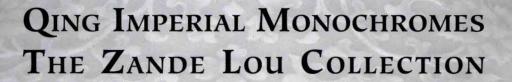


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目錄 CONTENTS

6

序言

范季融、陳燮君、汪慶正、韓永

16

清康雍乾單色釉官窯瓷器研究 —— 暫得樓相關藏品的剖析與啟示 陸明華

33

年 表

35

圖版及展品説明

140

後記

林業強

7

Prefaces

George Fan, Chen Xiejun, Wang Qingzheng, Han Yong

25

Qing Imperial Monochromes of the Kangxi, Yongzheng and Qianlong Reigns: An Analysis and Study of the Zande Lou Collection Lu Minghua

33

Chronology

35

Plates and Catalogue Entries

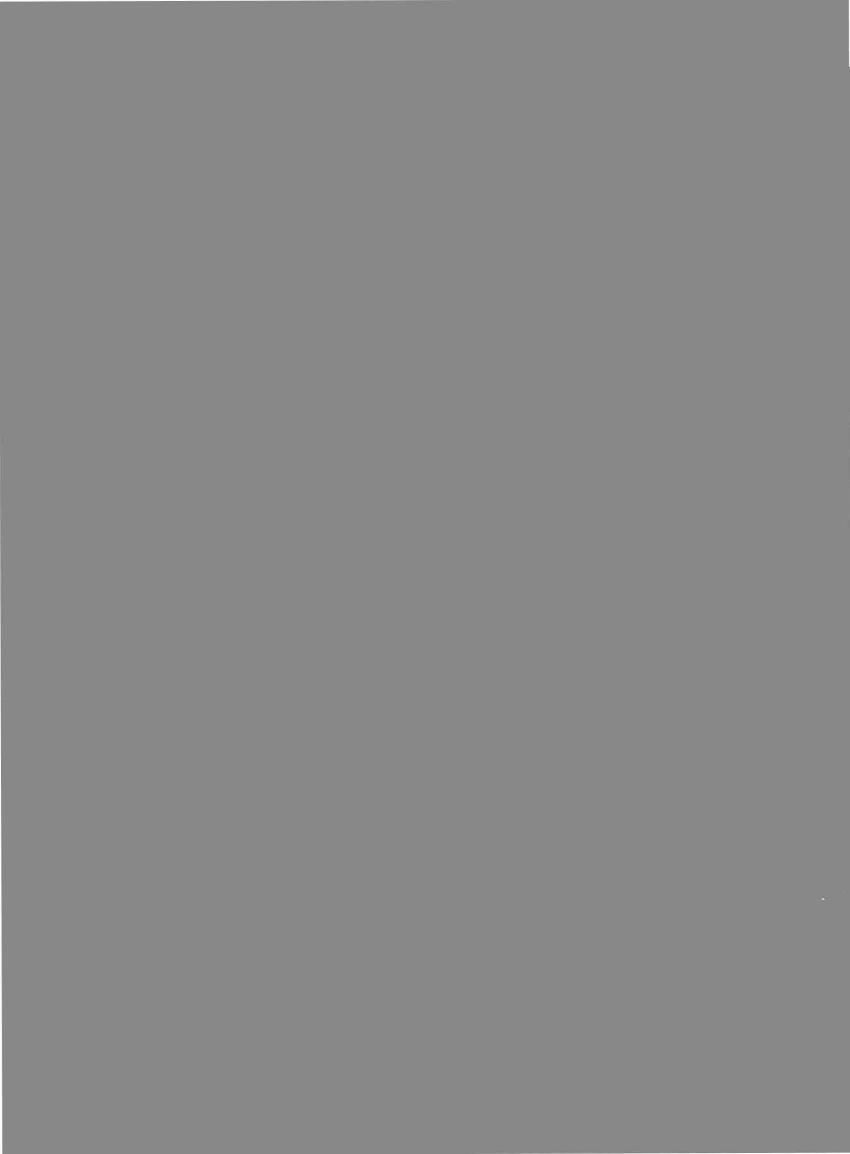
142

Afterword

Peter Y. K. Lam



QING IMPERIAL MONOCHROMES
THE ZANDE LOU COLLECTION



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暫得樓 ** 上海博物館 ** 首都博物館 ** 香港中文大學文物館 Zande Lou ** Shanghai Museum ** Beijing Museum Art Museum, The Chinese University of Hong Kong

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33

Chronology

35

Plates and Catalogue Entries

142

Afterword

Peter Y. K. Lam

收藏文物的重要條件之一是機緣和決心。本冊所藏盛清三代單色釉瓷均蒐集於上世紀三十至七十年代,當時官窯瓷器仍可輕易得到,而此部分瓷器只是暫得樓藏品的一小部分而已。主人深愛陶瓷,尤其鍾愛單色釉瓷。當收藏漸有所成,主人曾不止一次希望在家中闢室陳列,並親自構思該室之設計及佈局。可是由於戰亂及社會動盪,主人的夢想始終未能實現。暫得樓藏單色釉瓷的陳設藍圖,現在我們只能寄諸想像;現實中,大部分單色釉瓷分散儲存,這次展覽是首次的匯聚。

暫得樓藏品於上世紀末散佚了不少,轉為海內外公私收藏,但是絕大部分清代單色釉瓷精品,為主人獨好,一部分捐贈上海博物館庋藏,另一部分仍存主人後代。去年京、滬、港博物館倡議舉辦暫得樓藏清代單色釉瓷展覽,我相信陶瓷同好會對藏品匯聚一起感到興趣,因為大部分從未公諸於世。

暫得樓主人早歲度藏清代單色釉瓷時,清宮造辦處檔案及其他有關歷史文獻尚未發表,可資參考的材料不多。當時暫得樓收藏主要建基於主人的個人品鑒與少數古董商的參考意見而已。值得高興的是,過了大半個世紀,主人的品味和識見仍然經得起考驗。

最後我衷心感謝北京首都博物館、香港中文大學文物館及上海博物館,他們進行了大量的研究工作,令 這個展覽得以成功舉辦。

范季融

PREFACE

It is generally accepted that to form a collection one needs an opportune timing and a strong will. The monochrome pieces featured in this book represent a part of the collection that was formed from late 1930's to 1970's when imperial Chinese porcelain were available. The will to collect was provided by the master of Zande Lou who had a deep love for Chinese ceramics. And his most favored ceramics were monochromes. Actually in forming this Qing monochrome collection he had hoped to have them displayed in a hall in his home. He talked about how the hall would have been decorated and the positions where some of the pieces would be placed. Due to war and social instability of the time his dream was never materialized. One can only imagine what he had in mind and how the room would look. In reality these pieces have been stored in several separate locations and they are gathered together the first time for this exhibition.

Though much of the collection have been dispersed among several museums, institutions and other collectors, most, if not all, his favorite monochrome pieces were given to the Shanghai Museum and his children. When the idea of having a single collector monochrome show was suggested, I thought it would be interesting to have them finally gathered in one place. For most of them have not been seen in public for many years if ever.

The detailed information on Qing monochromes, such as the palace archival records and documentation referred to in this catalog, was not generally available in the earlier years when the collection was formed. There was very little information in the public domain then — the collection was formed mainly based on one man's taste with some advice from a few dealers. It is gratifying to see that his taste had stood the test of time.

I would like to thank the staffs of the Beijing Museum, the Art Museum of The Chinese University of Hong Kong, and the Shanghai Museum that conducted the extensive research to make this exhibition possible.

George Fan

被譽為盛世年代的清代康熙、雍正、乾隆三朝,是景德鎮官窯瓷器燒造的高峰時期。而這三朝的單色釉瓷器,則可說是整個清瓷中的最精彩部分之一。現在,傳世品中保存有許多康雍乾三朝官窯單色釉瓷器,燒造水平高超,質量優異,無論是仿宋五大名窯還是各式新創釉色產品,都使人感到精雅無比。這裏展出的暫得樓康雍乾三朝官窯單色釉瓷器,就是一批十分重要的高水準作品。

暫得樓主胡惠春先生,對文物有特殊愛好,早在上世紀三、四十年代就已收藏了大批珍貴古瓷。五十年代初他把一大批陶瓷珍品捐贈給上海博物館,1989年又與其夫人王華雲女士一起,將另一批存於上海的精美陶瓷器捐贈給我館。其中清代單色釉瓷器中,有不少珍品的燒造水平堪稱一流。

今天,我們把他珍藏於海外的暫得樓清代康熙、雍正、乾隆三朝單色釉瓷器與已捐贈給上海博物館的康 雍乾單色釉瓷器彙聚一起,舉辦一個專題展覽。現在,展覽已開幕了,展出的作品在康雍乾單色釉瓷器中具 有代表性,完全體現了當時的燒造水平。在與公眾共同觀賞展品之時,我們更加緬懷胡惠春先生,追思他的 愛國主義行為和對藝術鑒賞的不懈努力。

上海博物館館長 陳燮君

PREFACE

The Imperial Factory in Jingdezhen was in its zenith of prosperity during the Kangxi, Yongzheng and Qianlong reigns, and *inter alia* monochromes are the cream of the ceramic outputs of the Factory. A great number of these high Qing monochromes are extant, attesting to the remarkable attainments of this period both in quantity and quality. The potters not only recreated the charms of the five classical Song wares, but also devised innovative glaze recipes. The Zande Lou collection of high Qing monochromes, put on display in this exhibition, is illustrative of the accomplishments of the Imperial Factory.

Mr. Jenmou H. C. Hu, the late Master of the Zande Lou, had a keen interest in objects of art and had amassed a sizeable collection of antique porcelains in the 1930's and 1940's. He made a donation of a great number of fine ceramics to the Shanghai Museum in the early 1950's, and subsequently made a second joint-donation with Mrs. Hu (née Wang Huayun) in 1989. These gifts include, in particular, many Qing monochrome wares of first-rate quality.

With monochromes of the Kangxi, Yongzheng and Qianlong reigns as its theme, this exhibition presents a re-union of some of the aforementioned Zande Lou gifts to the Shanghai Museum with a selection of pieces from the collection brought back from overseas. It aims at revealing the established technique and the refined craftsmanship of the high Qing to the audience through a selection of representative imperial monochromes. These precious objects of art evoke at the same time a reminiscence of the taste of the late Mr. Hu, whose passion for his homeland and for art is in our memento.

Chen Xiejun

Director

Shanghai Museum

我一九五二年九月進入上海市文物管理委員會工作時,胡惠春先生已旅居香港,因此未能晤面。我得識先生,是在上世紀八十年代後期,那是由其婿范季融先生促成惠春先生暫得樓在上海部分的陶瓷捐贈給上海博物館,在季融先生的陪同下,我首次至香港九龍塘的寓所拜謁胡先生。那是一座十分精緻的花園洋房,胡夫人寵愛貓、狗,貓的總數在四十隻以上。上、下兩層各為固定的廿多隻貓群佔領地,奇特的是惠春先生住下層,仍將幾十件瓷器陳列在架子上,竟未被群貓所毀。

我第一次得見這位舉世聞名的大收藏家,交談之下,實感盛名之不虛。他對中國陶瓷發展的看法有十分獨到之處,他認為盛清三代,特別自康熙朝始,宮廷所鍾情的是單色釉瓷器,比起青花、五彩、鬥彩來,單色釉就更顯得高雅、幽潤,因此,他特別注重單色釉瓷的收藏。中午,惠春先生及其夫人在九龍有名的酒家設宴招待,使我十分感動的是胡先生病後久已未外出吃飯,而胡夫人也長期住在樓上,基本上不下樓梯。面對眾多佳餚,主人總有不夠味美之感,那是因為胡先生是一位聞名的美食家。飯後,由於颱風襲港,氣溫下降,惠春先生即將其所穿的一件紅色羊絨馬甲命我穿上禦寒,解衣衣人,古風感人。十多年來,我一直保存著這件馬甲,其上有一顆紐扣原已失落,我始終未補上,以存原狀。當天辭別之時,惠春先生表示古人凋零,很難尋覓可以交談陶瓷收藏心得之同好,再三命我要多來香港。能拜見這樣一位忠厚長者,面聆教誨,實在是我之有幸。一九八九年後,我曾三次赴九龍塘。

一九八九年九月在上海博物館舉行暫得樓捐贈儀式,時值六四政治風波之後,美國、英國、日本、菲律賓 等國及香港、臺灣地區的陶瓷界主要學者竟能大部分前來上海出席。開幕式後,又由范季融先生主持組織各國專家,包了二節火車專列赴景德鎮參觀,這在當時可說是壯舉,都是由暫得樓捐贈所引起的因緣。

暫得樓瓷器,原存大陸部分已捐贈給上海博物館,由上博闢出暫得樓專室永久陳列,另外部分的收藏長期以來貯存於美國。上世紀九十年代中期,我去美國,由季融先生出示其部分精品,其中有雍正、乾隆仿汝、仿官、青釉、爐釣、胭脂紅等名品,而且往往成對,這是十分難得的。其中特別使我驚奇的是竟能看到一對康熙豇豆紅印盒(展品2),由於特殊的窯變,豇豆紅色竟變成了翠綠色。這對印盒是上世紀四十年代,惠春先生斥鉅資在上海購得,久已聞名於世。當時我就曾期待這樣一批名品如能和已捐贈給上海博物館的部分珍品合併舉辦一次展覽,這將是世界陶瓷界的一次盛舉。

汪慶正

二零零五年六月初於瑞金醫院

PREFACE

When I first started my museum career at the Shanghai Municipal Administration of Cultural Heritage in September 1952, Mr. Jenmou H. C. Hu had moved to Hong Kong already. It was not until the late 1980's that I was introduced to him by his son-in-law Dr. George Fan, who accompanied me to meet Mr. Hu in Hong Kong. Dr. Fan was instrumental in the donation of ceramics from the Zande Lou collection left in Shanghai to the Shanghai Museum. I can still remember that Mr. Hu lived in a two-storey house with a spacious garden in Kowloon Tong. Mrs. Hu loved cats and dogs and had over 40 cats in the household that inhabited customarily on both floors. Amazingly, Mr. Hu's porcelains, displayed on shelves on the ground floor, had never been broken by the cats.

I was deeply impressed by Mr. Hu, who was a celebrated collector worldwide, in the first meeting by his exceptional knowledge and original views on Chinese ceramics, its history and development. In his opinion, monochromes were the most favourite type of wares at the Qing court during the Kangxi, Yongzheng and Qianlong reigns. Porcelains with one-colour glazes were far more elegant and subtle than the blue and whites and polychromes. For this reason, Mr. Hu had a special favour and taste for monochromes. Mr. and Mrs. Hu took me to lunch at a well-known restaurant in Kowloon. I was deeply grateful to them for Mr. Hu refrained from dining out after having restored to health and Mrs. Hu, resided on the upper floor of the house, hardly went downstairs. I really enjoyed the splendid food though Mr. Hu, as a gourmet, made a few complaints. In the event of a typhoon coming on, the temperature dropped drastically when we were about to leave the restaurant. I was moved when Mr. Hu asked me to put on his own cashmere overcoat. I have kept the coat for more than 10 years by now and do not care to stitch back a lost button for I prefer it to be the same as the day I took it. When we made our farewells, Mr. Hu repeatedly expressed his wish to see me again since it was increasingly hard for him to find friends who could really share his fervour for ceramics. I was indeed honoured to have the opportunity to learn from him again and visited the couple for a triple of times after 1989.

Subsequently a ceremony of donation of the Zande Lou collection was held at the Shanghai Museum in September 1989. It was very encouraging that many renowned ceramic scholars travelled from the United States, Britain, Japan, the Philippines, Hong Kong and Taiwan to attend the ceremony in the shadow of the June 4th incident. After the event, they made a study trip by train to Jingdezhen, led by Dr. George Fan. This was made possible by virtue of the opening of such an important exhibition.

All the ceramics of the Zande Lou that were left in the mainland had been donated to the Shanghai Museum and are permanently displayed in the Zande Lou Gallery. On the other hand, a portion of the Zande Lou collection has been kept in the United States. Dr. Fan showed me some of the monochrome highlights when I was in the States in the mid 1990's, including Yongzheng and Qianlong wares, some are in pairs, with Ru-type, Guan-type, celadon, robin's egg and peach-bloom glazes. Among many others, I was most fascinated by a pair of seal paste boxes (Cat. no. 2) with a peach-bloom glaze that has mottled in a large proportion to green. They have come to many people's notice since Mr. Hu bought them at an incredible price in Shanghai in the 1940's. They also sparked off the idea that Mr. Hu's fine monochromes, including all his gifts to the Shanghai Museum and those in the States, should be re-unioned to mount an exhibition, which would certainly be a significant event in the world of ceramics.

Wang Qingzheng June 2005 at Ruijin Hospital 甲 申歲末,中國嘉德國際拍賣有限公司王雁南總經理自滬上返京,力薦首博與暫得樓、上博、香港中文大學合作舉辦"暫得樓清代官窯單色釉瓷器展",並在首博新館展出,以饗京城同好。此議既出,得北京市文物局梅甯華局長首肯。於是2005年新年伊始,暫得樓、上海博物館、香港中文大學文物館和首都博物館代表齊聚上海,就展覽的舉辦達成一致意見,並簽署了辦展協定。作為北京展的承辦方,首都博物館積極參與展覽的籌辦。展覽本身所具極高的歷史價值、藝術價值當屬必然;而我們更感佩胡惠春先生及其家人多年來為祖國的文博事業發展所作的重大貢獻。暫得樓珍藏,海內外早有定評。本次展品年代始貫清康熙、雍正、乾隆三朝;品種從豇豆紅釉、孔雀綠釉到胭脂紅釉以及仿汝釉、仿官釉、青釉等。作為一個私人收藏,彙集這麼多精品,實屬難得。其中該有多少的艱辛當可想見。說到胡先生及其家人對祖國文博事業的貢獻,且不論多年來他們對以上海博物館為代表的博物館的文物捐贈,也不論這些文物數量的多寡和價值的大小,透過這些,我們更感動的是對祖國的那份難以割捨的赤子情懷和愛國熱忱。無疑,一座博物館乃至整個文博事業獲得這樣一批摯友的充分信任、鼎力支持和無私幫助,該是何等榮幸之事,而在我們博物館事業發展中,這又是非常需要、非常難得之舉。

由此,我想到首都博物館自1953年由吳晗、鄭振鐸等先生首倡籌建,1981年正式開放至今數十年建設發展中,也始終有一批如同胡惠春先生一般的海內外賢達之士,對其百般呵護、無私支持。而進入二十一世紀,在政府和社會各界共同努力下,一座具有國際水準、國內先進水平的首博新館歷經五個春秋而建成,此次暫得樓藏品就在這座全新打造的博物館中作重點展示。這是北京文博界之幸事,也是北京作為五朝古都深厚歷史文化底蘊的映照。

我對暫得樓的瞭解原只見於諸多文字之間,"暫得"一詞雖説取自晉王羲之《蘭亭集序》,但見不同文章對胡先生之本意略異。我不敢妄測,卻總認為:文物雖是玩家心愛之物,可整體上:小說是國家的、民族的;大論是世界的、人類的文化遺產。既是人類文化遺產,總要示諸世人以教化民眾,深藏閨中,就失去了其真正價值。而珍貴文物無論是歷史上還是現今都價值不菲,收藏它們要有雄厚資金,可真將他們展示出來與社會共賞,或進而捐贈社會成為社會共有,這又遠不是資金問題而是需要有廣闊胸襟。收藏者不在少數,持此胸襟者則實屬難得,胡惠春先生及其家人之令人欽佩,當在於此。承接此展,也是作為國家和公眾的博物館義不容辭之責任。借此機會,我還願代表首都博物館坦言心聲,新的首都博物館願成為海內外朋友們的家:收藏的家、論道的家、交流的家、可信賴的家。暫得樓的展覽只是起點,永遠沒有終點。

值此"暫得樓清代官窯單色釉瓷器展"舉辦之際,略贅數語,以表達對胡先生的敬意及對文博界同仁,特別是嘉德拍賣公司的感謝!

首都博物館館長 韓 永