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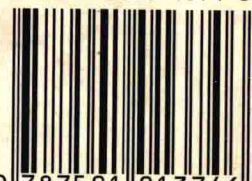
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序

辨器物 识文明 情系华夏

杨鲁安

我的祖籍河北沧州，1928年5月15日出生在天津回族世家，今已年逾古稀，而大半生成长和工作在内蒙古自治区。北疆人文和风物哺育了我，此情终生难忘。在这块广袤的土地上，自古及今有多民族聚居，繁衍了中华文明，光耀万代。人类的智慧和良知，使我方能体察古今器物之真、工艺之善、文字之美。六十多年来几经聚散，得以保存下来历代陶器、瓷器、青铜器、钱币、碑帖、玺印、书画等大量文物，渴望要为这些硬件和软片找到一个理想的归宿。由衷感激两年多来，在自治区和呼和浩特市两级党政领导的关怀和支持下，选用大清康熙皇帝六格格出嫁后所居的和硕恪靖公主府旧址，筹建杨鲁安藏珍馆。自2000年7月以来，我陆续向呼市政府捐献了各类文物8000多件、图书2000多册，入藏于公主府装饰精美的殿堂上，定在2002年8月1日开馆。这里展示出内蒙古地区自远古以迄于当代各族人民创造的精神文明和璀璨瑰宝，观众看后就会更加热爱内蒙古、热爱华夏民族文化。从此，我家的“大龄女儿”终于嫁到一个好婆家，我既眷恋又欣慰，回肠百转，总算了却夙愿。

自幼受家庭的熏染和恩师的教导，培养了我一生对“有文字的器物”的浓厚兴趣。因爱好书法，我在读初中时就着手收集碑帖和钱币，后来逐渐扩大范围，六十年间对古代瓦当、铜镜、玺印、写经、碑帖、古墨，以及明清名人字画广泛进行搜集、收藏和研究，矢志“古为今用”，搞出一些学术成果来。对于文物的收藏和研究，影响我最深的是王襄和方药雨二位大师的身教和垂训。而搞钱币入门的启蒙老师，则是天津市三中化学教师后任校长的王宗鲁先生。

如果没有那场毁灭文化的浩劫，今日藏珍馆的藏品会更精美、更丰富，真是往事不堪回首。在1966年9月上旬，那黑云遮天的日子里，一帮戴红袖标的小将借口“破四旧”，而把我家祖传宋代汝、哥、定、钧、耀几大名窑和清代康熙乾隆三朝官窑约计二百余件瓷器砸得粉碎。又把十八箱装有大批软片，包括明代祝枝山、仇英、董其昌、张瑞图、傅山等诸家书画册页，清代“四王”、吴恽画幅，扬州八怪的金冬心漆书手卷、郑板桥竹枝画屏，以及阮元、刘墉、余集、郑谷口、邓石如、翟云升、杨沂孙、吴大澂、赵之谦、吴昌硕、张子祥、任伯年等几十位名家书画精品三百多件。还有甲骨金文拓片二千多张，汉碑、魏唐墓志拓片五百多种，《泰山经石峪》大字拓片六百多张，《好大王碑》旧拓两套，统统付之一炬。更为令人惋惜的是他们搜出明代程君房、方于鲁、程公瑜、程凤池、吴天章诸家造墨十二锭，清代乾隆题诗御制墨三十二大锭。曹素功、汪近圣、汪节庵、胡开文四家造墨精品四百余锭，还有大外祖父孙华潭遗留下来生坑的空首布五十余品，齐刀、燕刀五百柄，一起席卷而去，不知所归……文物遭毁，不能再造。我既痛惜往日之所失，更珍重今日之所存。这册藏品选集不过是全部馆藏文物百分之七、八。由此可知，我一生收藏品由博到精的曲折经历。

搞收藏既要有不计得失的宽广胸怀，更要有矢志不移的坚定信念。究竟志在何方？正确的抉择就是要将“为保存祖国文化遗产做出奉献”当作终身宏愿，而坚决不能抓住文物就不择手段地去牟厚利、发横财，钻进钱眼里去。几十年来，我搞收藏也有所侧重，主要是碑帖、钱币、玺印和古墨，这四大门不仅成为系列，而且颇多珍品。在这册选集中，也以前三门为重点，各选若干精品，古墨只是“残羹剩粥”而已。现存碑帖不到旧藏的五分之一，而册中选刊的明前拓

“高”字本《汉孔宙碑》、《初拓魏刁遵墓志》、《明拓颍上本兰亭序黄庭经合册》和《宋拓乐毅论》，以及墨迹中敦煌所出的东晋人写《大通方广经卷中》长卷，北魏人写《佛说佛名经卷第四》残卷，初唐人写《妙法莲花经》残卷等，都是最佳善本。另外，《初拓嘎仙洞鲜卑石室祝文刻辞》和《精拓建宁三年残碑》两件，则是内蒙古自治区在二十世纪八九十年代考古工作中的重大发现，其拓本未公布于众。

册中所选钱币只是馆藏的三十分之一，重点集中在战国、两汉和辽、西夏、金、元四朝的珍稀品。其中新莽六泉十布并陶(铜)范，较方若《得莽货记》(清光绪三十三年印本)所记之物更为完善，后来居上。辽代“统和元宝中京伯文”钱牌，相当于宋太宗雍熙年间，大大早于南宋临安钱牌之制。辽代早期“千秋万岁”宫庭大钱及“大康元宝”折三钱都是前所未见之物。西夏文“贞观宝钱”，金代“大定通宝”(背申酉)，元代“中统元宝(篆书)”和“至正之宝”权钞钱等，均属珍品。

玺印中的亚形“吴”字玺，其钮制和文字均早于春秋战国，经与曹锦炎先生商讨，暂定为西周之物。西汉“姚禹”白玉印，“王遂”蓝料印，以及汉“官律所平”斗检封、汉“金城塞尉”官印、晋“晋率善叟仟长”银印等，也属精品。

古墨中当以乾隆题诗御制墨和“百福并臻”朱墨，詹方寰“千古寸心”墨，詹公五“锡汝保极”墨，承祗膺氏“桃源春晓”古琴式墨，乾隆御赐刘墉用墨，道光二年方节庵制安化陶氏校书墨，赵之谦与胡澍校经墨数品，最为名贵。此外，甲骨拓本中那张“旬壬申夕月有食”，原为王襄在光绪二十五年所购骨片，这是我国商代武丁时期仅存四片有月食文字记载的原骨之一，具有重要文献价值，十分珍贵。瓦当中“惟汉三年大并天下”原瓦国内只有两件，一在北京故宫博物院保存，一为本册所收。“太和十六年造作成”一瓦，出土于内蒙古西部准格尔旗古城遗址，是国内仅有的北魏年号瓦当。铜器中春秋蟠螭纹六蛇圈足铜簋，造型精美，纹饰奇特。战国匈奴人形马首带钩，从中可以得见当年昭君出塞后相处匈奴人的真容。还有商代多圈凸弦纹镜、战国漆绘凤纹镜、镂空螭纹镜和三、四、五、六山镜等，都是我国早期铜镜珍品。兵器中西汉带铭文“河内工官”铜弩机和“右百口”铜镞也属罕见物。当代书法作品中吴玉如的小楷和王襄的金文，都是从未公诸于世之精妙墨宝。

清代康熙年间学者刘智所撰《天方典礼·原教篇》中指出“学业精粗，存乎其人”。“用行舍藏，遵乎其义。”“义者宜也，达者当其可，昧者失其机，为进为退，准乎其义。”这些箴言，导引我一生奉献北疆，耽于收藏和研究，至老弥笃。最后，还要深深感谢文物出版社苏士澍、崔陟、刘小放、郑华、李穆诸君鼎力支持，数月来付出大量心力编成此书。惟期我们共同心系中华文明，实现古为今用，在新世纪的征途上携手奋进！

2002年5月5日于双夏泉馆

Authenticating Cultural Relics and Appreciating Chinese Civilization

Preface to A Treasury of Cultural Relics from Yang Lu'an Museum of Treasured Collection

Yang Lu'an

A native of Cangzhou, Hebei Province, I was born into a family of Hui nationality in Tianjin on May 15, 1928. Over 70 years old now, I have spent most of my life living and working in Inner Mongolia. I will never forget this northern border area, which has brought me up with its culture and natural scenery. Many ethnic groups have lived on this vast land in compact communities since time immemorial and contributed to Chinese civilization with their glorious achievements scored in various fields. Thanks to the wisdom and knowledge accumulated by mankind, I have developed the ability to authenticate cultural relics and appreciate their superb technologies and elegant inscriptions. Over the past six decades I have collected a large number of cultural relics consisting of pottery, porcelain, bronzes, coins, rubbings of stone inscriptions, seals, calligraphic and painting works. I have also been eager to look for an ideal shelter for them all. Thanks should be extended to the party and government leaders from the Inner Mongolia Autonomous Region and Huhehot for their kind care and support in the past two years. Yang Lu'an Museum of Treasured Collection will be built at the site where Princess Shuokeying, the sixth daughter of Emperor Kangxi once resided after marriage. I have donated over 8,000 pieces of cultural relics and more than 2,000 books since July 2000 to Huhehot Municipal Government. All these donated items are now housed in the elegantly decorated princess palace and the museum will open on August 1, 2002. All these exhibits reflect the illustrious achievements scored by all ethnic groups in culture and technology in Inner Mongolia since time immemorial. I hope that all visitors to the museum will love Inner Mongolia and Chinese culture all the more. Feeling gratified to have secured a perfect shelter for my collection, I find it difficult to part with them. Anyway, it is great to see my long-standing wish fulfilled.

Under domestic influence and instructions of a few mentors, I developed an intense interest in "objects with characters" in childhood. I started to collect rubbings from stone inscriptions and coins during my junior school days because of my penchant for calligraphy. As time went on, my scope of collection expanded gradually. Over the past six decades I have been devoted to collecting and studying ancient eaves tiles, bronze mirrors, seals, handwritten Buddhist scriptures, rubbings from stone inscriptions, ancient ink sticks as well as well-known calligraphic and painting works done during the Ming and Qing dynasties. Following the aim of "using the past for the benefit of the present," I have also achieved something in academic research. I am very lucky to have had Wang Xiang and Fang Yaoyu - two distinguished scholars - as my instructors in collecting and studying cultural relics. Moreover, I owed my interest in collecting ancient coins to Mr. Wang Zonglu, a chemistry teacher and later head of No.3 School of Tianjin.

But for the catastrophe of Cultural Revolution, I should have a richer and better collection. In early September 1966, a band of red guards smashed about 200 porcelains handed down by my predecessors under the pretext of "getting rid of old ideas, old culture, old customs and old habits." Those porcelains were produced by famous private kilns in Chinese history, such as Ru, Ge, Ding, Jun and Yao Kilns and official kilns approved by three emperors in the Qing dynasty - Kangxi, Yongzheng and Qianlong. In addition, they committed to the flames the following valuable relics: 18 boxes of calligraphic and painting works, consist-

ing of over 300 pieces of choice calligraphic and painting works, such as accordion-shaped calligraphic and painting works by prominent artists like Zhu Zhishan, Chou Ying, Dong Qichang, Zhang Ruitu and Fu Shan in the Ming dynasty, a painting scroll by Wu Yun in the Qing dynasty, a handkerchief with the handwritings of Jin Dongxin, a bamboo painting by Zheng Banqiao and some other artworks by Ruan Yuan, Liu Yong, YuZhang Zixiang and Ren Bonian; over 2,000 pieces of rubbings from inscriptions on bones, tortoise shells and bronzes; more than 500 kinds of rubbings from Han steles and epitaphs of the Northern Wei and Tang dynasties; over 600 pieces of rubbings of large stone inscriptions made at Jingshiyu of Mt. Tai; and two sets of old rubbings from inscriptions on Stele of Great King Haotaiwang. What is more lamentable, these red guards searched out and took away 12 pieces of ink sticks made by Cheng Junfang, Fang Yulu, Cheng Gongyu, Cheng Fengchi and Wu Tianzhang during the Ming dynasty, 32 pieces of large royal ink sticks with an inscribed poem by Emperor Qianlong of the Qing dynasty, more than 400 pieces of ink sticks of excellent workmanship made by Cao Sugong, Wang Jinsheng, Wang Jie-an and Hu Kaiwen, some 50 pieces of kong shou bu (a type of ancient Chinese coins shaped like hoes with their upper parts hollowed out) left behind by Sun Huatan, my grandfather on the maternal side and around 500 dagger-shaped coins made by the Qi and Yan states during the Warring States Period. I have no idea about their current whereabouts. While deploring the missing items, I cherish all the more my current collection. What are included in this album add up to no more than 7-8% of all items housed in the museum. Readers may get a glimpse, from this album, of my complicated experience of collecting cultural relics.

Relic collection requires an open mind and a firm determination. What is your motive for collecting cultural relics? The correct answer should be to help preserve China's cultural heritage rather than seek exorbitant profits by fair means or foul. Over the past decades I have concentrated on collecting rubbings from stone inscriptions, ancient coins, seals and ink sticks. So far I have not only established my own system but also successfully gathered quite a number of rare items. This album focuses on the first three types of my collection, including some choice items respectively. The ancient ink sticks contained herein are nothing but part of the "leftovers" from that catastrophe. Rubbings from stone inscriptions available today account for merely one-fifth of my original collection. What are included in this album are all well preserved versions, such as the rubbing from Stele of Kong Zhou made before the Ming dynasty, the initial rubbing of Epitaph for Diao Zun of the Northern Wei dynasty, the rubbing of the combined Yingshang version of Preface to the Lanting Collection of Poems and Huangting Scripture made during the Ming dynasty, the rubbing of On Yue Yi made in the Song dynasty, a long scroll of Da Tong Fang Guang Scripture written during the Eastern Jin dynasty and discovered in the Tunhuang Grottoes, the fragmentary Vol.4 of Fo Shuo Fo Ming Scriptures written during the Northern Wei period and the fragmentary part of Miaofa Lotus Scripture. In addition, the first rubbing of congratulatory inscriptions in a stone house for the S?rbi people (or Xianbei, an ancient Chinese ethnic group who resided in the current Northeast and Inner Mongolia) discovered in Gaxian cave in Inner Mongolia and the elaborate rubbing of inscriptions on the fragmentary stele of "Jian Ning San Nian (the third year during the reign of Emperor Jianning) are published for the first time since their discovery in the 1980s and 1990s in Inner Mongolia.

Coins included in this album account for no more than one-thirtieth of all coins housed in the museum and most of them are rare and precious items made during the Warring States Period, the Western and Eastern Han Dynasties and the Liao, Western Xia, Jin and Yuan dynasties. Among others, the six quan and ten bu together with pottery (bronze) molds used during the reign of Wang Mang are more complete and perfect than those recorded by Fang Ruo in Notes on Acquiring Coins during the Reign of Wang Mang (a

copy printed on the 33th year during the reign of Emperor Guangxu in the Qing dynasty). Token coins with characters of "tong he yuan bao zhong jing bo wen" were made at a time during the Liao dynasty that corresponds to the reign of Emperor Taizong during the Song dynasty, thus much earlier than the token coin system adopted by the Southern Song government in the capital city of Lin'an (now Hangzhou). The big court coins with characters of "qian qiu wan sui (Long Live for thousands of years) and the coins of "da kang yuan bao" minted in the early Liao dynasty are all items hardly known before. Other precious coins included in this album include the coin with the Western Xia language inscription of "zhen guan bao qian", the coin of "da ding tong bao" of the Jin dynasty, the coins of "zhong tong yuan bao (written in seal characters)" and "zhi zheng zhi bao" of the Yuan dynasty.

Among the seals contained here is one with the character of "wu" shaped like "ya." Its button and inscriptions show that it was made before the Spring and Autumn Period and the Warring States Period and it was tentatively deemed as a piece of cultural relic made during the Western Zhou dynasty after a discussion with Mr. Cao Jinyan. Other well-made seals consist of a white jadeite seal of "yao yu" cut during the Western Han dynasty, a blue glass seal of "wang sui," a seal of "guan lu suo ping," the official seal of "jin cheng sai wei" and the silver seal of "jin shuai shan sou qian chang" of the Jin dynasty.

Among the most valuable ancient ink sticks are the royal ones with an inscribed poem by Emperor Qianlong, the red ink sticks of "bai fu bing zhen", the ink sticks of "qian gu cun xin" made by Zhan Fanghuan, the ink sticks of "xi ru bao ji" made by Zhan Gongwu, the ink stick (shaped like an ancient seven-stringed musical instrument) of "tao yuan chun xiao (Spring Dawn in a Peach Garden)" made by Cheng Diying, the ink sticks presented by Emperor Qianlong to Liu Yong, the ink sticks made by Fang Jie-an for proofreading books on the second year during the reign of Emperor Daoguang and the ink sticks once used by Zhao Zhiqian and Hu Shu for proofreading scriptures. In addition, the album also contains a rubbing from inscriptions on a bone fragment with characters of "xun ren shen xi yue you shi" (the eclipse of moon occurred at 9 pm on the evening of the fifteenth day of the month). Purchased by Wang Xiang on the 25th year during the reign of Emperor Guangxu, the bone fragment is one of the four extant fragments made during the reign of King Wuding in the Shang dynasty with written records about eclipse of the moon. Hence quite valuable as historical data. There are only two tiles now with characters of "National unity was achieved on the third year after the Han dynasty was founded." One is housed in the Palace Museum, the other collected by me and printed here. As the only existing tile of the Northern Wei dynasty with a reign title, the tile with characters of "made on the 16th year during the reign of Emperor Taihe" was unearthed at the ruins of an ancient city located in Jungar League of Inner Mongolia. As for the bronzes included here, the bronze Gui (a type of ancient food vessel with a round mouth, two or four loop handles) made during the Spring and Autumn Period features an excellent shape with unique snarled lines of six snakes. The Hunnish belt hook shaped like a man with a horse head can help us know the appearance of the Huns. Top-quality bronze mirrors included herein include a multi-circular mirror with convex lines made during the Shang dynasty, a mirror with painted phoenix lines, a mirror with hollowed-out lines of hornless dragons and mirrors with three, four, five or six characters of "mountain" made during the Warring States Period. Among the weapons included here, the bronze mechanical device on a crossbow with characters of "he nei gong guan" and the bronze arrowheads with characters of "you bai kou" made during the Western Han dynasty are also rare relics. As for modern calligraphic works, those written by Wang Yuru in regular script in small characters and those by Wang Xiang in the style of bronze inscriptions are both excellent artworks published for the first time.

Liu Zhi, a scholar during the reign of Emperor Kangxi in the Qing dynasty pointed out in An Inquiry into the Role of Education that "academic success depends on one's personal efforts", "Given an opportunity, I will give full play to my wisdom and knowledge; otherwise, I will retire to a hiding place" and "An open-minded person can seize the opportunity while ignoramus will miss it. To do or not to do depends on justice. " Inspired by these apothegms, I have devoted my whole life to the northern border area of Inner Mongolia, collecting and studying cultural relics nonstop even now at an advanced age over 70. I would like to extend my sincere thanks to Su Shishu, Cui Zhi, Liu Xiaofang, Zheng Hua and Li Mu from Cultural Relics Publishing House who spent the past few months compiling this album. It is my hope that we can work together to promote the Chinese civilization by following the principle of "using the past for the benefit of the present".

May 5, 2002
At Shuang Xia Quan Hall



杨鲁安先生近影

公主府兴三百年，
馆列群芳续华篇。
今朝了却平生愿，
放眼珠玑耀大千。

馆藏文物题咏于 2002 年 8 月

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