Glazed Double Ears Drinking Cup

Date: Eastern Han Dynasty (25–220)

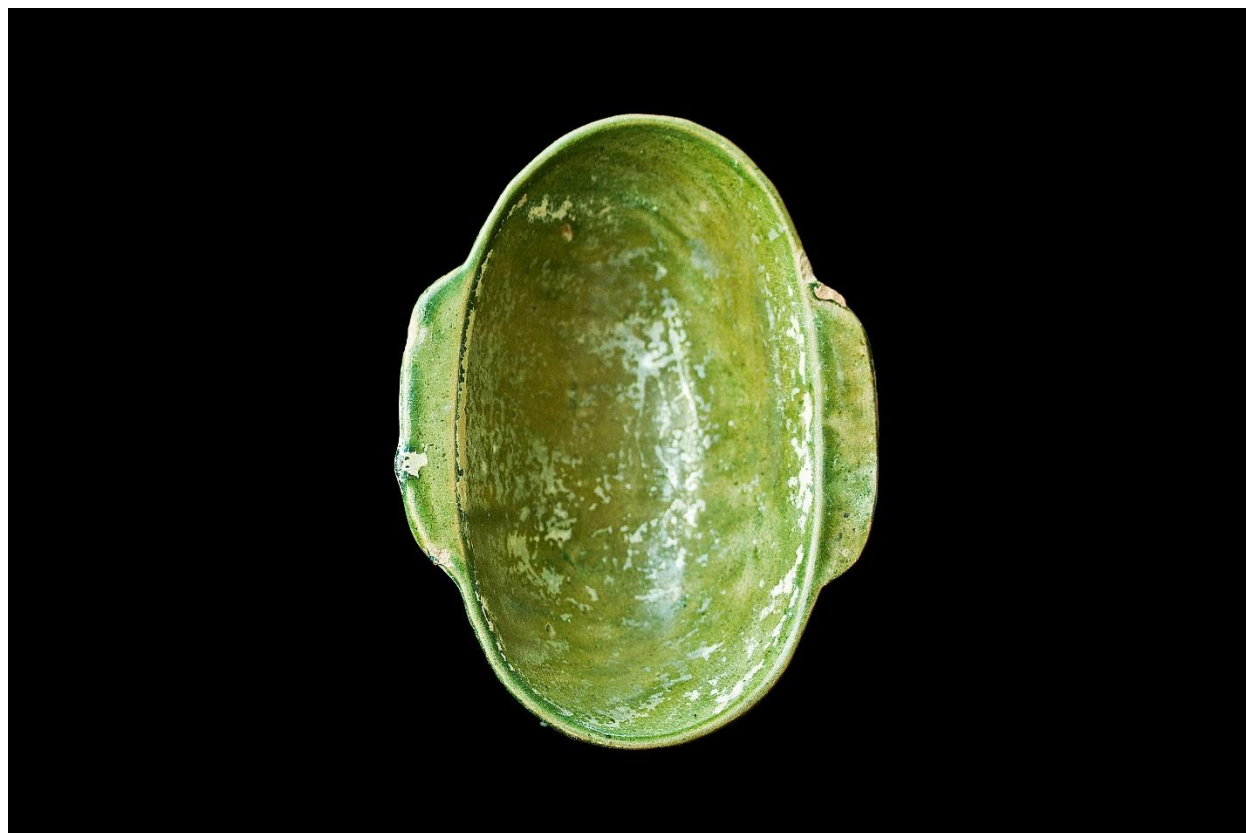
Kiln / origin: Henan (Province) Area

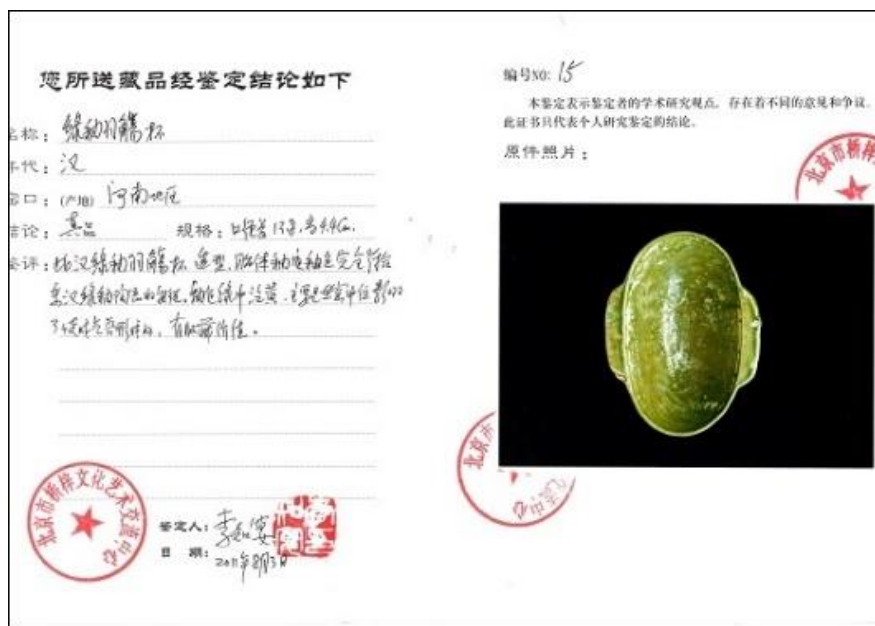
Authentication: Authentic

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 汉绿釉羽觞杯





名称：绿釉羽觞杯
年代：汉
窑口：（产地）河南地区
结论：真品
规格：口径 13.8 厘米，高：4.4 Cm
*

鉴评：此汉绿釉羽觞杯，造型、胎体、釉质釉色完全符合东汉绿釉陶器的特征。釉色绿中泛黄，主要是在窑中位影响了烧成气氛形成的，有收藏价值。
*

Name: Han Green Glazed Double Ears Drinking Cup

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

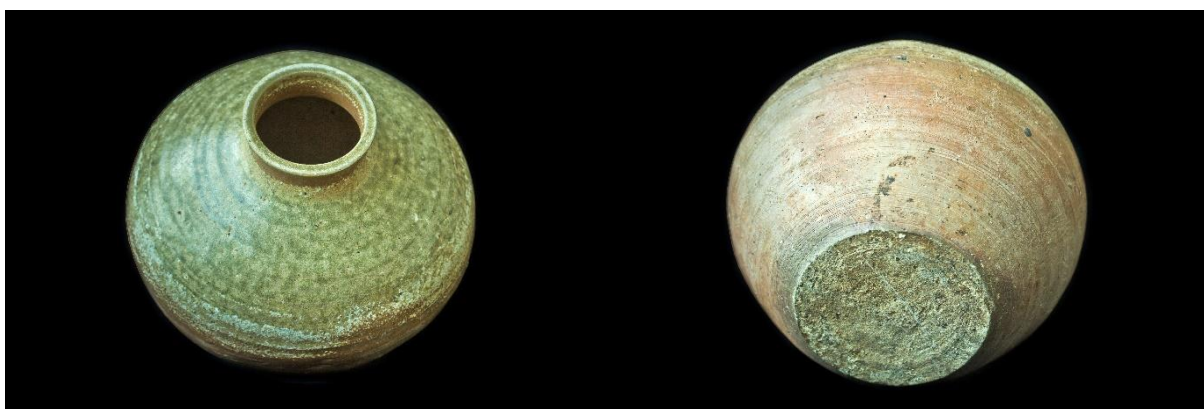
Kiln / origin: Henan Region

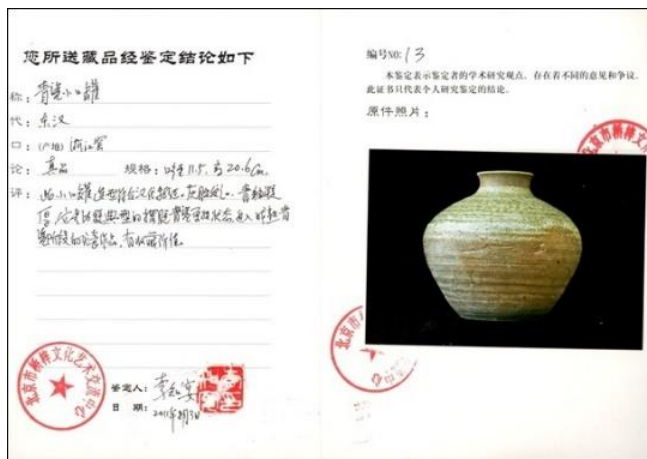
Authentication: Authentic

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 东汉青瓷小口罐





名称：青瓷小口罐
年代：东汉
窑口：（产地）浙江窑
结论：真品
规格：口径 11.5 厘米，高：20.6 Cm
*

鉴评：此小口罐造型符合汉代特征。灰胎发红，青釉凝厚，它是比较典型的摆脱青瓷原始状态，进入成熟青瓷阶段的代表作品，有收藏价值。

*

Name: Celadon Narrow-Necked Jar

Date: Eastern Han Dynasty (25–220)

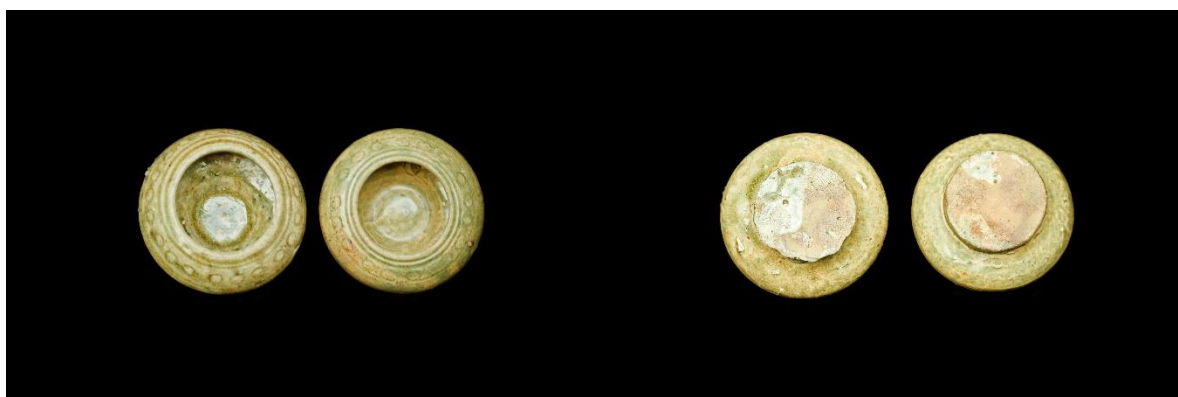
Kiln / origin: Zhejiang (Province) Kiln

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 晋青瓷印花水盂（一对）





名称: 青瓷印花水盂（一对）
 年代: 晋代
 窑口: （产地）浙江省上虞窑
 结论: 真品
 规格: 1. 口径 3.8 厘米, 高: 3.2 厘米 2.
 口径 4.2 厘米, 高: 3.8 厘米

*

鉴评：此一类一对水盂为文房四宝中的水盂。青釉、造型、胎体时代特征明显。晋代是中国书法艺术发达时期，出现很多大书法家，在他们的带动下，书法在全国普及，为适应这种社会需要，青瓷生产出许（多）艺术性强的水盂。此一对水盂就（是）晋代水盂的代表，也是研究晋代文化现象的宝贵资料。

*

Name: A Pair of Celadon Brush Washers with Printed Flowers

Date: Jin Dynasty (265–420)

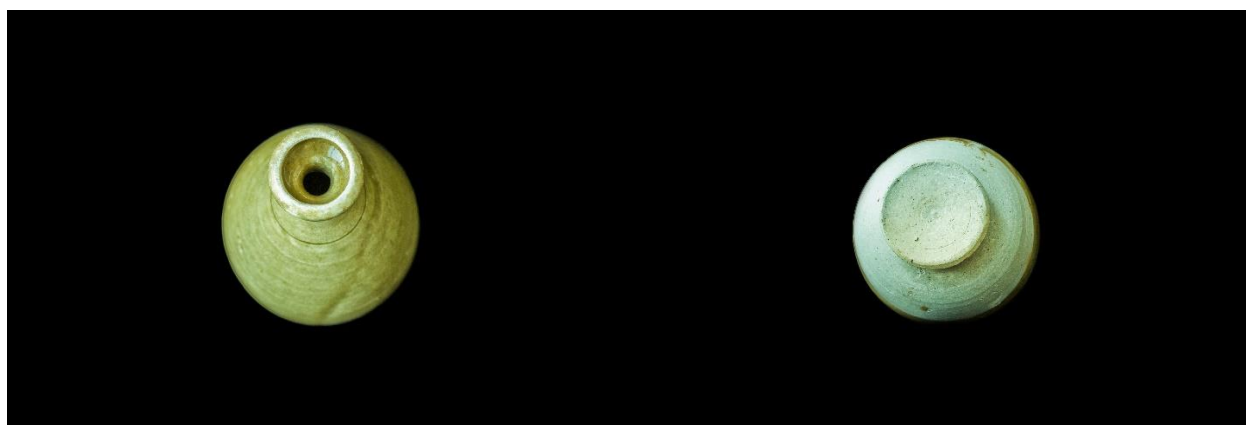
Kiln / origin: Shangyu Kiln, Zhejiang Province

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 隋青瓷蒜头瓶





名称: 青瓷蒜头瓶
年代: 隋
窑口: (产地) 安阳窑
结论: 真品
规格: 口径 4.5 厘米, 高: 19.3 厘米
*

鉴评: 造型优美, 最早时期的玉壶春瓶的前身。它的造型实用、优雅, 深受社会各阶层的喜爱。盛酒器物, 唐朝诗人王昌龄称赞的优美和实用: “洛阳亲友如相问, 一片冰心在玉壶。”通过此瓶能欣赏到玉壶春瓶的前身造型特征。它的胎体质地、釉质釉色完全符合隋代青瓷的特点。
*

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 唐红陶小马陶俑（两件）





名称: 红陶小马陶俑 (两件)
年代: 唐
窑口: (产地) 河南省窑
结论: 真品
规格: 口径 11.0 厘米, 高: 8.0 Cm
*

鉴评: 此一对陶马为唐代真品。唐代时兴以牛、马、羊动物形象来陪葬, 到晚唐时期, 马等动物形象越作越小, 在墓葬中成组成群出现, 憨态可爱, 时代感强烈, 有收藏价值。
*

Name: Red Pottery Pony figurine (A pair)

Date: Tang Dynasty (618–907)

Kiln / origin: Henan Kilns

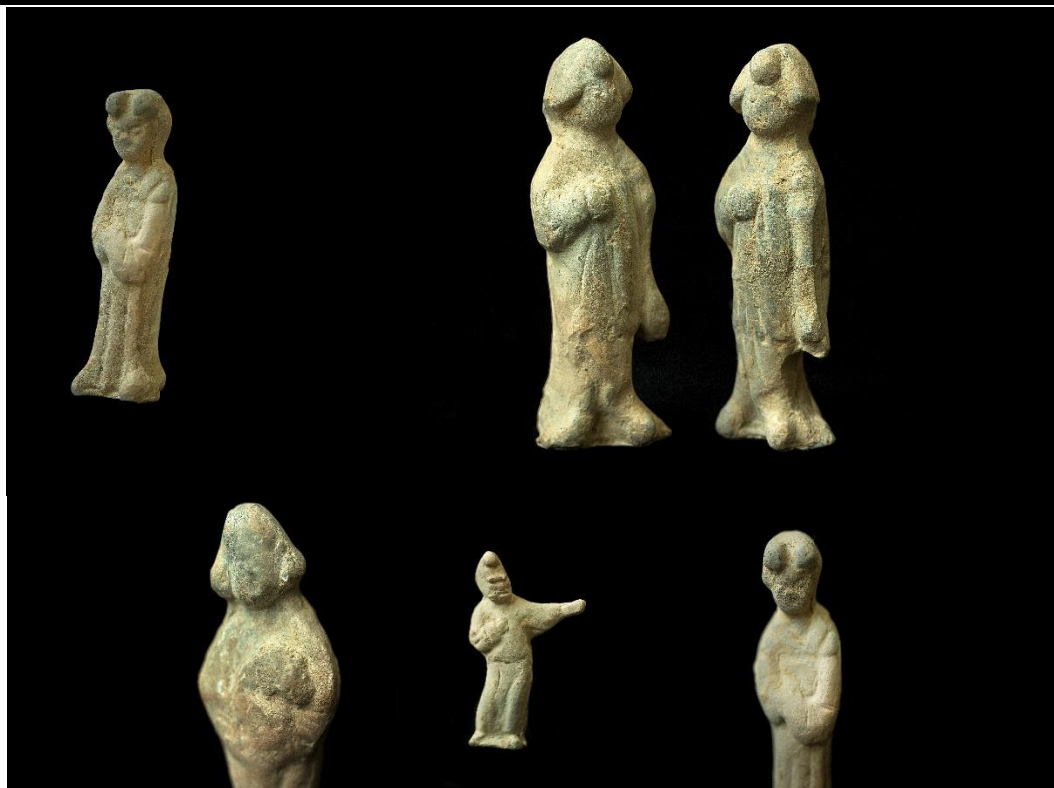
Authentication: Authentic

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 唐红陶俑（五件）





名称: 红陶俑 (五件)
年代: 唐
窑口: (产地) 北方河南地区
结论: 真品
规格: 高: 6.0-7.5 厘米
*

鉴评: 此五件红陶俑系晚唐产品。唐朝安史之乱以后著社会动荡, 战乱不止, 尤其北方中原、关中地区受的破坏更大, 陶俑等陪葬品制作规格逐渐小型化。此一批陶俑就是这个社会现象的反映, 有历史价值和收藏价值。

*

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 唐三彩钵



名称：三彩钵
年代：唐
窑口：（产地）河南巩县窑
结论：真品
规格：口径 13.5 厘米，高：12.8 厘米

*

鉴评：此三彩钵为唐代产品，造型有极强的典型性，斂口、肩、腹线条刚劲有力，富有弹性。胎体加工不细，白胎，用北方瓷土，泥质性强，不需太多加工捏练，这正是唐三彩的时代特征。白中泛红，质地虽粗一点，但成型之后打磨较细，所以器物整体表现相当细润。三彩釉用点彩法出现，柔和自然，浸漫流淌相当随意潇洒，这些都符合唐代作品的时代风格。此物距今已 1200 年以上，很难得。

*

Name: Tricolor Glazed Pottery Bowl

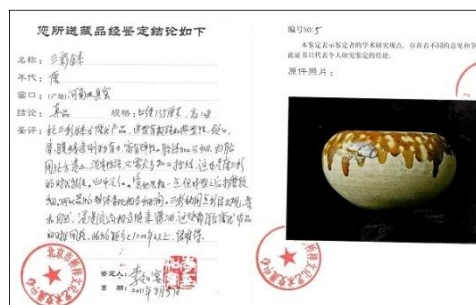
Date: Tang Dynasty (618–907)

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

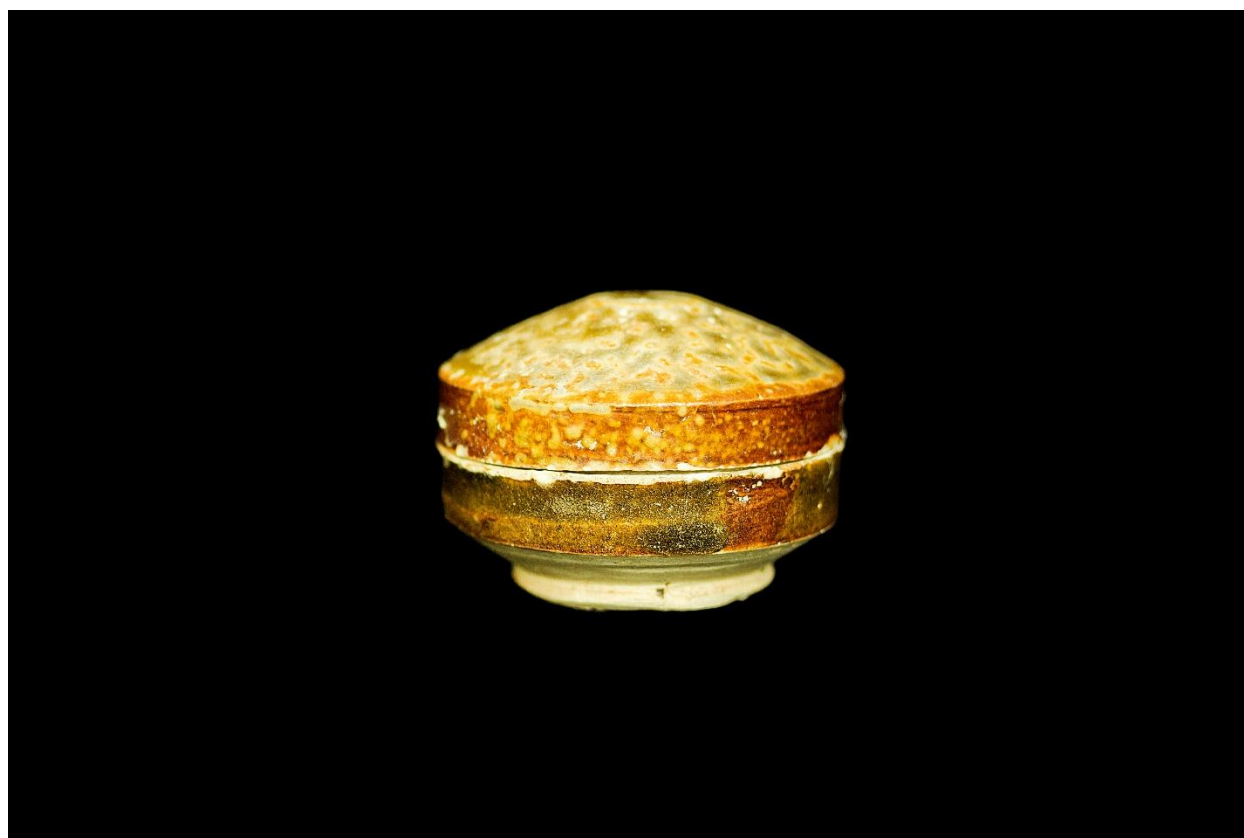
Authentication: Authentic

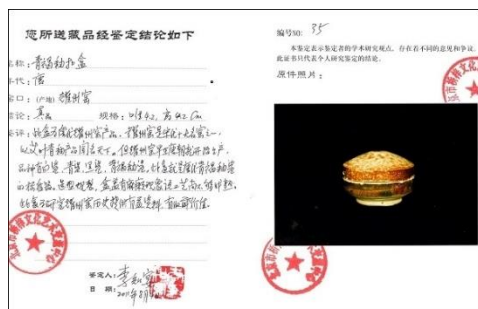
Dimensions: Diameter: 13.5 cm; height: 12.8 cm

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





名称：青褐釉扣盒
 年代：唐
 窑口：产地) 耀州窑
 结论：真品
 规格：口径 4.2 厘米，高：4.2 Cm

*

鉴评：此盒为唐代耀州窑产品。耀州窑是宋代十大名窑之一，以艾叶青釉产品闻名天下。但耀州窑早在唐朝就开始生产，品种有白瓷、青瓷、黑瓷、青褐釉瓷，此盒就是唐代青褐釉瓷的标准器。造型规整，盒盖有麻癩现象说明工艺尚不够成熟。此盒为研究耀州窑历史提供有益资料，有收藏价值。

*

Name: Green-Brown Glazed Lidded Box

Date: Tang Dynasty (618–907)

Kiln / origin: Yaozhou Kiln

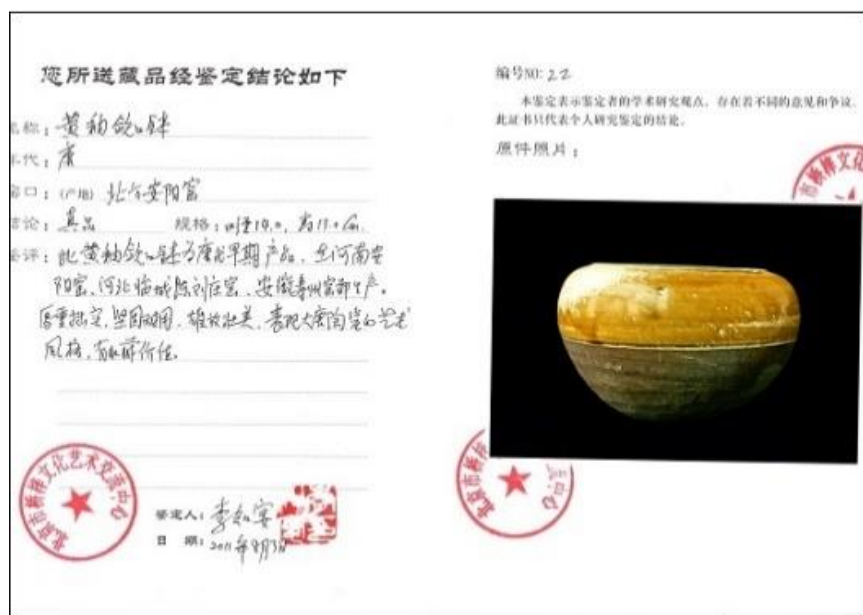
Authentication: Authentic

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 唐黄釉斂口钵





名称: 黄釉敛口钵
年代: 唐
窑口: (产地) 北方安阳窑
结论: 真品
规格: 口径 14.0 厘米, 高: 13.0 Cm
*

鉴评: 此黄釉敛口钵为唐代早期产品, 在河南安阳窑、河北临城陈刘庄窑、安徽寿州窑都生产。厚重拙实, 坚固耐用, 雄放壮美, 表现大唐陶瓷的艺术风格, 有收藏价值。
*

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





名称：白瓷花瓣口罐
年代：唐
窑口：（产地）邢窑
结论：真品
规格：口径 9.5 厘米，高：7.4 Cm
*

鉴评：此小罐是唐代邢窑中最典型的既实用，又能把手玩赏的艺术瓷。很有唐代金银器的艺术品格。白胎比较厚重拙实，一点不轻飘，作工很精细。白釉凝厚漫度，通体一致，为唐代文人评价的如银似雪，现在流传在世不多，很有收藏价值。
*

Name: Xingyao White Porcelain Petal-Edged Jar

Date: Tang Dynasty (618–907)

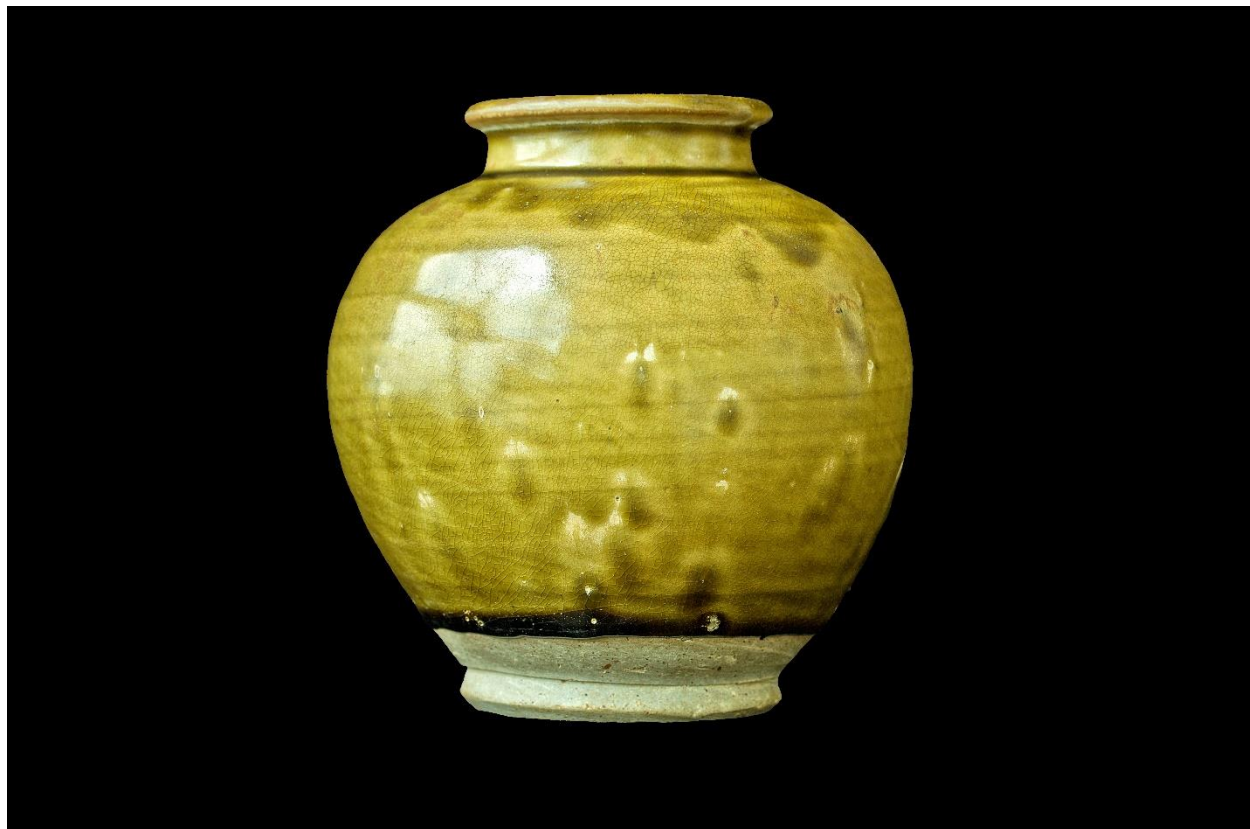
Kiln / origin: Xingyao Kiln

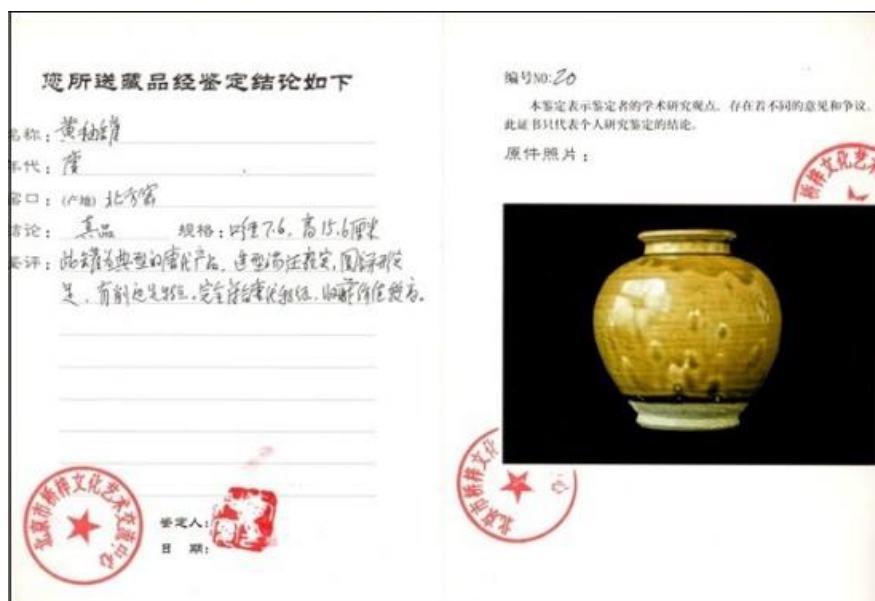
Authentication: Authentic

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 唐黄釉罐





名称：黄釉罐
年代：唐
窑口：（产地）北方窑
结论：真品
规格：口径 7.6 厘米，高：15.6 厘米
*

鉴评：此罐为典型的唐代产品，造型端庄敦实，圆饼形实足，有削边足特点。完全符合唐代特征，收藏价值较高。
*

Name: Yellow Glazed Vessel

Date: Tang Dynasty (618–907)

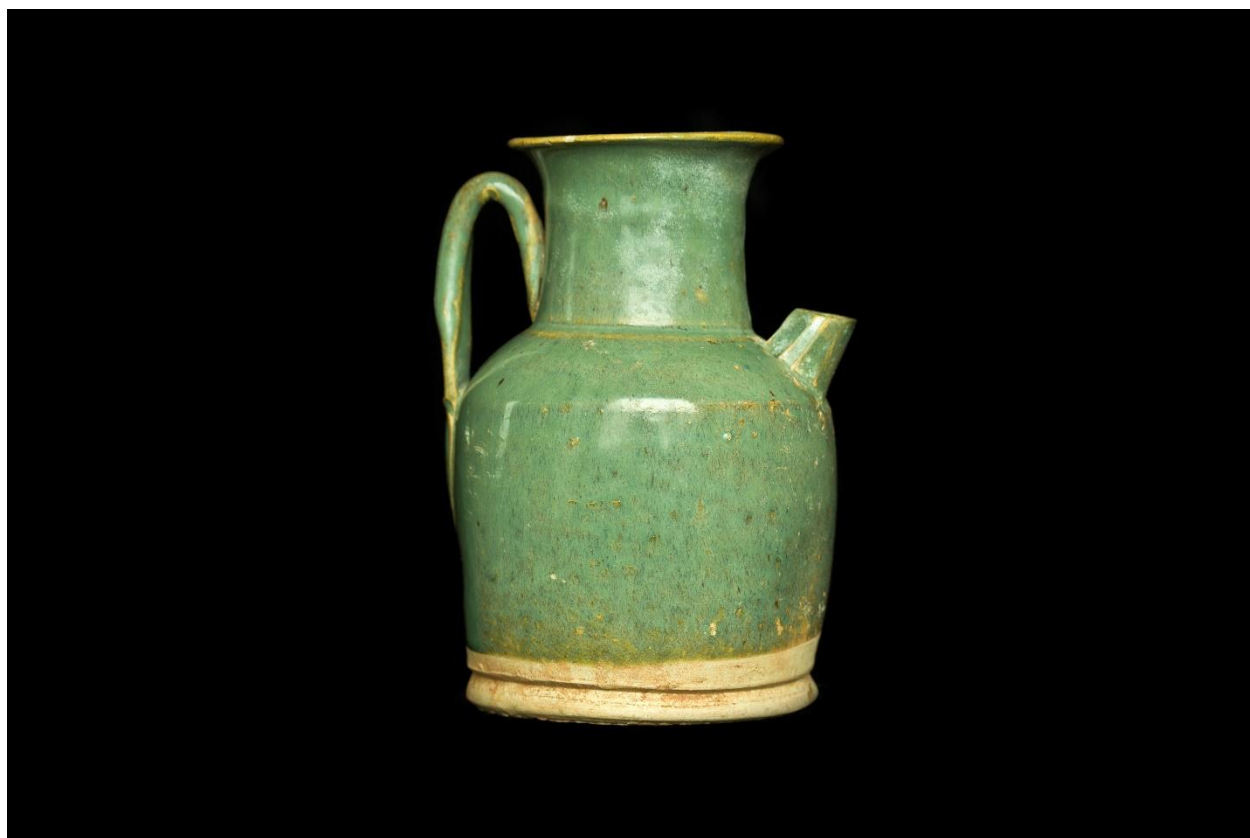
Kiln / origin: Northern China Kiln

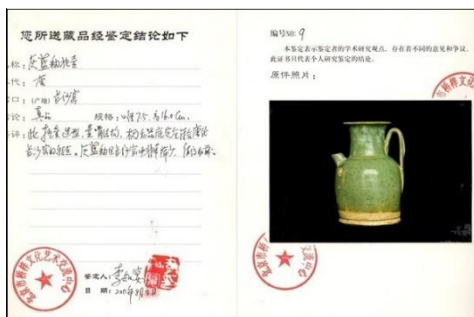
Authentication: Authentic

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 唐灰蓝釉执壶





名称：灰蓝釉执壶
年代：唐
窑口：（产地）长沙窑
结论：真品
规格：口径 7.5 厘米，高：16.0 厘米
*

鉴评：此执壶造型、壶嘴结构，柄和器底完全符合唐代长沙窑的特点。灰蓝釉在长沙窑中非常稀少，值得收藏。

*

Name: Grey-Blue Glazed Ewer

Date: Tang Dynasty (618–907)

Kiln / origin: Changsha Kiln

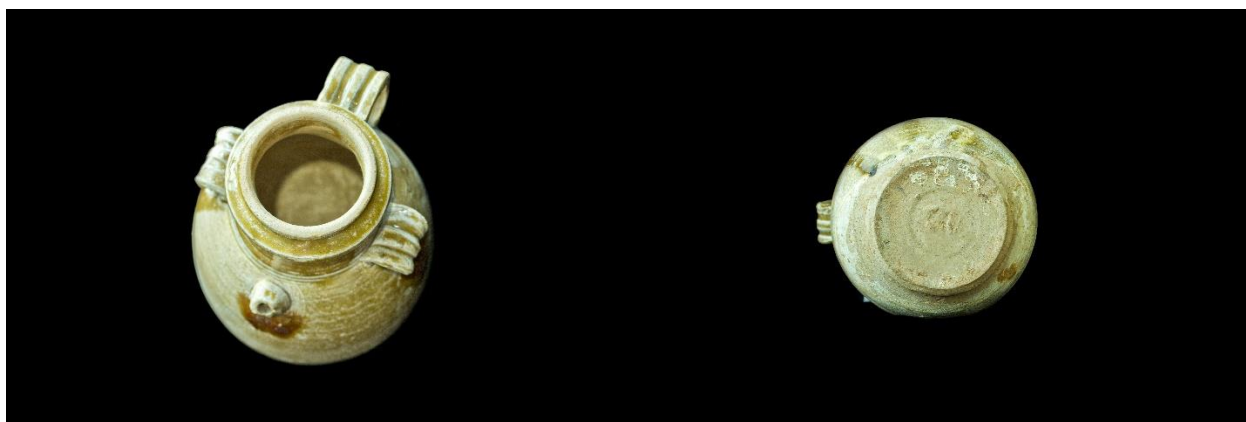
Authentication: Authentic

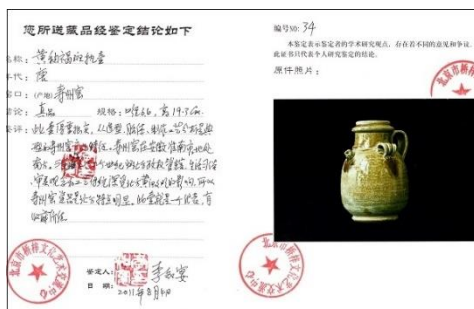
Dimensions: Diameter: 7.5 cm; height: 16.0 cm

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 唐黄釉褐斑执壶





名称：黄釉褐斑执壶
年代：唐
窑口：（产地）寿州窑
结论：真品
规格：口径 6.6 厘米，高：19.3 Cm

*

鉴评：此壶厚重拙实，从造型、胎体、制作工艺分析是典型的寿州窑产品特征。寿州窑在安徽淮南市，地处南方。三国以来长达几个世纪归北方政权管辖，生活习俗、审美观念和工艺传统深受北方黄河文明的影响，所以寿州窑瓷器是北方特点明显。此壶就是一个代表，有收藏价值。

*

Name: Yellow Glazed with Brown Spots Ewer

Date: Tang Dynasty (618–907)

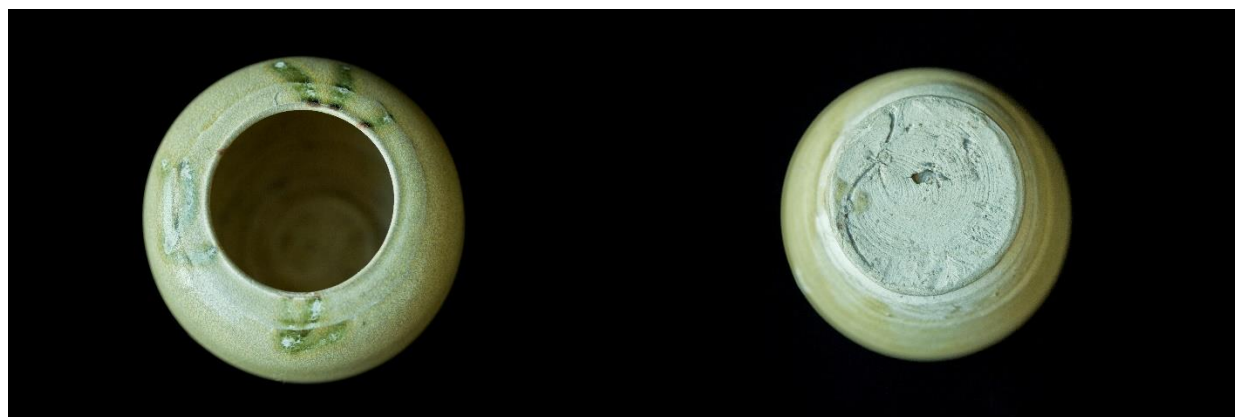
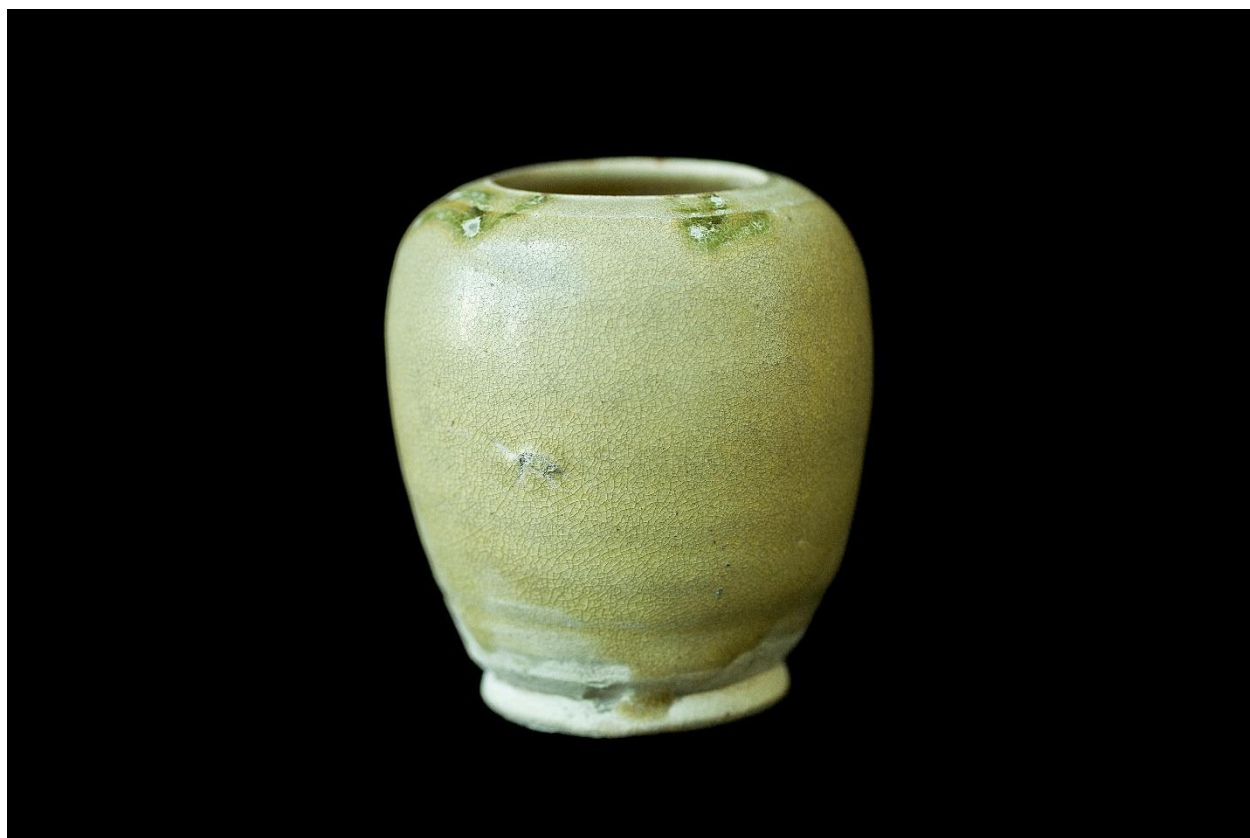
Kiln / origin: Shouzhou Kiln

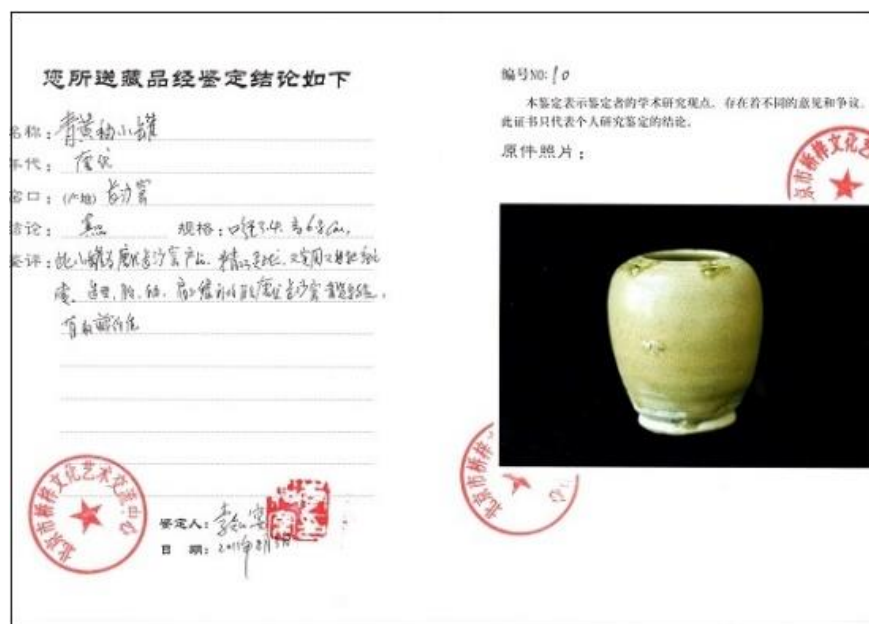
Authentication: Authentic

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 唐青黄釉小罐





名称: 青黄釉小罐
年代: 唐代
窑口: (产地) 长沙窑
结论: 真品
规格: 口径 3.4 厘米, 高: 6.8 Cm
*

鉴评: 此小罐为唐长沙窑产品, 精巧玲珑, 又实用又能把手玩赏。造型、胎、釉、肩上绿彩均符合唐代长沙窑青瓷特点, 有收藏价值。
*

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



您所送藏品经鉴定结论如下

名称: 白瓷瓜形扣盒
年代: 唐
窑口: (产地) 邢窑
言论: 真品 规格: 口径4.0, 高5.5cm
鉴评: 此盒的胎体质地、釉质釉色、造型结构、特别底足特征表现出唐代邢窑特点, 精巧玲珑, 有收藏价值

编号NO: 28
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:



鉴定人: 李安
日期: 2011年8月30日

名称: 白瓷瓜形扣盒
年代: 唐
窑口: (产地) 邢窑
结论: 真品
规格: 口径 4.0 厘米, 高: 5.5 Cm
*

鉴评: 此盒的胎体质地、釉质釉色、造型结构、特别底足特征表现出唐代邢窑特点, 精巧玲珑, 有收藏价值。
*

Name: White Porcelain Melon-Shaped Lidded Box

Date: Tang Dynasty (618–907)

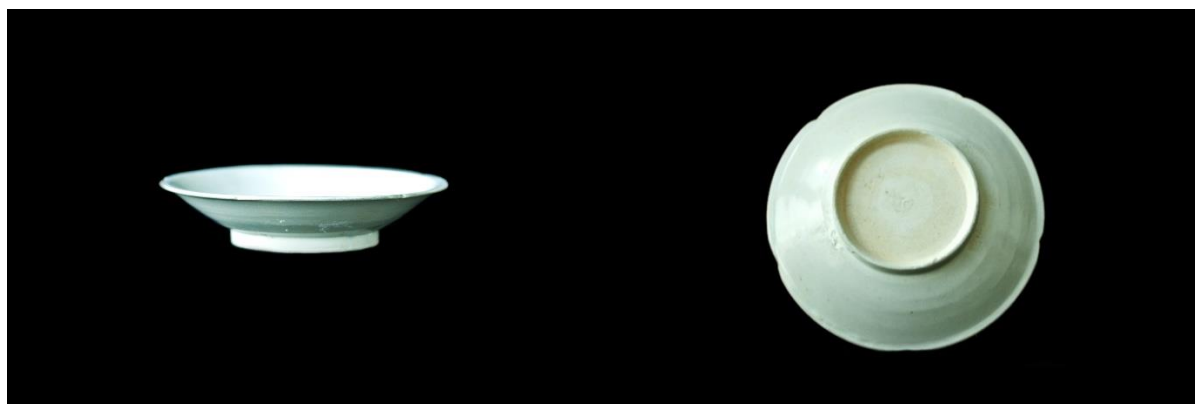
Kiln / origin: Xingyao Kiln

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 五代白瓷葵口盘(五件)





名称：白瓷葵口盘(五件)
年代：五代
窑口：（产地）定窑
结论：真品
规格：口径 15.0 厘米，高：3.2 厘米
*

鉴评：此葵口盘为五代时期定窑产品，由此盘可以看出五代时期制作工艺的大踏步提高。白釉洁白光润，为宋代定窑的大发展奠定基础。很具收藏价值。

*

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 五代白瓷葵口盘





名称：白瓷葵口盘
 年代：五代
 窑口：（产地）泾县窑，即南唐官窑
 结论：真品
 规格：口径 15.4 厘米，高：3.0 Cm
 *

鉴评：此盘造型学习五代定窑葵口盘，但釉的细腻，洁白比不上定窑白瓷的品质，白胎也有很多杂质和黑点。它是安徽泾县窑，这里出优质瓷土，在分裂战乱的五代十国时期，它属南唐王国，南唐王国国土范围大，统治者很腐败，追求高档生活用具，所以在泾县办起为皇宫生产白瓷，属南唐官窑，学习定窑工艺，但工艺上比定窑要差一些。有研究价值和收藏价值。

*

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 辽黄釉皮囊壶



您所送藏品经鉴定结论如下

名称: 黄釉皮囊壶

年代: 辽

窑口: (产地) 缸瓦窑

结论: 真品

规格: 口径 3.0 厘米, 高 30.4 厘米

鉴评: 此皮囊壶的造型、胎体质地、胎面的化妆土, 和黄釉完全符合辽代陶瓷的特点。它的作品线条秀美, 比辽初的粗犷雄放风格有很大的进步, 它反映辽代陶的优秀风格, 很具收藏价值。

编号: 50

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:



鉴定人: 李金生

日期: 2011年8月4日

名称: 黄釉皮囊壶

年代: 辽

窑口: (产地) 缸瓦窑

结论: 真品

规格: 口径 3.0 厘米, 高: 30.4 厘米

*

鉴评: 此皮囊壶的造型、胎体质地、胎面的化妆土, 和黄釉完全符合辽代陶瓷的特点。它的作品线条秀美, 比辽初的粗犷雄放风格有很大的进步, 它反映辽代陶的优秀风格, 很具收藏价值。

*

Name: Yellow Glazed Bagging Pot

Date: Liao Dynasty (707–1125)

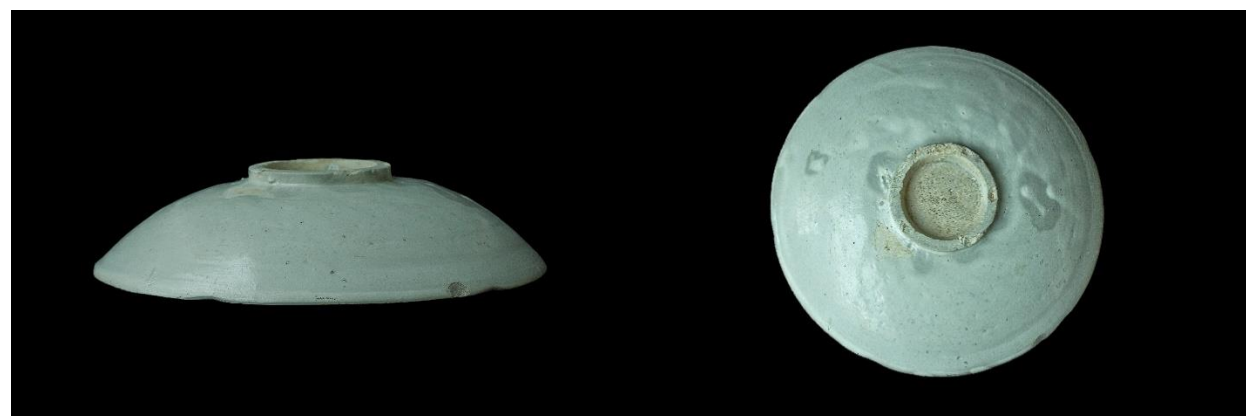
Kiln / origin: Gangwa Kiln

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 辽白釉葵口印花盘





名称：白釉葵口印花盘
年代：辽
窑口：（产地）缸瓦窑
结论：真品
规格：口径 18.3 厘米，高：4.0 厘米
*

鉴评：此盘表现的艺术风格是辽瓷缸瓦窑风格。它比一般辽白瓷光润，印花雅致，从中可以分析，辽瓷工匠细心学习定窑，学的很成功，此盘就是辽白瓷的一个优秀代表，很少见，有收藏价值。
*

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

Date: Liao Dynasty (707–1125)

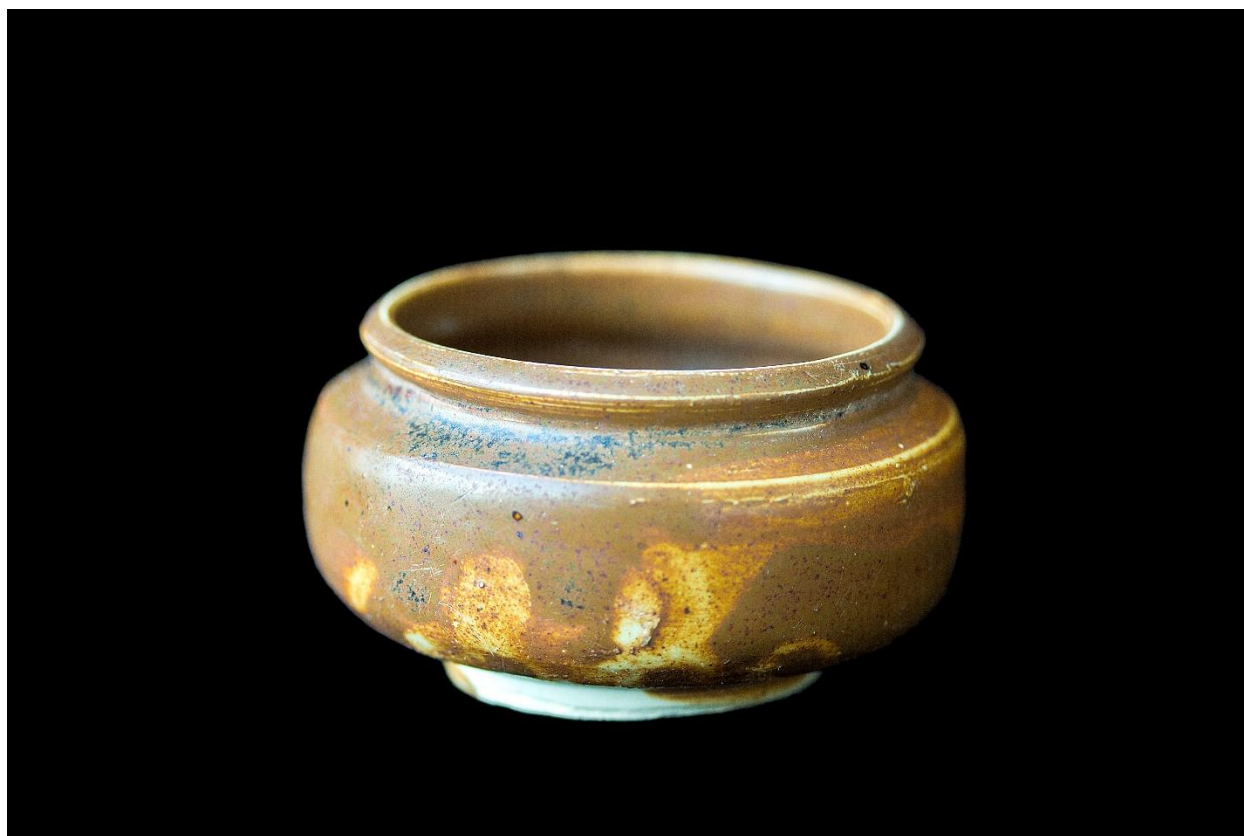
Kiln / origin: Gangwa Kiln

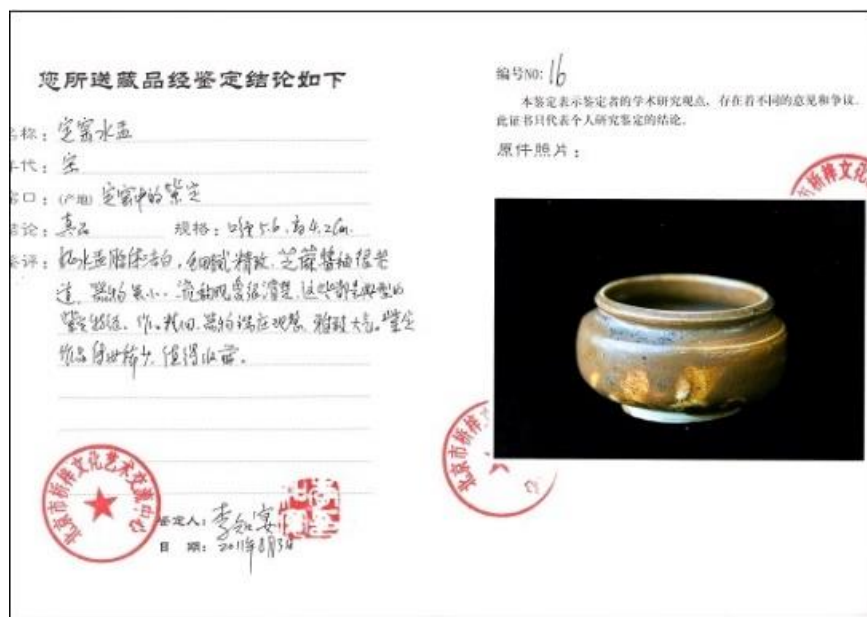
Authentication: Authentic

Dimensions: Diameter: 18.3 cm; height: 4.0 cm

Appraisal: This dish's artistic style is in line with the Cangwa 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 宋定窑水盂





名称: 定窑水盂
年代: 宋
窑口: (产地) 定窑中的紫定
结论: 真品
规格: 口径 5.6 厘米, 高: 4.2 Cm
*

鉴评: 此水盂胎体洁白、细腻精致, 芝麻酱釉很老道, 器物虽小, 流釉现象很清楚。这些都是典型的紫定特征。作工精细, 器物端庄规整, 雅致大气。紫定作品传世稀少, 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 宋酱釉小罐





名称：酱釉小罐
 年代：宋
 窑口：（产地）河南当阳峪窑
 结论：真品
 规格：口径 3.6 厘米，高：11.8 厘米
 *

鉴评：此小罐是仿定窑作品，产地是河南当阳峪窑，该窑是属磁州窑类型，但善于学习，工匠们学习定窑白瓷，黑定、紫定产（品）都学得很好。因为原料之故显出差别，但工艺上很接近，对认识定窑紫定产品有说明，也说明定窑工艺影响的巨大，有收藏价值。
 *

Name: Brown Glazed Small Vessel

Date: Song Dynasty (960–1279)

Kiln / origin: Henan Dangyangyu Kiln

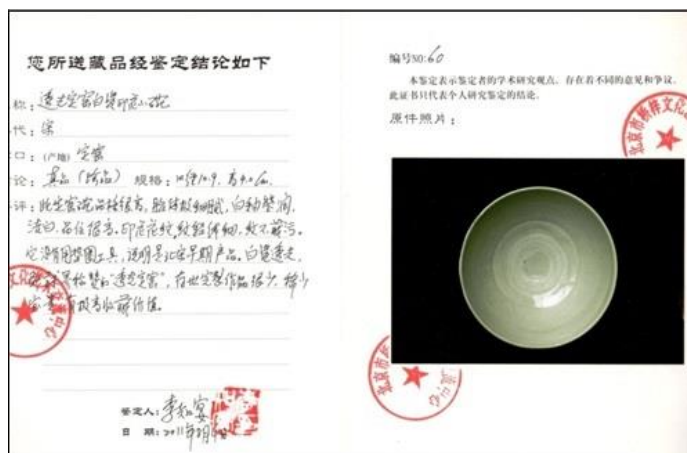
Authentication: Authentic

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 宋透光定窑白瓷印花小碗





名称：透光定窑白瓷印花小碗
年代：宋
窑口：（产地）定窑
结论：真品（珍品）
规格：口径 10.9 厘米，高：4.0 厘米
*

鉴评：此定窑碗品格很高，胎体极细腻，白釉莹润、洁白，品味很高。印花花纹，纹轻线细，纹不藏污。它没有用垫圈工具，说明是北宋早期产品。白瓷透光，即学术界称赞的“透光定窑”，存世完整作品很少，稀少宝贵，有极高收藏价值。

*

Name: Translucent Dingyao White Porcelain Small Bowl

Date: Song Dynasty (960–1279)

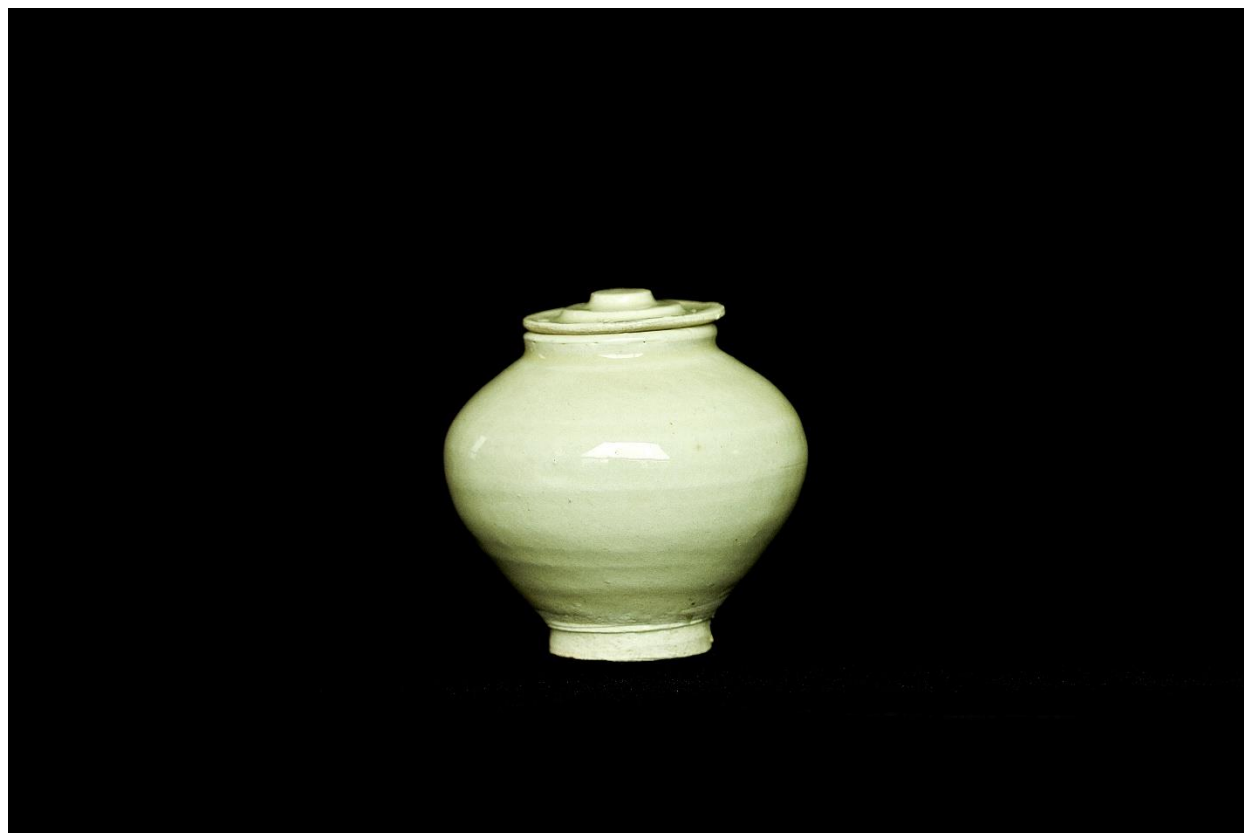
Kiln / origin: Ding Kiln

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 定窑宋白釉小罐



您所送藏品经鉴定结论如下	
名称: 白釉小罐	编号NO: 41
年代: 宋	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。
窑口: (产地) 定窑	原件照片:
结论: 真品 规格口径4.1, 高7.8cm.	
鉴评: 此罐为宋代产品, 胎体致密, 坚致耐用, 白釉洁白, 比一般定窑白瓷的象牙白漂亮很多, 但定窑白瓷的泪痕现象清楚, 温润悦目, 艺术性强, 有收藏价值。	
鉴定人: 李友真 日期: 2011年8月4日	

名称: 定窑白釉小罐
年代: 宋
窑口: (产地) 定窑
结论: 真品
规格: 口径 4.1 厘米, 高: 7.8 厘米
*

鉴评: 此罐为宋代产品, 胎体致密, 坚致耐用, 白釉洁白, 比一般定窑白瓷的象牙白漂亮很多, 但定窑白瓷的泪痕现象清楚, 温润悦目, 艺术性强, 有收藏价值
*

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



您所送藏品经鉴定结论如下

编号NO: 59

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: 白瓷小碟
年代: 宋
窑口: (产地) 定窑
结论: 真品 规格: 口径10.4, 高3.2厘米
鉴评: 此小碟是宋代定窑白瓷产品, 胎薄而细腻, 但手感甚佳, 说明定窑原料加工工艺很棒, 使器薄而不飘。白釉细腻, 泪痕清楚, 这些都符合定窑白瓷特征, 有收藏价值。

鉴定人: 李名安
日期: 2011年3月16日



名称: 白瓷小碟
年代: 宋
窑口: (产地) 定窑
结论: 真品
规格: 口径 10.4 厘米, 高: 3.2 厘米

*

鉴评: 此小碟是宋代定窑白瓷产品, 胎薄而细腻, 但手感甚佳, 说明定窑原料加工工艺很棒, 使器薄而不飘。白釉细腻, 泪痕清楚, 这些都符合定窑白瓷特征, 有收藏价值。

*

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





名称：黑釉梅瓶
年代：宋
窑口：（产地）磁州窑
结论：真品
规格：口径 4.6 厘米，高：24.8 厘米
*

鉴评：此梅瓶为宋代磁州窑产品，大青土胎，作的比较精细，黑釉像一面镜子。线条结构十分优美，诗人曾写诗歌颂：“欲把梅瓶比西子，横竖刚柔总相宜。”艺术性强，有收藏价值。
*

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 宋黑釉白胎鼓钉罐





名称：黑釉白胎鼓钉罐
 年代：宋
 窑口：（产地）吉州窑
 结论：真品
 规格：口径 9.5 厘米，高：10.0 厘米
 *

鉴评：此罐造型厚重拙实，与吉州窑一般器皿较薄有区别，但它的胎体质地白中泛灰，器物底部的切削技法与吉州窑工艺一致。在考古调查中发现吉州窑晚期爱用鼓钉装饰器物，胎体有变粗的趋势，所以仍然具备吉州窑特征。黑釉没有磁州窑、建窑凝厚，但光泽温润，符合吉州窑特征，故判断为吉州窑真品，有收藏价值。

*

Name: Black Glazed White Clay Drum-Nail Vessel

Date: Song Dynasty (960–1279)

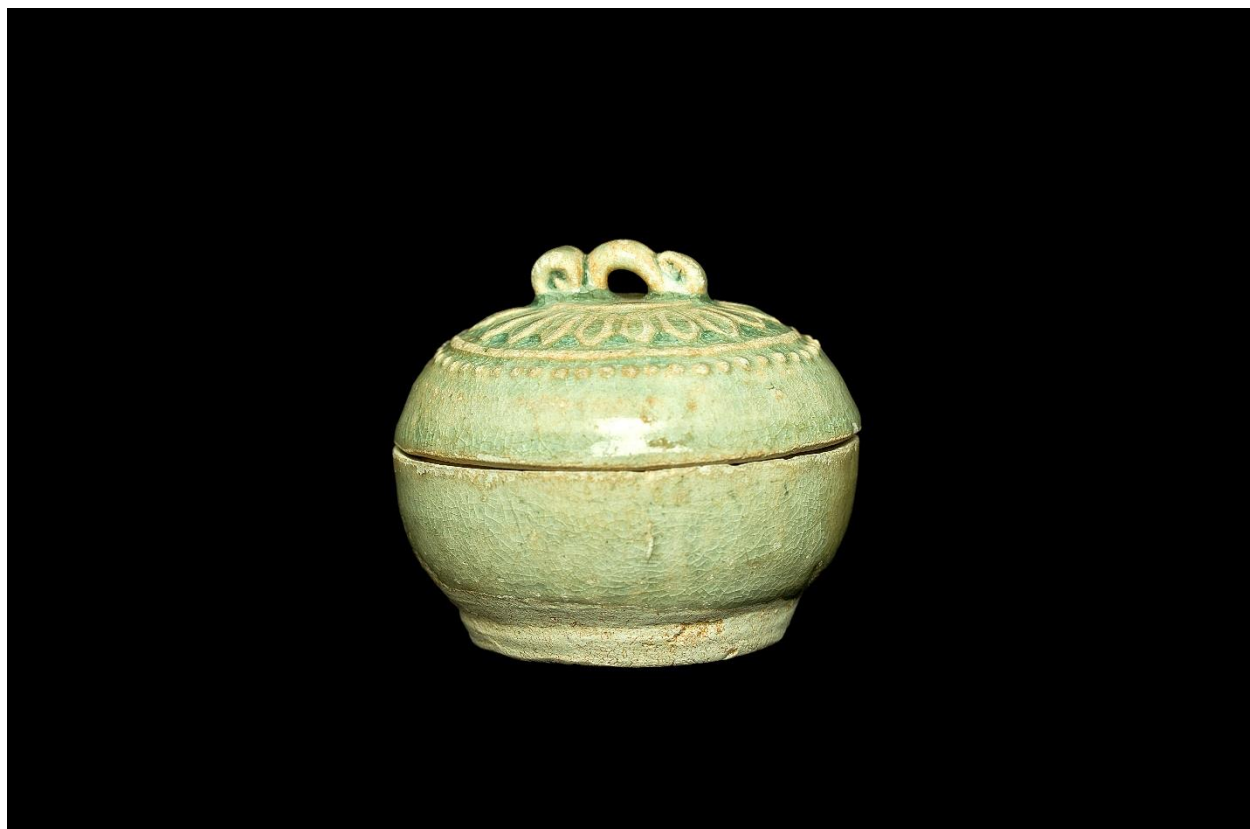
Kiln / origin: Northern China Kiln

Authentication: Authentic

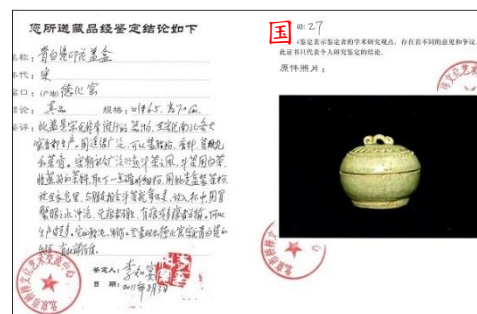
Dimensions: Diameter: 9.5 cm; height: 10.0 cm

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 宋青白瓷印花盖盒



名称：青白瓷印花盖盒
 年代：宋
 窑口：（产地）德化窑
 结论：真品
 规格：口径 6.5 厘米，高：7.0 厘米
 *



鉴评：此盖（盒）是宋代非常流行的器物，在宋代南北各大窑系都生产。用途很广泛，可以装脂粉、香料、药丸和药膏。宋朝社会广泛兴起斗茶之风，斗茶用白茶，将蒸好的茶饼，取下一点碾成细粉，用此类盒装茶粉，放在衣包里，与朋友相会斗茶就拿出来，放入杯中，用蟹眼之水冲泡，无痕者为胜，有痕或多痕者为输。所以生产颇多。它的胎泥、制作工艺表现出德化窑宋代青白瓷的特点，有收藏价值。

*

Name: Celadon-White Case Covered with Printed Flower

Date: Song Dynasty (960–1279)

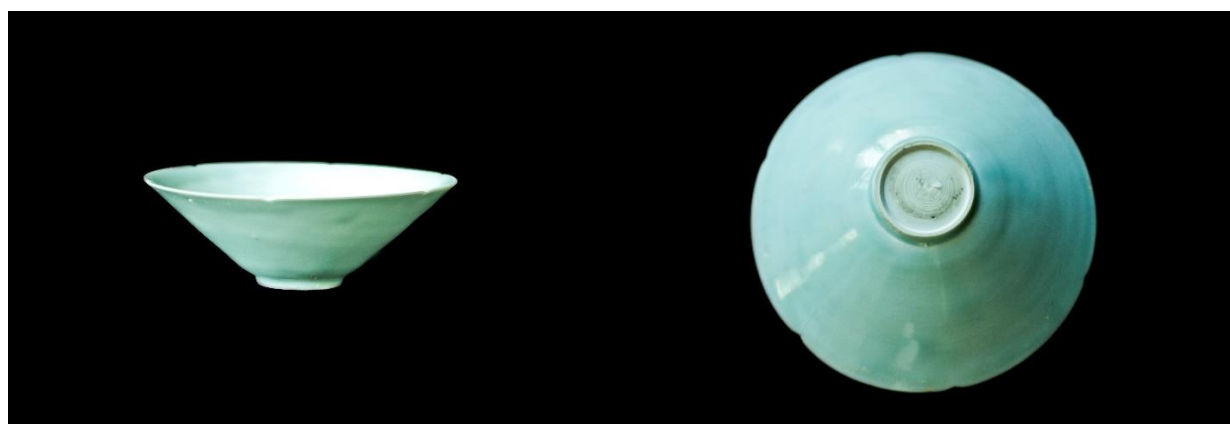
Kiln / origin: Dehua Kiln

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纹葵口碗





名称：青白瓷刻花跳刀纹葵口碗
年代：南宋
窑口：（产地）景德镇中心窑场湖田窑
结论：真品/珍品
规格：口径 15.0 厘米，高：5.0 厘米
*

鉴评：此碗精致灵巧，美观实用，其胎体质地、釉质釉色都代表青白瓷最高水准。刻花花纹潇洒轻盈，跳刀工艺难度很大，和碗的造型、质地十分和谐。宋代文学家，写至人生哲理的大学者洪迈在他的文集中称赞说：“浮梁巧烧瓷，颜色比琼玖”就是说的这类作品。巧夺天工，令人振奋，有很高收藏价值。

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

Date: Southern Song Dynasty (1127–1279)

Kiln / origin: Jingdezhen Hutian Kiln

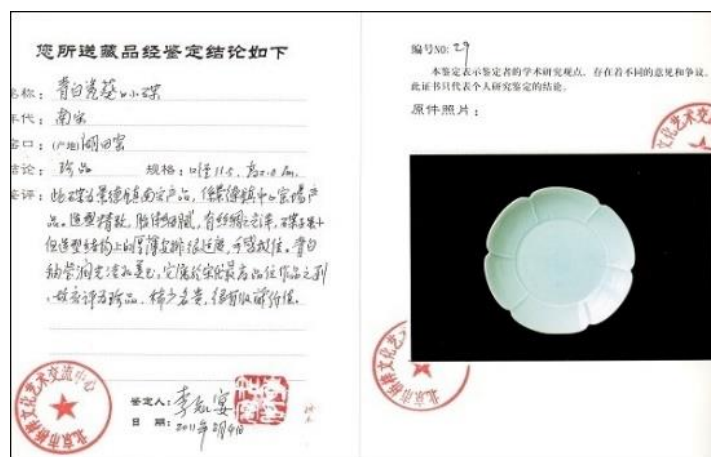
Authentication: Authentic / Rarity / Gem

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





名称：青白瓷葵口小碟
年代：南宋
窑口：（产地）湖田窑
结论：真品/珍品
规格：口径 11.5 厘米，高：2.0 厘米

*

鉴评：此碟为景德镇南宋产品。系景德镇中心窑场产品。造型精致，胎体细腻，有丝绸之光泽。碟子虽小，但造型结构上的厚薄安排很适度，手感极佳。青白釉莹润光洁如美玉，它属于宋代最高品位作品之列，故应评为珍品。稀少名贵，很有收藏价值。

*

Name: Celadon Petal-Edged Dish

Date: Southern Song Dynasty (1127–1279)

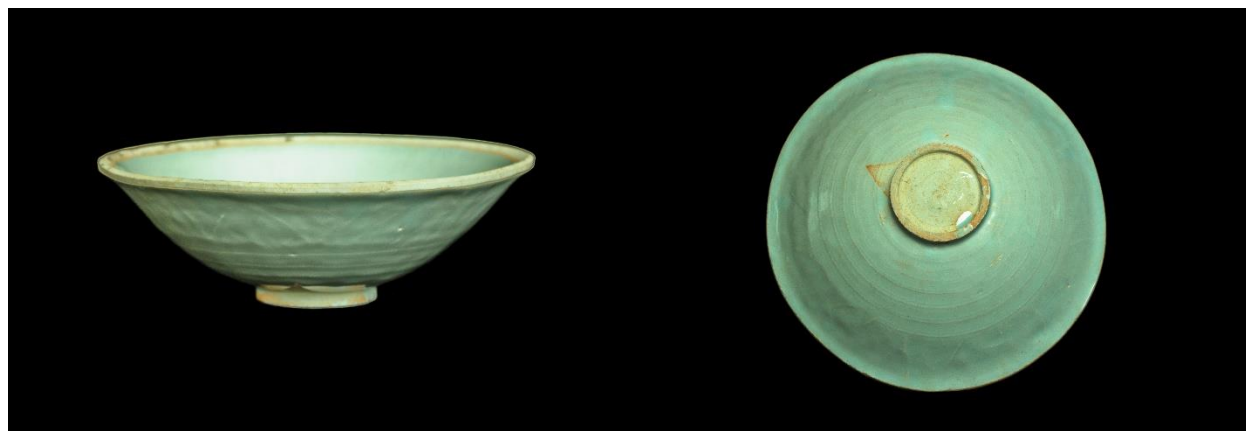
Kiln / origin: Jingdezhen Hutian Kiln

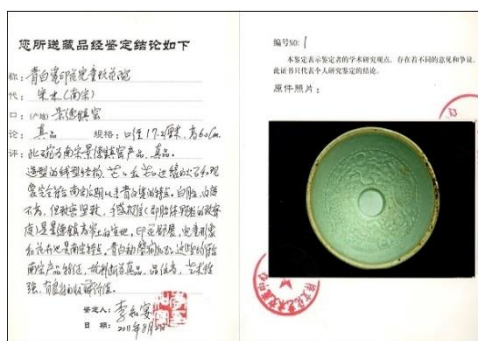
Authentication: Authentic / Rarity / Gem

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 南宋青白瓷印花儿童玩花碗





名称：青白瓷印花儿童玩花碗
 年代：南宋
 窑口：（产地）景德镇窑
 结论：真品
 规格：口径 17.2 厘米，高：6.0 厘米
 *

鉴评：此碗为南宋景德镇窑产品，真品。造型的线型结构、芒口
 和芒口边缘的火石红现象完全符合南宋后期以来青白瓷的特点。白
 胎，白度不高，但致密坚致，手感极佳（即胎体颗粒的致密度）是
 景德镇高岭土的质地。印花舒展，儿童形象和花卉也是南宋特点。
 青白釉莹润如玉。这些均符合南宋产品特征，故判断为真品，品味
 高，艺术性强，有良好的收藏价值。

*

Name: Celadon Children Playing Flowers Printed Bowl

Date: Southern Song Dynasty (1127–1279)

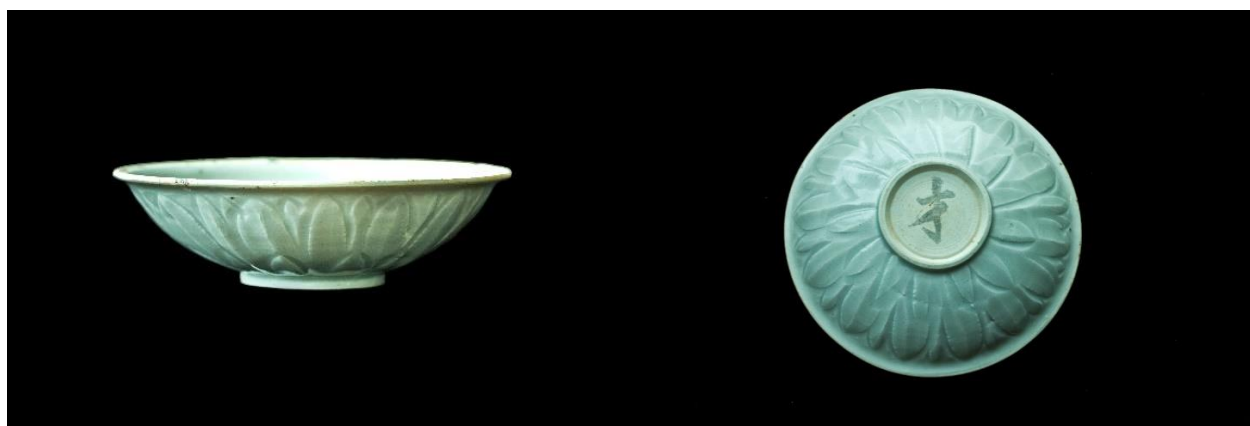
Kiln / origin: Jingdezhen kiln

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”字款莲瓣碗





名称：青白瓷茶花“才”字款莲瓣碗
 年代：南宋
 窑口：（产地）安徽青白瓷窑
 结论：真品
 规格：口径 16.5 厘米，高：4.5 厘米
 *

鉴评：此青白瓷碗釉色很淡，几乎接近白色，色调偏灰。胎体较粗，但致密度好。白釉温润，非常柔和，这是几百年岁月流逝出现的老化现象，没有新烧青白瓷白釉表面贼光。它的艺术表现为安徽地区南宋青白瓷的特点。此茶花生动写实，外壁莲瓣刀锋犀利，“才”字铭款为持有人所写，有宋代楷书的韵味，有推断研究宋代书法艺术的价值，很具收藏价值。

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

Date: Southern Song Dynasty (1127–1279)

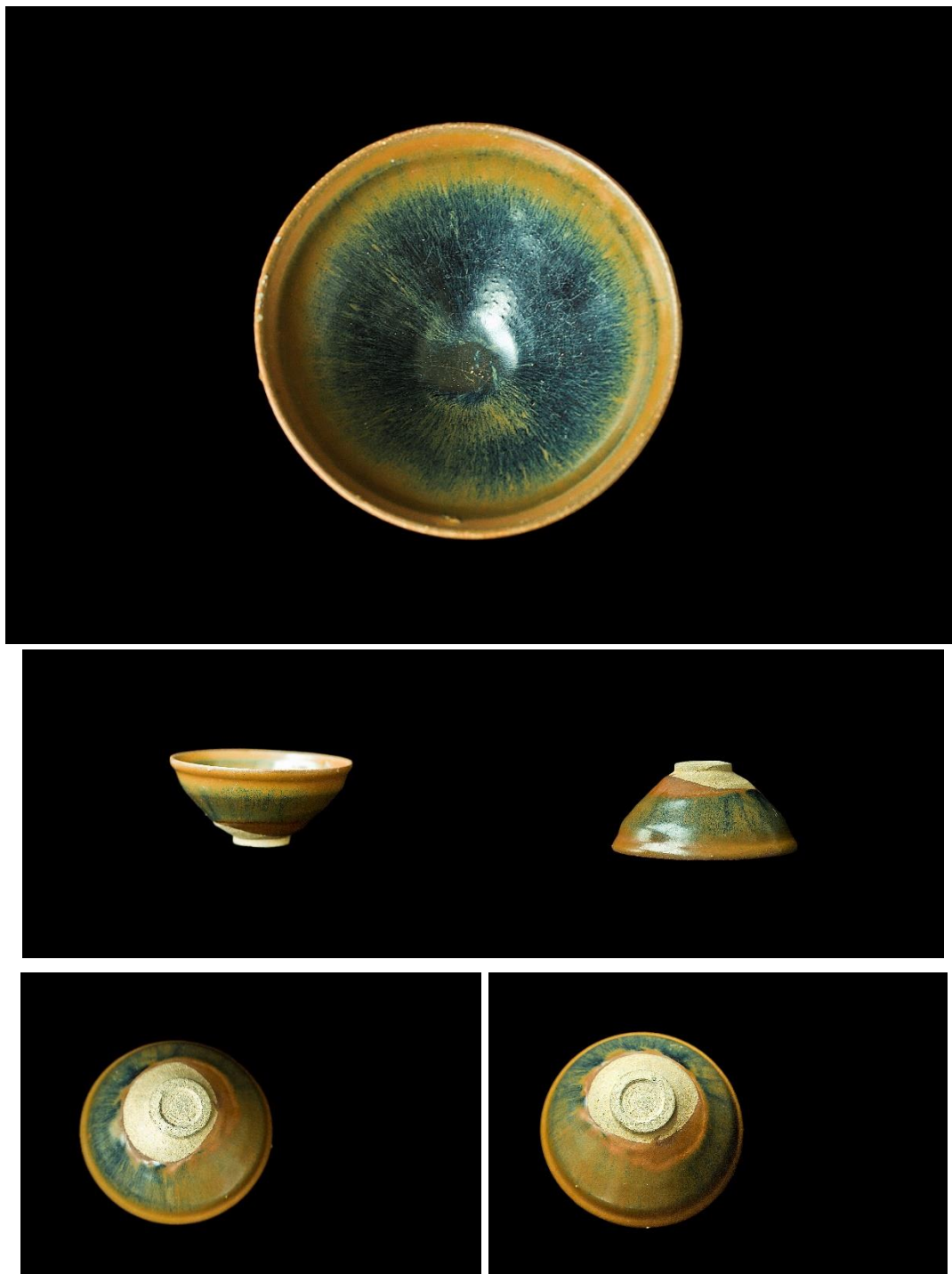
Kiln / origin: Anhui (Province) Celadon Kiln

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 南宋建窑黑釉兔毫（毫）盏





名称: 建窑黑釉兔(毫)盏
 年代: 南宋
 窑口: (产地) 福建建阳水吉窑(建窑)
 结论: 真品
 规格: 口径 11.2 厘米, 高: 5.2 Cm

*

鉴评: 此盏是建窑南宋产品, 胎粗坚硬, 釉层凝厚, 在高温黑釉出现针状结晶现象, 宋代文人、大臣、皇帝都喜欢用它品茶、斗茶, 一时建窑兔毫盏风靡全国。此碗就是典型的建窑兔毫盏, 有收藏价值。

*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

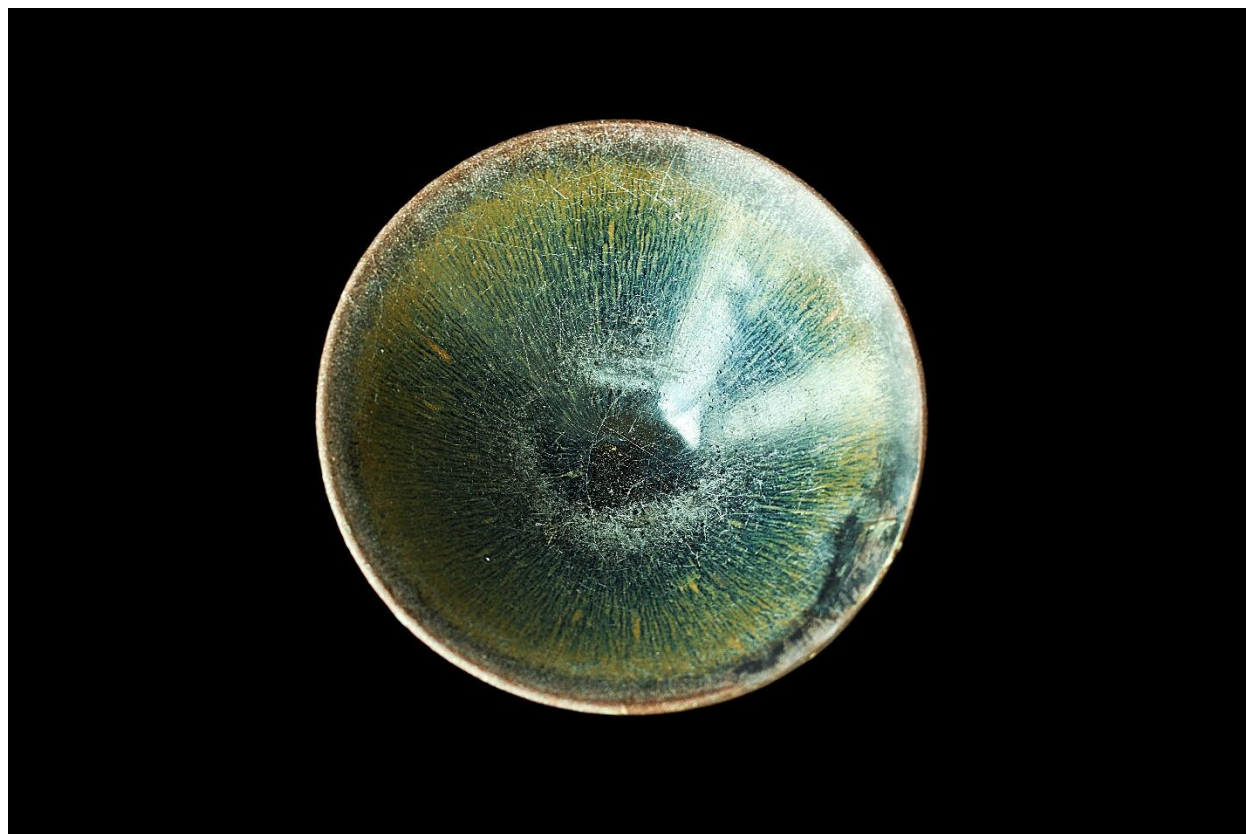
Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

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 南宋建窑黑瓷（釉）兔毫盏



您所送藏品经鉴定结论如下

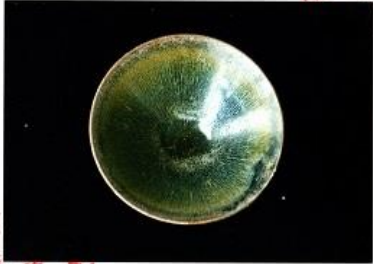
编号NO: 56

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: 建窑黑瓷兔毫盏
年代: 南宋
窑口: (产地) 福建建阳水吉窑 (建窑)
结论: 真品
规格: 口径 11.4 厘米, 高 4.5 厘米。
鉴评: 此盏是福建建窑产品, 胎体浅黑泛红, 质粗坚硬。造型上侈口、薄唇、腹壁坦平, 与一般有指沟纹的碗有区别, 说明兔毫盏造型的多样。釉层凝厚, 兔毫密而细长, 比较难得, 有收藏价值。

鉴定人: 李冬冬
日期: 2011年8月4日



名称: 建窑黑瓷 (釉) 兔毫盏
年代: 南宋
窑口: (产地) 福建建阳水吉窑 (建窑)
结论: 真品
规格: 口径 11.4 厘米, 高: 4.5 Cm

*

鉴评: 此盏是福建建阳窑产品, 胎体浅黑泛红, 质粗坚硬。造型上侈口、薄唇、腹壁坦平, 与一般有指沟纹的碗有区别, 说明兔毫盏造型的多样。釉层凝厚, 兔毫密而细长, 比较难得, 有收藏价值。

*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

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

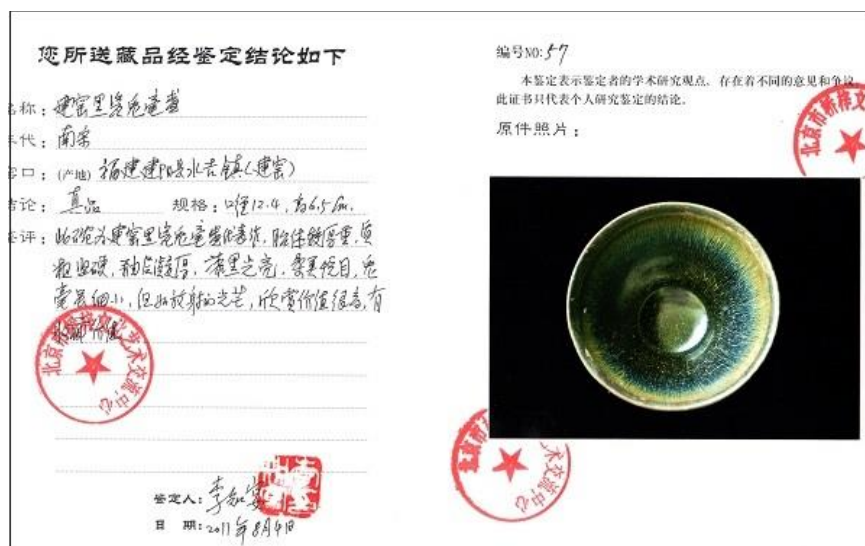
Authentication: Authentic

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 南宋建窑黑瓷（釉）兔毫盏





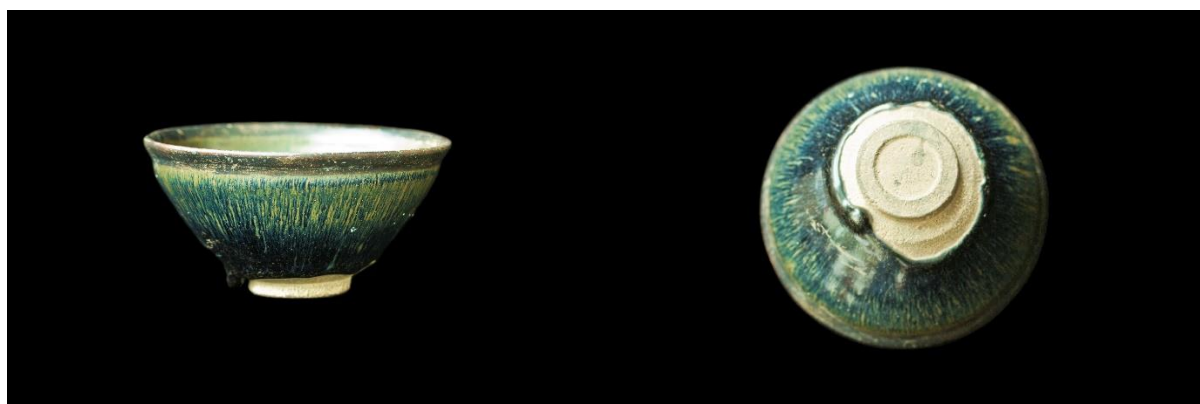
名称: 建窑黑瓷(釉)兔毫盏
年代: 南宋
窑口: (产地)福建建阳水吉镇(建窑)
结论: 真品
规格: 口径 12.4 厘米, 高: 6.5
*

鉴评: 此碗为建窑黑瓷(釉)兔毫盏代表作, 胎体较厚重, 质粗坚硬, 釉层凝厚, 漆黑光亮, 柔美悦目, 兔毫虽细小, 但如放射的光芒, 欣赏价值很高, 有收藏价值。
*

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 南宋建窑黑瓷（釉）兔毫盏



您所送藏品经鉴定结论如下

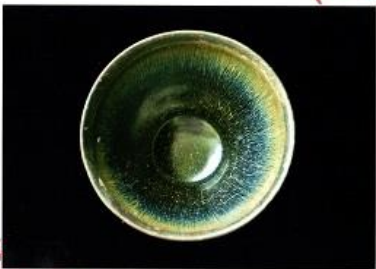
编号NO: 57

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

原件照片:

名称: 建窑黑瓷兔毫盏
年代: 南宋
窑口: (产地) 福建建阳水吉镇(建窑)
结论: 真品 规格: 口径12.4, 高6.5cm.
鉴评: 此碗为建窑黑瓷兔毫盏代表作, 胎体较厚重, 质粗坚硬, 釉层凝厚, 漆黑光亮, 柔美悦目, 兔毫虽细小, 但如放射的光芒, 欣赏价值很高, 有收藏价值。

鉴定人: 李永发
日期: 2011年8月4日



名称: 建窑黑瓷(釉)兔毫盏
年代: 南宋
窑口: (产地) 福建建阳水吉镇(建窑)
结论: 真品
规格: 口径 12.4 厘米, 高: 6.5
*

鉴评: 此碗为建窑黑瓷(釉)兔毫盏代表作, 胎体较厚重, 质粗坚硬, 釉层凝厚, 漆黑光亮, 柔美悦目, 兔毫虽细小, 但如放射的光芒, 欣赏价值很高, 有收藏价值。
*

Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup

Date: Southern Song Dynasty (1127–1279)

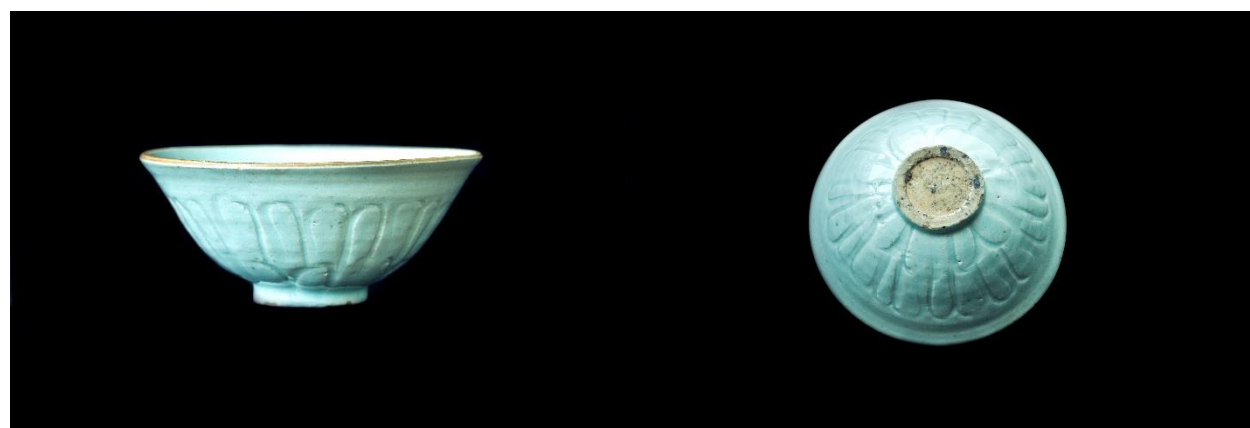
Kiln / origin: Fujian Jianyang Shuiji Kiln (Jian Kiln)

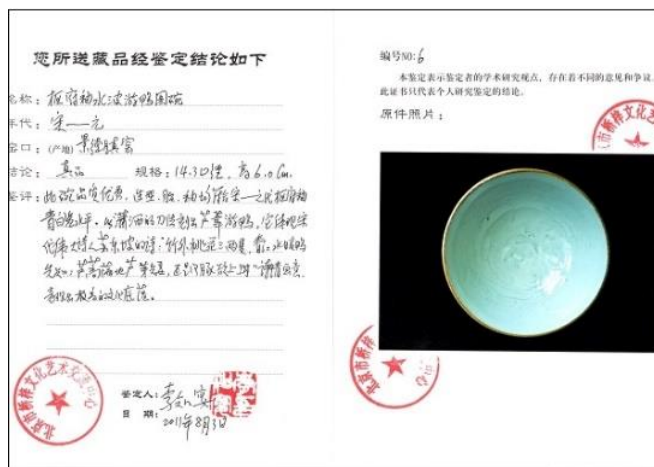
Authentication: Authentic

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 宋元枢府釉水波游鸭图碗





名称：枢府釉水波游鸭图碗
年代：宋—元
窑口：（产地）景德镇窑
结论：真品
规格：口径 14.3 厘米，高：6.0 厘米
*

鉴评：此碗品质优秀，造型、胎、釉均符合宋—元代枢府釉青白瓷水准。以潇洒的刀法刻出芦苇游鸭，它体现宋代伟大诗人苏东坡的诗：“竹外桃花三两枝，春江水暖鸭先知。蒌蒿满地芦芽短，正是河豚欲上时。”诗情画意，表现出极高的文化底蕴。

*

Name: Shu-Fu Glazed Bowl with Swimming Ducks

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

Kiln / origin: Jingdezhen kiln

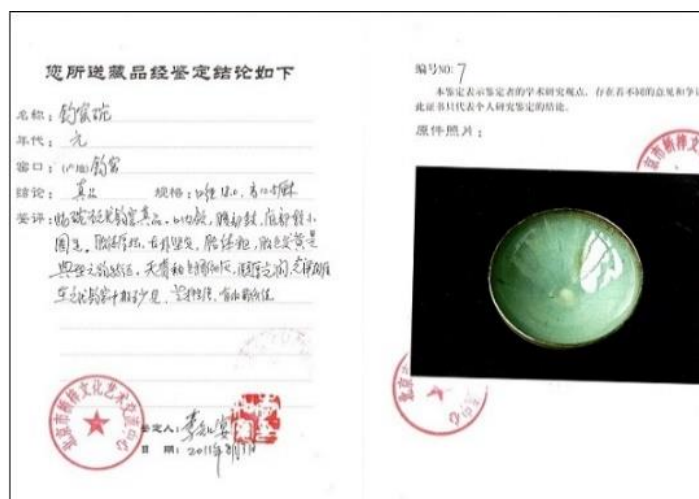
Authentication: Authentic

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 元钧窑碗





名称：钧窑碗
年代：元
窑口：（产地）景德镇窑
结论：真品
规格：口径 18.0 厘米，高：12.5 厘米

*

鉴评：此碗为元代钧窑真品。口内敛，腹部鼓，底部较小，圈足，胎体厚拙，古朴坚实，胎体粗，胎色发黄是典型的元钧特征。天青釉色调偏灰，凝厚光润，光泽极佳。在元代钧窑中极为少见。艺术性强，有收藏价值。

*

Name: Jun Kiln Bowl

Date: Yuan Dynasty (1271–1368)

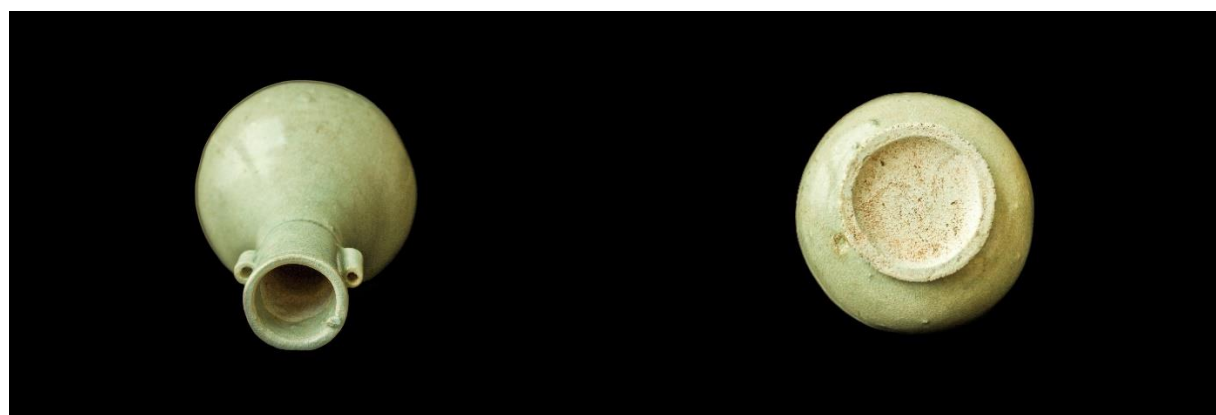
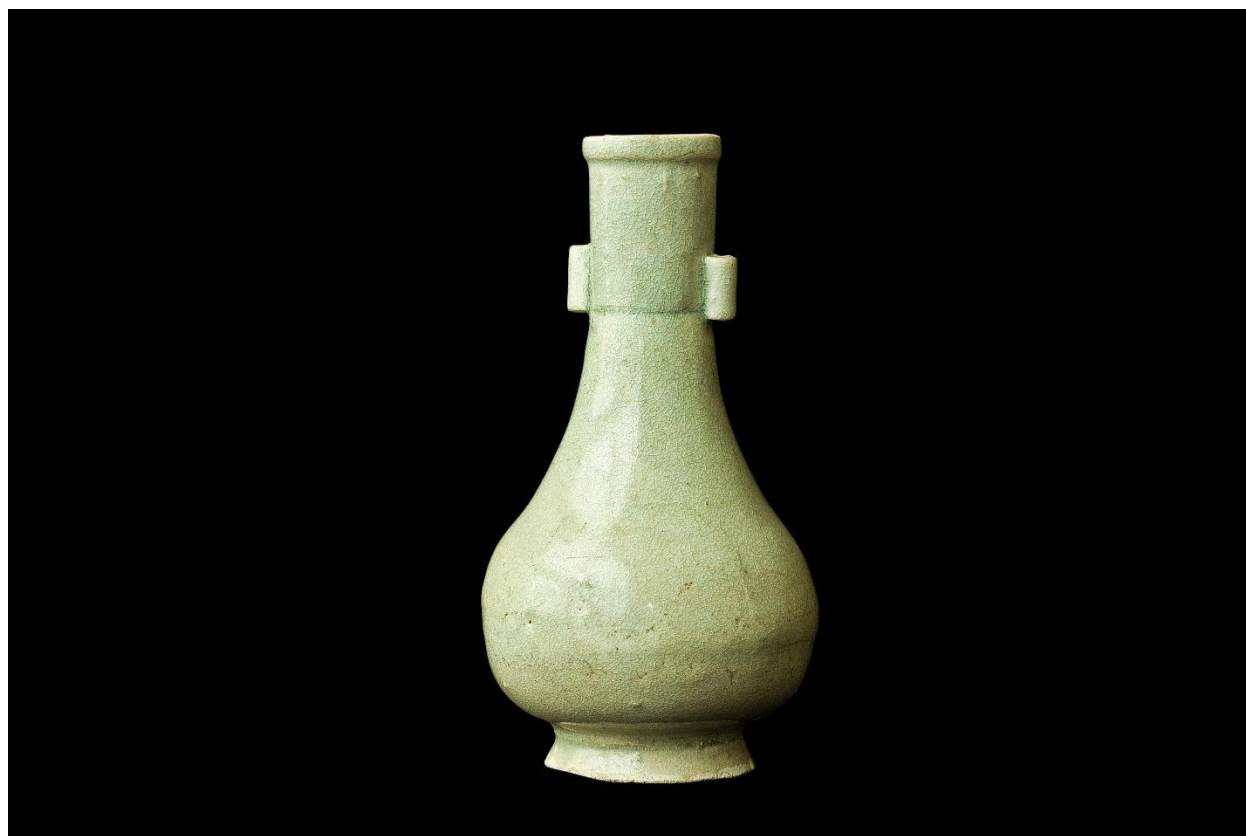
Kiln / origin: Jingdezhen Kiln

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 元青白瓷双耳瓶



您所送藏品经鉴定结论如下

编号NO: 37

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: 青白瓷双耳瓶

年代: 元代

窑口: (产地) 景德镇窑

结论: 真品

规格: 口径 3.5, 高 16.2 cm

鉴评: 此瓶为元代景德镇产品, 造型、胎体质地、釉质釉色表现元代景德镇青白瓷风格, 有收藏价值。

鉴定人: 李永坚

日期: 2011年5月4日



名称: 青白瓷双耳瓶

年代: 元代

窑口: (产地) 景德镇窑

结论: 真品

规格: 口径 3.5 厘米, 高: 16.2 厘米

*

鉴评: 此瓶为元代景德镇产品, 造型、胎体质地、釉质釉色表现元代景德镇青白瓷风格, 有收藏价值。

*

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 元青白瓷双凤纹盘





名称: 青白瓷双凤纹盘
 年代: 元
 窑口: (产地) 景德镇窑
 结论: 真品
 规格: 口径 14.5 厘米, 高: 2.5 Cm
 *

鉴评: 此盘的造型虽浅, 但盘壁弧度较大, 底部较宽, 芒口也宽, 完全符合元代青白瓷特点。印花在盘壁是多层尖状莲瓣, 云雷纹开始松散也是元代特征。盘中对飞的双凤细腻生动, 和元青花上的双凤纹构图一致。品质优秀, 有收藏价值。
 *

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盘





名称：青白瓷菊瓣荷花盘
年代：元代
窑口：（产地）景德镇窑
结论：真品
规格：口径 15.1 厘米，高：2.7 Cm

*

鉴评：此盘为元代景德镇窑产品，胎体精细，釉层色调接近枢府釉，很优雅，芒口较宽，曾经镶金口或银口，或铜口。因为粘金属口的胶体物尚存，说明在元代是上层人物使用的，比较宝贵。有收藏价值。

*

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

Date: Yuan Dynasty (1271–1368)

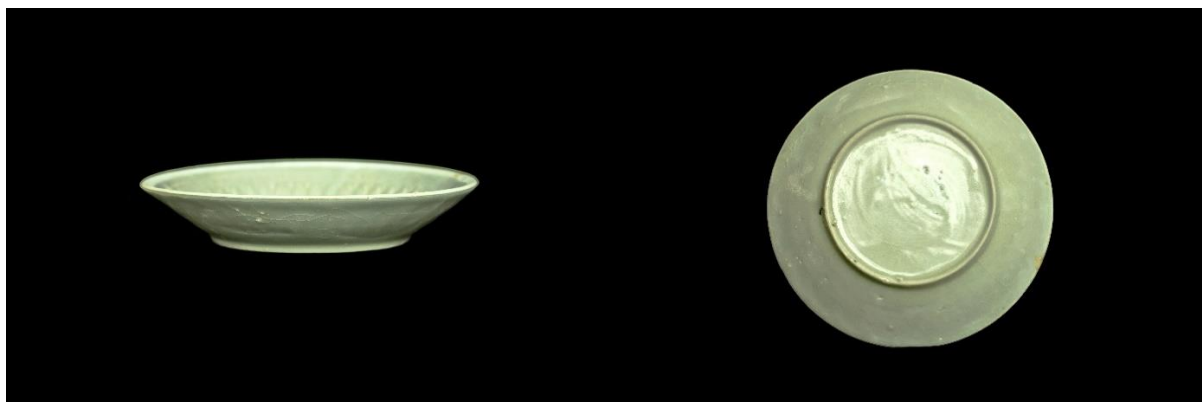
Kiln / origin: Jingdezhen kiln

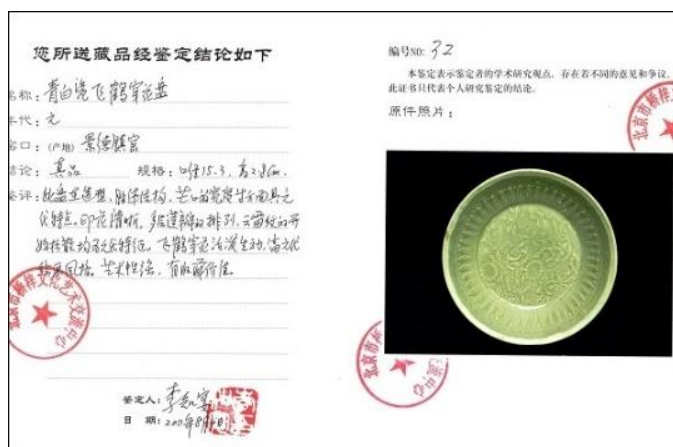
Authentication: Authentic

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 元青白瓷飞鹤穿花盘





名称：青白瓷飞鹤穿花盘
 年代：元
 窑口：（产地）景德镇窑
 结论：真品
 规格：口径 15.3 厘米，高：2.8 厘米
 *

鉴评：此盘在造型、胎体结构、芒口的宽度等方面具元代特点。印花清晰，多层莲瓣的排列，云雷纹的开始松散，均为元代特征。飞鹤穿花活泼生动，富元代绘画风格，艺术性强，有收藏价值。
 *

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

Date: Yuan Dynasty (1271–1368)

Kiln / origin: Jingdezhen Kiln

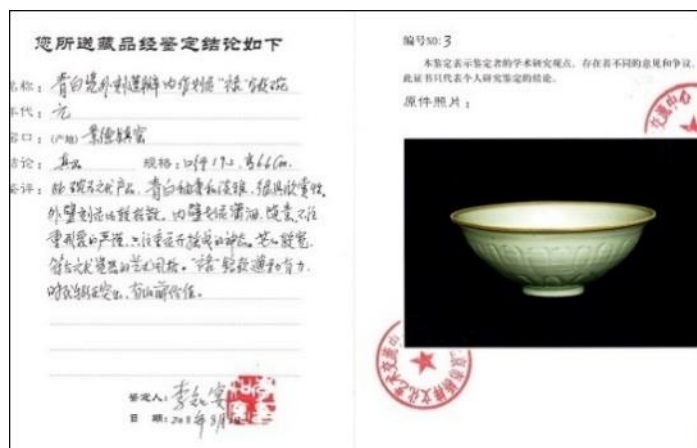
Authentication: Authentic

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 元青白瓷外刻莲瓣内作划花“禄”字款碗





名称: 青白瓷外刻莲瓣内作划花“禄”字款碗

年代: 元

窑口: (产地) 景德镇窑

结论: 真品

规格: 口径 17.2 厘米, 高: 6.6 厘米

*

鉴评: 此碗为元代产品。青白釉柔和淡雅, 很具欣赏性。外壁刻花比较松散。内壁刻花潇洒、随意, 不注重形象的严谨, 只注重花卉摇曳的神态。芒口较宽, 符合元代瓷器的艺术风格。“禄”铭款遒劲有力, 时代特征突出, 有收藏价值。

*

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 “禄 (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（一对）





名称：白釉黑花小足碗（一对）
年代：元代
窑口：（产地）磁州窑
结论：真品
规格：1.) 口径 9.8 厘米，高：7.0 厘米
2.) 口径 9.9 厘米，高：7.4 厘米

*

鉴评：此一对高足碗为元代磁州窑产品。大青土胎，施化妆土作胎。施化妆土、白釉泛灰泛黄、黑彩泛黄都是元代磁州窑独特的时代特征，有收藏价值。

*

Name: A Pair of White Glazed Black Flower Goblets

Date: Yuan Dynasty (1271–1368)

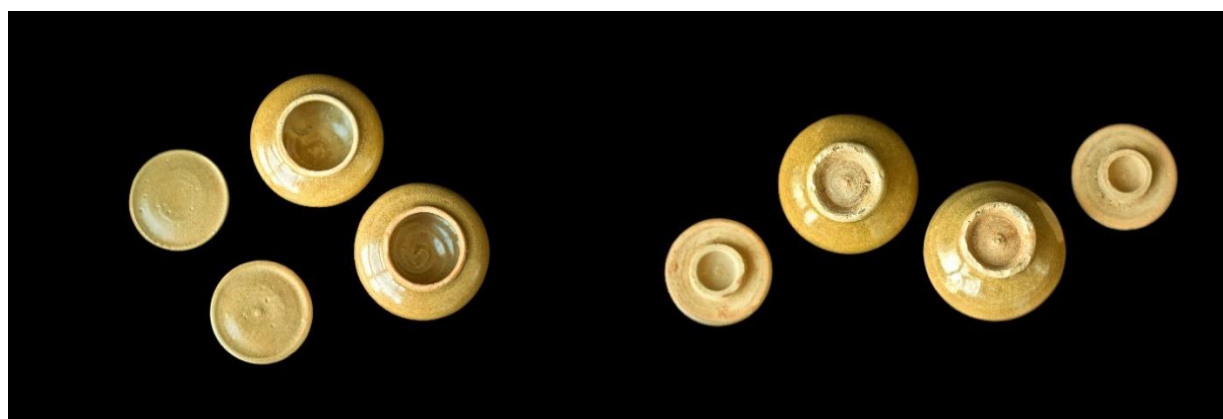
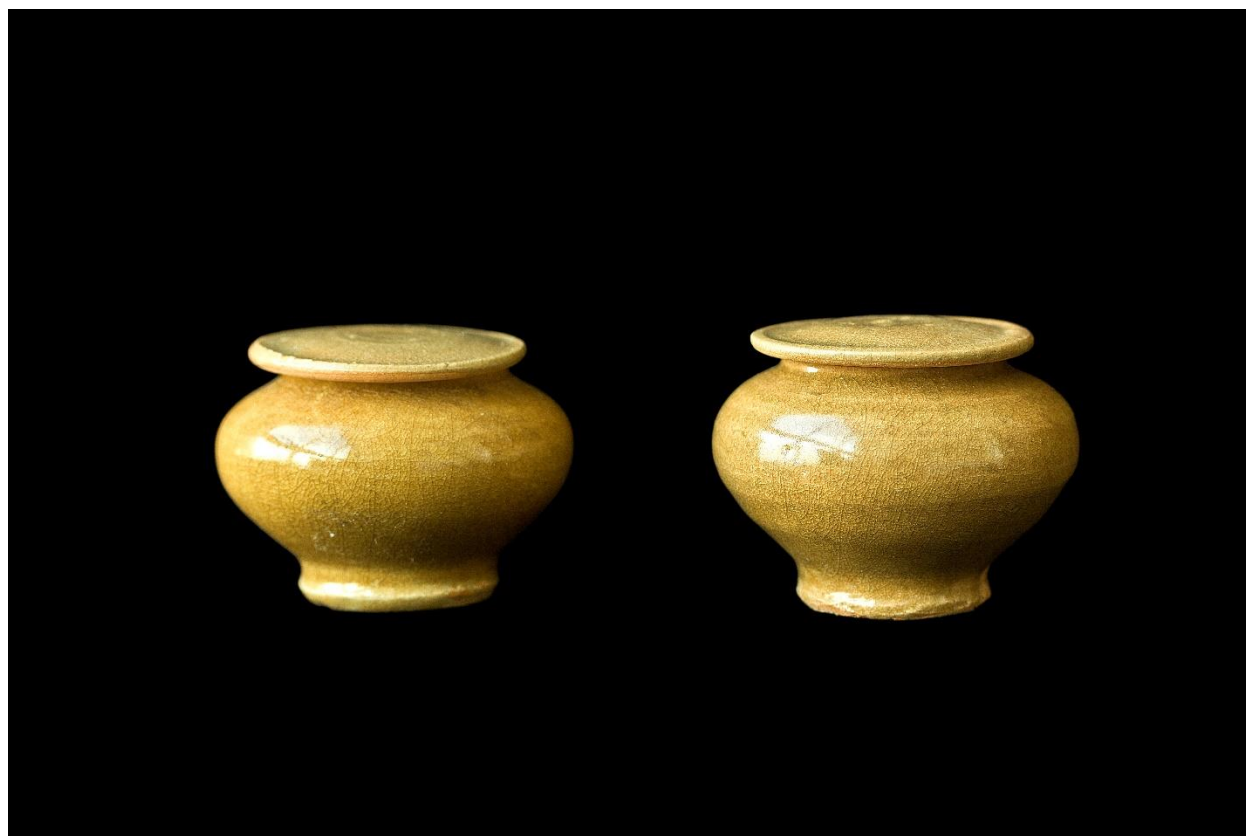
Kiln / origin: Cizhou Kiln

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 元黄龙泉小盖罐（一对）





名称：黄龙泉小盖罐（一对）
 年代：元代
 窑口：（产地）龙泉窑
 结论：真品
 规格：口径 4.4 厘米，高：5.5 Cm
 *

鉴评：此一对黄釉小罐为元代龙泉窑产品。瓷罐小，精巧玲珑，为日常用器，一般用于装成品药，如小药丸、油膏、或药粉。元代由于海外贸易发达，中国出口瓷器，以及瓷器包装的各类药物，所以此类产品在东南亚、西亚很多国家和地区都有发现，有收藏价值。

*

Name: A Pair of Yellow Longquan Covered Vessels

Date: Yuan Dynasty (1271–1368)

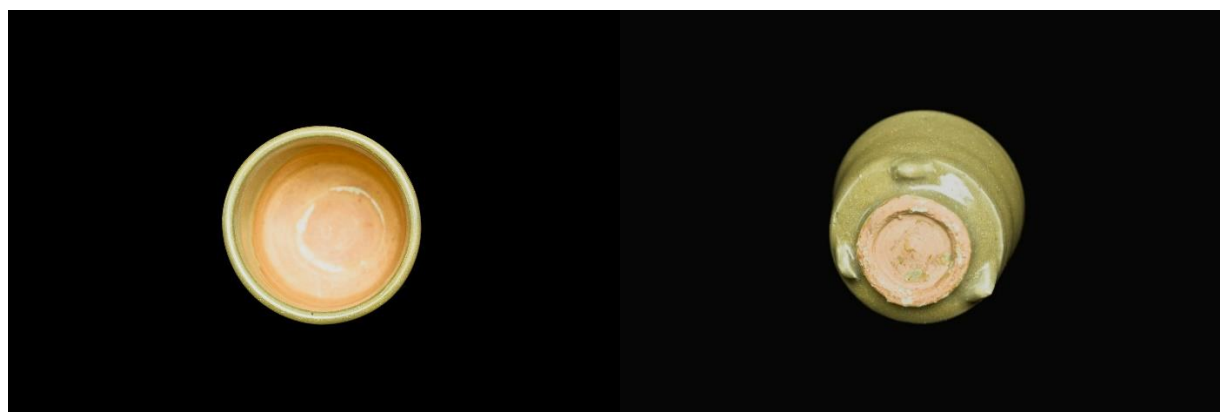
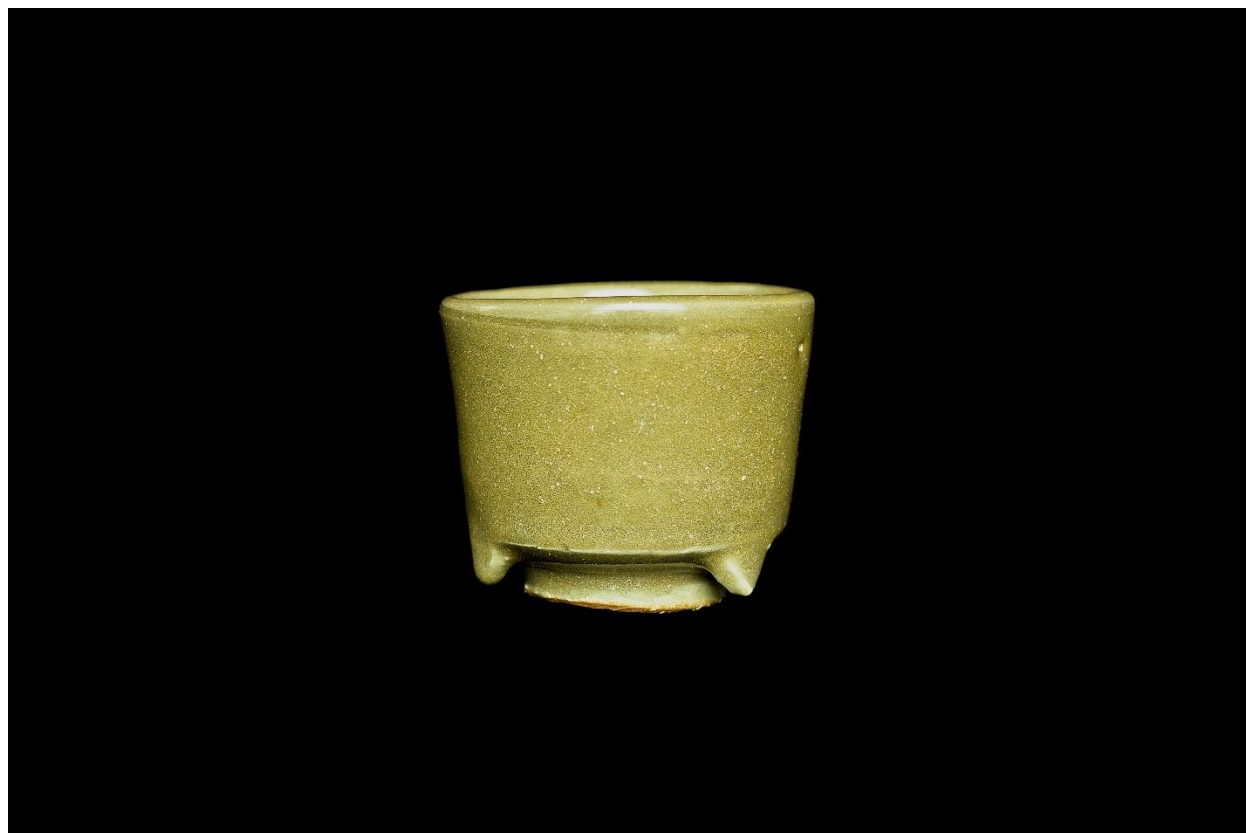
Kiln / origin: Longquan Kiln

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 明青釉三足小香炉





名称：青釉三足小香炉
 年代：明
 窑口：（产地）龙泉窑
 结论：真品
 规格：口径 7.2 厘米，高：6.0 厘米
 *

鉴评：此香炉为明代龙泉窑产品。其造型、胎体、釉色质地符合明代龙泉窑风格。此类作品是供家庭供佛敬香之用。明朝后期宫廷越来越（越）腐败，对人民剥削加重，苦难加深，庶民百姓只能求佛保佑以解脱现实苦难，所以佛教盛行，这类香炉大量生产。时代性强，也是研究明代社会的重要资料。很具收藏价值
 *

Name: Longquan Celadon Three-Legged Censer

Date: Ming Dynasty (1368–1644)

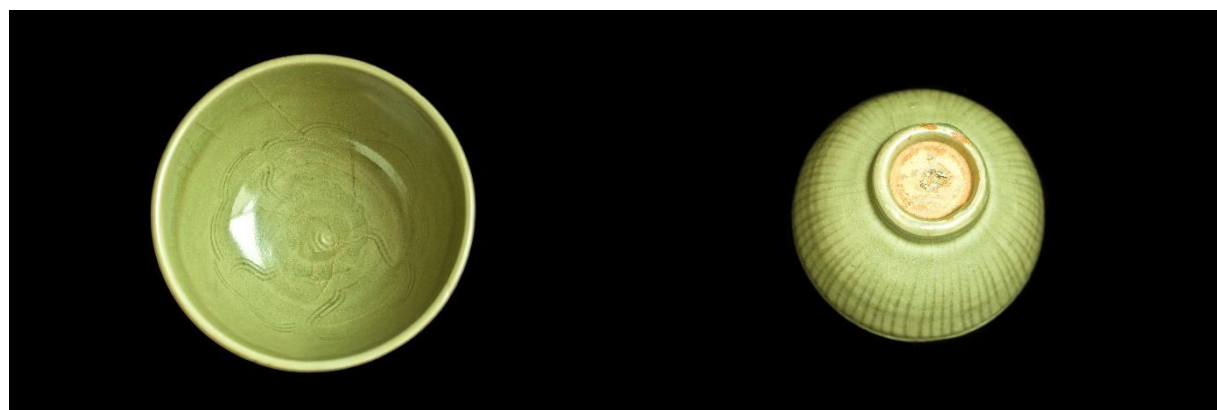
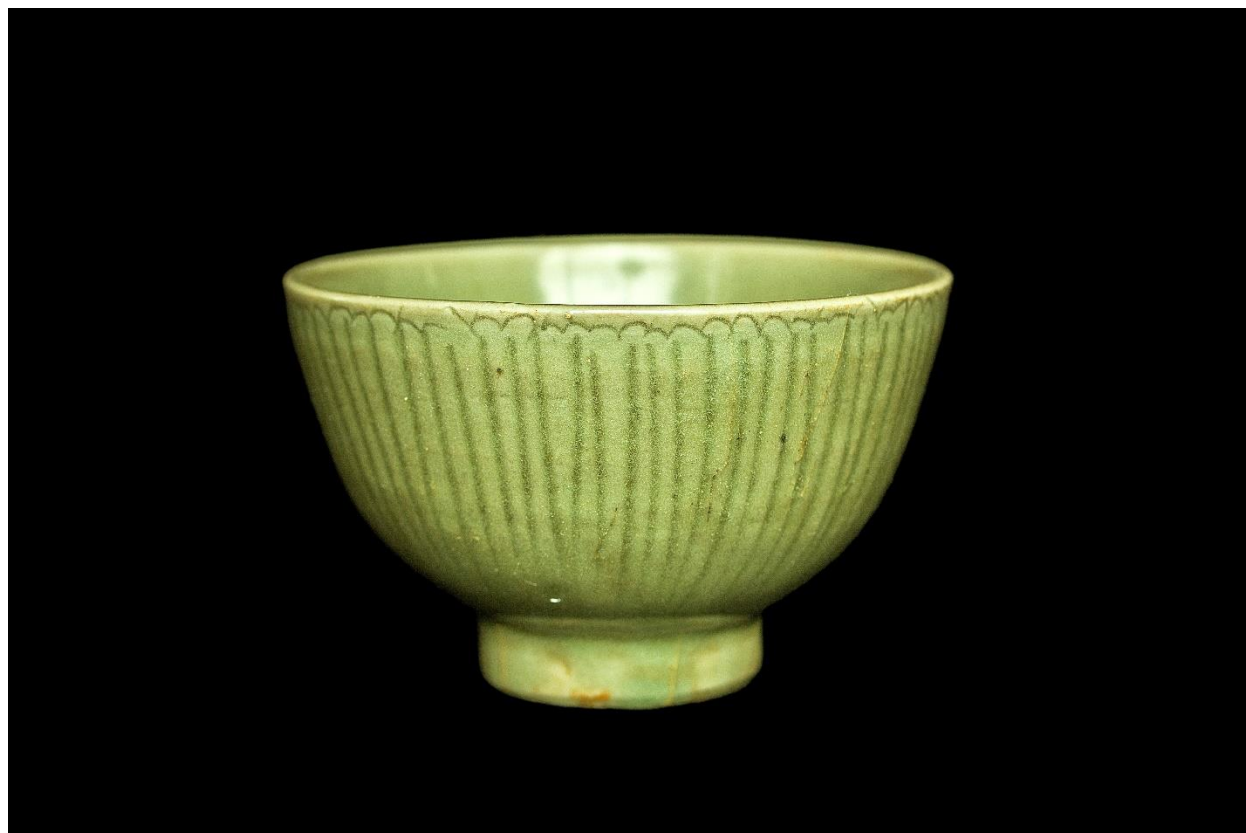
Kiln / origin: Longquan Kiln

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





名称: 青瓷刻花碗
年代: 明
窑口: (产地) 龙泉窑
结论: 真品
规格: 口径 11.4 厘米, 高: 7.0 厘米
*

鉴评: 此碗龙泉青瓷窑生产的实用器物, 精巧玲珑, 青瓷发灰, 釉光明亮, 为明代产品。由此碗可以看出古代中国人生活用具多么简洁、优雅, 甚至比我们今天的饮食用具还完美。高温烧成, 不含丝毫对人体有害的东西。这种青瓷不仅龙泉窑生产, 广东的惠州窑也生产, 许多作品一样漂亮。有收藏价值。

*

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 乾隆茶叶末釉盘（一对）





名称：茶叶末釉盘（一对）
 年代：乾隆
 窑口：（产地）景德镇窑官窑
 结论：真品
 规格：口径 15.5 厘米，高：2.5 厘米
 *

鉴评：此一对茶叶末盘为乾隆官窑产品。它的造型、胎体非常精细，茶叶末釉有玉的质感，只有官窑能到达这样水准。底釉（白釉）白度高，略带粉色，有美玉质感。青花铭款符合乾隆官窑铭款书法韵味，非常宝贵，极具收藏价值。

Name: Tea-dust Glazed Plate (a pair)

Date: Qing Emperor Qianlong(1736□1795)

Kiln / origin: Jingdezhen Official Kiln

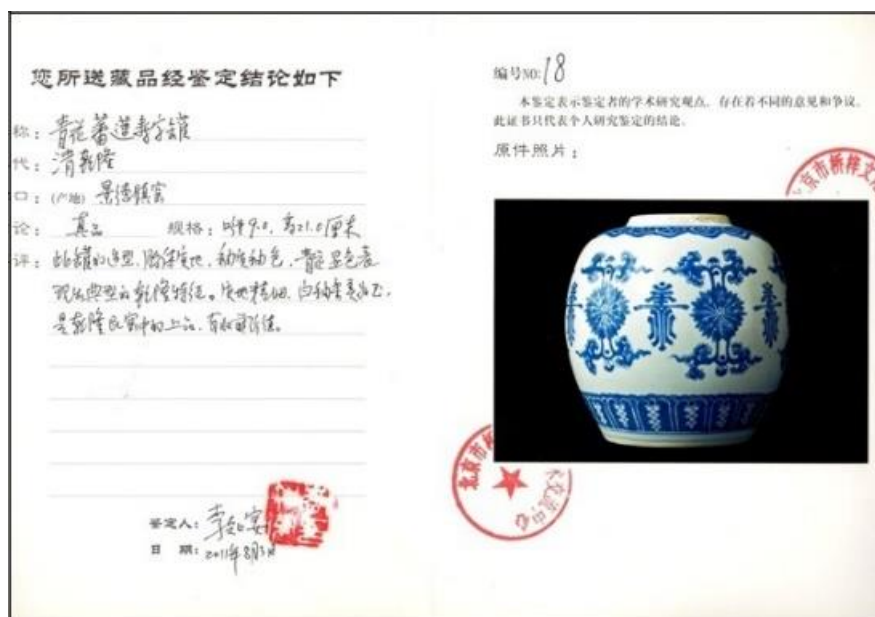
Authentication: Authentic

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 清乾隆青花蕃莲寿字罐





名称：青花蕃莲寿字罐
年代：清乾隆
窑口：（产地）景德镇窑
结论：真品
规格：口径 9.0 厘米，高：21.0 厘米
*

鉴评：此罐的造型、胎体质地、釉质釉色，青花显色表现出典型的乾隆特征。质地精细，白釉柔美如玉，是乾隆民窑中的上品，有收藏价值。

*

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 乾隆青花花卉纹大盘





名称：青花花卉纹大盘
年代：乾隆
窑口：（产地）景德镇窑
结论：真品
规格：口径 27.5 厘米，高：5.6 厘米
*

鉴评：此盘为清代景德镇窑产品，属乾隆时代产品，此类作品在福建德化窑中也有生产。它与传统青花绘画方法有很大差别。乾隆时代社会变化很大，很多领域开始冲破旧封建的约束。西洋的东西，打破传统的东西开始在瓷器艺术上表现出来。此盘青花绘画就一个新现象，新代表，有收藏价值。

*

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 嘉庆 —道光青花釉里红半寿字狮球纹盘





名称：青花釉里红半寿字狮球纹盘
年代：嘉庆—道光
窑口：（产地）景德镇窑
结论：真品
规格：口径 24.4 厘米，高：3.8 厘米
*

鉴评：此盘是景德镇窑清晚期产，精美细腻，青花和釉里红显色都很稳定，绘的很有生气，是晚清青花釉里红的代表作，有收藏价值。
*

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 嘉庆—道光青花夔龙纹盘



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 厘米, 高: 4.2 厘米

*

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。

*

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 道光粉彩花卉昆虫纹盘（一对）





名称：粉彩花卉昆虫纹盘（一对）
年代：清（道光）
窑口：（产地）景德镇窑
结论：真品
规格：口径 23.6 厘米，高：4.2 厘米
*

鉴评：此一对盘品质优秀，粉彩绘画生动，岁月流逝使它的彩绘有剥蚀现象，从工艺角度分析，它应该为道光年代产品，有收藏价值。

*

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 晚清粉彩浅绛彩人物执壶





名称：粉彩浅绛彩人物执壶
年代：晚清
窑口：（产地）景德镇窑
结论：真品
规格：口径 10.8 厘米，高：9.8 厘米
*

鉴评：此粉彩执壶是清朝后期兴起的一种浅绛彩艺术瓷。浅绛彩有的用五彩，有的加粉彩，追求色彩浅淡高雅文人画风格。浅绛彩最具代表性的人物是程门、金品三等。他们的艺术风格影响一个时代，清末至民国的珠三八友就是在他们的影响下成长起来。浅绛彩艺术水平高，但留存在世不多，此壶具有代表性，有收藏价值。

*

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

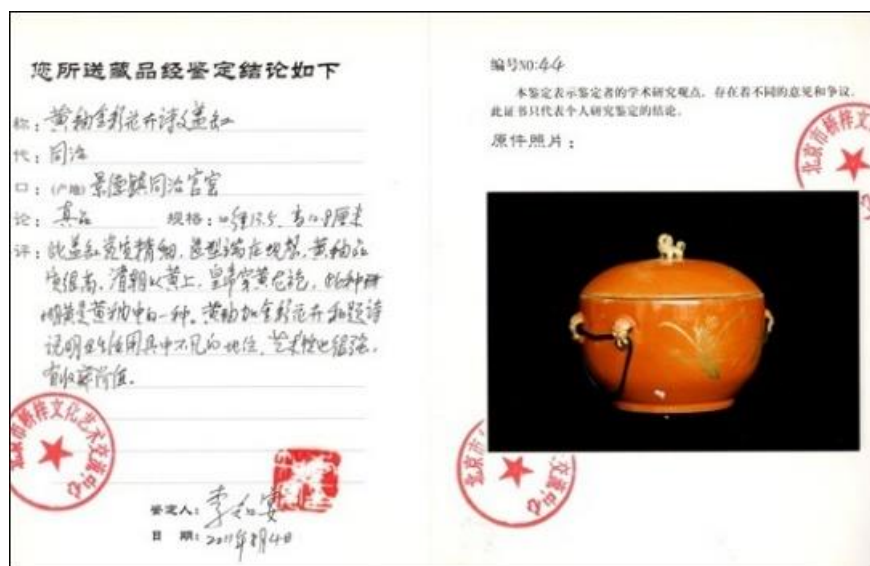
Appraisal: This Qianjiang Color ewer is a kind of Qianjiang color art porcelain which came about in the late Qing Dynasty. Some Qianjiang uses pastel colors, some full spectrum. The colors are light and elegant, and motifs convey poet's literature and paintings. Most iconic characters are Chengmen and 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 同治黄釉金彩花卉诗文盖缸









名称: 黄釉金彩花卉诗文盖缸
年代: 清朝, 同治
窑口: (产地) 景德镇同治官窑
结论: 真品
规格: 口径 13.5 厘米, 高: 12.8 厘米
*

鉴评: 此盖缸瓷质精细, 造型端庄规整, 黄釉品质很高。清朝以黄上, 皇帝穿黄龙袍, 此种珊瑚黄是黄釉中的一种。黄釉加金彩花卉和题诗说明在生活用具中不凡的地位, 艺术性也很强, 有收藏价值。

*

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 晚清粉彩博古图帽筒（一对）



您所送藏品经鉴定结论如下

编号: 48

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: 粉彩博古图帽筒 (一对)

年代: 晚清

窑口: (产地) 景德镇同治官窑

结论: 真品 规格: 口径 12.2 厘米, 高 28.4 厘米

鉴评: 此帽筒瓷质精细, 作工完美, 粉彩绘画精致, 在同治时期此类作品应为精品, 有良好的收藏价值。

鉴定人: 李冬 日期: 2011年8月4日



名称: 粉彩博古图帽筒 (一对)

年代: 晚清

窑口: (产地) 景德镇同治官窑

结论: 真品

规格: 口径 12.2 厘米, 高: 28.4 厘米

*

鉴评: 此帽筒瓷质精细, 作工完美, 粉彩绘画精致, 在同治时期此类作品应为精品, 有良好的收藏价值。

*

Name: A Pair of Famille Rose Bogut Figure Cap Tubes

Date: Late Qing Dynasty

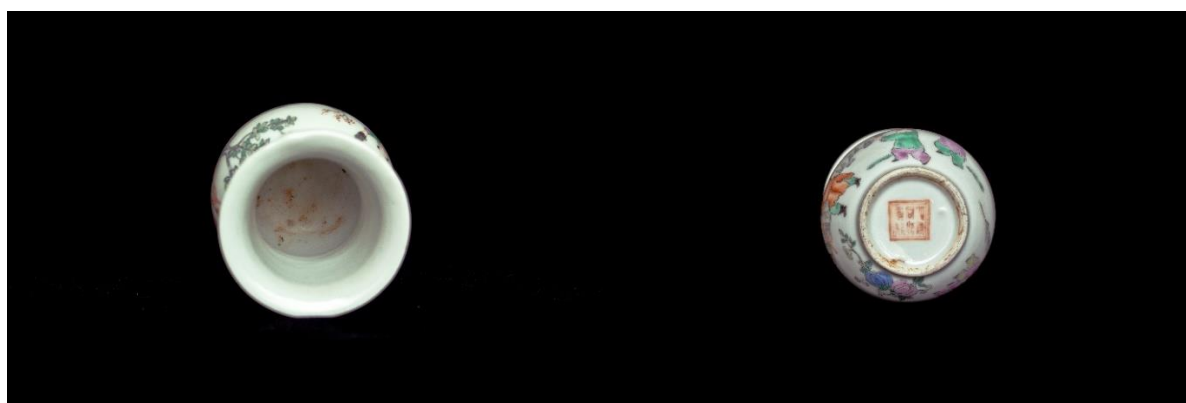
Kiln / origin: Jingdezhen Kiln, Tongzhi Official Kiln

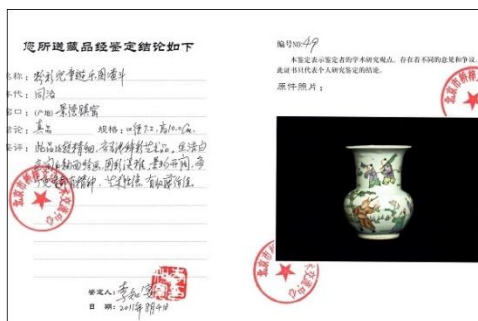
Authentication: Authentic

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 同治粉彩儿童游乐图渣斗





名称：粉彩儿童游乐图渣斗
年代：同治
窑口：（产地）景德镇窑
结论：真品
规格：口径 7.2 厘米，高：10.0 厘米
*

鉴评：此品比较精细，应为浅绛彩艺术品。在洁白光润的釉面绘画，用彩淡雅，景物开阔，每个儿童都有精神，艺术性强，有收藏价值。
*

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 光绪粉彩蝠寿桃花花卉高足盘（一对）



您所送藏品经鉴定结论如下

编号NO: 47

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: 粉彩蝠寿桃花花卉高足盘(一对)

年代: 光绪

窑口: (产地) 景德镇窑

结论: 真品 规格: 口径15.0, 高8.5cm

鉴评: 此一对高足盘为清光绪产品, 其艺术风格有官窑品质, 瓷质精细, 用彩淡雅, 绘画生动, 艺术品味高, 有收藏价值。

鉴定人: 李如安

日期: 2011年8月4日



名称: 粉彩蝠寿桃花花卉高足盘 (一对)

年代: 清, 光绪

窑口: (产地) 景德镇窑

结论: 真品

规格: 口径 15.0 厘米, 高: 8.5 厘米

*

鉴评: 此一对高足盘为清光绪产品, 其艺术风格有官窑品质, 瓷质精细, 用彩淡雅, 绘画生动, 艺术品味高, 有收藏价值。

*

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

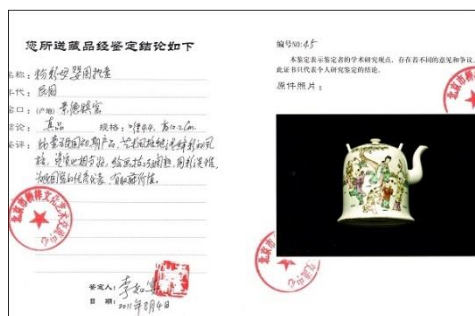
Authentication: Authentic

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 民国粉彩母婴图执壶





名称：粉彩母婴图执壶
 年代：民国
 窑口：（产地）景德镇窑
 结论：真品
 规格：口径 4.4 厘米，高：12.2 厘米
 *

鉴评：此壶为民国初期产品，艺术风格继浅绛彩的风格，瓷质也相当好，绘画技巧娴熟，用彩淡雅，为民国瓷的优秀代表，有收藏价值。

*

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

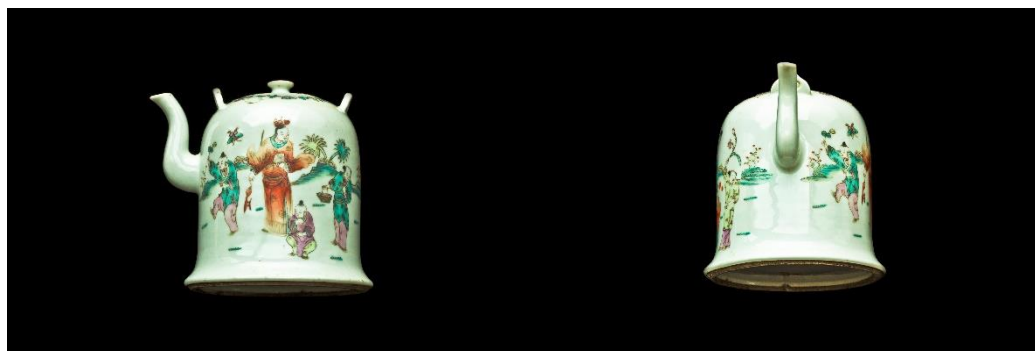
Date: Republic of China (1912)

Kiln / origin: Jingdezhen Kiln

Authentication: Authentic

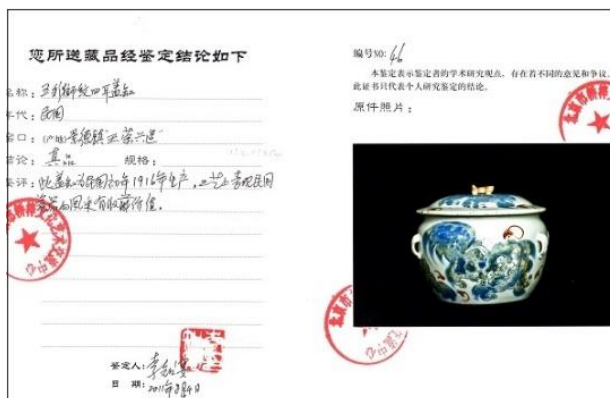
Dimensions: Diameter: 4.4 cm; height: 12.2 cm

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 民国五彩狮纹四耳盖缸





名称：五彩狮纹四耳盖缸
年代：民国
窑口：（产地）景德镇“王荣兴造”
结论：真品
规格：口径 11.0 厘米，高：11.0 厘米

鉴评：此盖缸为民国初年 1916 年生产，工艺上表现民国瓷器的风采，有收藏价值。

Name: Multicolored Lion Dancing Four-Lug Covered Vessel

Date: Republic of China (1916)

Kiln / origin: Jingdezhen Kiln bottom written: “Made by 王荣兴”

Authentication: Authentic

Dimensions: Diameter: 11.0 cm; height: 11.0 cm

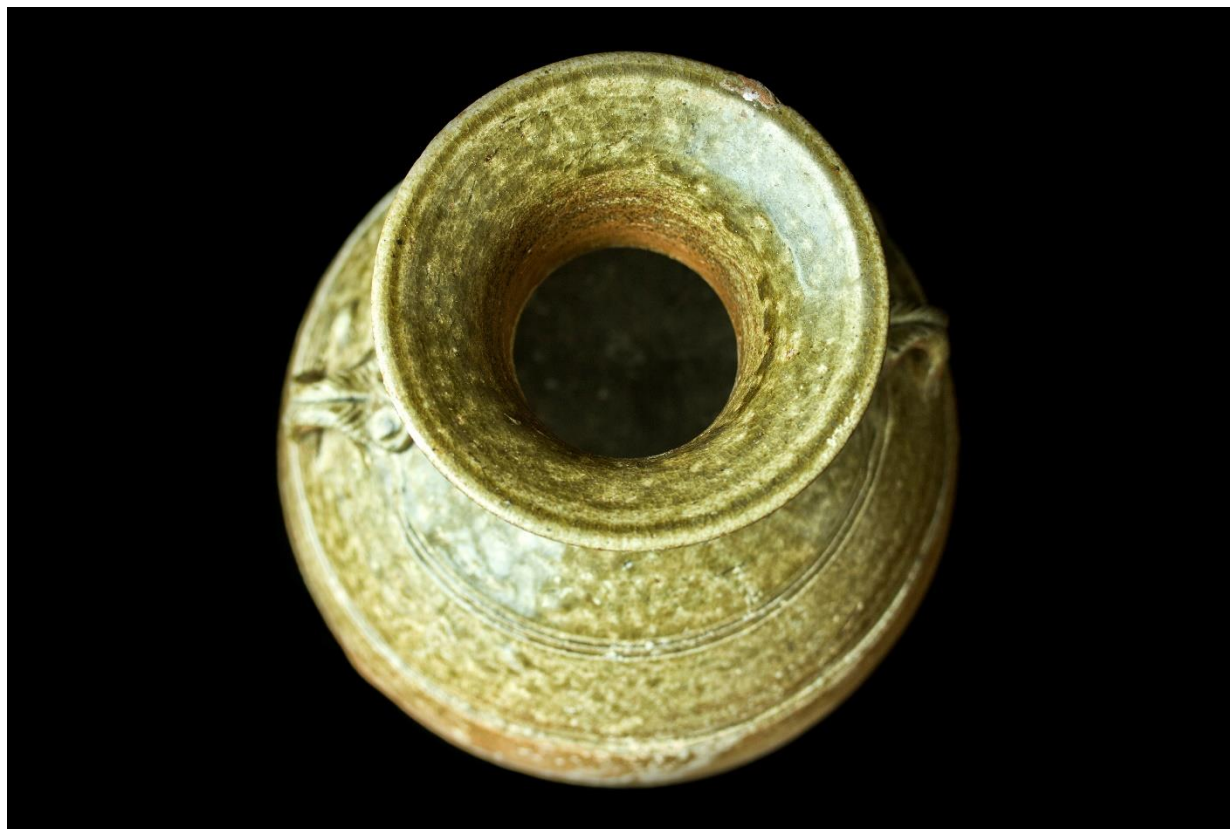
Appraisal: This object was made in 1916 of the early Republic of China. The craftsmanship shows the porcelain style made in the time. A highly collectible example.



2.2 无证书的藏品

2.2.1 东汉青釉罐





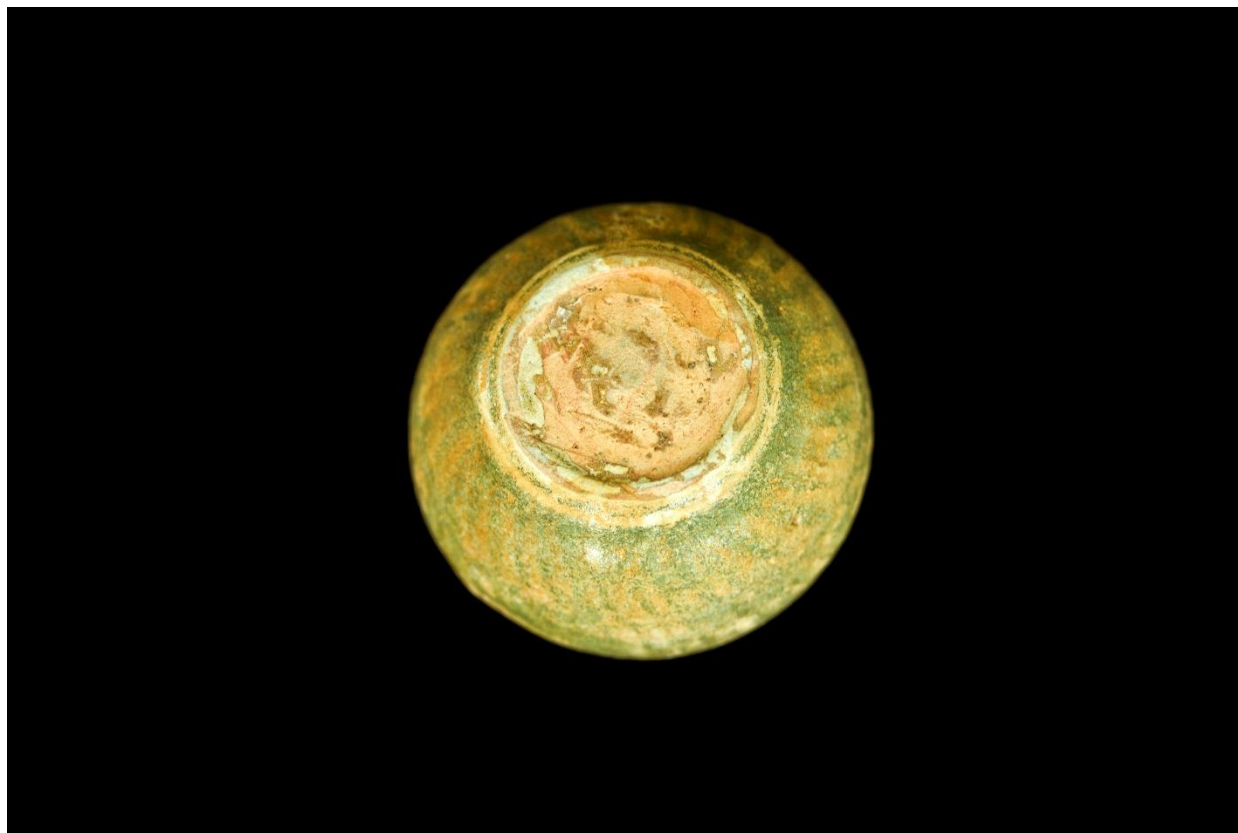
名称: 青釉罐
年代: 东汉 (25-220)
窑口: (产地) 不详
结论: 真品
规格: 口径 115/50 厘米, 高: 246 厘米

*

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 南朝菊瓣纹黄釉小罐



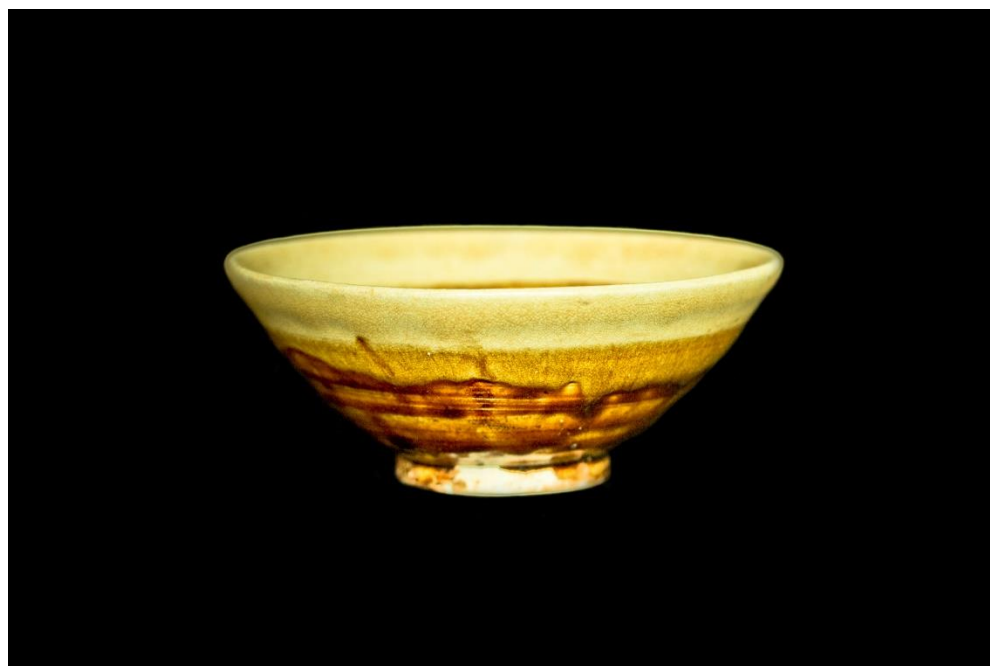
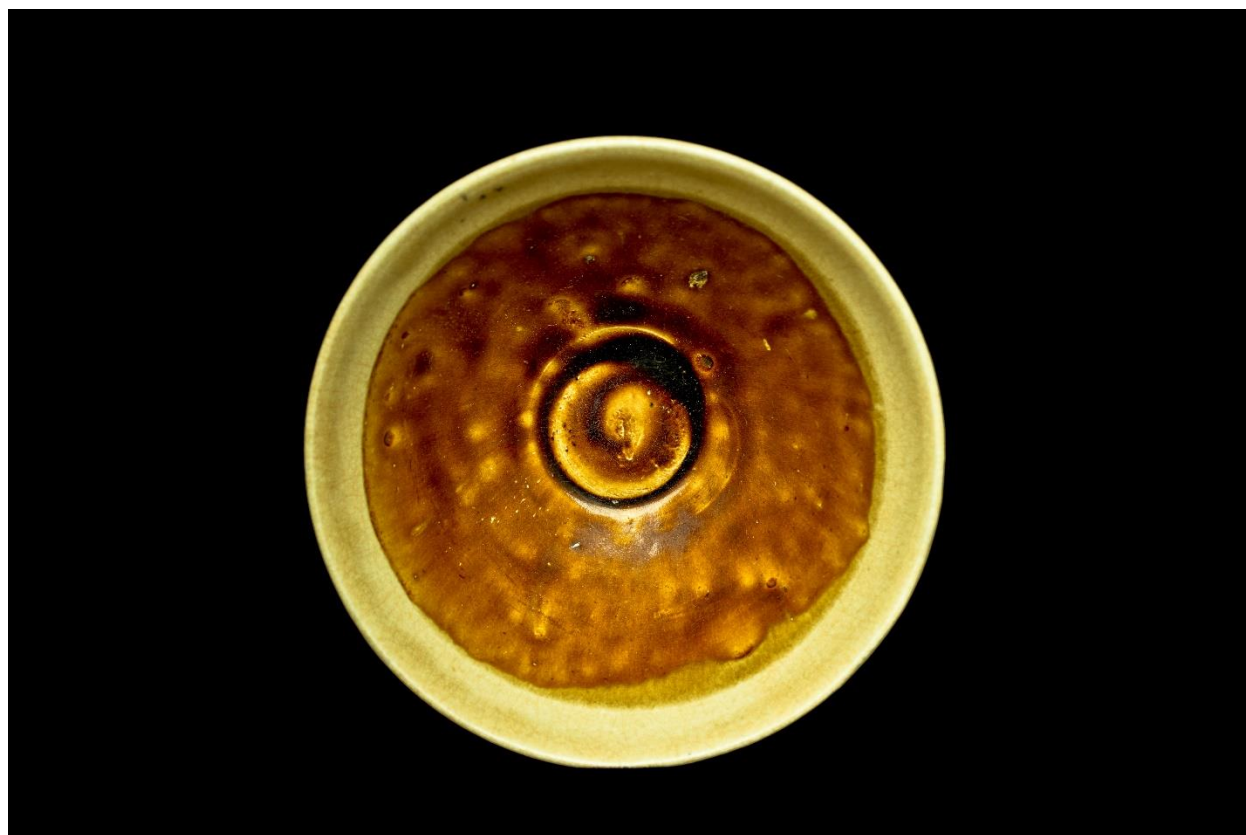


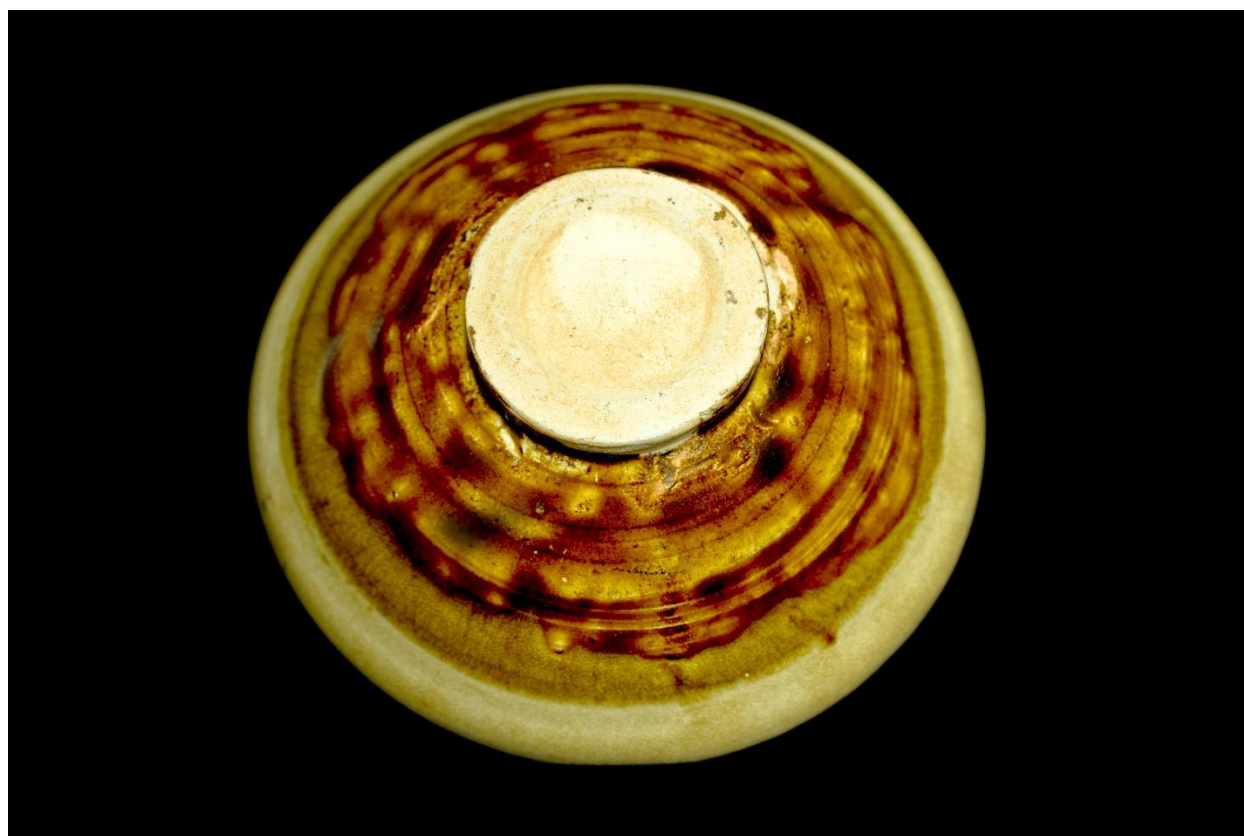
名称: 菊瓣纹黄釉小罐
年代: 南朝
结论: 真品
规格: 口径 38/32 厘米, 高: 51 厘米

*

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 吉州窑小碗





名称: 南宋 吉州窑小碗
年代: 南宋
窑口: 吉州窑
结论: 真品
规格: 口径 12.4 厘米, 高: 6.5 厘米

*

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 南宋隐青盏托



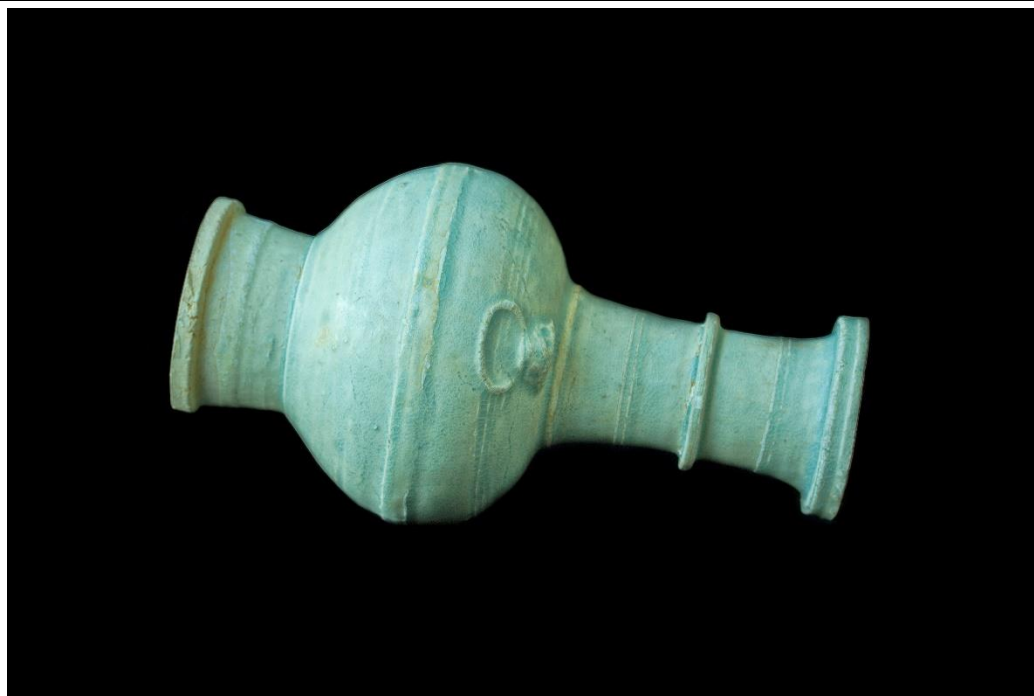


名称: 隐青盏托
年代: 南宋
结论: 真品
规格: 口径 11.3/3.9 厘米, 高: 5.8 厘米

*

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 宋元隐青花瓶





名称： 隐青花瓶
年代： 宋元
结论： 真品
规格： 口径：76/40 厘米，高：254 厘米

*

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



2.2.6 宋元隐青花瓶一对



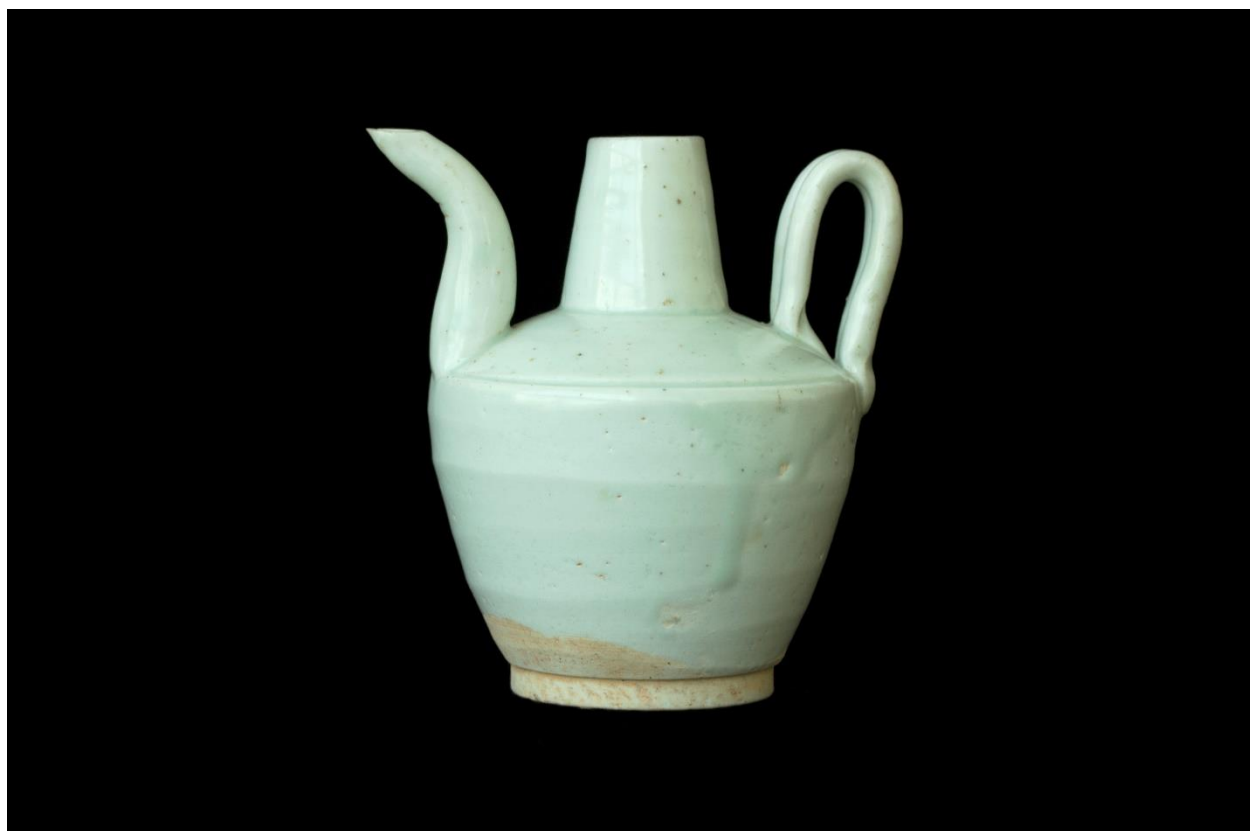


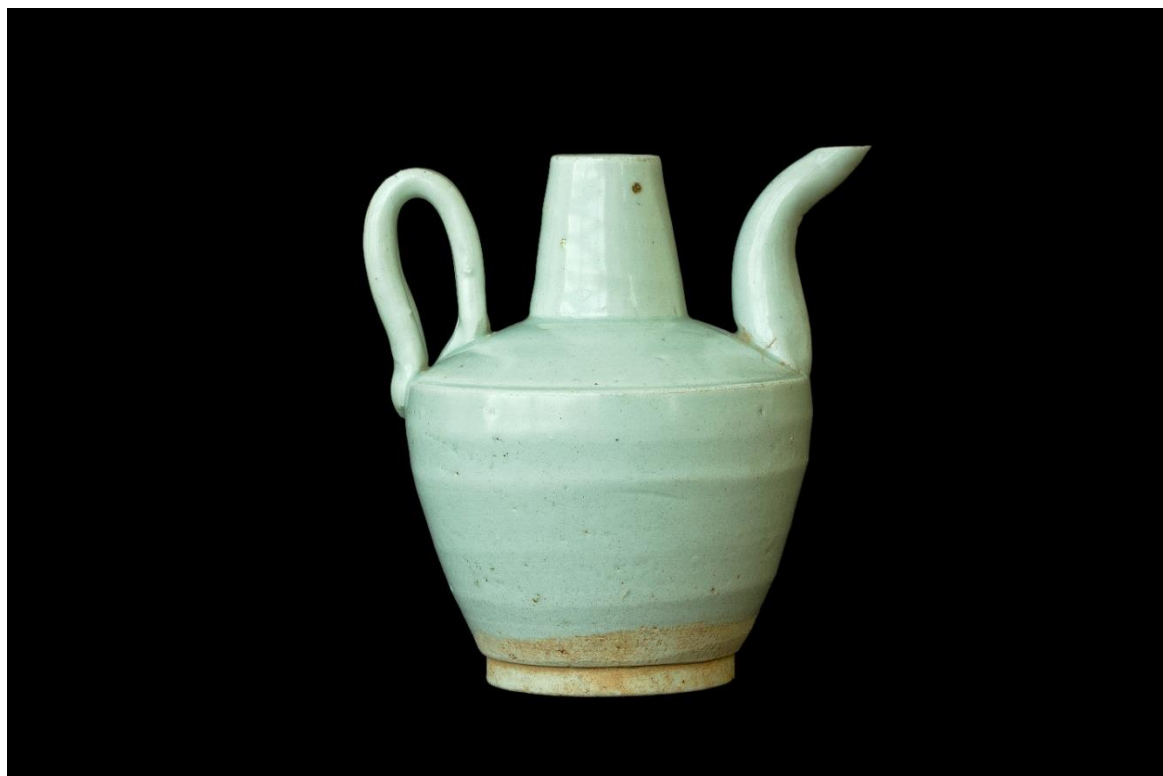
名称: 隐青花瓶一对
年代: 宋元
结论: 真品
规格: 口径: 62/31 厘米, 高: 250 厘米

*

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 宋元隐青水注





名称: 隐青水注
年代: 宋元
结论: 真品
规格: 口径: 29/23 厘米, 高: 138 厘米

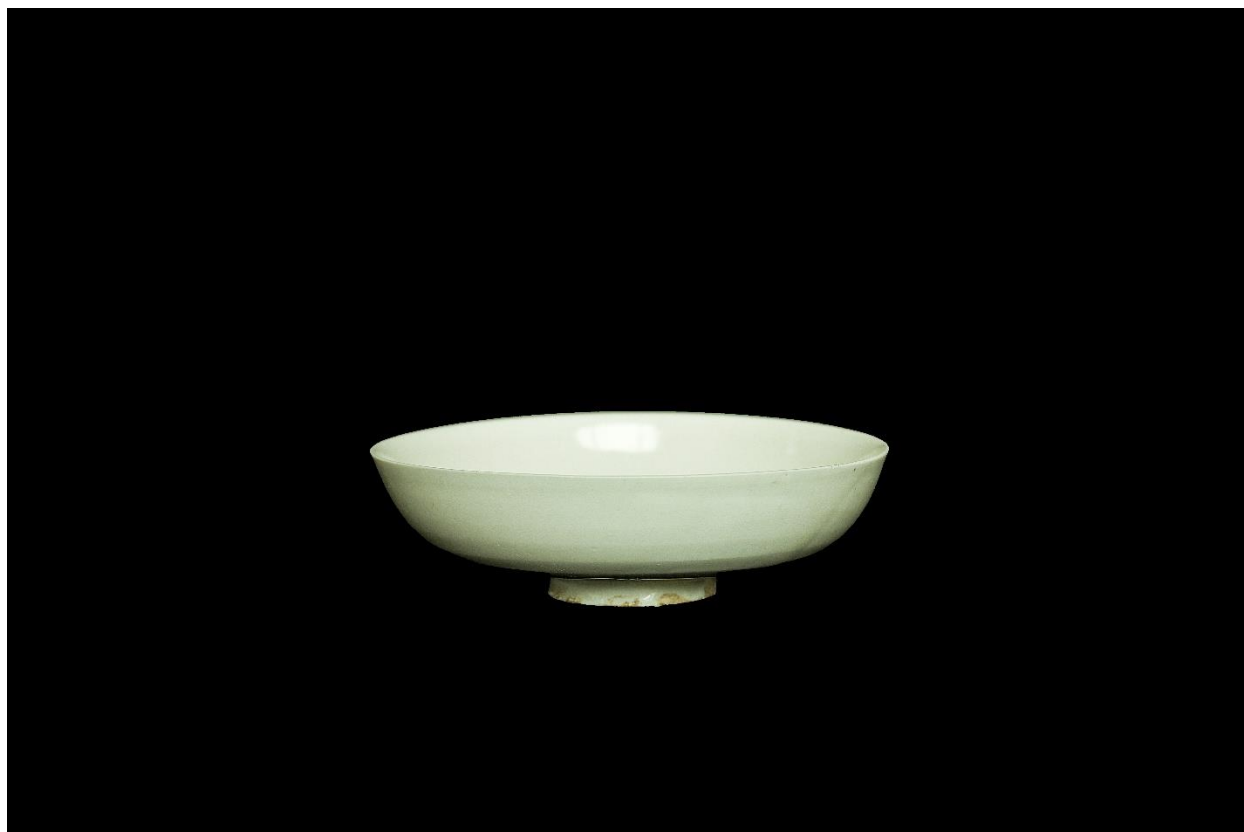
*

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



2.2.8 金定窑小盘



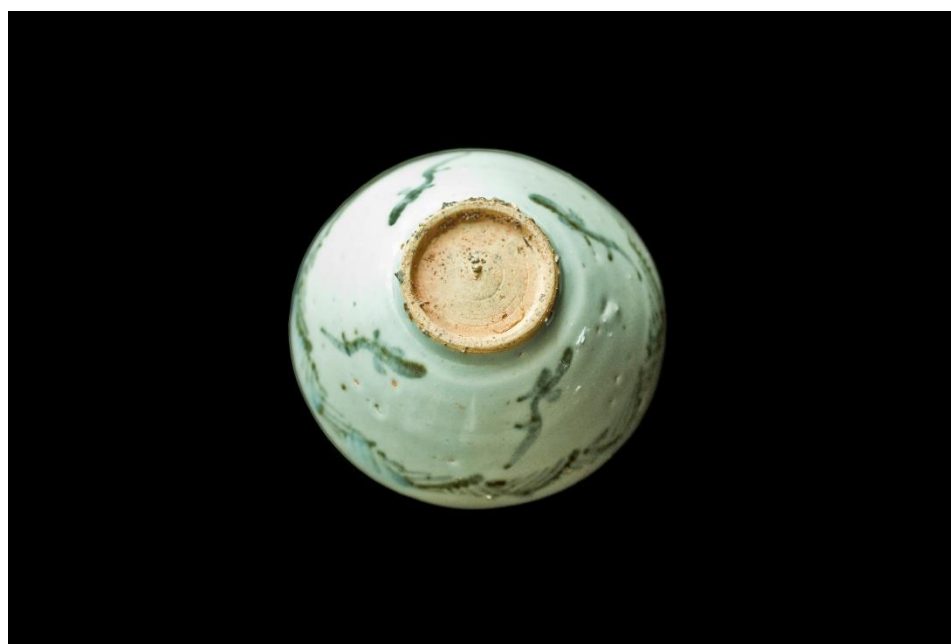
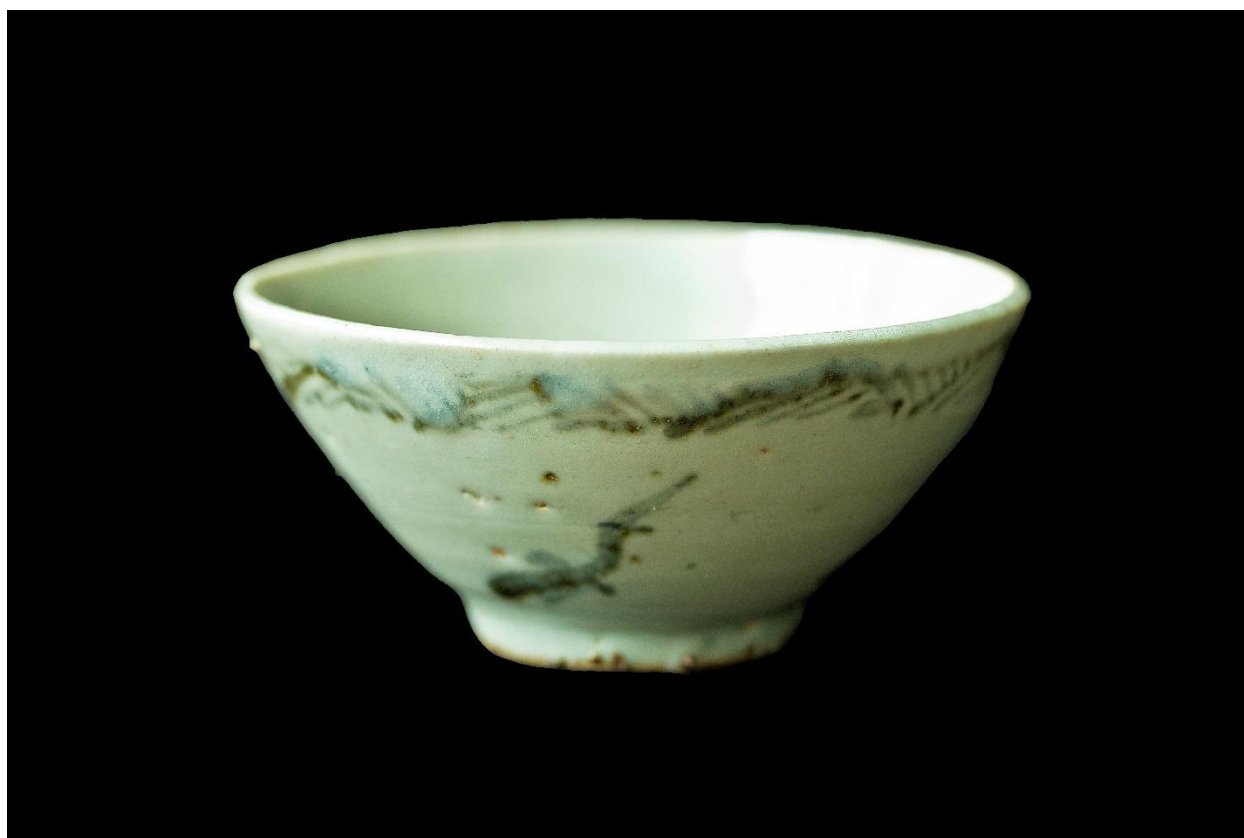


名称: 定窑小盘
年代: 金
窑口: (产地) 定窑
结论: 真品
规格: 口径 104 厘米, 高: 30 厘米

*

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





名称: 元青花碗
年代: 元
结论: 真品
规格: 口径: 105 厘米, 高: 50 厘米

*

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

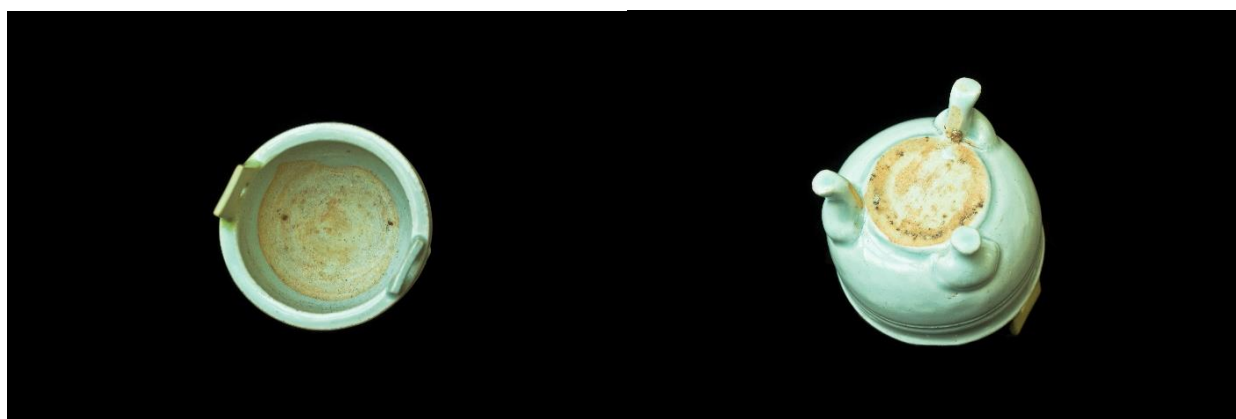
2.2.10 元隐青香炉



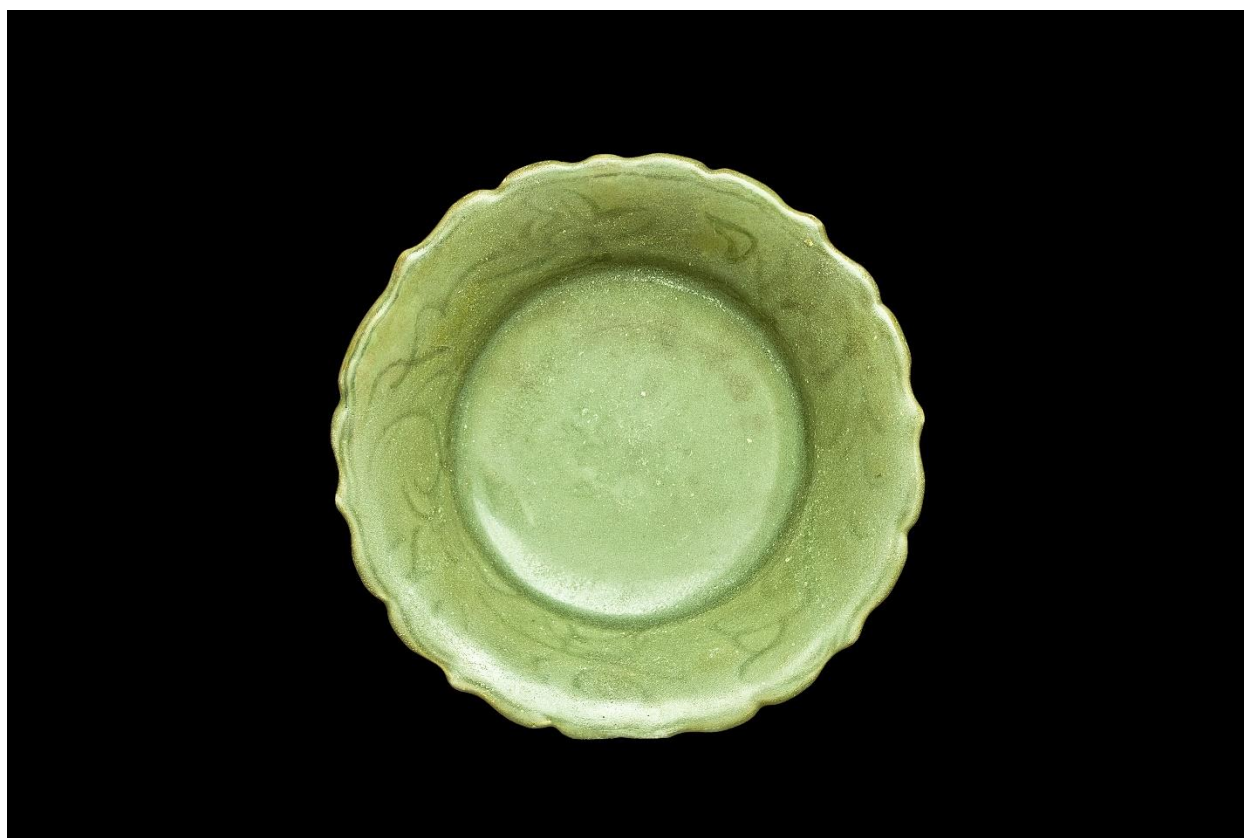


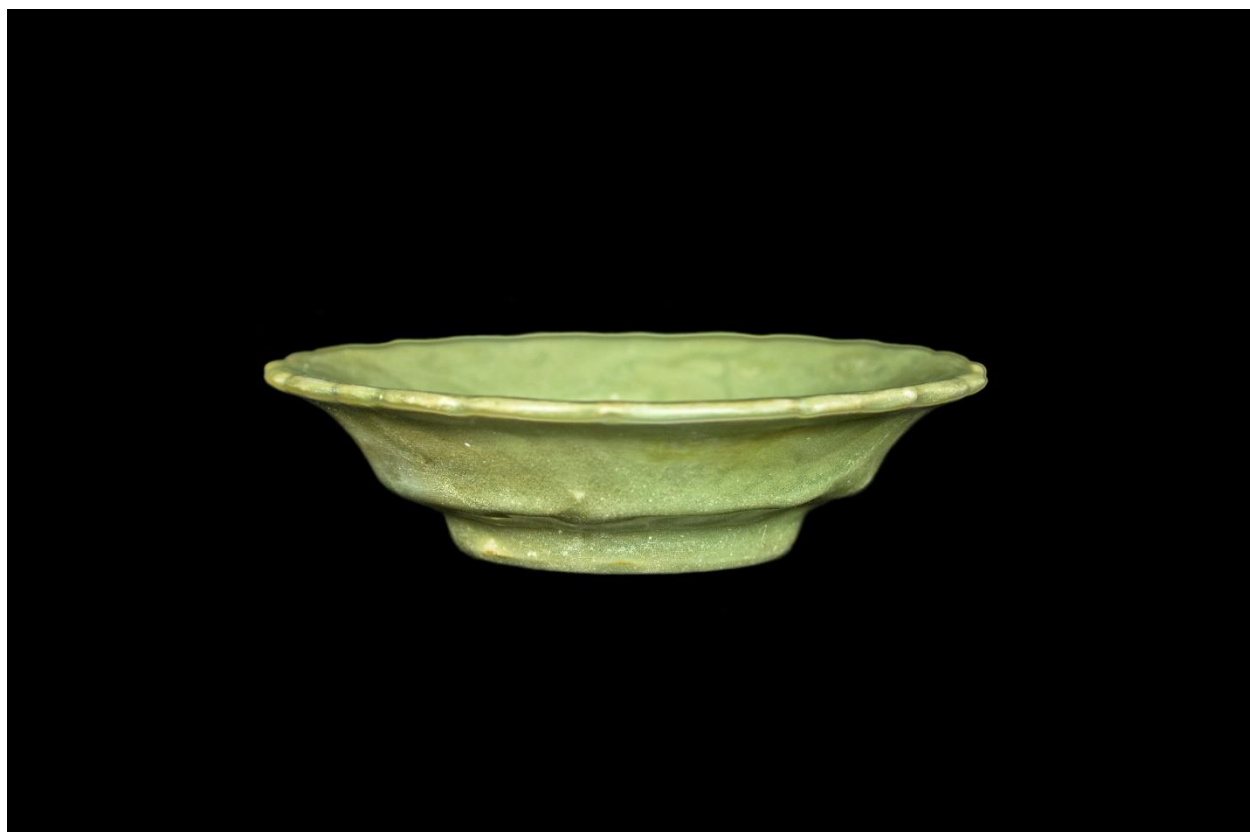
名称: 隐青香炉
年代: 元
结论: 真品
规格: 口径: 84/70 厘米, 高: 68 厘米
*

Name: Celadon Three-Legged Censer
Era: Yuan Dynasty (1127-1368)
Conclusion: Authentic
Specifications: Diameter: 84/70 cm, Height: 68 cm



2.2.11 元龙泉盘

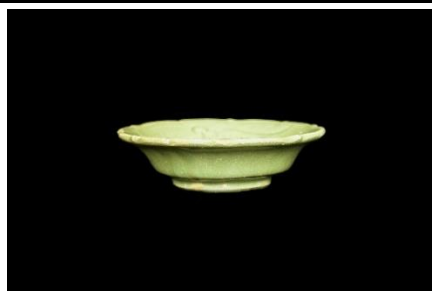
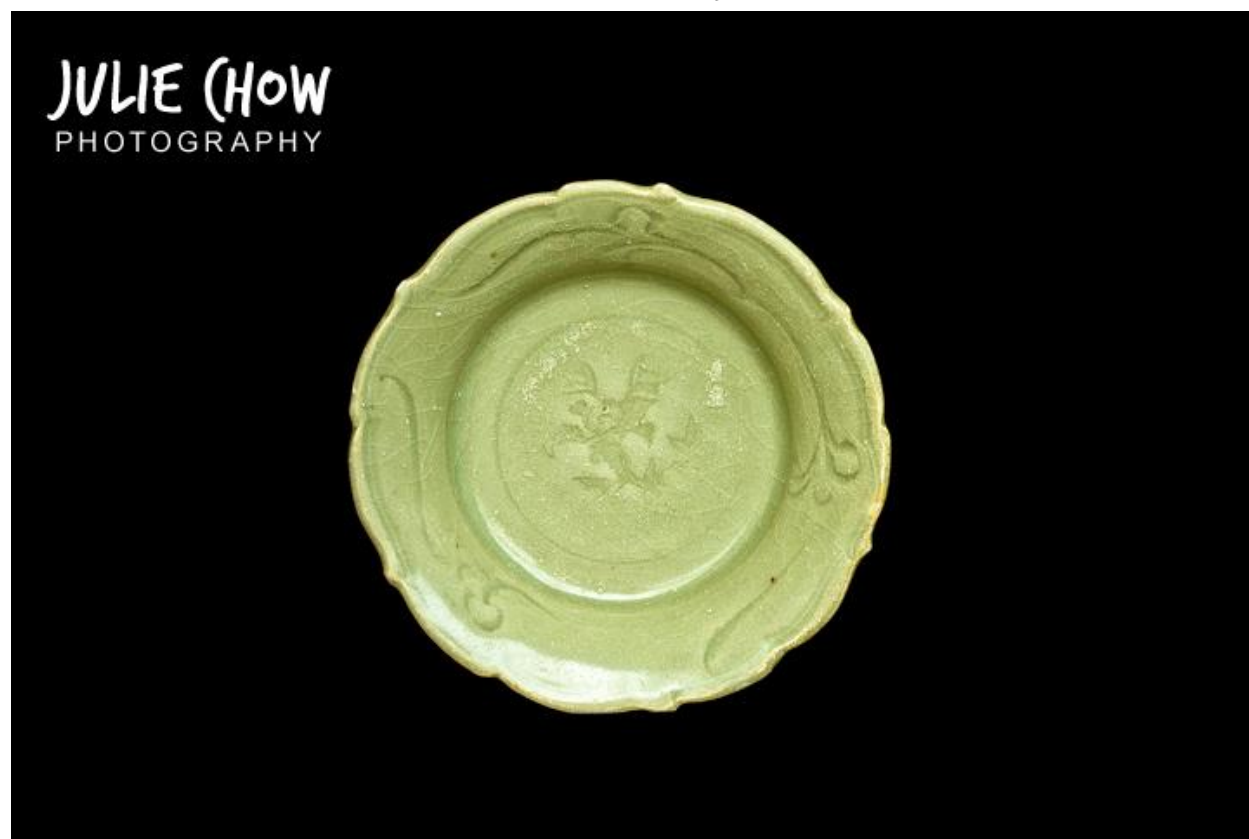


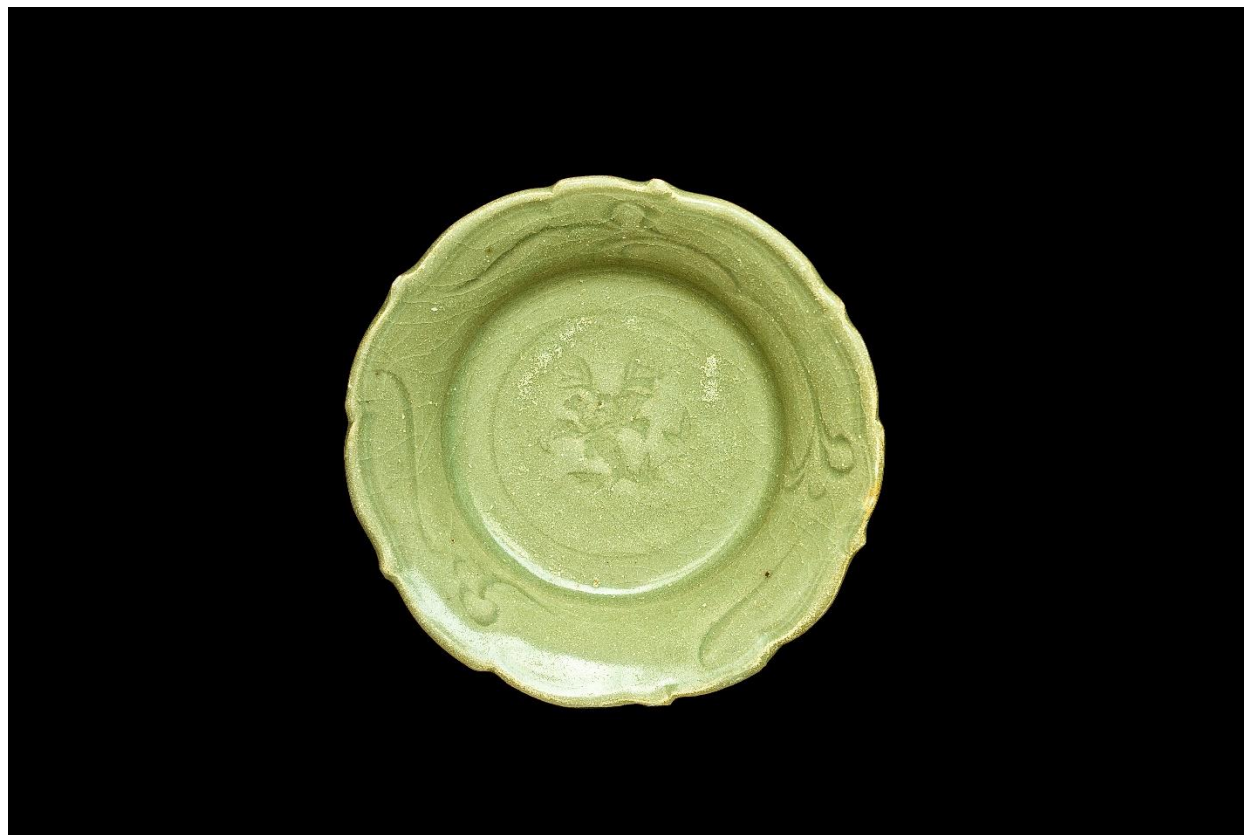


名称: 龙泉盘
年代: 元
结论: 真品
规格: 口径: 152 厘米, 高: 40 厘米
*

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

2.2.12 元龙泉盘 2





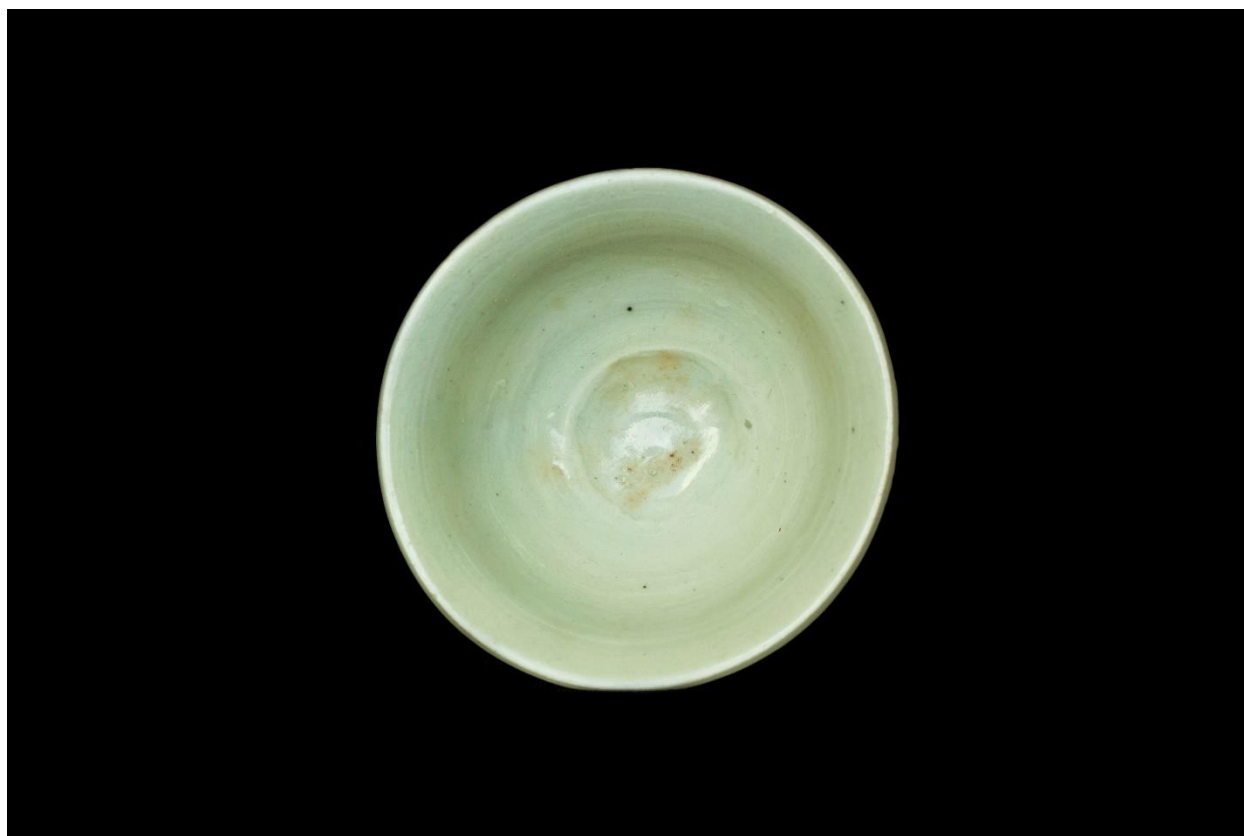
名称: 龙泉盘 2
年代: 元
结论: 真品
规格: 口径: 134 厘米, 高: 38 厘米

*

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



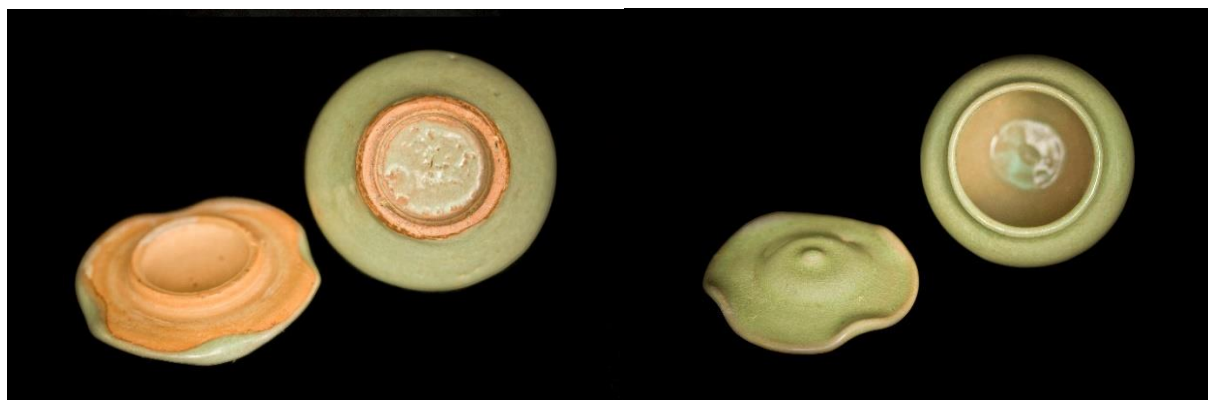
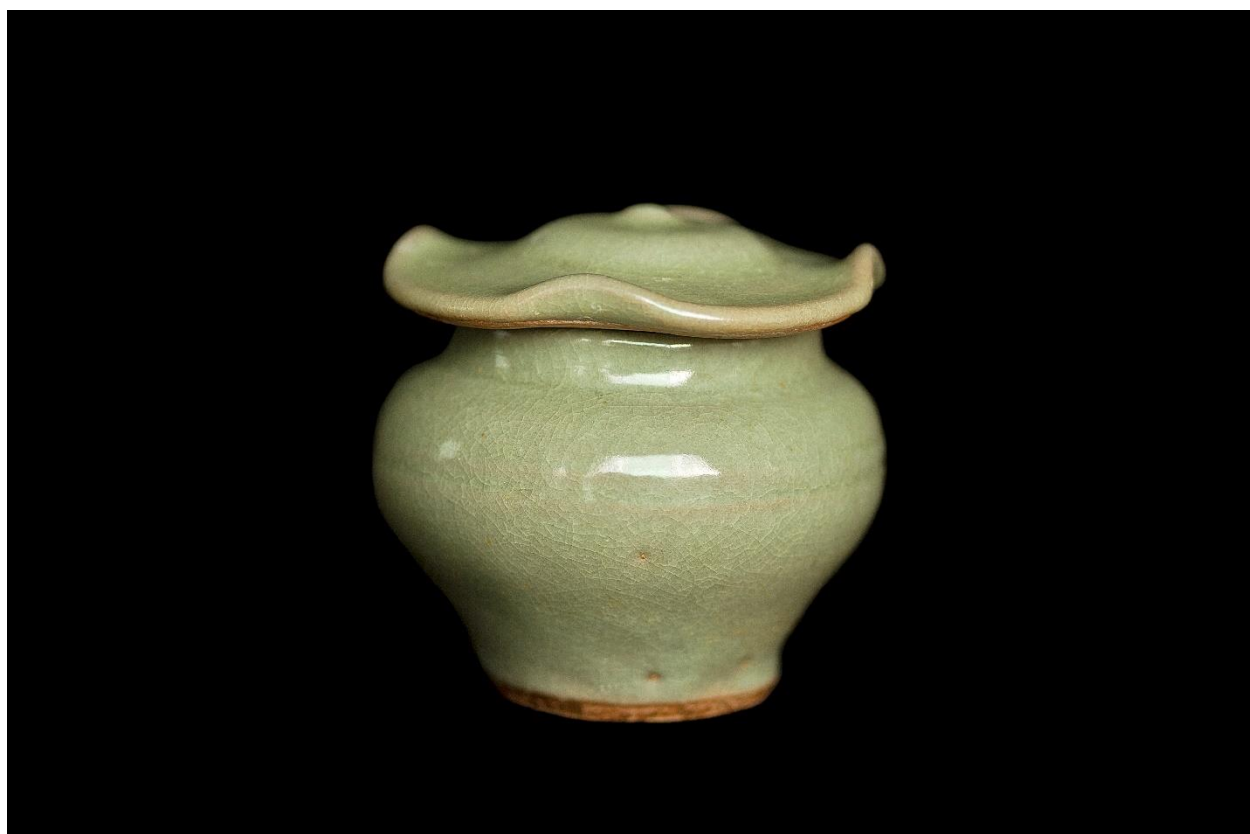


名称: 元福建青釉小碗
年代: 元
结论: 真品
规格: 口径: 82 厘米, 高: 38 厘米

*

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

2.2.14 元-明龙泉小罐 (荷叶边盖)



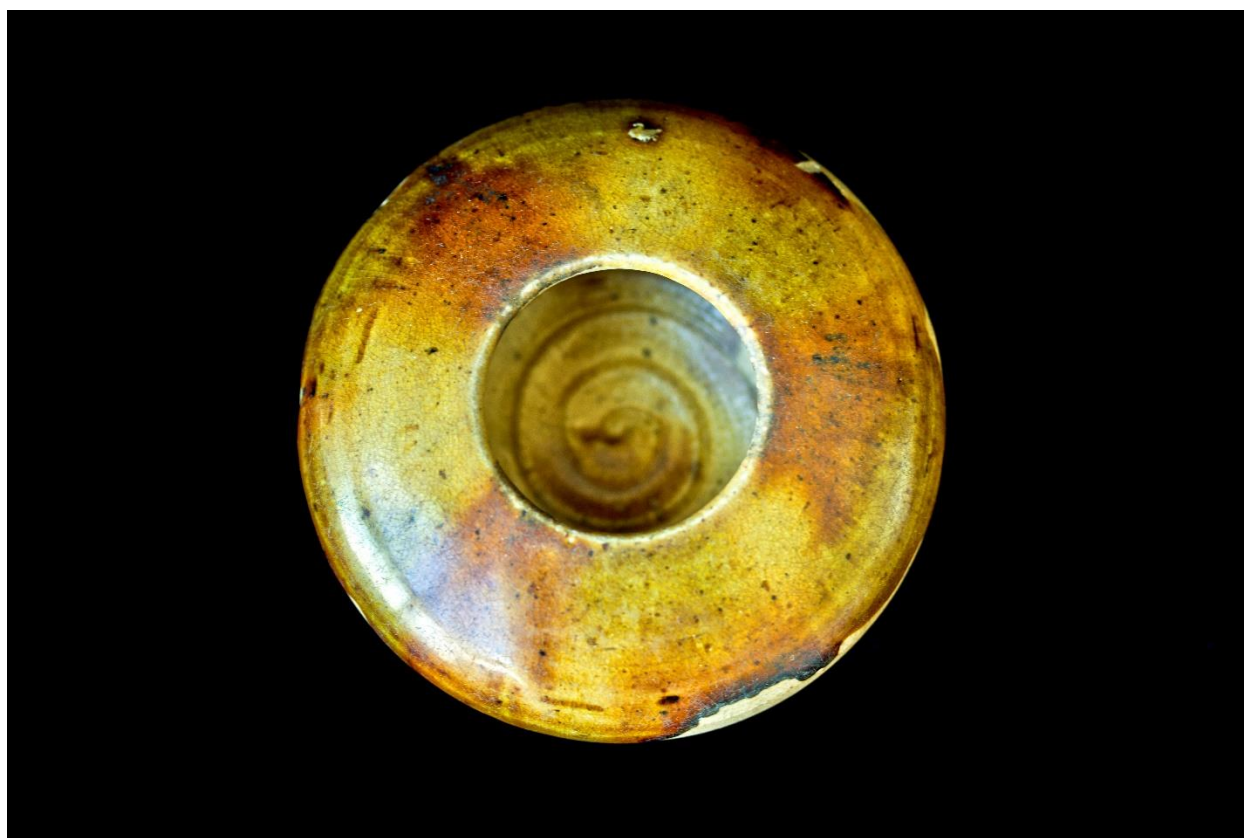


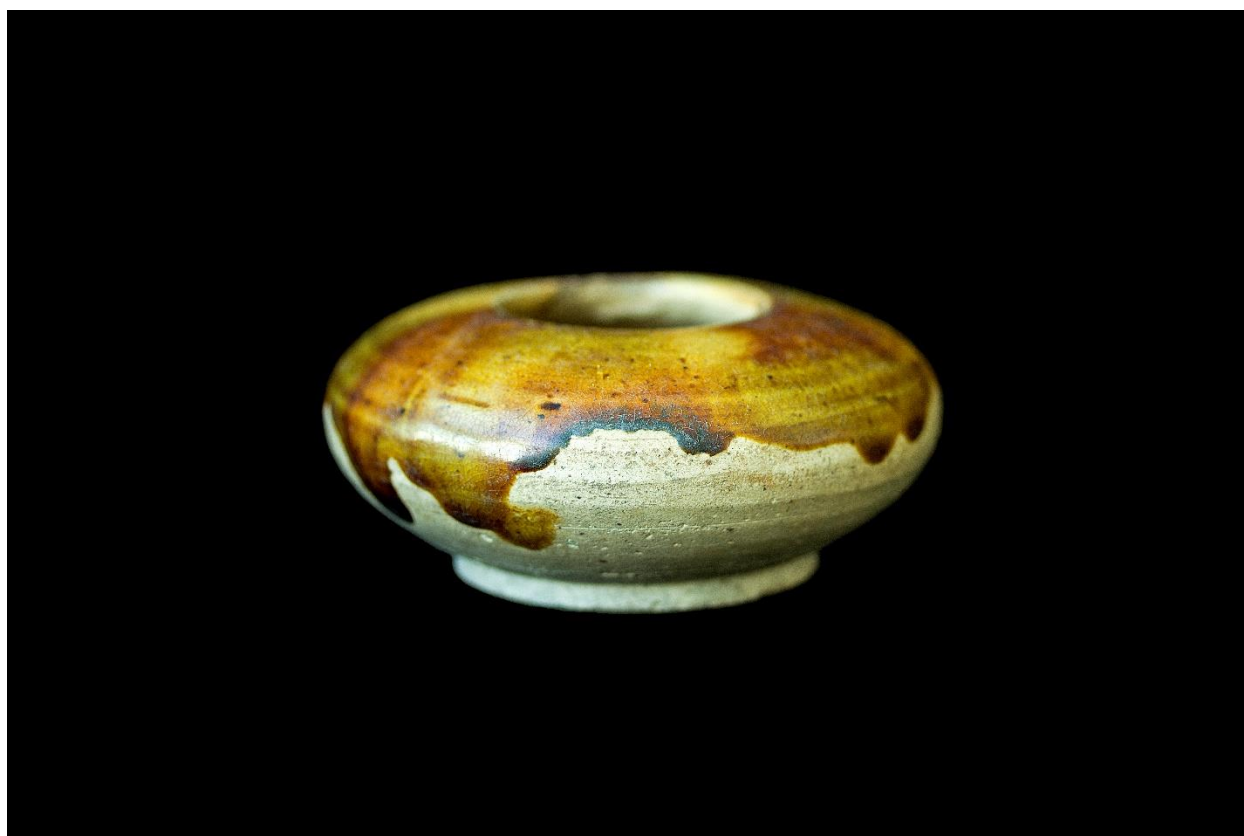
名称: 龙泉小罐 (荷叶边盖)
年代: 元-明
结论: 真品
规格: 口径: 44/40 厘米, 高: 56 厘米

*

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

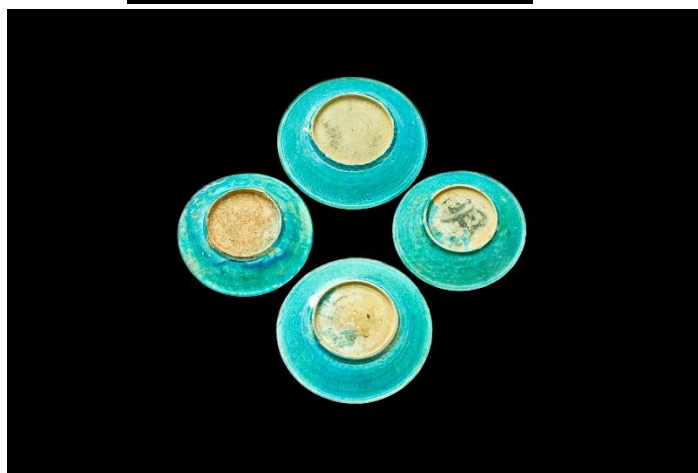
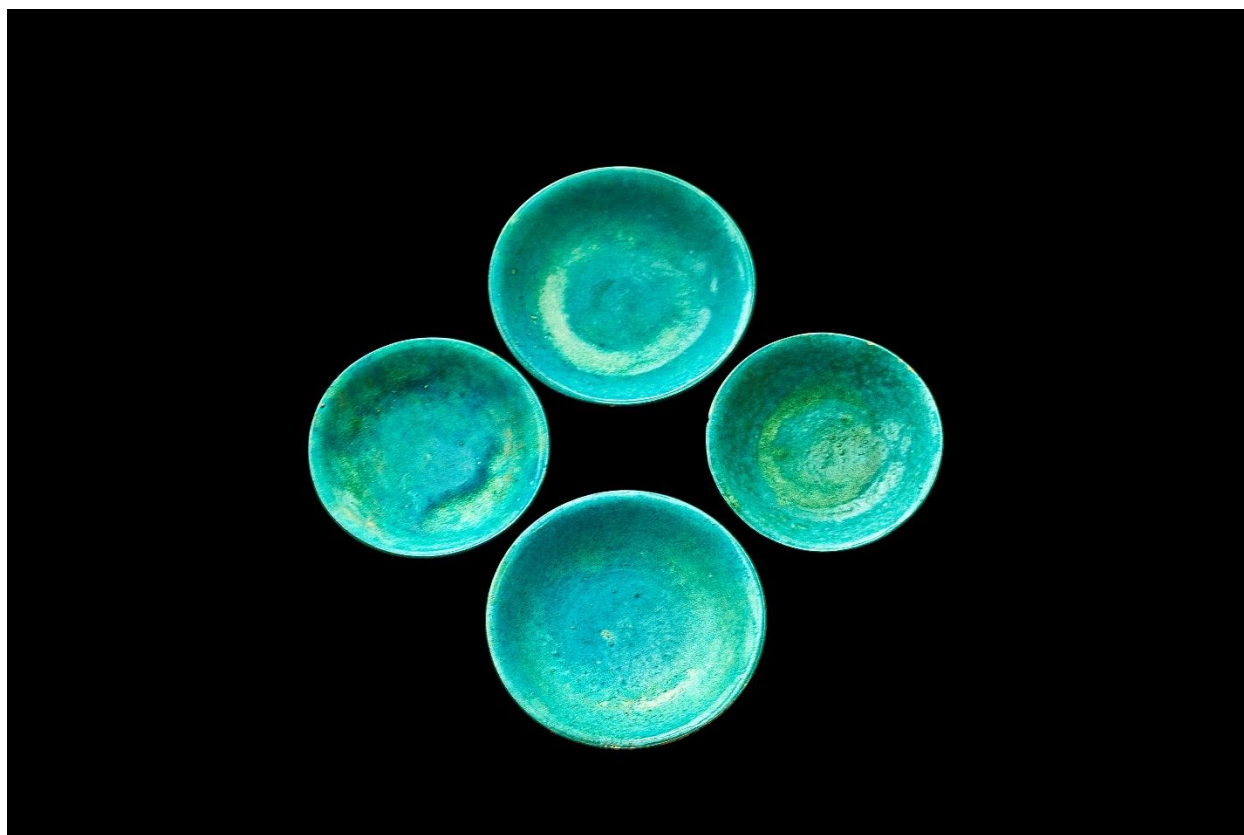
2.2.15 元-明三彩水盂

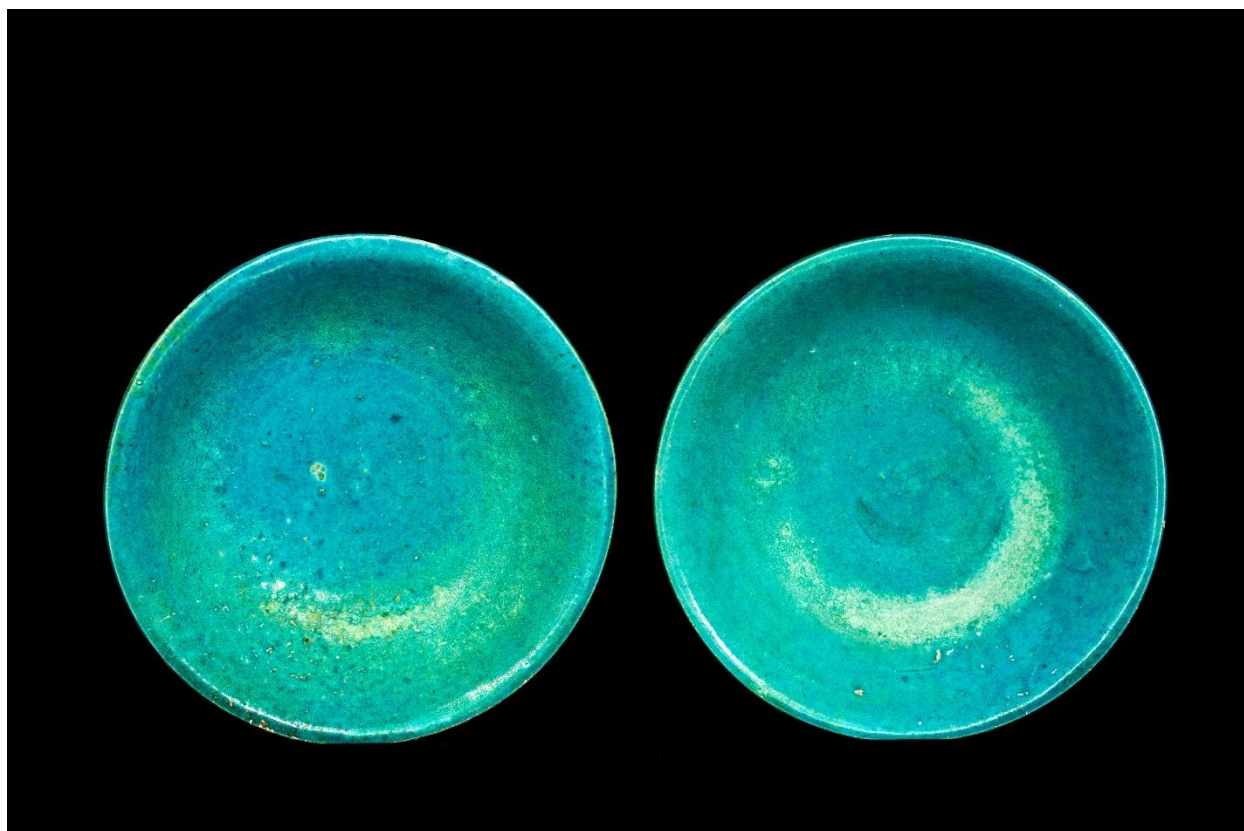


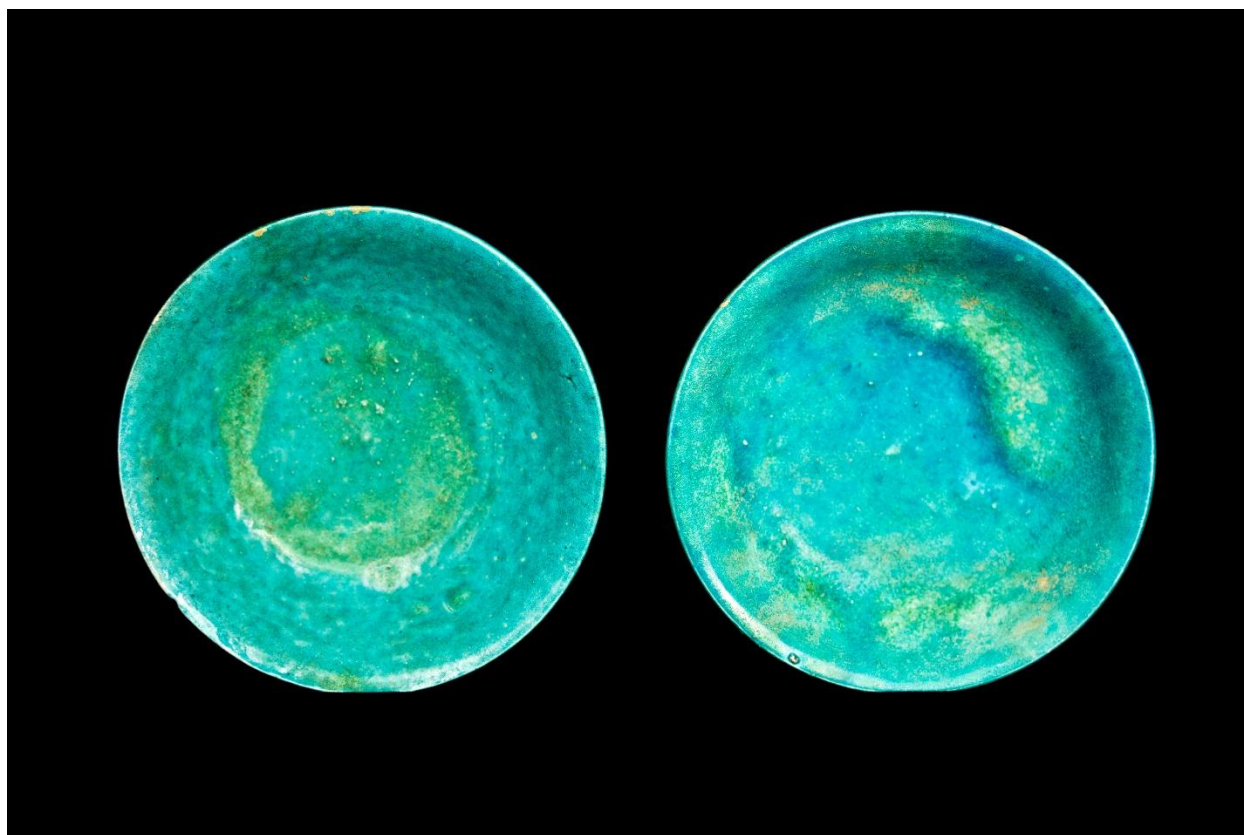


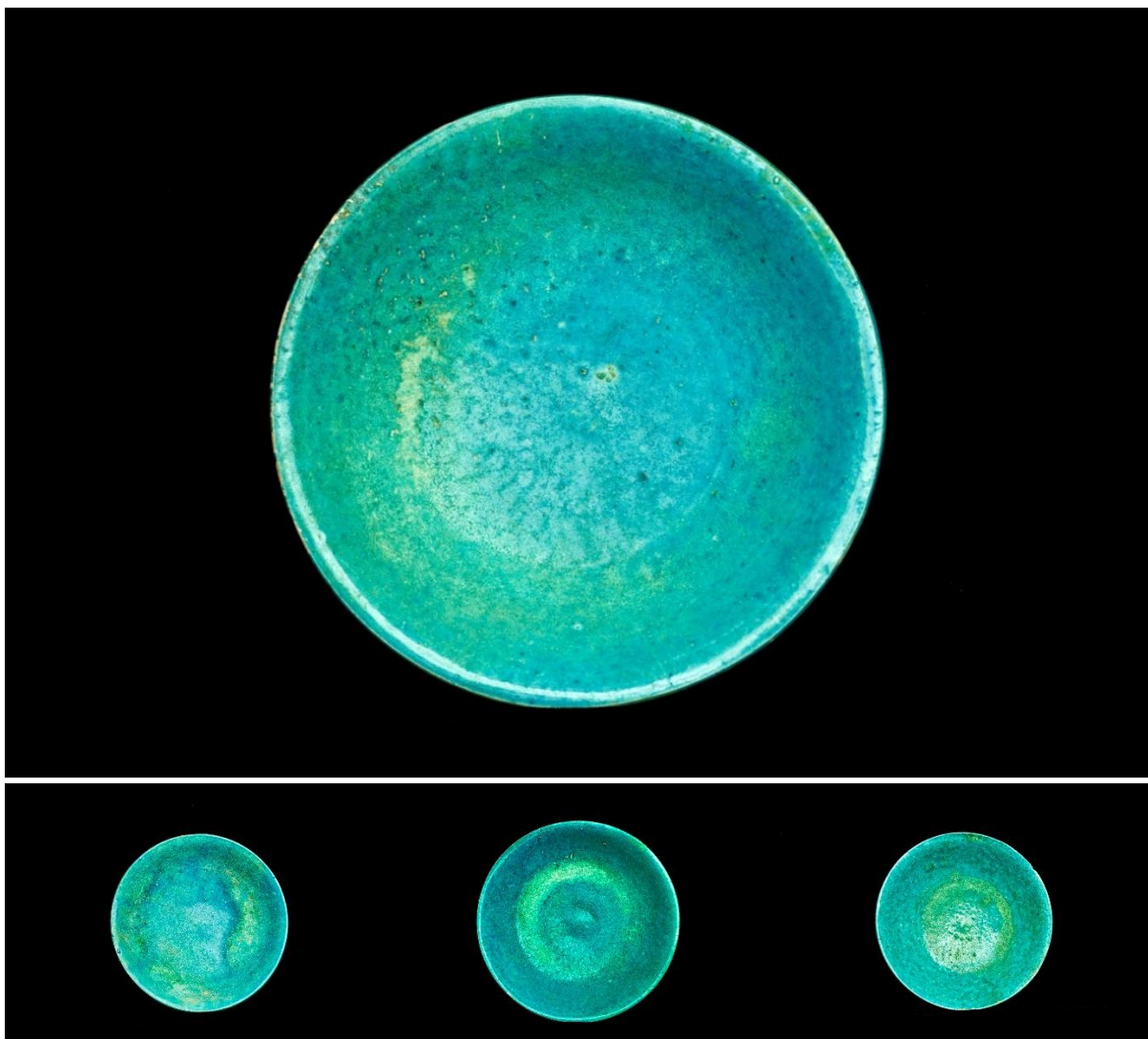
- | | |
|-----------------|--------------------------------|
| 名称: | 三彩水盂 |
| 年代: | 元-明 |
| 结论: | 真品 |
| 规格: | 口径: 34 厘米, 高: 38 厘米 |
| * | |
| Name: | Tricolor Glazed Brush Washers |
| Era: | Yuan-Ming Dynasty (1271-1644) |
| Conclusion: | Authentic |
| Specifications: | Diameter: 34 cm, Height: 38 cm |

2.2.16 明孔雀蓝盘两对









名称: 孔雀蓝盘两对
年代: 明
结论: 真品
规格: 口径: 124 厘米, 高: 25 厘米 (中)
108 厘米, 高: 25 厘米 (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 清五福捧寿盘





名称：五福捧寿盘

年代：清

结论：真品

规格：口径: 222 厘米，高: 31 厘米

*

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 清道光仿哥窑五福捧寿





名称：仿哥窑五福捧寿

年代：清道光

结论：真品

规格：口径: 226 厘米，高：40 厘米

*

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

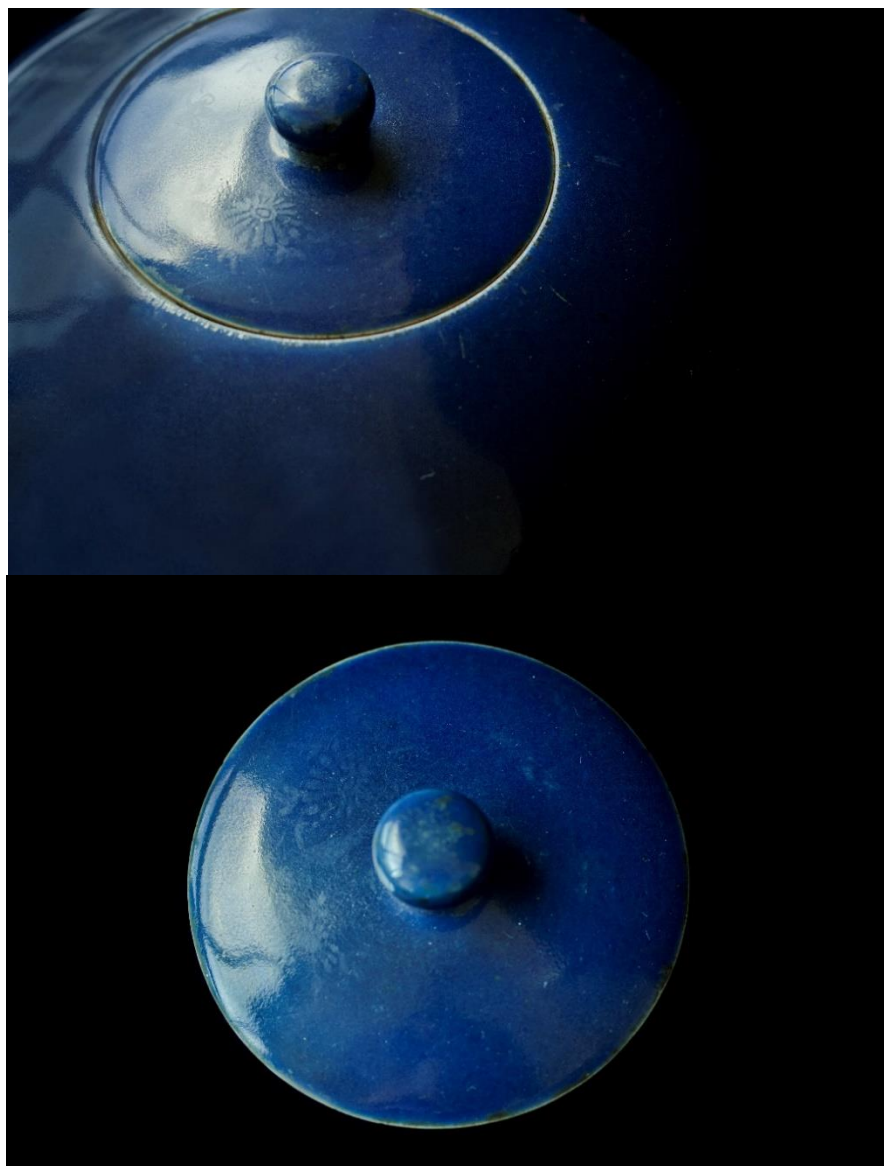
Era: Qing Dynasty, Emperor Daoguang Period (1782-1850)

Conclusion: Authentic

Specifications: Diameter: 226 cm, Height: 40 cm

2.2.19 清祭蓝描金罐





名称: 祭蓝描金罐
年代: 清
结论: 真品
规格: 口径: 106/92 厘米, 高: 236 厘米
*

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

2.2.20 清同治粉彩盘一对



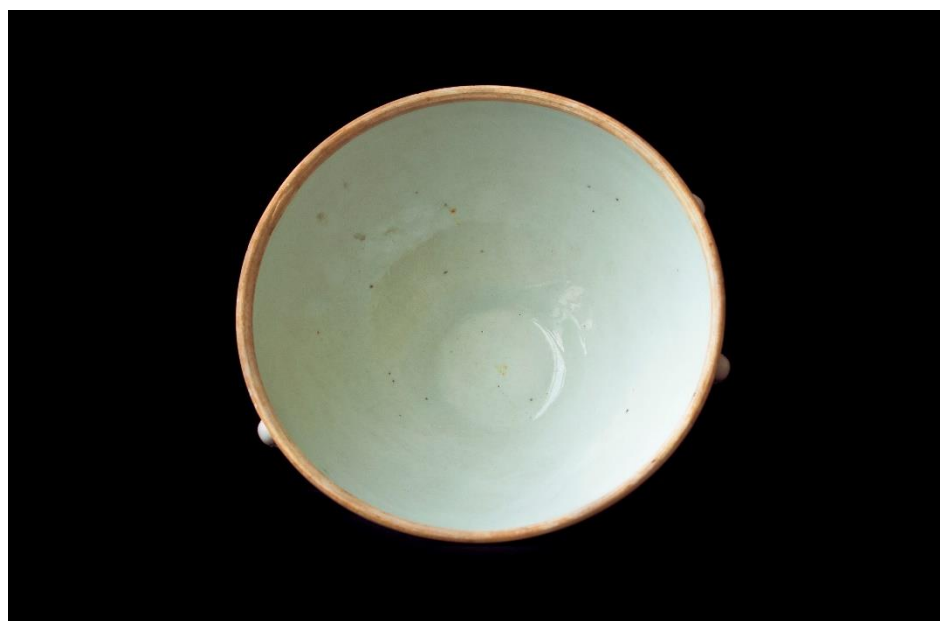


名称：粉彩盘一对
年代：清代，同治
窑口：（产地）景德镇窑
结论：真品
规格：口径 14.4 厘米，高： 3.1 厘米

*

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 民初外销瓷温碗





名称: 外销瓷温碗
年代: 民初
结论: 真品
规格: 口径: 185 厘米, 高: 140 厘米

*

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

2.2.22 民国福禄寿双耳高瓶





名称：福禄寿双耳高瓶
年代：民国
窑口：（产地）景德镇窑
结论：真品
规格：口径：21/10 厘米，高：57 厘米

*

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 三彩陶人的头掉了

Catherine 是我们这一班最杰出的学员，她不但勤学用功；还具有非常敏锐的观察和鉴定的功力。

我们俩是邻居，因而经常在下课后拿出各自新买的“宝物”来互相欣赏、互相研究。受了 Catherine 的影响，我也变得非常热衷于钻研古董。因此，我俩常常买到值得收藏的真品，也常常受到李老师的夸奖。

一天傍晚，Catherine 捧了一个她刚买的三彩陶人来找我。一进门，她就带著哭声说：

“糟了！我刚才清理这个陶人的时候，不小心把它的头给弄掉下来了！怎么办？我把历史文物破坏了？！”

还没说完，她的眼泪就流了下来。

“先别急！我们去找李老师看看。”我马上安慰她说。

当时天色已晚，不知李老师是否在办公室？我俩招了辆黄色的“面包车”（Taxi），就匆匆忙忙地赶去历史博物馆找李老师。我们到达时，幸好李老师还在办公室。我俩向他说明来意后，Catherine 小心翼翼地把那个断了头的三彩陶人拿出来，轻轻地递给李老师。李老师慢慢地戴上他的老花眼镜，才看了三秒钟，就哈哈大笑道：

“哎呀！傻丫头！哪儿坏了？以前三彩陶人的头部都是后来才套上去的，它们的头和身子，本来就是分开的嘛！”

“真的？”Catherine 兴奋地睁大了眼睛，凑过身去，仔细地看清老师手中的陶人。

“不过，你这个陶人是假的。你看！”李老师接著说。

“噢！太棒了！因为我才花了二十元（人民币）。”
Catherine 如释重负地说。

两个傻丫头又继续和李老师研究了半天，才心满意足地打道回府。

3.2 宁取一颗仙桃

李老师上课一再强调：“宁取一颗仙桃，也不要买一箩筐的烂梨。”

我们这一群学员包括我、Catherine、Judy、Joanna、Eunice、Dorcus、Sandy、Alice、Maggi、秀锦等，经常会相约去逛古董店，几乎每个人都很少会空手回来。因为，我们本著学习研究的心态，每当李老师讲完某个朝代的某个窑口之后，我们这群人就会立刻去寻宝，希望为自己寻得一个真实的样品，好在下一堂课“献宝”请李老师鉴定。

就这样，东一个朝代，西一个窑口，我们经常糊里糊涂地买了许多“垃圾”；而这些垃圾或是假货，经过李老师的鉴定后，我们就试著拿去退换。

有的古董店的老板不肯认帐，看到我们去，就故意怒吼道：“什么？谁说是假的？叫你老师来！如果是假的，我立刻把它砸碎了，吃给你们看！”

他们那副凶神恶煞的模样，简直吓死人！我们吃了一次亏以后，就不会再踏入他们的店铺并且警告班上其他的学员不要再去上当。

另有几家古董店的老板就比较有礼貌而且有水准，譬如，北京古玩城四楼的段老板和二楼的杨老板等，他们知道我们正在学习是买古董的常客，都很乐意让我们退换物品；我们也非常乐意介绍其他学员去光顾这些店铺。那些欺负过我们的老板知道我们是常客后，都挺后悔的。当然，绝大部分立刻改变了对我们的态度。

虽然我在段老板和杨老板那儿都没少付过学费；但是我心里还是挺感激他俩的。因为他们的大度，我们不但可以向他们请教古董的鉴定知识，并且可以向他们买，换，买，换……满足学习的过程，最终能获得被李老师认可、值得收藏的真品。

总之，那些年北京古玩市场的兴起，多多少少也是被我们这群学员，不断地买货，给炒热了。

3.3 隐青香炉的呼唤

有一次逛古董市场时，我看见一件元代的隐青香炉，初见到它的那一刹那，我整颗心都要蹦了出来。我痴痴的望著那件香炉，瞧了又瞧，拼命对自己说：

“它是我的！它是我的！瞧，它正在向我招手！”

身旁的 Catherine 猛拉著我，劝我再仔细考虑；我没听她的，当场毫不犹豫地就掏出了一千五百元人民币把它买下。回去后我拿给李老师鉴定，他再三地看了看，想了想后说：“先不要否定它，存疑吧！”

不久后，我先生把它带回台湾，当他拿给阿公他们欣赏时，不小心把香炉的一只耳朵给摘了下来。先生回来后告诉我香炉的耳朵坏了，我当下整颗心像被割了似的，难过了好久。事隔两年，我的鉴定功力更高了一层。另一次，我去后海老杨那儿竟然看到一件脏兮兮的香炉，模样和我之前买的那只一模一样，我顿时看出破绽，并且确定自己当初看走了眼，买到一只赝品香炉。

但是，直到今天，我依然可以感受到当我第一眼见到那件香炉的那份心动和兴奋，那种充满了爱慕、渴望、令人全身血脉贲张的感觉，或许只有瘾君子或是痴心客才能体会。



宋元隐青壶 - 真壶假盖

3.4 如湖水般的青白釉



南宋青白瓷葵口小碟

上面这一件《隐青青白瓷葵口小碟》是我所有收藏品中最喜欢的一件瓷器，它是属于南宋景德镇中心窑场《湖田窑》的产品。

1995年初，我刚刚开始学习古董鉴定不久。

一天，我和一群同学下课后到后海附近的老杨那儿寻宝，这件瓷器就是从他家后院的破烂堆里翻出来的。

说是“寻宝”，一点也不为过；与其说老杨是个古董贩子，还不如说他是一个捡破烂的，他家里的瓷器全是他拉著车子从乡下一车、一车便宜买回来的。

老杨把这些“破烂”到处乱放，屋子里、院子外，左一摊、右一堆，他既不整理它们，也不把它们分类，到处乱丢。

我们每次上他那儿，大声喊道：“老杨，有新东西吗？”

他也总会吊高嗓门，大声地回答我们：“都在那一堆，你们自己找！”

每次都是这样，我们与老杨的招呼一打完，便鸟兽散般各自行动。我们把那些破瓶、罐、碗、盘等，根据课堂里学的，一个个地仔细挑选。老杨的货品虽然参差不齐又破烂不整，但是幸好他很有眼力，每车拉回来的“破烂”都以真品（但有瑕疵）的居多。我们只要耐心地慢慢挑选，几乎每次都能捡到几件满意而且完整的作品。

我每次买到瓷器回家的第一件事就是清洗它们，再把它们放进大桶里用消毒水浸泡，等隔夜之后再清洗一次。同学们都笑我“洗瓷器”比“洗儿子”还勤快。哈哈！

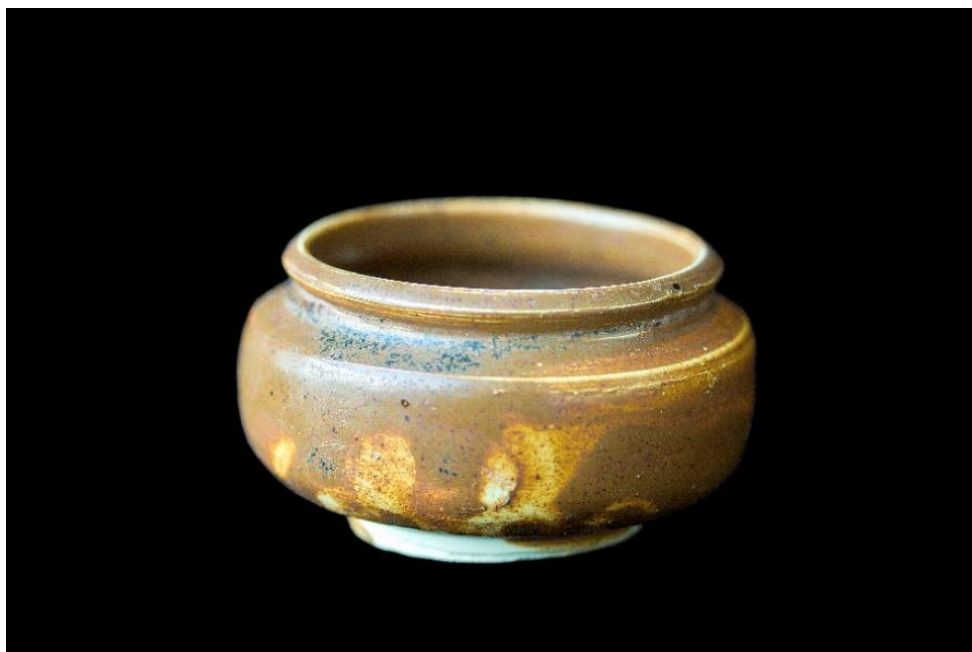
这一件《南宋隐青青白瓷葵口小碟》，老师鉴评：

“此碟为景德镇南宋产品。系景德镇中心窑场产品。造型精致，胎体细腻，有丝绸之光泽。碟子虽小，但造型结构上的厚薄安排很适度，手感极佳。

青白釉莹润光洁如美玉，它属于宋代最高品位作品之列，故应评为珍品。稀少名贵，很有收藏价值。”

我喜欢它简洁的外观，配上如湖水般的青白釉，淡淡地泛出浅绿，清雅脱俗、纯净无暇、像位远离世俗的仙子，实在令我爱不释手！

3.5 老杨的烟灰缸



宋定窑水盂

每当我想到后海卖古董的老杨，就禁不住地为自己找到上面这件小水盂而庆幸。有一次，我们又是一大群人到后海老杨那儿去寻宝。老杨的东西虽然堆的满屋、满院的；但是，我们仍然偶尔能在那一大堆破烂堆里找出一两件像样的隐青碗、盘或是兔毫碗等“宝物”。

那天，老杨嘴里叼根烟，笑嘻嘻地躬了个腰，含糊地说：“噢，你们来了！今天没什么新货，你们慢慢看吧！”

说完，他就走到一旁，继续抽他的烟。我开始东张西望……突然，我看到他刚才弹烟灰的那个小烟灰缸挺可爱的，随口问道：“老杨，你这个小烟灰缸卖不卖？”

“噢！你喜欢就给三十（人民币）吧！”老杨漫不经心地回答。

“好！给你！”我立刻把钱掏出腰包。付钱后，老杨帮我把东西包了起来。我接过它随即跟上同伴，继续寻宝。

傍晚，一回到家，我马上就把那个黑漆漆、脏兮兮的小烟灰缸拿出来清洗干净。瞧那小烟灰缸，白色的胎，外部上裹著橘红色的釉，釉色滋润，小巧而可爱。

第二天，我兴奋地把它拿到教室里请李老师鉴定。他左看、右看、看看胎、看看釉、看看底部、看看器型、带著眼镜看、摘下眼镜看、看看我、再看看那小烟灰缸，最后他笑笑地说：

“恭喜你！你买到一件宋朝的《紫定》。”

“啪！啪！啪！”同学们的赞叹和欢呼声立刻响起。

老师后来给它的鉴评是：

“此水盂胎体洁白、细腻精致，芝麻酱釉很老道，器物虽小，流釉现象却很清楚。这些都是典型的紫定特征。作工精细，器物端庄规整，雅致大气。紫定作品传世稀少，值得收藏。”

哈！那么聪明的老杨，自称是交通大学高才生，相信他做梦也想不到他随手弹烟灰的那个黑漆漆、脏兮兮、毫不起眼的小烟灰缸，竟然是件“稀世珍宝”！

不过，您可千万别以为我们那么容易捡到宝；那些年，我们这群学员在北京逛遍各个古董市场，可不知道上过多少当，缴了多少学费呢！

3.6 它是“姨太太”？



元钧窑碗

“李老师，请您帮我看看这只碗，您觉得如何？”

1996年，某天下午我邀请李老师陪我去亮马桥附近的一间古董店做鉴定。那时亮马古玩市场还不具规模，只有零零落落的几间小店，分成两排开张。我经常会在下课后和两、三位同学去那儿练习“长眼”--光看不买。

几天前，我在那儿看上了一只《元代钧窑碗》（如照片），这次我特地请老师出马帮我去做鉴定。

那天下午，我兴冲冲地拉著老师找到我去过的那间古董店。一进门，老板立刻把我预定的那件宝贝拿出来。老师见到它的当下，只见他眼睛一亮，睁大双眼，专注地盯著……他把整只碗拿起来，上上下下、里里外外，看了一遍又一遍，嘴角含著笑意，却一句话也不说。

“老师，东西没错吧？是真的吧？”我等不及了，著急地问他。

“唔……，东西没错，不过这是个‘姨太太’”。李老师慢条斯理地回答。

“为什么？为什么是姨太太？”我著急又好奇地问他。

“哎呀！说它是‘姨太太’，是赞美它。慈禧太后就是‘姨太太’呀！”老师笑著回答。

“这只碗是在主窑附近的小窑生产的。虽然它不是大窑生产的，但是它比大窑生产的还要漂亮。所以，我才说它是‘姨太太’嘛！”。李老师继续回答。

听了李老师的解释后，我大大地松了一口气，满怀兴奋地找老板缴付了尾款。老板小心地把东西放回原来的盒子里，绑上丝带，递给我说：

“这下可相信我了吧！我绝对不会骗你们的，下回再来！”

是的，由于老板有诚信，后来我又带朋友去光顾了那家古董店好几次。

这是十多年前在北京的一段寻宝往事，现在回想起来，我心里还是忍不住有些寻到宝物的兴奋和激动。

3.7 漏宝记 - 不属于你的，到手也飞掉！

有一次，老杨那儿有一只底部写了个“御”字的兔毫碗。那天去的每一位同学几乎都把它拿到手上把玩了一下，可是却没人买。最后那只兔毫碗被聪明的班长 Patricia 买下。上课时，李老师说那是一件非常好的东西。他解释：

“碗底那个‘御’字，代表那件东西是王室用的。”

我们这些摸过那只碗的学员们听了，个个懊恼不已。有什么用？不属于你的东西，就是到手也会飞掉的！

3.8 失宝记 - 旧的不去，新的不来！

Sue 是我古董班的同学，她非常喜欢收藏，也很愿意出大钱买真品。有一回，她在北京的拍卖会上标到一个价值不菲的《清道光年间青花瓷盘》。

那天，她大方地把“宝物”拿到班上来让大家传阅、开眼界。宝物不久传到我手上，当我正开始聚精会神地看著盘上的青花时，突然“咚”一声，我右眼的镜片掉落下来。我以为它砸到青花瓷盘了，吓得我整颗心都蹦了出来。仔细一看，噢，还好，我右眼的镜片顺著那件青花瓷盘擦身而过，掉落在地上。真是好险！我立刻把那价值不菲的宝物还给 Sue，不敢再多看它一眼。当晚我回到家的第一件事，就是用“强力胶”牢牢地把我的眼镜片给粘了回去。

几个月后的一天，我在丽都公寓又碰到 Sue，她告诉我她那件价值不菲的宝物飞了。她说家里安徽籍的小阿姨在打扫玻璃柜时，不小心把那件青花瓷盘给打破了。

“我能叫我的小阿姨赔吗？”她说。

同样那句话：不属于你的东西，就是到手也会飞掉的。

不过，瞧她那副豁达的神态，我相信她会再找到更好的东西的。

经过李老师的教导和鉴定，我们那班学员几乎个个都能买到一些“物美价廉”的珍（真）品。新来的学员愈来愈多。一天，班长 Patricia 提议：“我们来举办一场小型拍卖叫做‘大风吹’，如何？”

她解释：“老学员可以把家中不想保留的真品，拿出来拍卖，各人出自己东西的底价，之后十元起跳，最多跳三次。”

同学们一致赞成通过。藉著几场“大风吹”下来，我把手边的收藏好好地清理了一番。我个人的收藏有东汉青釉罐、羽觞杯、唐代三彩钵、北宋建窑兔毫碗、南宋隐青碗盘、元代钧窑碗到光绪、民国的粉彩等，挺令我满意的。



我的收藏品

4. 后记 - 因缘际会，一切随缘！

刚开始学习古董鉴定时，我们每个星期都到后海老杨那儿的破烂堆里去拾宝；后来我们拓展到朝外以及亮马市场；到更后期天不亮我就和 Julie 以及秀锦打的到潘家园的古董交易市场去寻宝。因此，就像电影《致青春》一样，我们早期学习古董鉴定的那段日子可以定名为《致我在北京的拾荒岁月》。

到了 1990 年中北京古玩城开张，我们就把寻宝的地点转移到古玩城。经常下课后，我们会相约先到古玩城吃午餐；餐后，我们就从一楼到四楼的古董店，一间、一间的慢慢逛。因为是常客，那里的老板们逐渐认识我们，其中一部分老板和我们成为好朋友，是我们经常购买和学习的物件。

在学习期间，虽然李老师一再提醒我们要大气、要买精品，千万不要买一箩筐的“烂梨”；但我还是买过许多赝品以及次品。

中午，我和李老师通电话邀请他帮我的书写序。当他问我书名为何时，我几乎冲动地想告诉他书名是：《我的古董研习忏悔录》。哈哈！

2011 年 8 月，李老师和师母去马来西亚参加古董鉴定大会，回程他夫妇俩顺道来新加坡再次为我的收藏做鉴定。临走时他说：“可惜你们当年不敢买大件的。”

言下之意，我的收藏虽然还不错，但是不够大气。我听了很后悔当初一心想做学术研究，却忽略了这些古董的商业价值，没有出手买几件符合大气魄、高档次的精品。更不可原谅的是当时我身边还有这么一位大师专家帮忙做鉴定。唉，如今，我只好听从李老师的玩笑话：

“一部分给大儿子，一部分给小儿子，一部分留给女儿，儿子们多给一些，女儿少给一些。”

就这么决定吧！哈哈！

其实我身边的这些收藏已经很丰富了。我很庆幸自己曾经有过那么一段率真、豪迈、全心投入的“拾荒”岁月；更庆幸自己能有机会跟随李老师学习，欣赏到中国古董陶瓷的精美与文化。想到我们每次上课前的四处寻宝，上课时对著桌上琳琅满目的陶瓷听老师一一讲评真假，下课后我们又继续到各处寻宝……这些有趣的过程可真是千金万两也买不到啊！

俗话说：“有缘千里来相会，无缘对面不相逢。”

我与身边这些古董陶瓷因缘际会、穿越时空，如今有缘“千年”来相会，这是多么珍贵的缘分啊！

感恩！知足！惜福！在此诚心地与您分享！

2014年8月 写于新加坡