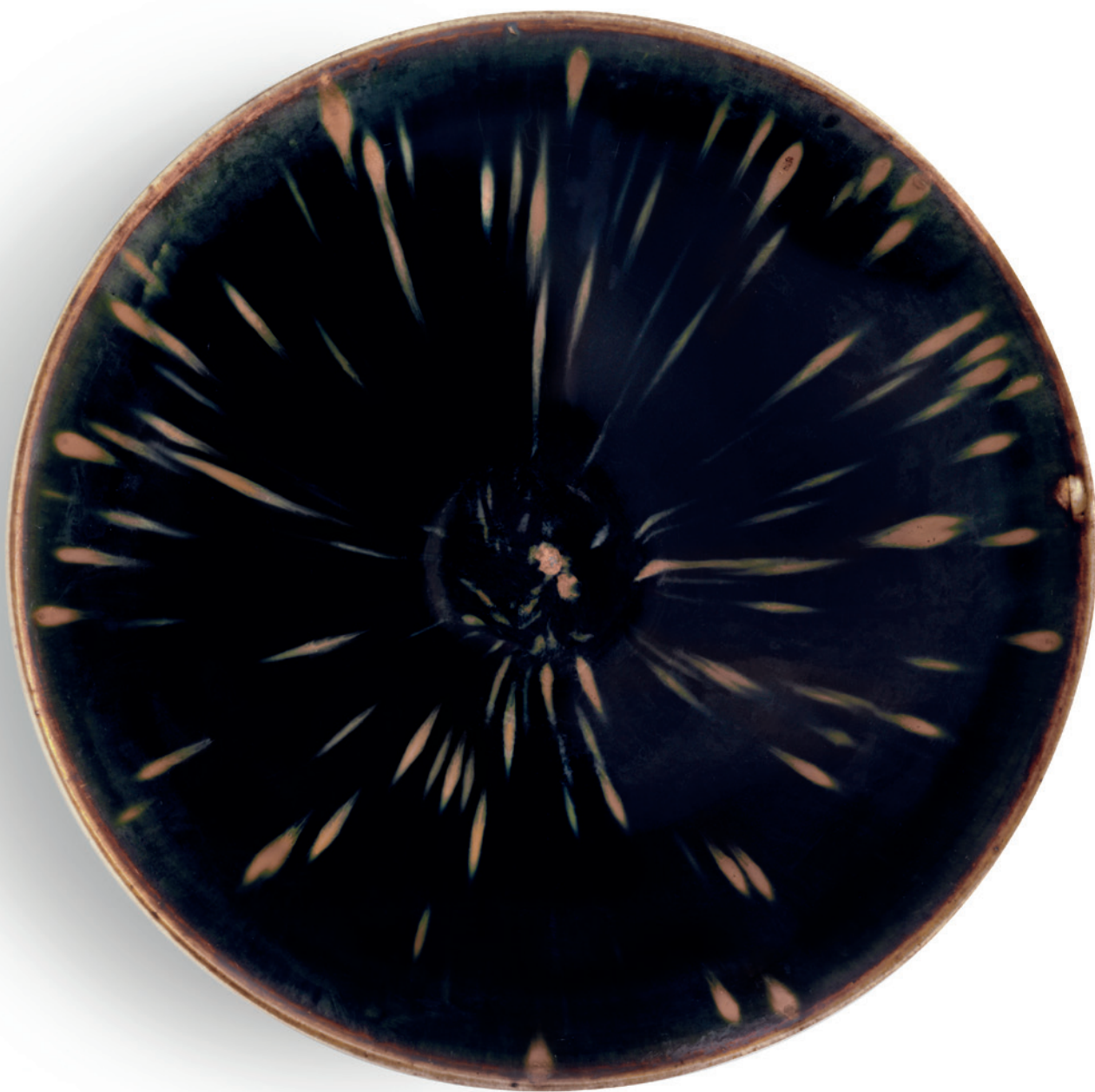


The Classic Age of Chinese Ceramics
The Linyushanren Collection, Part III

古韻天成 — 臨宇山人珍藏（三）

New York 22 March 2018



CHRISTIE'S





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

古韻天成 — 臨宇山人珍藏 (三)

THURSDAY 22 MARCH 2018

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Thursday 22 March 2018
at 10.00 am (Lots 501-542)

20 Rockefeller Plaza
New York, NY 10020

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Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm
Tuesday	20 March	10.00 am - 5.00 pm
Wednesday	21 March	10.00 am - 2.00 pm

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[50]

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OPPOSITE:
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Lot 506

BACK COVER:
Lot 506

INSIDE FRONT COVER:
Lot 513

INSIDE BACK COVER:
Lot 513

501

北宋

耀州窯青磁刻花文碗

A LARGE CARVED YAOZHOU BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is sturdily potted with rounded sides rising to a lipped rim, and is molded on the exterior with a single band below the mouth rim. The interior is carved with a scrolling stem bearing two hibiscus blossoms and a star-shaped leaf. The bowl is covered inside and out with a lustrous glaze of rich, sea-green tone, except the base of the foot ring which shows the grey biscuit body.

8⅞ in. (20.8 cm.) diam., Japanese wood box

\$30,000-50,000

£23,000-37,000
HK\$240,000-390,000

PROVENANCE

Bluett & Sons, London, 31 January 1951.
Lord Cunliffe (1899-1963) Collection, no. CN9.
Bonhams London, 11 November 2002, lot 11.
Sen Shu Tey, Tokyo.

EXHIBITED

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006.
Christie's, *The Classic 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. 57, no. 67.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 54-55, no. 13.
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. 17.

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 jiuwu zhi*, mentions fifty sets of tribute ceramics sent to the court from Yaozhou.

The present bowl, with its attractive pale sea-green glaze, is a classic example of fine Yaozhou ware. A Yaozhou bowl of this shape with a similar pattern of two hibiscus blossoms paired with its distinctive star-shaped leaf, is in the Museum of Fine Arts, Boston, and illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 153. Compare, also, two other Yaozhou bowls of this pattern, one sold at Christie's Hong Kong, from the Jingguantang Collection, 3 November 1996, lot 530, and one sold at Sotheby's London, 12 November 2003, lot 143.

北宋 耀州窯刻芙蓉紋盃

來源

Bluett & Sons, 倫敦, 1951年1月31日。
Cunliffe珍藏, 編號CN9。
倫敦邦瀚斯, 2002年11月11日, 拍品11號。
千秋庭, 東京。

展覽

千秋庭, 《創立10周年紀念展覽會》, 東京, 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, 57頁, 編號67。
佳士得, 《古韻天成: 臨宇山人宋瓷珍藏展覽》, 香港, 2012年, 54-55頁, 編號13。
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17。

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。

本件耀州青釉盃, 刻劃流暢, 色澤透明光亮, 是耀州窯的上乘之作。波士頓美術館藏有一件相同的耀州劃花盃, 內刻與本盃一致的芙蓉花及其獨特的星形花葉, 載於《Oriental Ceramics, The World's Great Collections》, 卷10, 東京, 1980年, 編號153。亦可比兩件拍賣的例子, 其一為靜觀堂舊藏, 1996年11月3日於香港佳士得拍賣, 拍品530號, 另一件2003年11月12日於倫敦蘇富比拍賣, 拍品143號。



502

北宋

耀州窯青磁合子

A VERY RARE YAOZHOU CYLINDRICAL BOX AND COVER

NORTHERN SONG DYNASTY (960-1127)

The box is potted with tall, straight sides rising from an angled foot and a flat base, and the cover has straight sides below a flat top and canted shoulder. The box and cover are covered inside and out with a greyish olive-green glaze, leaving the rims and base unglazed.

3⁷/₈ in. (9.9 cm.) diam., Japanese wood box

\$8,000-12,000

£6,000-8,000
HK\$62,000-93,000

EXHIBITED

Christie's, *The Classic 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. 23, no. 3.

北宋 耀州窯蓋盒

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，23頁，編號3。



A CARVED AND INCISED YUE CIRCULAR BOX AND COVER

EARLY NORTHERN SONG DYNASTY, 10TH-11TH CENTURY

The domed cover is finely carved with a peony spray with incised details in the central medallion, and encircled by a band of stylized waves, and the box, with splayed foot, is incised with a band of cloud-like motifs around the sides. Both are covered overall with a greenish-olive glaze, with the exception of the rims burnt reddish brown in the firing.

5 in. (12.7 cm.) diam., Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000

Containing precious substances and objects, Yue covered boxes where highly treasured in ancient times. Their higher status is reflected in their lavish decoration and elegant forms, and the fine relief carving, such as that seen on the current example, is one of the most sophisticated and expensive techniques used.

A Yue covered box decorated with a peony motif, but with a band of curved incisions surrounding the central roundel, in the Art Institute of Chicago, is illustrated by Yutaka Mino and K. R. Tsiang, *Ice and Green Clouds: Traditions of Chinese Celadon*, Indianapolis Museum of Art, 1986, pp. 132-133, no. 49. Compare, also, a fragment of a similar Yue 'peony' box found at the Yue kiln site in Shangyu Xian, illustrated *ibid.* p. 132, fig. 49b.

北宋 越窯刻牡丹紋圓盒

蓋盒乃用於盛裝香料、脂粉、珠寶之屬，因其盛裝之物而倍顯珍貴，為古人所重。在現存的越窯中，蓋盒是一大宗，蓋因古人珍視之而得以保存至今。其較高的地位亦反映於盒面上繁複而華麗的裝飾，如本件蓋盒所示之浮雕裝飾是越窯中最成熟和昂貴的一種裝飾技法。芝加哥藝術學院博物館藏有一件相近的越窯牡丹紋蓋盒，載於袁豐，蔣人和著，印第安納波里斯美術館1986年出版《Ice and Green Clouds: Traditions of Chinese Celadon》，132-133頁，編號49。亦可比一件發現於上虞越窯窯址的牡丹紋蓋盒殘片，見前揭書，132頁，圖49b。



A SUPERB AND VERY RARE CARVED
DING 'PEONY' DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The shallow dish is elegantly potted with slightly rounded sides rising to a wide, everted rim. The interior is carved with two large peony blossoms borne on undulating, leafy stems, and the rim is carved with classic scroll. The dish is covered overall with a warm ivory-white glaze below the unglazed rim mounted with a copper band.

10¼ in. (26 cm.) diam., cloth box

\$400,000-600,000**£300,000-440,000**
HK\$3,200,000-4,600,000

PROVENANCE

C. T. Loo & Co., by 1941.
The Forbes Family Collection, Naushon Island, Massachusetts.
Eskenazi, London, 2007, no. C3670.

EXHIBITED

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1 November 1941 to 30 April 1942.
Eskenazi, *Song Chinese ceramics 10th to 13th century (part 3)*, New York, 19 to 31 March 2007.
Christie's, *The Classic 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

C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 570.
Eskenazi, *Song Chinese ceramics 10th to 13th century (part 3)*, New York and London, 2007, pp. 22-23, no. 4.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 46-47, no. 11.

北宋/金 定窯刻牡丹紋折沿盤

來源

盧芹齋，1941年。
美國麻薩諸塞州Forbes家族珍藏。
埃斯肯納齊，倫敦，2007年3月，編號C3670。

展覽

盧芹齋，《Exhibition of Chinese Arts, Special Sale》，紐約，1941年11月1日至1942年4月30日。
埃斯肯納齊，《Song Chinese ceramics 10th to 13th century (part 3)》，紐約，2007年3月。
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

盧芹齋，《Exhibition of Chinese Arts, Special Sale》，紐約，1941年，編號570。
埃斯肯納齊，《Song Chinese ceramics 10th to 13th century (part 3)》，紐約，2007年，22-23頁，編號4。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，46-47頁，編號11。



The current dish is a classic example of the finest Ding wares produced in the Northern Song dynasty, circa 11th-12th century, so admired by connoisseurs for their lustrous ivory-toned glaze and superbly fluent carving. Such dishes would have been used as service sets in a sumptuous banquet context, probably at the imperial court. An almost identical Ding dish, 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. 69, no. II-24. A closely related Ding dish with a floral spray meandering towards one side of the center, in The Metropolitan Museum of Art, is illustrated by John Ayers, *Chinese Ceramics: The Koger Collection*, London, 1994, p. 47, no. 22.

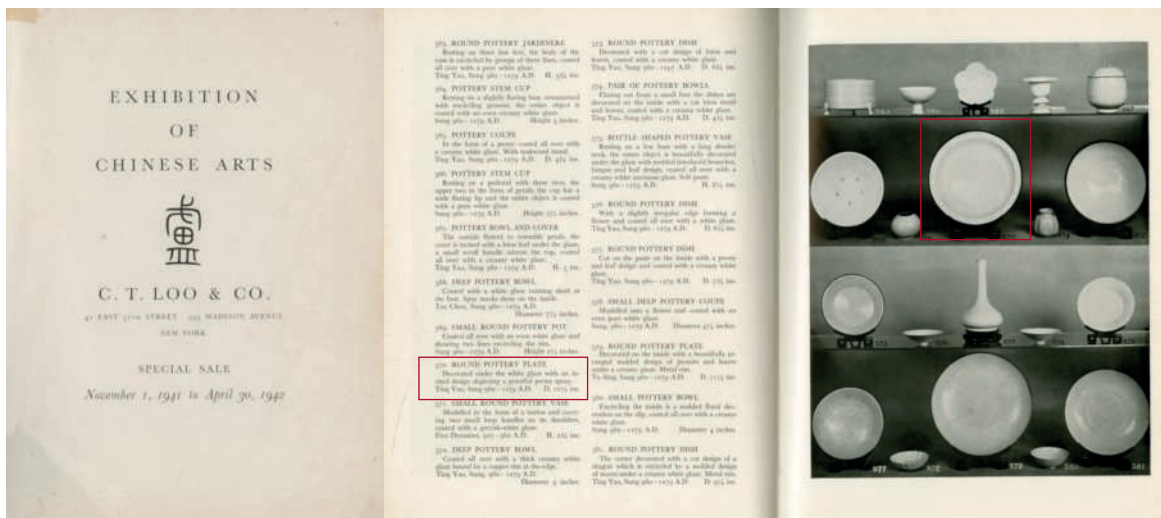
There appear to be two other types of floral motifs on carved Ding dishes of this form. One type has two flower heads with serrated petals borne on a leafy stem, such as two examples in the National Palace Museum Collection, illustrated by Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, op. cit., pp. 72-73, no. II-27, 28; and another example in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 76, no. 67. The other type has a continuous scroll with lotus blooms, buds, pods, and curled leaves, such as the example in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 16; the dish included in the exhibition at Eskenazi Ltd., London, *Principal Wares of the Song Period from a Private Collection*, 8-29 May 2015, no. 6; and a further example in the Tokyo National Museum, illustrated in *Tokyo National Museum Masterpieces of Chinese Ceramics from The Yokogawa Tamisuke Collection*, Tokyo, 2012, no. 22.

Although formerly identified as peonies or chrysanthemums, the motif on the present dish probably represents stylized flowers known as *baoxiang hua* in Song literature (see Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the collection of the National Palace Museum*, op. cit., p. 69). Floral motifs of this type can be found on Ding wares as early as the 10th century, such as a vase found in the underground chamber of the Jingzhisi Pagoda in Dingzhou city, Hebei province, which is dated to the second year of Taipingxingguo (AD 977): see *Zhongguo chutu ciji quanji* (Complete Collection of Ceramic Art Unearthed in China), Beijing, 2008, vol. 3: Hebei, p. 98. This floral pattern is also popular in early Northern Song Yaozhou wares, such as the carved jar sold at Christie's New York, 17 March 2015, lot 20, and on *graffiato* wares from Henan province, such as the famous vase in the Freer Gallery of Art, illustrated in *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12, Tokyo, 1977, pp. 109-10, no. 109. The serrated edges of the floral motif on the second type, however, would suggest that those flowers represent peonies.

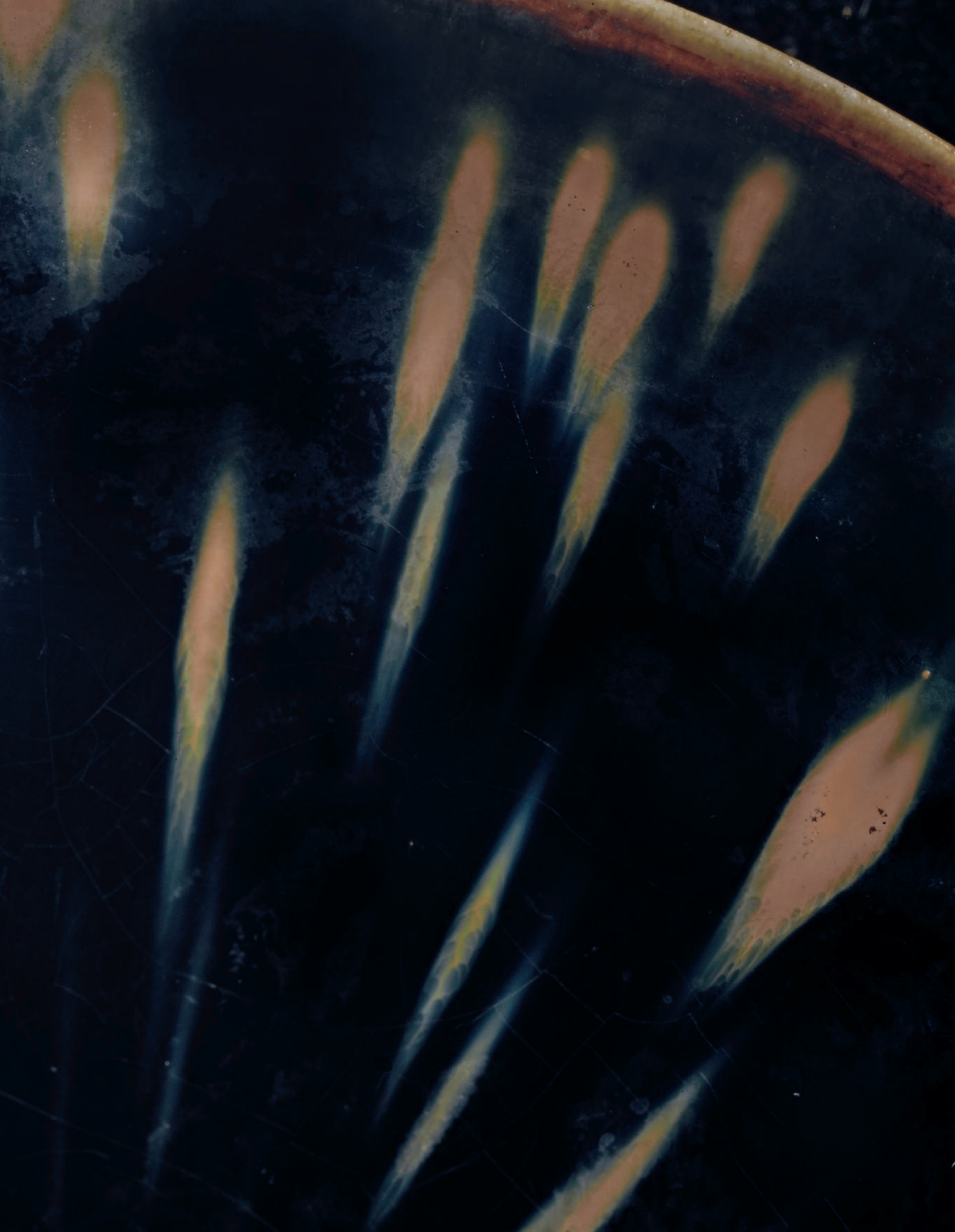
定窯是五大名窯中唯一以紋飾見長者，素以其豐富多彩的紋飾和溫潤典雅的牙白釉著稱。本件定窯盤於內底飾折枝花一朵，雙花並蒂，舒展有致，為定窯劃花器的傑出代表。國立故宮博物院藏有一件與本品幾乎一致的定窯盤，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，臺北，2014年，69頁，編號II-24。紐約大都會博物館亦藏有一件近似的定窯劃花盤，惟其花莖折向右側，見John Ayers，《Chinese Ceramics: The Koger Collection》，倫敦，1994年，47頁，編號22。

此類定窯折沿大盤另有飾其它兩類劃花花卉紋者。其一飾與本盤構圖相似的折枝花，亦為雙花並蒂，惟其花瓣邊緣呈鋸齒狀，例如國立故宮博物院所藏之兩件，載於蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，臺北，2014年，72-73頁，編號II-27、28，以及故宮博物院所藏之一例，載於故宮博物院藏文物珍品全集《兩宋瓷器（上）》，香港，1996年，第154頁，編號140。另一種飾纏枝花紋，於彎曲的莖上呈現綻放的蓮花、卷曲的蓮葉和蓮蓬，見波士頓美術館所藏一例，著錄於《Oriental Ceramics, The World's Great Collections》，卷10，東京，1980年，編號16，2015年5月倫敦埃斯肯納齊展覽一例，載於《Principal Wares of the Song Period from a Private Collection》，編號6，以及東京國立博物館藏一例，載於《東京国立博物館所藏横河民輔コレクション：中国陶磁名品選》，東京，2012年，編號22。

本盤中所飾之花紋在著錄中常被認為是牡丹或菊花，然而其細窄層疊的花瓣和花形似乎更像是一種藝術化的造型，或為宋人所稱的寶相花、寶牙花之屬，見蔡玫芬，《定州花瓷—院藏定窯系白瓷特展》，臺北，2014年，69頁之討論。此種花卉圖像在定窯上最早見於北宋早期，如河北定州靜志寺地宮所出的一件長頸瓶肩部的紋飾，載於《中國出土瓷器全集》，卷3：河北，北京，2008年，98頁，編號98。這種紋飾亦流行於北宋早期的耀州窯和河南窯場深剔花品種上，參見安思遠舊藏的一件耀州窯小罐，2015年3月17日於紐約佳士得拍賣，拍品20號，以及華盛頓弗利爾美術館所藏的一件深剔花盤口瓶，載於《世界陶磁全集》，卷12：宋，東京，1977年，109-110頁，編號109。相較之下，此式定窯盤上的第二類紋飾因其花瓣邊緣呈鋸齒狀，更接近牡丹花的形象。如上所述的這三類器形、尺寸相近，紋飾不同的定窯盤在當時可能為皇宮中成套使用者。



The present dish as illustrated by C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 570. 本件定窯盤在1941年盧芹齋《Exhibition of Chinese Arts, Special Sale》中的著錄。



THE COLLECTION OF EUGENE AND ELVA BERNAT

Robert D. Mowry
Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard Art Museums
Senior Consultant, Christie's

The exquisite black Ding 'partridge-feather' conical bowl (lot 506) in the Linyushanren Collection once was the treasured masterpiece of renowned Boston-area collectors Eugene and Elva P. Bernat, who also previously owned the Ding brushwasher with *chilong* decoration (lot 505). Born in 1896 in Budapest—which then, with Vienna, was the co-capital of the Austro-Hungarian Empire—Eugene (1896–1982), then a child of six years, immigrated to the United States in 1902 together with his parents Emile and Emma Bernat. Emile Bernat (born c. 1867) was a master dyer, weaver, and tapestry restorer who established a tapestry-restoration workshop in the Jamaica Plain neighborhood of Boston, and eventually worked with museums and private collectors in Boston, New York, and Baltimore to repair worn Renaissance and Baroque tapestries. In Jamaica Plain, Emile also founded Bernat Yarns, a manufacturer of wool knitting yarns that would become the third largest but arguably the best-known yarn mill in the U.S. In 1937, brothers Eugene, Paul (1903–1987) and George Bernat founded Garland Knitting Mills, a manufacturer of quality skirts, sweaters, and sportswear for women and girls. Paul subsequently bought out the interests of brothers Eugene and George in Garland, although Eugene remained chairman of Bernat Yarns.¹ Beginning in 1944, wool for the U.S. Army Air Force's navy-blue dress uniform was manufactured at the Bernat Mill plant in Uxbridge, Massachusetts; the blue wool was named "Uxbridge blue", and the color later came to be known as "Air Force blue".²

Eugene and Paul both attended Harvard, Eugene taking his bachelor's degree in 1920 and Paul receiving his in 1923. Even though they would go on to form renowned collections of Chinese ceramics, Eugene and Paul's first foray into the art world was with a short book on European tapestries. Published in 1919 and appearing while they were both still Harvard undergraduates, their co-authored *The History and Care of Tapestry* (Jamaica Plain, Mass.: Emile Bernat) records basic historical information about tapestries and passes along tips gleaned from their father about the care, preservation, and repair of tapestries.³

Eugene and Elva Bernat acquired their first Chinese ceramic, a vase, in 1927: their interest was independently sparked by childhood trips to the Museum of Fine Arts, Boston, she on weekly visits with her father to view exhibitions and he on trips with his father to repair tapestries. By the time they dispersed their collection—through Sotheby's, New York, on 7 November 1980—Eugene and Elva had assembled more than 100 ceramics from the Song dynasty (960–1279), nearly fifty ceramics from the long period from the Han (206 BC–AD 220) through the Tang (618–907), and even some ten ancient bronze ritual vessels and one

尤金·白納德伉儷珍藏

毛瑞
哈佛大學藝術博物館亞洲部榮譽主任

臨宇山人珍藏一例珍罕之至的定窯黑釉鷓鴣斑盃 (拍品編號506)，它跟是次拍賣的北宋定窯刻螭龍紋洗 (拍品編號505) 一樣，均出自著名的波士頓白納德伉儷舊藏 (Eugene and Elva P. Bernat)。尤金·白納德 (Eugene Bernat, 1896至1982年) 生於布達佩斯 (當時與維也納並列奧匈帝國二都)，1902年六歲時隨雙親埃米爾與愛瑪 (Emile and Emma Bernat) 遷居美國。埃米爾 (1867年生) 精擅染織與修復壁毯，他在波士頓牙買加平原 (Jamaica Plain) 社區開設了一家修復壁毯的作坊，其後與波士頓、紐約和巴爾的摩等地的博物館和私人藏家合作，為之修補文藝復興和巴洛克時期的老舊壁毯。他還在牙買加平原創辦生產羊毛針織品的白納德紗廠 (Bernat Yarns)，該企業後來成為美國業內第三大或許也是家喻戶曉的品牌。1937年，白氏三兄弟尤金、保羅 (1903至1987年) 及喬治合力創辦嘉蘭德針織廠 (Garland Knitting Mills)，為婦女和女童製造優質裙子、毛衣及運動服。保羅其後買斷尤金和喬治所持的嘉蘭德股份，但尤金仍繼續出任白納德紗廠董事長一職。¹ 自1944年起，麻省阿克斯橋 (Uxbridge) 的白納德工廠 (Bernat Mill) 開始生產美國空軍軍禮服專用的深藍羊毛，這種藍羊毛又名「阿克斯橋藍」(Uxbridge blue)，亦即後來的「空軍藍」。²

尤金與保羅均就讀哈佛，並先後於1920及1923年獲頒學士學位。他兩均以其珍藏的中國陶瓷聞名於世，但二人初涉藝壇的契機卻是一本關於歐洲壁毯的小書。他們還是哈佛大學本科生的時候，已合著並於1919年出版《The History and Care of Tapestry》(麻省牙買加平原：埃米爾·白納德)，書中記述了壁毯的歷史源流，亦收錄了其父傳授的護理、存放和修復壁毯之竅門。³

白氏伉儷尤金與艾華 (Eugene and Elva Bernat) 於1927年購藏的首件中國陶瓷是一件瓷瓶。他們的收藏愛好，均源於對波士頓藝術博物館的童年回憶；但艾華是每週隨父觀看展覽，而尤金則是陪爸爸去修復壁毯。白氏伉儷委託紐約蘇富比於1980年11月7日拍賣藏品，當時其珍藏宋瓷 (公元960至1279年) 已逾百件，來自漢代 (公元前206至公元220年) 以至唐代 (公元618至907年) 這段歷史長河的陶瓷約五十件，更有約十件商代 (公元前1600至1050年) 和周代 (公元前1050至256年) 的青銅禮器及一件古玉。⁴ 艾華最津津樂道的是，尤金當年主力購藏早期作品 (尤其是色彩斑斕的唐三彩)，而釉色蘊藉的宋瓷則由她來打點。據她憶述：「……就我生平所見，外子對色彩之敏銳堪稱一絕；他對濃淡深淺的感覺分毫不差。」她認為這種對色彩的感知，應歸功於尤金在紗廠處理染料的經驗，以及父親修復壁毯對他的熏陶。她還提到，自己對清幽淡雅的宋瓷情有獨鍾，與之從事室內設計逾二十五年的經歷不無關係。他倆雖各有所好，但對購入的每件藏品皆有共識。⁵

archaic jade from the Shang (c. 1600–c. 1050 BC) and Zhou (c. 1050–256 BC) dynasties.⁴ Elva delighted in recounting that Eugene oversaw the acquisition of the early works in the collection, particularly the colorful Tang *sancai* wares, while she took responsibility for the more subtly hued Song pieces. She remarked that “... my husband has one of the best eyes for color I’ve ever encountered; he can match virtually anything”, attributing his feeling for color both to his work with dyes in the yarn business and to what he learned from his father in his work as a tapestry restorer. She further noted that her own interest in the subtle glazes of Song ceramics likely resulted from her more than twenty-five years of work as an interior decorator. Even so, every piece they purchased was approved by both, despite their markedly different tastes.⁵

Like the two Swiss brothers who formed the comprehensive Meiyintang Collection—one brother focusing on early wares from the Neolithic period through the Song dynasty, the other brother on later porcelains from the Yuan (1279–1368), Ming (1368–1644), and Qing (1644–1911) dynasties—brothers Eugene and Paul Bernat also sought to assemble a comprehensive collection of Chinese ceramics. In this instance, Eugene and Elva brought together an extensive collection of important early wares, while Paul and his wife, Helen, amassed a sumptuous array of later porcelains. After Paul’s death in 1987,⁶ the family sold the porcelain collection in a landmark sale at Sotheby’s Hong Kong, on 15 November 1988.⁷

With the full participation of their wives, Eugene and Paul collected many textbook masterpieces of Chinese ceramics, including the black Ding bowl in this sale. Both Eugene and Paul lent important pieces from their collections to groundbreaking exhibitions in Boston and Philadelphia, in New York and London, just as many “single-owner” shows drawn from the two collections were mounted at museums throughout New England. Moreover, pieces from both collections appear in key scholarly books published around the world, from Boston and New York to London and Tokyo, attesting both to the importance of the collections and to the perspicacity of the collectors.

Eugene and Paul Bernat were members of the first generation of American collectors who sought to build comprehensive collections of Chinese ceramics that ranged from earliest times through the end of the dynastic era, an approach to collecting that contrasted with that of earlier generations which tended to focus solely on Ming blue-and-white wares or on Qing polychrome enameled porcelains, particularly of the Kangxi reign (1662–1722); that earlier generation included such famed collectors as J.P. Morgan (1837–1913), Henry Clay Frick (1849–1919), and John D. Rockefeller, Jr. (1874–1960). In fact, the Bernat brothers’ approach was akin to that of their contemporaries Mr. and Mrs. Myron S. Falk, Jr., of New York, and Mr. and Mrs. Richard C. Bull, of Philadelphia. This mid-twentieth-century generation not only loved and appreciated their collected ceramics but sought to advance scholarship in the field by working with scholars, partnering with universities, and serving as donors to and trustees of museums. In addition, the Bernats, Falks, and Bulls were active members, even founding members, of the Chinese Art Society of America, an association of scholars and collectors that supported exhibitions and that, beginning in 1945, published the *Archives of the Chinese Art Society of America*, the ancestor of the most important American scholarly journal of Asian art, the *Archives of Asian Art*, now published by The Asia Society, New York.

瑞士玫茵堂珍藏佳品雲集，幕後兩兄弟一人主力度藏新石器時代至宋代的早期作品，另一人則專攻較後期的元（公元1279至1368年）、明（公元1368至1644年）、清（公元1644至1911年）三代瓷器。尤金和保羅亦不遑多讓，兄弟二人均矢志建立一批包羅萬象的中國陶瓷珍藏。就此而言，尤金與艾華珍藏的早期文物蔚為大觀，而保羅與夫人海倫則側重搜購形形色色的後期名瓷。保羅於1987年辭世，⁶其家人委託香港蘇富比於1988年11月15日舉行了一場意義重大的瓷器專拍。⁷

尤金與保羅在其夫人的全力協助之下，各自收藏了大量中國陶瓷的圭臬之作，是次拍賣的定窯黑釉盤即為一例。他倆經常外借其典藏之作，在波士頓與費城、紐約及倫敦等地的重量級展覽中展出，更多次在新英格蘭各大博物館的「單一藏家」展覽會上亮相。此外，二人的珍藏亦散見於世界各地（如波士頓、紐約乃至倫敦、東京）的重要學術著作，足證其藏品之精及眼力之高。

尤金及保羅堪稱第一代以收藏中國歷代陶瓷珍藏（從上古以至封建王朝結束）為己任的美國藏家，這與其前輩截然不同，早期的收藏家一般側重度藏明代青花瓷，或是以康熙瓷（公元1662至1722年）為主的清代彩瓷，當中的翹楚包括摩根（J.P. Morgan，1837至1913年）、弗禮克（Henry Clay Frick，1849至1919年）及小洛克菲勒（John D. Rockefeller, Jr.，1874至1960年）等。誠然，白氏昆仲的收藏手法與當時紐約的小福爾克伉儷（Mr. and Mrs. Myron S. Falk, Jr.）及費城的布爾伉儷（Mr. and Mrs. Richard C. Bull）不謀而合。這批活躍於二十世紀中葉的新一代不僅熱愛、欣賞其陶瓷珍藏，更主動與學者合作、與學府結盟，並已向博物館捐贈或出任信託人的方式，大力推動相關領域的學術研究。再者，白納德家族、福爾克家族及布爾家族俱為華美藝術協會（Chinese Art Society of America）的活躍甚或創會成員，該會成員皆為學者和鑑藏家，他們除了推動展覽，更從1945年起刊印《Archives of the Chinese Art Society of America》，這份期刊即美國首屈一指的亞洲藝術學術期刊《Archives of Asian Art》之前身，現由紐約亞洲協會刊行。

簡而言之，尤金與保羅兩兄弟分別從早期陶瓷與晚期瓷器入手，建立了洋洋大觀的中國陶瓷珍藏，在美國可謂開風氣之先。他倆不僅開拓了收藏領域，更為藏品的水平高低和意義輕重訂立了新的尺度繩墨。然而影響至深者，應是二人樹立了嶄新的學者型藏家典範：為了增進專業知識，他們均好學不倦，並大力襄助博物館與大學，其創辦的會刊更成為美國當前頂尖的亞洲藝術學術期刊。

由此可見，臨宇山人珍藏的重量級定窯黑釉鷓鴣斑盤，誠為美國名家收藏的早期中國陶瓷珍品。此盤美不勝收、彌足珍貴，兼之身世顯赫、意境深遠，處處可見收藏名家風骨，觀之益顯卓犖不凡、回味無窮且意趣盎然。

1 Herbert Koshetz所撰〈Garland Knits a Success Story〉一文，發表於1966年10月19日《紐約時報》「商業與金融」版（L欄目）頁L 63及70。

2 詳見Telegram.com網站（麻省伍斯特）發表於2007年8月17日的〈Seniors Thank Firefighters, Share Bernat Mill Tales〉。

3 尤金與保羅合著的《The History and Care of Tapestry》（麻省牙買加平原：埃米爾·白納德，1919）。

4 《The Collection of Mr. and Mrs. Eugene Bernat》。（紐約：Sotheby Parke Bernet，1980年11月7日）。

5 Rita Rei發表於《紐約時報》的〈Antiques: A Bounty of Early Chinese Ceramics〉，1980年11月2日星期日藝術休閒版（Section D）頁D 32。

6 《波士頓環球報》1987年12月8日刊登的〈Paul Bernat, 85, Headed Knitting Mills〉訃告。

7 《The Paul and Helen Bernat Collection》（香港：蘇富比，1988年11月15日）。

In short, brothers Eugene and Paul Bernat broke new ground in the United States by assembling comprehensive collections of Chinese ceramics—one of early ceramics, the other of later porcelains. They not only opened new arenas of collecting but set new standards of quality and importance for the works collected. Perhaps their most lasting legacy, however, was the establishment of a new model for collectors as scholars: they sought to advance knowledge through their own research, through support of museums and universities, and through the creation of what has become, by descent, America’s most important scholarly journal of Asian art.

Thus, the exceptionally important ‘partridge-feather’ Ding bowl from the Linyushanren Collection once was the treasured masterpiece of an extraordinarily distinguished American collection of early Chinese ceramics. Apart from its beauty and its rarity, the bowl carries with it the story, the symbolism, and the legacy of renowned collectors that makes it all the more special, all the more fascinating, and all the more compelling.

1 Herbert Koshetz, “Garland Knits a Success Story”, *The New York Times*, Wednesday 19 October 1966, Business and Finance Section (Section L), pp. L 63 and 70.

2 “Seniors Thank Firefighters, Share Bernat Mill Tales”, *Telegram.com* (Worcester, Mass.), 17 August 2007.

3 Eugene and Paul Bernat, *The History and Care of Tapestry* (Jamaica Plain, Mass.: Emile Bernat), 1919.

4 *The Collection of Mr. and Mrs. Eugene Bernat* (New York: Sotheby Parke Bernet), 7 November 1980.

5 Rita Reif, “Antiques: A Bounty of Early Chinese Ceramics”, *The New York Times*, Sunday 2 November 1980, Arts and Leisure Section (Section D), p. D 32.

6 “Paul Bernat, 85, Headed Knitting Mills”, Obituary, *The Boston Globe*, 8 December 1987.

7 *The Paul and Helen Bernat Collection* (Hong Kong: Sotheby’s), 15 November 1988.



Lot 505
拍品505號



Lot 506
拍品506號

A RARE CARVED DING 'CHILONG' BRUSH WASHER

NORTHERN SONG DYNASTY, 11TH-12TH CENTURY

The brush washer is finely potted with gently rounded, shallow sides rising to an unglazed rim mounted with a copper band. The interior is fluently carved with a coiled *chilong*, and the washer is covered inside and out with a glaze of creamy ivory color which pools slightly to a darker shade in the recesses and above the foot, and continues over the flat base.

5½ in. (14 cm.) diam., cloth box

\$60,000-80,000

£45,000-59,000
HK\$460,000-620,000

PROVENANCE

Mr. and Mrs. Eugene Bernat Collection.
Sotheby Parke Bernet New York, 7 November 1980, lot 113.

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Smith College Museum, *Chinese Art. An Exhibition of Paintings, Jades, Bronzes and Ceramics*, Northampton, Massachusetts, 1962.
On loan: Worcester Art Museum, Worcester, Massachusetts.
Christie's, *The Classic 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.

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Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 30-31, no. 5.

北宋 定窯刻螭龍紋洗

來源

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紐約蘇富比，1980年11月7日，拍品113號。

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Smith College Museum，《Chinese Art: An Exhibition of Paintings, Jades, Bronzes and Ceramics》，麻薩諸塞州，1962年，編號114。
Sir Harry Garner、Margaret Medley合著，《Chinese Art》，卷3，倫敦，1969年，128頁，圖版17號，編號6。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，30-31頁，編號5。



Created at the Ding kilns in Hebei province, this exquisite brush washer represents the type of ceramic ware most preferred at the Imperial Court in the late eleventh and early twelfth century. Although its steeply canted side walls are undecorated inside and out, an auspicious *chilong* 螭龍, or hornless dragon, embellishes the vessel's wide floor.

An ancient mythological creature that appears in Chinese literature at least as early as the Warring States period (481–221 B.C.), the *chilong* is characteristically presented as a young, playful creature. Technically meaning “hornless dragon”, the term *chilong* is usually translated as “young dragon” or “baby dragon”, its lack of a horn generally accepted as meaning “immature” and thus young. When shown singly, as in this brush washer, it characteristically turns its head to look over its back and toward its tail, thus assuming a C-shape. In other instances, the *chilong* may be depicted together with one or two additional *chilong*, and occasionally in the company of a mature dragon, or *long* 龍, the mature dragon typically identified as the mother; in such “family presentations”, the several *chilong* generally frolic around their mother, playing with each other and even scampering over their mother's back.

Like its close relative, the mature *long* dragon, the *chilong* is an auspicious emblem that denotes high status and conveys to the viewer every good wish for success and prosperity. Moreover, the *Lishi Chunqiu* 呂氏春秋—a text written around 239 B.C. by Lü Buwei 呂不韋 (290–235 B.C.) and whose title can be translated as *Master Lü's Spring and Autumn [Annals]*—attributes to Confucius (551 B.C. – 479 B.C.) a quote in which he compares *long* 龍 “dragons”, *chi* 螭 “hornless dragons”, and *yu* 魚 “fish” and then likens himself to a hornless dragon 螭: “Master Kong [i.e., Confucius] said, ‘The dragon eats and swims in clear water; the hornless dragon eats in clean water but swims in muddy water; fish eat and swim in muddy water. Now, I have not ascended to the level of a dragon, but nor have I descended to that of fish; perhaps I am a hornless dragon!’” (Quotation adapted from John Knoblock and Jeffrey K. Riegel, *The Annals of Lü Buwei*, Stanford, California: Stanford University Press, 2000, p. 505.) This association of Confucius with the *chilong* assured that creature an elevated status in Chinese mythology as well as an honored place in the repertory of decorative-arts motifs.

Ding vessels with *chilong* décor may depict the creature singly, as in this brush washer, or paired with other *chilong*, as noted above. A single *chilong* may appear against an unembellished background, as witnessed here, or it might be surrounded by scrolling clouds or a lotus arabesque.

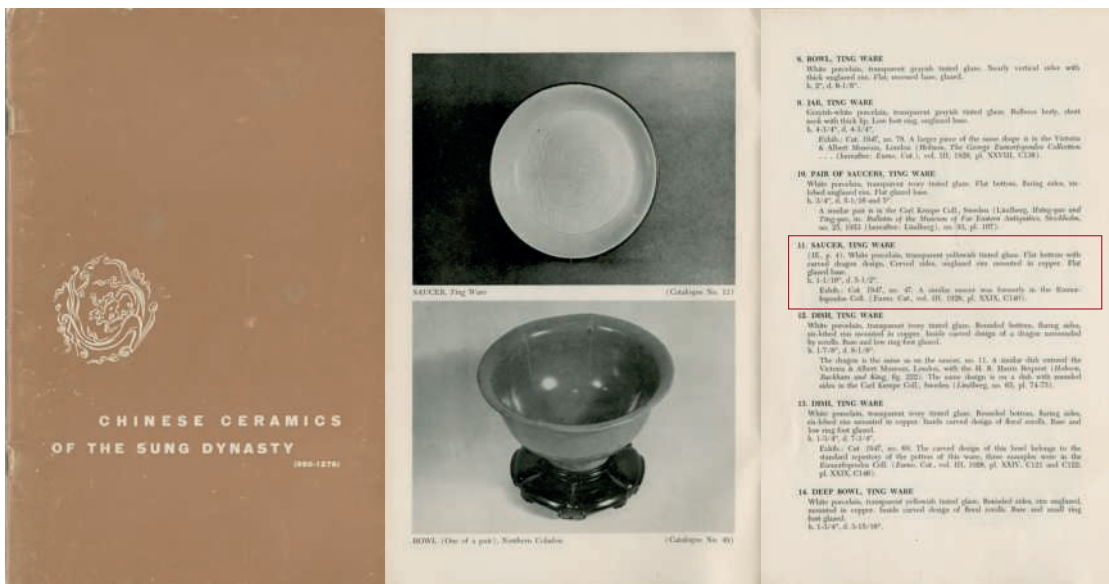
此洗清淡高雅，乃公元十一世紀末至十二世紀初最受宮廷推崇的河北定窰瓷器。雖然洗壁斜直、內外光素，但坦平內底飾一尾寓意吉祥的螭龍（又名無角龍）。

螭是一種古老的神獸，其歷史至少可上溯至戰國時期（公元前481–221年）的著錄記載，形象大多為活潑生動的幼龍。顧名思義，「無角」曰螭，因無角之故，多被視為「未成年」之龍或幼龍，所以英文常直譯為「小龍」或「初生之龍」。單獨出現的螭大多回顧身後及尾部，構圖呈C形，本拍品即為一例。有些作品的螭龍身畔尚有一螭或雙螭，間或伴一成年之龍，人們常視之為母龍；若以「母子」形象出現，幼螭常在母龍身旁嬉戲追逐，或在其背上歡蹦亂跳。

螭與成年之龍系出同源，而且均寓意祥瑞，既象徵尊榮顯貴，亦含名成利就之祝願。再者，根據呂不韋（公元前290至235年）約於公元前239年著成的《呂氏春秋》所記，相傳孔子（公元前551–479年）曾比較龍、螭及魚，繼而以螭自況：「孔子曰：『龍食乎清而游乎清，螭食乎清而游乎濁，魚食乎濁而游乎濁。今丘上不及龍，下不若魚，丘其螭邪。』」文中將螭與孔子相提並論，既確立了螭在中國神話的崇高地位，亦彰顯了它在各式裝飾藝術題材中的神聖意義。

以螭龍為飾的定窰器物，或如本拍品般僅飾一螭，或如上所述襯以別的螭龍。僅飾一螭者，其背景有的像此洗般光素無紋，有的則襯以朵朵祥雲或纏枝蓮紋。

國立故宮博物院藏有一件定窰劃花碟，器形、紋飾皆與本件洗如出一轍，惟其螭龍之刻劃稍顯草率，著錄於蔡玫芬著《定州花瓷—院藏定窰系白瓷特展》編號II-58（台北，2014年）。與此洗螭龍紋風格一致者還有一例北宋定窰瓷盤內底的紋飾，圖見Jan Wirgin所著《Sung Ceramic Designs》（倫敦：寒山堂，1979），原圖發表於《The Museum of Far Eastern Antiquities Bulletin》刊號42圖版70b（斯德哥爾摩：1970）。紐約佳士得曾於2014年9月18至19日拍出一例定窰盤（拍品編號732），盤上所刻螭紋與本拍品類似，惟其四周飾纏枝蓮紋。另有一件洗壁斜直的近似例，其盤心刻祥雲螭紋，圖見國立故宮博物院編撰的中英雙語《故宮宋瓷圖錄：定窰·定窰型》圖版60（東京：學習研究室，1973）。同類器形飾雙螭者參見前述蔡玫芬著作編號II-59。



The present brush washer as illustrated in the Currier Gallery of Art, *Chinese Ceramics of the Sung Dynasty*, Manchester, New Hampshire, 1959, no. 11. 本件定窰洗在1959年The Currier Gallery of Art:《Chinese Ceramics of the Sung Dynasty》中的著錄。

A carved Ding 'chilong' washer, of similar form and decoration, but of slightly smaller size (12 cm. diam.), 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. 102, no. II-58. The present brush washer's carved *chilong* is also close in style to that on the floor of a Northern Song Ding bowl illustrated by Jan Wirgin, *Sung Ceramic Designs*, London: Han-Shan Tang, 1979—originally published in *The Museum of Far Eastern Antiquities Bulletin*, no. 42, Stockholm, 1970—n.p., Pl 70b. A Ding dish sold at Christie's New York, 18–19 September 2014, lot 732, exhibits a carved *chilong* that resembles the one on this vessel, though it is surrounded by a lotus scroll. A dish with steeply canted side walls and carved *chilong*-and-cloud décor on its floor is pictured in Guoli Gugong Bowuyuan [National Palace Museum], ed., *Gugong Songzi Tulu / Illustrated Catalogue of Sung Dynasty Porcelain in the National Palace Museum, Dingyao – Dingyaoxing / Ding Ware and Ding-type Ware*, Tokyo: Gakken, 1973 (bilingual, Chinese and English), np., Pl. 60. For a Ding dish of similar form but decorated with a pair of *chilong*, see Tsai Meifen, *op. cit.*, no. II-59.

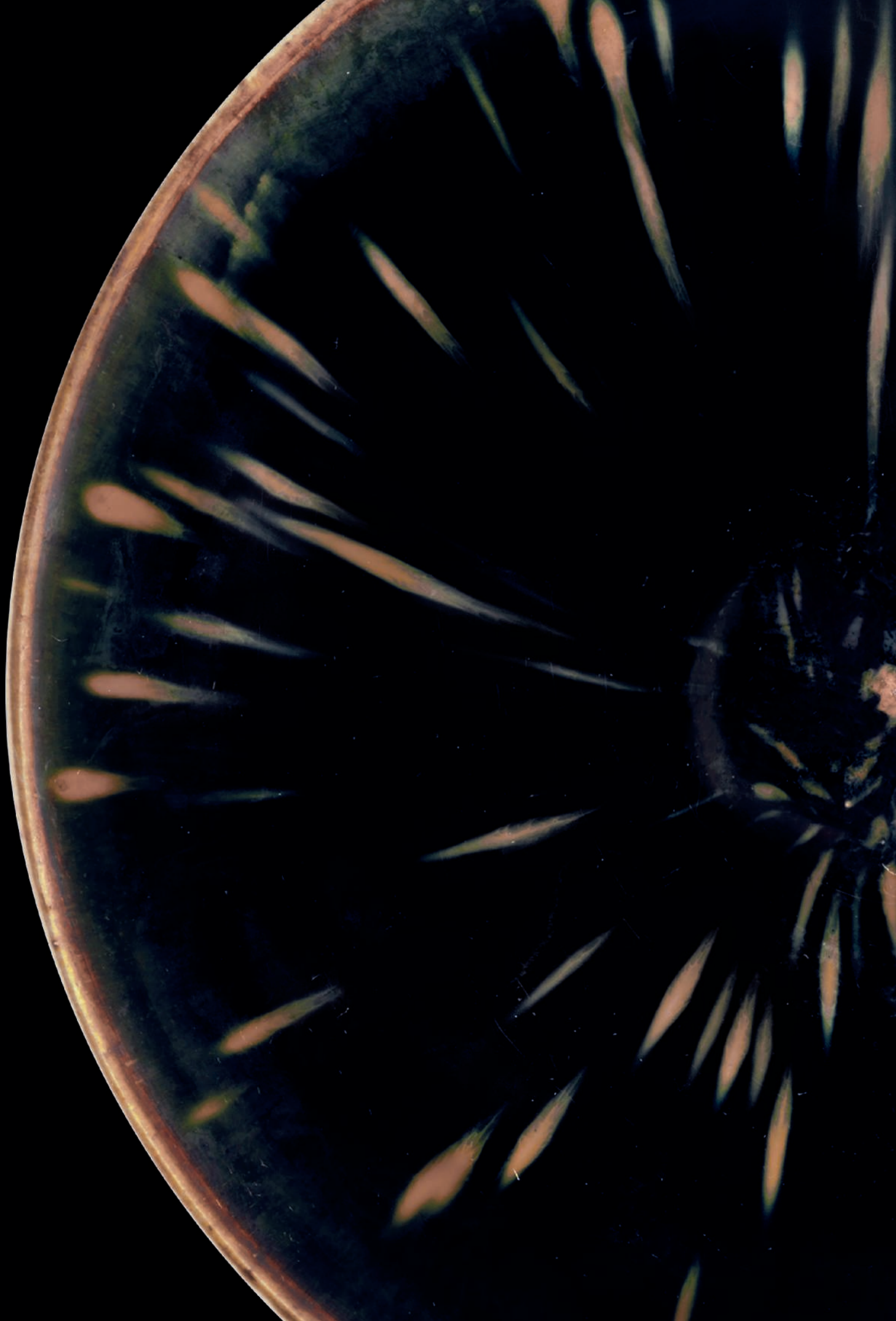
Like the celebrated Ding 'partridge-feather' conical bowl from the Linyushanren Collection also offered in this sale (lot 506), this brush washer once belonged to distinguished Boston collectors Eugene and Elva Bernat. Active in the mid-twentieth century, Mr. and Mrs. Bernat assembled a comprehensive collection of early Chinese ceramics numbering more than 150 pieces and ranging in date from the Neolithic period through the Song dynasty. Renowned for its Song wares, of which it included more than 100 examples, the Bernat collection claimed numerous masterpieces which were often featured in special exhibitions and illustrated in scholarly books. Eagerly sought by museums and private collectors alike, works from the famous Bernat Collection spread to all parts of the globe when it was dispersed at auction in November 1980.

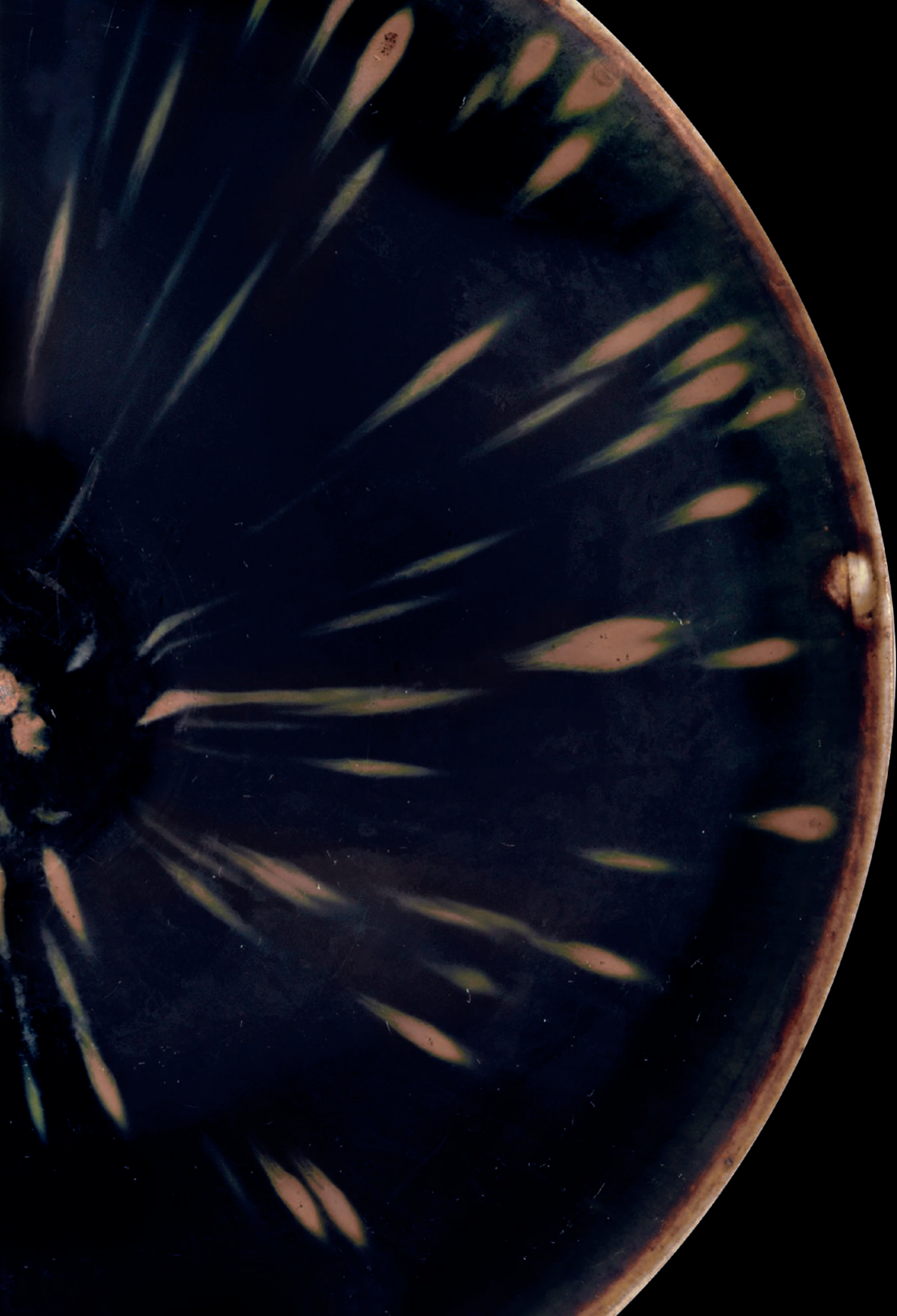
Collectors of the Ming (1368–1644) and Qing (1644–1911) dynasties ranked Ding ware among the "five great wares of the Song", along with Jun, Ru, Guan, and Ge wares. Celebrated for their porcellaneous white wares, the Ding kilns also produced pieces with russet and black glazes, such as the magnificent 'partridge-feather' conical bowl from the Linyushanren Collection also offered in this sale (lot 506). Although not imperial kilns per se—that is, they were not operated by the government and did not produce ceramics exclusively for the imperial household—the Ding kilns nevertheless supplied substantial quantities of ceramic ware to the palace in the late tenth, eleventh, and early twelfth centuries.

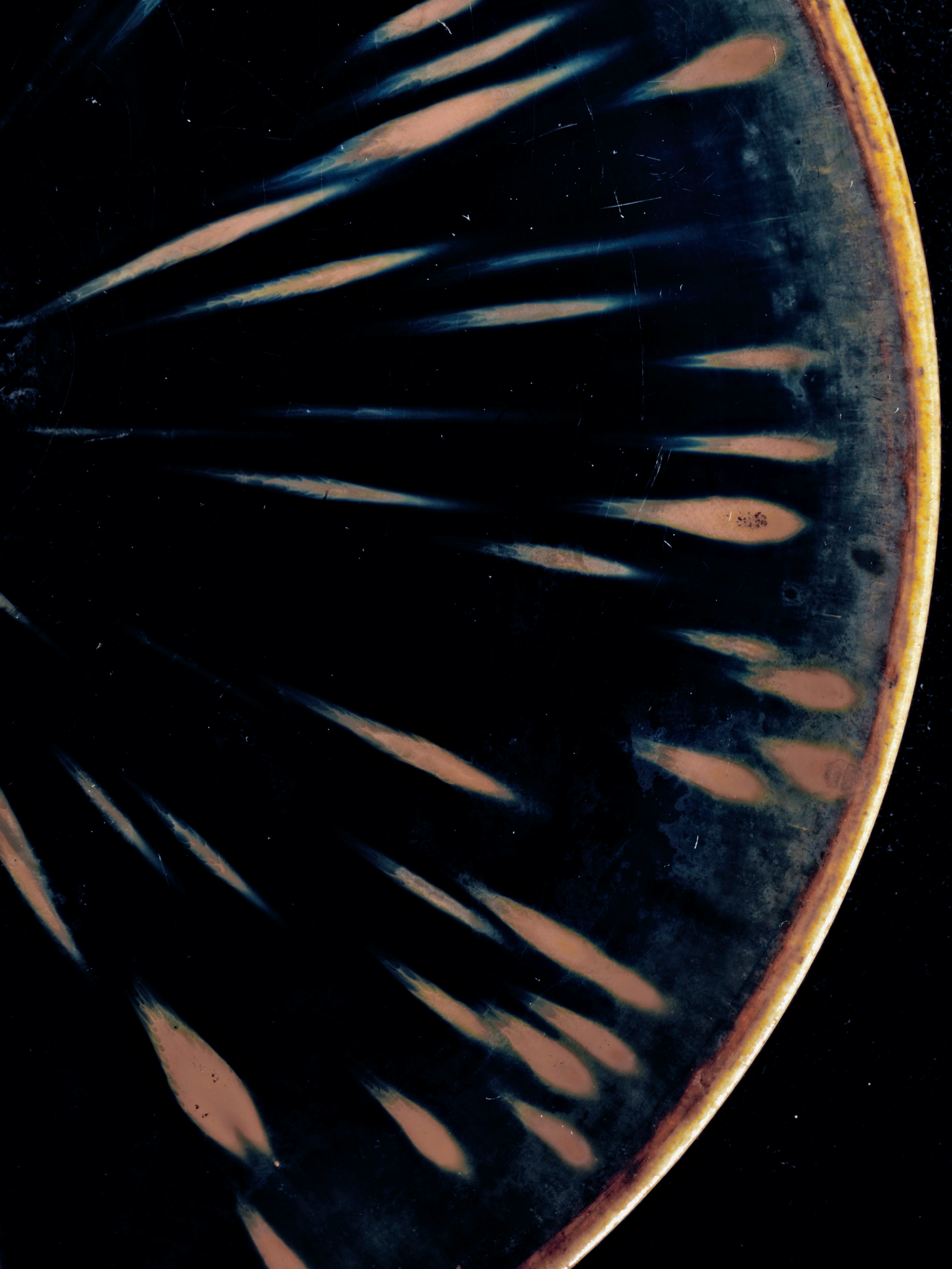
此洗與同場推出的臨宇山人典藏定窯黑釉鷓鴣斑盃 (拍品編號506) 一樣，均來自著名的波士頓白納德伉儷 (Eugene and Elva Bernat) 舊藏。白氏伉儷活躍於二十世紀中葉，其收藏的中國早期陶瓷佳作雲集，數量逾150多件，年代由新石器時代至宋代不等。白氏珍藏的百多件宋瓷最為人津津樂道，這些珍品件件精奇，常亮相於特展和學術著作。各地博物館和私人珍藏均對白氏珍品趨之若鶩，自1980年11月舉行白氏珍藏專拍以來，其舊藏迄今仍散見於全球各大珍藏。

明代 (公元1368至1644年) 與清代 (公元1644至1911年) 收藏家均視定窯為宋代五大名窯之一，餘者為鈞、汝、官、哥四窯。定窯出品的瑩潤白瓷馳名天下，此外也有燒造赤褐及黑釉器，拍品中的臨宇山人珍藏定窯黑釉鷓鴣斑盃 (拍品編號506) 即為一例。雖然定窯本身並非御窯，即非官府運營或專為內廷燒製用瓷的窯口，但它在十世紀末、十一世紀及十二世紀初確曾燒造大批宮廷陶瓷。









THE 'PARTRIDGE-FEATHER' DING BOWL FROM THE LINYUSHANREN COLLECTION

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Extraordinarily beautiful, the 'partridge-feather' Ding bowl from the Linyushanren Collection numbers among the few known examples of black-glazed Ding ware, the rarest of Song-dynasty ceramics, rarer even than imperial Ru and Guan wares. In fact, this is the only such conical bowl known still to be in private hands. The bowl's lustrous black glaze exhibits a well-dispersed pattern of short, vertically oriented, russet mottles and is traditionally termed a 'partridge-feather' glaze, or *zhēgubanyou* 鸚鵡斑釉. Produced in the late eleventh or early twelfth century, this conical bowl displays all the hallmarks of classic black-glazed Ding ware, from its conical shape and white porcelain body to its thin walls and light weight, to its lustrous glaze and sparse embellishment, to its unglazed foot and partially glazed base.

Produced at a number of small kilns in Quyang county 河北省曲陽縣 (in central Hebei province, about 100 miles to the southwest of Beijing), Ding ware 定窯 is so named because Quyang county fell within the Dingzhou 定州 administrative district during the Northern Song period (960–1127). Collectors of the Ming (1368–1644) and Qing (1644–1911) dynasties ranked Ding ware among the "five great wares of the Song" 五大名窯, along with Jun 均窯, Ru 汝窯, Guan 官窯, and Ge 哥窯 wares. Celebrated for their ivory-hued porcelains, the Ding kilns also produced pieces with russet and black glazes, such as the magnificent 'partridge-feather' conical bowl from the Linyushanren Collection. The Ding kilns supplied substantial quantities of ceramic ware to the palace in the Northern Song period, including black-glazed wares.

Characteristic of dark-glazed Ding bowls, this superb vessel is conical in shape, its form virtually identical to those of the three other dark-glazed bowls securely assigned to the Ding kilns: the single bowl in the Percival David Foundation Collection, now on permanent loan to the British Museum (PDF.300)¹, and the two bowls in the collection of the Harvard Art Museums (1942.185.404 and 1942.185.411)² (Figs. 1 and 2). (A fifth bowl, now in the collection of the National Palace Museum, Taipei, may well belong to this small group of black Ding bowls, but it has not been available for direct study and comparison so it is not discussed here.³) (Fig. 3) Each of these four bowls has a well-defined, flat floor approximately 2.5 cm in diameter from which the expanding walls rise; the floor corresponds to the base on the bowl's underside. Although many white Ding bowls have gently rounded side walls, the white Ding bowls that correspond most closely to their dark-glazed congeners are the rare conical ones, such as the superb, Northern Song, white Ding conical bowl from Linyushanren Collection that sold at Christie's, Hong Kong, on 30 May 2016, lot 3016⁴. That conical bowl is the perfect white Ding counterpart to the Linyushanren, Harvard, and David Foundation black-glazed bowls; moreover, all five bowls are similar in size, the four dark-glazed bowls ranging between 18.4 and 19 cm in diameter, the white Ding bowl measuring 21 cm in diameter. The walls of such Ding conical bowls, whether white- or black-glazed, often give the impression of being subtly bowed when viewed in profile; even so, their walls expand outward in an insistently ruler-straight line. Northern Song-

臨宇山人珍藏： 定窯黑釉鸚鵡斑盃

毛瑞

哈佛大學藝術博物館亞洲部榮譽主任

是次拍賣的臨宇山人珍藏定窯黑釉鸚鵡斑盃妙不可言，它跟寥寥數例已知定窯黑釉盃一樣，俱屬宋代陶瓷的典藏之作，珍罕程度比御製汝窯和官窯器物更甚。而本件黑定鸚鵡斑斗笠盃更是私人收藏中的孤例。此盃黑釉腴潤，所飾黃褐斑疏落有致、細短縱向，自古以來有「鸚鵡斑釉」之譽。這件斗笠盃出自十一世紀末或十二世紀初，觀乎其笠造型、白色瓷胎、薄壁輕身，加上釉色腴潤、紋飾疏朗，且器足無釉而盃底半掛釉，在在俱是經典定窯黑器的特徵。

定窯器出自河北曲陽縣（北京西南面約100英里處）若干小窯，由於北宋年間（公元960至1127年）地處定州，因而得名。明代（公元1368至1644年）和清代（公元1644至1911年）鑑藏家均視定窯為宋代「五大名窯」之一，餘者為鈞窯、汝窯、官窯和哥窯。定窯以牙白釉器馳名天下，但它也有燒造褐釉和黑釉作品，臨宇山人的典藏級鸚鵡斑斗笠盃便是一例。北宋時期定窯曾為朝廷供應大批陶瓷器物，其中也有黑釉器的身影。

跟經典黑釉定窯盃一樣，這件珍品為笠式，形制與另外三件已確定為定窯製品的例子如出一轍：其一為大維德基金會珍藏，現永久外借予大英博物館展出（館藏號PDF.300）¹，另外二例為哈佛大學藝術博物館藏（館藏號1942.185.404及1942.185.411）²。（台北國立故宮博物院現藏第五例近似盃，它很可能屬於同一批珍罕定窯黑釉盃，但筆者未有機會直接鑑別和比對，所以拙文未有論及。³）上述四盃之內底皆清晰平坦，直徑約2.5公分，其上盃壁外敞，內底與外底大小相應。雖有許多定窯白釉盃器壁微鼓，但與黑釉盃關係尤為密切者，是一批珍罕之至的定窯白釉斗笠盃，就此可參照香港佳士得於2016年5月30日拍出一例珍品北宋定窯白釉斗笠盃（拍品編號3016）⁴。該例定窯白釉盃，堪稱為臨宇山人、哈佛及大維德珍藏黑盃的絕配；而且，五件作品大小相若，四例黑釉盃的口徑由18.4至19.0公分不等，而白釉盃則為21.0公分。無論是白釉或黑釉，這類定窯斗笠盃從側面看時，器壁常有微彎的感覺；然而，它們的盃壁其實是筆直外敞。北宋定窯白釉斗笠盃盃泰半刻含蓄低調的花紋，數十年後，一批可能出自金代（公元1115至1234年）的作品則大多飾模印紋飾；⁵對比之下，有紋飾的定窯黑釉盃最常採用的是鸚鵡斑，這是一種抽象或非具象的圖案，而非定窯白器慣用的花卉和其他具象圖紋。跟定窯白釉器一樣，定窯黑釉盃的器壁極薄，故入手極輕。

臨宇山人珍藏定窯鸚鵡斑盃比定窯白釉盃較高且厚，但高度、式樣均與哈佛、大維德珍藏黑盃大同小異。定窯白釉盃乃覆燒而成，圈足滿釉，而口沿的釉料在窯燒前已抹去。與此同時，定窯黑釉盃乃仰燒而成，口沿滿釉，但圈足的釉料在窯燒前抹淨，使之窯燒時可承圈足直立，而毋須擔心釉料溶解後，器體可能與匣鉢黏合。至於為釉色加深所添加的氧化鐵，



Fig. 1 Ding black-glazed conical bowl, Northern Song dynasty, 11th-12th century, 18.5 cm. diam. Collection of the Sir Percival David Foundation of Chinese Art.
Photo: © The Trustees of the British Museum.
圖一北宋11至12世紀 定窯黑釉斗笠盃(直徑18.5公分) 大維德基金會藏

period conical bowls in white Ding ware characteristically have delicately carved floral decoration, while those from a few decades later, and likely from the Jin dynasty (1115–1234), generally display molded decoration;⁵ by contrast, black-glaze Ding bowls, when embellished, typically feature ‘partridge-feather’ mottles—that is, abstract, nonrepresentational decoration rather than the floral and other pictorial designs of white Ding ware. Like those of white Ding ware, the walls of dark-glazed Ding bowls are exceptionally thin, so that the vessels are very light in weight.

Taller and thicker than that of a white Ding bowl, the footring of the Linyushanren ‘partridge-feather’ bowl is similar in height and cut to those of the Harvard and David Foundation dark-glazed Ding conical bowls. White Ding bowls were fired upside down, their footrings fully glazed but their rims cleansed of glaze before firing. By contrast, dark-glazed Ding bowls were fired right side up, their rims fully glazed but their footrings wiped free of glaze before firing, permitting the bowls to rest on their footrings during firing without fear that melting glaze might fuse the bowls to their saggars. Inherently unstable because of the quantity of iron oxide added to achieve the dark color, black glazes in fact tend to run during firing, gravity pulling them downward as they melt in the heat of the kiln. That situation likely necessitated that the footrings of dark-glazed Ding bowls be a little taller than those of white Ding vessels. Indeed, dark-glazed Ding bowls from the Northern Song period often have localized areas of glaze on the exterior of the footring. Each of the Harvard bowls has areas of dark glaze on the exterior of its footring, as does the Linyushanren bowl. Some of the glaze on the exterior of the Linyushanren bowl’s footring resulted from teardrops of melting glaze descending during firing; other areas of glaze on the footring were accidentally deposited there during glaze application, however, as indicated by the small indentations in the glaze edge, the indentations occurring where the potter’s fingers interrupted the flow of the glaze slurry as he gripped the footring while dipping the bowl into the slurry. In the succeeding Jin dynasty, potters at various kilns in northern China would refine their glaze formulae, creating dark glazes less prone to running during firing, so those slightly later pieces often exhibit very straight glaze edges and footrings completely free of glaze.

Like those of other dark-glazed, Ding conical bowls, the base of the Linyushanren bowl is partially glazed, and the glaze on the base boasts a fingerprint impression.⁶ It is assumed that the fingerprint resulted from the manner in which the potter held the bowl when dipping it into the glaze slurry, the potter likely grasping the bowl tightly by its footring with his thumb and middle and ring fingers, but resting his index finger on the

增加了黑釉的不穩定性，窯燒時動輒流釉，當它隨爐內高溫熔融時，因引力而發生垂流。也許正是為此，定窯黑釉盃的圈足一般比定窯白釉盃略高。誠然，北宋定窯黑釉盃的圈足外通常有小塊積釉。這一現象既見於哈佛珍藏二盃的外足，而臨宇山人的藏品亦然。臨宇山人黑釉盃圈足外的釉料，部份來自窯燒時釉料熔融產生的垂流；至於圈足其他的釉塊，則是施釉時意外形成，而根據釉層邊緣微凹的壓痕看來，它們應是陶工手執圈足將器物浸入釉漿時，手指阻隔了釉漿流動所致。及至金代，華北窯口的陶工不斷推陳出新，終調配出新的黑釉，窯燒時流釉現象有所改善，所以年代略後的作品通常釉邊極平整，且圈足素胎無釉。

跟其他定窯斗笠黑釉盃一樣，臨宇山人珍藏黑釉盃的底足局部施釉，器底釉料留有指印。⁶ 有人推論，此乃陶工持盃浸泡釉漿所致，陶工當時用拇指、中指和無名指緊扣圈足，食指則搭放於底足，遂於該處釉料留下了指紋。這一現象固然引人入勝，但於定窯黑釉盃底足卻屢見不鮮，看來很可能只是當時有一批或個別陶工持盃浸釉時，其手法嚴謹規範、訓練有素而已。

此盃用高溫燒就，所以胎為瓷質，具玻璃光澤。在圈足和器底無釉露胎處，光緻細膩、瑩白如雪的瓷胎，清晰可見。此外，盃口內沿內有一小塊透明釉，此乃窯燒時天然生成，其下溫潤的牙白胎色一目了然；雖有施釉，但這一小塊卻不像周圍的釉料基質般深色，這是因為窯燒時的物理現象，將深色的呈色劑抽離，僅剩下透明無色的釉料，釉下溫潤的牙白胎色一覽無遺。胎土幾乎全是高嶺土，色調和整體外觀均與定窯白瓷一般無二；事實上，根據哈佛大學的科學檢測，定窯白釉和黑釉器的瓷胎相同。⁷ 此外，跟定窯白釉盃一樣，臨宇山人珍藏及相關定窯黑釉盃之瓷胎俱為半透明。雖然其黑釉狀似失透，但在釉層天然偏薄處，例如口沿之下，光線仍能穿透纖薄的盃壁。

燒造定窯器的是土墩形穹頂小窯，因形似饅頭，故有「饅頭窯」之稱。在定窯崛起之初，即晚唐(公元618至907年)和五代(公元907至960年)時期，其窯口以燒柴為主，但在十世紀逐漸改為燒煤。煤在窯燒時，通常會產生氧化焰，所以定釉呈淺淡的蜜色，而非上品邢窯或江西景德鎮青白瓷似有若無的淡藍釉。同樣是因為氧化焰之故，定器露胎處(無論是白定的芒口或黑定的圈足)不像一般還原焰燒造的素胎般表面微微泛



Fig. 2 Ding russet-splashed black-glazed conical bowl, Northern Song dynasty, late 11th-early 12th century, 18.9 cm. diam. Collection of the Harvard Art Museums/ Arthur M. Sackler Museum, Gift of Ernest B. and Helen Pratt Dane. Photo: Imaging Department © President and Fellows of Harvard College.
圖二 北宋11世紀晚期至12世紀早期 定窯黑釉鹵斑斗笠盃 (直徑18.9公分) 哈佛大學博物館藏

base, leaving the fingerprint impression in the glaze there. Curious as it is, the fingerprint on the base is a standard feature of dark-glazed Ding bowls and likely reflects no more than the consciously adopted and well-practiced manner in which potters—or perhaps a single potter—held the bowls while dipping them.

The body of this bowl is porcelain and thus is vitrified, due to the high temperature at which the bowl was fired. The smooth, fine-grained, pure-white porcelain body is visible on the unglazed areas of the footring and base. In addition, the body's warm, ivory tone is clearly visible in a tiny, clear-glazed spot on the bowl's interior just below the rim, a firing anomaly that is original to the piece; though glazed, the spot lacks the dark color of the surrounding glaze matrix as, for reasons of physics, the coloring agent that imparts the black color pulled away from that tiny spot during firing, leaving the spot coated with clear, colorless glaze through which the warm, ivory hue of the body is clearly visible. Composed almost entirely of kaolin, the body is visually identical in color and general appearance to that of white Ding ware; in fact, scientific testing at Harvard revealed that the porcelain bodies of white- and dark-glazed Ding wares are identical.⁷ In addition, like those of white Ding wares, the porcelain bodies of the Linyushanren and related black-glazed Ding bowls are translucent. Although the black glaze is seemingly opaque, light can be transmitted through the bowl's thin walls in those areas where the glaze is naturally thin—immediately below the rim, for example.

Ding wares were fired in small, domed, or mound-shaped, kilns known in Chinese as *mantouyao* 饅頭窯, or “dumpling kilns”, the name denoting their similarity in shape to Chinese dumplings, or *mantou*. Although fired with wood in the late Tang (618–907) and Five Dynasties (907–960) periods—their earliest phase of development—the Ding kilns came to rely on coal as fuel beginning in the tenth century. When used to fuel kilns, coal generally gives rise to oxidation firing 氧化焰 with the result that white Ding wares have pale, honey-colored glazes rather than the very pale blue glazes of the finest Xing wares 邢窯 or of the Qingbai wares 青白窯 produced at Jingdezhen in Jiangxi province 江西省景德鎮. In addition, due to oxidation firing, the exposed body clay on Ding ware—whether the unglazed rims on white Ding ware or the unglazed footrings on dark-glazed Ding ware—lacks the thin reddish skin that typically forms on areas of unglazed body clay on porcelains fired in a reducing atmosphere 還原焰, such as Qingbai and other wares from Jingdezhen, for example, which were fired in a reducing atmosphere in wood-fueled kilns.

紅，就此可參照燒柴的窯口用還原焰燒製的青白及其它景德鎮窯器。

最晚在漢代(公元前206至公元220年)，中國陶工已開始試燒高溫黑釉(以深褐居多)陶瓷，自公元四、五世紀以降，黑釉的運用逐漸普及，尤其是在浙江杭州附近的德清和餘杭窯；然而，它要到唐代始大放異彩，其中的佼佼者為陝西的銅川市耀州黃堡鎮窯，以及河南的魯山段店、郟縣黃道和鞏義(前稱鞏縣)窯。魯山和黃道二窯的作品為釉色深褐的淺灰粗瓷，大多襯色彩斑駁的天藍斑，而鞏義窯間或會燒造內白外黑的小盃。唐代上述各窯的黑釉器表俱為亞光，而相比之下，自十一世紀以降的定窯黑釉皆滑潤光生。事實上，定窯正是創燒光潤黑釉的首個華北窯系，其審美趣味和製作水平，亦成為了其他華北窯口日後仿燒黑釉器的參考對象。

雖然大家泛以「黑釉」稱之，但須強調的是，清代之前的黑釉並非純黑；實際上，它們是在反射光中呈巧克力色的深褐釉。在強光和透射光下，此等宋釉和仿宋釉便呈現出原來的褐色，就此可證諸臨宇山人、哈佛及大維德珍藏盃沿下釉薄處。雖然前述定窯盃皆滿釉，但其口沿釉色偏淺，臨宇山人和哈佛定窯盃色呈黃褐，而大維德珍藏則幾近白色，這是因為該處釉料在窯燒時因垂流而變薄，情形與呈色劑被抽離相若，所以上述各例的盃沿皆呈色偏淡。黑定鑲銅者少之又少，而白定則相反，它們一般在窯燒後旋即鑲銅，以掩飾無釉的芒口。⁸事實上，像大維德定窯黑釉盃所見的金屬鑲口，其添加的年代可能頗後，它既可彰顯此物之罕貴和非同凡響，也可掩飾口沿的小瑕疵。

北宋黑釉定窯盃或像大維德盃般光素無紋，或像臨宇山人及哈佛定窯盃般飾鹵斑。這種黑底赤褐色的斑紋，是於窯燒前在釉面施赤褐化妝土而成。化妝土也像黑釉一樣，當中加了氧化鐵，使之呈色紅褐。在北方窯口中，定窯應是首個以鹵斑點綴黑釉器的窯系。但陶穀曾於其十世紀著作《清異錄》中論及飾鹵斑的建窯茶盞，並提到這類釉料可能發源於福建建窯，其後方傳至華北，據云：「閩中造盞，花紋鹵斑，點試茶家珍之。」⁹我們現已無從得知，陶穀文中「鹵斑」



Fig. 3 Black-glazed 'partridge feather' conical bowl, Song-Jin dynasty, 12th-13th century, 20.3 cm. diam. Collection of the National Palace Museum, Taipei.
Photo: © The Collection of National Palace Museum.

圖三 宋/金12至13世紀 黑釉鸚鵡斑斗笠盃(直徑20.3公分) 國立故宮博物院藏

Chinese potters had begun to experiment with high-fired ceramics coated with dark glazes, usually dark brown glazes, at least as early as the Han dynasty (206 BC–AD 220) and had begun to use them with some regularity beginning in the fourth and fifth centuries, particularly at the Deqing 德清 and Yuhang 餘杭 kilns, near Hangzhou, in Zhejiang province 浙江省杭州市; however, it was only in the Tang dynasty that black glazes began their rise to prominence, especially at the Yaozhou Huangbaozhen kilns in Shaanxi province 陝西省銅川市耀州黃堡鎮窯 and at the Lushan Duandian 魯山段店, Jiexian Huangdao 郟縣黃道, and Gongyi 鞏義 (previously called Gongxian 鞏縣) kilns, all in Henan province 河南省. The Lushan and Huangdao kilns produced light grey stonewares with dark brown glazes typically enlivened with variegated splashes of sky blue, while the Gongyi kilns occasionally produced small bowls with a white glaze on the interior and a black glaze on the exterior. In contrast to the dark-glazed wares made during the Tang at those several kilns, all of which have matte surfaces, the Ding kilns produced wares with lustrous black glazes, which they did beginning in the eleventh century. In fact, the Ding kilns were the first northern kilns to produce lustrous black glazes, setting the taste and the standard for dark-glazed wares subsequently produced at other northern kilns.

Despite generic use of the term “black glazes,” it should be emphasized that dark glazes made before the Qing dynasty are not truly black; rather, they are dark, chocolate-brown glazes that appear black in reflected light. Such Song and Song-style glazes show their true brown color in bright light, in transmitted light, in areas where the glaze is thinner, as around the rims of the Linyushanren, Harvard, and Percival David Foundation bowls. Although fully glazed, the rims of these bowls appear light—sometimes caramel-brown, as in the Linyushanren and Harvard bowls, sometimes virtually white, as in the David Foundation bowl—because gravity caused the glaze to thin in those areas during firing, just as it also pulled away the coloring agent, so that the rims appear light. Unlike white Ding vessels, which traditionally were fitted with metal bands soon after firing to conceal the unglazed rims, dark-glazed Ding vessels were only rarely banded with metal.⁸ In fact, the narrow, “rolled” metal bands seen on black Ding bowls today, such as that on the bowl in the David Foundation Collection, likely were added much later either to set the bowl apart from the ordinary and thus mark it as special, or to conceal a bit of damage to the lip.

Northern Song black-glazed Ding wares may be left undecorated, as in the David Foundation bowl, or they may be embellished with so-called ‘partridge-feather’ mottles, or *zheguban* 鸚鵡斑, as in the Linyushanren

的確切意思；但他說的若是「飾赤褐色的點狀、粒狀或斑狀黑釉」，其含義跟傳統定義相符的話，那麼這種釉料或許的確源於建窯，後來傳至華北，並於北宋晚期的定窯所採納，其後再借定窯的影響力，蔓延至金元時期（公元1115至1368年）燒造磁州窯系作品的北方窯口。

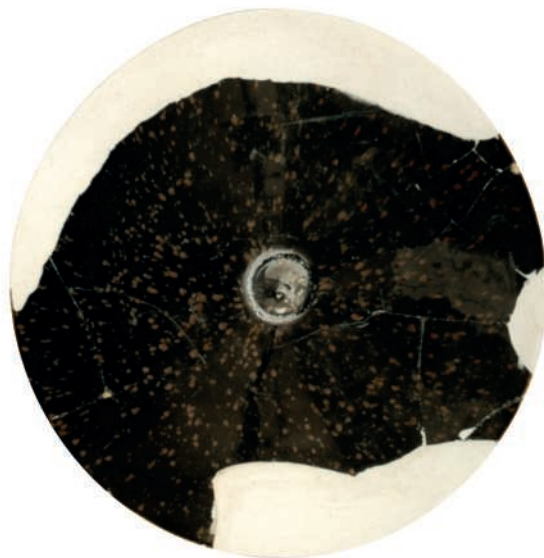
臨宇山人及哈佛定窯盃所見，正是這種北宋定器獨樹一幟、細意經營的鸚鵡斑釉，即在光潤黑釉之上，飾以短且細的縱向赤褐條紋。盃內的鸚鵡斑佈局疏朗，總體而言規整重複，上沿的斑紋較粗獷豪放，近內底則較纖巧細膩，形成從內底向外的放射狀。盃外格局大致相同，但赤褐條紋更為疏落。兩相比較，金元時期以磁州窯為首的北方窯口燒造的鸚鵡斑釉器物，其點狀、粒狀、塊狀或斑狀的赤褐紋雖是刻意為之，但卻較為隨意，盃外或光素無紋，或飾赤褐斑，或滿掛赤褐釉。

中國人民對黑釉器情有獨鍾，這與他們對黑色漆器的愛好密不可分。雖然明清崇尚紅漆，但明代之前的漆器，一直以黑色及深褐色為佳。唐宋陶瓷常師法漆器，以仿效該種貴重材質的顏色與形制。時至宋代，黑色陶瓷需求上升，這亦反映了品茗習俗之變遷。譬如，唐代尚飲紅茶，據稱其茶色配淡青釉盃尤為美觀，所以越瓷青釉盃大受歡迎。¹⁰ 相比之下，宋代流行點茶，所用白茶配黑釉盃尤佳，¹¹ 為此南北窯口均競相燒造黑釉盃。

北宋名士好鬥茶之戲，而茶之好壞則據其色香味來定奪。無論是鬥茶或品茗，沏茶時均須把適量茶粉舀進溫熱的茶盃，再執壺注湯，兩者調勻成黏糊狀。調成糊後，再添注熱水，用茶筴環回擊拂起沫。公元十世紀的著錄中提到，調製妥當後，「視其面色鮮白，著盞無水痕為絕佳。……以水痕先沒者為負，耐久者為勝。」¹²

據載，北宋品茶名家皆謂茶盃既方便泡茶，亦宜於襯托乳白茶湯。黑盃最宜襯托茶色白者，而斗笠盃至為可取，因其設計最適於用茶筴擊拂茶沫。

總的來說，定窯不僅創燒了光滑腴潤的黑釉，更是首推鸚鵡斑黑釉的華北窯系。公元十一世紀及十二世紀初，白定在宮中備受青睞，其實黑定亦不遑多讓，尤其是像臨宇山人珍藏極品斗笠盃這類鬥茶佳器。作為宮廷推崇之物，定窯製品不僅開風氣之先，更奠定了審美和技術的標準。至於其他窯口，如當陽



Ding russet-splashed black-glazed conical bowl (restored), late Northern Song dynasty. 19.5 cm. diam. Excavated from Ding kiln site in Quyang county, Hebei province. Collection of the Cultural Relics Institute Hebei Province. Photo: © Cultural Relics Institute, Hebei Province. 北宋晚期 定窯黑釉鷓鴣斑斗笠盃修復件(直徑19.5公分) 河北曲陽定窯址出土

and Harvard bowls. Such black glazes splashed with russet brown were produced by applying russet-brown slip to the surface of the glaze before firing. As with the black glaze itself, an oxide of iron was added to the slip to impart the russet color. The Ding kilns were the first northern kilns to embellish their black-glazed wares with ‘partridge-feather’ mottles. Even so, Tao Gu’s mention in his tenth-century *Qingyilu* 陶穀清異錄, or *Records of Pure Marvels*, of Jian tea bowls 建窯茶碗 with ‘partridge-feather’ markings suggests that such glazes might have originated at the Jian kilns in Fujian province 福建省建窯 and then spread to the north: “[Among] the tea bowls made in Min 閩 [Fujian] are ones decorated with ‘partridge-feather’ mottles; connoisseurs of tea prize them.”⁹ We cannot know exactly what Tao Gu meant by “partridge-feather mottles”; however, if by that term he meant “black glazes dotted, flecked, or splashed with russet brown”, as the term traditionally has been used, then perhaps such glazes indeed originated at the Jian kilns and then spread to the north, where they were employed by the Ding kilns beginning late in the Northern Song period and subsequently, under the influence of the Ding kilns, were adopted by many other northern kilns producing Cizhou-type 磁州窯系 wares during the Jin (1115–1234) and Yuan (1279–1368) dynasties.

As evinced by the Linyushanren and Harvard bowls, the distinctive, meticulously controlled, ‘partridge-feather’ glaze on Northern Song Ding ware features short, attenuated, vertically oriented, russet streaks atop a lustrous black glaze. Sparsely applied in a generally regular, recurring pattern around the interior of the bowls, the streaks at the top of the interior typically are thicker and bolder, those near the floor thinner and more delicate. In fact, the streaks appear to radiate outward from the vessel floor. A similar pattern generally occurs on the bowl’s exterior, albeit with fewer russet streaks. By contrast, the ‘partridge-feather’ glazes that appear on stoneware vessels produced at other northern kilns in the Jin and Yuan periods, typically at so-called Cizhou-type kilns, often feature russet dots, flecks, splashes, or dapples applied in controlled but somewhat random patterns, and their exteriors might be left undecorated, splashed with russet, or wholly covered with russet glaze.

The Chinese taste for dark-glazed wares developed alongside the taste for dark lacquer. Despite the predominance of cinnabar lacquer in the Ming and Qing dynasties, black and black-coffee brown were the preferred colors for lacquer in pre-Ming times. In the Tang and Song periods, ceramics often took aesthetic inspiration from lacquer ware, adopting the colors and forms of this expensive, luxury material. The increased demand for dark-glazed ceramics in the Song also reflects changes in tea-drinking

峪窯和其他磁州窯系，自然也仿而做之，紛紛從中汲取靈感。定器在北宋備受推崇，以至於後代藏家皆奉為圭臬。事實上，早於公元1388年，明初鑑藏名家和文學家曹昭已在《格古要論》中指出：「紫定色紫，有墨定色黑如漆，土俱白，其價高於白定。」¹³ 由此可見，深色定器的價格在1388年之前已超越白定，這足以證明十四世紀收藏家對黑定是何等珍視，這一現象放諸今天依然如是。

此件定窯黑釉鷓鴣斑盃傳承有序，出自著名的波士頓白納德伉儷舊藏 (Eugene and Elva P. Bernat)，後又經日本萬野美術館寶藏多年，繼而遞藏至臨宇山人。定窯黑釉器寥若星辰，縱觀哈佛大學藝術博物館、大維德基金會及台北國立故宮博物院藏諸例，亦無出本品之右者。本件定窯鷓鴣斑斗笠盃作為私人收藏中的孤例，誠為至罕之珍寶也。

¹ 關於大維德基金會館藏定窯器的圖例，請見麥德理 (Margaret Medley) 所著《Illustrated Catalogue of Ting and Allied Wares》頁16編號31圖版V (倫敦：倫敦大學亞非學院大維德中國藝術館，1980)；蘇玫瑰 (Rosemary Scott) 所著《Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art》頁30編號8 (洛杉磯：洛杉磯市立美術館；倫敦：大維德中國藝術館，1989)；康蕊君 (Regina Krahl) 及霍吉淑 (Jessica-Hall) 合著《Chinese Ceramics: Highlights of the Sir Percival David Collection》頁12圖3 (倫敦：大英博物館出版社，2009)。

² 兩件哈佛珍藏的圖例請見毛瑞所著《Hare’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400》(麻省劍橋：哈佛大學藝術博物館，1996) 頁115–116編號18 (館藏號1942.185.404) 及頁111–112編號16 (館藏號1942.185.404)。

³ 此盃圖見國立故宮博物院出版的《千禧年宋代文物大展》頁216編號V-34 (台北：國立故宮博物院，2000)，此外亦載於大島千秋所著《中國美術蒐集：千禧庭創立十週年紀念展覽會》頁51編號7、8、9 (東京：千秋庭，2006)。

customs. The red tea consumed during the Tang, for example, was believed to look best in pale, bluish-green bowls, so bowls of celadon-glazed Yue ware 越窯青磁碗 were preferred.¹⁰ By contrast, the whipped, white tea that became popular in the Song was thought to look its best in black-glazed bowls,¹¹ so kilns in north and south alike increased their production of such wares.

During the Northern Song period, learned contestants participated in tea-preparation competitions, the quality of the tea judged on the basis of taste, fragrance, and appearance. In preparing tea at that time, whether for a contest or for pleasurable consumption, a measured amount of ground, powdered tea was spooned into a warmed tea bowl and a little hot water poured in from a ewer, after which the two ingredients were thoroughly combined to form a thick paste. When the paste was ready, more hot water was added and the mixture vigorously whipped to a froth with a bamboo whisk. A mid-tenth century text notes that in tea competitions “After mixing, the very best tea should appear pure white, and it should leave no residue on the bowl’s interior. . . . The first tea to separate and leave traces of residue loses; the tea that stays well mixed the longest wins.”¹²

The recorded comments of Northern Song connoisseurs indicate that tea bowls were designed as much to showcase the frothy, milk-white tea as to facilitate its preparation. Black glazes were desired because they showed the white tea to best advantage, while conical bowls were preferred because they most easily accommodated the bamboo whisk used for whipping the tea.

In summary, the Ding kilns were the first to create lustrous black glazes, and they were the first in the north to embellish their dark glazes with ‘partridge-feather’ mottles. Just as white Ding ware was the preferred ceramic ware at the Imperial Court during the eleventh and beginning of the twelfth century, so was black Ding ware prized there, particularly bowls appropriate for use in tea competitions, such as the magnificent conical bowl from the Linyushanren Collection. As wares desired by the palace, Ding wares defined the style and set the aesthetic and technical standards of the day. Other kilns, including the Dangyangyu 當陽峪窯 and other Cizhou-type kilns 磁州窯系, of course followed suit, taking inspiration from Ding ware. So revered were Ding wares during the Northern Song period that collectors of all succeeding periods have continued to cherish them. In fact, already in 1388 the early Ming connoisseur and author Cao Zhao 曹昭 stated in his *Gegu Yaolun* 格古要論, or the *Essential Criteria of Antiquities*, “There is [also] brown Ding, whose color is purplish brown, and there is black Ding, whose color is lacquer black; [both] have pure white bodies; [their] prices exceed those of white Ding.”¹³ That their prices surpassed that of white Ding ware already by 1388 well indicates the esteem in which collectors held dark-glazed Ding in the fourteenth century, a situation that obtains still today.

Formerly in the renowned collection of Eugene and Elva Bernat, then a gem of the Manno Museum, and now a jewel of the Linyushanren Collection, this ‘partridge-feather’ Ding bowl has an enviable provenance. And with its closest relatives in the Harvard, David Foundation, and National Palace Museum collections, this bowl keeps only the very best company. One from a tiny handful of extant ‘partridge-feather’ Ding bowls and the only one known still to be in private hands, this conical bowl indeed is an extraordinarily rare treasure.

¹ For images of the Percival David Foundation bowl, see: Margaret Medley, *Illustrated Catalogue of Ting and Allied Wares* (London: University of London, Percival David Foundation of Chinese Art, School of Oriental and African Studies), 1980, p.16, no.31, pl. V; Rosemary Scott, *Imperial Taste: Chinese Ceramics from the Percival David Foundation of Chinese Art* (Los Angeles: Los Angeles County Museum of Art, and London: Percival David Foundation of Chinese Art), 1989, p. 30, no. 8; Regina Krahl and Jessica Harrison-Hall, *Chinese Ceramics: Highlights of the Sir Percival David Collection* (London: British Museum Publications), 2009, p. 12, fig. 3.

² For images of the two Harvard bowls, see: Robert D. Mowry, *Hare’s Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400* (Cambridge, MA: Harvard University Art Museums), 1996, pp. 115-116, no. 18 (1942.185.404), and pp. 111-112, no. 16 (1942.185.411).

³ The bowl is illustrated in National Palace Museum 國立故宮博物院, *Art and Culture of the Song Dynasty: China at the Inception of the Second Millennium* [Qian xi nian Songdai wenwu dazhan 千禧年宋代文物大展] (Taipei: National Palace Museum), 2000, p. 216, no. IV-34; it is also illustrated in Chiaki Ohshima 大島千秋, *The Collection of Chinese Art: Special Exhibition ‘Run through 10 Years’* 中國美術蒐集: 千秋庭創立 10 週年紀念展覽會 (Tokyo: Sen Shu Tey Gallery 千秋庭), 2006, p. 51, nos. 7, 8, 9).

⁴ See: Christie’s Hong Kong, *30 Years: The Sale*, 30 May 2016, lot 3016.

⁵ See a white Ding conical bowl with molded decoration dated to the Jin dynasty and now in the collection of the British Museum, London (1947.0712.62) illustrated in Shelagh J. Vainker, *Chinese Pottery and Porcelain: From Prehistory to the Present* (London: British Museum Publications), 1991, p. 97, fig. 71. And see a white Ding conical bowl with molded decoration in the collection of the National Palace Museum, Taipei, illustrated in Tsai Meifen, *Decorated Porcelains of Dingzhou: White Ding Wares from the Collection of the National Palace Museum* (Taipei: National Palace Museum), 2014, nos. II-98, II-100-102, and II-121-124.

⁶ For images of the fingerprint impressions in the glaze on the bases of the Harvard bowls, see: Mowry, *Hare’s Fur, Tortoiseshell, and Partridge Feathers*, p. 111, Detail, no. 16, and p. 116, Detail, no. 18.

⁷ See: Eugene Farrell, “Chinese Brown- and Black-Glazed Ceramics of the Song Dynasty: Technical Consideration” in Mowry, *Hare’s Fur, Tortoiseshell, and Partridge Feathers*, pp. 59-77.

⁸ For information on the rare metal-banding of dark-glazed Ding wares, see: Mowry, *Hare’s Fur, Tortoiseshell, and Partridge Feathers*, pp. 107-108, no. 14.

⁹ Quoted in Feng Xianming 馮先銘, “Cong wenxian kan Tang Song yilai yincha fengshang ji taoci chaju de yanbian” [A Look at Tea-Drinking Customs and the Development of Ceramic Tea Utensils Since Tang and Song Times on the Basis of Literary References], *Wenwu* 文物, vol. 1 (1963), p. 10.

¹⁰ Lu Yü 陸羽, *The Classic of Tea* 茶經 (Boston and Toronto: Little, Brown, and Co.), 1974, trans. by Francis Ross Carpenter, pp. 90-93; also see Lu Yu, *Chajing* in *Chashi chadian* [Standard Works on Tea and Its History], ed. Zhu Xiaoming (Taipei, 1981), p. 22. Lu Yu (733-804) is believed to have written his *Chajing*, or *Classic of Tea*, between 760 and 762.

¹¹ Cai Xiang 蔡襄, *Chalu* 茶錄 [A Record of Tea], in *Chashi chadian* [Standard Works on Tea and Its History], ed. Zhu Xiaoming (Taipei, 1981), p. 51. Cai Xiang (1012-1067) wrote his *Chalu* between 1049 and 1053.

¹² Cai Xiang, 蔡襄, *Chalu* 茶錄, p. 89.

¹³ Quoted in *Zhongguo taoci bianji weiyuanhui* [Chinese Ceramics Editorial Committee], ed., *Dingyao* [Ding Ware], *Zhongguo taoci* [Chinese Ceramics] series, vol. 9 (Shanghai, 1983), n.p. (Appendix 1, *Lidai wenxian zhulu*); also see Sir Percival David, *Chinese Connoisseurship: The Ko Ku Yao Lun* (London, 1971), trans. and ed. Sir Percival David, with a facsimile of the 1388 text, p. 141 (Chinese text, p. 306, nos. 39a-b).

⁴ 請見佳士得出版的《三十週年誌慶拍賣：世紀珍藏》拍品編號3016 (香港佳士得2016年5月30日拍賣編號12720)。

⁵ 請見一例斷代為金代的定窯白釉模印紋斗笠盃，現為倫敦大英博物館珍藏 (館藏號1947,0712.62)，圖見Shelagh J. Vainker所著《Chinese Pottery and Porcelain: From Prehistory to the Present》頁97圖71 (倫敦：大英博物館出版社，1991)。以及台北國立故宮博物院藏一例定窯白釉模印紋斗笠盃，圖見蔡玫芬所著《定州花瓷：院藏定窯系白瓷特展》(台北：國立故博物院，2014) 編號II-98、II-100-102及II-121-124。

⁶ 關於哈佛二盃外底釉面的指紋印，圖見毛瑞著作《Hare' s Fur, Tortoiseshell, and Partridge Feathers》頁111編號16細部及頁116編號18細部。

⁷ 請見Eugene Farrell所撰<Chinese Brown- and Black-Glazed Ceramics of the Song Dynasty: Technical Consideration>，全文載於毛瑞著作《Hare' s Fur, Tortoiseshell, and Partridge Feathers》頁59-77。

⁸ 關於深色釉定窯器罕見的鑲口工藝，請見毛瑞著作《Hare' s Fur, Tortoiseshell, and Partridge Feathers》頁107-108編號14。

⁹ 引文請見馮先銘所撰<從著錄看唐宋以來飲茶風尚及陶瓷茶具的演變>，全文載於《文物》1963年第1期頁10。

¹⁰ 詳見Francis Ross Carpenter譯本陸羽《茶經》頁90-93 (波士頓及多倫多：Little, Brown, and Co.，1974)，以及朱小明編著的《茶史茶典》(台北，1981) 頁22所載陸羽《茶經》原文。據稱，陸羽(公元733至804年)的《茶經》著成於公元760至762年間。

¹¹ 詳見朱小明編著的《茶史茶典》(台北，1981) 頁51所載蔡襄《茶錄》原文。蔡襄(公元1012至1067年)於1049至1053年間著成《茶錄》一書。

¹² 詳見蔡襄《茶錄》頁89。

¹³ 引文載於中國陶瓷編輯委員會編著的《中國陶瓷系列(九)：定窯》之「附錄1：歷代著錄著錄」(上海：1983)；另外請見大維德爵士編譯的《Chinese Connoisseurship: The Ko Ku Yao Lun》頁141，書中附1388年原著複印本，中文文本載於頁306頁編號39a-b (倫敦：1971)。



Lot 506
拍品506號

THE BERNAT DING 'PARTRIDGE FEATHER' BOWL**A HIGHLY IMPORTANT DING RUSSET-SPLASHED BLACK-GLAZED CONICAL BOWL**

NORTHERN SONG DYNASTY (960-1127)

The bowl is delicately potted with wide, flaring sides, and is covered inside and out with a lustrous black glaze streaked with russet splashes which radiate from the center towards the mouth rim where the glaze thins to russet brown. The glaze on the exterior has some russet streaks and collects in thick drops on the foot ring exposing the fine white body.

7½ in. (19 cm.) diam., Japanese double wood box

Estimate on Request
估價待詢

PROVENANCE

Mr. and Mrs. Eugene Bernat.
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Christie's Hong Kong, 28 October 2002, lot 515.
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北宋 定窯黑釉鷓鴣斑盃

來源

Eugene Bernat 伉儷珍藏。
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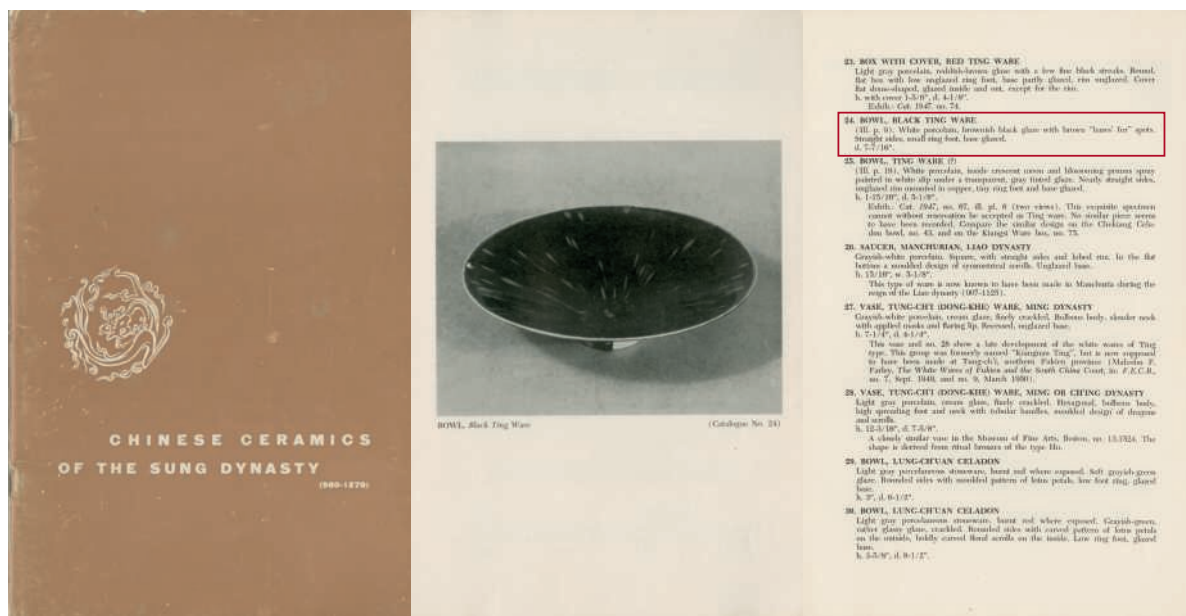


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The present Ding 'partridge feather' bowl as illustrated in the Currier Gallery of Art, *Chinese Ceramics of the Sung Dynasty*, Manchester, New Hampshire, 1959, no. 24. 本件定窯黑釉鸚鵡斑盃在1959年The Currier Gallery of Art, 《Chinese Ceramics of the Sung Dynasty》中的著錄。







507

北宋 / 金
定窯白磁盤

A SMALL DING DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

The dish is finely potted with shallow, flaring sides, and is covered overall with a lustrous ivory-tone glaze except for the unglazed, raised outer edge of the flat, everted mouth rim, which reveals the pale buff body.

7⅞ in. (18.1 cm.) diam., Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000

Dishes with flattened rims and a low ridge running around the edge appear in silver from the Tang dynasty, which is when this precious metal began to be used on a more regular basis for fine vessels. Several scholars have noted the closeness of form between silver and Ding white wares, and it has been suggested that the ceramics may have, on occasion, been used to 'fill out' the number of silver vessels in sets. One silver dish of related form, dated to the Song dynasty and decorated with creatures emerging from waves, was excavated in 1983 at Suiningxian, and is illustrated in *Zhongguo meishu quanji: gongyi meishu bian 10*, Beijing, 1987, no. 105. Compare, also, a gold dish and a silver dish of similar form, both dated to the Song dynasty and decorated with flower sprays, illustrated in *Chinesisches Gold und Silber Die Sammlung Pierre Uldry*, Zurich, 1994, nos. 272 and 273.

Two Ding dishes of related form, but somewhat larger than the present dish, are illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 79, no. 67 (27.4 cm. diam.) and p. 81, no. 72 (30.5 cm. diam.).

北宋/金 定窯折沿盤

折沿盤的器形來自於銀器，有學者指出定窯白瓷和銀器之間有著密切的關係，有時甚至會被用於填補銀器組合中的空缺。四川遂寧窖藏曾出土有一件和本盤器形相近的宋代銀盤，載於《中國美術全集：工藝美術編10》，北京，1987年，編號105。亦可比Uldry珍藏器形相近的一件宋代金盤及一件宋代銀盤，皆飾折枝花卉紋，見《Chinesisches Gold und Silber Die Sammlung Pierre Uldry》，蘇黎世，1994年，編號272及273。





INSPIRATIONAL CERAMICS: CIZHOU WARES FROM THE LINYUSHANREN COLLECTION

Rosemary Scott, Senior International Academic Consultant

The term Cizhou ware 磁州窯 refers to the products of a number of kilns in north China. The name derives from the area of Cizhou in modern day Cixian 磁縣 in southern Hebei province, in which some of the major kiln sites manufacturing these wares were located. These Cizhou wares have body material that is usually fired to stoneware temperature, and is not white, but a variant of greyish-buff in colour. They also share the use of slip, which was used to cover the body material – masking its colour – and could also be used in a range of innovative decorative techniques. The majority of Cizhou wares are covered with a thin, colourless glaze, which enhances the decoration, although a small percentage have a copper-green glaze or a copper-turquoise glaze. There are also two polychrome groups – one of which derived its inspiration from *Tang sancai* 三彩 wares, while the other appears to provide China's first use of overglaze enamels. Generally, Cizhou wares are distinguished by bold, simple shapes and inventive decoration, which to modern eyes often gives them a remarkably contemporary appearance. They enjoyed great popularity in China and Japan, and provided inspiration for potters not only in East Asia, but at much greater distance both geographically and temporally.

An interesting discovery was made in 1951 by the Chinese scholar Chen Wanli 陳萬里 and published in his 1955 volume *Songdai beifang minjian ciqu* 宋代北方民間瓷器, which concentrated on Cizhou wares and related black-glazed wares from kiln sites in Cixian and Dingxian. Chen Wanli discovered a stele at Dangyangyu 當陽峪 in Xiuxian 修武縣, Henan province. The stele had come from a temple built in honour of a kiln god 德應侯 Deyinghou, whose given name was Bolin 柏林. The inscription gave the date of the founding of the temple as AD 1100, and the date of the erection of the stele as AD 1105. The inscription had been copied from that on another stele, dated to AD 1084, at Yaojun 耀州 (modern Yaozhou 耀州), in Shaanxi province, in an area in which white wares and black wares were made as early as the Tang dynasty. The Yaojun stele inscription identified Bolin, whose family name is unknown, as a someone from the south who established the first pottery kilns in the area. Over time Bolin was adopted as the local kiln guardian god and many years later, in the 熙寧 Xining reign (AD 1068–77), was officially granted the title Deyinghou. Bolin is also mentioned, and a similar story is attributed to him, on a stele at Chenjiacun 陳家村, near Hebi 鶴壁 in Tangyin 湯陰縣. Although this stele dates to the Qianlong reign it replaced a much older inscribed stele. A further inscribed stele erected to mark the rebuilding of a temple to Boling 百靈, dated to AD 1490 was found at Mengjiaping 孟家井, Taiyuan 太原 in Shanxi province. The prefectural gazetteer *Henan Yuxianzhi* 河南禹縣志 of AD 1747 notes that a shrine to Bolingong 百靈公 was rebuilt in AD 1322. It has been suggested that the difference in the characters for Bolin/Boling's name may be attributable to mistakes in transcription, and that there was a spiritual connection between the Cizhou kilns as well as technological and artistic links (see Y. Mino and K. Tsiang, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis, 1981, p. 12).

It is likely that Cizhou wares initially developed from Tang dynasty northern white wares, with which they share a significant number of shapes, as well as aspects of their technology. Cizhou wares appear to have been produced from the mid-10th century and continued to be manufactured throughout the Song, Jin and Yuan dynasties. While this may be considered the apex of Cizhou production, wares from this tradition continued to be manufactured into the Ming and Qing



Lot 512
拍品512號

靈心妙悟： 臨宇山人磁州窯珍藏

蘇玫瑰 亞洲藝術部資深國際學術顧問

磁州窯器是指華北若干窯址燒造的作品。古時「磁州」位於當今河北南部的磁縣，即生產此類作品的數大窯址所在。磁州器的胎體多用燒陶的窯溫燒成，胎質不白，色偏淺褐。胎體所掛的化妝土，既可掩飾原有胎色，亦是施展各種創新裝飾技巧的媒介。大部份磁州器皆薄施一層透明釉，以襯托其紋飾之美，施銅綠釉或松綠釉者雖有，但數量甚少。另外還有兩類五彩器：一者脫胎於唐三彩，另一類應是中國釉上瑤瑯彩之鼻祖。概括而言，磁州器最突出的是其奔放簡練的形制和獨樹一幟的紋飾，在現代觀眾看來極具時代氣息。這類作品在中日兩地大行其道，對東亞陶工固然多有啟發，但在時空意義上，其影響力其實更深且廣。

中國學者陳萬里於1951年的發現頗耐人尋味，相關成果發表於其1955年撰著的《宋代北方民間瓷器》，書中重點探討磁州器物，以及磁縣、定縣等地的同系黑釉器。他在河南修武縣當陽峪所發現的石碑，源自為紀念德應侯（字柏林）而立的窯神廟。據碑文記載，該廟於公元1100年建成，公元1105年立碑。但原碑文應出自另一塊立於公元1084年的耀郡（今陝西耀州）石碑，當地早於唐代已開始燒造白釉及黑釉器。耀郡碑文提到，當地創窯者柏林（姓氏不詳）為南方人氏。時移世異，當地人漸尊之為窯神，其後於熙寧年間（公元1068至1077年）終奏封為德應侯。柏林其人及相關的事跡，亦見諸於湯陰縣鶴壁集附近的陳家村石碑。此碑重修於乾隆年間，但原來的石碑年代更為久遠。山西太原孟家井也有一塊公元1490年為百靈廟而立的刻字碑。據公元1747年河南《禹縣志》記載，公元1322年曾重修一座百靈公廟。據研究指出，「柏林」與「百靈」之分或為謄錄之誤，而磁州各窯的文化傳承乃至技術、藝術風格皆一脈相承，詳見Y. Mino與蔣人和合編的《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz' u-chou Type Wares, 960-1600 A.D.》頁12（印第安納波利斯：1981）。

起初，磁州器可能沿襲自唐代華北白釉器，兩者形制大多相同，在技術層面上亦然。磁州窯似乎創燒於公元十世紀中葉，爾後宋、金、元三代燒造不斷。這一時期雖被視為磁州製瓷業的巔峰，其實同一派系的作品在明清二代及至今天仍有燒造。但論及磁州窯各種膾炙人口的裝飾技巧，以及最豐富多產的時期，仍要上溯至公元十至十四世紀。尤須一提的是，磁州器在宋、金、元雖蔚然成風，但並非官窯瓷器，而曹昭在公元1388年南京初版《格古要論》中已提及磁州器，更有「好者與定器相似，但無淚痕，亦有劃花、繡花」之說。《新增格古要論》於公元1459年著成，王佐在1462年的修訂和註釋版增補部份中提到，磁州器產自河南彰德府，詳見大維德爵士（Sir Percival David）著作《Chinese Connoisseurship - The Ko Ku Yao Lun - The Essential Criteria of Antiquities》頁142第X節（倫敦：1971）。此外，王佐還提到部份磁州器「價高於定器」。但此說可能是因為1388年版本中有一字模糊不清所造成的誤讀。其實，磁州器應該要到明代方納入官瓷交易。據1700年版《磁州志》所述：「弘治十二年[公元1498年]，進貢皇家之瓶罌達11,936個。」又載：「歲造瓷罌堆集官罌廠，舟運入京，納光祿寺。」根據1587年版《大明會典》，朝廷在宣德年間（公元1426至1435年）每年向磁州訂製大量酒罌，嘉靖三十二年（1553年）亦然。

在二十世紀的頭二十五年，河北巨鹿古城的考古發現大大提升了磁州器的學術研究和商業價值。1920年，天津博物院牽頭展開發掘和調研工作，其成果發表於1923年的《鉅鹿宋器叢錄》。巨鹿縣當時出土了大批掛白色化妝土和透明釉的陶瓷，其特徵與中國著錄對磁州素器的描述不謀而合。巨鹿縣遺址尤堪玩味，因為該座古城於公元1108年為漳河洪災所淹沒，為當地的出土陶瓷提供了所謂的「終極斷代」。巨鹿縣出土白瓷的典型特徵，



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dynasties, and are still made up to the present day. However, it is the period 10th–14th century which saw the development of the wide variety of decorative techniques for which Cizhou wares are famed, as well as being the period of most extensive production. It is significant that, despite being a popular, rather than an official ware in the Song, Jin and Yuan dynasties, Cizhou ware is mentioned in the first edition of the *Gegu yaolun* 格古要論 (Essential Criteria of Antiquities) by Cao Zhao 曹昭, published in Nanjing in AD 1388, where the author notes that fine pieces are similar to Ding wares, but lack ‘tear-drops’, and also notes that some pieces have incised or impressed designs. In the additions to the original text made by Wang Zuo 王佐 in the revised and annotated edition of the *Gegu yaolun*, called *Xinceng gegu yaolun* 新增格古要論, completed in 1459 and published in AD 1462, the place of manufacture for Cizhou wares is noted to be Zhangdefu 彰德府, Henan province (see Sir Percival David, *Chinese Connoisseurship – The Ko Ku Yao Lun – The Essential Criteria of Antiquities*, London, 1971, p. 142, Section X). It was also suggested that the price for some Cizhou wares was higher than that of Ding wares. However, this may have been due to the misreading of a badly printed character in the 1388 edition. It was not until the Ming dynasty that Cizhou wares appear to have been part of official transactions. The 1700 edition of the *Cizhou zhi* 磁州志 notes that in the twelfth year of Hongzhi (1498) some 11,936 wine jars were supplied in payment of tax to the government, and there were official storehouses in the Cizhou area, where the wine jars were kept until they were transported by water to the capital. According to the 1587 edition of the *Da Ming huidian* 大明會典, large court orders for wine jars were sent annually to the Cizhou kilns in the Xuande reign (1426–35), and in the thirty-second year of Jiaping (1553) another large order for wine jars was sent to Cizhou.

A resurgence of academic and commercial interest in Cizhou wares was accelerated in the first quarter of the 20th century with the discovery of the habitation site of Juluxian 鹿縣, Hebei province. Excavation and investigation began under the auspices of the Tianjin Museum 天津博物院 in 1920 and the results published in 1923 in *Julu Songqi conglu* 巨鹿宋器叢錄. A significant quantity of ceramics with white slip and colourless glaze was found at Juluxian and these ceramics were in turn linked to the descriptions of undecorated Cizhou wares in Chinese texts. The Juluxian site was of particular interest since it was destroyed by flooding of the Zhang River in AD 1108, thus providing a terminus ante quem for the ceramics discovered there. The white wares found at Juluxian had characteristic rust-coloured staining from the iron in the soil in which they had been preserved. The white vase in the Linyushanren Collection with trumpet mouth and everted rim (lot 512) not only has this type of staining, but was made in one of the shapes associated with the Juluxian finds. A date of Northern Song dynasty, late 11th–early 12th century is therefore probable for this vase.

In the second half of the 20th century more than twenty kiln sites producing Cizhou wares were investigated predominantly in Henan, Hebei and Shanxi provinces. From the Song to the Yuan dynasty the area around Cizhou itself contained some of the most important kiln sites – one group along the banks of the 漳河 Zhang River, and a second group along the upper reaches of the 滏源溝 Fu River. The largest (at about 500,000 square meters) and best preserved of these is the Guantai 觀台 site on the Zhang River in Cixian, which was first investigated in 1951 by the eminent Chinese scholar Chen Wanli, who published his findings in ‘Diaocha pingyuan Hebei ersheng gudai yaozhi baogao’, *Wenwu cankao ziliao* 調查平原 河北二省古代窯址報告, 文物參考資料, 1952, no.1. Further investigations were carried out by the Hebei Province Cultural Relics Bureau in 1958 and 1960–61, while in 1963 the Guantai site and others in the area were excavated by the Beijing Palace Museum scholar Li Huibing 李輝炳, who published his findings in ‘Cizhouyao yizhi diaocha’, *Wenwu*, 磁州窯遺址調查, 文物 1964, no. 8, pp. 37–56. In 1987 a team comprised of members of the Department of Archaeology at Beijing University, the Hebei Provincial Cultural Relics Institute, and the Handan Regional Cultural Relics Protection Agency undertook a further excavation of the Guantai kiln site, and published an extensive report of

是其掩埋泥土含鐵造成的鏽斑，而臨宇山人珍藏磁州窯白釉卷口瓶(拍品512號)除了有此類鏽斑，造型亦屬巨鹿縣文物的常見器形。由此看來，這件珍藏很可能燒造於十一世紀末至十二世紀初北宋年間。

公元二十世紀下半葉，考古人員調查了逾二十處以河南、河北和山西三省為主的磁州窯址。自宋至元，磁州及週邊地區有數大窯口，一組位於漳河兩岸，另一批在滏源溝上游，其中最大和保存最完好的窯區之一(約50萬平方米)為磁縣漳河畔的觀台遺址。中國著名學者陳萬里於1951年進行首次勘察，調查結果發表於1952年第1期《文物參考資料》，標題為〈調查平原河北二省古代窯址報告〉。河北省文物管理處於1958年及1960-61年展開進一步調查，而北京故宮研究員李輝炳於1963年也在觀台及週邊遺址進行了考古發掘，並撰成〈磁州窯遺址調查〉，發表於1964年第8期《文物》頁37-56。1987年，北京大學考古系、河北省文物研究所和邯鄲地區文物保管所人員組成工作小組，在觀台窯址再度展開發掘工作，其後發表了一篇詳盡的報告《觀台磁州窯址》(北京：1997)。這份報告不僅按紀年列述其陶瓷研究，更收錄了生產技術的證據，包括作坊和窯具。報告還明確指出，大部份磁州陶瓷的裝飾工藝均見於觀台窯址，當地既有燒造黑色與褐色的單色釉器，也有近似巨鹿縣出土的白釉器。觀台窯跟主要的華北窯區一樣，皆位於煤礦附近，而考古研究亦已證明，當地窯燒確實是以煤作為燃料。

剔花是磁州窯最典型的裝飾技巧之一，在觀台窯亦十分普遍，這是指剔去部份化妝土，以形成與地子顏色對比鮮明的構圖。剔刻後露出的或是化妝土下的胎色，或是表層化妝土下其他顏色的化妝土。兩種技巧均需相當高的工藝水平，但裝飾效果流利灑脫、美不勝收。

臨宇山人珍藏一例剔花鉢，其白色化妝土與淺褐胎色對比鮮明，堪稱為剔花工藝的精品(拍品511號)。觀台窯也採用了剔花工藝，就此可參見觀台T11(7)出土瓷片，黑白圖版請見《觀台磁州窯址》圖XV-2-5及XXI-2(北京：1997)，以及同一著作的彩色圖版XXI-1。但饒富興味的是，臨宇山人珍藏剔花盃獨特的優美牡丹紋，與河南登封縣曲河窯遺址出土的公元十世紀末至十一世紀初文物所見如出一轍，且製作工藝大同小異，馮先銘就此曾發表〈河南密縣、登封縣唐宋古窯址調查〉一文，圖見1964年第3期《文物》頁53圖12-4。此盃的燒造方式亦頗耐人尋味，其內底有三支釘痕，意味着它是與數盃疊置於匣鉢內，再用支釘隔開支燒而成。觀台窯的考古發現，業已證實這類磁州窯的窯燒形式。觀乎前述著作《觀台磁州窯址》黑白圖版CXI-1，觀台T5出土的盃具疊燒匣鉢清晰可見，其下盃內亦有支釘痕。觀台窯址多處均有出土三支釘疊燒窯具，就此可參照《觀台磁州窯址》CXVIII-1-4黑白圖版。

磁州窯畫師採用的各種剔花工藝中，難度最大的是先在器身施白色化妝土，其上再罩一層黑色或深褐色化妝土。他們先在黑色化妝土刻出紋樣，然後剔去黑土，露出其下的白色地子，形成豪邁奔放的白地黑色或深褐色剔花圖案。最後，器物再薄施一層透明釉燒成，但也有少量作品罩一種低溫綠釉，臨宇山人珍藏磁州窯綠釉黑剔花牡丹紋瓶便是一例(拍品517號)，此瓶曾名列日本的重要美術品。本藏品與上文探討的臨宇山人珍藏磁州窯白釉瓶(拍品512號)形制相近，但必須一提的是，此瓶的透明釉雖能經受陶器的窯燒溫度，但含鉛的綠釉則不然。故此，陶工燒製粗陶時，須先用燒陶的高溫素燒，然後再掛綠釉用低溫燒成。有些飾白地黑剔花的磁州窯綠釉瓶，會在綠釉下施透明釉，防止黑色化妝土在窯燒時流釉，詳見前述著作《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz' u-chou Type Wares, 960-1600 A.D.》頁214。觀台窯也有燒造瓶形相同、紋飾相若的作品，其裝飾技巧雷同，但僅施透明釉，就此請見前述著作《觀台磁州窯址》彩色圖版IX-2所示的觀台T5(5)文物，以及黑白圖版XXIII-2收錄的T10(5)文物。觀台窯也有採用銅綠鉛釉，並結合了多種裝飾技巧，就此可證諸前述著作《觀台磁州窯址》彩色圖版XXIX-5、XXX及XXXI所示殘片，但書中似乎僅收錄了兩塊白地黑剔花綠釉器的殘片，圖見前述《觀台磁州窯址》黑白圖版LXVIII-5。值得一提的是，同一造型的磁州窯綠釉瓶大多在白地之上直接繪製黑色紋飾，惟有細部是在黑色化妝土劃刻而成。



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their findings under the title *The Cizhou Kiln site at Guantai* 觀台磁州窯址, Beijing, 1997. This publication provided not only a chronological study of the ceramics themselves, but also evidence of manufacturing techniques, including workshops and kiln furniture. It also made it clear that the majority of decorative techniques applied to Cizhou ceramics were in use at the Guantai kiln site, which also included monochrome black and brown wares, as well as white wares similar to those found at Juluxian. As is often the case with major kiln sites in north China, the Guantai site was located near to coal mines, and the archaeological investigations confirmed that coal was indeed used to fire the Guantai kilns.

One of the most characteristic decorative techniques seen on Cizhou wares, and used extensively at the Guantai kilns was *sgraffiato*, in which areas of slip were removed in order to create a design of contrasting colour to the ground on which it appeared. This technique could either reveal the colour of the clay body beneath the slip or could reveal a slip of a different colour beneath the slip layer that was being partly removed. Both techniques required considerable skill on the part of the ceramic decorator, and both could produce decoration that was both bold and aesthetically pleasing.

One of the examples of this *sgraffiato* technique in which the contrast achieved is between the white of the slip and the greyish-buff of the body material is a deep bowl in the Linyushanren collection (lot 511). This is a technique that was used at the Guantai kiln, as can be seen from sherds excavated from sector T11 (7) at the site and illustrated in black and white figure XV, 2-5, and figure XXI-2 of *The Cizhou Kiln site at Guantai* 觀台磁州窯址, Beijing, 1997, as well as those illustrated in colour plate XXI-1 of the same volume. Interestingly, however, the distinctive and elegant rendering of the peony blossom on the Linyushanren bowl relates closely to similar decoration, created in similar decorative technique, found on remains from the Quhe 曲河 kiln site at Dengfengxian 登封縣, Henan, dated to the late 10th-early 11th century and published by Feng Xianming 馮先銘 in 'Henan Mixian, Dengfengxian Tang Song guyaozhi diaocha', *Wenwu* 河南密縣, 登封縣 唐宋古窯址調查, 1964, no. 3, p. 53, fig. 12-4. Another interesting aspect of this bowl is the way it has been fired. On the interior base of the bowl are three small spur marks, which suggests that it was one of several bowls fired in a single sagger and kept

separated by spurred setters. This type of firing at Cizhou kilns has been confirmed by finds at the Guantai kiln. Black and white figure CXI-1 in *The Cizhou Kiln site at Guantai*, *op. cit.*, clearly shows a sagger from sector T5 (10) in which bowls have been stacked, and spur marks can be seen on the interior base of the lower bowl. Three-spurred setters have also been found at the Guantai site in a number of sectors (see *The Cizhou Kiln site at Guantai*, black and white figure CXVIII- 1-4).

The most challenging of the *sgraffiato* techniques employed by the ceramic decorators at the Cizhou kilns was that in which the body of the vessel was covered in white slip, and then covered in black or dark brown slip. The outline of the decoration was incised through the black slip, and then the black slip was cut away from the ground, leaving the white slip beneath intact. The result was a bold black/dark brown design against a white ground. Finally, the vessel was usually covered with a thin, colourless glaze, although a smaller number of vessels were given a green, low-firing glaze – as in the case of a trumpet-mouthed vase in the Linyushanren Collection (lot 517) which was previously registered in Japan as An Important Art Object. This vase shares a similar shape with the white Cizhou vase from the Linyushanren Collection (lot 512) discussed above, but it is worth noting that while the colourless glaze on the white vase could be fired to stoneware temperature, the lead-fluxed green glaze could not. If the potter wanted to produce a stoneware vessel, therefore, the vase had to be fired to stoneware temperature without the green glaze and then re-fired to a lower temperature after the glaze was applied. Some Cizhou green glazed vases with black on white decoration have a colourless glaze under the green glaze to prevent running of the black slip during firing (see *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, *op. cit.*, p. 214). Vases of this form with similar decoration produced using the same decorative technique but with only colourless glazes were made at Guantai, as can be seen from colour plate IX-2 from sector T5(5) and black and white figure XXIII-2 from sector T10(5) in *The Cizhou Kiln site at Guantai*, *op. cit.* Copper-green lead-fluxed glazes were used at the Guantai kiln site with a range of decorative techniques, as evidenced by the sherds illustrated in colour plates XXIX-5, XXX and XXXI in *The Cizhou Kiln site at Guantai*, *op. cit.*, but this volume only appears to illustrate two sherds on which the green glaze is combined with the upper black slip cut from the lower white slip *sgraffiato* technique (see black and white figure LXVIII-5 in *The Cizhou Kiln site at Guantai*, *op. cit.*). It is worth noting that the majority of green-glazed Cizhou vases of this form have decoration that is painted in black onto the lower white slip, with only details incised through the black slip.

The technique of creating decoration by applying a black slip over a white slip and then cutting areas of black slip away is one that could only be attempted by a very skilful ceramic decorator, who understood his materials and had a steady hand. It is also a technique which seems to be unique to Cizhou wares, and appears to have been prevalent at the Cizhou kilns – particularly Guantai – in the late 11th and 12th centuries. Amongst the most magnificent of the vases with this type of decoration are *meiping* vases decorated with bold peony scrolls between upper and lower borders of long, slender, S-form overlapping petals – an example of which from the Linyushanren Collection is included in the current catalogue (lot 516). Decorative links with the fine white wares from the Ding kilns can be seen when these Cizhou vases are compared with Ding ware *meiping* vases such as the famous example from the collection of Sir Percival David (illustrated by R. Scott in *Imperial Taste - Chinese Ceramics from the Percival David Foundation*, Los Angeles/San Francisco, 1989, p. 25, no. 5). The Ding vase is also decorated with a bold peony scroll below a band of long, slender, S-form overlapping petals, while the lower border has a band of wider, upright, overlapping petals or leaves. It seems very likely that the Linyushanren *meiping* was made at the Guantai kiln site, since a number of details of the design accord well with a sherd found at Guantai and published by Li Huibing in 'Cizhouyao yizhi diaocha', *Wenwu*, *op. cit.*, pl. 6:1. Not only do the shapes of the leaves conform, but the peony petals have the same scalloped edge and there is the same



Lot 510
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這種在白色化妝土上罩一層黑色化妝土，剔掉部份黑土以形成圖案工藝，惟有熟諳材質、手藝超群的巧匠方能駕馭。此外，這種手法似乎僅見於磁州器，而且在公元十一及十二世紀以觀台為首的磁州窯系盛極一時。採用這種工藝的上乘剔花瓶中，最負盛名者是在兩道S狀交疊長瓣紋之間飾寫意纏枝牡丹紋之梅瓶，本圖錄所見的臨宇山人珍藏便是一例（拍品516號）。若將這類磁州瓶與定窯梅瓶加以比較，便會發現它們與定窯白釉佳作的紋飾淵源之深，就此可參照著名的大維德爵士珍藏定窯梅瓶，圖見蘇玫瑰（R. Scott）所著《Imperial Taste - Chinese Ceramics from the Percival David Foundation》頁25編號5（洛杉磯 / 三藩市：1989）。該瓶亦飾奔放自然的纏枝牡丹紋，其上有一道修長的S形交疊瓣紋，下沿飾較寬碩的交疊直立瓣紋或葉紋。臨宇山人珍藏梅瓶很可能出自觀台窯，因為部份紋飾細節與觀台出土的殘片十分接近，圖見前述李輝炳發表於《文物》的〈磁州窯遺址調查〉圖版6:1。兩者不僅葉形相同，連牡丹花瓣的月牙邊及內層花瓣外沿特有的逗號形細節亦一模一樣。至於其他飾纏枝葉紋及器身下方有交疊長瓣紋的觀台殘片，請見前述著作《觀台磁州窯址》彩色圖版XXI-2。紋飾構圖近似臨宇山人珍藏梅瓶的例子，可參考一件觀台窯出土的次品剔花瓶，圖見前述著作黑白圖片XXIV-4。書中提到，該例次品出土於觀台遺址T5（6）。

本圖錄所示的臨宇山人珍藏磁州窯黑剔花牡丹紋罐（拍品515號），很可能亦出自觀台窯。此罐的牡丹花葉紋跟上述梅瓶一樣，也與李輝炳論文中的殘片樣式吻合，而器足的修長瓣紋則與前述《觀台磁州窯址》彩色圖版XXI-2雷同。此罐別具一格的形制，也與觀台窯文物如出一轍。臨宇山人藏品具寬肩，敞口斂足，樣式與數例觀台罐相同。觀台T10(5)及T10(4)出土二罐，分別飾彩繪及劃花牡丹紋，圖見前述《觀台磁州窯址》彩色圖版XI-1；另一例飾花鳥蝴蝶紋，出土於觀台Y4(1)，圖見同一著作彩色圖版XV-3。

本圖錄第三件黑剔花磁州鉢飾以碩大的錢紋（拍品508號）。此器深壁，圈足偏小，外觀正是磁州窯及河南鈞窯器的經典樣式。磁州畫瓷師若屬意寫意灑脫的構圖，此形制堪稱絕佳的畫布。由於主題紋飾狀若一排銅錢，故名「錢紋」，在中國是個長盛不衰、歷久彌新的裝飾藝術題材。錢紋及相關的「半錢紋」可見於各類磁州器。若干梅瓶採用的是結合了「珍珠地」的變奏，但其器身常飾多道錢紋。其中二例圖見前述Mino及蔣人和合編的《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz' u-chou Type Wares, 960-1600 A.D.》頁78-9圖61及圖版27。圖例61所示梅瓶的「錢紋」襯以珍珠地，而圖版27所示梅瓶則是在錢紋內滿飾珍珠紋，但白地光素。臨宇山人錢紋鉢的紋飾格外有趣，原因之一是每個銅錢之間皆劃雙圈，狀若花心，而銅錢外側的一道白邊則形似花瓣。這個版本的錢紋，與中國傳統園林鏤空錦紋中的「錢紋」頗具異曲同工之妙。

本圖錄展示的兩件臨宇山人珍藏磁州罐，採用的工藝頗為不同，但兩者俱是用深色與白色化妝土的反差，來構成非具象圖紋。第一例器內深色，口沿白色，罐外深褐色跳刀紋（拍品510號）。此類磁州紋飾舊稱「壓花」紋。以前的說法是，陶工先在胎上掛一層白色化妝土，其上罩深色化妝土，半濕時用有凹面的滾筒在胎上滾動，穿透深色化妝土處露出白色地子。伍德（Nigel Wood）近年已證實，瓷工用的並非壓花滾筒，而是用一種彈性刀片在轉盤上的器胎壓出花紋。器身旋轉時，刀片隨之伸縮，它與器表間歇接觸時在半濕深色化妝土上劃出條紋。雖然操作刀片須一定的技巧，但相對於說效率較高，裝飾效果亦極之美觀。

另一件磁州罐鼓腹，肩有雙繫，器身飾堆綫紋（拍品518號）。此裝飾風格尤適合鼓腹罐這類渾厚飽滿的形制，所以它們也是最常採用綫條紋的器物。這類作品或施深色瓷土，或在胎上掛一層深色化妝土。黏稠的白色化妝土沿罐身垂流而下，由此形成條紋。綫條平行等距，或以二、三、四或五條為一組。器身滿掛褐色透明釉，但至足脛而止，以免流釉造成罐身與窯具黏合。窯燒之後，罐身褐釉光潤深沉，配以淡褐直條紋。觀台窯也有燒造與臨宇山人藏品近似之作，其中一例是觀台T5(5)出土的雙條綫紋罐，圖見前述《觀台磁州窯址》彩色圖版XXV-1，以及同樣來自觀台T5(5)的等距條紋罐殘片，圖見同一著作黑白圖例XLIII-5。觀台T3H2也有出土條紋罐殘片，其條紋五條一組，圖見黑白圖版LIV-1右圖。



Lot 518
拍品518號

distinctive comma-shaped detail rising from the outer edge of the inner petals. Further Guantai sherds displaying both the scrolling leaf shape and the long, slender, overlapping petals around the lower part of the vessel are illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate XXI-2. A similar decorative scheme to that on the Linyushanren meiping seems to appear on a misfired *sgraffiato meiping* from Guantai illustrated in the same volume in black and white figure XXIV-4. It is noted that this kiln waster *meiping* was unearthed from sector T5(6).

A *sgraffiato* jar from the Linyushanren collection in the current catalogue (lot 515) also seems likely to have been made at the Guantai kilns. Like the *meiping* vase, the peony flowers and leaves on this jar also accord with the form of those shown on the sherd illustrated by Li Huibing, while the slender petals around the foot of the jar accord with those illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate XXI-2. The distinctive shape of this jar also accords well with those found at the Guantai kiln site. The wide shoulders, wide mouth and narrow foot of the Linyushanren jar can be seen on several jars excavated at Guantai. These include two with painted and incised peony decoration unearthed from sectors T10(5) and T10(4), illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate XI-1, and another jar with bird, flower and butterfly decoration unearthed in sector Y4(1), illustrated in the same volume, colour plate XV-3.

The third black and white *sgraffiato* vessel in the current catalogue is a deep bowl with augmented 'cash' design (lot 508). The shape of this bowl with its high sides and relatively small foot is characteristic of vessels from both the Cizhou kilns and those producing Jun wares in Henan province. The shape offered a good canvas to the Cizhou ceramic decorators if they wished to use a bold design. The so-called 'cash' pattern – loosely resembling Chinese copper coins laid side by side in a row – was a popular and long-enduring one in the Chinese decorative arts. The 'cash' pattern and related 'half cash' pattern occurs in various forms on Cizhou wares. Another variant combined with so-called 'pearl' ground can be seen on several *meiping* vases, on which there are often multiple rows of the design. Two are illustrated by Mino and Tsiang in *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D., op. cit.*, pp. 78-9, fig. 61 and plate 27. In the case of the vase in fig. 61, the 'cash' pattern is depicted against a 'pearl' ground, while on the vase in plate 27 the 'cash' pattern is depicted filled with 'pearl' motif, against a plain white ground. The depiction on the Linyushanren bowl is particularly interesting, on the one hand because a double circle has been incised between each 'cash' – almost suggesting the centre of a flower, and the sides of the 'cash' have a white section in each segment – suggesting a flower petal. This version of the design somewhat resembles the way in which the 'cash' is used on pierced lattices in traditional Chinese gardens.

Two quite different techniques using dark and white contrasts to create non-representational designs can be seen on Cizhou jars from the Linyushanren Collection in this catalogue. The first is a jar with a dark interior, a white mouth rim and an exterior with white striations on a dark brown ground (lot 510). This type of Cizhou decoration used to be called 'rouletted' decoration. It was thought that a white slip was applied to the body, then a dark slip was applied over the top, and while the latter was still wet a notched cylinder, known as a roulette, was rolled around the body cutting through the dark slip to reveal the white. More recently Nigel Wood has demonstrated that instead of a roulette the ceramic decorators held a flexible blade against the vessel which was turned on a potter's wheel. The turning movement caused the blade to flex and make intermittent contact with the surface of the vessel, cutting the striations through the damp dark slip. While requiring skill to manipulate the blade, this would be a relatively quick way of creating very effective decoration.

The second jar, which is of globular form with a small handle on either side of the shoulders, is decorated with a raised rib design (lot 518). This is a style of decoration which is most successful on shapes which have

a full body, like the globular jars, which are the form most often found with this ribbed decoration. Either a dark clay was used, or the body was covered with a dark slip. Vertical lines of viscous white slip were either trailed or piped down the sides. The lines are parallel and are equidistant or grouped in two, three, four or five together. A transparent brown glaze was applied over all of the sides, but stopping well short of the foot – so as to avoid the glaze running down and adhering to whatever the jar was standing on in the kiln. The effect was a dark glossy brown jar with pale café-au-lait coloured vertical ribs. Vessels of the same shape as the Linyushanren Collection example were made at the Guantai kilns as can be seen from the jar with paired ribs from sector T5(5), illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate XXV-1, and the jar sherd with equidistant ribs, also from T5(5), illustrated in the same volume, black and white figure XLIII-5. Another jar sherd, from sector T3H2, with the ribs groups in fives is illustrated in black and white figure LIV-1 right-hand image.

The last two vessels to be discussed in this introduction are decorated using a technique which allowed the ceramic artist the greatest freedom of expression and produced some of the most painterly designs on Cizhou wares. In this technique the vessel was given a white slip coating, then black or dark brown designs were painted onto the white surface, and the body covered with a thin colourless glaze. Any additional details could be incised through the dark painted areas, before glazing, to reveal the lighter surface beneath. One of the highlights of the Linyushanren Collection is a truncated *meiping* decorated in this technique, which was formerly in the renowned Ataka collection (lot 513). The truncated *meiping* form is one that is particularly associated with Cizhou and related wares, but was sometimes adopted for porcelain vessels made at Jingdezhen in later dynasties. The painterly style of decoration applied to this Cizhou example provides a perfect complement to the form. The main decoration on the Linyushanren truncated *meiping* depicts a very well-rendered carp swimming amongst aquatic plants. The ceramic artist has managed to achieve a most effective impression of movement through the undulation of the water weed which frames the fish above and below. Around the shoulder of the vase, where it meets the neck of the vessel, there is a band of slender overlapping petals, similar to those seen on the *sgraffiato meiping* and jar, discussed above. However, this band has been painted as a simple circle and the petals have been incised, so that the edge of the design is smooth. The same approach to this motif can be seen on a jar excavated from sector Y4(1) at Guantai and illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate XV-3. This jar also displays a similar disposition of elements, albethey land-based, rather than aquatic, to those seen on the truncated *meiping*. The combination of form and decoration on the latter has produced a vessel of distinctive elegance.

The last of the Cizhou wares from the Linyushanren Collection in this catalogue is a deep bowl with slightly constricted mouth and a small foot (lot 514). This bowl form is characteristic of Cizhou wares and a number of bowls of this shape, bearing various types of decoration, have been excavated from the Guantai kiln site – as can be seen from those illustrated in *The Cizhou Kiln site at Guantai, op. cit.*, colour plate VI-1-3. The famous Linyushanren bowl is decorated with butterflies encircling the body. Butterflies have been found on a number of sherds recovered from the Guantai site, including those on two jar fragments from sector T5(5), illustrated *ibid.* black and white plate XXVIII-4. The six butterflies on the bowl have their wings outstretched and one wing-tip of each insect almost reaches the mouth rim of the bowl in a masterstroke of design. The form of the bodies and the texture of the wings are suggested by incised and combed details. This restrained, but exceedingly effective decoration has produced a vessel of great beauty, which is in perfect harmony with 21st century taste, despite having been produced some 800 years ago.

本序言最後探討的兩件作品，其裝飾手法既為陶瓷藝術家提供了廣闊的創作空間，構圖之美亦堪稱磁州器物之最。此工藝先要在器表掛一層白色化妝土，再於白地上繪製黑色或深褐紋飾，最後通體薄施一層透明釉。掛釉之前，還可以在黑色部份刻劃其他紋飾細節，露出其下顏色較淺的地子。臨宇山人珍藏中的安宅舊藏名作白地黑花魚藻紋小口瓶，採用的正是這種工藝（拍品513號）。此類小口瓶常與磁州窯系相提並論，但間或亦見於後期的景德鎮瓷器。這件臨宇山人小口瓶的紋飾畫意綿長，與器形搭配得天衣無縫。它的主紋飾以魚藻圖為題，筆觸細膩傳神。陶瓷藝人還利用魚兒上方和下方偃仰起伏的水草，營造出一派生趣盎然的景象。器頸之下，肩繪一道修長的交疊瓣紋，樣式與上文所述的剔花梅瓶與罐大同小異。但本瓶的紋飾帶狀若簡單的圓形，瓣紋為劃花，故邊緣齊整平滑。觀台Y4(1)曾出土一罐，其瓣紋亦格局相若，圖見前述《觀台磁州窯址》彩色圖版XV-3。雖然該罐描寫的是陸上題材，而非水中世界，但兩者的紋飾佈局頗為接近。此例小口瓶的形制與紋飾搭配得宜，觀之格外清逸典雅。

本圖錄收錄的最後一件臨宇山人珍藏，是磁州窯白地黑花蝴蝶紋鉢（拍品514號）。器形為磁州窯的經典樣式，觀台窯曾出土幾件形制相同、紋飾不一的近似例，圖見前述《觀台磁州窯址》彩色圖版VI-1-3。這件臨宇山人的典藏之作環飾蝴蝶紋。觀台遺址多件出土殘片亦飾蝶紋，其中二例為觀台T5(5)出土二罐的殘片，圖見前述著作黑白圖版XXVIII-4。此處六蝶作展翅狀，每蝶一翼尖幾至盪沿，構思之巧妙至毫巔。蝴蝶的形態及蝶翼的質感，均靠劃花和蔴紋來呈現細節。這類紋飾含蓄蘊藉但極具巧思，效果美不勝收，雖然成器至今約八百年，但與二十一世紀的審美觀卻遙相呼應、無比契合。

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北宋 / 金

磁州窯白地黑搔落深鉢

A RARE CIZHOU SGRAFFIATO DEEP BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The deep, rounded sides are carved through the brown slip to the white slip ground with a band of 'cash' pattern, the brown slip extending over the mouth rim and falling in tears on the white slip-covered interior, all under a clear glaze that stops above the foot ring to reveal the buff stoneware body.

6 in. (15.2 cm.) high, Japanese double wood box and lacquered cover

\$10,000-15,000**£7,500-11,000**
HK\$78,000-120,000

PROVENANCE
Mayuyama, Tokyo.

EXHIBITED
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北宋/金 磁州窯黑剔花錢紋鉢

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繭山順吉，《龍泉集芳》，東京，1976年，卷I，編號550。
袁豐，《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.》，印地安納波利斯，1980年，110頁，圖版112。
大阪市立美術館，《白と黒の競演：中国磁州窯系陶器の世界》，大阪，2002年，82頁，編號47。
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509

宋

A CIZHOU POLYCHROME-GLAZED DISH

SONG DYNASTY (960-1279)

The shallow dish is carved in the center with a yellow flower borne on a leafy green stem, surrounded by a border of yellow glaze and a further border of green glaze which extends over the rim and partially covers the exterior. Three characters, *hou zhong liang*, are written in ink on the base.

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

\$3,000-5,000

£2,300-3,700
HK\$24,000-39,000

PROVENANCE
Sen Shu Tey, Tokyo.

宋 磁州窯三彩花卉紋盤

來源
千秋庭，東京。

磁州窯三彩花卉文盤



510

北宋

A CIZHOU CUT-SLIP JAR

NORTHERN SONG DYNASTY (960-1127)

磁州窯白地黑搔落飛白文壺

The rounded body is decorated with rows of oblique striations cut through a dark brown slip to reveal the white slip beneath, while the low neck, foot ring and the base are covered with a creamy white slip, all under a clear glaze, and the interior is covered with a thin brown glaze.

3½ in. (9 cm.) high, Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000

PROVENANCE
Sen Shu Tey, Tokyo.

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

LITERATURE
Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 68, no. 89.

北宋 磁州窯褐釉跳刀罐

來源
千秋庭，東京。

展覽
千秋庭，《創立10周年紀念展覽會》，東京，2006年。

著錄
千秋庭，《中國美術蒐集》，東京，2006年，68頁，編號89。

511

北宋

A CIZHOU *SGRAFFIATO* DEEP BOWL

NORTHERN SONG DYNASTY (960-1127)

北宋 磁州窯白剔花鉢

磁
州
窯
白
搔
落
花
卉
文
深
鉢

The bowl is potted with deep, rounded sides rising to a very slightly inverted, lobed rim. The exterior is carved through an ivory-toned slip to the pale grey ground with a leafy scroll bearing two large stylized blossoms, all under a clear glaze, and the interior is similarly covered with a creamy white slip.

6 $\frac{5}{8}$ in. (16.8 cm.) diam., Japanese wood box

\$8,000-12,000

£6,000-8,900
HK\$62,000-93,000

PROVENANCE
Kunryudo, Tokyo.

來源

薰隆堂，東京。



A LARGE CIZHOU WHITE-GLAZED
BALUSTER VASE

NORTHERN SONG DYNASTY (960-1127)

The vase has a tapering, ovoid body raised on a spreading foot and is surmounted by a trumpet neck beneath an outward-curved mouth rim. The exterior is covered with a white slip under a milky transparent crackled glaze suffused with patches of pale russet, which stops above the foot to reveal the pale brownish-grey body.

12 in. (30.5 cm.) high, Japanese wood box

\$50,000-70,000

£38,000-52,000
HK\$390,000-540,000

PROVENANCE

The Toguri Museum of Art, Tokyo.
Sotheby's London, 9 June 2004, lot 56.

EXHIBITED

The Osaka Municipal Art Museum, *Chukogū bijutsu ten*, Series 4: *So Gen bijutsu*, (Art of the Song and Yuan Dynasties) Osaka, 15 October to 12 November 1978.
The Toguri Museum of Art, *Kaikai kinen meihin ten* (Commemorative Exhibition for the Opening), Tokyo, 1987.
The Osaka Municipal Art Museum, *Special Exhibition, Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka, 1 October to 8 December 2002.
Christie's, *The Classic 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 Osaka Municipal Art Museum, *Chukogū bijutsu ten*, Series 4: *So Gen bijutsu*, (Art of the Song and Yuan Dynasties), Osaka, 1978, no. 1-137.
The Osaka Municipal Art Museum, *So Gen no bijutsu* (Arts of the Song and Yuan Periods), Osaka, 1980, pl. 142.
The Toguri Museum of Art, *Kaikai kinen meihin ten* (Commemorative Exhibition for the Opening), Tokyo, 1987, no. 13.
The Toguri Museum of Art, *Chinese Ceramics in the Toguri Collection*, Tokyo, 1988, no. 54.
The Toguri Museum of Art, *Zaidan Hojin Toguri Bijutsukan zohin zenshu: Seireki 2000 nen kinen zouruku* (Selected Works from the Toguri Museum of Art Foundation: Commemorative Catalogue of the Year 2000 AD), Tokyo, 2000, pl. 17.
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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. 23.

北宋 磁州窯白釉瓶

來源

戶栗美術館藏品，東京。
倫敦蘇富比，2004年6月9日，拍品56號。

展覽

大阪市立美術館，《中國美術名品展第四集：宋元的美術》，1978年10至11月。
戶栗美術館，《開館記念名品展》，東京，1987年。
大阪市立美術館，《白と黒の競演：中国磁州窯系陶器の世界》，2002年10至12月。
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

大阪市立美術館，《中國美術展シリーズ4宋元的美術》，大阪，1978年，編號1-137。
大阪市立美術館，《宋元的美術》，東京，1980年，圖版142號。
戶栗美術館，《開館記念名品展》，東京，1987年，編號13。
戶栗美術館，《中國陶磁名品圖錄》，東京，1988年，編號54。
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大阪市立美術館，《白と黒の競演：中国磁州窯系陶器の世界》，大阪，2002年，60頁，編號3。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，編號48。
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23。



A VERY RARE AND IMPORTANT PAINTED
CIZHOU 'FISH' TRUNCATED MEIPING

NORTHERN SONG-JIN DYNASTY (960-1234)

The vase has a rounded, ovoid body below a slightly waisted neck that rises to a lipped rim, and is painted in brownish-black slip with fish amidst water weeds on a creamy slip ground below a band of overlapping petals on the shoulder, all under a clear glaze. The foot ring is unglazed exposing the grey body.

9 $\frac{7}{8}$ in. (25.1 cm.) high, Japanese double wood box

\$ 500,000-700,000

£380,000-520,000
HK\$ 3,900,000-5,400,000

PROVENANCE

The Takeji Yamada Collection, Ashiya.
Mayuyama, Tokyo.
The Ataka Collection.

EXHIBITED

Nihon Keizai Shinbunsha, *Bi no bi ten* (The Beauty of Beauty Exhibition), no. 6, Tokyo Nihonbashi Mitsukoshi Department Store, 29 August to 3 September 1967.
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Nihon Keizai Shinbun, Tokyo Nihonbashi Mitsukoshi Department Store, *Ataka korekushon: chugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from the Ataka Collection), Tokyo, 15 September to 28 September 1975.
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Hasebe Gakuji, ed., *Toji Taikei* (Compendium of Ceramics), vol. 39: *Jishu Yo*, Tokyo, 1974, no. 60.
Nihon Keizai Shinbunsha, *Ataka korekushohugoku toji meihin ten* (Masterpieces of Old Chinese Ceramics from the Ataka Collection), Tokyo, 1975, no. 35.
Mayuyama Junkichi, *Ryusen Shuho* (Mayuyama, Seventy Years), Tokyo, 1976, vol. 1, no. 520.
Mikami Tsugio, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 13: Liao, Chin and Yuan Dynasties, Tokyo, 1981, no. 246.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 136-137, no. 56.
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. 1.

北宋/金 磁州窯白地黑花魚藻紋小口瓶

來源

山田多計治珍藏，蘆屋。
繭山龍泉堂，東京。
安宅收藏。

展覽

日本經濟新聞社，《美の美展》，第6回，東京日本橋三越百貨公司，1967年8月29日至9月3日。
日本經濟新聞社，《中国陶磁名品展：安宅コレクション》，大阪三越百貨公司，1972年11月。
日本經濟新聞社，《中国陶磁名品展：安宅コレクション》，東京日本橋三越百貨公司，1975年9月。
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。

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日本經濟新聞社，《中国陶磁名品展：安宅コレクション》，東京，1972年，編號23。
長谷部樂爾，《陶磁大系》，卷39，1974年，東京，編號60。
日本經濟新聞社，《中国陶磁名品展：安宅コレクション》，東京，1975年，編號35。
繭山順吉，《龍泉集芳》，東京，1976年，卷1，編號520。
三上次男，《世界陶磁全集》，卷13：遼金元，東京，1981年，237頁，編號246。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，136-137頁，編號56。
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1。





(additional views)

On the present *meiping* the Cizhou potters' free and skillful painting style brilliantly conveys the convincing impression of the flow of the water. The lively painted decoration of fish amidst aquatic plants was likely inspired by contemporaneous paintings, such as the 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 13th-century handscroll, *Yule tu* (The Pleasures of Fishes) by Zhou Dongqing. (Fig. 1) This subjects recalls a famous passage from the Daoist classic *Zhuangzi*, in which Zhuangzi, strolling beside a river, observed, "See how the small fish come out and dart around where they please! That's what fish really enjoy!" His companion Huizi remarked, "You're not a fish - how do you know what fish enjoy?" to which Zhuangzi replied, "You are not I, so how do you know I don't know what fish enjoy?"

Cizhou truncated *meiping* with fish and aquatic plant design are extremely rare. A Cizhou truncated *meiping* of this type, with somewhat sketchily drawn fish between two horizontal bands of water plants on its upper body, is illustrated by Gakuji Hasebe in *Sekai toji zenshu*, Tokyo, 1977, vol. 12, Song dynasty, p. 237, no. 247. Another truncated *meiping*, decorated with various flower and butterfly motifs, is in the MOA Museum of Art, Atami, and is illustrated by Yutaka Mino in *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou type Wares, 960-1600 A.D.*, Indianapolis, 1980, p. 198-99, pl. 87, where the author illustrates two further truncated *meiping*, one in the Tokyo National Museum (fig. 248), and the other in the Sano Museum (fig. 249). Compare, also, a Cizhou twin-handled jar decorated with similar fish and aquatic plants motif in the Museum of Fine Arts, Boston, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 29.

本件魚藻紋小口瓶為磁州窯名品，原屬世界著名的安宅收藏，屢經出版傳承有序。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寬《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。

磁州窯小口瓶飾魚藻紋者極其罕見。同類磁州窯魚藻紋小口瓶可參見1977年東京出版《世界陶磁全集》中的一例，惟魚藻紋繪畫較為粗疏，見該書卷12，237頁，編號247。磁州窯畫花小口瓶另有一類飾花卉蝴蝶紋者，如熱海MOA美術館藏一例，載於袁豐，《Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.》，印地安納波利斯，1980年，110頁，圖版112。袁豐於該書中另引兩件花卉蝴蝶紋近似例，一為東京國立博物館藏，另一為佐野美術館藏。亦可比波士頓美術館藏一件磁州窯魚藻紋雙系罐，著錄於《Oriental Ceramics, The World's Great Collections》，東京，1980年，卷10，編號29。



Fig. 1 *The Pleasures of Fishes*, Zhou Dongqing, Yuan dynasty (1271-1368), From the Collection of A. W. Bahr, Purchase, Fletcher Fund, 1947, photo source: metmuseum.org.
圖一 周東卿 魚樂圖卷 大都會博物館藏

514

金
磁
州
窯
白
地
鉄
繪
蝶
文
深
鉢

AN EXTREMELY RARE PAINTED CIZHOU DEEP BOWL

JIN DYNASTY (1115-1234)

The finely potted ovoid body is raised on a high foot ring and covered with a white slip painted in dark brown with six butterflies, their outstretched wings with combed details, all under a clear glaze that stops on the lower body to reveal the pale buff ware.

7⅞ in. (18 cm.) high, Japanese wood box, silk pouch and lacquered cover

\$40,000-60,000

£30,000-44,000
HK\$320,000-460,000

PROVENANCE

The Manno Art Museum, Osaka, no. 458.
Christie's Hong Kong, 28 October 2002, lot 516.
Sen Shu Tey, Tokyo.

EXHIBITED

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

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Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 138-139, no. 57.

金 磁州窯白地黑花蝴蝶紋鉢

來源

萬野美術館藏品，大阪，編號458。
香港佳士得，2002年10月28日，拍品516號。
千秋庭，東京。

展覽

千秋庭，《創立10周年記念展覽會》，東京，2006年。
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佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，138-139頁，編號57。



This well-potted deep bowl set on a small-diameter straight foot is one of the most elegant forms produced at the Cizhou kilns, and appears to have been particularly popular during the Jin period. The form was decorated in a number of different styles, but in all cases, including the present example, the foot and the lower part of the exterior were neither glazed nor covered in slip, and the pale beige color of the clay contrasts with the creamy white of the rest of the vessel. The interior and the upper part of the exterior have a white slip covered with a colorless, transparent glaze.

Deep bowls of this type have been excavated from the Guantai kilns in Cixian, Hebei province. Some of these were left plain white, such as the example illustrated in *Beijing Daxue Kaogu Xuesi, Guantai Cizhou yaozhi, Wenwu chubanshe*, Beijing, 1997, color pl. VI, no. 2, or decorated with linear *sgraffiato* designs incised through the slip to reveal the body beneath, *ibid.*, color pl. VI no. 1, monochrome pl. XIII, no. 4. The majority of the deep bowls, both excavated and preserved in collections, are decorated with bold designs painted in black or dark brown slip (see *ibid.*, color pl. VI, no. 3, monochrome pl. XIII, no. 3, left and right, pl. XIV, no. 1; and Yutaka Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, 1980, pp. 152-3, pl. 64, figs. 170, 171, 173). The most effectively decorated are those, like the current bowl, which have bold black painted decorative motifs, on which details have been incised through the black slip to reveal the white slip beneath, see *Guantai Cizhou yaozhi, op. cit.*, monochrome pl. XIII, no. 3, center.

Many of the most appealing decorative themes seen on deep bowls decorated using this technique are inspired by the natural world: for example, a striking bowl decorated with fish with cross-hatched scales, also from the Linyushanren Collection, sold at Christie's New York, 15 September 2016, lot 710. Another popular decorative theme was flowers and plants, as seen on the bowl illustrated by Mikami Tsugio, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 13: Liao, Chin and Yuan Dynasties, Tokyo, 1981, p. 237, no. 245. Some of these have the addition of butterflies, such as the examples illustrated *ibid.* p. 237, nos. 244 and 248.

It is, however, exceedingly rare to find a deep bowl decorated entirely with butterflies, as seen on the current Linyushanren example. This design of butterflies appears to be on only two other published examples: one illustrated by Hasebe Gakuji, *Toki Zenshu, 13, So No Jishuyo* (Ceramics Anthology, 13, Song Cizhou ware), Tokyo, 1958, no. 35, and the other of slightly smaller size in the Umezawa Collection, illustrated by Hasebe Gakuji, ed., *Toji Taikei 39: Jishu Yo* (Compendium of Ceramics 39: Cizhou Wares), Tokyo, 1974, no. 58.

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本式深腹鉢的殘片，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。

此類深腹鉢多游魚水藻紋或花卉紋，前者如臨宇山人舊藏一件磁州窯魚藻紋鉢，2016年9月15日於紐約佳士得拍賣，拍品710號以及東京出光美術館藏一件，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；而後者可見臨宇山人舊藏一件磁州窯魚藻紋鉢，2015年12月2日於香港佳士得拍賣，拍品2833號以及三上次男，《世界陶磁全集》，卷13：遼金元，東京，1981年，237頁，編號245。此類深腹鉢如本件拍品這樣飾蝴蝶紋者則十分罕見。

白地黑花蝴蝶紋鉢見諸出版的另有兩例，其一於中腹飾蝴蝶紋一周，載於長谷部樂爾，《陶器全集》，卷13：宋的磁州窯，東京，1958年，編號35；另一例載於長谷部樂爾，《陶磁大系》，卷39：磁州窯，東京，1974年，編號58。





北宋

磁州窯白地黑搔落牡丹文壺

A RARE CIZHOU SGRAFFIATO 'PEONY' JAR

NORTHERN SONG DYNASTY (960-1127)

The high-shouldered, tapering body is carved with a leafy, foliate scroll bearing three large peony blossoms above a band of upright petals around the foot, all in black slip on a white slip ground and covered with a clear glaze.

8¾ in. (22.3 cm.) high, Japanese wood box

\$30,000-50,000

£23,000-37,000
HK\$240,000-390,000

EXHIBITED

Christie's, *The Classic 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. 128-129, no. 51.

Cizhou *sgraffiato* jars of this elegant, high-shouldered form are extremely rare. A Cizhou *sgraffiato* jar of larger size (27.6 cm. high), decorated with peony sprays in the Toguri Collection, was later sold at Sotheby's London, 9 June 2004, lot 62. A Cizhou jar of similar form, but with reverse-decorated main motifs, is illustrated in *Special Exhibition: Charm of Black & White Ware; Transition of Cizhou Type Wares*, Osaka, 2002, p. 88, no. 57.

北宋 磁州窯黑剔花牡丹紋罐

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，128-129頁，編號51。

磁州黑剔花裝飾多見於梅瓶、卷口瓶等器形，而像本品這樣豐肩下收的造型優雅的罐的造型十分少見。可比較一件尺寸稍大的磁州黑剔花罐（高27.6公分），飾多層折枝牡丹花紋，為戶栗美術館舊藏，2004年6月9日於倫敦蘇富比拍賣，拍品62號。亦可比一件器形相同的磁州黑剔花罐，飾開光黑地白花，間以黑剔纏枝牡丹紋，載於大阪市立美術館，《白と黒の競演：中国磁州窯系陶器の世界》，2002年，88頁，編號57。



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北宋

磁州窯白地黑搔落牡丹文梅瓶

A CIZHOU SGRAFFIATO 'PEONY' MEIPING

NORTHERN SONG DYNASTY (960-1127)

The vase is carved with a broad band of leafy peony scroll bearing three prominent blossoms between bands of overlapping diagonal petals on the shoulder and around the foot, all reserved in blackish-brown slip on a white slip ground and covered with a clear glaze.

12 $\frac{1}{8}$ in. (30.7 cm.) high, Japanese wood box

\$80,000-120,000

£60,000-89,000
HK\$620,000-930,000

PROVENANCE

The Sorimachi Shigesaku Collection.
Kochukyo, Tokyo.

EXHIBITED

Christie's, *The Classic 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

Hasebe Gakuji, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12: Sung Dynasty, Tokyo, 1977, p. 240, no. 233.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 126-127, no. 50.
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. 26.

北宋 磁州窯黑剔花牡丹紋梅瓶

來源

反町茂作珍藏。
壺中居，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

長谷部樂爾，《世界陶磁全集》，卷12：宋，東京，1977年，240頁，編號233。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，126-127頁，編號50。
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26。



The very difficult technique used to produce the design on this vase was developed at the Cizhou kilns in the Northern Song dynasty. It involved the application of a pale slip to the unfired stoneware vessel, followed by a dark slip. The outline of the decoration was then incised through the dark top layer and the background area of the design was cut away to reveal the pale slip beneath. Details, such as stamens and leaf veins, were also incised through the dark upper layer either with a fine point or a comb-like instrument. The thin colorless glaze could then be applied and the vessel fired.

A Cizhou *meiping* with similar carved decoration vase in the collection of The Metropolitan Museum of Art, New York, is illustrated by S. G. Valenstein in *A Handbook of Chinese Ceramics*, New York, 1989, p. 93, pl. 88. Another, formerly in the collection of Mr. and Mrs. Walter Sedgwick, and now in the British Museum, was included in the *International Exhibition of Chinese Art*, London, 1936, p. 121, no. 1248. A further similar example in the National Museum of Korea, Seoul, is illustrated by Gakuji Hasebe in *Sekai toji zenshu*, Tokyo, 1977, vol. 12, Song dynasty, p. 278, no. 288.

磁州黑剔花裝飾工藝複雜，是磁州窯最精美的裝飾技法之一。以本件牡丹紋瓶為例，窯工需先在素胎上施一層白化妝土，再加施一層黑化妝土。然後刻劃花紋，將花紋以外部分的黑色化妝土剔去，露出白地襯托黑花，形成強烈的黑白對比效果，最後施以透明釉。要剔除黑色面層而不傷及白色化妝土，工藝難度極高。

磁州黑剔花梅瓶是磁州窯的經典類型之一，同類器物見諸世界各大博物館的有紐約大都會博物館所藏一例，載於S. G. Valenstein著，《A Handbook of Chinese Ceramics》，紐約，1989年，93頁，圖版88；大英博物館藏一例，為Walter Sedgwick伉儷舊藏，見《International Exhibition of Chinese Art》，倫敦，1936年，121頁，編號1248；以及韓國國家博物館藏一例，著錄於長谷部樂爾，《世界陶磁全集》，卷12：宋，東京，1977年，278頁，編號288。



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北宋 / 金

磁州窯綠釉黑剔花牡丹紋瓶

A RARE AND IMPORTANT GREEN-GLAZED CIZHOU SGRAFFIATO 'PEONY' VASE

NORTHERN SONG-JIN DYNASTY (960-1234)

The well-potted vase has a high-shouldered, tapering body supported on a tall, splayed foot and is surmounted by a trumpet neck that flares to an everted rim. The vase is carved through dark brown slip with two peony blossoms borne on a leafy scrolling stem, above a band of upright petals, and is covered overall with an iridescent, crackled green glaze.

8½ in. (21.5 cm.) high, Japanese wood box

Registered in Japan as an Important Art Object in 1938; deregistered on 4 September 2015.

\$80,000-120,000

£60,000-89,000
HK\$620,000-930,000

PROVENANCE

The Sorimachi Shigesaku Collection.
Kochukyo, Tokyo.

EXHIBITED

Christie's, *The Classic 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

Toki Zuroku (Ceramics Catalogue), vol. 7: China (I), Tokyo, 1938, no. 2.

Chugoku no Toji (Chinese Ceramics), Tokyo, 1955, no. 210.

Hasebe Gakuji, *Sekai Toji Zenshu* (Ceramic Art of the World), vol. 12: Song, Tokyo, 1977, no. 237.

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 130-131, no. 52.

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. 24.

北宋/金 磁州窯綠釉黑剔花牡丹紋瓶

於1938年登記為日本重要美術品；於2015年9月4日註銷該認定。

來源

反町茂作珍藏。
壺中居，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

橫河民輔，《陶器圖錄》，東京，1938年，編號2。
奧田誠一、廣田不孤齋、田中作太郎、林屋晴三，《中國の陶磁》，東京，1955年，圖版210。

長谷部樂爾，《世界陶磁全集》，卷12：宋，東京，1977年，242頁，編號237。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，162-163頁，編號52。

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24。



The present vase as illustrated in *Toki Zuroku* (Ceramics Catalogue), vol. 7: China (I), Tokyo, 1938, no. 2. 本件磁州窯綠釉黑剔花牡丹紋瓶在1938年橫河民輔《陶器圖錄》中的著錄。



Cizhou wares, more commonly known for their carved or painted creamy-white and brown slip decoration, were occasionally also covered with a green lead glaze. Both these rare green-glazed wares, together with the Cizhou wares of related forms with creamy-white and brown slip decoration only, appear to have been produced at the Guantai kilns, as a number of fragmentary finds attest. See, for example, *Guantai Cizhou Yaozhi* (The Cizhou Kiln Site at Guantai), Beijing, 1997, col. pl. 9, fig. 2; pl. 13, fig. 3 center; pl. 23, figs. 1 and 2; pl. 70, fig. 1; p. 123, fig. 52 (1 and 4); p. 127, fig. 54 (2).

Green glaze was reserved primarily for use on the more prestigious vessels, in particular vases with trumpet-shaped mouth and high-shouldered body tapering sharply to a flared foot, and the most frequently depicted motif was the peony. A green-glazed vase closely related to the current example, with a similar design of carved peony and scrolling leaves, but with a lipped mouth above the everted rim, is illustrated by Hasebe Gakuji, *Toki Zenshu*, 13, *So no Jishuyo* (Ceramics Anthology, 13, Song Cizhou ware), Tokyo, 1958, no. 46. Another green-glazed vase of related form and carved with peony, but with the blossoms rendered in white slip, was sold at Christie's Hong Kong, 30 November 2016, lot 3387.

An incised *meiping* in the British Museum, of larger size and with a more dense and regular design of white-slip flowers against a brown-slip ground, is illustrated by Yutaka Mino, *Freedom of Clay and Brush through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.*, Indianapolis Museum of Art, 1980, pp. 212-213, pl. 94. A similar decorative scheme of white-slip flowers on a brown-slip ground can be seen on a vase of more exaggerated baluster form, in the Idemitsu Art Gallery, illustrated by Koyama Fujio, ed., *Toki Kozu* (Lecture of Ceramics), vol. 6: *Chugoku II So* (China II Song), Tokyo, 1971, no. 83.

Other green-glazed wares which have been painted with brown slip, and then more cursorily incised with simple details, include one illustrated by Hasebe Gakuji, *op. cit.*, no. 5, and three vases illustrated by Yutaka Mino, *op. cit.*, pp. 214-215, pl. 95 (Fogg Art Museum, Harvard University), and figs. 277 and 278 (private Japanese collection and the Burrell Collection at the Camphill Museum, Glasgow, respectively). Two further examples include the vase illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3 (II), London, 2006, p. 544, no. 1541, and the example illustrated in the *Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*, The Asia Society, New York, p. 66 (left).

磁州窯黑剔花品種多罩以透明釉，然而在少數情況下亦有如本品這樣加低溫綠釉者。此品種工藝難度較大數量稀少，因而此瓶曾位列日本重要美術品。透明釉黑剔花及綠釉黑剔花這兩個品種在觀台磁州窯都曾有燒造，透明釉者見《觀台磁州窯址》彩色圖版IX-2所示的觀台T5(5)文物，以及黑白圖版XXIII-2收錄的T10(5)文物；綠釉者可證諸前揭書彩色圖版XXIX-5、XXX及XXXI所示殘片，但書中似乎僅收錄了兩塊白地黑剔花綠釉器的殘片，圖見前述《觀台磁州窯址》黑白圖版LXVIII-5。

綠釉黑剔花器物主要見於如本品這樣的卷口瓶上，其紋飾多為牡丹紋。同類器物可見大阪市立東洋陶瓷美術館藏一例，尺寸較大（高35公分），載於大阪市立美術館，《白と黒の競演：中国磁州窯系陶器の世界》，大阪，2002年，113頁，編號107；以及奈良大和文華館藏一件，其在折沿上另加唇口，載於長谷部樂爾，《陶器全集》，卷13：宋の磁州窯，東京，1958年，編號46。亦可比一件綠釉白剔花卷口瓶，2016年11月30日於香港佳士得拍賣，拍品3387號。



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北宋 / 金
黑釉堆綫文雙耳壺

A BROWN-GLAZED RIBBED JAR

NORTHERN SONG-JIN DYNASTY (960-1234)

The globular body is raised on a slightly splayed foot and the neck is flanked by two strap handles. The sides are applied with slender lines of creamy-white slip to form raised, vertical ribs, with two ribs crossing under each handle. The jar is covered inside and out with a black glaze suffused with yellowish-russet mottling which stops above the unglazed foot, and thins to a brownish color at the edges.

7 in. (17.8 cm.) diam., Japanese wood box, silk pouch and lacquered cover

\$18,000-25,000

£14,000-19,000
HK\$ 140,000-190,000

PROVENANCE

The Takeji Yamada Collection, Ashiya.
The Sorimachi Shigesaku Collection.
Kochukyo, Tokyo.

EXHIBITED

Christie's, *The Classic 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

Toki Zoroku (Ceramics Catalogue), vol. 7: China (I), Tokyo, 1938, p. 82, no. 107.
Koyama Fujio, *Soji*, Tokyo, 1943, no. 57.
Koyama Fujio, ed., *Sekai Toji Zenshu* (Collection of World's Ceramics), vol. 10: China Sung and Liao Dynasties, Tokyo, 1955, no. 117.
Hasube Gakuji, *Toki Zenshu*, 13, *So no Jishuyo* (Ceramics Anthology, 13, Song Cizhou ware), Tokyo, 1958, no. 55.
Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 92-93, no. 32.

北宋/金 黑釉堆綫紋雙繫罐

來源

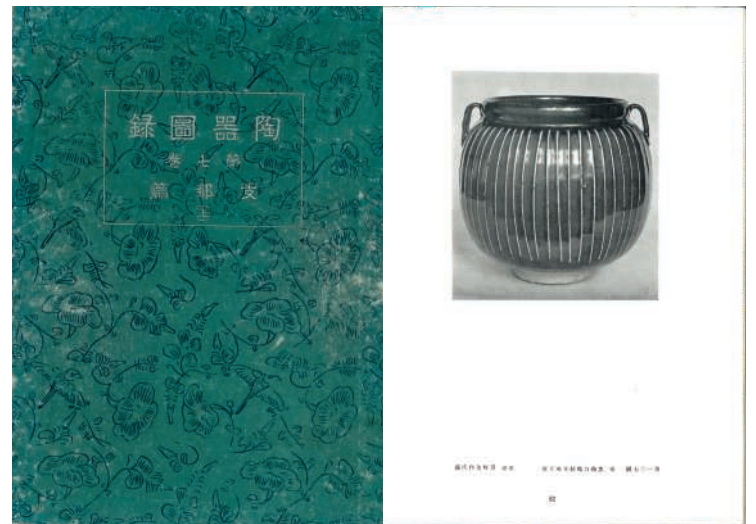
山田多計治珍藏，蘆屋。
反町茂作珍藏。
壺中居，東京。

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

橫河民輔，《陶器圖錄》，東京，1938年，82頁，編號107。
小山富士夫，《宋磁》，東京，1943年，編號57。
小山富士夫編，《世界陶瓷全集》，卷十：宋遼篇，東京，1955年，編號117。
長谷部樂爾，《陶器全集》，卷13：宋の磁州窯，東京，1958年，編號55。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，92-93頁，編號32。



The present jar as illustrated in *Toki Zoroku* (Ceramics Catalogue), vol. 7: China (I), Tokyo, 1938, p. 82, no. 107.
本件磁州窯綠釉黑剔花牡丹紋瓶在1938年橫河民輔《陶器圖錄》中的著錄。



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北宋 / 金

黑釉
鏽斑
文瓶A RUSSET-SPLASHED BLACK-GLAZED
TRUNCATED MEIPING

NORTHERN SONG-JIN DYNASTY (960-1234)

The vase has a domed body that rises to a narrow waisted neck, and is covered with a russet-splashed lustrous blackish-brown glaze that thins to a brownish color on the raised outer and inner edges of the everted rim, and stops above the foot ring to reveal the fine-grained stoneware body.

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

\$20,000-30,000

£15,000-22,000
HK\$160,000-230,000

PROVENANCE

Kochukyo, Tokyo.

Vases of this truncated *meiping* form covered in a blackish-brown glaze accented with splashes of russet-brown are very rare. A slightly smaller vase of this form, but with more liberally applied russet splashes, is in the Miyaoshi Kinenkan, Ashikaga, and illustrated in *Sekai toji zenshu*, Tokyo, 1977, vol. 12, p. 244, pl. 246. A slightly taller vase of this form, with evenly spaced rounded russet markings, in the Korean National Museum, is illustrated in *Chinese Ceramics*, vol. 6: Temmoku, Tokyo, 1999, no. 66. Another larger example in the Meiyintang Collection, is illustrated in *A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi*, London, 2012, p. 279, pl. 261. Compare, also, a vase of similar size, but with a longer neck and angled shoulder, sold at Christie's New York, 20 March 2001, lot 202, and again at Sotheby's New York, 23 March 2011, lot 517.

北宋/金 黑釉鐵鏽斑小口瓶

來源

壺中居，東京。

此种小口矮梅瓶俗稱吐嚕瓶，為磁州窯系經典器形之一，其中飾鐵鏽斑者殊為難得。日本三好記念館藏有一件稍小的黑釉鐵鏽斑小口瓶，載於長谷部樂爾編，《世界陶磁全集》，卷12：宋，東京，1977年，244頁，編號246。韓國國立中央博物館亦藏有一近似例，較本品体量稍大，飾有分佈均勻的圓形鐵鏽斑點，該瓶傳出於高麗時期古墓，載於長谷部樂爾編，《中國の陶瓷》，卷6：天目，東京，1999年，編號66；玫茵堂亦藏有一件体量較大的黑釉鐵鏽斑小口瓶，見《A Dealer's Hand: The Chinese Art World through the Eyes of Giuseppe Eskenazi》，倫敦，2012年，279頁，圖版261。亦可比一件尺寸相近的同類例，惟頸部較長肩部較方折，於2001年3月20日在紐約佳士得拍賣，拍品202號，後於紐約蘇富比拍賣，2011年3月23日，拍品517號。



A HENAN RUSSET-SPLASHED BLACK-GLAZED DEEP JAR AND COVER

SONG DYNASTY (960-1279)

The jar has deep rounded sides covered on the exterior with a lustrous black glaze accented with splashes of russet brown. The interior is covered with a black glaze except for a circular section revealing the biscuit body. The domed cover has a small finial and is similarly covered with a russet-splashed black glaze on the exterior, the interior is unglazed.

5 $\frac{5}{8}$ in. (14.3 cm.) diam., Japanese wood box

\$20,000-30,000

£15,000-22,000
HK\$160,000-230,000

PROVENANCE

Kochukyo, Tokyo.

EXHIBITED

Christie's, *The Classic 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. 89, no. 29.

The glaze on this vessel is a very successful example of the Song dynasty dark brown iron-rich glaze with russet splashes containing an even higher percentage of iron. A russet-splashed black-glazed bowl and cover of similar form from the Falk Collection and later sold at Christie's New York, 20 September 2001, lot 83, is illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, pp. 144-45, no. 39. A similar russet-splashed black-glazed bowl and cover in the Museum of Fine Arts, Boston, is illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 10, Tokyo, 1980, no. 161. Two related vessels in the Meiyintang Collection are illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. I, London, 1994, pp. 254-55, no. 462. The present covered bowl is distinguished from the above cited examples for having both the lower body and base fully covered with glaze.

宋 黑釉鐵鏽斑蓋罐

來源

壺中居，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，89頁，編號29。

這件蓋盤釉黑如漆、光亮如鏡，鐵斑流淌均勻、恰到好處，是此類北方黑釉瓷的代表作。這種北方黑釉鐵鏽斑品種是在高含鐵量的深褐色釉上點灑含鐵量更高的褐斑，高溫一次燒製而成的。Pauline及Johnny Falk伉儷舊藏有一件近似的黑釉鐵鏽斑蓋碗，展覽並載於毛瑞著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400》，馬薩諸塞劍橋，1996年，144-145頁，編號39。波士頓美術館亦藏有一件近似的黑釉鐵鏽斑蓋碗，著錄於《Oriental Ceramics, The World's Great Collections》，東京，1980年，卷10，編號161。另可比兩件芮茵堂收藏的同類蓋盤，載於R. Krahl，《Chinese Ceramics from the Meiyintang Collection》，倫敦，1994年，254-255頁，編號462。與眾不同的是，本件蓋碗外壁及圈足內皆施滿釉。



521

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A RUSSET-PAINTED BLACK-GLAZED VASE,
YUHUCHUNPING

JIN DYNASTY (1115-1234)

The vase is potted with a pear-shaped body rising to a waisted neck and a flared mouth, and is covered with a brownish-black glaze that is decorated in bold brush strokes of iron brown with two stylized birds above a band of three foliate motifs. The base is unglazed.

10 $\frac{5}{8}$ in. (27.2 cm.) high, Japanese double wood box

\$8,000-12,000

£6,000-8,900
HK\$62,000-93,000

金 黑釉鐵鏽花玉壺春瓶



A RUSSET-SPLASHED 'PARTRIDGE FEATHER' CONICAL TEA BOWL

NORTHERN SONG DYNASTY (960-1127)

The bowl is well potted with slightly rounded, flaring sides, and is covered on the interior with a rich, blackish-brown glaze generously streaked with irregular russet splashes. The exterior has fine black streaks at the rim pooling into the russet-colored glaze, which stops unevenly above the low foot ring to expose the buff stoneware body.

6⅞ in. (15.6 cm.) diam., Japanese wood box and silk pouch

\$12,000-18,000

£8,900-13,000
HK\$93,000-140,000

PROVENANCE

Kochukyo, Tokyo.

The bold russet splashes accenting the blackish-brown glaze on this bowl are often referred to as *zhègu ban*, or 'partridge feather mottles'. 'Partridge feather' glaze was popular among many kilns in both northern and southern China, with the Ding 'partridge feather' wares, such as the Bernat Ding 'partridge feather' bowl (lot 506), being the premier examples among the Northern kilns. Two very similar 'partridge feather' bowls in the Arthur M. Sackler Museum, Harvard University Art Museums, are illustrated by R. D. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, 1996, pp. 140-42, no. 37a&b, where the author notes that the "sherds of related, light-bodied bowls with partridge-feather glazes excavated from the second stratum of the Cizhou-type Guantai kilns, in Hebei province, often have unglazed but well-cut footings and shallow bases akin to those seen here, suggesting a possible kiln of manufacture." Compare, also, a bowl of this type, with rounded sides and flared rim, illustrated in *Black Porcelain from the Mr. & Mrs. Yeung Wing Tak Collection*, Guangzhou, 1997, pp. 220-21, no. 108.

北宋 黑釉鐵鏽斑斗笠盃

來源

壺中居，東京。

本件斗笠盃內所飾的黑釉褐斑或為諸多宋代著錄中提到的「鷓鴣斑」，蓋指其與鷓鴣羽毛上褐色的圓點相似且黑釉之光潤又有翎羽之感。「鷓鴣斑」釉在南北諸多窯口皆有燒造，其中北方以定窯為魁，本場拍賣中的一件定窯「鷓鴣斑」盃（拍品506=號）就是其代表作。哈佛大學賽克勒博物館藏有兩件與本品十分相近的黑釉「鷓鴣斑」盃，載於毛瑞著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400》，馬薩諸塞劍橋，1996年，140-142頁，編號37。毛瑞指出：“觀台磁州窯出土有此類黑釉「鷓鴣斑」盃的殘片，其圈足無釉但修製規整與這兩件盃的修足一致，觀台磁州窯或為這兩件盃可能的一個窯口。”亦可比楊永德伉儷舊藏的一件黑釉「鷓鴣斑」盃，其器形弧壁敞，內外施黑釉且褐斑較為稀疏，著錄於《楊永德伉儷珍藏黑釉瓷》，廣州，1997年，220-221頁，編號108，該書定其窯口為河南寶豐窯。



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A BLACK-GLAZED CONICAL TEA BOWL

SONG DYNASTY (960-1279)

The bowl is covered inside and out with a lustrous black glaze below a band of creamy white slip under a clear glaze on the mouth rim.

6⅞ in. (15.6 cm.) diam., Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000

PROVENANCE

Shimojo Art, Tokyo.

EXHIBITED

Christie's, *The Classic 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. 87, no. 27.

Compare the similar bowl from the Arthur M. Sackler Museum, Harvard University Art Museums, illustrated by R. Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400*, Cambridge, Massachusetts, 1996, no. 31, where the author states that the white rim on bowls of this type was inspired by the silver bands affixed to Ding and other 'aristocratic' wares of the Song dynasty. The author further notes that this practice of imitating silver or gold bands on ceramic vessels began at least as early as the Han dynasty (206 BC - AD 220).

宋 黑釉白口盞

來源

古美術下條，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，87頁，編號27。

哈佛大學美術館藏有一件相似的黑釉白覆輪盞，載於毛瑞著，《Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown-and Black Glazed Ceramics, 400-1400》，馬薩諸塞劍橋，1996年，編號31。毛瑞指出此類白覆輪盞的靈感來源於定窯的銀扣，這種以陶瓷來模仿金銀器扣的做法最早在漢代就已經存在。



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南宋

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A LARGE JIAN 'HARE'S-FUR' CONICAL TEA BOWL

SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with flaring sides rising to a slightly everted rim with a metal band. The interior and exterior are covered with a lustrous black glaze streaked with fine russet 'hare's-fur' markings which pools irregularly above the foot which has fired to a dark purplish-brown color.

6¼ in. (15.8 cm.) diam., Japanese wood box

\$30,000-50,000

£23,000-37,000
HK\$240,000-390,000

PROVENANCE

Sen Shu Tey, Tokyo.

EXHIBITED

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

Christie's, *The Classic 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. 63, no. 77.

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 100-101, no. 37.

南宋 建窯兔毫盞

來源

千秋庭，東京。

展覽

千秋庭，《創立10周年紀念展覽會》，東京，2006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，63頁，編號77。

佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，100-101頁，編號37。



Jian tea bowls were held in high esteem by the Song scholar-official class and even the emperors. Cai Xiang (1012–1067), the famous calligrapher and high-ranking official at the Northern Song court, designated the ‘hare’s fur’ tea bowls from Jian’an the most appropriate utensil for serving tea in his two-chapter treatise entitled *Cha lu* (A Record of Tea). He believed the white tea looked best in black-glazed bowls and the slightly thicker wall of Jian wares help to retain the heat. By the early twelfth century, the connoisseurship of Jian tea bowls was further developed by the Emperor Huizong (1082–1135). In his twenty-chapter treatise, *Daguan chalu* (A Discourse on Tea in the Daguan Era) of 1107, the Huizong Emperor stated that “the desirable color of a tea bowl is bluish black and the best examples display clearly streaked hairs.” The current bowl is representative of the best tea bowls of the Song dynasty, judging by the Huizong Emperor’s criteria.

Jian tea bowls come in only two main forms. Most frequently seen are the Jian bowls potted with narrow waisted bands below the rims on the exterior, such as the Jian ‘hare’s fur’ bowl from the Linyushanren Collection sold at Christie’s Hong Kong, 2 December 2015, lot 2820. Much rarer are Jian bowls with widely flaring sides as seen on the current example. Jian bowls of this type are also generally bigger in size than the first type. A Jian ‘hare’s fur’ bowl of this form, in the Museum of Fine Arts, Boston, is illustrated in *Oriental Ceramics, The World’s Great Collections*, vol. 10, Tokyo, 1980, no. 36. A famous Jian ‘oil spot’ bowl of this form is preserved in the Seikado Bunko Art Museum, Tokyo, and illustrated in Tokugawa Bijutsukan and Nezu Bijutsukan, *Tenmoku*, Tokyo, 1979, pl. 10. Another Jian ‘oil spot’ bowl of similar form, in the Freer Gallery of Art, Washington, D.C., is illustrated by Koyama Fujio, *Toji taikai 38: tenmoku*, Tokyo, 1974, figs. 38 and 39. See, also, the similar Jian ‘hare’s fur’ bowl sold at Christie’s New York, 13–15 September 2017, lot 1165.

北宋晚期，飲茶、鬥茶之風盛行。建盞因其色黑而能襯托白茶茶色而被視為最適用的茶盞。北宋蔡襄 (1049–1054) 在其《茶錄》一書中說道：“茶色白，宜黑盞，建安所造者，紺黑，紋如兔毫，其坯微厚，熳之，久熱難冷，最為要用。出他處者，或薄或色紫，皆不及也。北宋末年，關於茶盞的理論被在藝術上有高度造詣的徽宗皇帝 (1082–1135) 進一步發展。他在《茶錄》一書中說道：“盞色貴青黑，玉毫條達者為上，取其煥發茶采色也。”此器盞色青黑，玉毫條達，誠為建窯茶盞之上品。

建窯茶盞經典的器形僅有兩種基本類別。其一為常見的束口深腹的器形，如同為臨宇山人收藏的一例，2015年12月2日於香港佳士得拍賣，拍品2816號。另一類如本件盞，器壁外張略帶弧度、大敞口，此類建盞的尺寸往往也比第一類更大。此式建盞飾「兔毫」釉者可見波士頓美術館藏一例，載於《Oriental Ceramics, The World’s Great Collections》，卷10，東京，1980年，編號36。靜嘉堂文庫藏有一件重要的建窯「油滴」盞，著錄於德川美術館，根津美術館，《天目》，東京，1979，圖10。華盛頓弗利爾美術館亦藏有一件此種器形的建窯「油滴」盞，載於小山富士夫，《陶磁大系》，卷38：天目，東京，1974年，插圖38及39。亦可比一件近似的建窯兔毫盞，2017年9月13–15日於紐約佳士得拍賣，拍品1165號。



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南宋

吉州窯木葉天目碗

A JIZHOU LEAF-DECORATED TEA BOWL
SOUTHERN SONG DYNASTY (1127-1279)

The bowl is potted with slightly rounded sides, and is decorated on the interior with the brownish-buff gossamer imprint of a curling leaf against a dark-brown glaze that thins to an amber color at the rim and ends on the exterior above the shallow ring foot exposing the buff body.

5⁵/₈ in. (14.3 cm.) diam., Japanese wood box

\$12,000-18,000

£8,900-13,000
HK\$ 93,000-140,000

PROVENANCE

Sen Shu Tey, Tokyo.

EXHIBITED

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

LITERATURE

Sen Shu Tey, *The Collection of Chinese Art - Special Exhibition 'Run Through 10 Years'*, Tokyo, 2006, p. 65, no. 80.

南宋 吉州窯木葉盞

來源

千秋庭，東京。

展覽

千秋庭，《創立10周年記念展覽會》，東京，2006年。

著錄

千秋庭，《中國美術蒐集》，東京，2006年，65頁，編號80。





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南宋

龍泉窯青磁長頸瓶

A SMALL LONGQUAN CELADON
'PHOENIX-TAIL' VASE

SOUTHERN SONG DYNASTY (1127-1279)

The vase is well potted with a high-shouldered body rising to a cylindrical neck flaring at the mouth rim which is bound with metal. It is covered overall with an attractive bluish-green glaze, with the exception of the foot ring which exposes the dark grey body.

6 $\frac{7}{8}$ in. (17.4 cm.) high, cloth box

\$15,000-25,000

£11,000-19,000
HK\$120,000-190,000

PROVENANCE

The Sir Herbert and Lady Ingram Collection, no. 395, before 1958.

EXHIBITED

Christie's, *The Classic 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. 171, no. 71

南宋 龍泉窯小鳳尾尊

來源

Herbert and Lady Ingram爵士伉儷珍藏，編號395，入藏於1958年以前。

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，171頁，編號71。



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南宋

龍泉窯青磁弦文三足香爐

A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

The cylindrical body is encircled by three sets of raised triple bow-string bands, and rises to a flat, slightly inward canted rim. The censer is supported on three carved *ruyi*-shaped feet and a projecting circular base, and is covered overall with a rich bluish-green glaze that thins slightly on the rim and raised decoration.

5¾ in. (14.7 cm.) diam., reticulated silver cover, Japanese wood box

\$10,000-15,000

£7,500-11,000
HK\$78,000-120,000

EXHIBITED

Christie's, *The Classic 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. 180, no. 77.

The shape of the current censer originates from archaic bronze *lian* vessels from the Han dynasty (206 BC-AD 220). Ceramic vessels of this form are often molded with bow-strings around the body, such as the well-known Northern Song Ru censer in the Percival David Collection, illustrated in *Sekai Toji Zenshu*, vol. 12, Tokyo, 1977, p. 70, no. 62. An almost identical Longquan tripod censer, in the collection of the Hangzhou Archaeological Bureau, is illustrated by Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 149, no. 116. A small Longquan censer of similar form 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 龍泉窯弦紋三足爐

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，180頁，編號77。

本件龍泉爐的器形來自漢代青銅奩，及至宋代已經轉化為了一種經典的瓷香具器形。宋代瓷奩爐重要者如倫敦大維德基金所藏的汝窯奩爐，載於《世界陶磁全集》，卷12：宋，東京，1977年，70頁，編號62。杭州市考古所藏有一件與本品十分近似的龍泉窯奩爐，載於朱伯謙，《龍泉窯青瓷》，臺北，1998年，149頁，編號116。四川遂寧金魚村窖藏中亦發現有一件器形相似但尺寸較小的龍泉窯奩爐，載於《封印された南宋陶磁展》，東京，1998，32頁，編號23。



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南宋

龍泉窯青磁鯨耳砧瓶

**A VERY RARE LARGE LONGQUAN
CELADON KINUTA VASE**

SOUTHERN SONG DYNASTY (1127-1279)

The vase is robustly potted with a mallet-shaped body with angular, sloping shoulders, rising to a tall neck flanked by a pair of handles in the form of dragon-headed fish, below the widely flared, dish-shaped mouth. The vase is covered overall with an even glaze of soft sea-green color, leaving the greyish foot ring unglazed.

11¼ in. (28.6 cm.) high, Japanese double wood box

\$60,000-80,000

£45,000-59,000
HK\$460,000-620,000

PROVENANCE

Mayuyama, Tokyo.

EXHIBITED

Christie's, *The Classic 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. 176-177, no. 75.
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. 20.

南宋 龍泉窯魚耳瓶

來源

繭山龍泉堂，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，176-177頁，編號75。
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20。





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, which 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, but which refers to mallet-shaped vases, such as the current example, which 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.

Longquan vases with the type of handles seen on the current vessel are rare. The handles are in the shape of *yulong* (dragon-fish) with fish-like bodies and dragon-like heads. Dragon-fish are mentioned in Chinese literature as early as the Bronze Age, and appear in legends related in the *Shanhaijing* (Classic of Mountains and Seas). They were included in painted and incised decoration on ceramics of the Tang dynasty, from kilns such as Changsha and Yue, but do not seem to occur in three-dimensional ceramic form until the Song and Liao dynasties. By the Song dynasty, handles such as these depicted a carp in the process of turning into a dragon. This evokes a legend, which dates from at least as early as the Eastern Han dynasty (AD 8 - 220), that tells of the carp swimming up river to the Dragon Gate. If it is successful in leaping over the gate it turns into a dragon. This legend soon came to represent the success of the Chinese scholars, who studied hard to pass the civil service examinations, and if they achieved the highest grade would attain an official post.

As mentioned above, vases with dragon-fish handles are quite rare, and the current vase is even more rare for being unusually large, as well as having an unusually fine glaze. The majority of Longquan mallet vases are significantly smaller. A Longquan mallet vase with dragon-fish handles, excavated in 1983 from a Southern Song tomb in Songyangxian, which is only 16 cm. high, is illustrated by Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 149, no. 116; while the fine example from the Barlow Collection, now in the Victoria and Albert Museum, is only 16.8 cm. high, see Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p. 94, no. 95. Further smaller vases of this type include two in the Carl Kempe Collection illustrated by Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm/Göteborg/Uppsala, 1962, p. 51, no. 98 (20 cm. high) and no. 99 (26 cm. high); a third vase in the Njoo Collection (also 26 cm. high) is illustrated in the exhibition catalogue *Chinese Celadons and Other Related Wares in Southeast Asia*, Singapore, 1979, pl. 73, left; and a fourth example (25.7 cm. high) was recovered from the wreck of a vessel which sank off the Sinan coast of Korea in about 1323 on its way to Japan, and is illustrated in *Xin'an haidi wenu* (Cultural Relics from the Sinan Seabed), Seoul, 1977, no. 3.

There appear to be only two other published examples of a Longquan mallet-shaped vase with dragon-fish handles that comes close to the imposing size (28.6 cm.) of the current vessel: one is the vase in the Brodie Lodge Collection (28 cm. high) included in the Oriental Ceramic Society exhibition, *The Arts of the Sung Dynasty*, London, 1960, no. 173, pl. 64, right; the other is the Lord Matsudaira Fumai's *kinuta* vase (28.8 cm. high) which was sold at Christie's New York, 19 March 2008, lot 561.

此件龍泉魚耳瓶釉色粉青，形制碩大，模印清晰，誠為龍泉青瓷的上乘之作。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。這種理想的龍泉青釉在日本被稱為「砧青瓷」。「砧青瓷」的名稱據信來自於龍泉青瓷紙槌瓶的器形，蓋因是種器形形似造紙打漿用的砧杵。另一種說法將「砧青瓷」的命名與日本茶道大師千利休（1522-1591）關聯，指出千利休曾將一件銘為「干聲」的業已開裂的龍泉青瓷花瓶嵌以銅釘修補，由於砧杵的搗練聲與陶瓷器開裂聲相通，因此將同類的青瓷命名為「砧青瓷」，見謝明良《陶器手記》，12頁。

魚耳瓶即是在紙槌瓶造型的基礎上附加雙魚耳所成，此為龍泉窯的創舉，除了飾魚耳外另有飾鳳耳者。此式瓶上的魚耳魚尾龍頭，當為傳說中的魚龍。魚龍在先秦時期的著錄中就已出現，在與《山海經》相關的傳說中多有述及。瓷器上的魚龍最早以剔刻或繪畫的形式出現，如唐代長沙窯和越窯瓷器上的魚龍紋，然而立體的魚龍形象要遲至宋遼時期才出現。宋瓷魚龍的形象著重表現了魚化龍的動態，或出自東漢傳說中鯉魚躍龍門的故事。在中國傳統中，鯉魚躍龍門被用來比喻舉子十年寒窗一朝入仕的歷程。

龍泉魚耳瓶十分罕見，而如本品這樣高度達28.5公分的大魚耳瓶更是難能可貴。目前見諸出版的龍泉魚耳瓶尺寸多數較小，如浙江麗水松陽縣南宋墓出土的一件（高16公分），載於朱伯謙，《龍泉窯青瓷》，臺北，1998年，149頁，編號116；Barlow舊藏一例，（高16.8公分），現存Victoria and Albert Museum，載於柯玫瑰，《Song Dynasty Ceramics》，倫敦，2004年，94頁，編號95。Carl Kempe收藏中有兩例 龍泉魚耳瓶，一件高20公分，另一件高26公分，載於Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，1962年，51頁，編號98及99。另有兩例與Carl Kempe所藏魚耳瓶尺寸相近者，其一為Njoo收藏（高26公分），載於《Chinese Celadons and Other Related Wares in Southeast Asia》，新加坡，1979年，圖73；另一件出於韓國新安沉船（高25.7公分），見《新安海底文物》，首爾，1977年，編號30，no. 3。見諸出版尺寸達到本件龍泉魚耳瓶者（高28.6公分）僅有兩例，一為Brodie Lodge舊藏（高28公分），著錄於東方古陶瓷協會，《The Arts of the Sung Dynasty》，倫敦，1960年，編號173，圖版64；以及傳茶道大家松平不昧舊藏之龍泉魚耳瓶者（高28.8公分），2008年3月19日於紐約佳士得拍賣，拍品561號。

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南宋

A LONGQUAN CELADON WASHER
SOUTHERN SONG DYNASTY (1127-1279)

南宋 龍泉窯小洗

龍泉窯青磁洗

The washer has slightly rounded sides that flare from the low, tapering foot to the lipped rim, and is covered overall with an even glaze of attractive sea-green tone, except for the foot ring which is burnt slightly orange in the firing.

5½ in. (13 cm.) diam., Japanese wood box

\$8,000-12,000

£6,000-8,900
HK\$62,000-93,000



530

南宋

龍泉窯青磁仿官釉壺

A VERY RARE AND IMPORTANT GUAN-TYPE LONGQUAN CELADON HU-SHAPED VASE

SOUTHERN SONG DYNASTY (1127-1279)

The pear-shaped body of oval section is divided into four horizontal registers which have raised vertical ridges on four sides simulating the flanges of archaic bronze vessels, and is flanked by two lug handles. The vase is covered overall with a lustrous glaze of bluish-green tone, suffused with extensive ice crackles and a wider network of gold crackles.

8⁷/₈ in. (22.5 cm.) high, Japanese triple wood box

\$40,000-60,000

£30,000-44,000
HK\$320,000-460,000

PROVENANCE

The Ataka Collection.

EXHIBITED

Nihon Keizai Shinbunsha, *Bi no bi ten* (The Beauty of Beauty Exhibition), no. 6, Tokyo Nihonbashi Mitsukoshi Department Store, 29 August to 3 September 1967.

Christie's, *The Classic 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

Nihon Keizai Shinbunsha, *Bi no bi ten* (The Beauty of Beauty Exhibition), no. 6, Tokyo, 1967.

Christie's, *The Classic Age of Chinese Ceramics: An Exhibition of Song Treasures from the Linyushanren Collection*, Hong Kong, 2012, pp. 182-183, no. 79

南宋 龍泉窯仿官釉貫耳壺

來源

安宅收藏。

展覽

日本經濟新聞社，《美の美展》，第6回，東京日本橋三越百貨公司，1967年8月29日至9月3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

日本經濟新聞社，《美の美展》，第6回，東京，1967年。
佳士得，《古韻天成：臨宇山人宋瓷珍藏展覽》，香港，2012年，182-183頁，編號79。



The form and decoration of this Longquan *hu* vase were inspired by ritual bronzes from the late Shang dynasty, circa 13th–11th century BC. On bronze *hu* vessels, flanges often appear in the center of decorative registers, bisecting the *taotie* masks, and the lug handles are decorated with animal masks. (Fig. 1) However, the surface of the present Longquan vase is left undecorated except for the horizontal grooves suggesting the divisions between registers and the vertical flanges. The Longquan potters' subtle approach to archaism captured the most important visual icons of archaic bronzes, while still retaining the quintessential quality of Song ceramics. This would appeal to both the minimalist aesthetic and antiquarianism of the Song ruling elites.

Beginning in the Northern Song dynasty (960–1127) and continuing through the Southern Song (1127–1279), collecting bronzes became a quintessential part of the *literati* life. This antiquarianism reached a pinnacle during the reign of Emperor Huizong (1082–1135), who not only collected bronzes but also had replicas of ancient bronzes made to facilitate various state ceremonies. When the court fled south under the Jurchen invasion in 1127, these bronze ritual implements had been abandoned and replacement ritual vessels were made in more economic mediums such as ceramic. The revered Southern Song *Guan* ware (official ware) was first set up in *Xiuneisi* (Palace Maintenance Office) soon after the court was settled in Hangzhou. And the *Xiuneisi* was supervised by the *Liqiju* (Bureau of Ritual Vessels), which was responsible for making replacement ritual vessels, see *Dynastic Renaissance: Art and Culture of the Southern Song Antiquities*, Taipei, 2010, pp. 13–14. A majestic *Guan* ware vase made in imitation of an archaic bronze *hu*, in the National Palace Museum, is illustrated *ibid*, pp. 50–51, no. I-2. These replacement ritual vessels were made in accordance with major antiquarian compilations of the Northern Song dynasty such as the *Xuanhe bogu tu* (Illustrated Catalogue of Antique Objects in the Emperor Huizong Collection), rather than actual archaic bronzes. (Fig. 2)

Located not too far from the capital Hangzhou, the Longquan kilns produced high-quality wares for the court when needed (see Rose Kerr, *Song Dynasty Ceramics*, London, 2004, p. 89). It is therefore natural to surmise that Longquan wares made in imitation of archaic bronzes, such as the present example, were also made as ritual vessels for the Southern Song court. Moreover, the glaze of the present vase bears fine 'ice crackles' in flake-like layers, which is reminiscent of some of the finest *Guan* glazes (see *Dynastic Renaissance: Art and Culture of the Southern Song Antiquities*, Taipei, 2010, nos. II-1, and II-3-5). A Longquan *hu* vase of very similar form and size, but covered in the more commonly seen pale-green glaze, in the Asian Art Museum of San Francisco, is illustrated by He Li, *Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco*, New York, 1996, p. 159, no. 277. Another similar Longquan *hu* vase with bluish-green glaze is illustrated in *Chinese Ceramics, Song Yuan Dynasty*, Taipei, 1988, p. 423. Another ancient bronze form employed at the Longquan kilns is the *gui* vessel, an example of which is in the collection of the Percival David Foundation, is illustrated by R. Scott, *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, Los Angeles, 1989, p. 45, no. 20. A further example was discovered in 1991 in Suining, Sichuan province, amongst a cache of ceramics dating from the late Southern Song period, and is illustrated by Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 155, no. 124.

本件龍泉窯仿官釉貫耳壺出自商代青銅壺。青銅壺在商代為盛酒的禮器，多為直頸、鼓腹、圈足，頸兩側設貫耳的形制，其器身裝飾或為一道或多層滿工的饗饗紋，饗饗的中心以扉棱作分隔。（圖一）龍泉窯工在設計時去繁就簡，以橫向的凹綫代表青銅器上橫向排佈的紋飾帶，以縱向貼塑的泥條模仿青銅器上的扉棱。這種做法在仿古的同時，最大限度的表達了宋人崇尚素雅的審美情趣，是古今融合的典範。

兩宋之際博古之風盛行，文人雅士皆以收藏青銅器為好，並加以考訂、出版。這一風尚在宋徽宗之時達到了頂峰，他不僅命王黼編纂《宣和博古圖》，並且以《博古圖》為範式訂正《三禮圖》之謬誤重鑄青銅禮器，用於各類國家祭祀大典。靖康之難，宋室南遷，宗廟祭器泰半為金人所掠，途中又多有損之，及至紹興年間朝廷面臨祭典必不可省而祭器匱乏的窘境。於是各類經濟材料替代青銅製作祭器被提上了日程。瓷器土質，象徵天地之性，因而成爲了製作祭器的不二選擇。南宋官窯置窯之初所在的修內司即隸屬於負責制作祭器的禮器局，見《文藝紹興，南宋藝術與文化·器物卷》，臺北，2010，13–14頁。國立故宮博物院藏有一件南宋官窯貫耳壺，體量碩大，氣勢恢宏，載於前揭書，50–51頁，編號I-2。此類南宋瓷仿銅禮器，多以《博古圖》為準繩，能夠較好的體現三代禮器的精神面貌。（圖二）

南宋時期，龍泉窯因其距行在臨安較近，而又有充沛的自然資源可資大規模窯業生產，在需要時亦會為宮廷燒製高質量的瓷器，見Rose Kerr，《Song Dynasty Ceramics》，倫敦，2004年，89頁。不難想象，在宮廷對禮器大量的需求下，龍泉窯所燒造的此類仿青銅禮器也是宮廷定燒的。而此件龍泉貫耳壺的釉色、釉質，特別是層層疊疊的冰裂狀開片，亦十分接近南宋官釉所追求的效果，見《文藝紹興，南宋藝術與文化·器物卷》，臺北，2010，編號II-1及II-3-5，應該是對官釉的刻意效仿。舊金山亞洲藝術博物館藏有一件與本品形制相同的壺，施加梅子青釉，載於He Li，《Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco》，紐約，1996年，159頁，編號277。另一件近似的龍泉貫耳壺，施粉青釉，載於《Chinese Ceramics, Song Yuan Dynasty》，臺北，1988年，423頁。除了貫耳壺的器形外，龍泉窯亦燒造其他仿青銅禮器的器形，如大維德基金會所藏的一件龍泉青瓷簋，載於蘇玫瑰著，《Imperial Taste – Chinese Ceramics from the Percival David Foundation》，洛杉磯，1989年，45頁，編號20；以及四川遂寧金魚村窖藏出土的一件龍泉青瓷簋，載於朱伯謙，《龍泉窯青瓷》，臺北，1998年，155頁，編號124。



Fig. 1 Late Shang dynasty, Bronze Ritual Wine Jar, *Hu*, sold at Christie's New York, *The Sze Yuan Tang Archaic Bronzes*, 16 September 2010, lot 831.

圖一 商晚期 安陽 青銅饗饗紋壺



Fig. 2 Line drawing of a Shang bronze *hu* in *Xuanhe bogu tu* (Illustrated Catalogue of Antique Objects in the Xuanhe Collection), 1123, vol. 12, p. 20.

圖二 《宣和博古圖》中著錄的一件商代青銅壺。



531

北宋

A QINGBAI LOBED EWER

NORTHERN SONG DYNASTY (960-1127)

北宋 青白釉瓜棱執壺

青
白
磁
瓜
形
水
注

The body is potted with eight vertical lobes and incised with a band of five lines below the shoulder, and a further band at the base of the tall, waisted neck. The strap handle is applied with a small loop at the top, and is opposite the long, curving spout. The ewer is covered overall with a transparent pale bluish glaze that pools to a deeper tone in the recesses.

9¾ in. (25 cm.) high, Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000





532

北宋

青白磁蓮弁文合子

A QINGBAI 'LOTUS' BOX AND COVER

NORTHERN SONG DYNASTY (960-1127)

北宋 青白釉蓮紋蓋盒

The box and cover are potted with high, rounded sides incised with overlapping lotus petals, and the cover is surmounted by a lotus pod-form finial incised on the flat top with seeds. The box and cover are covered inside and out with a pale blue glaze pooling in the recesses, except for the base and the inner rim of the box burnt orange-brown in the firing.

4 in. (10.2 cm.) diam., Japanese wood box

\$4,000-6,000

£3,000-4,400
HK\$31,000-46,000



533

南宋

A SMALL QINGBAI DRUM-FORM JAR AND COVER

南宋 青白釉鼓釘小罐

SOUTHERN SONG DYNASTY (1127-1279)

The jar is applied with a row of small bosses around the foot and with two ring handles at the sides. The cover is similarly applied around the sides with a row of bosses and is carved on the top with a leafy flower stem. The cover and jar are covered with a pale blue glaze pooling in the recesses.

3 in. (7.6 cm.) diam., Japanese wood box

\$4,000-6,000

£3,000-4,400
HK\$31,000-46,000

青
白
磁
鼓
形
合
子



534

南宋

A CARVED QINGBAI BRUSH WASHER
SOUTHERN SONG DYNASTY (1127-1279)

南宋 青白釉刻花洗

The shallow washer is potted with short, flaring sides and is carved in the interior with three peony blossoms borne on and enclosed within scrolling, leafy stems. The washer is covered overall with a pale blue glaze which pools to a darker color in the recesses, and stops below the unglazed rim.

5¼ in. (13.3 cm.) diam., cloth box

\$4,000-6,000

£3,000-4,400
HK\$31,000-46,000

青
白
磁
花
卉
文
洗



535

南宋

AN INCISED QINGBAI FOLIATE-RIM BOWL
SOUTHERN SONG DYNASTY (1127-1279)

南宋 青白釉划花花口盃

青
白
磁
花
卉
文
輪
花
碗

The bowl is thinly potted with flaring sides rising to a slightly everted rim cut with six notches. The interior is freely carved with three geese swimming between three lotus blossoms, and the bowl is covered inside and out with a pale blue glaze which pools to a deeper color in the recesses. The base is unglazed and burnt orange-brown in the firing.

7½ in. (18.2 cm.) diam., Japanese wood box

\$4,000-6,000

£3,000-4,400
HK\$31,000-46,000



536

北宋
/ 金

鈞窯
澱青
釉紅
斑盃

A PURPLE AND COPPER-GREEN SPLASHED
JUN 'BUBBLE' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is delicately potted with rounded sides and is raised on a short unglazed foot, and covered inside and out with a glaze of pale, milky blue tone decorated on the exterior with a concentrated area of purplish splash to one side, and on the interior with extensive purplish splashes suffused with copper-green spots.

3¼ in. (8.2 cm.) diam., Japanese wood box and silk pouch

\$50,000-70,000

£38,000-52,000
HK\$390,000-540,000

EXHIBITED

Christie's, *The Classic 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. 68-69, no. 19.

北宋/金 鈞窯天青釉紫斑小盃

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，68-69頁，編號19。



Of all the ceramic forms produced at the Jun kilns, the 'bubble' bowl perhaps shows the famous Jun glaze to its best advantage. As on the present example, the glaze on these bowls is often of a particularly luminous blue, punctuated by vivid, dynamic purple and green splashes. The effect is to create an intimate, jewel-like piece that delights when held in the hand.

The instantly-recognizable opalescent blue of the Jun glaze is in fact primarily due to an optical effect, rather than to an actual blue element within the composition of the glaze. After high firing, the pieces in the kilns were cooled very slowly, resulting in the development of tiny globules of lime-rich glass within the silica-rich glaze matrix, a process known as 'liquid-liquid phase separation'.

The purple splashes are the result of the deliberate application of copper oxides to the surface of the unfired glaze, a decorative technique which appears from the end of the 11th century. In the 2001 excavation of the Liujiamen Jun ware kiln site in Shenhou, Yuzhou city, Jun ware shards decorated with large red and purple areas were found in the late Northern Song strata. See 'Liujiamen junyao fajue jianbao' (Brief of the Excavation of Jun Ware at Liujiamen), *Wenwu* (Cultural Relics), 2003, no. 11, fig. 13 and 19. From the same excavation, a shard of a small bowl with rounded sides and a slightly inverted rim, strongly reminiscent of the current bowl, was also found in the late Northern Song stratum. A line drawing of this shard is illustrated *ibid.*, p. 34, fig. 15.7.

Small Jun-glazed bowls with splashes both on the inside and out are highly sought after. Examples of 'bubble' bowls, mostly of below 9 cm. in diameter, include one in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 246, pl. 222 (8.3 cm. diam.); another in the collection of the Percival David Foundation of Chinese Art, now on loan to the British Museum, illustrated by S. Pierson, *Song Ceramics: Objects of Admiration*, London, 2003, pp. 60-61, pl. 20 (PDF 45B) (8.6 cm. diam.); and one in The Metropolitan Museum of Art, illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 87, no. 80 (50.145.316) (8.6 cm. diam.). Two further bowls are illustrated by J. Ayers, *The Baur Collection*, Geneva, 1968, vol. 1, nos. A31 and A32 (both 8.5 cm. diam.). See, also, the bowl sold at Christie's Hong Kong, 30 May 2012, lot 4051, and another bowl, also from the Linyushanren Collection, sold at Christie's Hong Kong, 2 December 2015, lot 2808.

在眾多的鈞窯器形中此類造型雋秀、盈盈可握的小盃或最能體現鈞釉之美。正如此盃中看到的這樣，天藍釉面在淺圓的盃內顯得格外瑩潤光亮，又飾以間有蘋果綠的玫瑰紫色斑塊，猶如一個氣泡，這可能也是此類盃在西方被稱為「泡泡盃」的原因。

鈞釉所呈現的藍光並非因其釉中有藍色的顯色物質，而是由一種被稱為「二液分相」的光學現象所致，這得益於鈞窯窯爐隔熱功能優良，能使器物在長時間高溫狀態下慢慢冷卻。最早的鈞窯器只呈素藍色，自十一世紀末起，鈞瓷開始加入紫紅斑裝飾，那是在窯燒之前在釉面上塗上氧化銅的效果。2001年禹州劉家門窯址的發掘中，在北宋晚期地層發現了使用大面積銅紅釉以及用紫斑裝飾的瓷片，見劉家門鈞窯發掘簡報《文物》2003年第11期，圖13及19。在同一地層亦發現了此類小盃的殘片，其線圖發表於前揭書34頁，圖15.7。

此類紫斑小盃為鈞窯名品，直徑多在9公分左右。傳世同類小盃見於世界各大博物館館藏者有故宮博物院藏一例（8.3公分），載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，246頁，圖版222；大維德基金會藏一例（8.6公分），載於畢宗陶著，倫敦2003年出版《Song Ceramics: Objects of Admiration》，61頁，圖20；紐約大都會博物館藏一例（8.6公分），載於S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975年，87頁，編號80；以及日內瓦鮑爾收藏的兩件（皆8.5公分），見J. Ayers, *The Baur Collection*，日內瓦，1968年，卷1，編號A31及A32。亦可比兩件拍賣例，一件於2012年5月30日在香港佳士得拍賣，拍品4051號；另一件為臨宇山人舊藏，2015年12月2日於香港佳士得拍賣，拍品2808號。



537

金
鈞
窯
澱
青
釉
盃

A JUN 'BUBBLE' BOWL

JIN DYNASTY (1115-1234)

The bowl is finely potted with rounded sides incurving at the rim and raised on a short, unglazed foot. The sides are covered with a crackle-suffused glaze of cloudy, pale greenish-blue color thinning to a mushroom tone at the rim.

3 1/8 in. (8.1 cm.) diam., Japanese wood box

\$6,000-8,000

£4,500-5,900
HK\$47,000-62,000

金 鈞窯青釉小盃



538

北宋

A LARGE JUN DISH

NORTHERN SONG DYNASTY (960-1127)

鈞窯
澗青
釉大
盤

The shallow dish is well potted with rounded sides rising to the slightly inverted rim encircled on the exterior by a finger-molded band. The dish is covered overall with a pale lavender-blue glaze which thins to mushroom at the rim, and continues onto the countersunk base which has five spur marks.

11½ in. (29.1 cm.) diam., Japanese wood box

\$60,000-80,000

£45,000-59,000
HK\$460,000-620,000

PROVENANCE

Eskenazi, London.

EXHIBITED

Christie's, *The Classic 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. 64-65, no. 16.

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. 18.

The success of such a gracefully restrained vessel as the present dish requires absolute mastery of the glaze during the firing process; there can be no distractions from the simplicity of the form and the luminosity of the glaze. To maintain this simplicity and ensure maximum glaze coverage, including on the foot, the dish was raised on five tiny spurs for firing. The unusually large dimensions of the present dish presented an additional challenge; the result is a rare treasure of serenity and elegance.

A dish of similar size, also fired on five small spurs, but with a wider foot ring, is illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, p. 152-153, no. 58. Another similar Jun dish, but of smaller size (19.7 cm. diam.) and with a flattened rim, is illustrated *ibid.*, pp. 144-145, no. 54.

北宋 鈞窯天青釉盤

來源

埃斯肯納齊，倫敦。

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，64-65頁，編號16。

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18。

燒製如此大尺寸的鈞釉盤頗具挑戰，陶工需要在燒造過程中對釉的流淌及瓷坯的狀態有精確的把控，爲了使釉能夠覆蓋全器，此器更以五個支釘支燒，可見其製作之精細。國立故宮博物院藏有一件相似的鈞窯盤，亦以五個支釘支燒，惟圈足較寬，載於1999年臺北出版《故宮藏瓷大系：鈞窯之部》，152-153頁，編號58。另可比一件鈞窯折沿盤，尺寸較小（直徑19.7公分）載於前揭書，144-145頁，編號54。



base



539

北宋 / 金
鈞窯
澱青釉碗

A LARGE JUN BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is well potted with deep, rounded sides rising from a low, spreading foot to a slightly inverted rim, and is covered overall with an even glaze of pale, milky blue color thinning to a mushroom tone at the rim and stopping above the unglazed brownish-grey foot.

8½ in. (21.6 cm.) diam., Japanese wood box

\$12,000-18,000

£8,900-13,000
HK\$93,000-140,000

北宋/金 鈞窯天藍釉盃



another view



540

北宋 / 金
鈞窯
澗青
釉深
鉢

A RARE LARGE JUN DEEP BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

The bowl is formed with deep rounded sides rising from the short foot ring to the slightly incurved rim, and is covered inside and out with a glaze of milky, sky-blue tone thinning to mushroom at the rim, except for the foot and a circular section on the bottom of the interior which are burnt orange in the firing.

7½ in. (19 cm.) diam., Japanese wood box and lacquered cover

\$30,000-50,000

£23,000-37,000
HK\$ 240,000-390,000

PROVENANCE

The Idemitsu Museum of Arts, Tokyo.

EXHIBITED

The Idemitsu Museum of Arts, *Sodai no Toji* (The Ceramics of the Song Dynasty), Tokyo, October to November 1979.

LITERATURE

The Idemitsu Museum of Arts, *Sodai no Toji* (The Ceramics of the Song Dynasty), Tokyo, 1979, no. 67.

The Idemitsu Museum of Arts, *Idemitsu Bijutsukan Zohin Zuroku Chugoku Toji* (Chinese Ceramics in the Idemitsu Collection), Tokyo, 1987, no. 484.

The present bowl is very rare for its large size and bold form with unusually deep sides. A bowl of similar proportions is illustrated by S. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1975, p. 100, no. 94; and another of slightly smaller size (17.9 cm. diam.) is illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 245, no. 221. Another bowl of similar size but with shorter sides, in the collection of the Percival David Foundation of Chinese Art, now on loan to the British Museum, is illustrated by Stacey Pierson in *Song Ceramics: Objects of Admiration*, London, 2003, pp. 24-25, pl. 3.

The unglazed circle on the interior of the present bowl suggests that a small piece was probably fired inside it. Compare another Jun deep bowl with five spur marks on the interior, illustrated by R. Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, pp. 220-221, no. 383.

北宋/金 鈞窯天藍釉鉢

來源

出光美術館藏。

展覽

出光美術館，《宋代之陶磁》，東京，1979年10至11月。

著錄

出光美術館，《宋代之陶磁》，東京，1979年，編號67。
出光美術館，《出光美術館藏品圖錄：中國陶瓷》，東京，1987年，編號484。

本件鈞窯鉢器形碩大，殊為難得，同類鈞窯大鉢可參考紐約大都會博物館藏一例，見S. Valenstein著《A Handbook of Chinese Ceramics》，紐約，1975年，100頁，圖94。故宮博物院藏有一件尺寸稍小（高17.9公分）的鈞窯鉢，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，245頁，編號221。倫敦大維德基金會藏有一件同類的鈞窯鉢，惟器腹較淺，載於畢宗陶著《Song Ceramics: Objects of Admiration》，倫敦，2003年，24-25頁，圖版3。



541

元
/
明
初

鈞
窯
澱
青
釉
方
水
盤

AN EXTREMELY RARE 'NUMBER TEN' JUN RECTANGULAR JARDINIÈRE

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The *jardinière* is thickly potted with shallow sides rising to a flat, everted rim with a raised outer edge, and is supported on four cabriole legs joined by bracket-shaped aprons. The vessel is covered overall with a pale, milky blue glaze which thins to mushroom at the edges. The base is applied with a thin brownish glaze and incised with the character *shi* (ten).

6¾ in. (17.2 cm.) long, Japanese wood box

\$70,000-90,000

£52,000-67,000
HK\$550,000-700,000

PROVENANCE

George Eumorfopoulos Collection (according to label).
Burchard Galleries, Berlin, June 1927.
Christie's Amsterdam, 31 October 2006, lot 482.

EXHIBITED

Christie's, *The Classic 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. 74-75, no. 22.

元/明初 鈞窯天藍釉長方盆 「十」字款

來源

George Eumorfopoulos珍藏（根據標籤）。
Burchard Galleries，柏林，1927年6月。
阿姆斯特丹佳士得，2006年10月31日，拍品482號。

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，74-75頁，編號22。



The present *jardinière* is part of a celebrated group of 'numbered' Jun wares, of which lot 542 is also an example. Similar to lot 542, the present rectangular *jardinière* likely functioned as the stand for a taller flower pot of corresponding form.

A rectangular *jardinière* of similar size from the Schiller Collection, also inscribed with the number *shi* (ten) but with *myi*-shaped feet, is now in the Bristol City Art Gallery, and is illustrated by Hobson and Hetherington, *The Art of the Chinese Potter*, p. XXXIII, fig. 1; and another with a lavender-tinged sky-blue glaze, and inscribed with the number *jiu* (nine), is in the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 23, no. 19. A rectangular *jardinière* with the number *shi* (ten) from the collection of Robert Chang was sold at Christie's New York, 21 March 2002, lot 149.

A rectangular *jardinière* complete with a matching, tapering rectangular flower pot, in the Percival David Foundation of Chinese Art, is illustrated in *Oriental Ceramics, The World's Great Collections*, Tokyo, 1982, vol. 6, no. 49. A tapering, rectangular flower pot in the Qing Court Collection, inscribed with the number *shi* (ten) and therefore apparently intended to be paired with a *jardinière* such as the present example, is illustrated in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p. 22, no. 18.

Another 'number ten' rectangular flower pot is illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chun Ware*, Taipei, 1999, p. 84-85, no. 25. This flower pot was later incised with the inscription *Jianfu Gong Ninghui Tang yong* (For use in the Hall of Focused Radiance in the Palace of Established Happiness), suggesting that it was used in the Imperial Palace.

本件拍品與拍品編號542一樣，屬於陳設類鈞瓷，當為同類長方形花盆的盆托。Bristol City Art Gallery藏有一件同類的鈞窯長方形盆托，載於Hobson及Hetherington著，《The Art of the Chinese Potter》，XXXIII頁，編號1。清宮舊藏一件鈞窯「九」字款長方形盆托，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，23頁，編號19。亦可比張宗憲舊藏一件此類盆托，2002年3月21日於紐約佳士得拍賣，拍品149號。

倫敦大維德基金會藏有一套鈞窯長方形花盆及盆托，載於《Oriental Ceramics, The World's Great Collections》，東京，1982年，卷6，編號49。清宮舊藏一件與此類盆托配對的長方形花盆，亦帶「十」字款，著錄於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，22頁，編號18。國立故宮博物院藏有一件鈞窯「十」字款長方形盆托，釉上加刻「建福宮凝輝堂用」款記，見1999年臺北出版《故宮藏瓷大系：鈞窯之部》，84-85頁，編號25。



base



542

元 / 明初
鈞窯紫紅釉水盤

A RARE 'NUMBER FIVE' JUN TRIPOD
'NARCISSUS' BOWL

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The sturdily potted bowl has a band of twenty 'nail-head' bosses applied between bow-string borders, and a further sixteen bosses above the three *ruyi*-form feet. The bowl is covered with a thick glaze, the interior of pale blue and lavender tone and the exterior mostly of mottled purple that thins to brownish-olive on the raised areas. The base has a thin brownish-olive glaze and a ring of spur marks revealing the grey body, and is incised with the character *wu* (five).

8¼ in. (20.9 cm.) diam., Japanese wood box

\$150,000-200,000

£120,000-150,000
HK\$1,200,000-1,600,000

PROVENANCE

A Hong Kong family collection, acquired first half of the 20th century.

Christie's Hong Kong, 27 May 2008, lot 1837.

EXHIBITED

Christie's, *The Classic 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. 76-77, no. 23.

元/明初 鈞窯玫瑰紫釉鼓釘洗 「五」字款

來源

香港家族珍藏，入藏於二十世紀上半葉。
香港佳士得，2008年5月27日，拍品1837號。

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，76-77頁，編號23。



The present bowl and the preceding *jardinière* (lot 541) belong 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 a 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 style 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 style 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.

For two Jun bowls also inscribed with the number *wu* (five) on the base, but with a pale blue or "moon-white" glaze, see *A Panorama of Ceramics in the Collection of the National Palace Museum, Taipei, Chun Ware*, Taipei, 1999, pp. 102-105, nos. 34 and 35. Other examples of similar form but with different numerals are illustrated *ibid.* pp. 88-101 and 107-108, nos. 27-33, and 36, and in *The Complete Collection of Treasures of the Palace Museum - 32 - Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, pp. 28-33, nos. 24-28.

A further 'number five' Jun tripod bowl was sold at Christie's Hong Kong, 15 September 2009, lot 341.

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。

國立故宮博物院藏有兩件「五」字款鼓釘洗，均為月白釉，見1999年臺北出版《故宮藏瓷大系：鈞窯之部》，102-105頁，編號34及35。帶其他數字款的鼓釘洗可參見前揭書，88-101頁及107-108頁，編號27-33及36；以及故宮博物院藏諸例，載於1996年出版故宮博物院藏文物珍品全集《兩宋瓷器（上）》，28-33頁，編號24-28。

亦可比一件與本品十分相近的「五」字款鼓釘洗，2009年9月15日於香港佳士得拍賣，拍品341號。



base



INSCRIPTIONS ON BOXES

箱書



Lot 508 (outer box, front)



Lot 508 (outer box, back)



Lot 508 (inner box)



Lot 512



Lot 513



Lot 514



Lot 516



Lot 517



Lot 517 (top)



Lot 518 (front)



Lot 518 (back)



Lot 519



Lot 520



Lot 522



Lot 528 (inner box)



Lot 530 (inner box)



Lot 536



Lot 539 (outer box, front)



Lot 539 (outer box, back)



Lot 539 (inner box)



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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 (Δ 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 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.

(a) 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.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit 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.

(c) 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. 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 our 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 • 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\$2,500,000, 20% on that part of the **hammer price** over US\$2,500,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

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.
- Your 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 saleroom 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

(a) 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**").

(b) 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.

(c) 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 30th 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.
- (b) 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.

- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) 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 or contact us at 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 or contact us at 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 Ψ 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.

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. 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.

K GLOSSARY

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

- 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;

- 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;

- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

- 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, 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

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

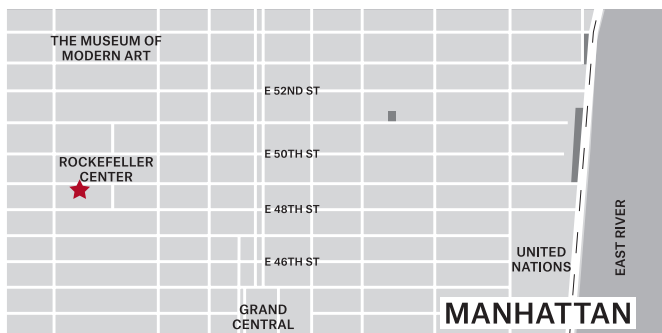
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
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
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INTERNATIONAL ASIAN ART AUCTIONS

AUCTION CALENDAR 2018

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

29 MARCH

First Open
HONG KONG

15 MAY

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

26 MAY

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

27 MAY

Asia Contemporary Art
(Day sale)
HONG KONG

27 MAY

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

28 MAY

Chinese Contemporary Ink
HONG KONG

28 MAY

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

29 MAY

Fine Chinese Modern Paintings
HONG KONG

30 MAY

The Imperial Sale
Important Chinese Ceramics and Works of Art
HONG KONG

13 JUNE

Art d' Asie
PARIS

11 SEPTEMBER

Fine Chinese Paintings
NEW YORK

13&14 SEPTEMBER

Fine Chinese Ceramics and Works of Art
NEW YORK

21 SEPTEMBER

First Open
SHANGHAI

21 SEPTEMBER

20th Century and Contemporary Art
SHANGHAI

6 NOVEMBER

Fine Chinese Ceramics and Works of Art
LONDON, KING STREET

24 NOVEMBER

Asia 20th Century and Contemporary Art
(Evening sale)
HONG KONG

25 NOVEMBER

Asia Contemporary Art
(Day sale)
HONG KONG

25 NOVEMBER

Asia 20th Century and Contemporary Art
(Day sale)
HONG KONG

26 NOVEMBER

Chinese Contemporary Ink
HONG KONG

26 NOVEMBER

Fine Chinese Classical Paintings and Calligraphy
HONG KONG

27 NOVEMBER

Fine Chinese Modern Paintings
HONG KONG

28 NOVEMBER

Important Chinese Ceramics and Works of Art
HONG KONG

12 DECEMBER

Art d' Asie
PARIS

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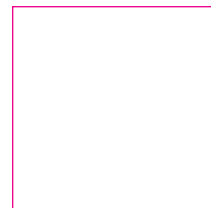
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