

YIXING ZISHA WARES
IN THE PALACE MUSEUM

故宫博物院藏
宜兴紫砂

故宫博物院 编 王健华 主编

Compiled by the Palace Museum Editor-in-Chief: Wang Jianhua



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序

故宫博物院收藏的古代陶瓷器有35万件之多，其中清宫旧藏瓷器举世瞩目，半个多世纪以来通过举办展览和编辑出版许多精品图册，这些藏品应该说已广为人知。但是，作为将中国陶器之美发展到极致的宜兴紫砂陶，故宫博物院虽然也有400余件的藏品，却从来没有作过专题展览，外界了解甚少，对它的研究和认识当然也远远不够。

明代晚期以来，江苏宜兴紫砂因其稀有的资源、独特的工艺、深厚的文化底蕴且赏用功能兼具而享誉人间，成为难得的艺术瑰宝。从文献记载和传世实物看，最迟在明代万历年间宜兴紫砂胎雕漆制品已开始进入宫廷。名家大师的手制茗壶、文玩清供等与景德镇官窑瓷器一样备受宫廷的青睐。1999年后，随着国际和国内紫砂研究的热潮，故宫博物院的专家开始系统研究和整理故宫博物院收藏的紫砂器，在将院藏品与国内墓葬出土及流散世界各地的紫砂相比对的过程中提出了“宫廷紫砂”的概念。

“宫廷紫砂”特指皇帝御用的高档、精美的紫砂器，其来源有二：一是由宫廷造办处出样在宜兴定制，二是由宜兴地方官根据皇帝的喜好向宫廷进献。清代康熙紫砂胎珐琅彩茶具上已使用“康熙御制”官窑款，雍正、乾隆两朝《养心殿造办处各作成做活计清档》中屡次提到的宜兴窑制品，在旧藏紫砂实物中得到了印证。这批档次极高、流传有绪的宫廷紫砂代表了宜兴窑历史上最鼎盛时期的制作水平，一大批为宫廷服务的良师巧匠虽然没有被允许留下姓名，但无疑是最优秀的艺术大师。举办这次展览的初衷，就是为展现宫廷紫砂的丰采，研究和发掘宜兴窑的历史瑰宝，彰显紫砂无名大师对宫廷艺术的巨大贡献，也为当代紫砂的传承、发展提供一个极为难得的观摩平台。这次展览以最早进入宫廷的明万历时期时大彬款紫砂雕漆茶壶为开端，按时代顺序陈列，一直延续到清宣统元年端方定制的最后一批小壶为止，重点突出雍正、乾隆两朝的宫廷御用紫砂，尽可能全面、客观地反映故宫博物院收藏紫

紫砂的全貌。为配合展览所出的这本图册，遴选了故宫博物院藏紫砂中200件（套）具有代表性的作品，以飨同好。

宜兴紫砂是有着深厚的传统文化精神的民间工艺。民间工艺集中体现了我们民族的性格、追求和理念，也最充分地体现了我们民族的智慧、创造力和审美情趣，在快节奏的现代社会生活中，越来越凸显出它们的魅力和无可替代的价值。紫砂艺术的传承、发扬，是对民族文化的保护。我们高兴地看到，随着时代的发展、社会的进步，紫砂工艺仍然葆有旺盛的生命力，技艺代代相传，制作高手辈出。特别是新中国成立以来，涌现出一批又一批德艺双馨的陶艺大师，这些年高艺绝的大师如今仍活跃在紫砂创作的舞台上。作为这次以清宫旧藏为主体的展览的另外部分，我们还展出了当今宜兴9位国家级工艺美术大师、17位江苏省级工艺美术名人及高级工艺师的26件作品。把宫廷紫砂器与当代紫砂大师的作品一起展览，有三方面的考虑：

一、有利于了解源远流长的紫砂艺术从明清到当今的发展状况。故宫博物院所藏紫砂器，在品质和数量上都称冠于世，这次选出一批代表性器物与公众见面，可使人们大开眼界。所选当代宜兴紫砂大师的作品，都是他们精心制作的珍品。这些作品既继承了传统文化的精神，又适应时代的审美要求，形成了各自鲜明的艺术风格，在不少方面有新的突破和创造，从不同侧面展示了紫砂艺术在当代的水平。把古与今结合起来，更能看到从明清到当代紫砂艺术发展、变化的脉络，找出其中的规律及特点，为紫砂艺术的进一步发展提供借鉴。

二、有利于加深对紫砂文化的研究。紫砂陶本质上反映的是人与自然的关系，有着深厚的文化内涵。紫砂艺术在当今有着很大的发展机遇，但也面临严峻的挑战。这就需要加强紫砂文化的研究，努力挖掘它的文化之根，并不断赋予它新的文化养分，弘扬紫砂艺术的生命

和精神，使其与时俱进。把古代和今天的作品放在一起，通过观摩、对比，更有利于人们对紫砂文化的研究和认识。

三、在筹办这次展览中，故宫博物院荣幸地接受了徐秀棠、汪寅仙、徐汉棠、吕尧臣、谭泉海、李昌鸿、鲍志强、顾绍培、周桂珍9位国家级工艺美术大师无偿捐赠的作品，这对丰富故宫博物院的艺术品收藏，特别是使紫砂收藏形成一个从明代至今的完整的系列，有着重要的意义。从20世纪70年代以来，故宫博物院曾接收过少数紫砂名家的捐献，但不是主动地有计划地收藏。近年来，故宫博物院从传承民族文化艺术、保护非物质文化遗产的高度认识到收藏当代艺术精品的意义，已开始有计划地收藏当代名家的书画作品，当代紫砂珍品的收藏也是在这一指导思想下的具体行动。这次我们向这些大师征集，得到了他们的积极响应和支持。展览当代紫砂大师的作品，也是表明故宫博物院对这些大师艺术成就的敬意，以及对他们向故宫博物院捐献作品的感谢。



2007年3月18日

Preface

There are approximately 350,000 ceramics in the Palace Museum collection. Among them, those from the original Qing-dynasty imperial collections are best known thanks to exhibitions and publications over the past fifty years. However, the four hundred Yixing *zisha* wares in the museum's collection, which are paragons of Chinese ceramic beauty, have never been the subject of an exhibition, resulting in their obscurity and a woeful lack of research.

Since the late Ming dynasty (1368-1644), wares produced at Yixing, Jiangsu Province, have been valued as artistic treasures for their special techniques, rich cultural significance, melding of ornament and practical function, and rare clay. The distinctive reddish clay-called purple clay (*zisha*) in China and sometimes called boccero in the West-is good for sculpting small details because of its malleability and, after firing, is renowned for retaining temperature, color, and aroma of tea due to its unusual porosity. Historical records indicate that purple-clay wares encased in lacquer had made their way into the imperial court no later than the Wanli reign (1573-1620) in the Ming dynasty. By the eighteenth century, artisanal Yixing teapots and ornaments were prized at the court as much as porcelains produced by the government-run kilns at Jingdezhen. In 1999, with excellent research into Yixing wares at home and abroad, experts at the Palace Museum started a systematic cataloging of the museum's collection. After comparing palace Yixing wares with those unearthed from tombs in China and those in other parts of the world, they proposed the concept of "Court *Zisha*" (*gongting zisha*).

"Court *Zisha*" refers to high-quality, exquisitely-made Yixing wares used by emperors. They came from two sources: Some were designed by Palace Workshop of the Imperial Household Department and made to order at Yixing, while others were presented by local Yixing officials to the emperor following his taste and enthusiasms. During the Kangxi reign (1662-1722), tea wares with colored enamels over purple clay began to carry inscriptions indicating that they were made for the emperor. In the archives

of the Palace Workshops of the Imperial Household Department, handicrafts made at the Hall of Mental Cultivation during the Yongzheng (1723-1735) and Qianlong (1736-1795) reigns, include many entries on Yixing wares, which are attested to by the objects originally used in the Qing-dynasty palace. Those imperial purple clay wares, which are of outstanding quality and whose history is well documented, represent the highest level ever achieved by Yixing kilns. The craftsmen who made them, although not recorded, were clearly excellent masters.

This exhibition aims to present the brilliance of Yixing wares made for the court, to promote research, and to discover the contributions of unknown Yixing masters to court art. The exhibition will also benefit the continuity and development of the art of Yixing in the present day.

Arranged in chronological order for a nearly complete survey of the museum's Yixing collection, the exhibition begins with the earliest court Yixing ware—the carved lacquer teapot encasing purple clay biscuit with Shi Dabin's signature dating from the Ming dynasty reign of Wanli—and ends with a group of small pots made to order under the supervision of Minister Duanfang in 1909 at the end of the Qing dynasty. Prominence is given to Yixing wares made in the Yongzheng and Qianlong reigns. The accompanying catalogue includes 200 illustrations of masterworks selected from the museum's collection.

Yixing *zisha* is a folk craft rich in traditional culture. As the pace of life accelerates, folk crafts are increasingly appreciated for their inherent fascination and for their irreplaceable value as reflections of a nation's character, aspirations, and culture as well as wisdom, creativity, and aesthetics. Continuing and developing the art of Yixing is a way to preserve China's folk culture. We are glad to see that as time passes and society changes, the art of Yixing continues to thrive, with techniques handed down and one generation of masters succeeded by another. Since the founding of the People's Republic of China in 1949, many Yixing masters excellent both in skills and character have appeared and remain active. In-

cluded in this exhibition are twenty-six works by nine national-level masters and seventeen provincial-level masters from Yixing. Their works are shown together with court Yixing *zisha* for the following reasons.

First, the exhibition will help us to understand developments from the Ming and Qing dynasties to the present day. The masterworks selected from the museum's Yixing collection, which is the best in the world in quality and quantity, will be illuminating. The works by contemporary masters, with their distinct styles created by blending tradition and modern aesthetics, will show artistic innovations and will reflect present-day achievements of the art. Combining ancient and contemporary will reveal the course of the art's progress from the Ming and Qing dynasties, and will highlight the principles and characteristics that may be drawn on for its further development.

Second, the exhibition will facilitate in-depth study of Yixing culture, which, through reflecting the relationship between man and nature, is of rich cultural significance. As the art of Yixing faces both great opportunities and grim challenges, an in-depth study of the culture is needed to keep it vigorous and abreast of the times by tapping into its cultural sources and injecting it with new cultural nutrients. The comparison of old and new works will benefit the study of that culture.

Third, when preparing the exhibition, the Palace Museum was honored to receive works donated by nine national-level masters—Xu Xiutang, Wang Yinxian, Xu Hantang, Lü Yaochen, Tan Quanhai, Li Changhong, Bao Zhiqiang, Gu Shaopei, and Zhou Guizhen. Their gifts contribute greatly to enriching the museum's collections, particularly complementing its Yixing wares to create a complete sequence from the Ming dynasty to the present. The museum began to accept donations of contemporary art in the 1970s, but active and systematic collection did not begin until recent years when the museum realized the importance of contemporary paintings, calligraphic works and, of course, Yixing wares for protecting

and carrying on national art and culture. Our recent solicitation of the Yixing masters for donations was met with ardent enthusiasm. We show their works both to celebrate their achievements and to express our gratitude for their generosity.



2007.3.18.