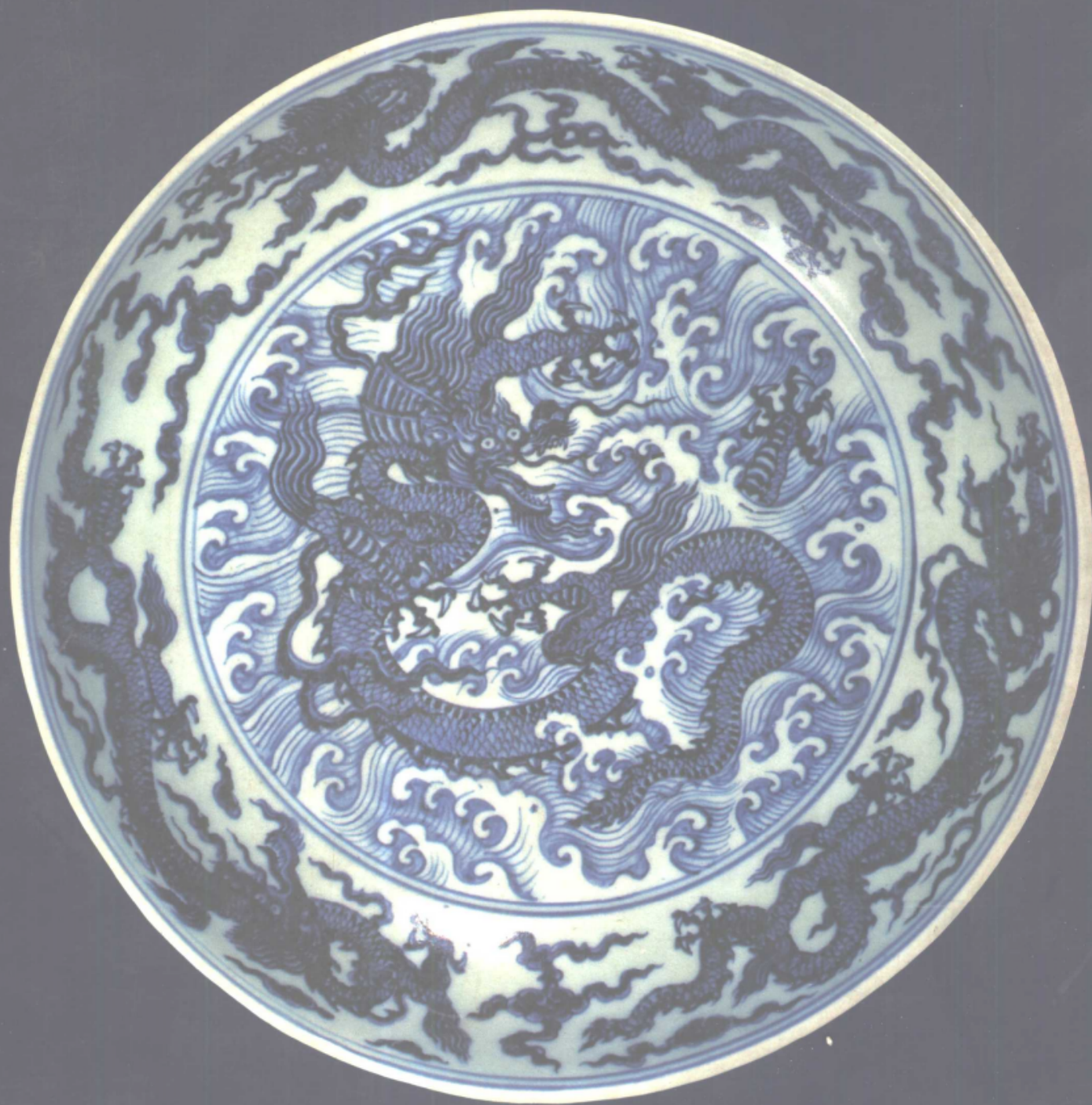


SELECTION OF PLATES OF PORCELAINWARES COLLECTED BY JIN MING

金明集瓷選錄

Editor-in-Chief Geng Baochang 耿寶昌主編



International Culture Publishing Corporation

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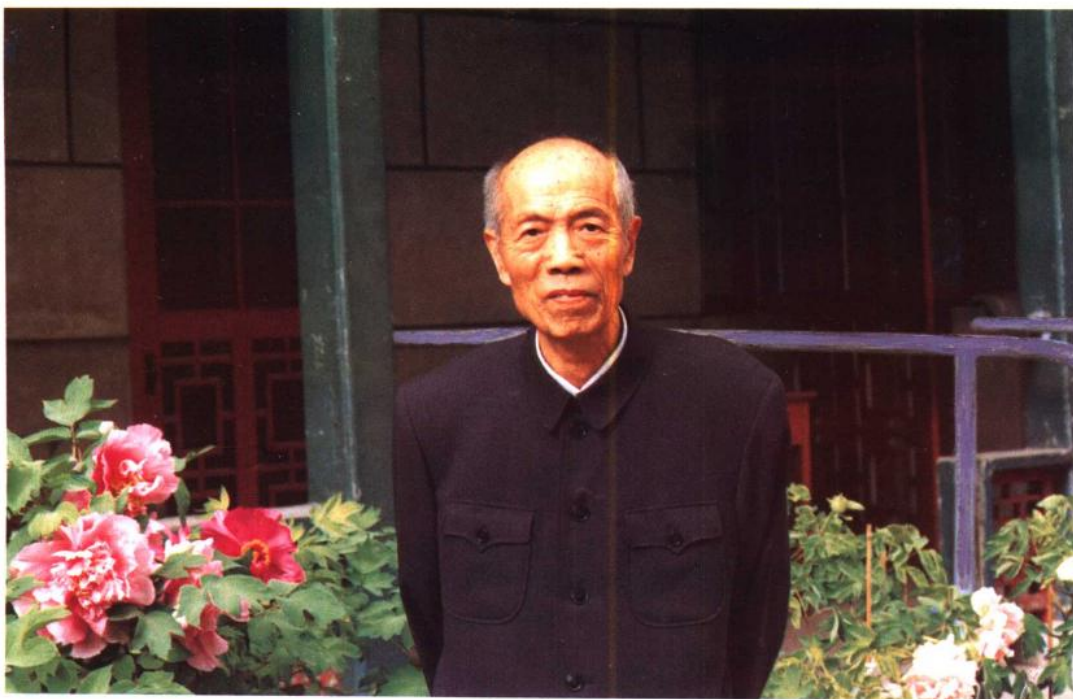
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金明，山東青州市人(祖藉江蘇常州)，現年八十歲。青年時期出于憂國、救國熱忱，參加革命。旋因政治觀點被捕入獄，一九三七年“七七事變”後國共合作，始得出獄。抗日戰爭期間，任新四軍淮海軍區政治委員、旅政治委員。兵團第二副政治委員。一九四九年任湖南省軍區副政委、政委、政府第一副主席。一九五三年後任中央財政部第一副部長、中央商業部部長、國務院秘書長。一九八〇年任河北省軍區第一政委。一九八二年當選為中共中央顧問委員會委員。現為中國古陶瓷研究會名譽理事、中國圍棋協會顧問。

Jin Ming, born in Qingzhou, Shandong Province (ancestral home: Changzhou, Jiangsu Province), is now 80 years old. Being heavily laden with worries about the fate of the Motherland, he devoted himself to the revolution, and was arrested soon afterwards for political reason. After the July 7 Incident of 1937, as a result of the cooperation between Guomindang and the Communist Party, he came out of the prison. During the Anti-Japanese War, he was the commissar of Huaihai Command of the New Fourth Army, commissar of a brigade, the second vice commissar of a corps. After 1949, he was the deputy commissar and later commissar of Hunan Area Command, the first vice chairman of Hunan Province. In 1953, he was the first vice minister of the Ministry of Finance, the minister of the Ministry of Commerce, the secretary of the State Council. Since 1980, he had been the first Commissar of Hebei Area Command. In 1982, he was elected a member of the Central Consultant Committee. Now, he is an Honourary Member of the Board of Directors of the Research Institute of Chinese Ancient Ceramics and the consultant of the Weiqi Association of China.

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前言

我幼時家道小康，也算書香人家，只是在我開始記事，認帶圖的方塊字時，父親遽然去世，家境敗落下來。記得家裏有兩件舊瓷瓶，現在想來大概屬晚清器物。這是我最早對瓷器的印象。往後我收集古陶瓷器，談不到什麼家學。

我首次欣賞古瓷器，是在戰火紛飛的年代。已故故宮博物院院長吳仲超先生，因戰略轉移，於一九四八年抵膠東地區，贈我在歷史名城淮陰收購的七八件明、清小件瓷器，雖非精品，亦頗古樸可愛；還贈我一隻漢代昭明陽文青銅鏡，品相極好，宛若新出。當時處於戰爭環境，瓷器均窖藏或暫存臨時居住過的鄉親處，可惜都損壞或遺失了。唯有銅鏡珍存至今。

開始收集幾件古陶瓷器，是在進駐城市以後。一九四八年我經古都洛陽，觀瞻龍門石窟等名勝古跡和瀏覽舊文物店時，購得一隻月白釉開片三足爐和兩件青釉印花碗，以後得識著名古陶瓷專家孫瀛洲先生，始知為宋鈞窯和臨汝窯器，引起我對宋瓷特別是鈞窯器的愛好。此後我領悟到明、清青花、五彩和一色釉等器特有的工藝特色和獨具的藝術風韻，又開始收集青花和五彩等器物。

收集古文物，“可遇不可求”。極想收集的品類，長時間遍覓不得，却可能在完全意想不到的機會中遇見。直到一九六一年，我遷往廣州，偶然在河南、廣州文物店等處，收集到幾件精致的宋鈞窯器，如天青釉匱、板沿洗、雙耳罐、八角盃等。洪武白釉雲龍盤和一件用三種青料繪就的宣德官窯青花海水雲龍盤，是先後在廣州文物店和鄭州古舊書店巧遇購得的。嘉靖青花人物大葫蘆瓶則購自汕頭地區。北朝青瓷扁壺得自開封文物店。其他唐絞胎“裴家花枕”和唐三彩器，宋磁州、龍泉窯器，遼瓷以及明、清青花、五彩等器物，也都是在文物店、城鎮舊物寄賣行或小市地攤上偶然看到收集的。收集古陶瓷，有時也走眼。五十年代我收過一件仿鈞窯紫斑璽印盒、三、四件天目釉貼花碗，以後又購到一件魯山窯執壺，均是贗品，算是學習鑒賞古陶瓷所付的“學費”。

我的集瓷中，有幾件特別值得紀念。雍正官窯仿鈞窯變尊，釉色絢爛艷麗，為同類器物中的珍品，是吳仲超先生進駐上海時購自舊文物店，在京慨然贈我。一件過去少見的定窯黑釉褐彩罐，是魏今非先生病重期間特囑贈我的。李一氓先生剛從北京韻古齋携回一件宣德官窯青花把蓮盤，則經我之請轉讓給

我。這幾件都是凝聚着故人深厚友誼的紀念物，難以忘懷。

六十年代初，受當時廣東博物館館長蔡語邨先生之托，我在北京韻古齋、寶聚齋等文物店代廣東博物館購得有永樂青花帶蓋梅瓶和青花鷄心碗、宣德青花藍地襯白花卉紋盤、弘治白地綠彩龍盤、萬歷五彩雲龍紋筆抓一對、康熙豆青釉地五彩花卉紋蓋碗一對、雍正青花凸仰蓮瓣瓶、嘉慶青花魚形瓶一對等完好如新的明、清官窯器，都托請故宮博物院妥善包裝后專寄廣州，由廣東博物館付款，充實館藏。這些器物我選購兩三件，以我的經濟條件還負擔得起，但受人之請全部讓給了廣東博物館。在廣東佛山專署院內房廬下，我還巧遇一件約一米四、五高的乾隆藍地描金開光花卉特大花瓶，特介紹轉給廣東博物館。我僅有的一件明佛山窯仿鈞釉梅瓶，也捐贈給了廣東博物館，這是當時僅見的一件佛山窯最早的器物。

一九六七年初，我利用余暇收集的這些瓷器也未逃過“文化大革命”之難。當時雖曾迅速將其轉入文件倉庫保存，但仍然被一些人抄走。幸虧查抄者還有點知識，知為文物，僥幸未當“四舊”處理而毀於一旦。以後八、九年間就不知這些瓷器，會遭到什麼命運了。一九七二年國慶節前，我自幹校請病假返廣州，多方探詢，一說已送廣東博物館，或說已轉入某大庫房，遍覓不得，已感絕望。直到一九七五年，一位原機關幹部捎信，提到一個廢藥庫裏有些瓷器。經允準我在塵封已久、廢藥狼籍的房子裏，驟然重新看到這批器物，除一件破碎外，餘皆完好無損。是時真如置身夢境。這批瓷器歷盡波折，竟能完璧收回，不能不說是奇跡。

古陶瓷為祖國優秀傳統文化藝術承載體之一，其精湛工藝及藝術造詣為世所重，歷來對中外文化交流產生過深遠影響。為保護珍貴文物，我所收集的古陶瓷器，擬於《選錄》出版後，將其中為國家、地方博物館需要的稀珍品類，轉贈給公家保存和展出。這也算是我對文化事業的一點貢獻。

《選錄》出版，得到馮先銘先生生前的極大關注和鼎力支持。所選器物特請耿寶昌先生悉心檢視并應允擔當主編，為本書撰寫了《選錄瓷器鑒賞》一文。承蒙啓功先生題寫書名。均謹致謝忱。

《選錄》圖版說明請國家文物鑒定委員會委員陳華莎女士悉心撰寫，對各器年代、窯口及藝術特徵，闡述周詳。文物攝影專家楊術先生為入選瓷器精心拍照。均為《選錄》增色，亦并致謝忱。

是為序，祈專家學者指正。



於北京

一九九三年十一月十八日

Preface by the Collector

I came from a comfortable scholarly family. The family declined after my father died suddenly when I just began remembering things and learned to read with the aid of pictures. As I recollected afterwards, there were 2 old porcelain vases in the house. Now I think that they might be utensils from the late Qing period. Such was my first impression on porcelain wares. My hobby for collecting porcelain-ware does not come from a family influence.

I got my first chance of appreciating ancient ceramicwares in the war-ridden years. Mr. Wu Zhongchao, the then Director of the Palace Museum, arrived at Eastern Jiaozhou District in 1948 during a strategic shift. He gave me, as presents, 7 or 8 small pieces of porcelainwares from the Ming and Qing Dynasties, which he bought in Huaiyin, the famous historic city. Though not choicest ones, they were unsophisticatedly lovable. Mr. Wu gave me also a bronze mirror with Guang Ming characters cut in relief, which was made in the Han Dynasty. It was of extremely fine quality and looked like newly produced one. In those wartime days, most of my collection were hidden in underground cellar or temporarily stored in some villagers' houses where I had stayed. It is regrettable that all of them disappeared or were destroyed, except the bronze mirror which I have carefully kept.

I began collecting ancient ceramicwares when I entered the city. In 1948, when I passed Luoyang, the ancient capital, where I visited scenic spots like Longmen Grotto and others, and lingered in antique relics shops, I bought a bluish-white-glazed-veined burner with 3 feet and 2 blue-glazed bowls with printed patterns. I learned that they came separately from Jun Kiln and Linru Kiln of the Song Dynasty only after I met and knew Mr. Sun Yingzhou, the famous specialist on ancient ceramicwares. Such an experience aroused my interests on porcelainwares from Song Dynasty, especially those from Jun Kiln. Afterwards, I began collecting blue-and-white and multi-coloured porcelainwares when I found the unique technological features and artistic styles of utensils with blue-and-white multi-coloured/single-coloured glazes from Ming and Qing Dynasties.

Ancient cultural relics are to be found only by chance, but not through intended pursuances. It was only after moving to Canton in 1961 that I bought, by chance in antique relics shops in Henan and Canton, several exquisite porcelainwares from Jun Kiln of the Song Dynasty, such as the azure-glazed Yi (gourd-shaped la-

dle), the azure-glazed washer with flatly everted rim, the jar with circular loops, the octagonal cup; etc. A white-glazed plate with underglaze vague pattern of dragons of Hongwu and a dish decorated by patterns of dragons drawn in 3 kinds of blue pigments were accidentally found in an antique relics shop in Canton and an used-book store in Zhengzhou. The blue-and-white gourd-shaped vase with the designs of human figures was bought in Shantou District. The light-green-glazed flat pot with raised printed human figures of Northern Qi Dynasty was bought in the antique relics shop of Kaifeng. Other objects, such as the twisted-roughcast porcelain pillow with the title of the producer from Tang Dynasty, tri-coloured porcelainwares from Tang Dynasty, porcelainwares from Liao Dynasty, and blue-and-white or multi-coloured utensils from Ming and Qing Dynasties, were all accidentally collected in antique relics shops, secondhand shops in towns or from side walk floors. There were accidental mistakes as well: In the 1950's, I bought an imitated stamp box with purple spots (from Jun Kiln), 3 or 4 bowls with patched designs, and later on an imitated hand-pot from Lushan Kiln. They all proved to be fakes. Such expenses can be taken as the "tuition fee" in learning to appraise ancient ceramics.

Among my collection, there are several that arouse souvenir. A gorgeous imitated crackled jar of Jun Kiln from the official kiln of the reign of Yongzheng is a treasure among objects of its kind. It was a generous gift from Mr. Wu Zhongchao in Beijing, who bought it in an antique relics shop after he moved into Shanghai. A rarely seen black-glazed jar with brown spots from Ding Kiln was given by Mr. Wei Jinfei who made special entrustment on such a gift even when he was seriously ill. Mr. Li Yimang bought, from Yun Gu Zhai in Beijing, a blue-and-white plate with patterns of bunched lotus. He transferred it to me under my request. All these are unforgettable souvenirs on which are condensed the profound friendship of my old friends.

In the early years of the 1960s, under the entrustment of Mr. Cai Yucun, the then Director of Guangdong Museum, with the intention to enrich the collection of the Museum, I visited Yun Gu Zhai, Bao Ju Zhai and other antique relics shops in Beijing, and bought the following very well preserved objects for the Museum: A blue-and-white lidded Mei Ping and a blue-and-white chicken-heart-shaped bowl, both from the reign of Yongle; a blue-and-white plate with white pattern of flowers on a blue background from the reign of Xuande; a dragon plate with green colour on a white background from the reign of Hongzhi; a pair of multi-colour brush holders with patterns of clouds and dragons from the reign of Wanli; a pair of lidded bowls with multi-coloured patterns of flowers on pea-green glazed background from the reign of Kangxi; a blue-and-white bottle with raised patterns of supine lotus petals from the reign of Yongzheng and a pair of blue-and-white fish-shaped bottles from the reign of Jiaqing. All these objects from the Ming and Qing Dynasties

were carefully packed by the Palace Museum, specially transported to Canton and paid by Guangdong Museum. I fulfilled my duty under serious entrustment of the Museum though I could afford to buy several pieces of them. In Guangdong, I saw under a covered corridor in the Foshan Prefectural Office a specially large flower vase which was about 1.4/1.5 metres high, and decorated by gold-traced Kai Guang flower patterns on a blue background. It was an object from the reign of Qianlong. I introduced it to Guangdong Museum. As to the imitated Mei Ping of Jun Kiln, which was made by Foshan Kiln of Ming Dynasty, was the only one I had, and the only earliest object from Foshan Kiln then appeared. I contributed to Guangdong Museum too.

In early 1967, those porcelainwares I collected in my leisure times met the catastrophe of the "Great Cultural Revolution". They were confiscated though I had hurriedly transferred them to a document warehouse. Fortunately, those who confiscated them knew that they were cultural relics, thus the objects were not treated as the "four olds" which were doomed to be destroyed then. In the ensuing years, I did not know their whereabouts. Before the National Day of 1972, I took a sick-leave from the Cardres' School, went back to stay at home in Canton, and made all efforts to inquire about them. Some people said that they were sent to Guangdong Museum, while others told me that they were kept by a certain large warehouse. I felt desperate until 1975 when a cadre of my former office sent me a message that some porcelainwares were kept in a warehouse of medicines. Under permission, I went there and found surprisingly those porcelainwares in a dusty room with waste medicines scattering all over the ground. It was like dreaming to see that they were all intact excepting only 1 piece broken. It was a miracle after all that those objects could be recovered after going through so much unexpected turns.

Being one of the carriers of traditional Chinese excellent culture and arts, ancient porcelainware has been valued for the exquisite technology and artistic attainments. It has exerted far-reaching impacts on the exchanges between Chinese and foreign cultures. To protect precious cultural relics, I decide to sort out, after this album is published, those precious and rare varieties which meet the requirements of national and local museums, and contribute them to related organisations, so that they can be better preserved and exhibited. That will at last be a negligible contribution I made for the cultural undertaking.

Great concern and energetic support have been given by Mr. Feng Xianming for the publishing of this album. The objects chosen for this volume were carefully examined by Mr. Geng Baochang, who also consented to be the editor-in-chief and wrote the Appraisal of the Porcelainwares in the Collection. The front-cover title was written by Mr. Qi Gong. I wish to present them my heartfelt gratitude.

Thankfulness is due to Madame Chen Huasha, member of the State Commis-

sion for Appraisal of Cultural Relics, who carefully wrote the detailed captions with brilliant expositions and adequate comments about all and each plates; and to Mr. Yang Shu, the expert of cultural relics photographing, who took photographs of the chosen objects thus adding lustres to this album.

Comments from specialists and scholars are welcome.

Jin Ming

Beijing

November 18, 1993

選錄瓷器鑒賞

秋實

我國優秀的傳統文化藝術飲譽世界，尤以古陶瓷深受世人青睞。因其具有獨特的歷史風貌，并蘊含極深的文化內涵，國內外文物專家、學者傾其畢生精力，廣為探索、搜集、珍藏和專心鑽研者不乏其人。古陶瓷研究工作漸次深入，保護水平亦日益提高。

由於工作關係和志趣相投，筆者同國內著名古陶瓷專家、先師孫瀛洲先生，故宮博物院同仁馮先銘先生，早在三十多年前就與金明先生相結識。六十年代初，金老在廣州工作，筆者每有任務南行，常就便訪晤，以共同鑒賞古陶瓷為快。嗣後金老來京，約筆者切磋古陶瓷文化藝術更屬常事，交往甚篤。

金老一向珍愛祖國古代文化遺產，悉心研討其藝術精華，對文物保護及弘揚中華民族文化，貢獻良多，為國內屈指可數的業餘古陶瓷鑒賞家。現任中國古陶瓷研究會名譽理事、中國圍棋協會顧問。金老廣聞博記，對歷代古籍善本、名人書法兼及金石多所涉獵，尤其垂注於古陶瓷。幾十年來節衣縮食，悉心徵集歷代古陶瓷器不遺餘力，迄今收藏頗豐，竟無贗品，尤為難能可貴。

近經好友建議，金老從其集瓷中選出百餘件，輯為《金明集瓷選錄》一書付梓，圖文并茂，以饗同好，并供文博工作者參考。

《選錄》所收，早起戰國、東晉及北朝、隋、唐、五代、宋、遼、西夏、金、元、明、清等歷代各地著名窯場器物，各具特色，不乏佳器和珍品。諸如北朝青瓷扁壺，造型受外來文化影響，人物極具神韻，反映佛教故事，堪稱稀世之珍。隋代青釉高足盃，為仿當時盛行的金銀器造型，秀麗俊雋，青翠欲滴。唐代的邢窯白瓷盞托盃“類銀類雪”，光潔無瑕，造型和諧，為難覓佳品；絞胎裴家花枕，紋飾綺麗多變，工藝精絕；長沙窯早期釉下綠彩樹紋水注，釉面色彩明亮晶瑩，別具藝術效果；反映當時同中亞文化交流的唐三彩射獵圖案鳳首壺，色彩斑斕，人物生動。五代越窯秘色刻花瓶工藝至精。反映遼代我國多民族文化交融的綠釉蓮瓣執壺，造型與圖案新穎別致，極具藝術特色，可謂遼瓷珍品。代表西夏製瓷工藝的花瓶，紋飾豪放自然，尤為難得。宋、元兩代鈞窯器至精，蓮瓣形碗、雙耳罐、板沿洗、八角盃、蓋罐、梅瓶等，藍釉紫斑，寶光閃蘊，多為上乘之作。宋代臨汝窯鏤空花插，造型新奇；修武當陽峪絞胎小品，胎薄如紙，紋理清晰，極富藝術效果，應為無上之佳器。金代定窯黑釉碗

“色黑如漆，土具白”，胎體潔白堅致，傳世者極少，彌足珍貴。元代霍州窯竹節高足盃，端莊秀麗，為霍器中少見的精品；琺花纓絡紋梅瓶，釉色明艷，顯具時代特徵。明洪武白釉印花雲龍盤，胎體細緻，釉色瑩潤，堪稱稀珍；宣德青花海水龍雲盤，用三種不同的青料繪就，迄今絕無僅有，彌足珍貴；正統青花梅瓶，造型古樸，繪意生動，為難得的“空白期”實物；嘉靖回青青花八仙葫蘆瓶，為當時崇尚的典型之作。《選錄》中其他歷代瓷器，亦盡係上乘之作，典雅華麗，琳琅奪目，圖版說明周詳，不再備述。

筆者承金老之邀，樂為鑒賞、品評入選珍品，謹志此數言為叙。

一九九三年十一月十八日

於北京

The Appraisal of the Porcelainwares in the Collection

Geng Baochang

Excellent traditional culture and art of China enjoy international prestige, and ancient ceramics attract special attentions from people all over the world. Many domestic and foreign scholars and specialists spend all their lives collecting objects and exploring wholeheartedly into that sphere because ancient Chinese ceramicwares possess unique historic style and feature, as well as scientific technological value, and are given very significant cultural connotations.

Being related on jobs, Mr. Sun Yingzhou (famous Chinese specialist on ancient ceramics and the teacher of this writer), Mr. Feng Xianming of the Palace Museum and I have known Mr. Jin Ming more than 30 years. During the beginning years of the 1960s when honourable Mr. Jin worked in Canton, I went visiting him whenever I had a business trip there, and we both found it a great pleasure to appreciate ancient ceramicwares together. Later on, Mr. Jin was assigned to a post in Beijing and we have had more contacts ever since to discuss on ancient ceramic culture and art.

Mr. Jin has always been treasuring the ancient cultural legacies of the Motherland. Being one among the few domestic connoisseur on ancient ceramicwares, he is now an Honourary Member of the Board of Directors of the Research Institute of Chinese Ancient Ceramics and the consultant of the Weiqi Association of China, who has made much contributions on the protection of cultural relics and carrying forward Chinese national culture by imploring into the artistic cream in that sphere. He has encyclopaedic knowledge on rare books from past dynasties and calligraphy by notables. Epigraphy is also his object of studying. But ancient ceramics attract his special attention. During the last decades, he has been living frugally, while sparing no efforts collecting ancient ceramicwares handed down from past dynasties. He has a rich collection containing no faked item. It is really commendable.

Recently, according to the suggestions of his intimate friends, Mr. Jin had 100 plates of the porcelainwares chosen from his collection edited, and an atlas with excellent pictures and accompanying explanations, entitled "Selection of Plates of Porcelainwares Collected by Jin Ming", will be published. It is for reference of those who engage in the researches of cultural relics and natural science, and those with the same hobby.

Included in the volume are plates of utensils produced by famous official and private kilns in a long period beginning as early as the Warring States, Eastern Jin and the Northern Dynasty, through Sui, Tang, Five Dynasties, Song, Liao, Western Xia, Jin, Yuan, Ming and down to the later years of Qing Dynasties, all presenting separate unique characteristics, and among them are many excellent and utterly precious items. To list some of them:

The celadon flat pot from the Northern Qi Dynasty carved with human figures is in a shape deeply influenced by Central Asian culture. The human figures present romantic charm and reflect the social customs of that period. The utensil is a rarely seen treasure.

The green-glazed stem cup from Sui Dynasty, an imitation of gold/silver wares of the same period in shape, looks elegant with dripping green colour.

White porcelain tea bowl with supporting pedestal from Xing Kiln of Tang Dynasty is harmoniously moulded and looks flawlessly neat in "silvery/snowy white colour". It is an article hard to come by.

Pillow made of twisted roughcast from the Pei Household has gorgeous and diversified decorations, and is produced by utterly fine technology.

Underglaze green-coloured pot from early products of Changsha Kiln has bright and sparkling glaze colours, presenting unique artistic effect.

Tri-coloured pot in the shape of a phoenix's head from Tang Dynasty is decorated with gorgeous colours and vivid hunting human figures. It reflects the cultural exchange between China and Central Asia at that time.

The green-glazed jar with carved patterns from Yue Kiln of Five Dynasties is exquisite beyond compare.

Green-glazed small pot with a mouth in the shape of everting lotus petals from Liao Dynasty is moulded and decorated in new styles which possess artistic characteristics. The pot reflects the harmonization of cultures of different nationalities. It is the treasure from Liao products.

The black-glazed Vase with boldly and trenchantly carved patterns is a rare object representing the technology of the porcelain production of Western Xia Dynasty.

In Song and Yuan Dynasties, porcelainwares from Jun Kiln were extremely meticulously made. Bowls in the shape of lotus petals, jars with twinned ears, washers with flat rims, octagonal cups, lidded jars and Meiping, all are excellent with sparkling glaze colours and purple spots.

Hollowed-out flower holder from Linru Kiln of Song Dynasty is moulded in new and weird shape.

Small twisted-roughcast articles from Dangyangyu Kiln in Xiuwu are made of roughcasts as thin as paper. the veins look clear, presenting rich artistic effects. They are fine works without match.

Black bowl from Ding Kiln of Jin Dynasty is densely formed by pure white clay covered with sparkling glaze which is as black as lacquer. A bowl of this kind is rarely seen, thus extremely precious.

Stem cup with bamboo-section-shaped pedestal from Huozhou Kiln of Yuan Dynasty is sedately and elegantly shaped. It is a masterpiece rarely seen among products from that Kiln.

Meiping with carved raised tassels is spread with bright and gorgeous glaze in various colours. It is the example of "Fa Hua" porcelainwares from Yuan Dynasty and presents the characteristics of the epoch.

White glazed dragon plate from the reign of Hongwu in Ming Dynasty is rare and precious for the fine roughcast and moistly smooth glaze.

White-glazed blue-and-white dragon plate from the reign of Xuande of Ming Dynasty, decorated with patterns drawn by 3 kinds of blue pigments, is precious because it is the only existing one of the kind.

Blue-and-white Meiping from the reign of Zhengtong of Ming Dynasty is unsophisticatedly shaped and decorated with pattern that looks vivid. The utensil is the material object from the "Blank Period", which is hard to come by.

Blue-and-white gourd-shaped vase in Mohammedan blue colour from the reign of Jiajing of Ming Dynasty is also utterly precious. It is the exemplary products which reflect the customs of that stage.

Porcelainwares from other dynasties shown in this volume are all excellent works which look elegant, resplendent and dazzlingly beautiful, and readers can get acquainted with their characteristics through the detailed captions.

This article is written on Mr. Jin's invitation, and I am pleasant to appreciate the chosen treasures in this album.

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