

所寶惟



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雅俗共賞——清代觀賞性玉器

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一、前言

中國玉雕藝術源遠流長，可溯及新石器時代早期，最初乃始於原始的石器宗教性崇拜所產生。經歷代工藝的不斷發展，至唐宋時期，因社會變化的影響，玉器已由玄秘崇高具宗教禮儀性質的象徵物，逐漸轉化為實用性，趨於生活化而以觀賞與裝飾性功能為主，元明時期則成為高層貴族及豪家文士等玩賞的重要物品。明代隨著商業的發展，雕刻工藝有著飛躍性的進步，尤以玉器工藝的發展最令人注目！「玉作」工藝，由政府設立「御用監」專事監督，力求品質提升，民間則因玉器普及化、生活化而需求的數量大增，推動民間玉雕的繁盛，所謂「良玉雖集京師，工巧首推蘇郡」，除宮廷之玉作，蘇州已成南方玉器雕刻的中心。

清代玉雕工藝益加精進，玉料來源因回部的平定，新疆的和闐玉料，源源不斷輸入而不虞匱乏，且因王室

貴族的喜愛與倡導，更促進玉雕技藝的進一步提昇。宮廷設立玉作部門，由造辦處督工監造，極力追求工巧、質美，不惜工本以產生令人驚嘆絕美的作品為目標。約在乾隆年間，因大小金川的平定，翡翠玉材隨即大量輸入，激發玉雕技法的巧思用心與追求。民間更在明代以來良好的基礎及好玉風潮推波助瀾之下，玉器使用更為廣泛，普遍融入於生活之中。於是清一代玉雕工藝再度掀起高潮，成就漢代之後再次呈現玉雕工藝的巔峰時代，後世因此以「乾隆工」，代表精湛絕美的玉雕工藝，即為最佳的佐證，清代觀賞性的玉器，更是典型的代表作品。

二、品類

清代觀賞性的玉器，雖然以宮廷玉為多，但民間作品亦成果卓著。玉作的審美觀點，基本上以「裝飾美」的角度取向，因緊密地與社會生活各階層相結合，藝術的表現形式與人們生活密不可分，是以寫實形式主義的手法，表現精巧、華麗、多變的藝術風格。因為表現技法過分拘泥於細節的呈現，不免有流於纖巧繁縟之感，但流露出的俗世風情，卻贏得雅俗共賞。依其用途約可分為下列類別：

- (一) 陳設器：玉山子、屏風、插屏、花插、花薰、玉罐、盆景等。
- (二) 肖生器：玉人物（神道釋佛像、仕女、童子、漁翁等）、玉動物（鳥獸蟲鱗）、植物（花果）祥瑞物等。
- (三) 文玩器：玉如意、筆筒、筆架、筆洗、臂攔、文鎮、水盂、爐、瓶、盒、奩、花薰。
- (四) 日用品：玉碗、盤、杯、盞、燈、鼻煙壺等。
- (五) 其他：傳統禮儀器如磬、璧、圭等。

三、材質

清代因政治統一，交通運輸通暢，新疆所產玉料作為貢玉，每年少則數千斤，多達萬斤，以供宮中玉作使用。主要來自兩大產區：

一為山產玉料，主要產地在葉爾羌密勒塔山區，以青玉為多，因是山中礦產，玉料特別巨大。根據清宮檔案記錄，最大的一塊為費時十年雕刻完成，後來安置在樂壽堂宮的「大禹治水玉山子」，其他如「秋山行旅玉山子」，「會昌九老玉山子」等均為代表性的山產玉料。

一為水產玉料，主要產地在和闐地區的白、綠玉河，即俗稱「籽玉」，多產於河牀中，每年在枯水期由回民從水中撈起，另一種由山中沖到河川中上游的玉籽，稱「山流水」，雖然其質地不如水產的籽玉溫潤，但因其體積較大，亦為普遍使用的玉材。

清代觀賞性的玉器，採用的玉材，除製作巨大的作品，如玉山子，大玉甕等使用山產玉外，仍以和闐所產的水產玉居十之八九，尤其以羊脂白玉，佔最大宗。主要原因是因為山產玉，玉料體積雖然碩大，但玉料比較乾燥，不如水產玉潤澤透亮，且山產玉常出現玉綵或雜質，無法與羊脂白玉的純淨潔白相比。其次則以和闐所產各類玉料如青白玉、黃玉、青玉、碧玉、灰玉、墨玉等雕製。另外亦使用翡翠、瑪瑙、水晶、青晶石、綠松石等多種質材，表現多元的審美觀點與藝術呈現。基本上玉質純正優良的玉材，經玉匠嚴加精選之後，多能「就材選樣」，將玉料作最適當的使用，並能達成最佳最完善的藝術效果。

四、工藝

清代觀賞性玉器，除部份純粹為藝術性的目的而製作外，事實上仍以兼具實用價值的作品為主流。但因為玉器所涵蓋的材質之美，嚴謹技藝所呈現的工藝之美，量材造型所發揮的設計之美，使玉器成為清代最具觀賞價值的代表性工藝，且成為社會各階層的人，都能欣賞而喜愛的作品。

綜合觀之，清代觀賞性玉器的器形，不僅繼承古玉器所展現的典雅器式，且吸取歷代各種傳統工藝造型美之精粹，以出神入化的技藝，表現為令人讚嘆的玉製品，因其件件皆由手工製作，所以件件都不相同，是玉器藝術最引人之處。

下列從工藝的角度加以分析：

（一）器式

- 1 取形於古代青銅彝器：以仿自商周青銅器，器形優美的尊、觥、壺、簋、匜、鼎等。
- 2 取形於古陶瓷器：以宋代陶瓷的貫耳瓶、定窯碗、盤造形，最為常見。
- 3 取形於金銀器：尤以唐代的金銀器造型最多。
- 4 取形於自然界之肖生物：包括人物、動物、植物等自然形像。
- 5 將平面繪畫式的圖像，以浮雕、半浮雕，多層次雕刻、高雕、圓雕的表現技法，化平面為立體。以玉山子、插屏、屏風最多。
- 6 以金銀鑲嵌的技法，在玉器器面上鑲玻璃、水晶、寶石等方式，創新新式樣，開展器式新風格。

（二）技法

清代玉器雕刻技法，在清光緒十七年（一八九一年），李澄淵所繪製〈玉作圖說〉中，已有詳盡的描述，將當時玉工雕刻玉器的過程，以圖文並茂的敘述手法，作完整的記錄，是瞭解清代玉雕最好的資料。根據其圖文內容記述，雕製玉器的工序，約分為下列步驟；

1 搗砂 2 研漿 3 開玉 4 扎塌 5 銜塌 6 磨塌 7 掏膛 8 上花 9 打鑽 10 透花 11 打眼 12 木塌 13 皮塌等，需經十三項工序始可完成作品雕製。

清代玉器工藝的高峰期約為清中期，即所謂乾隆中至嘉慶初期的四十年左右，這段時期，是所謂「乾隆工」的成熟階段，這時期的製玉成就幾達精緻完美的境界。選材嚴謹、器型規整、設計新穎、拋光精細、雕琢細膩精巧，玉工治玉已達一絲不苟的程度，乾隆曾在御題詩中讚嘆曰：

「細起花文若有神，撫無留手卻平勻，

知其是玉疑非玉，謂此非珍孰是珍？」

可見其工巧之一斑。尤其來自印度蒙兀兒帝國所產「痕都斯坦玉」傳入以後，受其製作工法及藝術風格的影響，玉雕技法趨於細薄的追求製作，尤其是薄胎碗的瑩透精絕，映著燈光其紋飾清晰可見，乾隆曾在一首御題詩中，讚美此類玉作，曰：

「看去有花葉，撫來無跡痕，
表裏都圓渾，色形若混成。」

同時在玉器的薄作技法努力之外，玉的胎地上鑲嵌金銀絲、珠寶、玻璃、玉石的異國裝飾風，亦隨帝王的喜好而風行，玉器技法因此得以拓展。

（三）紋飾

清代玉器上的紋飾，其種類內容的豐富，堪稱數千年傳統玉器文化之集大成者。不僅涵蓋歷代玉器所呈現紋飾的綜合，更加以創新，約可分為下列數大類；

- 1 仿古彝器類：以龍鳳紋、雲紋、夔紋、螭紋、饕餮紋、瑞獸紋、穀紋、十二章紋等。
- 2 祥瑞紋飾類：包括五福（福、祿、壽、喜、財）三多（多福、多壽、多男子），富貴吉慶的象徵物，趨吉避邪的吉祥物，寓意諧音吉祥的代表物等。
- 3 主題故事類：神話傳說（八仙慶壽）、歷史故事（蘇武牧羊）、文人佳話（羲之愛鵝）、演義小說（西廂記）、仁義善行（二十四孝）等以開光式呈現。
- 4 山水風景類：四季景色、山川岩崖、河岸風光等入畫景象。
- 5 肖生生物類：包括動物、植物等。

（四）銘款

清代玉器上的題銘刻款，初期未見，可能在宮廷玉作玉工制度真正完備以後，始有年款刻製。傳世作品中最早的年款為「雍正年製」，數量最多的是「乾隆年製」，雖然還有「嘉慶年製」、「嘉慶御賞」、「道光年製」等，至清代末期則不見。年款以四字篆款或隸書款為主，偶見楷書款。乾隆時尚有「大清乾隆年製」、「乾隆仿古」、「大清乾隆仿古」、「乾隆御製」、「乾隆御用」等數種不同的款式。其中「乾隆御製」款，是皇帝賞賜品所使用，而「乾隆御用」款，則是真正在宮中所使用的物品。乾隆喜愛玉器，所以見到工好質佳作品，題御詩或銘記命玉工雕刻，此類玉器上的銘文，都刻工精美，書體端莊工整，特別值得細細品賞。

五、結語

綜觀清代的觀賞性玉器，不論是大至數噸重的巨作，如「大禹治水玉山子」、「秋山行旅玉山子」等，或是小僅方寸的擺件如「玉兔」、「玉狗」等，都是玉工以其神乎其技的雙手，所創作出來的作品。大件巨作由多數人通力合作完成，小件作品大都獨力雕作，玉器作品最大的特色，是純手工製作，每件玉器各自獨立，絕不會有兩件完全相同的作品。清代玉器以號稱「乾隆工」的作品自豪，所以一般屬於觀賞性玉器，都是工精質美「乾隆工」所雕成。其主要特徵如下：

（一）精與細：玉器上呈現的線條，都一絲不苟，條條分明，其力道與刀法一脈貫穿到底，呈現方式肯定有力，沒有任何不連續或猶疑的刀工痕跡。

(二) 多層次：玉器的淺浮雕，所有凸起的弧面均圓潤光滑，撫之不留手，每個細節或底部，都一一照顧到。而多層次雕刻的每一層次，均順著玉石的肌理，逐步向內雕刻，線條分明比例精準，使器物更加立體化。

(三) 薄而巧：深受痕都斯坦玉作的影響，玉胎要求趨向薄作，處理瑩潤透明的技法，高超卓絕。玉材的運用，因材施工隨形作器，視色巧製的「俏色」功力，幾達於出神入化之境。

清代觀賞性玉器，代表當代最具審美觀念及藝術性的玉器，不論是宮廷玉或民間玉，其技法無不出自「乾隆工」精巧的雙手，以精雕細琢的技法所製成，論工藝的技巧堪稱集歷代玉器之大成，再創一個玉器的黃金時代。但是因為過度追求纖巧新奇，藝術的表現趨於形式化、表面化，作品因缺乏精神文化的深刻內涵，其藝術性的顯現比較浮淺，讓人可直接看穿而無法深化。可是亦因為製作數量大增，玉器可普遍的深入社會，融入人們生活之中，使其庶民化、普及化，觀賞性玉器，成為一種雅俗共賞的清代絕美工藝藝術品。

B. Types of Jade

Although Qing Dynasty ornamental jade mostly came from the imperial palace, civilian artisans also accomplished much in the art. The basic perspective of the aesthetics of jade-making is that of “beautiful decoration.” Due to a dense population and the mingling of different social classes, the expression of art became closely related to people’s lives. The artistic style was one that appreciated refined skills, splendor, and variety, using realist and formalist methods. Because the artistic techniques are strongly circumscribed by the need to present details, the artifacts can’t help but be extremely delicate and ornate. It exudes a sense of folk art, while still winning the praise of those with elegant taste. The types of jade can basically be divided into these categories:

1. *Displays: jade boulders, screens, table screens, vases, incense burners, jade containers, and scenery.*
2. *Representations: Auspicious figures, such as people (including Taoist and Buddhist deities, female figures, children, and fishermen), animals (birds, beasts, insects, and fish), and plants (flowers and fruits).*
3. *Stationery: lucky ornaments, brush holders, brush stands, brush cleaners, arm rests, paperweights, tea basins, burners, bottles, boxes, cosmetics cases, and incense burners.*
4. *Household items: bowls, plates, cups, small cups, lamps, and snuff bottles.*
5. *Miscellaneous: traditional ceremonial items such as chime stones, jade disks, and jade tablets.*

Fitting Both Refined and Popular Tastes — Qing Dynasty Ornamental Jade

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A. Foreword

The art of jade carving has a long history in China, which can be traced back to the early neolithic period, originally spurred by the religious worship of stoneware. There was constant development of craftsmanship throughout the eras, and, because of changes in society, by the time of the Tang and Song dynasties, jade had gradually transformed from a symbolic object of obscure and elevated religious rituals into an ornamental and decorative item that was practical and closer to everyday life. By the time of the Yuan Dynasty, jade was an important object to be appreciated by high society and wealthy literati. In the Ming Dynasty, with the development of commercialism, carving craftsmanship progressed by leaps and bounds, and the developments in jade carving were especially fascinating. The Directorate of Imperial Accoutrements was established to supervise the production of jade ornaments in an effort to enhance quality. There was an increased demand for jade because of the popularization of jade among the common people. The imperial court was not the only place where fine jade could be produced, as Suzhou had become the center of jade carving for southern China.

In the Qing Dynasty, the art of jade carving became even more refined. Jade sources increased with the pacification of Huibu, and Xinjiang's abundant Hetian jade provided a continuous inflow of material. The fondness for and promotion of jade by the imperial court and nobles advanced the further development of jade carving skills. The imperial palace established the Jade Production Bureau to place jade under the supervision of the Imperial Workshop in the pursuit of skilled workmanship and high quality, sparing nothing in pursuit of the goal to produce the finest jade ornaments. Approximately during the reign of Qianlong, the large influx of jadeite that followed the pacification of the Jinchuan region inspired the refinement of jade carving skills. Since the Ming Dynasty, with the increasingly strong foundation enjoyed by the craft of jade carving and the popularity of jade, the use of jade by the common people greatly increased and it became a part of everyday life. Then, jade carving entered a golden age during the Qing Dynasty, which saw the highest achievements in jade carving since the Han Dynasty. Later generations used the term "Qianlong artisanship" to represent the perfection achieved in jade carving during that era. Qing Dynasty ornamental jade is an emblematic genre of that era.

D. Craftsmanship

With the exception of a portion that was made purely for artistic reasons, Qing Dynasty ornamental jade was actually created mainly with practical value in mind. Because of the beauty inherent in jade, however, the beauty displayed in the exact workmanship makes jade-making the craft that best represents the aesthetics of Qing Dynasty ornaments. It also became an artwork that people from all levels of society could appreciate and cherish. Taking an overall look at the forms of Qing Dynasty ornamental jade, they not only carried on the classic forms that had developed in ancient times, but also extracted the essence of the most beautiful forms of each era, creating amazing artworks reflecting the highest pinnacle of technique. Because each piece was created by hand, each is different, and this is the most fascinating aspect of the art of jade. Some analyses that can be made from the viewpoint of craftsmanship are as follows:

1. Styles

a. Patterned after ancient bronze ritual vessels: modeling after Shang-Zhou bronzeware, with exquisite forms like wine vessels, pots, food vessels, washbasins, and tripod vessels.

b. Patterned after ancient porcelain: the most commonly seen forms are patterned after Song Dynasty vases, bowls, and plates.

c. Patterned after metal ware: Tang Dynasty metal ware is the most common.

d. Patterned after representations of the natural world: including human figures, animals, plants, and natural shapes.

e. Those with images like two-dimensional paintings: layers of carving in relief and demi-relief, transforming the two-dimensional into three-dimensional, usually in jade boulders, table screens, and screens.

f. Using the technique similar to setting decorations in metal, such as setting glass, crystal, or gems in the jade, which developed into a new style in jade ornaments.

C. Sources of Jade

Because of political uniformity in the Qing Dynasty, transportation was efficient, and thousands of catties sometimes as many as ten thousand (a unit of measure equivalent to about half a kilogram) of raw jade from Xinjiang were given in tribute to the imperial palace each year.. The main sources were two production regions. One was the Yarkand River region with its raw mostly green jade mined from mountains. Since it was mined from the mountains, the raw jade was in especially large pieces, according to records from the Qing Dynasty. The largest piece took ten years to carve in its entirety, and was later placed in the Hall of Joyful Longevity as the “Regulation of Flood by Da Yu Jade Boulder”. Other representative works of mountain-mined jade are the “Traveling in Autumn Mountains Jade Boulder” and the “Nine Elders of Huichang Jade Boulder”. Another type was raw jade gathered from rivers, popularly called “seed jade”, the main production regions of which were the White Jade River and the Green Jade River of Hetian, where jade was mostly found in the riverbeds. Each year during the dry season, the Hui people would pick raw jade out of the riverbed. Another kind was called “mountain wash” which was seed jade found in the upper reaches of rivers, in the mountains. Though its quality was not as lustrous as seed jade, it was commonly used as raw jade since it could be found in greater quantities.

Except in the creation of large artworks, such as jade boulders and urns, Qing Dynasty ornamental jade used the Hetian raw jade gathered from rivers about 89% of the time, especially suet white jade, which made up the great majority. The main reason was that although mountain-mined jade came in very large pieces, the quality was rather dry, not like the shiny lustrous jade gathered from rivers. The mountain-mined jade often had cracks and flaws and could not compare with the purity of suet white jade. After suet white jade, the next most popular jade types were the other types produced in Hetian, such as green-white jade, yellow jade, green jade, blue jade, gray jade, and black jade. Other types of materials were used, such as jadeite, achate, crystal, green quartz, and turquoise, which displayed diverse aesthetic viewpoints and artistic expressions. Basically, the ideal was that raw jade with pure and excellent jade quality could be strictly selected by a jade artisan to create the perfect artistic effect, depending on its intended use.