



Wendy's Chinese Ceramic Adventure

By Wendy Chow 2015

Translated by May Fan & Julie Chow



Foreword

By Li Zhi Yan

Researcher at the National Museum of China

As “**Wendy’s Chinese Ceramic Adventure**” will be published, I would like to send my warmly congratulations to Wendy.

There were many expatriate spouses of senior technical and management personnel from foreign enterprises in Beijing. Most of them had advanced degrees from the US or International renowned universities. They came to China as a result of their husbands’ career moves or business expansions to China. They organized various learning courses in Beijing. Among them, antique courses such as pottery, jade, wooden furniture, embroidery were their favorites. I was invited to teach the glorious historical epochs of Chinese potteries. I covered early history and later developments in each historical stage. I taught them how to appreciate the unique characteristics, evolution, and creativity of the potteries in each historical stage, analyzing the historical background, social environment, art tradition, and beauty customs. In addition, I also covered how fake antiques came about – the characteristics of genuine and fake items, and the methods of authenticating various ancient Chinese ceramic antiques.

The course was conducted from 1995 to 2003. All the students attended the classes on time, were very attentive and had a lot of enthusiasm. For each class, I was asked to present a very clear

subject and use simple and plain language to explain advanced and difficult subjects. The students would not only listen attentively and take detailed notes, but were also not afraid to ask many questions. The atmosphere was quite interactive and the students would not stop until they totally understood the answers to their questions.

The students changed from time to time. Some left because their husbands transferred out of Beijing, but new students joined continuously. Some left for a period of time and returned again after they came back to Beijing. Sometimes, I had to stop the class due to business trips or lecture invitations from other countries; however, I resumed the class right away after returning to Beijing.

The quality of the students was very high, and they had excellent characteristics. They not only studied hard in class but also worked hard afterwards. They read relevant references, and visited various museums and archaeological departments to enhance their learning. They also visited the pre-auction exhibitions and the antique markets (e.g. Panjiayuan 潘家园) to study and compare with what they learned in the class. They brought what they bought from the markets to allow other students to participate in authenticating. Everyone shared the joy if the items were authentic and analyzed the unique characteristics if they were fakes. All these made the learning experience very interesting and effective.

Wendy was the leader of the class. She studied hard, and was always eager to help her classmates. She had a bright personality, quick wits, and was very good critical thinking. She set a very good example for the class. After she moved to Singapore with her husband, she continued to study antiques.

“Wendy’s Chinese Ceramic Adventure” includes Wendy’s antique collection, her academic studies, and interesting tidbits. It is highly readable and will make a strong contribution toward elevating people’s zeal for antique collections and deepening the knowledge for Chinese pottery culture.

I hope Wendy continues to advance her excellent track record and achieve even greater success.

August 28th 2014, Beijing

Foreword

By Yolante Pan

Everlasting Beauty and Wisdom

Wendy is the first friend I made in Singapore. Over the years, we have gone through many milestones of our life together, from exchanging lessons learned from raising teenage children, to adjusting to the “empty nest” lifestyle, and to entering into the pre-retirement stage of our life journey. All these common and shared interests have built a solid friendship that enhances our lives on a daily basis. It is such a joy to hear that she is going to publish a book about her years’ collections in ceramics, including treasures that many of her close friends have never seen before.

People who know Wendy can attest that she is a passionate and warm-hearted person. She is always at the frontline helping people, family members or friends, as a never-ending commitment. She is also enthusiastic about learning new things. Once intrigued about something, she will go all the way without hesitation. Her determination and upbeat spirit make her fearless towards any difficulties or challenges in her way.

Wendy and her husband have lived through both Eastern and Western cultures over the years. And we have heard many unforgettable stories during their days in Beijing. It is very lucky for her, while in Beijing, to have a close contact with the heart of Chinese history, culture and arts, making it a memorable

seven-year experience. Not only did she learn Chinese Ceramic Authentication from the famous Chinese Ceramic Authenticator, Professor Li Zhi Yan (李知宴), she also worked diligently, scavenging the antique markets with a group of friends, looking for valuable antiques.

From my years' in teaching, I can attribute her success and excellence in whatever she does to her never wavering passion and dedication, very much like an A student or the celebrity fans nowadays. Wendy's passion for life makes me wonder if I ever had such free-spirited, affectionate devotion in my life!

In this book, Wendy has not only shared the beauty of authenticated antiques that represent an important part of Chinese culture and history but, more importantly, revealed the passion and fun she has during the collection process. I feel that she is once again igniting the torch to close out this exciting chapter of her life story with a perfect period.

I hope more people will have the opportunity to appreciate the beauty and wisdom embedded in this book. Maybe you share the same passion for arts and life like Wendy or you appreciate it from an antique collector's point of view. Regardless from where you're coming from, welcome, and enjoy the sound of the heartbeat of my dear friend Wendy.

Your dear friend, Yolante Pan August 2014

Notes From The Author

In 1991, because of my husband's new job assignment, my family and I moved from New Jersey to Beijing. We lived at Holiday Inn Lido until 1998.

Back then, there were many ladies at the Lido like me – born in Taiwan but living in Beijing because of our husbands' "expedition." Being an expatriate at the time meant that our husbands were well compensated, so most of us were homemakers. During the day, when our husbands were at work, we filled our time by attending a variety of courses, including the study of jade, wood, Traditional Chinese Medicine, antiques and so on. It was very rewarding. I attended the study of Chinese Ceramics.

In 1995, one of our MITs ("Made in Taiwan" – others who were also born, and grew up in Taiwan), Patricia, invited Professor Li Zhiyan from the History Department of Beijing University to teach us a course called "The Study and Authentication of Chinese Ceramics." From then until 1998, for nearly four years, I followed Professor Li to study and learn how to authenticate antique ceramics. I attribute those years of guidance with Professor Li, that I was able to collect many Chinese antique ceramics. The collection ranges from the Shang dynasty to the modern Republic of China.

In year 1998, my husband was assigned to a new position in Singapore, so we moved there. I packed up my antique collection and placed it in storage. The years went by as I settled down in Singapore. However, from time to time, I would think about my antiques. In my head, I would go over the pieces I had

collected, thinking about their history and reminiscing how much fun I had learning about them. I wanted to categorize and put them in order.

In June 2010, I was finally able to organize my antiques. With the help of my filmmaker daughter, I took the antiques out of storage and we took photographs of over 100 big and small antique ceramics. Afterwards, I had my pretty niece, May Fan, translate 60 copies of Professor Li's authentication certificates into English.

I put all the photographs and authentication descriptions, together with the articles I wrote on my treasure hunting stories, onto my website: www.wendychineseantiques.com. This year (2014) I've decided to put together the information from my website and turn it into a book called "**Wendy's Chinese Ceramic Adventure**".

Here it is!

By Wen Shan Wendy Chow in August 2014

1. My Discovery of Chinese Antique Ceramics

1.1 My Life in Beijing

“Spring flowers, autumn moon, summer breeze, and winter snow. If there is nothing hanging upon your heart, you are in the best moment in the season.” – Song Dynasty. Wu Meng Hui Kai

In October 1991, my husband and I moved with our seven-year-old daughter, and our two one-and-a-half year old twins to Beijing. The twins (or, as local Beijingers would call "double-petals") had just begun to learn to walk and talk, while my daughter started second grade at the International School of Beijing.

My first impression of Beijing was that it was windy and “threefold 三多” – people, cars and bicycles. Beijing's traffic is chaos – the pedestrians there are not afraid of bicycles, bicycles are not afraid of cars, and cars are not afraid of people. Such chaos was not easy for foreigners like us to be able to adapt to in such a short amount of time. Therefore, my husband’s company would not allow us to drive on our own. It was autumn when we arrived. Wind and sand attacked our faces. I often saw women riding bicycles on the road with their faces wrapped in a thin layer of gauze as protection against the weather.

My second impression of Beijing was the use of FEC (Foreign Exchange Currency) and Food Ration Stamps. Though my family are all Chinese and look Chinese, we were considered “foreigners” since we came from outside China. The currency that foreigners used was called FEC, rather than the “Yuan” that was used locally. The value ratio between FEC and Yuan was

about 2:3. At that time, many farmers had never seen FEC. At one point, I went to buy eggs from a farmer who came from the suburbs. When I handed her a FEC\$10 note, she responded, “What is this? I don’t want it!”

Little did she know that the value of FEC was one and half times that of Yuan!

At that time in China, some people still used Food Rations Stamps in exchange for food. When it came to Food Rations Stamps, I have to thank our domestic helper at the time, Auntie Wang. (In China, people call their domestic helpers “aunties.”) Auntie Wang knew that I liked to go to the nearby food store to buy noodles and steamed buns, so she often gave me some of her extra Food Ration Stamps. I would happily take those stamps to the grocery store in exchange for food items. By 1993, the use of FEC and Food Ration Stamps were phased out.

My third impression of Beijing was from learning calligraphy and sewing. After we settled down in China, I immediately grew restless and started looking for something to learn. First, I joined a calligraphy classes with two neighbours. Each week, we met up and took lessons from a middle-aged Chinese man. After class, we individually practiced at home. Later, I bought a treadle sewing machine and learned to make clothes from Auntie Wang. Under Auntie Wang’s guidance, I made an outfit for each of my three children. When they wore the same floral-patterned style outfits to visit their grandparents in Taiwan, I felt extremely proud!

On our second day in Beijing, I called Ann since both of our husbands worked for AT&T (Beijing), and her family was living in Beijing before us. Ann then introduced me to her next-door neighbour Catherine. The three of us became very good friends. We called ourselves “Three Musketeers.” We often met up to visit the famous Fragrant Hills, Summer Palace and the Old Summer Palace, Beihai Park, Grand View Garden, and many other places.

Sometimes, when my helper and I took the twins to Beihai Park, we rode on the foot-paddled goose boats to tour the lakes. Other times, the twins, Little Helper, and I would go to the children’s playground at Ritan Park to play. During my first two years in Beijing, I had seen spring flowers, the autumn moon, felt the summer breeze, and seen the winter snow, coupled with the company of a pair of good friends – my life was extremely relaxed, happy and carefree!

Of course, during this period, I also met many other “MITs” whom like me, had accompanied their husbands to Beijing. Some of them had been relocated by companies such as AT&T, IBM, GE, Motorola, Lucent, and Microsoft. Some of them had been relocated by Taiwanese companies, such as Master Kong (康师傅) and Tongyi (统一). This group of ladies were an eclectic group of people: Some were college graduates. Some held Master's or PhD degrees. Some had also formerly been senior executives from companies in the U.S., many of whom had given up their high paying jobs and followed their beloved husbands to Beijing. Some ladies had also lived in Beijing for

years, operating their own businesses in jewellery, real estate, and beauty. Until then, it had never occurred to me that Beijing truly was a treasured land of Crouching Tigers and Hidden Dragons: I got to meet so many “martial arts” masters and female heroes. Regardless of what our backgrounds were, we had one very common interest: an intense desire for learning.

All of us took part in a plethora of courses, including the study of antique authentication, traditional Chinese medicine, jade authentication, wood authentication, book reading and the appreciation of traditional Chinese painting and calligraphy – whatever it was, you name it, we had it. All of us often joked that we were working on our “Post Doctoral Degree.”

To validate our acquired knowledge, we would often hunt around the markets, seeking a good piece of jade, antique, wood and other valuable collectibles. So then, when our husbands were busy making money, we wives were busy spending it. Of course, as all good housewives know, our purses were the gate keepers: only if something was really of good value, it was worth the money.

In my early years in Beijing, I took courses in many things, such as calligraphy, foot massage and a little bit of Chinese medicine. Out of all those courses, however, the one that would leave the deepest impression on me was Professor Li’s “The Study and Authentication of Antique Chinese Ceramics.”

1.2 The Study and Authentication of Chinese Ceramics

During 1995, in Beijing, we had two antique classes each week: on Tuesdays, the class was held at the Lido Club; on Thursdays, it was held in the Asian Game Villages. My family lived in Lido Apartments – our back gate faced the Lido Club – so, naturally I joined the Lido Club classes.

Once, at the Lido Club class, Professor Li told us:

“The students from the Asian Game Village classes always ask me if Wendy and I are related.”

As I was one of Professor Li’s most diligent students, I always had something new for Professor Li to authenticate. As a result, he often used my newly collected item as the example to explain the day’s lecture in the Asian Game Village classes.

Every time we went to the Lido Club classes, it was like taking part in a small antique auction: the front of the classroom was always lined with a collection of ceramics, including jars, bowls, plates, bowls, vases, pots and goblets – all awaiting Professor Li’s appraisal. Sometimes we brought pottery items such as jars, horses and figurines.

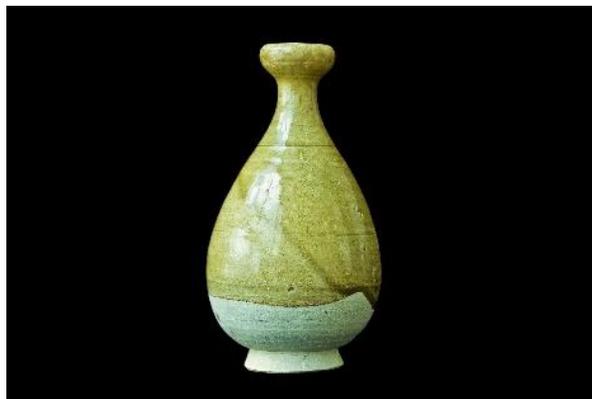
Professor Li was born to be a history professor. Not only has he profound intelligence, he is also very eloquent and humorous. He taught us about 5,000 years of history of Chinese pottery and ceramics without any reservations – everything from the painted pottery of the ancient times, to the early pastels used during era of the modern Republic of China, passing from generation to generation, to giving us a general overview. During each class, we carefully took notes and looked up many references to further our education after “school.” We would often bring our

collections to show each other and to study together. In those years, we were focused on quality learning and in quality purchasing. Houhai, the Landmark Antique Market, Panjiayuan, Beijing Curio City were all places we would visit after every class.

As I recall, during the first day of class, Professor Li told us: “When collecting antiques, you need to be discerning! Have verve! Better to have a bite of the immortal peach, then to eat an entire basket of rotten pears.”

After class, we would always immediately go to Houhai and Antique City to treasure hunt. Indeed, we found a lot of “rotten pears,” but out of each batch, there were always a few “immortal peaches.”

Professor Li’s lessons were very vivid. He often quoted poetry to describe his antique items. For example, he quoted the verses of the Tang dynasty poet Wang Changling to describe the following Sui and Tang Dynasty Celadon Garlic Bottle:



Sui and Tang Dynasty Celadon Garlic Bottle

“If Luoyang's friends and relatives ask about me, please tell them that my heart is still immaculate, crystal as ice and translucent as this jade bottle.”

And he quoted Song dynasty poet Su Dongpo's poems to describe the Su Fu Glazed Bowl, which featured swimming ducks and dashing blades that were used to cut the reeds:



Su Fu Glazed Bowl

“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.”

So, in the process of learning, not only did we get to enjoy the beauty of the clay and glaze of ceramics, we often indulged in Professor Li's reciting poetry.

Professor Li often joked with us. For example, when he taught us the Tang dynasty ceramics, he would point to the plump and beautiful Tong Jingjing to describe the looks of Yang Guifei, so as to make his lecture more humorous. Therefore, our emotions

ran very high during each class – you could hear the sound of all of us bursting into laughter from time to time in the classroom.

This point in the book reminds me of one of my best friends, Judy. I'd heard that she worked as an antique ceramic narrator at the Shanghai Museum for a while. Judy had been a Taiwan Political University student, her handwriting was very beautiful, and her class notes were extremely detailed. In class, she was always taking notes.

Once in the classroom, as Professor Li was answering questions, he abruptly asked Judy:

“Judy, what are you busy writing down?”

Caught off guard, Judy looked up at Professor Li, and slowly answered:

“I am writing, “Professor Li said he doesn't know the answer either...””

Judy's answer made the whole class burst with laughter。

Professor Lee was full of wit and humor. I always looked forward to attending the weekly classes. Occasionally, once or twice, when Professor Li was unable to make the class, Judy, Catherine, Sharon, Shioujin, Joanna and I would get together as a group and go to various places to treasure hunt.

Oh, it was a time that I will never forget!

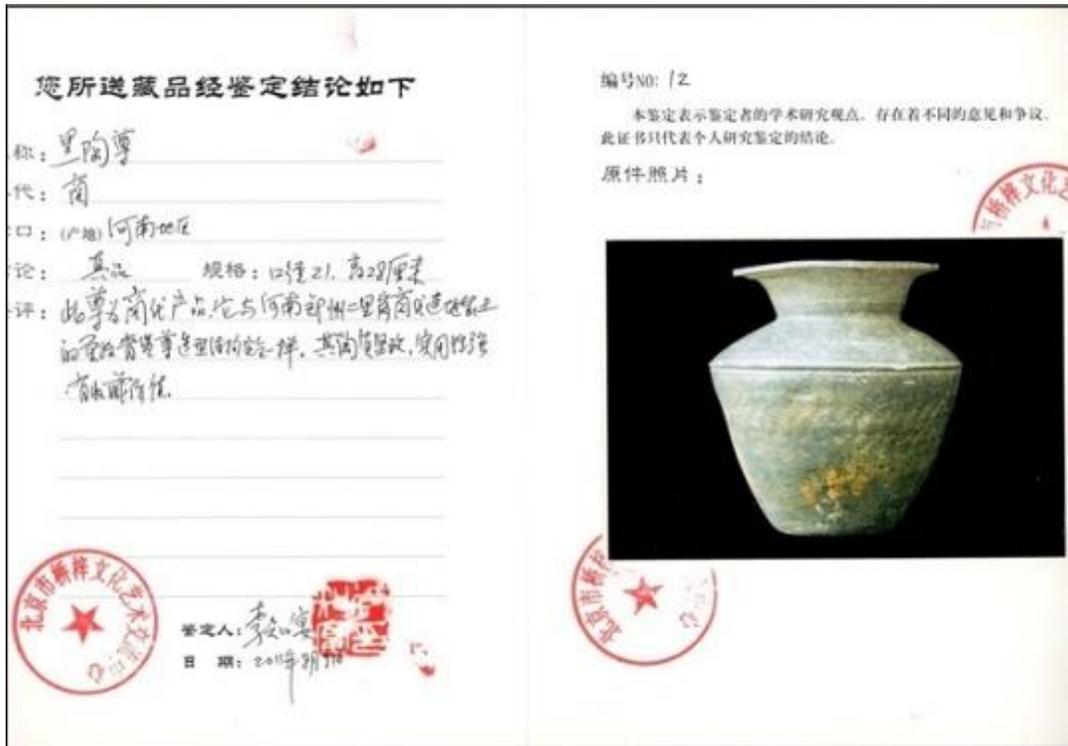
2. Wendy's Chinese Ceramic Collections

2.1 Authentic with Certificates

2.1.1 商黑陶尊

Shang Black Pottery Wine Vessel





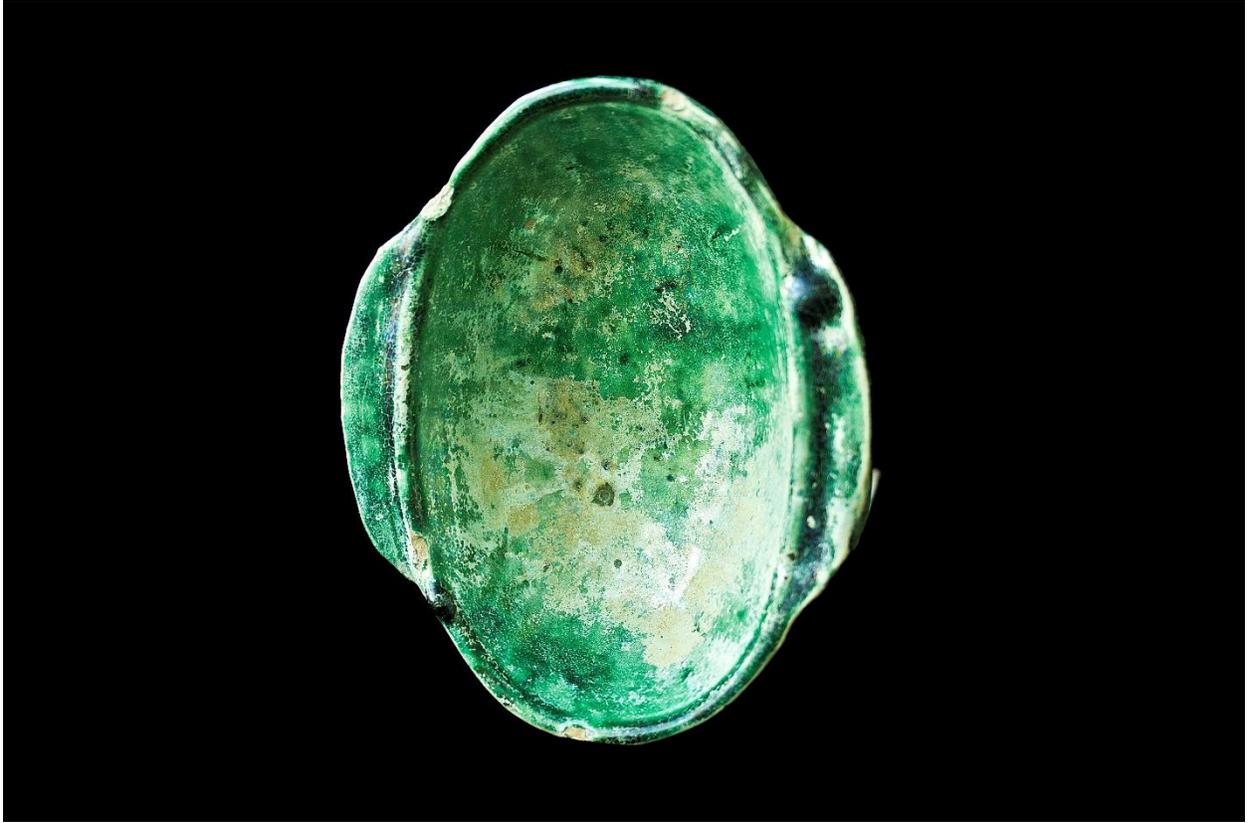
名称: 黑陶尊
年代: 商
窑口: (产地) 河南地区
结论: 真品
规格: 口径 21 厘米, 高: 28 厘米
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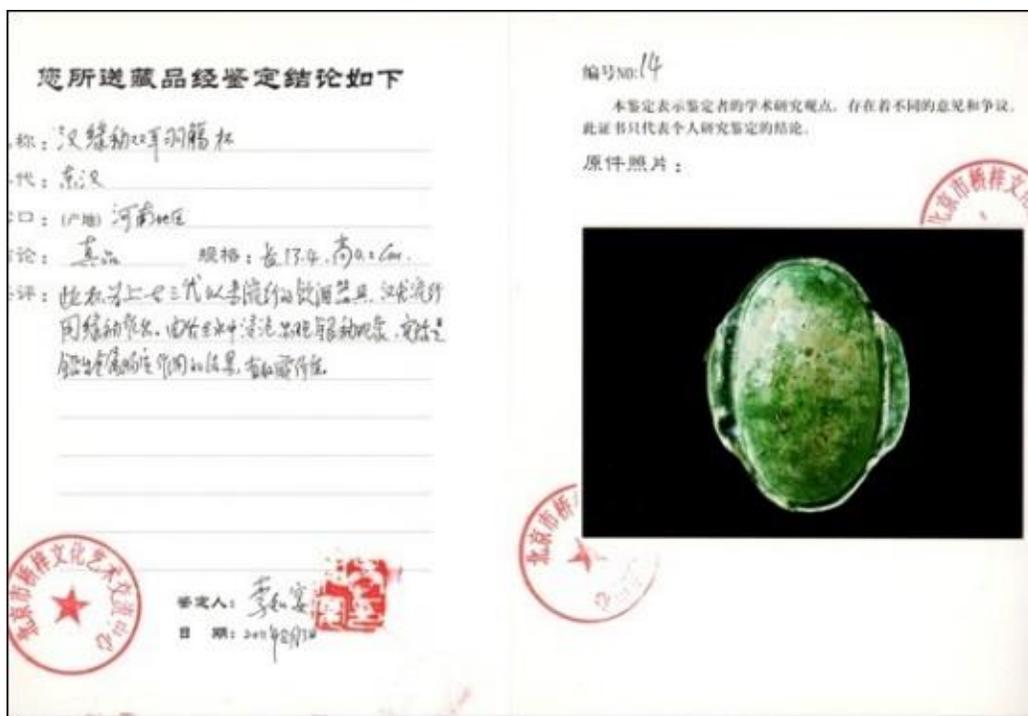
鉴评: 此尊为商代产品,它与河南郑州二里岗商代遗址出土的原始青瓷尊造型结构完全一样。其陶质坚致,实用性强,有收藏价值。
 *

Name: Black Pottery Wine Vessel
Era: Shang dynasty (16th – 11th B.C.)
Kilns: (origin): Henan Province Kilns
Conclusion: Authentic
Specifications: 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 collection.

2.1.2 东汉绿釉双耳羽觞杯
Eastern Han Green Glazed Double Ears Drinking Cup





名称: 汉绿釉双耳羽觴杯

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。

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Name: Han Green Glazed Double Ears Drinking Cup

Era: Eastern Han Dynasty (25-220)

Kilns: (origin): Henan (Province) Area

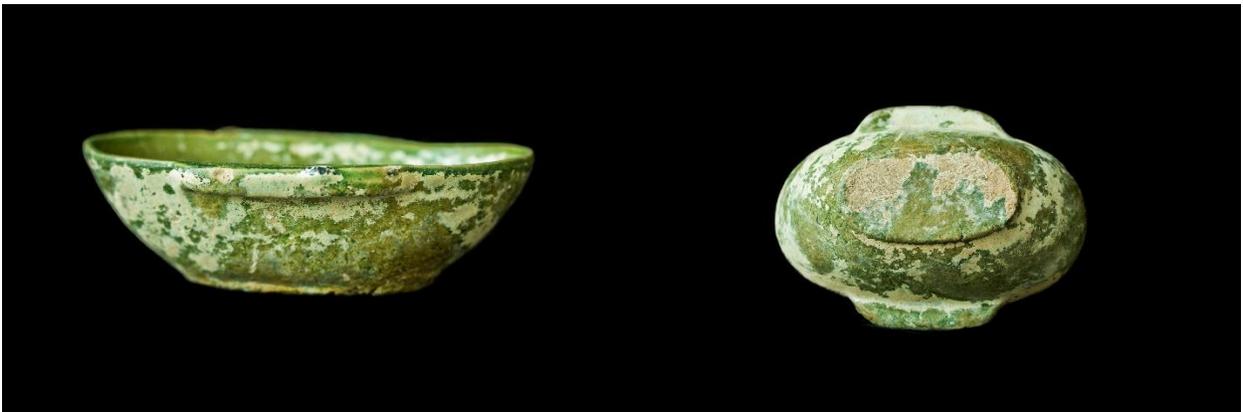
Conclusion: Authentic

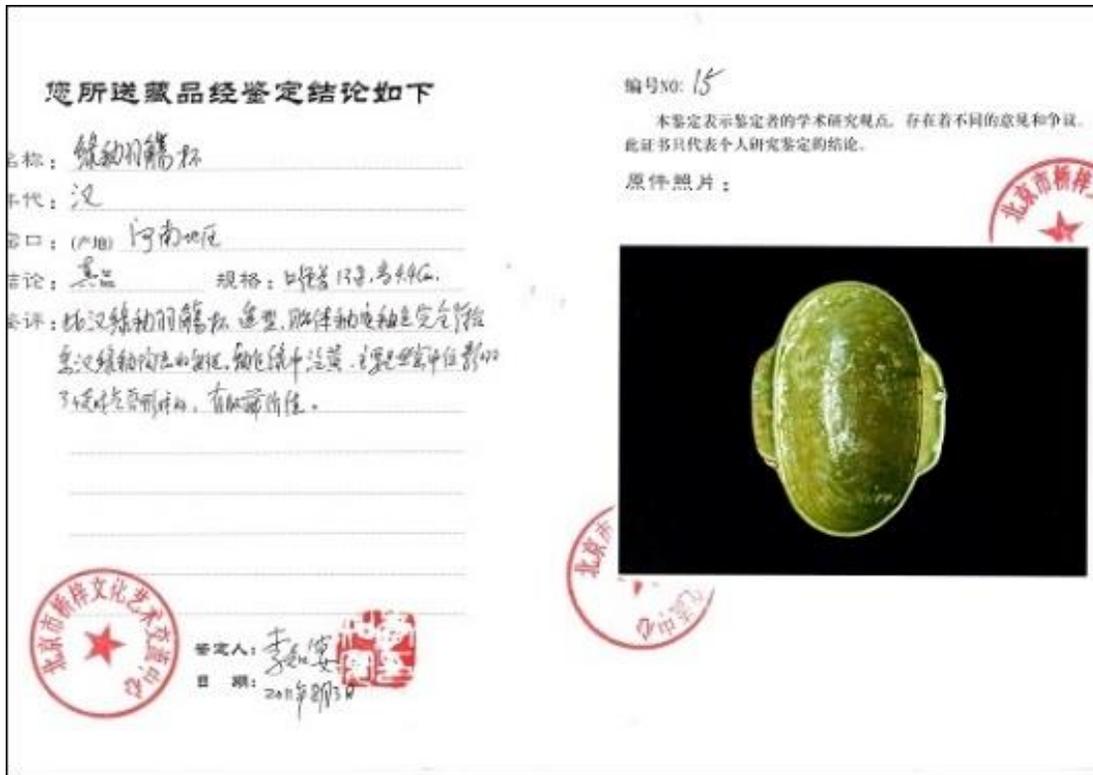
Specifications: Diameter 13.4 cm Height: 4.2 cm

*

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. With 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. Very worthy of collection.

2.1.3 汉绿釉羽筋杯
Han Green Glazed Double Ears Drinking Cup





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。

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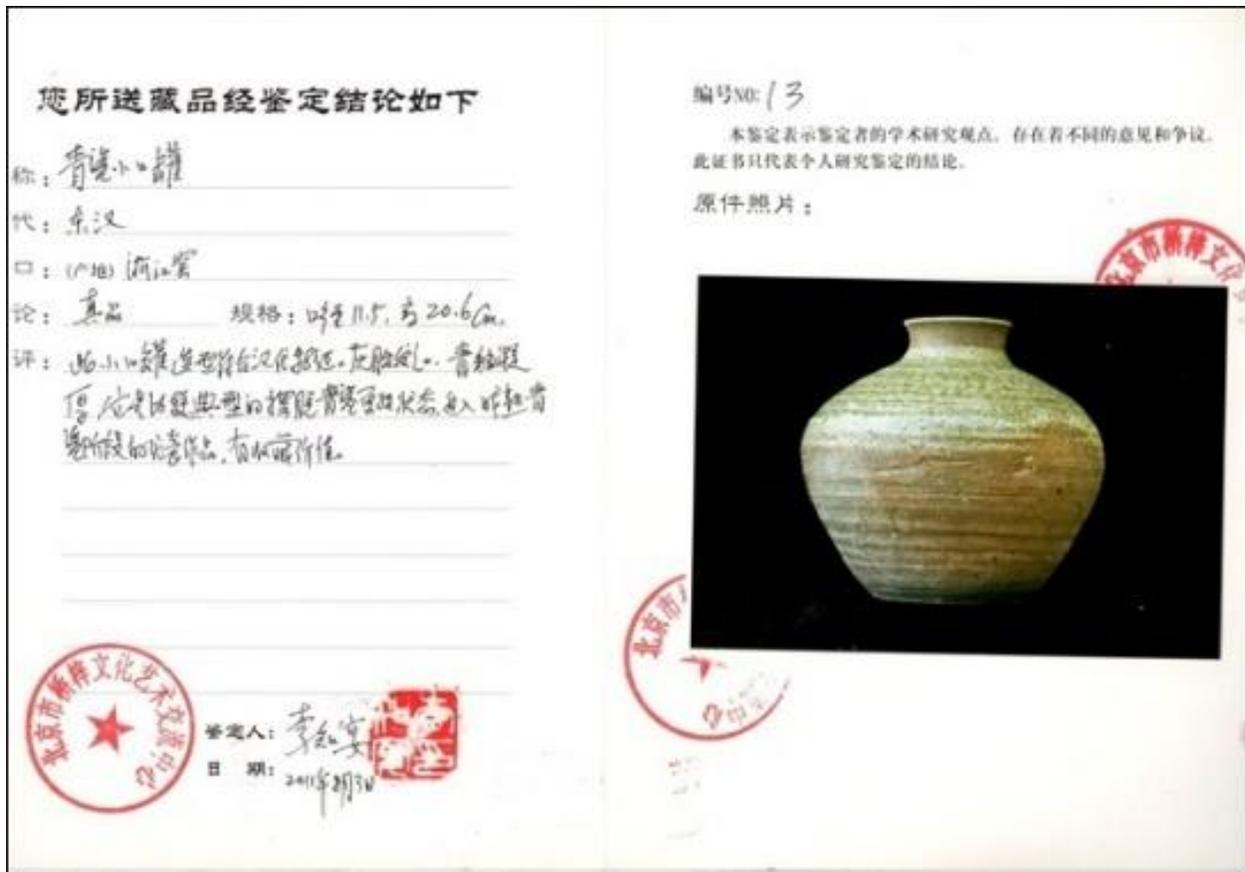
Name: Han Green Glazed Double Ears Drinking Cup
Era: Han Dynasty (206 B.C. - A.D. 220)
Kilns: (origin): Henan Region
Conclusion: Authentic
Specifications: Diameter 13.8 cm Height: 4.4 cm

*

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. Highly collectible.

2.1.4 东汉青瓷小口罐
Eastern Han Celadon Narrow-Necked Jar





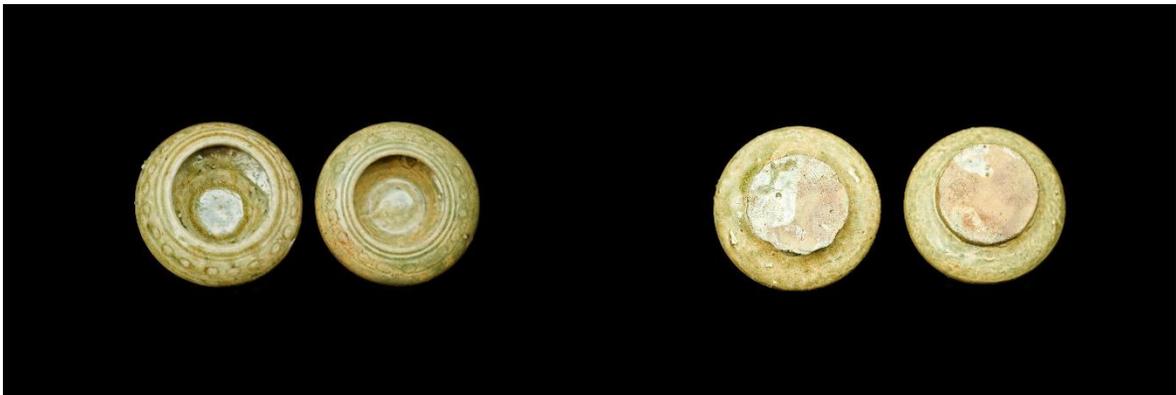
Name: Celadon Narrow-Necked Jar
Era: Eastern Han Dynasty (25-220)
Kilns: (origin): Zhejiang (Province) Kiln
Conclusion: Authentic
Specifications: Diameter 11.5 cm Height: 20.6 cm

*

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 collection.

2.1.5 晋青瓷印花水盂（一对）

Jin A Pair of Celadon Brush Washers with Printed Flower





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 Flower
Era: Jin Dynasty (265-420)
Kilns: (origin): Shangyu Kiln, Zhejiang Province
Conclusion: Authentic
Specifications: 1.) D 3.8 cm H 3.2 cm 2.) D 4.2 cm H 3.8 cm

*

Appraisal: This type of brush washers belongs to the four treasures of the Chinese writing table. The celadon glaze, shape and form, and clay body texture are all in consistent with the characteristics of the time. During the Jin Dynasty, Chinese calligraphy art had fully developed, so there were a lot of great calligraphers. Under their leads, calligraphy became very popular throughout the entire country. To meet these social demands, many celadon brush washes, 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. Highly collectible.

2.1.6 隋青瓷蒜头瓶
Sui Celadon Garlic-Head Bottle





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。

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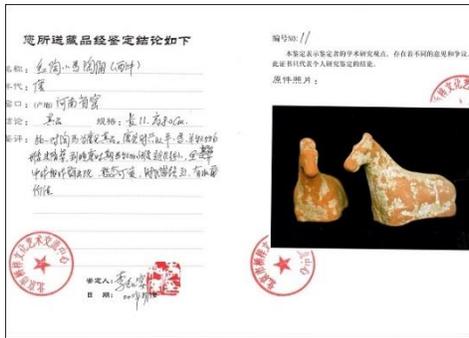
Name: Celadon Garlic-Head Bottle
Era: Sui Dynasty (581-618)
Kilns: (origin): Anyang Kiln
Conclusion: Authentic
Specifications: Diameter 4.5 cm Height: 19.3 cm

*

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 in consistent with the characteristics of the Sui dynasty celadon.

2.1.7 唐红陶小马陶俑（两件）
Tang Red Pottery Pony figurine (A pair)





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)
Era: Tang Dynasty (618-907)
Kilns: (origin): Henan Kilns
Conclusion: Authentic
Specifications: 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. Highly collectible.



2.1.8 唐红陶俑 (五件)

Tang Red Pottery Figurines (five pieces)





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

*

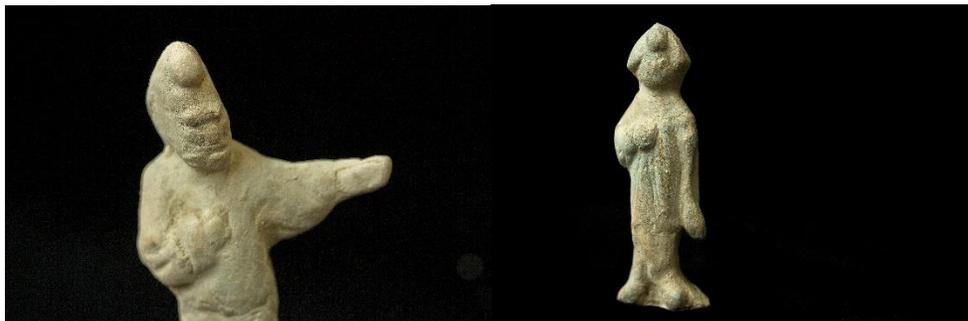
鉴评: 此五件红陶俑係晚唐产品。唐朝安史之乱以后着社会动荡，战乱不止，尤其北方中原、关中地区受的破坏更大，陶俑等陪葬品制作规格逐渐小型化。此一批陶俑就是这个社会现象的反映，有历史价值和收藏价值。

*

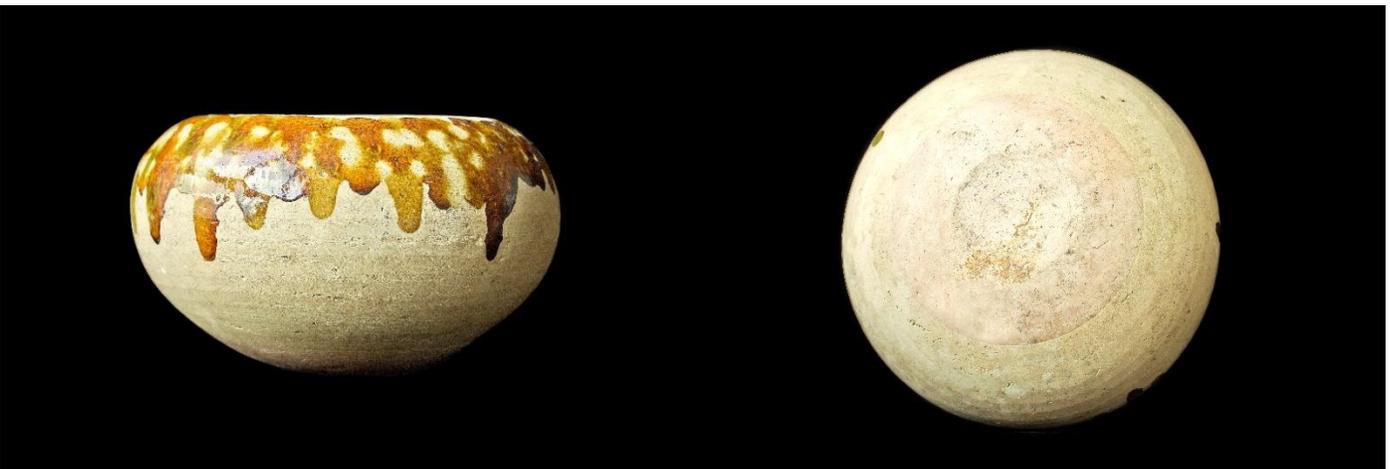
Name: Red Pottery Figurines (five pieces)
 Era: Tang Dynasty (618-907)
 Kilns: (Origin) Northern Henan Region
 Conclusion: Authentic
 Specifications: High: 6.0 - 7.5 cm

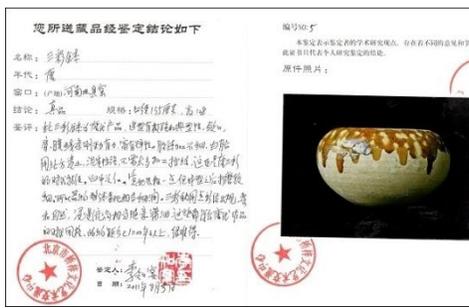
*

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 collection.



2.1.9 唐三彩钵
Tang Tricolor Glazed Pottery Bowl





名称: 唐三彩钵
 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: 此唐三彩钵为唐代产品，造型有极强的典型性，敛口、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
Era: Tang Dynasty (618 – 907)
Kilns: (origin): Gongxian Kiln in China’s Henan Province
Conclusion: Authentic
Specifications: Diameter 13.5 cm Height: 12.8 cm

*

Appraisal: This Tricolor Glazed Pottery Bowl is from Tang dynasty. Its modeling is extremely typical of 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.

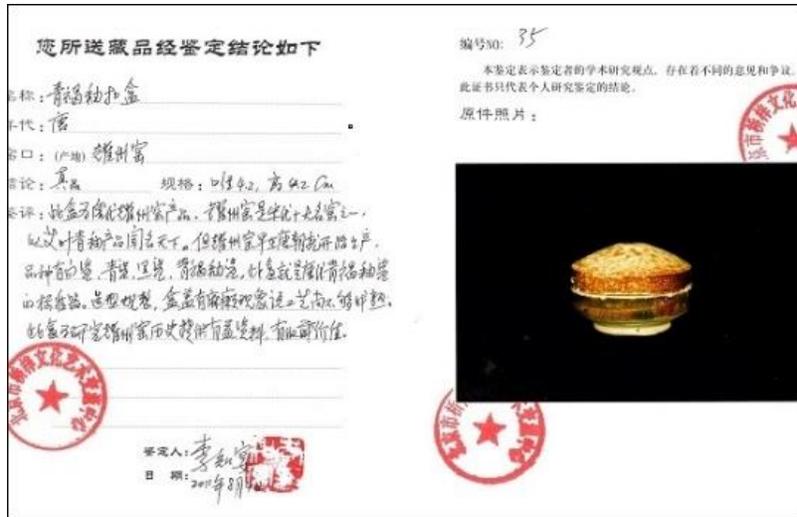
It uses white clay which is from the northern region. Northern clay is a strong mud, and does not require too much processing and pugging. This is precisely the Tang tricolor characteristics of the times. Its white color reveals a bit of red, the texture is rough, but after forming, the polish is very 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

Tang Green-Brown Glazed Buckle Case





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 Buckle Case

Era: Tang Dynasty (618-907)

Kilns: (origin): Yaozhou Kiln

Conclusion: Authentic

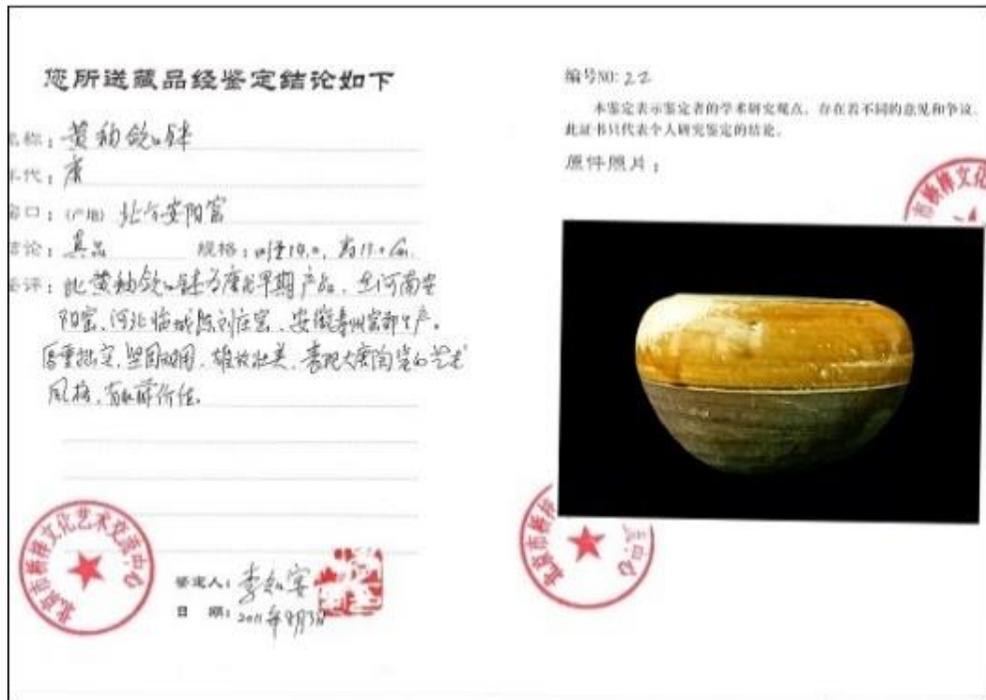
Specifications: Diameter 4.2 cm Height: 4.2 cm

*

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. Highly collectible.

2.1.11 唐黄釉斂口钵
Tang Yellow Glazed Bowl with Converged Mouth





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
Era: Tang Dynasty (618-907)
Kilns: (origin): Northern Anyang Kiln
Conclusion: Authentic
Specifications: 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. Highly collectible.

2.1.12 唐白瓷花瓣口罐
Tang Xingyao White Porcelain Petal-Edged Jar





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。

*

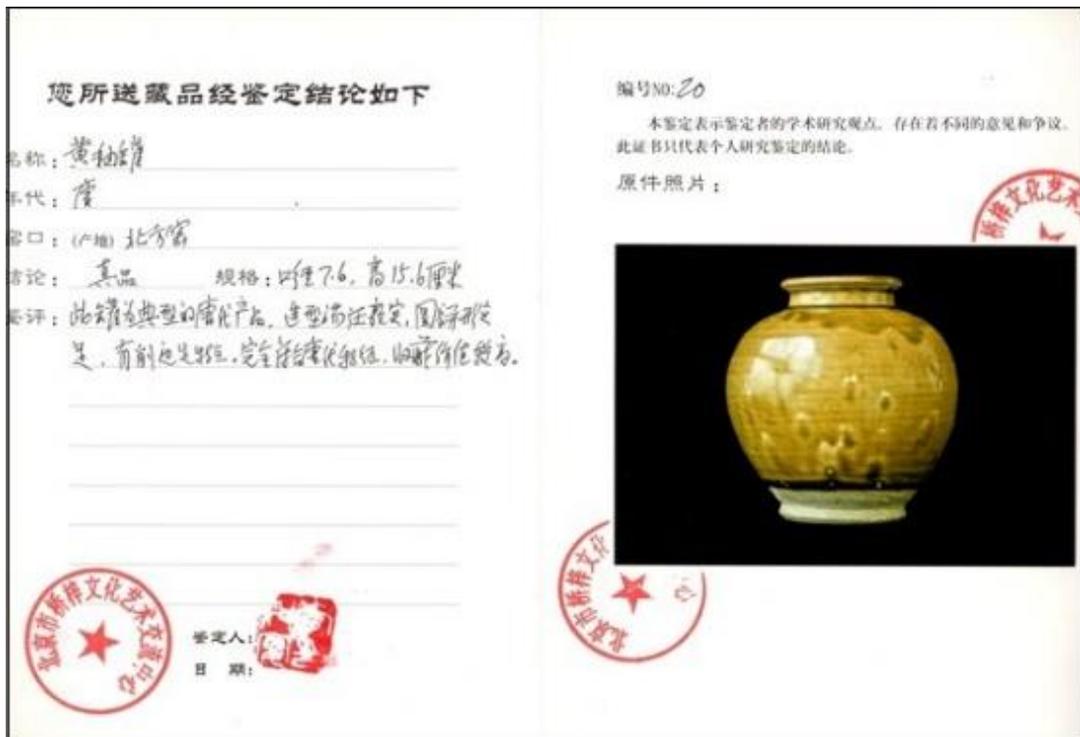
Name: Xingyao White Porcelain Petal-Edged Jar
Era: Tang Dynasty (618-907)
Kilns: (origin): Xingyao Kiln
Conclusion: Authentic
Specifications: Diameter 9.5 cm Height: 7.4 cm

*

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
Tang Yellow Glazed Vessel





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。

*

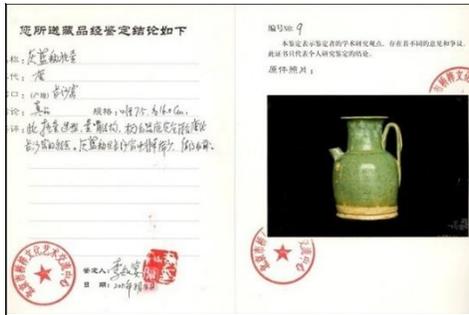
Name: Yellow Glazed Vessel
Era: Tang Dynasty (618 – 907)
Kilns: (origin): Northern China Kiln
Conclusion: Authentic
Specifications: Diameter 7.6 cm Height: 15.6 cm

*

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. Highly collectible.

2.1.14 唐灰蓝釉执壶
Tang Grey-Blue Glazed Ewer





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
Era: Tang Dynasty (618-907)
Kilns: (origin): Changsha Kiln
Conclusion: Authentic
Specifications: Diameter 7.5 cm Height: 16.0 cm

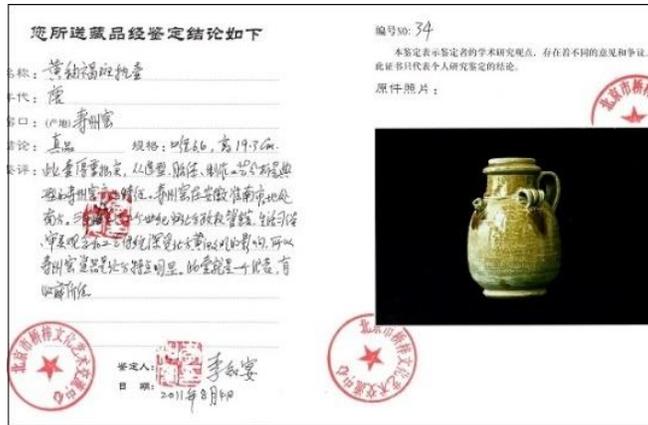
*

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 collection.



2.1.15 唐黄釉褐斑执壶
Tang Yellow Glazed with Brown Spots Ewer





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。

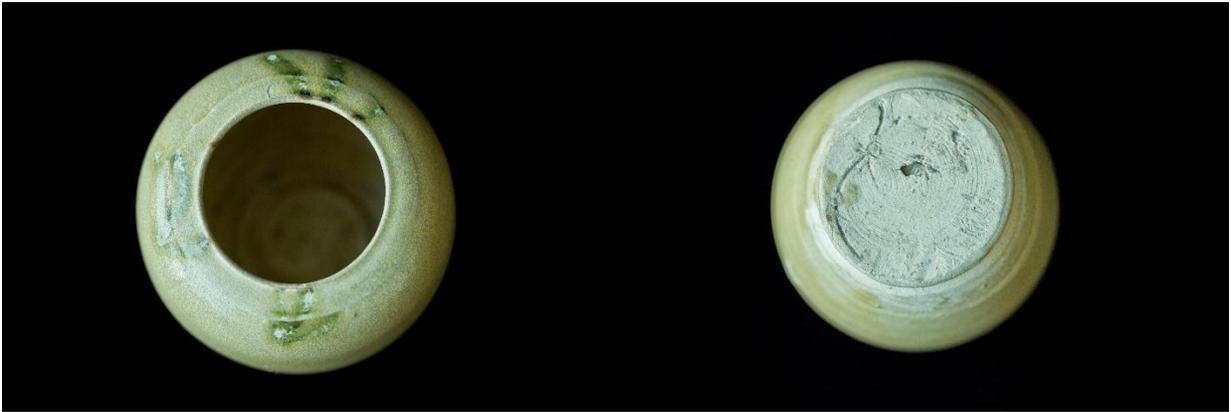
*

Name: Yellow Glazed with Brown Spots Ewer
Era: Tang Dynasty (618-907)
Kilns: (origin): Shouzhou Kiln
Conclusion: Authentic
Specifications: 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. Highly collectible.

2.1.16 唐青黄釉小罐
Tang Green-yellow Glazed Small Jar



您所送藏品经鉴定结论如下

编号NO: 10

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 高6.8cm

鉴评: 此小罐为唐代长沙窑产品, 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。

鉴定人: [Signature] 日期: 2011年11月10日



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

Era: Tang Dynasty (618-907)

Kilns: (origin): Changsha Kiln

Conclusion: Authentic

Specifications: 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. Highly collectible.

2.1.17 唐白瓷瓜形扣盒
Tang White Porcelain Melon-Shaped Buckle Case



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

结论: 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7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 Buckle Case**

Era: Tang Dynasty (618-907)

Kilns: (origin): Xingyao Kiln

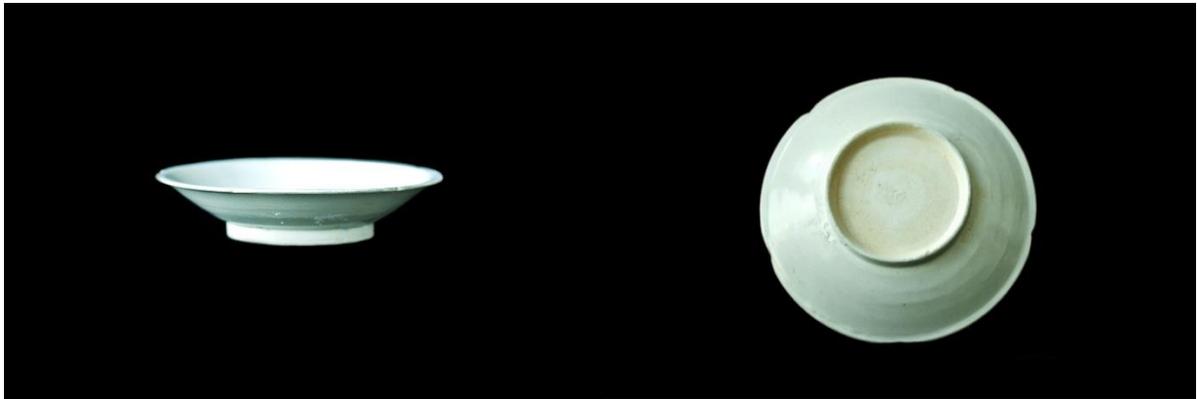
Conclusion: Authentic

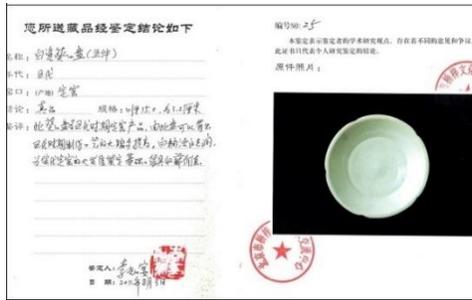
Specifications: Diameter 4.0 cm Height: 5.5 cm

*

Appraisal: This object's clay box 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. Highly collectible.

2.1.18 五代白瓷葵口盘(五件)
Five Dynasty White Porcelain Mallow-Patel Dish





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-Patel Dish
Era: Five Dynasty (707-960)
Kilns: (origin): Ding Kiln
Conclusion: Authentic
Specifications: 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. Highly collectible.



2.1.19 五代白瓷葵口盘
Five Dynasties White Porcelain Mallow-Patel Dish





名称: 白瓷葵口盘
 年代: 五代
 窑口: (产地) 涇县窑, 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。它是安徽涇县窑, 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, 所以在涇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。

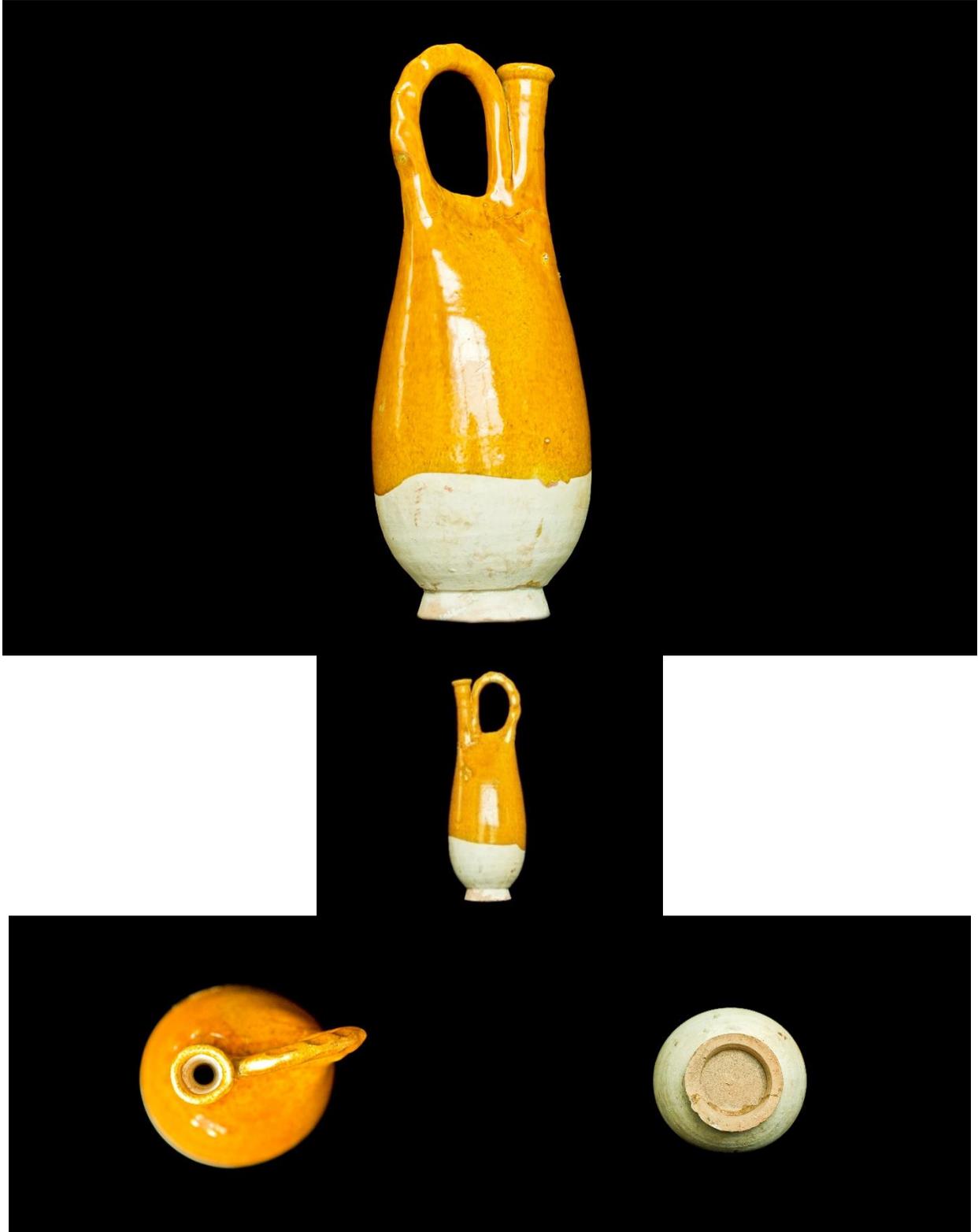
*

Name: White Porcelain Mallow-Patel Dish
Era: Five Dynasties (707-960)
Kilns: (origin): Jingxian Kiln, Southern Tang Dynasty Official Kiln
Conclusion: Authentic
Specifications: 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 collection.

2.1.20 辽黄釉皮囊壶
Liao Yellow Glazed Bagging Pot



您所送藏品经鉴定结论如下

编号NO: 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:

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, 高30.4cm.

鉴评: 此皮囊壶的造型, 胎体质地, 胎面的化妆土, 和黄色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。

鉴定人: 李炎真

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, 和黄色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

Era: Liao Dynasty (707-1125)

Kilns: (origin): Gangwa Kiln

Conclusion: Authentic

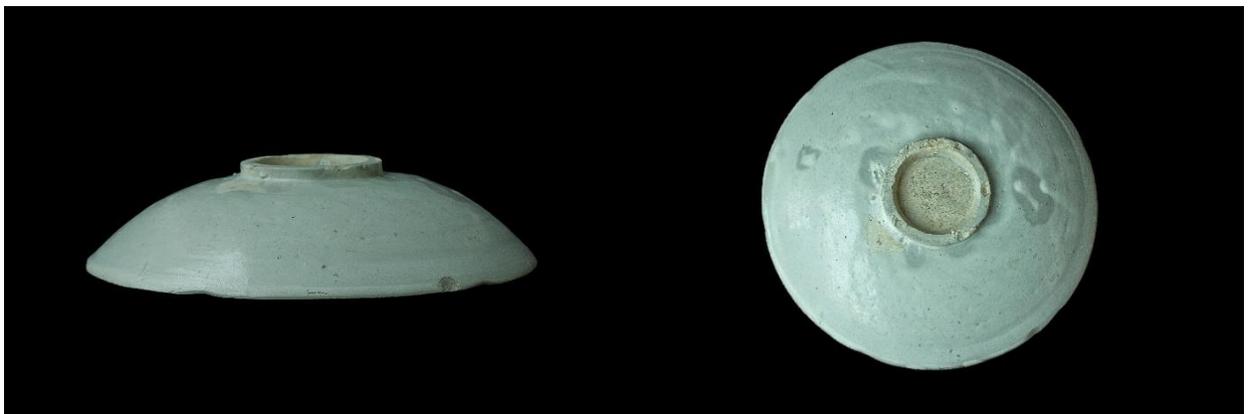
Specifications: Diameter 3.0 cm Height: 30.4 cm

*

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

Liao White Glazed Dish with Mellow-Shaped Edge and Printed Flower





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。

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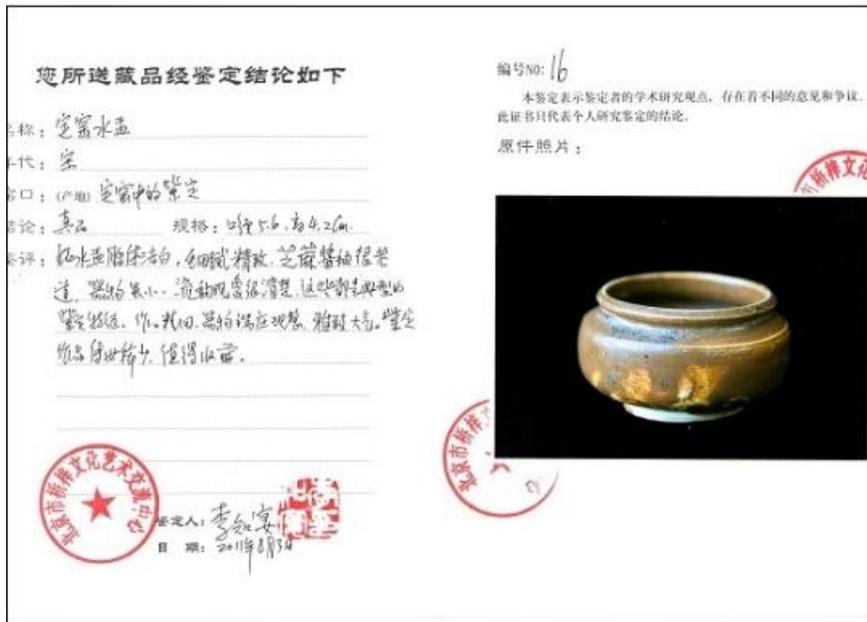
Name: White Glazed Dish with Mellow-Shaped Edge and Printed Flower
Era: Liao Dynasty (707-1125)
Kilns: (origin): Gangwa Kiln
Conclusion: Authentic
Specifications: Diameter 18.3 cm Height: 4.0 cm

*

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. Highly collectible.

2.1.22 宋定窑水盂
Song Purple Dingyao Water Pot





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
 Era: Song Dynasty (960-1279)
 Kilns: (origin): Dingyao Kiln (Purple Colored)
 Conclusion: Authentic
 Specifications: 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 collection.

2.1.23 宋酱釉小罐
Song Dynasty Brown Glazed Small Vessel





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帮助, 也说明定窑工艺影响的巨大, 有收藏价值。

*

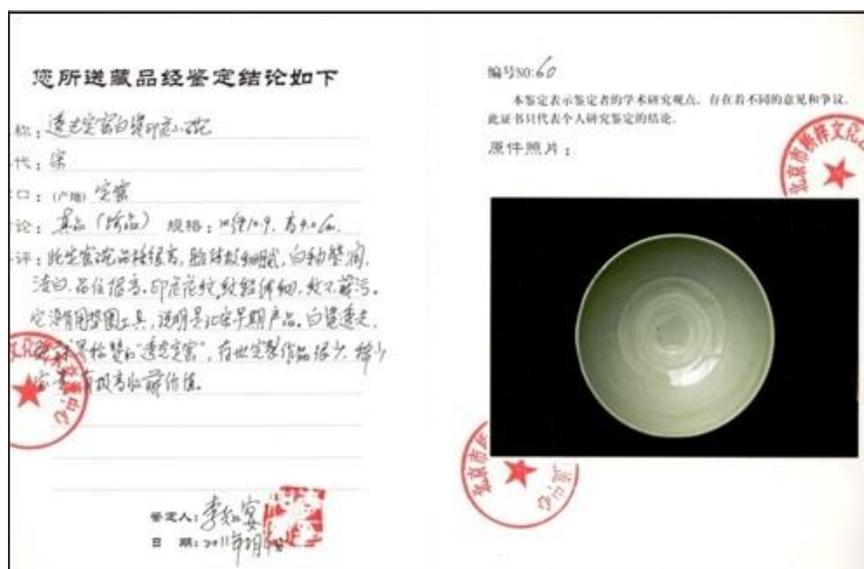
Name: Brown Glazed Small Vessel
Era: Song Dynasty (960-1279)
Kilns: (origin): Henan Danyangyu Kiln
Conclusion: Authentic
Specifications: Diameter 3.6 cm Height: 11.8 cm

*

Appraisal: This object is an imitation of Ding ware. It was made in the Danyangyu 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. Danyangyu 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. Highly collectible.

2.1.24 宋透光定窑白瓷印花小碗
Song Translucent Dingyao White Porcelain Small Bowl





名称: 透光定窑白瓷印花小碗
 年代: 宋
 窑口: (产地) 定窑
 结论: 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。

*

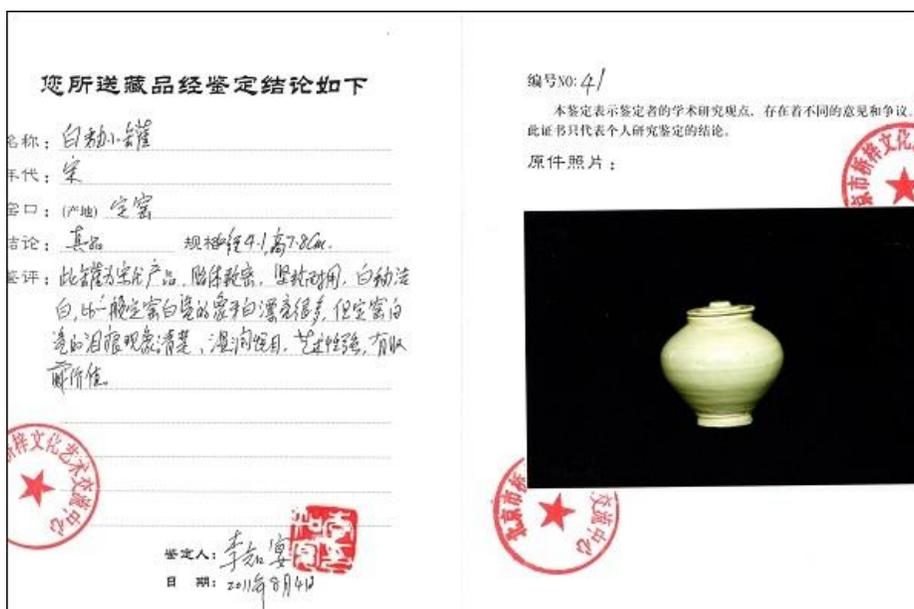
Name: Translucent Dingyao White Porcelain Small Bowl
Era: Song Dynasty (960-1279)
Kilns: (origin): Ding Kiln
Conclusion: Authentic / **Rarity /Gem**
Specifications: Diameter 10.9 cm Height: 4.0 cm

*

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
Song Dingyao White Glazed Small Vessel





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
Era: Song Dynasty (960-1279)
Kilns: (origin): Dingyao Kiln
Conclusion: Authentic
Specifications: 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. Highly collectible.

2.1.26 宋白瓷小碟
Song Dynasty White Glazed Small Dish



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: 李磊 日期: 2011年8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

Era: Song Dynasty (960-1279)

Kilns: (origin): Dingyao Kiln

Conclusion: Authentic

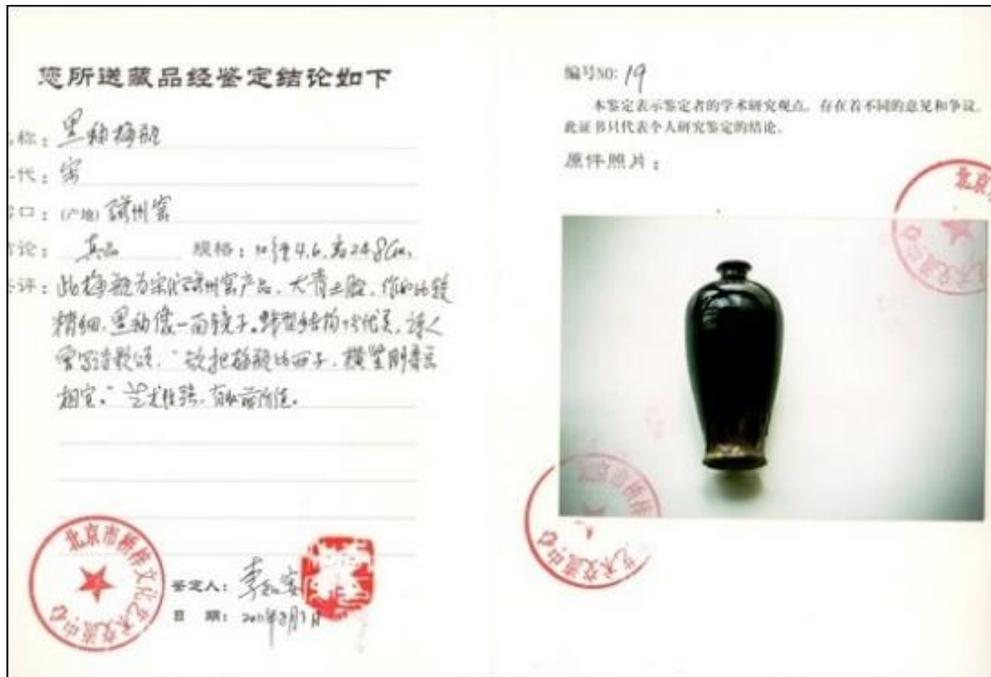
Specifications: Diameter 10.4 cm Height: 3.2 cm

*

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. Highly collectible.

2.1.27 宋黑釉梅瓶
Song Black Glazed Plum Vase





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
Era: Song Dynasty (960-1279)
Kilns: (origin): Cizhou Kiln
Conclusion: Authentic
Specifications: 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. Very worthy of collection.

2.1.28 宋黑釉白胎鼓钉罐

Song Black Glazed White Clay Drum-Nail Vessel





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
Era: Song Dynasty (960-1279)
Kilns: (origin): Northern China Kiln
Conclusion: Authentic
Specifications: 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 collection.

2.1.29 宋青白瓷印花盖盒
Song Celadon-White Case Covered with Printed Flower



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



*

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，用冒蟹眼之水冲泡，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
Era: Song Dynasty (960-1279)
Kilns: (origin): Dehua Kiln
Conclusion: Authentic
Specifications: Diameter 6.5 cm Height: 7.0 cm

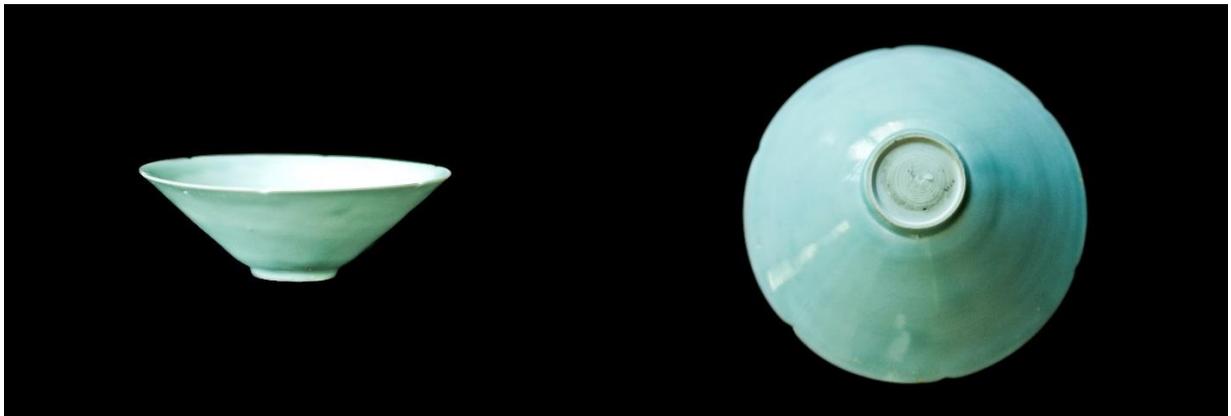
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Appraisal: This type of celadon-white covered case was very popular in the Song Dynasty. They were made from north to south in the major kilns. They were widely used, could be fitted for makeup powder, spices, pills and ointments.

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 in consistent with the characteristics of the celadon-white porcelains made in the Dehua Kiln of Song Dynasty. Highly collectible.

2.1.30 南宋青白瓷刻花跳刀纹葵口碗
Southern Song Celadon Engraved Designs Hop-Knife Petal-Edge Bowl





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: 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平。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, 写至人生哲理的大家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。

*

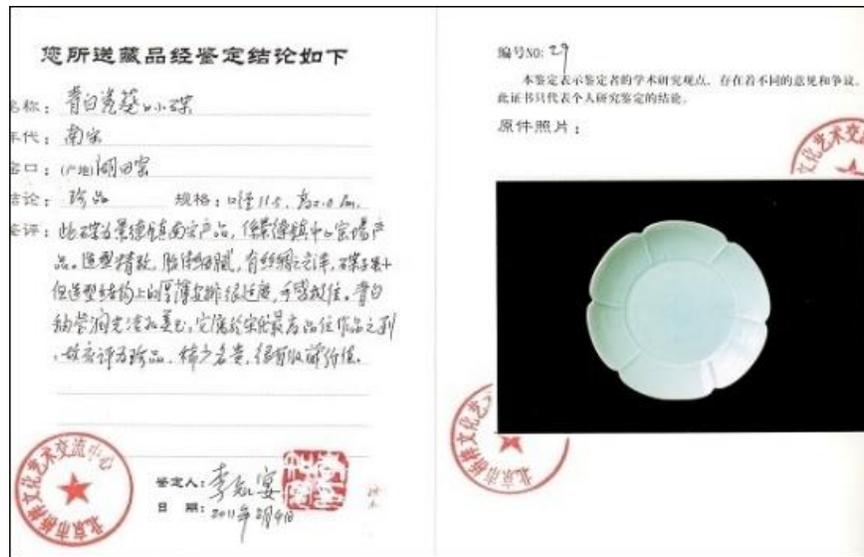
Name: Celadon Engraved Designs Hop-Knife Petal-Edge Bowl
Era: Southern Song Dynasty (1127-1279)
Kilns: (Origin) Jingdezhen Hutian Kiln
Conclusion: Authentic / **Rarity / Gem**
Specifications: Diameter 15.0 cm Height: 5.0 cm

*

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
Southern Song Celadon Petal-Edged Dish





名称: 青白瓷葵口小碟
年代: 南宋
窑口: (产地) 湖田窑
结论: 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。係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。

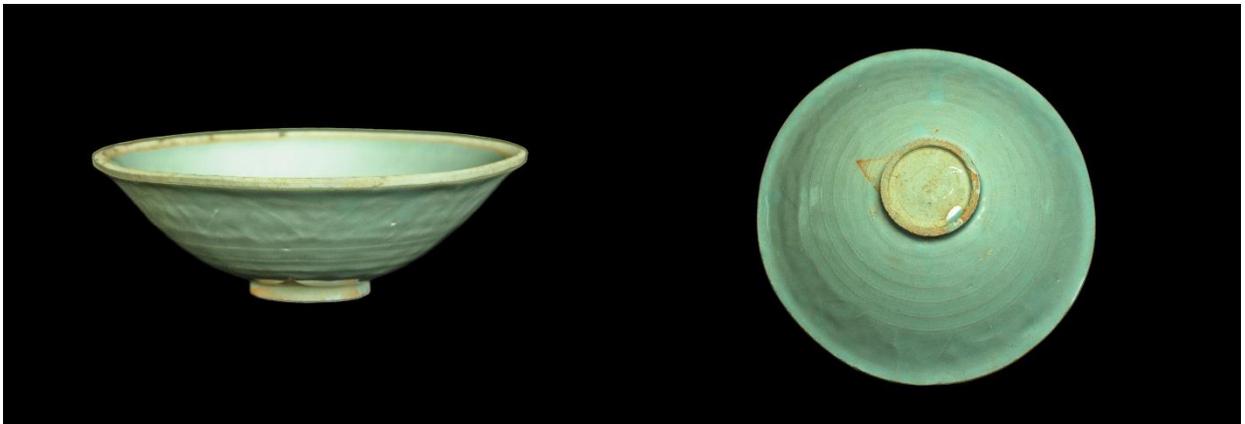
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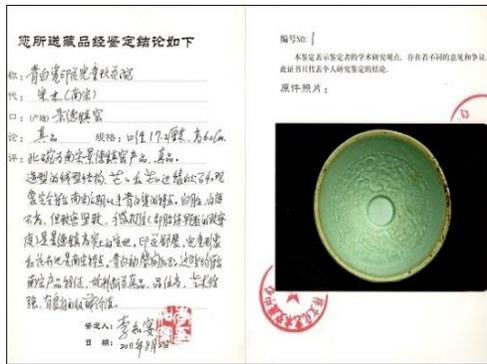
Name: Celadon Petal-Edged Dish
Era: Southern Song Dynasty (1127-1279)
Kilns: (origin): Jingdezhen Hutian Kiln
Conclusion: Authentic / **Rarity / Gem**
Specifications: Diameter 11.5 cm Height: 2.0 cm

*

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
Southern Song Celadon Children Playing Flowers Printed Bowl





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。

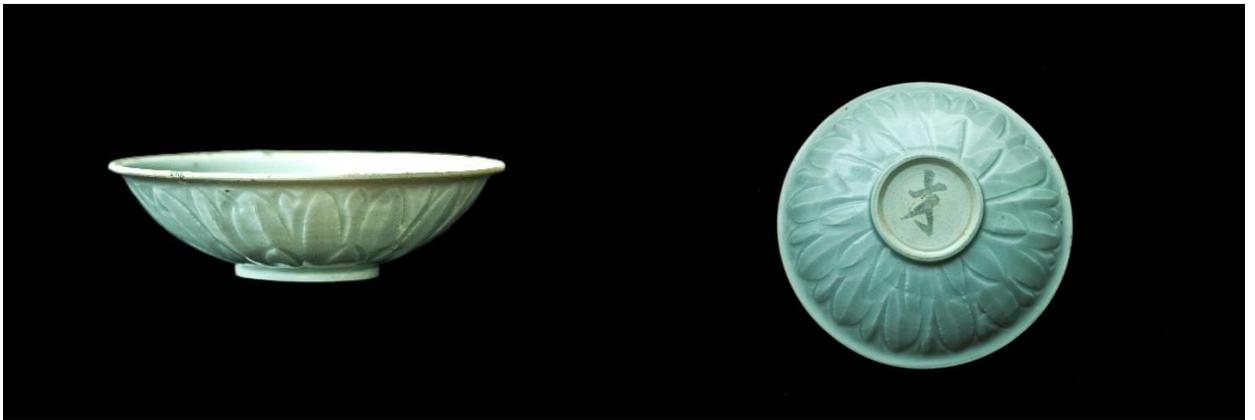
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Name: Celadon Children Playing Flowers Printed Bowl
 Era: Southern Song Dynasty (1127-1279)
 Kilns: (origin): Jingdezhen kiln
 Conclusion: Authentic
 Specifications: Diameter 17.2 cm Height: 6.0 cm

*

Appraisal: This Bowl is made in Jingdezhen kilns from Southern Song dynasty. The modeling's 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
Southern Song Celadon-White Bowl with Camellia and Lotus Petal
Bottom with "Talent" Character





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。

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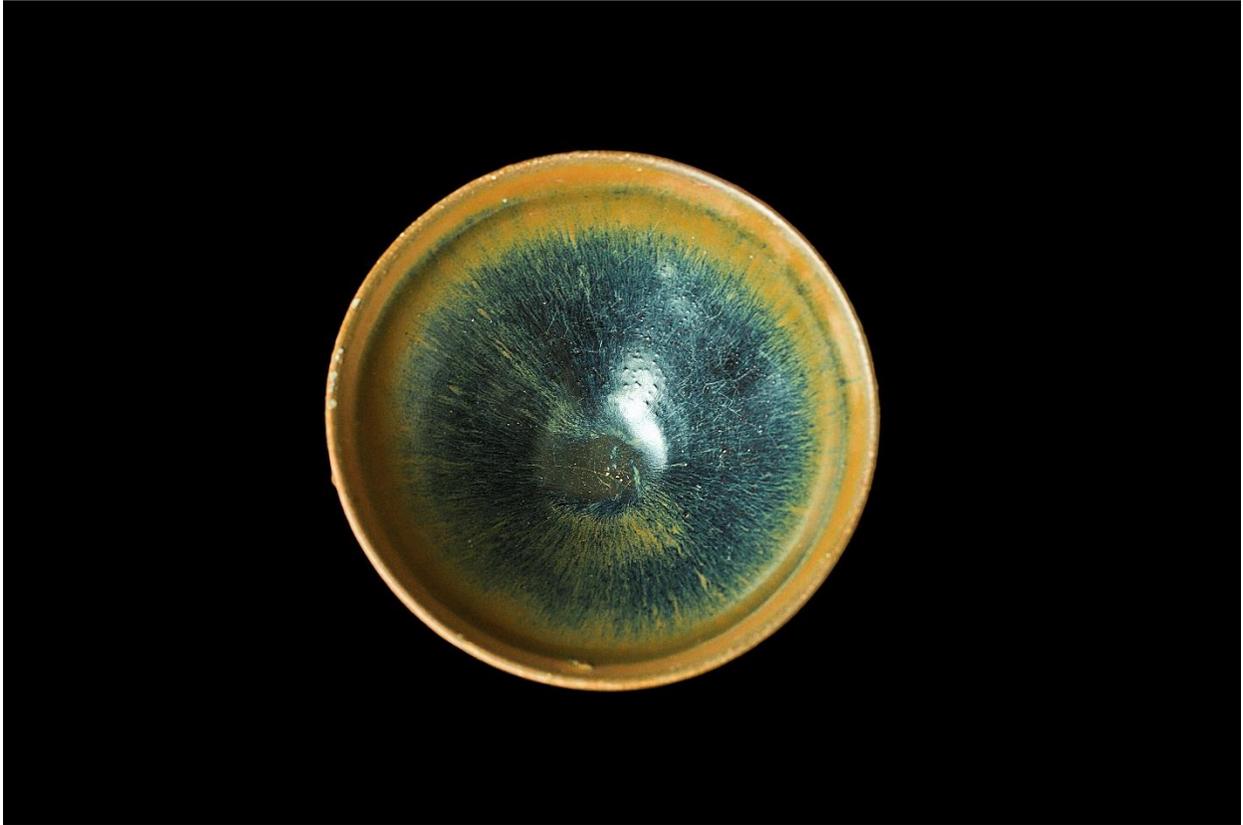
Name: Celadon-White Bowl with Camellia and Lotus Petal Bottom with "才" Character
Era: Southern Song Dynasty (1127-1279)
Kilns: (origin): Anhui (Province) Celadon Kiln
Conclusion: Authentic
Specifications: Diameter 16.5 cm Height: 4.5 cm

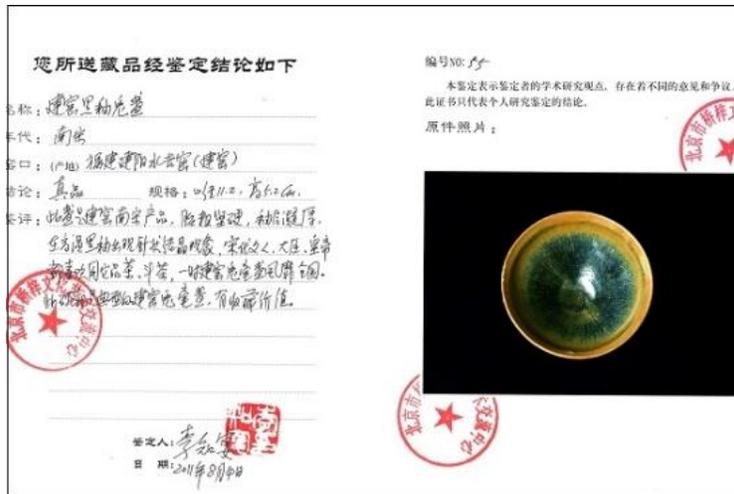
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Appraisal: This celadon-white bowl's glaze color is very light, near white, with grayish hue. Its clay body texture is relatively rough, but with high density. Its white glaze is glossy and very soft – an aging phenomenon from the passing of time of a few hundred years. It does not have the crooked light on the white glaze surface that is typical of newly made celadon-white porcelains. These artistic performances are in line with the characteristics of the celadon-white porcelains made in Anhui Province of the Southern Song Dynasty. The camellia is very vivid and realistic, the outer locus 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. Thus, this object contains very high value for people to study the calligraphic art of the Song Dynasty. Highly collectible.

2.1.34 南宋建窑黑釉兔（毫）盏

Southern Song Jian Kiln Black Glazed Rabbit-Hair Tea Cup





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

Era: Southern Song Dynasty (1127-1279)

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

Conclusion: Authentic

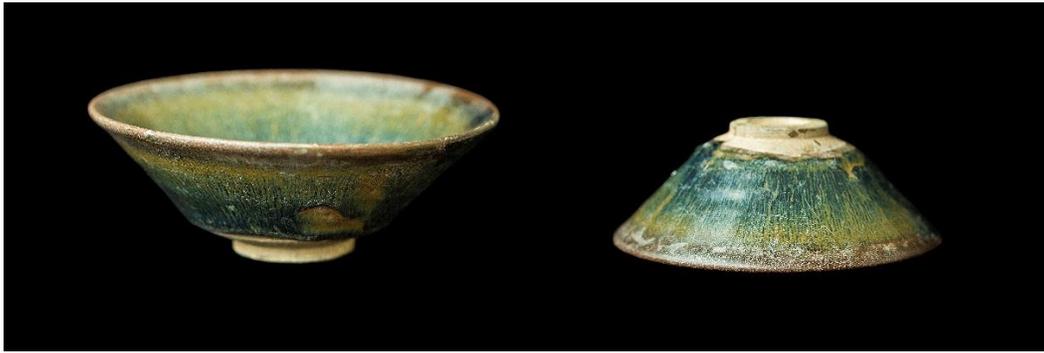
Specifications: Diameter 11.2 cm Height: 5.2 cm

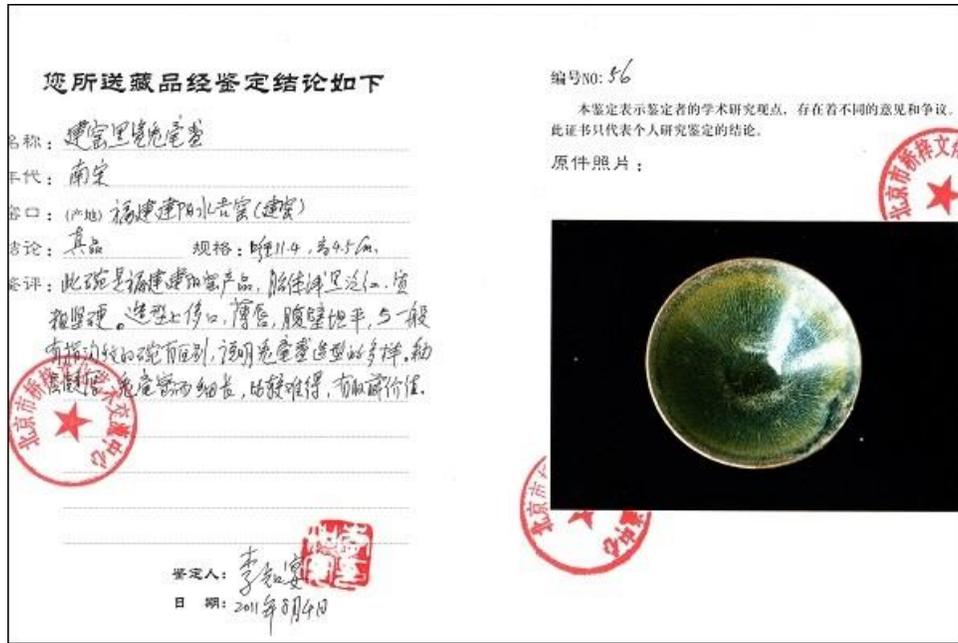
*

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. Highly collectible.

2.1.35 南宋建窑黑瓷（釉）兔毫盏

Southern Song Jian Kiln Black Glazed Rabbit-Hair Tea Cup





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。

*

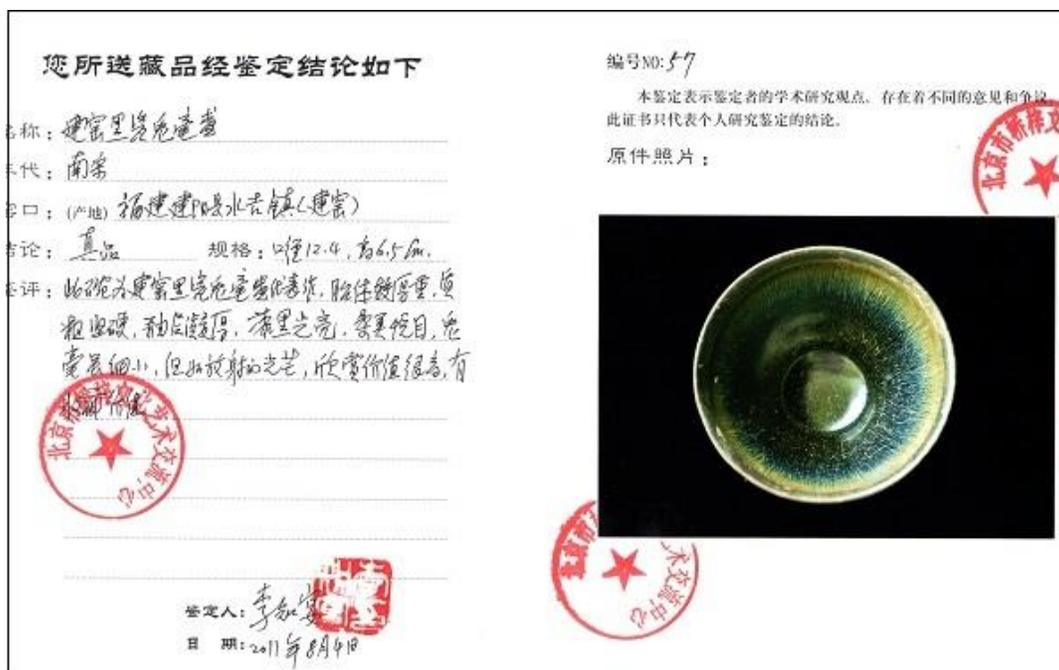
Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup
 Era: Southern Song Dynasty (1127-1279)
 Kilns: (origin): Fujian Jianyang Shuiji Kiln (Jian Kiln)
 Conclusion: Authentic
 Specifications: Diameter 11.4 cm Height: 4.5 cm

*

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. Highly collectible.

2.1.36 南宋建窑黑瓷（釉）兔毫盏
Southern Song Jian Kiln Black Glaze Rabbit-Hair Tea Cup





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。

*

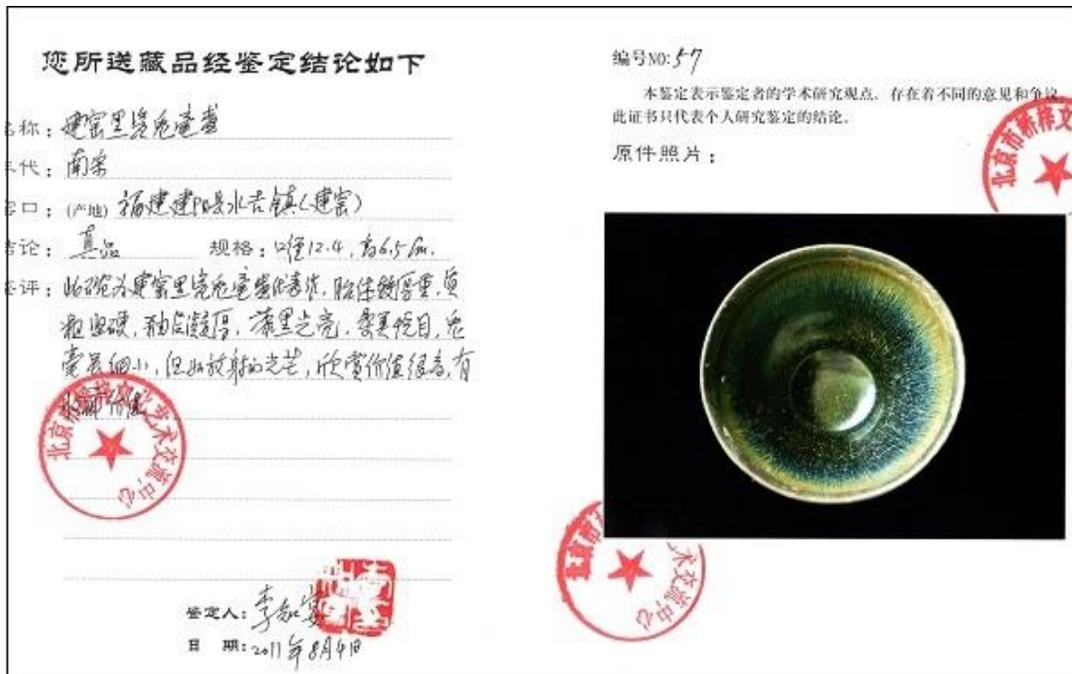
Name: Jian Kiln Black Glaze Rabbit-Hair Tea Cup
 Era: Southern Song Dynasty (1127-1279)
 Kilns: (origin): Fujian Jianyang Shuiji Kiln (Jian Kiln)
 Conclusion: Authentic
 Specifications: Diameter 12.4 cm Height: 6.5 cm

*

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. Highly collectible.

2.1.37 南宋建窑黑瓷（釉）兔毫盏
Southern Song Jian Kiln Black Glazed Rabbit-Hair Tea Cup





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。

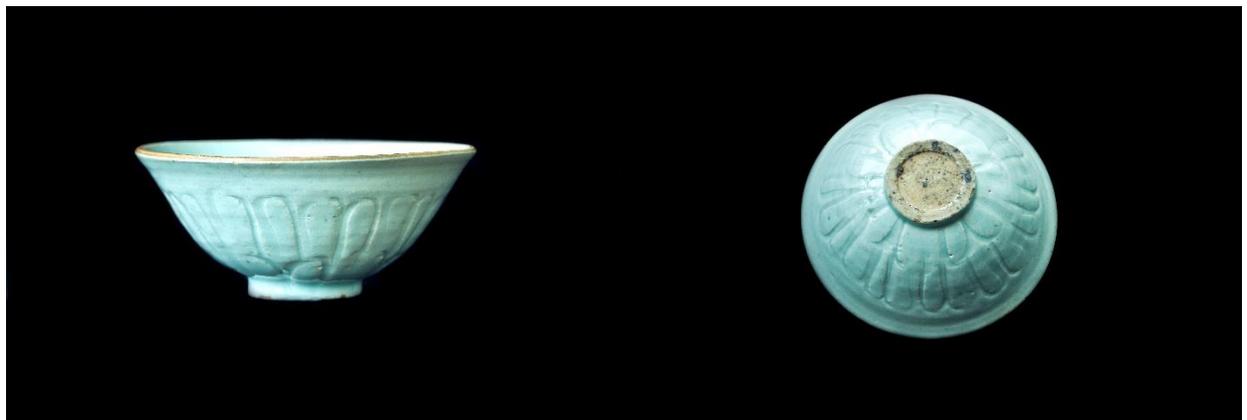
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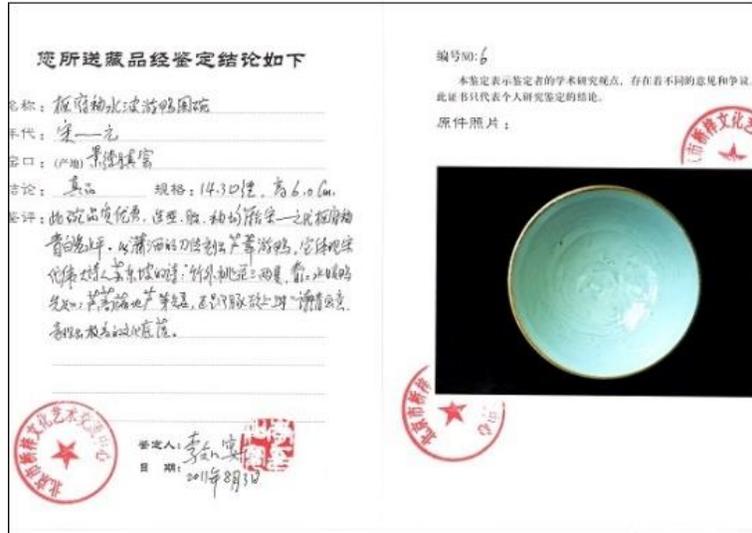
Name: Jian Kiln Black Glazed Rabbit-Hair Tea Cup
 Era: Southern Song Dynasty (1127-1279)
 Kilns: (origin): Fujian Jianyang Shuiji Kiln (Jian Kiln)
 Conclusion: Authentic
 Specifications: Diameter 12.4 cm Height: 6.5 cm

*

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. Highly collectible.

2.1.38 宋元枢府釉水波游鸭图碗
Song to Yuan Shu-Fu Glazed Bowl with Swimming Ducks





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平。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。蒹蒿满地芦芽短, 正是河豚欲上时。”诗情画意, 表现出极高的文化底蕴。

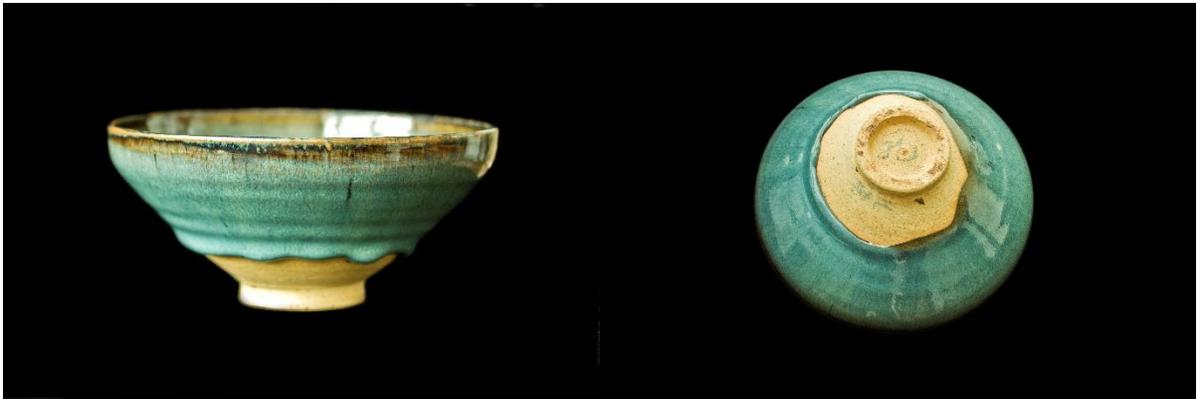
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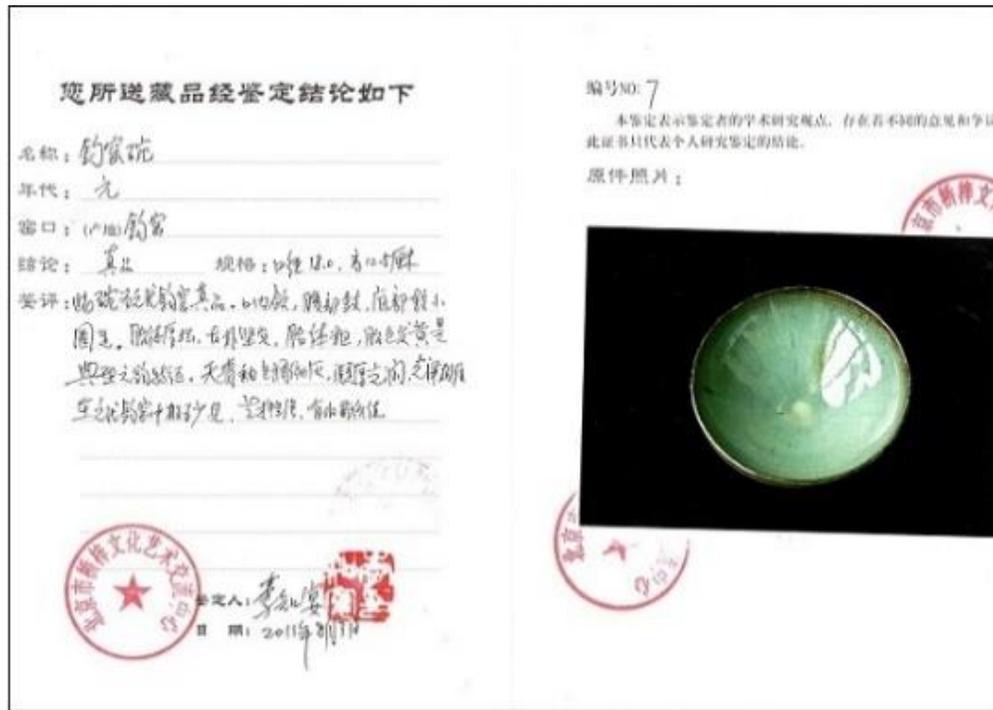
Name: Shu-Fu Glazed Bowl with Swimming Ducks
Era: Song Dynasty (960-1279) to Yuan Dynasty (1271-1368)
Kilns: (origin): Jingdezhen kiln
Conclusion: Authentic
Specifications: Diameter 14.3 cm Height: 6.0 cm

*

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 元鈞窑碗
Yuan Jun Kiln Bowl





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。

*

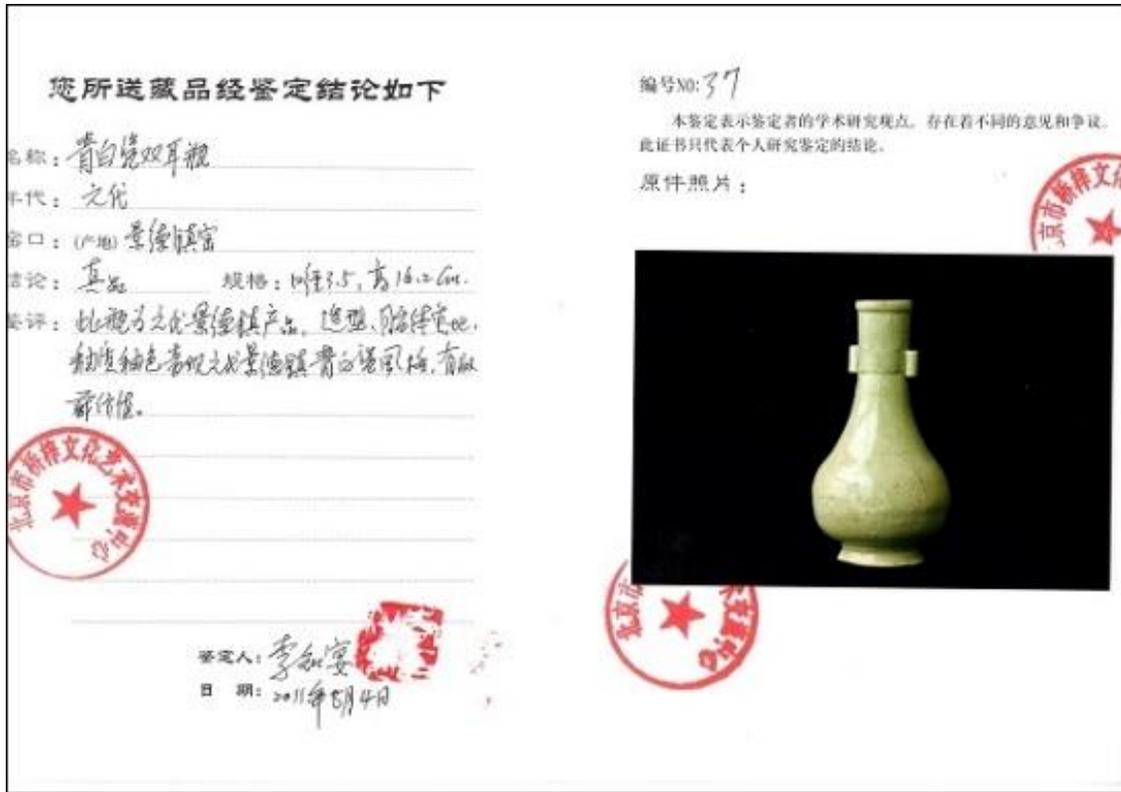
Name: Jun Kiln Bowl
Era: Yuan Dynasty (1271-1368)
Kilns: (origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter 18 cm Height: 12.5 cm

*

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
Yuan Celadon-White Vase with Tabular Ears





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

Era: Yuan Dynasty (1271-1368)

Kilns: (origin): Jingdezhen kiln

Conclusion: Authentic

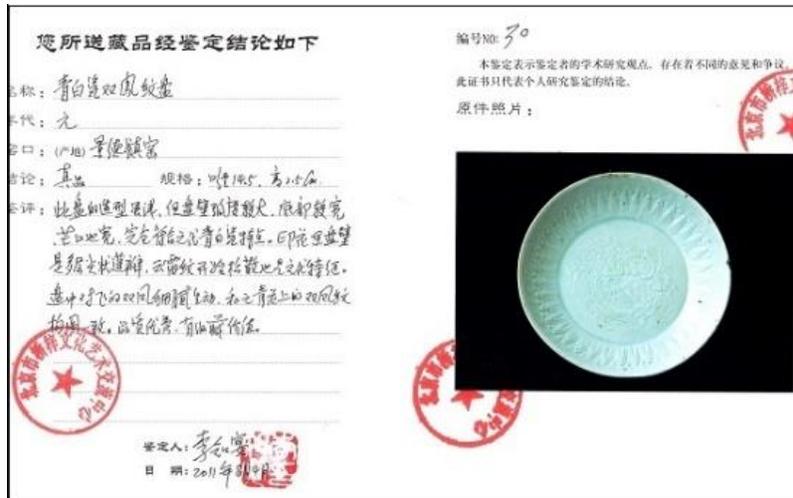
Specifications: Diameter 3.5 cm Height: 16.2 cm

*

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. Highly collectible.

2.1.41 元青白瓷双凤纹盘
Yuan Celadon-White with Two Flying Phoenixes Dish





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 cliff

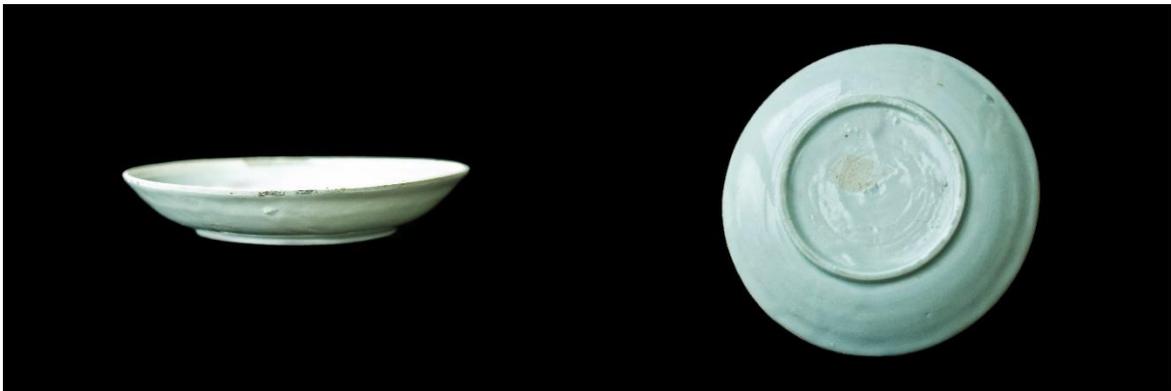
鉴评: 此盘的造型虽浅, 但盘壁弧度较大, 底部较宽, 芒口也宽, 完全符合元代青白瓷特点。印花在盘壁是多层尖状莲瓣, 云雷纹开始松散也是元代特征。盘中对飞的双凤细腻生动, 和元青花上的双凤纹构图一致。品质优秀, 有收藏价值。

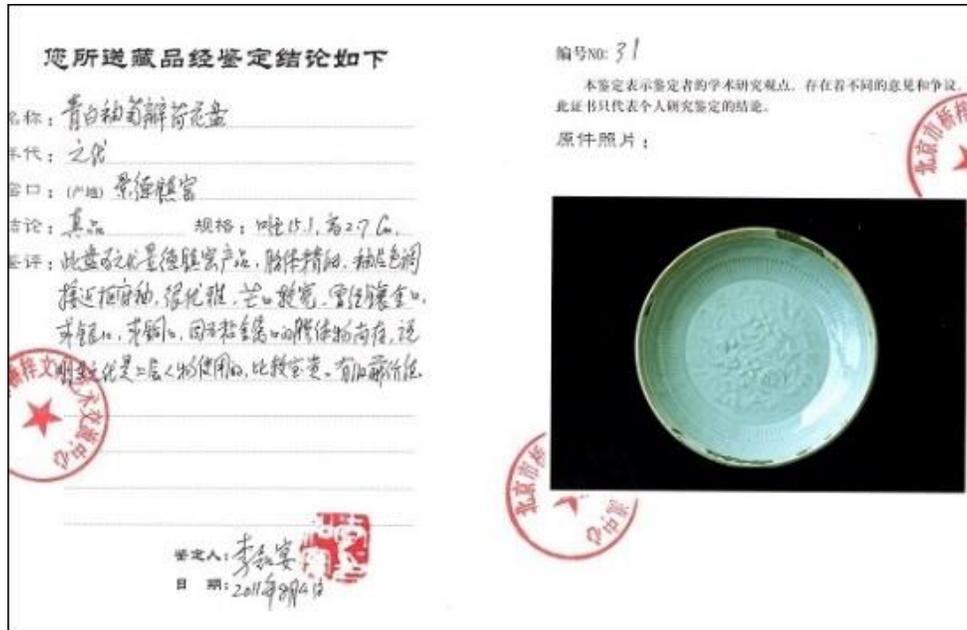
Name: Celadon-White with Two Flying Phoenixes Dish
Era: Yuan Dynasty (1271-1368)
Kilns: (origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter 14.5 cm Height: 2.5 cm

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 collection.

2.1.42 元代青白瓷菊瓣荷花盘

Yuan Celadon-White Chrysanthemum-Petal with Lotus Flower Dish





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

Era: Yuan Dynasty (1271-1368)

Kilns: (origin): Jingdezhen kiln

Conclusion: Authentic

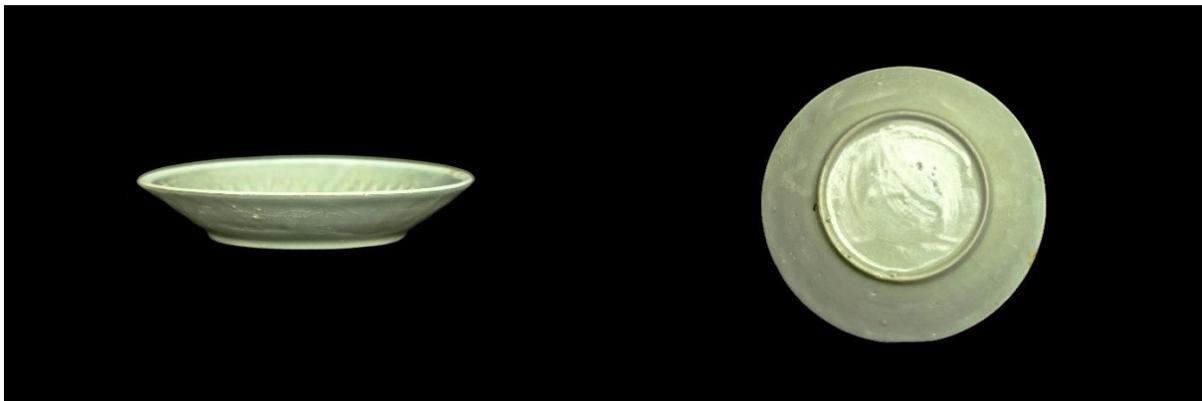
Specifications: Diameter 15.1 cm Height: 2.7 cm

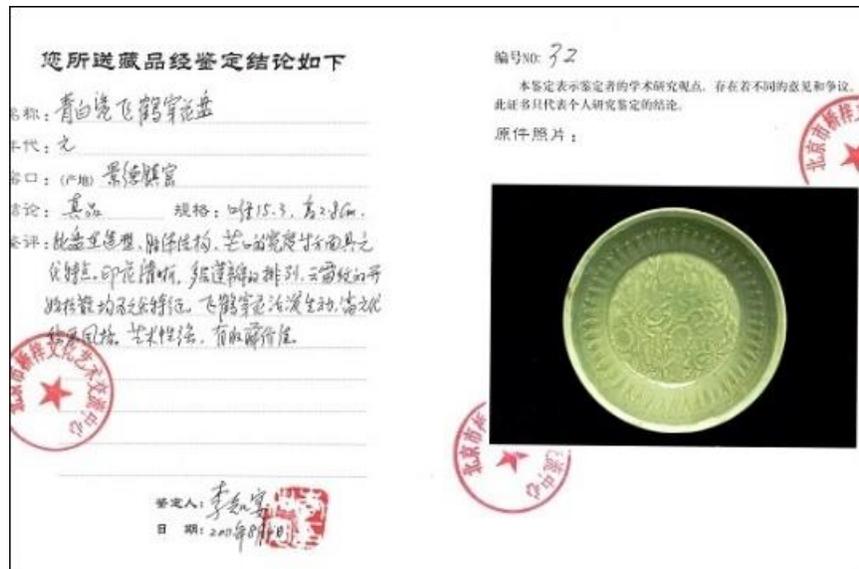
*

Appraisal: This object was made in the Jingdezhen Kiln from the Yuan Dynasty. Its clay body is very delicate and fine, the glaze's grade is similar to Shu Fu glaze, very exquisite. The rim of the edge is relatively wide and was once inlaid with gold, silver, or copper. The remains of the metal colloid residue show that it was used by the upper class in the Yuan Dynasty, so this object is fairly precious. Highly collectible.

2.1.43 元青白瓷飞鹤穿花盘

Yuan Celadon-White Dish with Flying Cranes Pass Through Flowers





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 Cm

*

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
Era: Yuan Dynasty (1271-1368)
Kilns: (origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter 15.3cm Height: 2.8 cm

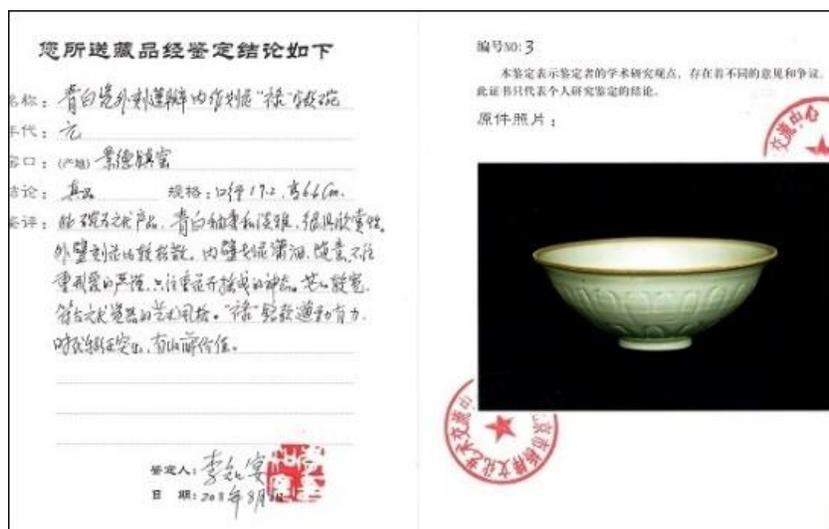
*

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. Highly collectible.

2.1.44 元青白瓷外刻莲瓣内作划花“禄”字款碗

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





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 Cm

*

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”
Era: Yuan Dynasty (1271-1368)
Kilns: (origin): Jingdezhen kiln
Conclusion: Authentic
Specifications: 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. Highly collectible.

2.1.45 元白釉黑花小足碗（一对）
Yuan A Pair of White Glazed Black Flower Goblets





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。

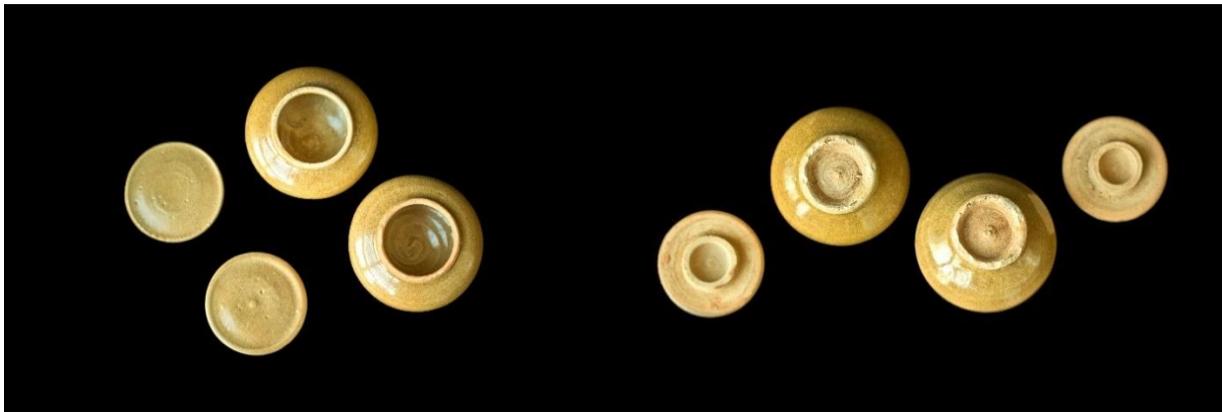
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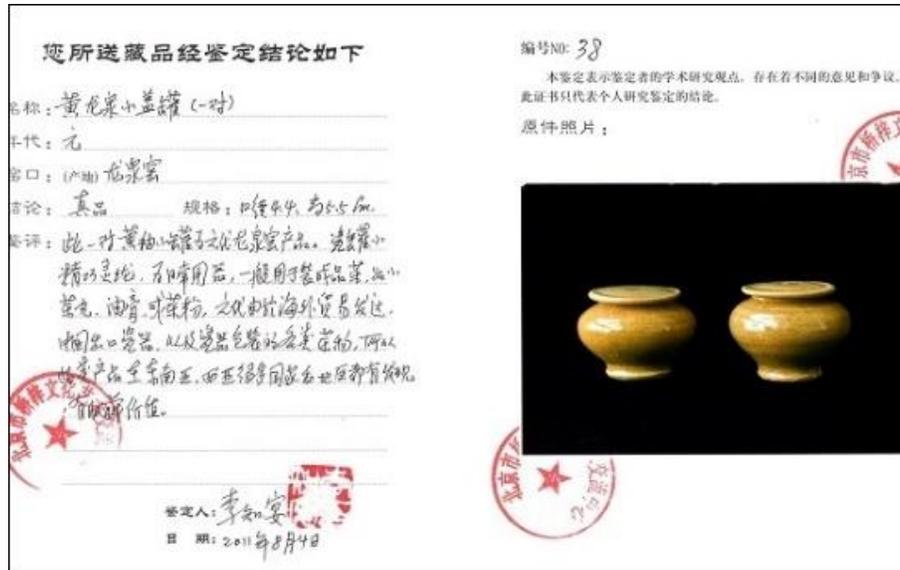
Name: A Pair of White Glazed Black Flower Goblets
Era: Yuan Dynasty (1271-1368)
Kilns: (origin): Cizhou Kiln
Conclusion: Authentic
Specifications: 1.) D 9.8 cm H 7.0 cm
 2.) D 9.9 cm H 7.4 cm

*

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. Highly collectible.

2.1.46 元黄龙泉小盖罐（一对）
Yuan A Pair of Yellow Longquan Covered Vessels





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

Era: Yuan Dynasty (1271-1368)

Kilns: (origin): Longquan Kiln

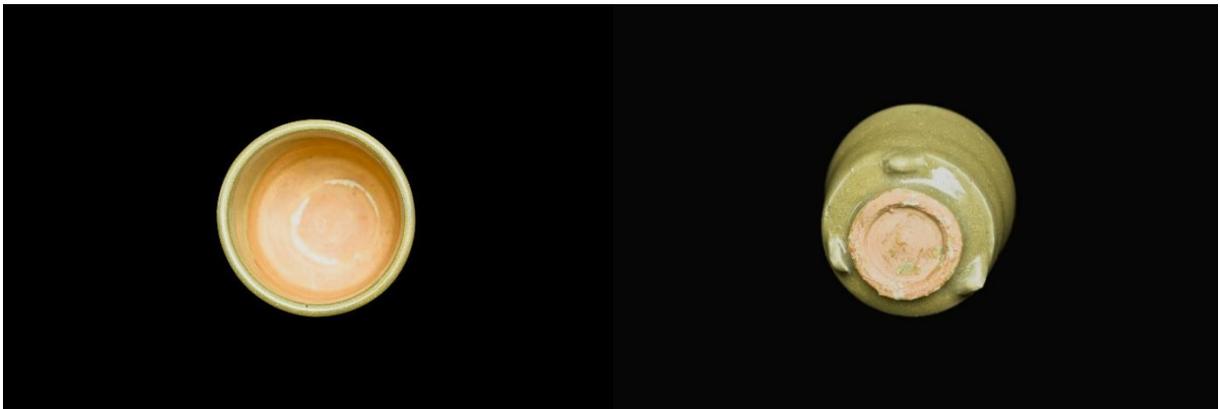
Conclusion: Authentic

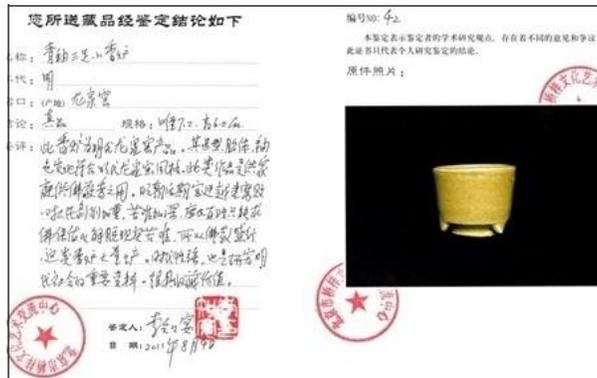
Specifications: Diameter 4.4 cm Height: 5.5 cm

*

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. Highly collectible.

2.1.47 明青釉三足小香炉
Ming Longquan Celadon Three-Legged Censer





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)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

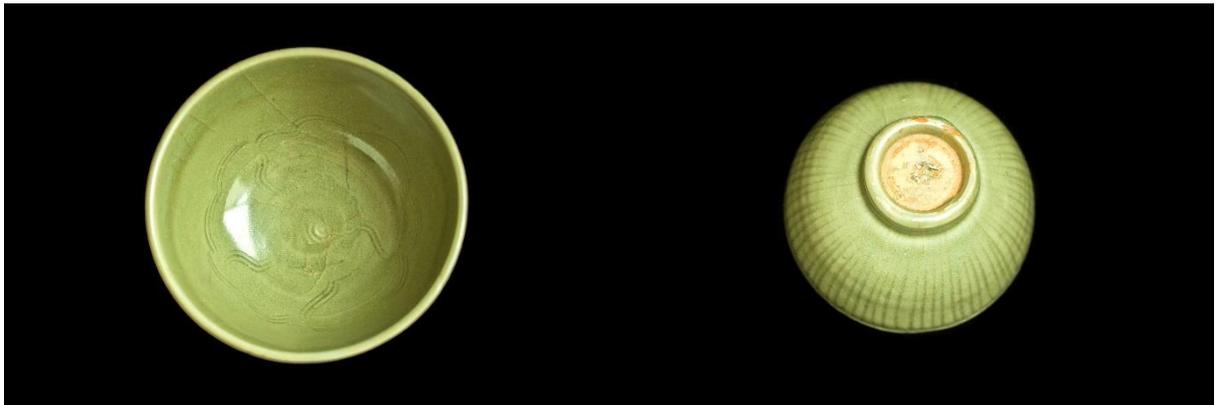
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Name: Longquan Celadon Three-Legged Censer
 Era: Ming Dynasty (1368 – 1644)
 Kilns: (origin): Longquan Kiln
 Conclusion: Authentic
 Specifications: Diameter 7.2 cm Height: 6.0 cm

*

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
Ming Celadon Engraved Designs Bowl





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。

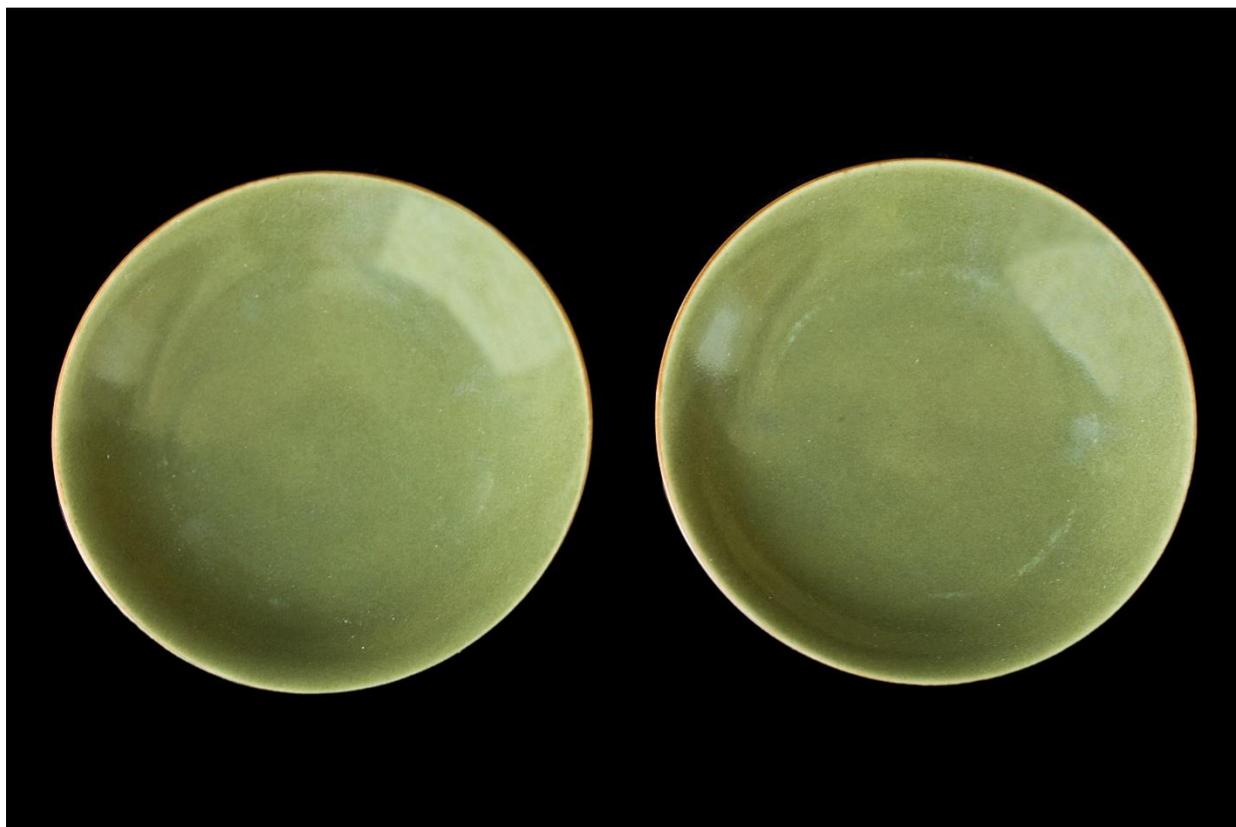
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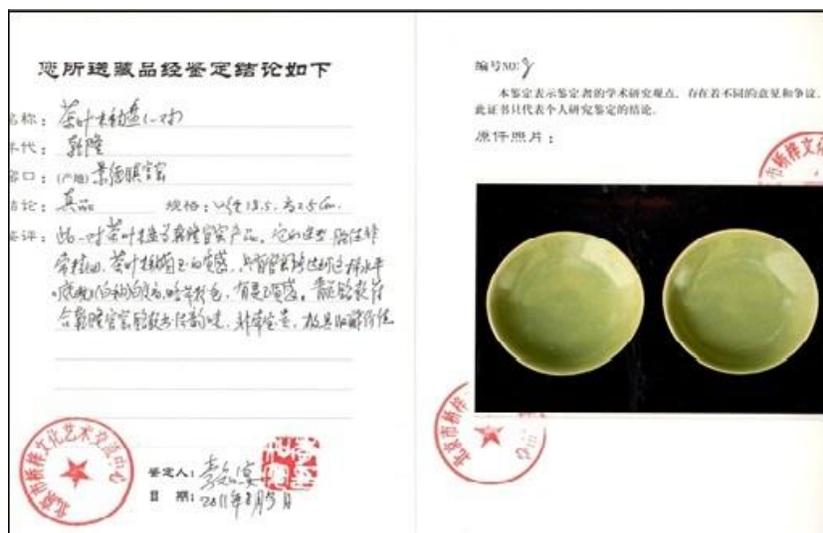
Name: Celadon Engraved Designs Bowl
Era: Ming Dynasty (1368 – 1644)
Kilns: (origin): Longquan Kiln
Conclusion: Authentic
Specifications: Diameter 11.4 cm Height: 7.0 cm

*

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 collection.

2.1.49 乾隆茶叶末釉盘（一对）
Qianlong Tea-dust Glazed Plate (a pair)





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平。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)
Era: Qing Emperor Qianlong (1736—1795)
Kilns: (origin): Jingdezhen Official Kiln
Conclusion: Authentic
Specifications: Diameter 15.5 cm Height: 2.5 cm

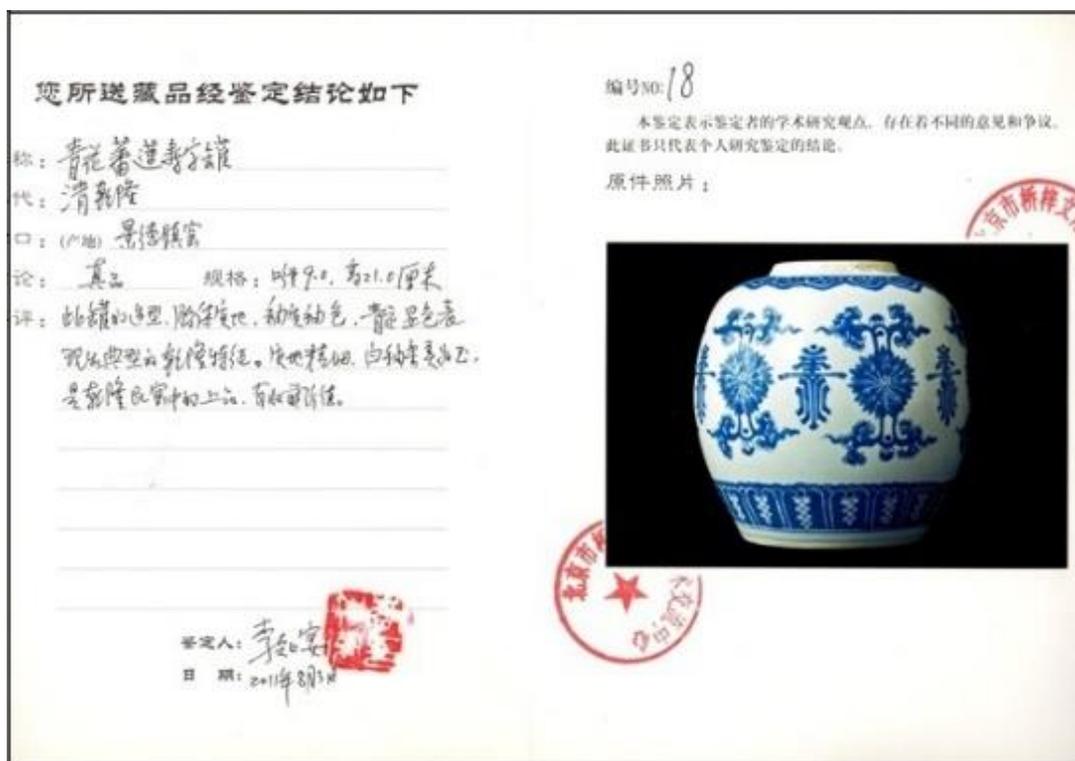
*

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 very precious and valuable, extremely worthy of collection.

2.1.50 清乾隆青花蕃莲寿字罐

Qing Qianlong Blue-and-white Luxuriant Lotus Longevity Vessel





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
 Era: Qing Dynasty (Emperor Qianlong 1736-1795)
 Kilns: (origin): Jingdezhen Kiln
 Conclusion: Authentic
 Specifications: 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
Qianlong Blue and White Big Dish Decorated with Flowers





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 Big Dish Decorated with Flowers**
 Year: Qing Dynasty, Emperor Qianlong (1736-1795)
 Kilns: (Origin) Jingdezhen Kiln
 Conclusion: Authentic
 Specifications: 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, there were many social changes so many areas began to break away from the constraints of the old feudal system. Western art (which was considered untraditional) began to surface through porcelain art. The blue and white flower painting on this dish is a new phenomenon, a new representative of the porcelain ware from that era. Highly collectible.

2.1.52 嘉庆—道光青花釉里红半寿字狮球纹盘
Qing Blue and White Underglaze Red Dish with Lion-Sporting-Ball



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, 高3.8cm

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。

鉴定人: 李如... 日期: 2011年8月4日



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

Era: Qing Dynasty, Emperors Jiaqing-Daoguang (1760-1850)

Kilns: (origin): Jingdezhen Kiln

Conclusion: Authentic

Specifications: 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. Highly collectible.

2.1.53 嘉庆—道光青花夔龙纹盘
Jiaqing - Daoguang Blue and White Kui Dragon Dish



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4.2cm.

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: 李如安

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 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。

*

Name: Blue and White Kui Dragon Dish

Era: Jiaqing - Daoguang (1796 - 1850)

Kilns: (origin): Jingdezhen kiln

Conclusion: Authentic

Specifications: 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 very exquisite, and it is full of strong artistic value. Highly collectible.

2.1.54 道光粉彩花卉昆虫纹盘（一对）
Daoguang Powder Enamel Flower Insect Capstan (a pair)





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)
Era: Qing Dynasty (Emperor Daoguang 1782-1850)
Kilns: (origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: Diameter 23.6 cm Height: 4.2 cm

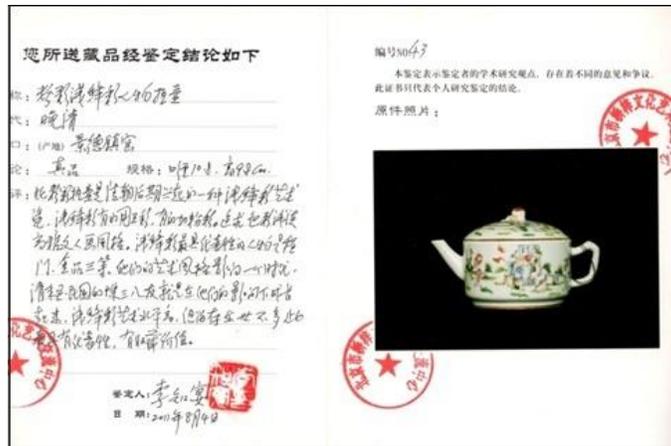
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Appraisal: This pair has excellent quality. The pastel painting is vivid. The erosion of the colors is a natural phenomenon of its aging process. From the craftsmanship point of view, it should be a Qing dynasty Daoguang emperor period's product. Very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



2.1.55 晚清粉彩浅绛彩人物执壶
Late Qing Qianjiang Color Pastel Figures Ewer





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。浅绛彩艺术水品高, 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
Era: Late Qing Dynasty
Kilns: (origin): Jingdezhen Kiln
Conclusion: Authentic
Specifications: 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.

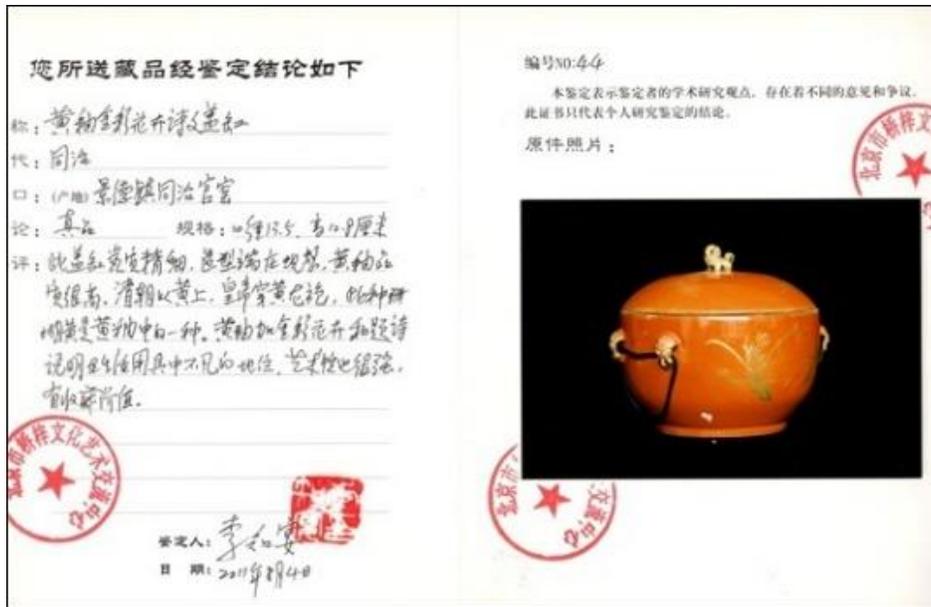
2.1.56 同治黄釉金彩花卉诗文盖缸

Tpngzhi Yellow Glazed Gold Color Flower Poems Covered Cylinder









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
 Year: Qing Dynasty, Emperor Tongzhi (1856–1875)
 Kilns: (Origin) Jingdezhen Tongzhi Imperial Kiln
 Conclusion: Authentic
 Specifications: 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）
Late Qing A Pair of Famille Rose Bogut Figure Cap Tubes



您所送藏品经鉴定结论如下

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, 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属精品, 有良好的收藏价值。

编号NO: 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:



鉴定人: 李金波

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属精品, 有良好的收藏价值。

*

Name: A Pair of Famille Rose Bogut Figure Cap Tubes

Era: Late Qing Dynasty

Kilns: (origin): Jingdezhen Kiln, Tongzhi Official Kiln (Guanyao)

Conclusion: Authentic

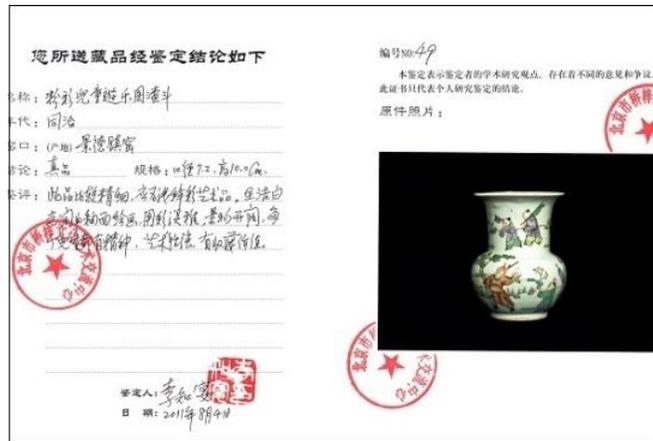
Specifications: Diameter 12.2 cm Height: 28.4 cm

*

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
A Famille Rose Cinder Box Painted with Playing Children





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 Cm

*

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**

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

Kilns: (Origin) Jingdezhen Kiln

Conclusion: Authentic

Specifications: 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 collection.



2.1.59 光绪粉彩蝠寿桃花花卉高足盘（一对）
Guangxu A Pair of Famille Rose Stem Dishes
with Bats Longevity and Peach Flower



您所送藏品经鉴定结论如下

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, 艺术品位高, 有收藏价值。

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:



北京市桥梓

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, 艺术品位高, 有收藏价值。

*

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

Era: Qing, Emperor Guangxu Period (1871-1908)

Kilns: (origin): Jingdezhen Kiln

Conclusion: Authentic

Specifications: Diameter 15.0 cm Height: 8.5 cm

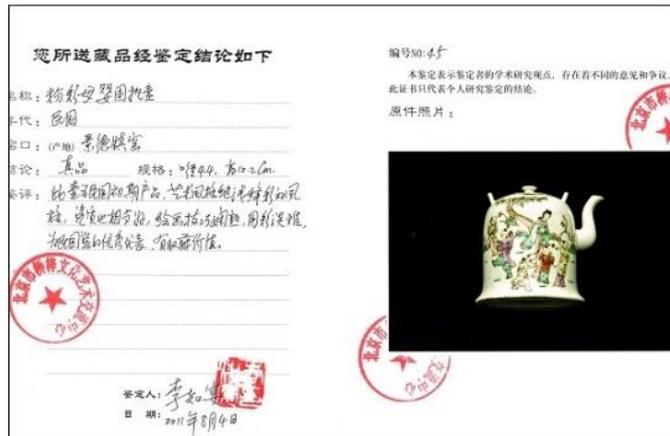
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Appraisal: This pair of high-stem dishes was made in Emperor Guangxu period of Qing Dynasty. Its artistic style contains the quality of those porcelains made from the official kilns. The porcelain texture is extremely delicate and fine, color is simple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

2.1.60 民国粉彩母婴图执壶

Republic of China Famille Rose Ewer with Mother-and-Children Figures





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
 Year: Republic of China (1912)
 Kilns: (Origin) Jingdezhen Kiln
 Conclusion: Authentic
 Specifications: Diameter 4.4 cm Height: 12.2 cm

*

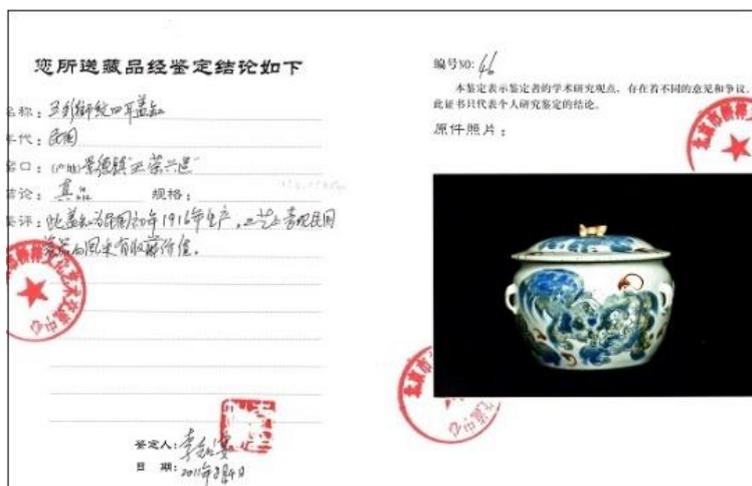
Appraisal: This ewer was made in the early years of the Republic of China. Its artistic style follows the Qianjiang color style. It is made of high quality porcelain, with mature painting skills and very simple and elegant colors. This ewer is an excellent representative of the porcelain ware of the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



2.1.61 民国五彩狮纹四耳盖缸

Republic of China Multicolored Lion Dancing Four-Ears Covered Vessel





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-Ears Covered Vessel
Year: Republic of China (1916)
Kilns: (Origin) Jingdezhen Kiln bottom written: “Made by 王荣兴”
Conclusion: Authentic
Specifications: Diameter 11.0 cm Height: 11.0 cm

*

Appraisal: This object was made in year 1916 of the early Republic of China. The craftsmanship shows the porcelains style made in the time. Highly collectible.



2.2 Authentic without Certificates

2.2.1 东汉青釉罐

Eastern Han Celadon Jar



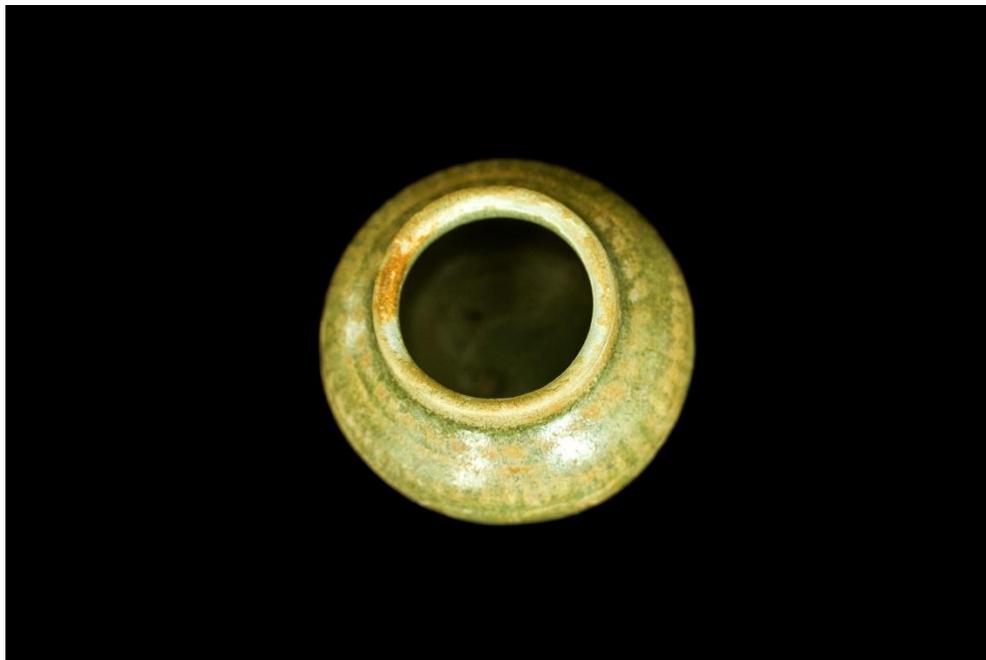


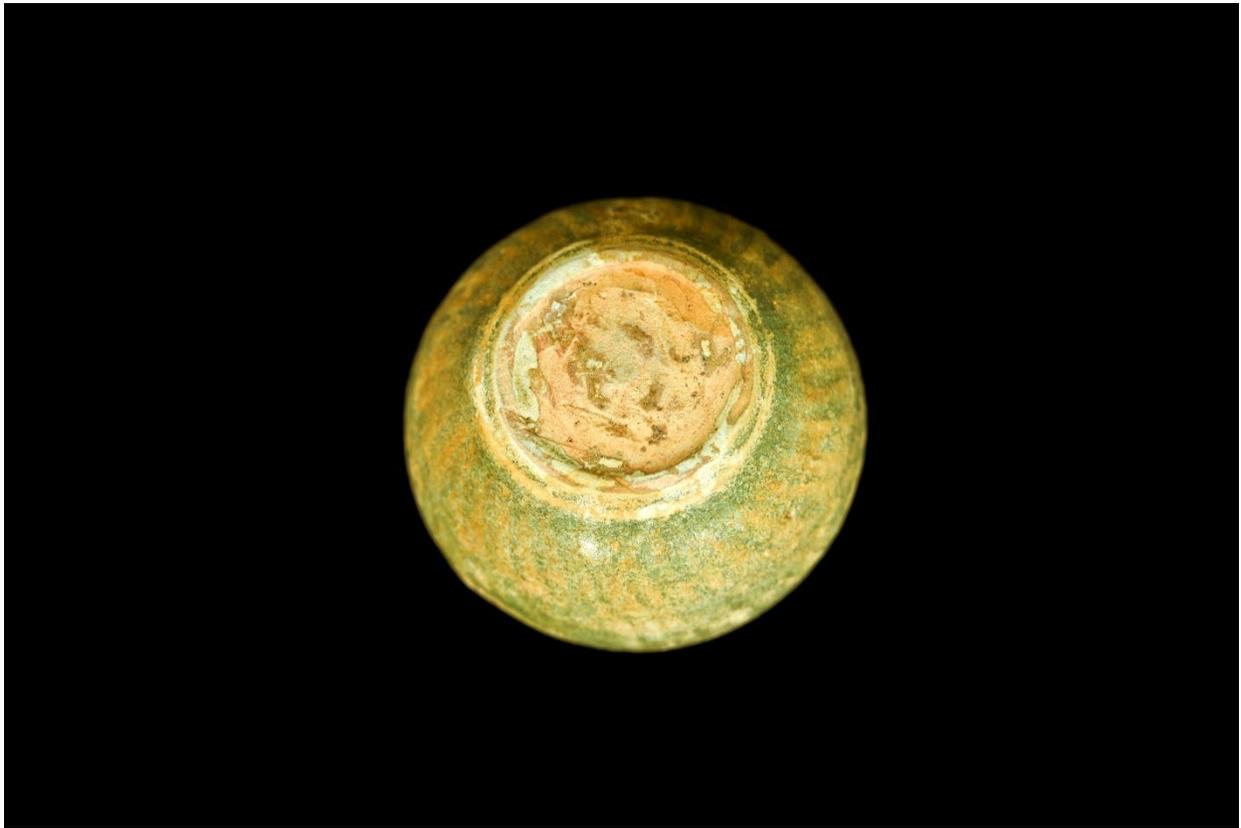
名称: 东汉青釉罐
年代: 东汉 (25-220)
窑口: (产地) 不详
结论: 真品
规格: 口径 115/50 厘米, 高: 246 厘米
*

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

Chrysanthemum Petal Lines Yellow Glazed Small Jar



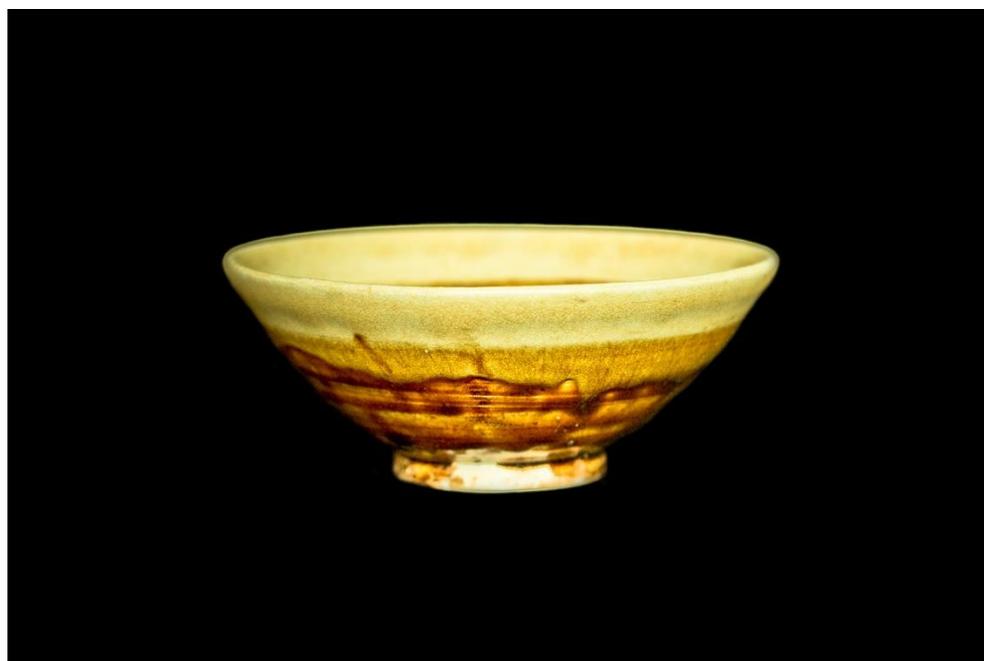
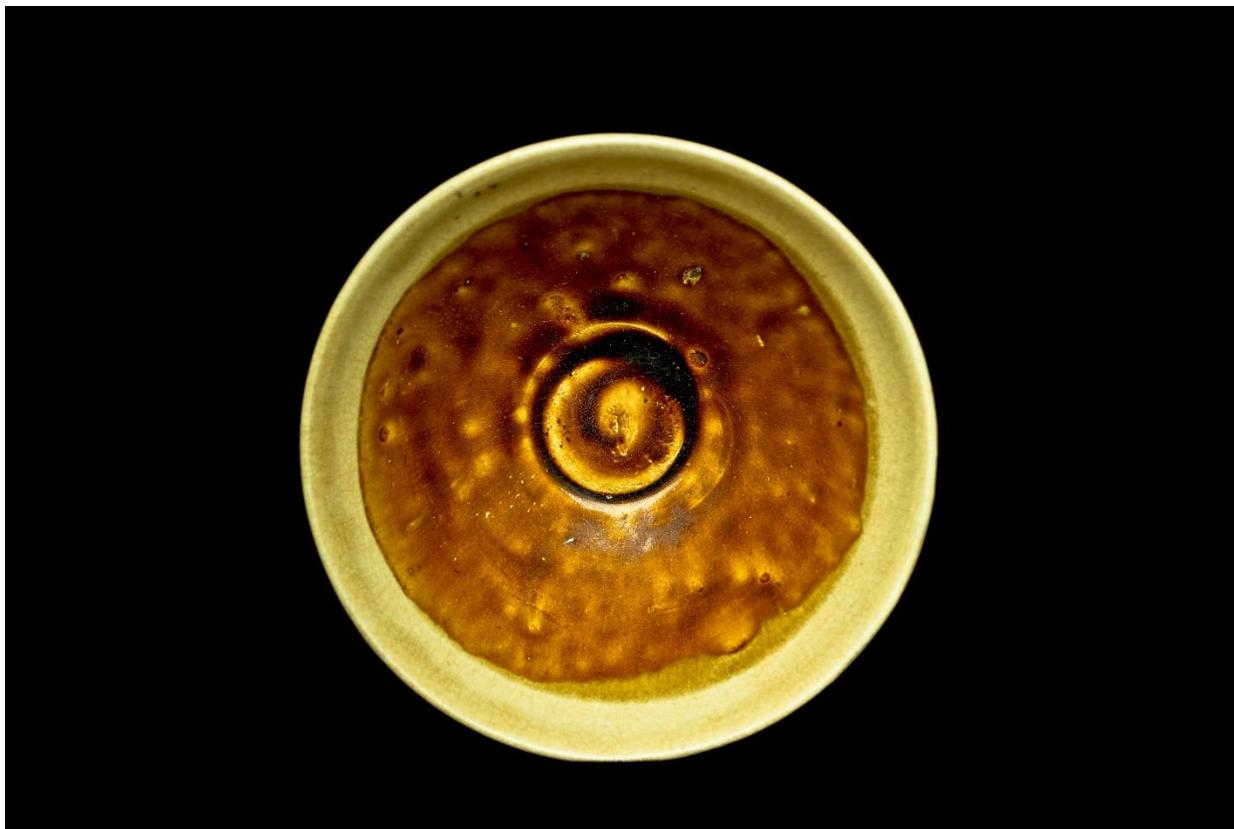


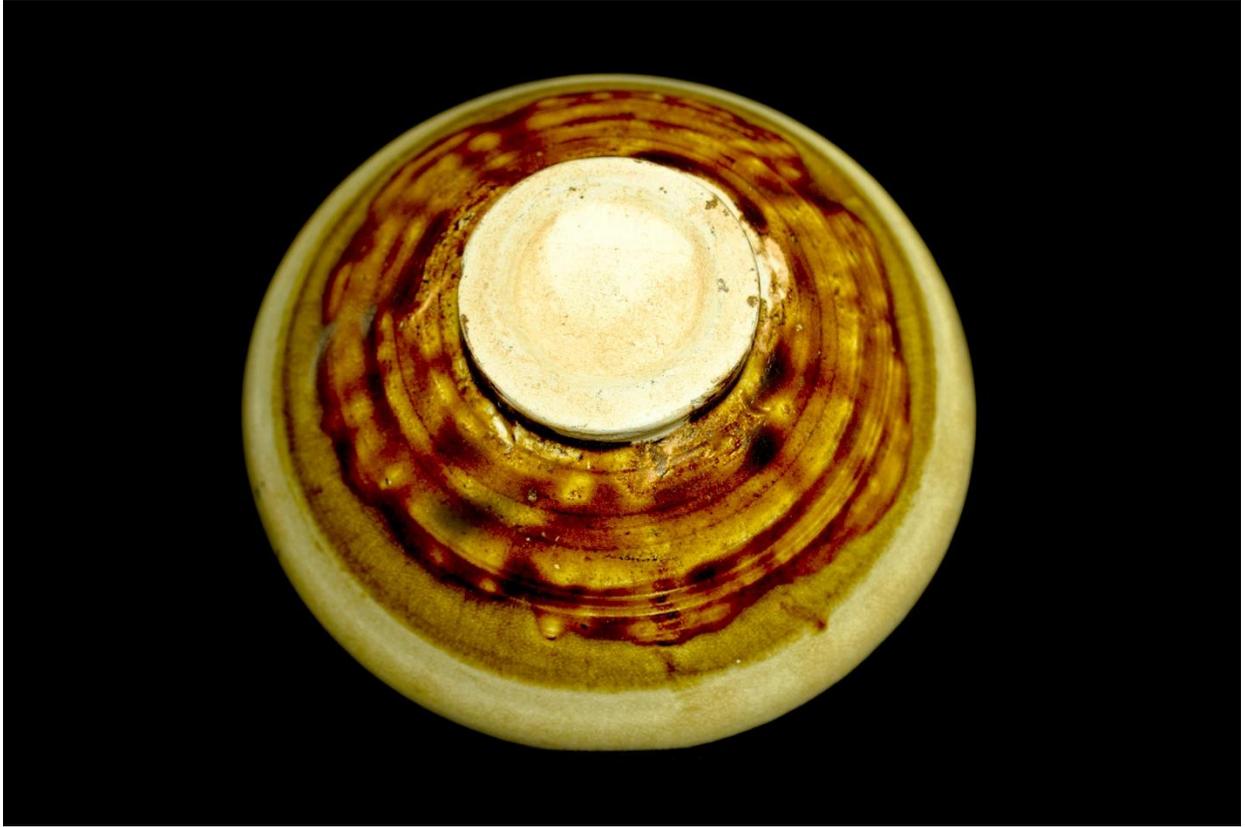
名称: 菊瓣纹黄釉小罐
年代: 南朝
结论: 真品
规格: 口径 38/32 厘米, 高: 51 厘米

*

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
Southern Song Ji-Zhou Kiln Small Bowl





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 11.5 厘米, 高: 4.5

*

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
Southern Song Celadon Tea Cup Base





名称: 南宋隐青盏托
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
Song-Yuan Celadon Flower Vase





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

Song-Yuan A Pair of Celadon Flower Vase





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
Song-Yuan Celadon Water Pitcher





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
Jin Dingyao Small Dish





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
Yuan Blue-and-White Bowl





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

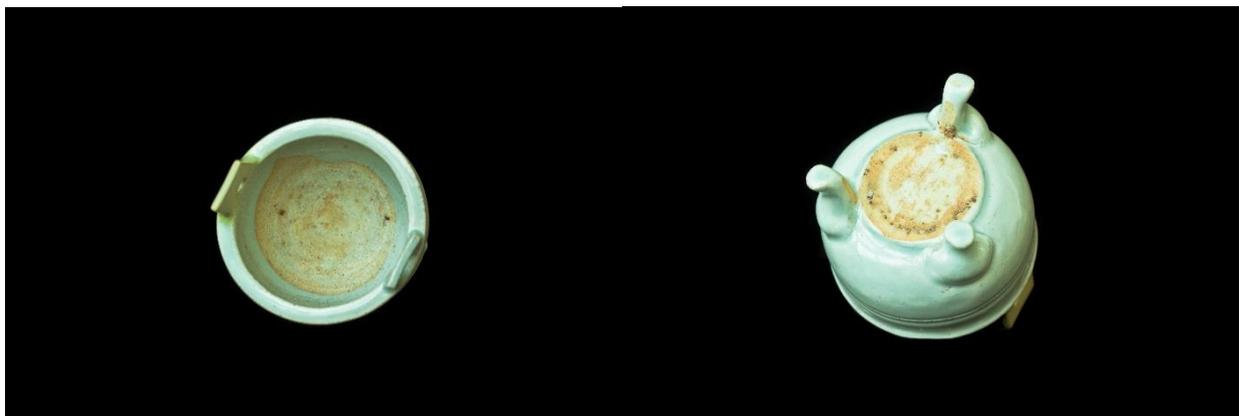
2.2.10 元隱青香炉
Yuan Celadon Three-Legged Censer





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
Yuan Longquan Celadon Dish



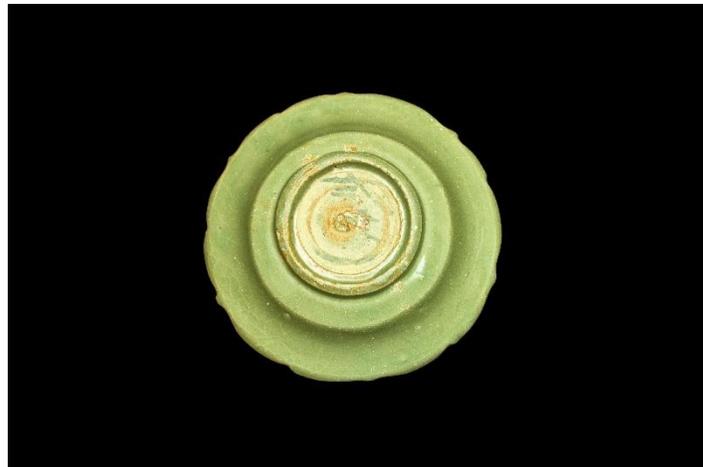
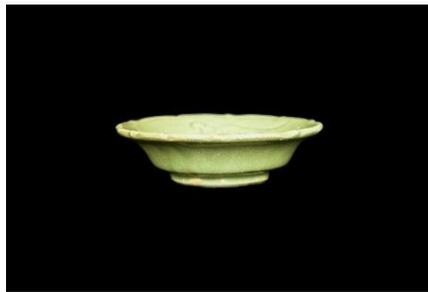


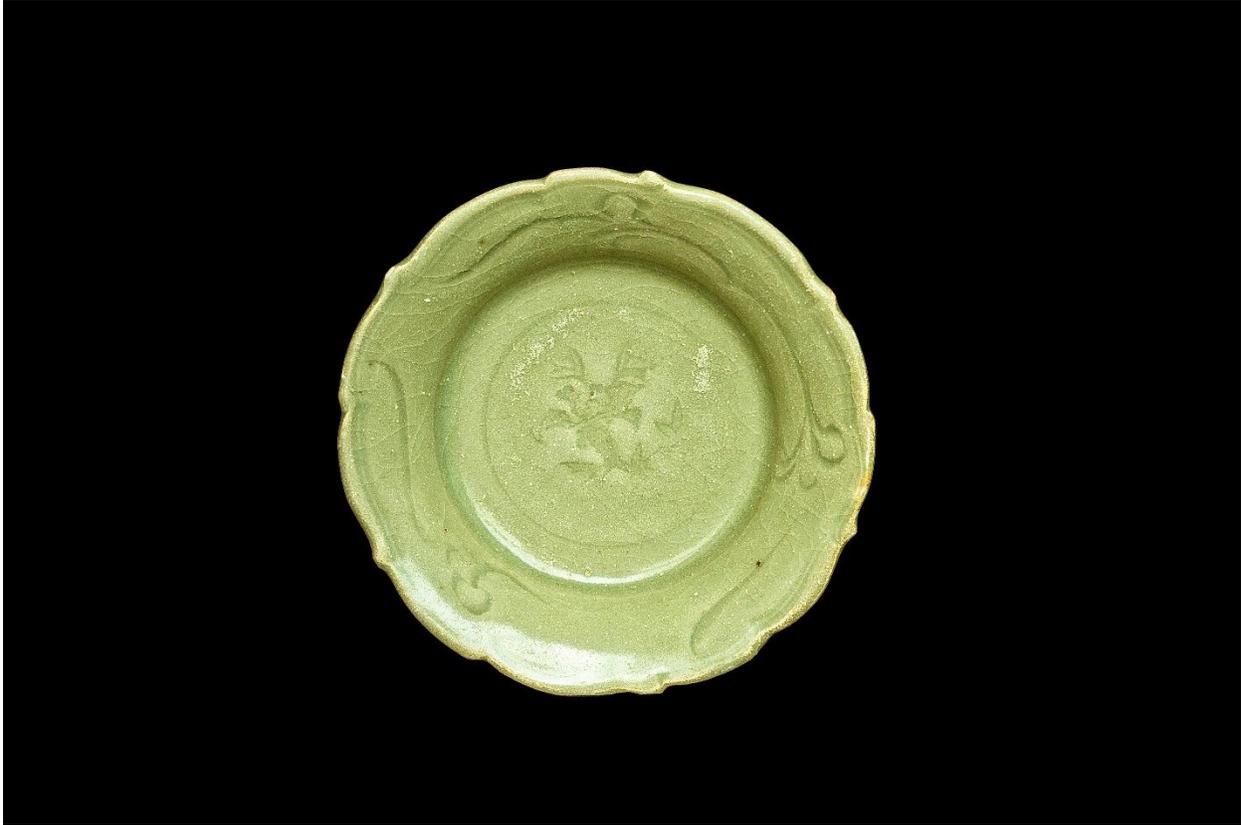
名称: 龙泉盘
年代: 元
结论: 真品
规格: 口径: 152 厘米, 高: 40 厘米

*

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
Yuan Longquan Celadon Dish 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
Yuan Hu-Jian Celadon Bowl

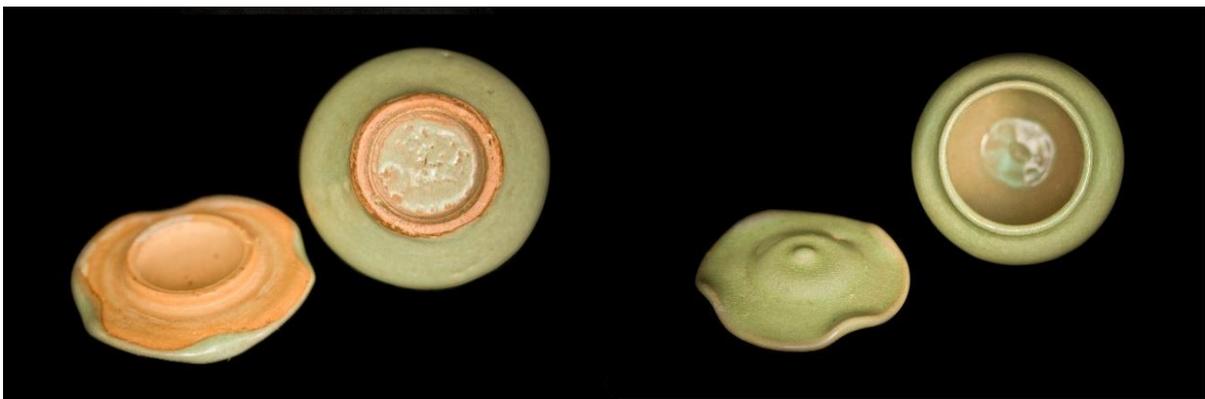




名称: 元福建青釉小碗
年代: 元
结论: 真品
规格: 口径: 82 厘米, 高: 38 厘米
*

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)
Yuan-Ming Longquan Celadon Small Jar





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

Yuan-Ming Tricolor Glazed Brush Washers

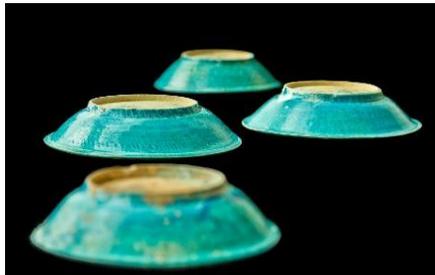
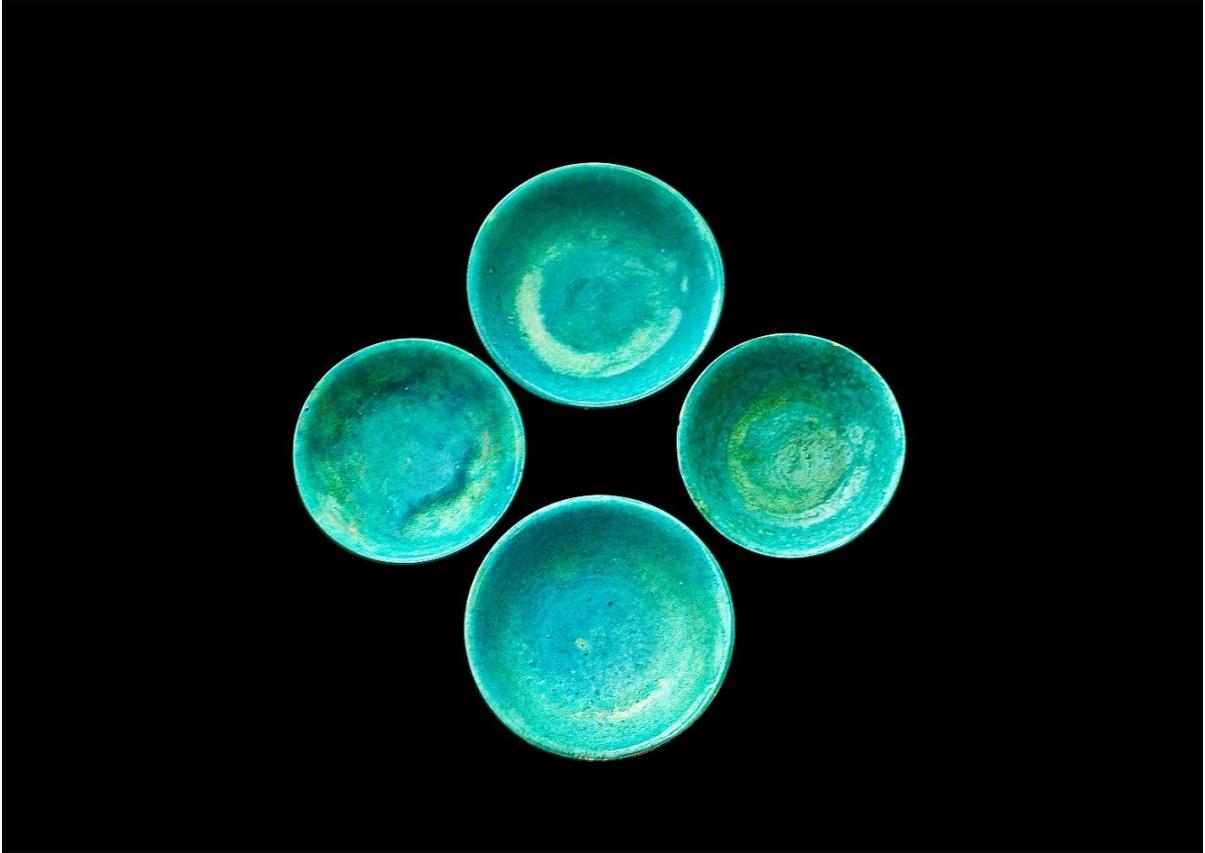




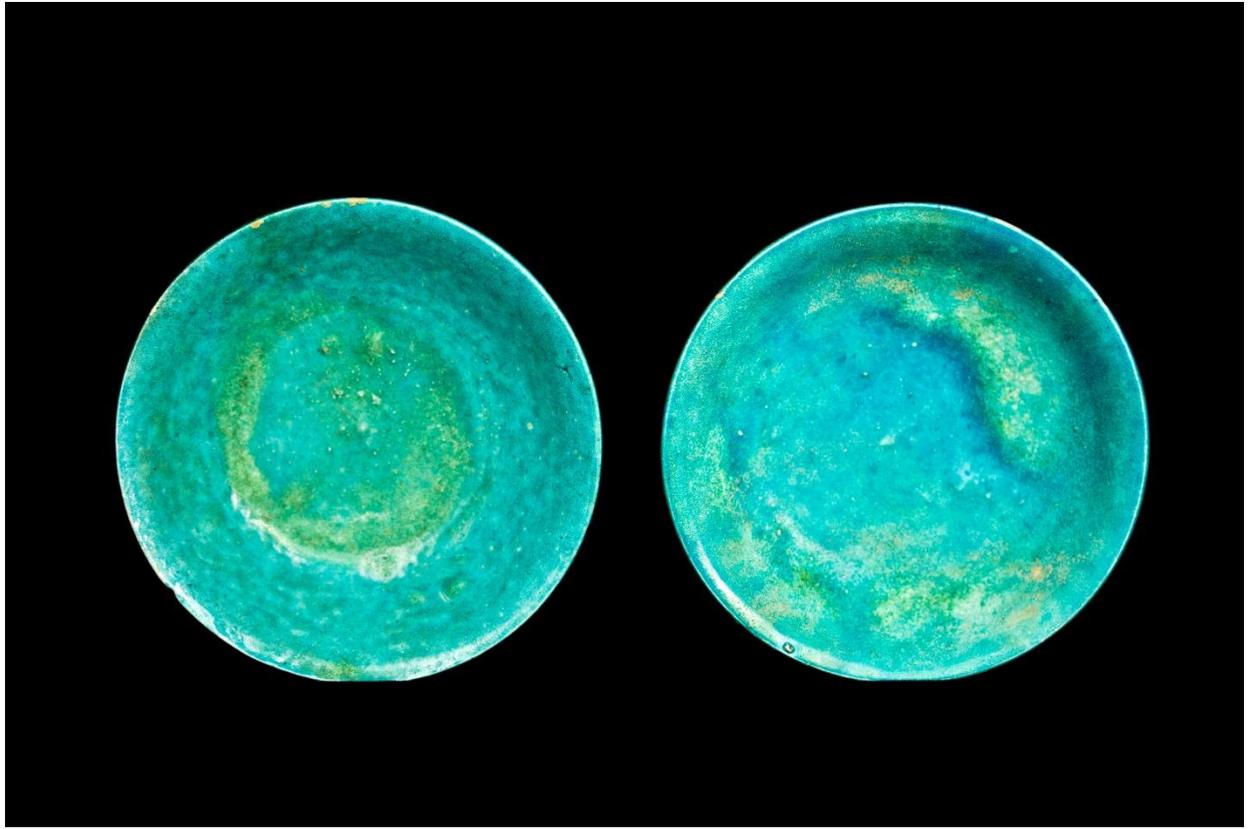
名称: 三彩水盂
年代: 元-明
结论: 真品
规格: 口径: 34 厘米, 高: 38 厘米
*

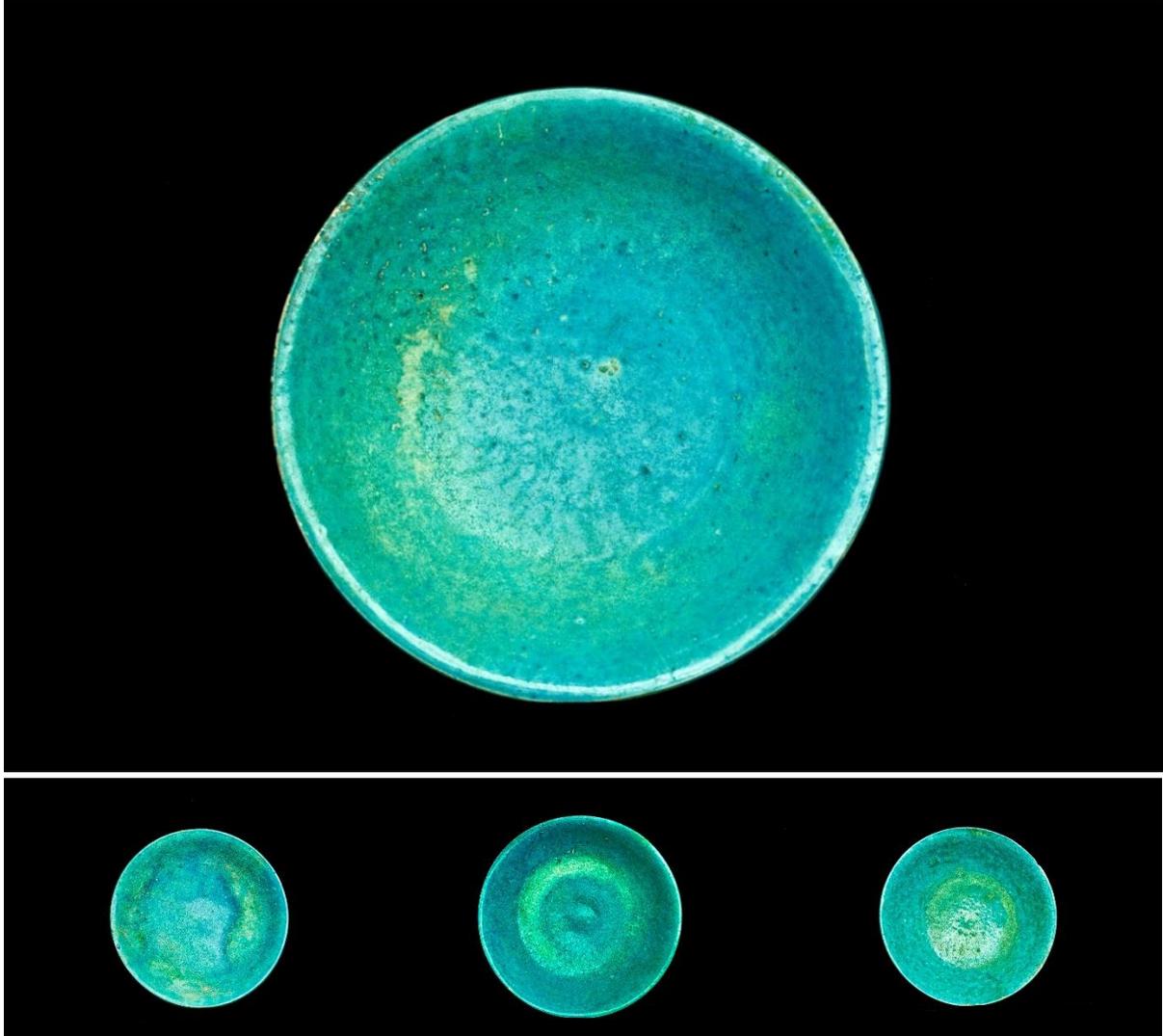
Name: **Tricolor Glazed Brush Washers**
Era: Yuan-Ming Dynasty (1271-1644)
Conclusion: Authentic
Specifications: Diameter: 34 cm, Height: 38 cm

2.2.16 明孔雀蓝盘两对
Ming Two Pairs of Peacock Blue Dishes









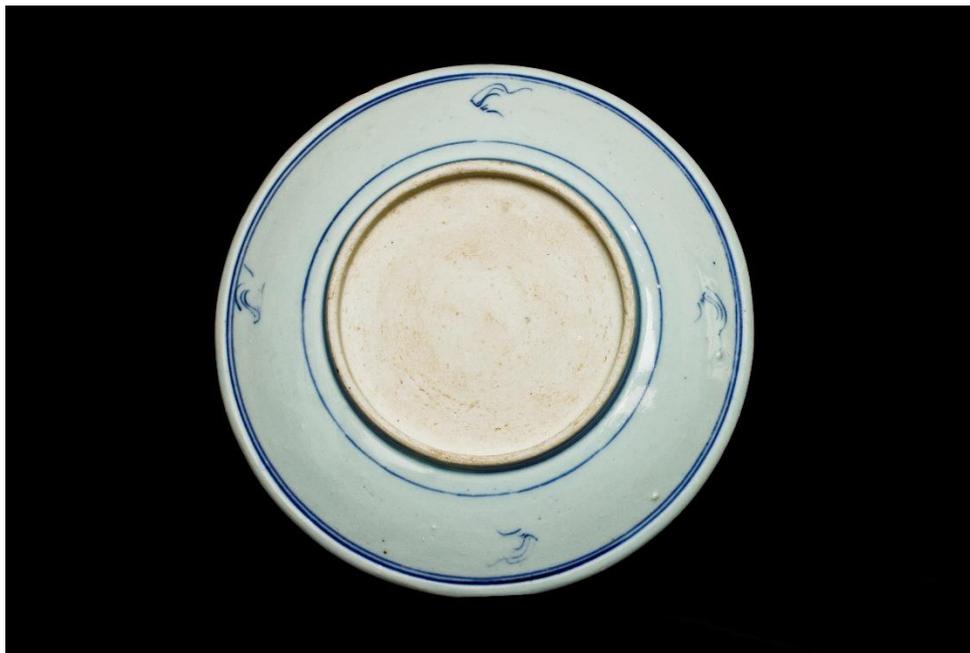
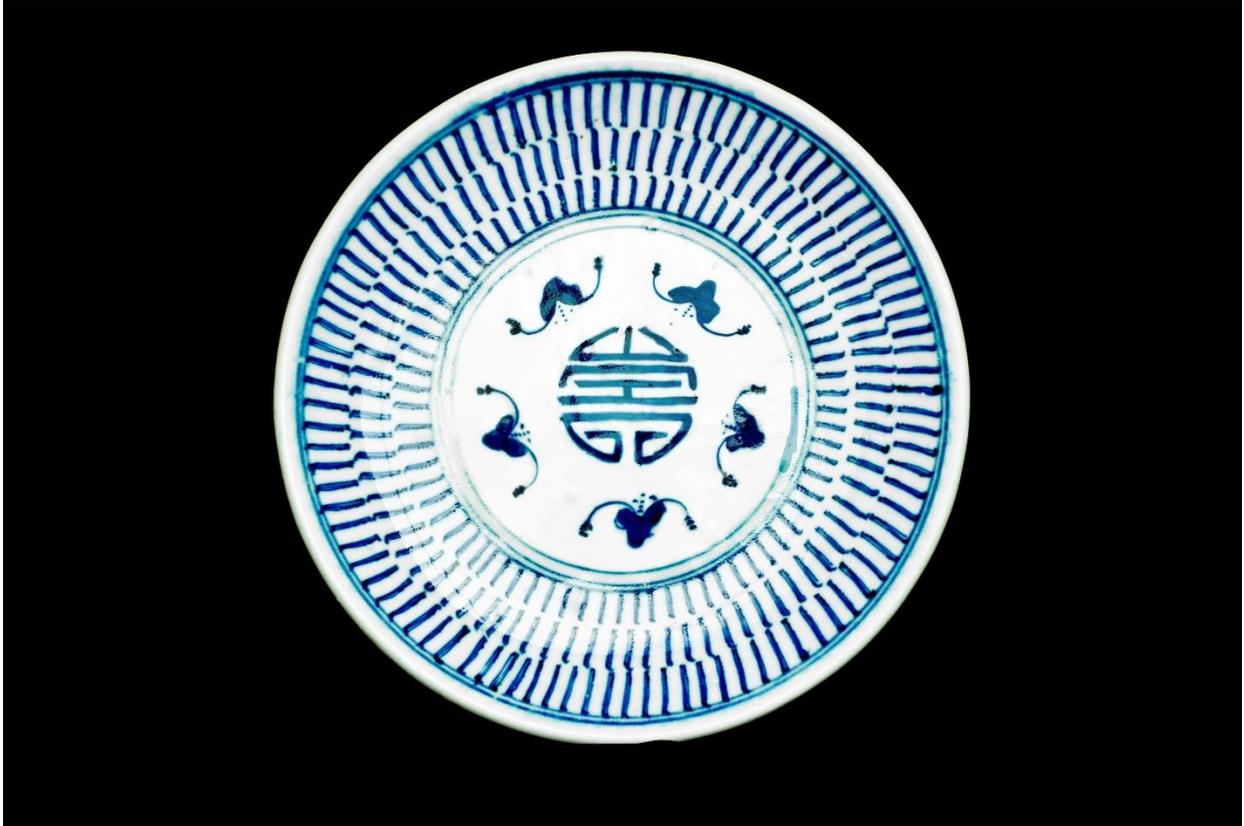
名称: 孔雀蓝盘两对
年代: 明
结论: 真品
规格: 口径: 124 厘米, 高: 25 厘米 (中) 108 厘米, 高: 25 厘米
(小)

*

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

Qing 5 Blessings with A-Longevity-Character Plate





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

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





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**

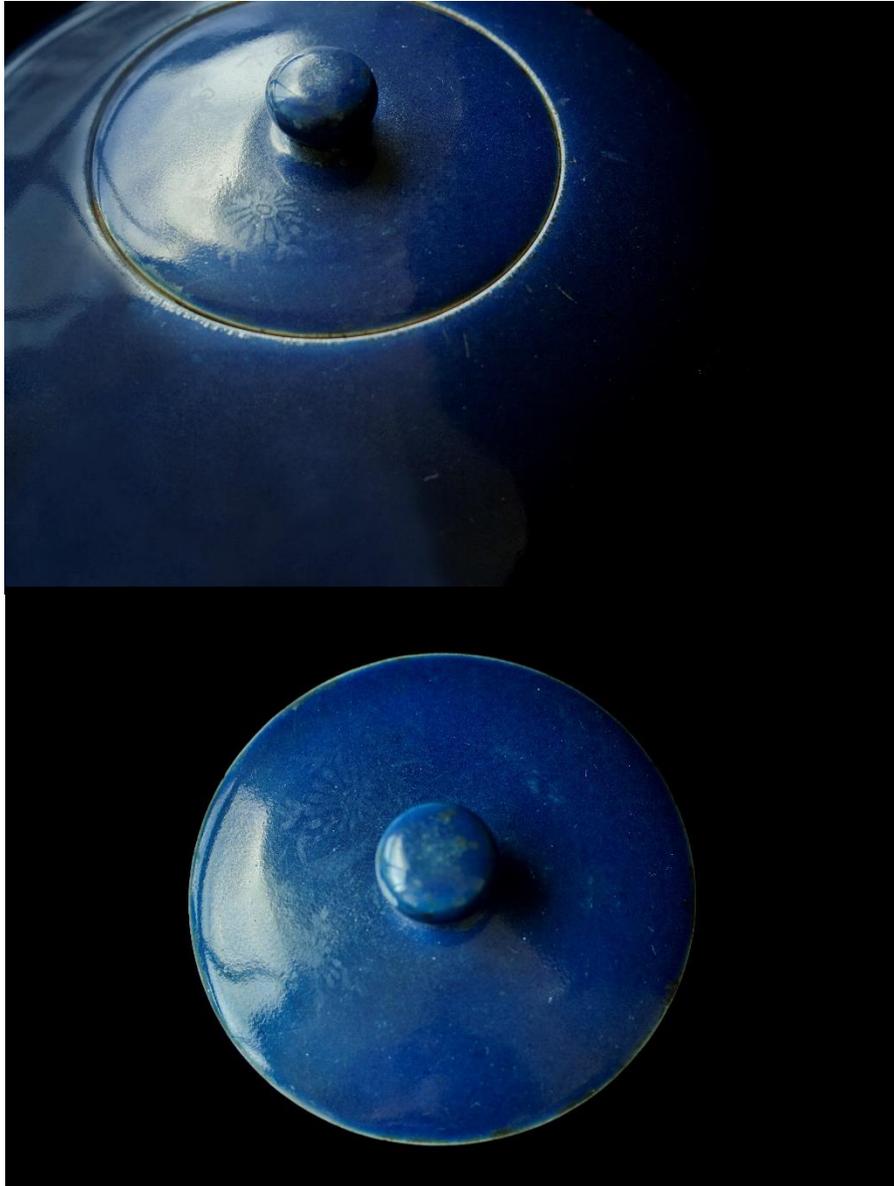
Era: Qing Dynasty, Emperor Daoguang Period (1782-1850)

Conclusion: Authentic

Specifications: Diameter: 226 cm, Height: 40 cm

2.2.19 清祭蓝描金罐
Qing Ji Blue Glazed Gilt Pot





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
Tongzhi A Pair of Famille Rose Dishes





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

Republic of CHina For Export Porcelain – Warming Bowl



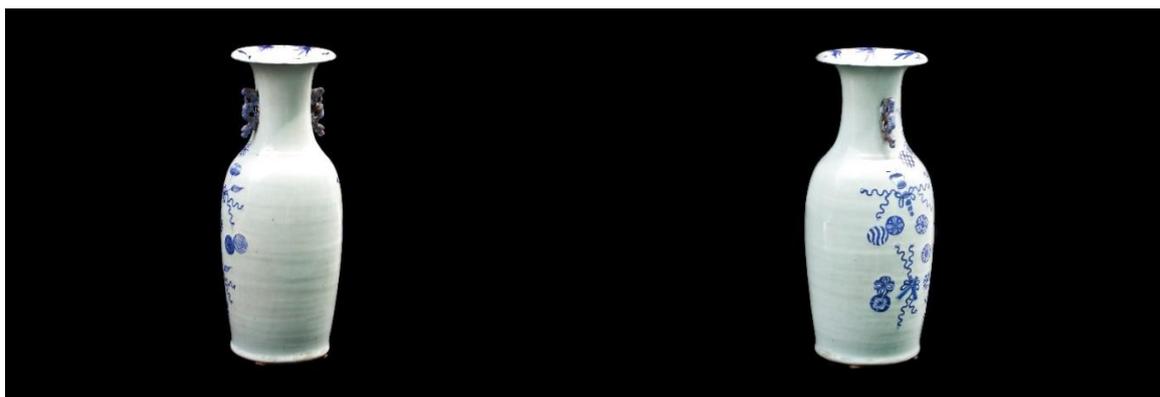
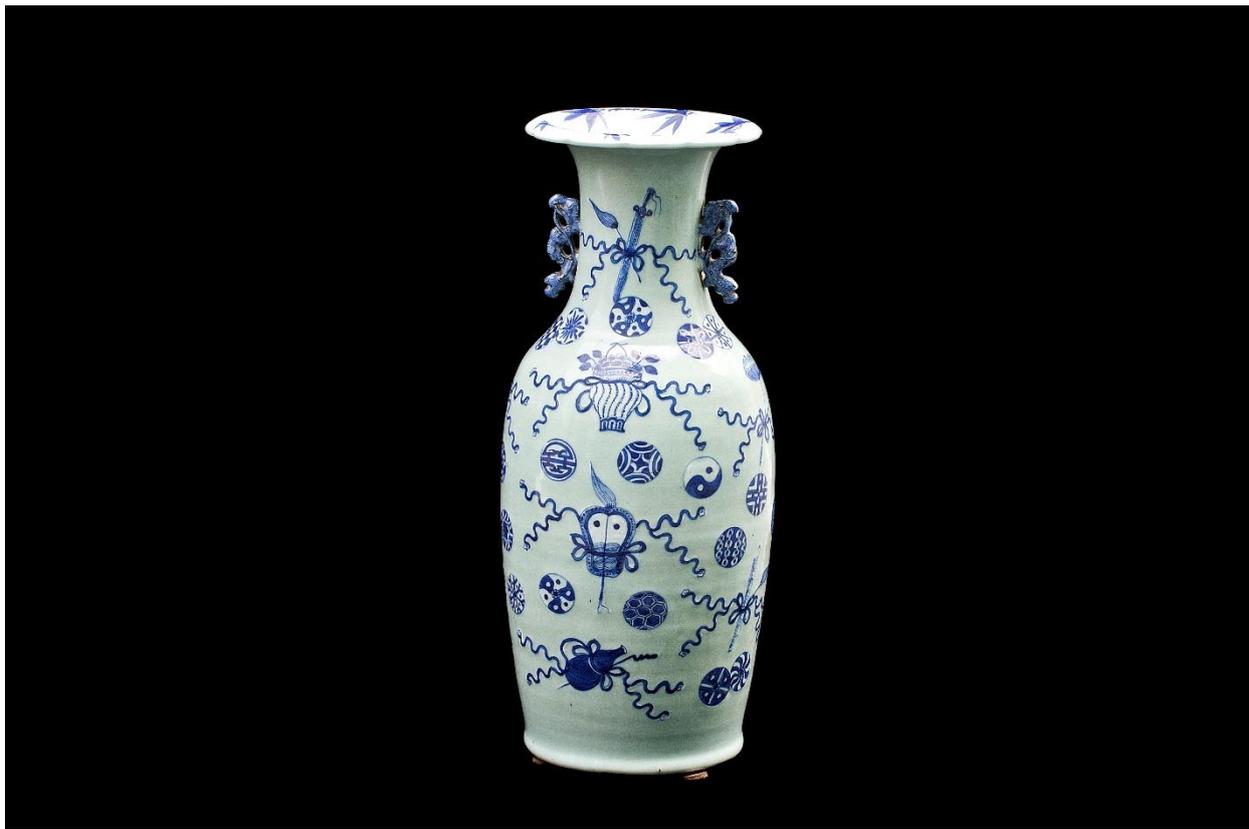


名称: 外销瓷温碗
年代: 民初
结论: 真品
规格: 口径: 185 厘米, 高: 140 厘米

*

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
Republic of China Fu-Lu-Shou Double Ears Tall Vas





名称: 福祿壽雙耳高瓶
年代: 民國
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. My Favorite Antique Stories

3.1 The Be-headed Tricolor Pottery Figure

Catherine was the most outstanding student in our antique class. She was not only hardworking but also had a keen sense of observation and authentication skills. We were neighbors then, so after class we often took out our newly-bought antiques to examine and mutually appreciate. Catherine's influence enhanced my interest in studying antiques. The treasures we bought were frequently praised by Professor Li.

One evening, Catherine came to visit me with a tri-colored pottery figure that she had just bought. When she entered the door, she seemed as though she were about to cry:

“Oh no! I just accidentally knocked off the head of one of the figurines when I was cleaning it! What should I do? Have I destroyed a historical relic?!”

Even without finishing what she was saying, her tears were flowing.

“Don't worry!” I comforted her. “Let's look for Professor Li now and see what can be done.”

It was getting dark. We were not sure if Professor Li was still in the office. We called a yellow “breadvan” (a taxi), and rushed off to the History Museum.

Fortunately, Professor Li was still in his office when we arrived. After explaining what had happened, Catherine carefully took out the beheaded tri-colored pottery figure, and gently handed it over to Professor Li. Professor Li put on his

presbyopic glasses. After looking at the figurine for only three seconds, he exclaimed, laughing:

“Hello! Silly girl! Nothing’s broken! In the Tang dynasty, the head of the tri-color pottery figure was inserted after the body was made; therefore, the head and body were always separated!”

“Really?” Catherine opened her eyes with excitement, and leaned in to examine the figure in the hands of Professor Li.

“But this pottery figure is a fake, ” Professor Li continued.
“Look! ”

“Oh! Thank goodness!” Catherine exclaimed with a big sigh of relief. “I thought I have destroyed an authentic tri-colored pottery figure from the Tang dynasty, though I only paid 20 Yuan for it!”

We two “silly girls” discussed the pottery figure with Professor Li for a little bit longer, and then contentedly returned home.

3.2 It’s Best To Pick an “Immortal Peach”

Note: Immortal Peach is a Chinese expression of something really valuable.

Professor Li always repeatedly stressed: “Better to have a bite of the immortal peach, then to eat an entire basket of rotten pears.”

Our entire group of antique lovers (Catherine, Judy, Joanna, Eunice, Dorcus, Sandy, Alice, Maggi, Shioujin and I) often browsed the antique shops together, and rarely came back empty-handed. With learning in mind, whenever Professor Li taught us about a kiln in a dynasty, we would go treasure-hunting right after class, with hope of finding a sample for ourselves for Professor Li to authenticate in the next lesson.

In this way, we often unwittingly bought a lot of wares that were supposedly from a particular dynasty or a kiln, but were really “junk”. After Professor Li rejected these “antiques” as rubbish or fake, we would bring them back to the antique shops to try to exchange them for genuine ones.

A few antique shop owners refused to take back their wares, deliberately shouting: “What? Who said it’s a fake? Bring your teacher here! If it’s fake, I will smash and eat it in front of you!”

As their fierce looks were so intimidating, enduring such losses made us reluctant to go back to those stores again. We warned other classmates not to be fooled as well.

Some other antique-shop owners were more polite and ethical. For example, Mr. Yang on the second floor and Mr. Duan on the fourth floor of Beijing Curio City, knew that we were antique collectors and regular antique buyers, and were happy to let us exchange wares if what we bought were not genuine items. As a result, we would introduce other classmates to visit Mr. Yang’s and Mr. Duan’s shops.

The other shop owners who had bullied us later regretted their actions after learning that we were regular customers. If their attitudes towards us became more amenable, we would return to their stores and bring in more business.

In short, we were really the ones who spurred the popularity of the Beijing Curio Markets in those years.

3.3 A Celadon Incense Burner's Calling

Once, I visited an antique market with Catherine and I caught sight of a celadon incense burner from the Yuan dynasty, hidden in the corner.

The moment I saw it, my heart almost popped out of my chest. I stared at the incense burner, looked at it again and again, and desperately said to myself:

“It is mine! Look! It is waving at me!”

Catherine held me back and advised me to re-think. But I didn't listen to her. Without hesitation, I took out RMB\$1500 and bought it. Upon returning home, I immediately brought it to show Professor Li and checked if it was a fake. He looked at it repeatedly and just said:

"Don't write it off as a fake just yet. Let's study it further! "

Soon after, my husband brought the celadon incense burner to Taiwan to keep in my parents-in-law's house. While showing

the incense burner to his father, my husband accidentally chipped an ear off. After returning to Beijing, when he told me that an ear of the incense burner had broken off, I felt like my whole heart had been stabbed and was quite sad for a long time.

One day, my friends and I went to Houhai Lao Yang's antique shop, I saw a very dirty piece of celadon incense burner and it looked exactly like the one I had bought. However, this time I could tell immediately that it was a fake. I suddenly realized that the celadon incense burner I bought was fake as well.

Regardless of its true authenticity, even to this day, when I see the celadon incense burner, I still feel the strong heart-pumping excitement from when I first saw it for the first time. My heart was filled with feelings of love and desire and the blood was running fast all over my body. Perhaps only drug addicts or true lovers can understand such a strong feeling.



Song and Yuan Yin Qing pot with fake lid

3.4 A Lake-Water-Like Celadon Petal-Edged Dish



Southern Song Celadon Petal-Edged Dish

One of my most favourite pieces from my antique collection is the “Southern Song Celadon Petal-Edged Dish.” It belonged to the center kiln - hutian kiln - products of Jingdezhen kilns of the Southern Song dynasty.

When I went with a group of classmates to Houhai Lao Yang’s place, I discovered this one from his backyard of ceramics junk piles.

It is not an exaggeration when I say we were on a “treasure hunt.” Lao Yang was not so much an antique dealer, but a garbage collector. The porcelain in his home came from trucks and trucks of cheap “junk” he brought back from the country side. Lao Yang put all the “junk” in piles. He did not put them in order, nor did he categorize them.

Every time, we went to Lao Yang’s place, we shouted: “Lao Yang, do you have anything new?”

“Everything is in that pile!” He would raise his voice and loudly answer us. “You can go and pick amongst yourselves!”

It was the same, every time. After we greeted each other, we excitedly went right ahead to try to find our treasures. We closely reviewed and selected from these broken bottles, cans, bowls, and plates, using our knowledge from the classroom. The quality of Lao Yang’s goods was inconsistent, and he was very good at determining which wares were the fakes.

Therefore, the “junk” he brought back were mostly authentic (but could have some damages). We just had to be patient and take our time to find our selections. I picked up a couple of satisfying items almost every time. Of course, I immediately soaked them with disinfectant and cleaned them up each time I brought porcelain home. My classmates always laughed at me, saying that I washed these dirty antiques more diligently than I washed my sons. Ha! Ha!

This is what Professor Li had to say for the “Southern Song Celadon Petal-Edged Dish”:

“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.”

I liked its simple appearance. With a lake-water-like bluish white glaze, it looks so elegant and refined, just like a fairy from another world. It is extremely hard to put it down.

3.5 Lao Yang's Ashtray



Song Dynasty Purple Ding Ware

Whenever I think of Lao Yang of Houhai antique shop, I can't help feeling lucky for finding this small ashtray.

One time, a large group of us went on a treasure-hunt at Houhai Lao Yang's. On that day, Lao Yang, with a cigarette in his mouth, smiled, gave us a bow and said, vaguely:

“Oh, there is no new stock today; however, please help yourselves, look around and take your time.”

With that, he walked to the side, and continued smoking his cigarette. I started looking around. Suddenly, I noticed him flicking the cigarette ash into a small, cute orange-brown ashtray.

I asked: “Lao Yang, do you want to sell this little ashtray?”

"Oh! How about 30 (RMB) if you like it!" Yang casually answered me.

"Okay, here it is!" I immediately took the money out of my pocket.

After I paid, Lao Yang wrapped the ashtray up for me. I continued hunting with my friends.

Back home in the evening, I cleaned the dark, small, and dirty ashtray. It had white tires, exterior Orange and nourishing glaze, and was tiny and cute.

The next day, I was so excited to bring it to the classroom to show Professor Li. He looked at it left, right, and the bottom, the tires, the glaze, and the shape. He put on his glasses and looked again following the same order. Finally, he smiled and said, "Congratulations! You've got yourself a Purple-Ding from the Song Dynasty. "

Professor Li then gave its appraisal as follows:

"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 collection."

Ha! Wise Lao Yang, who claimed to be an outstanding student from the famous Chao Tung University, could not have ever thought that this dark, dirty, and least noticeable of small ashtrays, where he had casually flicked his cigarette ashes, would turn out to be a “rare” treasure!

However, don't think we found treasures so easily in Beijing. In those years, my classmates and I went to many antique markets in Beijing, and I can't recall how many times we were fooled and how much “tuition” we paid!

3.6 She is a “concubine”?



Yuan Jun Kiln Bowl

“Professor Li, Please take a look at this bowl, may I have your opinion about it? ”

One afternoon in 1996, I invited Professor Li to accompany me to an antique shop near Liang Ma Qiao. Landmark

Antiques Market was still small at that time – only two rows with several shops were open. I usually went there with two or three classmates after school to train our eyes – window shopping only.

A few days earlier, I spotted a “Jun Kiln” bowl from the Yuan dynasty (see the photograph above). So I asked Professor Li to help me authenticate.

That afternoon, I excitedly took Professor Li and found the antique shop I had been to. At the door, the shop owner immediately brought out the “treasure.” Professor Li’s eyes lit up when he saw the item. He stared at it closely.... He then took the bowl up and looked at it from every angle. Time after time, a smile appeared on his face. However, he said nothing.

“Professor Li, is it authentic??” I could not wait and asked anxiously.

“Well, yes, it is authentic, but it is a ‘Concubine.’” Professor Li answered slowly.

“Why? Why is it a concubine?” I was curious and asked him.

“Ha Ha! I said it is ‘Concubine’ just like Empress Dowager Cixi was also a ‘Concubine’ !” Professor Li replied with a smile. “This bowl was produced by a smaller kiln near the main one. Although it was not produced by the main kiln, it is even prettier. That’s why I said it was a ‘Concubine!’”

After hearing teacher’s explanation, I was greatly relieved, and full of excitement to pay the remaining balance.

Subsequently, the shop owner put the bowl back in the original box, tied it with a ribbon, handed it over to me and said: “See! From now on you can trust me! Come again next time! I would never lie to you.”

Afterwards, because I knew the owner could be trusted, I brought friends by the shop several times.

This is a treasure-hunting memory from more than 20 years ago in Beijing. Even in retrospect, I still find excitement in finding authentic treasures. Thanks to Professor Li’s teachings, we avoided buying a lot of “rotten pears.”

3.7 Missed Treasures - If something does not belong to you, it eventually will “fly” away, even if you manage to get it!

Another time, we saw a hare-hair bowl with a royal seal at the base in Lao Yang’s shop. Almost all of us who were in the shop that day looked at the bowl; however, initially, no one bought it. Finally, my wise class-leader, Patricia, purchased the bowl. Professor Li later explained in class:

“The character ‘御’ in the base means it was used by the emperor.”

All of us who had been in the shop that day with Patricia regretted overlooking the hare-hair bowl very much.

However, there was nothing we could do. If it does not belong to you, it eventually will “fly” away even if you manage to get it.

3.8 Treasure Loss – if the old doesn't go, the new does not come!

Sue was my classmate. She was very good in treasure-hunting and always willing to pay a lot of money to buy the real thing. On one occasion, she bought a Qing Dynasty blue-and-white porcelain plate produced in the Daoguang period at an auction in Beijing. The plate was worth a fortune.

One day in the class, she generously passed the plate around so that we could see it. When it got into my hands and I was looking at it closely, my eyeglasses slipped off and I heard a “dong” sound. I was terrified as I saw my glasses fall towards the plate. My heart almost jumped out. After a closer look, well, my glasses lens had missed the blue-and-white plate and fallen on to the floor. Thank goodness for that! I quickly returned the valuable treasures back to Sue. Upon returning home, the first thing I did was to fix my glasses lens firmly with super glue.

A few months later, I met up Sue at Lido Apartments. She told me that her priceless treasure had “flown” away. I asked her why. She said her young maid from Anhui had accidentally broken the blue-and-white porcelain plate when cleaning the glass cabinet. She said, “How could I ask my young maid to re-pay such a thing??”

It follows the same saying: If something doesn't belong to you, you will lose it even after you get it. However, judging from Sue's relaxed and open manner, I'm sure she would find better treasures—as the Chinese saying goes – if the old ones don't go, the new won't come!

After Professor Li's teaching and authentication, almost everyone in our class was able to obtain some good-quality and reasonably priced authentic treasures. As more and more

classmates joined the class, our class leader, Patricia, proposed that we hold a mini-auction. She explained: "Returning students can auction the real items that they don't intend to keep. Each price can start with a base price, and be raised \$10 RMB each time. Each item can only be raised 3 times. ”

Everyone (especially for those of us with a bigger inventory) were in favor of the proposal and it was adopted. Through several auctions, I managed to pare down my collections.

Now, my personal collection includes items such as green glazed jars from the Eastern Han dynasty and goblets Cup, tri-color bowls from the Tang dynasty, Hare-hair (Tuhao) Bowl, Hidden June Bowl Green dishes from the Southern Song dynasty produced in the Northern Song dynasty kilns, Longquan and peacock blue small plates from the Yuan dynasty and Ming dynasty, blue-and-white plates from the Qing dynasty, pastels from the Emperor Guangxu to Republic. There are plenty of varieties.



My collections

4. Final Words - Fate has a quirky way of working everything out

I remember when we just started learning antique appraisals, we reported to Houhai Lao Yang's every week to hunt for treasures in his "junk yard." We then expanded to the Liangma Market and Caowai Market. Later on, Julie, Shioujin, and I would start our treasure-hunt before dawn in the Panjiayuan Antique Market.

On one occasion, Shioujin took a photo of Panjiayuan Antiques Trade. It was very interesting; however, I did not get a copy of the photo and am thus, not able to share. But like the title of the movie "So Young" (2013), the period we spent learning antique appraisal can be titled "Those Junk Collection Days".

In the mid 1990's, when Beijing Antique City opened for business, we began to hunt treasures after school. Sometimes, we would go to the Antique City for lunch. Afterwards, we would go from the first floor to the fourth floor, shop-by-shop appraising the items slowly. Many shop owners knew us since we were the regulars there. Over time, we purchased antiques and learned from them. During our class, Professor Li often emphasized to us not to buy a whole basket of "rotten pears." Despite purchasing many fakes, I also managed to acquire some high-quality items.

In August 2011, Professor Li and his wife visited me in Singapore and appraised my collection again.

Whenever I revisit the items I have collected, I feel very fortunate to have a period of my life where I was living in Beijing, having the opportunity to follow and learn from Professor Li on antique authentications. The process of hunting treasures before every class, waiting for the appraisals from the Professor during class to see if these items were authentic, and continuing our treasure-hunts after the class, or rushing back to the shops to exchange for real wares, was such a fun experience that it cannot be bought even with millions of dollars.

The old saying goes: "If we are deemed to meet, we will meet, even if we live thousands of miles away. If we are not deemed to meet, we will not meet, even if we are neighbours." These antiques around me and I were deemed to "meet" even though we were "born" thousands of years apart. How precious this fate is!

Last week, I spoke with Professor Li on the phone and asked him to write an introduction for this book. When he asked me what the book was called, I almost impulsively said, "Those Junk Collection Days!" Ha! Ha!

With many thanks and much contentment, I cordially cherish being able to share this "**Wendy's Chinese Ceramic Adventure**" with you!

By Wen Shan Wendy Chow, August 2014, Singapore
Translated by Julie Chow, January 2015, USA