

碑銘類英

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人民美術出版社

順治四年四月

日

賞鑒

鄞州碑碣精品集

主編 馬兆祥

碑銘題詞

毛昭晰書



江苏工业学院图书馆
藏书章

人民美術出版社

序

毛昭晰

寧波市鄞州區舊稱鄞縣，是一個歷史十分悠久的地方。這裏自然條件優越，文化積澱深厚，1380平方公里的區域內，擁有各類文化遺蹟500餘處。其中建於西晉的阿育王寺和天童寺，分別被奉為中國佛教禪宗“五山十剎”之二和之三，是全國重點寺院；全國四大古水利工程之一的唐代它山堰，至今仍在發揮着阻咸蓄淡的水利功能；北宋王安石治鄞時整修的東錢湖，周圍留下了歷代許多珍貴的文物古蹟。還有其他許多地方，難以一一列舉。

作為一個老文物工作者，我曾多次到過鄞州，對鄞州有很深的感情。這裏的文物工作者不少是我熟悉的。長期以來，他們為保護祖國文物，嘔心瀝血，作出了令人矚目的成績。他們以紮實的基礎工作和勇於創新的理念享譽全省文物系統，為我省文物工作提供了許多可貴的經驗。例如在全國首創了業餘文保員制度，至今全區已有業餘文保員200多名。他們不計報酬、無私奉獻，義務從事文物保護工作，這種精神值得我們大家學習。1999年7月，鄞州在全省率先啟動了第三次文物普查，這次普查的對象不僅是文保單位和文保點，還有古村、古鎮、古街區，為全省第三次歷史文化遺產普查的開展帶了一個好頭。2001年，鄞州兩處文保單位申報第五批全國重點文保單位成功，成為我省迄今為止全國重點文保單位最多的區(縣、市)。最近鄞州區的文物工作者們又編了一部《碑銘擷英——鄞州區碑碣精品集》，即將面世，這是鄞州文物事業的又一件大事。

我原先對鄞州的碑銘瞭解不多，看了書稿以後學到了很多知識。借寫序的機會，我想對這本集子談幾點想法。

首先，這本碑銘集中所收的，不少是名家的作品，如蘇東坡《宸奎閣碑銘》清雄豪邁，宋徽宗《省降御筆》瘦勁典雅，文徵明《包誠靜墓誌銘》俊秀雋永，都是難得一見的書法瑰寶。所收碑碣不少是第一次與讀者見面的，是值得廣大書法愛好者欣賞和臨摹的佳品。

其次，這本集子也是研究鄞州歷史的珍貴資料。參加編纂的幾位同志從事文物工作多年，對鄞州的碑銘文化十分熟悉。他們通過實地的調查，掌握了大量第一手資料，在碑的選擇、碑文的釋讀、作者的考證等環節上化了大量功夫。所選碑刻，唐、宋、元、明、清歷代都有。碑文要麼記錄某人生平，要麼記載地方大事，要麼抒情，要麼敘事，都反映了鄞州歷史的側影，是鄞州地方誌的補充。

其三，它是鄞州文物工作者近三十年努力工作的結晶。這批碑銘過去因為經費等等多種客觀條件的限制，未能編印付梓，但是鄞州的文物工作者從未放棄這個理想。他們默默積累，不斷充實，堅信這一理想總有實現的一天。現在，鄞州已經成為經濟強區，文化文物事業得到飛速發展，文物工作的條件有了很大改善，這本集子經多年的努力終於要付印了。借此機會，我向鄞州的文物工作者表示衷心的祝賀和崇高的敬意！

我不是書法家，但我愛欣賞書法碑刻，能夠看到這樣一本碑碣精品，除了感謝編者之外，還要謝謝鄞州區的有關領導和部門，沒有他們的大力支持，這本書未必能順利出版。最後，祝願鄞州的文物事業取得更大的成績。

2003年1月9日於鄞州

Preface

By Mao Zhaoxi

Ningbo Yinzhou District, formerly called Yin County, is a place with a long history where there're advantaged natural conditions and rich cultural heritage. Within its territory of 1,380 sq.km., there are over 500 cultural relics, among which, King Asola Temple and Tiantong Temple, built in Western Jin Dynasty, are respectively esteemed as the second and third of world's top five mountains and ten temples of the Zen Buddhist sect, and are key temples under the state protection. Tashanyan of Tang Dynasty, one of the four great ancient water conservancy projects as yet functions to keep out salt water and store up fresh water today. A number of rare cultural relics and historic sites through the ages are left around Dongqian Lake, rebuilt when Wang Anshi governed Yin in Northern Song Dynasty. And yet, there're many other places that are hard to enumerate.

As an old worker in the line of cultural treasures, I've many times been to Yinzhou and I have got a deep affection toward this land. Many workers on cultural treasures here are familiar to me. Over a long period of time, they have worked their hearts out and made outstanding achievements for protecting the cultural relics of our homeland. They enjoy the fame for solid foundation works and innovative mind in the entire cultural treasures in the province and have rendered many valuable experiences for the cultural treasures work in the province. As an example, they have taken the initiative to establish the system of spare-time cultural treasures protectors. So far, there are 200 odd such protectors in the district, who have volunteered to protect cultural treasures without consideration of payment and are selflessly dedicated. Their spirit is worthy for every of us to learn from. In July 1999, Yinzhou took the lead in starting the 3rd general survey of cultural treasures in the province. Besides the units and points of cultural treasures under protection, the objects of this general survey also included ancient villages, ancient towns and ancient street blocks. They took a good lead for carrying out the 3rd provincial general survey of historic and cultural heritage. In 2001, two units of cultural treasures under protection in Yinzhou succeeded in applying for the 5th group of key cultural treasure units under state protection. Thus Yinzhou became the district of the largest number of key cultural treasure units under state protection among districts, counties and cities in the province. Recently, the cultural treasure workers in Yinzhou District have compiled A Collection of Elaborate Works of Stone Tablets-- Selected Essence of Inscriptions, which will soon be published. This is another great event in the cause of cultural treasures in Yinzhou.

My previous knowledge on Yinzhou's inscriptions was quite limited. After reading the manuscript, I have acquired much knowledge on it. Taking this opportunity for composing a preface, I would like to express some of my ideas on this collection.

Firstly, this inscription collection has included many works of famous experts, such as Chenkui Pavilion Inscription, by Su Dongpo, bold and beautiful, Ministry Granted Imperial Writing, by Emperor Huizong in Song Dynasty, vigorous and elegant, Bao Chengjing Epitaph, by Wen Zhengming, pretty and meaningful, all of which are calligraphy treasures rare to enjoy a sight. Many inscription works collected are the first time introduced to the readers and are top works for the broad mass of calligraphy fans to appreciate and copy from.

Secondly, this collection is also precious materials for studying Yinzhou's history. The workers participating in the compilation all have years' work experiences in the line of cultural treasures and thus have intimate knowledge of Yinzhou's inscription culture. By field survey, they have acquired a good quantity of the first hand materials. In the sectors of tablet selection, epigraph interpretation and textual research of author, they have spent substantive time and effort. The tablet inscriptions selected cover the past dynasties of Tang, Song, Yuan, Ming and Qing. The epigraphs either record a person's biography or record a great event in the locality, in the forms of motion expression or story narration, all reflecting a profile of the history of Yinzhou and supplementing the Local Chronicles of Yinzhou.

Thirdly, it is the crystallization of nearly 30 years' hard work of workers of cultural treasures in Yinzhou. These inscriptions previously failed of being compiled and published as limited by all sorts of external conditions such as fund. Nevertheless, workers of cultural treasures in Yinzhou have never let up this aspiration. They piled and replenished the materials without attracting public attention, clinging to the faith that their ideal should come true one day. Now, Yinzhou has grown into a district of economic strength and its culture and social causes have achieved rapid progress, which have materially improved the conditions to support the work of cultural treasures. After years' painstaking effort, this collection will at last be put into print. On this occasion, I'd like to give my heartfelt congratulation and lofty respect to workers of cultural treasures in Yinzhou!

I'm not a calligraphist. But I'm fond of appreciation of calligraphy and tablet inscriptions. Today when I can read such an elaborate works of stone tablet, I'm full of gratitude to the compiler as well as to the relevant leaders and departments in Yinzhou District. Without their great support, the book could not necessarily be smoothly published. To end with, I wish the cause of cultural treasures in Yinzhou could achieve greater success.

Yinzhou, Jan.9, 2003

永遠的靈光

比功業更長久的是語言，比語言更長久的是藝術；比紙木更堅韌的是銅鐵，比銅鐵更堅韌的是石頭。當藝術銘刻在石頭的時候便成為了永恒。

中國的書法是世界上最奇特最具魅力的藝術。書法家們的書法不但抒寫自己的情感，也表現自然界的形象。這些形象在他們的書法裏不是事物的刻畫，而是情景交融的意境，像中國畫，更像音樂，像舞蹈，更像優美的建築。當這些有血有肉的藝術凝固在一塊塊石頭的時候便賦給了它們永恒的生命。

這是一個非常適宜生長和滋潤這種藝術生命的沃土和家園。在這塊沃土上，我們在歲月的銷磨之後，仍能看到琳琅滿目的藝術珍品。這些藝術珍品以它們特有的生命密碼和語言訴說着這塊土地曾有的輝煌和殞落……

千古一才的蘇東坡以他對禪宗的理解和皈依，以杭州太守之尊欣然朝拜在鄞東的阿育王寺，寫下了堪為宋人楷書典範作品的《明州阿育王山廣利寺宸奎閣碑》。刻碑文字結體遒勁，點畫剛狠，是書法大家的另類作品。但正是這個另類，才使我們更深刻地體會到這一孤獨、高貴的靈魂所深藏的一面。

帝王之尊的宋徽宗留在鄞州的御筆碑的價值并不僅限於這位才子皇帝所特有的瘦金體書法藝術，盡管這種藝術已使他贏得了足夠的榮耀和尊嚴。但這兩塊堅硬冰冷的御碑裏仍折射出千年前這塊土地上鮮活的生活場景。

從鄞西這片美麗的山水間走出的甬上第一狀元張孝祥以其一手遒勁卓越的書法贏得酷愛書法的宋高宗的青睞。這位以“萬像為賓客”的大徹大悟的哲人書法家的作品字體方正、結構爽朗、筆法俊勁、風神秀逸。蘊含着這塊土地給予他的凜然浩氣和清勁節操。

大器晚成的文徵明書擅四體、名雄天下。他為鄞人包誠靜所書的墓誌或許是他一生中無數次書寫中的尋常一次。但這尋常的一次却反映了明代鄞州文人的交流之廣和品位之高。文徵明的書法藝術也在這尋常的偶然中獲得了永恒。

……

今天，在新千年的晨光裏，我們回望這一方方閃耀着生命靈光的碑銘，端詳着千年之前、百年之前的一通通石刻。在驚奇和欣喜之後不禁要問：在這塊土地上為什麼會有這麼多的藝術珍品？為什麼還有這麼多的藝術珍品？

因為文化的滋生需要合適的土壤，更因為藝術的傳承需要堅韌的傳統。最絢爛往往也最短暫，最堅固的也最脆弱。有多少漢碑唐碣在歲月的替代中化為斷石殘片繼而淪為塵土？又有多少藝術寶庫在自然的、人為的災難中成為焦土？

鄞州會有這麼多的藝術珍品是因為她獨特的地理環境和濃郁的文化氛圍。這塊倚山面海、抱湖襟江的神奇

之地，向來為中國佛教的重鎮，在中國佛教禪宗“五山”中獨有二山。座落崇山峻嶺中的古剎成為名士才子樂於游覽之地，而各寺院的高僧宗師又以精深的佛理和出世的情操傾倒文人、聲播四方。於是文人欣然命筆，勒石以記，帝王怡然題贈、御書鐫碑。眾多的寺院也成為保存歷代書法碑刻的寶庫。此外，兩宋之際，鄞州從邊陲之縣一躍成為京畿雄輔，北方世族隨宗室南遷后紛紛落籍鄞州，使鄞州的經濟、文化有了質的飛躍，以致城中甲第連綿，四郊華屋相望。這些文化士族不僅提升了鄞州的文化品位，使地處一隅的鄞州遂以人文薈萃、文獻浩繁而被譽為“東南鄒魯”、“文物之邦”，而且由於他們的活動和交往，使全國一流的文學家、藝術家以及皇帝重臣開始關注鄞州、走近鄞州，從而留下他們的痕跡而成為今日的珍品。散落在全區各地的各類碑刻就是長達千年的文化交流和鄞州經濟和社會發展的印證。

鄞州還有這麼多的藝術珍品是由於鄞州人民非常珍視自己的文化，非常善於保護珍貴的藝術珍品。由於鄞州優越的地理環境，使鄞州文物較少受社會動亂的破壞，更由於鄞州優秀的文化傳統，使根植於本土交融於四方而形成的浙東文化成為精神的旗幟和價值趨向的基碼。自宋以來，恪守這方文化傳統的志士仁人衣鉢相傳，薪火相承。浙東學派的殿軍全祖望就以收集鄉幫文獻尤其是碑傳銘記而卓然成家。民國時期的鄞縣文獻整理委員會在文化蕭條之時，筚路藍縷，開始了現代文物保護的艱難探索。近幾十年來，鄞州的文物工作者和業餘文保員以高度的責任心和可貴的敬業精神跋山涉水、尋踪覓跡，查清了鄞州文物的家底，為人們開出了這份沉甸甸的碑刻清單。

面對這份豐厚的歷史遺產和藝術精品。與時俱進的鄞州人決定以結集編印的形式將這些散處於鄞州各地的碑刻精品萃聚一冊，從而使一處處凝固的“永恒”化為千百萬流傳的“永恒”。讓更多的人能欣賞這些精品的精妙，探究其中的奧妙，獲悉蘊含的信息，並作為鄞州文化的“名片”向世界展示。

這是一項富有創意的文化精品工程，是發展先進文化的創造性工作。為了圓滿地完成這一工程，鄞州區區委、區政府領導審時度勢、提出目標；宣傳、文化、文物部門的同志兢兢業業、勤奮工作；編纂人員廢寢忘食、精心編輯。經過半年的努力，如今已成完璧，付梓在即。欣聞之餘，不勝感動，既感動於鄞州文化的精深淵厚，更感動於鄞州人民的創造和智慧。

一切美好的事物一定有永恒的價值，而創造美好事物的人們將獲得永恒的紀念。

戴松岳

2003年2月8日於鄞州

Unfading Miraculous Brightness

Language is more perpetual than achievements and art is more perpetual than language; copper is harder than paper and stone is harder than copper. When engraved on stone, art becomes eternity.

Chinese calligraphy boasts to be the most peculiar and fascinating art in the world. By calligraphy, calligraphers represent the images of the nature while expressing their own feelings. In their calligraphy, these images are not portray of things but artistic conception mingled with feeling and scenery. They resemble Chinese painting and more resemble music. They resemble dance and more resemble architecture. When the vivid art is solidified into the stones, it gives stones eternal life.

It is the hometown with fertile soil, which is extremely suitable for the growth and nourishment of this kind of art life. On this fertile land, we can still enjoy the sight of a superb collection of art treasures after years of wears which recount with their peculiar life code and language the ups and downs there were on this land...

Su Dongpo, a remarkable talent of many ages, for his comprehension on and devotion to Zen sect, readily pilgrimage at King Asola Temple in the east of Yin under the dignity of a prefect and wrote the Chenkui Pavilion Inscription of Guangli Temple Mt. King Asola Mingzhou which might be rated as the model works of regular script of people in Song Dynasty. The characters engraved in tablet have vigorous and firm strokes. It can be called a works of different class of the great master of calligraphy. But it is right the different class works that has enabled us to go further to understand the aspect deep hidden in this lone and honorable soul.

The value of Imperial Writing Tablet left by Emperor Huizong of Song Dynasty is not limited to the representation of this gifted scholar emperor's characteristic of slim perfection styled calligraphy art. Though this style art made him win sufficient glory and esteem, these two hard and cold imperial tablets more refract the vivid life scenes on this land one thousand years ago.

The scenic land in the west of Yin gave birth to the first Number One Scholar (first place in the highest imperial examination) won the favor of Emperor Gaozong of Song Dynasty who was reveled in calligraphy with his hand of vigorous and distinguished calligraphy. The works of this greatly discerning and apprehending philosopher calligraphist who treated all manifestations of nature as guests were upright and foursquare in style, bright and clear in structure, smart and strong in technique of writing and elegant and graceful in bearing, which implicated his stern noble spirit and pure moral integrity endowed by this land.

Wen Zhengming, a great master accomplished in his later life time, was adept in four styles of calligraphy with his fame far spread. The epitaph he wrote for Yin people Bao Chengjing was perhaps a common one among his countless writings in his life. But this common writing reflected the high degree of extension and grade of Yinzhou people's intercommunication in Ming Dynasty. Wen Zhengming's calligraphy art also attained perpetuity upon this common occasion...

Today, under the light of the morning sun of the new millennium, we turn our sights back upon these carved stones flashing miraculous brightness of life and carefully look at the stone inscriptions a hundred or thousand years ago. After surprising and rejoicing, we can't refrain from wondering why there're so many art treasures existing on and yet more art treasures being discovered on this land?

This is because the breeding of culture requires right soil, more because the succession of art requires tenacious tradition. Often, the most splendid is also the most transitory and the strongest the weakest. How many stone tablets from Han to Tang Dynasty were reduced to broken blocks and then pieces with the change of time? And how many art treasuries turned into burned earth in natural or man-induced calamities?

Yinzhou's preservation of so many art treasures benefits from its unique geographic environment and strong cultural atmosphere. This supernatural land facing sea and backing against mountains with rivers and lakes lying at its bosom has long been an important town of Buddhism in China. It is in possession of two mountains of China's top five mountains of the Zen Buddhist sect. The venerated temples lying between lofty and precipitous peaks are choice tourist sites that celebrated and gifted scholars would linger on. Accomplished monks and great masters in the temples

were greatly admired by numerous scholars for their intensive Buddhist doctrines and beyond-the-world sentiments and have their fame spread far whereupon scholars willingly took up their brush pens and carved their writings on stones; and emperors readily inscribed and engraved their imperial writings on tablets. A number of temples thus became treasuries for preserving the calligraphies and tablet inscriptions through the ages. Besides, between the Southern and Northern Song dynasties, Yinzhou turned all of a sudden from a border county to a powerful territory surrounding the capital. The official families in the north followed the royal clans to move south and settle in Yinzhou one after another who contributes to the material leap of economy and culture in Yinzhou with the result that mansions of top officials stretched through the town and magnificent houses stood on the outskirts. These cultural clans upgraded the culture level of Yinzhou and made such an outlying place be praised as a Cultural Town in the Southeast and a Land of Cultural Treasures for its distinguished people and numerous literature. Moreover, their activities and associations made the first class literati and artists as well as the emperors and high-ranking officials begin to concern and approach Yinzhou and thus left their traces, which become treasures today. The tablet inscriptions in various kinds scattered in the quarters throughout the district have witnessed one thousand year's cultural exchange and growth in economy and society in Yinzhou.

The reason why Yinzhou has so many art treasures being discovered is because people in Yinzhou treasure much their own culture and are good at protecting precious art treasures. As Yinzhou enjoys advantaged geographic environment, its cultural treasures were less destroyed by convulsions. Adding to this is the excellent cultural tradition of Yinzhou which made the reputed East Zhejiang Culture rooted in the native place and shaped by a perfect blending of the cultures in the peripheral areas a spiritual flag and a benchmark for value orientation. Since the Song Dynasty, people with lofty ideals who scrupulously abided by this cultural tradition handed down their legacies and carried on their torches. Rearguard Quan Zuwang, a representative of East Zhejiang School became an outstanding expert in collection of native place literature especially the tablet inscriptions and epigraphs. Yin County Literature Systematization Committee during the period of Republic of China began their tough way of search for the protection of modern cultural treasures in the winter of culture. In the recent decades, the workers and spare-time protectors on cultural treasures in Yinzhou have made a difficult journey to seek traces in every plot of this district with a sense of responsibility and estimable devotion spirit and eventually checked up on Yinzhou's accumulated property of cultural treasures and made out this heavily weighed list of tablet inscriptions.

In the face of such an rich and generous historical heritage and elaborate art works, Yinzhou people who keep advance with the advance of time have decided to put together these elaborate works of tablet inscriptions scattered in all parts of Yinzhou and turn the eternity set hard at separate places into perpetuity known extensively among millions upon millions of people. This collection aims to let more people taste and appreciate the excellence of these works, probe into what what's behind them and get the implicated information. Also, it will be revealed to the world as a "namecard" of Yinzhou culture.

This is a finest culture project full of originalities and a creative work for promoting advanced culture. In order to successfully complete this project, leaders of propaganda department considered the situation and put forward the objectives, workers in the propaganda, culture and cultural treasure departments worked hard cautiously and conscientiously and compiling staff were engaged in meticulous compilation forgetting food and sleep. After half a year's effort, a superlative works has been accomplished and sent to the press. In a great pleasure, I am quite moved by the profound Yinzhou culture and more moved by the creation and wisdom of Yinzhou people.

All fine things are sure to have permanent value and people who create fine things will be permanently commemorated.

By Dai Songyue
Yinzhou, Feb.8, 2003

凡例

- 全書共收集采擷碑碣 114 通，墓誌43 方(套)，楹聯 5 對。文字說明中 / 英文。
- 碑碣收集從唐代到近現代，俱出自鄞州區域範圍。碑銘辭目按刻製年代順序排列，個別以編輯需要有調整。
- 註釋一般包括：碑名稱、碑刻年代、碑縱橫規格(厘米)、碑現藏地址、名人簡介、碑文簡述。碑銘出土時間，名人生卒，資料不詳，即略不述；英文僅注譯名人簡介、碑文簡述，其他即略不譯。
- 對歷史紀年采用括註公元紀年。
- 註釋中有鄞縣、鄞縣、鄞州區，均屬歷史沿革過程中對同一域名的統稱。

Notes:

- The whole book collects 114 stone tablets, 43 epitaphs and 5 antithetical couplets. The explanation is written in Chinese and English .
- The tablets collected cover a period from Tang Dynasty till the modern times. All tablets come from the territory within Yinzhou District. Table of contents of inscription titles coincides with chronological order of engraving with only a few being adjusted as compilation requires.
- The annotation generally includes tablet title, engraving year, tablet length and width (cm), present collection site, celebrity brief and epigraph overview. The unearthed time of inscription and dates of celebrities are unknown and will be omitted. English translation is appended only to the celebrity brief and epigraph overview.
- The designation of historical years adopts an explanatory note in the Christian era years in brackets.
- Three names used in the annotation Mao County, Yin County and Yinzhou District actually refer to the same area, which is differently called in the different periods in the history.

图书在版编目(CIP)数据

碑铭撷英 / 马兆祥主编. —北京: 人民美术出版社, 2003

ISBN 7-102-01929-7

I、碑… II、马… III、汉字—碑帖—中国

IV、J292.21

中国版本图书馆 CIP 数据核字(2003)第 025343 号

碑 铭 撷 英

出版者: 人民美术出版社

(北京北总布胡同 32 号)

总 策 划: 包坚军 王锡尧

总 设 计: 赵小康

书名题字: 毛昭晰

责任编辑: 赵大鹏

经销: 新华书店总店北京发行所

印制: 宁波精英制版彩印有限公司

2003 年 4 月第 1 版第 1 次印刷

开本: 787 毫米 × 1092 毫米 1/8 印张 25.5

印数: 1-1000

ISBN 7-102-01929-7 定价: 180.00 元

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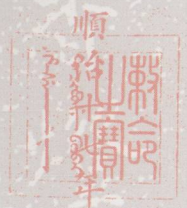
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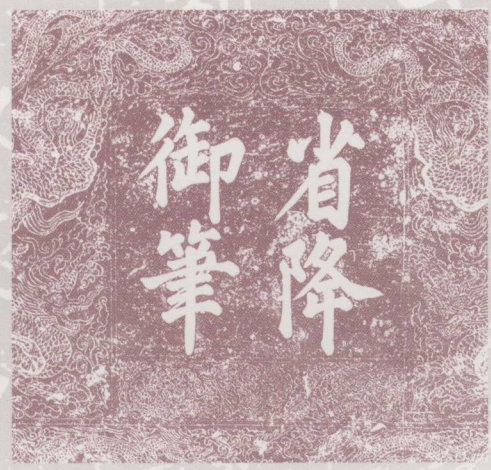
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