

卷之四
五

中國明清
紫砂精華

一九八七年夏 徐邦達



责任编辑：许祖良
封面设计：卢浩
监印：符少东

中国明清紫砂精萃

出版发行：江苏美术出版社

印制：常州太平洋印刷有限公司

开本：889×1194 1/16 印张：24.25

版次：1997年12月第1版第1次印刷

印数：1-1000册

书号：ISBN 7-5344-0749-4/J · 750

定价：480元

中國明清紫砂精華

一九七五年夏 徐建



K876-3-64

14

策划：南京华都文化艺术有限公司

藏品提供：沙志明

Schemer: Nanjing Hua Du Culture
and Arts Co., Ltd.

Collector: Sha Zhiming

策劃：南京華都文化藝術有限公司

藏品提供：沙志明

封面题字：徐邦达

扉页题字：徐邦达、徐秀棠

蒋 蓉、吕尧臣

责任编辑：许祖良

封面设计：卢 浩

版式设计：李 鹏

摄影：郭 群

翻译：刘红兵、陶友公

图解：周道祥

紫砂情韻

徐邦達

主编 沙志明



江苏美术出版社



陶藝珍品
紫砂瑰寶

為《中國明清紫砂精華》出版題

蔣蓉

一九九七年
六月一日





尚陶述古意 志明緣石壺

為中國陶瓷藝術精華一書出版

秀棠書畫長樂陶莊
時紀丁丑穠月





情系紫砂若尋覓
蔚成大觀耀中華

為《中國明清紫砂精華》出版題

宜興醉陶居堯臣丁丑中秋



目 錄

CONTENTS

梁白泉序₁

Presace

梁白泉序₁

汪寅仙序₂

Presace

汪寅仙序₂

圖片目錄

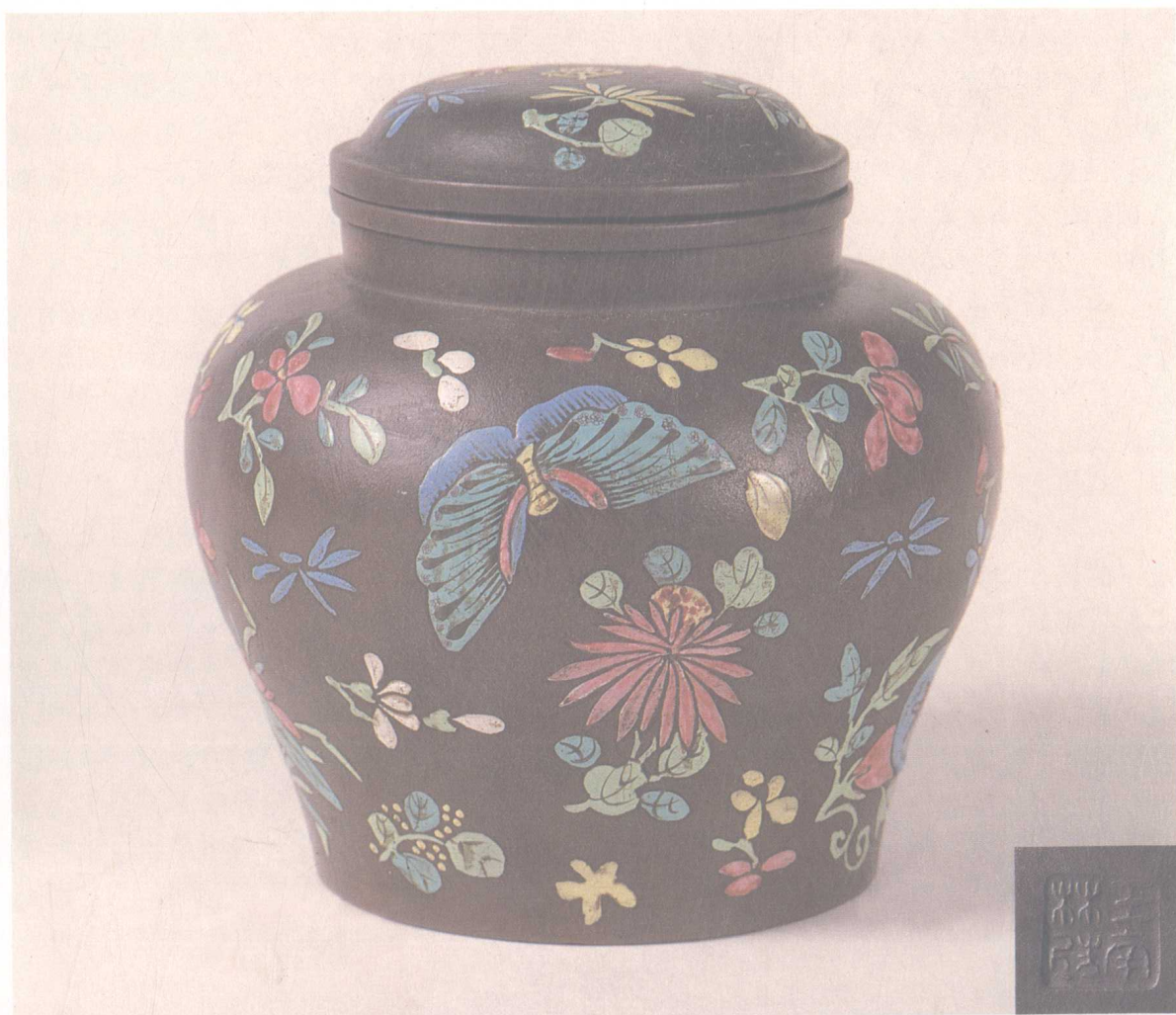
List of Plates

圖片目錄

彩色圖片附說明

Plates with Descriptions

彩色圖片附說明



中国人好古，向来重视收藏。收藏一在官府与皇亲国戚，一在民间乡绅与闾里士民。收藏对象，或为国家重器、宗庙品物、奇琛异宝。唐宋以后，渐重文玩古董，名人书画，或为个人嗜好与可纪念之物。收藏这些东西有何用处？如禹铸九鼎，或皇室传国玺，可象征统治阶级的权力和地位；如楚国和氏之璧入赵，秦国又想占有，提出以十五城交换，宝贵财物可显示王者、贵族的富有；如作为个人兴趣爱好的寄托，是审美的对象。董其昌说：“玩古董有祛病延年之助”，终日相伴，可以收到修身养性的效果。

私人收藏很不容易，古人说：一要有“资斧”（钱财），二要有“识见”。古人赏玩古董，要在幽轩邃室，要风月晴和，要扫地、焚香、烹泉，与达人端士一起欣赏。董其昌指出，这种雅好，“可以舒郁结之气，可以敛放纵之习”（《骨董十三说》）。在封建时代，某些收藏家如嘉靖、万历时吴中的张应文，还规定有“五不可”，谓“灯下、雨天、酒后、俗子、妇女也”。除妇女一条，“俗子”可解释为外行外，其余各点，都值得我们今天惯于野蛮操作者戒。

沙志明先生以一芥平民，在各种十分艰辛的条件下，不改初衷，数十年如一日地坚持收集紫砂器物，至今约千有余品，且随时愿意公诸同好。去年又在台湾印制精美图录，献给世人赏鉴，这种雅度与情怀，值得我们深深敬佩。前几天，我有机会见到他蒐集的紫砂名器，一时间如入波斯宝屋。一件件紫砂作品架间地上，图籍品物，形色纷呈，莫可名状。随后，他又手赠台北艺术图书公司出版的《中国紫砂》，其中汪寅仙工艺大师撰写的一篇感受文字，令我眼界顿开，感触良多。归纳起来，主要有以下几端：

一是他的收藏特色，以茗具为主又不局限在茗具，兼及紫砂用品，如各式盖罐、花瓶花盆、杯盘碗碟、案头文具、鸟笼食缸、烟枪斗柄、象生果子。

他虽然也重艺术品位高的器物，如高手创作、集诗书画印于一体具浓厚文人书卷气的精品，却也搜罗历史上供一般平民生活之需的市场商品。我认为：士大夫、皇家艺术品，必须从世俗艺术中产生，没有肥沃的民俗文化的土壤，就不可能生出统治阶层喜爱的精品文化。

顺便提一下，有的学者很有个性，并不赶时髦，如隆庆、万历时的大学者、大书画篆刻家、曾治梵文小字的赵宦光，是苏州太仓人，当时很喜欢请人制紫砂壶，凡“式类大彬则毁之另制”（见邓之诚《骨董琐记·赵凡夫宜兴壶》条引清·张大复《梅花草堂集》）。

二是不能求全责备。沙志明先生所藏，以一己所能有的力量，能够臻比，虽虬龙半爪、凤凰一毛，都属难能可贵。他已收集到明代时大彬，清代陈鸣远、陈鸿寿、杨彭年、杨凤年、葛明祥、邵景南、邵友廷、邵旭茂、邵二泉、吴月亭、邵大亨、吴大徵与俞国良、华凤翔，民国裴石民、程寿珍、范大生、任淦庭、吴德盛等众多名家的作品，不能说他还没有某某人、某某人的作品。

我孤陋寡闻，除应罗桂祥先生之邀，在香港看过他在茶具文物馆中展出的作品外，并未见过其他名人的收藏，这次参观沙志明先生的藏品，是平生第二次难得享有的机会。就我个人来说，颇喜欢他的彩绘紫砂。按《中国紫砂》他的藏品图录，其中的61号梅段壶、69号南瓜壶，着色不多，异常清雅；编号4蓝釉暖酒壶，在胆和壶身上，于云纹花间，以深浅两种蓝色，绘有兽类跃行，富有浓郁民俗风味；35号邵景南蓝釉提梁壶，和上件相似，绘凤凰戏牡丹；54号蛋包壶和56号狮球壶，分别以白、红、蓝、绿、黄色绘蝴蝶缠枝花卉，以白、黄、绿、蓝色绘书桌上用物，或富丽，或雅致，十分动人。最为精采的，是135号王南林制五彩盖罐，器身与盖上，以五色彩笔绘蝴蝶翩翩于春季海棠、夏季荷花、秋季黄菊与金桂之间，极富民间秾丽富贵的气象。王南林是雍正、乾隆时的高手，和杨友兰、邵玉亭等都承值制作宫廷御器，特别擅长彩釉砂壶。至于满彩釉为底的彩器如11号、22号、6

2号、64号汉方壶，18号、45号提梁壶，134号盖罐、136号王友兰制罐，都是难得的精品。还有17号粉彩小壶，高仅6.5厘米、63号小彩壶，高8.1厘米，当是中产以上家庭使用的油壶，因为紧贴民间生活，更具民间习俗气息，对人很具情绪感染力量。只是由于通体施釉，遮盖了紫砂的形色本质，破坏了紫砂透气的作用，这种工艺没有得到发展。

紫砂器上的诗文内容，往往可衬托它们的宝贵，有利于修养情性，也有一定的研究价值。如64号华凤翔人物纹汉方壶，有“赵氏连城璧，由来天下传”之句，记述蔺相如完璧归赵和鲁庄公13年曹刿之盟汶阳归田的故事，这和“瓦罐直跻商彝周鼎之列而毫无惭色”（《陶庵梦忆》）的评价是一致的。华凤翔是康熙时人，张虹碧山壶馆藏有他的汉方壶一件，被誉为“神品”。

清代以来，通俗白话小说中有反映宜兴砂器在民间流行的情况。文康《儿女英雄传》第15回提到曼生壶，曼生壶不比时壶，曾经大量制造，“阿曼陀室”的印章，在窑工手上多有。

沙志明先生居住在南京城南来凤街，此街处城内秦淮河之南与城外秦淮河的湾环之间，紧依城西城墙。四月初八日下午，我随郭群先生往访，歇在一堂红木家具中间，喝着上等绿茶，参观那些辛辛苦苦收集来的紫砂器皿，不免想起吴敬梓在《儒林外史》第41回中描述游人游内秦淮的一段话：

“话说南京城里，每年四月半后，秦淮景致渐渐好了。那外江的船，都下掉了楼子，换上凉篷，撑了进来。船舱中间，放一张小方金漆桌子，桌上摆着宜兴砂壶，极细的成窑、宣窑的杯子，烹的上好的雨水毛尖茶。那游船的，备了酒和肴馔及果碟，到这河里来游。就是走路的人，也买几个钱的毛尖茶，在船上煨了吃，慢慢而行。”

明末清初之时，内秦淮到处都是通船的，就在这第41回中，吴敬梓就描述游客可从文德桥到利涉桥和东水关，从利涉桥可荡至进香河、北门桥，从西水关一路也可到进香河。我去沙志明先生家，正是旧历四月，不过不是在船上，所见所闻，别有一种情味，不知沙老有甚感受？

司马迁在《报任安书》中，讲过一句名言：“古者富贵而名磨灭，不可胜记，唯倜傥非常之人称焉。”沙志明先生是一个社会基层普普通通的人，但一生经历颇有传奇色彩。“非常”永远来自“平凡”。他以其收藏和对世人的奉献，也多多少少出了名，在顶普通朴素之中，也算是一个“非常”之人了。所以，我乐于为他的图录，草草写上这些啰啰嗦嗦的话。

• 梁白泉 •

编者注：梁白泉，南京博物院院长。



PREFACE

Chinese people have been interested in antiques and always make great efforts in collecting them. Generally speaking, the collectors were emperors and their kinsmen, feudal officials and squires in the countryside while the articles sought by them were instruments of national importance, temple goods and rare treasures. However, the trend has changed since Tang and Song dynasties. Collectors paid much attention to antiques and scholars' articles, calligraphy and paintings of renowned figures and some souvenirs. Why do people collect these articles? For instance, the nine-legged vessel cast by Yu and the imperial seals can serve as the symbol of power and social status; Rare treasures such as the Jade of Chu state can stand for the wealth of rulers and feudal nobles. Qin state proposed to give out 15 cities in exchange for the jade after it was sent to Zhao state. Some articles can also be simply regarded as the objects for appreciation and are collected for individual hobby. In the words of Dong QiChang, the collection of antiques can do good to one's health and help cultivate the heart.

Private collection is rather difficult as it not only requires good financial capacity but also tests one's insight. In order to appreciate antiques with friends, ancients always had to make a series of preparations. They would choose a fine day and a quiet and clean room. Then they cleaned the floor, lighted the incense and brewed tea. As Dong Qichang said, this hobby could make one feel peaceful and comfortable. Some collectors in the feudal society like Zhang Yingwen in the JiaQing and WanLi periods even stipulated that appreciation of antiques be prohibited under oil lamps, on rainy days and after drinks. What's more, according to the rule, some people considered inferior in their mind like women were not allowed to participate in this activity. Yet, there are still something in their rule that are worth our attention.

We cannot help extending our heartfelt respects to Mr. Sha ZhiMing who, as a common man, has kept on collecting purple clay wares for dozens of years, though he suffered much from this career. Up to now he has collected over 1,000 pieces and is ready to show them to other collectors at any time. He printed a delicate catalogue of his wares in TaiWan last year so as to enable everybody to share his treasures. I got an opportunity the other day to take a glimpse of his superb collection of purple clay wares. As I entered the room, I felt as if I had entered a palace of treasures. Though

it is just a small room, it is filled with wonderful pottery works and various kinds of books. He presented me with China's Purple Clay Wares published in TaiBei, on which I found an article about Mr. Sha and his collection written by Wan YinXian, the craft master. Here I will talk about my own view.

First, the characteristic of his collection. Most of the objects he has collected are teapots but he also has some other wares in collection such as various kinds of jars, vases, flower pots, cups, plates, bowls, dishes, stationery, bird cages, pipes and naturalistic fruits.

Though he pays much attention to the works of high artistic taste, such as those made by famous potters and carved or painted with beautiful calligraphy, poetry and pictures, full of cultural atmosphere, he also collects the articles used by common people. In my view, all the artistic works should originate from real life. There will be no pieces of high taste without the nourishment of folk culture.

Some scholars had strong personality and did not take interest in following fashions. Let's take Zhao HuanGuang as an example. He was a great scholar and famous engraver from TaiCang, SuZhou in the NongQing and WanLi periods. He asked potters to make teapots for him, but if he found any piece in imitation of that of Shi DaBing, he always had it destroyed and re-produced one.

Second, we should not demand perfection. Mr. Sha has devoted all to his career and has collected as many objects as possible. In his collection there are works by Shi DaBin of Ming dynasty, Chen MingYuan, Chen Hong Shou, Yang PanLian and etc. of Qing dynasty and those masters of the Republic of China such as Pei SheMing, Chen ShouZhen, Feng DaShen and etc. It's our fault if we go so far as to blame him for not having the works of somebody.

I'm an ill-informed person and the only exhibition I have attended is the one in display of works of Luo Guixiang. This will be the second time for me to broaden my horizon. Among the collection of Mr. Sha, the ones I like best are the teapots with painted designs.

According to the catalogue of his collection in China's Purple Clay Wares, they are Teapot in the shape of a plum trunk, No. 61 and Teapot in the shape of a pumpkin. Softly painted, they look pretty and elegant. Blue-glazed teapot for warming wine, No.4, is full of national characteristic. The leaping and running beasts are painted in deep and light blue among the cloud pattern on the surfaces of the

teapot and its inner container. Teapot with overhead handle glazed in blue made by Shao Jingnan, No. 35, is similar to the one mentioned before. It is painted with the picture of a phoenix playing with peonies. On Teapot with the egg-shaped base, No. 54 and Teapot with the knob in the shape of a lion with a ball, No. 56 are butterflies with flowers painted in white, red, blue and yellow and table articles painted in white, yellow, green and blue. The whole surface looks colorful and brilliant. The most extraordinary one is the Covered jar by Wang NanLin. On the body and the lid are butterflies flying among Chinese flowering crabapple of spring, lotus of summer and yellow chrysanthemum and osmanthus of autumn painted in rich color. Wang NanLin was an outstanding figure in the YongZhen and QianLong periods who excelled in making teapots in glaze. He engaged in making pottery for the court in cooperation with Yang YouLan, Shao YuTing and etc. As regards Square teapots like No.11, No.22, No.62, No.64, Overhead teapots like No. 18 and No.45, Lidded jar, No. 134 and Jar No. 136 made by Wang YouLan, all are rare treasures. The small pot in color enamels, No.17, with a height of 6.5cm and the small pot, No.63, with a height of 8.1cm were the oil pots of rich families. As they are close to the life of common people, they seem more pleasing. However, as the whole body is glazed and the glaze has the unfavorable influence on the good air permeability of purple clay wares, this decoration method gradually lost its ground.

The verses on the purple clay wares also deserve study. For instance, the Square teapot with figures by Hua FengXiang, No.64, is carved with the verses telling the story of the Jade of Zhao state. Hua Fengxiang was active in the KangXi period. Another Square teapot made by him and preserved in ZhangHong Museum is titled as "magic piece"

Many popular novels since Qing dynasty mentioned the phenomenon of the spreading of YiXing pottery among the masses. ManSheng teapot is mentioned in the 15th chapter of Heroes and Heroines by WenKang. MenSheng teapots, unlike Shi DaBing teapots, were once produced in large quantities. Many potters had the seal "Amantuoshi" in that period.

Mr. Sha lives in LaiFeng street of southern city. The street lies between the inner Qin Huai river and the outer Qing Huai river, close to the city wall of the western city. On April 8 (lunar calendar), I paid a visit to Mr. Sha together with Mr. Guo Qun. When we sat surrounded by the padauk furniture, tasting the green tea of

superior quality and appreciating the pottery vessels, collected through painstaking efforts. I couldn't help recalling the words written by Wu JingZi about the impression of tourists about the inner Qin Huan river.

After the middle of the fourth month in the lunar calendar every year, the Qin Huai river becomes more beautiful. Those boats from other tributaries of Yangtse River set up the mat sheds and paddle into Qin Huai river. In the middle of the cabin stands a small gilded table, on which are Yi Xing pottery. In the cup is the superb tea. Those in the pleasure-boats enjoy the wine and fine food in the river. Even the passers-by order some tea and take their time to enjoy the poetic scenery.

In the period of the late Ming dynasty and the early Qing dynasty, boats could run through the whole Qin Huai river. As described by Wu JingZhi in his book, tourists could travel from WenDe bridge to Dong ShuiGuang by boat, from LiShe bridge to Bei Meng bridge and from Xi Shui Guan to Jin Xiang He.

But I was not in a boat then and it is not in April in the lunar calendar. I thought much of the past of this river.

As said by Si MaQian, people are easy to forget those who are rich or powerful. Instead, they incline to bear in mind those who are extremely talented and those extraordinary men. Mr. Sha, a common man, has lived a life full of legendary color. He has contributed much to the society with his collection, which makes him extraordinary though ordinary in nature. It is for such a man that I am pleased to write this preface.

Liang Baiquan



序

中国人は古を好み、一向收藏を重視してくる收藏は一つは官府や皇親国戚にあり、一つは民間郷紳と閭里士民にある。收藏対象は、国家重器、宗廟品物、奇珍異宝であり、唐宋以后、文玩古董、名人書画が、個人嗜好や紀念が可能な物、ようやく重く見る、これらの品物を收藏すればなんのご用があるか？たとえば、禹は九鼎を铸り、皇室の伝国爾は、統治階級の権力と地位を象徴することができ、たとえば、楚国の和氏の璧趙を入り、秦国も占有しようとして、十五座城にて交換することを提出して、宝貴の財物は王者、貴族の富有を表わしている；たとえば個人趣味と好みの託しているところ、審美の対象である。“骨董を賞がんし祛病延年の助けがある”董其昌は言われた、終日互いに伴って、身を修め気性を養う効果を得た。

私人は收藏がなかなか容易でない。“一つは”資斧（錢財）があり、もう一つは“識見がある”古人は言われた、古人は骨董を賞がんする時、幽軒邃室に、風月晴和する時、掃じ、香を焚き、お茶をおかして、達人瑞士と一緒に欣賞すること、董其昌は、この雅好は“郁凭の気をのびやかにし、放任する習わしをおさめさせる”（“骨董十三説”）封建時代に、ある收藏家、たとえば、明嘉清万歴時、吳中張应文は、“五不可”という規定がある。つまり“燈下、雨天、酒後、俗子、婦女”であり、“婦女”一条をのぞいて、“俗子”を“しろうと”と解釈して、その他の各点、われわれの今日の乱暴な操作を習慣するものは戒めとする。

沙志明先生は一芥平民を以て、十分なかん苦の条件の下に、初志を翻さない、数十年は一日のように、紫砂器物の収集を堅持してきて、今は約千余品がある、しかもいつも同好者に公開して、去年、台湾に精美な图録を印制して、世人にこの雅度と情懷を賞鑒させて、われわれは深く敬佩することに値する。近頃、わたしはせかせかとかれの蕙集を見られるチャンスをあつて、一時に波斯宝屋に入るように、斗室一軒にいっぱい詰まり、いずれも紫砂だつたら、地上いだにてすえ付けて、图藉品物、形色紛繁、名狀しがたいのである。その後、台北芸術图书公司出版する印册“中国紫砂”，と汪寅仙先生撰写的感受文字一篇をねくっていただいてわたしにたちどころに視野広くさせて、感慨無量であるのである、歸納すると、主に以下のいくつかの件である。

第一は、かれの收藏特色であり、茗具を主として、茗具を局限してない、紫砂用品兼わているもの、たとえば、各式蓋罐、各色壁掛、花瓶花盆、盃盤碗碟、案頭文具、籠鳥食缸、烟槍斗柄、象生果子。

かれは芸術品位の高い器物を重じていて、たとえば、高手は創作している、書画、印を一体する濃い文人書卷気の精品であるげと、歴史的に一般的を平民の生活に所安する市場商品も収集してくる。七大夫、皇家芸術品、世俗芸術の中に生み出さなければならないので、肥よくな民俗文化の土壤がなければ、統

治階層のすきな精品文化が生み出すことができないようである。

ついでに提起して、ある学者は個性がある、流行を追わない、たとえば、隆慶、万暦時の大学者、大書画篆刻家、曾治梵文小字の趙室光は、蘇州大倉人氏、その時、匠人を誘って、紫砂壺をつくることをすきで“式類はみやびやがだったら、だめにして、別につくることだ（見鄧之誠《骨董瑣記・趙凡夫宜興壺》条引清・張大復《梅花草堂集》）。

第二は、完全無欠にか酷に要求しない、沙志明先生は收藏するのは、一已にて可能の力量で、この程度に達するのは、竜の半爪、鳳凰の一毛であるげと、並み大抵のことではないことである、かれはもう明代時大彬、清代陳鴻壽、楊彭年、楊鳳年、葛明祥、邵景南、邵友廷、邵旭茂、邵二泉、吳月亭、邵大亨、吳大徵と俞國良、華鳳翔、民国の裴石民、程壽珍、範大生、朱可心、任淦庭、吳德盛等非常に多い名家の作品であって、かれはまだ〇〇〇、〇〇〇の作品がないことを言われません。

わたしは学識が浅い見聞が狭いのであり、羅桂祥先生にまねていただいて、香港にかれの茶具文物館に展示している作品を見ることがあるほか、その他の名人の收藏を見たことがない。今度、沙志明先生の藏品を見られるのは、一生涯に第二回めつたにない受けているチャンスである、わたしの個人にとっては、かれの“彩絵紫砂”にかなりすきだった“中国紫砂”というかれの藏品目録にしたがって、中にはNO. 61 梅段壺 NO. 69 南瓜壺、着色が多くない、非常にすっきりしている；NO. 4 藍釉暖酒壺、胆と壺身に雲紋と花の間、深いと浅い兩種類の青色、獸類の躍行を絵て、濃い民族風がある；NO. 35 邵景南藍釉提梁壺、と件とよく似ている、鳳凰は牡丹にたわむれるを絵く白、黄、緑、青色にて機の上の円物を絵く華麗たったり、涉かったりしていて、十分に感動的である、もっともすばらしいのはNO. 135 王南林制五彩蓋罐、器身と蓋にユチウの春季海棠、夏季ハスの花、秋季のキギクとキンモクセイの間にひらひら飛びまわっている様子を五色彩筆絵く、民間の穠麗富貴の氣象に富むのである、王南林は、雍正、乾隆時の高手であり、楊友蘭、邵玉亭等一緒に、宮廷御器の制作を引き受けて、特に採釉砂壺が上手だった、滿採釉を底とする採器に至っては、たとえば NO. 11 NO. 22 NO. 62 NO. 64 の漢方壺 NO. 18 NO. 45 の提梁壺 NO. 134 蓋罐 NO. 136

王友蘭制罐、すべて得がたい精品である、なお、NO. 17 粉彩小壺、高さは6.5cmしかない、NO. 63 水彩壺、高さは8.1cm、中産以上の家庭で使用している油壺に当てる、民間の生活にきつく接近して、民間習俗の氣がもっと持っている、人口にとって気げん感染の力をもっと持っている、全体を拖釉して、紫砂形色本質をおおい隠して、紫砂の透氣作用を破壊して、この工芸は発展し得ないことがある。

紫砂器に詩文の内容、かれらの“宝貴”を引き立てている、性情の修養に有利で、一定的を研究価値があるのだ、たとえば、NO. 64 華鳳翔人物紋漢方壺に、“趙氏連城壁，回來天下伝”之句、藺相如完璧歸趙、と魯莊公13年曹列