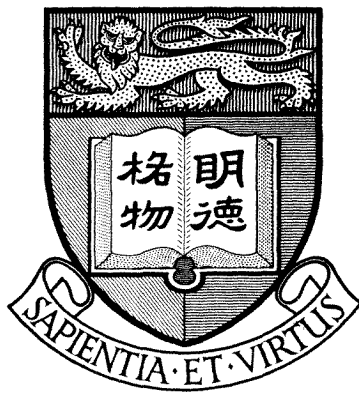


滬  
港  
藏  
珍



ART TREASURES *from*  
SHANGHAI AND HONG KONG

UNIVERSITY OF HONG KONG  
LIBRARY



ART TREASURES  
*from*  
SHANGHAI AND HONG KONG

9.11.1996 — 25.1.1997

滬  
港  
藏  
珍

馬承源



MESSAGE  
*from*  
THE UNIVERSITY OF HONG KONG

It gives me immense pleasure to write a message for this souvenir catalogue to mark the opening of the splendid new T T Tsui Building and the inaugural Exhibition of *Art Treasures from Shanghai and Hong Kong*.

This building bears the name of one of Hong Kong's most generous benefactors of the arts. Without his magnanimous donation the plan for an art gallery at the University of Hong Kong would never have been realized. He is renowned as one of the world's top five collectors of *objet d'art* and promotes art by donating Chinese antiques to various museums around the globe. He has established the Tsui Museum of Art in Hong Kong and is a highly valued contributor to the arts at the University of Hong Kong where he serves as Chairman of the University Museum and Art Gallery Management Committee.

It is only fitting then that the lower three floors of this new T T Tsui Building should be devoted to the University of Hong Kong's magnificent new art gallery. It is also appropriate that the opening should be marked by a superb exhibition of valuable art treasures from Shanghai and Hong Kong.

Among these treasures are some 80 impressive pieces from the Tsui Museum of Art. The rest have been kindly loaned by the Shanghai Museum. I sincerely hope that this will prove the first of many successful tripartite collaborations between the University of Hong Kong, the Tsui Museum of Art and the Shanghai Museum.

It is also my sincere wish that this new facility will bring immense pleasure, not only to our students and staff, but also to the increasingly sophisticated people of Hong Kong. I am sure I am not alone in my appreciation of Dr Tsui's patronage of the arts in Hong Kong and hope that his example will prove an inspiration for others to follow.



**Y C Cheng**  
Vice-Chancellor  
The University of Hong Kong  
October, 1996



MESSAGE  
*from*  
THE SHANGHAI MUSEUM

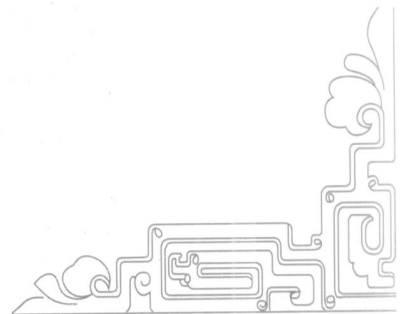
In this charming autumn season, I am most honoured to be able to present to the Hong Kong citizens a selection of Chinese relics from the Collection of the Shanghai Museum, together with other exhibits from Hong Kong, to commemorate the inauguration of the new art gallery of the University Museum and Art Gallery, The University of Hong Kong.

The long history of Chinese culture has left a rich legacy for mankind. Among the exhibits from Shanghai, there are massive and magnificent ceremonial bronze vessels of the Xia, Shang and Zhou periods; exquisite fine ceramics of different dynasties and paintings by the Eight Eccentrics of Yangzhou characterized by varied styles. Most of them are undoubtedly rare art treasures.

The Shanghai Museum has enjoyed a good relationship with the academic circles, museums and collectors of Hong Kong. After this joint venture of displaying works from Shanghai and Hong Kong, it is certain that the foundation for close cooperation in the future has been laid.

May I wish the exhibition *Art Treasures from Shanghai and Hong Kong* every success!

**Ma Cheng-yuan**  
Director  
Shanghai Museum  
26 September 1996



## 徐展堂博士獻辭

香港大學新建大樓，命名「徐展堂樓」，對我來說，是莫大的榮幸；啟用伊始，座落其中的香港大學美術博物館即舉行「滬港藏珍」中國文物展覽，更加錦上添花，體現了我一貫的理想。對玉成此舉的各方君子，我將永遠銘感於心。

中國文化綿遠流長，博大精深。形上為道，形下為器，道與器一體共存。流傳下來的文物，既是前人創作的器物，也是傳統文化的載體；當中的佳構巧製，更是人類文明的中國文化的精華；我有志於收藏中國文物，源於我對其中所蘊藏的中國文化的嚮往；我樂於推動文物展覽，則由於我深信這有利於加強國民的凝聚團結和推動中外文化的交流。

過去，不同國家、民族的文化交流，曾經以器物交流作渠道。當年的器物，今天成了文物，通過各種展覽活動，它們依然是促進國家、民族間文化交流的最有效媒介。我一直以來，樂於贊助在海外舉行各類文物展覽，便懷有借物傳道的願望，希望藉此普及中國文化於四海及促進中外文化的交流。

文化有強大的凝聚力。華夏文化曾經廣披於東亞及東南亞，構成凝聚這一帶不同國家、民族的一種向心力。這兩個區域的器物製作，道藝相通，具體印證了這點。面對二十一世紀，當我們日漸認識到這兩個區域在政治、經濟各方面和諧共處的現實意義，似乎更應該溯本探源，透過文物展覽一類文化交流活動，啟發此間共同生活的人民，回顧前人的軌跡，追尋文化上的共識，共同締造和諧的未來。

從考古發現，文獻記載，以致風俗習慣各方面觀察，香港與中國息息相關，文化血脈相連。近百多年來，香港能夠擔承中外文化交流的任務，也以所稟承的中國文化傳統為基本的憑藉。以往，在香港多次舉行的中國文物展覽活動，深受本港市民和海外遊客歡迎，取得豐碩的成果，說明了這個事實。這次展覽，承中國文物寶庫之一的上海博物館惠借珍藏，其中不少更是首次獲准出國展覽。這不獨使香港市民和來自海外的朋友能夠有機會觀賞中國文明的精萃，亦再一次表明香港要充份發揮中外文化交流的職能，得先鞏固根本，加強與祖國的文化聯繫。

依我的淺見，文物收藏家有義務履行兩種責任：一、悉心保護珍貴的文化財產；二、推動及支持展出交流活動，為群眾創造鑑賞文物、涵泳文化的機會。對於那些真正懂得收藏之道的收藏家來說，這兩項責任的履行，其實也正是他們從事收藏之道的最大樂趣。我贊助這次展出，既出自使命，也源於樂趣。惟獨木不能成林，展覽卒底於成，實有賴海內外志同道合的收藏家鼎力支持。他們的參與，體現了「與眾同樂」的精神，為這次展覽注入了高尚的情操。在此，我謹代表香港大學美術博物館管理委員會，對他們的支持，致以由衷的謝意。

徐展堂

徐展堂

「滬港藏珍」籌委會主席

一九九六年十一月八日

## MESSAGE *from* DR T T TSUI

I am much honoured to have the newly constructed building in the University of Hong Kong named after me as the T T Tsui Building. The presentation of the exhibition of *Art Treasures from Shanghai and Hong Kong* organized by the University Museum and Art Gallery to mark the opening of the Building further realizes my personal ideals. I am greatly indebted to all the participating bodies for making this event possible.

Chinese culture has a long and profound history. Abstract metaphysical ways and concrete vessels coexist as one. The extant cultural relics from the past are both great creations of our ancestors as well as the embodiment of the *essence of the cultural tradition; and the finest among them represent the quintessence of human civilization*. I am fond of collecting Chinese antiquities owing to my passion for the Chinese culture expressed in the art forms; whereas my keen promotion of exhibitions on Chinese antiquities is based on my belief of their function in unifying the Chinese people and promoting cultural interchange between China and the West.

In the past, the cultural interchange between different countries and races is realized through the exchange of vessels. The practical objects in the past ages have now become art relics and served as the best media in promoting cultural exchange between nations through the organization of exhibitions and activities. I am always enthusiastic in sponsoring various kinds of exhibitions on Chinese antiquities in the pursuit of such ideals of using the vessels pass on the world.

Culture is a strong force of embodiment. The Chinese culture widely spread in East Asia and South East Asia has formed the centripetal force of different countries and nations in these two districts. This is also evidenced in the similarity of the production of vessels in terms of techniques and artistic values in these two areas. With a better understanding of the significance of harmonious relationship in political and economic aspects of the two areas when approaching the twenty-first century, it is worthwhile to trace our origin through cultural activities such as exhibitions of art relics to enlighten the people living together in this region to join hands and build precisely a better future of harmony after reminiscence of trails of our ancestors and retrospection of common cultural congruence.

Judging from archaeological finds, literary records and prevailing customs, Hong Kong's culture is closely bound up with Mainland China. In the past centuries, Hong Kong has taken up the responsibility of cultural exchange between the East and the West on the basis of the Chinese cultural tradition. Many exhibitions and activities on Chinese antiquities have been organized with great success and are well received by local citizens as well as overseas visitors. The present exhibition features a selection of loaned exhibits from the Shanghai Museum, one of the treasure houses of Chinese cultural relics, some of which are first exhibited outside China. The display of these precious objects not only provide a good opportunity for Hong Kong and overseas guests to view the gem of Chinese civilization, but also states clearly the importance of strengthening Hong Kong's cultural linkage with Mainland China in order to give full play to its role in cultural exchange between China and the West.

In my opinion, a collector of Chinese antiquities shoulders two responsibilities: First, utmost care and protection of precious cultural relics; second, promote and support exhibitions and activities of cultural exchange so that the general public can have a chance to view and appreciate those cultural objects. For those true collectors, the accomplishment of these two responsibilities is also the main source of happiness as a collector. However, personal effort is always inadequate and the realization of this exhibition mainly relies on the great efforts and selfless help of local and overseas collectors. They infuse this exhibition with a noble spirit of bringing happiness to the greatest number. On behalf of the University Museum and Art Gallery Management Committee, I would like to express my gratitude for their support.

**T T Tsui**

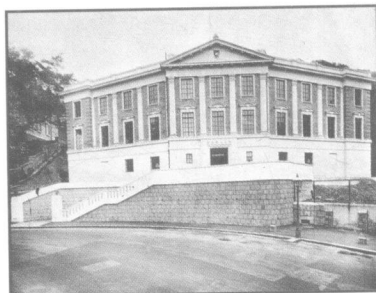
Chairman, Organizing Committee of the *Art Treasures* Exhibition

8 November, 1996



## 香港大學美術博物館概述

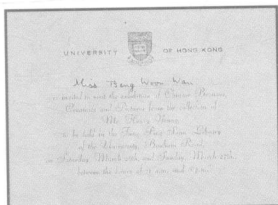
香港大學美術博物館前身是馮平山博物館。博物館開始時只是佔用馮平山樓後方的一間小室。馮平山樓於一九三二年由馮平山先生捐款興建，是收藏中文書籍的圖書館(圖一)。一九六八年馮平山圖書館遷往新落成的圖書館大樓後，馮平山樓遂改為收藏中國文物的博物館。



圖一 馮平山圖書館 1932  
Fig. 1 The Fung Ping Shan Library 1932

「千里之遙，始於跬步」。自五十年代開始，在林仰山教授的倡導下，加上其時香港政府託管的麥氏考古文物和楊氏陶瓷藏品，博物館略具規模。楊氏陶瓷曾在博物館展覽(圖二)。在一九五三年九月更展出「中國陶俑」，這時期的展覽均廣受歡迎，大大引起社會人士對中國藝術的興趣。

另一方面，林仰山教授亦首次在文學院引入中國藝術課程。為了應付教學需要，他開始搜集一般的中國文物，包括窯具、青銅碎片和冊頁。在一九五三年，只得一半的鈞窯碟值一百四十元。同年他只用一百五十元便購得一件罕有的唐代青花小水盂(圖三)。這亦是現存年代最早的唐代青花器。林教授又怎會知道這些廉價的教具竟成為博物館的收藏品呢！



圖二 楊氏藏品展覽的邀請咭  
Fig. 2 Invitation to exhibition of the Henry Yeung Collection

在一九六八年，大學博物館由僻處一室擴展至整座馮平山樓，這一年亦標誌著維時二十載的始創期的終結。始創期內博物館雖然進展較慢，但已為往後二十餘年長足的發展奠定了穩固的基礎。

由於馮平山博物館本身沒有豐富的收藏，又沒有雄厚的基金和長期的經濟支援，博物館的運作並不容易。幸好多年來得到社會各界熱心人士和機構的慷慨捐贈，才具有今日的規模。如：一九五五年唐星海捐贈史前彩陶；同年仇炎之先生捐贈戰國陶罐(圖四)；一九六一年希慎堂捐出了著名的聶氏元代景教銅十字(圖五)。這些捐贈大大充實了博物館的藏品。



# THE UNIVERSITY MUSEUM AND ART GALLERY: PAST AND PRESENT

The Fung Ping Shan Museum, the forerunner of the present University Museum and Art Gallery, began life in a corner room at the back of the Fung Ping Shan Building then known as the Fung Ping Shan Library. This library, built in 1932 (Fig.1) to house the University's collection of Chinese books, was named after the donor, Mr Fung Ping Shan, father of Sir Kenneth. When the books were transferred to the Main Library on its completion in 1968, the Fung Ping Shan building was converted into a museum of Chinese art.

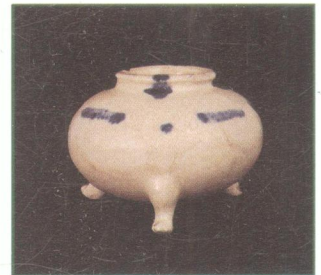
"Stone walls do not a prison make", nor the walls of a library building a museum. The idea of a museum must have been already in the mind of Professor F S Drake when in the fifties he took over from the Hong Kong government the custodianship of the Maglioni archaeological collection and the Henry Yeung ceramic collection. This latter collection was the subject of one of the Museum's early exhibitions. (Fig.2) Another notable exhibition, in September 1953, was that of "Chinese Tomb Pottery Figures". These exhibitions proved tremendously popular and aroused a great deal of interest in Chinese art.

Professor Drake was the first to introduce courses in Chinese art in the Arts Faculty. As teaching aids for his classes, he bought simple pieces of Chinese art, such as kiln-wasters, bronze fragments and album leaves. Half of a Song dynasty Jun plate was purchased for \$140 in 1953. In the same year he also acquired for \$150 a unique Tang dynasty small water jar decorated with underglaze cobalt blue, an outstanding specimen of the Tang blue-and-white ware and the earliest example known to date. (Fig.3) Little did he realize that these inexpensive items were the beginning of a museum art collection.

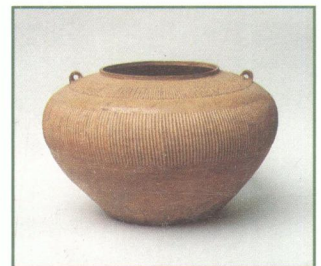
1968 marked the end of the first phase of the University Museum, those formative twenty years from its inception to its occupying the entire Fung Ping Shan building. It was a period of rather fortuitous evolution, which, nevertheless, paved the way for the gradual growth that was achieved in the following two decades.



圖五 元代景教銅十字  
Fig. 5 Nixon Collection of Nestorian  
Bronze Crosses  
Yuan dynasty



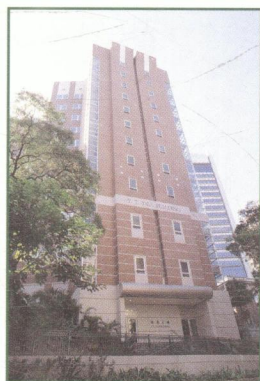
圖三 唐代青花小水盂  
Fig. 3 Small jar with underglaze  
blue decoration  
Tang dynasty



圖四 戰國時代黃釉甗  
Fig. 4 Pottery urn with yellow  
glaze, Warring States  
period

With no initial art collection to build on, the Fung Ping Shan Museum had humble beginnings. To exist and prosper, a University museum which has neither a foundation to call on nor a source of regular financial support, can only rely on benefactions from the community. We have been very fortunate over the years in receiving gifts from generous friends and institutions. Noteworthy among these early donations have been a Neolithic painted pottery jar from P Y Tang in 1955, a handsome Warring States urn from Edward Chow (Fig.4),





圖六 徐展堂樓  
Fig. 6 The T T Tsui Building

經過二十五年的穩步發展，博物館於一九九四年踏入另一階段，成為香港大學獨立的單位，隸屬於博物館管理委員會，由徐展堂博士出任主席，並把原來的馮平山博物館與新建的徐展堂樓低層的美術館合併，定名為香港大學美術博物館（圖六）。

新的美術館可說是美輪美奐，由黃振輝、陳丙驊建築工程師有限公司設計，座落於般舍道的山坡上，坐南向北，總面積達一千三百平方米。正門旁有六頭形態生動活潑的青銅獅子，是香港雕塑家杜瑞明先生的作品。從館前的石階可進入美術館的接待大堂（圖七），那裡陳列著博物館刊物。

美術館的主要展覽場地位於二樓（圖八），包括三個展覽廳：入口大堂左右兩旁分別為方召譽展覽廳（圖九）和劉海粟展覽廳（圖十）；在大堂後面樓高八米的是徐氏展覽廳。這個展覽廳的一面排放了陳列書畫的高櫃，其餘三面則騰空以便按需要作不同擺設之用。這是一個多用途的展覽場地，設備周全，適合舉辦各種不同類型的展覽。劉海粟展覽廳側門外有室內天橋，通往舉辦傳統中國藝術展覽的馮平山博物館大樓。

新美術館內有階梯方便通往各樓，每層之間飾以一對木門，上有精雕橫樑。家具展覽廳設於三樓，並以徐氏「一步齋」命名，廳內紅磚鋪地，與紫檀家具相配，彰明較著，這些紫檀家具是徐博士親自挑選的。

隨著一九九四年的正式易名和一九九六年新美術館的落成啟用，香港大學美術博物館昂然邁進拓展期。

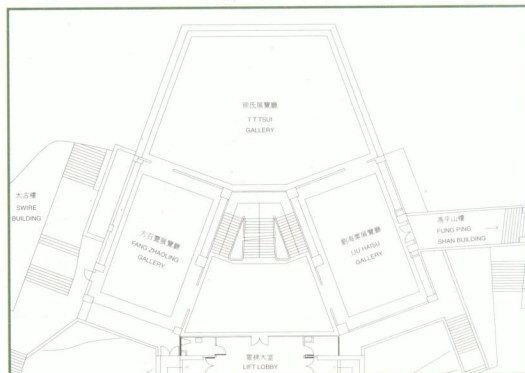


圖七 新美術館正門  
Fig. 7 Main entrance of the Art Gallery



also in 1955, and the outstanding Nixon Collection of Nestorian Bronze Crosses of the Yuan dynasty from the Lee Hysan Estates Limited in 1961. (Fig.5)

The Museum's second phase, twenty-five years of consolidation and steady growth, ended in the mid-nineties. In 1994, the Museum was set up as an independent unit of the University, with its own Committee of Management, under the chairmanship of Dr T T Tsui. It is now known as the University Museum and Art Gallery (UMAG) and encompasses both the old Fung Ping Shan Museum and the new Art Gallery situated in the first three floors of the T T Tsui Building. (Fig.6)



圖八 徐展堂樓二樓平面圖  
Fig. 8 First floor plan, T T Tsui Building

The Art Gallery, designed by Mr Nelson Chen, of Wong, Chen Associates Ltd., is built on a slope facing north above Bonham Road. It has a total area of 1,300 square metres. The approach from Bonham Road is flanked by a group of six lovely bronze lions, the work of a local sculptor, To Shui-ming. A flight of steps leads to the entrance of the gallery (Fig.7), which opens on to a wide lobby. Here is the reception area for visitors, and where one can browse or buy museum publications.



圖九 方召鑾 五馬圖  
Fig. 9 Fang Zhaoqing  
Five Horses 1990

The major exhibition areas are on the first floor (Fig.8), and comprise three galleries: the Fang Zhaoling Gallery (Fig.9) and the Liu Haisu Gallery (Fig.10), on either side of the entrance hall, with the T T Tsui Gallery in the centre further back. Purpose-built showcases line the walls of the picture galleries, while the T T Tsui Gallery, with a ceiling over eight metres high, is fitted on one side with tall cases for large paintings, leaving a bare sweep of wall on the other three sides. The central area can accommodate some twenty showcases. It is a multi-purpose display area, well-equipped and specially designed for various types of exhibitions. From the Liu Haisu Gallery there is a bridge leading to the Fung Ping Shan Building where traditional Chinese art exhibitions are usually held.

Inside the new Art Gallery, the three floors are joined by two flights of stairs on each of which are decorated with panelled wooden doors under a heavily carved lintel. This wood work is designed to introduce the furniture room on the second floor. This room has wooden partitions and tile floor and is for the display of a variety of traditional Chinese *zitan* furniture which Dr Tsui selected and donated to the University. Hence, the room bears the name of his studio, "One Step Studio".

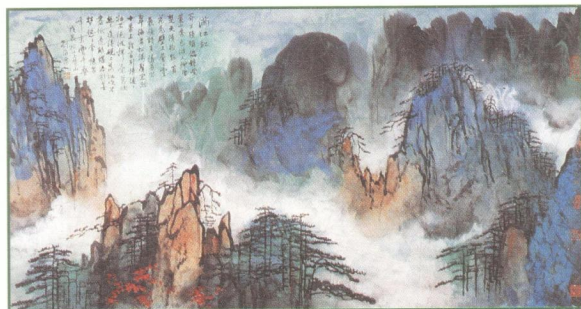
With the formal institution of the UMAG in 1994 and the new Art Gallery in 1996, the UMAG has stride forward into its third phase of development. The fact that we were able to stride forward



was due to the invaluable benefaction of the chairman of the Management Committee, Dr T T Tsui. His worldwide benevolence and his profound love for Chinese art have made him a legendary figure in the world of art, a universal ambassador for and an enthusiastic promoter of Chinese art and culture. A businessman he is, Dr T T Tsui is basically a great lover of Chinese art, which he studies, enjoys, treasures and holds dearly to his heart. By donating Chinese antiquities to museums and galleries, he shares this great love with people all over the world. To celebrate the opening of a new gallery, he presented us, in addition to the *zitan* furniture, a dozen pieces of ceramics, outstanding pieces that museums are proud to owe. To him, we are indeed most grateful, and to him, we express our heartfelt thanks.

## VOTE OF THANKS

Here I would like to take this opportunity, on the opening of the T T Tsui Building and the inaugural exhibition of *Art Treasures from Shanghai and Hong Kong*, to express my deep appreciation of and grateful thanks to all those whose contributions, big and small, have made the above projects possible. First and foremost among them is Dr. T. T. Tsui; for the design and building of the art gallery, Mr Nelson Chan and his associates, our own Mr Kenneth Wong, Mr K L Tam and other officers of the Estates Office. For the Inaugural Exhibition, Ms Catherine Chor of the Tsui Museum of Art; and I would like to record my thanks to the Shanghai Museum, particularly Mr Ma Chengyuan and Mr Wang Qingzheng, for their unprecedented full cooperation and support. For all the planning and direction, my gratitude goes to Professor Samuel T H Chan, PVC, Chairman of Committees, Mr Philip Lam, Director of Finance, Dr Simon Kwan and other members of the Exhibition Committee, Editorial Committee and Opening Committee. Finally, I must thank Mr Hon Bing Wah, Ms So Man Yee and her industrious team for the near impossible task of producing the exhibition catalogue in time.



圖十 劉海粟 滿江紅  
Fig. 10 Liu Haisu  
Huangshan 1988

Michael W M Lau  
Executive Director  
University Museum and Art Gallery  
October 22, 1996

# 展品目錄

## 上海博物館

- 1 管流爵  
夏代晚期（公元前十八世紀至十六世紀）
- 2 黃觚  
商代晚期（公元前十三世紀至十一世紀）
- 3 獸面紋罍  
商代晚期（公元前十三世紀至十一世紀）
- 4 鳳紋卣  
西周早期（公元前十一世紀）
- 5 獸面紋龍流盃  
春秋中/晚期（公元前六世紀上半葉至四七六年）
- 6 七牛貯貝器  
西漢（公元前二零六年至公元八年）  
一九五六年雲南省晉寧縣石寨山出土
- 7 越窯青釉堆塑蟠龍紋蓋罍  
唐代（公元六一八至九零七年）
- 8 吉州窯剪紙貼花佛像圖碗  
南宋（一一二七至一二七九年）
- 9 龍泉窯貼花龍鳳紋蓋罐  
元代（一二七九至一三六八年）
- 10 景德鎮窯白釉雙耳瓶  
明代永樂朝（公元一四零三至一四二四年）
- 11 景德鎮窯青花海水白龍紋盤  
明代宣德朝（公元一四二六至一四三五年）
- 12 景德鎮窯素三彩鴨熏  
明代成化朝（公元一四六五至一四八七年）  
江西省景德鎮珠山出土
- 13 景德鎮窯鬥彩海獸紋盤  
明代成化朝（公元一四六五至一四八七年）
- 14 景德鎮鬥彩花卉紋雙耳扁瓶  
清代雍正朝（一七二三至一七三五年）
- 15 景德鎮藍釉金銀桃果紋蓋瓶  
清代乾隆朝（一七三六至一七九五年）
- 16 華岳 (1682—1756)  
西園雅集圖軸  
水墨設色絹本
- 17 華岳 (1682—1756)  
桂樹山雉圖軸  
水墨設色絹本
- 18 高鳳翰 (1683—1749)  
灣上送別圖軸  
水墨紙本
- 19 汪士慎 (1686—1759)  
梅花圖軸  
水墨紙本
- 20 李鱣 (1686—1762)  
蕉竹圖軸  
水墨紙本
- 21 李鱣 (1686—1762)  
紫藤牡丹圖軸  
水墨設色紙本
- 22 金農 (1687—1764)  
長壽佛圖軸  
水墨設色紙本
- 23 黃慎 (1687—約1770)  
柳鷺圖軸  
水墨設色紙本
- 24 高翔 (1688—1753)  
秋山圖軸  
水墨紙本
- 25 鄭燮 (1693—1765)  
竹石圖軸  
戊寅（一七五八年）作  
水墨紙本
- 26 鄭燮 (1693—1765)  
竹石圖軸  
甲戌（一七五四年）作  
水墨紙本
- 27 羅聘 (1733—1799)  
斗笠先生像軸  
水墨紙本



1



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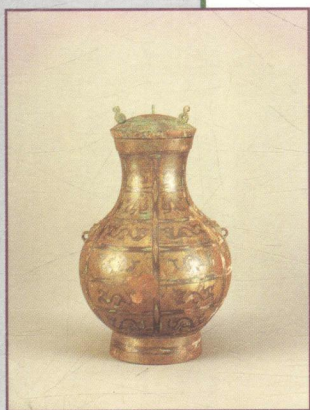


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## 徐氏藝術館

- 1 饗養紋青銅爵  
商代（公元前一五二三至一零二八年）
- 2 饗養紋大青銅鼎  
西周（公元前一零二七至七七一年）
- 3 青銅饗養紋蓋尊  
西周初期（公元前一零二七至七七一年）
- 4 蟠虺紋青銅蓋盃  
春秋時期（公元前七七零至四七五年）
- 5 蟠虺紋青銅壺  
春秋時期（公元前七七零至四七五年）
- 6 蟠虺紋青銅壘  
春秋時代（公元前七七零至四七五年）
- 7 蟠虺紋青銅鑑  
戰國時代（公元前四七五至二二一年）
- 8 蟠虺紋青銅鑑  
戰國時代（公元前四七五至二二一年）
- 9 錯金嵌紅銅龍紋青銅壺  
戰國至西漢時期（公元前四七五年至公元九年）
- 10 青銅仙人瑞獸燈托  
漢代（公元前二零六年至公元二二零年）
- 11 & 12 青銅面譜一對  
遼代（九零七至一一二五年）
- 13 青黃釉直條紋罐  
戰國時代（公元前四七五至二二一年）
- 14 彩繪灰陶母豬  
西漢（公元前二零六年至公元九年）
- 15 彩繪灰陶公豬  
西漢（公元前二零六年至公元九年）
- 16 褐綠釉躍馬俑  
漢代（公元前二零六年至公元二二零年）
- 17 褐釉犬  
東漢（公元二五至二二零年）
- 18 紅陶巨犬  
漢代（公元前二零六年至公元二二零年）
- 19 石辟邪  
漢/ 晉（公元前二零六年至公元四二零年）



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- 20 彩繪雲龍紋壺  
漢代（公元前二零六年至公元二二零年）
- 21 藍三彩馬  
唐代（六一八至九零六年）
- 22 藍三彩獅子  
唐代，八世紀
- 23 三彩駱駝  
唐代（六一八至九零六年）
- 24 & 25 三彩文官俑一對  
唐代（六一八至九零六年）
- 26 三彩女坐俑  
唐代（六一八至九零六年）
- 27 三彩戲弄俑  
唐代，八世紀
- 28 三彩文官俑  
唐代（六一八至九零六年）
- 29 三彩文官俑  
唐代（六一八至九零六年）
- 30 彩繪紅陶騎駱駝俑  
唐代（六一八至九零六年）
- 31 三彩輩輩封侯  
唐代，八世紀
- 32 三彩鳳首壺  
唐代（六一八至九零六年）
- 33 三彩印花龍紋執壺  
遼代（九零七至一一二五年）
- 34 白釉鳳首瓶  
遼代，十至十一世紀
- 35 三彩摩羯魚形注子  
遼代，十一世紀晚期
- 36 磁州窯褐彩花卉紋玉壺春瓶  
宋/ 元（九六零至一三六八年）
- 37 鈞窯天藍釉紫斑盤  
宋/ 元（九六零至一三六八年）
- 38 龍泉窯青釉雙龍耳紙碾瓶  
南宋至元；十三至十四世紀
- 39 龍泉窯青釉雙鳳耳紙碾瓶  
南宋至元；十三至十四世紀
- 40 吉州窯醬釉剪紙雲鳳紋梅瓶  
宋/ 元（九六零至一三六八年）
- 41 耀州窯青黃釉刻折枝花卉紋瓶  
宋代（九六零至一二七九年）
- 42 耀州窯青黃釉刻蔓草回紋壺  
宋代（九六零至一二七九年）
- 43 青花纏枝牡丹紋罐  
元代（一二七九至一三六八年）
- 44 青花人物玉壺春瓶  
元代（一二七九至一三六八年）
- 45 龍泉窯青釉劃花卉紋大瓶  
元代（一二七九至一三六八年）



- 46 青花鳳凰穿花紋罐  
元代（一二七九至一三六八年）
- 47 白釉八寶紋僧帽壺  
明代「永樂年製」款，一四零三至一四二四年
- 48 青花回回花出戟瓶  
明代正德朝（一五零六至一五二一年）
- 49 青花庭園嬰戲圖大碗  
明代嘉靖朝（一五二二至一五六六年）  
「大明嘉靖年製」青花款
- 50 五彩魚雜寶紋大盤  
明代萬曆朝（一五七三至一六二零年）  
「大明萬曆年製」青花款
- 51 五彩龍紋蒜頭瓶  
明代萬曆朝（一五七三至一六二零年）
- 52 描金珊瑚紅八仙上壽圖盤  
清代康熙朝（一六六二至一七二二年）  
「大清康熙年製」青花款
- 53 鬥彩芝仙祝壽圖盤  
清代雍正朝（一七二三至一七三五年）  
「大清雍正年製」青花款
- 54 粉彩過枝牡丹圖大盤  
清代雍正朝（一七二三至一七三五年）  
「大清雍正年製」青花款
- 55 鬥彩壽桃團壽紋盤  
清代雍正朝（一七二三至一七三五年）  
「大清雍正年製」青花款
- 56 & 57 粉彩折枝花卉紋小碗一對  
清代雍正朝（一七二三至一七三五年）  
「大清雍正年製」青花款
- 58 鬥彩團花海石紋大天球瓶  
清代雍正朝（一七二三至一七三五年）  
「大清雍正年製」青花款
- 59 茶葉末釉雙耳葫蘆瓶  
清代乾隆朝（一七三六至一七九五年）  
「大清乾隆年製」刻款
- 60 祭紅釉梅瓶  
清代乾隆朝（一七三六至一七九五年）  
「大清乾隆年製」青花款
- 61 青花珊瑚紅海獸紋大碗  
清代乾隆朝（一七三六至一七九五年）  
「大清乾隆年製」青花款
- 62 粉彩開光花鳥紋雙龍耳扁瓶  
清代乾隆朝（一七三六至一七九五年）  
「大清乾隆年製」青花款
- 63 紅陶大馬  
漢代（公元前二零六年至公元二二零年）  
徐氏藝術基金公司徐展堂博士贈
- 64 彩繪騎馬俑  
漢代（公元前二零六年至公元二二零年）  
徐氏藝術基金公司徐展堂博士贈
- 65 灰陶馬頭  
漢代（公元前二零六年至公元二二零年）  
徐氏藝術基金公司徐展堂博士贈
- 66 陶望樓  
漢代（公元前二零六年至公元二二零年）  
徐氏藝術基金公司徐展堂博士贈

- 67 彩繪灰陶獸面  
唐代（六一八至九零六年）  
徐氏藝術基金公司徐展堂博士贈
- 68 彩繪駱駝  
唐代（六一八至九零六年）  
徐氏藝術基金公司徐展堂博士贈
- 69 三彩陶牽馬俑  
唐代（六一八至九零六年）  
徐氏藝術基金公司徐展堂博士贈
- 70 三彩陶馬  
唐代（六一八至九零六年）  
徐氏藝術基金公司徐展堂博士贈
- 71 定窯白釉刻花紋碗  
宋代（九六零至一二七九年）  
徐氏藝術基金公司徐展堂博士贈
- 72 龍泉窯青釉堆塑龍紋蓋罐  
南宋（一一二七至一二七九年）  
徐氏藝術基金公司徐展堂博士贈
- 73 青銅佛像連座  
宋代（九六零至一二七九年）  
徐氏藝術基金公司徐展堂博士贈
- 74 龍泉窯鏤空戲獅紋坐墩  
元/明（一二七九至一六四四年）  
徐氏藝術基金公司徐展堂博士贈
- 75 靈璧石  
徐氏藝術基金公司徐展堂博士贈
- 76 紫檀四方桌  
清代初期，十七世紀  
徐氏藝術基金公司徐展堂博士贈
- 77 紫檀圈椅  
清代，十七/十八世紀  
徐氏藝術基金公司徐展堂博士贈
- 78 & 79 紫檀束腰馬蹄足羅鍋枱方凳一對  
清代初期，十八世紀  
徐氏藝術基金公司徐展堂博士贈
- 80 紫檀和花梨書桌  
清代，十九世紀  
徐氏藝術基金公司徐展堂博士贈
- 81 紫檀圍屏一套  
徐氏藝術基金公司徐展堂博士贈
- 82 絲繡山水掛畫八幅：羊城八景  
徐氏藝術基金公司徐展堂博士贈

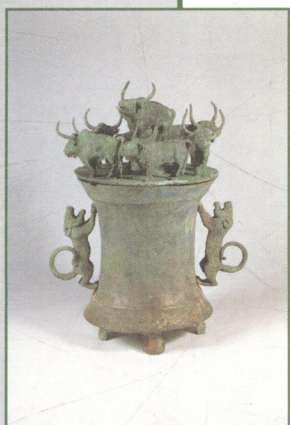




# List of Exhibits

## Shanghai Museum

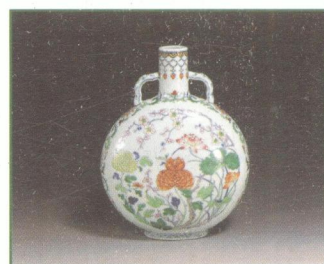
- 1 **Bronze jue with tube-shaped spout**  
Late Xia period (18th century — 16th century BC)
- 2 **Bronze gu**  
Late Shang period (13th century — 11th century BC)
- 3 **Bronze jia with taotie pattern**  
Late Shang period (13th century — 11th century BC)
- 4 **Bronze you with phoenix pattern**  
Early Western Zhou period (11th century BC)
- 5 **Bronze he with taotie pattern and dragon spout**  
Mid/Late Spring and Autumn period  
(first half of 6th century — 476 BC)
- 6 **Bronze storage vessel with design of seven cows**  
Western Han (206 BC — 8 AD)  
Excavated from Shizhaishan, Jinning county,  
Yunnan province in 1956
- 7 **Celadon covered urn with design of dragons in relief**  
Yue ware  
Tang dynasty (618 — 907)
- 8 **Bowl with paper-cut Buddhist figure design**  
Jizhou ware  
Southern Song dynasty (1127 — 1279)
- 9 **Covered jar with design of dragon and phoenix in relief**  
Yuan dynasty (1279 — 1368)
- 10 **Vase in white glaze with two ears**  
Jingdezhen ware  
Yongle period, Ming dynasty (1403 — 1424)
- 11 **Dish in underglaze blue with design of dragons and waves**  
Jingdezhen ware  
Mark and period of Xuande, Ming dynasty (1426 — 1435)
- 12 **Duck-shaped incense burner in susancai glaze**  
Jingdezhen ware  
Mark and period of Chenghua,  
Ming dynasty (1465 — 1487)  
Excavated from Zhushan, Jingdezhen, Jiangxi province
- 13 **Basin in doucai glaze with design of sea creatures**  
Jingdezhen ware  
Mark and period Chenghua, Ming dynasty (1465 — 1487)
- 14 **Moon flask in doucai glaze with floral design and two ears**  
Jingdezhen ware  
Yongzheng period, Qing dynasty (1723 — 1735)
- 15 **Covered jar in blue glaze with gilt and silver design of fruit**  
Jingdezhen ware  
Mark and period Qianlong, Qing dynasty (1736 — 1795)
- 16 **Hua Yan (1682 — 1756)**  
Literary Gathering at Xiyuan  
Hanging scroll, ink and colour on silk
- 17 **Hua Yan (1682 — 1756)**  
Pheasant and Cassia tree  
Hanging scroll, ink and colour on silk
- 18 **Gao Fenghan (1683 — 1749)**  
Farewell at Wanshang  
Hanging scroll, ink on paper
- 19 **Wang Shishen (1686 — 1759)**  
Plum blossoms  
Hanging scroll, ink on paper
- 20 **Li Shan (1686 — 1762)**  
Banana and bamboo  
Hanging scroll, ink on paper
- 21 **Li Shan (1686 — 1762)**  
Wisteria and peonies  
Hanging scroll, ink and colour on paper
- 22 **Jin Nong (1687 — 1764)**  
Buddha of longevity  
Hanging scroll, ink and colour on paper
- 23 **Huang Shen (1687 — c. 1770)**  
Willow and egrets  
Hanging scroll, ink and colour on paper
- 24 **Gao Xiang (1688 — 1753)**  
Autumn mountains  
Hanging scroll, ink on paper
- 25 **Zheng Xie (1693 — 1765)**  
Bamboo and rock  
Dated 1758  
Hanging scroll, ink on paper
- 26 **Zheng Xie (1693 — 1765)**  
Bamboo and rock  
Dated 1754  
Hanging scroll, ink on paper
- 27 **Luo Pin (1733 — 1799)**  
Portrait of Master with bamboo hat  
Hanging scroll, ink on paper



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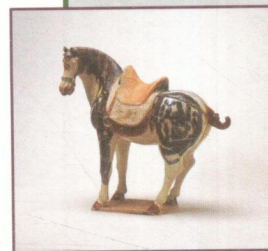


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## Tsui Museum of Art

- 1 **Bronze jue with stylized monster masks**  
Shang dynasty (1523 — 1028 BC)
- 2 **Bronze tripod ding with taotie masks**  
Western Zhou dynasty (1027 — 771 BC)
- 3 **Bronze zun-bottle with taotie masks**  
Early Western Zhou dynasty (1027 — 771 BC)
- 4 **Bronze he-ewer with interlaced serpentine scrolls**  
Spring and Autumn period (770 — 475 BC)
- 5 **Bronze hu-bottle with design of stylized dragons**  
Spring and Autumn period (770 — 475 BC)
- 6 **Covered bronze lei-jar with handles and rings in shape of formalized dragons**  
Spring and Autumn period (770 — 475 BC)
- 7 **Bronze jian-basin with interlaced serpentine scrolls**  
Warring States period (475 — 221 BC)
- 8 **Bronze jian-basin with interlaced serpentine scrolls**  
Warring States period (475 — 221 BC)
- 9 **Bronze hu-bottle with copper inlay and gilt decoration**  
Warring States to Western Han dynasty (475 BC — 9 AD)
- 10 **Bronze lampstand in shape of an immortal riding a chimera**  
Han dynasty (206 BC — 220 AD)
- 11 & 12 **Pair of bronze masks**  
Liao dynasty (907 — 1125)
- 13 **Jar with fluted design and yellowish green glaze**  
Warring States period (475 — 221 BC)
- 14 **Pottery sow with painted decoration**  
Western Han (206 BC — 9 AD)
- 15 **Pottery boar with painted decoration**  
Western Han (206 BC — 9 AD)
- 16 **Jumping horse and rider with green and amber glaze**  
Han dynasty (206 BC — 220 AD)
- 17 **Pottery watch dog with amber glaze**  
Eastern Han (25 — 220 AD)
- 18 **Large red pottery watch dog**  
Han dynasty (206 BC — 220 AD)
- 19 **Stone chimera**  
Han/Jin dynasty (206 BC — 420 AD)
- 20 **Covered hu-shaped jar with painted decoration of dragon and clouds**  
Han dynasty (206 BC — 220 AD)
- 21 **Pottery horse with sancai glaze**  
Tang dynasty (618 — 906)
- 22 **Crouching lion with sancai glaze**  
Tang dynasty, 8th century
- 23 **Camel with sancai glaze**  
Tang dynasty (618 — 906)
- 24 & 25 **Pair of officials with sancai glaze**  
Tang dynasty (618 — 906)
- 26 **Pottery seated court lady with sancai glaze**  
Tang dynasty (618 — 906)
- 27 **Pottery figure of a performer holding a bird with sancai glaze**  
Tang dynasty, 8th century
- 28 **Official with sancai glaze**  
Tang dynasty (618 — 906)
- 29 **Official with sancai glaze**  
Tang dynasty (618 — 906)
- 30 **Red pottery camel and rider with painted decoration**  
Tang dynasty (618 — 906)
- 31 **Pottery monkeys holding a water jug with sancai glaze**  
Tang dynasty, 8th century
- 32 **Phoenix-headed ewer with sancai glaze**  
Tang dynasty (618 — 906)
- 33 **Pilgrim flask with moulded dragon under sancai glaze**  
Liao dynasty (907 — 1125)
- 34 **Stoneware phoenix-headed vase with foliated mouth**  
Liao dynasty, 10th to 11th century
- 35 **Pottery ewer in the shape of a Makara with sancai glaze**  
Liao dynasty, late 11th century
- 36 **Yuhuchun vase with brown painted floral design**  
Cizhou ware  
Song/Yuan dynasty (960 — 1368)
- 37 **Dish with pale blue glaze and purple splashes**  
Jun ware  
Song/Yuan dynasty (960 — 1368)
- 38 **Mallet vase with dragon handles and celadon glaze**  
Longquan ware  
Southern Song to Yuan dynasty, 13th — 14th century
- 39 **Mallet vase with phoenix handles and celadon glaze**  
Longquan ware  
Southern Song to Yuan dynasty, 13th — 14th century
- 40 **Meiping vase with paper-cut phoenixes on a dark brown ground**  
Jizhou ware  
Song/Yuan dynasty (960 — 1368)
- 41 **Bottle with carved floral sprays under olive green glaze**  
Yaozhou ware  
Song dynasty (960 — 1279)
- 42 **Tripod incense burner with incised decoration under olive green glaze**  
Yaozhou glaze  
Song dynasty (960 — 1279)
- 43 **Jar with underglaze blue decoration of peony scrolls**  
Yuan dynasty (1279 — 1368)
- 44 **Yuhuchun vase with underglaze blue decoration of figures in a garden scene**  
Yuan dynasty (1279 — 1368)
- 45 **Large celadon vase with incised decoration**  
Longquan ware  
Yuan dynasty (1279 — 1368)



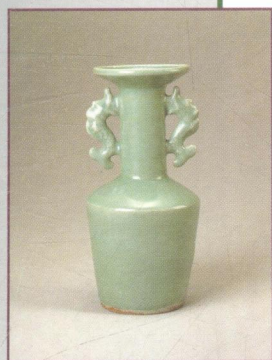
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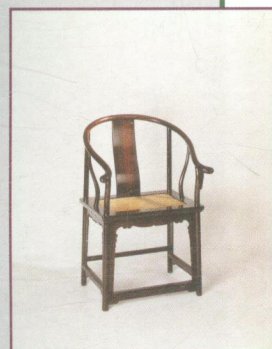
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- 46 **Jar with underglaze blue decoration of phoenixes and floral scrolls**  
Yuan dynasty (1279 — 1368)
- 47 **Monk's cap ewer with incised decoration of eight treasures**  
Mark and period of Yongle, Ming dynasty (1403 — 1424)
- 48 **Bottle with underglaze blue Islamic inscriptions**  
Zhengde period, Ming dynasty (1506 — 1521)
- 49 **Large bowl with underglaze blue decoration of children at play in a garden scene**  
Mark and period of Jiajing, Ming dynasty (1522 — 1566)
- 50 **Large dish with *wuca* decoration of aquatic scene**  
Mark and period of Wanli, Ming dynasty (1573 — 1620)
- 51 **Garlic head-shaped vase with *wuca* decoration of dragons**  
Wanli period, Ming dynasty (1573 — 1620)
- 52 **Dish with coral red and gilt decoration of eight immortals and *shou*lao**  
Mark and period of Kangxi, Qing dynasty (1662 — 1722)
- 53 **Dish with *doucai* decoration of narcissus and fungus**  
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)
- 54 **Large dish with famille rose decoration of peony sprays**  
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)
- 55 **Dish with peach and *shou* characters painted in *doucai* style**  
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)
- 56 & 57  
**Pair of bowls with famille rose decoration of floral spray**  
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)
- 58 **Large bottle with *doucai* decoration of floral medallions and seascape scene**  
Mark and period of Yongzheng, Qing dynasty (1723 — 1735)
- 59 **Amphora with tea-dust glaze**  
Mark and period of Qianlong, Qing dynasty (1736 — 1795)
- 60 ***Meiping* vase with sacrificial red glaze**  
Mark and period of Qianlong, Qing dynasty (1736 — 1795)
- 61 **Large bowl with underglaze blue design of fabulous beasts amidst coral red wave pattern**  
Mark and period of Qianlong, Qing dynasty (1736 — 1795)
- 62 **Pilgrim flask with famille rose decoration of flowers and birds**  
Mark and period of Qianlong, Qing dynasty (1736 — 1795)
- 63 **Large red pottery horse**  
Han dynasty (206 BC — 220 AD)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 64 **Pottery horse with rider and painted decoration**  
Han dynasty (206 BC — 220 AD)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 65 **Pottery horse head**  
Han dynasty (206 BC — 220 AD)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 66 **Pottery watchtower**  
Han dynasty (206 BC — 220 AD)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 67 **Painted pottery monster mask**  
Tang dynasty (618 — 906)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 68 **Red pottery standing camel with painted decoration**  
Tang dynasty (618 — 906)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 69 **Pottery groom with *sancai* glaze**  
Tang dynasty (618 — 906)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 70 **Pottery horse with *sancai* glaze**  
Tang dynasty (618 — 906)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 71 **Bowl with incised floral decoration in white glaze**  
Ding ware  
Song dynasty (960 — 1279)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 72 **Celadon covered urn with appliqué dragon**  
Longquan ware  
Southern Song dynasty (1127 — 1279)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 73 **Bronze Buddha with stand**  
Song dynasty (960 — 1279)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 74 **Garden stool with open-work decoration of lions at play under celadon glaze**  
Longquan ware  
Yuan/Ming dynasty (1279 — 1644)  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 75 ***Lingbi* rock**  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 76 **Square table with wrap-around humpbacked stretchers and double-moulded top, *zitan* wood**  
Early Qing dynasty, 17th century  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 77 **Horseshoe armhair, *zitan* wood**  
Qing dynasty, late 17th to 18th century  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 78 & 79  
**Pair of square waisted stools with humpbacked stretchers, *zitan* wood**  
Early Qing dynasty, 18th century  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 80 **Trestle desk, *zitan* and *huali* wood**  
Qing dynasty, 19th century  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 81 **A set of folding screen, *zitan* wood**  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.
- 82 **A set of eight hanging panels, embroidered silk with decoration of eight famous landscape scene in Canton, mounted in mother-of-pearl inlaid blackwood frame**  
Donated by Dr T T Tsui, Tsui Art Foundation Ltd.



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X08357300



X/P 709.21 A78  
Art treasures from Shanghai  
and Hong Kong :  
9/11/1996-25/1/97.  
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