

所寶惟賢

卷六

美哉文物

所寶惟

賢



美伯文物鑒賞

卷一
玉冊

所寶惟賢

「聖人養萬民而不能不賴賢之時亮天工。是以周公躬吐握之勞，故有囿空之隆，齊桓設庭燎之禮，故有匡合之功。寔區至廣也，生民至眾也，以一人之心智耳目御之，其敝精勞神而迄無成功，亦不待燭照數計而龜卜矣。自古賢王勞于求賢，逸於得人，然得人始逸而求賢則勞，毋論求之不以道，亦得之不以實，所得非其人，所求非其賢，而天下之萬民，不可以一日而不養。為君難，蓋誠乎其難矣！」（《清高宗御製文初集》卷一）

取自《明清帝后寶璽》

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國立歷史博物館館長序

吳先旺先生是一位成功的企業家，也是一位有高尚品味的文物鑑賞家，更是一位熱情的收藏家。他對文物的喜好是天生的。早年因生活貧困與失學，根本不知文物為何物；但對於美的東西有一種發自內心的強烈親近感。及至事業有成後，他對許多物質性的東西，難免以成本效益的角度來衡量，唯獨對於藝術品及文物之收藏，完全不考慮任何現實利益。特別是每當看到精美的藝術品或文物，流落在國外，更往往會不計代價，非要將之「買」回來不可！

吳先生是位性情中人，朋友都稱他「爽伯」，他也喜歡大家這樣稱呼他。他對文物有一種獨特的興趣與執著。所謂興趣，是指接觸的範圍廣泛而多元；執著，是指非高品質與自己真正喜歡者絕不收藏。他收藏文物二十餘年，足跡遍及世界各地，收藏品類共十餘項，其中以玉石器佔大多數。這些眾多的玉石器中，許多是流落國外的清代皇室文物，幾乎件件都是絕世精品，不僅具有高度的藝術審美價值，更是重要的歷史文物資料。它們既見證了十九世紀西方帝國主義者掠奪文物之滄桑，也提供了十七世紀以來傳統工藝美術發展演進的實存物證。

傳統藝術與文物，是歷史變遷的時空膠囊，它們反映過去人們對生命的關照與生活之體驗，是人們心靈實踐的結晶。國立歷史博物館敬重吳先旺先生，長年來對蒐羅流落海外中華文物不遺餘力之貢

獻，同時感佩其始終樂意提供社會大眾欣賞，與學術界人士比較研究的無私精神，因此特別規劃此項展覽，除展出吳先生個人的珍藏，也獲得許多收藏界同好共襄盛舉。相信這些珍貴的收藏與如此難得的展覽，一定可以拓展國人對傳統文物的欣賞視野，謹此誠摯邀請大家共同分享指教。

國立歷史博物館館長

黃永川 謹識

A vertical calligraphy signature in black ink, consisting of four characters: 黃, 永, 川, and 川, written in a stylized, cursive manner.

as well as the treasures of Mr. Wu Xian-Wang's collection. We hope that these precious collections in this unique exhibition will expand the horizons of our compatriots in terms of the appreciation of traditional cultural artifacts. I hereby invite everyone to appreciate this exhibition and look forward to your valuable comments.



Huang Yong-Chuan

Director

National Museum of History

Introduction

Mr. Wu Xian-Wang is not only a successful businessman; he is also a sophisticated appreciator of cultural artifacts and a passionate collector. His love of cultural artifacts is in his character. In his early years, he had no knowledge of such things, having been brought up in poverty and lacked schooling, but he had an intense attraction for beautiful things that came from deep inside his heart. After succeeding in business, he couldn't help but view material things from the viewpoint of cost effectiveness, but practical benefits were never taken into consideration in his collection of art and cultural artifacts. Whenever he saw an exquisite artwork or cultural artifact that had ended up in another country, he would have to buy it, no matter the price, in order to bring it back to its rightful home.

Mr. Wu is a person who expresses his emotions directly, and his friends even call him "Mr. Frank." He likes it when people call him that. He has his own kind of interest and insistence as far as artifacts are concerned. The interest is a broad and diverse one, and his insistence is never to collect objects that are not of high quality or that he does not truly like. In his more than 20 years of collecting, he has been all over the world in pursuit of more than 10 types of artifacts, of which jade constitutes the majority. Much of this large amount of jade is Qing Dynasty imperial artifacts that have been dispersed to other countries, and almost every piece is a historical treasure. They not only have a high level of artistic value, but are also important historical items. They testify to the plundering of cultural artifacts by the Western imperial powers of the nineteenth century and they provide hard evidence of the evolution of traditional artistic techniques from the seventeenth century onward.

Traditional art and cultural artifacts are time capsules that allow us to view the changes of history. They reflect the concern for life and the experience of living of peoples of the past. They are crystallizations of those people's spirit and practice. The National Museum of History respects Mr. Wu Xian-Wang's unflagging contributions in the collection of Chinese artifacts that have found their way to various foreign countries over the years. We also admire the unselfishness of his constant willingness to provide them for appreciation by society at large and for study by scholars. We have therefore, specially planned this exhibition, which presents artifacts from many other collectors,

外雙溪故宮博物院의 鄰居——爽伯

五洲製藥董事長吳先旺先生，三十多年前，以「足爽」起家，大家暱稱為「爽伯」。爽伯好古愛奇，他的文物收藏看來質材不拘，非常隨性，但不外乎中華文物，古今兼備；可是細究起來，還是一個主軸，就是他喜歡買前清故宮流失海外的遺珍。無怪乎阿爽伯擇鄰而居，住在外雙溪故宮博物院附近的透天厝，藉地利之便，可以多親近故宮文物，培養眼力。

二十世紀八〇、九〇年代，台灣的經濟實力大增，歐洲、美國等地的中國文物回流成為風潮。長久以來，爽伯通過不同的管道，包括拍賣公司以及國內外的經紀人尋寶、掌眼。爽伯的藏品中器物與書畫兼備，然先秦禮器付闕，古玉二、三事而已，雅俗共賞的文玩成為大宗。書畫卷軸為人稱道的，有乾隆皇帝親筆所書〈登岱山御筆詩長卷〉，內容紀錄乾隆皇帝登泰山時所詠佳句。秦皇漢武、歷代皇帝都有上泰山祭天，為國祈福的傳統。長卷前並鈐〈五福五代堂古稀天子寶〉、〈八徵耄念之寶〉兩方大璽。乾隆時儒臣張若靄〈摹唐寅折枝牡丹卷〉前後登載於清皇室書畫著錄《石渠寶笈》初編，與嘉慶年間所編的《石渠寶笈三編》，鑑藏璽印一應俱全。〈清世宗朝服立像〉則是難得一見的雍正皇帝大幅全身肖像，保存情況完好。

爽伯收藏的文玩，包括青銅、鑲金百寶嵌、犀角、竹木、紫檀、白玉、黃玉、青玉、翡翠、水

晶、窯瓷等各類質材。製成筆筒、硯屏、文具匣屨、香爐、香筒、圓雕動物、神獸、人物、如意、扳指、鼻煙壺、飲食器用、仿古禮器、犧尊擺件等，往往器底或器座上還鐫刻銘文，評定等第，或乾隆宸翰、或嘉慶皇帝、光緒皇帝的款識，琳瑯滿目，足證為清宮故物。璽印藏品中有白芙蓉、田黃等價值不菲的印材，也有精工雕鏤的嘉慶皇帝玉質閒章，頗有可觀。碧玉盞頂形蟠螭紐印璽組「嘉慶御筆」、「所寶惟賢」、「所其無逸」三件，玉筋篆體的朱文、白文配搭，一起放置在質樸的檀木盒內。「所寶惟賢」語出《尚書》，可以引伸的意思是敬重寶者就是「賢」人，無怪乎雍正皇帝、乾隆皇帝也都各有一方「所寶惟賢」印。史博館楊式昭女史即以此為展覽定名，是神來之筆。

蒐購文物，起始都是以嗜好之癖、耳目之玩為事，然而一路下來所費不貲，心境上會有轉折。聖經上說：「你的錢在哪裡，你的心就在哪裡。」撇開古物能保值或者增值不談，收藏家往往會因為金錢上的投資，轉而為精神上的全神投入，不單就古物本身，古物背後聚散流轉的歷史，都想掌握與瞭解，無形中開闊了視野，增長了知識。

孟子曾經對齊宣王說過：「獨樂樂，與人樂樂，孰樂？」齊宣王曰：「不若與人。」與大家同樂，就是一種喜樂。先人手澤，傳世古物，重在發揚，才能發揮它的賞鑑價值。爽伯走過七十人生漫長路，卻一點也不世故，個性十分阿沙力，今服膺先哲之言，願與大家分享他的珍藏。由家人選出藏品中具代表性者一百餘事，假國立歷史博物館展出，以寄文雅之娛，並藉此祝福他耆碩康強。

震旦藝術博物館館長

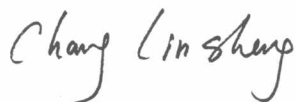
張臨生

張臨生

Dynasty emperor such as Qianlong, Jiaqing, or Guangxu. There are many examples of these, and it proves that they came from the Qing Dynasty Imperial Palace. The imperial seals in the collection include those made of precious materials such as white furong stone and yellow tianhuang stone. There are also gorgeous seals with exquisite carving work that were used by Emperor Jiaqing. There is a three-piece set of dark green jade roof-shaped imperial seals carved with coiled chi-dragons, placed in a sandalwood case. One of the inscriptions, a line taken from Shangshu, means that the person who respects these artistic treasures is a sage. Emperor Yongzheng and Emperor Qianlong also had seals with identical inscriptions. Hence it is pure genius of Mrs. Grace Shi-Zhao Tu of the National Museum of History to use it as the name of this exhibition.

Collecting artifacts starts out as a hobby, or just as something to appreciate. Then, as the expenses start to add up, there is a psychological shift. The Bible states that "Where your money is, there is where your heart is." Putting aside the argument that ancient artifacts maintain or increase in value, collectors often change from just investing money to investing their whole energy. They wish to understand the stories behind the artifacts, and they imperceptibly expand their horizons and accumulate knowledge.

Mencius once said to King Xuan of Qi, "Which is the more pleasant - to enjoy music by yourself alone, or to enjoy it with others?" The king replied, "To enjoy it with others." Sharing your joy with others is a joy in itself. Our ancestors made records and passed down treasures. Only by letting others enjoy them can their true value be developed. Uncle Shuang has seen over 70 years of this world, but he is not worldly at all. He is generous by nature, and he remembers the words of the ancient philosopher that told him to share his treasures. The exhibition at the National Museum of History consists of more than 100 pieces selected by his family to represent the elegance of his collection. This exhibition also serves as a wish for a wise and generous man to live a long and healthy life.



Chang Lin-Sheng

Director
Aurora Art Museum

The National Palace Museum's Neighbor Uncle Shuang

Thirty years ago, Mr. Wu Xian-Wang, Chairman of U.C. Pharma, started out his career with "Zu Shuang" (meaning "Happy Feet") foot cream, and the nickname "Uncle Shuang" stuck with him after that. Uncle Shuang has a passion for ancient artwork, and his artifact collection, while consisting of Chinese artifacts only, is eclectic and not limited to a certain type or era. However, if you look closely, there is a main thread, which is that he likes to buy Qing Dynasty treasures that made their way into overseas collections from the Imperial Palace at Beijing. It is no wonder that Uncle Shuang chooses to live in a house on the slope beside Chih-te Garden to the right of the National Palace Museum at Wai-shuan-hsi. It has been very convenient for him to be close to the artifacts of the Imperial Palace, allowing him to cultivate a good eye.

Taiwan's economic power grew in the 1980's and 1990's, making possible the trend of Chinese artifacts flowing back from Europe and America. For a long time, Uncle Shuang has been searching for treasures through many different channels such as auctions and through Chinese and foreign agents. His collection includes both artifacts and paintings, lacking in pre-Qin ritual objects and scant in ancient jades while rich and exuberant in scholar's objects that are appreciated by the refined eye and the common taste alike. Among the calligraphy and painting scrolls, the most noteworthy is one personally made by Qing Dynasty Emperor Qianlong which is a poem recording an ascent of Mount Tai. It was a tradition for emperors, since ancient times, to climb Mount Tai to present offerings to heaven and pray for the gods' blessings on behalf of the kingdom. There are two large imperial seals on the front of the scroll. A painting by scholarly courtier Zhang Ruo-Ai of the Qianlong era, which was collected in two Qing Dynasty anthologies, is stamped with all the necessary imperial seals. There is also a rare full-length portrait of Emperor Yongzheng that has been well preserved.

The scholar's objects collected by Uncle Shuang are of all types of material such as bronze, gilt bronze with gems inlay, rhino horn, bamboo and wood, red sandalwood, white jade, yellow jade, grayish green jade, jadeite, crystal, and porcelain. These materials have been formed into brush holders, screens for inkstones, stationery trays, censers, incense holders, sculptures of animals, mythical beasts, and human figures, ru-yi scepters, thumb rings, snuff bottles, eating and drinking vessels, replicas of ancient ritual vessels for decoration. There usually can be found a carved inscription on the bottom or the wood base of the objects that marked its assessment rating or personal seal of a Qing

寒舍主人序

民國七十四年秋天，我與人稱「爽伯」的吳先旺董事長，巧遇在台北士林一間頗負盛名的園藝店。當年，我們因雅好收藏盆景而結識，經常一邊品茗飲酒，一邊交換植栽心得，愜意自在，不亦樂乎！有一天，先旺兄神秘而興奮地從懷中取出一件古玉向我討教，我也坦率客觀地就材質、雕工加以分析解說。從此，我倆亦師亦友，教學相長，一路走來竟已二十餘年。吳董事長不僅是「寒舍」的常客，也成為台灣古董界家喻戶曉的傳奇人物。

談到爽伯的奇人奇事，常為大家所津津樂道。尤其是他人生起伏與創業過程的堅毅奮鬥，從機車學徒到創立製藥王國，從小學肄業到藝術藏家，我們不得不對吳董事長感到激勵與欽佩。誠如他在電視廣告中的那句名言：「有好的產品才有好的商標，有好的商標才有百年企業」。他把對事業研發的那份堅持，也投入在藝術品的收藏研究上，求知若渴，虛心請教；眼光獨到，收藏精準。如果說在台灣的艺术史，洪通先生是一位素人畫家，那麼吳先旺先生，可以算是一位成功的「素人藏家」了！

此次歷史博物館舉辦「所寶惟賢——爽伯文物鑑賞展」，將吳先旺先生二十年來的收藏，以及藏家友人之珍寶，共同挑選了百件精品，首度公開亮相，從宮廷玉器乃至田黃古玩，件件都可算是國寶級藏品。這些藝術品以今天國際拍賣市場的行情來估量，真是非常可觀，我常在想，爽伯當年若是

把這些錢花在名車珠寶上，可有今天豐富的回報嗎？不過每件藏品都是他的心肝寶貝，都是難以割愛的。欣逢吳董事長七十大壽，特此祝賀這位古董界的老頑童，老當益壯，福壽雙全！

寒舍主人

蔡辰洋

蔡辰洋

could not bear to part with any of them. On the occasion of Chairman Wu's seventieth birthday, I would like to wish this playful gentleman of the collecting world an especially enjoyable second youth filled with both fortune and longevity!



Tsai Chen-Yang

Owner of My Humble House