

廿希堂珍藏宋元名瓷

SONG AND YUAN PORCELAINS FROM THE HALL OF THE TWENTY RARITIES



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The Hall of the Twenty Rarities

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廿希堂出版

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Daniel E. Chu
Violet Lum Chu
John Hall
Guy Leong
William Wan
James P. Wong



序

光緒丙午中秋，予生於粵之開平，正是生逢季世，蓋當甲午及庚子兩敗之後，又因戊戌維新不果，載湉囚於瀛臺，慈禧垂簾聽政，內憂外患，國辱民困，方五齡，逢辛亥起義，清社遂屋，正慶民國肇立，以爲漢可中興矣，惟遭軍閥割據，又成以暴易暴之局。至丙辰，袁世凱忽然稱帝，幸天奪其魄；而丁巳，則張勳竟然復辟；雖旋生旋滅，然亦國將不國矣。其後數年，予以四野不靖，擄略頻生，爲求苟存，乃隨舅依海爲寓，岡州流連，至厓門睹張弘範亡宋之石，千古仰陳白沙一字之誅。追維陳橋兵變，黃袍加身，宋有天下三百二十載，至度宗之流離，二王之殂逝，其間張世傑，文天祥，陸秀夫等奔波海陸，百折不回，其中事蹟，可歌可泣，可悲可慕，六合覆而爭之一隅，留取丹心，不辱青史，宋雖亡而綱常不亡，若爲一代計，事固足悲，但爲百世計，則猶足幸也。至癸亥，予年十七，其時奉、直、皖各系瓜分中國，孫文侷促羊城，又爲陳炯明砲轟，雲山珠海，地慘天愁，占九三，君子終日乾乾；占初九，慨乎潛龍勿用；予乃別神州，登美國。夫美國雖號稱民主，而其時國會有歧視之律，市井多排華之行，乃含辛奮發。克勤儉，庶立基礎；習語文，以求上進。歲次己卯，美國在舊金山舉辦金門萬國博覽會，廣邀並世各國參加，此時也，值中日戰爭，國府內顧紛紛，無從籌備，決定放棄。夫在國際盛會中缺席，則有貶華夏聲威，予遂本匹夫有責之義，集資二十五萬於博覽會內建中國村，選任董事長，民代官責，不僅爲國列陣，尤復刻意求工，故當日之會場，以中國村規模爲最大，懸旗最高。且四面城堡環護，村中繁花異卉，修竹扶疏，內建神廟古遠，又築浮屠七級，壓風制水。其餘劇院兩座，展覽廳一，酒家雙設，瑰麗堂皇，展覽廳內陳列名器數百，遠自滬濱運來，其中六尺玉塔一座，乃當日博覽會中最珍貴之精品，玲瓏透剔，遠近轟傳。於是館閣低昂，妙如坐佛立僧，亭臺作態，動似龍翔鳳舞，更可貴者，大纛千雲，國旗飄蕩，威儀映日，麾節莊嚴，萬國來賓，歡喜讚嘆，咸認爲觀微知著，此際中國雖弱，推斷抗戰必勝，此際中國雖窮，預料建國必成。迨二次世界大戰甫歇，聯合國組織在舊金山成立，謀求世界永久和平，同時舉辦各國文化藝術展覽會，予應邀參加，當即選所藏文物，展示於世界人士之前，以顯中華五千年之輝煌文化。予認爲天地生人，即所謂生靈，既生靈矣，歷千萬載而演爲文化，有文化則人類之遺傳世代，始有一脈貫串，承先啓後，延綿不絕。予重視文化，自少已然，故歷年以來，所有文化藝術品展覽，多應邀參與，蓋物質有相尅，靈性必相生也。而在美國發揚中華文化，則必須有一常設機構，各種活動，方易推行，爲達設館宏施之計，乃由蔡增基先生首作倡導，予與有志諸君子偕行，向市府要求，請爲建一中華文化中心，計自癸卯發動，十載艱辛，波折頻來，鋁而不舍，至癸丑完成，內設圖書館，大禮堂，授課室，展覽廳等，供各界作文化藝術教育及展覽之用，華堂肯構，規渠莊嚴，創業維艱，志圖久遠，願後之來者復光大之。

故友布倫德治先生，爲舉世推崇之大企業家，生前歷任奧林匹克運動會主席凡二十年，富而尚文，尤喜求亞洲珍品，所得之精與所藏之富，世推爲首，乃以志同道合，與予知交數十載，不以宋遠河廣隔也。予爲舊金山亞洲藝術協會發起會員，會方洞悉布倫德治先生寶藏豐厚，欲盡得而留諸舊金山，使爲名城增光，謀遂議成，而布倫德治復以予向其獻議，主張另組專責機構一節，大表贊同，遂由先生與亞洲藝術協會，請市府增設一亞洲藝術委員會統承于役其事，並遵布倫德治先生之要求，由當局籌建亞洲藝術博物館作藏珍之所，如今館成廿載，事卜千秋，而哲人已遠，良友縈懷，時有清風明月之想也。爰於序文次頁刊出一九七五年三月五日合照片，俾可緬懷豐範，永誌不忘。先生甚喜予所藏之宋代鈞窯丁香紫釉高足盃，謹以其名贈送亞洲藝術博物館永存，藉以追念大德，景仰高風。亞洲藝術協會創辦人施麗夫人，根德夫人，史通夫人，及亞洲藝術委員會首任華人婦女委員周林兆縑夫人，博雅好古，特選漢、六朝、唐、宋藏品各一款，分別以四人名義，一併送亞洲藝術博物館陳列，以紀其弘揚教化及多載友誼。憶一九三九年在金門萬國博覽會，獲交主持博會藝術展覽之哈佛大學博物館主任兼創立亞洲藝術部之溫拿先生，對中華文物，學識精博，予深受薰陶，並蒙勉勵，今在藏品中選出晉代越窯倉庫一款，送哈佛博物館，以表感念；復將宋代河南窯黑釉鐵銹花四系瓶贈紐申亞堅斯博物館，以慰老友適格文退休館長多年來對此品之特愛。又以宋代鈞窯天青釉三足香爐贈波士頓博物館，以酌好友方騰館長自選此爐之雅好。又舊金山美國華人歷史學會兩位前任主席歷任董事檀香山出生之周恩平先生及夫人林兆縑女士，對該會多年來之貢獻，故選出宋代耀窯翠青釉刻菊花紋盃，以二人名義送檀島火奴魯奴博物館，以作表揚。前讀北京文物出版社一九八二年出版之《中國陶瓷史》內載：「定窯小杯，有用紅彩在碗裏寫『長壽酒』三字的，上海博物館收藏有兩件，宋代北方白瓷，已用紅綠黃彩繪紋飾，而定窯宋瓷尚未見到這種標本」等語。一九七六年，歲次丙辰是龍年，台灣國立故宮博物院舉行《龍在故宮》特展，展出故宮所藏宋至清代有龍紋裝飾之瓷器百件，並於一九八三年刊出是次全部展品圖文並茂之《瓷器上的龍紋》一書，內云：「龍紋出現在瓷器裝飾上，約在五代以後，在此之前很少見到裝飾龍紋的陶瓷器物」之說；予藏品中，適有定窯宋瓷印花三神獸紅綠黃三彩盃；及唐代越窯貼龍刻鳳紋壺；今將定窯宋瓷三彩盃，以前任舊金山中華文化中心董事長周林兆縑夫人名義贈上海博物館；另將唐代越窯貼龍刻鳳紋壺，以舊金山博物館聯會首任華裔信託人前中華文化中心副主席黃陳素娥夫人名義贈台北國立故宮博物院，俾各得珍本，以供兩地好古求證者共賞；乃因周黃兩夫人對中美文化交流，人民友好，貢獻巨大，故藉此頌揚。

摯友蔡流輪醫學博士，歷任加州醫學會舊金山代表團主席，舊金山醫學會首任亞裔主席，曾任加州大學外科副教授，前任舊金山中華文化中心主席，現任董事長，又代表華人醫生團出任東華醫院董事，被董事會選爲主席兼院長期間，創立耆英保健計劃，窮苦僑胞，受惠殊多，宅心仁慈，憐貧濟世，予深爲景仰，特以宋代青白釉瓷器印花雷紋地六夔龍三足兩耳鼎，用蔡流輪博士名義，敬獻於北京故宮博物院留念，以誌仰慕之殷；夫天下有道則獻鼎，今民悅邦治，宜國鼎同壽矣。

多載以還，予屢將所藏分送中外親友，或捐作文教義賣，爲紀念離家別國一甲子，故于一九八三年將陶瓷分贈上海博物館及台灣故宮博物院各十款讀報獲知北京中國人民銀行呼籲「收集整理歷史貨幣和研究文物遺產」一事，又在同年以所藏周至漢代古錢一套相贈，作隔洋萬里之響應；所以然者，離國懷鄉，思親念祖，翹首雲山，去潮回汐，遊子之心，與歲同增，而前賢遺澤，古匠靈思，藏之一家，理無了義，爲物擇所，之之于歸，垂於後世；熟周易者，知乾，元，亨，利，貞，物藏於我乎，供衆共賞乎，達者不惑，予亦何惑焉。

今歲值予八十虛渡，相過從者咸謂意雅博求，五十年來勉爲古珍太保，正宜以所藏展覽，適時慶祝，良朋美意，却則不恭，惟君子愛物，不以物顯，子曰：戒之在得也；然復有揚顯之訓，則宜擇尤製冊，供衆品評，以揚古珍，而顯中華，庶幾神州精品，可廣爲流傳也；昔清高宗純皇帝有王羲之快雪時晴帖，王獻之中秋帖，王珣伯遠帖，於養心殿設三希堂以藏之；今予選宋元名瓷二十款，方家多許爲眞，精，希，全，之珍品，咸謂足與三帖分庭抗禮，不讓乾隆風騷獨擅；予亦以爲論器同論世，不重則不威，故稱廿希堂珍藏。

世之論瓷者，獨許宋瓷，以其風格端莊高潔，蒼古雄渾，體制樸素典雅，溫文寧靜，裝飾技術，精湛熟練，釉彩色質，清幽腴潤，有卓絕古今之稱，定窯印花之嚴謹秀麗，層次分明，與耀窯刻花之刀鋒犀利，瀟灑流暢，堪稱絕技，宋人不僅重視釉色之美，更力求釉質之精，其所燒造之龍泉梅子青瓷，粉青瓷，及景德鎮之青白瓷，色質瑩潤，如冰似玉，純爲中國數千年陶瓷藝術之精髓，登峯造極，世譽爲巧奪天工；本冊所載定窯之印花，耀窯之刻花，及梅子青，粉青，青白等瓷，足爲標準；又冊中之官，哥，鈞，黑定，河南，吉州，及刻款之樞府，太禧等，均屬稀世之珍，信是人間極品也；廿希堂爲鑑別所載古瓷之年代，除以文字詳細說明外，更用彩色圖版將每款不同窯瓷之釉，胎，足，底，口，耳，技術，及紋飾各具不同之特點刊出，以供考究，是爲予鑑定之根據，謹抒管見，願與同賞者共研。

金門風爽，桂子飄香，周易宋史，經緯予懷，因藉述事見志之餘，略及原委，並就正於方家，是爲之序。

歲次丙寅桂子

周銳序於舊金山廿希堂

PREFACE

JOE YUEY
August 1986

I was born during the reign of the Emperor Guangxu in the mid-autumn of 1906 in the Kaiping District of Guangdong Province. It can be said that I was born into a period of decline. Two defeats in the wars of 1894 and 1900 and the failure of the political reform in 1898 resulted in the incarceration of the Emperor Daitian at Yingtai, while the Empress Dowager Cixi held court behind a curtain. With troubles coming from abroad and worries generating from within, the country was in chaos and her people in great distress.

The revolutionary uprising of 1911 which brought an end to the Qing Dynasty occurred when I was barely five years of age. As the people cheered the establishment of the republic and a hope for the restoration of China, warlords started to divide and occupy the country. It was a situation of replacing one tyranny with another. In 1916, Yuan Shikai suddenly proclaimed himself emperor. Fate soon deprived him of his life. Governor Chang Xun dared to restore a monarchy in 1917. Although the state of chaos appeared and disappeared quickly, China no longer functioned as a nation.

In succeeding years, unrest occurred everywhere and kidnappings ravaged the country. In order to survive, I followed my uncle to sea and made my home on the water, drifting within the District of Guangzhou. On a journey into Yaimen, I saw the stone commemorating the final destruction of the Song Dynasty by Chang Hongfan and admired the everlasting "one word" condemnation of the traitor Chang by the poet, Chen Baisha. In historical retrospect, the Song Dynasty was founded as a result of a troop mutiny in Chengqiao, and its leader, robed in yellow, became the first emperor of the Song Dynasty, which ruled the country for three hundred and twenty years until Emperor Du Zong was driven away and the last two princes died. During this declining period, there were patriots like Chang Shijie, Wen Tianxiang and Lu Xiufu who struggled on land and sea, were beaten but remained unbowed, resilient as the bamboo. What they had accomplished, whether in success or failure, merited the singing of praises as well as the weeping of tears. It was both admirable and sorrowful. Their world had collapsed and they were fighting for a small corner to stand on. They had shown their loyalty to their country and had not disgraced the history of the Middle Kingdom.

Although the Song Dynasty was lost, the constant obligations of morality did not perish. Should one consider only a single generation of the Song, it was indeed a tragedy. However, should one consider the millenniums of the future, then there are enough values in their actions for us to be grateful.

xii I was seventeen in the year 1923. At this time, the cliques of Feng, Zhi, Wan and other warlords had dissected China into many portions. Sun Wen was confined in Yangcheng, where he had been bombarded by his own rebellious commander, Chen Jiongming in 1922. The land of the

White Cloud Mountain and the Pearl River suffered misery and grief. The divination symbol in *the Book of Changes* for this period indicated that Yang had risen to the third line, which was a precarious position. Its wording expressed the necessity for caution and attentiveness for one who would prevail. The other symbol of the trigram was the number nine, which represents Yang in the lowest position. Its symbolic words indicated sadly that a hidden dragon cannot be mobilized. Therefore, I left China in 1923 and landed in the United States.

Despite claims of being a democracy, the Congress of the United States had passed many discriminatory laws against the Chinese, and public displays of anti-Chinese sentiment was commonplace. I endured the difficulties encountered, and put forth every effort in life by working industriously and living frugally, striving to establish a footing in America, and learning the language in order to improve myself.

In 1939, the United States sponsored the Golden Gate International Exposition in San Francisco and invited the countries of the world to participate. Deeply engrossed in the Sino-Japanese War at the time, the Chinese government abstained from participating. I felt that not to participate in this international festival would be detrimental to China and to her prestige. I therefore, with the moral conviction to which I felt each man has a responsibility, together with friends, raised the sum of two hundred and fifty thousand dollars locally, built the Chinese Village and took on the responsibility as Chairman of the Board for this project. This was a case wherein the people took over the responsibility of the government. However, we in America were not only committed in force to help China, but in the process, were determined to seek excellence in our work. The scale of the Chinese Village was the largest among the participating nations at the fairgrounds, and the Chinese flag flew the tallest, high above its seven-storied pagoda.

The Chinese Village was surrounded on four sides by a protective wall and decorated with a multitude of flowers, variegated plants and luxurious bamboo. Within this village, an ancient temple was built with a seven-storied pagoda to control the influencing wind and water (*Feng Shui*). Other structures included two theaters, an exhibition hall and a pair of restaurants. These were beautiful and splendid to behold. The exhibition hall displayed several hundred pieces of magnificent works of art, which were shipped from Shanghai. Among these, a six-foot tall jade pagoda with elegantly-carved lacework, which was the most precious gem of the entire fair and about which people raved. The buildings stood high and low, superbly alluding to standing monks and sitting buddhas. Pavilions and towers appeared mobile, like soaring dragons and dancing phoenixes. More significant was the immense flag of China, lofty among the clouds reflecting the sunlight in majestic dignity. Visitors from countries far and wide cheered and praised the magnificent vista and agreed that in seeing a minute sampling, one was able to envision the entire manifestation. Although one is unable to foresee the future, one can be certain that in spite of her weaknesses and degradation, China would eventually win her war of resistance and succeed in the reconstruction of her country.

Soon after the Second World War ended in 1945, the United Nations was established in San Francisco and its first meeting held; its purpose to seek permanent world peace. At this time, an exhibition of international culture was being organized by the United Nations and I was invited to participate. I immediately selected some relics from my collection of China's five thousand years of magnificent culture to be exhibited for people from all over the world to see. xiii

I believe that Heaven and Earth gave birth to man, who is considered as a living being with a spirit. Once this spirit was created and after many millenniums of evolution, this developed into culture. Having culture, humanity may then pass on this heritage to future generations in a continuous and everlasting stream. I have regarded culture with esteem since my youth, and therefore, in years past, whenever I was invited to participate in an exhibition of culture and arts, I have unhesitatingly and cheerfully done so, as I firmly believe that material things have constraints but the human spirit always encourages mutual growth. However, to further bring enlightenment of the Chinese culture in America necessitated the establishment of a permanent organization in which to facilitate the promotion of this culture. In order to accomplish this, a grand plan for building a cultural center in San Francisco was initially proposed by Mr. J. K. Choy, myself and a consortium of friends of the same mind and goals. We requested the city to establish a Chinese culture center in the Chinese community. Undergoing ten years of hard work, many difficulties, obstacles and unflagging efforts, the construction of the Chinese Culture Center finally began in 1963 and was completed in 1973. Its facilities include a library, auditorium, classrooms, bookshop and exhibition galleries which are used by many sectors of the community for cultural, artistic and educational purposes. This formal, dignified edifice was built to last for many years, as its construction was a difficult task. It is hoped that future generations will continue to make the Chinese Culture Center a greater facility.

My late friend, Mr. Avery Brundage, a universally-respected industrialist, was selected as Chairman of the International Olympic Committee and served for twenty years. He was truly fond of collecting Asian art, and his collection is regarded as the best of its kind in the world for its excellence and richness in quality and quantity. We shared the same interest in Chinese art and have been close friends for scores of years, although we were geographically apart. The Society for Asian Art, of which I am a charter member, fully comprehended the great magnitude of Mr. Brundage's collection and sought to obtain it in its entirety to enhance San Francisco, our famed city. This pursuit was successful and an agreement was signed in 1959, whereby Mr. Brundage would gift his collection to the city. Mr. Brundage fully endorsed my suggestion for the establishment of a special organization responsible for this undertaking. The city, under the urging of Mr. Brundage and The Society for Asian Art, established the Asian Art Commission to supervise the collection and in compliance with Mr. Brundage's request through the successful passage of a bond issue, built the Asian Art Museum in Golden Gate Park to house the treasure.

It is now twenty years since the founding of the Asian Art Museum; Mr. Brundage has long departed, but his treasures will be with us forever and will be greatly appreciated by all. As the memory of my dear friend entwines my heart, I often think of the many good hours which we shared together and wish it were possible to relive those many moments with him again. Recollection of his exemplary manner and to remember him eternally, I have included in my catalogue a photograph of Mr. Brundage and me, which was taken on March 5, 1975. In recognition of his great virtue and as a gesture of respect, I am donating a lilac-purple glazed *Junyao* stem cup (a favorite of Mr. Brundage's) of the Song Dynasty to the Asian Art Museum of San Francisco. Further, in remembrance of my friendship of many decades with Mrs. Marjorie Bissinger Seller, Mrs. Alice Kent and Mrs. Marjorie Stern, founder of the Society for Asian Art and Mrs. Vyolet Lum Chu, the first Asian woman Commissioner of Chinese descent to be appointed by the Major to the Asian Art Commission, I have selected four articles from my collection of the Han, Six Dynasties, Tang and Song Dynasties, which I will donate in their honor to the Asian Art Museum for their collective efforts in promoting this culture.

In 1939, during the Golden Gate International Exposition, I had the pleasure of meeting Mr. Langdon Warner, "Father of the Oriental Department" and curator of the Harvard University Art Museum. Mr. Warner had a great knowledge and understanding of Chinese art and was in charge of the art exhibition at the exposition. I was greatly influenced and encouraged by his expertise. To express my deep respect for Mr. Warner, I will donate a stoneware granary from the *Yueyao* of the Jin Dynasty to the Harvard University Art Museum.

My long-time friend, Mr. Laurence Sickman, Director Emeritus of the Nelson Atkins Museum in Kansas City, Missouri, has long been fond of a black-glazed four-handled vase painted with iron-brown foliage from the *Henanyao* of the Song Dynasty in my collection. In his honor and for his enjoyment, I will donate this vase to the Nelson Atkins Museum.

Mr. Jan Fontein, Director of the Fine Arts Museum of Boston, enjoyed a favorite piece from my collection; a lavender-blue glazed tripod incense burner from the *Junyao* of the Song Dynasty. I will donate this censer in his honor to the Boston Museum, thus fulfilling his personal choice.

To honor Honolulu-born Daniel E. and Vyolet Lum Chu for their dedication to the research, preservation and dissemination of the history of the Chinese in America, who have both served as Presidents and members of the Board of the Chinese Historical Society of America, I will donate a *Yaozhou* Northern Celadon bowl with carved and incised chrysanthemum design to the Honolulu Academy of Arts.

A passage from "*The History of Chinese Ceramics*" (Beijing Wen-Wu Press, 1982) offers the following: "There are small cups from the *Dingyao* with three words: 'Long life wine' inscribed in red glaze in their interior sides. Two of these cups are in the Shanghai Museum's collection. During the Song Dynasty, white porcelains in the north were decorated with red, green and yellow glazes, but as far as it is known, no examples of Song porcelains from the *Dingyao* have been found".

In 1976, the Year of the Dragon, the National Palace Museum of Taiwan held a special exhibition, "Dragons in the Palace", a collection of a hundred items of porcelains with dragon motifs dating from the Song to the Qing Dynasties. In 1983, the museum published a catalogue of dragon-motif-related porcelains, which depicted the entire exhibition's collection with an elaborate accompanying text. A passage read: "It was approximately after the Five Dynasties when the dragon design appeared on porcelains. Dragon designs were rarely found on pottery or porcelain objects before that period of time". In my collection, I have a red, green and yellow tri-color glazed bowl decorated with a molded three-mythical-animal design from the *Dingyao* of the Song Dynasty and a vase decorated with applied dragon and carved phoenix design from the *Yueyao* of the Tang Dynasty.

I will donate the Song tricolor *Dingyao* bowl to the Shanghai Museum honoring Mrs. Vyolet Lum Chu, former Chairman of the Board of the Chinese Culture Foundation. Additionally, I will donate the Tang *Yueyao* dragon vase to the National Palace Museum in Taiwan honoring Mrs. Florence Sue Wong, the first Chinese to serve as a Trustee of the Fine Arts Museums of San Francisco and former Vice President of the Chinese Culture Foundation. In so doing, I wish to honor both Vyolet and Florence for their contribution to the many cultural exchanges and friendship between our two nations, China and the United States. ^{xv}

Dr. Rolland C. Lowe was the Past President of the Chinese Culture Foundation and now serves as its Chairman of the Board. He is Past Chairman of the Board of the Chinese Hospital, who established a health plan which benefitted the senior citizens and the poor. He serves as Chair of the San Francisco delegation to the California Medical Association and was the first Asian American President of the San Francisco Medical Society. I deeply admire his compassion for the poor and for his help in relieving the suffering of the ill. In expressing my respect and admiration for Dr. Lowe, I am dedicating a *Qingbai* glazed porcelain double-handled tripod *Ding* with an impressed design of six *Kui* dragons on a thunder *lei-wen* background from the Song Dynasty to the Palace Museum in Beijing. It was said in Classical times, "that the time to dedicate a *Ding* is when the nation is in good order". Now that China's populace is happy and the country is at peace, it is hoped that both the nation and the *Ding* will enjoy peace and longevity together.

For many years, I have donated works of art from my collection to dear friends and to auctions for the benefit of cultural and educational causes. In 1983, commemorating the sixth decade of my separation from China, my home and my country, and in honor of this memorable occasion, I have donated to each of the Shanghai Museum and the Palace Museum of Taiwan, ten pieces of ceramics. In a news article of 1983, I learned of a call from the People's Bank of China in Beijing, of their desire to collect and research the historical currencies and relics of China. As I dearly cherish thoughts of my Motherland, my parents and my ancestry, I responded from ten thousand miles across the Pacific with a donation to the Bank of China of my numismatic collection of archaic pieces dating from the Zhou to the Han Dynasty.

I believe that artistic treasures created by ancient craftsmen and bequeathed to us by the early sages should not be amassed by one and be his forever. Therefore, I have selected proper edifices for their return and safekeeping, thus assuring their rightful places for posterity. Those who are knowledgeable about the "*Book of Changes*" well understand the meaning of the signs of heaven: *Qian*, *Yuan*, *Heng*, *Li* and *Zhen*, the explanation of the process from the beginning, proceeding slowly to the pure and the rightful ending. Should the collection be kept for me alone, or should it be presented and appreciated by all? Those who understand *Dao* are not perplexed. Why then should I?

I am now an octogenarian. As I gaze at distant clouds and mountains of my adopted home of the Golden Mountains, I am engulfed with thoughts and yearning to return to China like the receding tide. For fifty years I have tried my best to be a "keeper of ancient treasures". Friends have pronounced it a befitting time and occasion to exhibit my collection and to celebrate my birthday. To refuse these kind thoughts of my dear friends is not polite; however, a gentleman who also treasures his art does not necessarily need to flaunt his affectionate possession. Confucius has said, "As one ages, he guards against covetousness" and he has also instructed us "to spread one's fame and thus manifest the teachings of our parents". The parents of my spiritual being is China's culture. Therefore, it is more fitting for me to select a number of articles from my collection and to publish them in a catalogue. In this manner, data of these treasured relics of China will be widely preserved, disseminated and made available for future generations.

xvi The Qing Emperor, Gao Zong Chun had in his possession three famous calligraphic leaflets, the "*Quick Snow and Intervening Clear Sky*" by Wang Xizhi, the "*Mid Autumn*" by Wang Xianzhi and "*Bo Yuan*" by Wang Xun. The emperor created a room and named it "The Hall of

Three Rarities" in the Mind Cultivating Palace in which to store them. I have selected twenty articles of the Song and Yuan porcelains, which connoisseurs have considered authentic, refined, rare and perfect — unsurpassed masterpieces from my collection for their perusal. It has also been said that these porcelains can easily rival the three famous calligraphic leaflets of the Emperor Qianlong and will deprive him the sole aura of fascination. I too, consider that in the evaluation of man-made vessels as in the evaluation of human events, these must have self-respect to be dignified. Thus, I have named my edifice for their conservation, "The Hall of the Twenty Rarities".

Critics of porcelains agree that the Song porcelains are the epitome of all porcelains. Its dignified and pure style, which is archaic and unrestrained; its simple and classic form, which is calm and serene; its ingenious perfect decorative technique, and its subtle and rich glaze and color are known to be unmatched both in ancient and modern times. The impressed decoration of *Dingyao* is precise and refined with clear gradation. The carved decoration of *Youyao* is sharp-edged, light and flowing. These two techniques are considered unsurpassed and extraordinary. The people of Song not only emphasized the beauty of the glaze but in addition, strived to obtain excellence in quality. The *Longquan* plum-green, the greenish-blue porcelains and the *Qingbai* porcelains of *Jingdezhen* are splendid in color and smooth in texture, simulating "ice and jade".

Indeed, these porcelains are the essence and quintessence of many thousands of years of Chinese wisdom and perception of Chinese ceramics. Having attained this height, this craftsmanship was praised as "good enough to rival those of nature".

Included in my catalogue are techniques showing the highest standards of the impressed designs of the *Dingyao*, the carved designs of the *Youyao* and the glazes of plum-green, greenish-blue and the blue-white of the Song.

There are examples of *Guanware*, *Geware*, *Junware*, *Black Dingware*, *Henanware*, *Jizhouware*, and examples with incised marking of the Shu Fu and Tai Xi, which I firmly believe are some of the rarest treasures and masterpieces created by man.

Detailed descriptions are also set forth in the catalogue, which establishes the dates and periods of the Collection in "The Hall of the Twenty Rarities". Colored plates depict pertinent characteristics of each object of art; the type of glaze, clay, footrim, base and appendages applied, the techniques and decorative patterns employed, as well as the various kiln sites, are provided in the catalogue. These observations and studies form the basis of my conclusions and are presented in the catalogue as a personal study for others. I am pleased to share my thoughts, which I hope may serve as an exchange of mutual appreciation with those who love this art as much as I.

The fragrance of the cassia blossoms permeates the air, and it is a glorious time of the year in San Francisco, our beautiful city by the Golden Gate. The principles of the *Book of Changes* and the events of the Song history are constantly on my mind as I record some significant happenings in my lifetime, which expresses my determined purpose in life. I have also touched upon the background and circumstances of these events. With this, I solicit comments from learned ones.



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