

# 中國歷代文玩展



Exhibition of Scholars' Objects in China through the Ages

香港亞洲藝術週

Asia Week HK

3 - 12/4/2014

10am - 7pm



繼遠美術 K.Y. Fine Art



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「文玩」一辭，顧名思義是文人的玩物。大凡文人喜歡賞玩和收集的典雅物品，可以發思古幽情的古董藝術品都可以稱為文玩。所謂典雅，不在乎物料，而在乎設計和品味。是以大雅君子往往賤金玉而貴竹木。在過去幾年間，我們收集了一批文玩，趁第二屆香港東方藝術週推出，在店裡辦一個展覽。

展覽以漢到清代的硯台為主，涵蓋了幾方面。第一是不同年代的硯台。第二是來自不同地區的硯台。第三是帶紀年款的硯台。

展覽中的硯台的年代自漢至清。屬漢代的有兩件。其一是帶雙虎紐研石的長方形石板硯，也叫黛硯(展品1)。黛是青黑色的顏料，從黛硯一名推斷，這類硯台可能是用作研磨黛料，供女士畫眉化粧用。其二是附有研石的虎足硯。這類石硯用作墨磨，以便書寫的人在竹木簡及布帛上面寫字(展品2)。

魏晉六朝是文學發煌的年代，大書法家如衛夫人、鍾繇、王羲之等相繼出現，對書寫工具要求大增，從而促進它們

的進步。自從戰國時期毛筆開始定型和廣泛使用，東漢又發明了紙張之後，作為書寫工具之一的墨硯更是精益求精。兩晉南北朝除石和陶硯外，還出現了金屬和瓷硯。展品中有一件北齊綠釉辟雍大陶硯，釉色鮮艷，形體碩大。硯面留有墨迹，肯定是實用器無疑(展品3)。另有一件非常罕有也很有文化意義的北朝灰陶四足方硯，硯面有圓形硯池，位置偏向左邊。頂部模印一支毛筆，右下角印一個胡人，手抱在魏晉時期流行稱為「阮」的彈撥樂器，坐在胡床(交床)之上(展品4)。胡床與後期的摺疊椅相若，可以說是後者的前身。

古人說「鏡須秦漢，硯必宋唐」。唐代王室開科取士，實施「以書取仕」，因而促進了書法藝術的發展，從而導致書寫工具的更進一步改良。唐墨產區遍及河北山西和江西。製墨名家輩出。最有名是李奚超和李廷珪父子。自他們自河北避難移居至歙縣(今江西省婺源和毗連的安徽省一帶)，生產優質墨，其後擴及整個歙州(唐代轄境包括今日的安徽一帶，祁門和江西省婺源)。是次展覽中有唐墨一小塊，與陶箕形硯共出，非常難得(展品5)。展覽中的唐



代硯台有紫石箕形硯(展品6)、灰陶寶蓮頭硯(展品7)和青釉辟雍硯(展品8)。像生的造型有龜形硯(展品9)和鴛鴦形硯(展品10)等。

展覽中另一方較為特別的硯是一個五代灰陶暖硯(展品11)。北方天氣寒冷，硯面下的空腔放置煤炭以防墨液結冰，給讀書人寒窗夜讀之用。另一方五代硯是陝西黃堡窯的褐彩圓形小瓷硯(展品12)，也是不常見的一種硯台。

宋代硯台有四大類。它們是歙縣的歙硯、廣東端溪硯（簡稱端硯）、甘肅洮河硯和流行於北方的澄泥硯。展覽中以歙硯居多(展品13-15)，也有端溪硯(展品16)、澄泥硯(展品17)、和一方較為罕有的帶「湖南永州」銘的四直樣硯(展品18)。石材方面以石和陶為主。一般來說，遼金所處的北方流行澄泥硯和陶硯，南方則流行石硯如著名的歙硯和端硯，以其地產佳石的緣故。硯的形式多種多樣。常見的樣式有抄手硯(展品19)、箕形硯(展品20)和風字硯(展品21)。香港收藏家關善明收藏中有一方南宋歙石八稜硯，並著錄在他的《中國古硯》圖錄中（目錄第63號）。他認為就是《端溪硯譜》所提的「八







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稜秉硯」。我們展覽中也有一方類似的歙石八稜硯，相信是當時眾多流行類型的一種(展品22)。

展覽中有四方歙石紀年硯。一方刻「辛巳」年號，相當於北宋徽宗建中靖國元年(1101)(展品23)，一方刻「天德二年」年號(1150)(展品24)，一方刻「元符三年」年號(1100)(展品25)。另一方是極為難得的刻「政和八年」(1118)的原蓋帶流墨池(展品26)。帶紀年款的器物是斷代的重要資料，是收藏家和博物館工作人員亟欲搜求的對象。

值得一提的是一件帶「婺源龍尾山」銘的歙石印章印泥兩用盒(展品27)。龍尾山在今江西省婺源，舊屬安徽徽州。所產石材紋理精緻緻密，容易發墨。用龍尾山製成的硯台是歙硯中的精品。展覽中這件印章印泥兩用盒帶銘，確指是用「婺源龍尾山」石製成的產品，同時形制罕有，是一件重要的文玩佳器。



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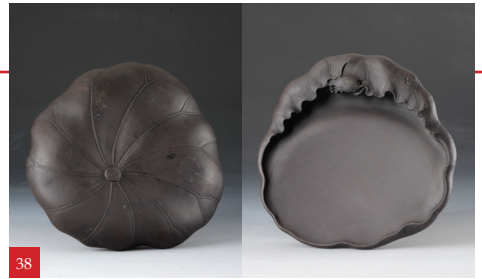
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其他精彩展品有唐代傳山東出土的魚子石長方筆孫和共出的滑石線刻筆架(展品28)、宋代龍泉窯雙魚紋筆洗(展品29)、宋代南定刻雙魚紋筆洗(展品30)、宋代黑石筆山和共出的歙石斧形硯(展品31)、宋青白瓷水滴(展品32)、宋代銅製蟾蜍形水滴(展品33)、清康熙冬青釉瓷水盂(展品34)、清壽山石雕布袋和尚(展品35)、清紫檀刻清供夔龍紋硯砂硯(展品36)和清代的一組端硯(展品37-39)。印章方面有罕有的南朝青釉「南陽守丞」官印(展品40)、宋青白瓷「鄱陽向聖之家藏圖籍」銘印(展品41)和一組閒章(展品42)、清牛角雕琴棋書畫印(展品43)、清「知不足齋」銅印(展品44)、當代台灣名家翁明川手製茶則及匙(展品45)、當代篆刻名家茅大雄(展品46,47)和葉民任的作品(展品48,49)等。

最後兩件展品打破了按年代早晚分類的編排，是因為在將近完成收集展品後才得到。一件是唐白石刻花卉紋八稜研硯，造型少有，淺浮雕刻工精細(展品50)。另一件是北朝石刻四足方硯，上刻林中走獸，包括一只大象，線刻精細，是一件難能可貴的硯台(展品51)。我們很幸運找到並加入這兩件精品。



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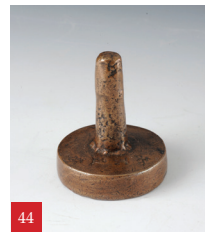
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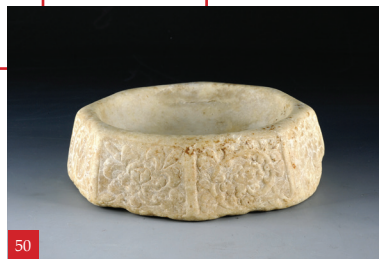
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## 展品 Exhibits

1. 漢石虎紐黛硯  
Dai stone slab with chop-shaped grinder, Han dynasty (206 BCE - 220CE)  
硯 stone slab 14.8 x 5.8cm, 紐 grinder 2 x 3.2 x 3.2cm
2. 漢石刻虎足硯附研石  
Stone Inkstone with tiger legs and grinder, Han dynasty (206 BCE - 220 CE)  
h3.3 x 16 cm
3. 北齊綠釉辟雍大陶硯  
Large pottery inkstone in green glaze with hoof-shaped legs (piyongyan), Northern Qi dynasty (550-577)  
h8 x 33 cm
4. 北朝灰陶印胡人撥阮圖四足方硯  
Grey pottery four-legged square inkstone carved with a man of the northern tribe playing the ruan, Northern dynasties (386-581)  
h6.3 x 20 x 20 cm
5. 唐陶箕形硯附唐墨一塊  
Pottery winnower-shaped inkstone with a piece of ink, both Tang dynasty (618-907)  
h2.4 x 11.6 x 9 cm
6. 唐紫石風字硯  
Purple stone feng (wind) character shaped inkstone, Tang dynasty (618-907)  
h4 x 15 x 10.6 cm
7. 唐灰陶寶蓮頭硯  
Grey pottery lotus flower head shaped inkstone, Tang dynasty (618-907)  
h2.8 x 13.8 cm
8. 唐青釉辟雍硯  
Stoneware inkstone in green glaze, (piyongyan) Tang dynasty (618-907)  
h5 x 18 cm
9. 唐灰陶帶蓋龜形硯  
Grey pottery tortoise-shaped inkstone, Tang dynasty (618-907)  
h5.7 x 10 x 4.2 cm
10. 唐灰陶刻「宿」字帶蓋鴛鴦形大硯  
Large grey pottery mandarin duck shaped inkstone carved with the character su, Tang dynasty (618-907)  
h10.6 x 22 x 14 cm
11. 五代灰陶暖硯  
Grey pottery warming inkstone, Five dynasties (907-960)  
h5 x 13 cm
12. 五代黃堡窯褐彩圓形小瓷硯  
Small round porcelain inkstone painted in brown glaze, Huangbao ware, Five dynasties (907-960)  
h1.5 x 8.3 cm
13. 宋歙石刻浪裡雙魚紋蓋硯  
She inkstone carved with design of twin fish in waves, Song dynasty (960-1279)  
h3.5 x 10.5 x 15.4 cm
14. 宋歙石帶蓋青蛙形硯  
Frog-shaped she inkstone with cover, Song dynasty (960-1279)  
h3 x 13.5 x 9 cm

15. 宋歙石刻十言銘蓋硯  
She inkstone carved with ten characters with cover, Song dynasty (960-1279)  
h2.4 x 10.4 x 5.7 cm
16. 宋至元端溪刻靈芝紋硯  
Duan inkstone carved with lingzhi fungus design, Song to Yuan dynasty, 13th to 14th Century  
h3.8 x 12 x 10 cm
17. 宋澄泥橢圓形硯  
Chengni (fine clay) inkstone of oval shape, Song dynasty (960-1279)  
h2.3 x 19 x 13 cm
18. 宋刻「湖南永州」銘黑石四直樣硯  
Black stone inkstone of rectangular shape (Sizhiyang yan) carved with four characters in formal script Hu Nan Yong Zhou, Song dynasty (960-1279)  
h4 x 14 x 5.6 cm
19. 宋歙石抄手硯  
Stone inkstone (Chaoshouyan), Song dynasty (960-1279)  
h2.6 x 16.4 x 9 cm
20. 宋歙石箕形硯  
Winnower-shaped she inkstone, Song dynasty (960-1279)  
h1.2 x 7.4 x 5.3 cm
21. 宋白瓷風字硯  
White porcelain feng (wind) character shaped inkstone, Song dynasty (960-1279)  
h2.5 x 8.7 cm
22. 宋歙石八稜硯  
Octagonal she inkstone, Song dynasty (960-1279)  
h2.3 x 13.2 x 14 cm
23. 宋歙石刻「辛巳」年號硯  
She inkstone dated xinsi, Northern Song dynasty (1101)  
h1.5 x 12 x 8.7 cm
24. 宋歙石刻「金天德二年」年號硯  
She inkstone dated the second year of Tiande, Jin dynasty (1150)  
h1.8 x 15.3 x 11.3 cm
25. 宋歙石刻「元符三年」年號硯  
She inkstone dated the third year of Yuanfu, Northern Song dynasty (1100)  
h1.3 x 13.2 x 8 cm
26. 宋歙石刻「政和八年」年號帶蓋硯  
She water dropper with cover dated "the eighth year of Zhenghe", Northern Song dynasty (1118)  
h3.8 x 11.7 x 10 cm
27. 宋歙石「婺水龍尾山」銘印章印硯  
Dual purpose she stone box for keeping seal and vermilion seal paste, inscribed with the characters Wu Shui Long Wei Shan, Song dynasty (960-1279)  
h5.6 x 6 x 5.8 cm
28. 唐山東青州魚子石長方筆舔和滑石線刻紋盤形筆架  
Fish roe stone ink slab of rectangular shape and accompanying she stone basin shaped brush rest with incised design, Tang dynasty (618-907)  
2.2 x 14.3 x 8.5 cm
29. 宋代龍泉窯雙魚紋筆洗  
Porcelain brush washer with twin fish design, Longquan ware, Song dynasty (960-1279)  
h4.5 x 13.6 cm
30. 宋代南定刻雙魚紋筆洗  
Ding typed porcelain brush washer with twin fish design, Jingdezhen ware, Song dynasty (960-1279)  
h3.5 x 14 cm
31. 宋代歙石斧形硯和黑石筆山  
Black stone mountain shaped brush rest with accompanying she stone axe-shaped inkstone, Song dynasty (960-1279)  
筆山 brush rest h8 x 16.6 cm  
硯 inkstone h2.5 x 11.5 x 8 cm
32. 宋青白瓷水滴  
Qingbai porcelain water dropper, Song dynasty (960-1279)  
h5.5 x 5.5 cm
33. 宋代銅製蟾蜍形水滴  
Bronze toad-shaped water dropper, Song dynasty (960-1279)  
h6.3 x 10.3 x 5.5 cm
34. 清康熙冬青釉瓷刻花卉紋原蓋水盂  
Porcelain covered water pot with flower design in green glaze, Kangxi period (1662-1722), Qing dynasty  
h6 x 6.4 cm
35. 清壽山石雕布袋和尚  
Monk with a cloth sack carved from Shoushan stone, Qing dynasty (1644-1911)  
h4.5 x 4.6 x 3.5 cm
36. 清紫檀鐫銀刻清供夔龍紋硃砂硯  
Zitan wood inkstone carved with designs of dragon and antiquities, seal mark of Jingyanlu (Jingyan Studio), Qing dynasty, 18th Century  
h1.7 x 12.5 x 8 cm
37. 清端石程慎義銘太白醉酒形硯連隨形酸枝木盒  
Duan inkstone in the shape of the drunken poet Li Bai by Cheng Zhenyi, Qing dynasty (1644-1911), with matching wooden case  
h1.6 x 14.5 x 11 cm
38. 清端石花中君子（荷蟹）硯  
Duan inkstone carved with lotus leaf and crab, Qing dynasty (1644-1911)  
h2.5 x 11.3 x 11.8 cm
39. 清端石「竹垞」印圭形對硯附酸枝木盒  
Pair of duan inkstones inscribed with seal of zhu cha, Qing dynasty (1644-1911), with blackwood case  
h1 x 11.3 x 3.5 cm
40. 南朝青釉「南陽守丞」官印  
Official seal in green glaze inscribed with four seal characters Nan Yang Shou Cheng (officer stationing in the prefecture of Nanyang), Southern dynasties (420-589)  
h6.2 x 5.5 x 5.5 cm
41. 宋青白瓷「鄱陽向聖之家藏圖籍」銘方印  
Qingbai porcelain square seal with nine seal characters Po Yang Xiang Sheng Zhi Jia Can Tu Ji (book collection of the Xiangsheng family in Poyang), Song dynasty (960-1279)  
h2.6 x 4.5 x 4.5 cm
42. 宋青白瓷開章一組11個  
A group of eleven Qingbai porcelain leisure seals, Song dynasty (960-1279)  
3.5 x 1.1 cm, 1.5 x 1.5 cm
43. 清牛角雕刻琴棋書畫紋印  
Ox horn seal carved with images of "The Four Treasures of Scholar Objects", Qing dynasty (1644-1911)  
h4.7 x 2.8 x 1.7 cm
44. 清銅製「知不足齋」印  
Bronze seal inscribed with the four character mark of Zhi buzu Zhai (Studio of Knowing My Limitations), Qing dynasty (1644-1911)  
Dir3.9 cm
45. 當代台灣名家翁明川手製茶則及匙  
Bamboo teaspoon and scoop by the famous contemporary Taiwanese master Weng Mingchuan  
茶則 scoop 16 x 20 x 7 cm  
匙 teaspoon 21 x 1 cm
46. 當代篆刻名家茅大雄刻「時還讀我書」白文印一方  
Soapstone seal by Mao Daxiong (b.1946)  
h6.7 x 2.7 x 2.6 cm
47. 當代篆刻名家茅大雄刻「青燈有味似兒時」朱文印一方  
Soapstone seal by Mao Daxiong (b.1946)  
h9.3 x 3 x 3 cm
48. 當代篆刻名家葉民任刻「閑觀」造像印一方  
Soapstone seal by Ye Minren (b.1949)  
h4.4 x 1.6 x 1.2 cm
49. 當代篆刻名家葉民任刻「敬畏天地」白文 / 「善心」朱文天地兩面印一方  
Soapstone seal by Ye Minren (b.1949)  
h6.7 x 2.9 x 2.9 cm
50. 唐白石刻花卉紋八稜研硯  
White marble mortar of eight-sided shape with carved flower designs, Tang dynasty (618-907)  
h4.5 x 14.5 cm
51. 北朝石刻林中走獸紋四足方硯  
Stone inkstone of square shape with incised designs of animals in landscape, Northern dynasty (386-581)  
h6.8 x 21.8 x 21.8 cm





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As the nomenclature suggests, “scholars’ objects” refers to objects of interest to scholars, or the ‘literati’ as more commonly known in Chinese history. With their academic background, they had come to appreciate objects that were elegant, refined, and reminiscent of antiquity. The elegance of the items hinges not so much on the material used as on the design and taste, and that is why the refined scholars preferred bamboo and wood to gold and jade.

Over the years, K.Y. Fine Art has collected quite a number of scholars’ objects. So, taking the opportunity of the second edition of Asian Art Hong Kong, we will be holding an exhibition on this theme at our shop.

A majority of the exhibits are inkstones, which will be a showcase of that genre in dynastic China, from the Han (206 BCE - 220 CE) to the Qing (1644-1911). Items of different periods from different regions and carrying different date marks are included.

Among them, two of the inkstones date back to the Han dynasty. The first is a rectangular stone slab with chop-shaped grinder, also known as dai inkstone (exhibit 1). Dai is a greenish black pigment. From the name dai inkstone, it can be deduced that it may have been used to grind pigments perhaps for ladies to paint their eyebrows. The second one is an inkstone with tiger legs and grinder. This type of inkstones is for grinding ink for writing on

bamboo or wooden slips or on cloth (exhibit 2).

Literature flourished in the Wei (220-265) and Jin (265-420) dynasties and the Six dynasties (222-589). There were a growing number of great calligraphers like Lady Wei, Zhong Yao and Wang Xizhi, leading to a greater demand for writing tools and which fueled their development. With the writing brush taking its present shape and widely used in the Warring States period (475-221 BCE) and paper invented in the Eastern Han dynasty (25-220), the inkstone, as one of the writing tools, was further developed and refined. During the period of Western Jin (265-316), Eastern Jin (317-420) and Northern and Southern dynasties (420-589), inkstones made of metal and porcelain appeared in addition to traditional ones made of stone and clay. Among the exhibits, there is a large piyong pottery inkstone in green glaze with hoof-shaped legs, dating to the Northern Qi dynasty (550-577). It is very large in size and the glaze is bright in colour. Stains of ink can be found on its surface, so it is quite certain that the inkstone had been actually used (exhibit 3). Another rare object of cultural significance is a grey pottery four-legged square inkstone from the Northern dynasty (386-581). There is a circular well on its surface, slightly inclined towards the left. It is moulded with a writing brush on top and a man of the northern tribes in the lower right hand corner. The man carries in his arms a ruan, a plucked instrument popular during the Wei and Jin periods, and sits on a hu bed (exhibit 4), which is similar





to and is an earlier form of the folding chair.

As the saying goes, “The best mirrors are from the Qin (221-207 BCE) and Han (206 BCE-220 CE) dynasties, and the best inkstones are from the Song (960-1279) and Tang (618-907) dynasties.” During the Tang dynasty, officials were selected through imperial examinations, and those who wrote well would be hired. This encouraged the development of the art of calligraphy and spurred the further improvement of writing tools. The production base for ink in the Tang dynasty was broad, spanning the Hebei, Shanxi and Jiangxi provinces. There were a lot of famous ink makers, notably Li Xichao and his son Li Tinggui. After they had escaped from the strife-torn Hebei and settled in the She county (Wuyuan of the Jiangxi Province and the adjoining Anhui Province today), they produced quality ink there. Production later spread to the entire She prefecture (whose jurisdiction in the Tang dynasty

covered the present day Anhui Province, Qimen County, and Wuyuan of the Jiangxi Province). In the exhibition, a small piece of ink from the Tang dynasty is displayed in rare combination with a pottery winnowing-shaped inkstone (exhibit 5). Inkstones from the Tang dynasty displayed on this occasion include a purple stone winnowing-shaped inkstone (exhibit 6), a grey pottery lotus flower head shaped inkstone (exhibit 7) and piyong inkstone in green glaze (exhibit 8). Animal-shaped inkstones include one in the shape of a tortoise (exhibit 9) and another in the shape of a mandarin duck (exhibit 10).

Another exceptional item in the exhibition is a grey pottery warming inkstone dating back to the Five dynasties (907-960) (exhibit 11). In the cold northern region, coals were placed in the hollow of the inkstone to prevent the ink from freezing. This was useful to scholars who studied on a cold night. There is another item from the Five dynasties, a small round porcelain inkstone painted in brown glaze, Huangbao ware from the Shanxi Province (exhibit 12). This is also an uncommon type of inkstone.

There are four major categories of inkstones in the Song dynasty, namely she inkstones from the She county, duan inkstones from Duanxi (Duan River) of the Guangdong Province, taohe inkstones from Taohe (Tao River) of the Gansu Province, and inkstones made of chengni (fine clay) popular in the north. Most of the exhibits



here are she inkstones (exhibits 13-15). There is also a duan inkstone (exhibit 16), an inkstone made of chengni (exhibit 17) and a rare sizhiyang (rectangular) inkstone engraved with four characters Hunan.

Yongzhou (Yongzhou prefecture of the Hunan Province) (exhibit 18). The material used is mainly stone and clay. In general, inkstones made of chengni and pottery were popular in the Liao and Jin regions in the north, while inkstones made of stone, such as the famous she inkstones and duan inkstones, were popular in the south where quality raw materials was abundant. The inkstones were in a large variety of shapes. The most common ones include chaoshou inkstones (exhibit 19), ji inkstones (winnow-shaped inkstones) (exhibit 20) and feng (wind) character shaped (trapezoidal) inkstones (exhibit 21). In Hong Kong collector Simon Kwan's collection, there is an

octagonal she inkstone from the Southern Song dynasty (1127-1279). This is recorded in his Chinese Inkstones catalogue (item number 63), in which he considers that this is the "Octagonal bing inkstone" mentioned in A Guide to Inkstones from Duan River. In our exhibition, there is a similar octagonal she inkstone. This is probably one of the popular styles at that time (exhibit 22).

The exhibition showcases four dated she inkstones. The first is inscribed with the year xinsi, which is equivalent to the first year of Jianzhong Jingguo of Emperor Hui of the Northern Song dynasty (1101) (exhibit 23); the second, with "the second year of Tiande, Jin dynasty" (1150) (exhibit 24); the third, with "the third year of Yuanfu" (1100) (exhibit 25); and the fourth is a rare covered ink well with spout inscribed with "the eighth year of Zhenghe" (1118) (exhibit 26). Date



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marks are important evidence for determining the period to which those objects belong, and are ardently sought after by connoisseurs and archivists.

It is worth mentioning that there is a she stone box for one seal and vermillion seal paste, inscribed with the characters Wushui Longweishan (Mount Longwei by the Wu River) (exhibit 27). Mount Longwei is situated in Wuyuan of the Jiangxi Province today, formerly part of Huizhou of the Anhui Province. The stones quarried from there are fine in grain and extract ink easily. She inkstones quarried from Mount Longwei were considered luxurious items in Tang and Song dynasties. This dual purpose box with Longwei inscriptions is indeed made of stone from Mount Longwei by the Wu River. Its shape is also rare. It would therefore be a significant piece in a scholar's studio.

Other interesting exhibits include a rectangular ink slab made of fish roe stone and accompanying steatite brush rest with incised designs of the Tang dynasty, said to be unearthed in the Shandong Province (exhibit 28); a brush washer of the Song dynasty with moulded twin fish design, Longquan ware (exhibit 29); a Ding typed brush washer of the Song dynasty with carved twin fish design from South China (exhibit 30); black stone brush rest and accompanying axe-shaped she inkstone of the Song dynasty (exhibit 31); Qingbai porcelain water dropper of the Song dynasty (exhibit 32); bronze toad-shaped water dropper of the Song dynasty (exhibit 33); porcelain covered water pot with carved flower designs in green glaze of the Kangxi period (1662-1722) in the Qing dynasty (exhibit 34); figure of a monk with a cloth sack carved from Shoushan stone of the Qing dynasty (exhibit 35); zitan wood ink slab with cover of the Qing dynasty carved with designs of dragon and antiquities (exhibit 36); and a set of duan





inkstones of the Qing dynasty (exhibits 37-39). Regarding seals, these include a rare official seal of the Southern dynasties in green glaze inscribed with the characters Nanyang Shoucheng (officer stationing in the prefecture of Nanyang) (exhibit 40), a Qingbai porcelain seal of the Song dynasty with the characters Poyang Xiangsheng Zhi Jia Cang Tuji (book collection of the Xiangsheng Family in Poyang) (exhibit 41) and a group of eleven Qingbai porcelain leisure seals (exhibit 42), an ox horn seal of the Qing dynasty with carved images of "the Four Treasures of Scholars' Objects" (exhibit 43), a bronze seal of the Qing dynasty inscribed with the words Zhi Buzu Zhai (Studio of Knowing My Limitations) (exhibit 44), bamboo teaspoon and scoop by the famous contemporary Taiwanese master Weng Mingchuan (exhibit 45), and soapstone seals by two famous contemporary seal carvers Mao Daxiong (exhibit 46, 47) and Ye Minren (exhibit 48, 49).

Two last items which are out of chronological sequence because they just appeared as we were completing the exhibition. One of them is a rare white marble mortar with carved flower design datable to Tang dynasty (exhibit 50). The other is an important Northern dynasty stone inkstone decorated with finely incised animals including an elephant in landscape (exhibit 51). We were lucky to acquire them.

