

HKMOA

Honouring Tradition and Heritage : Min Chiu Society at Sixty
聚道傳承——敏求精舍六十周年



電子資源
E-resources





東漢（25 – 220）
北方鉛釉陶
高 40 厘米 長 38.5 厘米
懷恩堂藏品

Eastern Han dynasty (25 – 220)
Lead-glazed pottery in Northern China
H 40 cm L 38.5 cm
Huai En Tang Collection

此立姿陶犬以泥質紅陶塑成，昂首瞪目，張口吐舌，形象簡練卻生動，盡顯狗隻溫順的神態，頸和身上戴有可拴繩的束帶，可見此犬應為家犬。陶狗於各地的漢墓均有出土，形象各異，品種眾多，反映漢代畜犬成風，如宮廷和王侯貴族均會飼犬作狩獵和遊戲，漢武帝曾下令築「犬臺宮」供皇家觀看鬥狗，民間亦會養狗看守門戶或充作肉牲。此俑通體施低溫鉛綠釉，釉面浮現銀白色的光澤，因釉中大量含鉛，並長期處於潮濕環境而產生類似雲母的多層蝕變。

This pottery dog made of terracotta clay is portrayed in a standing posture with head held high, eyes wide open and lolling tongue to convey its docile nature. A leash and collar are seen on its neck and body, suggesting it is a domestic dog. Pottery dogs of various sizes and forms have been unearthed in Han tombs, suggesting that raising canines were popular during that era. For instance, the imperial palaces and upper class kept dogs for hunting and pleasure, and Emperor Wu of Han once even ordered a “dog palace” to be built, where dog fights would be staged to entertain members of the royal family. In ordinary households, people also kept dogs to guard their houses or as a source of meat. This green lead-glazed figurine was produced at a low firing temperature, with its surface now radiating a silver-white glow. The mica-like effect is caused by the rich lead glaze content and the object’s prolonged exposure to damp conditions.



唐代 (618 – 907)

彩繪陶器

高 91.5 厘米 長 28 厘米 闊 17 厘米

香港文化博物館藏品

徐氏藝術基金捐贈

1998.108.1

Tang dynasty (618 – 907)

Painted pottery

H 91.5 cm L 28 cm W 17 cm

Collection of Hong Kong Heritage Museum

Donated by The Tsui Art Foundation

1998.108.1

唐代皇族貴戚的墓葬多配有一對大型的文、武官俑作為男性墓主的隨侍，象徵文武百官，這對俑的體量越高大，反映墓主身份地位越顯赫尊貴。此對文官俑和武官俑均面相飽滿，神情恭謹，站姿筆挺，拱手作揖，身穿袖緣繪有花邊的緋色袴褶，外穿半臂，胸前套襖襠，腳踏雲頭履，文官戴平巾幘，武官則戴鳥飾冠。平巾幘、袴褶、襖襠於漢晉時本為武官服飾，於隋、唐提升為文武官員朝會的禮服，以顏色區分品第，五品以上穿緋衣。武官頭上的冠飾多被認為是鷩鳥，因其勇武善鬥，自先秦以來常作為武弁的裝飾。

Most imperial and aristocratic tombs of the Tang dynasty contained a pair of large civil and military official figures to serve as attendants to the master of the tomb. The taller and bigger the figures, the more prominent the status of the deceased. The officials featured in these pieces are making a respectful gesture with their hands folded in the front. The civil official dons a head cloth while the military official wears a headdress with bird ornament. The head cloth, court shirts and trousers as well as a sleeveless two-piece blouse seen here were originally the costumes of military officials during the Han and Jin dynasties. These were adopted as formal court attires for officials during the Sui and Tang dynasties, where ranks were represented by different colours. Red court robes were worn by officials of the fifth rank and above. The headdress of the military official is believed to resemble *he niao*, a mythical bird of combat said to be a brave and skilled fighter. Thus, the bird was often been used as an ornament on military headdresses since the Qin dynasty.



宋代 (960 – 1279)
景德鎮青白瓷
高 23.5 厘米 徑 18 厘米
九如堂藏品
Song dynasty (960 – 1279)
Jingdezhen *qingbai* glaze
H 23.5 cm Dia 18 cm
Jiurutang Collection



此注子和溫碗為一組盛酒和溫酒的配套酒具，合稱注碗。注子帶蹲獅形鈕蓋，直口，弓形柄，細長流，圓肩鼓腹，通體外施青白釉，器肩淺刻卷草紋。溫碗敞口，高圈足，器身呈六瓣瓜棱形，內外均施青白釉，器壁淺刻與注子一樣的卷草紋。在元代發明蒸餾酒之前，中原以飲黃酒為主，習慣先加熱後飲，在遼、宋時多以溫碗作為溫酒器，在碗中注入暖水為注子中的酒液加熱，稱為「煖盪」，水冷便為其「換湯」，以金銀器和薄胎瓷器的傳熱效果最佳。

This set of wine vessels consists of an ewer and a warming bowl for warming wine and serving. The ewer has a lid with a lion-shaped knob, a straight neck, arched handle, long tubular spout, and rounded shoulders and body. The porcelain ewer is coated in *qingbai* glaze, with scroll patterns incised on the shoulders. The warming bowl has a wide rim and tall foot ring lobed body interior and exterior applied with *qingbai* glaze. The bowl outer surface is incised with scroll designs similar to those on the ewer. Before clear liquor was invented in the Yuan dynasty, yellow wine was the most popular alcoholic beverage in Central China, which was commonly consumed warm. Warming bowls were widely used during the Liao and Song dynasties as wine-warming vessels. Hot water was poured into the bowl to heat up the wine in the ewer, a process that was called *nuantang*. After the water had cooled, it would be replaced with new hot water, a step known as *huantang*. Gold, silverware and porcelain with a thin body were favoured for their superior heat transfer properties.

定窰白釉印花牡丹紋盞

Bowl with moulded peony design and white glaze, Ding ware



此茶盞為斗笠式，寬侈口，小圈足，口沿帶銅扣以覆蓋芒口，胎體堅薄，通體薄施牙白色釉，內壁印纏枝牡丹花卉紋，展現時人雅緻的審美風尚，金代《歸潛志》中曾以「定州花瓷甌，顏色天下白」形容定窰白釉印花茶碗。印花為定窰常用的裝飾手法，按瓷器器型製造相應的陶範並刻上花紋，將其範印於器胎上，形成微凸的淺浮雕效果，紋飾構圖模仿同時代的金銀器，大多工整繁密。這種技法於宋、金時極為盛行，與覆燒工藝配合，亦應當時的市場需要大量生產。

An open inverted cone shape, this tea bowl has a wide copper banded rim and small foot ring. The thin and solid body has been applied with a thin layer of ivory white glaze. The interior surface is moulded with pattern of peonies with tangled stems. The design of the tea bowl reflects the aesthetic taste of the era that favoured a more refined and elegant style. Ding kiln white-glazed tea bowls with peony patterns were described as “the carved ceramic wares from Dingzhou are the best white colour among all” in the book *Guiqian Zhi (The Memoir of Guiqian)* from the Jin dynasty. Moulded design was a common decorating technique for Ding ware. Moulds were first made based on the shape of the ware and then carved or incised with decorative patterns. It was then impressed to the clay body to produce a low embossed effect. The compositions of the patterns imitated those on gold and silverware of the same era, and mostly featured neat and intricate designs. The technique was most popular during the Song and Jin dynasties. Combined with the inverted firing method, the Ding kiln was able to meet the market demand for mass production at the time.

金代 (1115 - 1234)

河北釉瓷

高 4.5 厘米 徑 16 厘米

泰華古軒藏品

Jin dynasty (1115 - 1234)

Hebei glazed ceramic

H 4.5 cm Dia 16 cm

PT Collection





元代 (1271 – 1368)

景德鎮釉瓷

高 4.5 厘米 長 15.7 厘米 闊 13.3 厘米
長青館藏品

Yuan dynasty (1271 – 1368)

Jingdezhen glazed porcelain

H 4.5 cm L 15.7 cm W 13.3 cm

C.P. Lin Collection



此匜敞口、弧腹、平砂底，口沿無釉，一側有方槽形短流，流下有一卷雲形小繫。外壁為蓮瓣紋，正中繪束蓮紋，由緞帶束起的蓮花、蓮蓬和荷葉，內壁則飾一周纏枝菊花紋。匜原為戰國時代用以洗漱的水器，元代的匜在器型和功用方面與先秦的匜已大有不同，流下的繫可穿繩繫掛以方便攜帶，原型可能是中亞及中國北方游牧民族所用的金銀酒器，根據元代的墓葬和窖藏的出土情況，匜與玉壺春瓶、酒盞共出，應為酒器，用以注酒或調和攪拌的容器。

This *yi* washer has a wide rim, rounded sides and a flat unglazed base. The rim is also unglazed, with a groove-shaped short spout at one end with a small cloud-shaped loop underneath. The exterior surface is decorated with lotus-petals, while the inner base is painted at the centre with a ribbon-tied bouquet of lotus flowers, seed pods and leaves. The cavetto is adorned with chrysanthemum scrolls. The origin of *yi* form were the wash basins of the Warring States period, which then evolved significantly in shape and function from the early Qin period to the Yuan dynasty, where a loop was added below the spout allowing them to be attached by a string and carried. This development was possibly inspired by gold and silver wine vessels used by nomadic tribes in Central Asia and Northern China. Archaeological finds from tombs and hoards of the Yuan dynasty suggested that the *yi* was associated with *yuhuchun* vase and wine cups, in that they were initially intended to be used as wine vessels for pouring or mixing wine.

鈎窰玫瑰紫鼓釘花盆托

Tripod bulb bowl in rose-purple glaze, Jun ware



「八」字、「瀛臺」、「蘭室用」款

元至明初

河南釉瓷

高7厘米 徑17.5厘米

天民樓藏品

Mark of "eight", "Yingtai" and "lanshi yong"

Yuan dynasty to early Ming dynasty

Henan glazed ceramic

H 7 cm Dia 17.5 cm

Tianminlou Collection



此盆胎體厚重，通體厚施天藍和玫瑰紫交融的窰變釉，內外顏色不一，如晚霞般瑰麗動人。此器底刻有「八」字，數字越大，代表器物體積越小，方便按尺寸大小對應合適的花盆。明人時興於水中蒔養菖蒲，多與仰鐘式花盆等深腹盆瓶配搭成套，因此又名「蒲盆」，亦可單獨作為蘭花或其他水種植物的花盆。器底還刻有「瀛臺」和「蘭室用」的清宮官款，瀛臺為明清行宮，蘭室位於香辰殿，乾隆年間清高宗曾下旨為陳設類的鈎瓷加刻所屬宮名和具體陳設的地點。

The bisque of this vessel is dense and has been applied with a flambé glaze blended with sky-blue and rose-purple. This technique produced shades that resembles the radiance of the sunset glow. The base of the vessel has been carved with the Chinese character for "eight". The greater the number, the smaller the vessel. This made it easier to match the holder with a flowerpot of the right size. Sweet flags (*changpu*) were popular as hobby plants during the Ming dynasty. They were grown in water in inverted-bell-shaped or other forms of deep pots, which were often placed on flowerpot holders. These vessels were also known as *pupan*, after the name of the plant. Individually these wares could also be used as flowerpots for orchids or other aquatic plants. The base of this flowerpot holder has been carved with the Qing official imperial marks of Yingtai and *lanshi yong* (for use at *lanshi*). Yingtai was an imperial palace during the Ming and Qing dynasties, while *lanshi* was a chamber located at the palace's Xiangyi hall. The Qianlong Emperor once decreed that all decorative Jun wares were to be carved with the names of the palace to which they belonged and their location of display.



「永樂年製」款
明 永樂 (1403 - 1424)
景德鎮釉瓷
高 3 厘米 徑 16 厘米
天民樓藏品

Four-character mark of Yongle and of the
period (1403 - 1424), Ming dynasty
Jingdezhen glazed porcelain
H 3 cm Dia 16 cm
Tianminlou Collection



此盤撇口弧壁，底承圈足。通體施瑩潤甜白釉，胎體潔白，器壁胎骨薄可透光，仰光而視可清晰透見紋飾，俗稱為半脫胎器。內壁錐拱五正龍紋，五爪行龍姿態矯健威猛，火雲繚繞，碗心刻「永樂年製」四字篆書款，外以一圈火雲作圈飾，類近的紋飾可見臺北故宮博物院所藏的甜白五龍紋高足碗，帶有相同的火雲式四字署款。永樂甜白瓷因其素淨秀雅，數量稀少而為世所珍，嘉靖、康熙、雍正、乾隆等朝官窯均有仿製。

This dish has a flared rim and curved body, with foot ring. The entire body is in a *tianbai* glaze, while the decorative incised patterns in the thin and transparent bisque are vividly revealed under light. Ceramics of such a nature are commonly called “semi-boneless”. The interior is adorned with the motifs of five majestic dragons accompanied by flaming clouds. The centre is incised with the four-character reign mark of Yongle period in seal script, encircled by a scroll of flaming clouds. A similar pattern can be seen on the *tianbai* glazed stem bowl with a five dragons design at the National Palace Museum in Taipei, which was also engraved with the same four-character reign mark surrounded by flaming clouds. Noted for their pure form and texture, *tianbai* glazed porcelain of the Yongle period is extremely rare as only a handful were produced. The imperial kilns of subsequent periods such as the Jiajing, Kangxi, Yongzheng and Qianlong reigns are known to have made imitations of Yongle porcelain.





「大明弘治年製」款
明弘治（1488 – 1505）
景德鎮釉瓷
高 4.5 厘米 徑 20 厘米
志文收藏

Six-character mark of Hongzhi and of the
period (1488 – 1505), Ming dynasty
Jingdezhen glazed porcelain
H 4.5 cm Dia 20 cm
Collection of Mr & Mrs George Lee



此碟器身通體施白釉，露胎處刻有五爪雲龍紋。此類露胎器多為半成品，可再上彩及二次燒製成彩瓷。做法是未施白釉前於器身錐劃龍紋草圖，在胎體刻出各種細節，之後龍身塗蠟，然後全器施釉，高溫燒製時蠟層熔掉，燒出露胎的刻花瓷碟。陶工可於無釉處的龍紋上填彩，再在彩爐中以低溫燒成。這種露胎器亦有不燒低溫彩而保留下來的器物，欣賞其澀胎與潤澤白釉之間所形成的對比。本品為英國藏家羅傑·琵金頓的舊藏。

The plate is covered in a white glaze, with the unglazed area depicting an incised a five-clawed dragon among clouds. Such ceramics that were partially unglazed were mostly semi-finished products that were made into overglaze wares. The pattern was produced by first incising the intricate outline and details of the dragon on to the biscuit, covering the form of dragon in wax. The entire ware was then applied with a transparent glaze and fired, melting the wax in the process and eventually creating a porcelain plate with an unglazed carved pattern. Potters could also fill the unglazed dragon pattern with colours and fire it again at a lower temperature. Some of these wares have been preserved without further decoration, and are admired for the aesthetic contrast between their unglazed body and rich white glaze. This plate was formerly in the collection of Roger Pilkington in the United Kingdom.

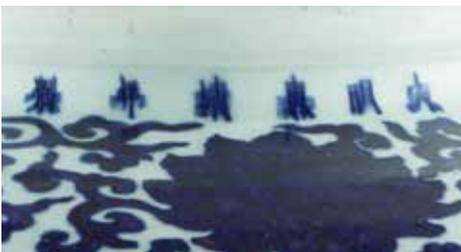


Jar decorated with cloud and dragon patterns and the *shou* characters in underglaze blue



「大明嘉靖年製」款
明 嘉靖 (1522 – 1566)
景德鎮釉瓷
高 52 厘米 徑 56 厘米
懷海堂藏品

Six-character mark of Jiajing and of the
period (1522 – 1566), Ming dynasty
Jingdezhen glazed porcelain
H 52 cm Dia 56 cm
Huaihaitang Collection



此大罐器型飽滿渾圓，唇口短頸，垂肩鼓腹，平底露胎。通體以青花作飾，外口沿下以青花橫書「大明嘉靖年製」楷書款，肩繪纏枝番蓮紋，近足處飾如意狀紋，腹繪一對五爪行龍騰飛於海水上，一對前爪踏於仙山上，靈芝仙草盤石而生，頂部飄出「壽」字。海水龍紋為瓷器常見的吉祥紋飾，於嘉靖時期由於明世宗的長生求仙思想而出現創新的變化，例如此器中的龍，張牙舞爪，追逐的不是火珠，而是以草書一筆寫成的「壽」字，綿延的筆畫暗含長壽之意，象徵皇帝對長壽的祈願。

This jar is in a bulbous form with a thick-mouth rim and short neck. The shoulders curve towards a round body, while the base is flat and unglazed. The entire vessel is decorated in underglaze blue. The reign mark of the Jiajing period is written in regular script under the rim. Lotus scrolls can be seen on the shoulders, while a band of *ruyi* pattern adorns the area near the foot. The body midsection features the image of two five-clawed dragons leaping above the sea with their front claws perched on a mountain. *Lingzhi* grow over the rocks and rise to form the *shou* character at the top. Dragons on sea waves are an auspicious motif frequently seen on porcelain wares. During the Jiajing period, innovative changes were made to the design due to the influence of the emperor's belief in the Daoist path of immortality. For instance, the dragons depicted on this jar are not simply chasing a flaming pearl; they are chasing a *shou* character written in cursive script, of which the continuous strokes allude to the emperor's wish for longevity.

鏤空荔枝形杯

Cup in lychee shape with with pierced lattice design



明 萬曆 (1573 – 1620)

景德鎮釉瓷

高 5.5 厘米 長 11.7 厘米 闊 8 厘米

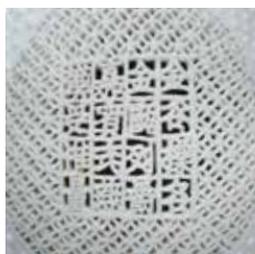
苗學禮藏品

Wanli period (1573 – 1620), Ming dynasty

Jingdezhen glazed porcelain

H 5.5 cm L 11.7 cm W 8 cm

Tony Miller Collection



此器本為仿荔枝的酒杯，以素胎無釉的反瓷塑成一個完整荔枝和對半分開的荔枝，並點上細密凸起的顆粒模仿果皮的質感，左邊的荔枝上端有透雕的銅錢紋網格，可過濾黃酒的酒渣，濾好的酒液會透過中通的暗孔流到另一端作為酒杯的半邊荔枝，而枝幹則用作酒杯的把手，葉上施有藍釉作為素淨白瓷的點綴。透雕的網格還帶有四行銘文：「金谷標名，金甌列爵，嘉賓式燕，遵受惟量」，有升官晉爵之吉祥寓意。此杯將複雜的工藝、實用功能、美觀造型、吉祥寓意集一身，是別具匠心之作。杯上殘餘墨點，應曾被用作文房器具，留下昔日藏家的痕跡。

Moulded from unglazed porcelain, this wine cup carries the shape of a lychee split into two halves. The exterior is applied with all-over tiny bosses that resemble the granular surface of the fruit's skin. One half of the vessel is decorated with refined latticework which produced a coin-patterned mesh, serving as a filter for wine waste. The filtered beverage can then flow through an opening into the other half of the lychee, which functions as the drinking vessel. The branch forms the cup's handle and is embellished with a dash of blue glaze that stands out on the pure white porcelain. The mesh was carved with four lines of inscription in openwork: "Every gentleman at this feast will one day reach the top ranks or become a nobleman. So drink up, as much as you can, and have yourself a jolly good time!" They carry the auspicious meaning of being promoted to a higher rank or position in one's career. Crafted with sophisticated skills and artistry, this cup is a fine embodiment of technique, function, aesthetic and symbolic meaning. The ink residue on the vessel leaving the traces of form collectors suggests it may have once been used as a stationery item.



清 康熙 (1662 – 1722)
景德鎮釉瓷
高 18.5 厘米 徑 10 厘米
達文堂藏品

Kangxi period (1662 – 1722), Qing dynasty
Jingdezhen glazed porcelain
H 18.5 cm Dia 10 cm
Dawentang Collection



此瓶外壁掛發色鮮艷的銅紅釉，運用釉質流淌的特點，於口沿釉薄處刻劃一道火焰螭龍紋環帶作飾，為非常巧妙和罕見的裝飾技法。底色為淺綠色，以黑彩描填線條，火焰紋則填以綠彩，紋飾下半部份逐漸與紅釉交融，而器身愈下，紅釉越見濃艷，近足處釉層最厚，呈現如牛血般的猩紅色，釉面光潤，有不規則的細長紋片和冰裂紋。發色勻淨鮮紅的高溫銅紅釉對燒成溫度的掌握要求極高，因此成器極為珍罕，相傳這種亮麗奪目的銅紅釉器於康熙晚期由督陶官郎廷極創燒，因而多被稱作「郎窯紅」。

This vase has a bright copper-red glaze. The area below the rim, thinning due to the downward flow of the glaze, displayed a tint of green. It is incised with a band of two flaming *chi*-dragons, a creative decorating method rarely seen on other wares. The lower half of the decorative rim blends gradually with the red glaze, which grows thicker and more vivid towards the bottom of the vase. The glaze is the thickest near the foot, which develops a red shade resembling blood of ox. The shiny surface displays an irregular crackles on the glaze. The production of such copper-red glazed wares required strict temperature control to ensure an even brightness of colour. Thus, any successfully completed product was precious and rare. The firing technique is believed to have been invented by Lang Tingji, superintendent of the imperial kiln during the late Kangxi period, hence such vessels are also referred to as *Langyao* red.



「大清雍正年製」款
清 雍正 (1723 – 1735)
景德鎮釉瓷
高9厘米 徑50.2厘米
達文堂藏品

Six-character mark of Yongzheng and of the
period (1723 – 1735), Qing dynasty
Jingdezhen glazed porcelain
H 9 cm Dia 50.2 cm
Dawentang Collection



此器的紋樣設計是環環相扣的祝頌套語，以吉祥紋飾向清世宗賀壽。內壁施光潤的透明釉，盤心飾紅彩團花「萬壽」篆書，五隻以礬紅勾染的蝙蝠在旁飛舞，是為「五福萬壽」。外壁則採用截然不同的構圖和裝飾技法，與內壁形成強烈對比，先於透明釉貼上三十二隻蝙蝠紋的剪紙，再滿施珊瑚紅彩，然後才在留白的蝙蝠紋上以墨彩勾勒輪廓，施鉛白、淡綠、胭脂紅等釉上彩料添上細節，以紅地白蝠寓意「洪福齊天」。

In the design of this dish, different motifs were creatively brought together to convey auspicious wishes to the Yongzheng Emperor on his birthday. The inner surface is coated in transparent glaze, while the centre of the dish features the characters “*wanshou*” (ten thousand years of longevity) in overglaze red seal script. Five bats in iron-red appear surrounding the central motif. Together, the motifs allude to the auspicious phrase “*wufu wanshou*” (five blessings and ten thousand years of longevity). The exterior carries different composition and decorating technique, forming a stark contrast with the interior. Firstly, the outer surface with transparent glaze was applied with thirty-two paper cuttings of bats, and then covered in coral red enamel. The reserve bats in white were then further outlined in black pigment and embellished with details using overglaze enamels in colours such as lead-white, light green and coral-red. The white bats on the red ground together signify “*hongfu qitian*” (having blessings that are endless as the sky; the first two characters, denoting “blessings in abundance”, rhyme with “red” and “bat” in Chinese).



Vase with *lingzhi* and narcissus motif in green glaze on a black ground



「大清雍正年製」款

清 雍正 (1723 - 1735)

景德鎮釉瓷

高 17.3 厘米 肩徑 8.3 厘米

達文堂藏品

Six-character mark of Yongzheng and of the period (1723 - 1735), Qing dynasty

Jingdezhen glazed porcelain

H 17.3 cm Dia (shoulder) 8.3 cm

Dawentang Collection



此尊闊口微侈，短頸豐肩，肩以下漸斂，至底外撇，器底內凹作圈足狀。瓶身內壁施松石綠釉，外壁以黑地綠釉繪畫壽意紋飾，以工筆白描靈芝、水仙、南天竹，以湖石作壽山，借景物的諧音合組「芝仙祝壽」的吉祥頌語，雙蝶飛舞其間，蝶與「耄」同音，喻長者得享高壽。頸飾蕉葉紋和內填花卉紋的如意雲頭紋，近足處飾變形蓮瓣紋，器底以松石綠釉作地，正中以白地青花署「大清雍正年製」雙圈六字楷書款。墨地加彩工藝複雜，先以青花珠明料繪畫紋飾和塗滿留白處，鈦料並未罩上透明釉，因此經高溫燒製，呈如濃墨般的黑色，再於器表施發色幽翠的透明綠釉，經低溫焙燒而成。

This vase has a broad mouth and slightly flared rim. The shoulders taper downwards towards splayed base, with the concave base forming a foot ring. The inner surface is applied in a turquoise glaze, while the exterior is decorated with longevity motifs in green glaze on a black ground. *Lingzhi*, narcissus and nandina are depicted in the meticulous *gongbi* style while rocks by the lake represent the Mountain of Longevity. The names of the objects depicted from a rhyming rebus of the auspicious phrase “*zhixian zhushou*” (birthday greetings with the immortality of *lingzhi* and bestow longevity). In addition, the Chinese word for butterflies, two of which are seen flying in this landscape, is a homonym of another character that means elderly person who can live to the advanced age. The neck of the vase is adorned with a banana leaf design containing floral and *ruyi* cloud patterns. A band of stylised lotus petals decorates the bottom section, and the base is coated in turquoise glaze, with the six-character reign mark of the Yongzheng period inscribed in a central reserve in underglaze blue on white ground within double circles. Applying colours on a dark ground requires sophisticated and complicated techniques. The motifs were first outlined, and the blank spaces were then painted with the *zhuming* cobalt. As the cobalt pigment was not coated in transparent glaze, it would produce a dense ink-black shade after being fired at high temperature. A lush transparent green glaze was then applied to the surface design. The production was then finished with low temperature firing.



清 乾隆 (1736 – 1795)

景德鎮釉瓷

高 34.5 厘米 徑 23 厘米

達文堂藏品

Qianlong period (1736 – 1795), Qing
dynasty

Jingdezhen glazed porcelain

H 34.5 cm Dia 23 cm

Dawentang Collection



此梅瓶小口短頸，豐肩，弧腹下斂，近底處微外撇。瓶身主體以蒼翠的青花細描洶湧的崖石海浪，襯托由發色妍麗的釉裏紅繪成的九龍紋，九條龍姿態各異，兇猛威武，當中有一對三爪龍長有輔翼，為應龍。瓶頸和器肩飾以蕉葉紋、纏枝靈芝紋和變形蓮瓣紋作輔。器底原有署款，現已磨去，呈砂底。青花釉裏紅器結合兩種不同的釉下彩料並用繪畫，色調對比強烈的鈷藍和銅紅相映成趣，這兩種彩料對呈色的溫度和氣氛要求均不同，因此燒製難度極高，直至清代雍正末年至乾隆早年才漸趨成熟，然而發色鮮艷、渲染得宜的成器仍是少有，繪有九龍紋的青花釉裏紅梅瓶更是珍罕至極，另一例可見於北京故宮博物館的藏品，可推斷此器為乾隆朝御窯燒製。

This *meiping* has a small mouth and short neck, with broad rounded shoulders in a slender form and a slightly flared bottom. The vase is decorated with rock and sea wave design in lush underglaze blue, as ground to nine ferocious dragons. Each of the majestic dragons is depicted in a different posture. A pair of *ying*-dragons are included, which are winged and three-clawed. The neck and shoulders are adorned with plantain leaves, *lingzhi* scroll and stylised lotus-petal patterns. The reign mark originally inscribed on the base has been removed, revealing the biscuit. Porcelain wares in underglaze blue and red is painted using a combination of cobalt blue and copper-red to create striking contrasts of colours. The firing process was challenging due to the different temperature and atmospheric requirements on the pigments. This firing technique did not become fully developed until the late Yongzheng and early Qianlong periods of the Qing dynasty. Even then, skilfully painted wares with vivid colours were still rare and far between, *meipings* with a nine-dragon design in underglaze blue and red being some of the rarest. Comparing with a similar ware found at the Palace Museum in Beijing, it is believed that this vase was produced by the imperial kiln of the Qianlong period.

Brushpot decorated with dragons and a poem in sepia enamel



「蝸寄唐英」款

清 乾隆初 (約 1736 - 1756)

景德鎮釉瓷

高 9.3 厘米 徑 6.9 厘米

暫得樓惠贈

香港中文大學文物館藏

1987.0026

Mark of "Woji Tang Ying"

Early Qianlong period (ca. 1736 - 1756),

Qing dynasty

Jingdezhen glazed porcelain

H 9.3 cm Dia 6.9 cm

Gift of Zande Lou

Collection of Art Museum of The Chinese

University of Hong Kong

1987.0026



此筆筒圓口直壁，器底內凹作圈足狀。通體內外施白釉，以墨彩繪雲龍圖，蒼龍於雲霧中隱現，吐雨吟雲，錄行楷七言律詩，末署「蝸寄唐英題」，以礬紅彩描「片月」及「陶」兩印。唐英於雍正十三年至乾隆二十一年（1735 - 1756）督管御窯陶務，對瓷器燒製貢獻超卓，博古創新，品類繁多，造型奇巧，將清代御窯的成就於雍乾時期推至高峰，後世以「唐窯」稱其所造之器。唐英自號蝸寄老人，能書善畫，工於詩文，本器為其自書、自畫、自製的文房器皿，此類珍物多為自用或饋贈親友，品質之精與御窯器無異。

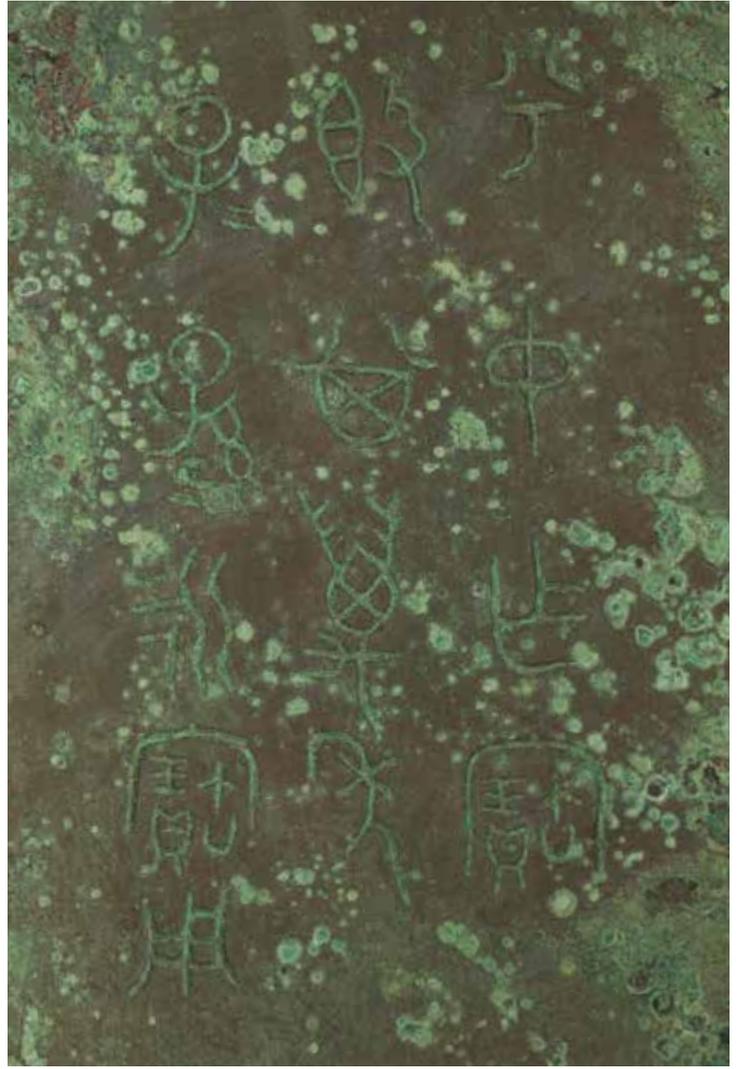
This brushpot has a round rim and straight wall, with a concave base forming a foot ring. The entire body is covered in a white glaze, featuring the cloud-and-dragon patterns in sepia enamel. The dragon peers through the clouds with storms and rain. A poem written in regular script ending with the inscription "Woji Tang Ying ti" and the seals "pian yue" (a piece of moon) and "tao" (pottery) in iron red. Tang Ying was superintendent supervising the imperial kiln from the thirteenth year of the Yongzheng reign (1735) to the twenty-first year of the Qianlong reign (1756). He was an important figure that propelled the porcelain craft of the imperial kiln to its greatest heights during the two eras, by blending innovation with classical techniques and developing new types and forms. The wares produced by him were later termed as "Tangyao ware". Tang Ying was an accomplished calligraphist, painter, writer and poet, with the pseudonym of Wojia Laoren. This brushpot was solely potted by him demonstrating his calligraphy and painting. This type of ware exhibiting a quality on par with imperial wares was likely to be made for personal use or as a gift to friends or relatives.

兮仲簋

Bronze *gui* food vessel of Xizhong

西周（公元前 1100 – 前 771 年）
金屬（青銅）
高 21 厘米 長 31 厘米 闊 22.5 厘米
懷海堂藏品

Western Zhou (1100 – 771 BCE)
Metal (bronze)
H 21.5 cm L 31 cm W 22.5 cm
Huaihaitang Collection



器蓋釋文：

「兮中(仲)乍(作)寶斝(簋)，其萬年，
子子孫孫永寶用。」

器身釋文：

「兮中(仲)乍(作)寶斝(簋)，其萬年，
子子孫孫永寶用。」

此簋為盛穀物的禮器，本器連蓋，蓋面圓鼓，蓋頂中央設圓形抓手，器身侈口鼓腹，蓋沿與器頸均飾重環紋，蓋面與器腹飾瓦紋。兩側鑄浮雕獸首半環耳，下附填雲紋的鈎形垂珥，圈足飾垂鱗紋，三個浮雕獸首下設獸蹄足。綜觀器型及紋飾，本器應鑄於西周晚期。漢字於西周時期已高度成熟，周人以銅器為銘文記事的載體，本器的器蓋及器身內壁上鑄有字體工整的銘文：「兮中(仲)乍(作)寶斝(簋)，其萬年，子子孫孫永寶用。」意即此簋乃以兮仲之名而作，鑄造此器作為宗族之重寶，期望子孫萬代可永遠寶用，反映西周時期對禮制的重視和以宗族為中心的社會制度。

The *gui* was a ritual vessel used as grain container. This one has a domed cover fitted with a flared round knob, over a wide round body. The rim of the cover and the neck are decorated with a band of double-ring pattern, while concentric grooves were cast on the cover and the body. The loop handles on both sides are cast animal heads in relief, with a hook-shaped lobe below filled with cloud patterns. The foot ring is adorned with a stylised scale design and supported on claw feet under three zoomorphic heads in relief. Analysis of the shape and patterns suggest this vessel was likely cast during the late Western Zhou. The Chinese writing system was already highly developed during Western Zhou, when bronze vessels were often inscribed with written records. The following inscription is cast into the interior surface of cover and body in neat calligraphy: "A treasure for Xizhong, to be passed on for posterity for ten thousand years." This *gui* was made in the name of Xizhong as a family heirloom to be passed on for generations. This reflects a society that honoured a ritual system and family-centred social structure during the Western Zhou.



18世紀晚期
金屬(琺瑯)
高5厘米 長85厘米 闊58厘米
其樂軒藏品

Late 18th century
Metal (painted enamel)
H 5 cm L 85 cm W 58 cm
The K. L. Leung Collection

寬大的器胎以紅銅製成，盤內以畫琺瑯裝飾，構圖疏密有致，色調研麗諧和，內壁正中以工筆畫法繪彩蝶花果紋，佛手、石榴、桃實、柑橘、辣椒、月季、蘭花、玉蘭、菊花、萱草、石竹、桃花、葵花等多種花果構成喜慶吉祥的主題紋飾。此托盤應為廣州生產的外銷銅胎畫琺瑯器，又名「廣琺瑯」，而紋飾和色調配搭應受乾隆早期的宮廷風格影響，以細膩的筆觸和豐富的色彩渲染模仿粉彩瓷器的紋飾，向西方市場呈現濃厚的東方情調。此類長盤多見於西方宮廷中，盤下加裝木腳，作小几之用。

The broad and flat copper body is painted with colourful enamels set in a balanced composition. The centre is decorated with butterflies and various auspicious plants including finger citron, pomegranate, peach, tangerine, chilli, Chinese rose, orchid, magnolia, chrysanthemum, tiger lily, China pink, peach blossom and mallow. The tray was likely export ware produced in Canton, known as "Canton enamel." The pattern and colours used on this ware reflect the influence of the imperial style in the early Qianlong period. The design is notable for the delicate lines and richly coloured motifs in imitation of *fencai* porcelain, perfectly capturing the essence of Chinese aesthetics for a Western audience. Trays such as this were mostly seen in the affluent households and palaces of Europe and were often fitted with a wooden stand and used as a side table.



「乾隆年製」款

清 乾隆 (1736 - 1795)

金屬 (琺瑯)

高 11 厘米 徑 9 厘米

達文堂藏品

Four-character mark of Qianlong and of the period (1736 - 1795), Qing dynasty

Metal (painted enamel)

H 11 cm Dia 9 cm

Dawentang Collection



此蓋杯以銅製成，侈口，直壁深腹，兩側鑲鑿金夔龍形雙耳，底承圈足，器蓋於中央配鑿金浮雕蓮瓣寶珠鈕。乾隆時期畫琺瑯器工藝較康、雍時期成熟，亦融入創新的元素。本器外壁遍體以畫琺瑯作飾，除沿用黃地花卉和百花地開光等典型的皇家風格外，還運用明顯的西洋元素作裝飾，摹仿十六、十七世紀歐洲金屬器皿於嵌飾琺瑯畫的構圖，在開光內繪西洋人物和風景，展現異國風情。本器同時保留中式藝術的意趣，如部份開光內以洋紅繪畫西洋風景呼應中式的單色山水，更巧妙以西洋圖像表達中式傳統的吉祥寓意，其中一個開光繪牧童與三羊，有「三陽開泰」的含義。各紋飾帶和沿邊均以鑿金作飾，把華麗的紋飾映襯得金碧輝煌。杯內壁施松石綠釉，杯底施白釉，中央以藍料署「乾隆年製」雙框四字楷書款。

This copper covered cup has a wide mouth and straight, deep body with a pair of gilt *kui*-dragon handles on both side and base foot ring. The cover is fitted with a gilt pearl-shaped knob adorned with lotus petal relief. During the Qianlong reign, enamel painting had become more sophisticated since the Kangxi and Yongzheng periods and incorporated new elements. The exterior enamel painting combines the floral patterns on yellow ground and floral panels typical of the imperial style, and use of Western ornamental cartouches and *mise en scène*. The designs feature images commonly seen on enamel metal wares of sixteenth and seventeenth century Europe, with Western figures and landscapes painted in reserve panels that imbue the piece with a markedly exotic style. Elements of Chinese art have also been retained on this piece. For instance, rouge-red in some panels to depict Western landscapes, which echoes the monochrome style of Chinese landscape paintings. Ingeniously, Western images were used to convey auspicious meanings of traditional Chinese culture. For example, a herd boy and three goats depicted in one of the panels, alludes to the phrase “*Sanyang Kaitai*” (three suns ushering in an auspicious start of the year; the Chinese homophone for the sun, “*yang*”, rhymes with that for “goat”). The edges of each rim and patterned band were decorated with gilt to add a lavish gleam to the extravagant designs. The interior of the cup has a turquoise glaze. At the centre of the base, which is coated in a white glaze, the reign mark of Qianlong period is inscribed in blue regular script, within a double frame.



漢代（公元前 206 – 220 年）

漆

器蓋：高 8 厘米 徑 11 厘米

器身：高 9 厘米 徑 11.2 厘米

思源堂（何安達）藏品

Han dynasty (206 BCE – 220 CE)

Lacquer

Cover: H 8 cm Dia 11 cm

Body: H 9 cm Dia 11.2 cm

Collection of Sze Yuan Tang (A J Hardy)



東漢時，有些漆器如盒和奩的蓋上附有柿蒂形銅飾，同時鑲嵌水晶或琉璃珠。此漆奩蓋頂上拱，外露類似麻布網狀織物，蓋頂上原有柿蒂形飾雖已失去，但遺痕仍可與洛陽漢墓出土的漆奩作比對。

夾紵胎出現於戰國中晚期，製作方法是以麻布附著在木或泥做成的內胎表面上，再以漆灰裱糊，反覆數次，等乾實後去內胎，後在表面髹漆。夾紵胎漆奩體材薄而輕盈，牢固堅韌，到西漢中期以後逐漸流行，取代了木胎漆奩。

During the Eastern Han dynasty, some lacquer wares such as boxes and caskets had persimmon sepal shaped copper ornaments on the top of their covers, which were also encrusted with crystals or glass pearls. This lacquer casket has a domed cover displaying a linen mesh-like textile. The top of the cover has lost its original persimmon sepal shaped ornament, but the leftover mark can still be compared to the lacquer casket found at the Han dynasty tombs in Luoyang.

Jiazhu body first appeared in the mid- to late-Warring States period. They were produced by first placing linen over an inner paste of wooden or clay material, and then lathering layers of powdered lacquer on the surface for multiple times. After it had dried and solidified, the inner body was removed, and the surface was then lacquered. *Jiazhu*-body lacquer caskets are noted for their light and thin yet sturdy texture. Starting from the mid-Western Han dynasty, they became increasingly popular and replaced wooden body lacquer caskets.

Large chrysanthemum-shaped box with dragons chasing pearl amidst cloud design in *qiangjin* technique



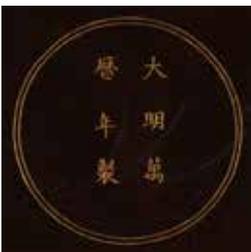
菊瓣式，通體髹赭色漆地，紋飾使用戧金技法勾勒蓋面菊瓣形開光內黃色作地，飾有九龍雲紋，盒壁周飾有十六組雲龍海水江崖紋飾，口沿蝙蝠靈芝雲紋，圈足飾回紋，圈足內髹赭黑漆中央刻填金雙圈「大明萬曆年製」楷書直款。戧金是指在漆器表面陰刻線條，然後加膠於線坑內，再填入金粉金箔，形成金色線條狀的花紋。填漆是在漆器面上雙鉤陰刻線條，然後剷去線條之間的漆層，填上所需色漆，乾後全器打磨平滑。

This box takes the form of chrysanthemum petal lobes. The entire ware has an ochre lacquer ground with patterns outlined in gold using the *qiangjin* technique. The chrysanthemum-petal lobed surface panel of the cover bears a yellow ground featuring nine dragons amidst clouds. The outside of the box is decorated with sixteen sets of dragons in clouds over sea cliffs design. *Qiangjin* is the technique of engraving hair-fine lines onto a lacquer surface, then filling the lines with lacquer glue and sprinkling with gold powder, to create patterns highlighted by gold textural lines. The *tianqi* technique involved first incising an outline pattern with a double hook, and then carving away the lacquer layer between the lines and filling the space with a contrast lacquer colour. The ware was then polished after the paint had dried.



「大明萬曆年製」款
清早期
漆
高 20 厘米 徑 55 厘米
閑趣軒藏品

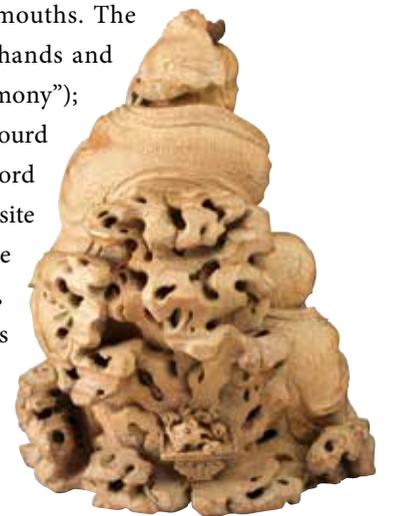
Six-character mark of Wanli period
Early Qing dynasty
Lacquer
H 20 cm Dia 55 cm
Xian Qu Xuan Collection



Two immortals *Hehe* carved in the round

這件圓雕和合二仙，是竹刻家利用竹根部分為材，以精湛的手藝雕刻而成。雕像刻劃了和合二仙眯眼咧嘴，相視而笑的情景。二仙禿頂圓臉，動態各異，和仙雙手持荷花置於頭上，取其諧音「和」字；合仙則悠然而坐，右手捧葫蘆，左手旁置寶盒，取諧音「合」字。此圓雕刻工細緻精美，人物展現出童真稚氣，和合二仙是中國傳統的喜神，象徵家庭和睦、婚姻美滿的吉祥之意。

This piece was carved in the round from bamboo root, portraying the two immortals *Hehe*, (immortals Harmony and Union) bald with round faces, in counterbalanced pose smiling at one another with laughing eyes and open mouths. The Immortal of Harmony is holding a lotus flower with both hands and resting it on his head (the word for “lotus” rhymes with “harmony”); while the Immortal of Union is seated at ease with a double gourd in his right hand and a treasure box on his left (the Chinese word for “box” rhymes with “union”). This carving showcases exquisite detailing that vividly captures the childlike and playful nature the characters. As gods of happiness in traditional Chinese belief, the two *Hehe* immortals are auspicious symbols of harmonious families and happy marriages.



18 世紀

竹

高 24.6 厘米

香港藝術館藏品

葉義醫生捐贈

C1985.0155

18th century

Bamboo

H 24.6 cm

Collection of Hong Kong Museum of Art

Donated by Dr Ip Yee

C1985.0155



戰國晚期（公元前3世紀）

玉

長8.2厘米 闊3.1厘米

喜聞過齋藏品

Late Warring States period (3rd century BCE)

Jade

L 8.2 cm W 3.1 cm

Cissy and Robert Tang Collection



背面 Back

玉舞人是戰國時期新出現的玉雕人物題材，呈現舞者舒袖起舞的曼妙姿態。現存的玉舞人以漢代作品為多，戰國時期的則較為罕有。這件淺灰白玉透雕輪廓，雙面均有流暢線條，作工精美。舞者的秀髮向後挽成扇弧形，背面編辮，耳側各留一綰捲髮。她身穿束腰的曲裾長袍，裙擺曳地。人物的五官、鬢髮、服飾及布料摺痕皆用陰線仔細表達，細緻華麗的琢磨風格正是戰國時期玉舞人的重要特色。舞者裙擺下方設一小片有穿孔的短樺，對照南昌漢代海昏侯劉賀的戰國玉舞人所示，¹殘缺的右邊衣袖中央上方應有另一穿孔樺片，與其他玉飾綴成組珮。本器曾為美國藏家亞瑟·賽克勒舊藏。

Jade dancers were a new form of jade figure that emerged in the Warring States period. They are notable for their vivid representation of a dancer's graceful pose. Most extant examples of jade dancers were from the Han dynasty, while only a handful have survived from the Warring States period. This dancer's hair is tied back in a fan shape, forming plaits on the back with a lock of hair on both sides. She is wearing a *quju* robe with a cinched waist and floor-length hemline. Her facial features, hair, clothing, accessories, and the pleats on the fabric were incised with delicate lines. Such meticulous and ornate detailing is a key feature of jade dancers from the Warring States period. A small tenon can be found at the bottom below the hemline. Compared with the Warring States period jade dancer discovered in Nanchang at the tomb of the Marquis of Haihun, Liu He, from the Han dynasty,¹ a tenon is likely missing on the middle top part of this dancer's damaged right sleeve, which would have enabled the piece to be strung as part of a jade set. This object was once owned by American collector Arthur Mitchell Sackler.

1 樊文杰及張杰：〈南昌漢代海昏侯國劉賀墓出土玉舞人年代考〉，《南方文物》，2018年2期（2018年4月），頁156-160。

Fan Wenjie and Zhang Jie, "A Chronological Study of the Jade Dancer Unearthed at the Tomb of the Marquis of Haihun, Liu He, from the Western Han dynasty in Nanchang", *Cultural Relics in Southern China*, Issue 2 of 2018 (April 2018), pp. 156-160.

Belt plaque carved with figures in landscape design in openwork



宋代 (960 - 1279)

玉

長 9.5 厘米 闊 7 厘米

懷恩堂藏品

Song dynasty (960 - 1279)

Jade

L 9.5 cm W 7 cm

Huai En Tang Collection



此玉飾呈青白色，作長方片狀，應用作帶板。宋、元的像生玉雕擅以人物和景物入題，將一幅圖畫縮影至方寸之間，被稱為「玉圖畫」，以本器為例，採用雙層透雕技法，幾近密不透風的鏤琢孔洞模擬湖石的天然蝕孔作為後景，襯托高浮雕的前景，畫面正中為繁茂挺拔的松樹，一輪圓月掛於松梢頭，伴以浮雲，仕女坐松下焚香賞月，一縷青煙從鼎式爐裊裊升起，烘托靜謐閒適的氣氛，童子攜琴旁侍，並有龜、鶴。宋代以「掬水月在手」、「弄花香滿衣」、「惜花春起早」、「愛月夜眠遲」等句作為詩題，並以圖畫或紋飾展現意境，多以仕女作為主角，焚香、賞月、攜琴為本品的重要構圖元素，或為「愛月夜眠遲」的詩意圖，另外龜鶴亦有「龜鶴同壽」的吉祥寓意。

This jade ornament of greenish white, rectangular and flat shape suggests use as a belt plaque. Jade carvings from the Song and Yuan dynasties were notable for their depiction of human figures in a landscape. These were known as “jade pictures,” in which jade craftsmen were able to present a complex composition within a limited space. This piece is carved in dual-layer openwork, with background formed by a surface with densely packed holes hollowed out to portray the natural erosion of rocks. This serves to accentuate the foreground carved in high relief. At the centre sits a lush and robust pine tree, with a moon among clouds beyond the branches. A lady sits under the tree admiring the moon while burning incense, from which plumes of smoke rise conjuring a tranquil and relaxing image. A young boy stands nearby holding a *qin*, with a tortoise and crane also appearing in the scene. During the Song dynasty, the designs of jade carvings were often inspired by poetic phrases such as “holding the moon in one’s hand in the water”, “twiddling flowers and imbuing the fragrance in one’s clothes” or “waking early in spring for the love of flowers”, and “going to bed late for the love of the moon”. The themes were portrayed in pictures or patterns, which often featured a lady as chief figure. This piece, with primary compositional elements including burning incense, moon gazing and the *qin*, echoes the phrase “going to bed late for the love of the moon.” The tortoise and crane symbolise the auspicious phrase “*guihe tongshou*” (having longevity as tortoises and cranes).



面 View 1



面 View 2

清 乾隆 (1736 – 1795)

玉

高 6.2 厘米

許建勳藏品

Qianlong period (1736 – 1795),

Qing dynasty

Jade

H 6.2 cm

Humphrey K. F. Hui Collection

此鼻煙壺以白玉所製，器身扁平，呈葫蘆式。葫蘆是中國人所喜的吉祥圖案，因它生於綿延蔓藤枝上，而「蔓」與「萬」同音，有「子孫萬代」或「萬年」之美意。鼻煙壺上一面刻有綻放的梅花，另一面上半部綴以梅花，下半部刻有詠頌梅花的楷書詩文：「或纔半放或全開，瓣瓣英英點翠苔。漫訝扶疎失枝葉，藉乎枝葉豈真梅。御製梅花。」清高宗喜歡在其所喜的藝術作品上題跋鈐印，以示風雅。此詩文結尾的「御製梅花」表示此詩的原稿是出自皇帝御筆。

This snuff bottle of white jade is in a flattened double gourd form. The double gourd was long an auspicious motif popular in Chinese culture. The many seeded fruit grows on vines, and since the character for vines “wan”, has the same homophone as the word for “ten thousand”, the image carries a symbolic meaning of “offspring for ten thousand generations” or “lasting ten thousand years”. This snuff bottle is inscribed on one side with the verses of an ode to the plum blossom with those flowers at the top, while on the other side, there is a carving of the plant in bloom. The inscription below in translation:

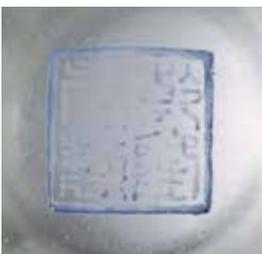
“Some half open and some in full bloom.
Each petal spotted with green moss.
Branches extending, meagre with leaves.
Finds a genuine plum blossom from leaves and branches.”

The Qianlong Emperor was fond of adding inscriptions or colophon on artworks, as an expression of cultural refinement. The verses end with “yuzhi meihua” (literally, imperial made plum blossom), indicates that the poem was an original work of the Qianlong Emperor.



「乾隆年製」款
清 乾隆 (1736 – 1795)
透明玻璃
高 3.5 厘米 腹徑 8.5 厘米
李景勳藏品

Four-character mark of Qianlong and of
the period (1736 – 1795), Qing dynasty
Transparent glass
H 3.5 cm Dia (belly) 8.5 cm
Lee King Fun Andrew Collection



此圓形小口的水盂是一件罕有的宮廷御製玻璃文玩，腹壁彩繪花卉，色彩豐富，生氣盎然。玻璃胎畫琺瑯器集合玻璃、琺瑯及繪畫藝術，工藝複雜，由於琺瑯料的熔點與玻璃非常接近，所以玻璃胎畫琺瑯對工匠控制溫度的技術要求極高，溫度過高則玻璃變形，溫度過低則琺瑯料未能完全熔融。而且每種顏色的熔點不同，一件畫琺瑯器需要經過層層渲染，由高溫顏料開始，經五、六次燒製方能成器，每件器物皆是千錘百煉的成果。

This water container with polychrome enamel on glass is a rare piece of glassware made by the Imperial Workshops. In translucent glass with a small round opening, the body is decorated with a rock and flower design in enamel. The craftsmanship of enamelled glassware required great skill as it involved incorporating glass-making, enamelling and painting techniques. Temperature control was crucial due to the similar melting points of enamel and glass. Glass could deform under excessive heat, while the enamel would not be able to fully fuse onto the glass body if the temperature was too low. Moreover, the melting point for each coloured enamel is different, which is why each piece had to be fired multiple times starting from the higher-temperature enamels, up to five to six rounds in order to complete the final design.



「雍正年製」款

清 雍正 (1723 – 1735)

透明淺藍玻璃

高 13.7 厘米 徑 17 厘米

李景勳藏品

Four-character mark of Yongzheng and of the period (1723 – 1735),

Qing dynasty

Transparent blue glass

H 13.7 cm Dia 17 cm

Lee King Fun Andrew Collection



製年正雍

此透明淺藍玻璃蓋碗，碗形較大，碗蓋的子口與碗口緊合，碗蓋及碗身砑刻描金蓮花壽字紋圖案，口沿下刻有「雍正年製」橫款。其透藍玻璃色澤通透，造型獨特，刻工精湛，金色花紋與藍玻璃配色典雅大方，甚有皇室風範，有學者認為是萬壽節祭祀時所用的器皿。

清宮造辦處作坊玻璃製品的其中一大特色，是由康熙中後期開始，多有年號底款，雍正、乾隆以後更成定制。此蓋碗口沿下的雍正橫行年款，常見於該時期陶瓷及漆器，同類型玻璃碗僅見三數例，完整帶蓋的更為珍罕。

This transparent covered glass bowl in light blue is large in shape and comes with a fitted cover. Stylised lotus scrolls framing the *shou* character were engraved by abrasion using a copper wheel on the cover and body and then highlighting in gold. The four-character Yongzheng reign mark is incised horizontally under the rim. The bowl is notable for its transparent blue colour and accomplished craftsmanship, with the combination of gilded pattern and blue glass exhibiting elegant imperial style. Scholars suggest that it was ritual ware used on the emperor's birthday.

From the mid to late Kangxi period, most glass ware made by the Imperial Workshops were inscribed with reign marks on the base, later adopted as standard during the Yongzheng and Qianlong reigns. The horizontal Yongzheng reign mark below the rim of this ware generally features on porcelain and lacquer ware of the period, yet only three glass bowls displaying the same design are known to date, making this piece with a cover extremely rare.



明代 (1368 – 1644)

紡織品

直徑約 29 厘米

賀祈思藏品

Ming dynasty (1368 – 1644)

Textile

Dia ca. 29 cm

Chris Hall Collection

此圓補以黃色暗紋緞為底，以紅、綠、藍、黃、白為主色調，以十六色絨線和圓金線繡團龍紋，五爪降龍身體蟠曲，火紋繚動，龍嘴閉合，鬃髮上飄，追逐火珠，隙地飾五彩祥雲，輔以細線流雲紋，龍紋造型和構圖佈局均為典型的明初風格。本品繡工精妙，運用多種刺繡技法，所有紋飾均以圓金線用盤金繡勾勒輪廓，火珠、雲紋、火紋及龍腹以套針填三色階漸變，龍身以多組圓金線採用平金繡輔填高繡形成浮凸的龍鱗，並以刻鱗針釘線固定。五爪團龍圓補於明代為皇帝和宗室專用，按《大明會典》載，永樂三年（1405）定皇帝常服為黃地，於前後及兩肩共飾四團盤龍，完整的袍料可見於北京故宮博物院藏的明黃緞繡五彩團龍袍料，¹參見傳世的明初皇帝容像可知本繡品應為右肩的圓補。

The roundel has a yellow jacquard satin ground chiefly decorated in red, green, blue, yellow and white, with the dragon medallion embroidered using silk floss threads of sixteen hues and gold-wrapped thread. A five-clawed dragon is depicted with coiled body is surrounded by flames, its mouth closed and mane swirling upwards as it chases a flaming pearl. Encircling the dragon are five-coloured auspicious clouds with fine lines of scrolling clouds. The dragon design and style of composition were characteristic of the early Ming dynasty. This piece was crafted using multiple embroidery techniques. All the patterns are outlined with gold-wrapped thread while the flaming pearl, clouds, flames, and body of the dragon are created by complex stitches in a gradient of three hues. The dragon's body is couched and padded with multiple sets of gold-wrapped thread to illuminate the scales that are fashioned as raised embroidery. The use of a five-clawed dragon roundel was reserved for the emperor and royal clan during the Ming dynasty. According to the *Da Ming Huidian*, it was decreed in the third year of the Yongle reign (1405) that the emperor's regular robes would be in yellow and ornamented with four dragon roundels on the front, back and both shoulders. A complete example of the garment, the yellow satin silk embroidered with five-coloured dragon roundels of the Ming dynasty, can be found in the collection of the Palace Museum in Beijing.¹ Portraits of emperors of the early Ming dynasty also indicate that this dragon roundel was likely designed for the right shoulder.

1 宗鳳英編：《明清織繡》（香港：商務印書館（香港）有限公司，2005年），頁188。
Zong Fengying (ed.), *Textiles and Embroideries of the Ming and Qing Dynasties* (Hong Kong: The Commercial Press (Hong Kong) Limited, 2005), p. 188.



清 乾隆 (1736 – 1795)
紡織品
113.5 x 109.3 厘米
懷海堂藏品
Qianlong period (1736 – 1795),
Qing dynasty
Textile
113.5 x 109.3 cm
Huaihaitang Collection

此袱子方形，以二色綢製成，明黃色經線織地，紅色緯線顯花織雙龍捧聖紋，一對五爪升龍捧起篆體寫成的團形「聖」字，龍身繚繞火雲，正中飾火珠，隙地填卷雲紋，緣邊飾卷草雙框，背面以米色平紋絹襯底。中國的卷軸類書畫為妥善收藏，除會以名貴的錦緞裝裱，還會配上絲綢所製的包巾，又名袱子。清高宗會將書畫古玩分成不同等級，並按等級為其配以相應的裝裱和包裹材料，珍貴的器物則會為其配上特製的袱巾。本品應《大閱圖》第三卷「閱陣」的袱子，《大閱圖》描繪乾隆四年（1739）閱兵重典的盛況，於乾隆十四年（1749）繪製完成。按清宮《活計檔》所載，乾隆十二年（1747）曾傳令繪畫「二龍捧聖」紋的紙樣，¹交由蘇州織造署製造，此紋樣的袱子應為《大閱圖》等重要宮廷畫作特意準備。

This wrapping cloth is two-tone silk damask, with the woven motif of dragons in red on a yellow ground. Two five-clawed dragons lift a medallion of the “sheng” (divine) character in seal script, their bodies covered in swirling flames. A flaming pearl is located between the dragons, while the rest of the space is decorated with scrolling clouds. The border is a double frame of foliage scrolls, and the back is lined with plain-weave beige silk. Formerly, painting and calligraphy would be mounted on fine silk damask covered scrolls for preservation. Additionally, each closed scroll would often be wrapped in silk cloth. The Qianlong Emperor classified the calligraphy, paintings and antiques of the Qing court into various grades, according to which each item would be framed and wrapped with the appropriate materials. Precious objects would be matched with custom-made wrapping cloths. This fabric was possibly the wrapping cloth for *Emperor Qianlong's Review of the Grand Parade of Troops*, scroll three of the *Dayue Tu*. According to *The Archives of the Imperial Workshops*, the Qianlong Emperor decreed in the twelfth year of his reign (1747) for a drawing of “two dragons lifting a ‘sheng’ medallion” to be created and provided to the Suzhou Weaving Bureau for production.¹ Wrapping cloths bearing the design would have been made specifically for important court paintings such as the *Dayue Tu*.

1 《活計檔》於乾隆十二年四月初三日載：「旨著將四朝宸翰字畫手卷俱做大玉斝子刻字、做袱子，其袱子分做四色要二龍捧聖花樣，先畫樣呈覽，准時交南邊成做。」

The Archives of the Imperial Workshops contains the following record for the third day of the fourth month, the twelfth year of the Qianlong reign: “It is hereby decreed that the calligraphy and paintings of emperors from four dynasties shall be reproduced as inscriptions on jade scroll clasps and the designs of wrapping cloths. The latter are to be made in four colours all displaying the pattern of two dragons lifting a “sheng” medallion. A drawing of the pattern shall be made and submitted for review, then sent in time to the south for production.”

Blue silk semi-formal court robe embroidered with chrysanthemum scrolls, dragons and Twelve Imperial Symbols



紡織品
Textile

清 乾隆 (1736 - 1795)

紡織品

長 147 厘米 闊 216 厘米

懷海堂藏品

Qianlong period (1736 - 1795), Qing dynasty

Textile

L 147 cm W 216 cm

Huaihaitang Collection



背面 Back



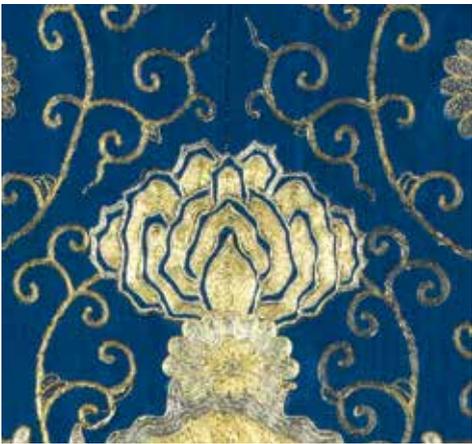
日 Sun



月 Moon



星 Constellation



山 Mountains



雙龍 Pair of Dragons



華蟲 Pheasant



宗彝 Pair of sacrificial vessels



藻 Water weed



火焰 Flames



粉米 Millet



黼 Axe



黻 Fu symbol

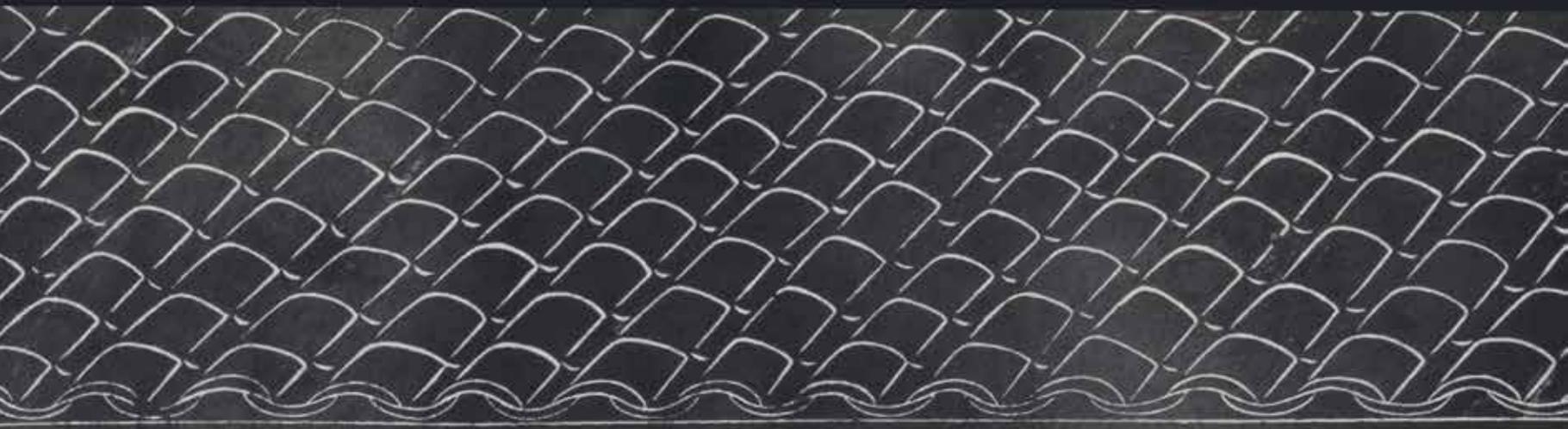


此吉服袍圓領，大襟右衽，馬蹄袖，前後左右四開裾，綴銅鑲金鑿花扣四枚，內襯湖色纏枝菊暗花綾裡，藍色綢地上採用二色金銀線交互換線的裝飾技法，以平金繡於衣身飾九龍紋和十二章紋，遍體飾纏枝菊紋，下幅綴海水江崖紋，寓意吉祥的蝙蝠和雜寶紋於平水間翻飛，領、袖鑲飾石青綢平金銀繡纏枝菊雲龍海水江崖紋，接袖為石青綢平金繡條紋。十二章紋為皇帝袍服專用的紋飾，象徵天子之德，清代自乾隆朝才於袍服上出現，並為其定明樣式和位置，而袍上所飾的九龍紋不論前後，均可見五條龍，寓意「九五至尊」，盡顯帝皇至高無上的地位。北京故宮藏有一件用相同技法和類近樣式的藍色江綢平金銀龍夾龍袍，¹為清高宗的吉服袍，用於重大吉慶節日、筵宴及祭祀活動。

This semi-formal court robe (*jifu*) has a round collar, right-fastening placket, horse hoof-shaped cuffs, four frontal and rear vents, and four gilt bronze buttons with chiselled design. It is lined with azure blue damask with chrysanthemum scrolls, while the outer surface is embroidered with nine dragons and the “Twelve Imperial Symbols” on a blue ground, using the *pingjin* embroidery with gold and silver-wrapped thread. The robe is embroidered with an all-over chrysanthemum scroll design, except the lower section that is decorated with striped-water (*lishui*) and rock motif with the auspicious bats and the assorted treasures rolling on spiralling waves (*pingshui*). The collar and cuffs are embroidered with chrysanthemum scroll, dragon, cloud, sea wave motifs and rocks in gold and silver-wrapped thread on dark blue silk, while the stripes on the sleeve are in gold-wrapped thread. The “Twelve Imperial Symbols” was an emblem reserved exclusive to the emperor’s robes. The design only appeared on emperor’s robes from the Qianlong period, when specific rules were formally registered regarding the design of imperial robes. The pattern of nine dragons also had to be designed in such a way as to render five dragons visible both when viewed from the front and from the back. This was to convey the meaning of “*jiuwu zhi zun*” signified the supreme status of the emperor. Another piece applied with the same embroidery techniques and bearing similar designs is a semi-formal court robe with dragon design embroidered in gold and silver-wrapped thread on a blue ground in the collection of the Palace Museum in Beijing.¹ It belonged to the Qianlong Emperor, and was worn for important festive celebrations, feasts and ritual ceremonies.

1 張琮編：《清代宮廷服飾》（香港：商務印書館（香港）有限公司，2005年），頁67-69。

Zhang Qiong (ed.), *Costumes and Accessories of the Qing Court* (Hong Kong: The Commercial Press (Hong Kong) Limited, 2005), pp. 67-69.



Tilling rice and silk weaving

1769

墨拓冊頁四十五開（卷裱）

各約 31.9 x 52.6 厘米

懷海堂藏品

1769

Album of 45 leaves (mounted as
handscrolls), ink rubbing

Each ca. 31.9 x 52.6 cm

Huaihaitang Collection

此本《耕織圖》分為「耕」、「織」兩卷，其中「耕」卷21開，「織」卷24開，每開配以篆書五言詩一首，並各附乾隆親題行書五言詩一首，以連環畫的方式，描繪了農耕和蠶織的具體生產步驟。「耕」卷卷首繫乾隆御筆引首及序言一篇，卷末另隨趙子俊、姚式二人題跋。

《耕織圖》於宋代已出現，其後衍生了多個版本，明清時期數量尤增。由於作品展現了男耕女織的辛勤美德，清朝多位皇帝都藉《耕織圖》強調重農思想，用以塑造理想社會的楷模，寄寓政治目的。

於1769年，乾隆皇帝命畫院按元代程棨摹樓璣《耕織圖》本作雙鉤臨摹，並製石刻，嵌在清漪園延賞齋左右廊壁，惜1860年清漪園遭英法聯軍破壞，部分刻石被毀，倖存殘石今藏中國歷史博物館，而原為清宮舊藏的程棨摹樓璣《耕織圖》本則現存美國佛利爾暨沙可樂美術館。此本乃其拓印而得以流傳，篇幅完整，彌足珍貴。

This work consists of two scrolls: "Tilling rice" and "Silk weaving". They comprise 21 and 24 leaves respectively, each of which is accompanied by two five-character poems, one written in seal script and the other inscribed personally by the Qianlong Emperor in running script. The work depicts the production processes of agriculture and sericulture in the form of a series of pictures. The "Tilling rice" scroll contains a frontispiece and preface dedicated by Emperor Qianlong, while the colophons of Zhao Zijun and Yao Shi can be found at the end.

The work with this theme was first created in the Song dynasty and was followed by multiple versions, many of which were produced during the Ming and Qing dynasties. The work celebrates the virtues of labour, which is why several emperors during the Qing dynasty used it for policy purposes to promote agriculture and as a model for society.

In 1769, Emperor Qianlong ordered the Imperial Painting Academy to create a copy based on an imitation by Yuan dynasty's Cheng Qi of the original version by Lou Shu. The copy was produced and inscribed in stone, which was then embedded into the walls of the corridors at Yanshang Hall in Qingyi Garden. Unfortunately, some of the inscriptions were destroyed during the Anglo-French invasion in 1860, the surviving pieces are now kept at the National Museum of China, while Cheng Qi's imitation of the original version by Lou Shu, previously owned by the Qing imperial palace, is under custody at the Freer Gallery of Art and the Arthur M. Sackler Gallery. This version is a rare and complete ink rubbing reproduction of those inscriptions.



引首 Frontispiece



序言 Preface



30.1



30.2



30.3



30.4



30.5



30.6

引首：

藝陳本計。

乾隆御筆（陰文方印）

「耕」卷

序言：

向蔣溥進劉松年《蠶織圖》，自序卷首，其蹟已入《石渠寶笈》矣。茲得松年《耕作圖》，觀其筆法，與《蠶織圖》相類，因以二卷參校之，則紙幅長短，畫篆體格，悉無弗合。《耕圖》卷後，姚式跋云：「《耕織圖》二卷，文簡程公曾孫榮儀甫繪而篆之。」《織圖》卷後，趙子俊跋亦云：「每節小篆，皆隨齋手題。」今兩卷押縫，皆有「儀甫」、「隨齋」二印，其為程榮摹樓璘圖本并書其詩無疑。細觀圖內「松年筆」三字，腕力既弱，復無印記，蓋後人妄以松年有曾進《耕織圖》之事，從而傳會之，而未加深考，致以訛傳訛耳。至《耕圖》「紹興」小璽，則又作偽者不知榮為元時人，誤添蛇足矣。又考兩卷題跋，姚式而外諸人，皆每卷分題，則二卷在當時本相屬附，後乃分佚單行，故《耕圖》有項元汴收藏諸印記，而《織圖》則無，可以驗其離合之由矣。今既為延津之合，因命同篋襲弁，置諸御園多稼軒。軒之北為貴織山堂皆皇考御額，所以重農桑而示後世也。昔皇祖題《耕織圖》，泐板行世，今得此佳蹟合并，且有關重民衣之本，亦將勤之貞石，以示家法於有永。因考其源委，並識兩卷中，兼用璘韻題圖隙。至原書及偽款，仍存其舊，蓋所重在訂證覈實前此之誤，固不必為之文飾，亦瑕瑜不掩之道也。

己丑（1769）上元後五日，御筆。

乾隆（陰文連珠圓方印）

幾暇臨池（陽文方印）

款識：

（一）

浸種

谿頭夜雨足，門外春水生。
筠籃浸淺碧，嘉穀抽新萌。
西疇將有事，表耜隨晨興。
隻雞祭勾芒，再拜祈秋成。

題跋：

穀種如人心，其中含生生。
韶月開初律，向陽草欲萌。
三之日于耜，東作農將興。
筠篋浸春水，次第宛列成。
乾隆（陰文連珠圓方印）

（二）

耕

東臯式（一）犁雨，布穀初催耕。
綠野暗春曉，烏犍苦肩頰。
我銜勸農字，杖策東郊行。
永懷歷山下，法事關聖情。

題跋：

四之日舉趾，吾民始事耕。
驅犍更扶犁，勞哉擬魚頰。
水寒猶凍足，不辭來往行。
詎作圖畫觀，真廬宵吁情。
菑畚經訓（陽文方印）

（三）

耙

雨笠冒宿霧，風箴擁春寒。
破塊得甘澍，齧脰浸微瀾。
泥深四蹠（蹄）重，日莫雨股酸。
謂彼牛後人，著鞭無作難。

題跋：

皮衣豈農有，布褐聊禦寒。
翻泥仍欲平，驅耙漾細瀾。
率因人力憊，亦知牛股酸。
寄語玉食者，莫忘稼穡難。
激觀（陰文長方印）

（四）

抄

脫絁下田中，盎漿著脰尾。
巡行遍畦畛，扶抄均泥滓。
遲遲春日斜，稍稍樵歌起。
薄莫佩牛歸，共浴前谿水。

題跋：

覆耕不厭勤，脰頭更畛尾。
齒長入地深，土細漉成滓。
旋旋泥復沉，澄澄波欲起。
抄功乃告竣，方罫鋪清水。
樂天（陽文肖形圓印）

（五）

碌碡

力田巧機事，利器由心匠。
翩翩轉圓樞，袞袞鳴翠浪。
三春欲盡頭，萬頃平如掌。
漸暄牛已喘，長懷丙丞相。

題跋：

南木北以石，水陸殊命匠。
圓轉藉牛牽，牛蹄踏泥浪。
蹄傷領亦穿，乃得田如掌。
惟應盡此勞，違敢恃有相。
秀色入窗虛（陽文方印）
卍（萬）有同春（陰文方印）

（六）

布秧

舊穀發新穎，梅黃雨生肥。
下田初播殖，却行手奮揮。
明朝望平疇，綠鍼刺風漪。
審此式寸根，行作合穗期。

題跋：

浸穀出諸籠，欲折甲始肥。
左腕挾竹篋，撒種右手揮。
一畝率三升，均勻布淺漪。
新秧雖未形，苗秀從此期。
研露（陰文長方印）



30.7



30.8



30.9



30.10



30.11



30.12



30.13



30.14

(七)

淤蔭

殺艸聞吳兒，灑灰傳自祖。
田田皆沃壤，泫泫流膏乳。
塍頭烏啄泥，谷口鳩喚雨。
敢望稼如雲，工夫蓋如許。

題跋：

既備播農人，有相賴田祖。
灰草治疾藥，糞壤益肥乳。
攻補兩致勤，仍望以時雨。
逮其穎粟成，辛苦費久許。
叢雲（陰文長方印）

(八)

拔秧

新秧初出水，渺渺翠琰齊。
清晨且拔擢，父子爭提携。
既沐青滿握，再櫛根無泥。
及時趁芒種，散著畦東西。

題跋：

新秧五六寸，刺水綠欲齊。
輕拔虞傷根，亞旅共挈携。
擔籠歸於舍，以水洗其泥。
不越宿即插，取東移置西。
取益在廣求（陰文長方印）

(九)

插秧

晨雨麥秋潤，午風槐夏涼。
谿南與谿北，嘯歌插新秧。
拋擲不停手，左右無亂行。
我將教秧馬，代勞民莫忘。

題跋：

芒種時已屆，蠶暖麥欲涼。
未離水土氣，趁候插穉秧。
卻步復伸手，整直分科行。
不獨箕裘然，服疇敢或忘。
寫心（陽文橢圓印）

(十)

弋耘

時雨既已降，良苗日懷新。
去艸（草）如去惡，務令盡陳根。
泥蟠任犢鼻，犁行生浪紋。
眷惟聖天子，黨（儻）亦思鳥糞（耘）。

題跋：

耕勤種以時，庭碩苗抽新。
撮踈鋤後生，稂秕務除根。
塍邊更岸水，溉田漾輕紋。
胼胝正爾長，劫夠始一耘。
靜中觀造化（陰文長方印）

(十一)

式（二）耘

解衣日炙背，戴笠汗濡首。
敢辭冒炎蒸，但欲去莠莠。
壺漿與簞食，亭午來餉婦。
要兒知稼穡，豈日事携幼。

題跋：

徐進行以膝，熟視俯其首。
平壠有程度，叢底毋留莠。
簞食與壺漿，肩挑忙弱婦。
家中更無人，携兒遑慮幼。
會心不遠（陽文方印）

(十二)

式（三）耘

農田亦甚劬，三復事耘耔。
經年苦艱食，喜見苗蕪蕪。
老農念弋飽，對此出饑水。
願天均雨暘，滿野如雲委。

題跋：

三耕諺曰壅，加細復有耔。
漚泥培苗根，嘉苗勃生蕪。
老農念力作，瓦壺挈涼水。
苦熱暢一飲，畢功戒半委。
墨雲（陽文長方印）

(十三)

灌溉

堰苗鄙宋人，抱甕慙蒙莊。
何如銜尾鴉，倒流竭池塘。
穉徑舞翠浪，籬篠生晝涼。
斜陽耿衰柳，笑歌聞女郎。

題跋：

決水復溉水，農候悉用莊。
桔槔取諸井，翻車取諸塘。
胥當盡人力，曝背那乘涼。
粒食如是艱，字餅嗤何郎。
中和（陰文橢圓印）

(十四)

收刈

田家刈穫時，腰鎌競倉卒。
霜濃手龜坼，日永身罄折。
兒童行拾穗，風色凌短褐。
歡呼荷擔歸，望望屋山月。

題跋：

我穀亦已熟，我工猶未卒。
敢學陶淵明，五斗羞腰折。
男婦艾田間，秋風侵布褐。
秋風尚可當，最畏冬三月。
几席有餘香（陰文長方印）



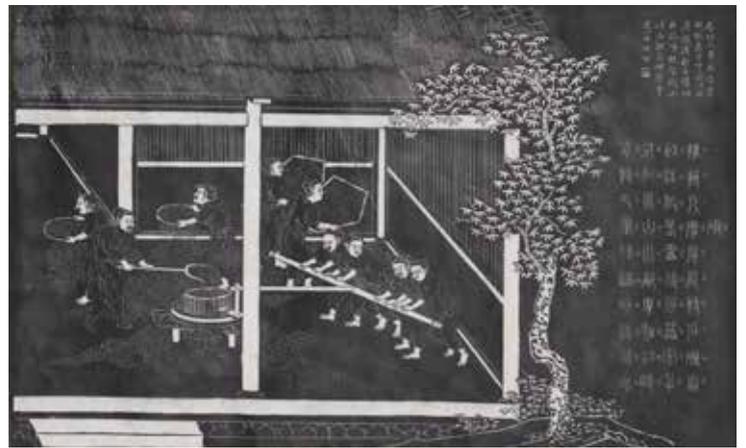
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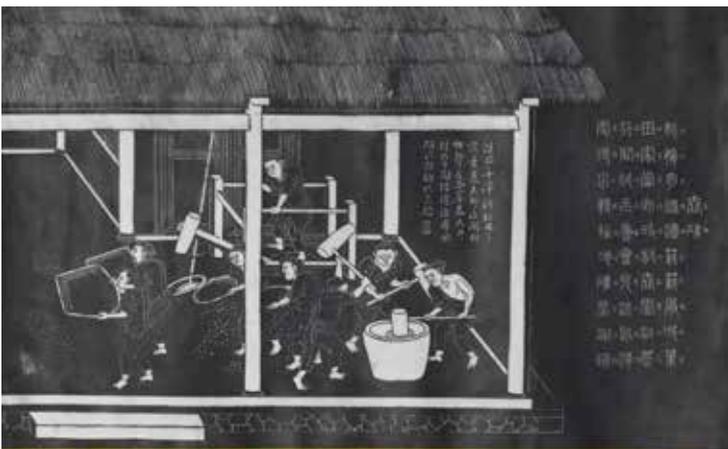
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30.21



題跋(一)及(二) Colophons (1) & (2)

(十五)

登場

禾黍已登場，稍覺農事優。
黃雲滿高架，白水空西疇。
用此可卒歲，願言免防秋。
太平本無象，村舍炊煙浮。

題跋：

九月築場圃，捆積頗慶優。
束稞滿新架，糠穗遺舊疇。
周雅詠如坻，奄觀黃雲秋。
迴顧溪町間，白水空浮浮。
得佳趣（陽文方印）
幾暇怡情（陽文方印）

(十六)

持穗

霜時天氣佳，風勁木葉脫。
持穗及此時，連枷聲亂發。
黃雞啄遺粒，烏鳥喜聒聒。
歸家抖塵埃，夜屋燒櫛柚。

題跋：

取粒欲離藁，輪枷敲使脫。
平場密布穗，揮霍聲互發。
即此幸心慰，寧復厭耳聒。
須臾看遺穰，突然如樹柚。
齊物（陰文長方印）

(十七)

簸揚

臨風細揚簸，糠粃零風前。
傾瀉雨聲碎，把翫玉粒圓。
短帚箕帚婦，收拾亦已專。
豈圖較斗升，未敢忘凶年。

題跋：

禾穗雖已擊，糠粃雜陳前。
臨風揚去之，乃餘淨穀圓。
憐彼農功細，嘉此農心專。
所以九重上，惕息虔祈年。
落華滿地皆文章（陽文方印）

(十八)

礪

推挽人摩肩，展轉石礪齒。
殷牀作春蠶，旋風落雲子。
有如布山川，部婁勢相峙。
前時斗量珠，滿眼俄有此。

題跋：

有竹亦有木，胥當排釘齒。
其下承以石，磨礪成粒子。
轉軸如風鳴，植架擬山峙。
不孤三時勞，幸逢一旦此。
古香（陽文方印）
朗潤（陽文方印）

(十九)

春碓

娟娟月過牆，簌簌風吹葉。
田家當此時，村春響相答。
行聞炊玉香，會見流匙滑。
更須水轉輪，地碓勞蹴躅。

題跋：

溪田無滯穗，秋林有落葉。
農夫那得閒，相杵聲互答。
一石春九斗，精鑿期珠滑。
復有水碓法，轉輪代足踏。
含輝（陰文長方印）

(二十)

籠

茅檐閒杵臼，竹屋細籠簸。
照人珠琲光，奮臂風雨過。
計功初不淺，飽食良自賀。
西鄰華屋兒，醉飽正高卧。

題跋：

織竹為圓筐，疎密殊用簸。
疎用礪以前，細用春已過。
筒三弗厭精，登倉近堪賀。
力作那偷閒，誰肯茅簷臥。
聊以觀生意（陽文長方印）

(二十一)

入倉

天寒牛在牢，歲暮粟入庾。
田父有餘樂，炙背卧檐廡。
却愁催賦租，胥吏來旁午。
輸官王事了，索飯兒叫怒。

題跋：

村舍亦有倉，用備供天庾。
艱食惜狼戾，蓋覆藉屋廡。
背負復肩挑，入廩忙日午。
輸賦不稍遲，恐防租吏怒。
已丑新正，御題。
乾隆宸翰（陰文方印）

儀甫（陽文方印）

隨齋（陽文方印）

題跋（一）：

人知求美衣、甘食之奉，而不知衣食之源。其艱難如此，是圖有補於世教為不小。趙子俊題。

趙氏子俊（陰文方印）

題跋（二）：

右《耕織圖》二卷，《耕》凡二十一事，《織》凡二十四事。事為之圖，繫以五言詩一章，章八句。四明樓璘當宋高宗時，令臨安於潛所進本也，與《豳風·七月》相表裏。其孫洪深等，嘗以詩刊諸石。其從子鑰，嘉定間參知政事，為之書丹，且敘其所以。此圖亦有木本流傳于世。文簡程公曾孫榮儀甫，博雅君子也，繪而篆之，以為家藏，可謂知本。覽者毋輕視之。吳興姚式書。

姚氏子敬（陽文方印）

筠菴（陰文方印）



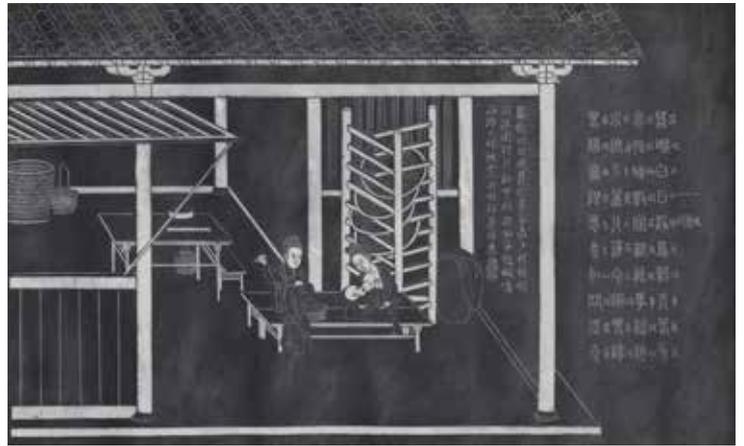
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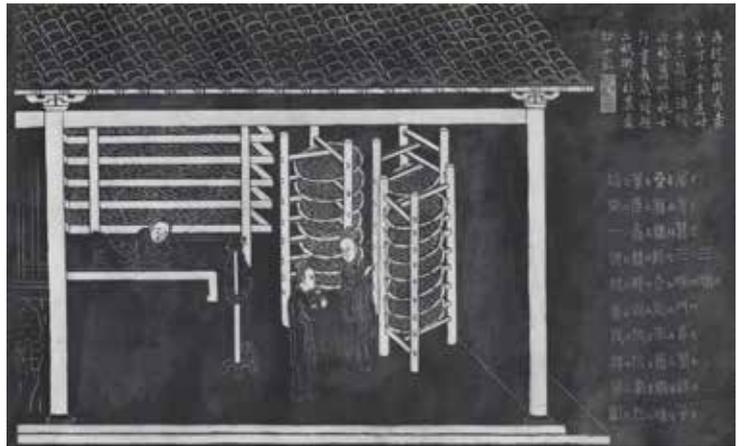
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30.25



30.26



30.27



30.28



30.29

「織」卷

(一)

浴蠶

農桑將有事，時節過禁煙。
輕風歸燕日，小雨浴蠶天。
春繆(衫)卷縞袂，盆池弄清泉。
深宮想齋戒，躬桑率民先。

題跋：

浴蠶同浸種，溫水炊輕烟。
農桑事齊興，衣食均民天。
紙種收隔歲，潤灑百花泉。
比戶恐失時，力作各爭先。
乾隆宸翰(陰文方印)

(二)

下蠶

穀雨無幾日，谿山煖(暖)風高。
華蠶初破殼，落紙細於毛。
柔桑摘蟬翼，蔌蔌才容刀。
茅檐紙窻明，未覺眼力勞。

題跋：

吳天氣漸暖，鋪紙種漸高。
破殼成蟻形，綠色細似毛。
輕刮下諸紙，鵝羽揮如刀。
女伴絕往來，傲載蠶婦勞。
寫生(陰文長方印)

(三)

餵蠶

蠶兒初飯時，桑葉如錢許。
攀條摘鵝黃，藉紙觀螻(蟻)聚。
屋頭草木長，窗下兒女語。
日長人頗閒，鍼線隨緝補。

題跋：

猗猗陌上桑，吐葉剛少許。
摘來飼烏兒，筠筐食共聚。
氣候物盡知，林外倉庚語。
設無蠶績功，袞職其誰補。
比德(陰文方印)
朗潤(陽文方印)

(四)

一暝(眠)

蠶暝白日靜，鳥語青春長。
衰(抱)脛聊假寐，孰能事梳妝。
水邊多麗人，羅衣躡春陽。
春陽無限思，豈知問農桑。

題跋：

蠶飽初欲眠，蠶忙事正長。
少婦獨偷閒，深閨理新粧。
中婦抱幼子，趁暇哺向陽。
大婦縫裳衣，明朝著採桑。
中心止水靜(陰文橢圓印)

(五)

二暝

吳蠶一再暝，竹屋下簾幕。
拍手弄嬰兒，一笑姑不惡。
風來麥秀寒，雨過桑沃若。
日高蠶未起，谷鳥鳴百箔。

題跋：

初眠蛾蛻皮，村屋低垂幙。
七日變如故，首喙壯不惡。
於候當二眠，上架依前若。
弗食復弗動，圓筐貼細箔。
叢雲(陰文長方印)

(六)

三暝

屋裏蠶三暝，門前春過半。
桑麻綠陰合，風雨長檠暗。
葉底蟲絲繁，臥作字畫短。
偷閒一枕肱，夢與楊華(花)亂。

題跋：

再起蠶漸長，桑葉可食半。
是時葉亦繁，陌頭陰欲暗。
篝燈視女郎，晝長夜駸短。
三眠擬三耘，農桑功不亂。
聊意觀生意(陽文長方印)

(七)

分箔

三暝三起餘，飽葉蠶局促。
眾多旋分箔，蚤晚礎滿屋。
郊原過新雨，桑柘沾(添)濃綠。
竹間快活吟，慙愧麥飽孰(熟)。

題跋：

眠起有定程，不緩亦不促。
逮三蠶大長，分箔陳盈屋。
蕪疏要及時，蝨蝨色澤綠。
移東復置西，吳孃工作熟。
幾暇怡情(陽文方印)
得佳趣(陽文方印)

(八)

採桑

吳兒歌採桑，桑下青春深。
鄰里講歡好，遜畔無欺侵。
筠籃各自携，筠梯高倍尋。
黃鸝飽紫葚，啞吒(咤)鳴綠陰。

題跋：

柔桑採春初，遠揚採春深。
飼之別早遲，時序毋相侵。
蠶老需葉多，升樹勞搜尋。
雨則風諸陽，燥又潤諸陰。
齊物(陰文長方印)

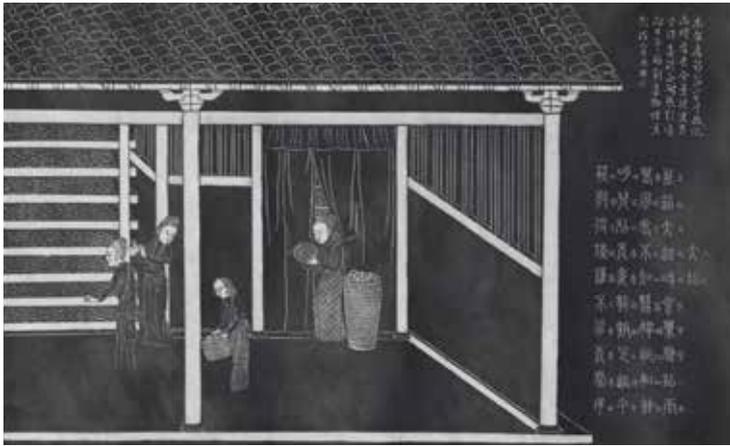
(九)

大起

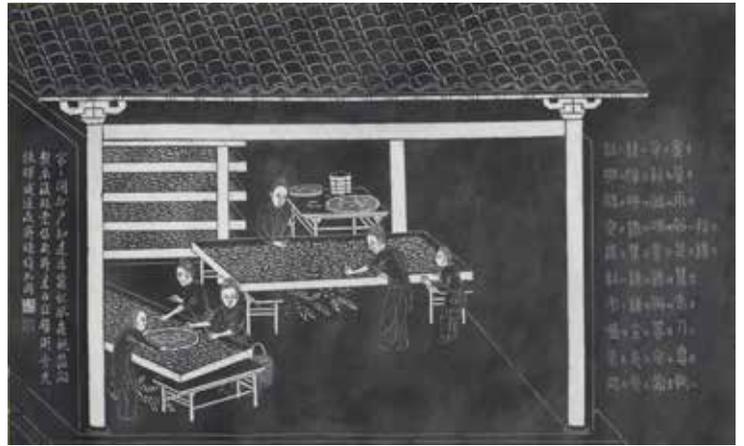
盈箱大起時，食葉聲似雨。
春風老不知，蠶婦忙如許。
呼兒刈青麥，朝飯已過午。
妖歌得綾羅，不易青幫女。

題跋：

木架度筠箔，室中避風雨。
蟬首食全葉，須臾盡寸許。
喜溫不耐熱，引涼向日午。
酌劑適物性，嗟哉彼貧女。
古香(陽文方印)
太寶(陰文方印)



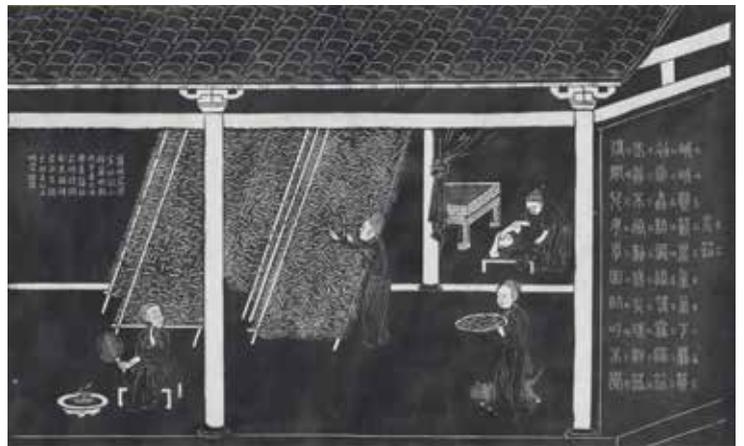
30.30



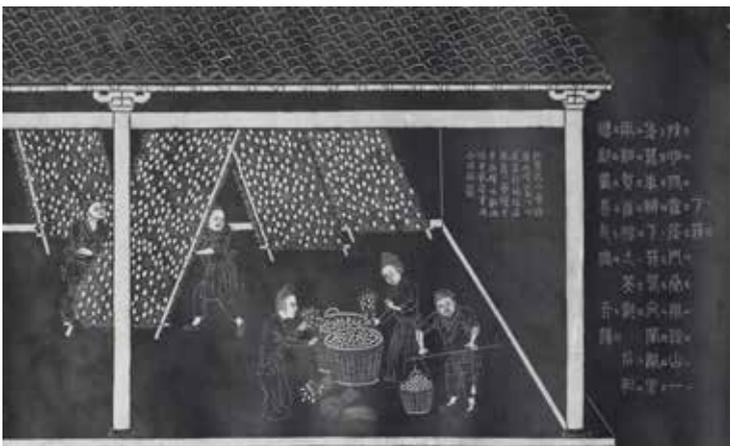
30.31



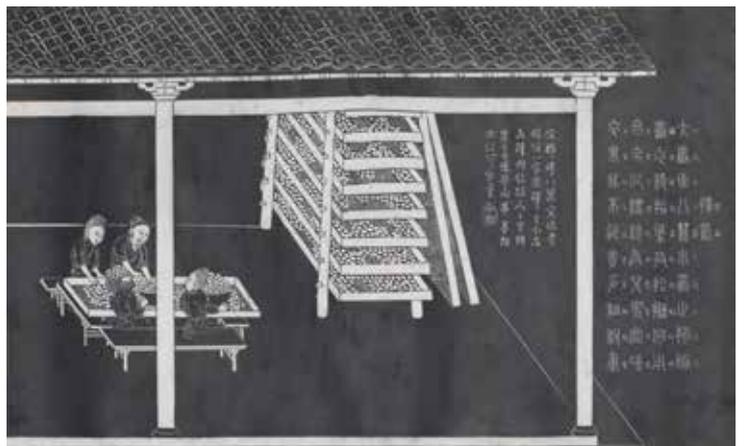
30.32



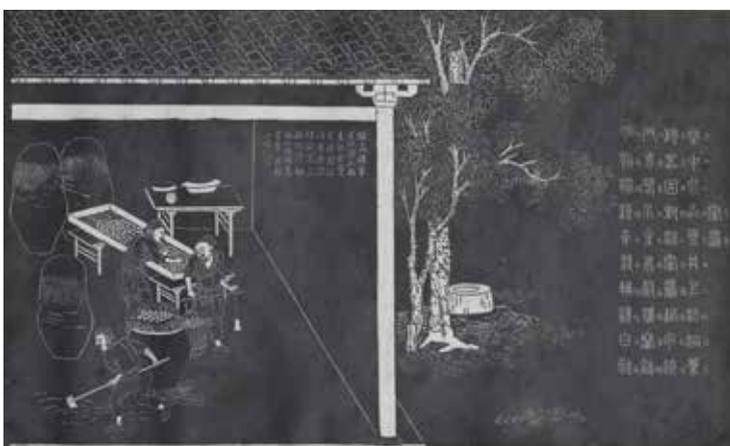
30.33



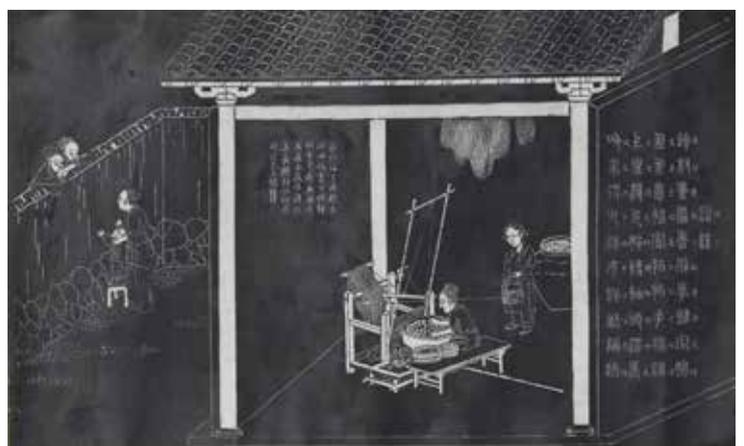
30.34



30.35



30.36



30.37

(十)

捉績

麥黃雨初足，蠶老人愈忙。
辛勤減暝食，顛倒著衣裳。
絲腸映綠葉，練練金色光。
松明照夜屋，杜宇嘯東岡。

題跋：

家家閉外戶，知是為蠶忙。
夙夜視箔間，弊衣復短裳。
綠形將變白，絲腸漸含光。
揀擇戒遲疾，齊棟堆如岡。
會心不遠（陽文方印）

德充符（陰文方印）

(十一)

上簇

采采綠葉空，剪剪白茅短。
散（撒）簇輕放手，蠶老絲腸嫵。
山市浮晴嵐，風日作妍煥。
會看繭如蠶，纍纍光眩眼。

題跋：

束草置箔間，不長亦不短。
蠶足緣之上，肖翹力猶軟。
喉明欲繭候，清和律已暖。
誰謂村舍中，蒼山忽滿眼。
思無邪（陰文長方印）

(十二)

炙箔

峨峨蒸薪炭，重重下簾幕。
初出蟲結網，遽若雪滿箔。
老翁不勝勤，候火珠汗落。
得閒兒女子，困卧呼不覺。

題跋：

蠶性究畏寒，終朝不捲幕。
仍期成繭速，火攻用炙箔。
絲蟲將結網，銀光鋪錯落。
獸炭揀良材，率欲無烟覺。
激觀（陰文長方印）

(十三)

下簇

晴明開雪屋，門巷排銀山。
一季蠶事辦，下簇春向闌。
鄰里兩相賀，翁媪式笑歡。
后妃應獻繭，喜色開天顏。

題跋：

紅蠶既作蠶，堆簇如雪山。
取下即盛筐，秤祝倚屋闌。
蠶一繭獲十，豐熟婦女歡。
迴憶昔蹙眉，幸博今開顏。
含輝（陰文長方印）

(十四)

擇繭

大繭至八蠶，小繭止獨蛹。
繭衣繞指柔，收拾擬何用。
冬來作縹紉，與兒禦寒凍。
衣帛非不能，責（債）多租稅重。

題跋：

宜棉誇八蠶，宜絲貴獨蛹。
一家聚擇之，分品各殊用。
絲待人之買，綿禦己之凍。
勞而弗享報，女紅可勿重。
中和（陰文橢圓印）

(十五)

窖繭

槃（盤）中水晶鹽，井上梧桐葉。
陶器固封泥，窖繭過旬浹。
門前春水生，布穀催畚鍤。
明朝蹋纒車，車輪纏白氈。

題跋：

蛾若破繭出，絲斷如敗葉。
期有甕窖法，封泥固周浹。
深埋取寒氣，掘地揮鋤鍤。
何必詡高昌，草實稱白氈。
清玩（陰文長方印）

(十六)

纒絲

連村煮繭香，解事誰家孃。
盈盈意媚竈，拍拍手探湯。
上盆顏色好，轉軸頭緒長。
晚來得少休，女伴語隔牆。

題跋：

繭終絲之始，猶未聞女孃。
竈下颺輕烟，釜中沸熱湯。
度戒過不及，乃得絲美長。
轉軸仔細看，梧月已上牆。
席上珍（陽文長方印）

(十七)

蠶蛾

蛾初脫纏縛，如蝶栩栩然。
得偶粉翅光，散子金粟圓。
歲月判悠悠，種嗣期綿綿。
送蛾臨遠水，蚤歸屬明季。

題跋：

視繭圓與尖，雌雄別較然。
擇美待化蛾，齧繭出其圓。
成偶經晝夜，布子密且綿。
紙種敬以收，默祝富來年。
取益在廣求（陰文長方印）

(十八)

祀謝

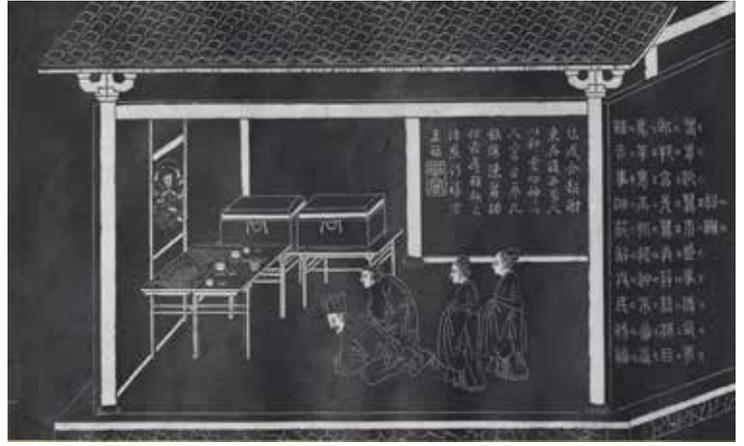
春前作蠶市，盛事傳西蜀。
此邦盲（享）先蠶，再拜絲滿目。
馬革裹玉肌，能神不為辱。
雖云事渺茫，解與民為福。

題跋：

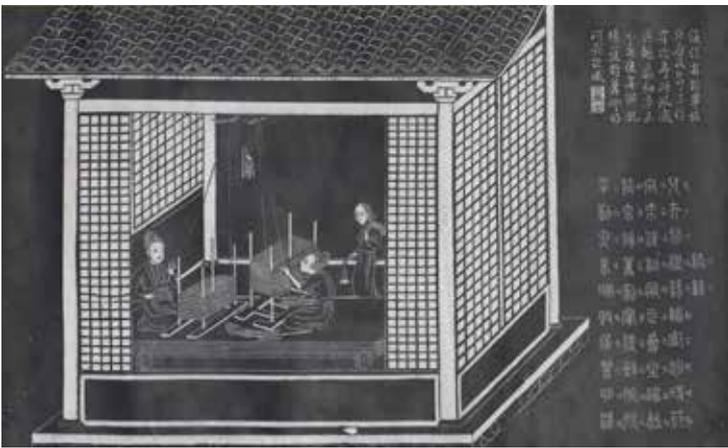
絲成合報謝，東吳復西蜀。
人以神虔心，神以人寓目。
盈几銀鏤陳，蠶攻佑蒙辱。
雖酬已往恩，仍禱方來福。
垂露（陰文長方印）



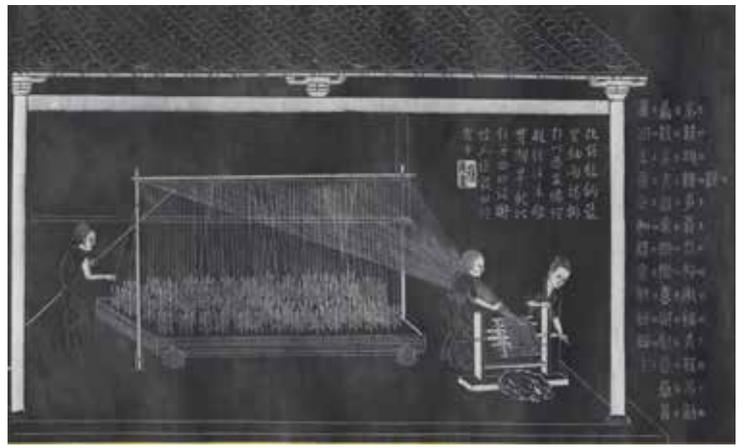
30.38



30.39



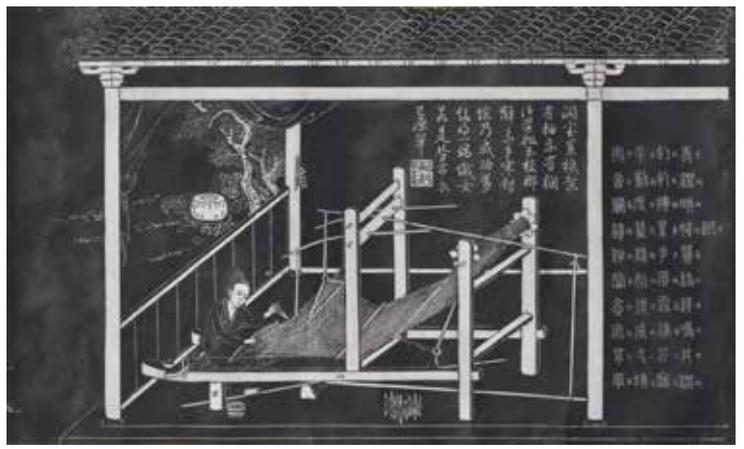
30.40



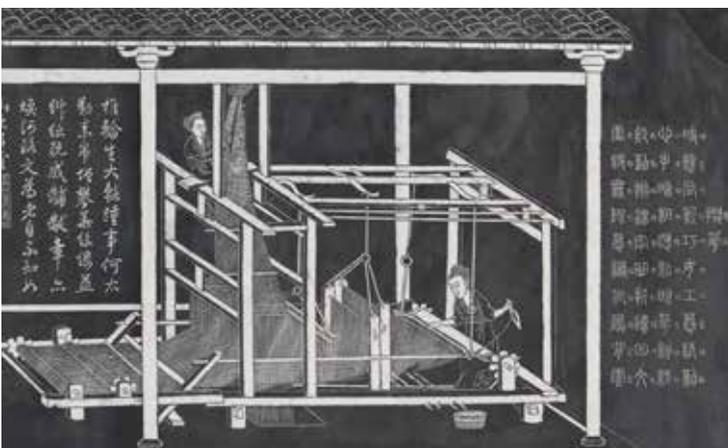
30.41



30.42



30.43



30.44



30.45

(十九)

絡絲

兒夫督機絲，輪官趁時節。
向來催租瘢，正為坐踰越。
朝來掉篋(篋)勤，寧復辭腕脫。
辛勤夜未暝，敗屋燈明滅。

題跋：

縑絲甫報畢，絡絲應及節。
工作有次序，此風盛吳越。
蠶細卒未分，要使無斷脫。
轉篋對篝燈，明河影欲滅。
三希堂(陽文長方印)

(二十)

經

素絲頭緒多，羨君好安排。
青鞵不動塵，緩步交去來。
脉脉意欲亂，眷眷首重回。
王言正如絲，亦付經綸才。

題跋：

既絡絲納筥，置軸兩端排。
引以為直縷，理繁徐往來。
條貫期畢就，比弦無曲回。
設擬悖如紉，敢曰經有才。
隨安室(陽文長方印)

(二十一)

緯

浸緯供織作，寒女兩髻丫。
繾綣一縷絲，成就百種華。
弄水春筍寒，卷輪蟾景(影)斜。
人間(間)小阿香，晴空轉靄(雷)車。

題跋：

浸緯非細工，付之小女丫。
誰知素絲中，乃具種種華。
精次於是別，轉輪引緒斜。
由分漸成合，小大殊軸車。
雲霞思(陰文長方印)

(二十二)

織

青鐙映幃幕，絡緯鳴井欄。
軋軋揮素手，風露淒已寒。
辛勤度幾梭，始復成式端。
寄言羅綺伴，當念麻苧單。

題跋：

閨室置機架，有軸亦有欄。
往還拋玉梭，那辭素手寒。
錯綜乃成功，萬絲得一端。
織女若是勞，布亦已原單。
落華滿地皆文章(陽文方印)

(二十三)

攀花

時態尚新巧，女工慕精勤。
心手暗相應，照眼華紛紜。
殷勤挑錦字，曲折讀回文。
更將無限思，織作鴈背雲。

題跋：

椎輪生大輅，踵事何太勤。
素帛增攀華，絲縷益糾紜。
既成黼黻章，亦煥河洛文。
為者自不知，如山出五雲。
靜中觀造化(陰文長方印)

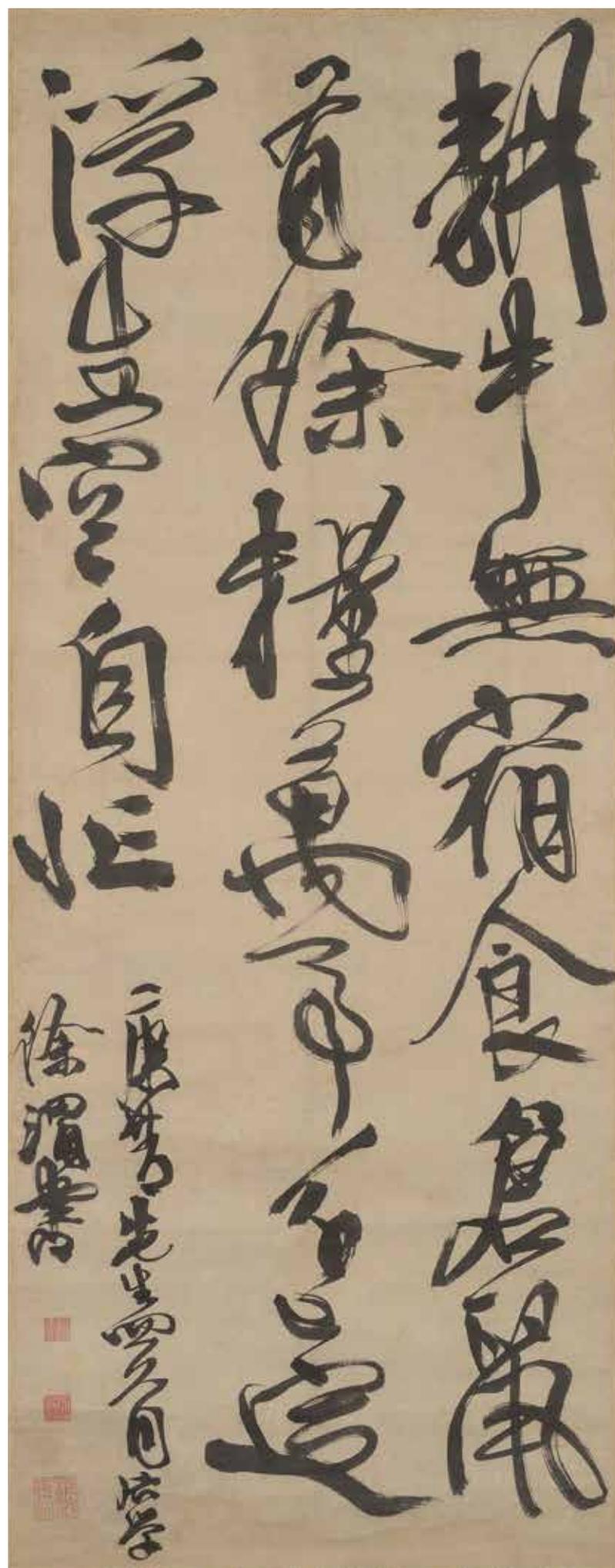
(二十四)

剪帛

低眉(看)事機杼，細意把刀尺。
盈盈彼美人，剪剪其束帛。
輪官給邊用，辛苦何足惜。
大勝漢繚綾，粉浣不再著。

題跋：

精蠶不中數，廣狹不中尺。
王制弗鬻市，要義寓翦帛。
辛苦豈易成，欲裁心自惜。
耕勞蠶亦勞，視此吟篇著。
己丑新正，御題。
乾隆(陰文連珠圓方印)



徐渭 (1521 – 1593)

無紀年

水墨紙本立軸

142.5 x 50.8 厘米

喜聞過齋藏品

Xu Wei (1521 – 1593)

Not dated

Hanging scroll, ink on paper

142.5 x 50.8 cm

Cissy and Robert Tang Collection

釋文：

耕牛無宿食，倉鼠有餘糧。萬事分已定，浮生空自忙。

康節先生四首，后學徐渭書。

佛壽（白文方印）

文長（白文方印）

湘管齋（朱文方印）

此作品用筆老辣，雄渾蒼勁，墨色厚重，間有飛白。徐渭改變傳統方正、平整、勻稱的結字方式，全篇字體大小錯落有致，誇張欹側，他將中、偏、側三鋒交合運用，線條粗細對比鮮明，形成一種富有奇趣又充滿張力的風格。此軸文句出自流行在民間的通俗讀物《名賢集》，亦見於元、明間雜著，以耕牛比喻勞苦的大眾人民，倉鼠比喻為不勞而獲的人，表達面對社會上種種的不公，都只能聽天由命的消極思想。

徐渭少年功名失意，中歲任浙閩督胡宗憲幕府，後被牽連入獄而發狂。晚年生活坎坷，以賣畫為生。徐氏為明代著名詩文、書畫家，詩文戲曲著作甚豐。中歲以後開始習畫，擅花鳥，兼山水、人物。書法工行草，出自米芾、黃庭堅，筆勢縱橫奔放，極盡個性抒發之能事。

This work demonstrates the use of matured and forceful brush strokes with dense ink and was written in parts with the “flying white” technique. Xu Wei transformed the traditional neat and meticulous style of handwriting. In this piece, the characters are presented in a delightful layout featuring varied sizes and exaggerated tilts. He combined the use of centred, sided and slanted tips, which form striking contrasts between thick and thin lines, creating a quaint and dramatic style. The text on this scroll was taken from a popular folk literature *Ming Xian Ji* (Collected Famous and Worthy Sayings), and was often seen in miscellaneous writings in the Ming and Qing dynasties. It contains an allegory in which the ploughing cattle refer to hard-working people while the hamsters are a metaphor for those who reap without sowing. It conveys a passive sentiment, that one can only resign to one’s fate in the face of social injustices.

In his younger years, Xu attempted to enter civil service but was continually unsuccessful. During his middle age, he was employed by supreme commander Hu Zongxian under the Viceroy of Min-Zhe. Nonetheless, Xu was later imprisoned after being implicated in a wrongdoing, which led to him becoming mentally ill. He spent the latter years of his life in poverty, where he made ends meet by selling his artworks. Xu was a famous poet, writer, calligrapher and painter of the Ming dynasty, having composed an extensive repertoire of poetry, writings and operas. He began focusing on painting in his middle age, and was skilled at painting flowers and birds as well as landscapes and human figures. His calligraphy mostly features the running-cursive script and displays a wildly expressive style reminiscent of Mi Fu and Huang Tingjian.



Plum blossoms

沈灝 (1586 – 1661)

無紀年

水墨或水墨設色絹本十二開冊

各約 32.6 x 29.2 厘米

樂常在軒藏品

Shen Hao (1586 – 1661)

Not Dated

Album of 12 leaves, ink or ink and colour
on silk

Each ca. 32 x 29 cm

Lechangzai Xuan Collection

此冊各開分別描繪梅花含苞待放、盛開、衰糜的不同姿態，以淡墨勾畫梅枝，枝節欹曲，縱橫交錯，秀雅自然。沈灝的題識記述其畫梅心得，言及畫枝、畫花的要訣，自創三橫一縱的出枝形態；而清末學者梁鼎芬題跋中透露此冊本為番禺藏家盛景璇的收藏，梁鼎芬向盛氏借此冊欣賞，並把其帶在身邊，逐幅題識，可見他對此冊的鍾愛之情。

沈灝深諳畫理，《畫塵》為其僅存於世的論畫著作。他繼承自董其昌至陳繼儒所提倡的南北宗論，並明確將南、北宗區分為行家畫與文人畫，或由於他曾出家為僧，尤其重視箇中的禪喻。沈灝對於文人畫也講求技法，着重通過技法的運用來烘托意境，多寫山水，此冊以墨梅為題，在他的存世作品中屬少見。

Each leaf in this album shows a different nature of plum blossoms, including scenes of their budding, blossoming and withering. Their stems were drawn in light ink while the joints intertwine in a myriad of directions, creating a sense of natural elegance. In the inscription, Shen Hao concludes his experience of painting plum blossoms, where he talks about the key principles of drawing the stems and flowers, and the pattern of “three horizontal and one vertical lines” he developed for portraying the stems. The late Qing scholar Liang Dingfen wrote in the colophon that this album had been owned by the collector Sheng Jingxuan from Panyu District, and that Liang borrowed it from Sheng for his study. Liang kept the album close to him and added his colophon to each painting, which suggests Liang’s great affection for the works.

Shen was well-versed in the theories of art. His only surviving work on the subject is *Hua Chen*. He supported the idea put forth by the likes of Dong Qichang and Chen Jiru which divided Chinese art into the Southern and Northern Schools, each referring to the literati and professional styles of painting. Since he had once been a monk, it could be suggested that Shen was impressed by the elements of Zen applied in this school of thought. Shen emphasised the use of techniques in producing literati paintings, as a means of creating the desired atmosphere. As he mostly produced landscape paintings, this album featuring ink-painted plum blossoms is a rare one among his surviving works.



32.1



32.2



32.3



32.4



32.5



32.6



32.7



32.8



32.9



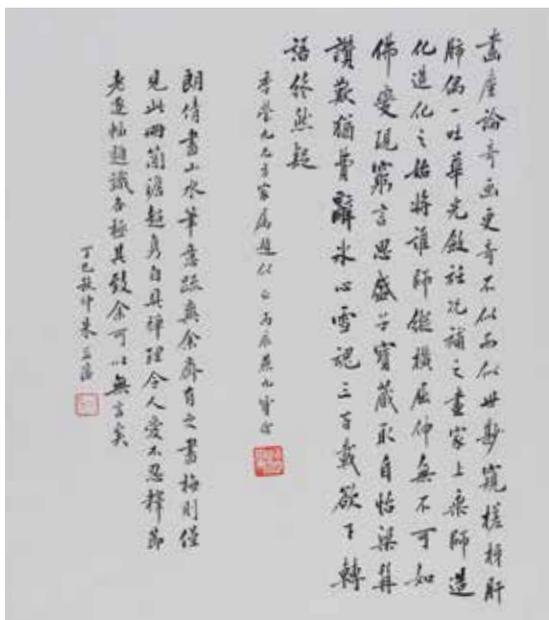
32.10



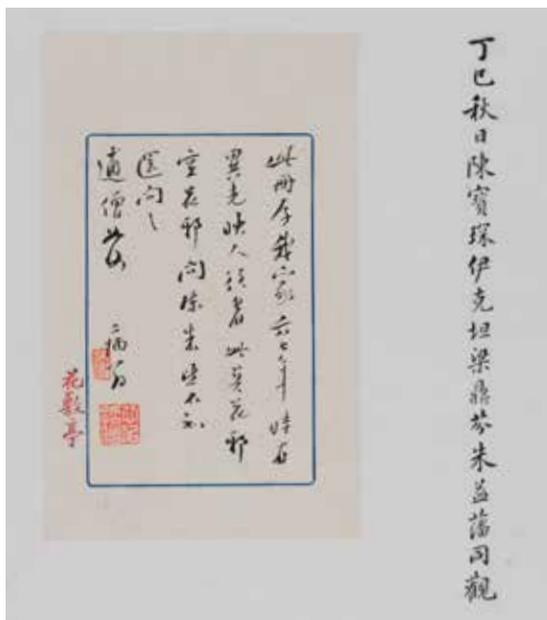
32.11



32.12



題跋 Colophons



題跋 Colophons

款識：

(一)

倦描健布，得勢口(缺)嫵，非奇虛活機，出出無盡，吾亦莫解。

鑒藏印章：

遠(白文方印)

裱邊題跋：

華山千盤，黃河九曲，以況此花，天生使獨，節(庵)梅前書。

芬(白文方印)

(二)

余在山樓對雨課此，重綿如洗，久之筆腕間冰霜嚴結，先民貽歌云：骨冷幽氣，逼與古人，深悔着衣單，同一描畫。懼。

鑒藏印章：

遠(白文方印)

裱邊題跋：

可俯則俯，可仰則仰，此花自然，不有世想。己酉(1909)二月，季瑩屬題，時在雙溪寺，病足靜坐先得此十六字，永願庵記。

鼎芬(白文方印)

(三)

余初成此枝，舉似季遠曰：大士千手眼，汝復親睹。遠公驚笑曰：身在瓶中，有此殊(相)(缺)，此相本空，謂之倒瓶出空可，謂之水在瓶中，月在天上(可)(缺)。癯禪。

鑒藏印章：

遠(白文方印)

裱邊題跋：

瓶小花大，瓶輕花重，易曰：負且乘，致寇至。己酉除夕鹿翁說。

竹根(白文長方印)

(四)

發枝戒整、戒亂、戒作態、戒無態。安花戒迎合、戒不情、戒成口(缺)、戒乖伍。厥維(難)(缺)哉！癯。

鑒藏印章：

遠(白文方印)

裱邊題跋：

花枝八戒，越顯光怪。佳人伉儷，名士沆瀣。己酉十一月六梅堂舊客寫此，有懷三柳門。

鼎芬(白文方印)

六梅堂(朱文方印)

(五)

謂此枝不脫古人畦徑則錯；失古人墾范亦錯。其吐花伸榦，閒俊自然。癯。

鑒藏印章：

遠(白文方印)

裱邊題跋：

蕭然萬物之表，復兮千載以上。藏山。沉冥(白文方印)

(六)

盧鴻石，王維樹，清夷樸(梅)，管夫人竹，清之四聖，有意作伍，便落歲寒套續。

鑒藏印章：

遠(白文方印)

裱邊題跋：

清者為伍，濁者安往，清濁過分，所以有黨。病翁記於歲寒堂。

藏山(朱文方印)

(七)

老矣且拙甚，着藤亦不惡。癯。

鑒藏印章：

遠（白文方印）

燕如心賞（朱文方印）

雲裳審定（朱文方印）

裱邊題跋：

梅君子，藤小人，纏不已，偽亂真。庚戌（1910）九月，藤戒軒題。甚思芷蓀湘潭。

芬（朱文方印）

(八)

簡枝若此（缺）得蜿蜒直上勢。細而勢外索解，一花半花，欲泣欲笑，此何人哉。癯。老子筆。

鑒藏印章：

遠（白文方印）

裱邊題跋（一）：

擎天一花，千春之香，鶴于九皋，鳳於朝陽。楊忠愍公祠下題。鼎芬書于海西庵。

正學堂（白文方印）

裱邊題跋（二）：

季瑩九弟此梅冊，奇珍也。題三年，携至鄂、至京師、至焦山、至鍾山乃還之。辛亥（1911）六月朔日，檢匣中物再書于畫尾。竹根。

天山草堂（朱文方印）

(九)

枝法三橫一縱，前人曾未想到，得勢又奇又正，奇正不立處，與華同失一咲（缺）。朗禪。

鑒藏印章：

遠（白文方印）

梁氏家藏（朱文方印）

裱邊題跋：

縱橫奇正兵法也。梅禪以之。節。

伯烈（朱文方印）

(十)

窈矯處，用簡拙，用文秀，定力最難。懼。

鑒藏印章：

遠（白文方印）

裱邊題跋：

拙者濂溪賦，又有紫陽齋。吾友朱鼎甫，厂（庵）石永不埋，人不如花耶。萬事日以乖，花不如人耶。百豔傷我懷，且住簡寂觀，步春心自孩。辛亥正月，眠食陳伯嚴家，有廬山之約，敷。

節厂（庵）（朱文方印）

(十一)

懶如袁安卧，枯如神光（缺），此貌也現（缺）洛，身隱如李魂。此神也而非也，更參（缺）。朗癯畫（缺）（缺）。

鑒藏印章：

遠（白文方印）

燕如心賞（朱文方印）

梁氏家藏（朱文方印）

裱邊題跋（一）：

諸葛名士之卧邪，五柳先生之折邪。天地有此花，即有此形，千齡萬祀，消息堅祕。癯公啟之，奇哉。庚戌除夕記於焦山。

鹿翁（白文長方印）

裱邊題跋（二）：

兩年除夕，兩地皆有題，不知明年在何處也，此冊得三題否，問劍人。

節闇（白文方印）

(十二)

三十二現非普現身，現藥樹度生，現網林說法，此現無情身也，何必拈解語花付老迦葉，然後稱正法眼藏。咄！一根發莖，六根俱脫，春歸剗外，體露金風。安知一花五葉，不在季遠筆端親傳衣鉢，不然請聽。二十五枝各下轉語。朗道人顯畫並題。

懼禪（白文方印）

沈顯（朱文方印）

鑒藏印章：

雲棲五乳之間（朱文橢圓印）

燕如珍藏（朱文方印）

梁氏童珍藏書畫印（朱文長方印）

題跋（一）：

《畫塵》論奇畫更奇，不似而似世鈔窺，槎枒肝肺偶一吐，華光斂衽况補之。畫家上乘師造化，造化之始將誰師。縱橫屈伸無不可，如佛變現窮言思。盛子寶藏取自怡，梁髯讚歎猶費辭。冰心雪魂三百載，欲下轉語終然疑。季瑩九兄方家屬題似正，丙辰（1916）燕九，寶琛。

橘叟（白文方印）

題跋（二）：

朗倩畫山水，筆意疏爽，余齋有之。畫梅則僅見此冊，簡澹超雋，自具禪理，令人愛不忍釋。節老逐幅題識，各極其致，余可以無言矣。丁巳（1917）秋仲，朱益藩。

艾卿（朱文方印）

題跋（三）：

丁巳秋日，陳寶琛、伊克坦、梁鼎芬、朱益藩同觀。

題跋（四）：

此冊存我家六、七年，時有異光映人須眉。此真花邪，空花邪，問陳朱，皆不知，還問之逋僧如何。病翁。

病翁（白文方印）

心似孤僧（白文方印）



文嘉 (1501 – 1583)

無紀年

水墨紙本立軸

55.5 x 28 厘米

樂常在軒藏品

Wen Jia (1501 – 1583)

Not dated

Hanging scroll, ink on paper

55.5 x 28 cm

Lechangzai Xuan Collection

款識：

高天爽氣澄，落日橫烟冷，寂莫（寞）
草玄亭，孤雲亂山影。文嘉。

文休承氏（白文方印）

鑒藏印章：

萬安本氏鑒定（朱文方印）

寶研齋（白文方印）

此畫明顯是追摹倪瓚風格的作品，描繪一座茅亭孑立於在疏林之間，構圖舒朗，用筆疏放秀逸，山石的輪廓以淡墨描繪，皴擦乾枯簡潔，而畫中孤山、枯樹、空亭亦是元代畫家倪瓚畫中常出現的母題。寂靜的空間，與親題的五言絕句互相呼應。

文嘉為文徵明次子，少承家學，是明代吳門畫派代表之一。畫風受其父影響，擅於摹古，山水作品多取法倪瓚筆意，間仿王蒙皴染。除此畫外，文嘉亦多次仿倪瓚風格作畫，頗得神韻，箇中流露其對倪瓚隱逸淡泊處世的敬意和追慕。

This work exhibits the imitated style of Ni Zan. A thatched pavilion is seen in the middle of a sparse forest. The painting features a spacious composition with free and refined brushwork. The rocks have been painted with light ink, showing crisp outlines achieved through the use of texture strokes. The solitary mountain, withered trees and empty pavilion are motifs often found in the paintings of Yuan dynasty painter Ni Zan. The stillness of the space echoes the five-character quatrain inscribed by the painter Wen Jia.

The second son of famous painter Wen Zhengming, Wen Jia was taught by his father from a young age. He later became a member of the Wu School during the Ming dynasty. Due to his father's influence, Wen was skilled at emulating classic masterpieces. Most of his landscape paintings show features of Ni Zan's brush works as well as Wang Meng's texture strokes. In addition to this painting, Wen produced a number of other works that captured the essence of Ni Zan's style, revealing Wen's admiration for the latter's reclusive and peaceable nature.

仿沈周《黃葉山房圖》

Imitation of Shen Zhou's *House of mountain with yellow leaves*



明儉 (? - 1866)

無紀年

水墨設色紙本立軸

136.5 x 33.8 厘米

樂常在軒藏品

Mingjian (? - 1866)

Not dated

Hanging scroll, ink and colour on paper

136.5 x 33.8 cm

Lechangzai Xuan Collection

款識：

憶道光庚戌(1850)十月住天平山白雲精舍之嶗山閣，時山下銀杏萬株，濃黃無際，若黃靈之截山腰。數日後大風，萬點蔽空，落為黃雨。夜雨驟至，颯颯蕭蕭，為雨聲為落葉不可辨。及曉啟窗視之，已脫去十分之七八矣，平生黃葉壯觀無過於此。古來至草木變衰，志士往往與悲，悲自己已遲暮，藉草木發舒，若出塵人只覺天地變移，人士代謝為理之常，遇景為可娛耳。反覺楚客為多事也。几谷儉仿白石翁《黃葉山房圖》並識。

几谷畫印(朱文方印)

明儉(白文方印)

鑒藏印章：

青羊鏡軒收藏(朱文方印)

畫中前景數棵高木盡是銀杏黃葉，秋意濃濃，其中又見雲煙、流水，在樹木掩映下，室內文士圍坐論學，營造出一處平淡恬靜的山谷居地。畫中山石均以墨塗染，再用皴擦展現肌理，輔有細碎苔點，乾濕濃淡互補。據題識，此畫為仿沈周《黃葉山房圖》之作。

明儉是僧人畫家，少歲出家小九華山，拜張峯為師學畫，屬京江畫派。京江畫派尤主張通過習仿吳門畫派，即以沈周、文徵明等人作為效法對象，來領略宋元的精髓，從而獲取創作靈感。明儉此作正正表現了當時京江畫派在理論和實踐上的探索。

The ginkgo trees in the foreground are covered in yellow leaves, conjuring an autumn scene that is enriched by mist and a flowing river. Through the trees, intellectuals can be seen sat in a circle indoors, engaging in scholarly discussion. The painting is imbued with the tranquil atmosphere of a residence located in a valley. The mountain was first painted with ink and then applied with texture strokes and mossy ink dots. This highlighted the layers of depth on the mountain, and created a balanced interplay of dry and wet, and dense and light shades. According to the inscription, the painting was an imitation of Shen Zhou's *House of mountain with yellow leaves*.

Mingjian was a monastic painter who joined the Guangji Temple (also known as "Little Mount Jiuhua") at his young age. He was a pupil of Zhang Yin and a member of the Jingjiang School of painting. Members of the Jingjiang School looked to the painting styles of the Wu School of painting, including those of Shen Zhou and Wen Zhengming, as models for emulation, and a pathway for them to access and derive inspiration from the artistic philosophies of the Song and Yuan dynasties. This painting by Mingjian reflects the progress made by the Jingjiang School in exploring the theory and practice of art.



佚名
約 1830 年代
水粉紙本
34.9 x 45.1 厘米
思源堂（何安達）藏品

Anonymous
ca. 1830s
Gouache on paper
34.9 x 45.1 cm
Collection of Sze Yuan Tang (A J Hardy)



紀錄廣州十三行商館建築內部的畫作並不常見，這幅描繪商館辦公室室內陳設的作品為我們提供了珍貴的圖像資料。壁爐兩旁是一對青花瓷器，房中的傢具包括桌上的書寫斜台雖是西式風格，但很可能是於廣州當地製造。

畫作原屬於約翰·里夫斯家族，因此推斷畫中的房間就是里夫斯位於廣州商館區內的辦公室，亦有說是里夫斯兒子的辦公室。約翰·里夫斯於1812年代表英屬東印度公司作為茶葉檢查員前往中國，並於廣州商館區生活及工作。他亦是一個植物學家，是推動西方認識中國自然及博物學的重要人物之一。

Depictions of the interior of buildings in the Canton factories are not often found in paintings. This work provides valuable visual information on the internal display of an office in Canton factories. On either side of the fireplace is a pair of blue-and-white porcelain vases. The furniture, including the writing slopes, was most likely produced locally in Canton in spite of the Western designs.

This painting originally belonged to the family of John Reeves. Therefore, it was believed that the room portrayed was Reeves' office in the Canton factories, while some have also suggested that it belonged to Reeves' son. In 1812, John Reeves was sent to China as a tea inspector on behalf of the British East India Company. During this posting, he lived and worked in the Canton factories. He was a botanist and an important figure in promoting the understanding of Chinese natural history and museology in the West.

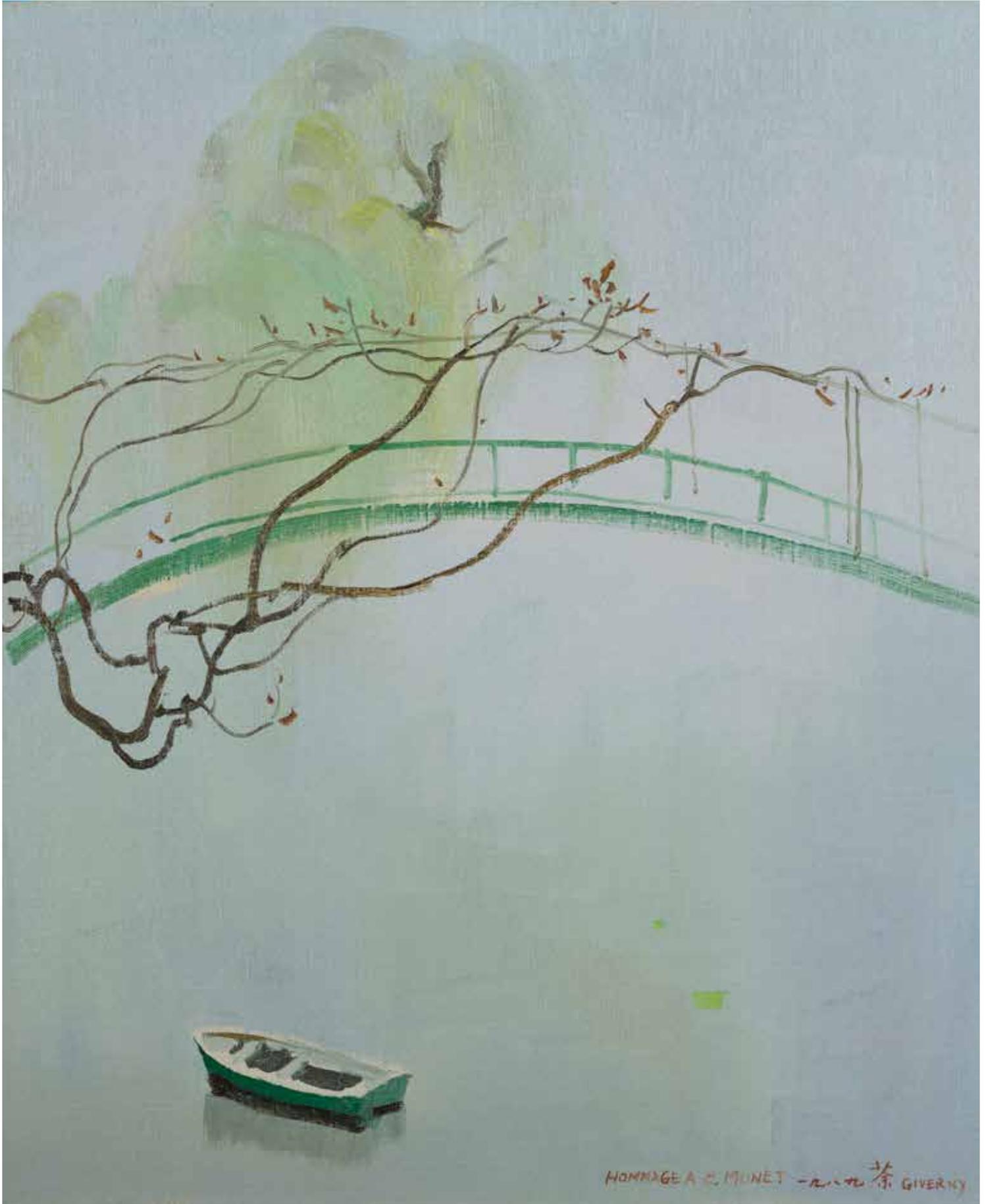


明代 (1368 – 1644)
木 (黃花梨、樺木)
高 84.3 厘米 長 59 厘米 闊 59 厘米
退一步齋藏品

Ming dynasty (1368 – 1644)
Wood (*huanghuali*, birch)
H 84.3 cm L 59 cm W 59 cm
Take a Step Back Collection

明代高濂於《遵生八牋·燕閑清賞牋》中對香几有詳細描述：「書室中香几之制有二：高者二尺八寸……或四八角，或方，或梅花，或葵花，或慈菰，或圓為式，或漆，或水磨。諸木成造者，用以閣蒲石，或單玩美石，或置香櫞盤，或置花尊以插多花，或單置一爐焚香，此高几也。」本品尺寸接近高几之尺寸。製於明代的香几傳世較少，此几面嵌樺木瘿子心，瘿木即老幹盤根結瘿之處，該處所生木材有旋轉的細密紋路，所謂「滿面葡萄」就是形容這種花紋的自然之美。

Ming dynasty writer Gao Lian offered the following description of incense stands in chapter “Yanxian Qingshang Jian” of his *Zunsheng Bajian (Eight Treatises on the Nurturing of Life)*: “Incense stands placed in scholars’ studios are produced in two forms, the tall ones are two *chis* and eight *cuns* high...they come in the shape of either a square, circle, octagon, plum blossom, mallow or arrowhead, and are either lacquered or polished. The tall stands crafted in wood are normally used for placing a garden or ornamental rock, citron plate, vase with flowers, or incense burner.” The size of this piece is close to that of the tall stand described. Only a handful of incense stands in *huanghuali* from the Ming dynasty survive. The top surface is inlaid with birch burl wood. A burl is a knotty growth on a tree, which produces beautiful dense circular grain that has been described as “a surface full of grape-seed pattern.”



吳冠中 (1919 – 2010)

1989

油彩布本

63.6 x 52 厘米

祺甯閣藏品

Wu Guanzhong (1919 – 2010)

1989

Oil on canvas

63.6 x 52 cm

Kevin K. Yip Collection

款識：

HOMMAGE A C. MONET，一九八九。
茶。GIVERNY。

1989年，吳冠中及夫人應日本西武百貨店社長山崎光雄邀請到巴黎寫生，畫一批以巴黎風景為題材的作品，作為「吳冠中畫巴黎畫展」的展品。吳冠中回憶當時展覽的狀況：「開幕40分鐘，作品被訂出十之八九，大部分是香港藏家和畫廊聞訊趕來搶購的，日本藏家及喜愛者反而近水樓臺未得月。」¹

在法國寫生期間，朱德群夫婦駕車陪他們到吉維尼參觀莫奈故居和花園。吳冠中被攀緣在日本橋橋欄的紫藤花藤枝纏綿的風景吸引，返回北京後，把景象畫下來。作品體現了吳冠中油畫民族化的探索，他以油彩為媒介，用中國傳統水墨多樣化的筆法作畫，嘗試將東方水墨的獨特韻味與西方現代繪畫之精義融合於畫中。此油畫偏小的尺寸是因應了日本家庭居室小，掛不了大畫的實際需要。

In 1989, Wu Guanzhong was invited by Mitsuo Yamazaki, president of Seibu Department Stores, to create a series of paintings in Paris using its landscapes as the theme. These works were intended for an exhibition that would feature Wu Guanzhong's paintings of the city. Wu said this about the exhibition: "The works were almost completely sold out within 40 minutes. Most of the buyers were collectors and galleries from Hong Kong who had heard of the exhibition and hurried there to purchase the works. As a result, Japanese collectors and enthusiasts only got to acquire a few, despite having the advantage of being locals."¹

During their time in France, Mr and Mrs Chu Teh-chun drove Wu and his wife to visit the Monet house and gardens in Giverny. Wu was captivated by the sight of the twisting vines of Chinese wisteria on a Japanese bridge, and painted the scene after returning to Beijing. The piece reflects Wu's approach of infusing oil painting with Chinese traditional painting elements. Oil paint was applied using the varied ink wash techniques of traditional Chinese painting, to produce a work that blends the distinctive appeal of ink wash art with the essence and spirit of modern Western painting. The painting was created in a smaller size so that it could fit easily in a typical Japanese home.

1 吳冠中：〈藝海沉浮，深海淺海幾巡回〉，《我負丹青：吳冠中自傳》（北京：人民文學出版社，2017年），頁88。

Wu Guanzhong, "The Ups and Downs of Art", *I Owe Painting: Wu Guanzhong Autobiography* (Beijing: Renmin wenxue chubanshe, 2017), p.88.



呂壽琨 (1919 – 1975)

1963

水墨設色紙本橫幅

58.5 x 358.5 厘米

香港梅潔樓藏品

Lui Shou-kwan (1919 – 1975)

1963

Horizontal scroll, ink and colour on paper

58.5 x 358.5 cm

M K Lau Collection, Hong Kong



款識：
 香港仔。癸卯（1963）春日呂壽琨。
 （白文肖形方印）
 自誠明（白文方印）
 呂壽琨印（白文方印）
 譽虎（白文方印）
 梅倩萍章（朱文方印）

此畫以手卷般的全景方式描繪1960年代香港仔景色。畫家以傳統皴擦點染山巒，仔細簡練地勾勒沿岸停泊的漁船及建築，展現香港的漁鄉風貌。題材雖取自實景，但加入畫家的主觀筆墨，融合西方實景寫生特色以及中國水墨技法，貫徹他革新傳統水墨的主張。

呂壽琨1948年移居香港後，曾任職香港油麻地小輪公司稽查員17年之久，碼頭的工作環境讓他有機會觀察香港獨特的群山與海港，加上閒暇四周遊歷，因此發展出一系列半抽象的香港風景水墨畫，此畫為其中一例。

This painting depicts the scenery of Aberdeen, Hong Kong in the 1960s, presented in a panoramic view. Lui Shou-kwan painted the mountains using traditional textured strokes and portrayed the fishing boats and buildings docked along the shore with detailed yet concise outline, all of which capture a vista looking out to a fishing village in Hong Kong. Though based on a real landscape, the painting contains subjective elements from the artist. He sought to transform traditional Chinese painting by blending features of sketching from the West and Chinese painting techniques.

After relocating to Hong Kong in 1948, Lui worked as an inspector at a ferry company in Yau Ma Tei for 17 years. Working at the docks allowed him to observe the mountains and harbours of Hong Kong. He would often spend his spare time travelling and exploring various locations. These experiences enabled Lui to produce a series of semi-abstract ink paintings of landscapes in Hong Kong.



39.3



39.2



39.1

石魯 (1919 – 1982)

無紀年

水墨紙本立軸三屏

畫：178.8 x 64.8 厘米

書法：各 177 x 46 厘米

雙瓚居藏品

Shi Lu (1919 – 1982)

Not dated

A set of 3 hanging scrolls, ink on paper

Painting: 178.8 x 64.8 cm

Calligraphy: each 177 x 46 cm

The Pisces Collection

款識：

雪中猶勁愛清風，聖海家囑。

石魯（朱文方印）

對聯釋文：

青白為人。

正直傳家。

石魯（朱文方印）

書印（朱文方印）

墨竹挺拔有力，中空外直，寧折不彎，表現正直清高的氣節；兩旁的書法寫「青白為人，正直傳家」，正與中間的墨竹相輔相成，意在表現傲氣風骨，是石魯為人的自白，乃石魯後期作品之一。

石魯是二十世紀畫壇中重要的畫家，是「長安畫派」的創始者，主張「一手伸向傳統，一手伸向生活」。文革中受盡迫害，其後重返畫壇，作品盡現其傲骨及「不屑為奴」的性格。他前期風格嚴謹，主題多圍繞革命，後期則縱恣豪放，風格冷峻奇峭，被形容「野、怪、亂、黑」。

The ink bamboo is tall and strong—hollow but straight, limber but not bent, exemplifying the traits of integrity. The calligraphy in the couplet says, “A pure and virtuous character, a legacy of integrity”, which complements the ink bamboo in the painting, and evokes the pride of a man of principle. This is one of Shi Lu’s later works, and a self-representation of his moral character.

Shi was an important painter of the twentieth century. He was the founder of the Chang’an School of painting which advocates “Reaching towards tradition with one hand, and reaching towards life with another.” After enduring persecution during the Cultural Revolution, Shi returned to painting, producing works that expressed his pride and “disdain for being a slave to others.” His early works displayed a rigorous style, and centred on revolution, while his later works were bold and unrestrained with a somber eccentric style that was often described as “wild, strange, chaotic, and dark.”



江蘇國畫院

1958

水墨設色紙本立軸

146 x 96 厘米

香港梅潔樓藏品

Jiangsu Chinese Painting Academy

1958

Hanging scroll, ink and colour on paper

146 x 96 cm

M K Lau Collection, Hong Kong

款識：

吃飯不要錢，老少齊開顏，勞動更積極，幸福萬萬年。

一九五八年十月江蘇國畫院錢松嶽、余彤甫、魏紫熙、宋文治、吳俊發、徐天敏、張文俊、葉矩吾、亞明、傅抱石集體合作。

集體創作（白文方印）

1958年夏、秋季，中國發動了一次大規模的人民公社化運動。當時的國務院副總理陳毅委託江蘇國畫院創作這幅宣傳畫《人民公社好吃飯不要錢》（原名《人民公社食堂》），宣傳這場運動，並參加1958年在蘇聯舉辦的「社會主義國家造型藝術展」。此作品由畫家錢松嶽、余彤甫、魏紫熙、宋文治、吳俊發、徐天敏、張文俊、葉矩吾、亞明、傅抱石集體創作，而其中一位參與者書畫理論家鄭秉珊的名字則由於政治原因被挖掉。¹

畫中繪畫了農村麥穀豐收，穀倉林立，船運繁忙，送糧車隊長龍的景象，村內四處掛上慶祝人民公社成立的標語橫額，洋溢喜慶的氣氛。公社食堂內，飯菜豐盛，男女老幼個個喜笑顏開。門前豎有一塊牌子，上面寫着「今日三菜一湯外，每人增加豬肉半斤」，顯示人們不僅可在人民公社食堂吃飯，而且能吃好，表現了當時理想化的人間樂園。

In the summer and autumn of 1958, China began implementing the policy of the people's communes. The then Vice Premier the State Council Chen Yi commissioned the Jiangsu Chinese Painting Academy to create this work titled *People's communes are great—free meals offered* (originally named *A people's communal canteen*) as a propaganda piece for promoting the movement. The painting was also included in the "National Socialist Exhibition of Art Forms" held in the Soviet Union in 1958. The work was created by a group of painters. They included Qian Songyan, Yu Tongfu, Wei Zixi, Song Wenzhi, Wu Junfa, Xu Tianmin, Zhang Wenjun, Ye Juwu, Ya Ming and Fu Baoshi. The name of a painter Zheng Bingshan, was later removed due to political reasons.¹

The work depicts a scene of bountiful harvest in a village. In the image, scores of granaries and busy waterways can be seen, with long lines formed next to food distribution vehicles. Banners of slogans are hung around the village, and a celebratory mood is palpable in the air. Food is abundant in the communal canteen, where people can be seen happy and smiling. A message board is put up at the entrance that says: "On top of three dishes and one soup, everyone will get 500g of pork today." It depicts society as an ideal paradise where people could partake of abundant food at their communes.

1 陳履生：〈理想化的人間樂園〉，《陳履生藝術評論集上》（南寧：廣西美術出版社，2016年），頁87。

Chen Lusheng, "An Ideal Earthly Paradise", *Chen Lusheng's Commentaries on Art* (Nanning: Guangxi Arts Publishing House Co. Ltd., 2016), p. 87.



漆竹木
Lacquer, Bamboo, Wood

「狀元己巳」、「吉安府廬陵縣」、「郭顯璋己巳記夏」款

1329

漆

高 58 厘米 長 54.5 厘米 闊 26.2 厘米

清響樓藏品

Mark of “*Zhuangyuan jisi*”,
“*Ji’an prefecture, Luling county*” and
“*Guo Xianzhang jisi ji xia*”

1329

Lacquer

H 58 cm L 54.5 cm W 26.2 cm

Benjamin W. Yim Collection



案屏一面以螺鈿嵌成道教仙境。三清天尊央坐殿堂，群仙各持法寶供物，同敘於天宮勝境。案屏另一面鑲嵌樓閣人物的歡慶場面，應為慶賀殿試掄元，衣錦榮歸的士子。左方牌匾上刻有「狀元己巳」（1329），則為狀元牌坊落成的干支紀年銘。元至明初帶刻款銘文的螺鈿漆器傳世見有數例，曾在德川美術館、根津美術館及東京國立博物館公開展出。除一例以外，銘文均是刻在樓閣的屋頂、柱子或欄杆之上。這種隱蔽的落款方式是這段時期螺鈿作品的一個特點。而上述例子中帶有干支紀年銘，除此案屏以外，只見兩例。

此案屏獨特之處，是兩面均刻有相同干支紀年銘。一個刻於欄杆之上，一個刻於狀元牌坊橫匾上，分別代表了案屏製作及狀元牌坊落成的時間。而此件既有製作地點及螺鈿工匠名字，亦同時帶有干支紀年銘，實為僅見的例子。

The screen is decorated on one side with a mother-of-pearl inlaid scene of a Daoist celestial palace. The Three Pure Ones are seated in the palace hall, accompanied by various immortals each carrying their attributes and gifts. The reverse side features a festive scene at a pavilion, possibly in celebration of a literati who has earned top rank in the imperial examinations. The plaque on the archway to the left is incised with the characters “*Zhuangyuan jisi*” (*Zhuangyuan* in the *jisi* year) (1329), a sexagenary date inscription for erection of the plaque. There are only a few surviving mother-of-pearl inlaid lacquer wares with engraved marks from the Yuan and early Ming dynasties, examples of which are exhibited at the Tokugawa Art Museum, the Nezu Museum, and Tokyo National Museum. All the inscriptions on these works, with one exception, were incised on roofs, columns or railings. Such discreet engravings were a distinctive style of mother-of-pearl inlaid works of the era. Apart from this screen, only two further extant pieces feature sexagenary date marks.

A unique aspect of this screen is that the same date was inscribed on both sides. One is on a railing and the other on the *zhuangyuan* plaque, each representing the dates the screen was made and the archway erected. This work is rare for having been engraved with the names of its production location and the craftsman, as well as sexagenary date inscriptions.



約 1740 - 1750 年代

金屬 (銀鑲金)

尺寸不一

沐文堂藏品

ca. 1740s - 1750s

Metal (gilt silver)

Various sizes

Muwen Tang Collection



此套曾由荷蘭朱麗安娜女王擁有的茶具包括盛載三個茶葉罐的匣子、茶壺、橢圓形盒子、糖碗及糖夾、杯碗匙等，以纒絲捲草和花卉紋裝飾。十七至十八世紀的歐洲宮廷喜愛收藏東方的纒絲銀器，如俄羅斯女皇凱薩琳二世及法國的路易十四均擁有聞名的纒絲銀器收藏。

此套精品表現了中國銀器工匠成熟精巧的技術。纒絲是將銀打成薄片或細絲，編成辮股、網狀、花草各種圖案，再焊接在器物表面而成。鑲金則是把黃金混合水銀，塗抹在金屬器表面，再進行燒製令水銀蒸發，留下一層鑲金依附在器物之上。

Once owned by Queen Juliana of the Netherlands, this set of tea ware consists of a casket with three caddies, a teapot, an oval-shaped box, a sugar bowl, a pair of sugar tongs, teacups, bowls and teaspoons. All of them were decorated with filigree foliate and floral patterns. During the seventeenth and eighteenth centuries, oriental filigree silverware was cherished in imperial households in Europe. For instance, Catherine the Great of Russia and Louis XIV of France were known for their famous collections of filigree silverware.

This set of exquisite tea ware demonstrates the accomplished skills of Chinese silverware craftsmen. Filigree was created by first moulding silver into thin sheets or fine wires. They were then shaped into various patterns such as braids, a mesh or flowers and foliage, and welded onto the surface of the ware. Gilding was a process in which a mixture of gold and mercury was applied on the surface of a metalware, which was then fired to vaporise the mercury, leaving a layer of gold on the surface.



徐悲鴻 (1895 – 1953)

1930 – 1940 年代

水墨設色紙本直幅

78 x 27 厘米

清響樓藏品

Xu Beihong (1895 – 1953)

1930s – 1940s

Vertical scroll, ink and colour on paper

78 x 27 cm

Benjamin W. Yim Collection

無款識。

徐悲鴻 (白文方印)

題跋：

女弟周慰如夙具慧根，尤擅寫竹，一經指點，無不領悟。勤加練習，百尺竿頭，更上一層矣。去歲過訪白雲堂，見余藏有悲鴻所作貓石小條，喜愛不已。此圖原擬合作，一擱多年，未有着筆，今值慰如五十生日，特檢出貽之，以償其願，並留紀念耳。庚申（1980）中秋記於香江，八十三叟黃君璧。

黃君璧印 (白文方印)

君翁 (朱文方印)

鑒藏印章：

周慰如印 (白文方印)

徐悲鴻繪寫動物傳神細緻，貫徹其寫實主義的主張，尤以畫馬聞名，而貓亦是其喜愛的題材之一。此畫以淡墨勾畫出貓的造型，再以水墨染出毛色，傳神表達貓的神情、靜態和體積感。此《貓石圖》原擬由徐悲鴻、黃君璧好友二人合作，徐悲鴻畫貓，黃君璧補景。此作品成畫時間於上世紀三四十年代。1927年秋徐悲鴻來穗，與時任廣州市市立美術學校教師兼教務主任的黃君璧訂交。1937年黃君璧就任國立中央大學藝術系教授而徐悲鴻則為同校藝術系主任，自始二人時有過從，互相贈畫。1948年冬黃君璧遷居臺灣，之後二人各奔前程，再未會面。黃君璧一直多年未有着筆，適逢其弟子周慰如1980年50歲生辰，特意檢出題字相贈。

周慰如於1961年經張大千弟子馮璧池穿針引線，拜於黃君璧門下。二人多年合作無數，黃君璧對這名學生評價甚高，在此幅貓石圖就題上「女弟周慰如夙具慧根，尤擅寫竹，一經指點，無不領悟」，可見師徒之間賞識之情。此畫為黃君璧舊藏。

A proponent of the realist painting style, Xu Beihong was known for his vivid portrayal of animals, particularly horses, while cats were also among his favourite subject matter. In this painting, the cat was first drawn using light ink, with its fur then painted with ink washes, skilfully capturing the nuances of its expression and posture. This painting *Cat on rock* was initially intended to be completed by Xu and his friend Huang Chunpi, for which Xu would paint the cat and Huang the background. The work was produced during the 1930s and '40s. In the autumn of 1927, Xu visited Canton where he became friends with Huang, who was the teacher and head of academic affairs of the Guangzhou Municipal College of Fine Arts. In 1937, Huang was named a professor at the Department of Fine Arts of the National Central University, where Xu was also the head of the department. During this time, the two interacted frequently and often gifted their artworks to one another. After Huang relocated to Taiwan in the winter of 1948, they went on their separate ways and never met each other again. Huang set this work aside and had not completed it for many years. On the occasion of his pupil Zhou Weiru's 50th birthday celebration in 1980, Huang finally retrieved this work and passed it on to Zhou. The painting was marked with an inscription by Huang to commemorate the event.

Zhou became a pupil of Huang in 1961 through the introduction of Zhang Daqian's pupil Feng Bichi. Huang and Zhou worked closely together for many years. Huang thought highly of his pupil, a sentiment which was expressed in his inscription on this work: "My talented female pupil Zhou Weiru is especially skilled at painting bamboos. She is able to comprehend things quickly with little guidance." This work was previously owned by Huang Chunpi.