

宋代文物展



The Art of Song Dynasty

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ASIAN ART HONG KONG

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星期日 Sun: 10am - 6pm



繼遠美術 K.Y. Fine Art

宋代文物展



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繼遠美術 K.Y. Fine Art

序言

宋代（960-1279）開國皇帝太祖趙匡胤（自960至976年在位）杯酒釋兵權的策略導致國家傾於文藝而疏於武備，加上佞臣當道，致為遼金元等外族所侮，終於覆亡。雖然在政治和軍事方面是徹底的失敗，但在文學、科技、海外貿易和藝術的成就卻是前所未有的。

談起宋代藝術，我們不能不提北宋（960-1127）皇帝徽宗趙佶（自1101至1125年在位）。他才情橫溢，酷愛藝術，精詩詞、繪畫和書法。所創瘦金體書法，前無古人，獨樹一幟。上行下效，所以朝臣和平民百姓都趨之若鶩，文藝遂得振興，光耀今古。

宋人注重生活質素，朝廷南渡後更加講求物質享受，皇親貴胄的日用器物都極盡精巧，不論金銀、銅鑄、玉刻、漆器和陶瓷的製作在數量和質量上都比前代提升了很多。是次展覽展出的物品是宋代文藝弘揚，社會富裕底下的產物。展品1刻鳳啣牡丹紋原蓋鍍金銀經瓶，造型優美，刻工繁縟。展品2是一件刻仙姬獻瑞圖六出花形銀鏡盒，花團錦簇的圖案，同樣雕縷精細。盒蓋裡和盒內壁施棕褐色漆，更顯講究。內盛同一形狀的素身銅鏡一件，鏡背似乎有長方印記，風格與當時流行的湖州銅鏡相同。但印記現為泥土掩蓋，清潔後當會見到上面的文字。相信要製作一個這樣精美的銀鏡盒可能要經年累月才可完成。英國大英博物館收藏類似一件，其他公私收藏似乎未見同類型的鏡盒。



展品1
Exhibit 1

展品3黑漆竹絲骨團扇似乎亦是私人收藏所未見，只知福建省博物館和江蘇省鎮江博物館各有一件類似的竹絲骨團扇。展品4a-c據說是和展品3一起發現。假如屬實的話，那麼根據4a紅漆底部的「癸酉」干支款，我們可把這一組四件的器物的年份定為1213或是1273年。

宋代生產的漆器為數不少。早期多是光素無文的一色漆器，大多是日用器物。由於素身關係，所以更注重器物的造型和漆的

質素。又會在口沿加上金邊，使器物更加富麗堂皇，突顯物主的高貴地位。展品5是一件罕有的金扣漆盤，其造型與五代（907-960）至北宋的定窯和遼代（916-1125）的瓷器相似，所以有可能是北宋早期的產品。

一色漆器上偶見朱書款識，內容通常是製作的年份、地點和出品商號或工人的名字。最後兩個字通常是「上牢」。「牢」是古代祭祀用的犧牲。「上牢」意思是牛羊豕等美食。在宋代漆器上「上牢」一詞大抵是指「優質的祭器」的意思。展品6宋漆鼓腹深碗上朱書款識最後兩個字看來應是「上牢」。

展品7-11為一組精美而罕有的定窯瓷器。宋代陶瓷是中國陶瓷史上一個高峰期，所產汝、定、官、哥、鈞、耀州窯和青白瓷都各領風騷。今次展覽選了幾件有代表性和重要的定窯瓷器展出。展品7刻蓮荷紋折腰盤表現宋代定窯刻工犀利，流暢自然的風格。展品8、9及10四件金代（1115-1234）印花卉紋碟則表現出定窯在印花方面的成就。這四件據說是一起發現的。如所言不虛，顯示「官」字瓷器與「尚食局」款瓷器會有一定的關係。宋代設立尚食局，專門掌管皇帝膳食。金代承北宋遺制，亦有設立「尚食局」。帶「尚食局」和「官」款的瓷器甚少，所以特別珍貴。

金代的壁畫經常出現茶具及酒具，這顯示茶和酒是當時非常流行的飲料。宋人對茶酒的熱愛也非常明顯，因為當時的文獻經常把兩者相提并論。宋馮時行詩有句云「酒缸開半熟，茶餅索新煎」。展品11北宋定窯白釉渣斗是當時流行的茶具之一。

除喝茶之外，宋代人亦愛喝酒，宋代張能臣曾著《酒名記》，收錄了宋代天下酒名壹百多種，取名亦非常文雅，可見酒風之盛。除展品1是酒器外，展品12金黑釉剔花填白卷草紋玉壺春瓶同是酒器，是金元時期相當流行的造型。

宋代的陶瓷制作很多，很多窯的出品都很精美。今次展覽挑選的展品13南宋（1127-1279）龍泉雙魚洗，發色翠綠瑩潤，是龍泉窯中的精品。展品14北宋青白瓷紀年四系蓋罐是景德鎮窯的出品，有北宋元祐六年年號（公元1091年），是研究宋代青白瓷



展品8
Exhibit 8

歷史的好材料。展品15 宋吉州窯玳瑁斑大碗尺寸大而釉色精美。展品16 加彩泥塑摩侯羅兒非常罕有。基於這種孩兒玩偶在當時非常流行，所以很有可能是宋代產品。

後記

我們在最後一刻加入了三項展品。一項是一件石刻松猴筆擱（展品17）。這件筆擱驟眼看來不甚精幼，但細看則是生氣勃勃，神采飛揚，是一件罕有而精緻的宋代文房佳器。

第二項新加展品是四件北宋汝窯殘片（展品18a-d）。汝窯中外馳名，幾乎家喻戶曉，甚至不太熟悉中國陶瓷的人士也知道這個名字。北宋皇帝徽宗不惜工本，務求製品達致完美無瑕。這四件殘片是我們收藏多件宋代名窯瓷片中的精品。

最後一項新加展品是一件重要而精美的汝窯型青瓷刻牡丹紋盤（展品19）。在宋代河南省地區的窯場，生產了一批高質滿釉支燒的青瓷，而汝窯則是其中較為著名的一種類型。我們這件汝窯型青瓷刻牡丹紋盤便屬於該類窯器其中一件。這盤質素之高幾可超越上述一批瓷器中的部份高檔產品。我們很慶幸能展出這件珍品。

吳繼遠



展品 19
Exhibit 19

Preface

The strategy of demilitarizing and retiring the powerful generals adopted by Emperor Taizu (Zhao Kuangyin) (reigning from 960 to 976), founding monarch of the Song dynasty, led to an emphasis on art and literature, and negligence of national defense. In addition to this, state affairs were controlled by crafty and fawning ministers. These factors finally brought about the invasions of the Khitan (Liao), Jurchen (Jin) and Mongol (Yuan) tribes. Although the Song dynasty (960-1279) failed completely in political and military affairs, its achievements in art and literature, science and technology, and overseas trade were unprecedented.

Discussion about Song art is never complete without mentioning Emperor Huizong (Zhao Ji) (reigning from 1101 to 1125) of the Northern Song (960-1127) dynasty. This multi-talented emperor was an ardent art lover, an eminent poet, a great painter and calligrapher. He invented a unique and exceptional style of calligraphy known as *shoujinti* (slender-gold style). His devotion to the arts and sciences was highly influential with his ministers and subjects. Art and literature thus thrived during Song times and remained radiant for the rest of Chinese history.

People of the Song dynasty pursued a high quality lifestyle. Material pleasure was even more pursued after the southward migration of the Song court. The everyday utensils used by the royalty and dignitaries were extremely sophisticated. Production of gold and silver ware, bronzes, jades, lacquers and ceramics significantly outgrew the previous dynasties in quality and quantity. The artifacts displayed in the present exhibition were the result of the promotion of art and culture, and the products of an affluent society. The parcel-gilt silver covered *meiping* shaped vase carved with phoenix and peony design (Exhibit 1) is noted for its graceful shape and intricate decoration. The six-lobed silver mirror box with female immortals (Exhibit 2) is applauded for its lavish floral motifs and exquisite carving. The brown lacquer which lines the underside of the lid and the interior of the box further enhances the overall beauty of the object. The plain bronze mirror of similar shape placed inside the box has what looks like a rectangular mark on its back. This mirror is similar in style to the Huzhou (in Zhejiang) bronze mirrors in vogue during Song times. However, the mark is now partially obscured by dirt and may show up after cleaning. It had probably taken months or even years to produce such an exquisite silver mirror box. Apart from a similar box in the collection of the British Museum, there seem to be no mirror boxes of this style known in public or private collections.

The black-lacquered bamboo fan (Exhibit 3) is also not found in private collections. The only known similar examples are the two bamboo fans in the Fujian Provincial Museum and Zhenjiang Museum in Jiangsu province respectively.



Exhibit 3
展品 3

It is reported that Exhibits 4a-c were found together with the fan. If this was the case, the “*guiyou*” mark inscribed on the base of the red lacquer bowl (Exhibit 4a) could be used to date these four artifacts. According to the Chinese sexagenarian cycle, the *guiyou* year corresponds to AD1213 or 1273.



Exhibit 5
展品 5

Substantial quantities of lacquer ware were produced in the Song dynasty. Early Song examples, predominantly household utensils, were usually monochrome with a plain surface. Due to the absence of decorative motifs, the focus was placed on the shape of the vessel and the quality of the lacquer. Some mouth rims were mounted with gold to enhance the splendour of the vessels and to indicate the superior status of their owners. The rare lacquer dish with gold rim (Exhibit 5) is similar in shape to Ding ware of the Five Dynasties (907-960) and Northern Song period, as well as Liao dynasty (916-1125) porcelains, suggesting that it was from the early Northern Song period.



Exhibit 6
展品 6

Monochrome lacquers are occasionally found with cinnabar red inscriptions usually denoting the year and place of production, the shop name or the craftsman’s name. The inscriptions usually end with the two characters of *shanglao*. “*Shang*” means “superior” while “*lao*” refers to animal sacrifice in ancient ritual. *Shanglao* thus means “superior sacrificial meat” (such as beef, mutton and pork). When inscribed on lacquer ware, this mark probably is meant to indicate “high quality ritual ware”. The last two characters of the cinnabar inscription on the lacquer deep bowl (Exhibit 6) appear to be *shanglao*.

Exhibits Nos.7-11 comprise a rare group of fine and rare Ding ware. The Song dynasty was a peak period in Chinese ceramic history. Ru, Ding, Guan, Ge, Jun, Yaozhou and *Qingbai* wares, each noted for its unique beauty, are among the most famous wares of the Song dynasty. A number of significant and representative examples of Ding ware have been included in this exhibition. The vigorous, fluent and spontaneous carving style typical of Ding ware of the Song dynasty is well exemplified in the porcelain dish with lotus design (Exhibit 7). The four dishes with molded floral design datable to Jin dynasty bespeak the achievement of molded Ding ware. It is reported also that they were found together. If that is true, it indicates that the *guan* marked and the *Shangshiju* marked wares are related in a certain way. The Song dynasty established the Bureau of Imperial Dining which took charge of the imperial food service. The Jin dynasty (1115-1234) established a similar department. Due to their scarcity, porcelains inscribed with *Shangshiju* and *Guan* mark are particularly precious.

Tea ware and wine vessels often appear on murals of the contemporary Jin dynasty, which shows that they were very popular drinks in that period. The Song people’s love for them is also evident because they were often mentioned together in the history of that period. “Half-boiled wine from the wine jar; freshly brewed tea from tea cakes”, are two lines from a poem written by the Song scholar Feng Shixing. The porcelain jar with bowl shaped mouth (Exhibit 11) from

the Ding kiln was among the popular tea wares of the Song dynasty.

With or without tea, people of the Song dynasty also loved wine by itself. *Jiumingji* (Names of Wine), a book written by a Song scholar Zhang Nengchen, records the elegant names of over one hundred famous wines of the Song dynasty, showing the popularity of wine drinking. Apart from the silver *meiping* shaped vase (Exhibit 1), the black-glazed *yuhuchun* shaped vase with floral design (Exhibit 12) was also used as a wine vessel.

The ceramics industry thrived during Song times. Many kilns made superb products. The Southern Song (1127-1279) celadon washer with twin fish design (Exhibit 13) is noted for its rich and lustrous green glaze. It is among the finest examples of Longquan celadon. The dated *Qingbai* glazed porcelain covered jar with four lugs is from the Jingdezhen kiln (Exhibit 14), and records the 6th year of the Yuanyou period (AD1091) of the Northern Song dynasty as its date of manufacture. It provides valuable information for the study of the history of *Qingbai* ware of the Song period. The large tortoiseshell glazed bowl from the Jizhou kiln (Exhibit 15) is noted for its stately size and beautiful glaze. The painted clay figure of a seated boy (Exhibit 16) is a rarity. It may well be a Song product as this type of doll was especially popular at that time.

Postscript

We have added in last minute three exhibits. One of them is a good and rare stone brush-rest carved in the shape of a monkey sitting on a pine branch (Exhibit 17). At the first glance, this piece does not look carved with intricate details. However, if we look at it closely, we will find that it is vividly carved showing the liveliness of the animal. It is a very good and rare Song dynasty scholar's object.

The second exhibit that we have added is a group of four Ruyao shards (Exhibits 18a-d). Ruyao is a world famous ware and is almost a household name even for people who are not familiar with Chinese ceramics. The Emperor Huizhong of the Northern Song dynasty strived at all costs to attain near perfection in its production. The four good and rare shards here are chosen from among a group of shards from various famous kilns of the Song dynasty in our collection.

The last exhibit that we have added is an important and excellent Ru-type green glazed dish with finely carved peony design (Exhibit 19). In Song dynasty, the kilns in Henan province produced a series of high quality green wares with spur marks on the fully glazed base, of which Ru ware is one of the better known categories. Our dish is one among those wares. Its quality is so superb that it even surpasses some of the high-grade products in the above-mentioned group of wares. We are proud to show this marvellous piece in this exhibition.



Exhibit 15
展品 15



Exhibit 17
展品 17

K. Y. Ng

1.

南宋刻鳳啣牡丹紋原蓋鍍金銀經瓶

高20.2公分x 直徑10公分

經瓶，或稱梅瓶，在南宋時是一種非常流行的酒器，以陶瓷製作居多，銀器相對來說較為罕有。展覽中的一件銀製梅瓶上的紋飾異常精美，製作工藝水平極高。

參看：浙江省博物館編：《中興紀勝—南宋風物觀止》展覽目錄第99-100頁兩件肩部較闊的帶蓋銀經瓶，和第101頁一件造型相似的素身帶蓋銀經瓶、後者是在一個1274年的紀年墓出土。2015年11月北京中國書店出版。

展覽及出版：美國紐約 Courage and Joy Asian Art Advisory, 2010年3月20-28日開業展覽目錄第15號

A Good and Rare Parcel-gilt Silver *Meiping* Shaped Vase (*Jingping*) with Cover, the body decorated with finely carved phoenix and peony design, Southern Song Dynasty (1127-1279 AD)

h 20.2 cm x dia. 10 cm

Jingping, otherwise known as *meiping*, was a very popular wine vessel in the Southern Song dynasty. A majority of them were ceramics and those made of silver were comparatively rare. The designs on the rare silver vase in this exhibition are meticulously executed.

Compare two silver covered vases with broader shoulder on p.99-100 and a plain silver covered vase of similar shape from a tomb dated to 1274 on p.101 exhibited in Zhejiang Provincial Museum, and published in the exhibition catalogue entitled 《中興紀勝—南宋風物觀止》，published by China Book Store, Beijing, November 2015.

Exhibited and Published:

Courage and Joy Asian Advisory, New York, U.S.A.

Inaugural Exhibition March 20-28, 2010.

Chinese Ceramics and Silver from the Song dynasty, 10th -12th Century catalogue, No. 15







2.

宋刻仙姬獻瑞圖銀鏡盒

高5 x 19公分（盒） 直徑17公分（銅鏡）

盒呈六瓣形，內盛六出鏡一個，內壁施棕褐色漆。蓋中央有六出開光，中央刻一企立仙女，右旁侍女兩手持扇，左旁侍女手持托盤，上有靈龜，左邊站一仙鶴。仙鶴舉頭仰望右邊的仙女，開光外飾以卷草紋。外圍斜邊上的六瓣中有五瓣飾有開光鹿紋，其地紋和蓋的垂直邊飾與蓋面的卷草紋相似。

參看：大英博物館收藏與本件相似的鏡盒

A Rare Silver Mirror Box of Six Lobed Shape, Song Dynasty (960-1127 AD)

115 x 19 cm (Box), dia. 17 cm (Bronze mirror)

The cover intricately carved with a female immortal flanked by two girl attendants, the one on the right holding a fan with long handle, and the one on the left holding a tray with a tortoise on it. A crane on the far left standing on one leg, with its head held up and turned right gazing at the immortal, all enclosed in a six-lobed panel, surrounded by meandering floral scrolls, the slanting sides carved with five quatrefoil shaped panels of deer on a ground of scrolls similar to those scrolls on the straight sides and the cover.

cf. a similar mirror box in the collection of the British Museum







3.

南宋黑漆竹絲骨團扇

高51 x 26公分

據說與這罕有的團扇共出的有一個上有文字的金鐘形銅鏡，一個盛有白色粉末的小木盒和一件紅漆六出碗。漆碗底部寫上「癸酉捌位」四字。癸酉相當於1213年或是1273年。

紐西蘭 GNS Science 學院碳14測試年代：公元1273±20 年

參看：福建省博物館和江蘇省鎮江博物館收藏類似的兩把團扇

A Rare Bamboo Fan with Gild Metal Handle, Southern Song Dynasty (1127-1279 AD)

h51 x 26 cm

This rare fan was said to have been found together with an inscribed bronze mirror of bell shape, a wood box with white powder inside and a red lacquer bowl with six petal rim inscribed on the bottom with four characters in red reading "guiyou bawei" which includes a cyclical date corresponding to 1213 or 1273.

Tested by Institute of Geological and Nuclear Sciences Ltd (GNS Science), New Zealand. Radiocarbon Age: 1273±20 AD

cf. similar fans in the collection of the Fujian Provincial Museum and the Zhenjiang Museum in Jiangsu province respectively





4b



4c





4a-c

- a. 南宋紅漆六出花口朱書「癸酉捌位」碗 高5 x 11.8公分
- b. 南宋金鐘式帶環銅鏡 高17.6 x 11公分
- c. 南宋木製粉盒 高2.5 x 5.4公分

這一組三件器物據說是與展品3黑漆竹絲骨團扇一起發現。假如屬實，根據紅漆上的「癸酉捌位」款識，我們可以把這組四件的南宋器物的年份定為公元1213年或是1273年。

參看：王鋒鈞：《藝術玩傢—銅鏡的收藏與市場》，山東美術出版社，第108頁圖150類似形狀的銅鏡。出版日期未明



a. A Dated Red Lacquer Bowl of Six-lobed Shape, Southern Song Dynasty (1127-1279 AD)

Four character mark "guiyou bawei" on the base giving a cyclical date corresponding to either 1213 or 1273, h5 x 11.8 cm

b. A Bronze Mirror of Bell Shape, Southern Song Dynasty (1127 -1279 AD)

with a ring handle connected to a loop on the side with inscriptions now undecipherable, h17.6 x11 cm

c. A Small Wooden Powder Box, Southern Song Dynasty (1127 -1279 AD) of dome shape, plain with powder inside, h2.5 x 5.4 cm

This group of three objects were allegedly found together with the black lacquer bamboo fan in this exhibition (Exhibit 3). If it was true, basing on the cyclical date on the red lacquer bowl, the four objects in this group could be dated to either 1213 or 1273 AD.

cf. a mirror of similar shape with a 8-character inscription in seal script illustrated in Wang Fengjun, "Yishu Huanjia - Tongjing de Shouchang yu Shichang" *Connoisseur - The Authentication and Market of Bronze Mirrors*, Shandong Art Publication, P.108, fig. 150. Publication date unknown



5.

北宋金扣漆盤

高2.6 x 12.8公分

盤呈四方形，花口，內施紅漆，外施黑漆。口沿有圍以金邊。盤的造型與一些五代至北宋的定窯和遼代瓷盤相似。

參看：故宮博物院編：《定瓷雅集—故宮博物院珍藏及出土定窯瓷器薈萃》，故宮出版社，2012年9月版，第68-69頁，圖20的唐晚期至五代的定窯白釉印花對蝶紋花口方碟修復件

A Rare Lacquer Dish with Gold Rim, Northern Song Dynasty (960-1127 AD)

h/2.6 x 12.8 cm

The dish of square shape with bracket rim, the interior applied with red lacquer and the exterior with black lacquer, the rim mounted with gold. The shape of this rare dish is similar to some Dingyao porcelain dishes datable to Five Dynasties to Northern Song dynasty and the Liao dynasty.

cf. a restored Dingyao square dish with bracket rim and butterfly design datable to late Tang to Five Dynasties exhibited and published in *Selection of Ding Ware - the Palace Museum's Collection and Archaeological Excavation*, The Forbidden City Publishing House, September 2012, P.68 & 69, fig. 20

6.

宋漆朱書鼓腹深碗

高6.2 x 15.2公分

平底、鼓腹。光素無紋。整件碗髹上光亮的深棕色漆。碗外側用紅漆在棕色漆下橫向直書寫一行紅字。由於題字的字體是行草字體，所以不易辨認。但這類型的款識通常都是製作地點、工匠和日期。

參看：浙江省博物館收藏一件在浙江省杭州市老和山宋墓出土的一件南宋早期黑漆木胎碗。外面有類似的橫向直書朱書「壬午臨安府符家真實上牢」文字。壬午相當於公元1162年。臨安即杭州市，在公元1129-1276年間是南宋京城的名字。

A Lacquer Deep Bowl, Song Dynasty (960-1279 AD)

h6.2 x 15.2 cm

The bowl with flat base and bulging sides, undecorated and lacquered overall in a lustrous deep brown colour. The mark in which the characters are arranged vertically in relation to each other goes around the exterior of the bowl. It is hard to decipher because it was written in the style of running / grass script under a brown colour lacquer. Inscriptions on Song lacquer ware usually give the name of the place of manufacture, the maker and the cyclical date when it was made.

cf. a black lacquer wood bowl in the collection of Zhejiang Provincial Museum inscribed with similarly arranged writings in red colour reading "renwu Lin'an fu Fujia zhenshi shanglao", meaning 'the genuine fine sacrificial vessel of the Fu family in Lin'an 1162 AD. 'Lin'an' was the name commonly used between 1129-1276 to refer to the city of Hangzhou, capital of the Southern Song dynasty





7.

北宋定窯刻蓮荷紋折腰盤

高5.3 x 19.8 公分

類似造型和圖案的淺盤可以在三個有名的收藏中見到。它們是臨宇山人收藏，蘇黎世Rietburg博物館中的梅茵堂收藏和英國倫敦古董商埃斯肯納齊的舊藏。

參看：台灣國立故宮博物院收藏類似一件蓮荷紋折腰盤《定州花瓷—院藏定窯系白瓷特展》2014年1月展覽及出版，88及89頁，圖II-42

A Fine Porcelain Dish with Lotus Design, Ding Ware, Northern Song Dynasty (960-1127 AD),

h5.3 x 19.8 cm

Dishes of similar shape and design can be found in three reputable collections including two in the Linrushanren Collection, one in the Meiyintang Collection in the Museum of Rietberg, Zurich and one formerly in the collection of Guisepppe Eskenazi collection, London, U.K.

cf. a similar dish in the collection of the National Palace Museum, Taiwan, exhibited and published in *Decorated Porcelains of Dingzhou, White Ding wares from the collection of the National Palace Museum*, Taiwan, P.88 & 89, fig. II-42, January 2014





8.

金定窯「尚食局」款印果紋碟

高2 x 13.2公分

中央開光部份印果紋，外圍印重疊瓣紋

參看：在 Carl Kempe 收藏中有一件印果紋碟，與我們的一件非常相似（但是很可能沒有「尚食局」款），刊印在英國倫敦寒山堂在1979年重印的 Jan Wirgin 的《宋代陶瓷紋飾》圖版103a

A Fine and Rare White Glazed Dish with *Shangshiju* Mark, Ding Ware, Jin Dynasty (1115-1234 AD)

h2 x 13.2 cm

moulded in the central panel with fruiting sprays enclosed by overlapping petals

cf. a very similar dish (probably without the *Shangshiju* mark) in the Carl Kempe collection illustrated in Jan Wirgin, *Sung Ceramic Designs*, Pl. 103a, Han-shan Tang Ltd. publication, London, U.K. 1979



9.

金定窯印果紋碟

高2 x 13.2公分

中央開光部份印果紋，外圍印重疊瓣紋

參看：在 Carl Kempe 收藏中有一件印果紋碟與我們的一件非常相似，刊印在英國倫敦寒山堂在1979年重印的 Jan Wirgin 的《宋代陶瓷紋飾》圖版103a。

A Fine White Glazed Dish, Ding Ware, Jin Dynasty (1115-1234 AD)

h2 x 13.2 cm

moulded in the central panel with fruit sprays enclosed by overlapping petals

cf. a very similar dish in the Carl Kempe collection illustrated in Jan Wirgin, *Sung Ceramic Designs*, Pl. 103a, Han-shan Tang Ltd. publication, London, U.K. 1979





10.

金定窯「官」字印荷花紋碟兩件

@高1.4 x 11公分

中央開光部份印盛放荷花三朵，外圍印重疊瓣紋。底刻「官」字。

Two Fine White Glazed Dishes with *Guan* Mark, Ding Ware, Jin Dynasty (1115-1234 AD)

@h1.4 x 11 cm

moulded in the central panel with three full-bloomed lotus flowers enclosed by overlapping petals, incised *guan* mark on base.



11.

北宋定窯白釉渣斗

高11 x 16.5公分

敞口，束頸，下半身呈扁球狀。中國國家博物館收藏一組六件唐代邢窯茶具（包括一件茶聖陸羽像），其中一件渣斗與我們一件相似，所以可證這類器物當為茶具。

A White Glazed Jar with Bowl Shaped Mouth (*Zhadou*), Ding Ware, Northern Song Dynasty (960-1127 AD)

h11 x 16.5 cm

With wide mouth, waisted neck and compressed globular body. In the collection of the National Museum in China, there is a group of six Xingyao tea ware including a figure of the famous tea master, Lu Yu. Among them, there is a *zhadou* which is similar to the one in our exhibition, which indicates that this kind of *zhadou* should be a kind of tea ware.





12.

金黑釉剔花填白刻花卉紋玉壺春瓶

高26.6 x 14.2公分

裝飾技法是用刀剔去部份黑釉構成圖案，再在剔去黑釉的背景填上白色泛黃的釉彩。

A Black Glazed *Yuhuchun* Shaped Vase with Floral Design, Yaozhou Ware, Jin Dynasty (1115-1234 AD)

h26.6 x 14.2 cm

The decoration cut into the black glaze with the cut-away ground filled with yellowish white glaze.







13.

南宋龍泉窯雙魚洗

高4 x 13公分

龍泉雙魚洗在南宋時期相當流行。在湖南省桃江縣窖藏中曾出土過一件類似的洗，刊印在日本根津美術館2010年出版的《南宋の青磁》圖錄中。第144頁，圖版24-9。又台灣國立故宮博物院收藏中也有類似的洗，2010年10月展覽及出版在《文藝紹興—南宋藝術與文化·器物卷》目錄，圖IV-22。

A Fine Celadon Washer with Twin Fish Design, Longquan Ware, Southern Song Dynasty (1127-1279 AD)

h4 x 13 cm

Celadon dishes with twin fish design were very popular in Southern Song dynasty. A similar dish was found in a Southern Song dynasty hoard in Taojiang county in Hunan province, illustrated in Nezu Museum, *Heavenly Blue: Southern Song Celadons*, Tokyo, 2010, P.144, fig. 24-9. And another one in the collection of the National Palace Museum, Taiwan, exhibited and published in the accompanied catalogue, *Dynastic Renaissance Art and Culture of the Southern Song Antiquities*, October 2010, No. IV-22.

14.

北宋青白瓷紀年四系蓋罐

高20.2 x 14.4公分

肩上貼上四系。身陰刻細線分成六份，並刻上十四字紀年款「元祐六年六月十五日?子一个?」，元祐六年相當於公元1091年。

參看：劉濤：《宋遼金紀年瓷器》，北京文物出版社，2004年7月，第106頁圖7-60。元祐二年（1087）吳正臣夫婦墓出土類似的一件帶元祐二年（公元1087）蓋罐。

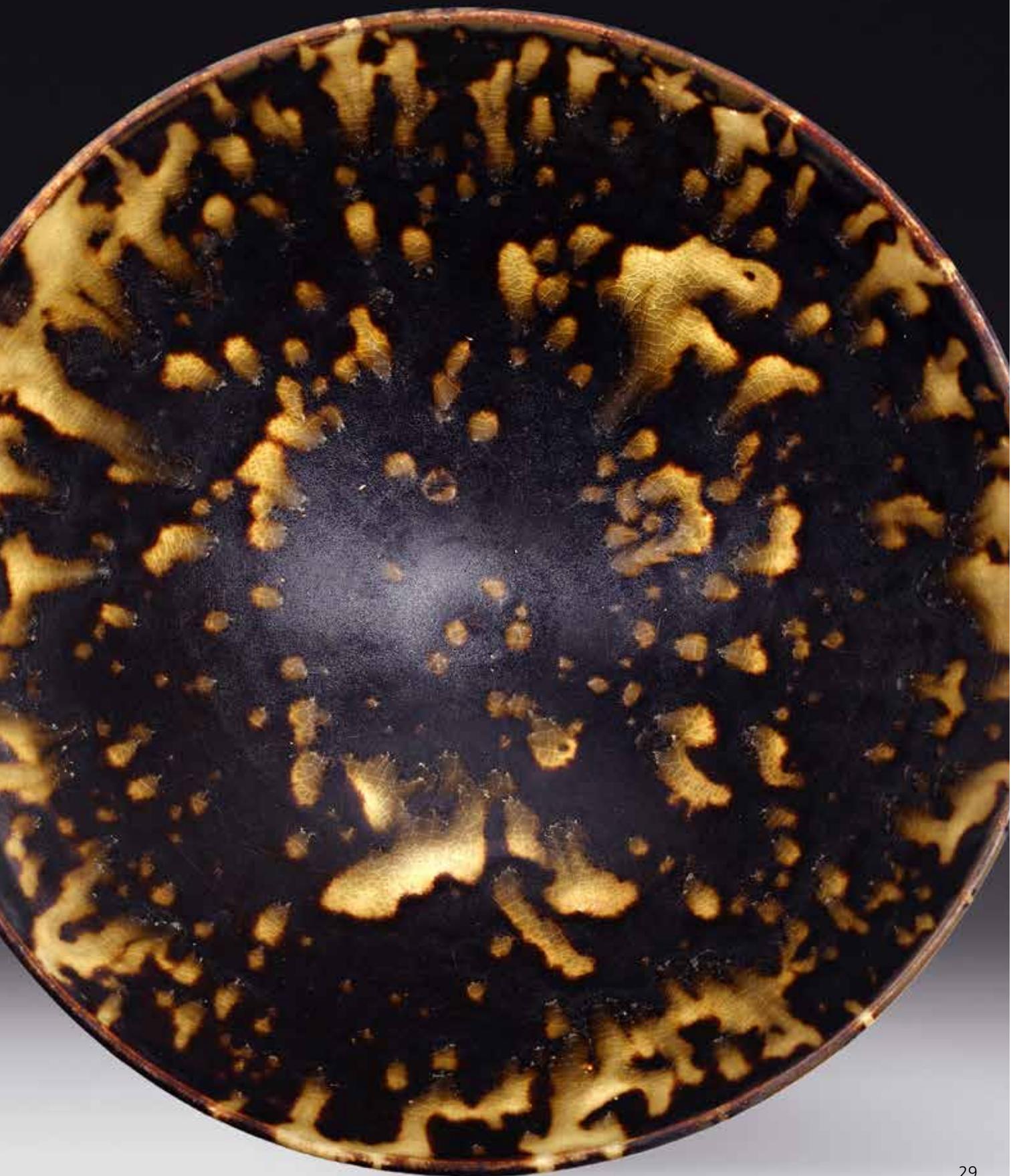
An Unusual Dated Porcelain Jar with Cover, Qingbai Ware, Northern Song Dynasty (960-1127 AD)

h20.2 x 14.4 cm

Applied on the shoulder with four lug handles, the body divided by incised lines into six lobes and incised with a 14 character inscription, *Yuanyou liunian liuyue shiwuri ? zi yige?* (the 15th day of the 6th month, the 6th year of Yuanyou, one jar). The 6th year of Yuanyou corresponds to 1091 .

cf. a similar covered jar excavated from a joint tomb of Wu Zhengchen and his wife dated to the 2nd year of Yuanyou of Northern Song dynasty corresponding to 1087 illustrated by Liu Tao in *Dated Ceramics of Song, Liao and Jin Periods*, Cultural Relics Publishing House, Beijing, July 2004. P.106, Pl.7-60







15.

宋吉州窯玳瑁斑大碗

高7.5x 18.2公分

英國牛津公司熱釋光測試年份是600-1000年，結果與要求測定是宋代吻合。香港中科研發公司熱釋光測試年份是很可能超過600年。

A Good Tortoiseshell Glazed Bowl, Jizhou Ware, Song Dynasty (960-1279 AD)

h7.5 x 18.2 cm

TL tested by Oxford, U.K. and the age is between 600 to 1000 years ago, consistent with the suggested dating of Song dynasty. TL tested by C-Link Research & Development Limited Hong Kong, and the age is possibly greater than 600 years ago.

16.

宋加彩泥塑摩侯羅兒

高31.3 x 18公分

摩侯羅兒是宋代十分流行的一種男孩子形狀的玩偶，有泥造的，有蠟造的，玉碾的。農曆七月七日之夜是七夕。傳說當晚是牛郎織女一年一度相會的日子，宋朝人認為在當天求子，必然會應驗。所以我們經常會在宋代文物中見到男孩的形象。

A Rare Painted Clay Figure of a Seated Boy, Song Dynasty (960-1279 AD)

h31.3 x 18 cm

Mohouluo'er was a very popular boy-shaped doll in the Song dynasty. It was made of either clay or wax, or carved in jade. The seventh day of the seventh month on lunar calendar is the Double Seventh Festival. According to legend, the Cowboy and the Weaving Girl would meet on that night once a year. It was believed that if one prayed for a son on that day, one's wish would be granted. That is why we often see the image of boys in the art of the Song dynasty.



17.

宋石刻松猴筆擱

高7 x 8 x 5公分

A Rare Stone Brush-rest, Song Dynasty (960-1279 AD)

h 7 x 8 x 5 cm

Carved with a monkey sitting on a branch of a pine tree



18a-d.

北宋汝窯青瓷殘片4件

Four Green Glazed Shards, Ru Ware, Northern Song Dynasty
(960-1127 AD)



a.

四方委角套盤殘片 12 x 7公分

fragment from a stacked tray of square shape with indented corners, 12 x 7 cm



b.

小碗殘片 8 x 5公分

fragment from a small bowl, 8 x 5 cm



c.

碗蓋殘片 9 x 6.5公分

fragment from a cover, 9 x 6.5 cm



d.

鴨形香爐殘片 8 x 5公分

fragment from a duck-shaped censer, 8 x 5 cm



19

北宋汝窯型青瓷刻牡丹紋盤

高3x 20公分

平沿，口沿起棱。滿施青釉。平底上有5個支釘痕。盤內圓光刻帶葉盛放牡丹花三朵。

這盤刻工精美，釉色瑩潤，青翠欲滴。滿釉支燒的方法與河南省的寶豐、張公巷、臨汝和段店發現的陶瓷相似。寶豐窯雖然也有生產刻花青瓷，但其獨特的芝麻支釘痕與本件的支釘痕不同，所以大抵不是該窯產品。

劉濤先生認為這盤的質素很高，遠在汝州其他陶瓷之上。又這盤看來不像臨汝窯產品，而段店曾經出土過這類支燒的刻花瓷，所以很有可能是段店窯的產品，其燒造與宮廷或官府有關。但實情如何有待日後的考古發掘。



An Important Ru-type Green Glazed Dish with Carved Peony Design, Northern Song Dynasty (960-1127 AD)

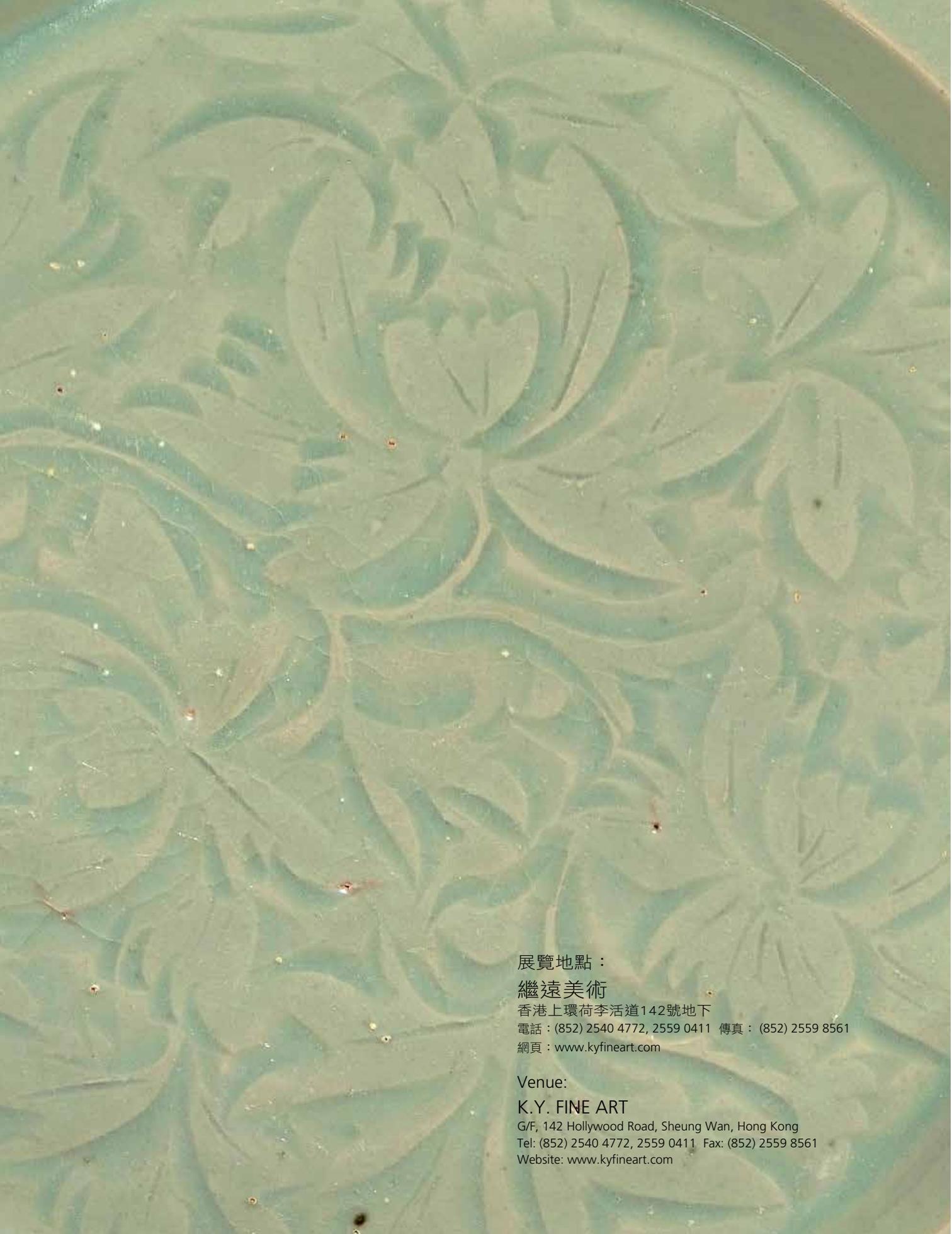
h3 x 20 cm

The dish has a flat everted rim with a ribbed edge, the interior centre carved with three peony blossoms amid foliage, covered overall with green glaze with five spur marks on the flat base.

The dish is exquisitely carved and the charming green glaze is lustrous, smooth and luscious. The way that the vessel was fully glazed and fired on spurs is comparable to the ceramics found in Baofeng, Zhanggongxiang, Linru and Duandian in Henan province. Although the Baofeng kilns also produced green glazed wares with carved decoration, the unique "sesame spurs" on them are quite different from the spur marks on the present piece, suggesting that the latter was unlikely to be a Baofeng production. Mr Liu Tao opines that this dish is so fine that it surpasses other Ruzhou wares. Neither does this dish look like a Linru ware. Since similar green wares with carved decoration fully glazed with spur marks on the base have been unearthed from Duandian, it is highly probable that this dish was made in Duandian and that, in view of its superb quality, the court or the government might have played a part in its production. However, the truth is yet to be revealed pending further archaeological excavations.

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