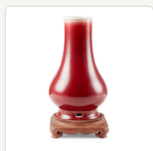




Collection Catalog

放云山房

Content



01

雍正郎窑红釉直口穿带瓶

雍正 / 1678 - 1735 , 清雍正 / 古代陶瓷



02

Wheat Field with Cypresses

Vincent van Gogh / 1889 / Collebook Exhibition



03

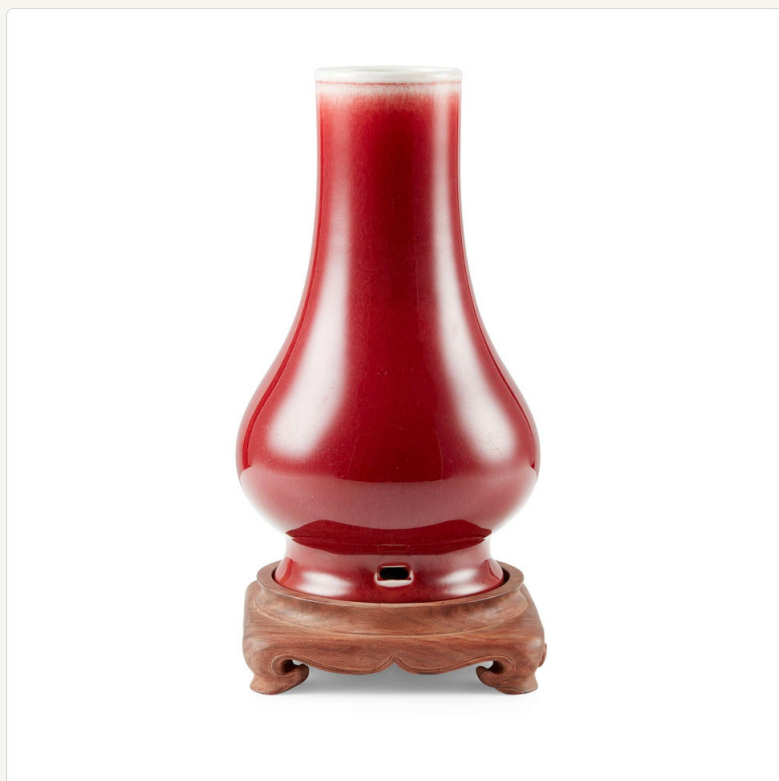
赵之谦赠恂如秋菊茶花圖扇面

赵之谦 / 1868, 同治戊辰 / 金石书画



雍正郎窑红釉直口穿带瓶

雍正 / 1678 - 1735, 清雍正



配底座全图

OVERVIEW

Artist 雍正

Type 陶瓷

Year 1678 - 1735, 清雍正

Dimensions 高21厘米, 口径6厘米, 足径9.1厘米

Materials 陶瓷

Collector 放云山房

Classification

古代陶瓷 · 明清官窑民窑瓷器

Tags

郎窑红 · 雍正 · 穿带瓶 · 官窑 · 乾隆 · 御题诗 · 铜红釉 · 清三代

ACQUISITION AND PROVENANCE

Auction:

- Lyon & Turnbull Auction House, 15 September 2022, Lot 93, 乾隆款郎窯紅釉穿帶直口瓶 (RED-GLAZED PEAR-SHAPED VASE)

Provenance:

- Private London collection



底部

DESCRIPTION



圈足細部

郎窯紅釉穿帶直口瓶，清雍正，高21厘米，口徑6厘米，足徑9.1厘米。瓶直口、長頸、垂腹、圈足外撇。該器通體施紅釉，因釉質在高温燒造時垂流而使口部顯露出白色胎體，底部紅釉凝聚，釉色濃重。外底施白釉呈糯米胎冰裂，并書描金乾隆御制詩：“暈如雨后霽霞紅，出火還加微炙工。世上朱砂非所似，西方寶石致難同。插花應使花羞色，比盡翻嗤畫是空。數典宣窑斯最古，誰知皇祐德尤崇。乾隆乙未仲春月御題。”

足外牆兩側各有一長方形穿孔，可穿系繩帶。明高廉《遵生八箋》中記載：“故官哥古瓶，下有二方眼者，為穿皮條，縛于几足，不令失損。”在容器上系帶是對無梁、無系、無扳手的器物進行提拿的傳統方法，拆卸容易而又非常實用，也可以使器物在擺放位置上固定，不致被損壞。

RED-GLAZED PEAR-SHAPED VASE

The slightly compressed globular body resting on a flared foot, tapering up to a long cylindrical neck, the foot with two rectangular apertures on each side, applied on the exterior with a red glaze thinning from the mouth, the base inscribed in gilt with a poem against ge-type crackled ground, signed 'Qianlong' and dated to the year of Yi Mo, corresponding to 1775AD, with a fitted wooden base

COMMENTS

此器為郎窯紅罕見精品。脫口垂足郎不流，燈草口，蒼蠅翅，糯米胎等經典郎窯紅特征兼有，且均堪稱教科書級代表。器型優雅，工藝精湛。細膩的窯火氣氛渾然天成，在任何時代皆屬妙手偶得之作。綜合器型，胎釉，工藝等風格特征，斷代為雍正時期，應不早於康熙晚期。郎窯紅自康熙創燒以來皆無底款。此器底部描金乾隆御題詩或為後朝附會之作。此器與北京故宮同款標本尺寸一致，腹部弧度更為圓潤優雅，通體釉色及周身裂片更加細膩優美。品相完美無瑕。

INSCRIPTIONS AND SEALS

底部乾隆御题诗：

- “晕如雨后霁霞红，出火还加微炙工。世上朱砂非所拟，西方宝石致难同。插花应使花羞色，比尽翻嗤画是空。数典宣窑斯最古，谁知皇祐德尤崇。乾隆乙未仲春月御题。”

钤印：

- 乾（白文）
- 隆（朱文）

REFERENCES

★ Lyon & Turnbull 原件链接

Auction record · Provenance · Strong

Lot 93

购藏来源

作品来源原件

★ 故宫康熙郎窑红釉穿带直口瓶，底部乾隆御题诗刻款

Museum record · Date / period · Strong

故00148227

故宫馆藏同款

★ 同型故宫康熙郎窑红标本

Museum record · Attribution · Strong

故00148227

故宫重要标本

故宫镇馆之宝，康熙本朝，高20.8厘米，口径6.1厘米，足径9.1厘米

★ 上海御承堂博物馆同型郎窑红及乾隆金款

Museum record · Attribution · Strong

类似器物

★ 佳士得伦敦，清康熙郎窑红釉穿带直口瓶，2019年11月5日

Auction record · Attribution · Useful

Lot 157

类似器物，21.8 cm

☆ 佳士得香港，清雍正红釉直口瓶，Nov 1，2004

Auction record · Style comparison · Useful

FINE AND RARE FLAMBE-GLAZED PEAR-SHAPED VASE，雍正直口瓶器型参考

★ 北京故宫，雍正款紫金釉穿带瓶

Museum record · Date / period · Strong

故00149170

雍正直口穿带瓶器型参考

☆ 佳士得香港，雍正款粉青釉直口瓶，2014年11月

Auction record · Style comparison · Useful

重要器型参考

☆ 苏富比香港，清雍正款窑变釉直口壶，October 12，2021

Auction record · Date / period · Useful

Lot 9

同型雍正款参考，出自纽约佳士得1996年3月28日

☆ 保利郎窑红介绍及乾隆御题

Exhibition · General background · Useful

2

Wheat Field with Cypresses

Vincent van Gogh / 1889



Wheat-Field-with-Cypresses.png

Classification

Collebook Exhibition · Curated notes prepared for Collebook digital exhibitions.

Tags

MET · Vincent van Gogh · Landscapes · Cypresses · Summer

OVERVIEW

Artist Vincent van Gogh

Type Painting

Year 1889

Dimensions 28 13/16 × 36 3/4 in. (73.2 × 93.4 cm)

Materials Oil on canvas

Collector Metropolitan Museum of Art, New York, NY

ACQUISITION AND PROVENANCE

Purchase, The Annenberg Foundation Gift, 1993



Wheat Field with Cypresses

DESCRIPTION



Wheat Field with Cypresses - additional view 2

In late June 1889, only weeks after entering Saint-Paul-de-Mausole at Saint-Remy, Vincent van Gogh carried his canvas outdoors and painted this landscape directly from nature. It was not a retreat from looking, but an intensification of it: wheat, shrubs, mountains, clouds, and cypresses all seem to answer the same wind.

The composition moves in broad horizontal bands, then the cypresses interrupt them. Their dark, rising forms steady the right side of the canvas while also pulling the eye upward. Van Gogh compared the cypress to an Egyptian obelisk: a strong silhouette in a sun-filled landscape. Around it, short strokes of ochre and green make the wheat flicker; longer blue and white currents turn the sky into something almost woven. He described that sky as resembling a multicolored Scottish plaid.

This is the first, on-site version of a composition Van Gogh returned to in the studio that September. Its thick paint preserves the urgency of the encounter. Yet the painting is carefully organized rather than uncontrolled. Repeated curves carry energy from foreground to distance, while the pale Alpilles offer a brief pause before the clouds begin moving again. Van Gogh considered the subject one of his strongest summer landscapes.

Try following one line through the picture: begin with the wheat at lower left, cross the rounded shrubs, climb the cypresses, and enter the sky. Where does your eye finally come to rest? The painting's power may lie in the fact that it never quite does.

Artwork facts and open-access images: The Metropolitan Museum of Art. Curatorial text: Collebook.

COMMENTS

Begin at the lower edge of the painting. The wheat does not form a quiet carpet. Each mark tilts, curls, or presses against another, so the field appears to breathe.

Now let your eyes travel right. Two cypresses rise like dark flames. Van Gogh admired their proportions and compared them to an Egyptian obelisk. They are the strongest vertical forms here, but they do not freeze the landscape. Their contours join the rhythm already moving through the wheat.



Wheat Field with Cypresses - additional view 3

Beyond them, pale blue hills fold across the horizon. They might have offered calm, yet the sky refuses stillness. Blue, white, and green strokes cross one another like threads in fabric. Van Gogh called it a multicolored Scottish plaid.

He painted this first version outdoors near Saint-Remy in late June 1889. The thick surface records speed, weather, and physical effort, but also deliberate choices. Notice how curves repeat from the shrubs to the hills and clouds. The whole landscape is connected without becoming uniform.

Before moving on, choose one small area and look slowly. Is it a description of wind, a memory of wind, or a new visual language for movement? Van Gogh leaves that question open, and the painting remains alive inside it.

REFERENCES

- ★ Wheat Field with Cypresses - The Met collection record

Museum collection record · Primary source · Institutional

- ☆ The Met audio guide: Wheat Field with Cypresses

Museum record · General background · Primary

- ☆ Van Gogh's letter to Theo, 2 July 1889

Publication · General background · Primary

- ☆ Compare the later studio version - The National Gallery

Museum record · Style comparison · Strong



Wheat Field with Cypresses - additional view 4

3

赵之谦赠恽如秋菊茶花圖扇面

赵之谦 / 1868, 同治戊辰



赵之谦秋菊茶花扇面全图

Classification

金石书画·书法，绘画，篆刻，碑帖

Tags

赵之谦·扇面·源川彦峰·晚清四家·东京中央

OVERVIEW

Artist 赵之谦

Type 扇面

Year 1868, 同治戊辰

Dimensions 18 × 54 cm

Materials 设色纸本

Collector 放云山房

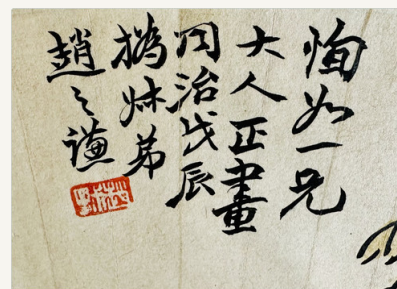
ACQUISITION AND PROVENANCE

Auction:

- 日本东京中央，2025年12月18日，关东某书道家同一收藏书画专场 Lot 024 原件链接

Provenance:

- 日本关东书道家源川彦峰旧藏



款印細部

DESCRIPTION



秋菊細部

「海上画派」先驱人物赵之谦，会稽人（今绍兴），初字益甫，号冷君；后改字撝叔，以书、印入画，创「金石画风」，具南田写生之意、李鱓筋骨之趣，更有石涛无法之法，每画植物都带有极强的植物质觉，故为「植心」。赵之谦此帧《赠恽如秋菊茶花图扇面》，画风古艳，奇崛雄强，菊花以实衬虚，于无声处生机勃勃，锦上添花，为赵之谦所绘菊花代表作。此扇面呈赵之谦典型的花卉画风格，图中描绘橙色黄菊，以淡墨勾勒并施以颜色；后方以没古法点染茶花三朵，衬菊花之生机勃勃，叶片则全以没骨出之。赵氏此类花卉画，结合了「扬州八怪」的小写意与恽寿平的「没骨」画法，既潇洒又不失蕴藉，加上深厚的书法功底，令其笔墨别有一种厚重醇厚的趣味。

如前所述，此帧赵作有南田写生之意，又有李鱓筋骨。所谓以南田写生笔意，即画面中，赵之谦在表现烟火菊与茶花不同花种之时，于花瓣变化以

恽南田法，采用不同笔形、点划。又以李复堂写生为基础，将所画之花极力摹写，得其神韵而后勾线、设色，可见赵撝叔于懊道人的笔意中获得的丰润养分。正如潘天寿在《中国绘画史》中的评价：「会稽撝叔赵之谦，以金石书画之趣作花卉，宏肆古丽，开前海派之先河。」

作者简介：赵之谦 初字益甫，号冷君，后改字撝叔，号悲庵、梅庵、无闷等，浙江绍兴人。清代著名的书画家、篆刻家。擅书法，初学颜真卿，篆隶法邓石如，后自成一格。善绘画，花卉学石涛而有所变化，为清末写意花卉之开山。

COMMENTS

前藏家源川彦峰（本名源川进，Minagawa Susumu）是日本当代著名的书道史与文化史学者、书法家，长期深耕于东洋书道教育与文人美学研究。

学术履历：1971年毕业于二松学舍大学文学部中国文学科，1976年完成该校文学研究科中国学博士课程；历任二松学舍大学文学部教授，现为名誉教授，长期负责中国学、东洋书道史与文化史教学。

研究重心：中国元代书画、倪瓒研究、良宽研究，以及禅宗美学与文人生死观；亦曾为二玄社多部高品质法帖复制品撰写导读、笔法解析与历史背景考证。

书法实践：主张书写不只是端正复制汉诗或字形，而应透过墨色变化、字体布局与余白传达个人情感与生活体验；亦精通篆刻与版画。

个人美术馆：于千叶县松户市西马桥设立源川彦峰美术馆，用于展示书法、篆刻藏品与文化交流。

参考：

- [1] Source
- [2] Source 2
- [3] Source 3
- [4] Source 4
- [5] Source 5



叶脉细部

INSCRIPTIONS AND SEALS

题款

- "恂如一兄大人正畫。同治戊辰搗叔弟趙之謙。"

铃印

- "趙叔子" (白文)

REFERENCES

- ★ 日本东京中央原件链接
作品原件

- ★ 东京中央2023春拍赵之谦蔷薇图扇面

- ★ 东京中央2026春拍赵之谦三秋图

- ★ 故宫名画记赵之谦同款印章荷花册和菊花册

- ★ 故宫名画记赵之谦菊花纨扇，同款赵叔子印章

- ☆ 上海博物馆赵之谦菊花图

- ☆ 佳士得赵之谦作品

- ☆ 佳士得香港2013戊辰年同年没骨画参照

- ☆ 佳士得香港2013赵之谦临李贻花卉扇面

- ☆ 佳士得香港2022赵之谦端午花果没骨扇面

- ☆ 佳士得香港2024春桃芳菲 / 瓜瓞绵绵扇面

- ☆ 北京故宫菊石图

- ☆ 故宫名画记赵之谦作品详情

- ☆ 故宫名画记赵之谦菊花纨扇，重要笔法题款参照

- ☆ 故宫名画记赵之谦重要目录

- ☆ 苏富比赵之谦作品

☆ 苏富比香港2021趙之謙霜葉澹菊、行書謝翱詩扇面

☆ 苏富比香港2024秋赵之谦玉簪海棠

☆ 赵之谦菊之“植”觉，图像参照

☆ 赵之谦菊之“植”觉，菊花题款重要参照



茶花細部



东京中央2026赵之谦三秋图参照

Catalog notes

This catalog preserves the note content, images, inscriptions, and references available at the time of export.

Linked sources may change or become unavailable over time.

Exported on August 18, 2026

© Collebook, <https://collebook.cloud>

