

The Classic Age of Chinese Ceramics  
The Linyushanren Collection, Part II

古韻天成 — 臨宇山人珍藏（二）

*Thursday 15 September 2016*



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# The Classic Age of Chinese Ceramics The Linyushanren Collection, Part II

古韻天成 — 臨宇山人珍藏 (二)

**THURSDAY 15 SEPTEMBER 2016**

## **AUCTION**

Thursday 15 September 2016  
at 10.00 am (Lots 701-728)

20 Rockefeller Plaza  
New York, NY 10020

## **VIEWING**

Friday	9 September	10.00 am - 5.00 pm
Saturday	10 September	10.00 am - 5.00 pm
Sunday	11 September	1.00 pm - 5.00 pm
Monday	12 September	10.00 am - 5.00 pm
Tuesday	13 September	10.00 am - 5.00 pm
Wednesday	14 September	10.00 am - 2.00 pm

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[60]

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OPPOSITE:  
Lot 707 and 709

FRONT COVER:  
Lot 707

BACK COVER:  
Lot 707

INSIDE FRONT COVER:  
Lot 713  
Flower arrangement: Kan Asakura

INSIDE BACK COVER:  
Lot 707 and 709





# THE JAPANESE PASSION FOR *KARAMONO*

Rosemary Scott, International Academic Director Asian Art

The Linyushanren Collection – a Japanese collection of Song dynasty Chinese ceramics – may be seen as a testament to the enduring appreciation of Chinese ceramics in Japan. This appreciation has lasted some twelve-hundred years, and has provided inspiration within a number of areas of Japanese cultural life.

A Chinese lead-glazed fragment excavated in 1982 at the former site of the Yamada-dera 山田寺 temple, in Sakurai 桜井市 in Nara prefecture 奈良県, has been identified by Professor Tadanori Yuba 弓場紀知 as being a product of the Northern Qi dynasty (北齊 AD 550-577), and possibly the earliest Chinese ceramic item discovered in Japan. It is believed that the vessel to which the fragment belonged came to Japan during the early Asuka period (飛鳥時代 AD 592-710). The Yamada-dera was established in 641 by Soga no Kurayamada no Ishikawa Maro 蘇我倉山石川麻呂 (d. AD 649), who was an ally of Emperor Tenji 天智天皇 (r. 661-671), and who was created udajin 右大臣 Minister of the Right. There was further construction of a pagoda at the Yamada-dera between 663 and 676. Professor Yuba believes that the fragment from the Yamada-dera site is of the same type as the lead-glazed jar excavated in China in 1980 from the tomb of Lou Rui (婁睿 531-570), a Northern Qi aristocrat, at Taiyuan 太原, Shanxi province 山西省. A late-6th century Chinese bowl was discovered in a Kofun (古墳) tumulus on Ikinoshima 碓岐島, Nagasaki prefecture 長崎県, which dates to the late 6th century (see Kazuto Tsukamoto, ‘Oldest Chinese “sancai” pottery fragment excavated from the Yamada-dera temple site, Nara’, *Heritage of Japan: Discovering the Historical Context and Culture of the People of Japan*, Asahi Shimbun, 2013). Interestingly Chinese immigrants are recorded as entering Japan and establishing important families in the early 5th century.

Serious appreciation of Chinese ceramics and other decorative arts can be seen in Japan at least as early as the Tang dynasty (AD 618-907). Clear evidence of this can be found in the remarkable range and quality of Chinese material preserved in the Imperial Repository of the Shōsō-in 正倉院 in the Tōdai-ji 東大寺 at Nara 奈良. This repository was built in about AD 756, following the death of Emperor Shōmu (聖武天皇 r. 724-49), and, amongst its other treasures, it contains a significant quantity of decorative arts material from Tang dynasty China, including ceramics. Emperor Shōmu had abdicated in 749 in order to become a Buddhist priest, and later Empress Kōmyō (光明皇后 AD 701-760) followed his example and also took holy orders. Following the emperor's death in 756, over a period of five years, Empress Kōmyō dedicated to the Great Buddha (Daibutsu 大仏) of the Tōdai-ji some 600 items in memory of her revered husband. During his lifetime the emperor had commissioned the 16 metre high statue of the Vairocana Buddha, which was created in eight castings over a period of three years, with another three years taken to polish and gild it. Work having been started in 745, the figure was finally completed in 751, becoming the largest bronze statue of the Vairocana Buddha in the world. The site of the Tōdai-ji was originally that of the Kinshōsen-ji (金鐘山寺), built by Emperor Shōmu following the death in infancy of his son in 728. After 741 the status of the temple was elevated, and later its name was changed, when the emperor issued an edict calling for the construction of provincial temples throughout Japan. The then Kinshōsen-ji was designated the provincial temple for Yamato province, and chief amongst all the provincial temples. The Great Buddha Hall (大仏殿 *Daibutsu-den*), the largest historical wooden building in the world, which houses the Vairocana Buddha was built at the Tōdai-ji concurrently with the creation of the statue, and the latter was dedicated in 752. The empress's donations to the Tōdai-ji can therefore be seen as a continuation of her late husband's legacy.

The Chinese arts preserved in the Shōsō-in encompass a range of media – including silk textiles, lacquer wares, ivory, bronzes, precious metals and ceramics. Amongst the Chinese ceramics are a number of Tang dynasty earthenwares with lead-fluxed *sancai* glazes. These *sancai* wares were greatly admired in Japan during the Nara period (AD 710-794), and have been discovered at some 48 sites in Nara and Kyoto. It is interesting to note that many of these Tang dynasty ceramics come from temple sites, and the Japanese scholar Narasaki Shōichi (榑崎彰一 1925-2010) suggested that these were not items of trade, but were brought to Japan by monks who had travelled to Chinese monasteries during the Tang dynasty (see Narasaki Shōichi, 日本出土の唐三彩 *Riben chutude Tang sancai* (Tang *sancai* excavated in Japan), 中原文物 *Zhongyuan Wenwu*, 1999:3, p. 52). It is likely

that the majority of these items were used for Buddhist ritual, and it is significant that Japanese potters producing ceramics inspired by Chinese *sancai* frequently made items associated with Buddhist ritual. These Chinese-inspired Japanese *sancai* ceramics are often called ‘Nara *sancai*’, and it is notable that two vessels of this type preserved in the Shōsō-in, alongside their Chinese counterparts, are designated for ritual use by ink inscriptions written on the unglazed part of the ceramics.

‘Nara *sancai*’ vessels were made in a variety of forms, not all of which reflect those of Chinese ceramics. However, some Chinese shapes were adopted by Japanese potters. Amongst these are the three-legged trays, which are represented in Japanese polychrome wares, as well as the ash-glazed wares, from the Sanage kilns 猿投窯. However, these latter kilns appear to have been more obviously inspired by Chinese stonewares from the Yue kilns of Zhejiang province. It is clear that Tang dynasty high-fired ceramics were much admired in Japan – particularly the celadon Yue wares, the high-fired white wares from northern China, and the painted stonewares from the Changsha kilns in Hunan province. Nevertheless, the most influential of these were Yue wares, which almost certainly provided the impetus for the development of oxidation firing at the Sanage kilns, enabling the potters to achieve a pale green colour with the ash glazes, and which was combined with fine-line incising in the 10th century. In order to achieve a more distinct green glaze, more strongly resembling Yue wares, the highest quality pieces were given a green lead-fluxed glaze requiring that the vessel be fired twice, since the low-firing glaze was applied to a higher-firing body.

It is notable that in Japan the fine ceramics from the Northern Song and Jin dynasties, particularly high-fired wares from the Ding kilns, celadon wares from the Yaozhou kilns and Cizhou stonewares, have been revered and preserved. While with the Southern Song period an even greater enthusiasm for Chinese art could be seen amongst the Japanese elite, Professor Hiroko Nishida 西田宏子, Deputy Director of the Nezu Museum, has observed that in the Kamakura period (1185–1392):

‘... the majority of the art and decorative art objects used in the ceremonies, interior decoration and tea drinking events of Buddhist Temples and the military class were objects imported from China.’

(See Hiroko Nishida, ‘The Collection and Appreciation of Chinese Art Objects in 15th–16th Century Japan, and their Legacy’, *Collecting Chinese Art: Interpretation and Display*, S. Pierson (ed.). Colloquies on Art & Archaeology in Asia No. 20, Percival David Foundation, London, 2000, p.10.)

The objects in question were known as *karamono* (唐物 Tang [Chinese] things), and excavated evidence for their popularity can be found in profusion in the large quantities of Song and Yuan dynasty celadon-glazed ceramic sherds that have been found along the coastline by Kamakura city 鎌倉市. In addition to the sherds found at Kamakura, black-glazed tea bowls, *qingbai* white porcelains, and Longquan celadons have been excavated from a variety of historical sites throughout Japan. Considerable numbers of Song and Yuan dynasty sherds have been excavated at the Ichijo-dani 一乗谷 site in Fukui prefecture 福井県, the Kusado sengen 草戸千軒 site in Hiroshima, several sites in Kyoto, and the port city of Hakata 博多区 (see Hiroko Nishida, *op. cit.*). Some of the major Japanese temples also still have in their possession Song dynasty Chinese ceramics preserved since the period of their manufacture.

The fascination with Chinese ceramics grew even stronger in the Yuan period. The extent and quality of celadon and other Chinese wares imported into Japan can be seen from the wealth of material preserved in both institutional and private collections there to this day. *Karamono* were still greatly in vogue in the Yuan period. A letter survives written by Kanazawa Sada-aki (金沢貞顕 1278–1333), who was a relative of the Hōjō clan 北条氏, the military rulers of the Kanto 関東 region. Part of it reads:

‘The Chinese boats have arrived, a large amount of *karamono* cargo was unloaded.’

And in another letter written to his son, Sada-aki noted:

‘It seems that *karamono* are the fashion in Kyoto, I definitely want you to plan on bringing some *karamono* when you return to Kanto.’ (see Hiroko Nishida, *op. cit.*)

It is therefore not surprising that a Longquan lidded celadon jar was found in Kanazawa Sada-aki (1278–1333) grave, used as an ossuary, and that the Shomyo-ji 称名寺 (the temple in which Sada-aki’s grave is situated) still has two large Chinese celadon vases and a large incense burner with applied relief decoration. There is also a surviving letter from Kanazawa Sada-aki, addressed to the Shomyo-ji, in which Kanazawa Sada-aki reflects the keen interest in tea prevalent at the time. He notes that he had desired tea to be brought from Kyoto, but that the servant he sent to fetch it went astray while returning home. He mentions that he would shortly be sending some money to the capital with the Gyōbu Gon Daiyū 刑部権大佑. He was anxious to have a little of the first new tea of the year grown in the Temple, as he was expecting guests who had an appreciation of tea, and wanted to be able to offer them some. He admitted that he had had a small amount of tea but had already drunk it (see Sōshitsu Sen, (V. Dixon Morris, trans.) *The Japanese Way of Tea: From its Origins in China to Sen Rikyū*, Honolulu, 1998, p. 86).

Even today major temples, such as the Engaku-ji 円覚寺 and Kencho-ji 建長寺 at Kamakura still use celadon vases preserved in the temples since the Kamakura (1185–1333) and Muromachi (1333–1573) periods (see Hiroko Nishida, *op. cit.*) Not only celadon flower vases, but also Chinese celadon incense burners and tea bowls, as well as black-glazed wares and *qingbai* porcelains are listed among the approximately 100 Chinese objects in the famous inventory of Butsunichi-an 仏日庵, which is dated AD 1363 and is an inventory of items donated to a sub-temple of the Engaku-ji by Hōjō Tokimune 北条時宗 (1251–1284). Professor Hiroko Nishida has also noted that the ceramics shown in one of the famous sets of illustrated handscrolls produced in 1351, called *Boki-e kotoba* 慕歸絵詞 (an illustrated biography of Kakunyo, patriarch of the Pure Land sect of Buddhism), now in the Tokyo National Museum, are almost certainly Chinese. The scroll in question is fifth in the series and includes a scene showing Kakunyo 覚如 (1270–1351) at work on a poetry anthology, while to one side there is a view of the kitchen in which his meal is being prepared using Chinese celadon, white and black ware vessels.

By the early 14th century the fashion for tea drinking was already established in Kamakura, and special teas were brought from Kyoto for tea tastings, as indicated in Kanazawa Sada-aki’s letter, mentioned above. The paraphernalia of tea preparation was also becoming established with special terms being applied to certain utensils and a preference being shown for certain types of ceramics. Among the tea bowls which were prized at that time, and which have remained treasured objects in Japan to the present day, were Chinese black-glazed tea bowls, especially those from the Jian kilns of Fujian. Japanese Zen 禅 Buddhist monks encountered Jian ware tea bowls during the Song dynasty when they visited Chan 禅 Buddhist monasteries in the beautiful Tianmu mountain 天目山 area of Lin’an 臨安 county, west of Hangzhou in Zhejiang province, known for the two lakes which give it its name Tianmu 天目 ‘eyes of heaven’. This area was not too far north of the kilns producing Jian ware tea bowls, which were used by the monks in the monasteries of the Tianmushan area for drinking tea. On reaching Japan these bowls became highly prized by certain Japanese tea masters, and made a significant contribution to the development of styles within the Japanese tea ceremony. Japanese appreciation of Jian ware vessels has thus lasted for more than 800 years.

The bowls became known as *temmoku* (or *tenmoku*) a name taken from the Japanese pronunciation of Tianmu 天目, although the bowls themselves came from the area of Jian'an in Fujian, which had a history of fine tea cultivation that predated the Song dynasty. Indeed this area had sent tea as tribute to the Chinese court prior to the Song and continued to do so. It was not, however, only the dark-glazed ceramics from the Jian kilns that were prized by Japanese connoisseurs, but those from the Jizhou kilns in Jiangxi province, which had the most extensive range of innovative decorative techniques of any of the black ware kilns (Fig. 1), and those from the northern kilns, including, of course, the famous black Ding wares.

Extensive information on Chinese ceramics destined for the Japanese market in the early 14th century has been provided by the excavated cargo of a ship that left the Chinese port of Ningbo in AD 1323, headed for Japan, but which sank off the Sinan Coast of Korea (see Ministry of Culture and Information, *Relics Salvaged from the Seabed off Sinan*, Seoul, Korea, 1985). Some of the items in its cargo were labelled with the name of the Tofuku-ji 東福寺, a temple in Kyoto, and so it is clear that some of the ceramics were intended to fill specific orders for Japanese temples. The 20,000 ceramic items in the cargo included celadons and white porcelains, as well as black and brown glazed wares. The lack of blue and white wares in this large cargo either suggests that these were not widely available in the first quarter of the fourteenth century or that they did not accord with Japanese aesthetics at the time. In view of the evidence, or lack of it, from other sources, the first of these options is the more likely.

In the Yuan dynasty a particular type of Longquan celadon ware was produced, which perhaps represents one of the earliest examples of Chinese kilns specifically catering to Japanese tastes. This is the type traditionally known internationally by the Japanese name *tobi seiji* 飛青磁 (flying [spot] green ware), on which spots of iron oxide were artfully scattered over the surface of the green glaze. While most of the examples of this type found elsewhere in Asia are of secondary quality, those found



(Fig. 1) Lot 708, a paper-cut resist-decorated Jizhou bowl  
(圖一) 拍品編號708·吉州窯剪紙貼花盞

in Japan frequently combine elegant potting with the very fine-textured, soft-green glaze so prized by Japanese connoisseurs, complemented by the rich iron-brown spots that give this type of Longquan celadon its name.

In the early days of the Ming dynasty private trade with Japan that did not fall within the tribute system was officially banned, but nevertheless Chinese ceramics, silk, cotton etc., were undoubtedly exported to Japan. By the mid-16th century a specific group of porcelains from the Jingdezhen kilns were so popular in Japan that they are still frequently referred to in the West by their Japanese name of *kinrande* 金襴手 or gold brocade. They are characterised by surface decoration of gold scrolling designs applied either directly onto the high fired glaze or onto an overglaze enamel. The most usual monochrome colours on these pieces are red, green and blue, but there is a related group, often given the same name, which combines polychrome enamel decoration, sometimes with additional underglaze blue details, and gold floral scrolls, usually applied to the red areas. The gold decoration was simply gold-leaf burnished onto the surface of the glaze or enamel, so it was very fugitive and required careful handling. Today many examples of *kinrande* wares are still preserved in Japanese collections.

By the latter part of the Ming dynasty, the economic importance of Japanese enthusiasm for Chinese porcelain was well understood by the kilns at Jingdezhen. Significantly, Chinese ceramics could be sold in Japan for two to three times the price paid for them in Guangzhou. Japan was therefore an obvious market to which the Chinese potters would turn when they needed to develop alternative patronage following the closure of the imperial kilns in 1608. By the 1570s Nagasaki and Manila were established as major trading centres for both trade with the West and inter-Asian trade. As William Atwell has put it: 'Within a short time Chinese silks were being worn in the Streets of Kyoto and Lima, Chinese cottons were being sold in Filipino and Mexican markets, and Chinese porcelain was being used in fashioning homes from Sakai [堺市 a port in Osaka prefecture] to London.' (see William Atwell in Frederick W. Mote & Denis Twitchett (ed), *The Cambridge History of China Volume 7 The Ming Dynasty 1368-1644, Part I*, Cambridge University Press, 1988, p. 587). The trade in these and other luxury items earned China large amounts of Japanese silver.

The closure of the imperial kilns at Jingdezhen in 1608 meant that the potters needed to find new patrons, or to extend existing non-imperial markets. With an established taste for Chinese porcelain in Japan, the Chinese potters began to make porcelains in precisely the styles these Japanese connoisseurs required. Two particular styles of 17th century porcelains are associated with Japanese patrons and are both usually referred to in the West by their Japanese names *ko-sometsuke* 古染付 and *Shonzui* 祥瑞. *Ko-sometsuke*, or 'old blue and white' is usually associated with the Tianqi reign (1621-27) in China, while *Shonzui*, which takes its name from a somewhat controversial inscription which appears on some of the pieces, is associated with the Chongzhen reign (1628-44). *Ko-sometsuke* had a deliberately rustic appearance, which appealed to certain Japanese tea masters. *Shonzui* porcelains were more precisely decorated with well-prepared materials, but retained a slight eccentricity in their shapes. In the 1630s Sino-Japanese trade, including trade in porcelain, also saw an upsurge - with a corresponding increase in the amounts of silver reaching China through Portuguese shipping via Macao. However, in 1639 the Portuguese were excluded from Nagasaki, adversely affecting the Sino-Japanese trade, and fewer Chinese ceramics entered Japan.

Nevertheless, there was an interesting revival of interest in Chinese culture amongst the Japanese literati in the late 18th and early 19th century. This reawakened interest was stimulated, in part, by the drinking of *sencha* 煎茶 (steeped tea, as opposed to *macha* 抹茶 powdered tea), a practice which also became associated with the collection of antiques. This led, in turn, to the development by various Japanese literati potters, such as Okuda

Eisen (奥田穎川 1753-1811) and Aoki Mokubei (青木木米 1767-1833) in Kyoto, of ceramics significantly inspired by certain Chinese antique wares of the 17th and 18th century. Japanese appreciation of Chinese ceramics once more gained impetus at the turn of the 20th century, and a number of experimental Japanese workshops, such as the famous Miyagawa Kozan (宮川香山 1842-1916) workshop in Yokohama, took up the challenge of recreating ancient Chinese ceramics.

Japanese appreciation of the Chinese ceramics themselves in the early 20th century was fuelled by the endeavours of some notable Japanese antique dealers. In April 1905 a 22 year-old Mayuyama Matsutarō 繭山松太郎 (1882-1935) travelled to Beijing and started up an antique business. He studied Chinese art diligently while in Beijing, developing a particular admiration and understanding for Longquan celadon wares. Although he returned to Japan in 1916, his company continued to deal in Chinese ceramics, and when Mayuyama Co. passed to his son Mayuyama Junkichi 繭山順吉 (1913-1999) in 1935, Chinese ceramics were amongst the most important items in which the company dealt from their various premises – firstly in the Ginza in Tokyo, then in Kyobashi, and from 1923 in the Imperial Hotel, Tokyo, designed by the famous American architect Frank Lloyd Wright.

This continued interest in Chinese ceramics is reflected in the volumes of *Mayuyama Seventy Years*, published by the company in 1976 and in Mayuyama Junkichi's autobiography, published in 1988 (Mayuyama Junkichi 繭山順吉, 「美術商のよろこび」 (*Bijutsu Sho no Yorokobi: The Joys of an Art Dealer*), Tokyo, 1988) (Fig. 2). During the period from 1911 to 1945, even during times of strife, Japanese dealers, along with those from Britain, Germany and France, were active in Beijing's famous antiques district centred on Liulichang. Another of Japan's most famous dealers in Chinese art, Yamanaka Sadajiro (山中定次郎 1866-1936) established premises in Beijing for his firm, Yamanaka and Company. While Yamanaka had opened premises in New York in 1894 selling primarily Japanese art, and by 1899 the company had opened further shops in Boston, and Atlantic City, in the early years of the 20th century the company began to sell more Chinese art than Japanese art. In 1912 Yamanaka & Co., became the sole agents for Prince Kung (恭親王 1833-1898, sixth son of the Daoguang Emperor and half brother to the Xianfeng Emperor), and in 1917 the company opened premises in Beijing (see Kuchiki Yuriko 朽木ゆり子 「ハウス・オブ・ヤマナカ、東洋の至宝を欧米に売った美術商」 (*House of Yamanaka, Art Dealer Who Sold Oriental Treasures to Americans and Europeans*), Shinchosha 新潮社, 2011). Yamanaka installed a very able manager, Takada Matashiro 高田 义四郎, who had a reputation for knowing where to find the best pieces (see Di Yin Lu, *Collecting China: Buying a Civilization in the Chinese Art Market*, 1911-1945, CAPI Conference, n.d., University of Victoria Centre for Asia-Pacific Initiatives, p. 4). Yamanaka himself is said to have visited Beijing every spring and autumn after 1921 (see Di Yin Lu, op. cit., p. 5). The items of Chinese ceramics the company purchased were then sold in Osaka, as well as New York and London. Other Japanese dealers also catered to their clients taste for Chinese ceramics, and magnificent collections of Chinese ceramics were built up by Japanese collectors.

Visits to major museums in Japan today reveal the continued fascination with Chinese ceramics. In the case of some museum collections, the treasured possessions of generations of a single important family are represented, and in these cases the Chinese items in the collection are often those associated with tea drinking. This is true, for example of the collections of the Tokugawa Art Museum 徳川美術館, Aichi prefecture 愛知県, which was founded in 1935 through a donation by Tokugawa Yoshichika (徳川義親 1886-1976). This museum includes items owned by Tokugawa Ieyasu (徳川家康 1543-1616) first shōgun 将軍 of the Tokugawa Shōgunate, and his son Tokugawa Yoshinao (徳川義直 1601-1650), as well as those of subsequent generations. Another example is the Eisei-bunko Museum 永青文庫美術館 in Tokyo, founded by Hosokawa Moritatsu (細川護立 1883-1970), descendant of the feudal lords of Kumamoto in Kyushu province and 16th generation family head,



(Fig. 2) Lot 710, a painted and incised Cizhou deep bowl, illustrated in *Mayuyama Seventy Years*, Tokyo, 1976, vol. I, no. 551.  
(圖二) 拍品編號710, 此拍品來自繭山龍泉堂, 並著錄於繭山順吉著《龍泉集芳》, 東京, 1976年, 卷I, 編號551。



(Fig. 3) Lot 709, an extremely rare paper-cut resist-decorated Jizhou bottle vase, formerly in the Ataka Collection. Lots 707, 710, and 713 were also formerly in the Ataka Collection.  
 (圖三) 拍品編號709，吉州窯剪紙貼雙鳳紋長頸瓶。此拍品及拍品編號707、710，以及713皆來自安宅收藏。

in 1950. This foundation has extensive archival holdings and diverse art collections, amongst which the most important of the Chinese ceramics are those traditionally used in Japan for tea drinking.

Museums in Japan containing the collections of individuals, who bought their Chinese ceramics in the late 19th and early 20th centuries, also provide a good indication of the enduring fascination with Chinese ceramics amongst Japanese collectors. The collection housed in the Seikadō Bunko Art Museum 静嘉堂文庫美術館, for example, was founded by Baron Iwasaki Yanosuke (岩崎彌之助 1851-1908), who began collecting in the 1890s, and expanded by his son, Baron Iwasaki Koyata (岩崎小彌太 1879-1945). They were respectively the second and fourth presidents of Mitsubishi. Seikadō 静嘉堂 was the studio-name of Iwasaki Yanosuke. The Seikadō Foundation was established in 1940 and the Seikadō Bunko Library was opened. This housed Baron Iwasaki Koyata's personal collection of books - 80,000 volumes in Japanese and 120,000 volumes in Chinese. It was his hope to establish an art museum, but this was delayed until many years after his death. In 1992, in commemoration of the centenary of the founding of the Seikado Collection, a new museum was opened to house the 6,500 works of art. Iwasaki Yanosuke collected a broad range of both Japanese and Chinese art including swords, tea ceremony utensils, Chinese and Japanese painting, calligraphy, pottery, lacquerware, paper and brushes, and wood carvings, while his son Koyata expanded the collection. In particular Iwasaki Koyata was a passionate collector of Chinese ceramics and established a comprehensive and systematic collection from the Han dynasty through to, and including, the Qing dynasty.

Another prestigious museum, the Nezu Museum 根津美術館 (Nezu bijutsukan), was established under the terms of the will of Nezu Kaichiro, Sr. (根津嘉一郎 1860-1940), who was an industrialist and president of the Tobu railway company 東武鉄道株式会社. His intention was to establish a foundation to preserve his personal collection, and the museum opened in 1941 at his Aoyama 青山 residence. The garden there is in traditional style and includes several tea houses, reflecting Nezu Kaichiro's enduring interest in the tea ceremony, which is also reflected in his collection. Amongst the tea wares in the Nezu Museum are fine examples from Japan, China and Korea. In addition to its important collection of Japanese art, the museum is especially famous for its collections of ancient Chinese bronzes, Chinese paintings of the Song and Yuan dynasties, and Chinese ceramics. In more recent years the museum holdings have expanded to more than 7,400 objects thanks to additional donations from other private collectors.

A further internationally renowned Japanese collection which included very important Chinese ceramics is today housed in the Museum of Oriental Ceramics Osaka 大阪市立東洋陶磁美術館. This is the Ataka Collection 安宅コレクション which is comprised of some 1,000 East Asian ceramics assembled by Ataka Eichi (安宅英一 1901-1994) (fig. 3). Ataka Eiichi came from a wealthy mercantile family, and served as both company board chairman and counsellor to the trading company Ataka Co. Ltd. It was he who initiated the Ataka collection and was responsible for its growth. Through his finely developed aesthetic sense the collection, primarily consisting of Chinese ceramics of the Tang, Song, Yuan, and Ming dynasties, and Korean ceramics of the Goryeo and Joseon dynasties, was built up. After the dissolution of the Ataka company, the Sumitomo Group donated the collection to the city of Osaka. The Museum of Oriental Ceramics, Osaka was founded in 1982 in order to house the collection.

It is against this background of historical appreciation of Chinese ceramics in Japan that the owner of the Linyushanren Collection began to acquire Chinese ceramic items in the 1970s. In the 1990s, true to the tastes developed in Japan in the later Heian (AD 794-1185) and Kamakura (1185-1333) periods, the current collector found himself especially drawn to the ceramics of the Chinese Song dynasty. As evidenced by the pieces in this catalogue, it is the ceramics from the Chinese kilns of the period 10th-13th century that have continued to captivate and inspire him.

# 久懷慕蘭-風靡日本之「唐物」

蘇玫瑰 亞洲藝術部資深學術顧問

臨宇山人珍藏 — 日本的中國宋代瓷器收藏，可謂印證日本對中國瓷器悠久的珍視之情。這段歷史時逾一千二百年，啟發了日本文化生活的諸多範疇。

1982年，一枚中國鉛釉殘片於奈良縣櫻井市(櫻井市)山田寺遺址出土，經弓場紀知教授驗證為北齊(公元550-577年)製品，極有可能為日本國內出現過年代最早的中國陶瓷。據說該殘片原屬之器具於飛鳥時代(公元592-710年)進入日本。山田寺成立於641年，為天智天皇(661-671年在位)盟友及右大臣之蘇我倉山石川麻呂(卒於公元649年)所創辦。寺廟後於663至676年間加蓋寶塔。弓場教授相信該殘片與1980年於中國山西太原北齊貴族袁睿(531-570年)之墓出土之鉛釉罐為同類。長崎縣壹岐島(壹岐島)上的古墳群曾發掘出一隻被斷定為六世紀末所製的中國盃，(詳見塚本和人著〈奈良山田寺遺址出土最古老的中國三彩陶器〉，《日本遺產，日本人歷史語境及文化之探索》本文譯，朝日新聞，2013年出版)。無獨有偶，有紀錄指出五世紀初已有中國人移居日本並開枝散葉。

日本人對中國瓷器及各類工藝品之重視最早見於唐朝(618-907年)。具體證據可見於奈良東大寺正倉院所保存種類繁多的頂級中國藝術品。正倉院大約建於公元756年聖武天皇(724-49年在位)駕崩後，院藏甚豐，其中包括為數不少的唐代工藝瑰寶，諸如瓷器。聖武天皇於749年退位，隨即出家成僧，及後光明皇后(701-760年)亦緊隨其後，潛心禮佛。756年天皇崩殂後，光明皇后耗費逾五年之光陰，供奉東大寺內大佛600餘件物品，以表對亡夫的懷念。天皇在世時曾下旨建造高16米的大日如來佛像，三年間經過八次鑄造，另花三年進行打磨及鍍金。工程始於745年，最終於751年完工，成為世上最巨型的大日如來佛銅像。東大寺原名金鐘山寺，由聖武天皇於728年兒子夭折後不久所建。寺廟於741年落成，後於天皇下旨興建全國省級廟宇期間改名。其時金鐘山寺已為大和地區(大和地方)眾縣寺及各地區寺宇之首。大佛殿(大仏殿)乃全球最大型的古代木構建築，內立大日如來像，兩者同時建於東大寺，後者於752年落成。光明皇后予東大寺慷慨捐贈，可謂是亡夫遺澤的延續。

正倉院所保存的中國藝術品涵蓋各類媒介，包括絲綢、漆器、象牙、銅器、珍貴金屬品及陶瓷，當中不乏唐代含鉛的三彩釉陶器。此類三彩陶器於日本奈良時期(公元710-794年)備受推崇，並可見於奈良及京都的48個遺址。有趣的是，不少唐代陶瓷都來自寺廟，日本學者榎崎彰一指出它們並非貿易商品，而是由唐代造訪中國寺廟的僧侶帶回日本的器具(詳見榎崎彰一著《日本出土的唐三彩》，中原文物1999年出版，第52頁)。這些物品大部分可能用於佛教儀式，而值得關注的是受當時中國三彩啟發的日本陶匠經常製造與佛教儀式相關的器具。此類受中國啟發的日本三彩瓷器經常被稱作「奈良三彩」，正倉院存有的兩件此類器具與其對應之中國三彩器，均於露胎處以墨註明其為禮佛所用。

「奈良三彩」器具造型繁多，並不一定參照中國器型。然而，部分中國陶器型確經日本陶匠採納。其中包括在日本彩繪陶器可見的三足盤，以及來自猿投窯的炭釉陶瓷。後者更明顯受中國浙江省越窯影響。中國唐代高溫瓷在日本備受推崇，尤以越窯青瓷、北方高溫白瓷及湖南省長沙窯彩繪瓷見稱。而影響最為深遠的則非越窯莫屬，幾乎可以確定是它帶動了猿投窯使用氧化焰燒窯，讓炭釉達至淺綠色的效果，並結合十世紀細緻的刻線紋飾。此窯為要生產既獨特又近似越窯釉色之成品，最優質的製品須先施鉛綠釉後二次燒造，這是由於將低溫釉施於高溫胎的緣故。

北宋及金代的頂級瓷器，尤其是定窯的高溫瓷、耀州窯的青瓷及磁州窯器，在日本均明顯受到尊敬及保護。及至南宋時期，日本精英對中國藝術的興趣更趨狂熱。根津美術館副總監西田宏子教授便如此描述鎌倉時代(1185-1392年)：

「…絕大部分用於佛寺及幕府之儀式、室內陳設及茶道的藝術與工藝品，均從中國入口。」

(詳見西田宏子著〈十五至十六世紀中國藝術品於日本之收藏與賞析及其傳奇〉，《中國藝術收藏：傳釋及展示》，皮爾遜(編)，亞洲藝術及考古研討會第20回，本文譯，大維德基金會2000年出版，第10頁。)

以上論及的物品統稱「唐物」，從鎌倉市沿岸發掘出的豐富的宋元青瓷殘片，可見其當時的流程度。除了鎌倉的殘片，黑釉茶盞、青白瓷及龍泉青瓷亦相繼於日本多處歷史遺址出土。為數可觀的宋、元陶瓷殘片曾在福井縣一乘谷(一乘谷)、廣島草戸千軒、京都多處，以及博多港(詳見西田宏子以上著作)被發掘。日本一些主要的寺院仍保留著自落成一直保存至今的宋瓷。

及至元代，中國瓷器的魅力更愈發濃厚。青瓷及其他中國陶瓷外銷日本之繁多種類及其質量，從豐富的博物館及私人收藏中可見一斑。唐物在元代依舊時尚，關東(關東)幕府掌權者北條氏(北条氏)支系金澤貞顯(金沢貞顯1278-1333年)在一封流傳至今的信上寫道：

「中國船隻到了，卸下大批唐物。」

另一封寫給他兒子的信中提到：

「唐物似乎已成京都的風尚，我很希望你能計劃在回來關東之時帶上一些。」(詳見西田宏子，同上)故此，金澤貞顯之墓發現一用作骨灰罐的龍泉蓋罐亦即順理成章，而稱名寺(稱名寺，金澤氏之墓所在地)仍藏有兩大中國青瓷瓶及一青瓷貼花大香爐。另有一封金澤貞顯寫給稱名寺之信流傳於世，當中反映金澤氏對當時興起之茶道萌生興趣。他述說自己欲得京都茶葉，可是派出搜購的侍從於回程時走失，還提及他即將匯款至京城的形部權大佑(刑部權大佑)。金澤氏焦急地等待寺內種植的年度新茶，因其鍾愛喝茶的賓客即將來訪，他急欲與他們分享品嘗。他亦承認他原持有的少量茶葉已被飲用完畢。(詳見千宗室著，V·迪遜·莫里斯譯，《日本茶道：從中國源起至千利休》，本文譯，檀香山1998年出版，第86頁)

即便時至今日，重要寺院如鎌倉的圓覺寺(円覚寺)及建長寺均沿用寺內自鎌倉(1185-1333年)及室町時代(1333-1573年)就已保存的青瓷瓶。(詳見西田宏子，同上)一張來自公元1363年北條時宗(北条時宗，公元1251-1284年)予圓覺寺的捐贈清單，羅列出藏於著名的佛日庵(仏日庵)之中國青瓷花瓶、青瓷香爐、茶盞，以至黑釉與青白瓷等約一百件中國器物。西田宏子教授更指出現藏於東京國立博物館一組1351年作的《慕歸繪詞》(慕歸繪詞，記載淨土真宗之僧覺如生平事跡之手卷)上繪有的瓷器幾乎可確定為中國所製。其中第五卷刻畫覺如(覺如，公元1270-1351年)編撰詩集的情景，旁邊的廚房則以中國青、白及黑釉瓷器準備餐食。

及至十四世紀初，飲茶風氣經已在鎌倉盛行，剛才引述金澤貞顯的書信亦提及到從京都把特別的茶葉帶到當地品嚐。茶具的詞彙亦相應衍生，以稱呼個別器具，反映對某類瓷器的偏愛。云云享負盛名的茶盞中，時至今日仍被日本人視如瑰寶的，非出自福建建窯之黑釉茶盞莫屬。日本禪僧於宋代期間因到訪浙江杭州臨安位於天目山上的禪寺而接觸到建窯茶盞。該地位於燒造茶盞的建窯北部不遠處，而茶盞正供天目山上寺廟內的佛僧喝茶之用。這些茶盞傳入日本後，馬上備受茶道大師青睞，並對茶道文化的風格變遷作出貢獻。日本人對建窯的鑑賞亦因而持續800多年。茶盞後來以「天目」命名，儘管出自中國，發音仍以日文「tenmoku」為依據。福建建安一帶的採茶歷史有緒，可上溯至宋代。然而，當地其實於宋代以前已有為朝廷進貢茶葉，並一直持續營運。日本鑑藏家並非只對釉色深暗的建窯瓷器情有獨鍾，品味更及創新裝飾性技術居所有黑釉窯之冠的江西省吉州窯(圖一)，以及其他北方窯，當然亦包括名聞遐邇的定窯黑釉器。

公元1323年一艘中國貨船開離寧波港口前往日本，於高麗新安海岸沉沒。(詳見《新安海床文物打撈》，本文譯，韓國首爾1985年出版)此船的出水文物提供了大量有關十四世紀初中國外銷至日本市場的陶瓷資料。部分貨物貼有京都東福寺標籤，明顯說明該批陶瓷乃為日本寺廟訂造。船上兩萬多件陶瓷貨品涵蓋青、白、黑、褐釉器，唯欠青花，可能礙於兩點：十四

世紀初期青花瓷產量有限，或因當時青花瓷不符合日本美學。縱觀各種來源證明，或其不足之處，可推斷前者似乎較具可能性。

元代期間出現了一種外型獨特的龍泉青瓷，或為中國最早為因應日本品味的而特製的瓷器。它的傳統日文稱號為「飛青磁」，亦獲西方沿用，因其青釉表面疏落有致地遍佈鐵斑而得名。在亞洲地區發現的例子絕多為次等，惟日本所見的則造型優美，質感細膩，青釉粉淡雅逸，甚得鑑藏家推崇，褐色鐵斑古意盎然，令此龍泉佳器被冠以「飛青磁」一名。

明代初年，除進貢以外與日本的私人交易一律被禁，然而，中國瓷器、絲綢、綿花則無疑地外銷至日本。及至十六世紀中葉，一組景德鎮窯燒造的瓷器在日本大受歡迎，其日文名字「金襴手」至今仍被西方沿用。此特徵指高溫瓷釉或釉上琺瑯表面直接施以金彩描繪草卷紋飾。單色底釉中最常見有紅、綠、藍，而同名的一批相關瓷組，則揉合多色琺瑯紋飾，偶見額外的釉下青花細節，以及經常在紅釉上施加的描金卷草紋。這種描金紋飾是以金箔混入瓷釉或琺瑯彩所成，故此非常脆弱，必須小心處理。時至今日，日本仍藏有甚為豐富的金襴手器。

及至明代下半葉，中國景德鎮御窯廠的陶匠充分意識到日本藏瓷熱所帶來的經濟意義。中國瓷器銷售予日本的價格可比廣州高出兩至三倍。日本故此成為中國陶匠在1608年御窯廠停產後轉向的重要市場。直到1570年代，長崎及馬尼拉分別發展為中國瓷器與西方及亞洲內的交易中心。威廉·愛德維(William Atwell)曾如此描述：「一瞬間，中國絲綢遍及京都及利瑪街頭，中國棉花外銷到菲律賓及墨西哥市場，中國瓷器更置身於從堺市(大阪府內的港口城市)以至倫敦的時尚居所。」(詳威廉·愛德維著，費雷德里克·W·莫特及丹尼斯·戴維察特編，《劍橋中國史第七卷-明代(1368-1644)》第一部分，本文譯，劍橋大學出版社1988年出版，第587頁。)通過上述及其他奢侈品的交易，中國賺得大量日本銀元。

景德鎮御窯自1608年停止運作，意味著陶匠得尋找新客户或將觸角延伸至宮廷以外的民間市場。隨著日本人建立起鑑賞中國瓷器的品味，中國陶匠亦開始仔細研製專門迎合日本鑑藏家偏好的瓷器。十七世紀出現了兩種具日式風格的瓷器，其日文名稱「古染付」及「祥瑞」仍於西方沿用。「古染付」與中國天啓年(1621-27年)有所關連，而「祥瑞」則命名自與崇禎年(1628-44年)有關而頗具爭議的款識。「古染付」樸拙而附帶鐵銹質感，甚得日本茶道大師歡心。「祥瑞」瓷器則以準備有緒的物料精工細繪，呈現異常奇詭的器型。1630年代的中日商貿包括瓷器貿易出現上漲-葡萄牙商船經澳門運抵中國的銀元相應遞增。然而，葡萄牙自1639年被逐出長崎，大大影響中日貿易合作，進入日本的中國瓷器產量亦隨即下滑。

儘管如此，十八世紀末至十九世紀初之時，一股敬慕中國文化的風氣於日本文人之間復蘇。此現象與當時興起的煎茶文化(煎茶須經浸泡，相對於粉末狀的抹茶)有關，及後亦對古董鑑藏有所影響。故此眾多日本文人陶藝家，例如京都的奧田穎川(奧田穎川1753-1811年)及青木大米(1767-1833年)的作品風格受到十七及十八世紀中國古物極大的啟發。踏入二十世紀，日本人對中國瓷器的仰慕再次盛行，不少實驗性的陶藝作坊，例如位於橫濱著名的宮川香山(1842-1916年)工作坊，便接受了再造中國古代陶瓷的挑戰。

二十世紀初，一些竭心盡力的著名日本古董商助長了日本人對中國藝術的熱情。1905年4月，22歲的繭山松太郎(1882-1935)到訪北京並開辦古玩生意。他旅居北京期間苦研中國藝術，對龍泉青瓷情有獨鍾。雖然他於1916年返回日本，但其公司仍繼續買賣中國瓷器，至1935年其子繭山順吉(1913-1999年)接管繭山龍泉堂的業務之時，中國瓷器已然成為其公司於不同商址營業時最重要的交易項目-先是東京銀座、其次為京橋，以至自1923年起由美國建築大師法蘭克·洛依·萊特(Frank Lloyd Wright)設計的東京帝國酒店。

他們對中國陶瓷持久的熱愛，從1976年繭山龍泉堂出版的《龍泉集芳》及1988年出版的繭山順吉自傳《美術商のよろこび》(《美術商之喜悅》，東京，1988年出版)中表露無遺(圖二)。即使在1911至1945年間的動盪歲月，日本古董商仍聯同西方如英、德、法國的行家不斷走訪北京以琉

璃廠為中心的古玩集散地。日本另一最為舉足輕重的中國古董商山中定次郎(1866-1936)，曾於北京開設其商號。雖然1894年當山中商會在紐約創業，以及1899年擴展業務至波士頓及大西洋城之時主要銷售日本藝術，自20世紀初起，其銷售之中國藝術品數量已超越日本藝術品。1912年山中商會成為恭親王的獨家代理，並於1917年在北京設店(參見朽木ゆり子《山中商會-向歐美銷售東洋瑰寶的美術商》，本文譯，新潮社2011年出版)。山中氏聘用了一位非常能幹的店長高田義四郎(高田又四郎)，素以能辨善鑑見稱。(詳見Di Yin Lu著)《搜購中國文明1911-1945》，本文譯，加拿大維多利亞大學亞太發展促進中心CAPI研討會，第4頁)。據說山中氏本人自1921年起，每年春秋二季都會到訪北京。(詳見Di Yin Lu，同上，第5頁)山中商會購入的中國瓷器後於大阪、紐約及倫敦售出。其他日本古董商亦為其顧客搜羅中國瓷器，而許多蔚為大觀的中國陶瓷珍藏，正是由此途徑建立自一眾日本藏家。

今時今日，只要稍為遊覽日本的主要博物館，便能一窺日本一直以來對中國瓷器的著迷。以部分博物館館藏單一顯赫家族世代流傳的珍貴收藏為例，這類收藏往往與茶道文化有所關連。此話所言非虛，例如愛知縣德川美術館(德川美術館)，其館藏為1935年德川義親(德川義親，1886-1976年)所捐贈。藏品包括德川幕府首位將軍德川家康(德川家康，1543-1616年)、其子德川義直(德川義直，1601-1650年)及其家族世代收藏。另一例為九州熊本藩主第十六代當主細川護立(1883-1970年)於1950年成立於東京的永青文庫美術館。其基金會藏有大量文獻館藏豐富多元，其中最為重要的中國瓷器是用於日本傳統茶道的器皿。

日本有些博物館館藏得自藏家購於十九世紀末至二十世紀初的私人陶瓷收藏，亦可反映日本藏家對中國瓷器日久經年的愛好。例如由自1890年代起開始收藏藝術品的岩崎彌之助男爵(1851-1908年)創立、其子岩崎小彌太男爵(1879-1945年)擴充的靜嘉堂文庫美術館(靜嘉堂文庫美術館)。他們先後擔任三菱商事第二及第四位總裁。靜嘉堂是岩崎彌之助的齋號。靜嘉堂基金會自1940年成立，而靜嘉堂文庫亦同時落成。庫內存放著岩崎彌之助男爵的個人書籍珍藏，包括80,000冊日語及120,000冊漢語著作。興建美術館乃岩崎彌之助男爵的心願，可惜延至他辭世後才能達成。1992年，為紀念靜嘉堂成立一百週年，一座新建的美術館啟幕，館藏逾6,500件藝術品。岩崎氏收藏甚豐，總類琳琅滿目，涵蓋中日藝品，包括刀劍、茶具、中日繪畫、書法、陶瓷、漆器、文房紙筆，以及木刻，其後由兒子小彌太擴充。岩崎彌之助尤其醉心中國陶瓷，藏品橫跨漢至清代，覆蓋範圍全面，而且系統分類有緒。

另一顯赫有名的博物館，是根據工業家暨東武鐵道公司(東武鐵道株式會社)主席根津嘉一郎(1860-1940年)遺囑內容所成立的根津美術館。他旨在建立基金會以保存其私人收藏，而美術館則在1941年於其青山大宅揭幕。大宅花園具古典風格，附設數家茶室，如其收藏品一般散發著其對茶道的熱衷。在根津美術館云云館藏中，不乏來自日本、中國及韓國的頂級茶盞。除了其重要日本收藏外，博物館更以一眾中國古代青銅器、宋元繪畫及各代陶瓷譽滿天下。有賴諸多私人藏家的額外捐贈，博物館館藏近年更增至7,400件。

蜚聲國際的日本藏重要中國陶瓷還有大阪市立東洋陶磁美術館館藏。此批藏品為安宅英一(1901-1994年)所有，當中結集逾千件東亞瓷器(圖三)。安宅英一來自富裕的商賈家族，曾出任貿易商行安宅產業總裁及顧問。「安宅珍藏」(安宅コレクション)，就是由他親創立及監督的。透過安宅氏細膩的審美觀，一個主要涵蓋中國唐、宋、元、明代陶瓷，以及高麗與朝鮮陶瓷的顯赫珍藏隨之成形。安宅產業解散後，住友集團把藏品贈予大阪市。大阪市立東洋陶磁美術館正因此於1982年成立。

因著日本長久以來對中國瓷器如此珍視之歷史背景，臨宇山人於七十年代起開始購藏中國瓷器。及至九十年代，這位收藏家發現自己與日本平安(公元794-1185年)及鎌倉(1185-1333年)時代的審美偏好心有感應焉，對中國宋瓷分外著迷。本圖錄所展示的藏品，正說明一直吸引及啟發著臨宇山人的，乃十至十三世紀的中國陶瓷瑰寶。

A RARE CARVED AND MOLDED YUE  
'MANDARIN DUCKS' BOX AND COVER

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

The domed cover is carved in high relief with a band of overlapping lotus petals, surmounted by a finial molded in the shape of two ducks, each resting its head on the other's shoulder. The box is similarly carved with overlapping lotus petals, and supported on a splayed foot. The box and cover are covered with a slightly matte glaze of olive-green tone with a yellowish tinge with the exception of the rims and some parts of the base.

4 in. (10.1 cm.) high, Japanese wood box

\$30,000-50,000

£23,000-38,000  
HK\$240,000-390,000

## PROVENANCE

Sen Shu Tey, Tokyo.

## EXHIBITED

The Tokyo National Museum, *Special Exhibition Chinese Ceramics*, Tokyo, 12 October-23 November 1994.Sen Shu Tey, *The Collection of Chinese Art – Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006.Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Tokyo National Museum, *Special Exhibition Chinese Ceramics*, Tokyo, 1994, p. 93, no. 129.Sen Shu Tey, Tokyo, *The Collection of Chinese Art – Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 56, no. 65.Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 20-21, no. 1.

This exquisite box is exceptional not only for the bold lotus-petal design and fine quality of the carving but also for the extraordinarily rare three-dimensional ducks adorning the cover. The combination of decorative motifs would have made this box a perfect wedding gift. The two ducks are symbolic of marital felicity, while the lotus provides a rebus for harmony as well as a reference to purity and feminine beauty. The seedpods depicted on the flat top below the ducks also provide a reference to the wish for progeny.

Confronted birds, particularly ducks, was a popular subject in the decorative arts of the Tang and Song dynasties and can be seen on ceramics, silver and textiles. It is rare, however, for their necks of the ducks to be entwined, as seen on the present box. A similar depiction of ducks with entwined necks can be found carved on the cover of a Yue box from the collection of Robert E. Barron III, M.D., sold at Christie's New York, 30 March 2005, lot 265.

The fine celadon-glazed stonewares produced at the Yue kilns in Zhejiang province were so admired at the Northern Song court, that, according to the *Song shi* (Song history) and the *Song hui yao* (Collected source material on the Song dynasty), when Qianshi the

## 五代/北宋 越窯青釉刻蓮紋鴛鴦鈕圓盒

ruler of Wu-Yue submitted to the Song in AD 978 he offered the emperor at Kaifeng 50,000 pieces of *mise* (secret color) Yue ware, 150 of which were fitted with gold or silver-gilt bands. Indeed it has been estimated that some 170,000 pieces of tribute Yue ware are recorded for the first three decades of the Northern Song period (i.e. AD 960-990). In addition, fine Yue wares have been found in a number of Tang, Five Dynasties and Song royal and aristocratic tombs, most notably those of the royal house of the Kingdom of Wu-Yue and the tomb of the Song dynasty Empress Li, wife of the Emperor Zhenzong. The empress's tomb, located at Gongxian in Henan province, is dated to AD 1000.

Yue celadon wares helped establish a taste for subtle celadon glazes at the imperial court in the north. It is therefore not surprising that the most famous Northern Song dynasty celadon of all, Ru ware, was strongly influenced by Yue ware.

## 來源

千秋庭，東京。

## 展覽

東京國立博物館，《特別展中國の陶磁》，1994年10月12日至11月23日。

千秋庭，東京，《創立10周年記念展覽會》，2006年。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

東京國立博物館，《特別展中國の陶磁》，東京，1994年，93頁，編號129。

千秋庭，《中國美術蒐集》，東京，2006年，56頁，編號65。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，20-21頁，編號1。

雖然青瓷在唐、宋時期最為著名，但遠在此以前中國已經燒造青釉。早在商代就出現了高溫燒製的石灰青釉器，這種原始青瓷是同類的先驅者。至三世紀時浙江開始燒製青釉粗瓷，續燒至明代。唐至五代則是越窯發展的鼎盛時期。

唐、五代及北宋時期越窯青瓷的盛行，幾個世紀以來一直對中國南北方及其他國家的青瓷生產影響深遠。唐代浙江省有多處越窯產區，余姚縣上林湖窯為主要窯場。唐代越窯青瓷造型優雅，釉質腴潤如玉，是中國最早的瓷器瑰寶，不再視為珍貴材質的替代品，備受文人墨客推崇。陸羽在其名著《茶經》中論越窯青瓷為最佳茶盃。

越窯青瓷是中國瓷器發展的最高成就，不但聞名中外，更加得到唐、宋統治者的青睞，成為貢器。估計共有十七萬件越窯青瓷在北宋最初三十年間進貢朝廷（960-990年）。據《宋史》及《宋會要》記載，978年吳越國主錢氏向宋王朝貢奉秘色越窯瓷器五萬件，其中一百五十件配金、銀扣。南方的越窯青瓷把淨雅的青釉品味帶進北方朝廷，甚至北宋青瓷之首汝瓷亦深受越窯影響。





**A SMALL CARVED YAOZHOU DISH**  
NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The dish is deftly carved and combed in the center of the interior with a bold design of turbulent waves. It is covered overall with an olive-green glaze suffused with fine crackles stopping irregularly in a circle around the unglazed, recessed center of the base, exposing the biscuit body, which is inscribed in ink with an indecipherable character.

5 in. (12.8 cm.) diam., Japanese wood box

**\$10,000-15,000**

**£7,600-11,000**  
**HK\$78,000-120,000**

**PROVENANCE**

Sen Shu Tey, Tokyo.

**EXHIBITED**

Sen Shu Tey, Tokyo, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.

**LITERATURE**

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 57, no. 68.

Located at Huangpuzhen, Tongchuanxian, Shaanxi province, the Yaozhou kilns began production of a wide range of wares during the Tang dynasty. The kilns were well placed to use water transportation to the Northern Song capital at Kaifeng, and it is recorded that Yaozhou wares were presented as tribute to the Northern Song court. Both the official Song history and other literary sources mention such tribute gifts. For instance, the official gazetteer during the Yuanfeng era (1078-1085), *Yuanfeng jiu yu zhi*, mentions fifty sets of tribute ceramics sent to the court from Yaozhou.

A Yaozhou celadon dish carved with a similar wave design is illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 233, no. 420, and another similar dish is illustrated in *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p. 36, no. 41.

北宋 耀州窯青釉刻水波紋碟

**來源**

千秋庭，東京。

**展覽**

千秋庭，東京，《創立10周年紀念展覽會》，2006年。

**著錄**

千秋庭，《中國美術蒐集》，東京，2006年，57頁，編號68。

耀州窯位于陝西省銅川縣黃堡鎮，創燒於唐代，至十世紀起主要生產青瓷，為華北青瓷名窯。耀州窯毗鄰水道，藉著水路方便運輸製品往唐代京城長安，洛陽，以及北宋京城開封。北宋《元豐九域志》卷三有載「耀州華原郡土貢瓷器五十事」，可見耀州窯為北宋貢窯之一。

宋代耀州窯瓷器講求因器施圖，從而達到紋飾和器形的統一。此碟敞口淺腹，因而將水波紋刻於碟心，刻畫簡潔有力，和釉水的明暗變化一起構成了層波疊浪的圖景。此器所表達的宋人對於自然紋理的興趣亦可見於繪畫領域，如南宋宮廷畫家馬遠就創作有《水圖》十二段。



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北宋

耀州窯

青磁印花花卉文碗

**A MOLDED YAOZHOU DEEP BOWL**  
NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The bowl is molded on the interior with full-face blossoms alternating with blossoms in profile borne on a leafy meandering vine surrounding two blossoms borne on an 'S'-shaped stem in the center, and the exterior is carved with simplified petals rising to the slightly everted rim. The bowl is covered overall with a glaze of attractive olive-green color.

6 in. (15.5 cm.) diam., Japanese wood box

**\$12,000-18,000**

**£9,100-14,000**  
**HK\$93,000-140,000**

Floral scroll designs were popular motifs on Northern Song Yaozhou wares. Early on, such designs were executed by a labor-intensive carving technique. The designs were carved at an angle, and as the glaze pooled in the recesses it produced an almost dichromatic effect, giving a sense of depth to the design. Later, impressed or molded techniques were introduced at the Yaozhou kilns, and the molded designs, such as that on the present bowl, achieved an effect similar to carved decoration and greatly improved the efficiency of production.

A pottery mold of this particular design is in the collection of the Shanghai Museum, and is illustrated in *Zhongguo taoci quanji* (Compendium of Chinese Ceramics), vol. 10: Yaozhou ware, Tokyo, 1985, no. 72. A smaller Yaozhou celadon bowl with a closely related design, in the Tokyo National Museum, is illustrated in *The Masterpieces of Yaozhou Ware*, Tokyo, 1997, p.46, no. 58.

北宋 耀州窯青釉印纏枝花卉紋盃

纏枝花卉紋為北宋耀州窯最為流行的裝飾母題之一。此種紋飾最早是由刀刻而成。匠師在刻飾圖案時以斜鋒下刀，形成線條一邊直口，一邊斜口。由於積釉的原故，直邊深處呈色較深，斜邊愈接近表面呈色愈淺。這種近乎雙色的效果大大凸顯出紋飾的輪廓。北宋中後期以後，印花工藝在耀州窯大行其道。如本品所示之印花工藝成功的複製出了刻花所呈現的效果，並大大提高了生產效率。

上海博物館藏有與本件盃器形和紋飾完全一致的印模，載於1985年東京出版《中國陶瓷全集》，卷十：耀州窯，編號72。東京國立博物館藏有一件與本品近似的耀州窯印花盃，見大阪市立東洋陶磁美術館編，東京1997年出版，《耀州窯：中国中原に華ひらいた名窯》，46頁，編號58。



another view



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北宋 / 金  
耀州窯  
青磁刻花蓮花文皿

## A CARVED YAOZHOU DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is carved on the interior with a lotus flower borne on a large lotus leaf, within a fluted quatrefoil panel bordered by floral scrolls, and is covered with an olive-green glaze with areas of crackling.

7<sup>3</sup>/<sub>8</sub> in. (18.9 cm.) diam., box

\$20,000-30,000

£16,000-23,000  
HK\$160,000-230,000

## PROVENANCE

Kochukyo, Tokyo.

## EXHIBITED

Kochukyo, Tokyo, *Soji* (Song Ceramics), 2 to 4 October 1998.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Kochukyo, *Soji* (Song Ceramics), Tokyo, 1998, no. 38.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 52-53, no. 12.  
Rosemary Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 16.

The present dish, with its attractive pale olive-green glaze, is a classic example of fine Yaozhou ware. A nearly identical dish is in the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 154, no. 140, where it is suggested that the quatrefoil panel design is typical of Jin dynasty Yaozhou wares. A Yaozhou dish with a similar carved design, but with a buffalo in the central panel, was sold at Christie's Hong Kong, 1 June 2016, lot 3122.

北宋/金 耀州窯青釉刻蓮紋盤

## 來源

壺中居，東京。

## 展覽

壺中居，東京，《宋磁》，1998年10月2日至4日，圖錄編號38。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

壺中居，《宋磁》，東京，1998年，編號38。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，52-53頁，編號12。  
蘇玫瑰，'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', 《Arts of Asia》，2014年3月至4月，97-108頁，圖16。

寬唇口，淺腹，圈足，盤內菱花形開光內刻一蓮花綻放於荷葉之上。

本盤刻划流暢，構圖明快，主題突出，是耀州窯的經典之作。故宮博物院藏有一件與此盤十分近似的例子，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，第154頁，編號140。此種刻菱花式開光的耀州窯盤另有一類於開光內飾吳牛喘月紋，參見2016年6月1日香港佳士得拍賣一例，拍品編號3122。



705

北宋

定窯

白磁刻花蓮文盤

A RARE AND FINELY CARVED DING  
'LOTUS' DISH

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The dish has angled sides rising from a broad base supported on a short foot to a flaring rim which is bound with copper. The interior is skillfully carved and combed to depict a single leafy lotus sprig. The dish is covered in a pale ivory glaze pooling in areas to the base, part of which is unglazed and fired to a slightly warmer tone.

6½ in. (16.5 cm.) diam., double box

\$300,000-500,000

£230,000-380,000  
HK\$2,400,000-3,900,000

## PROVENANCE

The Edward T. Chow Collection; Sotheby's London,  
16 December 1980, lot 251.

The Robert Chang Collection; Christie's Hong Kong,  
1 November 2004, lot 805.

Sen Shu Tey, Tokyo.

## EXHIBITED

Christie's London, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, 1993.

Sen Shu Tey, Tokyo, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Cecile and Michael Beurdeley, *La Ceramique Chinoise*, Fribourg, 1974, no. 77.

Christie's, *An Exhibition of Important Chinese Ceramics from the Robert Chang Collection*, London, 1993, p. 19, no. 1.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 52, no. 59 (left).

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 32-33, no. 6 (right).

北宋 定窯白釉刻蓮紋盤

## 來源

仇焱之珍藏；倫敦蘇富比，1980年12月16日，拍品251號。  
張宗憲珍藏；香港佳士得，2004年11月1日，拍品805號。  
千秋庭，東京。

## 展覽

倫敦佳士得，《張宗憲珍藏中國瓷器特展》，1993年。  
千秋庭，東京，《創立10周年紀念展覽會》，2006年。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

Cecile and Michael Beurdeley, 《La Ceramique Chinoise》，  
瑞士弗里堡，1974年，編號77。  
佳士得，《張宗憲珍藏中國瓷器特展》，倫敦，1993年，19頁，編號1。  
千秋庭，《中國美術蒐集》，東京，2006年，57頁，編號68（左側）。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，32-33頁，編號6（右側）。



Fig. 1 The companion to the present dish, sold in *The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part I*; Christie's Hong Kong, 2 December 2015, lot 2816.





The companion to the present dish, also formerly in the collections of Edward T. Chow and Linyushanren, was sold in *The Classic Age of Chinese Ceramics - The Linyushanren Collection, Part I*; Christie's Hong Kong, 2 December 2015, lot 2816. (Fig. 1) Another Ding dish with carved lotus spray meandering towards the right is in the Meiyintang Collection and illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, vol. 1, p. 205, no. 362. A third similar Ding dish is illustrated in *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 284, no. 273. Compare, also, a related Ding dish carved with a peony spray on the interior and peony scroll on the exterior, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, p. 86-87, no. II-41.

It is interesting to note that excavations at the Silongkou Yue kiln site have revealed dishes of similar form and design from the Southern Song stratum (see *Silongkou yueyao zhi* (Silongkou Yue Ware Kiln Site), Beijing, 2002, pp. 108-113). In order to assert his legitimacy to the throne, the Southern Song Emperor Gaozong made huge efforts to re-establish the Northern Song imperial rites and court life after fleeing to Hangzhou. According to the Southern Song official book, *Zhongxing lishu* (Book of Rites in the Age of Revival), in the 1st and 4th year of the Shaoxing reign (1131 and 1134), the Southern Song court ordered Yuezhou and Shaoxingfu Yuyaoxian to produce ceramic ritual vessels for the imperial sacrificial hall. Gaozong not only ordered local Yue kilns to make ritual vessels but also to produce wares for daily use in the Northern Song imperial style. A shard of a Southern Song Yue ware dish of very similar form and design bearing a *yuchu* (Imperial Kitchen) mark, found at Hangzhou, is illustrated by Jin Zhiwei, 'Yuchu zikuan yueci zaitan' (Study of Yue Wares Bearing *Yuchu* Marks), *Palace Museum Journal*, 2001, no. 1, pl. 8.

定窯是五大名窯中唯一以紋飾見長者，素有「定州花瓷」的美稱。本件定窯於盤內裝飾折枝蓮花一朵，線條俐落，流暢如畫，為定窯劃花工藝的傑出代表。雕者先以長斜刀勾勒，繼而用梳齒工具押刻莖紋，最後於輪廓的一側施加深峻的直刀，有如中鋒、側鋒交替用筆，在牙白釉沉積處暈散出濃淡交替的筆墨韻味。而花、葉內加刻的莖紋更是抽象的表現出了植物表面的質感。定窯中刻有此種紋飾的折腰盤殊不多見。同類定窯劃花牡丹紋折腰盤僅見三例：其中一件與本品為一對，為仇炎之及臨宇山人舊藏，於2015年12月2日在香港佳士得《古韻天成 - 臨宇山人珍藏(一)》專場中拍賣，拍品2816號 (圖一)；一件為瑞士玫瑰堂珍藏，牡丹花枝轉向右側，著錄於康蕊君著《中國陶瓷》卷一，1994年，205頁，圖錄編號362；另一件為埃斯肯納齊舊藏，見《中國藝術品經眼錄-埃斯肯納齊的回憶》，倫敦，2012年，284頁，編號273。台北故宮另藏一件時代稍晚的類似例子，花葉滿鋪內外壁，刀筆豪邁，著錄於蔡玫芬，《定州花瓷-院藏定窯系白瓷特展》，台北，2014年，86-87頁。

刻有同類紋飾的折腰盤亦見於南宋早期的越窯。慈溪寺龍口越窯址南宋地層出土有多件折枝花紋盤，見《寺龍口越窯址》，北京，2002年，108-113頁。據《中興禮書》記載，南宋高宗紹興元年(1131)、紹興四年(1134)朝廷曾分別命越州和紹興府余姚縣燒造明堂祭器。而在杭州發現的一件折枝花紋葵口折腰盤殘片的圈足內則明確刻有「御廚」字款，為南宋宮廷御用器，見金志偉，「“御廚”字款越瓷再探」，《故宮博物院院刊》，2001年第1期，圖版八。高宗皇帝南渡中興後在臨安大力恢復汴京宮廷的典章制度，不僅下令燒造瓷製祭器，亦嘗試復原北宋宮廷的生活用器。此式折腰盤應為北宋宮廷官樣瓷，為曲陽定窯首創，在南宋時又在宮廷的授命下由越窯仿燒，期間亦可能有定窯南渡工匠的參與。



another view



# 706

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## A RARE MOLDED DING DISH

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The dish is potted with rounded sides rising from a short foot, and is deeply molded on the inner cavetto with a band of floral scroll below a key-fret band encircling the rim and above a single flower sprig in the center. The dish is covered overall with a clear glaze of warm ivory tone.

6¼ in. (16 cm.) diam., Japanese double wood box

\$20,000-30,000

£16,000-23,000  
HK\$160,000-230,000

### PROVENANCE

Mayuyama, Tokyo, acquired in 2006.

Molded decoration on Ding wares was adopted in the latter part of the Northern Song dynasty (960-1127) and flourished during the Jin dynasty (1115-1234). Ding dishes of this particular design are very rare. A shard with similar molded decoration, found in the Ding kiln site in Quyang county, Hebei province, is illustrated in *Selection of Ding Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2012, pp. 270-271, no. 117. A molded Ding bowl with similar design in the National Palace Museum, Taipei, is illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, Taipei, 2014, p. 150, no. II-95.

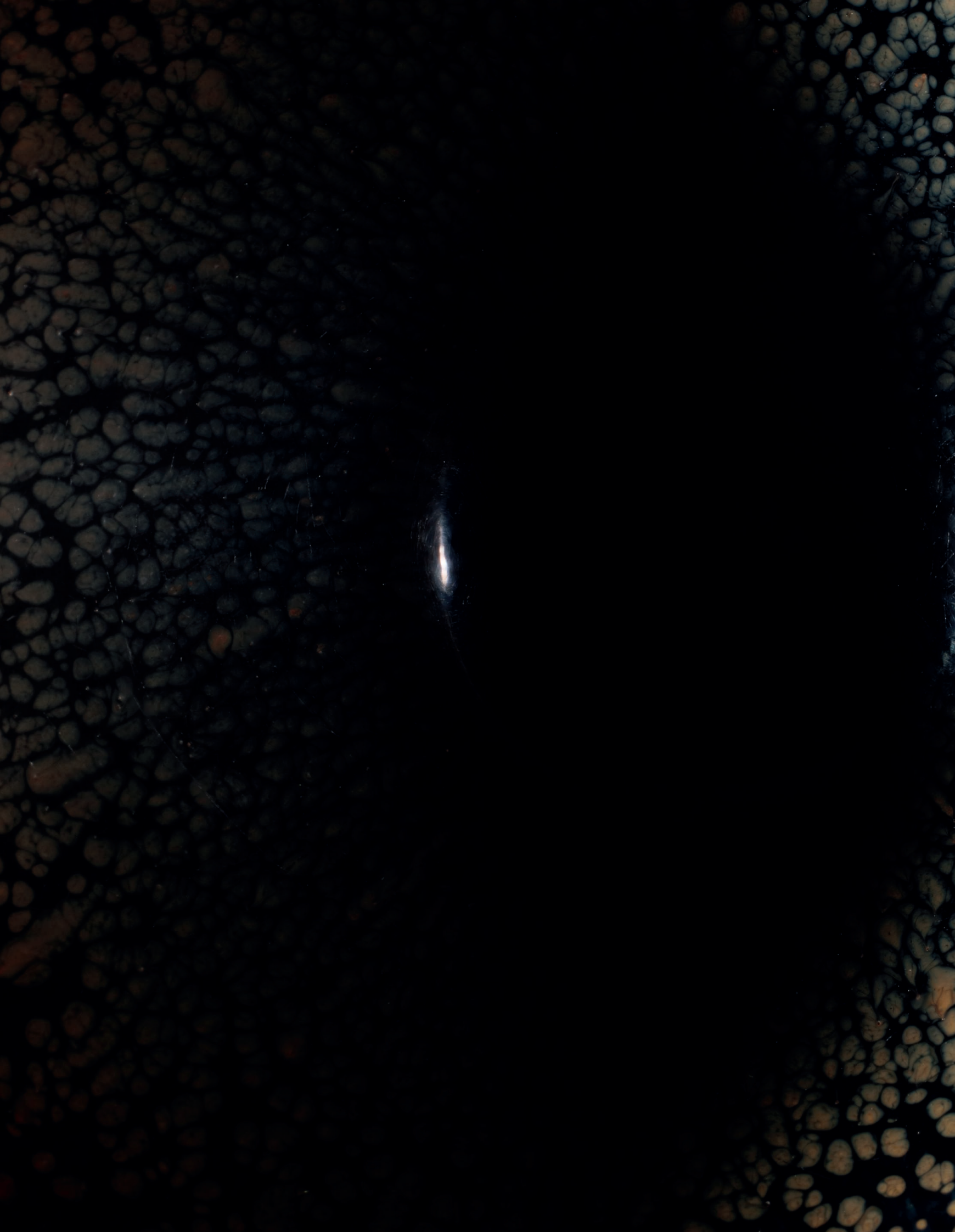
北宋/金 定窯白釉印纏枝花卉紋盤

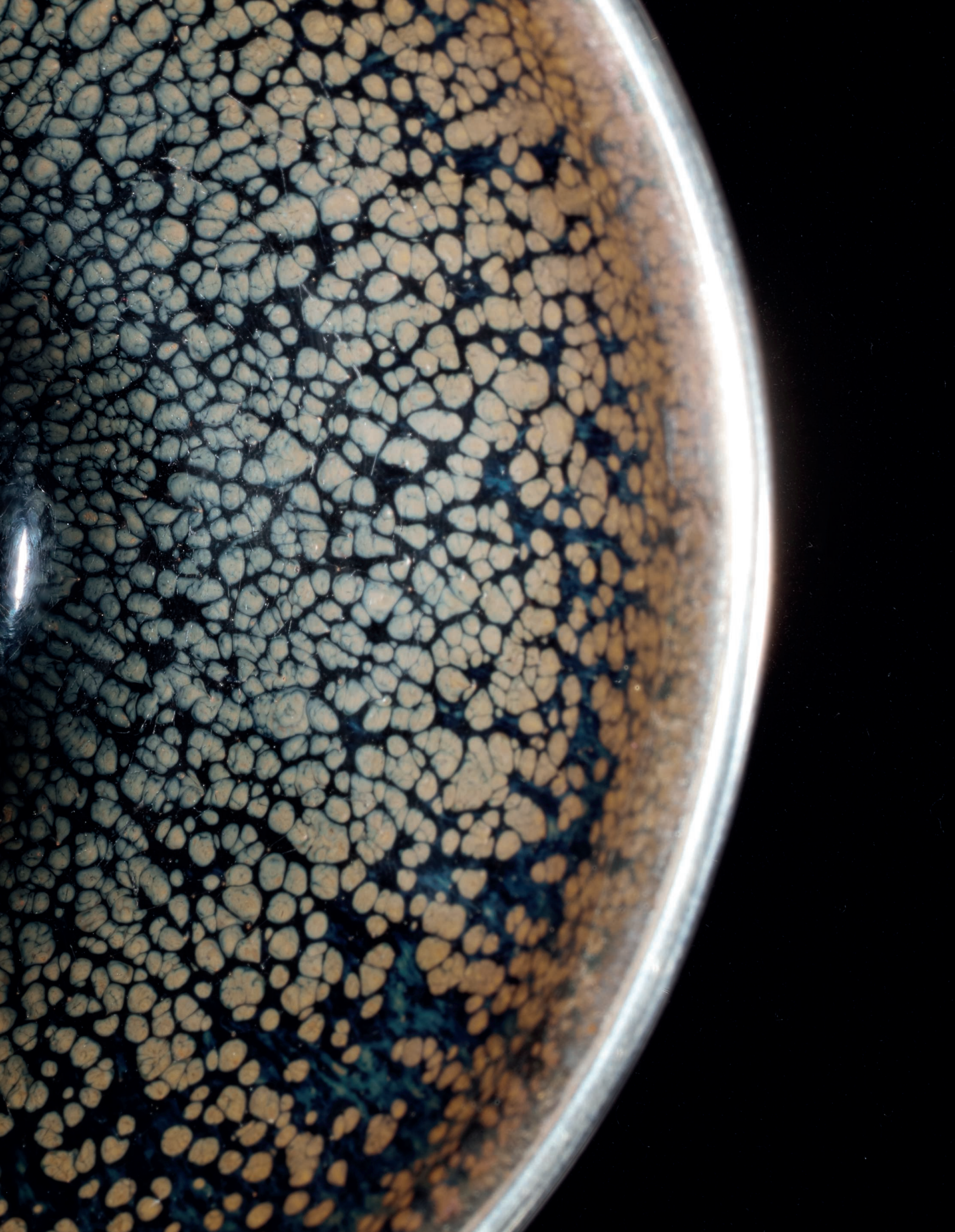
### 來源

繭山龍泉堂，東京，購於2006年。

定窯印花工藝始於北宋而盛於金，以其繁麗似錦的裝飾呈現宋代素色瓷器中最華麗的風格。同類定窯印花盤十分罕見，可比河北曲陽定窯窯址中發現的一件瓷片，發表於北京2012年出版《定瓷雅集：故宮博物院珍藏及出土定窯瓷器薈萃》，270-271頁，編號117。亦可比臺北故宮藏一件紋飾相似的定窯印花盤，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，台北，2014年，150頁，編號II-95。











# STARS IN THE NIGHT SKY – A RARE AND PRECIOUS JIAN WARE TEA BOWL

Rosemary Scott, International Academic Director Asian Art



The dark-glazed tea bowls made at the Jian kilns in the Song dynasty are important not only for their beauty and technical innovation, as well as for what they tell us about tea culture, but also because they are amongst the most internationally influential ceramics of medieval China. They provided inspiration for potters elsewhere in East Asia – notably Japan – and also, in later years, inspiration for potters in Europe. The current bowl is one of a small group of Jian wares with an especially fine and rare ‘oil spot’ glaze.

The black-glazed stonewares made at the Jian kilns in northern Fujian province differ from those made at the kilns in north China, and indeed those made at the Jizhou kilns of Jiangxi province, in the colour and texture of their clay body. Significantly, the Jian ware body has high iron content, which obviated the necessity to use an iron rich slip on the body under the glaze, although there are other compositional differences between the bodies found at the various Jian ware kilns. For example, while those of the Daluhoumen 大路後門 and Yingzhangqian 營長乾 kilns were similar, the body at the Anweishan 庵尾山 kiln exhibited some differences (see Feng Xiangqian, et al., ‘Provenance and dating study on Jianyao Kiln porcelain bodies using NAA and WDXRF’, [www.researchgate.net/publication/290346851](http://www.researchgate.net/publication/290346851)).

The great beauty of Jian wares lies in their glazes, which are fired between 1250–1350°C, and are largely similar to those of the northern black wares, but with a little more alumina to cope with the higher firing temperatures. The glaze is overloaded with iron – c. 6%, while the maximum that a lime-based glaze can dissolve is c. 5.5% – and the excess precipitates out. It is this precipitation which creates the stunning visual effects in the glazes. The Jian glazes are also liquid-liquid phase separated glazes and the formation of little glass droplets in the glaze during phase separation helps to carry the excess iron to the surface. At the early stage of this process the droplets appear as tiny flecks giving the speckled appearance of a ‘tea dust’ glaze. As the droplets move to the surface and burst they produce the effect known as ‘oil-spot’ and then, if the glaze is allowed to run, it carries the burst droplets with it the effect of streaking that is known as ‘hare’s fur’ is produced. The streaking is enhanced by the growth of micro crystals in the excess iron oxide during cooling, and the varied colours of the different states of iron oxide create the decorative effects.

The best known of the Jian ware glaze effects, where different colours of iron oxide provides delicate streaks running down the sides of the tea bowls, is usually known as ‘hare’s fur’ 兔毫紋 in English, *tu hao wen* in Chinese, and *nogime temmoku* 禾目天目 in Japanese. Much rarer are the glaze effects with spots, rather than streaks, and which required catching the glaze at the point when the optimum spotting was achieved, but before the glaze ran and created streaking. There are three rare and particularly prized spotted glaze effects associated with Jian wares. The one known as ‘oil spot’ in English, *yuteki* 油滴, literally ‘oil drop’ in Japanese, Chinese pinyin *youdi*, has shimmering iridescent spots, as on the current bowl, which resemble clusters of stars against the night sky. Another spectacular spotted Jian glaze is known as *Yohen* 曜變 literally ‘brilliant [kiln] transmutation’ in Japanese, and in Chinese *yaobian* 曜變. In this glaze effect the spots themselves are dark but have iridescent halos. The third spotted Jian ware glaze has dense white spots on the dark glaze, which were described by one Northern Song poet as looking like melting snow on dark water. There is debate amongst scholars as to whether this latter glaze or the ‘oil spot’ glaze is the one referred to in various historical texts as *zhegu* 鷓鴣 ‘partridge [feather]’. There are at least seven different types of partridge in China with different markings, so it is difficult to be sure which the authors of historical texts had in mind, and indeed whether they are consistent. However, Wu has pointed out that the Chinese Francolin Partridge has markings similar to the Jian glazes with white spots (Marshall P.S. Wu, ‘Black-glazed Jian Ware and Tea Drinking in the Song Dynasty’, *Orientalism*, vol. 29, no. 4, April 1998, p. 29). Nevertheless, the ‘oil spot’ glaze is more delicate and iridescent, and perhaps better evokes the appearance of feathers.

An international team comprised of scientists from France (Catherine Dejoie, Philippe Sciau and Laure Noé), the People's Republic of China (Li Weidong, Chen Kai, Luo Hongjie and Liu Zhi), and the US (Apurva Mehta, Martin Kunz and Tamura Nobumichi) undertook a study of Jian ware glazes using a wide range of investigative techniques – including optical microscopy, electron microscopy, Raman spectroscopy and synchrotron x-ray techniques, which was published in 2014 as 'Learning from the Past: Rare  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> in the ancient black-glazed Jian (Tenmoku) wares', in *Scientific Reports* 4:4941; doi:10.1038/srep04941. Previous studies had concluded that the iron oxides which provided the streaks in the Jian 'hare's fur' glaze were hematite ( $\alpha$ -Fe<sub>2</sub>O<sub>3</sub>), and that the crystallized iron in the shining silver spots on the 'oil spot' glaze were magnetite (Fe<sub>3</sub>O<sub>4</sub>). The scientists in the 2014 study were astonished to find that the crystals in the 'oil spot' glaze were in fact remarkably pure  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> phase (the epsilon phase), a very rare and metastable relative of hematite. (Smaller quantities of  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> were found in the Jian 'hare's fur' glaze, but these were mixed with hematite.) The find in relation to 'oil spot' glazes is remarkable, not least because this epsilon phase was only identified by scientists in 1934, while its crystalline structure has only been known since 1995, and only understood since 2005. It is a material that has important applications in the modern world, but it has proved very hard to make in laboratories – the crystals produced there being very small and contaminated by other phases. The epsilon phase crystals in the Jian 'oil spots' are not only significantly larger than those produced by modern methods, but are also exceptionally pure. Once again, the Song dynasty potters have been shown to be masters of their materials.

In the *Qingyi Lu* (清異錄), attributed to Tao Gu (陶穀) and written sometime between 960 and 970, right at the beginning of the Song dynasty, the author notes that tea bowls from Fujian were particularly treasured by connoisseurs, and have glazes resembling the spots of partridge feathers. This would seem to be a direct reference to Jian wares and suggests that they were produced as early as the 10th century. This early date is further suggested by the excavations undertaken at the Jian ware kiln site of Luhaping 蘆花坪 in 1977, when the remains of a Five Dynasties kiln producing celadon wares was discovered directly beneath the black wares kiln (see Zeng Fan, 'Fujian Taoci de Lishi', appendix to *Zhongguo Taoci Bianji Weiyuanhui, Fujian Taoci, Zhongguo Taoci*, Shanghai, 1988, section 5). However, the high-point of production for Jian ware tea bowls appears

to have been the period between the mid-Northern Song and the mid-Southern Song dynasty. Although black glazes had long been popular in China, prior to the Tang dynasty none displayed the intensity of colour or the glossiness of the finest wares. This was due to the fact that the early glazes were high-lime, and such glazes could not support more than 3-4% of iron oxide, while 6% was required for a good black glaze. In the Tang dynasty, however, a base glaze that was lower in lime, and nearer to a balanced lime-alkali glaze was produced in central China using clays, which were iron-rich but contained a wide range of high-temperature fluxes. This allowed the production of deep, glossy black glazes, which provided the foundation for development of the exceptional black glazes in both north and south China during the Song dynasty.

The reason for the popularity of such wares was not simply that black glazes were at last successfully fired. Other factors also made fine black-glazed wares desirable. These included changes in tea culture in China which took place in the Song dynasty. During this time the popularity of drinking tea spread both geographically within China, and to elite social groups. It became customary to offer tea to guests, and tea parties were regularly held, not only for normal social intercourse, but also to embark on tea-tastings, and to demonstrate expertise in tea preparation. This became very popular with the scholar-official class, and even with emperors. (Fig. 1) The Northern Song Emperor Huizong (r. 1101-25), who was famous for his refined tastes, was a great connoisseur of tea and even wrote a twenty-chapter treatise entitled *Da Guan Cha Lun* (大觀茶論 Discourses on Tea), published in 1107.

The processing of the picked tea leaves changed in the Song dynasty, with new emphasis on purification and the removal of any extra tea juices, as well as grinding, using water driven mills to produce a particularly fine tea powder. This fine powdered tea was prepared for drinking using the whipping method, which in turn led to the popularity of tea preparation contests. Some tea would be scraped off the pressed cake of tea. It would be carefully dried in a pan and ground and sieved to ensure the fineness of the resulting powder. The tea bowl would be warmed with boiling water. A small amount of tea would be put in the tea bowl with a very small amount of boiling water and mixed into a paste. More water would then be added from a ewer with a long narrow spout in a controlled, strong flow and the mixture would be whisked with a bamboo whisk to obtain a pale froth on the surface. The person who was able to produce the richest froth, which



Fig.1 *Eighteen Scholars of the Tang* (detail), traditionally attributed to Emperor Huizong (r. 1101-25), Song dynasty (960-1279). The Collection of National Palace Museum.

圖一 傳宋徽宗(1101-1125)《十八學士圖卷》(局部)。國立故宮博物院藏。

lasted longest was adjudged the most skillful. Tea bowls with dark-coloured glazes were thus especially desirable since the pale froth of the whipped tea was shown to best advantage against a contrasting glaze. Black-glazed tea bowls were therefore made at a number of kilns in the Song dynasty, including the Ding kilns of Hebei province, but the bowls most frequently praised in historical texts were those from the Jian kilns of Fujian province.

Cai Xiang (蔡襄 1012-1067), who was a famous Northern Song calligrapher and government official in Fujian, as well as a connoisseur of tea, noted in his *Cha Lu* (茶錄 Records of Tea), published in 1060, that:

‘The white froth stands out best in a black tea bowl. Tea bowls made in Jian’an were glazed black and with streaks resembling hare’s fur. Their body is slightly thicker than normal, and retains the heat for a long time. Hence they are the most suitable.’

Cai Tao 蔡條, who also came from Fujian, said of his uncle Junmo 君謨 (Cai Xiang) that the latter had ten tea bowls, four having hare’s fur glazes, which he thought produced an effect resembling butterflies’ wings, and which Cai Xiang greatly prized (see Cai Tao’s *biji* 筆記, entitled *Tieweishan cong’an* 鐵圍山叢談, vol. 6). It was partly the influence of Cai Xiang that resulted in tea from Fujian being recognised as the finest quality tea, since he initiated the production of the superb small Dragon Tribute cakes of tea.

There are many references to Jian ware tea bowls in the writings of Song dynasty literati. Huang Tingjian 黃庭堅 (1045-1105), one of the four great calligraphers of the Song dynasty, who was also a poet, painter and government official, alludes to them in several works. These include *Manting Fan* 滿庭芳, which contains the lines: *yan gao jian ru, jin lü zhegu ban*,

研膏澣乳

金縷鷓鴣斑

‘The whisked milk-like froth [of the tea], [reveals] the golden wisps of partridge [feather] speckles’. While the reference to Jian wares is made even clearer in Huang Tingjian’s *Heda Mei* 賀梅子 *Yangxiu dian* 陽休典 *Miyunlong* 和答梅子明王揚休點密雲龍, which includes the lines: *Jian’an ciwan zhegu ban*, *Gulian shui yu yue gong se*,

建安瓷碗鷓鴣斑

谷簾水與月共色

‘In the Jian’an ware bowls with partridge [feather] speckles, the water from Gulian shares the same colours as the moon’.

Emperor Huizong also recorded a particular appreciation of black tea bowls from Fujian in his *Da Guan Cha Lun*, and there are several surviving references to the emperor personally preparing tea for selected ministers, as a special mark of favour, apparently using Jian ware tea bowls. One such occasion took place in the third month of the second year of the Zhenghe reign (1112) at a special banquet in the Taiqing tower 太清樓 to honour Cai Jing (蔡京 1047-1126 - father of Cai Tao, mentioned above). On this occasion the emperor used the finest tea, recently sent as tribute from Fujian, prepared it with Huishan spring water, and served it in tea bowls with fur-like glaze [Jian ware]. Cai Jing records two more such imperial banquets – one of these took place in the first year of the Xuanhe reign (1119) in the Baohe Hall 保和殿, when again the emperor prepared the tea himself. The third occasion recounted by Cai Jing took place in the second year of the Xuanhe reign (1120) during a banquet in the Yanfu Palace 延福宮. Cai Jing described the appearance of the white froth in the tea bowl and uses the phrase ‘scattered stars and a tranquil moon’ 疏星澹月, which could describe the froth on the surface of the tea against an ‘oil spot’ Jian ware glaze.

That Jian ware tea bowls were also used at the court of the Southern Song emperors appears to have been confirmed by the discovery in 2012 of a damaged Jian ware tea bowl with rare *yohen* glaze near the site of the Southern Song palace at Hangzhou, Zhejiang province (illustrated in *Treasures of the Fujita Museum: The Japanese Conception of Beauty* 国宝曜変天目茶碗と日本の美, Fukuoka City Art Museum, 2015, p. 192, figs. 1-3). It seems clear that some tea bowls made at the Jian kilns were specifically made for the Song emperors. Certain inscriptions were applied to the base of Jian tea bowls before firing. Some of these are single characters, and may refer to the maker or the prospective owner of the bowl, some are numbers and some appear to be geometric marks – perhaps indicating a particular workshop. Importantly archaeologists have found bowls which had the characters 進琖 *jin zhan* ‘bowl for presentation [to the emperor]’ impressed into the exterior base within the foot ring, while others had the characters 供御 *gong yu* ‘for imperial use’ incised into the exterior base. It may be significant that the character 琖 *zhan* was used on these Jian ware tea bowls, since, as Wu has noted, the character originally referred to small jade cups and provides an indication of the high regard in

which these ceramic vessels were held in the Song period (Marshall P.S. Wu, *op. cit.*, p. 25). Interestingly, the Palace Museum, Beijing, has in its collection a Jian ware bowl which bears the inscription 大宋明道 Da Song Mingdao, which refers to the Mingdao reign (1032-1033) of the Northern Song Emperor Renzong 仁宗 (1022-1063), (illustrated in *Porcelain of the Song Dynasty (II), The Complete Collection of Treasures of the Palace Museum – 33 –* Hong Kong, 1996, p. 223, no. 205).

As noted in the introductory essay to this catalogue, Japanese Zen 禪 Buddhist monks encountered Jian ware bowls during the Song dynasty when they visited Chan 禪 Buddhist monasteries in the beautiful Tianmu mountain 天目山 area of Lin'an 臨安 county, west of Hangzhou in Zhejiang province, known for the two lakes which give it its name Tianmu 天目 'eyes of heaven', and for its magnificent cedar trees and waterfalls. This area was just north of the kilns producing Jian ware bowls, which were used by the monks in the monasteries of the Tianmushan area for drinking tea. (fig. 2) On reaching Japan these bowls became highly prized by certain Japanese tea masters, and made a significant contribution to the development of styles within the Japanese tea ceremony.

In addition to the Jian ware bowl itself, the current lot includes a black-lacquered box with beautifully-written gold lacquer inscription reading: *Yoteki Tenmoku* 油滴天目, and a plain wooden inner box. In addition, there is a lacquered Song dynasty bowl stand bearing the *kaou* of a Japanese tea master, and two silk draw-string pouches – all of which are themselves important objects. (Fig. 3) The yellow and metallic-gold brocade draw-string pouch is of particular interest. Such pouches, known as *shifuku* 仕覆, were made in Japan for tea containers and particularly precious tea bowls used in the tea ceremony. The famous tea masters chose to use *meibutsugire* 名物裂 'celebrated textiles' for these pouches, and often the items came to be known by the name of the place or famous person with whom they were associated. These *meibutsugire* were also used for the *fukusa* 袱紗 small cloth wrappers used in the tea ceremony, and for mounting hanging scrolls. Among the most valued textiles were those imported from China in period from the 14th to the 18th century. These textiles entered Japan either as *kasaya* (Buddhist clerical robes) brought back by monks returning to Japan from China, or as part of Sino-Japanese trade. As time went on even the smallest fragment of these historical Chinese textiles was treasured and might be used, for example, to embellish the robe of an important person from the military class. The most prized of all the Chinese textiles used for *shifuku* were those known as *kinran* 金欄 'gold robe' in Japanese, but more often referred to in Chinese as *jinjin* 金錦 'gold brocade'. This was often a lampas weave in silk and metallic thread, which had a gold (or silver) design, usually produced by incorporating gold applied to fine strips of paper. It is this *kinran/jinjin* which appears to have been used to make the yellow and gold pouch for the current tea bowl. The silk was probably woven in the Jiangnan region of southern China in the latter years of the Ming dynasty. This coincided with the period when the famous Japanese tea master Kobori Enshu (小堀遠州 1579-1647) became fascinated with imported textiles and introduced them into the tea ceremony. (In 2014 the Kyoto National Museum 京都国立博物館 held an exhibition entitled: *Luxurious Imported Textiles: Buddhist Robes and Meibutsugire* 袈裟と名物裂—舶載された染織, which examined this important subject.) A *kinran/jinjin* of very similar design to the textile used for the current pouch is illustrated by the tea master Kobori Sokei (小堀宗慶 1923-2011) in *Monryo Meibutsugire kagami Kinginran* 文竜名物裂鑑金銀欄, Fujokai Shuppansha 婦女界出版社, Tokyo, 1986, p. 22, no. 3. The current Jian ware tea bowl is also accompanied by a green and golden-coloured *kinran shifuku*, which may also date to the late Ming dynasty. The design on the fabric of the green and gold pouch is very similar to that on a Ming dynasty reversible red and yellow *duan* 緞 (damask) with a mixed flower scroll and bees preserved in China and illustrated by Gao Hanyu, et al., in *Chinese Textile Designs*, (R. Scott and S. Whitfield translators), London, 1986, p. 98, no. 74, and a red Ming dynasty *qi* 綺, illustrated in the same volume, p.103, no. 81.



Fig. 2 Tea preparation scene in a Buddhist monastery in a Southern Song painting *Mending a Monk's Robe*, The Collection of National Palace Museum.

圖二 傳宋劉松年《補衲圖軸》中所見禪院中僧人備茶的情景。國立故宮博物院藏品。



Fig. 3 The present tea bowl with a selection of accessories.

圖三 本件建窯「油滴天目」茶盃及部分附屬品。

The current Jian ware tea bowl has a most illustrious history – belonging to the Kuroda Family Collection and the Ataka Collection before entering the Linyushanren Collection.

The Kuroda clan originated in Harima Province 播磨国, and served first the Ota and then the Toyotomi clans. For his service as a strategist, Kuroda Yoshitaka (黒田孝高 1546-1604) was granted the lordship of Nakatsu Castle 中津 in 1587. The Kuroda Clan's involvement with the tea ceremony can be traced back to Kuroda Yoshitaka, who was also known as Kuroda Josui 黒田如水, after he renounced his Christian affiliations and name on the orders of Toyotomi Hideyoshi (豊臣秀吉 1536-98) in 1587. Not only was Kuroda Yoshitaka the chief strategist to Toyotomi Hideyoshi, he also became a friend of the famous tea master Sen no Rikyū (千利休 1522-1591), and wrote a treatise on the principles of tea. The current 'oil spot' Jian tea bowl has been handed down through the Kuroda family and contemporary documentation goes back to Marquis Kuroda Nagashige (黒田長成 1867-1939), who was the first son of Kuroda Nagatomo (黒田長知 1835-1902). In 1878 Kuroda Nagashige succeeded as head of the family, and in 1884 he became a *kōshaku* (侯爵 marquis) and in the same year went to Britain to study at Cambridge University. After his return home in 1889, he became an officer of the Imperial Household Ministry, but resigned in 1890. In 1892 he entered the Kizoku-in (貴族院 House of Peers), becoming its vice-chairman in 1894 – a position he held for many years. In 1924 he was appointed to the Sūmitsu-in (枢密院 Privy Council). Marquis Kuroda Nagashige was also a noted calligrapher, with an interest in both Chinese and Japanese poetry. The current 'oil spot' Jian ware bowl was inherited by his son Marquis Kuroda Nagamichi (黒田長礼 1889-1978), a well-known ornithologist. This tea bowl had been registered in Japan as an Important Art Object on 18 December 1935, and the List of Important Art Objects published by the Japanese Ministry of Culture in 1943, notes that, at that time, the bowl belonged to the 14th head of the Kuroda clan, Marquis Kuroda Nagamichi. By the mid-1970s the tea bowl had entered the famous Ataka Collection 安宅コレクション, and was published on a number of occasions. In 2015 it was deregistered at the request of the current owner.

This rare bowl with its illustrious history and remarkable accoutrements is an important part of the history of Chinese Song dynasty ceramics and the development of tea drinking in China, as well as the history of ceramic appreciation and the tea ceremony in Japan. It is also a vessel of consummate beauty.

# 疏星澹月：南宋建窯「油滴天目」茶盃

蘇玫瑰 亞洲藝術部資深學術顧問

宋代建窯黑釉茶盃是公認的典藏重器，這既得益於其外形美觀、工藝創新，亦可歸功於它豐富的茗茶文化內涵，更與這類華夏中古陶瓷在國際上的崇高地位有關。它們為東亞地區（尤以日本為然）的陶工提供了創作靈感，也是其後歐洲陶工師法的對象。是次拍賣的茶盃，便來自一批少如鳳毛麟角的珍罕建窯油滴釉盃。

福建北部的建窯黑陶，其胎色和質感均與華北窯口的製品迥然不同，與江西吉州窯的作品亦大相逕庭。尤須一提的是，由於建窯胎土高鐵，所以毋須在胎體釉下施一層高鐵瓷漿；雖然如此，各建窯遺址出土文物的胎質在成份上仍有若干區別。譬如，大路後門和營長乾窯址的胎質雖大同小異，但庵尾山窯的胎體卻存在若干差異，詳見馮向前等人合著的《建窯古瓷胎的產地和年代特徵的NAA和WDXRF分析研究》(www.researchgate.net/publication/290346851)。

建窯瓷器之美，與其釉料息息相關，建釉用1250至1350°C窯燒而成，情形與華北黑釉大致相同，惟其氧化鋁略高，方能經受較高的爐溫。建釉含鐵量高達6%左右，但石灰釉的溶解上限約為5.5%，餘者一概析出。建釉外觀美不勝收，幕後功臣正是這種析出作用。建釉為液相分離釉，而物相分離過程中釉內形成的小玻璃泡，可將多餘的鐵帶至釉面。在這個過程的初始階段，這些小泡產生了狀若茶葉末釉的斑駁效果。浮至釉面的小泡破裂後，形成所謂的油滴斑，破裂的小泡再隨盃壁垂流而下，呈現出筋脈狀的「兔毫」式條紋。多餘的氧化鐵微晶在冷卻過程中不斷增加，繼而產生更多的條紋，由於各種形態的氧化鐵呈色各異，其裝飾效亦千變萬化。

建釉最為人稱頌的是「兔毫紋」，英譯為「hare's fur」，日文的說法是「朶目天目」，形容的正是呈色不一的氧化鐵沿盃壁垂流形成的細條紋。但建釉之中，遠以斑點為貴，條紋次之，因前者須準確拿捏釉料出現斑點的最佳時機，否則很快會因垂流而變成條紋。以建窯器物而言，較為罕見且備受推崇的斑點有三大類：其一為油滴紋，英文稱之為「oil spot」，日文名曰「yuteki」，其油滴紋璀璨斑斕，本拍品即為一例，觀之宛如星光燦爛的夜空。第二類讓人讚嘆不絕的是「曜變」紋，日文為「曜變」（意謂光彩奪目的窯變）。此類釉斑雖顏色黝黯，但有虹彩輝斑。第三類建釉斑點在黑地上裝飾白點，北宋詩人曾以「兔褐甌心雪作泓」詠之。至於諸多文獻提到的「鷓鴣斑」，究竟是指第三類斑點或油滴紋，學者迄今仍莫衷一是。中國至少有七類鷓鴣，其翎羽斑紋各不相同，故難以引證文獻所指為何，或各種說法是否並行不悖。但武佩聖 (Marshall P.S. Wu) 曾指出，中華鷓鴣的羽色與白斑均與建釉類似，詳見武氏於1998年4月《Orientations》發表的論文〈Black-glazed Jian Ware and Tea Drinking in the Song Dynasty〉卷29刊號4頁29。但相比之下，油滴紋較細膩斑斕，也更容易使人聯想起翎羽之美。

為了研究建窯釉料，來自法國 (Catherine Dejoie、Philippe Sciau和Laure Noé)、中國 (李偉東、陳凱、羅宏傑和劉志) 及美國 (Aparva Mehta、Martin Kunz和田村信道) 的科學家曾組成一支國際團隊，他們採用各式各樣的調研技術，如光學顯微鏡、電子顯微鏡、拉曼光譜學和同步輻射X射線等技術，其成果發表於〈Learning from the Past: Rare  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> in the ancient

black-glazed Jian (Tenmoku) wares[以古為師：建窯天目古陶瓷中的珍罕  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub>]〉，全文載於2014年的《Scientific Reports》(文章號：4:4941; doi:10.1038/srep04941)。根據此前的研究，使建窯兔毫釉呈條紋狀的氧化鐵為赤鐵礦 ( $\alpha$ -Fe<sub>2</sub>O<sub>3</sub>)，而油滴斑中的鐵析晶則是磁鐵礦 (Fe<sub>3</sub>O<sub>4</sub>)。但讓2014年科學專家小組大感意外的是，油滴釉內的析晶其實是高純度的  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> 晶體 ( $\epsilon$ 相)，此乃極為罕見的亞穩態赤鐵礦。(建窯兔毫釉中少量的  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub>與赤鐵礦晶相共存。) 這項關於油滴釉的發現意義重大，因為科學家於1934年首度發現這種  $\epsilon$  相晶體，其晶體結構要到1995年始為人所知，自2005年起方有明確表徵。此類物質在現代社會有極高的應用價值，但事實證明其製備難度極大，因為實驗室只能得出納米尺度且含雜相的  $\epsilon$ -Fe<sub>2</sub>O<sub>3</sub> 晶體。建窯油滴斑中的  $\epsilon$  相晶體，呖時和純度均遠勝於現代技術的成果。事實再次證明，宋代陶工駕馭材質的能力確是爐火純青。

傅為陶穀所撰的《清異錄》(著於宋初960至970年間) 曾提到，福建茶盃備受鑑藏家青睞，其釉色近似鷓鴣斑。這筆直接論及建窯器物的記載，意味著其燒造年代可上溯至公元十世紀。這一斷代的另一項佐證，來自1977年蘆花坪黑釉建窯遺址正下方出土的五代青釉窯址，詳見曾凡著《福建陶瓷的歷史》，全文載於中國陶瓷編輯委員會編撰的《中國陶瓷：福建陶瓷》第五章 (上海：1988)。但燒造建窯茶碗的巔峰時期，應是北宋中葉至南宋中葉期間。雖然此前黑釉在中國流行已久，但唐代之前，作品的呈色和光澤皆未臻上乘。這是因為早期釉料的石灰含量高，其氧化鐵含量只有3-4%，而上等黑釉所需的下限卻是6%。但至唐代，華中出現了一種用黏土 (高鐵但含多種高溫助熔劑) 製成的底釉，其石灰含量較低，釉中的石灰鹼比例較為均衡。於是，黝黑光潤的釉料應運而生，為宋代華北與華南窯口發展極品黑釉創造了優厚的條件。

這類器物大行其道，固然可歸功於優質黑釉的誕生。但其實尚有諸多因素，造就了黑釉佳器的興起，其中之一便是宋代茶文化的變遷。當時，品茗之風遍及大江南北及菁英階層。人們常以茶待客，更不時舉行茶宴，這既是尋常的社交酬酢，更是品茗和展示茶藝功力的場合 (圖一)。文人士大夫多熱衷於以茶會友，連歷朝皇帝亦不例外。以品味高雅著稱的北宋徽宗 (公元1101-25年在位) 即深諳此道，並於1107年刊行其撰著的二十篇《大觀茶論》。

時至宋代，採茶後的加工方式更注重研磨工序，以及提煉和去除多餘茶汁的方法，當時多用水磨碾成極細的茶粉，再以茶筴點攪成湯，這一過程亦推動了鬥茶之風。泡茶時，人們先從茶餅刮下茶葉，置於盃內用微火烘炙，研磨成粉後過篩，以確保茶粉甘滑。然後用沸水烘盃，盃內放入少量茶粉，加入些許開水調成糊狀。繼之用細長流湯瓶注水，流速有力且徐急適中，再用竹筴在茶面拂擊出清淺湯花。誰打出的湯花最多且久聚不散，即為優勝者。有見及此，黑釉茶盃堪稱首選，因為擊拂後泛起的白色茶沫在黑釉映襯下益發鮮明。因此，宋代多個窯口 (如河北定窯) 皆有燒造黑釉茶盃，但文獻中最推崇備至的依然是福建建窯。

北宋著名書法家和鑑茶家蔡襄 (公元1012-1067年) 曾在福建任官，





圖一 傳宋徽宗（1101-1125）《十八學士圖卷》（局部）。國立故宮博物院藏品。



其1060年刊著的《茶錄》說道：「茶色白，宜黑蓋，建安所造者紺黑，紋如兔毫，其坯微厚，燻之久熱難冷，最為要用。」據福建蔡條在其筆記《鐵圍山叢談》卷六憶述：「父君謨[即其伯父蔡襄]嘗得茶甌十，兔毫四散，其中凝作蛺蝶狀，熟視若生動，每寶惜之。」福建茶貴為茶中上品，蔡京可謂功不可沒，因為他正是監造小龍團貢茶的功臣。

宋代文人著述中，關於建蓋的敘述俯拾皆是。黃庭堅（公元1045-1105年）以書法成就名列「宋四家」，此外亦是詩人、畫家和朝廷命官。他多次在文中提到福建茶蓋，其《滿庭芳》云：「研膏濺乳，金縷鷓鴣斑」。他在《和答梅子明王揚休點密雲龍》一詩中，對建蓋的讚美更為直白：「建安甌碗鷓鴣斑，谷簾水與月共色。」

徽宗的《大觀茶論》也對福建黑釉茶蓋讚譽有加，現存文獻多次提到，徽宗數度為愛卿泡茶，以示皇恩，席間所用當為建蓋。其一是政和二年（公元1112年）三月在太清樓特為蔡京（公元1047-1126年，上文蔡條之父）設宴，席間徽宗所泡的是福建進貢的新茶，配以惠山泉水和[建窯]兔毫蓋。蔡京還記述了兩次類似的御宴，一場於宣和元年（公元1119年）在保和殿舉行，徽宗當時也有親自點茶。據蔡京憶述，第三場宴席於宣和二年（公元1120年）在延福宮舉行。他形容蓋內乳白湯花如「疏星澹月」，描寫的或為建窯油滴蓋襯托之下的茶沫。

2012年，浙江杭州南宋宮殿遺址附近出土一件破損的珍罕曜變釉建窯盃，進一步證實了南宋宮廷已有使用建蓋的說法，圖見《国宝曜變天目茶碗と日本の美》頁192圖1-3（福岡市藝術博物館，2015）。顯然，建窯確曾燒造宋代皇帝專用的茶盃。窯燒前，部份建蓋還在器底落款，當中有單字款，也有燒造者或物主的名號，此外也有數字款或幾何圖形（或許是作坊標識）。值得一提的是，考古學家還發現了一批圈足內印「進瓊」及外底刻「供御」款的茶盃。耐人尋味的是款識中出現的「瓊」字，誠如武佩聖所言，「瓊」原指小巧的玉盃，由此可見，此類陶器在宋代是何等彌足珍貴（詳見武佩聖前述著作頁25）。頗堪玩味的是，北京故宮尚珍藏一例「大宋明道」款建窯盃，「明道」正是北宋仁宗（公元1022-1063年在位）的年號，圖見《故宮博物院藏文物珍品大系33：兩宋瓷器（下）》頁223編號205（香港：1996）。

誠如本圖錄的序言所述，日本禪僧曾於宋代到浙江杭州以西臨安縣的天目山習佛，該地以二湖勝景（峰頂二池狀若雙目，故名）、參天雪松和飛瀑流泉而馳名，日本僧侶也因緣際會得識建蓋之美。該地在燒造建蓋的窯址以北，天目山僧人喫茶皆用其製品。建蓋流入日本後，深為茶道宗師推崇，對日本茶道儀式的風格嬗變影響至深。

除建窯盃之外，本拍品尚配一個黑漆盒，「油滴天目」金漆四字筆意瀟灑，外套木箱光素無紋。此外還有一個題有日本茶道宗師名號的宋代漆製蓋托，另附二束繩緞袋，每個配件俱屬珍品。當中又以黃金二色緞袋

最引人入勝。這類小袋日文稱為「仕覆」，用來包覆茶道儀式中的茶罐，常用於收納貴重茶盃。茶道宗師則稱之為「名物裂」，也常以地名或與之相關的名人命名。名物裂亦可用作茶道儀式中包覆物品的「袱紗」或卷軸裱褙。十四至十八世紀從中國進口的紡織品尤為罕貴。它們或是訪華僧人帶回日本的袈裟，或通過貿易流入日本。久而久之，連這些古代中國紡織品的布片亦被視為上品，有時更用作著名將領的服飾。製作仕覆的中國紡織品之中，最珍貴者日文稱之為「金襴」，而中文的常見說法是「金錦」。它們是用銀線和金屬線織成的彩織，其金色（或銀色）圖案多用黃金與紙芯捻成的線織成。本茶盃所附的金黃小包，看來正是用金襴或金錦製成。它的絲線很可能是明代晚期中國江南地區的製品。無獨有偶，日本茶道名師小堀遠州（公元1579-1647年）在此期間也迷上了進口紡織品，並將之與茶道儀式加以糅合。（2014年京都國立博物館舉辦的「袈裟と名物裂：舶載された染織」展覽亦曾探討這一重要課題）。日本茶道宗師小堀宗慶（1923-2011）的著作《文竜名物裂鑑金銀襴》（婦女界出版社：東京，1986）頁22編號3所示的金襴或金錦圖紋，即與本拍品所附小袋的紡織品大同小異。本建窯盃所配的金二色金襴仕覆，可能亦屬於明末製品。此綠金仕覆的圖案，十分接近中國保存的一幅明代纏枝花卉蜜蜂圖雙面紅黃緞，圖見高漢玉等合編（蘇玫瑰及魏泓英譯本）的《中國歷代織染繡圖錄》頁98編號74（倫敦：1986），以及同一卷著作頁103編號81載錄的明代紅綺。

是次拍賣的建窯盃系出名門，在納入臨山山人珍藏之前，曾經是黑田家族和安宅舊藏。黑田一支發源於播磨國，先後為織田及豐臣家族效力。黑田孝高（1547-1604年）因出任謀臣有功，1587年獲封中津城。黑田家族與茶道之淵源可追溯至黑田孝高，他其後遵豐臣秀吉（1536-98年）之命退出天主教，並易名黑田如水。黑田孝高既是豐臣秀吉的得力軍師，也是茶聖千利休（1522-1591年）的好友，並親自撰文闡述茶道。本油滴釉建窯盃在黑田家族代代相傳，其文獻記錄可追溯至黑田長知（1835-1902）的長子黑田長成侯爵（1867-1939）生前。黑田長成於1878年繼承家督之位，1884年襲侯爵封號，同年赴英倫入讀劍橋大學。他於1889年學成歸國，旋即出任宮內省式部官，但1890年請辭。1892年，他加入貴族院，1894年擢升副議長，此後出任此職多年。1924年，他受命加入樞密院。黑田長成侯爵更是一名傑出的書法家，醉心研究中日詩歌。他的兒子黑田長禮（1889-1978年）繼承了是次拍賣的油滴釉建窯盃，他本身也是一位著名的鳥類學家。1935年12月18日，此盃被認為重要美術品，據日本文部省1943年頒佈的重要美術品名冊所示，它當時的主人是第十四代黑田家督黑田長禮。時至1970年代中期，此盃已納入著名的安宅珍藏，並多次見諸發表。應現藏家要求該盃於2015年取消重要美術品認定。

這件珍罕茶盃來源顯赫，且配件精奇，它代表了日本陶瓷鑑藏史、茶道史乃至中國宋代陶瓷史的一個重要篇章。與此同時，它亦展現了名窯佳器的絕代風姿。

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南宋  
建窯油滴  
天目  
茶碗**THE KURODA FAMILY YUTEKI TENMOKU****A HIGHLY IMPORTANT AND VERY RARE  
'OIL SPOT' JIAN TEA BOWL**

SOUTHERN SONG DYNASTY (1127-1279)

The deep, rounded sides are covered inside and out with a thick iridescent black glaze suffused with a dense pattern of variegated iridescent 'oil spots', stopping in an irregular line and pooling above the foot, exposing the blackish-brown body. The mouth rim is mounted with a metal band.

4<sup>13</sup>/<sub>16</sub> in. (12.2 cm.) diam., Japanese wood and lacquer boxes and a selection of other accessories

**Registered in Japan as an Important Art Object on  
18 December 1935; deregistered on 4 September 2015.**

**\$1,500,000-2,500,000      £1,200,000-1,900,000  
HK\$12,000,000-19,000,000**

## PROVENANCE

The Kuroda Family Collection.  
The Marquis Kuroda Nagashige (1867-1939).  
The Marquis Kuroda Nagamichi (1889-1978).  
The Ataka Collection.

## EXHIBITED

Nihon Keizai Shinbun, Tokyo Nihonbashi Mitsukoshi Department Store, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), September 1975.

## LITERATURE

Koyama Fujio, *Toji taikei* (Compendium of Ceramics), vol. 38: *tenmoku*, Tokyo, 1974, pl. 17 & 18.  
Nihon Keizai Shinbunsha, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), Tokyo, 1975, no. 59.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 104-105, no. 39.  
Rosemary Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 9.

南宋 建窯「油滴天目」茶盃

於1935年12月18日登記為日本重要美術品；於2015年9月4日註銷該認定。

## 來源

黑田家收藏。  
黑田長成（1867-1939）侯爵。  
黑田長禮（1889-1978）侯爵。  
安宅收藏。

## 展覽

日本經濟新聞社，東京日本橋三越百貨公司，《中國陶磁名品展：安宅コレクション》，1975年9月。

## 著錄

小山富士夫，《陶磁大系38天目》，東京，1974年，圖17及18。  
日本經濟新聞社，《中國陶磁名品展：安宅コレクション》，東京，1975年，編號59。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，104-105頁，編號39。  
蘇玫瑰，'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection'，《Arts of Asia》，2014年3月至4月，97-108頁，圖9。



another view



### INSCRIPTIONS ON BOXES

“Yuteki Tenmoku” is inscribed in gold lacquer on the cover of the black lacquer inner box.

“Foremost family heirloom”, “Tea bowl”, “One” written on a paper slip affixed to the cover of the outer wood box.

### ACCESSORIES

Song dynasty brown lacquer circular bowl stand, *zhantuo*, inscribed inside the foot and the mouth with a tea master’s *kaou*.

Ming dynasty yellow and gold brocade (*kinran*) silk pouch.

Green and gold brocade silk pouch.

Gilt-metal-decorated brown lacquer box, probably early Edo period.

### 箱書：

黑漆內箱蓋面書金粉字「油滴天目」。

桐木外箱蓋面簽條書「第一家寶」，種類「茶碗」、番號「一」。

### 附屬品：

宋 褐漆盞托 圈足內及口內有兩處茶道家花押。

明 金襴纏枝花卉紋錦囊。

綠地金花纏枝花卉昆蟲紋錦囊。

或為江戶時代初期 褐漆長方盒。



A selection of accessories accompanying the present tea bowl.  
本件建窯「油滴天目」茶盃的部分附屬品。



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南宋

吉州窯

玳皮天目碗

## A PAPER-CUT RESIST-DECORATED JIZHOU TEA BOWL

SOUTHERN SONG DYNASTY, 12TH-13TH CENTURY

The interior is decorated in resist technique with paper-cut decoration of three quarterlobed flower heads reserved in brown against the variegated, milky buff ground. The exterior is covered in a 'tortoiseshell' glaze of dark brown color mottled in beige falling short of a knife-cut edge above the low, narrow ring foot.

4½ in. (11.3 cm.) diam., Japanese wood box

\$6,000-8,000

£4,600-6,100  
HK\$47,000-62,000

## PROVENANCE

Sen Shu Tey, Tokyo.

## EXHIBITED

Sen Shu Tey, Tokyo, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.

## LITERATURE

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 65, no. 81 (part).

The technique of using paper cut-outs as stencils to create resist designs was one of the innovative decorative techniques employed at the Jizhou kilns in Jiangxi province. For a discussion of the processes involved in producing these designs, see R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and-Black Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 36-8. Mowry illustrates, *ibid.*, pp. 248-9, no. 100, a related Jizhou bowl with three quatrefoil floral medallions on the interior, from the private collection of R. Hatfield Ellsworth, which was subsequently sold at Christie's New York, 20 March 2015, lot 851.

南宋 吉州窯剪紙貼花盞

## 來源

千秋庭，東京。

## 展覽

千秋庭，東京，《創立10周年紀念展覽會》，2006年。

## 著錄

千秋庭，《中國美術蒐集》，東京，2006年，57頁，編號81（其一）。

吉州窯以其獨特之剪紙貼花裝飾技巧馳名，窯工根據瓷器不同的造型，分別採用不同的花飾搭配以各式釉面和色彩，變化多端，裝飾效果尤佳。雖為民窯之屬，仍充分顯示宋代窯工的高超技藝。



another view



## AN EXTREMELY RARE PAPER-CUT RESIST-DECORATED JIZHOU BOTTLE VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is elegantly potted with a bulbous lower body supported on a short cylindrical foot and tapers to a long neck with an everted rim. The sides are finely decorated in resist technique with paper-cut decoration of two delicate phoenixes in flight, reserved in brown against the finely variegated ground of buff, caramel and dark brown tones simulating tortoise shell, which stops neatly at the foot revealing the orange-brown ware on the base.

8¼ in. (21 cm.) high, Japanese double wood box

Registered in Japan as an Important Art Object on 9 April 1941; deregistered on 4 September 2015.

\$80,000-120,000

£61,000-91,000  
HK\$620,000-930,000

## PROVENANCE

Sen Sotan (1578-1658) Collection.  
The Konoike Family Collection.  
Konoike Zenemon Yukimasa, the 12th (1883-1954).  
The Ataka Family Collection.

## EXHIBITED

The Nezu Museum, Tokyo (by repute).  
Nihon Keizai Shimbun, *Chinese Ceramics, One Hundred Masterpieces*, Tokyo, 1960.  
Mitsukoshi Department Store, *Chugoku Toji Meihin Ten (Masterpieces of Old Chinese Ceramics from the Ataka Collection)*, Tokyo, September 1975.  
Asahi Shimbun, *Song Ceramics*, Tokyo, 6 March to 13 April 1999;  
Osaka, 25 April to 13 June 1999; Hagi, 20 June to 15 August 1999.

## LITERATURE

*Senke Chuko Meibutsuki*, an inventory of tea ceremony goods selected by Sen Sotan (1578-1658), grandson of the great tea master, Sen no Rikyu (1522-1591), written circa mid-18th century.  
Koyama Fujio, *Chugoku meito hayakusen* (Chinese ceramics: one hundred selected masterpieces from collections in Japan, England, France, and America), Tokyo, 1960, p. 79.  
Nihon Keizai Shimbun, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), Tokyo, 1975, no. 57.  
Koyama Fujio, *Toji taikei* (Compendium of Ceramics), vol. 38: Temmoku, Tokyo, 1974, pl. 122.  
Heibonsha, *Chinese Ceramics*, vol. 6: Temmoku, Tokyo, 1999, no. 55.  
Asahi Shimbun, *Song Ceramics*, Tokyo, 1999, p. 119, no. 81.  
Christie's, *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 110-1, no. 42.  
Rosemary Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 14.

南宋 吉州窯玳瑁釉剪紙貼雙鳳紋長頸瓶 銘「飛鶴」

於1941年4月9日登記為日本重要美術品；於2015年9月4日註銷該認定。

## 來源

千宗旦（1578-1658年）珍藏。  
鴻池家珍藏。  
十二代鴻池善右衛門幸昌（1883-1954）。  
安宅收藏。

## 展覽

傳展出於東京根津美術館。  
日本經濟新聞社，東京日本橋高島屋，《中國名陶百選展》，1960年4月5日至17日。  
日本經濟新聞社，東京日本橋三越百貨公司，《中國陶磁名品展：安宅コレクション》，1975年9月。  
朝日新聞社，《宋磁：神品とよばれたやきもの》，東京，1999年3月6日至4月13日；大阪，4月25日至6月13日；荻，6月20日至8月15日。

## 著錄

《千家名物類聚：中興名物記》，十八世界中葉日本茶道家族千家珍藏茶道器具紀錄。  
小山富士夫編，《中國名陶百選》，東京，1960年，79頁。  
日本經濟新聞社，《中國陶磁名品展：安宅コレクション》，東京，1975年，編號57。  
小山富士夫，《陶磁大系38天目》，東京，1974年，圖122。  
長谷部樂爾編，《中國の陶磁6天目》，東京，1999年，編號55。  
朝日新聞社，《宋磁：神品とよばれたやきもの》，東京，1999年，119頁，圖81。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，96-97頁，編號42。  
蘇玫瑰，'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection'，《Arts of Asia》，2014年3月至4月，97-108頁，圖14。





Located in central Jiangxi province, the Jizhou kilns were perhaps the most daring, versatile and technically creative kilns of the Song dynasty. Although they produced a wide variety of wares, including northern-style white stonewares with molded and slip-painted designs, the kilns are perhaps most renowned for their innovative technique of using openwork paper cutouts as stencils to create resist designs. For a discussion of the processes involved in producing tortoiseshell glazes and designs using paper cut-outs, see R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers - Chinese Brown-and Black-glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 36-7.

It is exceptionally rare to find a Jizhou vase of this shape with paper-cut design of two phoenixes. Paper-cut designs of phoenixes are more often found on bowls, such as the example from the Falk Collection illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers - Chinese Brown-and Black-glazed Ceramics, 400-1400*, Cambridge, 1996, p. 243, no. 97, and subsequently sold in at Christie's New York, 16 October, lot 92, or decorating brownish-black-glazed ovoid vases such as the example in the Harvard Art Museums illustrated *ibid.*, pp. 253-4, no. 103, where the phoenixes are reserved in the biscuit and the details are picked out in black slip. Also of particular note is the extraordinarily well-preserved, lustrous glaze of the current vase which is accented by subtle milky blue streaks that concentrate in speckles on the wings of the two phoenixes.

*Fenghuang* (phoenix) is a combination of characters for the male and female animal, and thus the two phoenixes can be seen as representing a married couple and symbolizing marital felicity. The phoenix also symbolizes the qualities of virtue, duty, correct behavior, reliability and humanity, all ideal attributes for a wife. In legends, the phoenix not only represents the ruler but is seen only in times of peace. Depicted among other birds on paintings and works of art, the phoenix symbolizes the ruler in harmony with his officials.

吉州窯位於今江西省吉安縣、永和縣交界處，始燒於晚唐而盛於宋代，於南宋時達到巔峰，為宋代江南著名的民窯之一。吉州窯出產器型及釉色種類繁多，其中以黑褐釉器最為著名。

江西吉州窯所燒黑褐釉器裝飾非常多元，為各窯之冠。該窯首創剪紙貼花裝飾，其技法為先施黑釉，再將以剪紙呈現的鸞鳳，花卉，吉祥文字等紋飾貼在黑釉上，再施一層灰釉，致使有紙片紋飾處之釉被隔絕，燒製時就形成了獨具特色的剪紙紋，整體大方活潑，極具特色。

此瓶來源亦為安宅收藏。來源顯赫，加上此類吉州窯剪紙貼花長頸瓶十分罕見，愈顯得此瓶彌足珍貴。



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北宋 / 金

磁州窯

白地鉄絵魚藻文深鉢

## A PAINTED AND INCISED CIZHOU DEEP BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is well potted with a deep globular body rising from the straight, tall foot to an incurved rim. The exterior is freely painted in dark brown slip depicting two fish swimming among weeds. The details of the fish are incised through the brown slip to the creamy-white ground beneath. The interior is also covered in creamy-white slip, all under a clear glaze except the lower part of the exterior, exposing the unglazed body.

5¼ in. (13.2 cm.) high, Japanese lacquer cover, Japanese double wood box

\$ 120,000-180,000

£91,000-140,000  
HK\$930,000-1,400,000

## PROVENANCE

Mayuyama & Co., Tokyo.  
The Ataka Collection.

## EXHIBITED

The Japan Ceramic Society & Yomiuri Shinbun, Tokyo Nihonbashi Shirakiya Department Store, *The Selected Pieces of Tang and Song Ceramics*, 1964.

Nihon Keizai Shimibun, Osaka Mitsukoshi Department Store, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), November 1972.

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Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Koyama Fujio, ed., *Sekai toji zenshu* (Collection of World's Ceramics), vol. 10: China Sung and Liao Dynasties, Tokyo, 1956, no. 100.

Koyama Fujio, *Soji* (Song Ceramics), Tokyo, 1959, no. 21.

The Japan Ceramic Society & Yomiuri Shinbun, *The Selected Pieces of Tang and Song Ceramics*, Tokyo, 1964, no. 191.

Koyama Fujio, *Toki koza* (Lecture of Ceramics), vol. 6: *Chugoku II So* (China II Song), Tokyo, 1971, no. 48.

Nihon Keizai Shinbunsha, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), Tokyo, 1972, no. 22.

Hasebe Gakuji, *Toji taikai 39: Jishu yo* (Compendium of Ceramics 39: Cizhou Wares), Tokyo, 1974, no. 14.

北宋/金 磁州窯白地黑花魚藻紋鉢

## 來源

繭山龍泉堂，東京。  
安宅收藏。

## 展覽

日本陶磁協會及讀書新聞社，東京日本橋白木屋百貨公司，*《中國古陶磁 唐宋名陶磁展》*，1964年。

日本經濟新聞社，大阪三越百貨公司，*《中國陶磁名品展：安宅コレクション》*，1972年11月。

日本經濟新聞社，東京日本橋三越百貨公司，*《中國陶磁名品展：安宅コレクション》*，1975年9月。

大阪市立美術館，*《宋元の美術》*，大阪，1978年。

佳士得，*《古韻天成：臨宇山人宋瓷珍藏展覽》*，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

小山富士夫編，*《世界陶磁全集》*，卷十：宋遼篇，東京，1956年，編號100。

小山富士夫，*《宋磁》*，東京，1959年，編號21。

日本陶磁協會及讀書新聞社，*《中國古陶磁唐宋名陶磁展》*，東京，1964年，編號191。

小山富士夫，*《陶器講座》*，卷六：中國II宋，東京，1971年，編號48。

日本經濟新聞社，*《中國陶磁名品展：安宅コレクション》*，東京，1972年，編號22。

長谷部樂爾，*《陶磁大系39 磁州窯》*，1974年，東京，編號14。

日本經濟新聞社，*《中國陶磁名品展：安宅コレクション》*，東京，1975年，編號34。

繭山順吉，*《龍泉集芳》*，東京，1976年，卷1，編號551。

大阪市立美術館，*《宋元の美術》*，大阪，1978年，編號1-172。

長谷部樂爾，*《世界陶磁全集》*，卷13：遼金元，東京，1981年，編號16。

佳士得，*《古韻天成：臨宇山人宋瓷珍藏展覽》*，香港，2012年，140-141頁，編號58。

蘇玫瑰，'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection'，*《Arts of Asia》*，2014年3月至4月，97-108頁，圖25。



## LITERATURE CONTINUED

Nihon Keizai Shinbunsha, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), Tokyo, 1975, no. 34.  
Mayuyama Junkichi, *Ryusen shuho (Mayuyama Seventy Years)*, Tokyo, 1976, vol. I, no. 551.  
The Osaka Municipal Art Museum, *So Gen no bijutsu (Art of the Song and Yuan Dynasties)*, Osaka, 1978, no. 1-172.  
Hasebe Gakuji, *Sekai toji zenshu (Ceramic Art of the World)*, vol. 13: Liao, Jin, Yuan, Tokyo, 1981, no. 16.  
Christie's, *The Classic Age of Chinese Ceramic: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 140-141, no. 58.  
Rosemary Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 25.

Cizhou wares are not specific to one kiln site. The term Cizhou is one of convenience used for a large group of widely varied ceramic wares made over a large area of Northern China. This 'fish' bowl, formerly in the world-renowned Ataka Collection, is one of the most universally recognized Cizhou vessels, and has been included in a number of important exhibitions and discussed extensively in literature.

The decoration of fish amongst aquatic plants was popular in Song paintings. Notable examples include a Northern Song handscroll, *Luohua youyu tu*, by Liu Ke, now in the Saint Louis Art Museum; a Southern Song album leaf attributed to Zhao Kexiong, now in the Metropolitan Museum of Art; and a Southern Song handscroll, *Yule tu* (the Pleasure of Fishes) by Zhou Dongqin (fig. 1). This motif was inspired by a passage from the Daoist classic *Zhuangzi*, in which Zhuangzi strolling along a river, observes, "See how the small fish come out and dart around where they please! That's what fish really enjoy!" His companion Huizi remarks, "You're not a fish-how do you know what fish enjoy?" Zhuangzi replies, "You are not I, so how do you know I don't know what fish enjoy?" On the present vessel the Cizhou potters' free and skillful painting style brilliantly conveys the convincing impression of the flow of the water.

Bowls of similar shape to the current bowl have been excavated from the Guantai kilns in Cixian, Hebei province. According to archaeologists, deep bowls of the present shape belong to the late Phase II of the Guantai kiln, dating from the *Jianzhongjingguo* reign of Song Huizong to the *Huangtong* reign of Jin Xizong (1101-1149). The decoration on such bowls can be divided into three styles. Some of these were left plain white, such as the example illustrated in Archaeology Department of Peking University, *Guantai Cizhou yaozhi*, Beijing, 1997, col. pl. VI, no. 2. Some were decorated with linear *sgraffiato* designs incised through the slip to reveal the body beneath, *ibid.*, col. pl. VI, no. 1, pl. XIII, no. 4. The majority of the deep bowls, both excavated and preserved in collections, however, are decorated with bold designs painted in black or dark brown slip, *ibid.*, col. pl. VI, no. 3, pl. XIII, no. 3, pl. XIV, no. 1. A larger Cizhou 'fish' bowl of similar shape and decoration is in the Idemitsu Museum of Arts, Tokyo, and illustrated in *Song Ceramics*, Tokyo, 1999, no. 105.

磁州窯並非單指一種瓷器或一個窯址，而是泛指生產多種瓷器，分佈於華北廣大地區的一大窯系。磁州窯得名於該窯系位於河北省邯鄲市磁縣的典型窯址，觀台磁州窯。觀台磁州窯的產品豐富、製作精細，且富有創意，廣為其他磁州窯系窯場所效仿。本件魚藻紋鉢即為觀台磁州窯的細路產品，原屬安宅收藏，曾經數十次出版、展覽，為世界陶瓷界知名的磁州窯名品。本件作品的出彩之處在於畫師對水中游魚、水藻動態的精確把握，筆畫雖簡而神韻儼然。游魚水藻的圖式最早出現於宋代繪畫，著名者如現藏聖路易美術館的北宋劉寔《落花游魚圖》，紐約大都會博物館所藏傳宋趙克夔《藻魚圖》，以及宋末元初周東卿《魚樂圖》（圖一）。《莊子·秋水》有載：「莊子與惠子遊於濠梁之上。莊子曰儻魚出遊從容，是魚樂也。惠子曰子非魚，安知魚之樂？」從《魚樂圖》上「非魚豈知樂」的題詩可以看出此類圖案蘊含的道家哲理。

此式深腹鉢是北宋晚期至金前期磁州窯的代表作品。在河北觀台磁州窯址的發掘中曾發現多件殘片，考古學家多定為觀台窯的二期後段，對應北宋徽宗建中靖國元年至金熙宗皇統年間(1101-1149)。磁州窯深腹鉢的裝飾可分為三類：第一類為素白釉，見北京大學考古學系，《觀台磁州窯址》，北京，1997年，彩版六，編號2；第二類為白釉剔花，見前揭書，彩版六，編號1以及圖版一三，編號4；第三類是此類深腹鉢裝飾的大宗，白地黑花，可參照前揭書，彩版六，編號3，圖版一三，編號3，以及圖版十四，編號1。有學者提出磁州窯白地黑花裝飾是為了模仿黑剔花裝飾而產生的。黑剔花裝飾需在素胎上施白、黑兩層化妝土，而後刻劃花紋並將花紋外的黑化妝土剔去，耗時費力。如本件白地黑花深腹鉢先用黑化妝土畫花，而後在黑花上加刻細紋，不失為一種簡潔而有效的替代方式。而用畫筆寫就的圖案所體現的筆意更是工整的黑剔花所欠缺的。東京出光美術館藏有一件尺寸稍大而器形、紋飾與本品如出一轍的磁州窯魚藻紋鉢，著錄於1999年東京朝日新聞社出版的《宋磁：神品とよばれたやきもの》，編號105。



A POLYCHROME-DECORATED CIZHOU  
DEEP BOWL

JIN DYNASTY (1115-1234)

The bowl has deep rounded sides supported on a slightly splayed foot. The interior is decorated in red and green overglaze enamels with a single peony spray and leaves in the center encircled by five bands in red, all against a creamy-white slip, which also covers the exterior. A clear glaze covers the slip stopping above the foot, exposing the biscuit body which has burnt orange in the firing.

7½ in. (19.2 cm.) diam., Japanese wood box

\$8,000-12,000

£6,100-9,100  
HK\$62,000-93,000

## PROVENANCE

Sen Shu Tey, Tokyo.

## EXHIBITED

The Japan Ceramic Society, Tokyo, *Soji meihin ten: Tei gama, Jishu gama* (Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares), 1962.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006.

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

The Japan Ceramic Society, *Soji meihin ten: Tei gama, Jishu gama* (Exhibition of the Masterpieces of Song Ceramics: Ding and Cizhou Wares), Tokyo, 1962, cover and no. 47.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 73, no. 100.

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 144-145, no. 60.

This beautiful polychrome floral bowl was one of the first purchases made by the current owner of the Linyushanren Collection. The exquisite quality of the bowl inspired him to further his knowledge and to create his own comprehensive collection of Song ceramics.

First appearing in the late 12th to early 13th century, Cizhou polychrome decoration represents the earliest overglaze enamelling in Chinese ceramic history. This technique entails two firings. On pieces like the present bowl, a milky-white slip was applied to the clay body and a colorless transparent glaze was applied over the top and then fired. Lead-fluxed overglaze enamels were applied to the surface of the fired glaze and the vessel was fired a second time at a lower temperature. The Chinese term for Cizhou polychrome wares, *honglü cai*, is derived from the most popular overglaze colors in the Cizhou palette: red and green.

Popular decorative themes on Cizhou polychrome bowls include floral patterns and aquatic scenes. A similar Cizhou polychrome floral bowl in the Tokyo National Museum is registered in Japan as an Important Art Object, and is illustrated in *Oriental Ceramics: the World's Great Collections*, vol. 1: Tokyo National Museum, Tokyo, 1982, no. 103. Other similar examples include the bowl illustrated by T. Mikami, *Sekai toji zenshu*, vol. 13, Tokyo, 1981, p. 242, no. 271, and three Cizhou polychrome bowls formerly in the Ataka Collection, illustrated in *Masterpieces of Old Chinese Ceramics from Ataka Collection*, Osaka, 1972, nos. 40, 41, and 43.

## 金 磁州窯紅綠彩花卉紋盤

## 來源

千秋庭，東京。

## 展覽

日本陶磁協會，《宋磁名品展：定窯、磁州窯》，1962年。

千秋庭，東京，《創立10周年紀念展覽會》，2006年。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

日本陶磁協會，《宋磁名品展：定窯、磁州窯》，東京，1962年，封面及編號47。

千秋庭，《中國美術蒐集》，東京，2006年，73頁，編號100。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，

2012年，144-145頁，編號60。

這件磁州窯紅綠彩盤是引導臨宇山人專注於宋瓷收藏的開山之作。藏家在1996年第一次踏足東京千秋庭古董店時，見到店櫃裏放著這件動人的磁州窯紅綠彩花卉紋盤。憶及這段往事，藏家記憶猶新：「該盤著錄於1962年日本陶磁協會出版《宋磁名品展》圖錄封面。大島太太的老師田不孤齋說過，宋代及清代瓷器為中國陶瓷中最優秀的作品。當時我提起膽量詢問該器的售價，發現要價並沒有想像的高，於是我毫不猶豫地把它買下了。」

磁州窯紅綠彩器色彩鮮艷明亮，畫風生動流暢，開創了我國陶瓷使用低溫釉上彩的先河。此種工藝需經兩次窯燒，即先在胎體上施加白化妝土並罩透明釉燒製成器，再於白釉上以紅、綠等彩勾畫或填塗出紋飾，二次入窯以低溫燒成。東京國立博物館藏有一件與本品近似的磁州窯紅綠彩花卉紋盤，被登記為日本重要美術品，著錄於東京1982年出版《Oriental Ceramics: the World's Great Collections》，卷1：東京國立博物館，單色圖版103。





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北宋 / 金  
黑釉白堆線文水注

### A MINIATURE BLACK-GLAZED EWER

NORTHERN SONG-JIN DYNASTY (960-1234)

The ewer is delicately potted with irregular fluted sides applied with a short spout, rising to a narrow waisted neck and flaring widely to an everted rim that is flanked by a high arched handle. It is covered with a slightly mottled dark brown glaze thinning to russet at the rim and falling in an irregular line above the unglazed foot. The raised ridges of the lobed sides are applied with white slip forming ten slim vertical lines to the body.

3 in. (7.5 cm.) high, Japanese wood box

\$8,000-12,000

£6,100-9,100  
HK\$62,000-93,000

#### PROVENANCE

Mayuyama, Tokyo.  
Sen Shu Tey, Tokyo.

#### EXHIBITED

Sen-oku Hakuko kan, Tokyo, *Tokubetsuten Chuugoku tooji bi o miru kokoro* (Special Exhibition of Chinese Ceramics), 2006.

Sen Shu Tey, Tokyo *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

#### LITERATURE

Sen-oku Hakuko kan, *Tokubetsuten Chuugoku tooji bi o miru kokoro* (Special Exhibition of Chinese Ceramics), Tokyo, 2006, no. 27.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 68, no. 88.

Christie's, *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 90, no. 30.

A closely related miniature Cizhou black-glazed ewer of comparable size (7 cm. high), from the Cunliffe Collection, was sold at Bonham's London, 11 November 2002, lot 34.

北宋/金 黑釉堆線紋小注壺

#### 來源

繭山龍泉堂，東京。  
千秋庭，東京。

#### 展覽

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千秋庭，東京，《創立10周年記念展覽會》，2006年。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

#### 著錄

泉屋博古館，《中国陶磁 美を鑑るころ》，東京，2006年，編號27。

千秋庭，《中國美術蒐集》，東京，2006年，68頁，編號88。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，90頁，編號30。

可比較一件尺寸相近之北宋磁州黑釉堆線紋小執壺(高7公分)，於2002年11月11日在倫敦邦瀚斯Cunliffe 珍藏專場拍賣，拍品34號。



another view



A VERY RARE PERSIMMON-GLAZED  
MEIPING

NORTHERN SONG DYNASTY (960-1127)

The vase is well potted with an ovoid body rising to a flaring neck below a flat everted mouth rim. The exterior and recessed base are covered with a glaze of russet-brown tone with an attractive sheen, stopping irregularly above the unglazed foot.

8 $\frac{7}{8}$  in. (22.6 cm.) high, Japanese double wood box

\$150,000-250,000

£120,000-190,000  
HK\$1,200,000-1,900,000

## PROVENANCE

The Ataka Collection.

## EXHIBITED

Nihon Keizai Shimbun, Osaka Mitsukoshi Department Store, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), November 1972.

Asahi Shimbun, *Song Ceramics*, Tokyo, 6 March to 13 April 1999; Osaka, 25 April to 13 June 1999; Hagi, 20 June to 15 August 1999. Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Koyama Fujio, ed., *Sekai Toji Zenshu* (Collection of World's Ceramics), vol. 10: China Sung and Liao Dynasties, Tokyo, 1956, no. 13.

Nihon Keizai Shimbun, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from Ataka Collection), Tokyo, 1972, no. 14.

Koyama Fujio, *Toji taikei* (Compendium of Ceramics), vol. 38: *tenmoku*, Tokyo, 1974, pl. 62.

Asahi Shimbun, *Song Ceramics*, Tokyo, 1999, p. 78, no. 41. Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 96-97, no. 35.

This elegant and rare persimmon-glazed *meiping* was formerly in the world-renowned Ataka Collection, formed by Ataka Eiichi (1901-1994). The Ataka Collection features about 1,000 pieces of Asian ceramics, and is celebrated for its exceptional quality.

The persimmon glaze was produced at several northern kilns in the Song dynasty and was highly admired for the attractive sheen on the surface. Persimmon-glazed *meiping* are very rare and only a few comparable examples are known. A closely related example is in the Harvard University Art Museums, illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp. 123-124, no. 24. A slightly taller example with narrower shoulders, formerly in the collection of Sir Herbert Ingram (1875-1958), was sold at Christie's Hong Kong, 29 May 2014, lot. 3323. A shorter and more globular vase is in the National Museum of Korea, Seoul, and is illustrated by Gakuji Hasebe, *Sekai Toji Zenshu*, vol. 12, Tokyo, 1977, pl. 123. See, also, the truncated *meiping* in the Idemitsu Museum of Art, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 112.

## 北宋 紫金釉梅瓶

## 來源

安宅收藏。

## 展覽

日本經濟新聞社，大阪三越百貨公司，《中國陶磁名品展：安宅コレクション》，1972年11月。

朝日新聞社，《宋磁：神品とよばれたやきもの》，東京，1999年3月6日至4月13日；大阪，4月25日至6月13日；荻，6月20日至8月15日。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

小山富士夫編，《世界陶磁全集》，卷十：宋遼篇，東京，1956年，編號13。

日本經濟新聞社，《中國陶磁名品展：安宅コレクション》，東京，1972年，編號14。

小山富士夫，《陶磁大系38天目》，東京，1974年，圖62。

朝日新聞社，《宋磁：神品とよばれたやきもの》，東京，1999年，78頁，圖41。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，96-97頁，編號35。

這件紫金釉梅瓶出自舉世聞名的安宅收藏。安宅收藏建立於上世紀50年代，為安宅產業株式會社會長安宅英一建立起的東洋瓷器收藏。其藏品超過一千件，囊括唐宋名窯，明清瓷器以及高麗、朝鮮瓷器，以其嚴格的選件標準享譽收藏界。

紫金釉在北方多個窯口中皆有燒造，具有代表性的有河北定窯、磁州窯，河南當陽峪窯，以及陝西耀州窯。本件梅瓶造型優美，釉色深沉，釉面具有金屬光澤，為紫金釉中的上品。紫金釉梅瓶數量稀少，可資參照者僅有數例，哈佛大學美術館藏有一例載於R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*，劍橋，1996年，123-124頁，編號24。一件器腹圓鼓尺寸稍大的例子為Herbert Ingram爵士(1875-1958)舊藏，2014年5月29日於香港佳士得拍賣，拍品3323號。韓國國家博物館藏有一件尺寸稍小，器形較圓鼓的例子，載於長谷部樂爾著作1977年東京出版《世界陶磁全集》，卷12：宋，圖123。亦可參照東京出光美術館收藏的一件紫金釉矮梅瓶，載於1987年東京出版《出光美術館品圖錄：中國陶磁》，圖112。



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北宋 / 金  
黑釉堆條紋雙繫罐

### A BLACK-GLAZED RIBBED JAR

NORTHERN SONG-JIN DYNASTY (960-1234)

The ribbed, globular body is supported on an unglazed splayed foot, and the neck is flanked by a pair of strap handles. The jar is covered with a blackish-brown glaze, and the raised ridges on the ribbed body are accentuated by vertical lines that were applied with creamy-white glaze.

8 in. (20.3 cm.) high, Japanese wood box

\$20,000-30,000

£16,000-23,000  
HK\$160,000-230,000

#### PROVENANCE

Shimojo Art, Tokyo.

Dark brown or black-glazed stoneware vessels with ribbed decoration appear to have been made in several kilns in northern China. Compare a slightly larger wide-mouthed jar (25.4 cm. high) of this type, from the collection of Mr. and Mrs. Janos Szekeres, illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 174-9, no. 61. A slightly smaller example (approx. 7 in. high) is in the Meiyintang Collection and illustrated by R. Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, 1994, p. 248, no. 447.

北宋/金 黑釉堆條紋雙繫罐

#### 來源

古美術下條，東京。

黑釉堆條紋器為磁州窯系典型，其燒製方式為於胎上堆塑白色稜線再施以黑釉後一次燒成。釉料於高溫下自然流淌，使得黑釉隨着稜線起伏呈現黑白對比，突顯其獨特而大方的質地，並多了一份令人驚喜的現代感。

類似黑釉堆條紋器著錄頗多，可比較一件尺寸稍大(高 25.4公分)之黑釉堆條紋雙繫罐，載於R. D. Mowry, 《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black-Glazed Ceramics, 400-1400》，劍橋，1996，174至179頁，編號 61。瑞士玫茵堂珍藏亦有一件尺寸較小（高約 17.7公分）之例，載於柯玫瑰，《玫茵堂藏中國陶瓷》，卷一，248頁，編號447。



another view



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北宋 / 金

黑釉鐵銹斑壺

**A RUSSET-SPLASHED BLACK-GLAZED GLOBULAR JAR**

NORTHERN SONG-JIN DYNASTY (960-1234)

The jar is well potted with a compressed globular body and a narrow mouth, and is supported on a slightly splayed foot. It is covered with a thick lustrous blackish-brown glaze accented with russet splashes, stopping neatly above the lower body and exposing the body of greyish-brown color.

4 $\frac{5}{8}$  in. (12.5 cm.) wide, Japanese wood box**\$20,000-30,000****£16,000-23,000**  
**HK\$160,000-230,000**

## PROVENANCE

Alfred E. Mirsky (1900-1974) Collection; Christie's New York, 29 March 2006, lot 402.  
Sen Shu Tey, Tokyo.

## EXHIBITED

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

Christie's, *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 88, no. 28.

The bold russet splashes accenting the blackish-brown glaze on this handsome jar are often referred to as *zhegu ban*, or 'partridge-feather mottles'. In his discussion of a russet-splashed black-glazed *meiping* in the Art Institute of Chicago, R. D. Mowry, in *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 137-8, no. 35, notes that the "term, *zhegu ban* (partridge-feather mottles) appears in texts of the mid-tenth century to describe ceramics with mottled decoration," and that 'partridge-feather mottles' began to appear in dark-glazed Cizhou-type wares in the eleventh century. The glaze on the present jar, with its bold, yet well-controlled splashes of even russet tone, is particularly successful and attractive.

北宋/金 黑釉鐵銹斑罐

## 來源

千秋庭，東京。

## 展覽

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，88頁，編號28。



another view





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A SMALL LONGQUAN CELADON  
LONG-NECKED VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase has a compressed globular body raised on a tall cylindrical foot, and a tall neck that rises to an everted mouth rim. The vase is covered with an even glaze of sea-green tone, with the exception of the ring foot which is burnt to a reddish-brown color.

5<sup>7</sup>/<sub>8</sub> in. (14.9 cm.) high, Japanese wood box

\$30,000-50,000

£23,000-38,000  
HK\$240,000-390,000

## PROVENANCE

Helene S. Thompson Collection.  
Robert M. Ferris IV Collection, Windsor, Vermont.  
J. J. Lally & Co., Oriental Art, New York.

## EXHIBITED

J. J. Lally & Co., *Brush & Clay: Paintings by Robert Ferris. Chinese Ceramics of the Song Dynasty from the Artists' Collection*, New York, 1997.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

J. J. Lally & Co., *Brush & Clay: Paintings by Robert Ferris. Chinese Ceramics of the Song Dynasty from the Artists' Collection*, New York, 1997, p. 46-7, no. 1.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 170, no. 70.

A Longquan vase with a more compressed body and of larger size (21.7 cm.) was included in the exhibition catalogue, *Heavenly Blue: Southern Song Celadons*, Tokyo, 2010, p. 43, fig. 13. Another larger example with a slightly more rounded silhouette is in the Metropolitan Museum of Art, New York, and illustrated in *Oriental Ceramics: the World's Great Collections*, vol. 12: *Metropolitan Museum of Art*, Tokyo, 1982, no. 52 (21.3 cm. high.). A pair of Longquan long-necked vase of similar form and proportion but without lipped mouths was excavated from a Southern Song hoard in Jinyucun, Suining city, Sichuan province, and is illustrated in *Heavenly Blue: Southern Song Celadons*, *op. cit.*, p. 140, fig. 15-19 (16.9 cm. high.). Two further larger examples with straight mouth rims are in the Tokugawa Art Museum and Museum of Oriental Ceramics, Osaka, illustrated in *Heavenly Blue: Southern Song Celadons*, *op. cit.*, p. 42, figs. 11-12 (25 and 22.8 cm. high.). Compare also, three long-necked Longquan vases with lipped rims, possibly made at the Guan kilns in Hangzhou: one covered with crackled celadon glaze, in the British Museum, London, illustrated in *Song Ceramics*, Tokyo, 1999, p. 100, no. 63 (23.3 cm. high.); the other two covered with crackled yellowish glazes, known as *beishoku* celadon, illustrated in *Heavenly Blue: Southern Song Celadons*, *op. cit.*, p. 82-83, figs. 58-59 (22.6 and 22.1 cm. high.).

## 南宋 龍泉窯青釉長頸瓶

## 來源

Helene S. Thompson 珍藏。  
Robert M. Ferris 四世珍藏，佛蒙特州溫莎縣，1978-1997。  
J. J. Lally & Co. Oriental Art, 紐約。

## 展覽

J. J. Lally & Co., 紐約，《Brush & Clay: Paintings by Robert Ferris. Chinese Ceramics of the Song Dynasty from the Artists' Collection》，1997年。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

J. J. Lally & Co.，《Brush & Clay: Paintings by Robert Ferris. Chinese Ceramics of the Song Dynasty from the Artists' Collection》，紐約，1997年，46-47頁，編號1。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，170頁，編號70。

此器造型簡潔，線條秀麗，充分體現了宋代極簡主義的審美情趣。在將線條和裝飾精簡後，南宋龍泉青瓷充分詮釋了青釉在色彩和質感上的表現力。憑藉多次施釉的特殊工藝和先進的龍窯所營造的還原燒造氣氛，南宋龍泉青釉得以創造出層次豐富，厚如堆脂的粉青釉。

龍泉長頸瓶大致可分為敞口和直口兩個類型。如此件長頸瓶之尺寸和釉色者十分罕見。同類的龍泉窯敞口但尺寸較大之長頸瓶（高 21.7 公分）可參照載於根津美術館2010年出版，《南宋的青磁》，43頁，編號13。紐約大都會博物館另藏有一件相似的龍泉敞口長頸瓶（高21.3公分），著錄於東京1982年出版《Oriental Ceramics: the World's Great Collections》，卷12，單色圖版52。一對出土於四川遂寧金魚村窖藏的龍泉直口長頸瓶與此瓶尺寸較近似（高 16.9 公分），載於《南宋の青磁》，140頁，編號15-19。另可參照三件被定為官窯製品的敞口長頸瓶：一件藏於大英博物館，載於1999年東京朝日新聞社出版《宋磁》，100頁，編號63（高 23.3 公分）；另兩件施米黃釉，載於《南宋的青磁》，82-83頁，編號58-59（高 22.6 及22.1 公分）。







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南宋

龍泉窯

青磁鳳耳瓶

A LONGQUAN CELADON 'TWIN-PHOENIX' MALLET VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is robustly potted with a mallet-shaped body, with sides tapering slightly towards the foot from the canted shoulder. The tall neck is flanked by a pair of phoenix handles below the widely flared mouth with upturned rim. The vase is covered overall with an even glaze of soft sea-green tone, leaving the foot ring unglazed.

10<sup>3</sup>/<sub>4</sub> in. (27.3 cm.) high, Japanese wood double box

\$200,000-300,000

£160,000-230,000  
HK\$1,600,000-2,300,000

PROVENANCE

Youichi Nakajima, previous owner of Mitochu Tea Ceremony Shop, Nihonbashi, Tokyo, circa 1950s-1960s.

EXHIBITED

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

LITERATURE

Christie's, *The Classic Age of Chinese Ceramics, An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 178-179, no. 76.

南宋 龍泉窯青釉鳳耳盤口瓶

來源

中島洋一（1950至1960年代東京日本橋水戶忠茶道館主人）珍藏。

展覽

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

著錄

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，178-179頁，編號76。



This superb celadon vase exemplifies the finest Longquan celadon wares, which have been revered both in China and Japan for more than seven hundred years. At its finest, as on the current vase, Longquan celadon glaze is thick, translucent, and has a rich texture reminiscent of jade. The glaze on the current vase also displays the ideal soft bluish-green color that was so difficult for potters to achieve, but has always been greatly admired by connoisseurs. This particularly fine glaze type is often known by the Japanese name *kinuta*, which in fact is the term for a mallet, and refers to mallet-shaped vases such as the current example that were imported into Japan in the Southern Song (1127-1279) and Yuan (1279-1368) dynasties, and became associated with this, the most desired glaze color.

It has also been suggested by several scholars that this shape, despite resembling a paper mallet, may in fact have been introduced to China as a glass vase or bottle from the Islamic west, possibly Iran. Fragments of glass vessels of this shape were found in 1997 among the material from the cargo of the Intan shipwreck excavated off the Indonesian coast. This ship is believed to date to the Northern Song period.

The majority of *kinuta* vases, however, were made with two distinctive handles, either in the form of phoenixes, as in the case of the current vase, or in the form of fish, as exemplified by another vase in the Beijing Palace Museum illustrated in *Porcelain of the Song Dynasty (II), The Complete Collection of Treasures of the Palace Museum*, *ibid.*, p. 110, no. 98.

Longquan vases of this mallet shape have also been preserved in Japanese collections, and some have been bestowed particularly high status by the Japanese authorities. A number of these vases were included in the exhibition *Heavenly Blue: Southern Song Celadons* held at the Nezu Museum, Tokyo, 2010, and are illustrated in the exhibition catalogue, pp. 46-53, no. 17 (Yomei Bunko, Kyoto), no. 18 (Kuboso Memorial Museum of Arts, Izumi), no. 19 (Hakutsuru fine Art Museum, Kobe), no. 20 (Tokiyama Bunko, Tokyo), no. 21 (Nezu Museum, Tokyo), no. 22 (Museum of Oriental Ceramics, Osaka), no. 23 (The Tokugawa Art Museum, Nagoya), no. 24 (unknown private collection), and no. 25 (Seikado Bunko Art Museum, Tokyo). In terms of glaze, size and form, the Tokiyama Bunko vase is the most similar to the current vase. The Yomei Bunko vase, known as *Sensei* (One Thousand Cries), as well as the vase in the Museum of Oriental Ceramics have both been designated as Important Cultural Property, while the Kuboso Museum vase, known as *Bansei* (Ten Thousand Cries), has been designated as a Japanese National Treasure.

瓶盤口，長頸，折肩，直筒腹，淺圈足。內外施青釉，胎骨稍厚。頸部兩側置鳳耳。

此器形制因似造紙打漿所用槌具，亦稱紙槌瓶，為宋代常見的瓶形，而於瓶頸兩側附貼雙耳，則為南宋龍泉窯所特有，見鳳耳及魚耳兩種。除了清宮舊藏數例，此造型亦深受日本藏家所青睞，稱之為砧形瓶。東京根津美術館2010年舉辦《南宋の青磁》展覽中，曾展出多件日本知名收藏的龍泉鳳耳或魚耳瓶，見展覽圖錄17-25號。其中一件藏於京都常盤山文庫的例子與此器甚為相似，高度亦相仿（高 27.5 公分），見圖版20號。





A GUAN-TYPE LONGQUAN TRIPOD CENSER  
SOUTHERN SONG DYNASTY (1127-1279)

The censer has a cylindrical ribbed body with a countersunk base supported on three cabriole legs and rises to an inverted broad rim. It is covered, overall with a warm golden ivory glaze suffused with extensive icy crackles and a wider network of dark crackles.

4 $\frac{1}{16}$  in. (12 cm.) diam., Japanese wood box

\$50,000-60,000

£38,000-45,000  
HK\$390,000-460,000

PROVENANCE

Lord Cunliffe (1899-1963) Collection; Bonham's London, 11 November 2002, lot 32.  
Sen Shu Tey, Tokyo.

EXHIBITED

On loan to the National Museum of Wales, Cardiff, 1991-2002, no. NMWA(L)765.  
Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

LITERATURE

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 60, no. 73.  
Christie's, *The Classic Age of Chinese Ceramic: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 181, no. 78.

Although the glazes of most Longquan celadon wares exhibit a cool, bluish-green hue and lack crackles, fine crackled wares were also made at the Longquan kilns during the Southern Song period. Renowned archaeologist Professor Zhu Boqian has suggested that the Longquan kilns began to make crackled wares around 1200 in imitation of the Southern Song crackled Guan wares made at the Jiaotaxia kilns, near Hangzhou. (Rosemary Scott, "Guan or Ge Ware: A Re-Examination of Some Pieces in the Percival David Foundation", *Oriental Art*, Summer 1993, vol. 39, no. 2, p. 19.) According to excavation reports, places where these Longquan wares in the Guan style were made include Xinting, Aodi, and Shanshu Lianshan in Dayao County and Wayaoqing, Kulouwan, and Lijiashan in Xikou County. See *Sung Guan Yao Te Zhan* (Catalogue of the Special Exhibition of Sung Dynasty Guan Ware), National Palace Museum, Taipei, 1989, p. 30.

It is very rare to find a Longquan censer of this form covered with a golden crackled glaze. A Longquan censer of this form, but covered in the more commonly seen bluish-green glaze, was discovered in 1991 in Suining, Sichuan province, amongst a cache of ceramics dating from the late Southern Song period, and is illustrated in *Newly Discovered Southern Song Ceramics, A Thirteenth-Century "Time Capsule"*, Tokyo, 1998, p. 32, no. 23.

南宋 龍泉窯仿官釉弦紋奩式爐

來源

康利夫勳爵珍藏；倫敦邦瀚斯，2002年11月11日，拍品32號。千秋庭，東京。

展覽

借展於英國威爾斯國立博物館，加迪夫，1991-2002年，編號NMWA(L)765。  
千秋庭，東京，《創立10週年紀念展覽會》，2006年。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

著錄

千秋庭，《中國美術蒐集》，東京，2006年，60頁，編號73。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，181頁，編號78。

直口，筒身，下承三足，爐底向下凸出。薄胎厚釉，釉面瑩徹，釉色米黃，釉面冰裂狀開片疏密不一。

奩式爐多見於南宋龍泉粉青釉器，如本品米色釉者極為罕見，日本學者稱之為「米色青瓷」(Beishoku celadon)，意指其釉色帶殼稻米之金黃。有學者認為此類青瓷為南宋郊壇下官窯所產。







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南宋  
龍泉窯  
青磁洗

## A RARE LONGQUAN CELADON BRUSH WASHER

SOUTHERN SONG DYNASTY (1127-1279)

The brush washer is well potted with the lower body flaring outward from the thin foot ring before rising vertically to the broad, flat, everted rim. It is covered overall with a fine glaze of soft blue-green tone, with the exception of the foot. There is a small area of gold lacquer on the mouth rim.

5¾ in. (14.5 cm.) diam., Japanese wood box

\$500,000-700,000

£380,000-530,000  
HK\$3,900,000-5,400,000

## PROVENANCE

The Mr. and Mrs. F. Brodie Lodge Collection; Sotheby's London, 7 June 1988, lot 175.

The Robert E. Barron III (1929-2007) Collection, New Orleans, Louisiana; Christie's New York, 30 March 2005, lot 315.

Sen Shu Tey, Tokyo.

## EXHIBITED

The Oriental Ceramic Society, London, *The Arts of the Sung Dynasty*, 1960.

The New Orleans Museum of Art, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, 4 March to 18 May 2000; The Headley-Whitney Museum, Kentucky, 29 June to August 24, 2000; The Taft Museum, Cincinnati, Ohio, 8 December 2000 to 19 February 2001; The Elvehjem Museum, University of Wisconsin, Madison, 9 March to 13 May 2001.

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006.

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L. Rotondo-McCord and R. D. Mowry, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans, 2000, pp. 134-35, no. 52.

L. Rotondo-McCord, 'Song and Jin Period Ceramics from the Collection of Dr. Robert Barron', *Song Ceramics: Art History, Archaeology and Technology, Colloquies on Art and Archaeology in Asia*, ed. no. 22. S. Pierson, University of London, Percival David Foundation of Chinese Art, London, June 2003, p. 57, fig. 16, col. pl. 13.

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南宋 龍泉窯青釉折沿洗

## 來源

F. Brodie Lodge 伉儷珍藏; 倫敦蘇富比, 1988年6月7日, 拍品175號。  
Robert E. Barron三世 (1929-2007) 珍藏, 新奧爾良, 路易斯安那州;  
紐約佳士得, 2005年3月30日, 拍品315號。

## 展覽

倫敦東方陶瓷學會, 《The Arts of Sung Dynasty》, 1960年。  
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千秋庭, 東京, 《創立10周年紀念展覽會》, 2006年。  
佳士得, 《古韻天成: 臨宇山人宋瓷珍藏展覽》, 香港, 2012年11月22日至27日; 紐約, 2013年3月15日至20日; 倫敦, 2013年5月10日至14日。

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L. Rotondo-McCord 及 R. D. Mowry, 《Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection》, 新奧爾良, 2000年, 134-35頁, 編號52。

L. Rotondo-McCord 著, 'Song and Jin Period Ceramics from the Collection of Dr. Robert Barron', 載於 S. Pierson 編《Song Ceramics: Art History, Archaeology and Technology, Colloquies on Art and Archaeology in Asian》, 倫敦, 2003年, 編號22, 57頁, 圖16, 彩圖13。

千秋庭, 《中國美術蒐集》, 東京, 2006年, 58頁, 編號69。

佳士得, 《古韻天成: 臨宇山人宋瓷珍藏展覽》, 香港, 2012年, 168-69頁, 編號69。



Fig. 1 A Longquan brush washer depicted in an album leaf from *Refined Ceramics of Collected Antiquity*, Qianlong period. The Collection of National Palace Museum.



This brush washer has an especially beautiful glaze, of the soft bluish tone which has traditionally been much prized by connoisseurs. Fine glaze color and texture appear to be a characteristic of the few examples of this particular form of brush washer preserved in museum collections. A slightly larger, but similarly proportioned Longquan brush washer in the collection of the National Palace Museum, Taipei, is illustrated in *Porcelain of the National Palace Museum - Lung-ch'üan Ware of the Sung Dynasty*, Hong Kong, 1962, p. 61, pls. 18 & 18a. Another Longquan brush washer is illustrated in a leaf from a Qianlong-period album entitled *Refined Ceramics of Collected Antiquity*, also in the collection of the National Museum, Taipei, illustrated in *Obtaining Refined Enjoyment: The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pp. 224-25, no. 104. (Fig. 1) An even larger, but somewhat less successfully proportioned Longquan brush washer from the Qing Court Collection is in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 145, no. 130. The Beijing brush washer also has a fine bluish glaze, but with some crackle reminiscent of Guan ware. Another larger vessel of this shape, but with a metal rim around its mouth, also in the Palace Museum, Beijing, is illustrated, *op. cit.*, p. 12, no. 8. This washer, also from the Qing Court Collection, has a crackled glaze, dark body and was fired on spurs. It has therefore been attributed to the Guan kilns.

A Longquan brush washer of this form is depicted in an imperial scroll dated by inscription to the sixth year of Yongzheng (1728) in the Percival David Foundation. (Fig. 1) The scroll, entitled *Guwan tu* (Scroll of Antiquities) purports to depict items from the imperial collection. The washer appears to be of similar color to the present vessel and is painted with a crackled glaze.

A glaze similar to that on the current vessel can be seen on another similarly shaped washer in the Percival David Foundation. This Longquan washer has an uncrackled glaze, and a copper band has been applied to its mouth rim, probably to disguise minor damage. See *Masterpieces of Chinese Ceramics from the Percival David Collection*, Osaka, 1998, p. 53, no. 23. Vessels of similar shape and fine bluish glaze have also been excavated from the Dayao kiln site. See *Longquan qingci yanjiu, Zhejiang xian qingongye ting*, 1989, pl. 6, no. 1. Similar Southern Song vessels have also been excavated in Sichuan province. A larger vessel and two smaller washers excavated in 1974 from a Yuan tomb in Yuanyichang, Dongxi, Jianyang county are illustrated in *Longquan Celadon - The Sichuan Museum Collection*, Macau, 1998, pp. 130-31, no. 36, and pp. 232-33, nos. 97 and 98, respectively. A similar vessel, but with somewhat more sloping sides, is in the Cleveland Museum of Art. See J. Neils (ed.), *The World of Ceramics, Masterpieces from the Cleveland Museum of Art*, Cleveland, 1982, p. 105, no. 109.

侈口，折沿，平底，圈足。通體施青釉，惟足沿無釉。

此種形式的折沿洗十分珍罕，充分呈現宋代單色釉簡練大方之美感。臺北故宮博物院館藏一件近似但尺寸稍大之例（口徑16.8公分），同器亦見於乾隆朝繪製之《精陶韞古》冊頁（圖一），兩者均著錄於《得佳趣-乾隆皇帝的陶瓷品味》，臺北，2012年，224-5頁，編號104。



another view





## A LONGQUAN CELADON DISH

SOUTHERN SONG DYNASTY (1127-1279)

The elegant dish is potted with shallow rounded sides rising to a flat, everted rim with raised outer edge, and is covered overall with a thick glaze of even sea-green tone, the unglazed foot rim burnt orange in the firing.

8 $\frac{3}{8}$  in. (21.3 cm.) diam., Japanese wood box

\$10,000-15,000

£7,600-11,000  
HK\$78,000-120,000

## PROVENANCE

Maria Worthington, Vienna, Virginia.

The Robert E. Barron III (1929-2007) Collection, New Orleans, Louisiana, acquired in July 1968; Christie's New York, 30 March 2005, lot 314.

Sen Shu Tey, Tokyo.

## EXHIBITED

Huntsville Museum of Art, Alabama, *Art of China and Japan*, 1977.

The New Orleans Museum of Art, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, 4 March to 18 May

2000; The Headley-Whitney Museum, Kentucky, 29 June to August 24, 2000; The Taft Museum, Cincinnati, Ohio, 8 December

2000 to 19 February 2001; The Elvehjem Museum, University of

Wisconsin, Madison, 9 March to 13 May 2001.

Nezu Museum, Tokyo, *Heavenly Blue: Southern Song Celadons*, 2010.

## LITERATURE

L. Rotondo-McCord and R. D. Mowry, *Heaven and Earth Seen Within: Song Ceramics from the Robert Barron Collection*, New Orleans, 2000, pp. 132-33, no. 51.

Nezu Museum, *Heavenly Blue: Southern Song Celadons*, Tokyo, 2010, p. 68, no. 41.

The simple and elegant shape of this handsome dish provides an excellent canvas for the even, thick, blue-green glaze, which was achieved by applying the glaze in several layers.

Dishes of similar shape and proportions have been excavated from the Longquan kiln site at Dayao. See *Longquan Qingci Yanjiu*, Beijing, 1989, p. 56, fig. 10:1. Other similar examples include one formerly in the Hirota Collection, and now in the Tokyo National Museum, included in *Illustrated Catalogue of the Tokyo National Museum, Chinese Ceramics*, vol. 1, p. 130, no. 522, and a further example in the Percival David Collection, included in *Illustrated Catalogue of Celadon Wares in the Percival David Foundation of Chinese Art*, London, rev. ed., 1997, no. 213.

## 南宋 龍泉窯青釉折沿盤

## 來源

Maria Worthington珍藏，維也納，弗吉尼亞州。

Robert E. Barron三世（1929-2007）珍藏，新奧爾良，路易斯安那州，購於1968年7月；紐約佳士得，2005年3月30日，拍品314號。千秋庭，東京。

## 展覽

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新奧爾良美術館，《Heaven and Earth Seen Within》，新奧爾良美

術館，2000年3月4日至5月18日；肯塔基州萊辛頓 Headley-Whitney

美術館，2000年6月29日至8月24日；俄亥俄州辛辛那提塔夫特美術

館，2000年12月8日至2001年2月19日；威斯康辛州立大學麥迪遜分校

Elvehjem 美術館，2001年3月9日至5月13日。

根津美術館，東京，《南宋の青磁》，2010年10月9日至11月14日。

## 著錄

L. Rotondo-McCord及R. D. Mowry，《Heaven and Earth Seen

Within: Song Ceramics from the Robert Barron Collection》，新奧爾良，2000年，132-33頁，編號51。

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721

北宋 / 金  
鈞窯  
澱青釉小香爐

## A MINIATURE JUN TRIPOD CENSER

NORTHERN SONG-JIN DYNASTY (960-1234)

The globular body of the censer stands on three cabriole feet, and rises to a cylindrical neck with everted rim. The censer is covered in a thick glaze of sky-blue tone, with the lavender mottling, that thins to mushroom on the rim, ending in an irregular line on the interior of the neck and on the exterior above the feet, exposing the purplish-brown body on the interior and the base.

2 in. (5 cm.) high, Japanese metal cover, Japanese wood box

**\$8,000-12,000**

**£6,100-9,100**  
**HK\$62,000-93,000**

### EXHIBITED

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

### LITERATURE

Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, p. 66, no. 17.

This censer is notable for its small size and thick glaze. A similar Jun tripod censer of comparable size was sold at Sotheby's New York, 18 March 2014, lot 223. A slightly larger example was sold at Christie's New York, 15 September 2011, lot 1468. Compare also, two small Jun tripod censers with more articulated, everted rims, illustrated by J. Ayers, *The Baur Collection*, Geneva, 1968, vol. I, A 38 and A 39.

北宋/金 鈞窯天藍釉小爐

### 展覽

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

### 著錄

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，66頁，編號17。

鈞窯香爐如此般小巧玲瓏者十分罕見。可比一件尺寸相近的鈞窯小香爐，2014年3月18日於紐約蘇富比拍賣，拍品223號。紐約佳士得曾於2011年9月15日拍賣過一件尺寸稍大的鈞窯天藍釉香爐，拍品1468號。亦可比瑞士鮑爾珍藏的兩件同類鈞窯小香爐，惟折沿較本件明顯，載於J. Ayers，《The Baur Collection》，日內瓦，1968年，卷一，編號A38及A39。



# 722

北宋 / 金  
鈞窯  
澱青釉碗

## A SMALL JUN 'BUBBLE' BOWL

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The bowl has rounded sides rising to a slightly incurved rim, from the short, unglazed foot, and is covered with a thick, crackled glaze of sky-blue tone, thinning to mushroom on the rim.

2¾ in. (9 cm.) diam., Japanese wood box

\$15,000-25,000

£12,000-19,000  
HK\$120,000-190,000

With its round sides and slightly inverted rim, this simple, yet refined bowl represents one of the classic Jun ware shapes, the 'bubble bowl'. The name is derived from the illusion of a soapy bubble that appears on the interior when viewed at a certain vantage.

A very similar Jun 'bubble bowl' was sold at Christie's Hong Kong, 6 October 2015, lot 104. An example with purple splash-decoration, also from the Linyushanren Collection, was sold at Christie's Hong Kong, 2 December 2015, lot 2808.

北宋/金 鈞窯天青釉小盃

盃微斂口，圓弧腹，圈足，通體施天藍釉，釉質肥厚。

此種小盃為鈞瓷中最有代表性的器形之一。可比一件近似的鈞釉小盃，2015年10月6日於香港佳士得拍賣，拍品104號。



723

北宋 / 金

鈞窯

澱青釉紫紅斑盤

## A RARE PURPLE-SPLASHED JUN DISH

NORTHERN SONG-JIN DYNASTY, 12TH CENTURY

The dish is potted with shallow rounded sides rising to an everted lipped rim, and is covered overall with a pale sky-blue glaze decorated on the interior with deep purple splashes and thinning to a mushroom color on the raised section of the rims. The slightly recessed base has three spur marks.

7 in. (17.8 cm.) diam., Japanese wood box

\$40,000-60,000

£31,000-45,000  
HK\$310,000-460,000

Jun wares were produced at various kiln sites in Henan province and two of the main centers of production were in the modern-day cities of Yuzhou and Ruzhou. Jun has been classified by later connoisseurs as one of the 'Five Great Wares of the Song Dynasty' and is celebrated for its bold forms, sophisticated glazes and innovative use of color. The dramatic use of purple and red decoration is one of the major innovations of the Jun kilns. Purple splashes, like those seen on the present dish, were produced by the addition of copper oxide to the surface of the unfired glaze. In areas where the concentration of copper is high enough for it to re-oxidize superficially on cooling, the color sometimes turns green.

Jun dishes with splashes on both the interior and exterior are very rare and highly sought after. Examples of similar Jun dishes include two in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, nos. 226 and 230; one sold at Christie's Hong Kong, 28 November 2012, lot 2276; and one exhibited at Eskenazi Ltd., London, *Principal wares of the Song period from a private collection*, 8-29 November 2015, no. 17.

## 北宋/金 鈞窯天青釉紫斑盤

鈞瓷造型獨特、釉色奇幻，是宋瓷中最引人入勝的品種，與定窯、汝窯、官窯、哥窯齊名，合稱宋代五大名窯。宋金時期鈞窯窯址集中於今日河南省禹州、汝州兩地，而其實際分佈更加廣泛，只是取禹縣神垕鎮鈞台窯這一典型窯址來命名。鈞窯的一大貢獻為紫紅斑裝飾的運用，那是入窯前在釉面上加入氧化銅所得到的效果。在紫斑之中，往往出現自然的顏色變化，最明顯的是其中出現的小片綠色。這些綠斑是由於高濃度銅積聚，冷卻時二次氧化而成的，這為艷麗奇幻的紫紅斑添加了生動的意趣。

內外皆施紫斑的鈞窯盤是鈞窯中難得的名品。近似的鈞窯盤可參照故宮博物院藏兩例，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，編號226及230；2012年11月28日於香港佳士得拍賣的一例，拍品2276號；以及倫敦埃斯肯納齊2015年11月《Principal wares of the Song period from a private collection》展售一例，編號17。



reverse





724

元  
/  
明  
初鈞  
窯紫  
紅  
釉  
尊**A VERY RARE 'NUMBER THREE'  
JUN JARDINIÈRE**

YUAN-MING DYNASTY, 14TH-15TH CENTURY

The *jardinière* is finely potted with a compressed globular body that rises from a spreading foot to a slightly flared neck, its mouth rim is now mounted with a copper band. It is covered with a purplish glaze with lavender-blue suffusions on the exterior, while the interior is covered with a rich mottled lavender-blue color. The base is pierced with five drainage holes, and is inscribed with the incised numeral *san*, 'three'.

8½ in. (22 cm.) wide, cloth box, Japanese wood box

**\$200,000-300,000****£160,000-230,000**  
**HK\$1,600,000-2,300,000**

## PROVENANCE

Captain and Mrs. V. Bulkeley-Johnson Collection, the Mount Trust.  
Sotheby's London, 10 December 1991, lot 135.  
Sen Shu Tey, Tokyo.

## EXHIBITED

The Oriental Ceramics Society, London, *Sung Dynasty Wares. Chun and Brown Glazes*, 1952.  
Victoria and Albert Museum, London, *The Mount Trust Collection of Chinese Art*, January-March 1970.  
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## LITERATURE

The Oriental Ceramics Society of London, *Sung Dynasty Wares. Chun and Brown Glazes*, London, 1952, no. 158.  
Victoria and Albert Museum, *The Mount Trust Collection of Chinese Art*, London, 1970, no. 53.  
Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 55, no. 64.  
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 72-73, no. 21.

The fascination with Jun ware lies in its remarkable glaze, and its lustrous and opalescent qualities, as evident in the present *jardinière*. The purplish glaze with lavender-blue suffusions is termed *meigui zi* (rose purple) in Chinese. A similar rose-purple-glazed Jun *jardinière* incised with the numeral 'three' and with a similarly reduced neck is in the National Palace Museum, Taipei, and included in *A Panorama of Ceramics in the Collection of the National Palace Museum, Chun Ware*, Taipei, 1999, pp. 54-55, no. 10. Other 'number three' examples include one in the Freer Gallery and two in the Harvard University Art Museum, illustrated in 'Numbered Chun Ware', *Transactions of the Oriental Ceramic Society*, vol. 21, 1945-46, p. 64.

元/明初 鈞窯玫瑰紫釉尊「三」字款

## 來源

V. Bulkeley-Johnson 將軍伉儷, The Mount Trust 珍藏。  
倫敦蘇富比, 1991年12月10日, 拍品135號。  
千秋庭, 東京。

## 展覽

倫敦東方陶瓷學會, 《Sung Dynasty Wares. Chun and Brown Glazes》, 1952年。  
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千秋庭, 東京, 《創立10周年紀念展覽會》, 2006年。  
佳士得, 《古韻天成: 臨宇山人宋瓷珍藏展覽》, 香港, 2012年11月22至27日; 紐約, 2013年3月15至20日; 倫敦, 2013年5月10至14日。

## 著錄

倫敦東方陶瓷學會, 《Sung Dynasty Wares: Chun and Brown Glazes》, 倫敦, 1952年, 編號158。  
維多利亞及阿爾伯特博物館, 《The Mount Trust Collection of Chinese Art》, 倫敦, 1970年, 編號53。  
千秋庭, 《中國美術蒐集》, 東京, 2006年, 55頁, 編號64。  
佳士得, 《古韻天成: 臨宇山人宋瓷珍藏展覽》, 香港, 2012年, 72-73頁, 編號21。

鈞窯以其幻化多彩的釉色取勝, 而在諸多釉色中又以此種玫瑰紫色最引人矚目。台北故宮博物院藏有一件鈞窯「三」字款玫瑰紫釉尊, 口部亦被截短, 收錄於1999年台北出版《故宮藏瓷大系: 鈞窯之部》, 54-55頁, 圖錄編號10。其它「三」字款例可參照華盛頓弗利爾美術館及哈佛大學美術館收藏的兩件, 載於 'Numbered Chun Ware', 《Transactions of the Oriental Ceramic Society》, 卷21, 1945-46年, 64頁。



another view







725

元  
/  
明  
初A VERY RARE 'NUMBER THREE' JUN  
TRIPOD NARCISSUS BOWL

YUAN-MING DYNASTY, 14TH-15TH CENTURY

鈞  
窯澱  
青  
釉  
鼓  
釘  
三  
足  
洗

The sturdily potted, shallow rounded body is applied with a band of sixteen 'nail-head' bosses above the three *nuyi*-shaped feet, and a further band of nineteen bosses positioned between a bow-string border and the raised edge of the rim. It is covered overall in a milky lavender-blue glaze shading to reddish brown on the raised areas. The base is inscribed with the character *san*, 'three', and partially covered with a thin olive-toned glaze, with a ring of small spur marks that reveal the grey body.

8¼ in. (21.3 cm.) diam., Japanese wood box

\$300,000-500,000

£230,000-380,000  
HK\$2,400,000-3,900,000

## PROVENANCE

John Ferguson Collection, Boston, Massachusetts.  
Mr. and Mrs. Ira Koger Collection, Savannah, Georgia.  
J.J. Lally & Co., New York.

## EXHIBITED

John and Mable Ringling Museum of Art, Sarasota, Florida, *Chinese Ceramics - The Koger Collection*, May 1985.

## LITERATURE

John Ayers, *Chinese Ceramics - The Koger Collection*, New York, 1985, p. 52, no. 28.

元/明初 鈞窯天藍釉鼓釘洗「三」字款

## 來源

John Ferguson珍藏，馬薩諸塞州波士頓。  
Ira Koger伉儷珍藏，佐治亞州薩凡納。  
J.J. Lally & Co.，紐約。

## 展覽

John and Mable Ringling Museum of Art，佛羅里達州薩拉索塔，  
《Chinese Ceramics - The Koger Collection》，1985年5月。

## 著錄

John Ayers，《Chinese Ceramics - The Koger Collection》，  
紐約，1985年，52頁，編號28。



another view



The present bowl belongs to a group of Jun vessels comprising narcissus bowls, flower pots, and *zun*-shaped vases with prominent flanges, where each vessel has been incised or stamped with a Chinese numeral on the base. The numbers range from one to ten, and according to the *Nanyao biji* (Notes of the Nanyao), composed during the Qianlong reign, the numbers are indications that pair specific flower pots with stands. In recent years, scholars have also noted that the numbers appear to have an indirectly proportional relationship with the sizes of the vessels, with ten representing the smallest and one the largest. Jun narcissus bowls of this group appear in three styles, and are traditionally catalogued as 'brush washers', though the function of these bowls might well be stands of flower pots. The first has a circular mouth rim with drum-nail bosses on the exterior, such as the present example. The second style has six-petal lobes, such as the 'number nine' example in the National Palace Museum, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, p. 116-117, no. 41. And the third has six molded bracket lobes at the flattened rim, such as the 'number four' bowl, also from the Linyushanren Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2812.

The present bowl appears to be one of the very few narcissus bowls of drum-nail design that is also inscribed with the numeral 'three'. One example from the collection of Captain Vivian Bulkeley-Johnson, the Mount Trust, was sold at Sotheby's New York, 23 March 2011, lot 514; and a second example was sold at Sotheby's London, 9 November 2005, lot 277. It is interesting to note that due to their rarity, 'number three' examples are absent from several major institutions with very comprehensive 'numbered Jun' collections, such as the Palace Museum, Beijing, the National Palace Museum, Taipei, and the Harvard University Art Museum.

For Jun bowls of similar form to the current example but with different numerals, see the examples in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pp. 28-33, nos. 24-28; as well as further examples in the National Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum, Chun Ware*, Taipei, 1999, pp. 88-107, nos. 27-36.

洗斂口，淺壁鼓型，外一周凸起弦紋，平底，三雲頭足，外口沿下環列一圈鼓釘紋十九枚，近底處環列鼓釘一圈十六枚。裡外施天藍釉，器裡釉面有蚯蚓走泥紋。底刻「三」字款，並有精整的支釘痕。

此器造型規整，做工考究，是陳設類鈞瓷中的一件佳作。陳設類鈞瓷概指鈞窯瓷器中一類刻有數字款的花器，包括有出戟尊，各式花盆以及盆托。陳設類鈞瓷的數字底款從「一」至「十」，不一而足。成書於乾隆年間的《南窯筆記》曾言：“有一二數目字樣於底足之間，蓋配合一副之記號也。”據此，數目字款乃用以指示花盆和盆托的配對。近年又有學者指出數字款與器物的大小有關，器底數字越小，器物尺寸越大，亦可備一說。

此器形之鈞窯盆托形制可分為三類，舊稱為「洗」。其中一形如本品圓斂口，外環鼓釘，稱為鼓釘洗。另有六瓣葵花形，如一「六」字款例子，2015年6月3日於香港佳士得拍賣，拍品3121號。最後一形為六瓣菱花形，見臨宇山人舊藏一例，2015年12月2日於香港佳士得拍賣，拍品2812號。存世之「三」字款鼓釘洗極為罕見，拍賣市場上曾出現過兩例，分別為Vivian Bulkeley-Johnson上尉，the Mount Trust舊藏，2011年3月23日於紐約蘇富比拍賣，拍品514號以及2005年11月9日於倫敦蘇富比拍賣一例，拍品277號。值得一提的是，設類鈞瓷收藏最豐富的兩岸故宮博物院及哈佛大學藝術館的收藏序列中皆缺「三」字款鼓釘洗。





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北宋

青  
白  
磁  
小  
香  
爐

## A SMALL AND RARE QINGBAI CENSER

NORTHERN SONG DYNASTY (960-1279)

The vessel is potted with a wide circular flange surmounting a columnar body, raised on a three-tiered ribbed foot, and is covered inside and out with a pale blue-tinged glaze pooling to a slightly darker tone in the recesses. The base is left unglazed, revealing the white body.

3. ¼ in. (8.3 cm.) high, Japanese wood box

\$6,000-8,000

£4,600-6,100  
HK\$47,000-62,000

## PROVENANCE

Uragami Sokyū-do Co., Ltd., Tokyo.

During the Song dynasty, burning incense became a scholarly pursuit, and was practiced in small interior settings. Exquisite incense burners, such as the present example, are most suitable for use in a scholar's studio. In the Northern Song painting *Tingqin tu* in the Palace Museum, Beijing, the main figure sits next to a *xiangji* on which a small censer, reminiscent of the present example, is seen burning incense. According to some scholars, this figure is probably Emperor Huizong himself.

Two *qingbai* censers of almost identical form and size, one from the Carl Kempe Collection and the other from the collection of Sir Alan and Lady Barlow, are illustrated by J. Wirgin, *Sung Ceramic Designs*, London, 1979, pl. 29a & b. Compare, also, a large *qingbai* censer of similar form in the collection of the Tokyo National Museum, illustrated in the *Oriental Ceramics: the World's Great Collections*, vol. 1: Tokyo National Museum, Tokyo, 1982, no. 65.

北宋 青白釉小香爐

## 來源

浦上蒼穹堂，東京。

香最早為佛教中禮佛之用，至宋代漸漸成為文人書齋中的清翫。如本件青白香爐這般尺寸的香具很有可能就是當日文人案頭的清供。北京故宮博物院所藏的《聽琴圖》中撫琴人物右手邊香几上所放的一具香爐無論從釉色還是形制上來看都與此類青白釉香爐近似。據研究，《聽琴圖》中的撫琴人物很有可能就是宋徽宗本人。

Jan Wirgin著1979年倫敦出版《Sung Ceramic Designs》一書中載有兩件與本品器形尺寸皆相同的青白釉小香爐，一件為卡爾·坎普舊藏，編號29a，另一件為巴洛爵士伉儷舊藏，編號29b。亦可參照東京國立博物館藏尺寸較大的一例，載於著錄於東京1982年出版《Oriental Ceramics: the World's Great Collections》，卷1：東京國立博物館，單色圖版65。



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南宋

青白磁刻花龍首文龍首水注

A VERY RARE AND FINELY CARVED  
QINGBAI 'DRAGON' EWER

SOUTHERN SONG DYNASTY (1127-1279)

The ewer is well potted with a globular body that rests on a recessed base and rises to a short neck that tapers towards the lipped mouth rim. The body is boldly carved with large floral scrolls on a combed ground. The spout and handle are each adorned with a molded dragon mask with the eyes picked out in brown slip. It is covered with a translucent glaze of pale aquamarine tone pooling in the recesses with the exception of areas around the base revealing the biscuit body, the surface of which has re-oxidised at the end of the firing cycle.

5¾ in. (14.7 cm.) wide, Japanese wood box

**\$100,000-150,000**

**£76,000-110,000**  
**HK\$780,000-1,200,000**

## PROVENANCE

The Frederick M. Meyer Collection; Christie's London, 24-25 June 1974, lot 70.  
Bluett & Son, London.  
Sen Shu Tey, Tokyo.

## EXHIBITED

The Los Angeles County Museum, *Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan*, 1952.  
Asia House Gallery, New York, *The Art of Southern Sung China*, 1962.  
Sen Shu Tey, Tokyo, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, 2006.  
Christie's, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

## LITERATURE

The Los Angeles County Museum, *Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan*, Los Angeles, 1952, p. 82, no. 183.  
Asia House Gallery, *The Art of Southern Sung China*, New York, 1962, no. 42.  
Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 67, no. 84.  
Christie's, *The Classic Age of Chinese Ceramic: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 154-55, no. 64.  
Rosemary Scott, 'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection', *Arts of Asia*, March-April 2014, pp. 97-108, fig. 3.

南宋 青白釉刻花龍首執壺

## 來源

Frederick M. Meyer 珍藏；倫敦佳士得，1974年7月24-25日，拍品70號。  
Bluett & Son，倫敦。  
千秋庭，東京。

## 展覽

洛杉磯郡博物館，《Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan》，1952年。  
紐約亞洲協會，《The Art of Southern Sung China》，1962年。  
千秋庭，東京，《創立10周年紀念展覽會》，2006年。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

## 著錄

洛杉磯郡博物館，《Chinese Ceramics from the Prehistoric Period Through Ch'ien Lung: A Loan Exhibition from Collections in America and Japan》，洛杉磯，1952年，82頁，編號183。  
亞洲協會，《The Art of Southern Sung China》，紐約，1962年，編號42。  
千秋庭，《中國美術蒐集》，東京，2006年，67頁，編號84。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，154-55頁，編號64。  
蘇玫瑰，'Chinese Classic Wares from a Japanese Collection: Song Ceramics from the Linyushanren Collection'，《Arts of Asia》，2014年3月至4月，97-108頁，圖3。



*Qingbai* porcelains have been discovered over a vast area from the Liao territories in the far North to countries in Southeastern Asia. It was arguably the most commercially successful Song ware. The finest *qingbai* porcelains were produced in the kilns at Jingdezhen in Jiangxi province. In his treatise *Tao ji* (Ceramic Records), the distinguished Southern Song (1127-1279) historian Jiang Qi described exquisite, pure white porcelain and noted that it was popular over a wide region, and that, even outside the kiln area, it was known as *Raoyu* (jade of Rao). Raozhou was the name of the region in which the Jingdezhen kilns were located. It seems probable that *qingbai* porcelains were also used by the Northern Song court. A widely cited entry in *Song huiyao jigao* (Collected Statutes of the Song Dynasty) states: "A porcelain warehouse was established at Jianlong Square for the storage of white porcelain and lacquer wares from Mingzhou and Yuezhou (both in Zhejiang), Raozhou, Dingzhou (in Hebei) and Qingzhou (in Shandong)." This suggests that porcelains from Raozhou, which would be *qingbai* porcelains from Jingdezhen, were among those being stored and guarded in the Imperial Warehouse at the Northern Song capital, Kaifeng.

The present carved ewer with dragon head-shaped spout and handle is a fine example of *qingbai* porcelain produced at Jingdezhen. Although the sculpted dragon-head details and carved floral design were popular motifs on *qingbai* wares, the combination of both on a globular ewer appears to be unique. A *qingbai* ewer of very similar form and decorative technique, but with a plain spout and handle, is illustrated by J. Wirgin, *Sung Ceramic Designs*, London, 1979, pl. 23c. Another *qingbai* ewer of similar form, but lacking the sculpted dragon-head details, is illustrated by Gakuji Hasebe, *Sekai toji zenshu*, vol. 12, Tokyo, 1977, pl. 159. Compare, also, *qingbai* ewers with sculpted dragon decoration illustrated by J. Wirgin in *Sung Ceramic Designs*, *ibid.*, pl. 28 a-e.

青白瓷以其潔白細膩的胎体和瑩透青亮的釉色聞名于世，在宋代即廣受喜愛，至今其不朽的美感仍舊打動著無數的藏家。與宋代大多數窯口的地方性市場不同的是，產於南方的青白行銷大江南北，甚至出口遠至北境遼國以及南洋各國，稱其為整個宋代商業上最為成功的瓷器亦不為過。青白瓷產地眾多，而其中質量最高的產品則都來自江西景德鎮地區的窯場。南宋蔣祈《陶記》有云：「景德陶，昔三百餘座。埏埴之器，潔白不疵，故鬻於他所，皆有饒玉之稱。其視真定紅磁、龍泉青秘相競奇矣。」《宋會要輯稿》卷一百四十六食貨五十二謂：「瓷器庫在建隆坊掌受明、越、饒州、定州、青州白瓷及漆器以給用，以京朝官三班內侍監庫。」可知青白瓷器亦為北宋宮廷所用。

本件青白釉刻花龍首壺造型飽滿，刻划流暢，更以龍首裝飾流、柄，為景德鎮所燒青白瓷中的精品。同類青白瓷執壺極為罕見，Jan Wirgin著1979年倫敦出版《Sung Ceramic Designs》一書中載有一件與本拍品器形相似的執壺，飾浮雕萱草紋，惟流、柄皆素，見該書圖版23c。長谷部樂爾著1977年東京出版《世界陶磁全集》，卷12：宋，圖159亦載有一件流、柄素素的青白釉刻荷花紋執壺，器形與本品十分相似。南宋青白瓷執壺上貼塑龍紋的例子可參考Jan Wirgin著1979年倫敦出版《Sung Ceramic Designs》圖版28 a-e。



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南宋 / 元

青白磁印花花卉文瓶

A RARE MOLDED QINGBAI OCTAGONAL VASE, MEIPING

SOUTHERN SONG-YUAN DYNASTY (1127-1368)

The vase is well potted with eight facets rising from a tapered foot and surmounted by a cylindrical, flared neck. Each facet is molded with a smaller cartouche enclosing a floral spray below a key-fret band, above a larger cartouche with undulating floral scroll. It is covered overall with a pale bluish glaze that pools in the recesses and leaves part of the foot exposed.

6 $\frac{7}{8}$  in. (17.5 cm.) high, Japanese wood box

\$12,000-18,000

£9,100-14,000  
HK\$93,000-140,000

PROVENANCE

Sen Shu Tey, Tokyo.

EXHIBITED

Sen Shu Tey, Tokyo, *The Collection of Chinese Art – Special Exhibition ‘Run Through 10 Years’*, 2006.

Christie’s, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 22 to 27 November 2012; New York, 15 to 20 March 2013; London, 10 to 14 May 2013.

LITERATURE

Sen Shu Tey, *The Collection of Chinese Art*, Tokyo, 2006, p. 66, no. 83.

Christie’s, *The Classical Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 156-157, no. 65.

Comparable qingbai octagonal vases with similar molded decoration include one illustrated in *Porcelain Collected by Anhui Province Museum*, Beijing, 2002, p. 78, no. 62, the vase illustrated in *China’s Jingdezhen Porcelain through the Ages*, Beijing, 1998, p. 226, and the example sold at Christie’s New York, 20 September 2005, lot 234.

南宋/元 青白釉印花花卉紋八棱瓶

來源

千秋庭，東京。

展覽

千秋庭，東京，《創立10周年紀念展覽會》，2006年。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年11月22至27日；紐約，2013年3月15至20日；倫敦，2013年5月10至14日。

著錄

千秋庭，《中國美術蒐集》，東京，2006年，66頁，編號83。  
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，156-57頁，編號65。





# INSCRIPTIONS ON BOXES

## 箱書



Lot 704



Lot 707 (inner box for the tea bowl)



lot 707 (outer box for the tea bowl)



lot 707 (box for the lacquer bowl stand)



Lot 709 (inner box, front)



Lot 709 (inner box, back)



Lot 710 (inner box)



Lot 710 (outer box)



Lot 713 (inner box)



Lot 713 (outer box)



lot 717 (inner box)



lot 717 (inner box, side)



lot 723

## APPENDIX 1: LIST OF HEIRLOOM YUTEKI TENMOKU JIAN WARE TEA BOWLS

## 表一：傳世建窯「油滴天目」茶碗一覽

Name 名稱	Provenance 來源	Measurements 尺寸	Box Inscription 箱書
1 <i>Yuteki Tenmoku</i> 油滴天目茶碗	The Kuroda Family Collection. The Marquis Kuroda Nagashige (1867-1939). The Marquis Kuroda Nagamichi (1889-1978). The Ataka Collection.  黑田家傳來。 黑田長成（1867-1939）侯爵。 黑田長禮（1889-1978）侯爵。 安宅收藏。	7.0 cm. high, 12.2 cm. diam., foot: 3.8 cm. diam.  高7公分，口徑12.2公分，足 徑3.8公分	Gold-lacquer writing “Yuteki Tenmoku”.  金粉字形「油滴天目」。
2 <i>Yuteki Tenmoku</i> 油滴天目茶碗	Chancellor Toyotomi Hidetsugu (1568-1595). The Nishihonganji temple, Kyoto. Mitsui Family, Kyoto. Sakai Family, Wakasa Province. The Ataka Collection, acquired in 1968.  關白豐臣秀次(1568-1595)所持。 京都西本願寺。 京都三井家。 若州酒井家。 安宅收藏，入藏於1968年。	7.5 cm. high, 12.2 cm. diam., foot: 4.2 cm. diam.  高7.5公分，口徑12.2公分， 足徑4.2公分	Ink writing on paper “Yuteki Tenmoku”.  貼紙墨書「油滴天目」。
3 <i>Yuteki Tenmoku</i> 油滴天目茶碗	The Matsudaira Family Collection. The Daimyo Matsudaira Fumai (1751-1818). The Marquis Matsudaira Naokuni (1902-1988).  越前松平家。 松平不昧（1751-1818）大名 松平直国（1902-1988）侯爵	7.1 cm. high, 12.7 cm. diam., foot: 3.8 cm. diam.  高7.1公分，口徑12.7公分，足 徑3.8公分	“Yuteki Tenmoku” written by Furuta Oribe (1544-1615).  傳為古田織部（1544-1615）書「油滴 天目」。
4 <i>Yohen Tenmoku</i> 曜變天目（油滴天目）	The Maeda Family Collection.  加賀前田家。	6.6 cm. high, 11.9 cm. diam., foot: 4 cm. diam.  高6.6公分，口徑11.9公分， 足徑4公分	Gold-lacquer writing “Yohen” written by Kobori Enshu (1579-1647).  小堀遠州（1579-1647）書金粉字形 「曜變」。
5 <i>Hoshi Kensan</i> 星建盞	The Collection of Owari branch of the Tokugawa family.  尾州德川家。	7.3cm. high, 12.1cm. diam., foot: 3.8cm. diam.  高7.3公分，口徑12.1公分，足 徑3.8公分	
6 <i>Yuteki Tenmoku</i> 油滴天目茶碗 「新」字款	The Fujita Family Collection.  藤田家。	7.6-8.1cm. high, 19.6cm. diam., foot: 4.9cm diam.  高7.6-8.1公分，口徑19.6公 分，足徑4.9公分	Ink writing “Yohen basin” by Matsudaira Fumai (1751-1818).  松平不昧(1751-1818)書「曜變 鉢（花押）」

**Current Owner**  
現收藏者

**Japanese Cultural Relics Designation**  
文化財登録

**Literature**  
著錄

The Linyushanren Collection, Japan.

臨宇山人珍藏

Previously registered as Important Art Object.

曾為重要美術品

Koyama Fujio, *Toji taikai* (Compendium of Ceramics), vol. 38: tenmoku, Tokyo, 1974, pl. 17 & 18.

小山富士夫，《陶磁大系38天目》，東京，1974年，圖17及18。



The Museum of Oriental Ceramics, Osaka, Japan.

大阪市立東洋陶瓷美術館

National Treasure.

國寶

Hasebe Gakuji, *Sekai toji zenshu* (Ceramic Art of the World), vol. 12: Sung Dynasty, Tokyo, pls. 92 & 93.

相賀徹夫，《世界陶瓷全集12宋》，東京，1977年，圖版92及93。



Kyushu National Museum, Fukuoka, Japan.

福岡九州國立博物館

Important Cultural Property.

重要文化財

Hasebe Gakuji, *Sekai toji zenshu* (Ceramic Art of the World), vol. 12: Sung Dynasty, Tokyo, pls. 94 & 95.

相賀徹夫，《世界陶瓷全集12宋》，東京，1977年，圖版94及95。



The Nezu Museum, Tokyo, Japan.

東京根津美術館

Important Art Object.

重要美術品

Tokugawa Bijutsukan and Nezu Bijutsukan, *Tenmoku*, Tokyo, 1979, pl. 3.

德川美術館.根津美術館，《天目》，東京，1979，圖3。



The Tokugawa Art Museum, Tokyo, Japan.

東京德川美術館

Tokugawa Bijutsukan and Nezu Bijutsukan, *Tenmoku*, Tokyo, 1979, pl. 6.

德川美術館.根津美術館，《天目》，東京，1979，圖6。



The Seikado Bunko Art Museum, Tokyo, Japan.

東京靜嘉堂文庫美術館

Important Cultural Property.

重要文化財

Tokugawa Bijutsukan and Nezu Bijutsukan, *Tenmoku*, Tokyo, 1979, pl. 10.

德川美術館.根津美術館，《天目》，東京，1979，圖10。



Name 名稱	Provenance 來源	Measurements 尺寸	Box Inscription 箱書
7 <i>Yohen Tenmoku</i> 曜變天目茶碗	The Maeda Family Collection. The Daimyo Maeda Toshitsune (1594-1658). Nojiri Kiyohiko (1897-1973), Kamakura, pen name Jiro Osaragi.  前田家。 前田利常 (1594-1658) 大名。 野尻清彦 (1897-1973), 筆名大佛次郎。	7.0-7.3 cm. high, 12.3cm. diam., foot: 3.7cm diam.  高7-7.3公分, 口徑12.3公分, 足徑3.7公分	Silver-lacquer writing “Yohen” written by Kobori Ensh (1579- 1647).  小堀遠州 (1579-1647) 書銀粉 字形「曜變」
8 Jian ware bowl 建窯碗	S. Hayashi, Kyoto to 1909. Charles Lang Freer (1854-1919), purchased from S. Hayashi, Kyoto in 1909.  S. Hayashi, 京都。 查爾斯.朗.弗利爾 (1854-1919), 於1909年購 於京都S. Hayashi氏。	19.4cm., diam.  口徑19.4公分	
9 <i>Yuteki Tenmoku</i> 油滴天目	The Daimyo Kobori Enshu (1579-1647) Collection. The Masuda family Collection.  小堀遠州。 益田家。	6.8cm. high, 13.2cm. diam., foot: 3.9cm. diam.  高6.8公分, 口徑13.2公分, 足 徑3.9公分	Ink writing “Yuteki Tenmoku; Mother-of-pearl stand” by Kobori Masayuki (1620-1674).  小堀正之 (1620-1674) 書 「油滴天目 青貝台」
10 <i>Yuteki Tenmoku</i> 油滴天目		6.2cm. high, 12.2cm. diam., foot: 4.4cm. diam.  高6.2公分, 口徑12.2公分, 足 徑4.4公分	Ink writing on slip “Yuteti”  貼紙墨書「油滴」
11 <i>Hoshi Kensan</i> 星建盞	The Collection of Owari branch of the Tokugawa family.  尾州德川家。	6.8cm. high, 12.1cm. diam., foot: 4cm. diam.  高6.8公分, 口徑12.1公分, 足 徑4公分	
12 <i>Yuteki Tenmoku</i> 油滴天目		7cm. high, 12.4cm. diam., foot: 3.7cm diam.  高7公分, 口徑12.4公分, 足徑 3.7公分	Gold-lacquer writing “Yuteki”  金粉字形「油滴」
13 <i>Yuteki Tenmoku</i> 油滴天目	The Nishihonganji temple, Kyoto.  京都西本願寺。	7cm. high, 13cm. diam., foot: 4.1cm. diam.  高7公分, 口徑13公分, 足徑 4.1公分	
14 <i>Yuteki Tenmoku</i> 油滴天目		12.6cm., diam.  口徑12.6公分	
15 <i>Yuteki Tenmoku</i> 油滴天目		6.3cm. high, 12.3cm. diam.  高6.3公分, 口徑12.3公分	

#### IMAGE REFERENCES

No. 2: National Treasure, Yutekitemmoku Chawan, Ataka Collection, The Museum of Oriental Ceramics Osaka, Photo: Tomohiro Muda.

No. 3: Important Cultural Properties, Yutekitemmoku Chawan, Collection of Kyushu National Museum.

No. 4: Important Art Object, Yohentemoku Chawan, Collection of The Nezu Museum.

No. 5: Yutekitemmoku (Hoshi Kensan), The Tokugawa Art Museum © Tokugawa Art Museum Image Archives/DNPartcom.

No. 6: Important Cultural Properties, Yutekitemmoku Chawan, Collection of Seikado Bunko Art Museum © Seikado Bunko Art Museum Image Archives/DNPartcom.



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14/07/16

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part ( $\Delta$  symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).
- Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol  $\Delta$  next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately

on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and

- charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto:PostSaleUS@christie.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise

in writing, you may not videotape or record proceedings at any auction.

## 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

## 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**authentic:** authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author

or manufacturer;

- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

**Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price:** has the meaning given to it in paragraph F1(a).

**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

### NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with ◊ Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

### EXPLANATION OF CATALOGUING PRACTICE FOR CHINESE PORCELAIN AND WORKS OF ART

1. When a piece is in our opinion of a certain period, reign or dynasty its attribution appears in small capitals directly below the heading of the description of the lot  
e.g. A BLUE AND WHITE BOWL  
18th century
2. When a piece is in our opinion not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated in the general text of the description  
e.g. "... painted in the Ming style"
3. If the date, period or reign mark mentioned in small capitals after the bold type description states that the mark is of the period, then in our opinion the piece is of the date, period or reign of the mark  
e.g. A BLUE AND WHITE BOWL  
kangxi six-character mark and of the period
4. If the date, period or reign mark mentioned in small capitals after the bold type description does not state that the mark is of the period, then in our opinion the piece is of uncertain date or late manufacture  
e.g. A BLUE AND WHITE BOWL  
kangxi six-character mark
5. If no date, period or reign mark is mentioned in small capitals after the bold type description, in our opinion the piece is of uncertain date, or later manufacture  
e.g. A BLUE AND WHITE BOWL

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

## STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

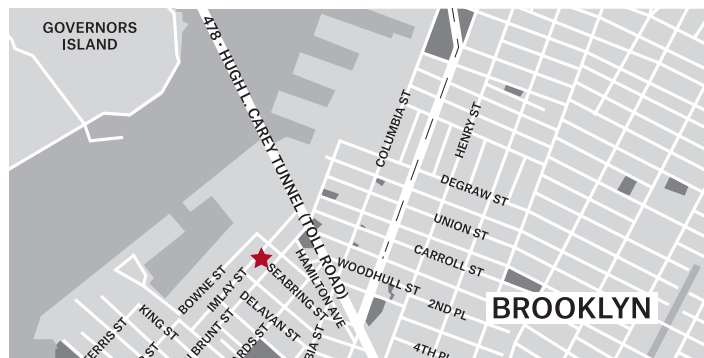
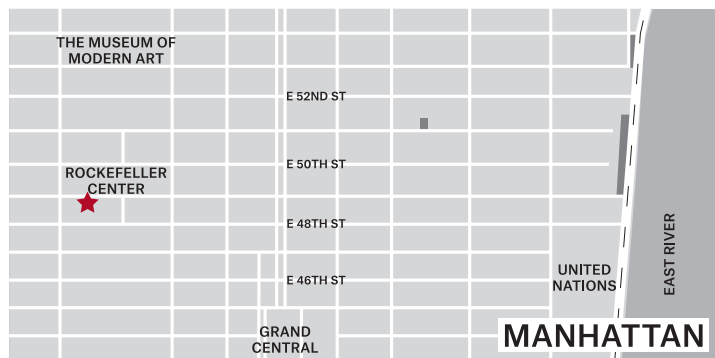
**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	The lower amount of 0.5% of Liability Hammer Price or 100% of the above charges for Purchased <b>Lots</b>	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
 20 Rockefeller Plaza, New York 10020  
 Tel: +1 212 636 2000  
 nycollections@christies.com  
 Main Entrance on 49th Street  
 Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
 62-100 Imlay Street, Brooklyn, NY 11231  
 Tel: +1 212 974 4500  
 nycollections@christies.com  
 Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

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# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

### The Classic Age of Chinese Ceramics The Linyushanren Collection, Part II

古韻天成 — 臨宇山人珍藏 (二)

THURSDAY 15 SEPTEMBER 2016  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: CHAWAN  
SALE NUMBER: 13915

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

#### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$100,000, 20% on any amount over US\$100,000 up to and including US\$2,000,000 and 12% of the amount above US\$2,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com**

Client Number (if applicable)	13915	
	Sale Number	
Billing Name (please print)		
Address		
City	State	Zone
Daytime Telephone		Evening Telephone
Fax (Important)		Email
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail		
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT		
Signature		

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

#### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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# INTERNATIONAL ASIAN ART AUCTIONS

## AUCTION CALENDAR 2016

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

### 13 SEPTEMBER

Fine Chinese Paintings  
NEW YORK

### 14 SEPTEMBER

The Ruth and Carol Barron Collection  
of Fine Chinese Snuff Bottles: Part III  
NEW YORK

### 15 SEPTEMBER

The Classic Age of Chinese Ceramics:  
The Linyushanren Collection, Part II  
NEW YORK

### 15 SEPTEMBER

Collected in America:  
Chinese Ceramics from The  
Metropolitan Museum of Art  
NEW YORK

### 16 SEPTEMBER

The Flacks Family Collection:  
A Very Personal Selection  
NEW YORK

### 16 SEPTEMBER

Fine Chinese Ceramics &  
Works of Art  
NEW YORK

### 6 OCTOBER

The Pavilion Sale – Chinese Ceramics  
& Works of Art  
HONG KONG

### 11 OCTOBER

Asobi: Ingenious Creativity  
LONDON, KING STREET

### 22 OCTOBER

First Open | Shanghai  
SHANGHAI

### 22 OCTOBER

Asian Western 20th Century &  
Contemporary Art  
SHANGHAI

### 8 NOVEMBER

Chinese Ceramics and Works of Art  
LONDON, KING STREET

### 9 NOVEMBER

Fine Japanese Art  
LONDON, KING STREET

### 9 NOVEMBER

Chinese Ceramics,  
Works of Art & Textiles (Part I)  
LONDON, SOUTH KENSINGTON

### 11 NOVEMBER

Chinese Ceramics,  
Works of Art & Textiles (Part II)  
LONDON, SOUTH KENSINGTON

### 26 NOVEMBER

Asian 20th Century &  
Contemporary Art  
(Evening Sale)  
HONG KONG

### 27 NOVEMBER

Asian Contemporary Art  
(Day Sale)  
HONG KONG

### 28 NOVEMBER

Chinese Contemporary Ink  
HONG KONG

### 28 NOVEMBER

Asian 20th Century Art  
(Day Sale)  
HONG KONG

### 28 NOVEMBER

Fine Chinese Classical  
Paintings & Calligraphy  
HONG KONG

### 29 NOVEMBER

Fine Chinese Modern Paintings  
HONG KONG

### 29 NOVEMBER

Important Chinese Ceramics and  
Works of Art  
HONG KONG

### 14 DECEMBER

Art d'Asie  
PARIS

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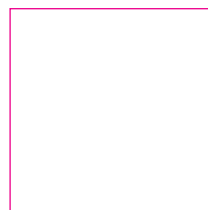
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