



市政局・香港藝術館

URBAN COUNCIL
MUSEUM OF ART

一九八二年九月及十月通訊

NEWSLETTER
SEPT — OCT 1982

香港藝術館

香港・愛丁堡廣場・大會堂
電話：五・二二四一・二七

開放時間：

週日：上午十時至下午六時
(逢星期四休息)
星期日及公眾假期：
下午一時至六時

Hong Kong Museum of Art

City Hall • Edinburgh Place
Tel.: 5-224127

Opening Hours

Weekdays: 10 am — 6 pm
(Closed on Thursday)
Sundays and Public Holidays:
1 pm — 6 pm

封面

剔紅漆盒蓋面

明永樂款(1403—1425)
直徑：14.7厘米

Cover

Cover of carved red lacquer box

Dated.
Diameter: 14.7 cm

The programme is subject to alteration.

各項節目在必要時可能更改。

展覽 Exhibitions

市政局為慶祝大會堂二十週年紀念而主辦之香港藝術館展覽項目：—

Exhibitions presented by the Urban Council at the Hong Kong Museum of Art in celebration of the 20th Anniversary of the City Hall:-

— 中國竹刻

大會堂高座十一樓
至八二年十月

本展覽展出選自本館及麥雅理先生所藏由十七世紀以至二十世紀的竹刻藝術精品，包括筆筒、臂擱、蓋盒、香筒及雕像等，其中不少出自名家之手，如乾隆(一七三六至一七九五)間的杜士元、咸豐(一八五一至一八六一)、同治(一八六二至一八七四)間的蔡照初及近代的張志魚等。

1 Chinese Bamboo Carvings

Museum Gallery, 10th floor, City Hall High Block
Up to Oct, 1982

In this exhibition, bamboo carvings from the 17th century to the 20th century are selected from the collections of Mr Brian McElney and the Museum. Exhibits include brushpots, wrist-rests, boxes, perfume holders and statuettes, some of which are from the hands of famous bamboo carvers like Du Shiyuan of Qianlong period (1736-1795), Cai Zhaochu of Xiangfeng (1851-1861) and Tongzhi (1862-1874) periods and Zhang Zhiyu of the 20th century.



竹刻圓雕「老與少」
十八世紀後半期
高：10厘米
麥雅理先生藏

A bamboo figure 'The Old and the Young' carved in the round

2nd half of 18th century
Height: 10 cm
Collection: Mr B S McElney

二 東南亞陶瓷

大會堂高座十一樓

八月二十日至十月三日

是次展覽展出八世紀以至十六世紀東南亞的陶瓷器約七十件。展品選自本館及金馬倫先生所藏包括越南的單色釉器及青花瓷器、高棉的深褐釉器、泰國的宋加祿及速古臺陶瓷器、及緬甸馬塔班港的大型容器。本展覽將透過各項陶瓷展示東南亞陶匠的技巧及創新風格。

2 Southeast Asian Wares

Museum Gallery, 10th floor, City Hall High Block
Aug 20 to Oct 3

Ceramics of Southeast Asia from the eighth to the sixteenth century will be on display. About 70 exhibits, selected from the collection of Mr Nigel Cameron and the Museum of Art, include monochrome and blue-and-white wares from Vietnam, brown glazed wares from Khmer, Sukhothai and Sawankhalok wares from Thailand, and some big storage jars from the port Martaban of Burma. The exhibition demonstrates the achievement in the mastery of potting technique and innovation of style of the Southeast Asian potters.



褐黑彩魚紋淺盤
泰國速古臺窑
十三至十四世紀
直徑：24.8厘米

**Dish painted with a fish in iron
black on a white slip**

Thai ware, Sukhothai kiln
13th/14th century
Diameter: 24.8 cm

三 山水新意境

大會堂高座十二樓

九月三日至十月三日

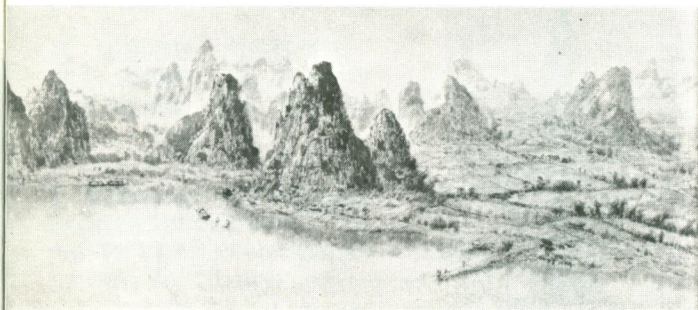
是項由市政局主辦的展覽，展出十六位當代香港藝術家的山水

畫代表作，包括了陳棧文、鄭維國、徐子雄、洪燭、周綠雲、靳埭強、顧媚、梁不言、李靜雯、劉國松、吳孤鴻、吳耀忠、潘振華、王勁生、黃文龍和王無邪等十六位藝術家的作品。他們均致力於創造山水畫的新境界，並將現代國際間共通的藝術精神，融會於香港藝術中。

3 Contemporary Vision of Landscape

Museum Gallery, 11th floor, City Hall High Block
Sept 3 to Oct 3

An exhibition presented by the Urban Council shows the most representative landscape paintings by 16 contemporary local artists. They are Chan Yim-man, Cheng Wai-kiwok, Chui Tze-hung, Hung Hsien, Irene Chou, Kan Tai-keung, Koo Mei, Leung But-yin, Li Ching-man, Liu Kuo-sung, Ng ku-hung, Ng Yiu-chung, Poon Chun-wah, Wong King-seng, Wong Man-lung and Wucius Wong. These artists have set out to pursue new directions in the art of landscape painting and have assimilated a new international spirit into the art of Hong Kong.



桂林山水之二
吳孤鴻
水墨紙本橫幅
94 × 217 厘米

Landscape of Guilin No 2
Ng Ku-hung
Horizontal scroll, ink on paper
94 × 217 cm

第七屆亞洲藝術節展覽：－

Exhibitions presented at the Seventh Festival of Asian Arts:-

四 泰國雕塑藝術

大會堂高座十一樓

十月十六日至十二月十二日

由香港市政局與泰國藝術署曼谷國立博物館聯合舉辦的泰國雕塑藝術展覽將展出為數約五十五件之石雕及青銅等雕塑。展品

選自曼谷國立博物館及泰國其他省立博物館所藏的藝術精品，藉以反映由六世紀以至十八世紀泰國佛教雕塑之特色及其風格之衍變。

4 Sculpture From Thailand

Museum Gallery, 10th floor, City Hall High Block
Oct 16 to Dec 12

Jointly presented by the Urban Council, Hong Kong, and the National Museum, Bangkok, the Department of Fine Arts, Thailand, the exhibition will display about 55 pieces of stone and bronze sculpture from Thailand. The exhibits, selected from the collections of the National Museum, Bangkok and of other provincial museums in Thailand, are chosen to illustrate the stylistic development of the art of Thai Buddhist sculpture from the sixth to the eighteenth century.



佛像頭部
銅
高：30厘米

Head of Buddha
Bronze
Height: 30 cm

五 當代日本陶藝

大會堂高座十二樓
十月廿二日至十一月二十八日

本展覽展出五十位當代日本主要陶藝家約一百件作品，其中包括傳統派名家的心血結晶、流行作家的創作，以及青年一代的前衛作品。這是香港藝術館在第七屆亞洲藝術節期間所編排的展覽之一。

5 Japanese Contemporary Pottery

Museum Gallery, 11th floor, City Hall High Block
Oct 22 to Nov 28

This exhibition features about 100 ceramic works by 50 leading contemporary potters in Japan. They include works of the Traditional School by established masters, creative works by popular potters and avant-garde works by the younger generation. This is one of the exhibitions organised by the Museum to mark the occasion of the Seventh Festival of Asian Arts.

巡迴展覽 Travelling Exhibitions

一 中國書法：甲骨至金文

薄扶林圖書館：九月一日至九月十五日
油蔴地圖書館：十月一日至十月十五日

二 中國書法：金文至秦刻石

窩打老道圖書館：九月一日至九月十五日
薄扶林圖書館：十月一日至十月十五日

三 中國書法：漢代

官塘圖書館：九月一日至九月十五日
坪石圖書館：十月一日至十月十五日

四 中國書法：隋代至唐代

灣仔圖書館：九月一日至九月十五日
官塘圖書館：十月一日至十月十五日

五 中國書法：六朝

油蔴地圖書館：九月一日至九月十五日
灣仔圖書館：十月一日至十月十五日

六 中國書法：六代至清代

薄扶林圖書館：九月一日至九月十五日
油蔴地圖書館：十月一日至十月十五日

1 Chinese Calligraphy: Oracle Bones to Bronze inscriptions

Pok Fu Lam Library: Sept 1 — Sept 15
Yau Ma Tei Library: Oct 1 — Oct 15

2 Chinese Calligraphy: Bronze Inscriptions to Stone Inscriptions

Waterloo Road Library: Sept 1 — Sept 15
Pok Fu Lam Library: Oct 1 — Oct 15

3 Chinese Calligraphy: Han Dynasty

Kwan Tong Library: Sept 1 — Sept 15
Ping Shek Library: Oct 1 — Oct 15

4 Chinese Calligraphy: Sui to Tang Dynasty

Wan Chai Library: Sept 1 — Sept 15
Kwun Tong Library: Oct 1 — Oct 15

5 Chinese Calligraphy: Six Dynasties

Yau Ma Tei Library: Sept 1 — Sept 15
Wan Chai Library: Oct 1 — Oct 15

6 Chinese Calligraphy: Yuan to Ching Dynasty

Pok Fu Lam Library: Sept 1 — Sept 15
Yau Ma Tei Library: Oct 1 — Oct 15

演講

版畫 粵語藝術講座專輯

自十九世紀以來，版畫乃西洋藝術家所普遍使用的表達方式之一。其悠久歷史可追溯至第九世紀的中國木刻版畫。版畫家把圖象刻製在版面上，經過移印，可大量印刷，流傳廣遠。是次粵語藝術講座專輯乃同類性質講座之第二次，目的在使欲對版畫藝術有初步認識者作一簡介。

免費入場

主講者：陳輝明先生
香港中文大學校外進修部版畫課程講師
演講地點：大會堂高座九樓演奏廳

一 版畫藝術的歷史

九月九日 星期四 下午六時正
首講簡單介紹東西方版畫藝術發展的歷史。

二 版畫的方法與技巧

九月十六日 星期四 下午六時正
次講介紹各種版畫的製作方法與技巧。

三 石版畫藝術

九月廿三日 星期四 下午六時正
第三講以平版印刷為例，分析石版畫的製作原理，並示範其印製方式，作為介紹四種印製版畫方法之一。

四 當代版畫

九月三十日 星期四 下午六時正
最後一講則講述當代版畫之發展及其在現代藝術之地位。

上述四個演講將同場放映幻燈片介紹各種版畫。

第七屆亞洲藝術節期間演講

入場券每張五元，可郵購或在票房訂購。訂票手冊現可在各市政局圖書館、香港藝術館、香港博物館、大會堂低座刊物銷售處、伊利沙伯體育館、各區民政處及市政局刊物銷售處索取。
入場券由九月十一日開始在大會堂低座票房預售。

泰國雕塑藝術

吉歷斯博士主講(英語)
大會堂高座九樓演奏廳
十月十六日 星期六 下午六時

吉歷斯博士乃曼谷國立博物館顧問，坎培拉澳洲國立畫廊顧問，亦是泰國坦馬薩大學喀地研究學院教授。佛教雕塑在泰國藝術上甚具特色。是次演講將介紹泰國佛教雕塑藝術由六世紀以至十八世紀的發展。同場輔以幻燈片作講解，其後為公開討論。

Lectures

Printmaking A Fine Arts Cantonese Lectures Series

Printmaking, a popular form of artistic expression manipulated by many western artists since the 19th century, has a long history which can be traced back to the Chinese woodblocks of the 9th century. By translating the image marked on a plate, a work of art can be produced in numerous editions for wider circulation. This series of Fine Arts Cantonese Lectures, the second of its kind, aims at introducing the art of printmaking for those who yearn for a basic understanding of the art form.

Admission free

Lecturer: Mr Chan Fai-ming
Tutor in printmaking, Department of Extramural Studies, The Chinese University of Hong Kong
Venue: Recital Hall, 8/F, City Hall High Block

Lecture 1: The Art of Printmaking — A Historical Survey

Thurs Sept 9 6 pm
A brief introduction to the historical development of the art of printmaking both in the east and the west.

Lecture 2: The Methods and Techniques of Printmaking

Thurs Sept 16 6 pm
A brief description of the most basic and common methods and techniques of printmaking.

Lecture 3: The Art of Lithography Printmaking

Thurs Sept 23 6 pm
A study of the principle and technique of lithography to exemplify one of the four basic methods of printmaking.

Lecture 4: Contemporary Printmaking

Thurs Sept 30 6 pm
A survey of the development of contemporary printmaking and its position in modern art.

The above series of 4 lectures will be fully illustrated with colour slides.

Lecture presented at the Seventh Festival of Asian Arts:-

Admission ticket \$5 each can be purchased through postal and counter booking. Booking

folders are now available at the Urban Council Libraries, Museum of Art, Museum of History, City Hall Low Block Publication Sales Counter, Queen Elizabeth Stadium, Space Museum, City District Offices and Urban Council Publications Centre. Counter booking will start from September 11 at the City Hall Box Office.

Sculpture From Thailand

By Dr Piriya Krairiksh (in English)
Recital Hall, 8th floor, City Hall High Block
Sat Oct 16 6 pm

Dr Krairiksh is a special consultant to the Bangkok National Museum, consultant to the Australian National Gallery, Caberra, and Associate Professor of the Thai Rhadei Research Institute, Thammasat University. Buddhist sculpture is a distinctive field of Thai art. The lecture will give an introduction to the development of Thai Buddhist sculpture from the sixth to the eighteenth century, and will be illustrated with slides followed by a discussion.

電影將在太空館之演講廳舉行。免費入場券即日起在藝術館之接待處及太空館之天文書店派發，亦可用郵遞方式索取。

九月

九月廿四日 星期五 下午五時半
九月廿五日 星期六 下午三時半

- 一 伯納德·萊茲 (黑白，三十分鐘)
- 二 荒川豐藏 (彩色，廿八分鐘)

陶器乃先民遠古工藝之一，其起源可追溯至新石器時代，它是利用陶泥塑造造成所需的形狀，經火燒而成。很多現代西方陶器藝術家都受到東方陶器藝術的影響。伯納德·萊茲（一八八七至一九七九）是當代英國頗負盛名的陶藝家；他曾在東南亞工作廿多年，他作品的造型與製作方式在一定程度上受到東方陶器的影響。在電影中，萊茲親自講述與及示範陶器的製作，包括輪製、上釉、劃花、裝窑等過程。次部電影則介紹一位與萊茲風格不同的日本陶藝家荒川豐藏（一八九四年生），他曾於一九三〇年發現了桃山時代（一五七三至一五九九）生產的志野和瀬戶陶器古窑址。荒川豐藏並於同一地點建立他的工作室，開始其對志野和瀬戶黑陶器的復甦工作，他的作品尤其是茶碗獲得極高的評價。

十月

十月一日 星期五 下午五時半
十月二日 星期六 下午三時半

- 一 風俗畫家申潤福 (彩色，十五分鐘)
- 二 保持傳統的當代韓國繪畫 (彩色，廿二分鐘)
- 三 韓國民俗博物館 (彩色，二十分鐘)

本月份三部電影介紹韓國的藝術及文化傳統。申潤福（一七八至？）是韓國十八世紀著名的風俗畫家。他在其畫作中充份表現出李朝（一三九二至一九一〇）時代一般人民的生活情況及社會動態；此外，他亦是宮廷畫師，善於描繪當時貴族與仕女的奢華生活。第二部電影介紹當代韓國畫家及他們的作品，他們的繪畫題材甚為廣泛，包括山水、花鳥、人物等，雖然風格及技巧各異，但仍能保持韓國悠久的繪畫傳統。最後一部電影則介紹位於漢城的韓國民俗博物館的展品，從中可瞭解到韓國古代的風俗、節目、慶日及服飾等事物。

Film Programme

The films will be shown at the Lecture Hall of Space Museum. Free admission tickets are now available from the counter of the Museum of Art and the Astronomy Bookshop of the Space Museum or through postal booking.

September

| | | |
|-----|---------|---------|
| Fri | Sept 24 | 5.30 pm |
| Sat | Sept 25 | 3.30 pm |

- 1 **A Potter's World** (black & white, 30 mins)
- 2 **Toyozo Arakawa** (colour, 28 mins)

Pottery is one of the oldest crafts practised by many nations as early as in the Neolithic stages. It refers to all clays or ceramic works produced and fired. The art of many modern western potters has to a certain extent been influenced by eastern pottery. Bernard Leach (1887-1979) is a well-known contemporary English potter who worked in the Far East for a quarter of a century. He succeeded in gaining an insight into the spirit and method by which early oriental pottery was made. The film shows the process of making pottery, from wheeling, glazing, decorating and firing to the unpacking of kiln. The second film introduces a renowned Japanese potter Toyozo Arakawa (1894-) with a completely different style from Leach. In 1930, he discovered the site where Shino and Seto wares had been made in the Momoyama period (1573-1599). He became a leading figure in the revival of Shino and Black Seto wares. His works, especially the tea bowls, are much appreciated.

October

| | | |
|-----|-------|---------|
| Fri | Oct 1 | 5.30 pm |
| Sat | Oct 2 | 3.30 pm |

- 1 **A Genre Painter** (colour, 15 mins)
- 2 **Korean Painting — A Tradition Maintained** (colour, 22 mins)
- 3 **National Folklore Museum of Korea** (colour, 20 mins)

The film programme in this month focuses on the art and cultural tradition of Korea. The first film introduces a famous 18th century genre painter, Shin Yun-bok (1758-?) who excelled in depicting the life of ordinary people in the Yi dynasty (1392-1910). He, as a court painter, pioneered in genre painting. His vulgar painting well reflects the common society and also

illustrates the life of noblemen and courtesans. The second is a film on a number of contemporary Korean painters and their works. The subjects chosen by the painters are of great varieties, including landscapes, figures, birds and flowers. Though they employ different styles and techniques, they maintain the nation's age-old painting tradition. The last film leads us to view the display at the Folklore Museum in Seoul. The customs, festivals, ceremonies, costumes and many other respects of Korean life in the past are visualised.

電影節目免費入場券可用郵遞方式索取。每人每場以不超過兩張為限，以先到先得為準。請填妥下列表格，信封面註明「電影」字樣，寄回本館。電影放映前七日停止接受郵遞訂票。

學校團體訂票，可來信本館教育及推廣服務組申請。

For postal booking of free tickets for the film programme, please fill in the following form and return to the Museum and mark 'Film' on the envelope. Postal booking, on a first-come first-served basis, terminates 7 days prior to the day of showing. Each applicant is allowed a maximum of 2 tickets per performance.

Booking of school group tickets can be made by writing to the Education and Extension Services Section of the Museum.

請填上所需之入場券數目

Please insert number of tickets required:

- 24.9.82 ☐
25.9.82 ☐
1.10.82 ☐
2.10.82 ☐

Name 姓名 _____

Address 地址 _____

一件帶永樂款的剔紅漆盒

崔嫣霞

此件漆盒直徑14.7厘米，通高6.5厘米，盒蓋表面剔龍雲紋（封面），漆盒邊沿剔卷狀雲紋，周身以土黃色罩漆為地，用朱紅罩漆堆起，朱紅漆層近黃地約一厘米處，有一條黑色漆線，漆盒內部及底部光漆呈黑色，盒底靠左邊有針刻「大明永樂年製」六字款。（圖二）從盒面所剔五爪龍可知此漆器乃供皇室御用。此漆盒前為著名漆器藏家Sedgwick氏珍藏。

關於十五世紀初漆器的年款之真偽問題，長久以來，各家爭辯未已。高士奇《金鰲退食筆記》：「（明）宣宗時，廠器終不逮前，工屢被罪，因私購內藏盤合（盒），磨去永樂，針書細款，刁刻宣德大字，濃金填掩之。故宣款皆永器也。」（注一）近代學者多以為此論不確，並以永樂及宣德款都是後人加於漆器上的，並不與漆器同時。（注二）永樂款既被認為是後人偽加的，因此多不用作為斷代的基準。筆者以為判斷此件漆器的年代，若從其裝飾風格方面着眼，可獲得較合理的推論。

按曹昭《格古要論》的記載，剔紅漆器在元末以嘉興西塘最為有名（注三），此種形勢至明初不衰，明代初期，亦以浙江省之西塘為盛產漆器的中心。（注四）當時的御用漆器，與景德鎮官窯青花瓷器同為進貢皇室之物品，且漆器的製造中心既與景德鎮毗鄰，所以同樣以龍為裝飾題材的漆器和青花瓷在裝飾風格上有共通的地方，是可以理解的。近代學者研究明初漆器，亦多與當時的青花瓷器相提並論。（注五）今試把此件漆器，與前仇氏所藏的永樂青花雲龍紋雙耳扁壺（注六）；前 Mrs Alfred Clark 收藏的十五世紀初青花雲龍扁壺（注七）；美國波士頓美術館所藏的宣德青花龍文鉢（注八）；及美國菲爾亞美術館藏的宣德青花龍文鉢，（注九）數件明初青花官窯瓷器相比較，可以發現本文討論的永樂款漆器，無論在龍的形態的生動活躍的描寫；龍身的比例，前後爪的位置，與及龍身的鱗片和附於四肢關節的長毛，無不與上述各項青花瓷器所描寫的相同。此外，十五世紀初期的青花瓷，其卷狀雲紋的特色是有繁多綿密的線條和雙線輪廓，此有別於十五世紀中期以後的青花瓷，卷狀雲紋已趨於簡單抽象和形式化。此件漆器的卷狀雲紋，與上述各項十五世紀初期的青花瓷的裝飾風格相同。因此，無論在龍的比例和位置，龍身細膩的描寫，甚至卷狀雲紋的線條和輪廓，都可找出此件漆器與明初青花瓷在裝飾風格上相同的地方。

除了上述的裝飾風格外，在構圖和佈局方面亦不乏明初漆器的特點。明初的御用漆器，由於供皇室御用，所以在構圖方面極講究嚴謹的佈局。大致上來說，此類漆器的特色是多依據固定的程式和規則，裝飾風格極為謹密，描寫細膩，局部構圖與全體結構氣脈相連，結合成完密的整體。

為求達到此種謹密的構圖形式，構圖方面乃採用平衡和綜合照應的原則。此一種嚴謹的構圖方式，被視為是明初御用漆器的特色。（注十）今根據此論點，試觀此件漆器，盒蓋上周圍刻有八撮卷狀雲紋，包圍着蓋面中心的五爪龍，而在蓋面和盒身邊沿所刻的相同卷狀雲紋，亦各為八撮，整件漆器的構圖便產生一種和諧及平衡的效果。又卷狀雲紋的圓形卷狀裝飾及龍身及鱗片的柔和圓滑的線條，與整個漆盒的圓形形狀極為銜接，使整個裝飾構圖與它的背景緊密地相連，產生一種上下呼應，一

此外，此件漆器不但器面呈多處裂紋，漆地呈分裂狀，顯示其年代久遠；漆器上的黑線，亦多見於十五世紀初，為後期漆器所罕見者。（注十一）至於漆器雕工之圓潤渾厚，亦為典型明代初期漆器的特色。

綜合上述所討論各項有關風格、構圖及其他各方面的特徵，此件永樂款漆器是十五世紀初期的製品之說，是可以成立的。

注釋

- 注一 《金鰲退食筆記》卷下頁14，見《筆記小說大觀》三編第九冊，台北新興書局，民國63年（1974），頁5871。
- 注二 Sir H Garner, *Chinese Lacquer*, Faber and Faber, 1979, 頁95。又 Jan Wirgin, 'An Early 15th Century Lacquer Box', *Bulletin of the Museum of Far Eastern Antiquities*, 1966 第38期，頁200。
- 注三 《格古要論》卷下「古漆器論」剔紅條：「元末（嘉興）西塘……剔紅最得名。」見周履靖輯《夷門廣牘》第二冊，台北商務印書館，民國58年（1969）。
- 注四 Sir H Garner, *Chinese Lacquer*, 頁83。
- 注五 Firtz Low-Beer, 'Chinese Lacquer of the Early 15th Century', *Museum of Far Eastern Antiquities Bulletin* 第22期，1950，頁164；又 Jan Wirgin, 'An Early 15th Century Lacquer Box', *Bulletin of the Museum of Far Eastern Antiquities*, 1966, 第38期，頁200。
- 注六 此件青花瓷器乃前仇氏珍藏，於一九八一年五月香港蘇富比拍賣行售出。詳見 *The Edward T Chow Collection Part Three, Ming and Qing Porcelain and Works of Art*, Sotheby Parke Bernet (HK) Ltd, 1981, 編目403。
- 注七 Sir Harry Garner, *Oriental Blue & White*, Faber and Faber 1977, 圖版26B。
- 注八 *Oriental Ceramics, Museum of Fine Arts, Boston*, Kodansha, 1980, 黑白圖版217。
- 注九 *Oriental Ceramics, The Freer Gallery of Art, Washington D C*, Kodansha, 1981, 黑白圖版104。
- 注十 Fritz Low-Beer, 'Carved Lacquer of the Yuan Dynasty: A Reassessment', *Oriental Art*, 1977, 第三冊，頁298。
- 注十一 B J St M Morgan, 'Carved Lacquer in the Krolik Collection', *Oriental Art*, 卷13, 1967, 第四冊，頁254。

A lacquer Box with the Mark of Yongle

Eliza Chui

The carved cinnabar red lacquer box, measuring 14.7 cm in diameter and 6.5 cm in depth, is decorated on the cover with a five-clawed dragon chasing a pearl, against a background of scrolling clouds (Cover). Around the sides of the lid and the box are bands of similar rippling cloud scrolls. The carving is in deep relief through the cinnabar red lacquer to the ochre ground beneath. A thin black line can be seen inserted in the red lacquer about 1 mm above the yellow ground, apparently used as a guide to indicate depth during carving. The interior and the base are lacquered in black. A six character mark *daming yongle nian zhi* is incised along the left margin of the base (Plate 2). The five-clawed dragon suggests that this is an imperial ware. The piece was formerly in the Sedgwick collection.

The marks on the official wares of the early fifteenth century have been a topic of controversy. Gao Shiqi of the sixteenth century mentioned that Yongle marks were being refilled and recarved with Xuande mark by court officials to fool the emperor¹. However, recent studies on Chinese lacquer has cast doubt on this attribution. It is rather generally accepted that both the Yongle and Xuande marks were later additions of the sixteenth century by owners of the pieces. The presence of the Xuande mark over the Yongle mark is nothing but a change of opinion of the collectors at a later date². Since the Yongle marks are no longer regarded as authentic and contemporary with the wares, it cannot therefore serve as a criterion for accurate dating. Precise dating of lacquer ware of this period can nevertheless be proposed through stylistic analysis.

Caozhao recorded in *Gegu yaloun* that carved lacquer wares were made at Xitang in Zhejiang during the Yuan dynasty³. It is likely that lacquer wares of early Ming were also made in the Zhejiang area⁴. The location of the manufacturing centre of lacquer ware near to Jingdezhen may account for the close affinity in the style of lacquer and porcelain produced for the imperial court of that time, and it has been generally accepted that close parallel can be traced from the two artifacts of that period⁵. Comparison can be made with the Yongle moonflask formerly in the collection of Edward T Chow⁶; the early fifteenth century moonflask with dragon among clouds from Mrs Alfred Clark's collection⁷; the Xuande basin in the Museum of Fine Arts, Boston⁸ and the Xuande bowl in the Freer Gallery of Art⁹. The dragons were depicted as free, forceful, and dynamic, the proportion of the body, the position of the four legs, the detailed presentation of the scaly body, and even the hair at the joint of the four legs, are found almost identically in the lacquer ware. The depiction of the ruyi-head clouds on the porcelain in detailed modelling manner, and with double outline, which was reduced to simplified and stylised pattern in the later periods, is another common feature shared by the lacquer ware.

In addition to stylistic analogies, evidence can also be drawn from the decorative arrangement and overall design of the lacquer wares of this period. As these lacquers were made by Imperial workshops, apparently there were certain strict rules as to how the design of these specimens for imperial use should be executed. It is therefore obvious that the composition of these official wares followed a special pattern. To sum up, such imperial wares are characterized by their close-knit style of decoration, the motifs of which are usually well-depicted in details, and the overall designs arranged in a coordinated manner to form an integrat-



ed whole, which is regarded as a remarkable feature of imperial lacquer ware of the early fifteenth century¹⁰.

To achieve such a closely integrated effect, the principle of equilibrium and coordination is applied in the overall design of the pattern as shown in this piece. There are altogether eight clusters of ruyi-head cloud scrolls along the side of the cover surrounding the dragon in the middle. This is followed by the same number of cloud scrolls along the side of the lid and the box, thus achieving a balanced effect in the set-up of the overall design. Moreover, the shape of the individual motifs, namely the ruyi-head cloud clusters, the cloud scrolls with rippling ends, the smooth and curved shape of the dragon, and the textural effect of its scaly body, are all designed in rounded shape harmoniously related to the circular shape of the box, resulting in a closely knit and perfectly integrated design which is another evidence to support its early date.

Other supporting factors such as the fact that it has fine crackling over the surface which helps to prove its considerable antiquity; the presence of a black-lacquered 'guide-line', a sign rarely found on pieces of later period¹¹; and the smooth and rounded treatment of the carving characteristic of lacquer of early fifteenth century; all are indicative of an earlier date of early fifteenth century.

To sum up the above evidences based on stylistic analysis, overall design and various characteristics typical of early Ming lacquer, the box incised with Yongle mark on the base (although it could well have been added later) has all the appearance of a product of the early 15th century.

Notes

- 1 *Jiniao tuishi biji* (Notes Written after Retired from the Court), vol 2, p 14. See *Biji xiaoshuo daiguan* (A Collection of Notes and Novels), Series 3, vol 9, Taipei, 1974, p 5871.
- 2 Sir H Garner, *Chinese Lacquer*, Faber and Faber 1979, p 95. Also Jan Wirgin, 'An Early 15th Century Lacquer Box', *Bulletin of the Museum of Far Eastern Antiquities*, 1966, no 38, p 200.
- 3 *Gegu yaolun* (Discussions on Antiquities), vol 2, section on "Guqiqi lun" ("Discussions on Ancient Lacquer"), "tihong" ("Carved Red"), "During late Yuan at the place Xitang.... 'Carved Red' was most well-known". See Zhou

Lunjing, *Yimen guangdu* (Prescriptions at Yimen), vol 2, Taipei, 1969.

- 4 Sir H Garner, *Chinese Lacquer*, p 83.
- 5 Fritz Low-Beer, 'Chinese Lacquer of the Early 15th Century', *Museum of Far Eastern Antiquities Bulletin*, 1950, no 22, p 164; also Jan Wirgin, 'An Early 15th Century Lacquer Box', *Bulletin of the Museum of Far Eastern Antiquities*, 1966, no 38, p 200.
- 6 The piece was from the former Edward T Chow Collection, and was sold at Sotheby's (Hong Kong) auction in May 1981. For details of the piece see *The Edward T Chow Collection, Part Three, Ming and Qing Porcelain and Works of Art*, Sotheby Parke Bernet (HK) Ltd, 1981, Lot 403.
- 7 Sir Harry Garner, *Oriental Blue & White*, Faber and Faber, 1977, plate 26B.
- 8 *Oriental Ceramics, Museum of Fine Arts, Boston*, Kodansha, 1980, black and white plate 217.
- 9 *Oriental Ceramics, The Freer Gallery of Art, Washington D C*, Kodansha, 1981, black and white plate 104.
- 10 This view is also shared by Fritz Low-Beer in 'Carved Lacquer of the Yuan Dynasty, A Reassessment', *Oriental Art*, Autumn issue, 1977, p 298.
- 11 B J St M Morgan, 'Carved Lacquer in the Krolik Collection', *Oriental Art*, vol XIII, 1967, no 4, p 254.



剔紅漆盒
明永樂款(1403-1425)
直徑：14.7厘米

Carved red lacquer box

Dated Yongle (1403-1425)
Diameter: 14.7 cm

