

民间藏宝集萃

MIN JIAN CANG BAO JI CUI



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南京博物院与江苏省民间收藏研究会

南京博物院位于南京市中山东路321号，北倚紫金山，东毗中山门，占地约13万平方米，是一座闻名海内外的大型综合性历史艺术博物馆。其前身系“国立中央博物院筹备处”，1933年由蔡元培先生等倡议成立，1936年动工兴建。根据当时国立中央博物院筹备处的建院计划，此地拟建人文、工艺、自然三馆，后因抗日战争爆发，仅建成人文一馆，面积13457平方米。系当时兴建事务所著名建筑设计师徐敬直设计，再经著名建筑设计大师梁思成修改而成。采用仿辽代河北蓟县独乐寺山门形式，其结构按《营造法式》设计建造，兼采唐宋遗风，堪称中国近代建筑史上的仿古杰作之一。

南京博物院不仅环境幽雅，主体建筑气势恢宏，规模壮观，且蒐藏了中国古代及近代文物多达42万件，居全国博物馆前列。其中有国家级文物10件，国家一级文物1000余件。建国以来，先后有国内观众1200万人次，海外观众60余万人次参观南京博物院。

南京博物院不仅是文物征集、收藏保管、陈列展览的专门机构，也是闻名海内外的学术性研究机构。内设考古研究所、民族民俗研究所、文物保护研究所和古建筑研究所。有一个收藏中外书籍近30万册的专业图书馆，一个学术研究性的刊物《东南文化》杂志。南京博物院也是江苏省博物馆学会、江苏省考古学会、江苏省民俗学会和江苏省民间收藏研究会等学术团体的常设机构所在地，经常举办各种学术研讨交流活动。

自改革开放以来，尤其是进入90年代后，南京博物院在文物收藏、陈列展览、考古发掘、民俗调研、文物保护、人才培养、学术研究和对外文化交流等方面均取得了一系列引人瞩目的成就。在江苏省委、省政府的关心 and 指导下，国家投资近1.5亿元的南京博物院艺术馆已于1999年9月26日建成并对外





开放，成为江苏建设文化大省的标志性工程，其建筑设施和陈列设计均代表着本世纪的最高水准。该馆位于南京博物院西侧，其建筑外观为仿辽代琉璃瓦大屋面造型，与原有的南京博物院大殿建筑风格完全一致，建筑面积16750平方米。内设11个展厅，分别为古代书画馆、现代艺术馆、现代艺术名人馆、民俗美术馆、织绣馆、漆艺馆、陶艺馆、青铜艺术馆、明清官窑瓷器艺术馆和珍宝馆等，展出各类展品达5000余件，许多深藏在文物库房中的艺术瑰宝为首次展出。馆内采用当今国际上最先进的智能管理系统和具有多种功能的现代化设备。不仅在陈列艺术上多有创新，而且由于采用了现代高科技手段，声、光、电效果与陈列艺术品相得益彰，使观众在参观的同时，得到了高雅的艺术享受。

江苏省民间收藏研究会（全称江苏省博物馆学会民间收藏研究委员会）于1996年经江苏省民政厅批准备案成立，是江苏省哲学社会科学联合会学会部认可的江苏省唯一的省级综合性收藏社团，隶属于南京博物院、江苏省博物馆学会。其常设机构秘书处设在南京博物院。原中共江苏省委书记韩培信同志任名誉会长，南京博物院院长徐湖平研究员任会长，南京博物院鉴定征集部副主任章义平副研究员任常务副会长兼秘书长。国家文物局主办的《中国文物报》驻华东工作站设在该会秘书处。现有会员一千六百余人。会刊《江苏民间收藏报》。该会成立七年来，在领导、组织江苏地区的民间收藏活动方面做了大量卓有成效的工作，为我国民间收藏事业的发展做出了贡献。目前正以该会为基础，着手筹备成立“江苏省收藏家协会”。

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Nanjing Museum and Jiangsu Folk Collection Association

The Nanjing Museum is located at No.321, East Zhong Shan Road of Nanjing, north to the Zi Jin Mountain and east to the Zhong Shan Gate, occupying about 130000 square meters, which is a large and comprehensive museum of history and fine arts with great reputation domestic and abroad. Its predecessor is "National Central Museum Steering Committee", sponsored by Mr. Cai Yuan Pei in 1933 and put into construction in 1936. The original prospect included three galleries in respect of humane, craftwork and nature according to the construction plan of the steering committee. Due to the anti-Japan war, only the Humane Gallery was finally shaped out with 13457 square meters occupation. The museum is designed by the famous structure designer XU Jin Zhi at that time and modified by the famous master LIANG Si Cheng, adopting the form of the mountain gate for the Du Le Temple at Ji County in Hebei Province imitating the style of the Liao Dynasty. Its structure is complied with the ancient "constructing model" and combined with the taste of the Tang and Song Dynasties, which is quite a master piece imitating the ancient style in China architecture history.

The Nanjing Museum plays a leading role among national museums with quiet and tasteful environment, grand buildings and magnificent vigor. It collects more than 420000 pieces of antiquities, among which 10 are granted as national level and over 1000 for the first level. Over the establishment of the PRC, totally 12 million domestic people and 600 thousand foreigners visited the Nanjing Museum.

The Nanjing Museum is not only a specific organization for the collecting, preserving and displaying of the antiquities, but also a famous academic research institution, which comprises Archaeology Institute, Folk Art Institute, Antiquity Protection Institute and Ancient Structure Institute, a professional library for more than 300000 volumes of books, an academic magazine called "The Southeast Culture". Additionally the Nanjing Museum is the permanent place for Jiangsu Museums Association, Jiangsu Archaeology Association, Jiangsu Folk Art Association and Jiangsu Folk Collection Association, frequently holding various academic and research activities.

Since the reforming and open-door policy, especially with the entry of 1990, the Nanjing Museum has made great achievements with regard to the antiquity collecting, displaying and exhibiting, archaeology and excavating, folk art investigating, antiquity protecting, training of the expertise and academic research and communicating. Under the care and instruction of the government, the Fine Arts Gallery has been built and open to the public on Sep 26 of 1999 with totally RMB 1500 million investment from the state, which now becomes the marking building of Jiangsu Province, both the structure facility and displaying design representing the latest advanced standard. The gallery is located at the west of the Nanjing Museum, imitating the architecture style of the Liao Dynasty and in complete harmony with the former displaying hall, spreading 16750 square meters. It is consisted of 11 exhibition rooms, respectively named Ancient Calligraphy and Landscape, Modern Art, Modern Artists, Folk Art, Embroidery and Brocade, Lacquer Art, Pottery Art, Bronze Art, Porcelain Art and Treasure, over 5000 pieces. Some of them are even put on display for the first time. Adopting the latest advanced intellectual management system and multi-functional facilities, the gallery offers each visitors high-taste of art appreciation not only with the original displaying forms, but also with the combination of the sound, light and electricity.

Jiangsu Folk Collection Association (the complete name is the Folk Collection Association under the Jiangsu Museums Association) is founded over the authorization of Jiangsu Civil Administration office, the only provincial comprehensive collection organization granted by Jiangsu Philosophy, Society and Science Union. Now it is subjected to the Nanjing Museum and Jiangsu Museums Association and its permanent secretariat located in the Nanjing Museum. The former Secretary of Jiangsu CCPC, HAN Pei Xin, is positioned as the honorable chairman, the curator of the Nanjing Museum, XU Hu Ping, as the chairman, and ZHANG Yi Ping, the vice dean of the Authentication and Collecting Department of the museum, as the vice chairman and the secretary. The working station of "China Antiquity Newspaper" by State Antiquity Bureau is also located in this secretariat.

Now there are more than 1600 members joining the association with the publication named "Jiangsu Folk Collection Newspaper". In the past seven years, the association has made great effective workings related to the folk collecting activity in Jiangsu area and contributed to the development of the collection. "Jiangsu Collectors Assembly" is under the preparation at present on the basis of the association.

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徐湖平 男 1945年1月生于湖南省平江县。中央党校行政管理专业本科毕业。现为南京博物院院长、研究员。系中国文物学会常务理事、中国玉器研究会顾问、江苏省博物馆学会理事长、江苏省民间收藏研究会会长、江苏省民间收藏活动协调中心主任、江苏省钱币学会副会长、上海复旦大学、南京师范大学、南京大学兼职教授、南京博物院《东南文化》杂志主编、《江苏民间收藏报》主编。先后编撰和主持编撰了大型学术专著、画册、论文集数十部。主持南京博物院工作多年，颇有建树。关心和支持民间收藏事业的发展，是江苏省民间收藏研究会的发起人和创始者。

图为徐湖平先生工作之余潜心研究中国绘画艺术。

Xu Huping male, born in Ping Jiang County of Hunan Province in Jan of 1945, graduated from the Central School of China Communist Party majoring in the administrative management, now works as supervisor of Nanjing Mesuem, researcher, permanent syndic of China Cultural Relic Academy, consultant of China Jade Ware Seminar, director of Jiangsu Museum Academy, chairman of Jiangsu Folk Collection Association, vice chairman of Jiangsu Coins Collection Association, pluralistic professor of Shanghai Fu Dan University, Nanjing Normal University and Nanjing University, chief editor of the magazine "Southeast Culture" and the newspaper "Jiangsu Folk Collection". He successively weaved and participated weaving a dozen of large academic monographs, painting albums and thesis volumes. Under his charge for years, the Nanjing Museum has made great progress. In addition, he's the sponsor of Jiangsu Folk Collection Association out of the concern and support to the folk collecting enterprise.

The picture shows Mr. Xu Hu Ping is studying Chinese painting art with great concentration in his sparetime.

章义平 男 1956年生于江苏省南京市。

1981年毕业于南京大学历史系。现为南京博物院鉴定征集部副主任、副研究员。系中国收藏家协会理事、江苏省民间收藏研究会常务副会长兼秘书长、江苏省民间收藏活动协调中心常务副主任、江苏省博物馆学会常务理事、南京市政协委员、南京市政协文史委员会委员、《中国文物报》驻华东工作站常务副站长、《江苏民间收藏报》执行主编。长期从事近、现代历史、文物、文献的研究、鉴定工作和陈列展览的设计，先后编撰学术专著数部，撰写发表学术论文数十篇。

图为章义平先生2001年5月赴韩国访问在汉城青瓦台留影。



Zhang Yiping male, born in Nanjing in 1956, graduated from History Department of Nanjing University, now works as the vice dean of Authentication and Collection Department of Nanjing Museum, vice researcher, permanent syndic and secretary-general of Jiangsu Folk Collection Association, permanent syndic of Jiangsu Museums Academ, commissary of Nanjing People's Political Consultative Conference and Literary History Department of Nanjing PPCC, permanent vice station-master of "China Cultural Relic Newspaper" east of China branch and executive chief editor of "Jiangsu Folk Collection". He has long been undertaking the working of history, cultural relic and literature research, the authentication of the antiquities and design of the displaying and exhibiting, weaving several monographs and academic essays.

The picture is souvenir of Mr. Zhang Yi Ping when he visited Qing Wa Tai in Seoul of South Korea in May of 2001.

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前言

收藏是蒐集人类历史文化遗物及自然标本的高雅文化行为，具有悠久的历史 and 广泛的社会性与群众性。我国是一个具有五千多年历史的文明古国，所谓“禹铸九鼎，三代争宝”，可为我国古代收藏之肇始。史载：周代“春官”之职专掌祖庙之收藏，“凡国之玉镇大宝藏焉”。其后，历代无不以保存收藏前朝“重器典籍”为要事，直至近代博物馆在中国出现，这些都是国家为收藏、保护文物采取的重要举措。

自古以来，收藏都是国家与民间并存的，且互为依赖、互为补充的。由于受到经济的制约和客观条件的限制，国家不可能将所有的历史文化遗物、自然标本统统收入国家博物馆保存。大量具有普遍性的文物、艺术品只能保存在民间，即所谓“藏宝于民”。民间收藏不仅仅有效地配合国家保护、收藏了大量文物、艺术品，使我们民族文化的精髓得以延续传承，发扬光大。同时，也为国家博物馆藏品的补充提供了来源。因此，民间收藏具有一个不可忽视的作用，就是其互补性。正是由于众多民间收藏家的参与，使许多重要文物得以保存至今，且被国家博物馆收藏。否则，我们国家博物馆的藏品不可能如此丰富多彩，琳琅满目。随着改革开放的深入与经济的发展，人民生活水平的不断提高，人们对精神文化生活的追求，促使民间收藏事业不断发展，这种互补作用越来越显现出来。作为国家博物馆，不仅从民间收藏中吸取营养，补充藏品，而且能够也应当运用自身的专业技术、人才、场地、藏品等诸多优势，支持、扶植、引导民间收藏，使民间收藏在正确健康的道路上不断发展、壮大。这种发展反过来又能促进国家博物馆事业的发展，有利于提高全民族的文化素质，丰富人们的文化生活，从而达到一种良性循环。这种利国利民的事，我们何乐而不为呢？

江苏人杰地灵，物华天宝，自古以来民间收藏家不乏其人。改革开放之后，民间收藏事业更是蓬勃发展。1996年4月，南京博物院成立了“江苏省博物馆学会民间收藏研究委员会”（简称“江苏省民间收藏研究会”），标志着江苏省的民间收藏进入一个崭新的历史阶段，即将原来自发分散的民间个人行为，转变为集中统一组织的官民相结合的收藏事业。这是一个大胆的尝试与探索。几年来的实践证明，该会在为江苏民间收藏事业的发展做了大量工作的同时，自身也取得了长足的发展，在我国民间收藏界赢得了声誉，产生了广泛的影响。

今年，江苏省文化厅（文物局）将举办“首届江苏省文物节”，南京博物院也将举行隆重的庆典活动，庆祝建院七十周年。为此，江苏省民间收藏研究会自筹资金与江苏省文化厅（文物局）、南京博物院等单位携手合作，精心编辑出版大型彩色民间收藏精品图录《民间藏宝集萃》。并以此书作为礼品赠送给参加庆典活动的海内外嘉宾，向世界介绍展示江苏民间藏宝的风采神韵。该书共选录了110位民间收藏家（馆）珍藏的740余件藏品，分陶瓷、玉器、铜器、书画、竹木牙雕杂件、钟表、赏石和藏馆等十一个篇章，达300余页，且中英文对照。可谓“盛世收藏兴，民间瑰宝多”，令人感叹不已。我们由衷地希望有更多更好的民间收藏珍品能够通过多种方式，展示给世人，展示给世界。是为序。

徐湖平 2003年3月

Preface

Collection, a kind of cultural activity with high taste, has long history and mass social foundation, which gathers historical and cultural relic and natural specimen of the human being. China has more than five thousand years history of ancient civilization and there is a so-called saying that "Yu (an ancient controller) made nine tripod caldrons and the following three generations fought for.", which can be regarded as the very beginning of the ancient collection. It was recorded in the corresponding historical documents that "Chun Guan" took charge of the collections at the ancestral mausoleum in the Zhou Dynasty. Since then, each generation deemed it crucial to preserve the "important vessels and documents" of the former courts and dynasties. Until now, museum appeared in China in modern times, which are important steps adopted by the government to protect the antiquities.

The national collection and private collection have been simultaneously undertaken from a long time ago and both as reliance and supplement to each other. Due to the economic and objective situations, the government cannot collect and preserve all historical relics and natural specimens into the national museum. A great number of ordinary antiquities and artworks have to be preserved by the private collectors, which not only effectively works with the national protection of plenty of the antiquity and artworks to carry forward the essence of the national culture, but also provides supplementary sources for the national museum. Therefore, the complementary character of the private collection plays an indispensable role. It is right due to their participation that many significant cultural relics are preserved to nowadays and stowed by the national museum, without which the latter cannot hold so many brilliant and various types of treasures. With the furthering of the reform and the open-door policy and the economic development, the private collecting is greatly propelled by the enhanced living standards and pursuit to the spiritual culture life, which more and more tend to reflect its complementary character. As the national museum, it should not only assimilate nutrition from the private ones, but also provide support and guidance to the latter up to the right way with its own technique, elite, places and collections, etc. which considerably stimulates the improvement of the private collection, and vice versa. Thus a fine circular is formed, which can facilitate the elevation of the national quality and people's cultural life. Why not merrily take it?

There always many private collectors appear in Jiangsu province where is full of talented people and abundant resources. The private collection career flourished especially at the reforming and the open-door policy. In April of 1996, "the Private Collection Research Committee of Jiangsu Museums Association" (abbreviated as "Jiangsu Private Collection Committee") was set up in Nanjing Museum, which marked a new historical stage for the folk collection of Jiangsu province, that is, the autonomous but sporadic personal activity turned to be uniform organized with the government. It was a great attempt and exploration. Through several years' practice, the committee made much dedication to the development of Jiangsu private collection and also obtained great achievements with fame and broad influence in this respect.

Upon the seventieth anniversary of the foundation of the Nanjing Museum, Jiangsu Private Collection Committee cooperates with Nanjing Museum and edits this large color album of the folk collection as the celebration and the gift to those representative and delegations who will attend the "Curators' Forum for the World Famous Museums" to show the elegant glamour and verve of the private collections here. The album has collected more than 740 pieces hold by 110 collectors, including porcelain wares, jade wares, bronze wares, calligraphy and handwriting, sculpture by bamboo, wood and ivory, watches and clocks, stones and some representing galleries, in 300 pages, both in Chinese and English. Some of them even reach the collecting level for the National Museum. "The collection booms with the social prosperity and much treasures kept among common people". We heartily wish that more and more private collections could be displayed through various means to please the world.

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陶 瓷 篇

Pottery and Porcelain Wares





原始青瓷锥刺纹鼎（春秋） 龚沛成藏
Celadon Tripod Caldron (the Spring and Autumn Period) Collected by Gong Peicheng



原始青瓷壶 (春秋) 吕芳 藏
Celadon Kettle (the Spring and Autumn Period) Collected by Lu Fang



原始青瓷切曲纹罐 (春秋) 汪春林 藏
Celadon Jar (the Spring and Autumn Period) Collected by Wang Chunlin