

舊金山亞洲美術博物院
布倫德基氏收藏
中國珍貴文物

GEMS OF CHINESE ART

from the Asian Art Museum of San Francisco
The Avery Brundage Collection



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香港市政局與舊金山亞洲美術博物院聯合主辦
美國駐香港總領事館協辦

香港市政局百週年(1883—1983)紀念

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and the Asian Art Museum of San Francisco,
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Hong Kong Museum of Art

Preface

The Asian Art Museum of San Francisco is the only institution in the United States to be devoted exclusively to the study and display of the arts of Asia. This unique museum was born from the passion, vision and generosity of Avery Brundage, a renowned Chicago financier who was President of the International Olympic Committee for twenty years and one of the greatest collectors of all times. Avery Brundage's passion for Oriental Art was triggered by the memorable 1935-1936 exhibition of Chinese Art held in Burlington House in London, and for the next forty years, until his demise in 1975, he addressed himself to this passion with his well-known athletic style. Unlike most art collectors of his generation who tended to domesticate their craving for objects of beauty of focusing on a certain period, school or medium, he did not attempt to tame his gargantuan appetite. His vision was global, his knowledge encyclopedic and his taste eclectic. The only two criteria which he respected consistently were those of quality and diversity. Well served by the abundant supply of Chinese, Japanese, Korean, Indian, Southeast Asian and Middle Eastern works of art which prevailed from the mid-1930's to the mid-1970's and taking advantage of the enormous amount of traveling he did for the Olympic movement, Avery Brundage became thoroughly acquainted with all the main Oriental art dealers of America, Europe and Asia. He also became one of their most enthusiastic clients.

By 1959 he had amassed a collection of such magnitude that he felt the urge to share it and its exceptional educational value with the public. San Francisco, the 'Gateway to the Orient', with a deep-rooted interest in the arts, a growing and dynamic Oriental community and close links with all countries of the Pacific basin, convinced him that it was a logical repository for his treasures and responded to his donation by passing a bond issue to erect in Golden Gate Park a museum specially designed to house the collection. The three-story building opened to the public in 1966 with 40,000 square feet of display space, a fully equipped conservation

laboratory, sophisticated climatic controls, a model storage, a photography studio and a library. The opening ceremonies were marked by an international symposium attended by more than two hundred fifty scholars, collectors and dealers from all over the world. As one leading scholar put it at the time, "Acquisition of the collection gave San Francisco at one stroke international distinction in the museum world and a rich, varied source for research, study and appreciation of Oriental civilization."

Far from resting on his laurels, Avery Brundage intensified his efforts during the last ten years of his life. Now aided by a professional staff, he enforced a long-range program of systematic acquisitions in view of expanding the collection to illustrate all the major phases and aspects in the development of Asian Art. Dedicated and generous San Franciscans joined in the effort, and by 1975 the holdings of the museum had just about doubled from the initial donation in 1959.

Today our collection consists of about ten thousand objects, half of which are of Chinese origin. In terms of numbers, the ceramic section of this Chinese department comes first with approximately one thousand five hundred pieces of earthenware, stoneware and porcelain. From the Neolithic period to the end of the Qing dynasty, every period, practically every style and, starting from the Ming dynasty, every reign is illustrated by at least a few outstanding examples. Particularly noteworthy are the series of Han and Wei tomb models and figurines (Plates 6 and 7), Tang three-color wares (Plates 13, 14 and 15), Song monochromes (Plates 17 through 24), as well as Ming and Qing blue-and-white and enameled porcelains (Plates 29, 30, 33, 34 and 36 through 39).

One of the largest and most diversified assemblages of its kind anywhere in the world, the jade section comprises more than one thousand two hundred items, well distributed over some fifty centuries from prehistoric times to the early 20th century. It contains an unusually important and attractive group of carved animals, including

representatives of the still somewhat elusive medieval period (Plates 50 and 51).

Avery Brundage's predilection for ancient bronzes goes back to the very beginning of his career as a collector, and this section of the Chinese department had already won international fame before it was placed for the first time on public display in 1966. With its seven hundred fifty vessels, bells, weapons, chariot fittings and mirrors, this remarkably well-balanced selection from the best Shang and Zhou workshops reveals Avery Brundage's unusual flair and ability to buy ahead of his time. This section contains many textbook examples, quite a few of which are included in the present exhibition.

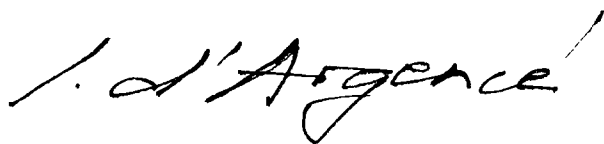
Chinese sculptors used a wide range of materials, including clay, stone, bronze, wood, lacquer and ivory. All such materials are represented in our group of about two hundred items. Most of these, however, consists of stone and gilt bronze statues, statuettes and steles of Buddhist inspiration and were carved or cast from the 4th to the 9th centuries when Chinese Buddhist art was at its peak (Plates 97 through 107).

During the past ten years, the fastest developing section of our Chinese department has been that of painting and calligraphy. It has now grown to about two hundred scrolls, fans and albums ranging from the Song dynasty to the present day, with particular emphasis on the Ming and Qing dynasties. We have, among other things, built up an impressive collection of fans which illustrate the work of many of the most celebrated masters of these two dynasties (Plate 121).

In China, lacquerers, metal workers, wood and ivory carvers, weavers and embroiderers were just as ingenious and talented as potters and jade carvers. Technically their work belongs to what is known as applied or decorative art in the West. Yet it is frequently permeated with the same qualities that are usually associated with major artistic productions: creative power, intellectual pursuit, individuality and the quest of aesthetic perfection. One of the marvels of the traditional Chinese way of life is that so much

work, skill, love and imagination went into the making of objects for daily use. This section of our Chinese department contains about three hundred fifty pieces of lacquer, cloisonné (Plate 91), ivory (Plate 90), bamboo, tortoiseshell, rhinoceros horn (Plate 93), textile (Plate 95) and other more-or-less exotic materials. Approximately one-third of these items are lacquers, including over fifty pieces ranging from the 10th to the 14th centuries and forming the largest group of its kind in the Western world (Plates 84 through 89).

Special exhibitions of our collection have been organized for the United States, Japan and Mexico, but this is the first time that a selection of our Chinese treasures travels all the way to the other side of the Pacific. Triggered by the enthusiasm of the Urban Council of Hong Kong and the Hong Kong Museum of Art, this exhibition marks a new important turn in the history of cultural exchanges between East and West.



René-Yvon Lefebvre d'Argencé
Director and Chief Curator
Asian Art Museum of San Francisco
The Avery Brundage Collection

序言

舊金山亞洲美術博物院是美國唯一專門展覽及從事於亞洲藝術研究的機構。其創辦人艾弗里·布倫德基先生是芝加哥財經界鉅子，曾任國際奧林匹克籌委會主席達廿年之久，也是歷史上有數的著名藏家。一九三五至三六年倫敦伯林頓展覽館曾舉辦過一次盛大的中國藝術展覽，在參觀過此一展覽後，布氏即對東方藝術產生濃厚興趣。此後，直至一九七五年去世的四十年間，他以其淵博的學識，高雅的品味，及籌辦世運的魄力，廣泛搜羅藝術品。同時代的藏家多重點收藏某一時期、風格或種類的藝術品，而布氏却追求多種多樣的精品。在一九三〇年代中葉至一九七〇年代中葉這段時期裏，國際古玩市場內中國、日本、韓國、印度、東南亞及中東的藝術品非常充裕，布氏利用籌辦世運，遍遊世界各地的機會，與歐美及亞洲各主要售賣東方藝術的古玩商建立密切的聯繫，並成為大買家。

一九五九年，布氏的收藏已甚具規模，而且教育性很高，他認為應該公開其珍藏與世人共享，而三藩市素有「通往東方之門」的雅譽，藝術風氣濃厚，而且居民中不少是東方人，來自太平洋彼岸，正是展覽東方藝術的理想地方。三藩市的市民亦熱烈響應布氏的建議，通過於金門橋公園設立一博物館，以展覽布氏的珍藏。一九六六年，一所擁有佔地四萬方呎展場，附有設備先進的古物維修部，精密的室內溫度控制系統，古物藏室，攝影室及圖書館的三層高美術博物院落成揭幕，開幕典禮後並舉行一個國際性的大型學術研討會，超過二百五十位來自世界各地的學者、藏家及古玩商參與了是項活動。列席的一位著名學者指出：「是間博物院的開幕及其收藏，使三藩市在博物院的領域裏奠定國際性的地位，並為研究及欣賞東方文化提供豐富的資源。」

布氏並沒有滿足於已得成果，在他一生最後的十年中，更起勁地搜羅珍品，豐富博物院的收藏。彼時在專業人員的協助下，他實行了一個長期的有系統的購藏計劃，增加其藏品以展示亞洲

藝術發展上的各重要階段。三藩市的市民也熱誠及慷慨的支持是項擴展計劃，至一九七五年，博物館的收藏比一九五九年時已增加一倍。

目前，本館收藏了約一萬件珍品，泰半是中國藝術品，藏品數量以中國陶瓷最多，包括一千五百件從新石器時代至清季的陶瓷器。每一時代均有不同風格的展品，自明代以降，則連每一朝代皆有數件以上具有代表性的展品。其中尤以漢魏的明器和俑群(圖六及七)，唐的三彩器(圖十三、十四及十五)，宋單色釉器(圖十七至廿四)，明清的青花和彩瓷(圖廿九、三十、三十三、三四、三六至三九)最為珍貴。

本館收藏超過一千二百件從新石器時代至二十世紀初的玉器，是世界上最大及品種最多的玉器收藏之一。珍藏中有一批異常精美及貴重的獸狀玉刻件，包括一些目前仍所知不多的中古時代玉雕(圖五〇及五一)。

布氏在開始購藏古物之初，便對青銅器特別喜愛，他的青銅器珍藏早在一九六六年公開展覽前已名聞遐邇，這個收藏共有七百五十件容器、鐘、兵器、戰車飾件及銅鏡，均為商周優秀工匠的精心之作，反映出布氏不單具有非凡的鑑賞力，而且目光遠大。青銅器中不乏參考書中常見的典型代表作，本展覽可以欣賞到其中的一部份。

中國的雕刻工匠所用素材包羅萬有，非常廣泛，本館所收藏的雕刻計有泥塑、石刻、銅鑄、木刻、漆雕及牙雕，尤以石刻或鍍銅鑄成的大小造像、佛教碑刻為多，皆為公元四至九世紀中國佛教最蓬勃時的傑作(圖九七至一〇七)。

在過去十年中，本館中國藝術部發展得最迅速的要數繪畫和書法。現藏書畫掛軸、扇面及冊頁共二百幀，上自宋代，下迄現代，尤以明清為多，其中最為重要的是扇面，包羅了明清兩代著名書畫家的作品(圖一一一)。

在中國，漆匠、金工、木匠、象牙工匠、織工及刺繡工人的天才，並不亞於陶工及玉匠，此種藝術技巧統稱之為實用及裝飾藝術。此等工匠

像藝術家一般需具有創造力，文化修養，個人風格及追求臻於盡善盡美的藝術境界的決心。傳統中國生活方式中最令人驚訝的是他們肯以卓越的技巧、豐富的想象力去製造日常用品。本館藏有三百五十件漆器、琺瑯(圖九一)、象牙(圖九十)、竹刻、玳瑁器、犀角(圖九三)、織品(圖九五)及其他舶來的器物。其中三份一是漆器，包括五十件從公元十至十四世紀的漆器，這是西方最大的漆器收藏(圖八四至八九)。

舊金山亞洲美術博物院的珍藏已先後在美國、日本及墨西哥展出，但遠渡重洋往香港展出，却還是首次。此一由香港市政局、香港藝術館及舊金山亞洲美術博物院合辦的展覽，將為東西方文化交流揭開新的一頁。



達祥西院長
舊金山亞洲美術博物院
布倫德基氏珍藏

Introduction

In ancient times, there were no artists but craftsmen. Professional craftsmen came into being as early as the Shang dynasty (16th-11th century B.C.) in China. It is recorded in the Book of Rites:

"The Son of Heaven had six skilled official craftsmen to look after the six crafts which were divided in accordance with the materials used, namely, clay, metal, stone, wood, animal products and grass... *This was the system in the Shang-yin period.*"

The craft which makes use of the material clay is of course pottery. Of the 'six crafts', pottery came first in the list, indicating that in those days, it was regarded as the most important of the crafts.

In an archaeological site at Hougang of Anyang district in Henan province, three distinct cultural strata were uncovered. The lowest layer contained painted pottery wares, the middle layer black wares, and the upper layer grey wares. Thus the order of appearance of the three cultures in China can be interpreted as follows: the Yangshao culture (represented by painted pottery) precedes the Longshan culture (represented by black pottery) which in turn precedes the grey pottery culture. It is not possible to trace the precise times when each of these cultures began and ended. It seems certain that the duration of each culture overlapped that of the other two. Their co-existence for quite a long period of time is indicated in the finds at some archaeological sites. In general, painted pottery wares appear to have been produced in Shaanxi and Henan some time between 5,000 and 3,000 B.C. and in Gansu around 3,000 to 2,000 B.C. while the black pottery probably emerged around 3,000 B.C. and the grey pottery around 2,000 B.C.

The struggle of Chinese potters to improve the techniques of production of pottery and porcelain and to find new forms, colours and patterns was a long and continuous one whose results add up to form the unique history of Chinese ceramics.

According to literary records, different forms of jade had different specific functions. Some of

them were related to official ceremonial rites, some as fashionable ornaments and some as symbols of courtesy reflecting the state of human feeling and relationship as recorded in the Book of Xun Zi:

"(We should) call upon a scholar with a *bi*, issue a summons with a *yuan*, terminate a relationship with a *jue*, and re-establish it with a *huan*."

Most of the ancient jades still extant today were excavated from ancient tomb sites. The Chinese believed that jade had a mysterious protective power which could be extended to give additional protection to the dead body while inside the tomb, and to the soul when in the other world. Besides the jade pieces required to cover the nine apertures in the human body, or a jade suit to cover the complete body of the dead, other jade items placed inside the coffin with the dead include tablets and discs signifying the official status of the deceased, figurines in the form of animals to guard the tomb, and birds to guide the deceased to heaven. Other objects which the deceased had enjoyed during his or her lifetime were often buried as well. These early jade carvings were all noted for simplicity of form with rhythmic linear decoration.

Because of the refined quality and the hardness of jade, objects made of jade were highly valued by the Chinese in the early days, especially in and before the Han dynasty. They also held it in high regard partly because of the superstitious belief in the protective power of the stone, tending to keep a few pieces with them at all times. This led to the creation of jade objects of many forms and shapes. For the same reason, jade was used as ornamental attachments to swords, walking sticks, belt-hooks, hairpins, and so on. After the Han dynasty, jade continued to be used as a medium for carving, the resulting products mainly for decorative purposes.

In the early 1960's, a palace site was excavated at Erlitou in Henan province, and it was carbon dated to 19th century B.C. Among the various objects excavated are some bronze vessels. It has

been noted that these earliest examples of bronze ware were made after pottery models.

There are many different types and forms of ancient Chinese bronzes excavated from tombs and other archaeological sites. The more common types include:

- A. Food vessels, including cooking pots and food containers, such as *li*, *xian*, *ding*, *gui*, *dun*, *pu*, *xu* and *dou*.
- B. Wine vessels: *zun*, *fangyi*, *lei*, *fu*, *you*, *hu*, *gong*, *he*, *jia*, *jue*, *jiao*, *gu* and *zhi*.
- C. Measures: *liang*, *quan*, and *heng*.
- D. Musical instruments: *zhong*, *bo*, *zheng*, and *ling*.
- E. Weapons: *fu* (axe), *miao* (spear), *ge* (halberd), *dao* (knife), *jian* (sword), and *nuji* (crossbow).
- F. Others: *pan*, *jian*, *xi*, *yi*, *lian*, *jing* (mirrow), *dagou*, *yin* (seal) and chariot fittings.

The above list is by no means exhaustive, consisting of only the more common types. These bronze instruments were not all in production at the same time. Some types were made only during certain periods, while others continued to be produced throughout the whole history of Chinese bronzes.

Although the bronze industry began to decline with the introduction of iron casting in the sixth century B.C., bronze wares continued to be made in the Han dynasty. However, Han and the later bronzes were not so much for ceremonial purposes as for the needs of the noble class in the enhancement of their life style.

According to literary records, lacquer was used as a decorative coating at the time of the legendary Emperor Shun and Yu (c. 2300 B.C.). In 1973 at a tomb site of the Warring States Period (475-221 B.C.), various forms of lacquer wares including a sword scabbard, two stem bowls, one small table, and seven cups were excavated. A year before that, in a tomb dated to early Western Han dynasty (206 B.C.-8 A.D.) more than one hundred lacquer wares were unearthed. Most of these Han wares have a

wooden core and are painted with dragons, phoenixes, clouds, leaves and geometric patterns in red, brown and gold on a black lacquer background. These discoveries reveal the fact that lacquer wares became popular not later than the second century B.C., and by the beginning of the Christian era, painted lacquer wares in not less than four colours were produced.

Although lacquer has an ancient history of its own, full development of the major techniques for lacquer decoration was not achieved till the Ming dynasty. This was true with a number of other crafts in China such as the carvings of ivory, rhinoceros horn and bamboo, cloisonné and *kesi*. These minor crafts continued to flourish through the Ming dynasty to the middle of the Qing dynasty. From then onwards, most of the Chinese traditional crafts followed the sad fate of a rapid decline.

With the introduction of Buddhism into China during the reign of Emperor Ming (58-75 A.D.) of the Han dynasty, the seeds of Buddhist art were sown. The fall of the Han dynasty in 220 A.D. was followed by a period of political upheaval. Warfare which dragged on for years drove people to despair and many turned to Buddhism as an escape from the everlasting trouble of this material world. The growth of Buddhism promoted directly the making of votive figures, and indirectly the development of Buddhist sculpture in China. Thus, from the Eastern Jin dynasty (317-420 A.D.) onward, under imperial patronage, a series of large-scale Buddhist sculpture projects began. In 336 A.D. the first Buddhist shrine was hewn out of a conglomerate cliff at Dunhuang. More than four hundred caves decorated with stucco figures and wall paintings were created during the following thousand years — through the Tang, Song and Yuan dynasties. At the same time other series of Buddhist cave shrines were hewn in different parts of China.

These stone cave shrines contain a wealth of Buddhist figures in stone or stucco forming the most valuable first-hand material for the study of Chinese

religious sculpture from the fifth century onward. Other than the images in such cave shrines, stone and bronze figures, large and small, of the Buddha and other deities have also been preserved in temples, monasteries and private niches.

In 1973 a silk painting was found in a tomb dated to about the fourth century B.C. at Changsha on Hunan province. The painting depicts a man driving a dragon which has a body like that of a boat. Standing on the tail of the dragon is a crane. Above the man is a canopy and beneath the dragon is a fish. This painting was executed in calligraphic strokes with brush and ink and a little colour wash, showing that almost ten centuries before Gu Kaizhi (c. 345-406) painted the famous scroll "Admonition of the Court Instructress", Chinese artists had mastered the use of the brush in painting figures and animals on silk with linear depiction and wash techniques. These simple painting tools and techniques continued to form the basis of Chinese painting until the use of paper became popular in the Yuan dynasty (1277-1368).

It was from the Yuan dynasty onward that artists took to experimenting more freely with the use of paper for painting. More painters turned to the use of paper partly because it was a cheaper material, and partly because on this new absorbent surface, they could easily achieve a rustic mood favoured by hermit scholars. Through the infinite possibility of variation when ink is applied to paper, the Yuan painters revealed the significance of a personal quality expressed in a painting. This personal quality was immediately felt and taken as an essential element of literati painting.

This exhibition is an attempt to outline the major features of Chinese art through a selection of Chinese art objects which cover a period of about five thousand years. It is hoped that this selection may serve as a lead to a better understanding of the essence of Chinese art, the history of which has been so compactly summarized in this exhibition. Each of

the one hundred and thirty-five items selected from the outstanding Avery Brundage Collection in the Asian Art Museum of San Francisco is a masterpiece in its own right.

As we all know, the Urban Council is always interested in presenting the achievements of Asian cultures in an international context for the appreciation of the community. It is therefore most appropriate for the Urban Council to present this exhibition of Chinese art jointly with the Asian Art Museum of San Francisco, the Avery Brundage Collection, co-sponsored by the Consulate General of the United States of America, Hong Kong, to mark the occasion of the Centenary of the Urban Council.

We are most grateful to the Asian Art Museum of San Francisco for the loan of part of their collection of master works of Chinese art for exhibition in Hong Kong. Our thanks are due to Mr. Michael Yaki, Director of the United States Information Service, Hong Kong, for the support he has given us. A special vote of gratitude is due to Mr. René-Yvon Lefebvre d'Argencé, Director and Chief Curator of Asian Art Museum of San Francisco, the Avery Brundage Collection, and his capable staff for their untiring effort and valuable assistance in making the exhibition possible.



Laurence C.S. Tam
Curator
Hong Kong Museum of Art



序言

《禮記》曲禮篇下有如下之記述：

「天子之六工：曰土工、金工、石工、木工、獸工、草工，典制六材。…」鄭註：皆殷時制也。

如是，中國古代雖然只有工匠，並沒有今人所謂之藝術家，但早在殷商時期便已有專業工匠的制度了。

禮記中之所謂土工，乃指陶器製作。而六工中首列者為土工，可見中國商代的陶業在各種工藝中佔着最重要的地位。

河南省安陽縣後崗的一個考古遺址發現了三個文化層。其中最底部是彩陶，中間是黑陶，最上一層是灰陶。由此可以推斷：以彩陶為代表的仰韶文化出現最早，以黑陶為代表的龍山文化次之，灰陶文化又次之。但每一文化起於何時，止於何時，目前尚未能完全確定。

這些文化時期是互相重疊的。考古發現證實了這些文化同時存在了一段頗長的時期。一般而言，陝西及河南的彩陶文化時期是公元前五千年至公元前三千年左右，而甘肅的彩陶文化則出現較遲，約由公元前三千至二千年。至於黑陶文化，其出現時期約於公元前三千年，而灰陶則大約出現於公元前二千年。

自古以來，中國陶匠力圖改良製陶技法，探求新的型制、釉料及紋飾，通過長期的努力，創造出中國陶瓷的光輝歷史。

根據文獻記載，不同類型的玉器作用各異，有屬於典章禮儀的，有為裝飾的，也有象徵人的感情或人與人間的關係。《荀子》中有這樣的記載：「間土以璧，召人以瑗，絕人以玦，反絕以環。」

現存的古玉，大部份是從古墓出土的。古代中國人迷信玉是具有一股神秘的力量，可以保存屍體不朽，以玉陪葬遂成風氣。除了填塞人體九孔的玉塊及藉以遮蓋軀體的玉衣外，置於棺槨內的陪葬玉器還包括標誌着墓主人的官階地位的玉圭、玉璧，看守墳墓的玉獸，可以引領死者登臨天界的玉鳥。死者生前所喜愛的玉器也多一併陪

葬。這些早期的玉刻，造型簡樸，線條流暢。

玉質溫潤而堅硬，玉製的器物素為中國人所珍賞。中國人又相信玉有辟邪之功，故喜歡隨身佩帶，由是產生了各類型的玉佩，同時更以玉作為劍飾、手杖頭、帶鉤和髮簪等。漢代以後玉刻仍盛行，但多作裝飾之用，亦有作文玩的。

一九六〇年代早期，在河南省二里頭曾發現一古代宮殿遺址，經炭十四測定為紀元前十九世紀遺蹟。在這裡出土的文物中有最早期的青銅器。這些銅器的型制多是依據陶器為藍本的。

從墓葬及其他考古發掘所得，青銅器的型製，可大約歸納為：

- 甲、食器：包括烹飪器及盛食器：有鬲、甗、鼎、簋、敦、簠、盨及豆等。
- 乙、酒器：有尊、彝、壺、罍、卣、壺、觥、盃、爵、角、觚及斚等。
- 丙、量器：有量、權及衡等。
- 丁、樂器：有鐘、鐃、鉦、及鈴等。
- 戊、兵器：有斧、矛、戈、刀、劍及弩機等。
- 己、其他：有盤、鑑、洗、匱、奩、鏡、車馬飾、帶鉤及印章等。

上面列舉的都是較常見的類型。這些類型並非全都在同時期出現。其中有些只出現在某一時期內，而有些則在青銅器史上每個時期都有發現。

青銅器的鑄造在公元前六世紀開始漸走下坡。不過漢代承其餘緒，青銅器仍有鑄造。漢代及以後所鑄造的青銅器大都是日用器具而不是禮器。

據文獻記載，禹、舜時（約公元前二三〇〇年）漆已被應用在器物上作為裝飾及護胎之用。一九七三年，在一戰國（公元前四七五至公元前二二一年）墓中曾出土多件漆器。其中包括有劍鞘一、高足盤二、小几一、及羽觴七件。一九七二年，在一西漢早期的墓中發現了一百多件漆器，其中大部份都是木胎漆器。這批漆器的狀態原整，紋飾包括有龍、鳳、雲、葉及幾何紋等，都

是以紅、褐及金漆繪在黑漆之上。由此可見，在公元前二世紀以前，漆器的應用已是相當普遍，而在西漢末年，已有用四種不同顏色的彩漆。

漆器的製造雖然有悠久的歷史，不過直至明代各種製漆的技法才漸趨完備。這與其他的工藝如象牙雕，犀角雕，竹雕、景泰藍及綵絲等的發展情況相類似。這些工藝品的製作，自明代至清代中葉代有名家，工藝水平仍不稍衰。但自乾隆朝以還，一般傳統工藝品的製作，均有日趨衰落之勢。

自從佛教於漢明帝(公元五八至七五年)時傳入中國後，佛教藝術的種子，也隨着散播到中國。公元二二〇年，漢祚既衰，群雄並起，戰禍連年，人民對現世感覺失望，乃信奉佛教以求解脫現世的無盡苦楚。佛教於是盛行，而佛教造像隨之而起。中國的佛教雕刻亦有其獨特的發展。自東晉(公元三一七至四二〇年)年間，在皇室的庇蔭下一個歷史性的龐大塑像活動便告開始。公元三六六年，在敦煌開鑿了第一個石窟。自此歷唐宋元近千年時間，在這個山崖，先後經營了四百多個窟。每一窟內均有佛像及壁畫。在此同時，中國其他地方也開鑿了不少石窟。除了石窟造像外，一些古刹、寺院及石洞也發現過不少石或銅佛像。此等塑刻造像是研究五世紀以來中國宗教雕刻的第一手珍貴實物資料。

一九七三年，在湖南長沙一墓葬中發現一幅屬公元前四世紀的人物馭龍繪畫。龍身似船，龍尾站有一鶴，人站在華蓋下，水中並有游魚。此畫用筆流暢，是以毛筆及墨繪成，並略加渲染。由此畫可見，遠在東晉顧愷之繪畫“女史箴圖”之前一千年左右，中國畫工們已能運用毛筆，以流暢的線條及渲染手法在絹上成功地繪畫人物及動物，構成一幅動人的圖畫。這些簡單的工具與繪畫方法一直為以後各朝畫者所沿用，直至元代(公元一二七七至一三六八年)因紙的運用漸趨普及

而有所改變。

紙本畫開始流行於元代，一方面是由於製紙術的改良，紙較絹為便宜；另一方面，因為紙的吸水特性，能夠讓高人逸士們盡情地表現其豪情逸趣。元代的畫家喜歡通過濃淡間變化萬端的墨色和筆觸，在畫面流露出他們各人的個性。這種個人特質，原來就是文人畫最基本的條件。

本展覽所展出的中國古代珍貴文物精選，希望能對五千年來的中國藝術作一概括性的介紹，增加觀眾對中國藝術內容的認識，因而提高對中國藝術研究的興趣。是次展出的一百三十五件藝術品，均為舊金山亞洲美術博物院布倫德基氏珍藏的精選。每一件都是稀世奇珍。

衆所周知，一直以來香港市政局不斷舉辦各種文化活動，使市民能欣賞到亞洲文化藝術在多方面的成就。是次市政局與舊金山美術博物院合辦，及駐香港美國領事館協辦此一展覽，以慶祝市政局創立一百週年紀念，實在至為恰當。

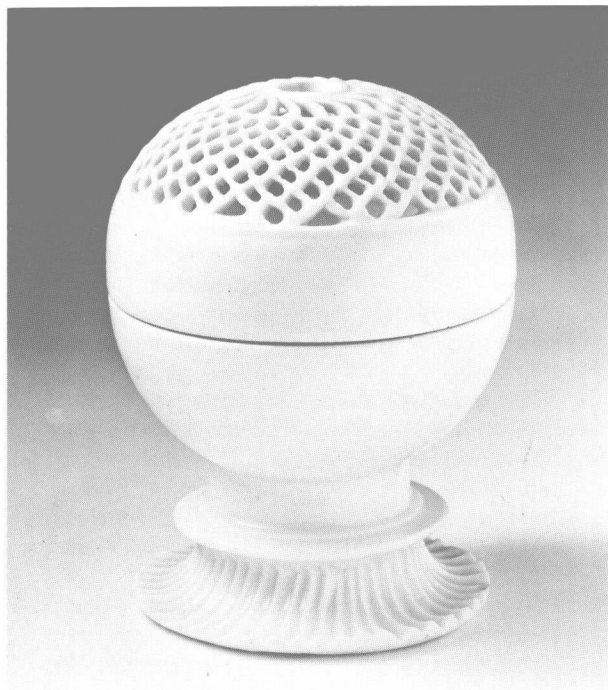
舊金山亞洲美術博物院是次惠借該館珍藏到港展出，特此深致謝意。本展覽籌辦期間蒙香港美國新聞處處長葉毅先生不時從旁協助，又獲舊金山亞洲美術博物院院長達祥西先生及其全賓給與多方面之協助，使本展覽能成功舉辦，謹此一併衷心致謝。



譚志成
香港藝術館館長

List of Exhibits

- 1 **Urn decorated with painted anthropomorphic designs and geometric patterns**
Neolithic period, Yangshao culture, Machang type, late 3rd millennium B.C.
- 2 **White pottery stem bowl decorated with *taotie* mask**
Late Shang period, Anyang type, 14th-11th century B.C.
- 3 ***Yi* decorated with zoomorphical head and stamped spiral key-fret pattern in transparent glaze, Yue type**
Yue type Warring States period (480-221 B.C.)
- 4 **Covered *Hu* painted with scroll patterns**
Late Warring States period or Western Han dynasty, 3rd-1st century B.C.
- 5 ***Boshanlu* (Incense burner) decorated with hunting scene**
Han dynasty (206 B.C.-A.D. 220)
- 6 **Farmyard in green glaze**
Han dynasty (206 B.C.-A.D. 220)
- 7 **Seated barking dog in reddish-brown glaze**
Eastern Han dynasty (A.D. 25-220)
- 8 **Tiger jar decorated with bands of incised lines in greyish-green glaze, Yue type**
Western Jin dynasty (A.D. 265-316)
- 9 **Bowl in greyish-green glaze, Yue type**
Wu or Western Jin dynasty, 3rd-4th century A.D.
- 10 **Young lady with hand warmer in creamy white glaze**
Tang dynasty, 7th-8th century A.D.
- 11 **Hand warmer decorated with rosettes and openwork lattice-like design in creamy white glaze**
Tang dynasty, 7th-8th century A.D.
- 12 **Jar decorated in brownish-black glaze with bluish-grey splashes**
Tang dynasty, 7th-8th century A.D.
- 13 **Three-legged foliated tray in three-coloured (*sancai*) glaze**
Tang dynasty, 7th-8th century A.D.
- 14 **Horse with saddle in three-coloured (*sancai*) glaze**
Tang dynasty, 7th-8th century A.D.
- 15 **Goose-shaped vessel in three-coloured (*sancai*) glaze**
Tang dynasty, 7th-8th century A.D.
- 16 **Pilgrim bottle decorated with incised floral patterns and combed lines in green glaze**
Liao dynasty (A.D. 907-1125)
- 17 **Ewer decorated with flowers, sickle-leaf scrolls and horizontal ring patterns in olive green glaze, Yaozhou type**
Northern Song period (A.D. 960-1127)
- 18 **Pillow in the shape of a baby reclining on a rectangular couch and upholding a fungus in white glaze, Ding ware**
Northern Song period (A.D. 960-1127)
- 19 **Altar jar decorated with a dragon in relief in celadon glaze, Longquan ware**
Late Northern Song period, circa A.D. 1100
- 20 ***Meiping* vase in turquoise-blue glaze with crimson splashes, Jun ware**
Late Song or Yuan dynasty, 13th-14th century A.D.



21

- 21 Incense burner with a reticulated lid and corolla-shaped stem in bluish-white glaze, *gingbai* ware
Song dynasty, 12th-13th century A.D.
- 22 Tea bowl in black glaze with silvery spots, Jian ware
Song dynasty, 10th-13th century A.D.
- 23 Bowl with six-lobed lip in a widely crackled glaze, Guan ware
Late Southern Song or Yuan dynasty, 13th-14th century A.D.
- 24 Jar decorated with vertical ribs in black glaze, Cizhou type
Song dynasty (A.D. 960-1279)
- 25 Tiger-shaped pillow painted with a bird and a bamboo in black under a pale yellow glaze, Cizhou type
Jin dynasty (A.D. 1115-1234)
- 26 Vase and stand decorated with moulded lotus sprays and cranes in bluish-white glaze, *gingbai* ware
Yuan dynasty, circa 14th century A.D.
- 27 Stem cup painted with a dragon chasing flaming pearl in underglaze blue
Yuan dynasty (A.D. 1279-1368)
- 28 Vase applied with two handles with rings decorated with a dragon in underglaze red
Late Yuan — early Ming dynasty, 14th century A.D.
- 29 Jar painted with a lotus scroll in underglaze blue
Ming dynasty, early 15th century A.D.
- 30 *Meiping* vase decorated with a dragon in white against a blue background
Ming dynasty, 15th-16th century A.D.
- 31 Vase decorated with a peony spray design in *fahua* style
Early Ming dynasty, circa A.D. 1500
- 32 Bowl decorated with a dragon in reserve in white glaze
Ming Dynasty, Hongzhi period (A.D. 1488-1505)
- 33 Fish jar painted with fish, lotus and other aquatic plants in five colour (*wucaï*) style
Ming Dynasty, Jiajing period (A.D. 1522-1566)
- 34 Hexagonal vase decorated with phoenixes in five colour (*wucaï*) style
Ming Dynasty, Longqing period (A.D. 1567-1572)
- 35 Scholar Standing on a pedestal of rocks and leaves in ivory white glaze, Dehua ware
Late Ming or early Qing dynasty, 17th century A.D.
- 36 Vase in archaic bronze *gu* shape decorated with Buddhist and Daoist symbols and leaf borders in famille noire enamels
Qing dynasty, Kangxi period (A.D. 1662-1722)
- 37 Vase decorated with birds and flowers in famille verte enamels
Qing dynasty, Kangxi period (A.D. 1662-1722)

- 38 **Small plate decorated with a pair of quail, rock and plants in famille rose enamels**
Qing dynasty, Yongzheng period (A.D. 1723-1735)
- 39 **Bowl decorated with flower designs in famille rose enamels, mille fleurs type**
Qing dynasty, Jiaqing period (A.D. 1796-1821)
- 40 **Bird of mottled green jade with patches**
Neolithic period, circa 1700 B.C.
- 41 **Tiger of mottled light green jade**
Late Shang period, 13th-11th century A.D.
- 42 **Cormorant pendant of tan jade, partly calcified**
Early Western Zhou, late 11th-10th century B.C.
- 43 **Pendant of brown jade**
Late Western Zhou period
- 44 **Arched pendant of green jade with brown patches**
Eastern Zhou (late Spring and Autumn era or early Warring States period), 5th century B.C.
- 45 **Dragon pendant of mottled green jade, altered in parts**
Warring States period, circa 3rd century B.C.
- 46 **Dragon pendant of ivory coloured jade, calcified**
Late Warring States or Western Han period, circa 3rd century B.C.
- 47 **Standing bear of light grey-green jade with brown markings**
Western Han period, 2nd-1st century B.C.
- 48 **Pendant, torso of a dancer of ivory coloured jade, calcified**
Western Han period, 3rd-2nd century B.C.
- 49 **Finials in the shape of a bird of mottled black jade with white markings**
Han dynasty, 2nd-6th century A.D.
- 50 **Recumbent feline unicorn of grey-green jade with yellow and brown markings**
3rd-6th century A.D.
- 51 **Bird, probably a head ornament of greyish-green jade with iron rust and brown markings**
Tang dynasty, 7th-10th century A.D.
- 52 **Horse with groom of light green jade with brown markings**
Ming dynasty, 14th-17th century A.D.
- 53 **Water receptacle in the form of Buddha's hand of grey-green jade with brown markings**
Ming dynasty, 15th-17th century A.D.
- 54 **Mountain of light green jade with brown markings**
Early to mid-Qing dynasty, 17th-18th century A.D.
- 55 **Rhyton with phoenix in relief of grey-green jade with black and brown markings**
Late Ming or early Qing dynasty, circa 17th century A.D.



- 59 **Brush holder of green jade carved with figures in landscape**
Dated A.D. 1781
- 60 **Bronze *liding* decorated with *taotie* masks**
Late Shang period, Anyang style, 12th-11th century B.C.
- 61 **Bronze *jia* with lid decorated with *taotie* masks**
Late Shang period, Anyang style, 12th-11th century B.C.
- 62 **Bronze *fangyi* decorated with *taotie* masks**
Late Shang period, Anyang style, 13th-11th century B.C.
- 63 **Bronze *Zhi* decorated with bird design**
Late Shang period, 13th-11th century B.C.
- 64 **Bronze *pan* decorated with fish, tigers, birds and turtle designs**
Late Shang period, 13th-11th century B.C.
- 65 **Bronze *jue* with bovine lid decorated with *taotie* masks**
Late Shang period, 13th-11th century B.C.
- 66 **Bronze *gong* decorated with animal masks**
Late part of late Shang period, 12th-11th century B.C.
- 67 **Bronze *yue* axe decorated with a coiling dragon**
Late Shang period, 13th-11th century B.C.
- 68 **Bronze *qiling* chariot harness or bow fitting**
Late Shang period, 13th-11th century B.C.
- 69 **Bronze horse's head decorated with geometric patterns**
Late Shang to early Western Zhou period, 11th-10th century B.C.
- 70 **Bronze blade in the shape of a coiled dragon**
Late Western Zhou period, 9th-8th century B.C.
- 71 **Bronze *fang ding* decorated with birds design**
Early Western Zhou period, dated 1024-1005 B.C.
- 72 **Bronze *hu* decorated with phoenix design**

Mid Western Zhou period, 10th-9th century B.C.

- 73 **Bronze *yi* in zoomorphical shape**
Late Spring and Autumn era, circa 6th-5th century B.C.
- 74 **Bronze *hu* decorated with hunting scenes**
Late Spring and Autumn era or early Warring States period, 5th century B.C.
- 75 **Bronze *Zhong* decorated with *taotie* masks**
Warring States period, 5th-4th century B.C.
- 76 **Bronze *pan* with human-shaped legs and bird's head**
Mid-late Warring States period, 4th-3rd century B.C.
- 77 **Pair of gilt bronze bear caryatids**
Western Han dynasty (206 B.C.-A.D. 8)
- 78 **Gilt bronze *zun* with bear-shaped legs and geometric patterns**
Late Western Han or early Eastern Han period, 1st century B.C.-1st century A.D.
- 79 **Bronze *boshanlu* (incense burner) with a bird-shaped stand**
Han dynasty (206 B.C.-A.D. 221)

79



- 80 **Bronze mirror decorated with four bear-like animals in low relief**
Warring States period, Changsha Style, 4th-3rd century B.C.
- 81 **Bronze mirror decorated with immortals and nipple design**
Han dynasty, Shaoxing type, 3rd century A.D.
- 82 **Silver mirror in the shape of a flower decorated with a dragon**
Mid-Tang dynasty, 8th century A.D.
- 83 **Bronze mirror decorated with hunting scenes**
Mid-Tang dynasty, 8th century A.D.
- 84 **Black lacquer lobed bowl stand**
Song dynasty (A.D. 906-1279)
- 85 **Cylindrical black lacquer box decorated with dragons among clouds**
Southern Song dynasty (A.D. 1127-1279)
- 86 **Prunus-shaped black lacquer box**
Yuan dynasty (A.D. 1279-1368)
- 87 **Black lacquer low table decorated with leaf designs in *miaojin* technique**
Southern Song or Yuan dynasties, 14th century A.D.
- 88 **Black lacquer tiered box decorated with figures and landscapes with mother-of-pearl inlay**
Yuan or early Ming dynasties, 14th century A.D.
- 89 **Carved red lacquer box decorated with a branch of gardenia in low relief against a diaper background**
Late Yuan or early Ming dynasties, 14th century A.D.
- 90 **Ivory Liu Hai playing with his toad**
Ming dynasty (A.D. 1368-1644)
- 91 **Cloisonne enamel vase decorated with lotus scrolls and gilt bronze mount**
Ming dynasty, 16th century A.D.
- 92 **Black painted lacquer box with basketry**
Early 17th century A.D.
- 93 **Rhinoceros horn libation cup carved with pine trees, rocks and figures in high relief**
Ming dynasty (A.D. 1368-1644)
- 94 **Carved lacquer boxes on stand and cover decorated with floral designs in filled-in lacquer technique**
Qianlong period (A.D. 1736-1795)
- 95 ***Kesi* (silk tapestry) depicting a Buddhist theme**
Qing dynasty, dated A.D. 1744
- 96 **Section of a mortuary bed**
Limestone
Six Dynasties, first half of 6th century A.D.
- 97 **Gilt bronze Bodhisattva standing on a lotus pedestal supported by a dais**
Northern Wei, mid-5th century A.D.
- 98 **Gilt bronze Buddhist shrine with Sakyamuni and Prabhutaratna in meditation**
Northern Wei, dated to A.D. 472
- 99 **Gilt bronze Buddha standing on a lotus pedestal supported by a dais**
Northern Wei, dated A.D. 520
- 100 **Limestone Buddhist stele with a Buddhist triad**
Northern Wei, dated to A.D. 533
- 101 **Marble Buddhist stele of Maitreya and two bodhisattvas**
Northern Qi, dated to A.D. 551
- 102 **Limestone Pratyeka Buddha**
Northern Qi, later part of the 6th century A.D.
- 103 **Stone Bodhisattva standing on a shallow circular pedestal**
Sui dynasty (A.D. 581-618)
- 104 **Gilt bronze altar group of Maitreya, two monks, two bodhisattvas, two guardians, two lions and a dwarf**
Early Tang dynasty, 7th century A.D.
- 105 **Gilt bronze Yaksa with two supporting youths**
Tang dynasty (A.D. 618-906)