

# 故宮寶笈

玉器・陶瓷・圖書文獻

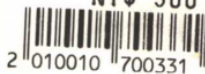
國立故宮博物院印行



28869

寶號玉器瓷器文獻

NT\$ 500



2 010010 700331

ISBN957-562-054-2 (套)  
ISBN957-562-056-9 (第二册)

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中華民國七十四年九月初版一刷

中華民國七十七年九月初版二刷

中華民國八十年元月初版三刷

中華民國八十二年八月初版四刷

中華民國八十五年八月初版五刷

中華民國新聞局登記證局版臺業字第2621號

故宮寶笈 — 玉器・陶瓷  
・圖書文獻

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出版者：國立故宮博物院

中華民國台北市士林區外雙溪

電話：(02) 881 2021 — 4

電傳：(02) 882 — 1440

郵撥帳戶：0012874 — 1

印刷者：裕台公司中華印刷廠

台北縣新店市寶強路6號

電話：(02) 9110111 — 6

ISBN 957-562-054-2 (套)

ISBN 957-562-056-9 (第二冊)

## 序

太初生民，茹毛飲血，一身而外，求於器用者甚約。及知埴埴，陶土爲器，以周飲食之需。然已飾以藻繪，時復可觀。及至有史，百工之事漸備。馴且范金琢玉，彫象攻犀，一器之成，心智盡瘁，而棟宇軒冕，往往稱是。至於往聖之心傳言旨，散在方策；雖書體屢更，而商周文字，要仍大體可識，甲骨金文，亦復不難句讀，此則五千年往史，可以繫之一貫者也。甲骨金文，書之起源，繪土范金，畫之萌始者也。書由繁複而漸趨於簡，畫由疏野而漸趨於繁，繁簡遞遷，各因風會。如江水發源，其始裁足濫觴，及其滙於江海，則汪洋浩瀚，不可方物。是猶書契之作，初不過紀祀與戎。及竹木易之以楮帛，柔翰持以代刀筆，則各振一家之傳，暢其餘緒。馴且丸泥刻梓，行世傳後，可大可久。

本院典藏歷代文物，亙五千年，吉金溫玉，丹青翰墨，高文大策，蔚爲巨觀。茲值建院六十週年之盛，爰選收陶、瓷、銅、玉、珍玩、書、畫、圖籍、文獻凡五百事，印成一輯，以珍本秘笈版式，分裝五冊。道統藝術，固如須彌之巍巍，雖納之芥子，則亦仍歷歷可以指數。拔萃擇尤，獻鼎一臠，庶幾攜讀展對，無捆載之勞，懷瑾握瑜，有翫索之樂！

中華民國七十四年十月九日衡山秦孝儀謹序

# Preface

Our prehistoric ancestors at first knew little more than hunting, the rudiments of survival. Their needs were few and simple, and the tools and implements they used were limited. With time, life became more settled. Ceramic vessels were formed from clay, and eating and drinking became convenient. Designs were painted on these pots and bowls that today earn our attention and appreciation.

By historic times the various arts and crafts were in practice. Gradually vessels were cast of metals, stone and jade were chiseled and ground, ivory and rhinoceros horn carved --- each art object demanded physical effort and thought, and dwellings, chariots and clothing were all subject to design and adornment. At the same time, the thoughts and sayings of the sages of antiquity were recorded and inscribed. Chinese writing underwent numerous changes over time, but the ancient scripts of the Shang and Chou dynasties can still be read today; the oracle bone writing and bronze inscriptions can be deciphered without excessive difficulty. In this manner, China's five thousand year history presents itself unbroken to the present day. Oracle bone writing and bronze inscriptions are the roots of calligraphy, and the designs that decorate the pottery and

bronzes of ancient times are the beginnings of pictorial art and painting.

The Chinese written language began as complex forms and slowly simplified over time. Painting started as coarse, simple images and evolved into detailed forms. The simple and the complex change places for reasons of need, function, time and place. Though the course of history, the changes and developments of the arts multiply and broaden --- the image is like a great river that begins with no more than a cup of water but collects all of the branches and streams, emptying into the vast, limitless, peerless ocean. Similarly for literature; writing began as little more than prayers to the gods and records of battles, but eventually silk and paper replaced wooden plaques and bamboo slats, the brush replaced the scribe's chisel, and writing transmitted the teachings of every school and all of the minor threads of mankind's knowledge. With time, printing was invented and books published. And the wisdom of antiquity is passed down to us thousands of years later. How vast and marvelous!

The National Palace Museum has a collection of cultural relics that spans China's 5,000 year history. Bronzes, jade, paintings, calligraphy, books and documents form an unparalleled overview of Chinese culture. In honor of the

museum's sixtieth anniversary, five hundred of the best ceramics, bronzes, jade, objects d'art, calligraphr, paintings, books and documents have been chosen for for publication in five jewel-box sized books. The representative arts of Chinese civilization --- vast like Mt. Sumeru of Buddhist lore, yet contained in books, small like mustard seeds--- can be clearly counted like the fingers of one's hands. The finest works have been selected to provide the reader with a taste of China's cultural richness. Easily held and opened for convenient perusal, we welcome you to enjoy the precious pieces of jade within!

October 9, 1985



## 概 說

# 玉 器

玉，廣受中國人的尊重珍愛，先民視石之美者爲「玉」，但由傳世的實物可知，歷代所採用的玉材，主要爲角閃玉（Nephrite）。玉礦主要蘊藏於太湖丘陵區，與新疆的崑崙山脈。最純淨者爲羊脂白玉，若含各種金屬元素，可呈現青、碧、黃、褐、灰、黑等色。明末至盛清時，雲南、緬甸山區蘊藏的輝石玉（Jadeite）始漸大量開採，較角閃玉略硬。純淨的輝石玉色白，若含各種金屬元素，可呈翡紅、翠綠、淺紫等色，又稱「翡翠」。

新石器時代的居民，從長期研磨石器的經驗中，體認了玉的質地堅實，色澤溫潤的特性。用玉磨製的裝飾品與工具，乃成爲貴族身份地位的表徵，玉器於是具備政治的意義，即所謂「瑞器」。宗廟祭典中，將玉器作爲奉獻給神明祖先的禮物；或將象徵神明祖先的紋飾雕琢於玉器上，作爲依附神靈的實體，玉器乃具備了宗教的意義，即所謂「祭器」。「瑞器」與「祭器」爲古代典禮制度中所用，合稱爲「禮器」。禮器源自裝飾品者有：璧、琮、璜、瓏等；源自工具、武器者有：圭、璋、笏等。禮器制度自新石器時代晚期萌芽，夏、商、周三代時，因配合當時的祀儀與宗法制度而發展至高峯。秦漢以降，社會結構變遷，用玉做瑞器的傳統逐漸消失，以玉器祭祀神明祖先的禮俗，則僅限於朝廷。本院藏品中，唐、宋兩件玉冊爲舉行禪禮時所用，實爲歷史的瑰寶。宋代

以後，金石學興，仿古風盛，仿三代禮器形制花紋的玉雕作品，除供朝廷祭祀之用外，更爲文人陳設賞玩。

史前先民即喜愛佩戴玉雕飾物。三代時，玉珮上精美的紋飾，常隱含神秘的圖騰意義，貴族佩戴，象徵其傳承自遠古始祖的「德」。東周至兩漢，儒家更提昇了玉器在道德上的意義，喻之爲具有仁、義、智、勇、絜等美德的君子。強調佩戴玉飾及聆聽玉片鏘鳴之聲，可使「非辟之心無自入也」。鑲嵌玉飾的寶劍，尤爲朝廷賞賜的重禮。

先民愛玉，墓中常隨葬墓主生前所用的玉器。東周至兩漢，更因方士迷信玉的不朽有其防腐作用，所以大量製作專爲殮殮所用的瞑目、玉匣等喪葬玉器。日常佩戴特殊造形或雕刻咒文的玉珮，用作驅邪厭勝的護符。六朝的方術之士，更過份渲染玉器的神秘意義，甚至吞食玉粉，冀求成仙得道。

玉器藝術在宋、元以後的發展，趨向較單純的工藝美術。除帝王在祭禮中仍陳設玉製圭、璧、琮、爵等禮器外，玉器的大量雕琢，純爲人們喜愛玉所特有的堅貞溫潤的高貴美感。用玉雕琢文房陳設，除供雅賞把玩外，諸如：筆筒、筆洗、水盛、臂攔、印泥盒等，兼具實用功能。陳設器的造形與花紋，或取材自然，諸如：動物、花鳥、山水、人物等，或仿三代彝器，如鼎、觚、

觥、爵等。

明晚期江南地區的玉雕風格，多柔美雅緻。清代盛世朝廷所支持的玉雕工藝，則多呈體大厚重、工整對稱、富麗堂皇的特色。不但多仿古的玉鼎、玉觚等，矯健飛騰的龍紋大量出現，表現濃厚的宮廷趣味。器表更常加琢皇帝的御製詩、款等。此時，新疆的角閃玉大規模開採，雲南、緬甸的輝石玉亦大量運銷中土，水晶、瑪瑙、青金石等硬石類，亦廣為雕工選用，豐富了玉雕工藝的質材。由北印度等回教國家經新疆傳入的玉器，宮中稱之為「痕都斯坦玉器」，多為細薄如紙，淺雕層花疊葉的碗盤，或鑲嵌金銀、玻璃等，呈現華麗的異域風味，更影響中國玉雕的傳統。

玉器在源遠流長的發展中，各時代呈現不同的意義與風格，歷久而彌新。愛玉是中國文化的特質，玉的堅貞溫潤也象徵我們民族的精神。

# Introduction

In Chinese culture jade has always been a time-honored and revered material. In ancient times, the original definition of "jade" encompassed any "stones which are beautiful." This expansive definition can be narrowed by examining the scope of surviving jade artifacts. The predominant material utilized for early jade works was nephrite, also commonly termed "soft jade," and was principally mined at deposits located in the hilly terrain around T'ai Lake in Chiang-su province and in the Kunlun Mountains in Sinkiang province. In its pure white form nephrite is known as mutton-fat white jade, but when containing metallic admixtures, colors running the gamut from bluish-white, yellow, brown to grey and black result. From the closing stages of the Ming dynasty (1368-1644 A.D.) to the late eighteenth and early nineteenth centuries during the height of the Ch'ing dynasty (1644-1911 A.D.), jadeite gradually began to be excavated in large quantities from the mountainous regions of Yunnan province and Upper Burma. This stone was relatively harder than nephrite, and was therefore termed "hard jade." Jadeite, also known as *fei-ts'ui*, in its pure state is also white, but when containing metallic elements will yield colors ranging from redish-brown, emerald-green to light lavender.

During the Neolithic period, through the accumulated experience of fashioning stone implements, jade came to be appreciated for its hardness, durability,

color and lustre. Due to these special characteristics, jade ornaments and implements became emblematic of aristocratic status and position, and came to have a political significance that invested their owners with social rank and political authority. These emblems were known as *jui-ch'i* "authority objects." In worship ceremonies to the gods and ancestral spirits, jade objects also acquired religious significance by serving as offering gifts. Moreover, jade pieces were also designed and carved with symbolic patterns representing the gods and ancestral spirits, and came to physically embody their presence. These religious jades, called *chi-ch'i* "worship objects," in the institution of ancient rites and ceremonies along with "authority objects" were known collectively as *li-ch'i* "ritual objects." The evolution of "ritual objects" originally derived from decorative articles such as the *pi*-disc, *ts'ung*-tube, *huang*-crescent and *lung*-pendant; and from practical utensils and from military articles like the *kuei*, *chang*, and *hu* tablets.

The institution of "ritual objects" started during the middle to late Neolithic period (c. 35th-18th centuries B.C.). In the Hsia (c. 20th-16th centuries B.C.), Shang (c. 16th-11th centuries B.C.), and Chou (c. 11th-3rd centuries B.C.) dynasties, due to the increased sophistication and complexity of ritual ceremonies, and the inherent strictness and rigor of the Chinese ancestral-kinship system, "ritual objects" correspondingly reached a high level of

development. With the societal changes in the Ch'in (221-206 B.C.) and Han (B.C. 206-220 A.D.) dynasties the use of emblematic "authority objects" came to an end, while the customary use of "worship objects" in ceremonies paying homage to the gods became restricted solely to the emperor. In the museum collection, there are two sets of imperial jade tablets of historical importance from the T'ang (618-907 A.D.) and Sung (960-1279 A.D.) dynasties that were used by the emperors during these religious ceremonies. After the Sung dynasty, there was a rise in scholarship and interest pertaining to ancient bronze and stone inscriptions. This tendency was reflected in the jade carvings of the period by an archaistic trend imitating Hsia, Shang, and Chou dynasty designs and motifs. Of these works, besides imperial "worship objects," many were ornaments produced for the appreciation of literati-scholars. It is known that early man in pre-historic periods already wore jade ornaments and jewelry. By the Hsia, Shang, and Chou dynasties the jade ornaments worn by the aristocratic class were often carved with delicate and beautiful designs often manifesting mystical or totemic significance symbolizing ancestral heritage and virtue. From the Eastern Chou period (c. 7th-3rd centuries B.C.) to the Han dynasty, Confucian scholars elaborated on this concept of virtue and connected it with a moral significance. Jade was likened to the virtuous man possessing the five cardinal virtues of benevolence, justice,

wisdom, courage, and modesty. In this context the importance of wearing jade ornaments and jewelry can be understood. It was believed that by listening to the delicate tinkling sounds produced by jade pieces one could regulate one's movement and deportment, and thereby prevent evil thoughts from entering and taking root in the mind. Gifts such as inlaid, jade-fitted ornamental swords were bestowed by the emperor, and also meant to be worn.

In early Chinese civilization, jade artifacts belonging to an individual during life were often interred accompanying him into death. Due to the influence of Taoist superstitions between the Eastern Chou period and Han dynasty, it became believed that the permanence and resistance to decay characterized by jade could also help in the preservation of the body after death. For this reason, large numbers of jade funerary articles like *ming-mu* face masks, jade suits, etc. were produced. It was also common in this early period to wear pendants specially fashioned in talisman shapes or inscribed with characters that had special powers of exorcism to serve as amulets to ward off evil spirits. In the Six Dynasties period (220-589 A.D.) Taoist occultists so exaggerated and promulgated the mystical powers of jade that jade powder was eaten in hopes of achieving immortality.

The development of jade carving during the Sung and Yüan dynasties

tended to take on a more simplified character. Many of the objects used by the emperor during worship ceremonies still carried on traditional decorated jade forms like: *kuei*-tablets, *pi*-discs, *ts'ung*-tubes, and *chüeh* wine vessels. Besides these imperial jades, the large quantity of carved jade produced during this period resulted from individuals' personal appreciation and reverence of the strength, warmth and lustre that imbued jade with a noble quality. Of the jade pieces fashioned into ornaments for the scholar's study, these works not only served a decorative purpose but as witnessed by brush-holders, brush-washers, water containers, armrests, seal-ink boxes, etc. they also fulfilled a practical function. The designs and decorative patterns of these jade ornaments often adopted realistic models like animal shapes, birds and flowers, landscape scenes, human figures; or followed the archaistic forms of ancient Hsia, Shang, and Chou dynasty ritual vessels such as *ting* food vessels, or *ku*, *kung*, and *chüeh* wine vessels.

In the late Ming dynasty period, the style of the carved jade works produced in the lower valley of the Yangtze river tended to be softly contoured and elegant. At the height of the Ch'ing dynasty the jade carvings produced under the patronage and support of the imperial household were characterized by large-size, order, symmetry, and a majestic bearing. These works not only tended to follow



archaistic styling, often imitating ancient jade *ting* and *ku* vessels, but also came to habitually include powerful and striking dragon designs in order to reflect and embody the imperial aura. Moreover, these later jade works were also frequently inscribed with the emperor's seal-mark and poems composed by the emperor. During this period nephrite was mined in large quantities in Sinkiang province, while major jadeite deposits were unearthed in Yunnan province and Upper Burma, and were consequently transported into China proper. At this time hardstones like agate, rock crystal, lapis lazuli, etc. also were used for carvings, thus enriching the selection of materials available to the jade craftsman. During this period jade carvings made in India and neighboring Moslem states entered China by route of Sinkiang province. In the Ch'ing palace collection, these beautiful foreign jade objects were referred to as "Hindustan jades," and were mainly comprised of extremely thin-walled bowls and plates decorated with low relief floral patterns or inlaid with materials such as gold, silver, and glass. The introduction of these striking foreign jades had a strong influence upon Chinese jade styling and design.

In the long tradition and development of the art of jade carving in China, it can be seen that for each successive historical period the meaning and style of jade objects has not always been the same, but has rested on a series of