

趣·谈·英·语·系·列

开
窍
古
玩

[英] 查尔斯·亨明 著
周维家 译
陈汉生 校

Bluff Your Way
in Antiques



世界图书出版公司

开窍古玩

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Introduction

To be an accomplished bluffer in antiques means you have mastered the art of not letting others know when you don't know something.

What you do know of antiques is that they should be rare, unrestored, in perfect condition and at least a hundred years old. That is unless you are a purist. Purists hold out for 1830 (i. e. before the Victorian era with its mass production). They will probably continue to do so until they themselves pass the 100 mark and are incapable of stating a preference.

Being a large subject antiques requires the sort of effort that few self-respecting bluffers are prepared to make. The way to get round this is to recognise that which is not antique-to know what to look for so as to distinguish the suspect from the original. In other words to spot the **fakes** and **forges**.

A **fake** is an imitation, as instanced by the plastic daffodil. It is generally harmless, legal and frequently though not intentionally, pretty obvious. Quote Eric Hebborn, a master at reproducing old masters, 'Fakes should be enjoyed for what they are rather than questioned for what they're not.'

引 言

老道的古玩鉴赏家都应具备这样一种本领，即不能让别人窥破你并不熟谙此道。

你可能对古玩知之甚少，只知道古玩就应该是稀有的、未被复原的、保存完好的、而且至少得一百年的历史。除非你是一个纯粹派艺术家。因为纯粹派艺术家们坚持以 1830 年作为分界线，认为只有在此以前，即在维多利亚时代批量生产之前的东西才能称作古玩。他们也许还会固执己见，直至百年作古，那时他们已不能表述自己的偏爱。

古玩是一门博大精深的学科，驾驭这门学科需备尝艰辛。但是愿意这样去做的有自尊的古玩鉴赏家却显得寥如晨星。涉足该领域后你要能甄别出哪些并不属古玩之列，知道自己在寻觅那些东西，从而能辨别真伪。换言之，就是要能鉴别冒牌华和赝品。

冒牌货是一种仿制品，如塑料水仙花。它们通常是无害的、合法的，并非故意造假。眼明人一眼便能看清。一位名叫埃里克·海本的复制石代名家作品的老手曾言道：“欣赏一件冒牌货，应欣赏其本身，而不是去质疑其与被仿冒东西的差异之处。”

A **forgery** on the other hand is the plastic flower which purports to have been grown from seed. It is harmful, illegal and doing its best not to be the least bit obvious. As **Rubens** (1577-1640) wrote to a collector referring to a copy of some of his work by a pupil: 'As the reproduction is not yet quite complete, I am going to retouch it throughout myself so that it can pass for an original as necessary ... and regarding some other copies, I have retouched them to such effect that they can hardly be distinguished from the originals ... They are perfect miracles at the price.'

To become a true antiques expert is a study of years. We do not claim to give you chapter and verse, but offer you brief chapters to verse yourself in the bogus versus the genuine article.

赝品则是另外一码事。它也是一种塑料花，但假充是从泥土里长出来的。这是有害的、不合法的，而且竭力不想让人识破。正如鲁宾斯(1577-1640)就他的一个门生对他某幅作品的临摹在给一位古玩收藏家的信中写道的那样：“临摹尚不臻完善，我将亲自润饰，使其能被充作真迹……至于其它一些临摹，我已作了润饰，堪与真品难分仲伯……。这些临摹的价格则令人称奇。”

要想成为一个真正的古玩专家须潜心研学数载。我们在此谨奉献给诸位的不是包罗万象的细节，而是一些简明的章节，助你去甄别真品与赝品。

Ceramics

Pottery is usually fairly thick and heavy and made to be used. Porcelain is generally thin and light and made to be admired. You can see your fingers behind it if you hold it up to the light. Ceramics is the term for both.

A ceramic should always be approached with an air of confidence. Amateurs are afraid of dropping it. You, however, will convey the impression that if you do drop it, it does not matter because you can always buy the pieces.

Always lift a valuable piece with both hands, placing one on the bottom and one on the top, checking that any lid, head, hat or detachable part is tightly held. Remove any removables. Once the piece is firmly clasped examine it with a knowing smirk, then turn it abruptly upside down and look at the mark. That will tell you everything as there are only about 1,500 ceramic marks to choose from. If they've slipped your mind, grunt, nod and return the piece. If the marks are clear, claim to have forgotten your eyeglass. If an eyeglass is unfortunately available, claim you need your contact lenses to use it.

It is unforgivable to insult collectors (as opposed to dealers) by telling them that the piece you just

陶瓷制品

陶器一般较厚重，是日常生活用品。而瓷器通常既薄又轻，主要作观赏用。当你用手举起一件瓷器对着光亮处，可看得见在瓷器背后的手指。陶器和瓷器总称为陶瓷制品。

鉴赏一件陶瓷制品时，你要流露出一种自信的神态。因为外行人常常会显得很拘谨，生怕不小心失手跌落。但你必须给人这样一种印象，即使你打碎了也无关紧要，你会随时买下这些碎片。

在鉴赏贵重陶瓷制品时，应一手托住器皿底部，另一手按住器皿的顶端，双手拿好。先查看一下盖、顶及其它可分离部分是否密封。所有可分离的部分都应一一试过，然后再把它们全部装入原位。此刻你应面带会意的微笑，再审视一番，然后突然将器皿颠倒过来，验看一下底部的标记。标记会使真相大白。因为陶瓷制品的标记总共只有一千五百个左右是值得收集的。假如你一时想不起这些标记，你可咕哝一声，点点头，然后将东西递回去。一旦器皿上面的标记清晰可辨，你可借口忘带眼镜。万一不巧你带了眼镜，则可推托该付眼镜须配上隐视镜片方能看清。

最不可原谅的是你对古玩收藏家说，你刚看过的这件陶瓷制品并不如他们想象的那样来看贵重

dropped was not what they thought it was (and paid for), or even worse, was a fake, unless you sound certain.

We are not suggesting you talk of fuddling cups (cups with conjoined compartments communicating internally), made in slipware at Crock Street in Somerset between 1697 and 1770; or that you toss off a remark about a trailed slip posset-pot made for Ralph Toft; nor is it necessary to know pots of potters, but recognition of a few pieces from prime places of plate-making make a good start.

(不值他们付出的价码)。更糟糕的是告诉他们这是一件仿制品。这不啻是对他们的一种侮辱,除非你有相当的把握。而对古玩商们,你完全可以如实说。

我们建议你们不要去谈论 1697 至 1770 年间在萨默塞特的克罗克大街制造的那种有叠格的里面相通的施釉陶酒杯;也不要轻描淡写地去评论专为拉尔夫·托夫特制造的一种泥釉牛奶罐;更不纵容你们去刨根问底。但是你们要对名产地制作的一些陶瓷制品有所了解,以助你们有个良好的开端。

Old English Pottery Slips or What You've Just Dropped

Bristol

Early Bristol pottery is like Lambeth. Late Bristol is like Liverpool. Even professionals are defeated by these three. They all potted from c1680 and made a great deal of Delft ware which was a copy of the Dutch pottery which tried to copy Chinese porcelain. (Just to make life difficult, Delft ware began in Liverpool in 1710.) It is, in fact, ordinary earthenware covered in white tin-oxide glaze to look as much like porcelain as it can. A Bristol (or Lambeth) charger bearing James II's portrait with one eye half-way up his forehead and the other half-way down his nose, in blue, purple and yellow on a white ground is genuine because scores of reproductions have James with level eyes.

Davenport

Heavy, cream earthenware with blue print patterns marked DAVENPORT (often with a little anchor) that shares its name with a small Georgian mahogany writing desk with drawers that pull out sideways. Both appear in reproduction, neither gets woodworm but only the pottery feels like fine orange peel.

英国古老的泥釉陶器及一些不起眼的陶瓷制品

布里斯托尔陶器

布里斯托尔陶器与兰贝斯陶器相似。它后期的作品则与利物浦陶器相似。即使专业人员对这三种陶器亦难加以区分。它们均从 1680 年开始制作,在很大程度上是模仿代尔夫特精陶器。代尔夫特精陶器又是按荷兰陶器仿制的,而后者则是试图仿照中国瓷器制作的。(代尔夫特精陶器在利物浦生产始于 1710 年)事实上,这不过是一种普通的陶器,只是在表面涂了一层白色的氧化锡釉料,以便尽可能地看上去像瓷器,一种以白色为基色,带有蓝、紫、黄三色的布里斯托尔(兰贝斯)大浅盘,上面印有詹姆斯二世的肖像,肖像上一只眼睛长在前额一侧中央,另一只眼睛长在颧骨另一侧中央,这种大浅盘是真品,因为许多复制品将詹姆斯的两只眼睛画成一般高。

达文港陶器

达文港陶器是一种沉甸甸的米色陶器,上面有蓝色印花图案,并标着 DAVENPORT 字样(通常印有一个小小的铁锚标记),与一种小巧的乔治亚红木书桌同名。书桌抽屉从两边抽出,这种陶器与书桌都有复制品,两者都没有木柱虫,只是陶器有桔皮纹,摸上去凹凸不平。

Derby and Doulton

Brown, hard, stoneware not decorous enough to attract much attention. Expect to see it full of nuns' raspberry jam in convent shops. The Royal version is more showy but not necessarily reserved for better things.

Fulham

Heavier than Derby, Doulton and anything up to a hod of bricks, this comes as vast brown or grey mugs with applied relief depicting hunting scenes. Not much is left, which you may think is a good thing.

Leeds

Rather elegant enamelled creamware with pierced patterns like lace doilies. Modern reproductions lack the finesse of originals; if you have dropped one, grovel in suitable form - perhaps making a comparison to a work by John Daniel (see Staffordshire) while you look for your cheque book.

Rockingham

This looks like Leeds pottery with streaky brown gravy all over it.

Mason

This is white earthenware alleged to contain slag,