

中国花钱与传统文化

CHINESE CHARMS: ART, RELIGION, AND FOLK BELIEF

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序

郑培凯

中国古代钱币，有各种各样的形制，有贝状的，有铲状的，有刀状的，但是通行最久、流传最广的则是圆状的钱币。海贝作为交换货品的钱币使用，源自远古，商代的墓葬与遗址中时有出土。古文字的“货”字从贝，不仅指的是货品，也指的是可以进行物品交易的代替媒介，是反映货品价值的货币。在春秋战国时期，铜钱开始普遍使用，中原三晋地区主要用铲状的布钱。铲状布钱的来源，是铲地用的农具“耨”，“布”字则是“耨”字的同音假借字。《辞海》解释布币的发展，简明扼要：“初期布币还保留耨的形状：首空可以纳柄，形如今之铲，故又称‘铲币’或‘空首布’。”在齐国和燕赵地区，流行的是刀币，显然是由实用的刀具转为交换的货币。至于圆状的钱币，有学者（如千家驹）指出，是从纺轮演变而来，因此体圆有孔，先是圆孔，后来变成方孔，或许与战国时期逐渐流行的“天圆地方”观念有关。

秦始皇统一中国，也统一了钱币，废除贝币、布币、刀币，发行方孔圆形的半两钱。中国钱币形制在后代的发展，除了王莽时期心血来潮式的好古改

Preface

Pei-kai Cheng

Coins in ancient China existed in various shapes and forms – some resembling seashells, spades, and knives – but those in the widest circulation for most of history were the round-shaped coins. From time immemorial, seashells had been used as tokens exchangeable for goods, as evidenced by specimens at times unearthed from tombs and ruins of the Shang Dynasty (16th–11th century BC). The Chinese character 货 (*huo*) for “goods” was created on the radical of 贝 (*bei*) for “seashell”, and in ancient usage 货 did signify not only goods but also the medium in trading, i.e., the currency representing the worth of goods. During the Spring and Autumn Period (770–476 BC) and the Warring States Period (475–221 BC), bronze coins came into common use, with the spade-shaped ones found mostly in what is now central China. Their name, 布 (*bu*), is a near-homonym of 耨 (*bo*) denoting spade, a farm tool. *Ci hai* (辞海), the standard Chinese encyclopaedic dictionary, has this succinct entry: “The earliest bu-coin was spade-shaped, with a hollow head capable of receiving a handle, resembling a spade of today, hence its name ‘spade-coin’ or ‘hollow-head bu’.” Meanwhile, in east and north China, knife-shaped coins were in circulation, obviously derived from the knife, a serviceable tool. The round-shaped coins, as some authors (e.g., Qian Jiaju 千家驹) pointed out, evolved from the spinning wheel, hence the small disc with a hole in the centre. The hole was round at first, but mutated into a square one later on, possibly reflecting the concept of “the round sky above the square earth” that grew popular during the

制，短期间实行“宝货制”，分金银铜龟贝五物二十八品，恢复贝币、布币、刀币，制造了混乱之外，一直都沿用方孔圆钱。

钱币的铸制与使用，本来是为了顺应社会的实际需要，以利货品流通与交换，作为价值的媒介与替代。然而，铸造的精致与设计的美观，不但产生了审美的效应，还很容易引发了文化象征的联想，因此而有纪念币、吉祥钱、厌胜钱的出现。这类“非实用性”的钱币，也就成了有钱币之形而无钱币之实的象征饰物，为人们带来口彩与精神满足，甚而成为潜伏在心底、蠢蠢欲动的无名欲望与恐惧的镇宅至宝。这类钱币在中国统称“花钱”，又有“吉祥钱”、“厌胜钱”等名目，大概始自谶纬流行的汉代才大量出现。其实，王莽改朝换代，以“新”作为朝代的名称，又铸造各式各样的新钱币，都是为了讨个吉利，希望国运昌隆。

宋代王黼等的《重修宣和博古图》卷二十七，收了五枚汉代长方形厌胜钱，钱上有龙有马并列。书中做了一些探讨，指出唐朝人就开始收藏，而且多为各种图像的圜钱，名曰厌胜钱。还由龙马图像而引申出钱币的意义：“且钱谓之泉布，则取其流行无穷之义。而此着龙马者，盖行天莫如龙，行地莫如马，亦泉布流行之谓欤？”汉代的志怪书《洞冥记》中有一则故事，说有三只青色的野鸭飞入望月台，到晚上变成三个小童，“皆着青绮文襦，各握鲸文大钱五枚，置帝几前，身止影动，因名轻影钱。”这个“轻影钱”显然没有货币的作用，也没有标示价值，而是一种充满神秘意义的象物，可能有魔法的作用。严格说来，这样的钱币不是钱，而是从“钱”所引发的一切美好而有利的联想，可以是富贵，可以是权力的掌握，也可以是美梦成真的契机，是福祿寿的引路明灯。有趣的是，在中国文字使用中，因为好用典故，“青鬼”（青

Warring States Period.

The First Emperor (aka Qin Shi-huang), after bringing the whole of China under his rule in 221 BC, unified the monetary system by abolishing the cowries, spade-coins, knife-coins, etc and issuing the Pan Liang (“half-tael”) coins instead. The latter, circular with a square central hole, set the norm for coins used throughout later dynasties. Exceptions occurred for a short time (AD 8–23) only, when the ruler’s whimsical reforms involved a short-lived *Bao Huo* (“treasured currency”) System with a baffling array of 28 coin types made of five materials (gold, silver, copper, etc), which saw the spade-coins and knife-coins restored briefly. At first, coins were made to meet a practical need of society, used as a medium in exchanges of goods, i.e., as tokens of the worth of goods. Then, as the nice designs and fine craftsmanship began to appeal to people’s aesthetic instinct, coins came to evoke associations with some cultural concepts. Hence the appearance of commemorative coins, lucky coins, and *yan sheng* coins (i.e., talismanic charms). These “not-for-circulation” small discs, in the form of coins but without the practical functions thereof, were decorative and symbolic objects produced to satisfy people’s emotional needs for auspiciousness. Further still, they became antidotes to some desires and fears lurking and stirring deep in the human heart. In China, such objects are called by the general term “coin-like charms” (花钱) or names like “lucky coins” (吉祥钱) and “talismanic charms” (厌胜钱). Probably they emerged in large quantities during the Han Dynasty (206 BC–AD 220) when mysterious prophecy and divination gained wide acceptance. For a brief interval when the throne was taken by a usurper under his Xin (“New”) Dynasty (AD 8–23), coins of various new designs were cast and issued to invite auspiciousness and seek prosperity for his new regime.

Five rectangular charms of the Han Dynasty, featuring dragons alongside horses, are recorded in *Chong xiu xuan he bo gu tu* (重修宣和博古图) of the Song Dynasty (AD 960–1279). The author Wang Fu (王黼) discussed the designs and noted that people in the Tang Dynasty (AD 618–907)

色的野鸭)居然成了钱币的雅称。

南宋时期的洪遵著有《泉志》一书,专门记载研究钱币数据,其中就说到晋代曾出土“百当千千当万”钱。还有石勒所铸的“丰货”钱,“文曰丰货,世人谓之‘富钱’,言收此钱令人丰富。”南北朝时期为求祥瑞而铸造吉祥钱的例子很多,如北齐文宣帝即位,就有广宗郡献祥瑞钱,“文曰归于圣帝”。南齐世祖则得有“太平百岁”大钱,钱上有北斗七星图样,又有人形带剑。《泉志》所载花钱,除了祝愿政权的祥瑞之外,也有些是祝愿生儿育女,旺丁旺财的,如“永安五男”钱、“五男二女”钱、“五男二女、三公九卿”钱。最有意思的是一种针书文的“布泉”钱,“世人谓之男钱,言佩之则生男也”。有些钱的厌胜辟邪意义明显,如一面是“去殃除凶”四字,另一面是“辟兵莫当”;有的是幸福财富都要,一面是“长毋相忘”,另一面是“日入千金”;有“天下太平”钱,背面是五男二女图案的,或是人形舞蹈,或是人形龙形舞蹈的;也有七夕钱,穿左为牛郎,穿右为织女,穿上为花,穿下为草。形形色色,不一为足。

《清稗类钞》记光绪时期的钱币收藏家叶奂彬,在北京隆福寺“得小钱三品,一面文曰‘子丑寅卯’,一面文曰‘辰巳午未’,一面文曰‘申酉戌亥’,背皆有属虫,其龙形如犬猴,四足伏地,不作立状,与汉碑画像合,六朝厌胜品也”。

这种花钱的铸造,一直沿袭到后代,宋元明清时期更为兴盛,不止是祝愿朝廷与家族,更加入了佛教与道教的信仰与传说,变得多姿多彩。本书所收花钱,如龟鹤齐寿、龟龄鹤寿、长生不老、福如东海寿比南山、长命富贵、金玉满堂、状元及第、五子登科、平安吉庆、一本万利、天赐金钱等,都是民间口彩俗语,同具吉祥厌胜的作用。有些咒语符篆花钱,则属道教性质,有强

had started collecting such coins, mostly circular ones with various designs, and referring to them as *yan sheng* coins (or talismanic charms). He further drew the message from the design, “Coins are called *quan bu* (泉布, ‘fountain circulates’) as a metaphor for limitless circulation. The dragons and horses herein are meaningful – none travels in air better than the dragon and none travels on land better than the horse. Isn’t this symbolic of the circulation of coins?”

Dong ming ji (洞冥记) of the Han Dynasty, a book of supernatural stories, tells of three green wild ducks which alighted on a platform in the palace. At night, they were transfigured into three little boys “all dressed in green fine silk, each holding five big coins with fish designs. They put [the coins] in front of the low table of the emperor. The bodies were still while the shadows moved. [The coins] were thus named *qing ying qian* (‘weightless shadow coins’).” Obviously, those coins served no real purpose as money and had no value marked on them. They were symbols of mysterious notions, possibly with magic powers. Technically speaking, such coins are not money, but they could evoke associations with all kinds of good things related to money – wealth, position, or power; or a catalyst for nice dreams to come true, or an easy path to fortune, honour and longevity. Interestingly, given the Chinese literati’s love for allusions, *qingfu* (青鬼, “green wild ducks”) has thus become a refined name for coins.

Hong Zun (洪遵) of the Song Dynasty devoted his *Quan zhi* (泉志, A Record of Coins) to studies of coins. It tells of a coin unearthed in the Jin Dynasty (AD 265–420) inscribed with the phrase *bai dang qian qian dang wan* (“Hundred used as thousand; thousand used as ten thousand”). It also says that, in a northern kingdom then, the founding ruler Shi Le (石勒) had coins cast with the inscription *Feng Huo* (丰货, “bumper goods”), which “people called ‘rich coins’, saying they make the receivers rich”. As the book indicates, the Northern and Southern Dynasties period (AD 420–589) saw many such instances of “lucky coins” made to invite happy omens. In another northern kingdom, when the

烈的厌胜作用。

有人指出，花钱的定义明确，应该不同于吉祥钱或厌胜钱，应该只是指“以金属铸造、以镂空工艺表现吉祥内容、用以佩挂的古钱型饰物”。换句话说，只有镂空花钱才是花钱，有文字的不算。这样的狭义界定，排除一切不符合镂空图案花样的钱币，固然可以自圆其说，但却制造了更多的问题。首先，如何给“非实用性”的钱币一个通称？不准用“花钱”二字，难道要叠床架屋，学那些后现代的盲从追随者，称作“吉祥/厌胜/（镂空）花钱”吗？再者，说花钱需要以“镂空工艺”制成，其实是误导的说法，因为所谓的“镂空工艺”只是铸造工艺使用镂空图案而已，与其他一切钱币的铸造工艺，没有什么不同。再次，说必须“用以佩挂”就更不通了。镂空花钱固然便于佩挂，但是也可以珍藏匣内或作为摆设，并非不佩挂就不是“花钱”了。何况，铸造镂空花钱的本意，是取其图案的美观与吉祥，或取其厌胜的神秘审美联想，不是专门为了佩挂的用途。因此，镂空花钱只是花钱的一种，不能垄断“花钱”这一通称。

方称宇先生收藏花钱多年，颇有珍品，此次愿意公诸同好，将收藏作为展品，让公众都能一瞻究竟，以广见闻，实在是莫大功德。作为这次展览的策划人，我非常高兴能够提供城市大学艺廊作为展览场地，同时配合城市大学中国文化中心十周年活动，作为庆祝的项目之一，也算是充分发挥了花钱吉祥喜庆的作用。

祝愿国泰民安，天下太平，富贵康宁，平安吉庆。

郑培凯

香港城市大学

中国文化中心主任

二〇〇八年三月六日

founding ruler came to the throne, he received from some subjects a “lucky coin” inscribed with *gui yu sheng di* (归于圣帝, “allegiance to the sage-king”). In a southern dynasty, the founding monarch received a big coin inscribed with “Peace for a hundred years”, plus a design featuring the seven North Pole Stars and a human figure bearing a sword. Besides those inviting good omens for kingdoms, *Quan Zhi* has records of charms wishing for fertility and riches for the ordinary family. There were coins inscribed with “Five boys”, “Five boys plus two girls”, and “Five boys plus two girls; many become dukes and ministers”. Most noteworthy were coins inscribed with “布泉” (*bu quan*, “circulating money”) in needle-point seal script (针书文), which “people called ‘boy coins’, as [women who] wore them would give birth to boys”. Some charms carried strong amulet-like messages. One specimen, for instance, had “Warding off disasters and evils” on one side and “Invulnerable to weapons” on the other. Some had wishes for both fortune and wealth, like the piece with “Bear each other long in mind” on one side and “Earn thousand gold daily” on the other. There were coins with “Peace under heaven” on one side and the other side showing five men plus two women, or human figures dancing, or humans and dragons dancing. There was a *Qi Xi* (the seventh night of the seventh lunar month, or the “Chinese Valentine”) coin featuring the cowherd and the weaver-girl on each side of the central hole, with flowers above and grass below the hole. According to *Qing bai lei chao* (清稗类钞, Unofficial Records of the Qing Dynasty), numismatist Ye Huan-bin (叶奂彬) obtained three small coins at a Buddhist temple in Peking, each on one side featuring four characters from the Chinese zodiacal signs and on the other side the corresponding four animals, thus forming a complete set of the twelve signs. Among the animals, the Dragon resembled a dog or monkey with four legs, prostrating on the ground, not standing. This tallied with the images found on stone tablets of the Han Dynasty. So those coins must be talismanic charms of the Six Dynasties (AD 220–589) period, concludes the record.

Charms like these kept rolling out of the mint

down through later centuries, particularly during the Song, Yuan, Ming and Qing Dynasties (AD 960–1911). Over time, well-wishing for royal governments or ordinary families was joined by Buddhist and Taoist beliefs and legends, which lent those coins even richer diversity and significance. Some of the specimens featured in this book bear auspicious phrases believed to have a talismanic power, like “Live as long as the tortoise and the crane”, “Live for ever, and get old never”, “Fortune as vast as the East Ocean; longevity as great as the South Maintain”, “Longevity, wealth, and honour; a hall full of gold and jade”, “Come out first in the highest civil examinations”, “All five sons succeed in the highest civil examinations”, “Peace, joy, and happiness”, “Invest one and reap a return of ten thousand”, and “Heaven-sent gold coin”. Others show magic formulas or spells in Taoist beliefs, purportedly carrying a strong amulet-like force.

It has been suggested that “numismatic charms” (花钱), as a clearly defined category, should exclude auspicious or talismanic charms. “Numismatic charms”, it is claimed, should only comprise the “ancient coin-like metal-cast decorative objects, made with openwork craft to convey auspicious messages, meant for wearing or hanging”. In other words, only “openwork charms” (镂空花钱) without language characters fit the term “numismatic charms”. Such a narrow definition excludes all the coins without openwork designs. Plausible as it sounds, the description would create more problems than it could solve. First, what can be a generic term for all the “not-for-circulation” coins, if not “numismatic charms”? Should we adopt such a cumbersome term like “auspicious/talismanic/(openwork) charms”, as would do those ardent disciples of postmodernism? Secondly, the must-be feature of “made with openwork craft” is misleading. In reality, the craft of casting is the same for making all kinds of coins, regardless of whether the products show openwork designs or not. And then, the required purpose “for wearing or hanging” is unreasonable. Openwork charms are fit for a gem casket or a display shelf just as well as for human bodies. Moreover, they were originally made for the attractive designs

and auspicious messages they convey, or the talismanic power and mysteriously aesthetic associations they conjure up, rather than for the sole purpose of being worn or hung on human bodies. Therefore, although “openwork charms” form a distinct set among the objects called “numismatic charms”, the specific items cannot monopolise the generic term.

Having collected and studied Chinese charms for years, Mr Alex Chengyu Fang has built up a wealth of treasured specimens. Now, thanks to his generosity, the collection will be kindly put on display so that the general public can enrich their knowledge by taking a nice and close look at those curios. On my part, as planner of the exhibition, I will be glad to see CityU Gallery serve as the venue of the Chinese charms show and the show, coincident with the 10th anniversary of the Chinese Civilisation Centre, add lustre and merriment to the celebrations. And this, incidentally, will bring into full play the originally intended function of those coins for such a joyous occasion.

Hence, let us wish that Peace be upon the Earth all under Heaven, that Health and Wealth be to all Humans, and that Bliss and Happiness be here and to stay – for ever.

Pei-kai Cheng
Director
Chinese Civilisation Centre
City University of Hong Kong
6 March 2008

Translated by Allen Zhuang



白雲山

Preface

Joe Cribb

Coin-shaped charms are a remarkable phenomenon in East Asia. They originated in China, but their production and use spread to Korea, Japan, Malaysia and Indonesia. They are an eloquent expression of the spiritual power of money.

This volume provides a visual feast of this phenomenon in China, with the earliest examples dating from the Han period, the second century BC. The latest pieces illustrated here date from the Qing period, down to the opening decade of the twentieth century, but the production of these charms continues into the present day and is still a vibrant part of Chinese culture.

The understanding of the spiritual powers present in pieces of money emerged in China as early as the Warring States period (before the third century BC), when it became a common practice for coins to be put into graves, so that the dead could continue to enjoy their wealth in the after life. Confucius decried this wasteful practice, so imitation coins of clay or stone were buried in the place of the real money. The imitation money was understood to have the same power as its metal counterpart. By the Tang period (seventh to tenth centuries), the

序

乔·克里伯

钱形花钱是东亚的一大奇观。它们起源于中国，但是在朝鲜、日本、马来西亚和印度尼西亚均有铸制和使用，绝妙地表现出金钱在精神力量的升华。

此书收录的中国花钱，美不胜收，是一场视觉上的盛宴，上自公元前二世纪的汉代，下至清代和二十世纪初叶均有所收录。直到今天，花钱仍有铸造，仍然是中国文化中充满活力的一个组成部分。

早在公元前三世纪的战国时代，人们就开始感受到金钱的精神力量，开始把铜钱陪葬在坟墓里，让逝者在另一世界中继续享受他们积累的财富。孔夫子对这样的浪费深不以为然并加以摈斥。于是陶钱出现了，石钱也出现了，来替代真钱埋在墓中。人们相信这些陶制或石质钱币和金属铸币一样，具有同等的力量。到了唐代，也就是公元七至十世纪，人们开始制作纸质冥钱，既与逝者一道埋于墓中，也会将其焚烧，随烟散去另一世界。直到二十一世纪的今天，焚烧纸质冥钱这一习俗还在全世界的华人社会中持续着。

在汉代，人们开始制造另外一种仿真铸币，这就是钱形花钱。其中一部分和官铸的外形完全一样，然后有些额外的特征。还有一部分连形状也改变了，原来的钱文也改成了吉祥词语和图案。最早期的花钱表达了拥有者的三大心

imitations were being made of paper and as well as being buried with the dead, they were being burned to transfer them into the after life. This practice survives into the twenty first century in Chinese communities around the world as Hell Money.

During the Han period another kind of imitation money began to be made, coin-shaped charms. Some used the exact form of official coins, but with added features, others modified the shape and replaced the original inscriptions with propitious mottoes and pictorial designs. The earliest charms expressed the wishes of their owners for sons who would continue their family line, for wealth or for protection from evil forces. These were made to be worn as personal charms or amulets, but were also occasionally buried in graves, to continue their benefits into the after life.

In later periods, many new types of coin-shaped charm were added, seeking the blessings or protection of many different spiritual forces. The number of designs quickly multiplied to invoke the traditional values of Confucianism, the aspirations of the Daoist faith, the blessings of Buddhism and the protection of a wide range of traditional folk spirits.

The round shape and square hole of the traditional coins of China carries a rich symbolism of the cosmos, the round of heavens holding at its centre the square of the earth. The inscriptions chosen for ancient coins also evoked a larger world than the immediate arena of commercial exchange, such as the inscriptions of the Northern Zhou dynasty coins: *wuxing dabu* "Great coin of the five directions" (AD 574) and *yongtong wanguo* "For everlasting circulation through ten thousand lands" (AD 579). Coins in China came to symbolise a spiritual might far exceeding their transitory financial power. With the added religious mottoes and images, coin-shaped charms enabled their owners to transact with the spirit world and to purchase from gods, spirits, immortals, fairies and Buddhas the blessing and protection described by these designs.

愿：宜子孙、入千金、辟不祥。这些早期花钱或是厌胜用品，或是吉祥用品，它们的制作主要是用来佩戴，但也偶见于墓中，在另一世界继续发挥它们的作用。

在之后的各朝各代中，钱形花钱的种类不断增加，它们崇奉众多的神祇，寻求他们的庇护和祝福。所以，花钱的图案设计迅速增加，不断翻新，但题材主要来自儒家的价值观念、道家的信仰追求、释家的修行超度，外加民间传说中的各种各样的神灵。

中国古钱，外圆内方，深邃地象征着天圆地方这一古老的东方宇宙观。古钱所选用的铭文也颇有深意，力图开启一个比商业贸易所达还要宽广的世界，比如说公元五七四年发行的“五行大布”和公元五七九年发行的“永通万国”等行用钱币。于是，钱币在中国更象征着一种巨大的精神力量，而转瞬即逝的金融力量与之相比，大为逊色。通过各种宗教咒语和神像的使用，钱形花钱使它们的拥有者能够与神灵对话，与众神为伍，从天帝、神祇、仙人、天女还有菩萨那里得到所需求的祝福与庇护。

花钱是中国古代历史的见证，而这本佳作向当今的读者完整地展示了这些历史的见证。作者方称宇在此卷中所选录的花钱，美轮美奂，极具品味，集中反映出花钱的几大主要类别。他展示了花钱的词汇、纹饰和传统艺术，并揭示了它们所表达的趋吉避恶的丰富内涵。这些花钱充分地运用了中国的传统艺术表达方式，比如说蝙蝠代指福、鹿谐音禄、鹤喻长寿、剑以驱邪等等。此书通过对彩图的使用，不仅充分展示出花钱的美丽图案设计，也展示出钱体上悠久岁月所产生的奇妙包浆。方称宇在此书中建立了一个理论体系来研究花钱图案的复杂性，同时也阐述了花钱的断代手段，目的是通过这些手段将花钱的铸造

In this splendid volume Alex Fang has opened up for today's audiences the full range of these remarkable witnesses to China's past. A well-informed selection of pieces of great beauty from his collection has enabled him to show the main themes represented by these charms. He has illustrated the way in which they were ornamented with mottoes and traditional art in the hope of bringing their owners rich benefits and protection. They make plentiful use of China's traditional repertoire of symbols: such as bats to convey blessings, deer to signify wealth, cranes to suggest long life and swords to signal exorcism. By illustrating them in colour, the beauty of the designs is enhanced by the subtle patinas that age has given these objects. As well as providing a framework for understanding the complexities of their designs, Alex Fang has provided an account of their dating, so that pieces of different ages can be distinguished. He has also shown how the tradition of coin-shaped charms has led to the creation of many objects which have lost their coin shape, but retain the purpose, mottoes and imagery of the coin-shaped pieces.

These objects were made to bring blessings and protection to their owners in the past, but can now place in the hand of their present owners a rich encounter with China's past. As the owner of such a magnificent collection, Alex Fang is excellently placed to share that experience with his readers. I congratulate Alex Fang on this important contribution to China's rich cultural heritage. He has already shown his ability to *zhuang yuan ji di*, I wish him *chang ming fu gui*.

Joe Cribb
Keeper of Coins and Medals
British Museum
25 February 2008

年代区分开来。他还进一步说明了主流花钱是如何延伸并影响到外延花钱。这些外延花钱虽然没有钱形，但还保持了花钱的功用、词汇和图案主题。

在古代，花钱这些物件的制作目的是要给持有者带来祝福和庇护。如今，它们则让现在的持有者有了一个充分地追溯中国历史的机会。作为这些绚丽藏品的所有者，方称宇写作此书，与读者分享，是得天独厚的。我在此祝贺方称宇，他的书是对中国丰富的文化遗产的重要贡献。鉴于他早已展示了自己“状元及第”的才能，我在此祝他“长命富贵”。

乔·克里伯
英国大英博物馆
币章部主任
二〇〇八年二月二十五日

大聖毗沙門天王



北方大聖毗沙門天王
 主領天下一切雜類鬼
 神若能發意求能
 患得稱心度敵之德
 盡獲福祐弟子照就
 臣節度使特進檢校
 太傅燕郡曹元忠
 請西人雕此印教
 惟冀國安人奉社
 稷恒昌道路和平
 普天安樂
 于時大晉開運四
 季丁未歲七月
 十五日紀

前言

中国花钱也称厌胜钱，有钱形，但没有法定的流通价值。它们或有吉语，或有吉祥纹饰，或有传说中的神仙人物。它们的一个共同目的就是趋吉辟邪。从历史上来说，汉代就有花钱了，一直鼓铸到清代甚至现在。从门类来说，它们和中国铜镜一样，可以细分为神仙故事、瑞兽与花草、吉祥纹饰、吉语等几大类别。

花钱的传统文化内涵极其丰富，涉及宗教（佛教、道教和儒教）、艺术（书法、绘画、雕塑）和民俗（如星象崇奉）等几大领域。从某种角度来说，它们和欧洲所盛行的宗教币章有着异曲同工的意味。也许正是因为这个原因，十八和十九世纪在中国活动的外国传教士、外交家和海关官员有不少喜欢并收藏这种钱形的物件。他们离开中国时，也随身带上这些花钱，回国继续收藏。不少人将它们捐赠给当地的博物馆或艺术展厅。所以，英国、法国、挪威、美国、俄罗斯等国的主要博物馆均藏有中国花钱，甚至梵蒂冈也收藏了不少。在过去的近二百年里，它们受到广泛而深入的研究，有不少专著发表。

Foreword

Chinese numismatic charms are objects in the shape of classical coins but without currency. They are largely cast in bronze, with auspicious inscriptions, symbols and images of gods and legendary figures. They serve the function of inviting good fortune and warding off evil spirits. Historically speaking, they date back to the Han Dynasty and continue to be made even today. Typologically speaking, they can be categorised in a similar way as Chinese bronze mirrors, i.e., into gods and legends, auspicious animals and vegetation, auspicious symbols and auspicious inscriptions.

These objects carry a wealth of cultural content that extends into religion (such as Buddhism, Daoism and Confucianism), fine arts (such as calligraphy, painting and sculpture) and folk practices (such as the worshipping of the stars). They represent an exquisite expression that is also echoed in other cultures in the form of, for instance, religious medals commonly found in Europe. Chinese numismatic charms were thus collected and highly prized by foreign missionaries, diplomats and customs officials operating in China in the 18th and 19th centuries. They were brought out of China, kept in private collections and later often donated to major museums and art galleries in Britain, France, the USA, Russia and even the Vatican.

The charms featured in this book represent perhaps the finest private collection outside China. It was built up mainly during my stay in London throughout the 1990s. Apart from those

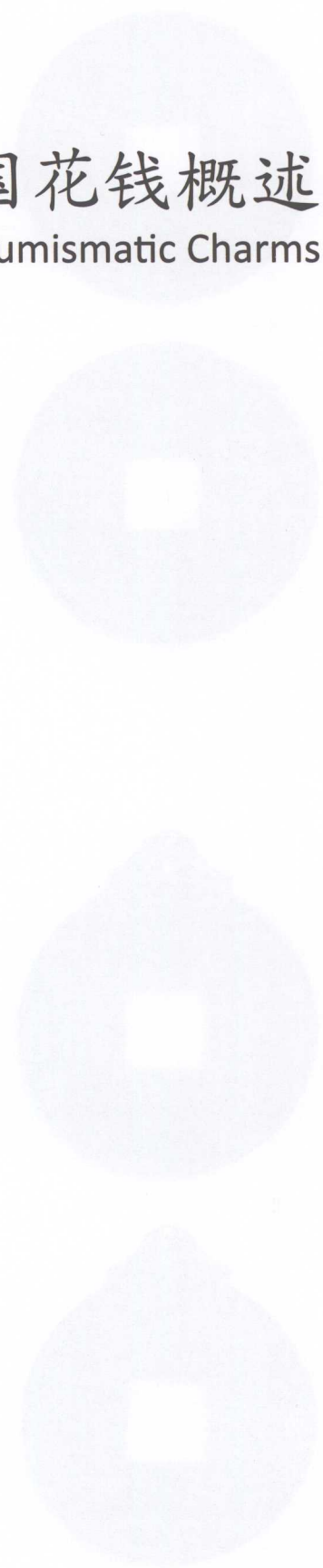
中国花钱概述

An Introduction to Chinese Numismatic Charms

千手千眼观世音菩萨像。

敦煌彩绘。五代，公元十世纪。大英图书馆藏。

Thousand-armed, Thousand-eyed Avalokitesvara. Colour on paper. Five Dynasties, 10th century AD. © British Library Board. All rights reserved (1919-0101-0.167).



一、花钱的基本要素及含义

花钱也称厌胜钱（或写作压胜钱）、福钱和吉祥钱，也称玩钱或杂钱，学界称为民俗钱。从传统意义上来说，它们是古钱学的一个分支，与行用钱有着密切的联系。最起码在宋代，古钱谱就开始收录花钱了，但是直到现在，到底什么是花钱还是常有争论。我认为，花钱的基本要素，须从形制、材料和功用这三个方面来考虑。在形制方面，它们多为方孔圆钱，或圆孔圆钱，尚有一部分为王莽时期的布币形状；在铸造工艺方面，它们多为母钱印范浇铸，早期品类为范铸，一些近现代花钱则为机器压制，也有手工打制或雕凿而成的花钱。在材料方面，它们与行用钱一样，多为黄铜和青铜铸就，金银铁锡铸品也时时可见。在功用方面，花钱不是行用钱，没有法定的流通交换价值；它们的主要功用，是通过丰富而多彩的文饰，或吉祥用语，或图案，或神怪，来祈求吉祥和驱避邪病。所以，概括来说，我认为花钱有三大要素：以钱形为主，以金属铸造，以吉祥厌胜为目的。当然，在实际收藏中，有不少泉品在这个范围之外：它们或为方形，或为料制，或用于游戏。关于这个问题，我在下面有关分类一节中将有所涉及。从我们对花钱的欣赏和认知角度来看，花钱实际上超出了古钱学的范畴，广泛地涉及哲学、宗教、民间风俗、历代美术等领域。正因为此，前贤马定祥先生曾明确提出花钱当以文物视之这一观点。所以，从它们所蕴含的文化内容来看，说花钱出自古钱而胜似古钱，是恰如其分的。

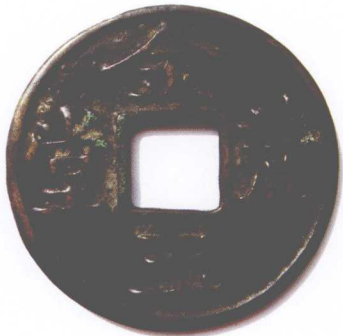
在表现手法方面，页侧所列三枚花钱是比较有代表性的：从只有文字没有图案（图一），到一面为文字一面为图案（图二），最后到两面皆为图案（图三）。

从含义来说，图一（No 35）是对财富和长寿之向往的直白，面背真书“长命富贵”“金玉满堂”八字，钱文隐起，书体周正，既有颜真卿的筋骨，也有赵孟頫的温软，与元代周伯琦所书“至正之宝”钱同脉，所以断为元代铸品。老生坑，通体枣皮红，铜色泛金，再加几点翠绿，十分美观。

图二（No 37）这枚花钱的意义表达较为复杂一些：面文篆书“金玉满堂”，背双龙，挂耳为双雀，地章则为谷纹。此钱既表达了对财富的追求（金玉和谷），也通过双龙和双雀来表达了对和谐与



图一



图二



美满的希冀。同时，也希求通过龙的九重大阳之气，来镇邪驱恶，从而得到庇护。此钱品好广穿，通体黑漆古，露铜处泛金，面文以唐代盛行的花篆书就，上海郭若愚先生据此认为是唐铸。观其气息和形制，我认为可能还是将大部分定为五代至宋较为稳妥，一小部分要更早，年代可以到唐。金玉满堂背双龙钱并非十分少见，乾隆年间，高宗皇帝曾命人将其收藏的古钱进行整理，其中便收有一枚（见梁诗正等所修撰的《钦定钱录》卷十四）。中国各大钱币网站（如古泉园地、开元泉社、义和泉苑和复兴致远）上也时有出现，但有挂耳者则实为罕见，有可能为早期品。

图三（No 132）又有所不同，它没有文字，所表达的意义更为隐秘：在钱的正面，穿上为流云托月，穿下为花枝，穿左立一妇人，穿右为几上焚香；钱背为婴戏图，有五男二女共七人。综合起来看，此钱是古时妇女拜月乞巧这一风俗的直接反映，表达了多子多孙、子嗣永传这一主题思想。此钱从形制来看，有宋钱特征，目前一般认为宋铸。鉴于台北故宫博物院藏有一面明代婴戏铜镜，构图与此钱的背图一致，这枚钱最晚可断为明代铸品。

二、花钱的变体与丰富多彩的表达

花钱不仅有丰富多彩的内容，也有变异与美观的形制和巧妙的表达手法，比如上面所谈的图三就是通过人、月、香和花来象征性地表达出乞子这一传统风俗。图四（No 238）也是一个很好的例子。首先，它摆脱了方孔或圆孔圆钱的常规，外缘为美制八边形，内穿则为六边形，十分悦目。

此钱没有文字，而是通过艺术图案来表达其丰富的吉祥思想。正面图案有三个组成部分：鱼龙跃水而出、一人执笏而立、彩云托日，生动地表现出状元及第、指日高升这一传统愿望。背面有四样物件：上磬，下钱，左笔，右瓶戟，以谐音方式，表达了“必（笔）定平（瓶）安吉（戟）庆（磬）富贵（钱）”这一口彩。另外，此钱的八边形外缘，隐含四平八稳的意思；而六边形的内缘，则呈龟形，寓意长寿。事实上，吉语和谐音表意的图案是中国吉祥钱的主要表现方式。随着时间的推移，不少图案的实际意义已经失传，亟待花钱研藏者的大力发掘。

花钱中有一个形制特殊的种类，通常称为镂空钱，也称“通花钱”或“玲珑钱”。它们面背剔透，



图三



图四

