

百鳥迎春：雞年賀歲展

Heralds of Spring: Celebrating the Year of the Rooster

精選展品 Exhibit Highlights

1.

高劍父 (1879-1951)

牡丹雞石圖軸

1902 年

設色紙本

何耀光先生、霍寶材先生、黎德先生及其他人士惠贈

1973.0863

Gao Jianfu (1879-1951)

Cocks, Peonies and Rock

1902

Hanging scroll, ink and colour on paper

Gift of Mr. Ho lu-kwong, Mr. Fok Bo-choi, Mr. Li De and others

1973.0863

牡丹雞石為中國畫傳統題材，寓意富貴吉祥。1902 年，時值高劍父拜居氏同門學長伍德彝（1864—1928）為師期間。伍氏家中富藏歷代名家翰墨，高氏在其門下得以盡觀所藏名跡，因而畫藝大進，此圖作於伍氏鏡香池館，代表了高氏在伍氏門下短暫學習時的藝術成就。

Peonies, cocks and stones are traditional elements in Chinese paintings. The first two carry messages of good luck and wealth. This painting, from 1902, was made during the years when Gao Jianfu took Wu Deyi (1864—1928), his fellow student, to be his teacher, studying Wu's rich collection of ancient paintings and calligraphy. As noted in the inscription, the painting was finished at Wu's Jingxiang Pavilion, showing Gao's achievement during the short period of his study under Wu.



2.

青花鴛鴦水注

明弘治

趙從衍先生惠贈

1975.0027

Pouring vessel in the shape of mandarin ducks

Ming, Hongzhi

Gift of Mr. T. Y. Chao

1975.0027

塑成雙鴛鴦形，背部有開一大圓孔，平底，其中一個鴛鴦口部穿孔作水注用。此類青花鴛鴦水注明代製作不少，多用以外銷，菲律賓利納淺灘沉船出有同類器物。

This vessel takes the form of two side-by-side, conjoined mandarin ducks. The body has two holes. A bigger one, on the back, is for filling. The second, smaller hole is inside the beak of one of the ducks and is used for pouring. The flat base is unglazed. During the Ming period, pouring vessels in the shape of mandarin ducks were popular, especially for overseas markets. Similar wares were found at the shipwrecks at Lena Shoal in the Philippines.



3.

鬥彩雞缸杯兩對

「大清雍正年製」款

清雍正

何柏先生遺贈

1988.0087

Two pairs of cups with chicken design

*Daqing Yongzheng nian zhi* mark

Qing, Yongzheng

Bequest of Mr. Ho Paak

1988.0087

鬥彩雞缸杯，以明成化（1465-1487）製品最負盛名，據記載明萬曆時已“成杯一雙，價值十萬”，可見其珍罕，是以清代康、雍、乾三朝均有仿造，此四件杯即為此類書本朝款的仿品。其構圖、造型、大小均與成器相若，青花淡雅，填彩幽倩，唯公雞尾部的黑彩是成化原件中所沒有的。

The most renowned cups with chicken designs in *doucai* are those of the Chenghua era (1465–1487) of the Ming dynasty. It was recorded that during the Wanli reign, the value of a single pair was one hundred thousand cash. As expected, many imitations appeared in the Kangxi, Yongzheng, and Qianlong periods of the Qing dynasty. The two pairs presented here are examples of these imitations, on which the corresponding reign mark has been affixed. The design, size and colour are very close to the Chenghua prototypes, but the black, seen in the tail of the cock, is an additional hue not found in the originals.



4.

天雞壺

「陳鳴遠」款

宜興窯

20 世紀前期

北山堂惠贈

1995.0269

Phoenix *zun* (wine vessel)

*Chen Mingyuan* mark

Yixing ware, Jiangsu province

Early 20th century

Gift of Bei Shan Tang

1995.0269

立鳳背負大尊，此即宜興紫砂文獻上的“天雞壺”，以晚明的仿古青銅器為原型。淺灰色梨皮泥，其中可見黑斑及氣泡。器底鈐篆書陽文方印“陳鳴遠”。

Shaped like a phoenix carrying a *zun* vessel on its back, this vessel is of a type commonly called *tianji hu* or “celestial fowl vessel” in Yixing literature. It takes its shape from the archaistic bronze prototypes made during the Ming dynasty. It is stamped with the square seal *Chen Mingyuan* in raised seal script. Cobalt was added to the greyish pearskin clay, causing bubbles during firing. Dark specks of iron also appear on the clay.



5.

黃地粉彩喜鵲梅紋碗一對

「永慶長春」款

江西景德鎮窯

清同治

鍾棋偉先生惠贈

1996.0543

Pair of famille-rose bowls decorated with magpies and prunus on a yellow-glaze ground

*Yongqing changchun* mark

Jingdezhen ware, Jiangxi province

Qing, Tongzhi

Gift of Mr. Anthony K.W. Cheung

1996.0543

明清以來，官窯瓷器生產中，通行製瓷官樣制度，即依照內務府或中央官府頒發的官樣生產御用瓷器，此對碗即是一例。在北京故宮舊藏的一百多張瓷器畫樣中，可找到其範本。據清宮檔案記載，為同治大婚造辦的御用物品中，有大量裝飾有「黃地喜鵲梅」紋的瓷器，其款職一律用紅彩楷書款。

During the Ming and Qing dynasties, production of imperial wares was strictly under the control of the government. By sending paper drafts with detailed shapes and patterns for potters to copy, the emperors secured wares from the official kilns in Jingdezhen that exactly met their expectations. This pair of famille-rose bowls is a good example. The draft of their design is in the collection of the Palace Museum, Beijing. As recorded in imperial documents, porcelain wares decorated with magpies and prunus on a yellow-glaze ground were produced in huge numbers for the wedding of the Tongzhi emperor. The marks were written in red, as shown on this pair of bowls.



6.

春水白玉帶飾一組

金

夢蝶軒藏

Group of belt ornaments with *chunshui* motif

White jade

Jin

Mengdiexuan Collection

此組玉帶飾，表現田田荷葉間，鷹鵠追擊天鵝的緊張瞬間，為流行於遼金時期的「春水」題材。此類題材以「鵠捕鵝，雜花卉之飾」為特徵，源於契丹的四時捺鉢制度。北方游牧民族慣就寒暑，逐水草遷徙，建立政權之後，仍保持在不同季節舉行巡獵活動，其中春獵的主要活動即是「鑿冰取魚。冰泮，乃縱鷹鵠捕鵝雁」。在不同的巡獵活動中，帝王及君臣都會著時服，《金史》卷四十三《輿服下·衣服通制》載金人之常服四：「帶，巾，盤領衣，烏皮靴。其束帶曰吐鵠……玉為上，金次之，犀象骨角又次之……其刻琢多如春水秋山之飾」，此組以春水為主題的玉帶飾即是一例。

This group of belt ornaments shows a tense moment of a small falcon hunting a swan amid lotus flowers and leaves. The motif is known as *chunshui* (spring water) in historical texts and represents the spring hunt, which can be traced back to the hunting trips that the Khitan (a nomadic people in north China) made each season. Seasonal hunts are important events in the calendar of the Khitan in the Liao dynasty and the Jurchens in the Jin dynasty. The emperor himself would preside at the hunt, and all the officials in attendance were required to wear robes decorated with pictorial representations of the hunt and other regalia appropriate to the occasion. As recorded in *Jinshi* (The history of Jin), belts were also decorated with hunting motifs made from different materials, among which the jade carvings like this group are the most cherished.

