

## 收藏如是說

SOMETHING ABOUT COLLECTION

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一日，在嘉德看畫，略覺疲倦，乃去一客廳小歇。一進門，見有甲、乙兩位年在“不惑”上下的顧客聊天，他們邊談邊向我點頭微笑，示意並不避我，我便坐下眯着眼，聽他們說話。

客甲說：“玩收藏，玩到像梁清標、安岐那樣，該滿足了，嘉德這次即將出臺的宋徽宗《寫生珍禽圖》卷，也經他們收藏過，了不起。你說安岐他們是怎么達到這樣境地的？”

客乙道：“個中道理你是知道的，四個條件：一要好；二要看；三要想；四要錢，前提是盛世。宋人歐陽修講的‘好’、‘力’兩條，是僅就搜求說的。”

客甲：“‘好’也‘好’了，‘力’也‘力’了，這多年來把業餘時間全都用在這上面了，把上酒吧、餐館，進舞廳、劇院的錢也移用在這上面了，可還總覺得不滿足。”

客乙：“會滿足的。再在‘看’與‘想’上下工夫，鑽進去仔細看，認真想，然後寫出來，告訴同好，告訴大家，到那時就滿足了。收藏的目的原在積累文化、了解文化、光大文化。七百年前，元人朱德潤在《集古圖考序》中就收藏的目的說過：‘以見古人備物制器之妙，以仿佛其儀範，豈非文治之大助乎？’滿足，在目的地等你呢。”

客甲：“也是。好幾年前，我在《收藏家》雜誌上看到一篇文章，很受感動。題名《劉延庭與金石苑》，作者孟憲鈞，說的是在琉璃廠，他偶爾得到一部心儀已久

One day after watching some paintings in Guardian, I felt a bit tired and went to have a rest in the lounge. As I entered, I saw two fortyish visitors chatting. They nodded towards me as if to say they didn't mind my hearing of what they were saying, so I went over and took a seat nearby.

Mr. A said, "A collector should be overjoyed if someday he catches up with Liang Qingbiao and An Qi, who once collected the volume of *Rare Birds Painted from Life* by Emperor Huizong in Song dynasty that is to be unveiled by Guardian. The two are really great. What made them get there? "

"Actually you know the secret," Mr. B remarked, "There are four conditions. First, fondness; second, contemplation; third, meditation; and last, payment. The precondition is it must be in prosperous times. The two aspects 'fondness' and 'effort' suggested by Ouyang Xiu in Song dynasty only concern seeking of antiques. "

Mr. A: I do satisfy the two. For these years I've spent on collection all my spare time and all the money for going to bars, restaurants, dancing halls and theaters, still, I don't think I'm satisfied yet.

Mr. B: You will be. Put more efforts into "contemplation" and "meditation". Throw yourself into the collection world and meditate, then write your findings and tell your fellows, and you'll then be terribly content. The purpose of collection is to accumulate,





的道光原刊《金石苑》，他一心要把此書的真正價值和流傳情況弄清楚，於是循着幾枚藏書印章的綫索追索下去，翻了許多書，花了不少心血，終於把這部書的價值來歷弄了個一清二楚，還獲得了許多資料，得到極大的滿足。于是他在文章中感嘆道：‘這是何等欣幸的書緣啊！’並且說他益加相信歐陽修說的‘物常聚于所好’這句話，是至理真言。看來，到這時，作者孟憲鈞先生真正領略到收藏的真諦了。”

客乙：“只有懂得了所好之物的價值，才能懂得所好的價值，而只有懂得了所好的價值，才能遇到你與所好之物的緣。‘緣’只能通過你對所好的追求而實現。”

客甲：“玩文物越深入，就越難玩，玩了十來年，如今連該收藏什麼，都成了沒有答案的難題。”

客乙：“得有個側重面，在古籍、碑帖、書畫、版畫、青銅、陶瓷、玉石以及竹、木、牙、漆、角等等，等等之中，我主攻書畫兼及其他。”

客甲：“書畫也是五花八門，名目繁多，單是畫之一門，《宣和畫譜》便把它分了十類：道釋、人物、宮室、番族、龍魚、山水、畜獸、花鳥、墨竹、蔬果。究竟該收什麼，已是很難定奪。”

客乙：“《宣和畫譜》的分類並不合理，明清以來，畫之一門的排序，大體得到公認的是人物、山水、花鳥、蟲魚、獸類。這之中也得有所側重，我側重人物畫。人物畫是國畫之源，《宣和畫譜》也是把人物畫列為榜首的，且十類中有三類是人物，道釋、番族不也

understand and brighten a culture. Seven hundred years ago, Zhu Derun in Yuan dynasty wrote in *Ji Gu Tu Kao Xu*, "Isn't it a great help for social development if we could learn the past social rules revealed through elaborate making of implements in the paintings?" And there the point is.

Mr. A: I think you're right at this. Half a dozen years ago I read an article by Meng Xianjun in *Collectors* and I was deeply moved. The title of the article, as I remember clearly, was *Liu Yanting and Jin Shi Yuan*. The story goes like this. In Liulichang Liu Yanting got an original Daoguang edition of *Jin Shi Yuan* by chance which he has desired for a long time. He made up his mind to clarify the real value of this book and how it came down. So he started research with the only clue of several seals of collectors in the book. He resorted to many books and took painstaking efforts before having a very clear knowledge about the origin of the book. During the research he gained a great deal of useful records and was extremely happy with that. Emotionally Meng Xianjun wrote in his article, "what a wonderful lucky meeting with the book!" He also said how witty Quyang Xiu was by saying "great fondness guides you to find what you're seeking". It is an everlasting truth. Now, Mr. Meng Xianjun has found it.

Mr. B: Only when you know the value of what you're fond of, can you know the value of fondness itself, thus have the luck to come across what you're fond of. Luck appears only in the process of pursuit.

Mr. A: The longer I played in this circle, the harder I felt it was. I've been playing for a dozen years but suddenly I have no idea of what I should collect.

Mr. B: You've got to focus on something. Among ancient books, rubbings from stone inscription, paintings and calligraphy, print, bronze, porcelain, jade carvings and crafts made of bamboo, wood, ivory and ox horn and lacquer wares, I chose painting and calligraphy.

Mr. A: There is a huge variety even in paintings and calligraphy only. Take painting solely for example, *A Collection of Paintings in the Reign of Emperor Huizong* classifies it into ten groups: Taoism and Buddhism believers, figure, royal palace, Minorities, dragon and fish, landscape, beast, flower and bird, bamboo, fruit and vegetable. It's already hard to decide which to collect, isn't it?



是人物嗎？”

客甲：“人物畫確有極強的感染力，且不說《韓熙載夜宴圖》、《清明上河圖》那維妙維肖的群像，也不說唐伯虎《三白四美畫》、陳老蓮《舉案齊眉圖》的精靈神韻，單說近現代吧，任伯年、徐悲鴻、齊白石、張大千、林風眠、蔣兆和、傅抱石諸大師的人物畫，不論巨制、小品，無不活潑潑地，凝思聚精，感人肺腑。”

客乙：“你說的難題是橫面的，我遇到了一個難題是縱深的：在‘古’與‘今’之間應該如何取舍？文物本也叫古玩，《古今圖書集成》就是以‘古玩’之名為文物立部的。就此而言，文物應該重在‘古’字，可是當今的情況却是倒置的，一件傅抱石的《麗人行》賣到一千萬元以上，而一件沈周的作品却只賣幾十萬元，最高的價錢也只有二百萬元，清青花瓷也高過宋窑瓷好多倍，這叫人很難理解，很難辦。”

客甲：“這個問題古人早已遇到過。明大學者王世貞在《觚不觚錄》中說，畫本該重宋，可是在他那時元、明人的畫價錢居然驟增十倍，瓷該重哥窑、汝窑，可是宣德瓷價錢却驟增十倍，他慨嘆道‘俱可怪也！’這感慨正和你一樣。”



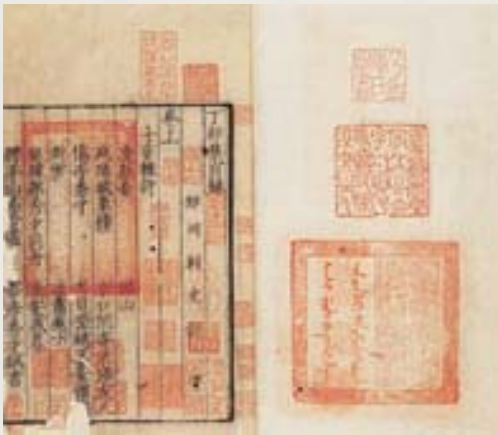
Mr. B: The categorization in *A Collection of Paintings in the Reign of Emperor Huizong* is not reasonable. From Ming and Qing dynasty an acknowledged classification of paintings falls simply into figure, landscape, flower and bird, insect and fish, and beast. I prefer figure painting among these because it is the origin of Chinese painting and it comes first in *A Collection of Paintings in the Reign of Emperor Huizong*, too. Out of ten groups there are three belonging to figure as Taoism and Buddhism and Tibetan are also character.

Mr. A: Figure painting is definitely appealing. Modern figure paintings, large or small, by masters like Ren Bonian, Xu Beihong, Qi Baishi, Zhang Daqian, Lin Fengmian, Jiang Zhaohe and Fu Baoshi, are extraordinarily vivid, impressive and moving, not to mention the lively group portraits in classical paintings such as *Han Xi'zai Entertaining Guests at Night* and *Life along the Bian River at the Pure Brightness Festival*, the verve and charm in Tang Bohu's *Imperial Concubine of the Later Shu Dynasty* and Chen Laolian's *The Story of Liang Hong and Meng Guang*.

Mr. B: You're talking about the horizontal problem but mine is vertical, that is, which am I supposed to target at, the "old" or the "present"? As you know, another name for cultural relic is antique. In the *Gu Jin Tu Shu Ji Cheng* the entry for searching cultural relic is "antique". In view of this, cultural relic emphasizes the "ancientness" but things are just the opposite today. For instance, Fu Baoshi's *A Song of Fair Ladies* sells at above ten million yuan while a work by Shen Zhou only sells at several hundred thousand yuan and two million at most. A blue and white porcelain produced in Qing dynasty is many times of one in Song dynasty. It's really hard to understand, really.

客乙：“目前文物上有許多顛倒，古今這樣，文物排序也如此，在過去排序是：古籍碑帖為先，其次法書、再次繪畫、復次青銅、陶瓷等等。現今則是瓷第一、畫第二，而后再論其他，而碑帖幾乎無人問津。不過，文物乃時代精神，鑒賞是這精神的尺度，時代變了，精神也跟着變，作為尺度的鑒賞豈能不變？看來，不能拘于一說，不能一味泥古，却也犯不上追潮。我意應該先古后今，重古拾今。”

說到這裏，客甲談興未盡，繼續興致勃勃地說：“這幾年來嘉德和國內其他幾家大公司出了不少好東



西，正在爭創新高。嘉德即將喜逢十年華誕，想必有大作為，我們真要拭目以待了。”客乙道：“嘉德業績赫赫，很鼓舞人，書則宋版《文苑英華》、《翁氏藏書》，字則懷素《食魚帖》、宋高宗《養生論》，畫則宋徽宗《寫生珍禽圖》卷、石濤《高呼與可竹石圖》卷，瓷則宋鈞窑“玫瑰釉水仙盆”、永樂“青花綬帶葫蘆瓶”。嘉德拍出的這些珍品，足以和世界上任何自鳴高貴的拍賣行一爭雌雄。看來洋拍賣行一統天下的局面要被打破了。”

他們說着說着，一陣風的走了，把許多思索留給了我。

Mr. A: You're not the first to complain of this. Wang Shizhen, a scholar in Ming dynasty, wrote in *Gu Bu Gu Lu* that though most valuable paintings were in Song dynasty, pictures in Yuan and Ming Dynasty were ten times of those of Song dynasty in his days. Porcelains produced at Ge Kiln and Ru Kiln were the most precious ones but Xuande porcelain sold at a price ten times of those two. He sighed, "How strange!" You felt the same with him.

Mr. B: There are more reversals in this circle. Besides the price, the order of classes in terms of value is reversed, too. In the past, the order started with rubbings from stone inscription followed by calligraphy, painting, bronze and porcelain, etc, whereas at present porcelain comes first, then painting. Rubbings from stone inscription seem to have dropped out. Nevertheless, cultural relic symbolizes the spirit of an age and recognition of it is a measure of the spirit. Time is changing. The spirit is changing. How can appreciation itself remain unchanging? It proves that we can't stick to one thought. We mustn't treasure only ancient things, and shouldn't blindly follow the fashion, either. I mean we need to put the past before the present, concentrate on the past but never miss the present.

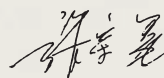
Mr. A continued to say happily, "Guardian has presented a lot of wonderful things these years along with several other domestic companies. It's striving for a higher goal. The tenth anniversary of Guardian is drawing near. I believe it will give us more surprise."

Mr. B said, "The outstanding achievements Guardian has made are indeed encouraging. As for books, Guardian auctioned *Wen Yuan Ying Hua* and *Weng's Collection of Rare Books* of Song edition; for calligraphy, *Fish Eating* by Huaisu and *Calligraphy in Regular and Cursive Script* by Emperor Gaozong of Song dynasty; for painting, volume of *Rare Birds Painted from Life* by Emperor Huizong and Shi Tao's *Gaohuyuke Bamboo and Rock*; and for porcelain, Famille-Rose Narcissus Pot produced at Ge Kiln in Song dynasty and 'Blue and White Gourd-shaped Vase' made in Yongle period in Ming dynasty. These treasures auctioned prove that Guardian has been strong enough to compete with other distinguished auctioneers in the world. Monopoly of foreign auctioneers is soon to break."

They talked and talked, and then breezed away, leaving me a lot to think about.

## 十年有成 前途無量

A SUCCESSFUL DECADE AND A PROMISING FUTURE



張宗憲  
Robert Chang



嘉德十年，可喜可賀。

十年來，與嘉德交往年年不斷，雙方結下不解之緣。記得1994年3月27日嘉德舉行首場拍賣會的時候，我拿的是1號競投牌，並高興地買下了嘉德的第一件拍品，籍此祝願嘉德一路順風。後來我改拿66號競投牌，意取嘉德六六大順。如今嘉德十周年，或許我應當爭取10號競投牌，以此慶賀嘉德十年慶典。

中國文化博大精深，文物遺珍浩如烟海，全球華人乃至異國收藏家都為之傾倒和痴迷，這當是中華文明的標志，更是中華民族的驕傲。藏寶于民，古往有之，事實證明這也是許多國家保護文物、傳播文明的重要途徑。有幸中國政府適時批准嘉德拍賣入市，把原先隱藏于地下的不法文物交易提升到陽光之下，既有益于國家法律和政府規章的督察監管，又能滿足大陸和海外收藏家合法的藝術鑒藏需求。嘉德十年的成功，也證明了當年政府決策的開明通達和深謀遠慮。

難以想象，如果沒有改革開放，如果沒有像嘉德這樣敢于吃螃蟹的開拓者不懈的努力，內地文物市場不會呈現目前繁榮而有序的格局，中國文物的國際地位及市場價格也不可能如此迅速提升，海外重量級中

The first decade of China Guardian is a decade of gratifying success.

For the last decade I have been in contact with China Guardian every year. It seems I am predestined to have an indissoluble bond with it. I remember holding the competitive bidding placard No. 1 at the virgin auction of China Guardian on March 17, 1994 and winning the first auction object of the auction company with great joy. With the No. 1 placard, I intended to initiate the first success of China Guardian. Later I changed my placard number into 66 to mean the lucky number of every greater success. When China Guardian is ten years old now, I would strive to take the bidding placard No. 10 as a blessing for the 10th anniversary of the successful company.

Vast and profound, Chinese culture embraces a sea of invaluable relics. They are fascinating to the collectors of Chinese descent everywhere in the world as well as to the foreign collectors. This should be a hallmark of Chinese civilization, and above all, a pride of the Chinese nation. The preservation of treasures among the people has been the practice since the ancient times. As is proved by facts, it is also an important channel for protecting cultural relics and spreading civilization in many countries. Fortunately, the Chinese Government timely approved the auctioning business of China Guardian, thus enhancing the original



國文物也不可能走上內地的拍賣場。

嘉德十年，可欽可佩。

嘉德成立之初，我曾應邀前往北京講課。看到那些毫無門戶偏見、謙虛好學、充滿活力的年輕人，我心裏充滿了期待和信心。十年來，嘉德重視國際操作規範，追求現代服務品質，強調公信自律精神，使海



外收藏家看到了中國文物拍賣走向世界的前景和未來。事實證明，嘉德客戶已經遍及歐美、港臺及亞洲各國，嘉德已經成為內地最為規範的文物藝術中介，成為海外收藏家在內地最為放心的交易場所。

以我幾十年文物生涯之體驗，古董行業歷史悠久但舊習重重，嘉德能有今日輝煌確屬不易。但願嘉德百尺竿頭、更進一步，我們大家將與你們一路同行！

hidden unlawful cultural relic deals to the legal status in the sun. This was not only beneficial to the inspection and supervisory management of the state, but also met the legal art identification and collection needs of collectors at home and abroad. The success of China Guardian in its first decade was a proof that the Chinese Government's policy-making was wise, thoughtful and farsighted.

Beyond doubt, had there not been the reform and opening up policy, had there not been the tireless piloting efforts of China Guardian, the Chinese mainland cultural relic market would not have been so brisk and orderly as it is today. Nor would its international status have been so rapidly upgraded. Still less would have been possible for heavyweight grade Chinese cultural relics enter the mainland auction site from overseas.

The first decade of China Guardian is a decade of admirable achievements.

In its initial period, China Guardian invited me to give lectures in Beijing. I was full of expectations and confidence when I saw the young people so vigorous, modest, eager to learn and so free from prejudices. For the last decade, China Guardian has attached great importance to standardizing itself along international lines. It has pursued after modern service quality and stressed public trust and self-discipline spirit. This was an eye opener to the overseas collectors. In this they saw the promising future of the Chinese cultural relic auctioning throwing its door wide open to the whole globe. Facts have proved China Guardian has customers all over Europe and the Americas, the Hong Kong Special Administrative Region, the Taiwan Region and to the various Asian countries. China Guardian has become the most standardized cultural relic and art intermediary in the mainland. It has become the mainland transaction site with which the overseas collectors are the most at ease.

With my several decades of experience in the cultural relic career, I fully realize curio trade represents a time-honored sector, but it is overburdened with conventional practices. It is no easy thing indeed for China Guardian to achieve the splendor of today. May I bless it with ever more splendid achievements in the future. We will assure you further cooperation all along your journey.