

浙江民间收藏精品走进博物馆系列特展

玉蕊

Jade Blossom

浙江慈溪许氏藏皇宋修内司暨古代玉器珍品

浙江省博物馆 编



文物出版社

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Imperial Xiuneisi Jade Object and Ancient Jade Gems Collected by the Xu's of Cixi, Zhejiang

浙江省博物館 编

 文物出版社

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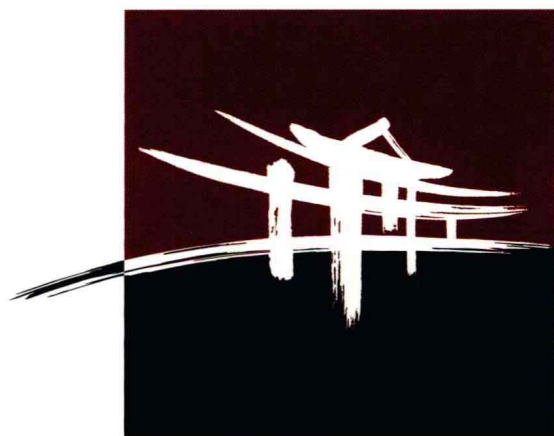
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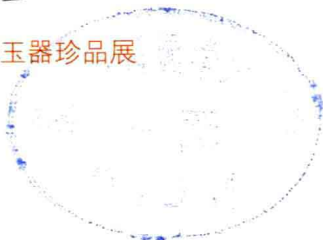
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前言

中国玉文化源远流长。考古发掘证明，以玉制器，始于新石器时代。当时人们在加工石器的过程中，发明了磋磨、钻孔等新技术。人们除了磨制砂岩、页岩、变质岩的农业、手工业、狩猎工具外，还磨制蛇纹石、透闪石、石英岩、硅质石等彩石玉器。故东汉学者许慎在所著《说文解字》中称玉是“石之美者”。最初的玉器制品，来自我国西辽河地区兴隆洼文化，出土了距今8000年的玉玦等。而距今7000年的浙江马家浜文化遗址、河姆渡文化遗址也出土了玉璜、玉玦、玉环、玉管等。由此说明人类至少在七八千年前已经懂得使用“美石”制成非生产工具的生活饰品——玉器，它是研究人类原始美学和艺术的重要实证。之后的大汶口文化、良渚文化、红山文化、龙山文化和齐家文化的遗址中，均有精美的玉器出土。尤其良渚文化贵族大墓发现数以百计的玉器随葬，用玉之盛，被称之为“玉敛葬”。良渚文化的玉琮、玉璧、玉钺等礼器群玉雕，红山文化的龙、鸟、虎、龟、蝉、狗、蚕、鱼等动物群玉雕，这些玉器在商周得到了继承和发展，并与商周的礼制结合，出现了“六瑞”、“六器”之说，使玉在国人心目中达到了崇高的地位。玉器不仅被用于祭祀这一国家重典，而且被喻为人品和美德，《礼记》有“君子比德于玉”、“君子无故玉不去身”等记载。因此，玉器的产生和发展，与中华文明起源关系重大，是社会文明的基石。

春秋、战国是中国古代玉器发展的高峰时期。当时，带有政治、道德与迷信色彩的成组玉器盛行，玉璧、玉环、玉龙、玉虎、玉管等成为组玉的基本器物。这一时期，虽礼崩乐坏，然尊玉之风不衰，秦昭王欲以城池十五座向赵国换取和氏之璧的故事，充分说明宝玉已超越一般财富价值观念，而成为人们精神上的无价之宝。汉承周制，在综合了先秦的制玉成果的同时，因汉武帝“罢黜百家，独尊儒术”的影响，二百年内形成了以礼器、佩饰为主体的儒家玉器体系，之后，随着儒家思想理论的衰退，走向神秘主义和谶纬迷信，玉器制作至东汉末年进入低潮。汉代玉器，件头硕大，雕饰豪放，品种繁多，技艺精湛，除承袭先秦玉器外，金缕、银缕玉衣等丧葬用玉大量制作，格外引人注目。六朝玉器生产处于低迷期，风格基本承袭两汉。上古的玉器系统在南北朝之际结束，自隋唐以后玉器制作进入了一个新时期。唐、宋玉器，从上古的神秘、功利性走向世俗化，日用、装饰、赏玩等用玉成为这一时期的主流。唐代以崇尚金银器为主，玉器生产数量虽然不大，但在品种和艺术风格上有所创新，带有明显的承前启后的特点。在保留传统玉礼器的同时，开发了用具、佩饰等浓郁生活气息的玉器，特别对玉的崇尚并不逊色于金银器。在陕西唐代法门寺地宫发现的四枚佛指舍利，其中三枚仿制的佛指舍利是用的银椁套金棺之函，而一枚真的佛指舍利用的却是天然水晶椁套玉棺之函，可见玉在唐人心中要比金银更贵重。宋人复古，偃武修文，好玉之风遍行全国，拟古器、仿古器应运而生，铭刻玉器也盛况空前。据文献记载和实物印证，宋代除有面向市民规模可观的玉雕市场和专门贩卖玉器的店铺外，宫廷还专门设置供皇家需要的制玉作坊，即“修内司玉作所”。首都博物馆藏有一件玉勒子，羊脂玉质，细腻润洁，高5.8厘米，直径1.4厘米，在不到26平方厘米的面积上，却琢刻了292个双钩阴文楷体字，内容为《般若波罗密多心经》等，经文小如芝麻，刻功纯熟，书法遒丽，器表隐约可见游丝般的笔道，落款“皇宋宣和元年冬十月修内司玉作所

虔制”，是极为难得的宋代铭刻玉器。高超绝伦的宋代制玉技术，由此可见一斑。金元时代，北方少数民族流行的春水玉和秋山玉，玉雕题材为鹰鹅虎鹿，荷芦山林，图案表现的天地极为广阔，不仅有自然界无穷的视野，而且造物天然，各具形态，与传统玉礼器截然不同，对明清的制玉影响很大。明、清玉器的艺术水平总体上逊于唐宋，但在制作玉器上不乏亮点。如，明代出现了名传玉史的陆子刚，制玉技艺之高，让人叹绝，由他琢制的玉器，称为“子冈玉”，引得后人争相托名仿制。清代高宗弘历嗜玉，乾隆时期的御制玉器在工艺上精妙绝伦，成为我国古代玉器制作史上的最后一个高峰。

玉器在我国之所以长盛不衰，与它的历史传承、制作创新、富有文化、蕴含思想和收藏传统等特点有关。玉器的用途和功能也十分广泛，具有礼器（祭祀）、装饰（美饰）、财富（经济）等诸多功能和价值，因而一直受到世人的青睐，爱玉、藏玉、赏玉已成为当今人们的一种时尚而高雅的文化生活。上世纪80年代以来，浙江慈溪在我国改革开放政策的推动下，部分民营企业发展迅速，一些“先富起来”的企业家开始有了更高层面的精神文化追求，他们接触文化活动大多是从收藏开始的。如，在慈溪就有国内外享有盛誉的金轮集团、徐龙集团和中立集团等企业收藏家。因收藏的大家多，收藏的藏品档次高，慈溪又被称之为浙江乃至中国的“收藏重镇”。本次展览的主人宁波甬光照明电器有限公司董事长许国文先生，就是浙江慈溪大藏家中的一员。二十多年前许先生开始收藏古代玉器，并且持之以恒，玉器收藏成果逐年显现，一些玉器精品不断从美国、英国、法国、德国等国外的大拍行购得。同时，许先生十分关注国外的中国玉器精品，如近年他拍得的皇宋修内司玉作所制作的御用铭刻玉器，就是他曾在英大博物馆看到过的。许先生多年的执著追求，使他的收藏水平和实力不断上升，已成为国际上知名的玉器收藏大家。

2010年春，许先生将其埋藏在心底的愿望告诉浙江省博物馆，欲把他多年收藏的玉器精品办个展览，让社会公众共享这些祖先遗留下来的珍贵文化遗产，为浙江的文化事业作点贡献。许先生朴素的言表深深感动了我们，在双方共同努力下，由许先生珍藏约百件古代玉器精品组成的“浙江民间收藏精品走进博物馆系列特展之三：玉蕤——浙江慈溪许氏藏皇宋修内司暨古代玉器珍品展”，将于9月在浙江省博物馆孤山馆区精品馆展出，亮相的精品有皇宋修内司的御用铭刻玉器和各种高贵的明清宫廷玉器等。同时为了更好的传播中国玉文化的精髓，彰显许先生崇高的收藏境界和奉献精神，给广大观众提供学习和收藏相关知识，由浙江省博物馆主编本次展览的同名图录在开幕之际一并发行。博物馆作为向社会公众提供公共文化服务的事业单位，整合利用社会文化资源，特别是将民间收藏文物资源让社会共享，是我们应尽的责任和义务。在此，希望有更多像许先生那样的社会人士关注和支持博物馆事业，将文化遗产保护成果通过博物馆的平台让全民共享。

浙江省博物馆馆长 陈浩

2010年7月

Preface

The Chinese jade culture has a long history behind it. Archeological discoveries show that the Neolithic Age first witnessed the making of jade as implements. During the stone processing of that period, some new techniques of stone polishing and piercing were invented. Apart from polishing farming, handicraft and hunting tools made of sandstone, shale and metamorphic rock, people also polished some colorful stone jades, e.g. serpentine, tremolite, quartzite and siliceous stone. "An Analytical Dictionary of Chinese Characters" written by Xu Shen, a scholar of the Eastern Han Dynasty extols jade as "the most beautiful stone". The earliest jade implements, e.g. semi-circular jade ring of 8000 years old were excavated in the Xinglongwa Culture in Western Liaohé District. In addition, semi-annular jade pendants, semi-circular jade rings, jade rings and jade tubes were unearthed in Majiabang Culture Remains and Hemudu Cultural Remains, Zhejiang 7000 years ago. Therefore, people began to know, over 7000 and 8000 years ago, how to make jade ornaments out of "beautiful stones", which bears great evidence to people's primitive aesthetic and artistic appreciation. Subsequently, very delicate and refined jade wares were excavated in the Dawenkou Culture, Liangzhu Culture, Hongshan Culture, Longshan Culture and Qijia Culture Remains. In particular, hundreds of jade burial objects were discovered in the tombs of nobility in the Liangzhu Culture, renowned as "jade funerals". Jade ritual objects, e.g. jade rectangular body, jade disk and jade battle axe in the Liangzhu Culture; miniature jade animals, e.g. dragon, bird, tiger, tortoise, cicada, dog, silkworm and fish of the Hongshan Culture were later developed in the Shang and Zhou Periods, and combined with the etiquettes of that period. Jade was thus held in high reverence and sayings of "Six Jade Auspiciousness" and "Six Jade Implements" were popular. Jade was used not only in national sacrifices, but as a token of integrity and virtues. "Book of Rites" carries the records of "Noblemen comparing virtue to jade" and "noblemen carrying jade anytime and anywhere". Therefore, birth and development of jade manifests the origin of Chinese civilization and lays the foundation for social civilization.

The summit of jade development came in the Spring & Autumn and Warring States Periods, when sets of jade implements with political, moral and superstitious flavors were prevailing and jade disks, rings, dragons, tigers and tubes were the basic implements. This period, though turbulent with the decline of etiquettes and music, jade was still held in high reverence. The story of Emperor Zhao, the Qin Dynasty, trying to exchange Heshi's Jade Disk of the Zhao State with 15 cities shows that jade, with the value far beyond the common affluence, has become invaluable gems in people's cultural life. The Han Dynasty, after the tradition of the Zhou, by combining the

jade-making fruits of the pre-Qin, formed a Confucianistic jade institution with the mainstream of ritual objects and pendants in over 200 years since Emperor Wudi, the Han Dynasty had advocated the policy of “rejecting all other kinds of theoretical schools but Confucianism”. Later, when Confucianism gave way to mysticism, prophecy and superstition, jade making came to a decline in the end of the Han Dynasty. Jade objects in the Han Dynasty were usually of large size, great variety, with extravagant decorations and superb craftsmanship, besides, jade clothes with gold and silver threads came to the front. Jade making in the Six Dynasties Period was in depression, with the style basically following that of the Eastern and Western Han. Jade system of ancient times came to an end in the Northern and Southern Periods, and jade making entered a new stage in the Sui and Tang when the enigmatic and pragmatic jade making was replaced by the production of daily decorative and appreciative jade objects. The Tang Dynasty valued gold and silver wares instead of jade wares, but there were innovations in the variety and artistic flavor of jade wares, which constituted a transitional period. Apart from making traditional jade ritual objects, daily jade objects and ornaments were made. In the underground palace of Famen Temple of the Tang Dynasty in Shaanxi, four finger Sariras of Sakyamuni were excavated and three imitation finger Sariras were kept in the gold casket of silver coffin, but the authentic Sarira was in the jade casket of crystal coffin, which was a manifestation of greater value of jade than gold and silver. The Song Dynasty was a period of renaissance when swords were replaced by literary pursuit, and the preference of jade was dominant, so antique ware imitations and inscriptions on jade were fashionable. Records and real objects show that in the Song Dynasty, besides jade carving markets and jade shops for common people, jade workshops, e.g. “Xiuneisi Jade Workshop” for the imperial family were set up. The Capital Museum, Beijing collects a smooth and lustrous mutton-fat jade tube pendant of 5.8cm high and 1.4cm in diameter. 292 double-hook intaglio regular scripts were carved on a surface less than 26 cm². Some of them are Prajna Paramita Sutra carved in sesame-like characters with consummate craftsmanship, beautiful calligraphy, hair-wire-like brush touches and the inscription, signifying it was “meticulously made by jade workshop of Xiuneisi in 10th lunar month, the first year of the Xuanhe Reign, the Song Dynasty”. It is a rare jade object with inscriptions of the Song and superior jade craftsmanship of the Song can be visualized. In the Jin and Yuan Dynasties, spring-water jade and autumn-hill jade carved with eagles, geese, tigers, deer, lotuses, reeds, mountains and forests were very popular among the northern minority nationalities. The images not only showed a wide nature, but were of unique shapes, different from

traditional jade ritual objects, which exerted a great impact on the jade making in the Ming and Qing Dynasties. The artistic standards of the jade objects in the Ming and Qing were generally lower than those of the Tang and Song, but there were some bright spots in jade craftsmanship, for example, Lu Zigang (1522-1566), a master of jade making in the Ming and one of the most famous jade craftsmen in Chinese history created jade wares named “Zigang Jade” due to his exquisite craftsmanship. And many subsequent imitations emerged. Hongli, Emperor Gaozong of the Qing Dynasty was addicted to jade and imperial jade-making in the Qianlong Period came to excellence, becoming the last peak in the jade history.

The historical value, innovative making, the cultural and ideological significance of jade and the jade collection tradition is closely related to the ever-lasting prosperity of jade. Besides, the role of jade as ritual objects, decorations and wealth symbols are highly valued. The love, collection and appreciation of jade has been a fashionable and elegant cultural life. Since 1980s, private sectors in Cixi, Zhejiang boosted by the reform and opening up policy, have been advancing rapidly and some affluent entrepreneurs, while pursuing higher cultural life, began to like collections, the most famous being Jinlun Group, Xulong Group and Zhongli Group. Cixi is renowned as “a famous city of collections” due to the great number of collectors and high-ranking collections. Mr. Xu Guowen, President of Yongguang Lighting and Electrical Co., Ltd., Ningbo and master of this exhibition is an outstanding one. More than 20 years ago, Mr. Xu began to collect ancient jade objects, and after unremitting efforts, many jade gems were bought from the big auctions in America, Britain, France and Germany. Meanwhile, Mr. Xu paid great attention to Chinese jade gems, for example, the imperial jade object with inscriptions made by Xiuneisi Jade Workshop of the Song Dynasty was the one he once saw in the British Museum. Mr. Xu Guowen has become a jade collection master well-known at home and abroad.

In spring 2010, Mr. Xu expressed his wishes of holding an exhibition of jade gems he has collected to Zhejiang Provincial Museum, in order to share the precious cultural relics with the public and contribute to the cultural undertaking of Zhejiang Province. As we are greatly moved by his words, “Jade Blossom—An Exhibition of Imperial Xiuneisi Jade Object and Ancient Jade Gems Collected by the Xu’s of Cixi, Zhejiang” is going to be held in Gushan Branch, the ZPM in September through our concerted efforts. About 100 jade gems, including imperial jade object with inscriptions of Xiuneisi, the Song Dynasty and precious imperial jade wares of the Ming and Qing will be displayed. Furthermore, the anthology with the same name compiled by Zhejiang

Provincial Museum is to be issued at the opening ceremony of the exhibition to better spread the essence of Chinese jade culture, to show the loftiness and commitment of Mr. Xu Guowen and to popularize knowledge about jade collection. Museum, as a unit in providing public cultural service, shoulders the responsibilities of integrating social and cultural resources and sharing cultural relic resources with the public. Therefore, it is our sincere hope that more and more people, like Mr. Xu Guowen, will support and contribute to our work and share their fruits of cultural relic protection with the public through museums.

Chen Hao

Curator of the Zhejiang Provincial Museum

July 2010

玉海撷英

许国文先生的藏玉之道



许国文先生，吾友也。少年起就雅好古玉，古玉精美之纹饰，温润之肌理，梦幻之包浆，变幻之土沁，令其如痴如醉。把玩之余，鬻之以解家用之困厄，更添意外之喜悦。及自创实业，衣食无忧，闲暇之余，更倾心于古玉的收集。

然中国古玉文化博大精深，遗世玉作汗牛充栋，每个时期对玉的认知不同，所表现的文化内涵也不一样。史前玉器重祀神，所谓“苍璧礼天，黄琮祭地”是也；三代玉器重礼，璧、琮、圭、璋、璜、琥是也；战国秦汉重葬，敛尸玉、金缕玉衣、玉具剑是也；六朝之时，战争频繁，礼崩乐坏，魏文帝倡导薄葬，各种玉作质衰量减。隋唐以降，玉器走下神坛，融入生活，虽有部分礼玉，主流玉作是舆服用玉，佩饰用玉，奢侈器用等，这种用玉文化一直持续到清代早期。清中期，乾隆帝二次平定了准格尔部和回部的叛乱，直接统治了该地区，从乾隆二十四年（1759年）到嘉庆十七年（1812年），玉料作为赋税每年春秋二次输入京城，充裕的玉料使玉作工艺迎来了一个新的高峰，无论是碾玉工艺、题材创作、样式设计等都达到了空前高度。在硕果累累的玉作大观园中，许先生以玩家的眼光撷取其偏爱之“玉果”——玉器之精华。



任何事情都有“道”，许先生的收藏之道一是：高起点，精鉴赏。或许是近水楼台之故，也许是受古人之影响，许先生首先涉足收藏玉器是本地所产之良渚文化古玉，俗称“高古玉”之类。在上世纪70年代末80年代初，良渚一带的村民在翻建房屋时推倒的泥墙里就有许多古玉，这些不太完整的小玉件练就了许先生的火眼金睛，本次刊出许先生藏玉仅存的几件良渚文化古玉，件件“开门”，都是盘磨已久的“熟坑”器物。如高达25.5厘米的八节玉琮、“红头”宽镯等，均玉芯完好，质感润泽斑斓。随着考古事业的发展，良渚文化玉器精品不断出土并公诸于众，许先生深感自己的学识浅薄，无法深入藏赏良渚文化古玉，也就浅尝辄止。



所谓触类旁通，凭借鉴赏良渚文化古玉练就的眼力，许先生在其他高古玉的收藏中也颇多精彩之作。如红山文化钩形玉，玉感肥厚，熟坑老浆，穿孔原始玉作痕明显；商代玉虎，土沁斑斓，深斜刀流畅有力；西周玉鸟，包浆润洁，少见的薄片双面雕；战国双龙大玉珩，长达14.8厘米，战国双面满工大玉璧直径29厘米，均为当时的“煌煌巨制”了。藏品虽然不多，但件件精湛，韵味十足，透露出藏家洞察幽微的鉴赏能力。

许先生收藏之道二是：重材质，讲文化。重材质表现在两个方面：其一是玉的侵蚀程度。玉常年深埋土中，受水和其他化学物质的侵害，会形成程度不同、色泽不一的土沁痕，重者则玉芯不存，完全钙化，俗称“木壳”。许先生收藏偏爱受沁较少的古玉；或红、黄、白等沁色斑斓和玉芯保存较多的古玉。重材质的另一个方面是讲玉质。石之美者不受许先生青睐，而“真玉”才是其藏之所爱，其中更痴迷于白玉和黄玉。



讲文化就是对有传承的、有铭刻的玉器的重视。其收藏中最重要的就数“梁诗正诗铭玉”和“徽宗玉”了。

有传承的藏玉当中，梁诗正题诗的一组六件玉器非常精彩。梁诗正，字养仲，号芗林，浙江钱塘（今杭州）人。雍正四年（1726年）中举，八年（1730年）一甲三名进士（探花），授编修。乾隆初为南书房行走，迁户部侍郎。十年（1745年）擢户部尚书。其后历任兵部、刑部、吏部、工部尚书，二十五年（1760年），仍命协办大学士，兼翰林院掌院学士。二十八年（1763年），授东阁大学士，寻卒，谥文庄。著有《矢音集》。六件玉器以老紫檀盒包装，盒面楷书铭刻梁诗正和乾隆的五言诗，落款“臣梁诗正恭和”、“（章）笔沐恩雨”。器物虽没有铭款，却如同有铭款一般件件开门。良渚文化锥形器、周代黑沁白玉环、六朝八棱钮玉章、明代白玉带皮龙凤佩、清代黄玉龙钩、清代老提油觚形佩，可谓是小小方盒浓缩了五千年的玉文化。玉件均是通体的熟坑包浆，光泽温润悦目。从玉器时代的跨度之大可以看出收藏者是经过多年的收罗才拥有这些心仪之玉器的。



许先生收藏中堪称质艺双绝的当数“修内司”铭款的玉器了，其分两次收藏了十一件“修内司”铭刻玉器：

第一次：八棱勒子，高6.6厘米。刻《般若波罗密多心经》，落款为“皇宋宣和二年……修内司玉作所虔制”。类似的玉勒子，北京首都博物馆、大英博物馆、剑桥大学费兹威廉博物馆各藏有一件。



第二次：白玉圭、钺、刀币佩、带扣、璋、牌、钟、佩、鼓形环十件一组，旧配紫檀云龙纹盒。器物来源于美国收藏家Stephen Junkunc三世珍藏。圭、璋、鼓形环、佩、钺、刀币佩均刻陶渊明诗；钟刻《般若波罗密多心经》；带扣刻张衡《四愁诗》；牌刻李煜词四首。除带扣落“政和六年二月……修内司玉作所制”款以外，均落“皇宋宣和（元、二、三）年……修内司玉作所”款。

据可查找的资料显示，类似的玉作尚有大英博物馆一组八件（包括上文一件玉管）；芝加哥艺术馆二件；克利夫兰美术馆和香港艺术馆各一件，计有二十五件。因“政和”、“宣和”均为宋徽宗年号，所以又被行内统称为“徽宗玉”。另外，杨伯达《中国玉器全集·隋唐—明》说北京工艺美术部门保存有数件，但没有具体叙述，如果铭款相似，那么存世的徽宗玉当在三十件左右，许先生的收藏占到近40%。



宋修内司，名气大矣。本是将作监属下十个部门之一，“掌宫城、太庙缮修之事”。但从南宋开始就名声在外，原因却是与它的职能（正史记载的职能）无关的两件公案：其一是不久前官方公布的已找到的“修内司官窑”；其二就是本文要说的带“修内司玉作所”铭款的玉器。

修内司是为皇室服务的，用材定是一流，徽宗玉的材质可以说是纯净至美，色如截肪，无绺裂无瑕疵，地子打磨得平整光洁，更增添了玉质的美感，十件材质都保持同一水准非皇室郡王莫属。徽宗玉所体现出来的文化内涵是非常丰富的，首先在形制上多为仿古之作，十件一套的器物中有一半是拟古的，甚至是模仿青铜器的。如圭、钺、璋是仿古玉形制的，钟、刀币是仿青铜钟和新莽的金错刀币的，彰显了玉器拥有者的博学多识，抒发了思古之幽情。宋代金石之学兴盛，玉器也大约在此时成为了文物和文玩，为皇家和民间好古之士所收藏。画家李公麟博雅好古，能考辨钟鼎，鉴识古玉，他将圭、璧等旧玉画下来“循名考实”，对器物的仿古拟古有推波助澜之效。其次，器物的铭刻文字在技法上绝无仅有，书法风格也非常独特，所有的铭文都采用独特的阴线双钩字体，线如毫毛，字





大小因器物大小略有变化，小的不及芝麻。从玉勒子阴线上遗留的金粉看，当初所有的字体上都是填金的，是当时漆器上流行的戗金工艺在玉作上的反映。此种字体和刻法尚未在其他时代的玉器上出现过，明代“家世藏书，博学宏通，鉴裁玄朗”的高濂也认为，“孰知今人所不能者，双钩之法”。即使是玉器鼎盛时期、玉雕工艺无所不能的乾隆朝，也尚未发现双钩刻铭的。书法在宋代是文人士大夫必备之修养，特别是北宋后期以“苏、黄、米、蔡”四大家为标志，掀起了中国书法艺术发展的又一个高潮，主要是通变而自成风格，肆意放达，以意为书。宋代帝王也大都能书，特别是徽宗帝赵佶自创“瘦金体”，迥丽瘦硬，后人难以企及。因此，双钩楷书是宋代后期书法艺术大发展的重要组成部分，用不同的载体表现了通变的艺术风尚。再次，十件器物都带“皇宋”及徽宗年号，并有制作部门“修内司玉作所”铭款。“修内司玉作所”正史记载阙如，《中国美术家人名辞典》据《古玉图》、《中国版画史图录》著录有“张成，祥符（1008~1016年）时修内司玉作所刻玉工人，善刻玉，祥符二年（1009年）造梓潼元皇帝君神像玉牌。”《古玉图》是元代朱德润撰写的我国现存最早的著录玉器的专书，以其在燕京诸王公家及秘府所见而图写，应该不会有错。那么“修内司”铭玉器出现从实物上证明了宋修内司是一个制作能力很强的御器生产部门，弥补了正史之缺憾。

许先生收藏之道三是：重宫廷，门类全。宫廷玉作，往往集中最好的材料，最好的工匠，重宫廷其实体现了对至美玉器的追求，上文的“徽宗玉”也体现了这种重宫廷的特色，但最能体现这种特色的当数清代玉器的收藏了。清代玉器主要是清中期玉作，这是中国玉器史上最辉煌的时期，也是最后的辉煌。乾隆二十年（1755年）至二十五年（1760年），经过前后五年的战争，清政府平定了准格尔和回部的二次叛乱，之后玉料作为赋税每年春秋两次入贡清廷，每年少则四千来斤，多则二三万斤，源源不断的玉料使造办处库房“玉满为患”，以至于嘉庆十七年（1812年）之后奉旨减数。玉料的充盈为玉器的创作提供了无限的空间，形成了苏州、扬州、造办处、新疆等几大治玉中心，其中以苏州玉作最为工巧。苏州自明代以来就是全国琢玉中心，明·宋应星《天工开物》载：“良将虽集京师，工巧则推苏郡。”清代的苏州，琢玉已形成独立的行业，行业内有“打眼行”、“光玉器行”等专业分工。乾隆皇帝也十分推崇苏工玉作，常常把精美的玉料发往苏州织造局，让苏州专诸巷玉行加工制作。因此，苏工玉器质地柔和莹润，造型优美别致，线条流畅精致，器物胎薄体轻，厚度均匀，整体透着江南的灵秀之气。扬州工匠善于碾治大型玉作，并依托以“扬州八怪”为代表的书画家的创作思想，融绘画于玉雕作品，集浮雕、圆雕、透雕、阴线、阳线于一器，创作出玉雕新品种——山子，此种集绘画和玉雕工艺于一体的综合艺术品，开创了玉器创作的新纪元。苏州工和扬州工玉作好比诗词中的婉约派和豪放派，虽然都冠绝一时，但有文野之别。宫廷造办处玉作所主要碾治宫中所用佩饰，修配玉作，改治旧玉，添加款识等，其琢玉成就不如苏州、扬州那样突出。

清代玉器品种多，大件多，几乎涉及日常生活的各个方面，作品也颇多创新之作。根据《中国玉器全集》分类，大致有礼器、饮食器皿、日常生活用品、佩饰品、文房用品、陈设品、宗教用品、玉家具等，许先生藏玉在这些门类在中都有所涉及。

礼仪玉器大部分仍保持着较原始的形态，做工比较粗糙，工艺水平无法和同时代其他玉器相比拟，但有些用旧玉改制的圭、璧礼器，做工、包浆都非常好。鹰纹玉圭是乾

隆朝仿宫廷旧藏龙山文化鹰纹圭的作品，纹饰、文字、打磨都非常到位，是一件仿旧礼器的佳作。

饮食器皿有碗、杯、盏、壶、盘、碟等，还有仿古的觚、觥之类。这类器皿都是皇室贵族使用的，特别注重用料和工艺，有的还刻御制诗，落皇帝年号款。藏品中该类器物收藏比较多，如板耳浅碗刻“乾隆仿古”宽，连托双耳钵刻“乾隆御用”款。

日常生活用品有玉盒、玉罐、唾盂、熏炉、烛台等，这些主要是宫廷用器，制作精致灵巧，都是玉器中的精品。如青玉葵纹盒一对，不但做工精良，而且成对保存，实属难得。

佩饰品有玉坠、香囊、朝珠、手串、发簪、发箍、手镯、扳指等，由于都是贴身佩戴，故对玉料和做工都特别讲究，这些宫内之物均为雕得玲珑剔透的羊脂白玉。如羊脂白玉嵌宝镂空雕香囊，是仿痕都斯坦玉作的精细品种，为典型的宫中之物。玉坠更是其收藏中比较出彩的品类，如白玉蝉、黄玉带皮巧雕太师少师坠、白玉子母兽坠等。

文房用品有笔筒、笔洗、笔架、水盂、墨床、镇纸、玉砚、玉管笔、玉臂搁等，文房用具样式比较雅致，雕刻也不乏富丽，大部分玉制文房用品都不是拿来实用的，而是作为文房清玩置于案头。如福喜纹水盂，玉质润洁，琢磨一丝不苟，虽无款识，也能肯定是宫中之物。

陈设品是清中期发展最快、创新最多的品类，有仿古青铜器的玉尊、玉鼎、玉彝、玉觚、玉壶，也有瑞兽、连环佩等，最著名的当属玉山子。陈设品在许先生收藏中颇多精彩之作，如青白玉提梁卣、白玉壶、黄玉龙凤觚、白玉御制诗携琴访友山子、达摩面壁山子等。

宗教用品有玉佛、五供、七珍、八宝、钵盂、香炉等，其中以玉佛的玉料要求最高，特别是面相部位不能有绺裂或饭糝。五供、七珍、八宝要求材质的一致性，才不至于看上去有突兀之感。藏品中佛教题材作品非常精致，如白玉莲纹高足钵盂，足和钵盂的内壁都掏挖得极薄，外壁还浮雕莲瓣纹，是难得一见的精品。

玉家具并不是用玉做成家具，而是在各种框架内镶嵌雕刻玉片，主要有屏风、宝座、桌、椅、插屏、挂屏、床、榻等，这些玉作一般用料都比较大，材质要求相对低一些。藏品中此类品件比较少，唯有多件插屏，插屏中许多都是砚屏，置放于案头，故是此类品种中用料最好的。如白玉西湖风景插屏、白玉薄意雕寿山福海插屏等。

《礼记·聘义》：“子贡问于孔子曰：‘敢问君子贵玉而贱珉者何也？’”珉即似玉的石头。虽然孔子回答说“君子比德于玉”，然现实生活中真的美玉和有德之人一样难求，用珉和杂玉仿制旧玉到处泛滥。许先生积三十年之功力，在鱼目混珠的玉海中撷取真、精、美之玉，享受着先人们遗留的玉的精华。前不久，因香港电视节目不断播放其收藏宋玉回访节目，深受影响，觉得何不让家乡父老共享先人们的玉的精华呢，遂有此段因缘呈现。



Appreciating Jade

—Mr. Xu Guowen's insights into jade collection

Zhong Fengwen

My friend Mr. Xu Guowen has appreciated archaic jade since early age. He usually indulges himself in the delicacy of jade carving, smoothness of its texture, the pearl-like glistening and the natural colors of soil corrosion imprinted by its age. Besides appreciating it, he may sell some of his collections to solve the occasional financial difficulties. *This adds more excitement to his collection. When he has established his own company, having enough money, his indulgence also grows.*

Due to the profoundness of China's ancient jade culture, jade products inherited from former generations are of great abundance. The perceptions of jade vary in different historical periods. So do the cultural meanings expressed by jade objects. For example, in the prehistoric eras, jade was mainly used for worshipping. As the old sayings goes, "Green jade discs and topaz rings are used in worshipping heaven and earth." When it came to Xia, Shang, and Zhou Dynasties, jade was used for ceremonial rituals, bi, cong, gui, zhang, huang, hu are all such items. While in the Warring Periods, Qin and Han Dynasties it was used for burial, for example, jade burial suits plus the plaques covering eyes and plugs to fit the ears and nose, jade sword and the like.

During the Six Dynasties period, frequent wars ruined the ceremonial and musical rituals. Meanwhile Emperor Wen of state Wei banned the lavish burials, thus both the quality and the quantity of jade objects went down. After Sui and Tang Dynasties, jade objects gradually became part of people's daily life. Besides the small amount of jade for ceremonial rituals, the majority of jade objects were used as clothes ornaments indicating the owners' social status, jewelry, and luxurious items. This jade utility culture lasted until the early Qing Dynasty. In mid Qing Dynasty, Emperor Qianlong (1711-1799) defeated the rebellions of Zhungeer and Uyghur and started his rule over that area. From 1760 to 1812, jade materials were sent to Beijing as tax payments. The abundant materials promoted the jade crafts to a new height, from carving to design to styles. Among the miscellaneous jade objects, Mr. Xu, with his special connoisseurship, collected the pick of the basket.

There is a Tao or principle of doing almost everything. So is Mr. Xu's way of collecting jade. His first principle is to aim up high and to be expert at appreciations. It might because he lived so close to Liangzhu area, or because he was influenced by the former generations, Mr. Xu started with the so-called archaic jade from Liangzhu culture relics. In the 70s and 80s of the last century, many archaic jade items were found in the mud walls of the ruined houses at Liangzhu area. Mr. Xu learned from such ancient relics to select valuable pieces of jade. Every piece of his collections of Liangzhu archaic jade exhibited this time is apparently valuable and has been collected and played with for generations. Among others, smooth texture and luster glaze are found with both an eight-knurled jade cong, and a wide bangle with the "orange peel", a reddish color that resulted from constant polish with soft abrasives. With the archeology developments, more and more refined pieces of jade were unearthed from Liangzhu. Regretfully, Mr. Xu stopped collecting such archaic jade pieces from Liangzhu Culture due to his modesty that it is too profound for him to step any further into this field.

But, with the connoisseurship gained from Liangzhu archaic jade, Mr. Xu has collected a lot of refined pieces of

other archaic and archaistic jade objects. The following are some good examples: 1. The jade hook from Hongshan Culture (Neolithic period). It's smoothly fatty but with obvious primitive lapidaries, and is known by collectors. 2. The jade tiger of Shang Dynasty (1600 B.C.-1046 B.C.). It has the luster of soil corrosion from age and the skillful deep carvings that curve naturally; 3. The jade bird of Zhou Dynasty (mid 11th century B.C.-771 B.C.). Being passed down for generations, it apparently has a silky texture. Its rarity lies in its thinness and the carvings on its both sides; 4. The 14.8 cm long big heng with two dragons and the huge bi disc, 29 cm in diameter, full of carvings on its two sides. Both of them were master pieces of the Warring States Period (475 B.C.-221 B.C.). Although there is a limited amount of objects, each of them is refined and unique. Every piece shows Mr. Xu's superb connoisseurship.

Mr. Xu's second principle is to focus on the quality of the jade and its cultural value. The so-called quality refers to two aspects: 1. the degree of soil corrosion. When buried under the ground, jade is corroded by water and other elements. Such corrosion leads to different colors on the jade. Some show a white opaque alteration on the surface, which is called calcification or wood shell. Mr. Xu prefers the archaic jade with little corrosion or the ones with more jade core and with red, yellow, and white luster. 2. Feature of jade. He doesn't like ordinary stones even if they are beautiful, but the true jade. Among others, he likes white and topaz best.

The cultural value is represented by the origin and the carvings of the jade. The striking pieces in Mr. Xu's collections are the jade carved with Liang Shizheng's poems and Huizong Yu of Song Dynasty (960-1279).

The six jade object set carved with Liang's poems is one of the master pieces and has a good origin. Liang Shizheng, nicknamed Yangzhong, known as Xianglin, came from Hangzhou, Zhejiang. In 1726, he was entitled Juren and enlisted at the imperial court. In 1730, as one of the top three students in the court test, he was assigned to serve Emperor Qianlong at his south study and was ranked as Shilang (equivalent of the secretary in chief) at the civil department. In 1745, he was promoted Shangshu (equivalent of the minister) of the same department. In the following years, he had been appointed Shangshu of the ministries of military, justice, personnel, and engineering. In 1760, he was appointed Xieban Daxueshi (equivalent of vice minister of education) and Zhangyuan Xueshi at Hanlinyuan (equivalent of the president of the imperial institute). In 1763, he was entitled Dongge Daxueshi (equivalent to the minister of education), and died in the same year. He was respectfully named WenZhuang after his death. His main work was "Shiyin Ji" (A Collection of Poems). The six jade set was stored in a red sandal wood box, on top of which there are poems of Liang and Emperor Qianlong inscribed with "Liang Shizheng answered the emperor with respect" and inscribed with "showered by the emperor's kindness". Although there is no inscription on any of the six jade pieces, but they apparently go with the box.

From his collections, it is not so difficult to see that Mr. Xu had spent many years devoted to them. The time span of his collections starts from Liangzhu Culture (5000 years ago) through Zhou Dynasty, Six States, Ming Dynasty to Qing Dynasty (1636-1911). And all of these collections are well abraded and have the silky and warm texture and the pleasant luster. It can be said that in the small boxes he had condensed the 5000 years Chinese jade culture.

Mr. Xu had collected 11 jade objects with Xiuneisi inscriptions. All of them are of top quality in both material and the craftsmanship.

At the first time, he collected an octagon jade tube (or Lezi), which is 6.6 cm long and is engraved with Heart Sutra and was inscribed with "Song emperor Xuanhe's reign, year 2 (1120). Jade workshop of Xiuneisi made with honor." Similar products are seen at the National Museum in Beijing, the British Museum, and the Fitzwilliam Museum of