

心悦雅集

Objects of Art from and
for the Heart

主编 黑静麟 马燕梅
Compiled by Hei Jinglin and Ma Yanmei

故宫出版社
The Forbidden City Publishing House





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佳品荟萃，
堪酬挚友。
高山流水，
以谢知音。



心悅雅集

玉麟舍藏 傅熹年署檢



前言

王亚民

中国的收藏历史源远流长，最早可追溯到东晋，参与者大多是既有政治地位又有鉴赏水平和富余财力的士大夫阶层。王、谢、桓等名门望族，常把鉴藏艺术品的多寡作为衡量门户高低的尺度之一，当时士大夫如桓玄等，都是收藏巨富之人。其后刘宋、萧齐、萧梁均有继承发展，鉴藏之风延续未断。张彦远自其高祖辈起五代富于收藏，成为其编写《历代名画记》的坚实基础。米芾父子及王诜等众多兼具书画家身份的士大夫或贵戚参与收藏，也是前朝所未及。元代柯九思、倪瓒均以诗、书、画之“三绝”名重当时，同时也都精于鉴赏，家藏颇丰。

属清宫旧藏的精品很多是清乾隆内府《石渠宝笈》著录的藏品，表面看来这些国宝是乾隆皇帝以帝王势力毫不费力搜罗而来的，实际上却有很大一部分是梁清标、安岐等几个收藏家对明末散佚书画珍品鉴定收藏的成果积累。及至近代，如果没有张伯驹、孙

瀛洲、陈万里等收藏大家的出现，中国的很多宝物恐怕摆脱不掉或流散海外或毁于动乱的命运。正是有他们对大量散佚文物的保护和其后向故宫博物院的文物捐赠，才使今天的我们有幸一睹这些艺术瑰宝的庐山真面目。

如今中国古代艺术品拍卖及收藏市场的异常火爆不再能以单纯的“盛世收藏”来注解，而是更多的体现出一个民族对自己文化的认同和尊重。收藏家对当今世界发展的理性思考，以对中国传统文化优越性的深切感受，整个收藏因此转向更具内涵的层面。此时出版此书籍来鼓励、宣传并引导收藏就极富意义。

正因如此，故宫博物院所属故宫出版社编辑出版此系列，希望此书能够为学者带来研究的实物资料，为欣赏者呈现不同时期的文化宝藏，此书将成为广大读者提供增强民族自豪感和爱国主义热情的良好教材。

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序一

张如兰

初识黑静麟、马燕梅夫妇，不觉半点特殊，谈吐举止，谦恭自牧。唯每每谈及玉之话题，夫妇二人，顿时神采盎然，话如泉涌，心悅之感，跃然眉宇。

这对藏美玉不计其数的恩爱伉俪，虽未出身名门望族，但与玉石之交，夫妇二人家庭均已传承四代，堪称养玉世家，父辈言传身教，二人耳濡目染，对玉之品德，倾心向往，深入其中，不能自拔，遂取“玉麟舍”为其雅号，以示其爱玉之心。一时间在京城收藏界，声名鹊起，影响日渐广泛。

交往日深，发现静麟、燕梅夫妇二人接人待物，颇多美玉风骨，在中国传统文化的洗礼中，在长达近二十年的艺术品收藏活动中，磨练了意志，升华了品质，以宽厚之心待人，交良友，敬师长，温良恭俭。二人举案齐眉，心有灵犀，行为举止，刚柔并济，钻研珍

藏，日臻炉火纯青，而所涉猎收藏领域，更是不断延展，及杂项大成，领鼻烟壶风骚，亦收亦藏，游刃有余。

今日喜闻《心悦雅集》携春风而至，近百珍宝，尽藏其中。打开《心悦雅集》，或玉器、或烟壶、或杂项，扑面而来，皆为上品。主人的甜酸苦辣，汗水心血，饱含其中。仔细观之，或活灵活现，或耀眼夺目，或振聋发聩，确是精品云集，令人心悦。

感慨欣喜之余，作为多年好友，我有一句话与静麟、燕梅夫妇共勉：国之盛世，家道中兴，传统文化，触类旁通，潜心钻研，上下传承。愿你们在艺术品收藏领域心无旁骛，潜心钻研，收获更丰硕的成果。

《心悦雅集》，实在可喜可贺。

2011年7月8日

Preface

Zhang Rulan

When I first met Hei Jinglin and Ma Yanmei, I found them quite modest and a touch reserved. Yet the moment that the talk turned to jade, they suddenly grew very articulate and excited.

This loving couple, who possess a collection of many refined jade artworks, does not spring from powerful families, but their love for jade has been passed down over four generations. It may be apt to say that they come from a long line of jade aficionados. They have learned from their parents and from each other, and have developed an abiding interest in jade, enjoying a growing reputation among collectors in Beijing.

As I came to know the couple better, I discovered that the way they conducted themselves in relation to others shared the virtues ascribed to jade by Chinese people over the years. While collecting cultural objects over the last 20 years, they have tempered their spirit and refined their character. They treat people with consideration. They befriend good people and impart respect to elders and teachers. They are temperate, kind, courteous and restrained. This loving couple, who understand each other very well, has jointly researched the items in their collections. With a faultless knowledge of relevant articles, they have expanded their

collection by adding snuff bottles and other antiques.

When I heard of the imminent publication of an album of nearly 100 valuable objects from Hei Jinglin's collection, I was most pleased. The jade work, snuff bottles and other antiques presented in the book are all fine pieces. They have been acquired by their owners through trial and tribulation. As you scrutinize them, they manifest themselves in vivid forms. Some of them impress you with their amazing beauty and others, with the profound cultural message inherent in them. Indeed, they are all true treasures.

Apart from my delight, as a long-standing friend, I would like to offer Hei Jinglin and Ma Yanmei some guidance: As the country is thriving, the family becomes prosperous too; traditional culture should be studied with focused attention and comprehended through analogy with related matters. I hope they will enhance their collection with continued dedication and achieve still greater success.

My warm congratulations on the publication of this album!

8 July 2011

序二

张广文

收藏的传统，古来有之：或是使用中收藏，一件物品，终其所用，转而收藏；或是有针对性地收藏有纪念意义的物品。人皆可收藏，人皆有收藏，但规模不同，选择不同，发展变化不同。宋以来至清，皇家收藏规模颇巨大，其中又多艺术珍品。明清两代，随着经济的发展，民间收藏兴起，出现了众多的收藏家，著名的收藏家大有人在，还有众多指导收藏的书籍。

相比较而言，在众多收藏品中，艺术珍品是少数的，有重大历史价值的藏品也是少量的。这些藏品的存在，表明了历史与艺术的真实及其存在，还给人们提供了欣赏、研究、了解、鉴别的机会。越是珍稀的藏品，它的公共性越强，越受社会的关注，且具有较高的市场价值。

为社会提供了解藏品的机会，是博物馆和藏家的责任和义务。而举办藏品展示和出版藏品研究图册是重要的藏品表现方式。宋以前的文物收藏研究的书籍图册，目前见到的已经不多了。很多中国古代使用的器物，如指南针、地动仪，它们的形象、结构、性能如何，人们仅能推测。宋至清代，皇家、学者、藏家编写了多种书籍来介绍收藏物品，到今天这些书籍的价值依然存在。但是那时的图影制作水平、印刷水准尚未成熟，所保留下的影像准确性较差。时至今日，随着科学的发展，已经具备了准确传递影像的条件，大量收藏的作品被

著录，被人们所了解、研究。这对于藏品及其收藏者、研究者非常必要，对促进收藏也非常有益。

众所周知，收藏者不但要重收藏，还要重鉴别，无鉴别知识的收藏家很难取得成功。文物及艺术品鉴赏很专业，也很难掌握，需要在收藏的过程中不断学习、总结、提高，自己有了认识、发现，要交流，要证明其科学，随时抛弃不科学的认知。通过收藏，由知之不多到知之甚多，由生手到里手再到高手，这是许多文物鉴赏者成长的过程。

当今收藏已成为时尚，很多人有收藏珍贵物品的能力及爱好。新藏家众多，同时市场上的劣质艺术品亦众多，以次充好，以新充旧的现象时有出现，这是收藏时所要注意的。

静麟夫妇的收藏进行了数十年，收藏多种古代文物及艺术精品，积累了丰富的鉴藏知识，是有成就的藏家。

静麟夫妇的收藏之所以能成功，在于其收藏方式。他们的收藏是有方向、有选择的收藏，瞄准几类藏品，又随缘而进，瓷、玉、象牙、烟壶、把件，几十年如一日，去粗取精，去伪取真，不断提高藏品的档次，重其质而增量，如沙里淘金、石里选玉，遴选出了精品。

相信静麟夫妇藏品的精选出版，对研究、收藏将大有裨益。

2011年7月

Preface II

Zhang Guangwen

Collecting rarities is a tradition. Some people collect things that they have used. Others purposefully collect commemorative objects. Anyone may become a collector, but collections vary in size and content. Collections grow and change in different ways. From the Song Dynasty (AD 960 ~ 1279) to 1911, imperial families possessed huge collections of various objects and the greater part of them were art treasures. From the Ming Dynasty (1368-1644), with development of the overall economy, private collectors emerged, many of whom had noted collections, with guidebooks also published for collectors.

Comparatively speaking, true gems of art make up a small part of all collections. Objects of great historical significance are rare. The existence of such objects in collections bears witness to history and artistic creativity. They offer opportunities for people to appreciate, study and evaluate ancient objects. The rarer the object, the more it belongs to the public and the greater attention it draws from society. At the same time, such objects would also have higher market value.

Collectors and museums have an obligation to inform the public about their collections. Exhibitions and publications are important ways to reveal such collections. Few books on the collection of cultural relics published prior to the Song Dynasty (AD 960 ~ 1279) survive today. As to the forms, structures and functions of many ingenious devices used in ancient China, such as the compass and seismograph, people today can only guess. From the Song to Qing dynasties (AD 960 ~ 1911), scholars,

members of imperial families and private collectors compiled many books to introduce artefacts in their collections. Those books are still in existence. Yet the technology then used for making images and printing was not fully developed, so the images in such books are not accurate enough. Nowadays, with new methods to produce exact visual images, many collections have been more fully catalogued, and people can learn about and study the ancient objects gathered together. Publishing such books is very important for collectors, researchers and those who care for such a variety of collections, while also promoting collecting. The publication of Hei Jinglin's collection carries this significance.

As is known, collectors have to not only make efforts to acquire objects for their own collections, they must attach importance to the appraisal of their finds as well. A collector with little knowledge of valuation can hardly be successful. Connoisseurship of cultural relics and artworks is a challenging and difficult discipline. Collectors need to learn constantly, summing up their experiences from time to time and increasing their skills and knowledge through the actual collecting of objects. They must establish scientific views and discard unscientific views at all times. Through the collection of antiques, they acquire knowledge of many things which distinguishes them from those less informed persons, and which has turned them from beginners eventually to old hands, and then experts. Such is the process of growth of many appraisers of cultural objects.

Today, collecting cultural objects has come into vogue again. Many people have acquired an interest and expertise to collect rarities, and many new collectors have emerged. At the same time, poor artworks, fakes, forgeries, or newly made objects cloaked as antiques, are available in abundance. Collectors need to be careful.

Over the last decades, Hei Jinglin and his wife has gained a wealth of experience in the examining of antiques, which has been the crowning feature of his success.

Hei Jinglin and his wife collects antiques with clear goals, aimed at a few categories of specific objects, while at the same time, he also collects things that he comes across by chance. His

collection spans ceramics, jade articles, ivory, snuff bottles, and small artifacts. Over the decades, he has made effective efforts to weed out fakes and retain the genuine, enhancing the value of his collection. Laying the emphasis on quality rather than quantity, he has selected a number of fine pieces from whatever he has come across. This method has been a contributing factor to his success.

Hei Jinglin and his wife are accomplished collectors of ancient objects and artworks. It is indeed welcome that the rarities in their collection are being published in a book.

July 2011

清代鼻烟壶概述

张荣 常自洁

鼻烟壶是盛放鼻烟的专用器具，是随着吸闻鼻烟习俗的兴起应运而生的。清代鼻烟壶的制作，首先从宫廷造办处开始，然后扩展到民间作坊。现存世的“康熙御制”款铜胎画珐琅鼻烟壶为清代最早、也是最为可信的御制鼻烟壶。由于清代康熙、雍正、乾隆皇帝对鼻烟壶的雅好和推崇，并将御制的鼻烟壶赐给远官近臣，鼻烟壶的制作，也由宫廷发展至民间，广东、扬州、苏州、北京、山东、景德镇、福州、内蒙古、宜兴等地先后竞相制作具有浓郁地方特色的鼻烟壶。地方官员为讨皇帝欢心，也将民间作坊制作的精美鼻烟壶贡入宫廷。清代鼻烟壶的制作呈现出官民并举，异彩纷呈的局面。

有清一代，用于制作鼻烟壶的材料很多，金、银、铜、瓷、玻璃、玉、松石、玛瑙、碧玺，水晶、翡翠、珊瑚、象牙、琥珀、蜜蜡、竹、木、葫芦、漆、紫砂、蚌壳、果核、铜胎珐琅等应有尽有，人们可根据各自所好，广泛选择。鼻烟壶的造型变化多端，除基本的背壶式外，还有人物、动物、植物等形状，惟妙维肖，不胜枚举。而鼻烟壶的纹饰，则题材广泛，丰富多彩，花鸟鱼虫、山水草木、亭台楼榭、珍禽瑞兽、人物故事、神话传说、吉祥图案等，大小不过掌中之物的鼻烟壶能集书法、绘画、雕刻、琢磨、烧造、镶嵌诸艺术之大成，是清代各种工艺美术繁荣和发展的缩影。到了晚清，还出现了鬼斧神工的内画鼻烟壶，为日渐衰落的晚清工艺，增添了一抹余晖。

鼻烟壶按其质地的不同大致可分为六类，即玻璃鼻烟壶、金属胎珐琅鼻烟壶、玉石鼻烟壶、瓷鼻烟壶、内画鼻烟壶、有机材质鼻烟壶。因篇幅所限，本文重点介绍玻璃、玉石、瓷三类鼻烟壶。

一 玻璃鼻烟壶

玻璃鼻烟壶以玻璃为材料，运用多种工艺手段制作而成。玻璃鼻烟壶在清代鼻烟壶中具有制作时间最早，延续时间最长，数量最多，工艺品种最为丰富等特点。从玻璃鼻烟壶的品种和加工工艺等方面，可以管窥整个清代玻璃制作的发展轨迹。清代烧造玻璃的产地主要有

清宫造办处玻璃厂、山东博山、广州、扬州、北京等地。康熙三十五年（1696年），清宫玻璃厂成立，隶属于内务府造办处^①。雍正年间，在圆明园又设立了分厂。据造办处档案记载，康熙朝已有黑色、绿色、白色、紫色、葡萄色、雨过天青等颜色的玻璃，但无鼻烟壶实物。雍正朝有单色玻璃、金星五彩玻璃、五彩缠丝玻璃、花玻璃、套玻璃、画珐琅玻璃鼻烟壶等；鼻烟壶的造型有八角形、鸡鼓式、油篓式等。乾隆朝玻璃鼻烟壶制作达到高峰，数量之多、品种之备、制作之精，令其他朝代难以企及。嘉庆以降，玻璃鼻烟壶数量骤减，生产技术下降，品种仅有单色玻璃。但玻璃鼻烟壶的制作，一直延续到宣统年间，未曾中断。按照清代玻璃工艺的分类原则与方法，玻璃鼻烟壶可以分为单色玻璃、套玻璃、画珐琅玻璃、金星玻璃、刻花玻璃、搅玻璃、描金玻璃、缠丝玻璃等。本文仅介绍套玻璃和画珐琅玻璃鼻烟壶。

套玻璃是康熙朝玻璃制作工艺的创新。所谓“套玻璃”是指由两种以上颜色玻璃制成的器物。其制作方法有两种，一是在玻璃胎上满套与胎色不同的另一色玻璃，之后在外层玻璃上雕琢花纹；一是用经加热半熔的色料棒直接在胎上作花纹。这两种方法制作出的器物均可现凸雕效果，既有玻璃的质色美，又有纹饰凹凸的立体美。套玻璃是玻璃成型工艺与雕刻工艺相结合的产物，是玻璃制作工艺史上的重要发明。清代著名学者赵之谦在光绪六年（1880年）编撰的《勇庐闲诒》中写到：“时（康乾之时）天下大定，万物殷富，工执艺事，咸求修尚。于是列素点绚，以成文章，更创新制，谓之曰套。套者，白受彩也，先为之质曰地，则玻璃碎磲珍珠，其后尚明玻璃，微白，色若凝脂，或若霏雪，曰藕粉。套之色有红有蓝，更有兼套曰二彩、三彩、四彩、五彩或重叠套，雕镂精绝。康熙中所制浑朴简古，光照灿烂若异宝。乾隆以后，巧匠刻画，远过詹成，矩凿所至，细入毫发，扞之有棱……凡所造作或称曰皮，最著者曰辛家皮、勒家皮、袁家皮。”^②遗憾的是，迄今尚未发现康熙朝的套玻璃器实物。雍正朝造办