

玉堂清玩
春江月历代铜香具收藏

YU TANG QING WAN

Chun Jiang Yue Collections of
Copper Incense Tools from Different Dynasties

谢明玉 著
浙江人民美术出版社



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责任编辑 王雄伟
文字编辑 傅笛扬
文字编写 张珠云
英文翻译 梁香闻
责任校对 余雅汝
责任印制 陈柏荣
封面设计 张弥迪
摄 影 山古影像工作室

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谢明玉 著

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出版说明

本书起名之时实费一番周章，然结合藏品和个人理解，终以“玉堂清玩”作为书名。

“玉堂”汉时为官署名，汉侍中有“玉堂署”，汉时扬雄《解嘲》一文中就有“历金门，上玉堂”之说，应劭撰《汉官仪》“黄门有画室署、玉堂署，各有长一人”。宋以后翰林院亦称“玉堂”。南宋文学家周必大有诗“缘槐夹道集昏鸦，敕使传宣坐赐茶。归到玉堂清不寐，月钩初上紫薇花”，“玉堂”就是中书省的别称。学士院在唐代开始用“玉堂”来代称，宋代也沿用了这一传统。淳化二年十月，宋太宗赐书“玉堂之置”四字，这也是历史上第一位赐字给学士院的皇帝；明大学士宋濂、沈度、解缙、夏昶等均留下“玉堂学士”“玉堂学士之印”“玉堂清暇”等印章，这些都足以说明，自古以来，“玉堂”两字在上层阶级和文人学士眼中的地位之高。

本书封面“玉堂清玩”戟耳炉，来源于明代将军后裔。因此，“玉堂”两字留在器物上的年代应自明代始，这个习惯一直延续到清代。

铜香炉是古代焚香的一种工具，从汉代的青铜器开始，到元代的合金铜，再到明清的黄铜，从器物本身的功能上讲，没有多大变化。但是，随着人们审美需求的提升，及冶炼工艺的不断提高，香炉形式和功用才慢慢地发生了改变。有些人喜欢传统，就开始仿古；有些人喜欢变化，就开始创新；市场上流动的，也有不少是迎合当代玩家的时下作品。因此，香炉每每都带有时代的印记，形成不同的风格特色。

“玉堂清玩”之名，乃当时身在翰林院中文人学士尊贵称呼之体现，也寄托了古代文人生活和审美之情怀。本书顺遂自然，把当时文人最高雅玩“玉堂清玩”之器名，作为本书的书名。

谢明玉

于丁酉鸡年八月

Publication Notices

It took me rather some thoughts to name this book. Eventually, the name of Yutang Qingwan came into my mind after I combined the features of collections and my personal understandings.

If we translate character by character, Yutang means hall of jade. Qingwan means elegant gadget. In Chinese culture, Yutang represents place of fame and knowledge.

Dating back to Han Dynasty (201BC–263), Yutang was the name of governmental officials. Yang Xiong (53BC–18), famous scholar and poet of the Han Dynasty, used the phrase "enter Yutang" to refer to making a success in one's political life. When it came to the Song Dynasty (960–1279), Yutang became the nickname of Secretariat of the emperors. Zhao Guangyi (939–997), the second emperor of Song Dynasty, named Department of Scholars "Place of Yutang". Later, during the Ming Dynasty (1368–1644), scholars including Song Lian (1310–1381) and Xia Chang (1388–1470) had left seals with characters of Yutang. All these facts above showed that Yutang had been an extremely important notion among scholars and upper classes in Chinese history.

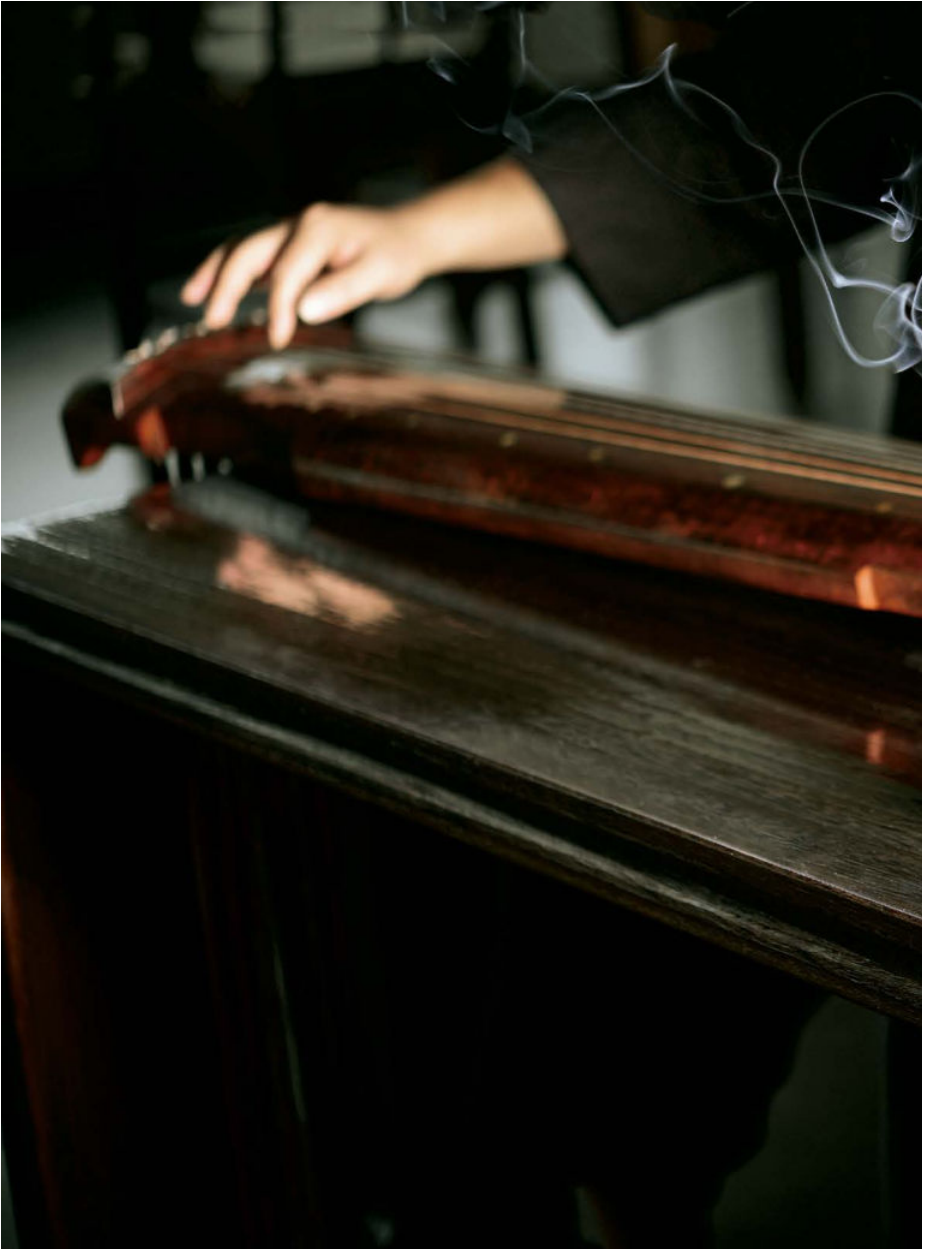
The censor with handles in halberd shape printed on the cover of this book came from the descendants of a general of Ming Dynasty. We believe that people started to engrave Chinese characters of Yutang on gadgets in Ming Dynasty. This tradition had been keeping forward until Qing Dynasty (1644–1912), China's last imperial dynasty.

Copper censor is gadget that Chinese ancestors used to burn incenses. Materials of censers developed from bronze in Han Dynasty, alloy copper in Yuan Dynasty (1271–1368) to brass in Ming and Qing dynasties. The function of censers, however, seldom changed. While general aesthetics changed and smelting techniques developed, the looks of censers were different dynasty by dynasty. Some people were fond of traditional style, so there were vintage censers. Some people loved new trends, so we could see innovative censers. Every censor is engraved with the characteristics of the era it was made.

The name of Yutang Qingwan reflects ancient Chinese's respects to scholars and also illustrates their attitudes toward life and aesthetics. Therefore, I borrowed Yutang Qingwan as the name of this book.

Xie Mingyu

August, 2017





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博山炉

高 13.5 厘米

年代：汉

来源：盛世拍卖

洛阳名工铸为金博山，千斫复万镂，上刻秦女携手仙。——南朝 鲍照《拟行路难》

博山炉，青铜材质，为汉晋经典香炉样式。炉身形似青铜器中的“豆”，熏盖高而尖，象征传说中的仙山——博山而得名。

此器工艺精美，山形重叠，波涛汹涌，线条疏密对比，流畅有致。历经岁月，外壁形成红绿氧化斑点，且包浆自然浑厚。炉体、炉盖、承盘三者合一，品相完整，实乃不可多见的汉韵名器。

汉乐府民歌中，有这一段：“请说铜炉器，崔嵬象南山。上枝似松柏，下根据铜盘。雕文各异类，离娄自相联。谁能为此器，公输与鲁班。朱火燃其中，青烟扬其间。从风入君怀，四坐莫不叹。香风难久居，空令蕙草残。”作为汉代历史文化的重要一员，传承至今，价值非凡。

Boshan Censer

Height: 13.5 cm

Age: Han Dynasty (201BC-263)

Source: Auction

A famous handicraftsman in Luoyang cast a golden Boshan mountain. Beautiful fairies were holding hands on it. By Bao Zhao (414-466)

Boshan censer is made of bronze. It appears as a traditional censer from the Han and Jin dynasties (201BC-420). It is similar to a bronze dou (a ritual food vessel) with a tapering and tall lid. The name of Boshan came from its similarity to legendary mountain of Boshan, where immortal creatures live. The censer is exquisitely made. The mountain figures appear layer by layer, while the tides below are fierce. With time as the engraving knife, its surface is scattered with red and green oxidation spots. The body, lid and stand combined together naturally, forming a completely rare censer from Han Dynasty.

As the Han poem goes: "Bronze censers are as magnificent as mountains. Their tops are like pines, while the bottoms are on copper stands. The handicrafts are so exquisite that anyone who can make bronze censers could be named as top master. When we burn incenses in them, green smokes are flying around them. No one could resist complementing this gadget." As an important part of the Han Dynasty culture, the censer is now priceless.



青铜萱草纹三足炉

高 6.5 厘米

年代：唐

来源：盛世拍卖

香炉烟袅，浓淡卷舒终不老。——宋 陈瓘《减字木兰花·大江东去》

青铜材质，圆鼎造型。炉身线条丰满，直口圆腹，下承三兽形足。此炉腹部满镌鱼子纹，无漏白，间刻缠枝萱草纹饰，叶脉旋转翻滚，风格简练朴实，线条节奏感强，富有韵律。

Bronze Censer with Daylily Patterns

Height: 6.5 cm

Age: Tang Dynasty (618-907)

Source: Auction

While the censer is surrounded by incense smokes, thick or thin, feels like people never grow old. By Chen Guan(1057-1124)

The bronze censer is shaped as a round tripod. Its body is full and round. A straight mouth and round belly stand on three animal-like legs. It is fully engraved with roe and daylily patterns. The censer appears in a simple style with rhythmic patterns.



铜鎏金鸳鸯戏水纹香盒

高 4.5 厘米 直径 7.3 厘米

年代：唐

得成比目何辞死，愿作鸳鸯不羡仙。——唐 卢照邻《长安古意》

香盒造型浑圆，上下母子口扣合。外壁通体满工，琢鱼子底纹。盖面雕刻的两只鸳鸯，于水中漂荡，回首而望，眼波流转，耐人寻味。

焚香不仅在书房阅读、弹琴时，闺房中也有熏香的传统。此种鸳鸯纹饰，即是闺房香品，用来储存香料。鸳鸯代表了夫妻恩爱，“只羡鸳鸯不羡仙”，女子期盼美好的爱情和幸福生活。

在香器中，香盒所取得的重视，丝毫不少于香炉。香盒因其既有实用的存储价值，且外型精巧，又可执于手中把玩，自然而然就变成了一件珍爱之物。

Gilt Copper Incense Box with Mandarin Duck Patterns

Height: 4.5cm Diameter: 7.3 cm

Age: Tang Dynasty (618-907)

I could die for staying with my loved one. I shall never envy immortal lives if I could be with love. By Lu Zhaolin (636-680)

The incense box forms a regular circle. The outer parts are fully engraved with patterns. The background pattern is roe, while the lid is engraved with two mandarin ducks, swimming. The two ducks look at each other with romantic eye contacts.

In ancient China, reading or playing instruments are not the only occasion people would burn incenses. They also use incenses in boudoirs. An incense box with mandarin duck patterns is considered as a gadget of boudoirs. Mandarin duck is a symbol of happy marriage, beholding girls' expectations toward love and happy life.

The importance of incense boxes is no less than censers. An incense box is both a holder of incenses and an exquisite gadget that people could hold in hand.



青铜素香盘

高 3.5 厘米 直径 34 厘米

年代：唐

来源：湖南长沙古玩城

香暖雕盘，寒生冰箸，画堂别是风光。——宋 苏轼《满庭芳·香暖雕盘》

香盘造型简约，无花纹装饰。大平底，厚实稳重，侧壁口部微微外撇，形成一道非常微妙的弧线，好似束腰，盈盈动人。

香盘是焚香中的必备工具，将香炉置于盘上，也可直接将香插放在上面，主要起承托作用。

Bronze Incense Plate

Height: 3.5cm Diameter: 34 cm

Age: Tang Dynasty (618-907)

Source: Antique Shop

Fragrances come from exquisitely carved incense plates, while coldness bursts from ice sticks. The room is filled with special atmosphere. By Su Shi (1037-1101)

The plate appears in a simple shape with no patterns on it. The bottom is plain and the whole plate is heavy. There is a slight arc at the mouth of the plate, forming like lady's waist.

Incense plate is a necessity in incense burning procedure. We can either place a burner on the plate or put incenses directly on it.

