

The Imperial Studio

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INTRODUCTION

The Emperor as a scholar

At the crux of each dynastic succession in China's long history, there stands the one-in-a-million hoping to be invested with the Heaven's mandate to lead its people. Invariably he attains this position by formidable force and cunning; however, it is not by force and cunning alone that the new Son of Heaven can hope to remain in the position of power, for it is the authority over people's minds that will ultimately ensure a long and prosperous rule for the Emperor and his dynasty. The land can be conquered, the power of government can be usurped, sometimes even by alien forces; the Chinese mind, however, remains resilient and undiminished.

Through thinkers such as Zhou Hao (AD 1032–1085), Zhu Xi (AD 1130–1200), and Wang Shouren (AD 1472–1539), the orthodox school of Confucian secular pragmatism gradually absorbed the metaphysical concepts present in Daoism and Buddhism. Whether it was through Zhu Xi's 'supreme principle' or Wang Shouren's 'innate knowing', the Neo-Confucian elevated the power of the mind above the state. The cultivation of the mind becomes central to the teaching of this groundbreaking new school of thought. This significant evolution of thinking ensured that the core of Chinese culture survived intact through all the turbulence: the Chinese mind might bow to authority in the mundane realm, but whoever becomes its ruler invariably is seduced, and eventually becomes conquered himself, by the ultimate authority of the *Dao* – the way, the heaven, the Great Ultimate (*taiji*). To be a true and legitimate ruler, he needs to become one with *Dao*.

The concept of *Dao* permeates all levels of the Chinese consciousness as well as the subconscious. At one level, popular religions, divination, myths and superstitions are some of the ways laymen relate to its mystery. But educated scholars through the generations, however, catch a glimpse of the sublime by way of literature, painting, music, poetry and calligraphy. Scholars might venerate those who abandon the worldly and live the life of ascetics and hermits in pursuit of the mystery of *Dao*, but few could turn away from their given role in society as servants of their sovereign. By becoming the administrators of the government, the class of scholar-officials inhabit the conflicting realm of the worldliness and the idealistic, the ephemeral and the constant. At the apex of this complicated bureaucratic system and highly evolved cosmic view is the Emperor, the ruler that unifies these two worlds. The perfect *junzi* is not only a wise and just sovereign, but also a learned man in tune with *Dao*.

It is within this context that we view the objects collected in the current exhibition. These objects were produced to the highest quality for the Emperor's alter ego as a scholar. These worldly possessions could only be produced in highly organized large scale factories – the range of materials and the quality of craftsmanship required were not accessible to ordinary men. However, they carry layers of meanings and associations that go far beyond just ordinary luxury objects made for writing and painting.

Ming and Qing Emperor's Studio

The development of literati art with its emphasis on spontaneity and spirit, not surprisingly, coincided with the development of Neo-Confucianism. The late Northern Song and late Ming period were two of the pivotal periods when this unique aesthetic and taste developed. The paraphernalia that accompanied these artistic activities also took on a new character, and were no longer just utilitarian, functional objects, but objects that have intrinsic aesthetic value and an allusive quality in their own right. Amongst the four treasures of a scholar's studio – paper, brush, ink cake and ink stone – the ink stone, being the most durable and visible on a scholar's desk, became the most widely appreciated item. The Northern Song scholar-painter Mi Fu (1051–1107) wrote a treatise: *Yanshi* (Accounts on Ink stones), which discussed as many as twenty-seven different types of materials, as well as designs and unique examples that he encountered. Mi Fu was one of the earliest collectors and connoisseurs of ink stones, and certainly not the last, reflecting a wider trend amongst his contemporaries.

The explosion of material wealth in the Ming period saw the maturing of connoisseurship and the classification of all things relating to the life and environments of a scholar. Tu Long's (1541–1606) *Kaopan Yushi* (Superfluous Accounts of a Hermit) lists as many as forty-five different items for a scholar's studio, and Wen Zhenheng's (1585–1645) *Zhangwuzhi* (On Superfluous Things) has even more, at eighty-five. This was clearly reflected in the variety and quality of pieces produced for the Imperial court. Precious materials like jade, ivory, *zitan*, *huanghuali* and fine porcelain were now more readily available for making items such as the brush rest, brush pot, washer, ink stone, ink palette, seal, incense box, wrist rest, and paperweight for the emperor's desk. However, the prevalent scholarly taste for undecorated and plain (*pingdan*) things, many of them by amateur scholar-artist hands, did not always meet the approval of the Imperial eye, which often preferred opulence and fine craftsmanship. For example, Wen Zhenheng writing in *Zhangwuzhi*, prefers plain brush-pots made of bamboo considering the more expensive *zitan* inferior (also admonishing against using decorated pieces). Thus, the beautifully carved *zitan* example in the current exhibition (no.1) obviously fits more with the Imperial taste. However, not all scholars abhorred fine craftsmanship. Dong Qichang (1555–1636) for example, although he had the highest regard for the *pingdan* style of Ju Ran (Active end of 10th century) and Ni Zan's (1301–1374) paintings, also praised 'laboured' (*gong*) paintings that manage to be 'elegant' (*ya*) at the same time, such as those of Li Zhaodao (early Tang dynasty) and Qiu Ying (1509–1551). Li Rihua, another famous late Ming literati, was also full of praise when he saw a minutely carved olive-nut stone in the shape of a boat. This appreciation for pieces of superb craftsmanship that are not vulgar (*su*), meeting a scholar's ideal of elegance would be an appropriate criteria in evaluating pieces made for the Imperial studio.

When the Manchu established Qing dynasty, the ruling class was keen to adapt to the Han Chinese way of life and culture. The early Qing emperors went through rigorous literary training as princes, and many were competent in calligraphy and painting. The princes started school at the age of six, studied both Manchu and Chinese, and were required to be in the class between 4 am to 5 pm, with only one day off in the whole year on the New Year's Day. The Kangxi emperor practiced calligraphy constantly, writing at least a thousand characters each day. He also requested his sons and grandsons to do the same, and checked on them regularly.

With tightening thought control, the literati class as existed in the late Ming period gradually yielded their influence, and the court taste became more dominant. The court was also able to obtain the services of the best craftsmen available. Artists like Zhou Bin, who carved the *huangfurong* seal in the current exhibition (no. 8), either worked at court or made pieces for the court. The range of materials, styles and techniques available to craftsmen all reached a zenith in the eighteenth century. The Songhua stone, for example, was a newly added resource in the Kangxi period for making ink stones (such as no. 6), which was reserved for the sole use of the court. Top quality nephrite jade from Khotan like that used to make the jade washer (no. 10) also became more readily available after the Qianlong Emperor incorporated the Xinjiang area into the Qing Empire.

A hardwood box containing various scholar's objects in the collection of the Palace Museum, Beijing (fig.1), shows how different materials such as bamboo, wood, stone and bronze are mixed together on the Imperial desk. The juxtaposition of various materials, of things old and new, and of styles plain and ornate, with an emphasis on archaism, created a new aesthetic. In the Qianlong period, through various Imperial catalogues compiled by the court, we are able to understand the Imperial taste in greater detail. For example the *Xiqing Yanpu*, a catalogue on the ink stones in the Imperial collection, is an invaluable source in studying Qianlong Emperor's taste in scholar's objects. His preference and veneration for antiquity is clearly visible, and many pieces imitating the antique were made under his command, such as the She ink stone in the current exhibition (no. 15). The Qianlong emperor also liked to inscribe phrases, poems or prose on items he valued, an often insightful and illuminating record on his personality and thoughts.

The later Qing emperors were not as interested in literary pursuits as their forefathers. Fraught with troubles from the borders and depleting revenue, the Daoguang emperor was an exceptionally frugal man with not many interests outside his daily affairs in government. Nevertheless he delighted in the simply made double gourd (no. 20), a readily available inexpensive material, and an apt reflection of his character.

引言



Fig. 1

因文施道的君子

朝代興替之際，欲承天命而御天下者，皆因其過人之智力與能耐，得從萬人之中脫穎而出。但，威智不足以服人。子曰：得道多助，失道寡助。想讓皇位長長久久，就不得不知道中國千年為政基本的道理。但甚麼是所謂的道呢？

北宋以降，程朱的理學，陸王的心學，皆將務實入世的儒家思想與出世形而上的佛、道揉合，而產生了新儒學。不管是朱熹所提倡的‘天理’與王守仁所講的‘心性’都著重個人內心的修為與堅持，將其重要性抬高到國、家之前；這也是中國文化數千年來能薪火相傳而不中斷的原因之一。中國文人在世俗的層面上也許會向權力低頭，但是其統治者，即便是外族，卻也必須要懂得順應天道，否則便會失了人心。天道與人心在新儒學的思想上其實便是二體的兩面。

道的思想遍及中國人生活的各個層面。一般世俗人藉宗教，卜算，神話，迷信等方法窺其蹊徑；而中國的文人則於文學，詩詞，音樂，書畫中來體會其中的奧妙。中國的文人雖然對離群索居、一心求道的高人隱士充滿嚮往憧憬，但是鮮少有人真能不走上仕途、侍奉君王。成為官吏的文人，皆掙扎於現實與理想，世事無常與天理恆定之間。中國皇帝便位在這兩相對立的官場世界與宇宙觀之頂點。一個理想的君子不但是個公正智慧的統治者，也該是個遵行天道的文人儒者。

我們便是用這個角度來探討這次展出的器物。它們均是為了皇帝的另一個角色 - 文人 - 所作。雖然製作這些精美物品的材料、作工，皆是在封建制度極致發展下才可能產生，不是一般人獨力能為，但是它們卻並非只是普通的奢侈品，而是包含了更深層的文化意義，引人遐思。

明、清帝王清供

強調氣韻意趣的文人畫，不獨有偶，與理學、心學的發起互有關聯。北宋晚期及晚明是這個新美學發展的兩個重要階段。而與此相關的文房器物也於此時衍生了新的角色，不再只是用具，而有了自身的美學價值與相關典故。文房四寶中，更以硯台易於保存且常置案頭，故成為文人鍾愛的收藏品。北宋的文人畫家米芾（1051 - 1107）曾寫了一卷有關硯台的專著《砚史》，其中討論了二十七種不同的硯台材質，以及各種形式與特例。米芾是最早收藏硯台並專文論述的文人之一，顯示當時已有此風尚。

明朝時物質文化豐富，對於文房用具的講究及分類也越趨成熟。屠隆的《考槃餘史》列舉了四十五種文房用具，而文震亨的《長物志》則更多，連同清供、擺件等達八十五種。這也反應在宮廷裡文房器具的品種及質量上。貴重的材質如玉、象牙、紫檀、黃花梨、瓷器等的取得更加容易，被作成供給皇帝使用，各式各樣的筆洗、筆山、筆筒、筆掭、墨床、印章、香盒、臂擋、紙鎮等器具。然而文人雅士偏好平淡趣味，與一般御用器具講究作工、偏重裝飾的格調有些出入。拿筆筒來說，文震亨在《長物志》中就說：

湘竹、棕櫚者佳，毛竹以古銅鑲者為雅，紫檀、烏木、花梨亦間可用，忌八稜菱花式。

可見他認為最合文人使用的是竹類的筆筒，較貴的紫檀反而是‘間可用’而已，而且平素無紋為上，連稍帶裝飾的八稜、菱花式都不該使用。本次展出的紫檀筆筒就明顯地與此品味迥然不同，而比較接近宮廷風格。但是，也並不是所有的文人都只崇尚平淡。董其昌在論畫之時，雖然對巨然，倪瓈的平淡風格推崇備至，也欣賞李昭道、仇英‘既工且雅’的畫風。李日華在他的《六硯齋筆記》卷一中也曾對一件精美的微雕桃核小舟贊不絕口。可見文人對工而不俗，既工且雅的器物還是讚賞有嘉。這也成為我們品評宮廷文房器具值得注意的標準。

滿族入主中原之後，積極施行漢化。清早期的皇帝在當皇子時都受過極其嚴格的私塾教育，並對書畫有所鑽研。皇子一般在六歲時就上學，每天從清晨四點到下午五點，且每年只有新年一天和前後兩個半天的休息。康熙皇帝對書法每天練習，一天要寫千字以上，從不間斷，對他的兒孫也如此要求，並時時考察。

由於思想集權控治，文人漸漸被皇室所壓倒，使得宮廷風格一時成為主流。朝廷並且能徵集到最好的工匠為其服役。如雕刻是次展品黃芙蓉石印的周彬，便可能曾在宮中行走，或曾令上貢其作品。不論是材質的多樣，形制的豐富或技巧的精練均在十八世紀達到巔峰。例如松花石，便是在康熙時新採作硯台的原料，而且只供內廷使用。上等的和闐玉，如是次展出的童子龍紋洗，也是在新疆納入乾隆版圖後才得以大量生產。

北京故宮博物院所藏的一個硬木文具盒裡（圖1）擺放了竹，木，石，銅各種材質所作的器具。這種將不同材質、新與舊、平淡與繁複又偏重古趣的搭配之下，產生了一種全新的風格。乾隆時期許多的御製譜、集等對我們研究宮廷風格與品味有莫大助益。如《西清硯譜》，便使我們更加瞭解乾隆皇帝在文房器物上的好惡。他明顯地對‘古’非常重視及尊崇，並下令造了許多仿古的器具，如是次展出的仿唐觀象硯便是一例。他在器物上的題詩題句也是我們了解他性情思想有力的佐證。

晚清的皇帝不再像其父祖輩如此浸淫詩書。在邊憂外患，內帑不濟的情形下，道光皇帝吝嗇異常，除國事之外不寄情其它嗜好，是次展出樸直的葫蘆擺件是他個性的最佳寫照。



Fig. 2



Fig. 3

1 A ZITAN BRUSH POT 紫檀雕學士遊春圖筆筒

16th century 明 十六世紀

The brush pot of slightly flaring cylindrical form, carved with an integral stand and three short bracket feet. Decorated in shallow to medium relief on the exterior with a continuous scene, depicting five equestrian scholars and two boy attendants crossing a bridge in a rocky valley growing with verdant pine trees. The key pattern around the mouth rim inlaid in silver.

14.5 cm. high; 12 cm. diam.

筆筒圓筒形，口緣略敞，底座上起台階，下承三足，與筒壁整挖而成。通體高浮雕騎馬五學士，或回首顧盼，或揚鞭疾馳，或佇立橋上，並有書僮相伴。山石松柏均刻畫層次分明。口沿以銀絲鑲一圈回文。

高14.5公分；徑12公分

In the *Analects*, Confucius once asked his disciples what would be their aspiration. While all of them answered in respect to their plans in government, Zeng Dian, an elderly follower, said he only wished to have an enjoyable outing in the late spring in the company of five or six friends, bathing in the river, enjoying the breeze, and singing on the way home (*Analects*, Chapter 11). Confucius sighed at this, and agreed with him. It is one of the rare moments in the *Analects* where we see the internal conflicts Confucius had. While he travelled from state to state trying to promote the proper way of government, he longed for a peaceful and quiet life, a life in which one can seek inner contemplation without the worries of the world. However, he also knew that without proper government, such a world of peace could not be in existence, therefore he had to carry on his work. It is a theme that resonates with scholars down the centuries, and a poetic imagery that evokes an ideal society of moral perfection, where everyone has his place, and everyone is content.

The subject of spring outing was popular in the Tang and Five Dynasties. A painting in the National Palace Museum, Taipei, by the Later Liang (907–923) artist Zhao Yan depicts eight scholars on horsebacks enjoying a spring outing. The scholars on the current brush pot are depicted wearing similar style clothing, an allusion to this utopia theme of antiquity.

This is a very fine example of the 'laboured while being elegant' piece appropriate for an Emperor's studio. The subject is suitably evocative. The material used here is one of the most expensive types of *zitan*, the so-called 'golden-speckle', owing to the brownish gold specks in its vein. The carving style was masterfully executed to a painterly feel, without a feeling of over-decoration.

The carver used the expensive material indulgently and carved an integral stand, a very typical construction for *zitan* brush pot made for the court. Two late Ming *zitan* brush pots in the Palace Museum, Beijing, have similar carved integral stands, and one also has silver-wire inlay around the rim (see *The Complete Collection of Treasures of the Palace Museum – Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, nos. 17 and 22 – figs. 2 and 3)

The carving style on the brush pot is closely related to that of carved cinnabar lacquer produced for the court, with very similar treatments to its rockwork and figures. A carved cinnabar lacquer box depicting five elders crossing a bridge in the Palace Museum collection is a good comparison in style (illustrated in *Gugong Bouyuan Cang Diaoli*, Beijing, Wenwu Chubanshe, 1985, pl.128 and 129). However, while the compositions on cinnabar lacquer pieces are generally more static, on the current brush pot it has an added sense of energy and vitality. The diagonal lines of the rockwork and the movement of the figures and horses are reminiscent of those seen on bamboo carvings. The carver also skilfully used very high relief to create different layers, so there is more three-dimensionality. This type of deep carving is more commonly seen on bamboo carvings rather than carved lacquer. It is possible that the carver of the current brush pot also worked in other media such as bamboo and lacquer, which was a fairly common practice in the Ming and Qing period. Pu Zhongqian of the Late Ming, for example, was said to carve bamboo, lacquer, and rhinoceros-horn as well as jade.





論語十一章侍坐篇中，孔子問其弟子志向。當大家暢言如何治國安邦時，只有曾點說：

暮春者，春服既成，冠者五六人，童子六七人。浴乎沂，風乎舞雩，詠而歸。

孔子聽罷歎息，並說，我同意曾點的志向。從這裡我們隱約可以看出孔子心中的掙扎。他在周遊列國遊說諸侯之際，一方面希望能尋求安適的生活修養心性，一方面又明白沒有德政的施行，這樣的社會是不會存在的。他贊許點的原因，因為其志向表面看雖淺，其實含有深意。這也是表達了士大夫於自我與社稷間矛盾的心情，讓千載以下的文人儒者產生震動共鳴的一個篇章。

遊春圖的題材在唐五代時常出現。台北故宮藏有一幅後梁趙昌所畫的八達遊春圖，人物與此筆筒上的學士一樣均穿唐式衣冠，全然是古代的烏脫邦。

這件筆筒可說是‘既工且雅’的代表作品，非常符合宮廷文房的標準。它的題材充滿文人氣息，用的是最名貴的金星紫檀，而刻工流暢不俗，不流於匠氣。底座所採‘一木連座’的雕法，也是晚明宮中的標準作法，北京故宮藏兩件晚明紫檀筆筒採取這種作法，其中一件也鑲了銀絲（見故宮博物院藏珍品全集 - 竹木牙角雕刻，香港，2002，18頁及23頁）。

這件筆筒的雕刻風格與宮中的剔紅雕漆作品有相似之處，尤其是山石與人物的處理方法，可與北京故宮所藏一件剔紅五老過關圖盒子作比較（見故宮博物院藏雕漆，文物出版社，1985，圖版128）。但是剔紅作品的構圖通常比較呆板，不如本件的構圖活潑、生動，這似乎是受了竹雕的影響。高浮雕的手法也在竹雕上較常見到。明清之際的雕刻匠人常有一人能雕許多不同材質的例子。如明末的濮仲謙便擅於雕刻竹、木、漆、角、玉等多種材質。

2 AN INLAID HUANGHUALI DOCUMENT CHEST 黃花梨百寶嵌文箱

Late Ming period 晚明

The rectangular box is fitted with a *huangtong* clasp and two square ring handles. It is inlaid on the top with a scene of nine cranes in various poses, their bodies finely detailed in mother-of-pearl; the necks, beaks and tail feathers in horn, the legs in bone, and the heads accentuated with cinnabar. They sport beneath a large pine tree with its trunk and branches in *zitan* and the foliage in spinach jade, growing from azurmalachite rockwork. The auspicious image is further enhanced by the sun in the upper left corner, inset in cinnabar.

36.5 cm. wide; 21 cm. deep; 20.5 cm. high

箱長方形，配黃銅鎖件及提環。箱蓋以螺鈿，墨玉及牙鑲嵌九隻仙鶴，各個姿態不一，或翹首鵠立，或整頓羽翼，或回首顧盼，或相互嬉戲。一旁有枝繁葉茂的松樹一株，以紫檀為幹，碧玉為針，下綴綠松石苔蘚，左上有丹陽一輪，增添吉慶之意。

寬36.5公分；深21公分；高20.5公分







3 A GREEN-ENAMELLED LEAF-SHAPED PORCELAIN INK PALETTE
綠釉桑葉形筆掭

Kangxi period (1662–1722) 康熙

Naturalistically modelled as a mulberry leaf, the palette has serrated edges furled inward to reveal silkworm-nibbled holes picked out in yellow enamel. The interior of the palette is fluidly incised with the veins of the leaf, while the base is correspondingly carved with veins in subtle relief. The interior is glazed in apple green, contrasting the paler mint green on the exterior.

19.5 cm. long

Provenance:

Dr. T. H. Shire Collection, London

Exhibited:

Oriental Ceramic Society, *Monochrom Porcelain of the Ming and Manchu Dynasties*, London, 1964, no. 157

Oriental Ceramics Society, *Arts of the Ch'ing in the Chinese Taste*, London, 1964, no. 137

筆掭桑葉形，葉緣內卷，平底，器內施深綠釉，葉脈陰刻，器外則施淺綠，葉脈淺浮雕。邊上有蠶蛀數處，施黃釉點染。胎體輕薄，通體施釉，無支釘痕跡。

長19.5公分

來源：

Dr. T. H. Shire 藏品。

展覽：

倫敦東方陶瓷研究會，*Monochrome Porcelain of the Ming and Manchu Dynasties*，1964，157號。

倫敦東方陶瓷研究會，*Arts of the Ch'ing in the Chinese Taste*，1964，137號。

When the Kangxi Emperor toured the south in 1689, a scholar named Jin Xian offered as tribute an album of woodblock prints named *Gengzhitu* (Illustration of Ploughing and Weaving), based on paintings by Southern Song artist Lou Chou. The album contained twenty-one illustrations on the various stages in the rice farming process, and twenty-four on silk production. These were accompanied with texts and mass-produced as a way of transmitting the most advanced technologies in two of the most vital agricultural activities in China. It was one of the earliest records of official propaganda in Chinese history, as its target readers were not the educated, but the common people, a large percentage of which worked in one of these two professions.

The Kangxi Emperor was deeply affected by these illustrations. He commissioned a new set to be made by the court artist Jiao Bingzhen, each accompanied by one of his own poems. In the foreword to these illustrations he writes:

The ancients say, 'When wearing silk, remember how weavers suffer in cold; when eating grains, remember how farmers toil'. I have always contemplated deeply and agreed whole-heartedly with this.

This beautifully made ink palette would have served as a constant reminder for him of the hardship of his subjects. The mulberry leaf is the staple for silk worms, and one of the most important farm products in China.

An identical ink palette is in the collection of Shanghai Museum, illustrated in Kangxi *Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no. 245, p. 364 (fig. 4); and a somewhat less refined version is in the Palace Museum, Beijing, illustrated by J. Rawson and E. Rawski in *China: The Three Emperors 1662–1795*, Royal Academy of Arts, London, 2005, no. 141, p. 227.

康熙皇帝在二十八年南巡時，浙江一名舉人進獻，上呈了一冊南宋樓璛所畫的耕織圖。這冊耕織圖中包含了二十一張稻米種植及二十四張絲織品製造的流程圖，並付文字解釋。這圖當時以大量印刷的方式將當時最先進的技術流傳於民間，是南宋時代推廣耕織技術的傳播工具，不但美觀，又具歷史價值。

康熙看了這圖後大受感動，不但命宮廷畫家焦秉貞繪製新版，並親自在每張圖上題詩。他並在御製耕織圖詩序中說到：

古人有言，衣帛當思織女之寒，食粟當念農夫之苦，朕拳拳于此至深且切也。

此桑葉筆掭正恰合康熙愛民，念民之心，在他的案上時時提醒他農民的辛苦勞動，一粥一飯，一絲一縷都是得來不易的。

上海博物館藏一件筆掭與此件完全相同，見康熙瓷圖錄，香港，1998，245號，364頁。還有一件形制較小的例件藏在北京故宮博物院，見*China: The Three Emperors 1662–1795*，英國皇家藝術學院，倫敦，2005，141號，227頁。



Fig. 4





4 A TIANHUANG SEAL 田黃雲龍紋印料

18th century 十八世紀

The square seal is carved in shallow to high relief on the top with a writhing four-clawed dragon emerging from vaporous clouds, with its well sculpted head peeking through the top. The stone a reddish beeswax-yellow tone with some striations.

10.5 cm. high; 4 cm. square

印面方形，印紐間以淺浮雕及高浮雕刻畫出一條四爪行龍，出沒於繚繞蒸騰的雲氣之間，龍首及其身雕刻極其細膩，鱗爪歷歷在目，與大而化之的雲氣形成對比。石料濃黃色帶蘿蔔絲。

高10.5公分；長及寬4公分

This seal is carved with a wonderfully sculptural dragon head emerging from vaporous clouds, an image probably inspired by the 13th century painting of the same subject attributed to Chen Rong of the Southern Song period in the collection of National Palace Museum, Taipei, illustrated in *Gugong Shuhua Tulu*, vol. 2, Taipei, 1993, p. 225–226. A porcelain *tianqiuping* in the Palace Museum, Beijing, painted with an underglaze-red three-clawed dragon emerging from blue vaporous clouds proves that this design was popular during the 18th century, and were produced in the Imperial workshops (see *The Complete Collection of Treasures from the Palace Museum – Blue and White Porcelain with Underglaze-red (III)*, Hong Kong, 2000, no. 210, p. 230 – fig. 5).

此印紐所雕的雲龍，令人想到台北故宮博物院所藏南宋陳容所畫的雲龍圖，見故宮書畫圖錄，第二冊，台北，1993，225 - 226頁。北京故宮有一件青花釉裡紅天球瓶，也是畫著一條三爪行龍出沒於蒸騰的雲氣之間，可見此主題在宮中風行一時（見故宮博物院藏珍品全集 - 青花釉裡紅（下），香港，2000，210號，230頁）。



Fig. 5

5 A TIANHUANG SEAL 田黃太師少師紐印章

Kangxi period (1662–1722) 康熙

The rectangular seal with its finial carved as a crouching lioness with her head turned towards her young clambering up her rear haunch. The well-polished, semi-translucent stone a reddish beeswax-yellow tone with some fine paler striations.

Side inscription:

Huang Shiqi zi (Seventeenth Son of the Emperor)

Seal script can be translated (relief *zhuanshu*, fourteen characters):

Without striving for it, one is in danger of losing the *Dao*;

Without showing integrity, one is in danger of changing his integrity.

5 cm. high; 4.5 cm. square

印面長方形，印紐圓雕一蹲踞獅子，迴身與攀附其尾上的幼子對望，面目表情生動，毛髮刻畫細膩，一絲不苟。石料濃黃色帶蘿蔔絲。

邊款：皇十七子

印文（朱文篆書）：不講求惟恐失道，不見節惟恐易節。

高5公分；長及寬4.5公分



Fig. 6



Fig. 7

Yinli (1697–1738) was the twenty-seventh son of the Kangxi emperor, and the Seventeenth Prince (many of his brothers died at birth or very young). He was an early supporter of his fourth brother Yinzen, later the Yongzheng Emperor, and was one of the only three beneficiaries in the aftermath of the bloody power struggle for the throne. When Yinzen became the emperor, he was promoted to the position of King of Guo (*Guojunwang*), and later promoted again to *qinwang*, the highest position attainable after the Emperor.

Yinli was said to be exceptionally bright and able in government. He was also proficient in poetry and calligraphy, and fond of travelling. The seal script on the current seal very much reflect the Neo-Confucian teachings that he would have received in his studies, a reminder that one should constantly seek the cultivation of the mind and be mindful of one's integrity.

The carving of the lions on this seal is of superb quality. Its rendering of musculature of the animal, as well as the fine, meticulous incision on the tails and mane, all point to a master carver in the league of Yang Yuxuan, who was active in the early Qing period and made pieces for the court (a similar seal by Yang Yuxuan, also carved with a lioness and a lion cub on the finial, is in the Palace Museum Beijing and illustrated in *The Complete Collection of Treasures from the Palace Museum – Scholar's Objects*, Hong Kong, 2009, p. 257 – fig. 6) The face of the lion on the current seal is also very similar to that of a mythical beast on a soapstone seal made for the Yongzheng emperor (illustrated in *The Complete Collection of Treasures of The Palace Museum – Seals*, Hong Kong 2006, p. 218 – fig. 7).

胤禮 (1697 - 1738) 是康熙皇帝第二十七個兒子，照例夭折的兒子不算，故他排名十七，也就是皇十七子。他很早就加入了皇四子胤禛的黨羽，也就是後來的雍正皇帝。他與皇十三子胤祥，十六子胤祿，是在皇位鬥爭的餘波下漁翁得利的極少數三人。雍正登基後，他被封為果郡王，兩年後又晉升為親王，也就是皇帝之下最高的王位。

胤禮極為聰明能幹，並且擅長詩詞書畫，喜好遊山玩水，許多名山古剎都曾見他蹤跡。這個印章當是他的私人用印，印文表達了新儒學的思想，勉勵警惕自己要時時勤學求道，堅守志節。

此印獅紐的雕刻極佳，有大師風範，當是如楊玉璇一輩的匠人所刻製。楊玉璇為清初雕壽山石的名家，故宮現藏他的太師少師紐印章，登錄於故宮博物院藏文物珍品大系 - 文玩，香港，2009，257頁，可與本印互作比較。故宮另有一雍正皇帝的私章，其上角端的面目與本印的獅子所雕非常相近，當是出於同一人之手，見故宮博物院藏文物珍品全集 - 印璽，香港，2003，218頁。







6 A SONGHUA INKSTONE 松花石硯

Qianlong incised four-character *zhuanshu* mark and of the period (1736–95)
乾隆 四字篆書刻款

The rectangular inkstone with a protruding circular water-well at the top. The slightly raised edges incised with archaic 'S' scrolls. The base recessed and inscribed in the centre with the four-character reign mark in *zhuanshu* script. The fine horizontally-grained stone is softly polished to a silky touch. The original zitan fitted box inset with a turquoise border at the interior.

8 cm long; 5.5 cm. wide

硯長方形，硯面淺開長方形硯堂，硯額凸圓墨池，周圍起邊框，上雕陰線鉤紋。硯背陰刻篆書四字款。石肌紋理清晰，淺淡相間，質地溫潤。配紫檀鑲松石木盒，極為考究。

長8公分；寬5.5公分

The small size of this inkstone and the fact that it has remnants of cinnabar in the well, indicate that it could have been used for writing comments on memorials sent by ministers and officials while the Emperor was travelling.

Green stone from the Songhua River in Jilin province was originally used as whetting stones. The Kangxi emperor spotted its potential and asked an ink stone to be made from it, which proved to be exceptionally suitable for grinding ink, and it became a new resource for making ink stones for the seventeenth and eighteenth-century Chinese court. It has an attractive light green colour, tight structure and fine grain, smooth to the touch but not too smooth to prevent the ink forming. The Kangxi emperor was proud of the fact that the origin of this fine stone was close to the Manchu homeland, and decreed it for the sole use of the court.

Most Songhua ink stones in the palace collection bear reign marks, and many of them have remnants of red ink on them, so obviously they were often used for grinding red ink, probably because it has the added benefit that the colour of red cinnabar looks very attractive against the pale moss green.

此硯比一般形制小，上又有朱紅墨跡，應是皇帝巡行之時隨身攜帶用以批改奏摺所用之硯。

松花江所產的綠色石頭本是作礪石之用，康熙皇帝發現它色澤雅致，細膩堅硬，滑不拒墨，是作硯石的上好材料，又因其產地與滿人祖先發祥地相近，故備受皇室推崇，成為御用品，民間不得擅採。康熙時開始開採，到清末硯坑便關閉，故產量不多，甚為珍貴。

大多在清宮中的松花石硯皆有年款，並且許多都帶朱紅色墨跡，故推測有許多都用以磨硃砂墨，紅綠相映，分外賞心悅目。





7 A SUPERB CARVED CINNARBAR LACQUER BRUSHPOT

剔紅三顧茅廬圖筆筒

Qianlong period (1736–95) 乾隆

The slight flaring cylindrical brushpot carved in shallow to medium relief around the exterior with a continuous landscape scene depicting Zhuge Liang fishing by the lake beside a thatched hut, approached by three visitors – Liu Bei in his royal attire, Guan Yu dressed as a general holding a long broad sword, and Sima Hui in his official clothes. The trio is followed by a group of attendants, some holding banners, weapons and parasols, next to an elaborate chariot and a pitched tent. The landscape is further embellished with cranes, gnarled pine trees and distant pavilions.

13.7 cm. high; 11.5 cm. diam.

筆筒圓形，口沿略敞，通體雕三顧茅廬故事。諸葛亮在河邊垂釣，旁有一草廬，劉備王公打扮，關羽手提偃刀，與身穿官服的司馬徽一行來訪，後面隨行的侍從，或撐傘蓋，或拿槍戢，或掌軍旗，候在華輦帳篷邊，景中山石嶽崎，松柏繁茂，間點綴亭台。

高13.7公分；徑11.5公分



Fig. 8

The story of Liu Bei thrice visiting Zhuge Liang is perhaps one of the most famous episodes in the *Tale of the Three Kingdoms*. It reflects the heart of Confucian ideology in its quest for the perfect collaboration between a wise and modest sovereign and an able and loyal subject. Zhuge Liang, being a cunning and resourceful strategist, chose to live the life of a hermit until Liu Bei came begging for his service. Liu Bei, although higher in position and power, showed extreme humility, knowing that without the help of his loyal subjects he would not be able to accomplish his ambitions.

Another interesting aspect of this scene is that Zhuge Liang is depicted fishing here, which was not the case in the original story as told in the *Sanguo Zhi*. The fishing alludes to another tale between Jiang Shang and King Wen in the Zhou dynasty, which was popularised by the publication of *Fengshenbang Yanyi* (*Tales of the Investiture of the Gods*) by the Ming writer Chen Zhonglin. A Yuan woodblock print from *Xinkan Quanxiang Pinghua Wuwang Fazhou Shu* (New-Block Fully Illustrated Tales of King Wu's Toppling of King Zhou) circa 1322, a precursor of the Ming version, shows this scene (fig. 8). Essentially a similar story of a sovereign humbly requesting the service of an able vassal, it has a happier ending in that the King Wen (or rather his son King Wu) actually succeeds in toppling the tyrant King Zhou of Shang, unlike the more disappointing ending for Liu Bei and Zhuge Liang. It is possible that the carver of the current brush pot had seen this woodblock print, or a print of similar composition, and incorporated it in his own.

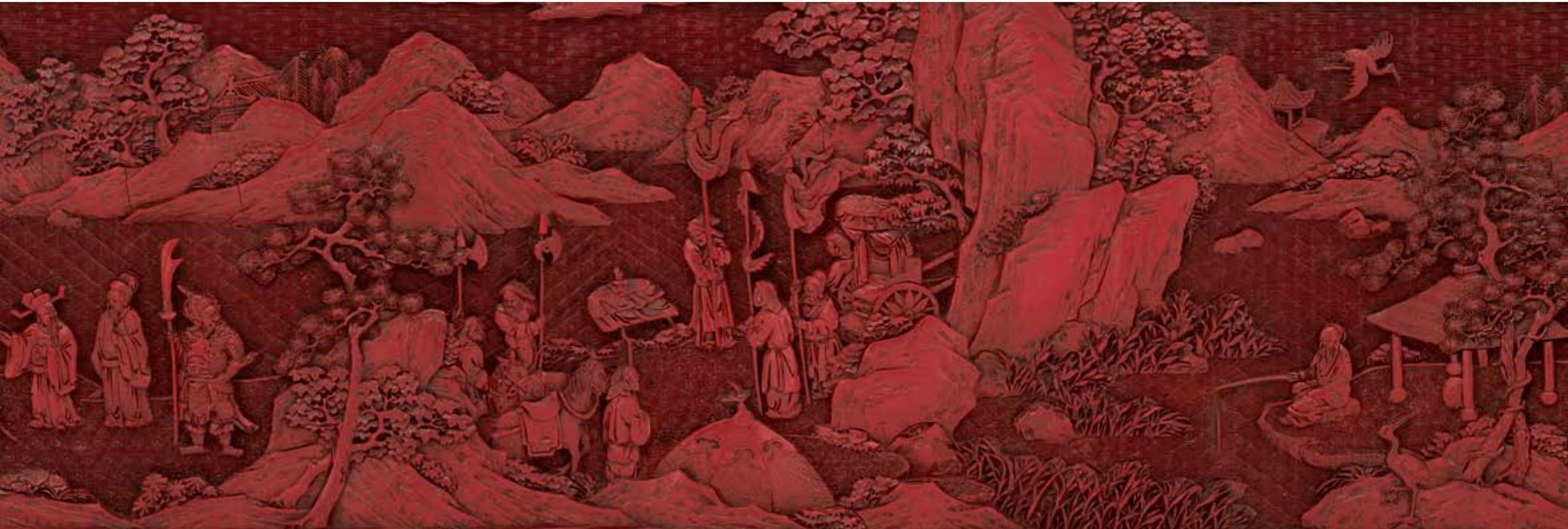
The carving style of the current brush pot is typical of Imperial Qianlong period carved-lacquer pieces in its fine execution of details and complexity in composition. Compare a carved cinnabar lacquer brush pot of very similar form and style, depicting Wang Xizhi exchanging calligraphy for geese in the National Palace Museum, Taipei, illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, Taipei 2002, no. I-44, p. 55 (fig. 9).

劉備三顧茅廬尋訪諸葛亮的故事是三國演義裡最膾炙人口的故事之一。它表達了儒家中心理想的一個境界 - 明智的君主，謙卑地尋求忠心賢才的輔助。諸葛亮雖然有才幹，但是選擇了隱居山林的生活，表現了他不求名利的志節，而劉備雖然身分與權力都在諸葛之上，卻為求賢才不恥下問，深知他需要人材才能成大事。

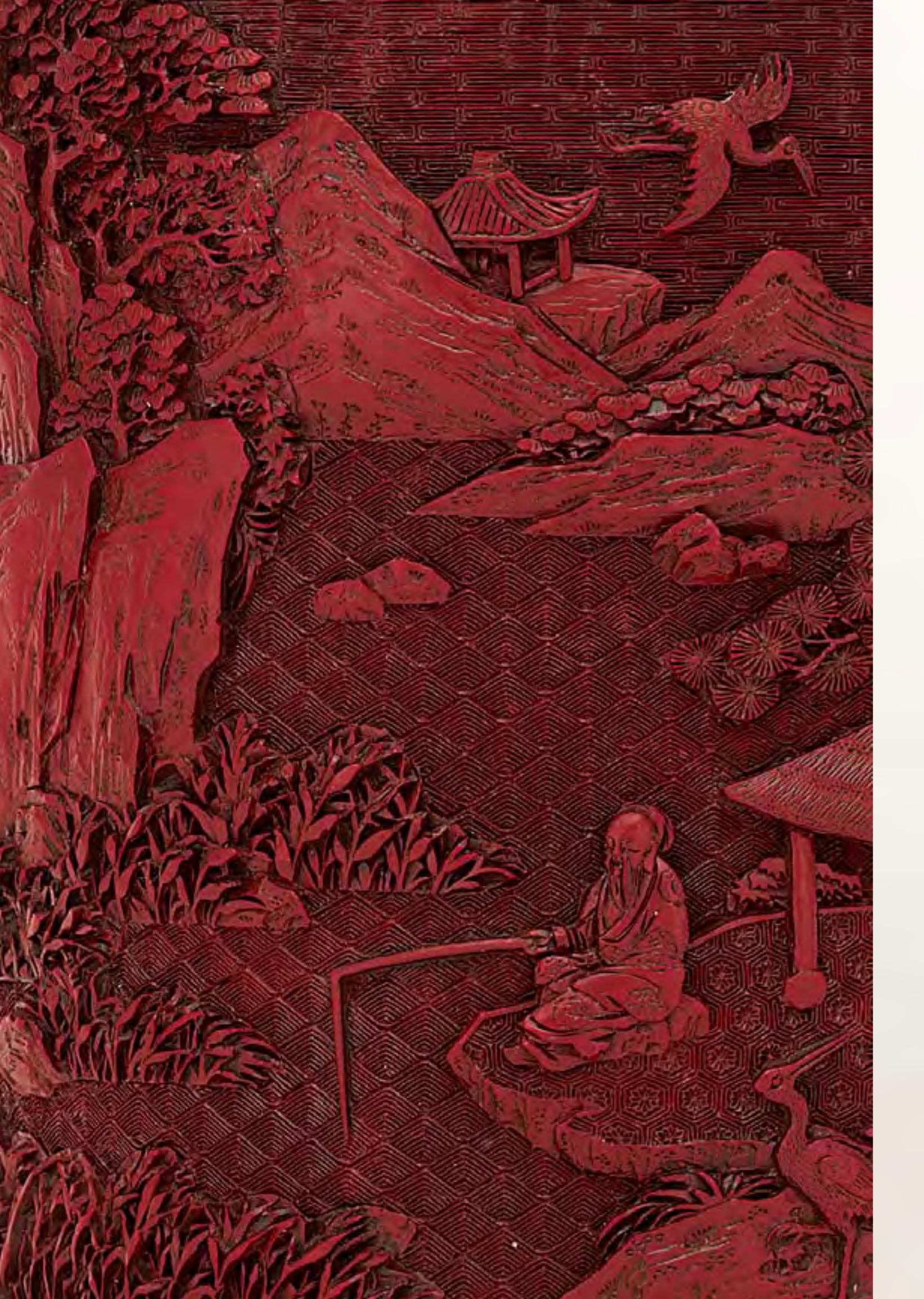
這個筆筒另外一個有趣的地方是，故事原文裡並未提及諸葛亮在垂釣。這個主題讓人聯想到另一個聖主得賢臣的故事 - 周文王與姜尚。這個故事雖在明朝陳仲琳的封神榜演義出刊之後廣為流傳，但是故事本在民間就頗為盛行。元至治年間所刊行的平話本新刊全相平話武王伐紂書中便有關於此段故事的板畫，與本筆筒的構圖頗有雷同之處（見1號），可能雕漆工匠曾見過類似板畫，再從上面增刪演化而出筆筒上的紋飾。姜尚最後助文王之子武王伐紂成功，比起諸葛和劉備的結局又更圓滿了。



Fig. 9



本筆筒的雕刻風格是典型的乾隆工，刻畫細膩而構圖繁複。同類形的筆筒可見台北故宮博物院藏一剔紅羲之換鵝筆筒，登錄於乾隆皇帝的文化大業，台北，2002，I - 44號，55頁。



8 A HUANGFURONG SEAL 黃芙蓉石印章

Signed by Shang Jun, Kangxi period [尚均] 款，康熙

The seal of rectangular section, the top carved in shallow relief with two archaic dragons flanking the carver's signature Shang Jun in relief, above a band of interlocking 'T'-scrolls around the rim.

The side inscription:

Carved by Jishan in the beginning of autumn in the renxu year (1802)
The seal inscription (intaglio zhuanshu, seven characters):

In the empty room, a few books remain

6 cm. high

印面方形，印紐淺浮雕一對博古螭龍，陽紋款，口沿一圈迴文。

邊款：壬戌初秋 几山篆

印文（白文篆書）：虛室猶存幾卷書

高6公分

Zhou Bin, sobriquet Shang Jun, was from the Zhangzhou area of Fujian, and active during the Kangxi period. He was famed for his soapstone carvings of figures and seals. It is said that he might have worked at the court, although there are no records in the palace that support this theory. Nevertheless, examples of his work exist in the Palace collection, a testament to their popularity. The carving of the archaic dragon scroll on the current seal is exceptional, with very crisp details and subtle undulation, exemplifying Zhou Bin's mastery in soapstone carving. (Compare a pair of soapstone seals carved by Zhou Bin illustrated by Moss and Tsang in *Arts from the Scholar's Studio*, Hong Kong, 1986, p. 85 – fig.10)

It is common for one artist to make the seal, while another specialising in seal-script carving to carve the characters on the face. Qian Shanyang (1765–1807), sobriquet Jishan, was a native of Xiushui in the Zhejiang province. He was a grandson of scholar painter Qian Zai (1708–1793) and was himself well known for his painting and calligraphy. He studied bronze inscriptions and based his seal script on the Han style, with a unique sense of composition in arranging characters. He was one of a group of four seal carvers active in the Jiaxing area during the Mid-Qing period. The studying of ancient bronze scripts became really popular in the Early Qing period amongst scholars, especially with the emphasis on philology in the Qianlong and Jiaqing era, as is shown in the style of the seal script on the current seal.

周彬，字尚均，福建漳州人。康熙時雕人物印章而負盛名。據說曾在宮中行走，但目前尚無確切紀錄證明。雖然如此，故宮博物院確實藏有其作品，不可否認他是受到肯定的。此印上的螭龍紋飾簡練工整，一絲不苟，可以看出周彬的雕刻功力。帶尚均款的一對壽山石印章，著錄在*Art From the Scholar's Studio*，香港，1986，85頁。

錢善揚(1765 - 1807)，號几山，秀水（浙江嘉興）人。錢載之孫。長於金石考據，善鑒別；工詩文，擅書法，神似董其昌，能畫。竹石花卉傳其祖法，山水也具風韻。治印得力於秦漢法，疏密處理脫塵超俗，自闢蹊徑，用刀渾古自然，所作有蒼莽古樸之趣。鴛湖四山之一。乾嘉之際文人對金文考據學有特別深入的研究，也引發了摹仿青銅器上銘文的篆刻風格，此即一例。



Fig. 10

9 A DUAN INK STONE
端石九如硯

Dated 16th year of Qianlong, corresponding to 1751 and of the period
乾隆十六年製

The ink stone shaped as a large *lingzhi* fungus further surrounded by a cluster of eight smaller *lingzhi* fungi, forming the inkwell. The markings of each fungus worked to resemble the natural grooves of the stone, with some of them accentuated with the outer 'skin' of the boulder. The slightly convex base inscribed with an inscription and the date. The stone of a fine grained dark purplish colour. The original fitted black bodiless lacquer box inlaid in mother-of-pearl on the cover with the characters *Jiu Ru*.

20 cm. long; 5.7 cm. high;
the box 21 cm. long; 6.9 cm. high

硯石靈芝形，硯堂微凹，旁飾八朵小芝，參差相間，以其間空隙開為墨池。
靈芝上紋理不落斧鑿痕跡，如自然形成一般，並留有石皮點綴。底稍凹，刻銘文。
石質緊密細緻，顏色黑紫。原裝黑漆盒，以螺鈿鏤 [九如] 二字。

長20公分；高5.7公分
盒：長21公分；高6.9公分







The inscription can be translated:

May Heaven protect and secure you, So that you never stop to rise (prosper)-Like a mountain, like a hill; like a ridge, like a mound.

Like a river just in flood, never cease to increase.

Like the constancy of the moon; like the ascent of the sun.

Like the longevity of the Southern Mountain, never corrode, never collapse.

Like the prospering of pine and cypress, never without someone to succeed you.

Two paragraphs from *Tianbao*, six stanzas highlighted

On the ninth day of the ninth month in the *xinwei* year, the 16th year of Qianlong reign, inscribed by the Master of Jingji in the Ancient Moon Pavilion.

Seal:

Xiabin (illustrious guest)

銘文：

天保定爾，以莫不興；（願天保守堅定你，讓你無事不興。）

如山如阜，如岡如陵。（像座山，像座阜，像座岡，像座陵）

如川之方至，以莫不增。（好像正要漲的河流，不停增加。）

如月之恆，如日之升；（像月的恆常，像日的東升。）

如南山之壽，不蠹不崩。（像南山的長壽，不減少也不崩塌。）

如松柏之茂，無不爾或承。（像松柏的繁茂，不乏承繼你的人。）

天保二章章六句

乾隆十六年歲次辛未九月九日

敬吉主人書於古月樓

鈐印：霞賓

The inscription on this ink stone is taken from the *Book of Odes*. The name of the ink stone *Jiu Ru* (Nine Similes) refers the character *ru* (like or similar to) with appears nine times in the text. As the character is also the same as the *ru* in *ruyi (lingzhi)*, it is a clever word play to link the inscription to the ink stone.

At the first sight, this ink stone is an auspicious object with a wish for longevity. The chapter from the book of *Odes* has long been associated with birthday wishes, and the *lingzhi* fungus is thought to prolong life. The number nine, which is referred to repeatedly on the ink stone, is especially auspicious in being the most 'yang' number of all.

On closer inspection, however, one starts to see more than meets the eye. The signed name, for example, is very curious. 'Master of Jingji' seems to be the sobriquet of a scholar, but no such person or studio is recorded. He was obviously a learned man and with considerable wealth to have possessed such an object. Who was he? Why did he want to conceal his identity, if the inscription was indeed merely a good wish for longevity? Similarly 'Ancient Moon Pavilion' and the seal *Xiabin*, are unrecorded names, and merely add to the confusion.

The phrase *jingji* comes from the *Interpretation* of the sixth line of the hexagram *Xu* ('to wait and persevere') in *The Book of Change*:

'Three uninvited guests arrive; to treat them with care (*jing*), it will eventually become auspicious (*ji*)'.

The hexagram *Xu* is made up of two trigrams: *Qian* (three unbroken lines, sky, perseverance,) at the bottom and *Kan* (two broken lines flanking one straight line, water, abyss) on top. The *Kan* trigram signifies dangerous and perilous situations. The 'three uninvited guests' refers to the *Qian* trigram, with its three horizontal unbroken lines. The arrival of the *Qian* trigram is supposed to turn the crisis around into an auspicious ending.

So, what is the significance of all this and how does it help us understand this piece? Perhaps historical records can assist in unravelling the mystery. In the 16th year of the Qianlong reign, it is recorded in the *Qingshigao* (History of the Qing) that the Yellow River breached the riverbank in the Yangwu area (modern day Yuanyang in Henan province) in the sixth month and created a flood. Work started immediately to repair the bank, but it did not finish until the 11th month of that year, almost half a year later. It would have affected a very large area of land, and it is very possible that the owner of this ink stone knew of the incident, or suffered losses as a result. Therefore, he has chosen to inscribe his ink stone on the day when the force of 'yang' is the strongest, using various symbolisms as well as allusions to convey his wishes to heaven. The calamity caused by water (as corresponds to the trigram *kan*), he hoped, would be dispelled by the arrival of a positive force or energy, as described in *The Book of Change*, so the situation can be turned for the better.

The repeated use of the number 'nine' is a way to invoke the 'yang' energy represented by the trigram *Qian*. The total number of characters in the whole inscription is a well-calculated eighty-one (nine times nine), by no means a mere coincidence; and the character *gu* (ancient) in 'Ancient Moon Pavilion' is a homonym to the character *jiu* (nine) in old Chinese reading. The seal mark *Xiabin*, which literally translates as 'Illustrious Guest', could again be referring to the trigram *Qian* – a further invocation of the positive yang energy. And as the emperor himself is called Qianlong, it could also be interpreted as the person's wish that the swift actions by the emperor would effectively put an end to the disaster.

Who could have been the owner of this mysterious ink stone? It is very hard to ascertain, but we can venture a guess. The calligraphy closely resembles that of Chen Shiguan (1680–1758), a prominent official in Qianlong's court (his calligraphy can be found on an album in the Palace Museum, Taipei, titled *Sheng di ming wang shan duan lu* – 'Kind deeds of Sage Emperors and Wise Kings', recorded in *Gugong Shuhua Lu*, juan 8, vol. 4, p. 166). He was familiar with flood conservation, as he worked as supervisor of the water system in 1737. In his official biography in *Qingshigao* it was stated that he particularly concerned himself with floods, and often requested repeatedly to the Emperor for actions when floods happened, sometimes tearfully. The Emperor once jokingly commented that 'Chen Shiguan is crying to me for the people again!' We also know that he was demoted from his post as the Grand Secretary, and was not reinstated until 1751, the year the current ink stone was inscribed. Coincidentally, this was also the year of Qianlong's first tour to the South, and he stayed at Chen Shiguan's residence in Haining, Zhejiang province. Qianlong was very impressed with the house, and composed six poems on his return to commemorate his stay. One of the poems mentioned the Moon Pavilion (*Yue Ge*), and it is possible that this is the Ancient Moon Pavilion mentioned in the inscription. It was by no means a coincidence that Chen got promoted again after Qianlong's Southern Tour. Perhaps Chen was praying for the people who have suffered from the flood, or perhaps he was praying he would be promoted again, in any case, if the ink stone did belong to him then it proved to be a very auspicious talisman, as indeed he was reinstated in the same year, and the flood was stopped.

Part of the joy in handling scholar's objects lies in studying and deciphering the layers of meanings associated with them. Often one's assumptions and theories are by no means infallible, but the process itself is part of the appreciation. Perhaps one day a more definite attribution for this wonderful piece can be attained; in the mean time, the riddles remain for all to enjoy.

Two other Duan ink stones in the Imperial collection are recorded in the *Xiqing Yanpu*, both formed with clusters of nine *lingzhi* fungi. Both of these two ink stones bear Imperial inscriptions by the Qianlong Emperor, indicating that the design was popular at court and appreciated in the Imperial study (fig. 11).

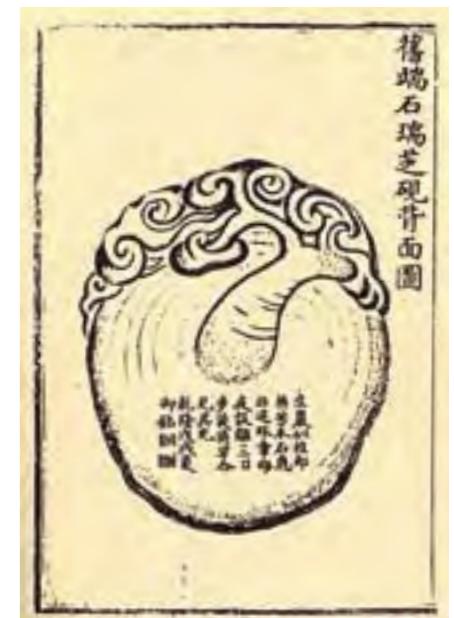


Fig. 11



此硯上的銘文來自詩經〔天保〕章，擷取兩個章節六句。因為章節裡共有九個‘如’字，故名此硯為〔九如〕，又應了硯上的九朵靈芝（如意）。

此硯乍看之下似乎是祝壽用的壽禮。天保九如久被沿用為祝壽的吉祥用語，而靈芝有延壽之功，‘九’又是極陽剛的吉祥之數。

細看之下，發現有些值得深究之處。敬吉主人似乎是某人的稱號，可是考證下發現沒有這號人物。他應是個通文之人，並且應該身家顯赫，否則不會擁有如此佳硯。若這真只是個祝壽之禮，為何避諱姓名不提？再查古月樓和震賓，都是不可考的人名或地名，令人徒增疑惑。

‘敬吉’這個詞來自易經繫傳需卦上六爻的爻詞：

‘入於穴，有不速之客三人來，敬之，終吉。’

需卦上坎（水）下乾（天）。坎卦代表險，陷，到了上六爻已經是‘入於穴’極為凶險之地，這時有‘不速（不請自來）之客’三人（意指乾卦三個陽爻）到來，只要小心對待，就能逢兇化吉。

為什麼此硯的主人會署名敬吉主人呢？或許我們可以從史料上找到答案。清史稿高宗本紀卷二記載：

十六年 ...七月己卯，河南陽武十三堡河決 ... 命高斌赴河南辦陽武河工 ... 山東平度等州縣水災 ... 山西鳳台等九縣水災 ... 八月，... 河南商丘等十四縣水災 ... 山東鄆平等五十三州縣水災... 十一月庚辰陽武決口合攏。

十六年七月河南陽武（今原陽）地方的河堤決潰，造成水災，牽連了幾十個州縣，並且修復工作持續到十一月，將近半年時間。硯台的主人應該知道這場嚴重的天災，亦或本身也受到牽連。他選擇在九月九日陽氣最盛的時候，在自己的硯台上刻銘，希望能如易經所示，招來乾卦的極陽之氣使這場由水（坎）帶來的災異終能逢兇化吉。

銘文中反覆地提到‘九’這個數目，連銘文的字數都算好了恰八十一個字（九九），決不是巧合。古月樓的‘古’字和‘九’的古音同音。而‘震賓’又暗指乾卦的三個‘不速之客’，總而言之，整個銘文皆緊扣需卦繫辭，盼乾卦的到來能使局面轉危為安。而乾隆皇帝的年號也有‘乾’字，是否也有冀望聖天子的決斷，能快把這場災難結束之心？

此硯主人是誰雖難以確定，不過我們可以作個推論。首先，銘文的字體極像台北故宮博物院所藏的一本冊頁聖帝明王善端錄（著錄故宮書畫錄，卷8，四冊，166頁）上之題跋。此為文淵閣大學士陳世倌（1680 - 1758）所書。清史上記載，他在乾隆六年當上大學士，並於同年秋天督導水災工程。後來他因事被奪職，到了十六年才又入閣，也就是此硯銘刻的同一年。他的列傳提到他‘入對及民間水旱疾苦，必反覆具陳，或繼以泣。’連乾隆皇帝都揶揄他‘陳世倌又來為百姓哭矣！’可見他對百姓受到水患所苦是非常不忍的。另一件巧合是，十六年春，乾隆皇帝第一次南巡，住的就是陳世倌海寧的宅第隅園（後被賜名安瀾園）。回宮後，乾隆對此園念念不已，作了六首詩詠之。其中曾提到園中一處樓閣名喚‘月閣’，是否就是古月樓的別名？陳世倌在乾隆南巡後重升為大學士，應該與此次南巡有關。若此硯真是他的舊物，那麼，不論他的銘刻是為百姓受災祈福，或是為自己仕途崎嶇祝禱，都得到了效果。水災在十一月終停止，而陳世倌也在同年再當上文淵閣大學士。

文房器具令人愛不釋手之處，常在於解讀研究它們背後所隱含的意義與典故。常常一時的推論與假設並不盡完全正確，但是摸索的過程本身便是趣味所在。也許終有一天博學的同好能為此硯的出身作出定論，在此之前我們就樂在謎中吧！

西清硯譜中收錄了兩方與此硯形制相近，都雕了九朵靈芝的端硯，並皆有御題詩在上，說明乾隆對這種硯形頗為喜愛。

10 A PALE CELADON JADE WASHER
青白玉雙童戲龍水洗

Qianlong period (1736–95) 乾隆

The circular jade washer carved as a flaring bowl standing on a slightly recessed base. Further carved with a dragon clambering up one side peering over the rim, between two boys; one dressed as an official and holding a *ruyi* sceptre, while the other is standing on openwork clouds and wearing regular child's clothes with a large flaming pearl in his hands. The jade is softly polished and has an even pale celadon tone with some slight striation.

16 cm. wide

Provenance:

Spink & Son, 5 June 1918
Captain A. T. Warre, no. 140
George Francis Warre, CBE

水洗圓形，敞口，臥足。器外壁圓雕一龍，盤桓而上，鱗爪分明。兩旁各立一位童子，一著文官服飾，手持如意，一作孩童打扮，足踏流雲，手捧火珠。玉質拋光柔和，承淺青色。

寬16公分

來源：

Spink & Son, 1918年6月9日購得。
A. T. Warre 上尉, 140號
George Francis Warre, CBE





In 1753 the Qianlong Emperor composed a prose entitled *Yubeiji* (On A Jade Cup). In the it he recounted showing a supposedly antique jade cup decorated with two boys to the lapidary Yao Zongren, who was working in the Imperial jade workshop *Ruyiguan*. After handling it Yao Zongren told Qianlong that the cup was actually made by his grandfather in Suzhou, and was not as old as it appeared, but had been artificially patinated to deceive. Qianlong recorded in detail Yao's accounts on the methods employed by jade makers to fake antique pieces. It showed that firstly there was a big market for antique jades in the early Qing period; secondly the practice of faking jades was already rife at least as early as the Kangxi period; and lastly that fake pieces sometimes made their way to the court unsuspected. It also showed that the Qianlong emperor had a thirst for knowledge as well as a real love for antique pieces.

This incident undoubtedly left an impression on Qianlong's mind, as after he composed the prose he commissioned a lacquer chest and a *zitan* box to be made for the jade cup (illustrated in *The Complete Collection of Treasures of the Palace Museum – Jade Ware (III)*, Hong Kong, 1995, no. 202, p. 247 – fig. 12). It is very possible that the Qianlong emperor also commissioned the current washer around the same time. However, there is no mistaking the current washer as antique. Its style is typical of the eighteenth century, complimented by extremely skilful carving not to be found in previous periods. The addition of a dragon further enhanced its imperial provenance. Another comparable jade bowl carved with five boys in the Palace Museum, Beijing, is illustrated in *ibid*, no. 188, p. 200.

乾隆皇帝在十八年作了一篇文章，題名玉盃記。文中他提到，有一日他賞玩一件雙童耳玉杯，本認為是漢朝古物，但是摸起來手感不佳，於是將玉杯拿給如意館玉匠姚宗仁看視，請教他年代。姚宗仁看畢了後笑說，這是他的祖父所作，並非古物，而是騙人的仿製品。乾隆聽後頗感興味，不但將姚宗仁所敘述的仿玉作法詳細地記下來，還令工匠雋刻在紫檀匣上，與玉杯一起收藏。從這裡我們可以看到，古玉市場至少早在康熙年代就已經非常蓬勃，致使有商人製作偽品出售，造成氾濫，進而連宮中都出現了仿製品。另外，乾隆對於古物的愛好從此可以清楚看見，並且他的求知欲強烈，不恥下問尋求解答。

玉杯現在北京故宮博物院，著錄在故宮博物院藏珍品全集 - 玉器（下），香港，1995，202號，247頁。有可能此杯是乾隆在與姚宗仁對話，留下深刻的印象後，令工匠所作。然而，此杯完全是清中期的風格，精湛的雕工讓人一望而知是宮中的作品，尤其加了龍紋，更令人不容置疑。故宮另藏有一件雕有五個童子的水洗可作比較，著錄在故宮博物院藏珍品全集 - 玉器（下），香港，1995，188號，200頁。



Fig. 12

11 AN IVORY WRIST-REST
牙雕香山九老圖臂擋

18th century 十八世紀

The rectangular wrist-rest is concave on the front and carved in shallow relief with Shoulao holding a scroll in his hands. The reverse is recessed and carved in shallow to high relief to depict the Nine Elders of Xiangshan (Fragrant Mountain) and their attendants in a pine strewn landscape with a wooden bridge in the near-ground, and buildings hidden in clouds in the far-ground.

21.7 cm. long; 3.5 cm. wide

臂擋長方形，正面略微拱起，淺雕壽老雙手捧一卷軸；背面高浮雕香山九老，
於松柏錯落，兼有小橋流水的山石之間或談笑，或高論，或賞畫，悠閒自在。

長21.7公分；寬3.5公分





The Nine Elders of Xianshan were a group of scholars, led by the poet Bai Juyi (AD 772–846), who lived the life of hermits at the end of Tang dynasty in protest of the corrupt regime of the day.

Bai's poem *The Xiangshan Temple* described his life of self-exile:

"The empty room is silent and the old man is leisurely,
Flocks of birds and trailing clouds, go forth and back.
Home-brew fills the bottle; books fill the shelves –
I have moved half of my belongings to Xiangshan!"

The image of the Nine Elders of Xiangshan is not only an idyllic scene of scholars enjoying the quiet life in nature, but also serves as a reminder for a sovereign to be mindful in the affairs of government, lest his subjects become disillusioned self-exiles. The Fragrant Mountain is situated in Luoyang and overlooks the famous Longmen caves with its magnificent Buddhist stone carvings, hence it also alludes to the escapist ideas in Buddhism.

The wrist rest is used to help stabilise the hand when writing small characters, normally with a concave side for the wrist to rest on. In the 18th century ivory became widely used for carving wrist rest and while the front is normally fairly plain, the reverse is often carved with elaborate decoration, showcasing the carver's virtuosity in craftsmanship. A larger wrist rest of identical composition to the current piece is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures from the Palace Museum – Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 155, p. 189 – fig. 13. Compare also the wrist rests carved by the ivory carved Huang Zhenxiao in the National Palace Museum illustrated in *Emperor Ch'ien-lung's Grand Cultural Enterprise*, I-43, p. 55.

香山九老是唐朝末年以白居易為首的九位老人，因時局腐敗而退隱於香山。

白居易一首名香山寺的詩描述了他歸隱的生活，頗有興味：

空山寂靜老夫閒，伴鳥隨雲往復還。家釀滿瓶書滿架，半移生計入香山。

香山九老的題材，不只是一幅文人於山水間悠閒自得的行樂圖，還寓有警惕君主為政謹慎之意，以防自己的臣子都成了自我流放的鄉隱野人。香山並與聞名的佛教聖地龍門石窟對望，故也帶有佛教中尋求解脫的涵義。

臂擋是幫助穩定手腕以便書寫的工具，通常與手腕接觸面略拱起。十八世紀象牙製臂擋逐漸風行，並且工匠常在反面精鏤細刻，展現自己的功力。北京故宮藏有一件與本品完全相同的臂擋，當是同一位工匠所作，見故宮博物院藏珍品全集 - 竹木牙角器，香港，2002，155號，189頁。台北故宮還藏有一件帶黃振效款的精美臂擋，可與本品作比較，見乾隆皇帝的文化大業，台北，2002，I - 43號，55頁。



Fig. 13

12

A FOUR-COLOURED OVERLAY GLASS WASHER
灑紅白料套色桃形洗

Qianlong incised four-character mark and of the period (1736–95)
乾隆 四字楷書刻款

The washer is shaped as a peach with a circular aperture, borne on a leafy branch and accentuated with a bat in flight. The glass is of ruby-splashed opaque white with the branch and the bat picked out in translucent ultramarine and purplish blue. The flat base is wheel-cut with the reign mark in *kaishu* script.

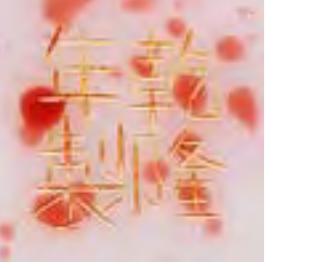
6.5 cm. wide

水洗桃形，白料灑紅，襯以綠碧璽色枝葉，藍色蝙蝠，圓口沿，掏膛勻整，
平底上刻年款。

寬6.5公分

The organic shape of this glass washer probably derived from jade pieces of 17th and early 18th century, such as the jade washer in the National Palace Museum, Taipei, illustrated in *Wenfang Juying*, National Palace Museum, Taipei, 1996, p. 173. Compare also the red overlay white glass washer decorated with bats in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Scholar's Objects*, Hong Kong, 2009, no. 197, p. 206, which bears a very similar mark to the current piece (fig. 14).

此洗的形制應是從十七十八世紀同類形的玉器上演化而來，如故宮博物院所藏之青玉
桃形洗，著錄於文房聚英，台北故宮博物院，1996，173頁。另外北京故宮所藏一套
紅料的雲蝠紋水洗，有非常相似的年款，可資比較，見故宮博物院藏文物珍品大系 -
文玩，香港，2009，197號，206頁。



Mark no. 12



Fig. 14



13

AN AGATE SEAL PASTE BOX AND COVER
瑪瑙蓋盒

Qianlong incised four-character mark with a double square and of the period
(1736–96) 乾隆 四字楷書款

The box and cover is of compressed spherical shape and stands on a circular, slightly recessed base. The translucent, well-polished stone has an attractive greyish brown tone with some subtle inclusions.

4 cm. diam.

盒扁圓形，圓圈足。質地通透有石紋，琥珀色。



Mark no. 13





14 AN IVORY BRUSHPOT
牙雕十八羅漢圖筆筒

Xing Xianzhi, Kangxi period (1662–1722) 康熙 獻之敬製款

The cylindrical brushpot is carved in shallow relief around the exterior with a continuous scene depicting the eighteen *luohan*: one descending from the heaven astride a dragon; some riding on a wooden raft crossing the sea; some amongst clouds; some having a discourse on Buddhist sutra; one pacifying a tiger, and the last group behind a rock inscribed with the maker's mark *Xianzhi jingzhi*, 'respectfully made by Xianzhi', with a seal mark *Xing*. The eyes of the arhats, dragon and tiger inlaid in dark horn.

13 cm. high; 9.5 cm. diam.

筆筒圓形，通景淺浮雕十八羅漢：有騎龍天降者，有承槎過海者，有騰雲駕霧者，有與虎搏鬥者，有講經論法者，各個姿態不一，惟妙惟肖，眼睛以黑色角質物點化。山石上署款並鈐印‘邢’。

高13公分；徑9.5公分

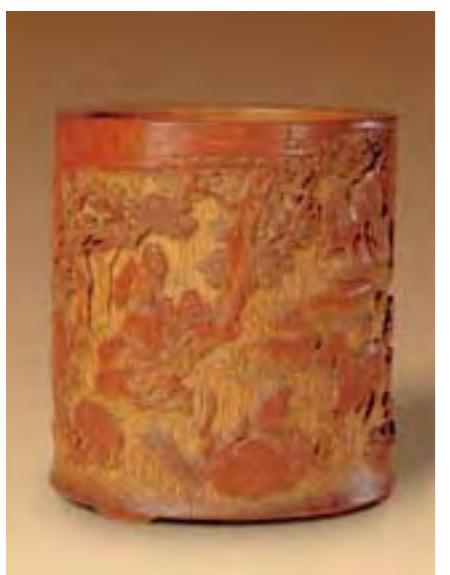


Fig. 15



Fig. 16

According to the *Gaochun Xianzhi* compiled by Li Siquan of the Kangxi period, Xing Xianzhi, probably born in the late Ming, specialised in the minute carving of olive-nuts, and was famous for his depictions of luohan. It was very common in the Ming and Qing period for carvers to work in various different media. The Yongzheng period ivory carver Chen Zuzhang, who carved the *Pleasure of Court Ladies in Twelve Month* (in Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no. 188, p. 231) was also known for his olive-nut carving (an example of his olive-nut is in the National Palace Museum, Taipei). While the current brush pot is carved with Xing Xianzhi's most renowned subject, the style of the carving seems much closer to the early Qing period. It is possible that Xing Xianzhi was still active during the Kangxi reign. Certainly in the Jiajing edition of the *Gaochun Xianzhi* there was no mentioning of him, so we can surmise that he only became well known afterwards. In any case the carving on the current brush pot is of superb quality and vitality, and shows that Xing was a very skilful and versatile carver.

The style of carving on the current brushpot is very similar to the 'reduced background relief decoration (*bo di yang wen*)' technique used by bamboo carvers such as Wu Zhifan in the early Qing period. Essentially a technique of shallow relief carving, it requires a great deal of subtlety and skill to create layering effect and details on a otherwise fairly flat surface (A bamboo brush pot by Wu Zhifan carved in this style is in the Palace Museum, Beijing, illustrated in *ibid*, no. 31, p. 32). It is possible that Xing Xianzhi was influenced by Wu Zhifan in his ivory carving. They were both from the Jiangsu area and would have both been familiar with the Jiading school of carving (fig. 15).

Compare also a carved cinnabar and green lacquer brush pot depicting the Eighteen Luohan, dated to the mid Qing period, is in the Palace Museum, illustrated in *Gugong Bowuyuan Cang Diaoqi*, Beijing, Wenwu Cubanshe, 1985, pl. 279 – (fig. 16).

根據李斯佺康熙時所編纂的高淳縣志：

邢獻之讀書能文，精刻工，兼善繪事，每以胡桃繪十八羅漢及屋宇、松竹，即雕鏤于上，詠題亦無所不備。

雖然現在還沒見到傳世的邢獻之微雕胡桃，但是此筆筒證明邢獻之也精於牙雕。在宮中行走，雕月曼清冊的牙匠陳祖章就有微雕作品傳世，現藏台北故宮博物院。可見兩者工藝有互通之處。

此筆筒的風格非常接近竹雕所用‘薄地陽文’的風格，如吳之藩所雕，現藏北京故宮博物院的一件竹雕筆筒，著錄於故宮博物院藏珍品全集 - 竹木牙角器，香港，2002，31號，32頁，可資比較。吳之藩與邢獻之同為嘉定地區人，故其風格有相近之處。

同一類題材的十八羅漢圖，還有一件綠地剔紅筆筒，著錄在故宮博物院藏雕漆，北京文物出版社，1985，圖版279。





15 AN OCTANGONAL SHE INKSTONE
歙石仿唐觀象硯

Dated to *Bingshen* year corresponding to 1776 and of the period
乾隆丙申年（三十九年）製

The inkstone is of octagonal shape and has a conforming water well with a slightly recessed base inscribed with two seals, below a five-character caption at the top.

16.5 cm. wide

Provenance:

Formerly in the Baude Collection, Dresden (by repute)
Purchased in Qingdao circa 1908 (by repute)

Exhibited:

Ostasiatische Kunst Museum, Berlin, 2001–2003

硯八方形，硯堂微凹，硯額開隨形墨池；硯底起邊框，額楷書仿唐觀象硯，
底中御銘並鈐印。石黝黑，質地堅硬細密。

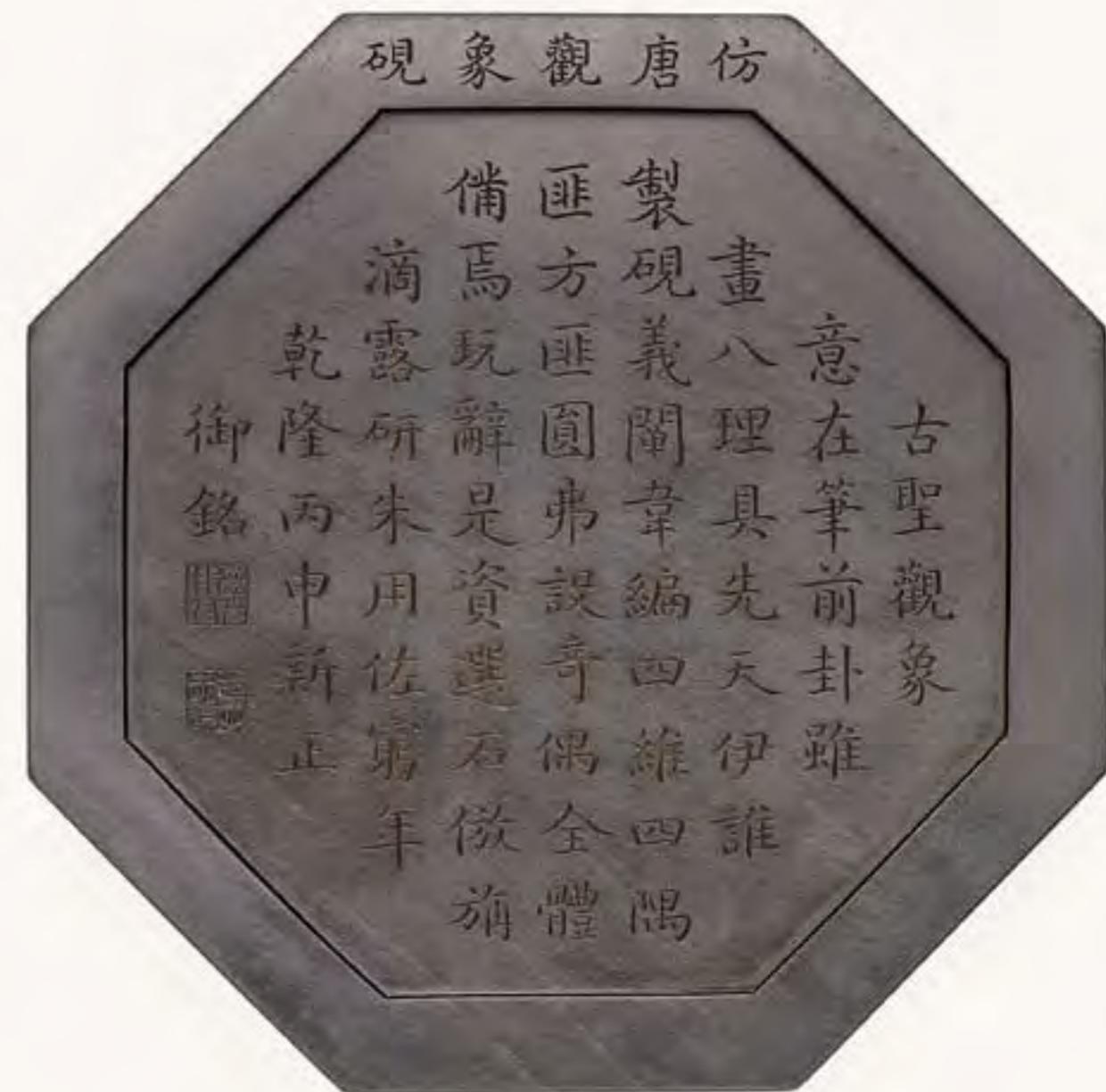
寬16.5公分

來源：

Baude Collection 舊藏，Dresden (傳)。
1908年左右購於青島 (傳)。

展覽：

Ostasiatische Kunst Museum，柏林，2001 - 2003。



The caption:

Imitation Tang *Guanxiang* (Observing Heaven) Ink Stone

The inscription can be translated:

The ancient sage observed heaven,

And put his ideas to pen.

Although eight trigrams were drawn,

Their principles were primordial.

Who has made this ink stone

To expound on *The Book of Change*?

With four sides and four corners,

Neither a square nor a circle,

Further adding yin and yang,

Now all components are present.

Playful words to add on it,

Choosing a stone to imitate it.

Dripping dew to grind ink red,

It will aid me till the end of day.

Imperial inscription on the New Year's Day of the *bingshen* year

Two Seals:

Sign of Virtue Within; Enlightened mind not far

銘文：

古聖觀象，意在筆前。（古聖伏羲觀天象，將其意記在筆前。）

卦雖畫八，理具先天。（卦象雖只畫八個，其理卻具足先天。）

伊誰製硯，義闡章編。（是誰製下這方硯，闡揚章編易經義？）

四維四隅，匪方匪圓。（四個對邊四個角，不是方也不是圓。）

弗設奇偶，全體備焉。（又設奇偶陰陽數，全體至此完備矣。）

玩辭是資，選石倣古。（玩辭增添於其上，遴選石材仿製它。）

滴露研朱，用佐窮年。（滴露水以研朱墨，用以佐我至窮年。）

乾隆丙申新正御銘

德充符 會心不遠

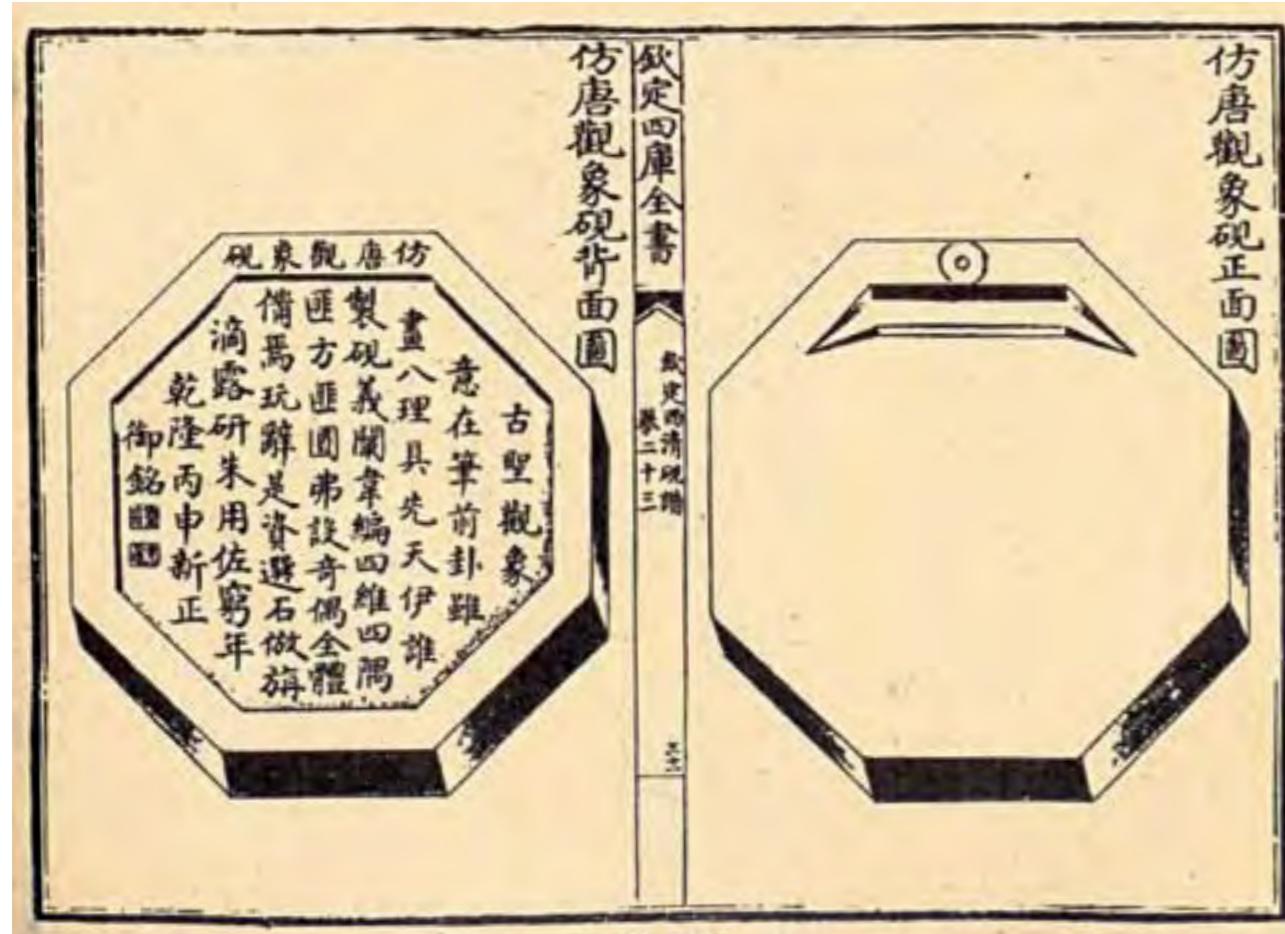


Fig. 17

This fairly plain looking ink stone is interesting in several aspects. In the *Xiqing Yanpu*, it is recorded that in the 14th year of Qianlong reign (1749) the Qianlong emperor selected ten old ink stones of particular fine material and archaic form in the Palace collection, and bestowed each with a name and dating. They were then inscribed, and stored in specially made boxes in the Palace of Heavenly Clarity (Qianqinggong), where the Emperor resided. In all there were three dated to the Tang period, six to the Song, and one to the Yuan. All were made in Duan stone, apart from two in clear clay (*chengni*),

The first of these ink stones was an octagonal white Duan stone, which the Emperor named *Guanxiang*, and dated it to the Tang period. He went on to say:

Chi Ren (a mythical sage) once said, 'Regarding people, always choose the old (experienced) ones; regarding objects, avoid old, always choose the new.' The only exceptions are ink stones! This is not because there are no more fine material from Duanxi and Shexian nowadays, but those old ink stones that have been steeped in the *Odes* and *Books* and taken on a dark patina are really worth treasuring!

From the above it is clear that the Qianlong emperor had a particular appreciation for antique ink stones. Apart from the Han roof-tile ink stones which he held in high regard in the *Xiqing Yanpu*, Duan stone was obviously his favourite material.

The name that he chose for the Tang ink stone, *Guanxiang*, relates to its octagonal shape. It is said that Fu Xi created the Eight Trigrams after observing the appearance (*xiang*) of heaven. This account was found in the first Chapter of *Baihutongyi* (Concordance from the White Tiger Hall), an important account of the 4th century Confucian discourse held in the White Tiger Monastery, which incorporated the concepts of five-phases and yin-yang theology to explain the relationships of all things to each other inside the universe. A very important aspect of these relationships is the legitimacy of the Emperor's rule by Heaven's mandate, a concept the subsequent rulers were all too happy to adopt.

Twenty-six years after Qianlong emperor gave the *Guanxiang* ink stone its name, he ordered copies of it to be made, such as the current piece and the one made in Duan stone recorded in the *Xiqing Yanpu* (see fig. 17), and composed a poem to inscribe on them. Interestingly, although he has dated the ink stone to Tang, the name he gave it and the references he made in the poem are all more relevant to the thinking of Han. The four-character format he employed for the poem was also popular in Han dynasty and obsolete by the Tang period.

It is unlikely that Qianlong did not detect the inconsistencies. In using this reference he was reminding people that his rule came from the Heaven's mandate and is legitimate as long as he obeys the Dao. These ancient references also gave the piece a genuinely archaic flavour. Five-character and seven-character poems popular in the Tang were still very much mainstream in the Qing dynasty, so to use them would have appeared too contemporary. Even the seals that he chose were archaic – ‘Sign of virtue within (*Dechongfu*)’ is the name of a chapter in the Daoist scripture *Zhuangzi*, while ‘Enlightened mind not far (*huixinbuyuan*)’ is taken from a 5th century text *Shishuo Xinyu*, accounts of the Daoist influenced scholars of that period. All these elements combined evoke a long lost era of ancient sages and hermits in pursuit of the Dao.

The current ink stone is made of She stone, a dark slate and siltstone produced in the Shexian area in Anhui and another prized material apart from the Duan. It has a very tight structure and is perfect for grinding ink. Many scholars consider She the superior stone to Duan. Ouyang Xiu (AD 1007–1072) for example claimed that She stone from Longwei is far superior to any other stone for ink grinding. Calligrapher Cai Xiang (1012–1067) also preferred She stone, and went as far as comparing it to the famous jade disc Heshibi.

這方乍看平淡無奇的硯台其實有幾個值得深究之處。西清硯譜中記載，乾隆皇帝在十四年時從宮中幾百方古硯裡選了十方‘材良而製古者’（材質優良而形制古樸者），將之一一命名並斷其年代。他命工匠刻銘於上，又特製盒匣收藏，置於乾清宮中。其中有三方斷為唐代，六方為宋代，一方為元代。除了兩方澄泥硯，其它都是端硯。

這十方中的第一方是一塊白端硯，賜名觀象硯，斷為唐代。他並且說：

遲任有言：‘人惟求舊，器非求舊，惟新。’獨於硯不然。今端溪歙石非乏良材，而沐浴詩書，黝然光澤，則古硯實有足珍者。

（遲任曾說：‘人要找老道的，而東西則不求老的，只要新的。’只有硯台是一個例外。現在的端溪歙石並非缺乏良材；只是長期沐浴詩書裡，有了黝黑光澤的古硯，實在令人足以珍視它。）

從這裡我們可以看到乾隆對於古硯相當推崇，認為比新硯好，並且除了宮中所藏的幾方漢磚硯以古董寶物視之外，他最喜歡用的應是端石硯。

[觀象]這個名字，是從硯台的八方形狀而來。東漢的白虎通義卷一裡記載：

於是伏羲仰觀象於天，俯察法於地，因夫婦，正五行，始定人道，畫八卦以治下。

白虎通義是漢朝重要的儒學作品，其中融合了陰陽五行思想，官方化地正名制禮，解釋天人的關係，總結了漢朝董仲舒以來天人合一與王者受命於天的學說，為王權正統性提出理論根據。這個理論被後世統治者廣為採用，影響深遠。

二十六年後，乾隆皇帝命仿造唐代的觀象硯，如是次展出的這方歙石硯，及西清硯譜裡所錄的端石硯（見圖17）均是，並題詩其上。雖然他斷觀象硯為唐代，但是他卻以[觀象]這個與漢朝更有關聯的典故命名，所作的詩也是四言古體詩，而非唐朝盛行的五言或七言近體詩。

乾隆不可能不明白這之間的矛盾。為了加深硯台古趣，他特別選用漢代古老的典故及詩體，而不用在清朝還盛行的近體詩。他又藉此提醒人們他的皇位是由天命而來，只要他行事符合天道，這個皇位是正統神聖而不可動搖的。他所使用的兩方鈐印也充滿古趣。德充符是莊子內經的一個篇名；會心不遠則來自南朝宋劉義慶所編世說新語，都隱含了道教思想。

歙石是除了端石以外最受文人推崇的硯石，尤其是龍尾出的老坑歙石更是質地良好，非常適合作硯。北宋歐陽修便認為‘龍尾遠出端溪上’，蔡襄更以歙硯比和式璧，說它質蒼理精，‘肯要秦人十五城’。

16 A CELADON GLAZED PORCELAIN INKPALETTE 冬青釉石榴形筆掭

Qianlong under-glaze blue four-character seal mark and of the period (1736–95)
乾隆 青花四字篆書款

The shallow ink palette is shaped as a pomegranate fruit borne on a leafy stem. It is incised on the reverse to imitate seeds bursting through the skin of the fruit, and inscribed in cobalt blue with the reign mark in the centre surrounded by five spur-marks.

4.5 cm. wide

Provenance:

Dr. C. M. Franzero Collection, no. 257

Exhibited:

Oriental Ceramic Society, *Celadon Wares*, London, 20 October – 20 December 1947, no. 136

筆掭呈石榴果形，連枝葉，平底暗花石榴子爆出果皮狀，極為生動。滿施冬青色釉，底畫年款，有五個支釘痕。

寬4.5公分

來源：

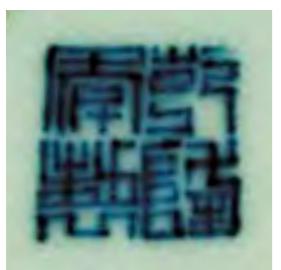
Dr C. M. Franzero 藏品，257號。

展覽：

東方陶瓷研究會，*Celadon Wares*，1947年10月20日 - 12月20日，136號。

This fine ink palette is closely associated with a group of fruit or leaf-shaped washers made in the Yongzheng and Qianlong period in celadon (imitation-Longquan), imitation-guan or imitation-Ru glazes, in keeping with the fashion of archaism often found in scholar's studios. However these pieces have a distinct 18th century flavour in their naturalistic shapes and design. Although no other example identical to the current piece appears to be recorded, two peach-shaped imitation-guan washers are in the collection of Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Monochrome Porcelain*, Hong Kong, 1999, nos. 217 and 232, and another in celadon glaze but highlighted in underglaze blue and red, illustrated in *The Complete Collection of Treasures of the Palace Museum – Blue and White Porcelain with Underglaze Red (III)*, Hong Kong, 2000, no. 221, p. 243. Compare also a celadon-glazed lotus-leaf palette dated to the Yongzheng period, illustrated *ibid*, no. 173, p. 191.

這個精巧的筆掭可與其它雍正、乾隆時期的幾件仿龍泉，仿官，仿汝窯的器具相比較。都是以仿古為基準再加上變化創新的例子。雖然完全相同的器形還未發現，但是北京故宮藏有幾件類似的桃形洗，一件仿汝釉（見故宮博物院藏珍品全集 - 顏色釉，香港，1999，217號），一件仿哥釉（見同上，232號），還有一件是冬青釉加青花釉裡紅（見故宮博物院藏珍品全集 - 青花釉裡紅（下），香港，2000，221號，243頁。）另外還有一件雍正仿龍泉釉的荷葉形筆洗，著錄於故宮博物院藏珍品全集 - 顏色釉，香港，1999，173號，191頁。



Mark





17 A SOAPSTONE BRUSH WASHER
壽山石雕夔鳳紋水洗

Signed Shang Jun, 19th century [尚均] 款，十九世紀

The washer conforms to the shape of an archaic phoenix with a flat base and straight sides. The slightly concave top of the washer is carved in shallow relief with the profile of the phoenix head, its wings and tails around two apertures in the centre and the well-hollowed water well. The style name of the artist, Shang Jun, is carved in relief on one of the outer wing feathers, and the base is inscribed with the collector's mark *Liang Lei Xuan cang*. Some areas of the design and the inscription at the base gilt.

13 cm. long; 8.5 cm. wide

水洗隨夔鳳形，平底，直邊。口沿以淺浮雕刻畫一隻夔鳳，側首，斂翅，撇尾，羽毛紋路工整細膩，掏膛深勻，款識刻於翅膀一羽毛上。底刻收藏款 [兩罍軒藏] 。

長13公分；寬8.5公分

Lianglei Xuan (Studio of Two Bronze *Lei*) was the studio name of Wu Yun (1811–1883), a native of Shexian in Anhui province. He was a *juren* and once the Governor of Suzhou. He collected archaic bronzes and calligraphy, and had an important collection including two Western Zhou archaic bronze *lei*, hence the studio name. Excavated in the Jiaqing period, these two bronze vessels (actually closer in shape to a *hu*) were considered amongst the most important Chinese archaic bronzes due to the long inscriptions inscribed on them. One is now in the collection of the Shanghai Museum, while the other is in Beijing. The archaic form and design of the current washer would have been fitting for his desk, and shows the trend of renewed interests in archaism in the Qianlong and Jiaqing period. Although the washer is signed Shang Jun, its carving and style is of the early 19th century, attesting to the popularity of his work so later carvers or his followers were still making pieces in his name.

兩罍軒是吳雲（1811 - 1883）的軒號。吳雲是安徽歙縣人，曾歷蘇州知府，並是金石家，收藏字畫銅器頗有盛名。因為收藏中有兩件齊侯罍，故名。這兩件罍（形狀其實較接近壺）均是公認吉金大器，地位不讓毛公鼎，散式盤，一件現藏上海博物館，另一件則在北京文物局。此件水洗造形仿古，正符合他的品味，也顯示了乾嘉時期對考古金石學的興趣。雖然此洗署名尚均，但是其刻工與風格均比較接近十九世紀，證明他此時已聲名遠播，後人亦或其徒子徒孫還是繼續署他的名號。



18 A JADE-INSET ZITAN INK STAND 鑲玉紫檀墨床

Qianlong period (1736–95), the inset jade plaque Wanli period (1572–1620)
乾隆

Carved from a whole piece of *zitan* wood as a stand with scroll ends. The wood is finely inlaid in silver with a lattice design on the top, and key pattern on edges. The jade belt plaque is pierced and carved with a writhing four-clawed dragon amidst foliage above cloud scrolls, and set above an inlaid abalone shell background.

16.5 cm. long; 6.5 cm. wide

墨床書卷式，由紫檀木整挖而成。正面嵌銀絲錦紋地，邊緣嵌迴文。上嵌萬曆白玉鏤雕穿花龍紋帶飾，底襯珠母。

長16.5公分；寬6.5公分

This inkstand is carved from a whole piece of *zitan* wood, a lavish way of using this very expensive material. The fashion of re-inventing antique pieces for scholar's desk is very popular during the late Ming and early Qing period. Here the craftsman has used a 16th century jade belt plaque as a ink cake stand. The jade carving is further offset by an abalone shell backing to give it extra lustre. A comparable inkstand with an antique jade inset is in the National Palace Museum, illustrated in *Through the Prism of the Past*, Taipei, 2003, nos. 1-11, p. 39. The Palace example was originally in the collection of painting connoisseur Xiang Yuanbian (1525–1590)(fig. 18). Another ink stand inset with jade is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum – Scholar's Objects*, Hong Kong, 2009, no. 126, p. 147. However, this stand is inset with a piece of contemporary jade, not archaic jade (fig. 19).

此墨床由整塊紫檀雕製而成，不吝材料。晚明及清代的文房器具盛行古物新用，像這墨床的工匠便把明朝的玉帶飾用在其上以增添古趣。他還不惜用貴重的大塊珠母襯底，以增添玉的光澤。相類似的墨床可見台北故宮博物院藏，形制稍小，用漢玉鑲嵌的紫檀墨床，著錄於古色，台北，2003，1 - 11號，39頁。故宮藏例原為項元汴舊藏，極為古樸雅致。另外北京故宮也藏有一件鑲玉墨床，著錄於故宮博物院藏文物珍品大系 - 文玩，香港，2009，126號，147頁，但是鑲玉為時玉而非古玉。



Fig. 18



Fig. 19







19 A BAMBOO VENEER DOCUMENT BOX 貼竹黃雙龍紋蓋盒

18th century 十八世紀

The rectangular box is carved in shallow relief through the bamboo veneer on the top with a rectangular cartouche flanked by two five-clawed writhing dragons amongst scrolling clouds, above a mountain, breaking waves and lingzhi. The sides of the box and cover are decorated with The Eight Daoist Treasures amongst further clouds. The gilt metal clasp is incised with scrolling lotus.

30 cm long; 15.5 cm. wide; 4.5 cm. high

盒長方形，中央開光，兩旁淺雕兩條五爪行龍於流雲紋間，海水山石紋上，邊緣飾八寶紋。鎏金銅扣軋纏枝蓮紋。

長30公分；寬15.5公分；高4.5公分



The technique of using bamboo veneer to decorate vessels became fashionable in the 18th century. It is recorded that on his first southern tour the Qianlong emperor saw these pieces and asked that they be sent to the court as tribute. It appears that most bamboo veneer pieces in the palace are dated to the Qianlong reign, so it is possible that the succeeding emperors did not share his fondness for them.

A set of bamboo veneer boxes from the collection of the Palace Museum, Beijing, is illustrated by J. Rawson and E. Rawski in *China: The Three Emperors 1662–1795*, London, 2005, no. 233, p. 304. Compare also the carved cinnabar lacquer album cover with two dragons flaking a cartouche above breaking waves, also in the Palace Museum, illustrated *ibid*, no. 230, p. 303 (fig. 20).

以竹黃貼木器之上再加以裝飾的竹黃器，一時盛行於十八世紀。乾隆皇帝第一次南巡，採購方物，便命竹黃器進貢。宮中的竹黃器大多是乾隆時期。

北京故宮博物院藏一組竹黃盒具，可資比較，見*China: The Three Emperors 1662–1795*，倫敦皇家藝術學院，2005，233號，304頁。另外同一個展覽中還展出一件剔紅冊頁封面，有相類似的雙龍海水紋裝飾，見230號，303頁。



Fig. 20

20 A CARVED DOUBLE GOURD 葫蘆擺件

Daoguang carved four-character seal mark and of the period (1821–50)
道光 四字刻篆款

The gourd has a natural form with two bulbs and a slender midsection. It is carved in shallow relief with five stylised bats amidst florets around the upper bulb, and five xi characters around the lower. The base is carved with lotus petals surrounding the reign mark.

22 cm. high

天然形狀，淺雕五蝠喜字紋。底刻年款，外加一圈蓮瓣紋。

高22公分

Compare a carved double gourd of similar form made for the fifth Prince Ding and dated to 1801, illustrated by Moss and Tsang in *Art from the Scholar's Studio*, Hong Kong, 1986, no. 108, p. 138. Compare also a circular moulded-gourd brush pot with a Daoguang mark in the Palace Museum, Beijing, illustrated by Wang Shixiang in *Zhongguo Hulu*, Shanghai, 1998, p. 41.

比較一件刻行有恆堂款的刻花葫蘆擺件，著錄在*Art from the Scholar's Studio*, 香港，1986, 108號, 138頁。故宮博物院藏有一件帶道光款的模製葫蘆筆筒，見王世襄著，*中國葫蘆*，上海，1998，41頁。



Mark



EMPERORS OF THE QING DYNASTY

年號 Reign Title	廟號 Temple Name	帝名 (愛新覺羅) Name (Aisin Gioro clan)	年數 No. of Years	公元 Date
順治 Shunzhi	世祖 Shizu	福臨 Fulin	18	1644–1661
康熙 Kangxi	聖祖 Shengzu	玄燁 Xuanye	61	1662–1722
雍正 Yongzheng	世宗 Shizong	胤禛 Yinzhen	13	1723–1735
乾隆 Qianlong	高宗 Gaozong	弘曆 Hongli	60	1736–1795
嘉慶 Jiaqing	仁宗 Renzong	顥琰 Yongyan	25	1796–1820
道光 Daoguang	宣宗 Xuanzong	旻寧 Minning	30	1821–1850
咸豐 Xianfeng	文宗 Wenzong	奕詝 Yizhu	11	1851–1861
同治 Tongzhi	穆宗 Muzong	載淳 Zaichun	13	1862–1874
光緒 Guangxu	德宗 Dezong	載湉 Zaitian	34	1875–1908
宣統 Xuantong		溥儀 Puyi	3	1909–1911
中華民國 Republic Period				1911–1949
洪憲 Hongxian (Yuan Shikai)				1915–1916
中華人民共和國 People's Republic of China				1949