

儂松居長物志

自珍



集

新居永
克贈我
巨材與
家青真
始作斯
器鍾墨
陳華錄
文者生
居松生
也
丁巳中秋
王世襄
書於城東
芳草地
西巷

世襄自署





儼松居長物志

自珍集

省子題



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—— A LISTING OF ITEMS BY WANG SHIXIANG

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作者夫妇近影



“文革”中，我与世襄分别在静海团泊洼、咸宁甘棠乡两干校，相距逾千里。一日世襄用小邮件寄此帚，谓用爨余竹根、霜后枯草制成，盖藉以自况。而我珍之，什袭至今。其意与此集有相通处，故不妨于扉页后见之。

2002年10月荃猷记

自序

人或称我收藏家，必起立正襟而对曰：“实不敢当！实不敢当！”古代名家，姑置勿论。近现代允称收藏家者，如朱翼庵先生之于碑帖，朱桂辛先生之于丝绣，张伯驹先生之于书画，周叔弢先生之于古籍，学识之外，更雄于资财。以我之家庭背景、个人经历，实不具备收藏家条件。此集所录，除舅父、先慈所作书画及师友赐赠翰墨文物外，大都掇拾于摊肆，访寻于旧家，人舍我取，微不足道，自难有重器剧迹。在收藏家心目中，不过敝帚耳，而我珍之，岂不正合“敝帚自珍”一语。此吾集题名“自珍”缘由之一。

敝帚可喻物，亦可喻人。自1945年日寇投降后，奔走调查，收回被劫夺重要文物、善本图书两三千件，其中不乏国之重宝，由故宫博物院等机构派员接收保管，当属我一生中最重要工作之一。不意1949年8月自美归来，竟被视同敝帚长达三十年。至于“三反”冤狱，故宫除名，五七扣帽，不仅敝帚之不如而直奔同敝屣矣。大凡遭受极不公正待遇者，可能自寻短见，可能铤而走险，罪名同为“自绝于人民”，故万万不可。我则与荃猷相濡以沫，共同决定坚守自珍。自珍者，更加严于律己，规规矩矩，堂堂正正做人，惟仅此虽可独善其身，却无补于世，终将虚度此生。故更当平心静气，不亢不卑，对一己作客观之剖析，以期发现有何对国家、对人民有益之工作而尚能胜任者，全力以赴，不辞十倍之艰苦、辛劳，达到妥善完成之目的。自信行之十年、二十年、三十年，当可得到世人公正、正确之理解与承认。惟立志如此，却难如人愿，而一再遭受打击、摧残与阻挠。

如1958年《髹饰录解说》脱稿，开始搜集清代匠作则例。蒙朱桂辛先生亲笔致函文物局古建所，将前营造学社所藏抄本则例多种借出，益以北京图书馆、北京大学等处所藏，共70多种。1960年开始汇编工作，至1962年已将漆作、油作、泥金作、佛作、门神作、石作、装修作、铁作、画作、铜作、锓作之条款，从多种则例中辑出缮录，并加编次，准备进一步将各作中之名词、术语提出，一一试作诠释。并以佛作、门神作为试点，但仅写成两作概述而“文革”开始。则例汇编工作为我带来无数大字报批判及大小会斗争。后果如何，不问可知矣。

又如1969年肺病（三反中在牢狱遭感染）复发，且有空洞。医嘱卧床休

养，而军宣队勒令必须下咸宁干校。劳动中见畦边菜花倒地，犹昂首作花。受其激励，顽强生活，壮志弥坚，竟得康复，幸免葬身云梦之泽。有诗为证：

风雨摧园蔬，根出茎半死。
昂首犹作花，誓结丰硕子！

再如干校后期，生活大有改善。但坐视岁月蹉跎，光阴流逝，不免忧心如焚。亦有诗为证：

春蹇兰草秋芝草，朝啖团鱼暮鳊鱼。
日日逍遥无一事，咸宁虽好却愁予！

立志不渝，长期奋斗，北风当有转南之日。1979年有伟人出，力挽狂澜，制定“拨乱反正，改革开放”新国策，对我等实恩同再造。从此多年来写成之稿件，积累之资料，得陆续以本人姓名正式出版。其鼓励鞭策之力，何止万钧！使我等更加废寝忘食，刻苦工作。今日回顾，又何等幸运，自1973年干校返京后，已争取到近三十个春秋，得以出版、再版中文、外文著作约三十种，其中有线图数百幅者，均经荃猷绘制，始得成书。荃猷退休后，亦完成《中国音乐文物大系·北京卷》及刻纸作业《游刃集》，诚不幸之大幸。

自年前整理去而复还之身外长物，编成此集，不禁又有感焉。其中有曾用以说明传统工艺之制作，有曾用以辨正文物之名称，有曾对坐琴案，随手抚弄以赏其妙音，有曾偶出把玩，藉得片刻之清娱。盖皆多年来伴我二人律己自珍者。又因浩劫中目睹辇载而去，当时坦然处之，未尝有动于中。但顿悟人生价值，不在据有事物，而在观察赏析，有所发现，有所会心，使上升成为知识，有助文化研究与发展。此岂不正是多年来坚守自珍，孜孜以求者。吾集题名“自珍”，此为又一缘由。

我年八十，左目失明。去年春夏之交，一病几殆。今已届白香山新乐府新丰折臂翁之年，距证实自然规律之日，为期不远。“人之将死，其言也善。”愚夫妇衷心祝愿，国家富强，人民幸福。真理彻底战胜荒谬，明智永远消灭愚蠢。人人奋发图强，充分发挥所长。中华文明，发扬光大，卓立于世界之林。

二千又二年三月 王世襄

PREFACE BY THE AUTHOR

People consider me a collector of antiques. To this I must answer an emphatic NO. Not everyone can be a true collector of antiques. Let us exclude the ancient collectors of antiquity and just consider some of our famous contemporary collectors and their different kinds of antiques: Mr. Zhu Yi'an and his collection of ink rubbings of stone inscriptions; Mr. Zhu Guixin and his collection of silk embroidery and silk fabric; Mr. Zhang Boju and his collection of paintings and calligraphy; Mr. Zhou Shutao and his collection of rare editions of books. These gentlemen, aside from their exceptional learning and their love for art, had one thing in common – they were all men of immense wealth. Due to my family background and personal experience, I do not possess this qualification. My mother and my uncle left me some of their own paintings and calligraphy. My friends also left me other antiquities. But most of the items in this volume were picked up from stalls at various Beijing markets or found in ordinary homes. I picked them up when discarded by others. They were insignificant pieces not worth mentioning – pieces that the connoisseur would not even deign to look at. To the true collector, these would be like cast-off brooms. Yet I cherish them. Does this not coincide with the Chinese saying, “Cherish your own cast-off brooms?”^① That is one of the reasons I have named my book *Self-Cherished Treasures*.

A person or an object may be analogous to a cast-off broom. In 1945 after Japan surrendered, I was busy running about and doing all sorts of investigation, and as a result I was able to bring back as many as 2000 to 3000 pieces of relics and rare books that were stolen or looted; some of relics were important antiquities that may be considered national treasures. Special persons from the Beijing Palace Museum and other institutions came to me to receive and to take good care of these treasures that I brought back. I have always considered my work at that time as one of my most important tasks in my life. I never expected that after I returned to Beijing from America in August 1949 that for thirty years I would be regarded as a cast-off broom. First, I was jailed during the “Three-anti Movement”, then I was expelled from the Palace Museum. In 1957 I was branded a Rightist. I was worse than a cast-off broom – was more like a discarded pair of worn-out shoes!

For those who received unjust treatment of the greatest

severity, some might have attempted suicide; others might have taken other extreme measures. But that would only cause them to be accused of “alienating themselves from the people”. No, no, I would never have thought of doing such a thing. In time of need, my wife Quanyou and I had always helped each other. Thus, we made a mutual decision to “cherish ourselves”. By this we meant that we would live openly and above board. However, by living in this manner, even though we could maintain our own integrity we would be of no use to the world and our time would be frittered away. We decided to act calmly, be neither supercilious nor obsequious to anyone, appraise our own ability and think of doing something that would be beneficial to our people. We were confident that in ten, twenty, or thirty years we could present something that would be recognized as worthy and that we would obtain a just and impartial judgment from the people. Though we so resolved, and having still been subjected to unjust treatment, too many obstacles confronted us and it was difficult to have things turn out as we wished them.

For instance, in 1958 after I finished writing “Commentary on Record of Lacquer Art”, I started to compile material on *Qing Dai Jiang Zuo Ze Li* (Regulations for Various Craftsmanship of Qing Dynasty). Thanks to Mr. Zhu Guixin, who wrote personally to the Institute of Traditional Architecture of the Bureau of Culture, I was able to borrow hundreds of volumes of *Transcripts* that belonged to the former Institute of Construction. The 70 different categories of papers from Mr. Zhu and from the National Library of China and Peking University that were especially useful. In 1960 I started to compile and edit them. From all the manuals I had in my possession, I was able by 1962 to organize and contemplate how to explain the various terms in Regulation for Paint, Regulations for Glazing with Tong Oil, Regulations for Giding with Gold Powder or Gold Sheets, Regulations for Making Buddhist Images, Regulations for Making Door Gods, Regulations For Stone Masonry, Regulations for Interior Decoration, Regulations for Iron Works, Regulations for Painting, Regulations for Bronze Work, and Regulations for the Technique of Hammering Thin Silver or Gold Cords onto Wrought Iron.

I had already started work on the Regulation for Making of the Buddha Images and Regulations for Making Door Gods, but before I finished these two works, the Cultural Revolution com-

menced and I was forced to stop. My editing work on the manuals aroused countless number of “big-letter posters” and “denunciation meetings” against me. I need not say more.

In 1969 I had a relapse of tuberculosis that I had caught in prison under adverse conditions when I was sent there during the “Three Anti Campaign”. The doctor ordered complete rest when he detected cavities in my lungs, but the Military Propaganda Team was heedless of the graveness of my illness and sent me to the May 7th Cadre School in the countryside of Xianning, Hubei province.

While I was laboring on the farm, I chanced to see a rape-seed plant in a vegetable plot, its stem broken and its roots upturned after a storm. Its flowers were in full bloom, however. I was greatly inspired and vowed by strength of will to get well. In the end I did recover my health. Here is a little poem I wrote to prove my point.

*A plant ravaged in the field by wind and rain,
Almost half-dead with broken stalk and upturned roots,
It still lifted its proud head in bloom,
“I swear to bear seeds in abundance!”*

Near the end of my stay in Xianning, the standard of living had greatly improved, but I was still worried about wasting my life in idleness. I wrote another poem to express my frustration.

*I planted an orchid in spring and plucked magic fungi^① in fall,
Mornings I enjoyed bream and evenings, mandarin fish^②,
Day after day, I was free without a care,
Xianning is a fine place, yet I am still filled with regret.*

When one is determined and resolved, winter does eventually come to an end. As it happened, spring finally came to China. In 1979, a great man appeared on the scene. He brought order out of chaos; he set right the things that had been in disorder. His new policy of reform and opening up to the world was a favor tantamount to giving me a new lease on life! From then on, all of the unpublished manuscripts and material that I had accumulated over the years were permitted to be published under my own name. This stimulus and encouragement were beyond description. It spurred me to work even harder. Reminiscing about past events today, I cannot help thinking how fortunate I was! Ever since I came back from the cadre school in

1973, nearly thirty fleeting summers have slipped by and during this period I have published or republished thirty books in Chinese or in foreign languages. Moreover, in these books hundreds of drawings and sketches were all drawn by Quanyou. After retirement, she completed and published her *Compendium on Ancient Chinese Music*, Beijing Volume. She also gathered together the paper-cuts accumulated over the years that she made herself and published them in a volume that she named *Playing With a Blade*.

After straightening out all of the things that were returned to us after 1980, many thoughts occupied me as I selected them for this volume. Among them are traditional artifacts that I explained how they were made; some are cultural relics for which I authenticated their proper names; there were also old zithers whose wonderful sound captivated us as we sat opposite each other plucking their strings; others were little objects that we liked to fondle and admire. All of these had been our “constant companions” that had been close to us as we exercised self-discipline and tried to retain our self-respect. When the “unprecedented catastrophe” arrived in 1966, we saw these “constant companions” carted away, we remained unperturbed and unmoved. We realized that the value of life was not whether one possessed these objects. The value of life lay in finding and discovering in these objects – after analysis and hard work – something hitherto misunderstood or unknown to the rest of the world, the accumulation of these findings and discoveries may ascend to the level of knowledge. If they did, then they might facilitate further research and development. Wasn’t this why we stood fast for so many years to cherish these objects ourselves? Wasn’t this something that we had diligently strived for? This is another reason we named this volume *Self-Cherished Treasures*^③.

When I was 80, I lost the sight in my left eye; last year I was seriously ill. Now after four score and eight years, I know my life is slowly fading away. There is a Chinese saying: “Truth lies in the words of a man whose life is nearing its end.” As husband and wife we sincerely wish prosperity for our country and well-being to our people. **Truth can win over irrationality, and discernment will always wipe out ignorance.**

May everyone work with determination to develop completely their talents and reach their full potential. Chinese culture will flourish and China will stand proud and erect in the world of nations.

March 2002

(Translated into English by Hu Shiping)

① The idiom means that the items may be worthless, yet the author cherishes and has sentimental feelings towards them because they are his own “companions” and have been with him for many, many years.

② Magic fungus is a common name for *Ganoderma lucidum*, a fungus used in traditional medicine, formerly credited with miraculous power.

③ Mandarin fish (*Siniperca chuatsi*) is a delicious Chinese freshwater fish.

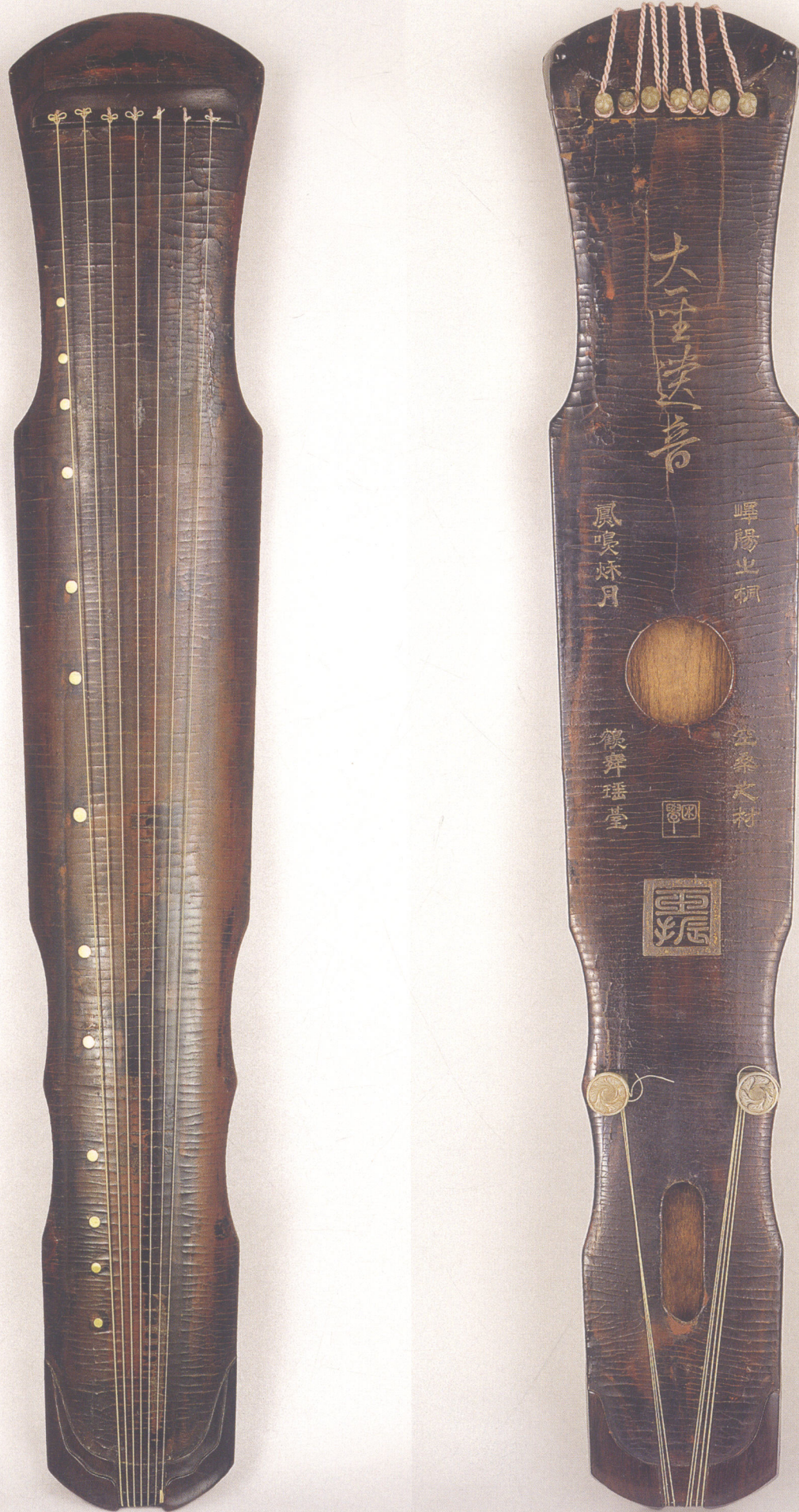
④ Here the author means that the “treasure” he cherishes is to maintain his integrity and his philosophy of life.

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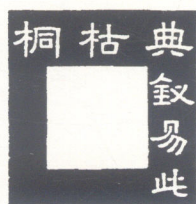
古
琴

1.1 唐“大圣遗音”伏羲式琴





背面局部



典欽易此枯桐



世襄荃猷書

琴足銅足套銘文

长 120.5，额宽 20.5，肩宽 20.5，尾宽 15 厘米

杨时百先生《藏琴录》龙门寒玉一则称：“虞君得鹤鸣九皋与李君伯仁所藏独幽及飞泉，锡君宝臣藏大圣遗音，武英殿陈列所长安元年制者五琴，池下皆有印方二寸‘玉振’二字，丝毫不爽。西园主人因大圣遗音‘玉振’印上有方印‘困学’二字，定为鲜于伯机印，或‘玉振’亦鲜于氏印也。独幽旧藏衡阳王船山先生家，为人所得，李君又从其人得之。独幽池内刻太和丁未，大圣遗音刻至德丙申，飞泉外刻贞观二年，皆鸿宝也。”五琴管平湖先生皆目见，且有弹抚经年者。尝谓九德兼备当推大圣遗音。又谓飞泉贞观款乃后刻。是未加轩輊而已有高下之分矣。

“大圣遗音”栗壳色，七徽以下弦路露黑色，遍体蛇腹断，中间细断纹，额有冰纹断。圆池，池上刻草书“大圣遗音”四字。池内纳音左右上下四隅分刻隶书“至德丙申”四字年款。是为唐肃宗至德元年，公元756年。即安

禄山叛乱，唐明皇入蜀，李亨即位改元之时，亦即李白附永王李璘事败，将流放夜郎之时。池两侧刻隶书“峯阳之桐，空桑之材，凤鸣秋月，鹤舞瑶台”十六字。池下“困学”、“玉振”两方印。以上除年款外皆刀刻髹金。青玉轸足，细镂绦结及旋瓣花纹，当为明琢。沼扁圆形。1947年襄在故宫养心殿南库门后拣出神衣式唐琴，不仅草书琴名与此全同，漆色、断纹、池沼、年款亦绝似。池侧四言诗词句虽异，字体位置又复相同。两琴当斫于同时，出于同手，珉中兄定为中唐初期宫中所造，可谓标准器。盖内府乐器，每制不止一件也。

肃宗元年迄今已将千二百五十载，传世既久，深以足孔四周，漆多剥落，木质亦濒朽蚀为虑。足端虽缠裹织物并嵌塞木片，仍难固定。张弦稍紧，且有扳损琴背之虞。幸平湖先生有安装铜足套之法，屡次实施，效果均佳。为此特请青铜器修复专家高英先生为制铜套

并仿旧染色，老友金禹民先生镌刻八分书题记：“世襄荃猷，鬻书典欽，易此枯桐”十二字。又蒙平湖先生调漆灰，稳卧足套于孔内，不仅天衣无缝，且琴音丝毫未损。先生笑曰：“又至少可放心弹五百年了！”

所谓“鬻书典欽，易此枯桐”乃以饰物三件及日本版《唐宋元明名画大观》换得黄金约五两，益以翠戒指三枚。其一最佳，乃先慈所遗，实不知其值几许。当时以为唐琴无价，奉报又安能计值，但求尽力而已。而宝臣先生文孙章君泽川亦慨然同意，盖因荃猷从汪孟舒先生学琴，而孟舒先生乃其祖父多年琴友，故亦未尝计我之报是否相当也。

宝臣先生遗琴，1946年孟舒先生携我访章君泽川，求得蕉叶“金声”。越两载，始敢问鼎此唐斫鸿宝。

1.2 宋“梅梢月”宣和式琴

项、腰均两凹夹一凸，轮廓柔婉。额侧又有浅凹。琴谱未见有此式。珉中兄以为与樊伯炎先生所藏宋琴“松石间”意近似，惟此为方额而彼为圆头耳。“松石间”意出清宫，有内府制盒，经蕉叶山房张莲舫送上海售出。杨时伯先生《藏琴录》著录，名为宣和式，今从之。

“梅梢月”宽而长，奇重，黑漆蛇腹断。琴名在池上，径逾寸。池下阴文“青天碧海”、阳文“月珮风环”大方印。以上均填金罩漆。白玉轸足，润洁无瑕。劫后琴还，足在而轸失。欲复旧观，难矣！

琴润透无比，平湖先生尤喜弹之，以为深夜别具妙音。同寓北郊音乐研究所时，此琴常在先生几上也。

“梅梢月”乃黄勉之先生遗琴，后为溥西园贝子侗所有，辗转归张荫农先生。先生得黄门之传，以一曲七十二滚拂流水享誉京师。哲嗣万里兄工写意花卉，笔法近陈白阳，亦喜藏画。数次往访，见琴悬画室，无弦久矣，曾萌求让之念而未敢启齿。一日告我宝古斋有谢时臣山水长卷，精极，惜居奇而议值难谐。予径往购之，当时实未知是否许以卷相易也。万里兄旋谗吾意，竟携琴枉驾相赠。不惜琼瑶，易我木桃。高谊隆情，永矢不忘。

长128，额宽20.5，肩宽21，尾宽15厘米



1.3 宋朱晦翁藏仲尼式琴



长122.5，额宽18.8，肩宽19.2，尾宽14.6 厘米

黑漆，琴面蛇腹断美甚，底面因重修尚未再现。惟尾部二寸许有补漆灰痕迹而断纹尽在。殆重修者有意不全漆没，证明琴底并未更换。

池内琴面右侧刻字一行，刀痕极浅，又曾涂漆，故难辨认。但“朱晦翁藏”等字尚隐约可见。左侧深刻“古吴王昆玉重修”七字。

珉中兄对此琴十分重视，曾仔细观看，修磨斂音，多次试弹，认为沉浑苍古，得未曾有。虽稍有塌腰，不足为病。承告两事，记录如下：

程子荣先生遗琴唐斫“飞泉”，今藏故宫博物院，《今虞琴刊》著录，池内有“王昆玉重修”墨书款。昆玉为明代斫琴高手。此琴背面髹漆当在王昆玉破腹重修之后，已入清。

以片状物探琴腹，发现琴墙与面板、底板之间均有缝隙，故似以木条作墙，上下与面、底粘合而成。倘所见不误，可视为此琴之制作特点。说明倘粘合得法，不仅无碍发音，且可获得极佳之音响效果。

1947年以微值得此琴于地安门外万宝兴古玩店。大雅久不作，当时实无人问津也。

1.4 宋“高山流水”仲尼式琴

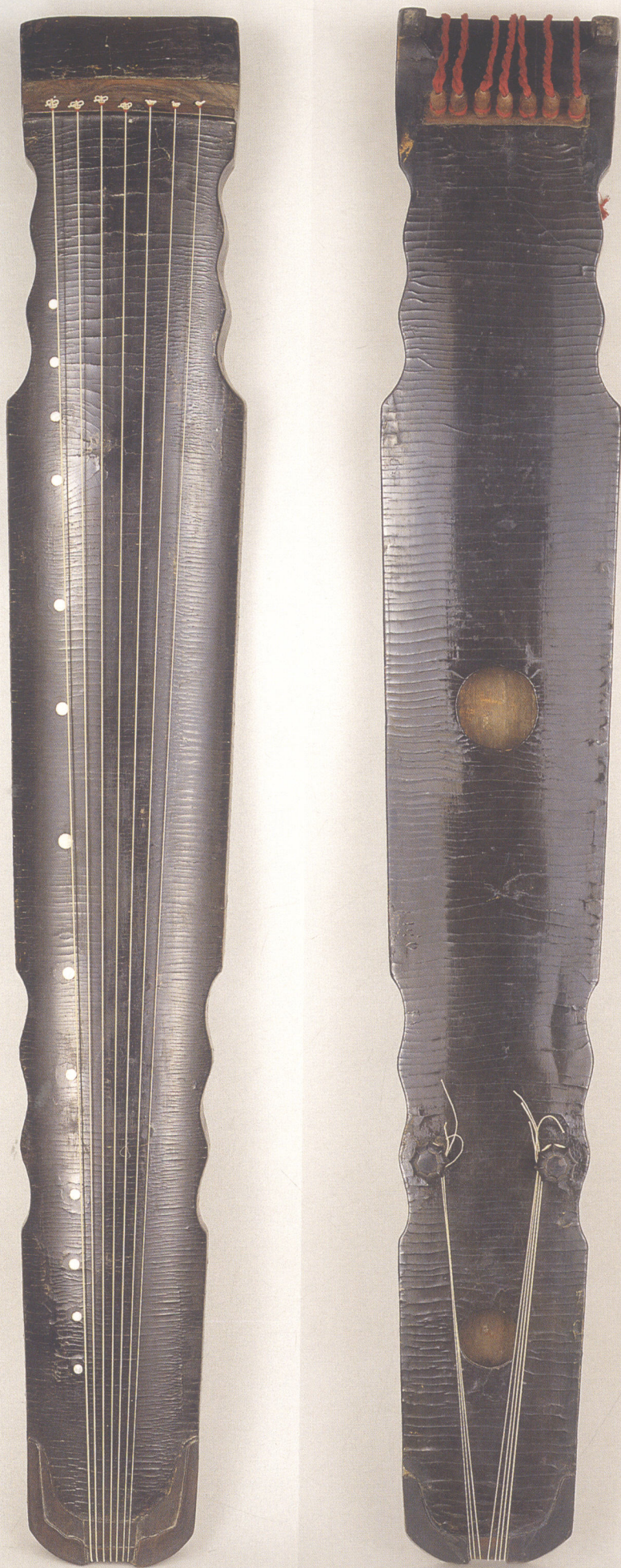
黑漆朱髹，蛇腹间流水断。纵横两向均有断纹，故研磨后出现朱漆圆斑，宛似鳞片，绚丽而有古趣。池上刻草书“高山流水”四字。1947年经安溪亭介绍，购自秦老胡同曾家。

琴音松透浑厚，静而不嚣。“文革”之厄幸得归还，但背面已开裂，乃野蛮装卸所致。蒙吴景略先生精心修复，数月始藏事，伤痕尽泯，元音如初，感荷无涖。琴坛巨擘，不仅使古谱重生，且能为古琴续命也。

长122.5，额宽19.8，肩宽20，尾宽16厘米



1.5 宋联珠式琴



长122.5，额宽17.5，肩宽19.4，尾宽13.6 厘米

琴颇宽，黑色，断纹甚美，通体蛇腹间流水。池沼皆圆，木质亦古。面稍扁，当为南宋时斫。

1948年得琴于隆福寺文奎堂旧书店。张弦试弹，虽有敝音，而声韵松长，不同凡响。惜额下底板损二寸许，徽亦脱落殆尽。烦蕉叶山房主人张莲舫修补，不意琴完整而音顿失，大为懊丧。悬壁数载，1954年夏始再抚弄，音韵居然恢复近半。此后人祸频仍，琴亦无暇忆及。“文革”后发还查抄文物，始知尚在。1999年再为配轸张弦，散、泛、实音，均已恢复如初，为之狂喜。计距得琴之日已五十一年矣。

1.6 元朱致远斫“金声玉振”仲尼式琴

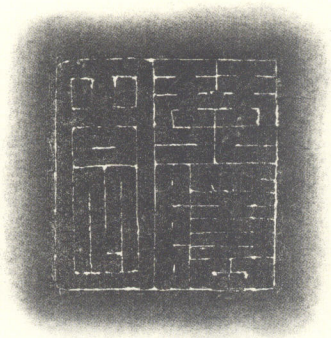
黑漆，桐材，蛇腹断，七、八徽间露鹿角霜屑，灿若繁星。池内面板右侧刻“赤城朱致远制”六字。池下阴文“琴隐园”大方印。沼上“延陵汤氏宝藏”楷书六字。额上刻“汤贞愍公遗琴，同治庚午重九前四日濂江宋晋拜题”。贞愍公为名画家汤雨生先生，名贻汾，咸丰癸丑太平天国克金陵，先生阖家殉国，有《琴隐园集》。宋晋，溧阳人，字锡蕃，号雪帆，道光进士，官至户部左侍郎，有《水流云在诗集》。

民国初年，关仲航先生得此琴，雄宏灵透，京师操缦家所藏，无出其右。1946年襄求让，竟蒙许可，喜出望外。1948年赴美国、加拿大参观博物馆，随我同游即此琴也。

长 126，额宽 18，肩宽 20，尾宽 14.5 厘米



汤贞愍公遗琴 同治庚午重九前四日濂江宋晋拜题



琴隐园

