

# 熙墀藏玉 续

## JADES FROM HEI-CHI COLLECTION II

姜涛 刘云辉 编著



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# 序

杨伯达

## FOREWORD

Yang Boda



《熙墀藏玉续》即将付梓刊行，这是香港乃至全国玉器收藏界的一大盛举！

此集包罗史前以及商、西周、春秋、战国、汉、唐、辽、宋、金、元、明清十二个朝代的精美玉器，共150余件。按文化学观点分析，其占有者及其功能无不屈于神秘的巫玉、庄严的王玉和亲切的民玉，涵盖了中国古玉发展的系列。其中包括美身、事神之玦、璜、鳧、琮，华美之王玉鸂鶒、牛、虎，富有皇家气派之玉龙、辟邪、剑具，村民共享之簪、梳、婴戏、飞天、陆子刚款勒子、扳指等精美绝伦的古玉，相信收藏家见到此集一定会爱不释手、颌首称颂。

熙墀先生是大家熟知的著名的香港古玉藏家，走过三十余年的曲折道路，积淀了鉴定、收藏的宝贵经验，付出了不少“学费”，含辛茹苦，练就了一身真功夫，成为一位罕见的眼光敏锐、功力独到的资深收藏家。此集刊登古玉均是经他本人慎而又慎地多次遴选、最后拍案敲定的真器，确可信任。其中的汉唐玉器业经陕西省文物局副局长、古玉专家刘云辉先生过目，并撰写专文加以推荐，不仅为续集增辉添彩，还为读者提供了宝贵的专业知识。

最后恭祝《熙墀藏玉续》公开发行，传播海内外，并获得空前成功！

草于北京斗室

2008年7月25日





## FOREWORD

Yang Boda

*Jades from Hei-Chi Collection II* is going to be published and the publication will be a grand event of Hong Kong, even of China, in the field of jade collection.

This catalogue sequel presents more than 150 pieces of exquisite jades, which are dated to the prehistoric period and 12 historical dynasties including the Shang, Western Zhou, Spring-and-Autumn, Warring States, Han, Tang, Liao, Jin, Song, Yuan, Ming and Qing. From the perspective of cultural studies, the three groups of jades presented in this sequel – jades of the wu-sorcery with mystical owners and functions, dignified jades of the nobles and cordial jades of the commoners – cover the whole development trajectory of Chinese jades. The types of the wu-sorcery jades for self-decoration and spirit-worshipping in this sequel consist of *jue*-slit disk, huang-segment, duck-shaped pendent and cong-tube; the magnificent jades of the nobles take in shapes of parrot, ox, tiger, dragon, bixie-chimara and sword implement; the jades of the commoners include types of hairpin, comb, boys-at-play, flying apsara, ring and *lezi*-pendent with Zi-Gang's autograph. I believe that this catalogue sequel will be favored and extolled by the collectors.

Mr. CHUNG is a renowned jade collector from Hong Kong. He has gone across a difficult and devious journey for over 30 years, on which he has achieved precious experiences in jade identification and collection but also paid quite some “tuition” and endured all kinds of hardship. Now he has become an extraordinary senior jade collector with sharp eyes and unique accomplishments. The jades in this sequel are all authentic and trustworthy items confirmed by himself after multiple times of carefully selecting. Besides, the jades of the Han to Tang periods in this sequel have been inspected by Mr. LIU Yunhui, the jade specialist and deputy director of Cultural Relics Bureau of Shaanxi Province. Mr. LIU has also written an article introducing the Han-Tang jades. His article not only adds luster to this sequel but also provides the readers with valuable professional knowledge.

Lastly, I would like to congratulate the publication of *Jades from the Hei-Chi Collection II* with best wishes for its world-wide distribution and unprecedented success.

Beijing

25 July 2008

# 序

姜涛

## FOREWORD

Jiang Tao



数年之前，受熙墀先生之托，我与陕西刘云辉一起，曾协助先生对其所藏之玉器进行了一次较为系统的整理，并选出部分，编成《熙墀藏玉》一书。问世以来，承蒙读者不弃，多有褒奖。稍前，先生又嘱我二人，将前书所余之部分加以遴选，整理出版，以补前书之缺，故而又成此本《熙墀藏玉续》。

熙墀先生在国内外收藏界中德高望重，颇具声望。同道好友，多有称赞。数十载漫漫收藏路坚持下来，苦也、甘也，唯有自知。爱玉、藏玉，乐此不疲。入藏颇丰，多有精品。我与云辉二人能有机会尽己之绵薄微力助先生生成此姊妹篇，实乃幸事也。

续集所录，也为熙墀先生多年心血所集。与前篇相较却也是花开两朵，各具情趣。此篇所收，细细观之，也是史前遗韵，三代旧藏，唐、宋、元、明、清之物，无所不包，洋洋大观。一经刊出，于玉器之鉴赏与研究，必更多有益处。

世间万物，无论何事，持之以恒，必有收获。熙墀先生数十载的收藏之路，就是对此最好的诠释。爱玉重德，修身养性，淡泊名利，其乐陶陶。是以为序。

乙丑年孟秋

于河南·三门峡

## FOREWORD

JIANG Tao

Entrusted by Mr. CHUNG several years ago, I and LIU Yunhui from Shaanxi Province assisted him to work through systematically his collection of jades and selected part of it to compile the catalogue *Jades from the Hei-Chi Collection*. After its publication, the catalogue was accepted and praised by the reader. Sometime earlier, Mr. CHUNG urged us to select and publish jades from the remaining part of his collection as a supplement to the first catalogue, which has resulted in this sequel *Jades from the Hei-Chi Collection II*.

Mr. CHUNG is highly honored and well-known among Chinese and foreign collectors, and he is also highly admired by his friends sharing the same interest. Having been unremitting for several decades, he is only one who knows the joys and sorrows on the journey of collection; appreciating jades and collecting jades, he loves it so much that has never felt tired. Mr. CHUNG collection is quite rich with many excellent pieces, it is really lucky for me and Yunhui to have an opportunity to contribute our humble effort to assist him to make this sequel.

The jades included in the sequel are also the fruits of Mr. CHUNG's painstaking labor of years; they are, however, distinguished from those published before with their own flavor. A careful observation will realize that the jades in the sequel are all-inclusive and spectacular; including jades from the prehistoric period and the Sandai as well as those from historical dynasties of the Tang, Song, Yuan, Ming and Qing. It is assured that the appreciation and study of jade will much benefit from the publication of this sequel.

No matter what to do in the world, holding on persistently will definitely achieve. This message is best interpreted by Mr. CHUNG's decades-long journey of jade collection. It is an everlasting joy to appreciate jades and, through which, to nourish one's virtue, to cultivate one's mind and to put away fame and wealth. For that, I wrote this foreword.

Early autumn, 2009

Sanmenxia, Henan



## 自序

熙墀

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## AUTHORS PREFACE

Hei Chi

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熙墀喜玉、藏玉，悠悠数十载，至今不倦。数年之前，蒙多位专家、学者先生及好友相助，于所藏之中，选出部分，刊印成册。多年夙愿，一朝得成，余心幸甚。

《熙墀藏玉》一书，问世以来，得业内诸多同好谬赞。方家学者，同道好友，不吝赐教，多有切磋。更使余心存感激之余，又获益良多。数年来，每每有好友亲朋鼓励余将未曾刊出之部分整理发表，以便共同研究欣赏。为此，熙墀只能勉为其难，从尚未刊出之部分中选出百五十余件，续成一集，是谓前者之姊妹篇。

续集编辑过程中又得多位专家、学者、好友、亲朋之帮助。姜涛先生及刘云辉先生再次协助整理，编写目录条文。所录玉器之摄影工作由香港洪树坚先生、胡宇明先生继续完成。所有玉器之拓影，仍是由河南陈英女士担当。精美之拓影，与图版互为补充，恰到好处，不可或缺。本书所有的英文翻译，还是由香港港中考古研究室王文建先生完成。续集的编辑与出版，继续由文物出版社鼎力完成。在此，熙墀再次向所有为本书出版付出过辛劳的所有专家、学者及友朋们表示深深的谢意。

特别需要提出的是，我的挚友杨伯达先生，特为续集作序一篇，熙墀在此表示深深的谢意。

乙丑年孟秋

于香港

## AUTHORS PREFACE

Hei Chi

I love jade, I love collecting jade and I still do after several decades. Many years ago with the help of jade experts, scholars and friends, the jade catalogue *Jades from the Hei-Chi Collection* was published. The catalogue contains nearly 200 pieces of jade selected from my collection – a wish of mine for a long time that finally came true.

Since the publication of the catalogue in 2006, various criticisms and compliments have been received from jade lovers and colleagues. I am truly grateful to those whom I have learned from, their valuable opinions, knowledge and experience. In the past years my friends and members of my family have often encouraged me to organize and publish the remaining part of my jade collection. With their blessing, I have finally managed to select just over 150 pieces of jade from the remaining part of my collection to compile a second catalogue, a sequel to the first published one.

During the process of editing this sequel, I have received help from many specialists, scholars and friends. I have also received help from the same team of experts in the preparation and publication of this catalogue: My good friend YANG Boda for taking the time to write the preface for the second time. Mr JIANG Tao and Mr LIU Yunhui in helping me to organize and write the catalogue entries. Mr HUNG Shu-kin and Mr WU Yu-ming continue their work of photography. Ms CHEN Ying from Henan Province for all rubbing work of the jade. Mr WANG Wenjian from the Hong Kong Institute of Archaeology for the English translation of this catalogue and the Wenwu Press for the publishing and editing.

I would like to take this opportunity to thank all people involved, this catalogue would not have been possible without all their help.

Hong Kong

Autumn 2009

## 《熙墀藏玉续》 中的汉唐玉雕

刘云辉

### JADE FIGURES FROM THE HAN AND TANG PERIODS IN JADES FROM THE HEI-CHI COLLECTION II

Liu Yunhui



1/ 中国国家博物馆、徐州博物馆《大汉楚王——徐州西汉楚王陵墓文物辑萃》，276~277页，中国社会科学出版社，2005年。又见王恺《浅说徐州狮子山楚王墓出土的玉器》，载邓聪主编《东亚玉器》II，图50，8，2~5，香港中文大学中国考古艺术研究中心，1998年。

2/ 姜涛、刘云辉编著《熙墀藏玉》，图版124~125页，文物出版社，2006年。

2006年文物出版社出版了《熙墀藏玉》，笔者曾撰写《汉代圆雕玉器的艺术风采》一文，对熙墀先生收藏的汉代圆雕肖生玉器的价值进行了评价，并向广大读者推介。汉代圆雕玉器，多数选用新疆和阗上等美玉，以空前的写实手法真正冲破了先秦圆雕玉器图案化的风格，在中国古代玉雕史上率先以纯艺术的面貌出现，具有划时代的意义。熙墀先生收藏的玉器中有不少汉代圆雕肖生玉器，实为精品之中的精品。此次先生将数十年收藏的上次未收录的玉雕作品，经遴选后集结成《熙墀藏玉续》出版，仍然具有特殊的意义。笔者仅就所见其中的汉唐玉雕作品予以评述。

曲体S形玉龙佩，片状，转身回首，双目圆睁，张口露齿，头上的角向两边卷曲，背鬣毛飘起，上唇边缘和颈部饰扭丝纹，前肢曲折，爪部呈尖钩状，尾部回卷，通体饰涡纹，背部钻一圆孔，两面纹样相同。此玉龙佩与江苏徐州狮子山楚王陵出土的玉龙佩极为相似<sup>1</sup>。此玉龙佩具有西汉早期玉器的风格特征，是不可多得的西汉玉器珍品。

圆雕玉立人，迄今考古发现的汉代圆雕人物形象数量不多，广州南越王墓出土的圆雕玉舞人，造型极为生动，熙墀先生收藏的东汉圆雕玉羽人非常罕见，异常精美<sup>2</sup>。

《熙墀藏玉续》收录的两件圆雕玉立人，虽然不能与东汉圆雕玉羽人等量齐观，但仍然具有较高的艺术价值。

玉剑具，《熙墀藏玉续》收录的玉剑具，计有兽面纹卷云纹玉剑髹、浮雕螭虎纹玉剑髹、玛瑙质玉剑髹、瓦沟形纹玉剑髹、镂空透雕螭虎玉剑髹、兽面纹玉剑鐔等。

其中最令人称奇的是镂空透雕螭虎玉剑髹，是首次发现的，因此，无疑具有特别的意义。



兽面衔环铺首玉壶，汉代玉质容器总体数量较战国时期有明显增多，但多是以酒器为主，迄今所见的汉代玉质容器有玉杯、玉卮、玉盒、玉羽觞等。《熙墀藏玉续》中收录的兽面衔环铺首造型的玉壶极为罕见，与此类似的一件见于台湾某私人的藏品<sup>3</sup>。因此，这件雕琢兽面衔环铺首的玉壶无疑具有较高价值。

玛瑙七窍塞，七窍玉塞为汉贵族墓中常见的葬玉，但以玛瑙制作的七窍塞却比较少见。《熙墀藏玉续》中收藏的窍塞，计有双眉、双眼罩、双耳塞、珰蝉、肛塞，均以玛瑙制作，实属罕见，其价值自不待言。《熙墀藏玉续》中收录的一对圆雕玉蝉，其玉质和造型均相当精美，是少见的玉雕珍品。

《熙墀藏玉续》中收藏的唐代玉器，计有花卉鸳鸯纹的玉梳背，鸳鸯海棠纹玉簪花。还有一对辽代玉飞天。尤其这对玉飞天形体较大，选用优质玉材，脂光圆润。飞天昂首，手捧宝珠，身披云带，长裙后飘，身下托祥云，造型十分生动，它集线刻、浮雕和镂空透雕等多种技法为一体，是一对玉器中罕见的精品。

综上所述，《熙墀藏玉续》收藏的汉唐玉器，仍具有较高的科学和艺术价值，可作为收藏者鉴赏古玉重要的参考资料。

3/ 震旦艺术博物馆《汉代玉器》，图版148，财团法人文教基金会，2005年（台北）。

## JADE FIGURES FROM THE HAN AND TANG PERIODS IN *JADES FROM THE HEI-CHI COLLECTION II*

LIU Yunhui

Wenwu Press published *Jades from the Hei-Chi Collection* in 2006, which included my article “The Artistic Elegance of the Jade Round Figures from the Han Period”, assessing the value of the Han round figures collected by Mr. CHUNG and recommending them to the public. From the perspective of the Chinese history of jade carving, the jade round figures of the Han period are epoch-making because they were mostly shaped from top-quality material from Khotan of Xinjiang, their unprecedented realistic style really broke through the patterned style of the pre-Qin jade figures, and they appeared as the first group of items for the pure sake of art. There are quite a few jade round figures in Mr. CHUNG’s collection and they are really the finest of the finest ones. Now it is still special for Mr. CHUNG to publish in *Jades from the Hei-Chi Collection II* the chosen items from the unpublished part of his collection. In the following, I will introduce jade carvings of the Han and Tang periods included in the sequel.

**S-shaped Dragon Pendant with Curved Body.** This is a flat piece with turning head, open eyes and exposed teeth; the horns on head are curved to the sides, the back hair look like floating and the upper lip and the neck are decorated with spiral fluted design; the front limbs are curved, the paws are shaped as hooks and the tail is rolled back; on both sides, small whirls are decorated all over the body; there is also a hole drilled on the back; the two sides of the pendant are decorated with the same pattern. This dragon pendant is similar to the jade dragon pendant unearthed from the Mausoleum of King Chu at Shizishan in Xuzhou, Jiangsu Province (1). This jade dragon pendant is characterized with a early Western Han style and a rare jade treasure of the Western Han period.

**Round Standing Human Figure.** The number of so-far archaeologically discovered round human figures of the Han period is not large. One example is the vividly shaped dancing figure unearthed from the Nanyue King’s Tomb in Guangzhou. The published plumed figure of the Eastern Han in Mr. CHUNG’s collection is very rare and exceptionally exquisite (2). The two standing human figures included in the sequel are not as fine as the Eastern Han plumed figure, but they are still highly valued from the artistic point of view.

**Jade Sword Implements.** The sword implements included in *Jades from the Hei-Chi Collection II* comprise a sword hanger with animal mask and curling cloud design, a sword hanger with high-relief tiger design, a sword hanger made of agate material, a sword hanger with grooving design, a sword hanger with openwork tiger design and a sword guard with animal mask design. The most amazing piece is the sword hanger with openwork tiger design, which is the first one of the kind and therefore specially significant.

**Jade Ewer with Handles held by Animal Head.** The total number of jade containers in the Han period increased obviously from the Warring States period, but most of them so-far known were various types of wine vessels, including *bei*-cup, *zhi*-

pitcher, *he*-box and *yushang*-cup. The jade ewer in the sequel is extremely rare and the only known other similar piece is in a private collection in Taiwan (3). Therefore, this ewer with held by animal head should undoubtedly be highly valued.

Agate Seven Apertures Stoppers. Seven-apertures stoppers are often seen in the noble tombs of the Han period, but stoppers made of agate material are rare. The stoppers in the sequel comprise two eyebrows, two eye-covers, two ear stoppers, a mouth-held cicada and an anus stopper. All of the stoppers were made of agate material and because they are so rare that their high value is self-evident.

The jades of the Tang period included in *Jades from the Hei-Chi Collection II* comprise a comb back with flower and mandarin duck designs and a hairpin with mandarin duck and crab-apple flower designs. Besides, the sequel also includes a pair of flying apsaras dating to the Liao period. The flying apsaras are large in size, made of excellent material and burnished with brilliant luster. They are shaped with raised head, holding pearls, wearing cloud band and floating long skirt and standing over clouds. This vividly made pair are rarely seen fine pieces among the paired jades for the multiple carving techniques applied on them, including line engraving, high-relief carving and openwork carving.

To summarize, the jades of the Han and Tang periods presented in *Jades from the Hei-Chi Collection II* are characterized with relatively high scientific and artistic values, and they are important references for jade collectors.

(1) Zhongguo Guojia Bowuguan, Xuzhou Bowuguan, ed., *dahan chuwan – Xuzhou xihan chuwan lingmu wenwu jicui*, pp. 276-277, Zhongguo Shehui Kexue Press, 2005. Also, WANG Kai, “qianshuo Xuzhou Shizishan chuwanmu chutu de yuqi”, in TANG Chung ed., *dongya yuqi II*, figs. 50, 8, 2-5, Chinese University of Hong Kong, Centre for Chinese Archaeology and Art, 1998.

(2) JIANG Tao and LIU Yunhui, *Jades from the Hei-Chi Collection*, plates 124-125, Wenwu Press, 2006.

(3) Zhendan Yishu Bowuguan, handai yiqi, plate 148, Caituan Faren Wenjiao Jijinhui, 2005, Taipei.