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楊永德伉儷捐贈藏枕

CHINESE CERAMIC PILLOWS
THE MR. & MRS. YEUNG WING TAK GIFT

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廣州西漢南越王墓博物館

寶法德企業有限公司

Museum of the Western Han Tomb of the Nanyue King, Guangzhou

Perfekta Enterprises Ltd., Hong Kong

1993



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聯合出版

一九九三年初版

CHINESE CERAMIC PILLOWS

The Mr. & Mrs. Yeung Wing Tak Gift

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50年所庆

来宾赠阅



楊永德先生伉儷
Mr. & Mrs. Yeung Wing Tak

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前言

枕，在人們日常生活中是不可或缺的寢具。枕字從木，大概古來一般人們的用枕多以木為之。近年來中國境內考古發掘出有多件漢枕，用材特別高貴。其中河北省滿城中山靖王劉勝墓出的為鑲金銅框鑲玉枕，湖南省長沙馬王堆一號墓出的是絲囊藥枕，而廣州的南越王趙昧墓有絲囊珍珠枕與滑石涼枕同出。當然，這些墓的主人同屬諸侯王級的權貴人物。以陶瓷為枕肇始隋唐，宋、金時臻於鼎盛，因係出自民窯，故其造型裝飾最具民間韻味，成為中國陶瓷史上的一朵藝術奇葩。

今年五月，我到香港主持中國文物交流諮詢中心成立大會，楊永德先生在會上宣佈，將其夫婦多年蒐集珍藏的一批瓷枕捐贈給廣州西漢南越王墓博物館，還出資編印彩版的藏枕圖錄贈與該館，以充實陳列展出。我謹代表國家文物局致以衷心的感謝和褒揚。

楊氏藏枕二百件，數量之多，品類之全，窰口之衆，在今之收藏單位亦屬罕見。這批枕其年代由唐迄元，其間尤以宋金時期居多。枕的窰口則以唐宋以來北方主要產區的河南、河北為主，舉其要者有河南省鞏縣的唐三彩枕和紋飾枕，密縣和登封窰的珍珠地劃花紋枕；寶豐清涼寺窰的青釉枕、三彩枕、綠釉枕及雙獅座枕；修武當陽峪窰、鶴壁集窰的白地黑花枕。河北省磁州窰的黑白花枕、綠釉枕；定窰白釉枕和黑釉枕。亦有山西和陝西窰的製品，如山西晉南地區的白釉劃花卉、文字枕和褐釉虎形枕。陝西耀州窰的茶末釉獅枕，還有安徽壽州窰的黃褐釉貼花枕；也有出自南方的湖南、江西等地，如唐代的長沙窰釉下彩枕，景德鎮窰的影青枕等。藏枕的造型款式多樣，釉色五彩紛呈。由於這些瓷枕出自民窰，其裝飾題材主要採自自然景物和民間生活情景，亦有除魔辟邪或寓意吉祥的，反映着當時當地的民情風俗。此外，還有作人物山水畫圖和詩文題詠的，在這批藏枕中有一件長方形的磁州窰詩文枕，枕面書《枕賦》一篇，洋洋洒洒全文二百五十九字，這在詩文枕中尚屬首見。

這批藏枕不乏精品，其中一件天青色釉的如意形枕尤為重要。這個枕與一九八七年河南寶豐大營鎮清涼寺北宋汝官窰遺址出土的汝瓷標本和附近窰藏發

現的汝官瓷器的軸和胎的特點相一致，經鑒定確認為汝官窰瓷枕。汝窰居宋代五大名窰之首，但傳世的汝官瓷不足百件，十分難得。這個汝官窰瓷枕不僅是傳世汝瓷中器形最大的一件，而且又為汝瓷增添了一個新的品種，珍罕難得。

楊永德先生是香港知名鑑藏家和實業家，他夫婦志趣相投，酷愛陶藝，對中國古代陶瓷枕的研究之深、收藏之精，享譽遐邇，素為世人所矚目。其藏枕曾先後應邀在日本、法國、台北、香港等地作專題展覽，倍受好評。今竟傾多年搜求之所得，無私奉獻予國家及公眾，使中華民族文化之光更加燦爛地照示世界。國寶無價，報國有心，先生風範，令人敬佩！廣州市文化局決定在廣州西漢南越王墓博物館闢建《楊永德伉儷捐贈藏枕專題陳列》的專室，作為該館的永久性公開展覽，藉以表彰楊先生伉儷愛國愛鄉土的赤誠之心，亦示永誌。

張德勤

一九九二年八月於北京

Foreword

Pillows are indispensable items in our daily lives. The fact that the Chinese character for "pillow" is written with the *mu* (wood) radical suggests that pillows were made of wood in ancient times. In recent years, a number of Han dynasty pillows made from exquisite materials have been excavated from archaeological sites in China. That excavated from the tomb of Liu Sheng, Prince Jing of Zhongshan, at Mancheng in Hebei has a gilded bronze frame and is inlaid with jade; excavated from the No. 1 tomb at Mawangdui in Changsha, Hunan, was a silk pillow stuffed with medicinal herbs; while in the tomb of Zhao Mo, King of Nanyue, in Guangzhou were found a silk pillow stuffed with tiny pearls and a talc pillow. Of course, the owners of these pillows were all nobles. Ceramic pillows were first produced during the Sui and Tang dynasties, becoming popular during the Song and Jin dynasties, and as they were produced in provincial kilns, their shapes and decorative motifs reflected popular tastes.

In May this year, I went to Hong Kong to officiate at the inauguration of the Chinese Cultural Relics Information and Consultancy Centre. At the ceremony, Mr Yeung Wing Tak announced a plan to donate to the Museum of the Western Han Tomb of the Nanyue King a collection of ceramic pillows which he and his wife had brought together over the years, and to finance the publication of a coloured catalogue. On behalf of the State Bureau for the Preservation of Cultural Relics, I hereby express heartfelt thanks to Mr and Mrs Yeung and commend them for their munificence.

Mr and Mrs Yeung's collection of 200 pillows is unique in terms of the quantity, variety and provenances of the pieces. The pillows range in date from the Tang through to the Yuan Dynasty, with the majority having been produced during the Song and Jin dynasties. Most come from the kilns of Henan and Hebei, which were major North China porcelain-producing areas from the Tang and Song dynasties. The more important Henan varieties include the Tang *sancai* and marbled pillows from Gongxian County; the pillows with incised design against a ring-matted ground from the Mixian and Dengfeng kilns; the blue-glazed, *sancai*, and green-glazed pillows and the pillows supported on a twin-lion base from the Qingliang Temple kiln in Baofeng County; and the pillows with black painted designs on a white slip coating from the Dangyangyu and Hebijian kilns in Xiuwu County. The major Hebei varieties include the black-and-white or green-glazed pillows of the Cizhou kilns and the white-glazed and black-glazed pillows of the Dingzhou kilns. Products of kilns in Shanxi and Shaanxi are also being presented. Examples of these include the pillows with incised floral design and inscription under white glaze and the tiger-shaped pillows in brown glaze from southern Shanxi, and the pillows supported on a lion base in tea-dust glaze from the Yaozhou kilns in Shaanxi. Other areas are represented by the pillow with applique decoration under yellow and brown glaze from the Shouzhou kilns in Anhui, and products from the southern provinces of Hunan and Jiangxi, such as the underglaze painted pillow from the Tang kilns in Changsha and the *yingqing* pillow from Jingdezhen. As these ceramic

pillows were produced in provincial kilns, their decorative motifs were representative of local customs and habits, with scenes taken from nature and everyday life forming the main themes. Some, however, were intended as charms to bring good fortune and ward off evil. There are also some that bear paintings of human figures and landscapes, or poetic inscriptions. The collection includes a unique example of a rectangular Cizhou pillow inscribed with a 259-character prose-poem entitled "Pillow Poem".

While there is no lack of exquisite examples in this collection, perhaps none is more important than the "cloud-shaped" pillow in sky-blue glaze with a greenish tinge. The glaze and body of this example are identical with the specimens excavated in 1987 at the site of the Northern Song imperial Ru kiln at Qingliang Temple in Daying Town, Baofeng County, Henan Province, and with the hoard of imperial Ru ware discovered nearby. This piece has been identified as an imperial Ru pillow. The Ru ware has been regarded as the most famous of the five major classical wares of the Song Dynasty, but today there are less than 100 extant examples of imperial Ru ware. The above-noted pillow is rare not only because it is the largest of extant imperial Ru ware, but also because it adds a treasured new variety to the known examples of such ware.

Mr Yeung Wing Tak is a noted art collector and industrialist in Hong Kong. He and his wife share the same passion for ceramics and are internationally renowned for their knowledge and collection of ceramic pillows. The Yeung collection has, in response to requests, been successively displayed in Japan, France, Taipei, Hong Kong and other places, and the exhibitions have received excellent reviews. Mr and Mrs Yeung have now selflessly decided to donate their entire collection, which was built up over many years, to the country and members of the public, so that the splendour of Chinese culture can shine with greater radiance throughout the world. No price can be placed on these national treasures and Mr Yeung's unparalleled example in contributing to the country is indeed admirable. As a tribute to Mr and Mrs Yeung and to commend their devotion to their motherland and hometown, the Guangzhou Municipal Cultural Bureau has decided to set up a "Special Gallery for the Collection of Ceramic Pillows Donated by Mr and Mrs Yeung Wing Tak" in the Museum of the Western Han Tomb of the Nanyue King, for the permanent exhibition of this fine collection.

Zhang Deqin
Beijing, August 1992

前言

多年以來，內子及本人以鑑藏中國古代文物為業餘愛好，欣然陶醉，自得其樂。我們起初的收藏方向，集中於陶瓷器；自盛清康熙乾上溯元明兩代，頗有所得。其後眼界開敞，由絢爛而反璞歸真，沈醉於宋金元黑釉器，以其沉實雅淨，百看不厭。至於瓷枕的蒐集，則始於十餘年前。瓷枕造型、胎釉、裝飾，變化多端，絕少雷同；所以我們一開始，便立刻被其魅力所深深吸引。枕面的書畫題材，內容豐富；繪畫筆觸，活潑自然；是研究古代文學、繪畫、民俗、信仰、歷史的重要原始資料，絕不應以民間尋常器具視之。除此之外，瓷枕往往還具有道德教化的寓意，枕銘中常有發人深省的哲理格言，如「己所不欲，勿施於人」、「忍」、「在處與人和……長修君子行」等；這樣的枕銘提昇了瓷枕的實用價值，激勵瓷枕的主人，注重人格素養的培育，時刻鞭策自己，陶冶情操。這也是我們鍾愛於收藏瓷枕的主因。

經過多年於香港、日本、歐美各地搜求，藏枕已達二百餘項，年代由唐代以迄金元，產地以華北諸窯為主。為應日本陶瓷學者的邀請，這批瓷枕曾於一九八四年至八五年間，先後在日本東京根津美術館、熱海 MOA 美術館、大阪市立東洋陶磁美術館展出；配合展覽，編印了日、英、中對照的圖錄，選刊拙藏瓷枕 126 項。圖錄還附有著名陶瓷學者，東京大學名譽教授三上次男先生的專文論述瓷枕沿革、歷史，和東洋陶磁館館長伊藤郁太郎先生撰寫的瓷枕解說及分類。在日本展出後，整批瓷枕曾於一九八五年冬於台北國立歷史博物館展出兩月。台、日兩地公開陳列後，得到專家學者的指導教益，我們更加銳意補充欠缺的品種，淘汰偽贗殘缺，務求精益求精，藏枕類別數目遂有增益。一九八九年，為饗香港文物同好的要求，我們選了 130 項瓷枕假香港中文大學文物館展出。翌年再精選 30 項，運送巴黎蘭斐婁美術館陳列。收藏文物不宜敝帚自珍，而應公諸同好，以上拙藏瓷枕的多次巡迴展出，我們都是本着這樣的心態來策劃進行的。

文物聚散無常，歷代如是。「暫得於己」，固然「快然自足」，惟獨樂不若與眾同樂；把個人收藏供諸同好，得到美的享受中，同時積累知識，增加生活情趣，大可豐富人生的體驗。我們深信文物是全人類所共有的文化遺產，所以在

詳細考慮後，決定將整批瓷枕收藏捐贈廣州市，欣悉國家文物局及廣州市文化局將為此批藏品於西漢南越王墓博物館特闢專室長期陳列，正合初衷，實感榮幸之至。瓷枕的順利返穗以及本圖錄的出版，有賴國家文物局張德勤局長，廣州市文化局前任局長鍾子碩先生，現任局長閻憲奇先生和副局長陳玉環女士的大力支持。西漢南越王墓博物館同寅在前任館長司徒裕先生及現任館長蕭亢達先生領導之下，為拙藏瓷枕編目、布展，孜孜不倦地工作；尤其是麥英豪，何民本兩先生，於一九九二年炎夏走遍南北多省，為瓷枕的審口判斷奠下穩固的基礎。此外復蒙河南省文物研究所趙青雲先生親臨羊城，為河南審系的瓷枕標本進行鑑研，並為我倆收藏多年的汝官審枕寫了鑑定報告。南京博物館院宋伯胤先生特為本刊撰寫陶瓷枕專文，增添學術水平；香港中文大學文物館林業強先生為本圖錄編輯策助，潘靜嫻女士協助英文翻譯，永順映版印刷公司任傑生先生負責印刷，香港中文大學楊瑞生熱釋光實驗室為部份瓷枕測定年代，謹於此一併致以衷心的感謝。

楊永德 楊張瑞貞

一九九二年十月於香港

Foreword

For some years now, my wife and I have, in our spare time, been engaged in the hobby of learning about and collecting ancient Chinese objets d'art, and have derived great pleasure from it. Initially, our prime interest was in ceramic wares, with our collection consisting mainly of Qing pieces from the Kangxi, Yongzheng and Qianlong reigns, but also including some from the Yuan and Ming dynasties. As our knowledge and exposure broadened, we came to increasingly appreciate unadorned simplicity far more than elaborate decoration, and became fascinated by the black-glazed wares of the Song, Jin and Yuan dynasties, with their lasting and serene beauty. We started collecting ceramic pillows some ten years ago and, right from the outset, were deeply fascinated by the great variety of their shapes, bodies, glazes and decorative motifs. No two pieces are exactly alike. Their rich range of decorative motifs, accentuated by vital and graceful brushwork, provide important primary source materials for the study of classical literature, painting, folklore, religion and history. These pillows should not be regarded as having been merely household utensils. Rather, they should also be seen as having had an educational function, as they often bear inspirational and edifying inscriptions, such as "Do not do unto others that which you would not have them do unto you", "Forbearance", "Live in harmony with others, ... cultivate the ways of the gentleman", and so on. Inscriptions like these added to the practical value of the ceramic pillows, as they served both to exhort the users to pay more attention to self-cultivation and to constantly seek improvement. This is another major reason why we are so fond of ceramic pillows.

Through years of searching in Hong Kong, Japan and the West, we have built up a collection of over 200 pillows, dating from the Tang to the Yuan periods, and generally produced in northern China. At the invitation of Japanese ceramic experts, in 1984 this collection was successively shown at the Nezu Institute of Fine Arts in Tokyo, the MOA Museum of Art in Atami, and the Museum of Oriental Ceramics in Osaka. In conjunction with the exhibitions, a Japanese-English-Chinese catalogue of 126 of the ceramic pillows exhibited was published. Prof. Tsugio Mikima, Professor Emeritus of Tokyo University, contributed to the catalogue a special treatise on the history of ceramic pillows; Mr Ikutaro Ito, Director of the Museum of Oriental Ceramics, Osaka, also contributed an article explaining the classification of these pillows. Following the exhibitions in Japan, the entire collection was exhibited at the National Museum of History in Taipei, Taiwan, for two months. After obtaining the expert advice garnered through the public showings in Japan and Taiwan, we made a determined effort to improve the collection by seeking out missing varieties and eliminating those faked and damaged pieces, and our collection grew as a result. In 1989, at the request of fellow art enthusiasts in Hong Kong, we selected 130 pieces for an exhibition at the Art Gallery of the Chinese University of Hong Kong. The following year, a choice selection of 30 pieces was put on display at the Galeries Lafayette in Paris. We feel that objets d'art should not be kept to oneself, but rather should be shared with fellow enthusiasts and the public, and it was in accordance with this principle that

the above-noted exhibitions were mounted.

Collections of objets d'art are brought together and then subsequently dispersed in a continuous cycle. While the transitory possession of beautiful pieces does give one pleasure and satisfaction, such pleasure pales beside the joy of sharing one's private collection with fellow enthusiasts and the public so that everyone interested has the opportunity to appreciate their beauty. In addition, in the course of collection, the collector accumulates knowledge, derives pleasure and enriches his experience. We are convinced that objets d'art are the common cultural heritage of all mankind, and it was thus, after careful deliberation, that we decided to donate the entire collection to the city of Guangzhou. It is indeed a great honour, and a dream realized, that the State Bureau for the Preservation of Cultural Relics has decided to assign a special gallery in the Museum of the Western Han Tomb of the Nanyue King for the permanent exhibition of this collection. We wish to thank Mr Zhang Deqin, Director of the State Bureau for the Preservation of Cultural Relics, Messrs. Zhong Zishuo and Yan Xianqi, former and present Director respectively of the Guangzhou Municipal Cultural Bureau, and Madame Chen Yuhuan, Deputy Director of the same Bureau, without whose assistance the safe shipment of the collection and the publication of this catalogue would not have been possible. We also wish to thank the staff of the Museum of the Western Han Tomb of the Nanyue King, who under the leadership of Messrs. Sito Yu and Xiao Kangda, former and present Curator of the Museum respectively, have worked tirelessly in editing this catalogue and laying out the exhibits. We are particularly indebted to Messrs. Mai Yinghao and He Minben, who conducted investigative studies in various provinces in the summer of 1992 to provide a reliable basis for determining the provenances of the ceramic pillows. Our thanks also go to Mr Zhao Qingyun of the Henan Provincial Institute of Cultural Relics, who personally came to Guangzhou to study the specimens from Henan kilns and wrote an appraisal report on an imperial Ru pillow which we have had in our collection for many years. The special treatise on the history of ceramic pillows written by Mr Song Boyin of the Nanjing Museum, adds further academic value to this catalogue. We would also like to take this opportunity to express our heartfelt thanks to: Mr Peter Lam of the Art Gallery of the Chinese University of Hong Kong for his assistance in editing this catalogue; Ms. Poon Ching-han for the English translation of the manuscripts; Mr Yam Kit-sang of the Winson Printing Company for printing this catalogue; and the Yeung Shui Sang Laboratory for Thermoluminescence of Ancient Ceramics under the Chinese University of Hong Kong for ascertaining the dates of some pieces in this collection.

Yeung Wing Tak
Yeung Cheung Shui Ching
October 1992, Hong Kong

