

展堂一鱗

A Glimpse of TSUI's Collection



徐展堂博士(1940-2010)

香港著名商人、慈善家及中國文物收藏家。徐氏於1990年創立徐氏藝術基金，積極捐贈文物及經費予香港及世界文博機構，為中國藝術藏品增闢展覽場地，當中包括英國維多利亞和阿爾伯特博物館及美國芝加哥藝術館等。香港文化博物館建館之初，徐氏亦捐贈大批珍藏作長期陳列，促成館內「徐展堂中國藝術館」常設展館的成立。



徐展堂博士
Dr Tsui Tsun-tong

前言

「中國文物是中華民族的共同遺產，我有幸鑑賞摩挲其中極少量的銘心絕品，固然欣然自足；但是對於這些國寶珍品，如何保存研究，公開陳列，藉以發揚我國藝術與文化，實在是我們中國人的共同責任。」¹ 聞名遐邇的中國文物收藏家徐展堂博士曾如是說道，深切表達了他對文物的重視，推廣國粹的高義濃情。

傳世的古物、文獻及歷代遺址，雖只是歷史中的一鱗半爪，但憑藉這些僅存的碎片，拼湊出歷史的部份面貌，重現眼前，讓我們能透過古人目光看到文明源頭，傾聽人類的故事，全賴背後無數先賢付出無比努力和心血，而徐博士更是當中的佼佼者²。徐博士嗜古敏求，並本着一份宏揚中國文化的使命感³，多年來苦研古物，搜集及保存流散各地的中國文物。不論是他對中國文物的熱愛、對宣揚華夏文明的貢獻，或是豐富的收藏，均足稱傳奇。

徐博士於2010年離世，為延續徐博士的心血，徐博士胞妹徐展明女士一直悉心整理徐氏藝術基金的藏品，過程雖勞心耗力，但笑言能與文物交往



2005年與黃永玉攝於萬荷堂。
In the Hall of Ten Thousand Lotusess with
Huang Yongyu in 2005.

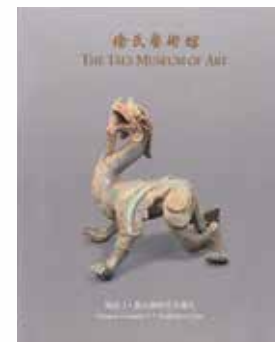
亦有無比樂趣，彷彿兄長陪伴身旁⁴。在芸芸的藏品中，徐女士偶然發現一本由畫家黃永玉所繪贈的畫冊，題簽別

緻，內容描繪了徐博士所藏的九件珍品，透過黃永玉率性的筆墨，圖畫趣味盎然，與實物並置展示，互相輝映，倍添雅趣。

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從文物到畫冊

此畫冊乃黃永玉於1995年寫贈予徐展堂，作品名稱帶有一鱗半爪之意，比喻當中所記之珍品只為徐博士所收藏的小撮，以見其藏品數量驚人。1991年，徐博士曾邀黃永玉參觀香港徐氏藝術館⁵，黃氏對於館內的海量珍藏感到驚歎，對徐氏之品味與眼光更是欣賞：「世人有財力，未必有此品味；有品味，未必有此眼力。」及後，徐博士送贈徐氏藝術館出版的藏品圖錄⁶予黃永玉留念。黃永玉翻檢圖錄，細意回味，在眾多珍品之中，獨愛其中九件陶器，其造型活潑、古拙，恰如黃氏獨有的藝術風格。靈機一動，黃永玉按圖錄內的照片，重繪成冊，以畫會友。



《陶藝篇I：新石器時代至遼代》
Chinese Ceramics I ·
Neolithic to Liao

從畫冊到文物

黃永玉所選之器物主要為漢、唐明器。漢代盛世，經濟繁榮，厚葬風俗盛行，加上「事死如生」的傳統觀念根深蒂固，促進了陶塑明器的製造，形形色色的陶塑生活器皿、侍從俑、牲畜、車馬甚至建築模型等大量地在墓葬出現。延至隋唐，陶塑隨葬品仍佔大宗，品類繁多，對研究歷史甚具價值。

以仕女俑為例，仕女面龐豐潤，頭梳拋家髻⁷，身穿襦服長裙⁸。其體態豐腴，端莊高雅。不但具體反映唐代婦女的衣著及髮髻特色等社會的審美觀，同時亦表現出唐人對社會安定、生活富足的追求，而豐盈的體態正是他們心目中美好生活的形象。鴨形壺亦表現了當時盛行以動物鳥獸為基礎的器皿造型；其他如陶犬和牛車等則再現當時人與動物互相

依存，以至交通運輸工具的發展等狀況。

透過陶工對現實生活的深刻體會和提煉，陶塑明器重現了古代人民百姓生活的風情，這正是史書上所未必有涵蓋的內容，卻又是歷史上不能或缺的重要面貌。正如徐博士所言：「古董就是歷史，可以從中學習到許多書本上學不到的知識。」⁹ 這亦是徐博士的收藏藝術之道。



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A Glimpse of Tsui's Collection
1995
黃永玉(1924-2023)
水墨設色紙本十開冊
徐氏藝術基金藏品
Huang Yongyu (1924-2023)
Album of 10 leaves,
Ink and colour on paper
Collection of The Tsui Art Foundation

1. 徐展堂撰：《徐氏藝術館—陶藝篇I：新石器時代至遼代》前言，香港徐氏藝術館，1993年。
2. 徐展堂所藏之陶瓷器，從仰韶、龍山文化到晚清，代代精品，歷史幾乎沒有中斷，可說是囊括了完整的中國陶瓷史。柯達群著：《港人訪問錄》，香港崑崙製作公司，1994年。
3. 徐展堂：「今天我有幸暫時擁有這批民族藏品，便應予以珍視，負起固有文化延續、提倡和推動的使命」，梁德標撰：《徐展堂的古董藝術世界》，《鏡報月刊》，1995年1月號。
4. 徐女士於2015年6月30日的訪談中提及。
5. 香港徐氏藝術館為徐展堂博士所創立。1991年1月20日建館於麗的呼聲大廈，後於1992年9月遷至中環舊中國銀行大廈。
6. 雖未有相關記錄，但根據圖錄中的相片與冊頁圖像的對照比較，相信該圖錄為徐氏藝術館於1993年出版的《陶藝篇I：新石器時代至遼代》。
7. 唐代流行的髮髻，兩鬢朝面靠攏、頭頂再加一椎髻。
8. 唐代女子的流行服飾，上穿襦(內絮棉，為冬季之衣)或衫(夏季用衫，以輕薄織物為主)，下着長裙。
9. 梁德標撰：《徐展堂的古董藝術世界》，《鏡報月刊》，1995年1月號。

Dr Tsui Tsin-tong (1940-2010)

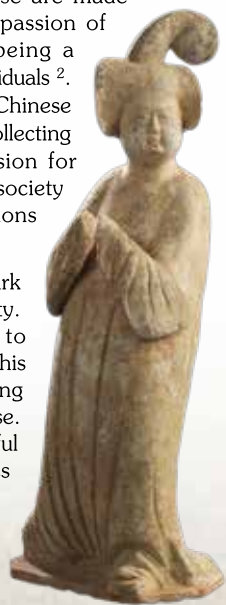
Dr Tsui was a famous entrepreneur, philanthropist and a Chinese antique collector in Hong Kong. He established The Tsui Art Foundation in 1990. In order to promote the display and appreciation of the collection of Chinese art, he made donations through the Foundation to local and overseas art organisations and museums, including The Victoria and Albert Museum in England and The Art Institute of Chicago in USA. Locally, a significant collection was donated to the Hong Kong Heritage Museum which led to the establishment of the T. T. Tsui Gallery of Chinese Art, a permanent exhibition gallery for displaying the donated artefacts.

Introduction

“Chinese cultural relics are the common inheritance of the Chinese people. I have been privileged to appreciate and enjoy at close quarters some small part of this heritage. However, I am conscious that the custodianship of these works, their study and conservation, and their display for the purpose of propagating Chinese Culture are matters of common concern.”¹ So expressed Dr Tsin-tong Tsui in his ardent wish for the preservation and promotion of Chinese culture.

Historical relics, documents and ruined sites are fragments of the past which can reveal again to us the stories of civilization and of humankind. These are made possible by the endless effort and passion of collectors and patrons, Dr Tsui being a representative of these generous individuals². Pursuing the mission of promoting Chinese art³, he devoted his whole life to collecting antiquities and art works. His passion for antiquities, the contribution to our society and the broad scope of his collections are truly impressive.

His sudden death in 2010 did not mark a finale to his contribution to society. The Tsui Art Foundation intends to perpetuate his spirit of sharing, and his sister, Ms Sally Tsui, has been taking care of his collections for this purpose. “It is a long persisting but meaningful work,” Ms Tsui said. These antiquities remind her of the presence of Dr Tsui.⁴ One day she found an album of Tsui’s collection painted by Huang Yongyu. Nine items of



彩繪紅陶仕女俑
Red pottery court lady with
painted decoration
唐(公元618至907年)
徐氏藝術基金藏品
Tang dynasty (618-907AD)
Collection of The Tsui Art Foundation



彩繪紅陶犬
Red pottery dog with
painted decoration
漢(公元前206年至公元220年)
徐氏藝術基金藏品
Han dynasty (BC 206-220 AD)
Collection of The Tsui Art Foundation

ceramics were depicted with Huang’s direct and concise brushstrokes, forming interesting comparisons with the actual objects.

“A Glimpse of Tsui’s Collection”

From antiquities to the album

This album was painted by Huang Yongyu in 1995, and its title “A Glimpse of Tsui’s Collection” implies that these few fine pieces depicted in the album represents a fraction of the astonishingly large collection of Dr Tsui. In 1991 Dr Tsui invited the artist to visit The Tsui Museum of Art in Hong Kong⁵, the first private museum to be set up in the territory. Huang was very impressed not only by the size of the collection, but also the taste and choice that was reflected. “People with the wealth may not possess that taste and keen eye.” Dr Tsui later presented him with a catalogue of the collection⁶. Huang went through the catalogue, picked out nine pieces which caught his special attention, painted them in an album, and made it a gift to Dr Tsui.

From the album to the antiquities

This display features the ceramics depicted in Huang’s album, and the exhibits were burial objects from the Han to Tang dynasties. The Han dynasty was a remarkable era in Chinese history. With a thriving economy, lavish burials were common resulting in the increased demand for funerary objects made of clay. To ensure the deceased were well provisioned in the afterlife, a rich variety of objects including utilitarian vessels, attendants, livestock, horses and carts, and even architectural models were interred in the tombs. This custom persisted into the Sui and Tang dynasties, the majority of burial objects still being made of clay and coming in many forms and styles.

The objects provide useful information about everyday life of the people in the past. Taking the pottery court lady as

an example, she has a plump face and wears a high chignon with drooping buns on two sides of the head. Plump ladies wearing a blouse and long skirt in elegant postures are characteristic of the female figurines of the Tang dynasty, reflecting the aesthetics of the Tang in a period of growing prosperity. The pottery duck-shaped vessel also depicts the interesting use of creatures for vessel form. The pottery guard dogs show that dogs were in man’s service for a long time in history while the pottery ox and cart showing the common transportation in the Han dynasty.

Creations of the pottery craftsmen, these objects reflect various aspects of life of the ancients that may not be covered in the history books. As Dr Tsui said: “The study of antique enriches with knowledge that no books can adequately impart”⁷ and that is also his theory on art collecting.



彩繪灰陶鴨形壺
Grey pottery duck-shaped vessel
with painted decoration
西漢(公元前206年至公元25年)
徐氏藝術基金藏品
Western Han dynasty
(BC 206-25 AD)
Collection of The Tsui Art Foundation

1. Tsui Tsin-tong, Preface of *The Tsui Museum of Art: Chinese Ceramics I. Neolithic to Liao*, Hong Kong: Tsui Museum of Art, 1993.
2. “The time span of the Chinese ceramics collection of Tsui runs from the Yangshao and Longshan cultures to the late Qing dynasty. The entire history of Chinese ceramics can be reviewed through his collection” Ke Daqun, *Interviews of Hong Kong Celebrities*, Hong Kong Kunlun Production Company, 1994.
3. Tsui Tsin-tong: “I have been privileged to keep some small part of the Chinese heritage for the moment, hence I have the mission to promote and perpetuate the Chinese culture.”, Leung Tak-pui, ‘the Antiques and Art World of Tsui Tsin-tong’, *The Mirror*, January 1995.
4. Mentioned in the interview with Ms Sally Tsui on 30 June 2015.
5. The Tsui Museum of Art was founded by Tsui Tsin-tong on 20 January 1991 in the Rediffusion Building, and later moved to the old Bank of China Building in Central in September 1992.
6. A comparison of the pictures in the album and those in the catalogue suggests that this was the souvenir catalogue given to Huang Yongyu: *Chinese Ceramics I. Neolithic to Liao*, published by the Tsui Museum of Art in 1993.
7. Leung Tak-pui, ‘the Antiques and Art World of Tsui Tsin-tong’, *The Mirror*, January 1995.



灰陶牛車
Grey pottery ox and cart
漢(公元前206年至公元220年)
徐氏藝術基金藏品
Han dynasty (BC 206-220 AD)
Collection of The Tsui Art Foundation

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