

上海圖書館藏善本碑帖

SELECTIONS OF RARE RUBBINGS FROM SHANGHAI LIBRARY

上海圖書館編

上海古籍出版社

上海圖書館藏善本碑帖

上

SELECTIONS OF RARE RUBBINGS FROM SHANGHAI LIBRARY

上海圖書館編

上海古籍出版社

顧問

翁闓運 汪慶正 周慧珺

編纂委員會

主任

邵敏華 吳建中

副主任

王世偉 李道林 繆其浩

委員

邵敏華 吳建中 王世偉 李道林 繆其浩 吳建明 周玉琴 陳建華 高洪興 仲威 許全勝 沈傳鳳

執行主編

仲威

副主編

許全勝 沈傳鳳

英文翻譯

湯燕

圖片攝影

葉寶弟

刻石作畫，初民已爲之，逮文字發明，錄事紀功，亦多鐫諸貞珉，以冀垂之悠遠。故《墨子》有云「恐後世子孫不能知也，故書之竹帛，傳遺後世子孫。或恐其腐蠹絕滅，後世子孫不得而記，故琢之盤盂，鏤之金石以重之」，誠哉斯言。

夫碑之爲用，由來尚矣！《說文》云：「碑，豎石也。」先秦古碑，初無銘文，本爲實用之具。宮中之碑以識日景，廟中之碑以麗犧牲，而墓兆之碑則以引棺槨。《檀弓》「公室視豐碑」，鄭康成謂以大木爲之，然則其石製者，蓋後世之所爲也。始皇巡狩，群臣上奏，議頌功德，刻所立石，以爲表經。而刊銘之碑，則肇于炎漢，自茲以降，踵事增華，代有製作，而碑之名也，亦寔爲石刻之通稱矣。

至若帖者，亦何昉乎？案許涑長謂「帖，帛書署也」，既曰署，則爲筆墨之迹，而非鏤銘者明矣。暨乎魏晉文士，書體華美，著墨染翰，始名爲帖，流風所被，牢籠百代。刻帖之興，則權輿南唐，惜乎今無傳本。至天水一朝，教化極盛，天子崇文右典，儒生好古敏求，《淳化閣帖》是以勒成，允爲法帖之祖也。明清以來，叢帖之夥，眩人耳目。盡委窮原，談何容易！

原夫氈椎之術，濫觴南朝。迨清季敦煌石室《溫泉銘》、《化度寺》、《金剛經》出，舉世乃知有真唐拓。古刻歷千百祀，自然摧剝，人爲殘損，無代無之，欲求真賞，故碑版之學興矣。

我上海圖書館碑帖拓本搜羅富美，冠甲東南。自民國二十八年前身合衆圖書館創立，得各界藏家慷慨捐助，基業初定。時值日寇侵凌，故家淪替，圖籍散佚，合衆館以保存我華夏文化遺產爲職志，筆路藍縷，光耀後世，雖曰與日月爭輝可也。

建國後，除上海市文物保管委員會移交所得外，更多方收求，以實館藏，其犖犖大者，若宋拓銀錠本《淳化閣帖》、宋越州石氏本《黃庭經》、宋拓《蘭亭序》、《青原山詩殘石》、《九成宮醴泉銘》、《玄秘塔碑》、《醉翁亭記原石殘字》、《紹興米帖》、黃易藏本《漢圜令趙君碑》，與夫明拓《昇仙太子碑》、《戲鴻堂法書》十六卷等等，均得自海內公私秘藏，凡此皆碑帖之珍也。而潘景鄭先生無償捐贈，累計達二萬件尤餘，為世人所稱道。

近十年來，我館同人計日程功，整理墨拓都十五萬件，種類該備，版本繁富，精品紛呈，識語盈篇，朱記粲然，洋洋乎大觀矣。乃于數千善本中遴選七十餘品，發凡起例，提要鉤玄。凡刊石年月、行款字體、撰書刻工、存佚狀況、版本特徵、藏弄源流、檢署題跋、款識印鑒、形制尺寸，一一著錄。爰藉現代攝影之賜，尖端印刷之助，成此圖志，以廣其傳。其中原石久佚而為天下孤本者，有《化度寺邕禪師塔銘》、《岑植德政碑》、《許真人井銘》、《蜀石經毛詩殘本》、《趙清獻公碑》、《淳化閣帖》卷九、《紹興米帖》卷九、《鼎帖》、《鬱孤臺法帖》、《鳳墅帖》、《寶晉齋法帖》、《茶錄》等十二種；原石尚存而今已殘泐，為今存最早拓本者，有《武榮碑》、《孔褒碑》、《司馬景和妻孟敬訓墓志》、《龍藏寺碑》、《董美人墓志》、《王居士磚塔銘》、《青原山詩殘石》、《爭座位帖》等十三品；其他宋拓及傳本罕見者，則指不勝屈矣。

本書力求文物欣賞與史料價值并重，而編者才識譾陋，聞見未廣，世之方家通人，博觀精鑒，析疑問難，匡我不逮，固所深願者也。是為序。

乙酉夏末 編者謹志

PREFACE

Prehistoric people already carved rock paintings. Since the invention of characters, Chinese relied on engraving inscriptions on stones as a way of recording facts and preserving memory in order to keep them for a long time. “But, fearing that their later generations would not know what they did, they wrote records on bamboo and silk to be handed down to posterity. Again, fearing that these might rot and be lost, so that later generations would have no way to learn what had been written on them, they inscribed it on bowls and basins, and engraved it on bronze vessels and stones as well.” (*Mo Zi*) Actually, as the book says.

“Stele, an upright slab.” (*shuo wen jie zi*, Explaining Single-component Graphs and Analyzing Compound Characters) Stele using has had a long history. In early years before Qin, they were used as practical instruments without inscriptions. In palaces, erected stone was used as sundials. In temples, sacrificial animals were tethered to it. On cemetery ground, coffins were descended down into the grave by it. “The houses of the rank of kings and emperors, according to big stelae.” (*tan gong* section from Record of Ritual) Zheng Kangcheng (Zheng Xuan, 127-200) said they were made of large pieces of wood. In later years, they were made of stones. For recording a royal hunting expedition of First Emperor (259-210 BC) and eulogizing his virtues and achievements memorialized by his ministers, commemorative inscriptions were engraved in stones (in shape of drum). The stele standing upright like a pillar with inscriptions on it began to appear in Han dynasty (206 BC-22 AD). After the fall of Han dynasty, engraving inscriptions on stones took over and carried forward. Engraved stelae assumed a wider purpose and the number of stelae increased greatly. *bei* (stele) gradually became a general term for engraved stone.

As for *tie* (model calligraphy, or model letter), when did it begin to appear? Xu Xiaochang (Xu Shen, c.58-c.147) said: “*tie*, writing on silk.” He used the word “writing”, it means that *tie* is an ink-written work, not an engraving one apparently. In Wei and Jin dynasties (221-420), literatus’ writings are elegant and fair. They set a new style of calligraphy that influenced and fascinated future generations to follow them. The word “*tie*” began to be used. Engraving model calligraphy sprang to action and germinated in Southern Tang (937-975). It is a pity that no rubbings from original engravings of that period have been preserved. In Song dynasty (960-1279), cultural life thrived. Emperors patronized literature and emphasized classics. Confucian scholars preferred and learned from the ancient works. *chunhua ge tie* (Model Calligraphy in the Imperial Archives in the Chunhua Era, completed in 992) was produced at that period and regarded as “progenitor of engraved model calligraphy compendia”. In Ming and Qing dynasties (1368-

1911), numerous engraved model calligraphy compendia were too many to take them all. It is so hard to offer their origins and detailed information fully.

The techniques of making rubbings were originated and spread from Southern Dynasties (420-589). The Tang rubbings, *wen quan ming* (Stele on the Hot Spring), *hua du si bei* (Cenotaph of Priest Yong) and *jin gang jing* (Diamond Sutra) were found in Dunhuang in late Qing dynasty. Rubbings of Tang became well known in the world. Ancient engravings suffered weathering and gradual disintegration, and as well as damage by human beings during hundreds of years. To appreciate the original inscriptions that convey the calligraphers' styles, the best way is to study the rubbings from early ages. Thus the school of studying rubbings grew.

The rubbing collection in Shanghai Library is rich and wonderful, the top in quantity and quality in southeast China. United Library, the predecessor of Shanghai Library was founded in 1939, its collection received the generous donations from many collectors. When the Japanese invader occupied Shanghai, the library building fell into the enemy hands and the collection of books were scattered and lost. United Library regarded preserving cultural heritage of Cathay as its mission and endured great hardship in its pioneer work. What it did won glory and honor in later ages. It can be said: "shining as long and bright as the sun and the moon".

After 1949, besides what was turned over from Shanghai Cultural Relics Preservation Committee, Shanghai Library has been enriching its collection in many ways. The major extraordinary titles among the collected are: *chunhua ge tie* (Model Calligraphy in the Imperial Archives in the Chunhua Era, engraving completed in 992, rubbing of Song dynasty, silver-ingot-pattern version), *huang ting jing* (Classic of the Yellow Court, rubbing of Song dynasty, *yue-zhou-shi-shi* version), *lan ting xu* (Preface to the Orchid Pavilion, original work dated 353, rubbing of Song dynasty), *qing yuan shan shi can shi* (Fragment of Stele with Poem on Mount Qingyuan, engraving dated 1101, rubbing of Song dynasty), *jiu cheng gong li quan ming* (Stele on the Sweet Wine Spring in Jiucheng Palace, stele dated 632, rubbing of Song dynasty), *xuan mi ta bei* (Stele of the Xuanmi Pogoda, stele dated 841, rubbing of Song dynasty), *zui weng ting ji can zi* (Record of the Pavilion of the old Drunkard, engraving dated 1091, rubbing of Song dynasty), *shao xing mi tie* (Shaoxing Mi Fu's Model Calligraphy, engraving dated 1141, rubbing of Song dynasty), *han yu ling zhao jun bei* (Tomb stele of Zhao, stele dated 190, the former collection of Huang Yi), *sheng xian tai zi bei* (Stele of Crown Prince Shengxian, stele dated

699, rubbing of Ming dynasty), *xi hong tang fa shu* (Model Calligraphy from the Hall of Playing Geese, engraving dated 1603, rubbing of Ming dynasty), etc. They are all rarities, obtained from the public or private collections. The numbers of rubbings donated by Pan Jingzheng added up to over 20,000 copies. He is highly praised for his generous donations.

In the past ten years, colleagues in our library have worked hard on the project of rubbing cataloging to completion well in sight. About 150,000 copies of rubbings have been catalogued. Their contents cover all categories and their versions are abundant. So many fine rubbings among them contain a lot of colophons by connoisseurs. Those remarks in red ink make the rubbings appearing brilliant and magnificent. Over 70 items illustrated in this book are selected among a few thousands rare rubbings based on their importance and exemplary editing styles. Details recorded including: engraving date, numbers of columns and scripts, composers and engravers, the existing condition of engravings, characteristics of versions, provenance of rubbings, ownership seals and colophons, size and format. We compile this illustrated book with the aid of modern photography and printing, and hope it will widen the spread of the rubbings. Twelve copies of rubbings in the book are the only existing copies, for the original engravings disappeared a long time ago. They are: *hua du si yong chan shi she li ta ming* (Cenotaph of Priest Yong, stele dated 631), *cen zhi de zheng bei* (Stele in Praise of Cen Zhi's Merit Deeds, stele dated 708), *xu zhen ren jing ming* (Well inscription on Master Xu Digging the Well, engraving datable 937-975), *shu shi jing mao shi can ben* (The Mao's Classic of Poetry from Shu Stone Classics, partial edition, engraving datable 938-965), *zhao qing xian gong bei* (Tomb Stele of Zhao Qingxian, stele dated 1089), *chunhua ge tie juan 9* (Model Calligraphy from the Imperial Archives of the Chunhua Era, volume 9, engraving dated 992), *shao xing mi tie, juan 9* (Shaoxing Mi Fu's Model Calligraphy, volume 9, engraving dated 1141), *ding tie* (Ding Model Calligraphy, engraving dated 1141), *yu gu tai fa tie* (Model Calligraphy from Yugu Terrace, engraving dated 1228), *feng shu tie* (Model Calligraphy from Phoenix Villa, engraving dated 1237-1252), *bao jin zhai fa tie* (Model Calligraphy from Treasuring the Jin Studio, engraving dated 1269), *cha lu* (Tea Record, engraving dated 1064). Some of the original engravings survive, but are damaged now. The following rubbings are the earliest ones extant from them. They are: *wu rong bei* (Tomb Stele of Wu Rong, stele datable 168-172), *kong bao bei* (Tomb Stele of Kong Bao, engraved after 171), *sima jing he qi meng jing xun mu zhi ming* (Epitaph for Meng Jingxun, Sima Jinghe's Wife, engraving dated 514), *long cang si bei* (Longcang Monastery Stele, stele dated 585), *dong mei ren mu zhi* (Epitaph for Beauty Dong, engraving dated

597), *wang ju shi zhuan ta ming* (Inscription of Brick Pagoda for the Layman Wang, engraving dated 658), *qing yuan shan shi can shi* (Fragment of Stele with Poem on Mount Qingyuan, engraving dated 1101), *zheng zuo wei tie* (Letter on the Controversy over Seating Protocol, writing dated 764). The numbers of other Song and rare rubbings can not be counted on one's fingers.

We make every effort to have the book lay equal stress on enjoyment from the relics and their historical values. We do hope that experts who have the knowledge in authenticating antiques can help us resolve questions and make up for our deficiency. The aim is originally in our mind. This is the preface.

Later summer, 2005



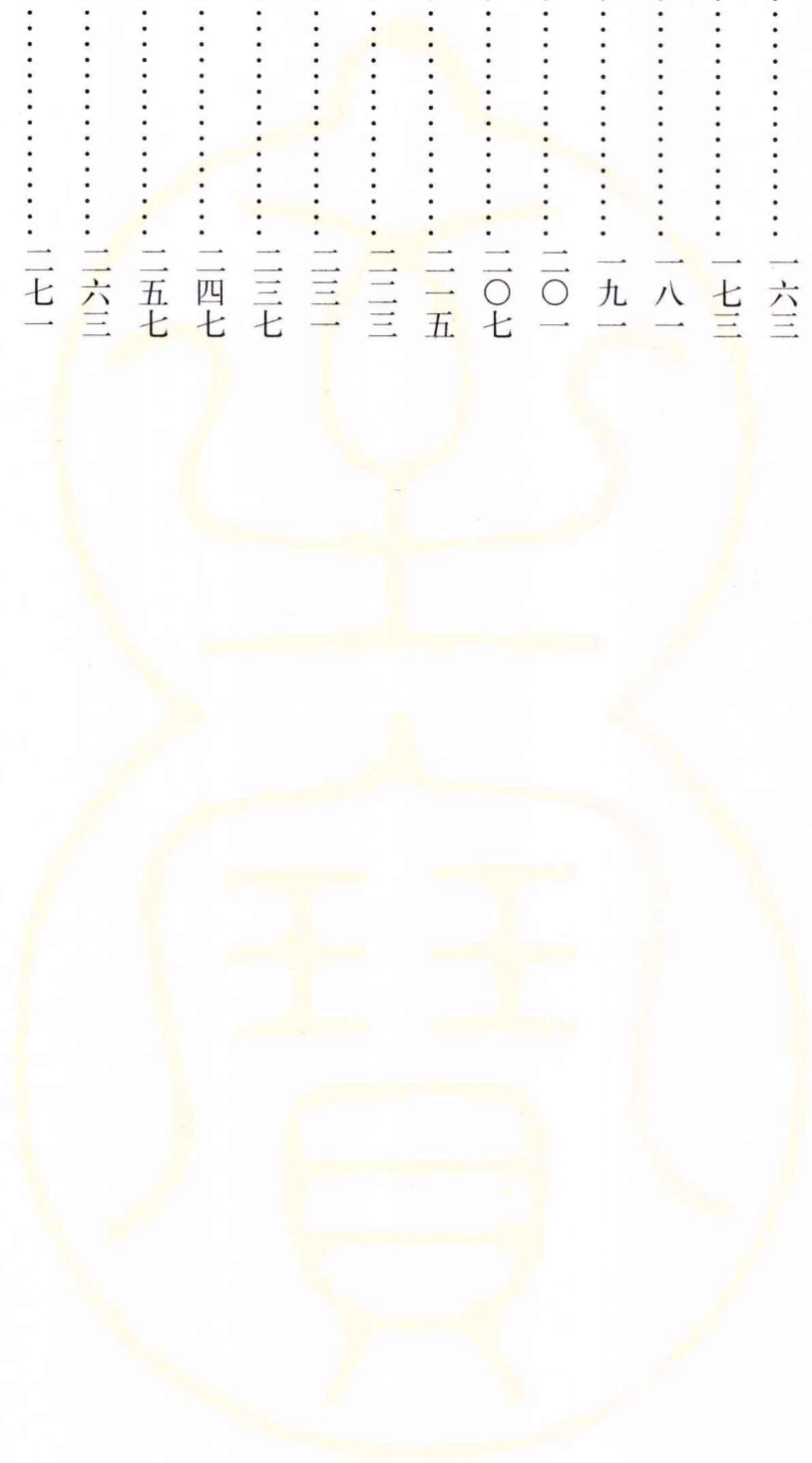
目錄

序

碑刻

開母廟石闕銘	三
武氏祠畫像題字	十三
武榮碑	二五
史晨前碑	二九
析里橋郾閣頌摩崖	三七
孔褒碑	四三
上尊號碑	四七
受禪表殘本	五五
孔羨碑	六一
正始石經殘石	六九
天發神讖碑	七五
瘞鶴銘	八五
司馬景和妻孟敬訓墓志銘	九三
崔敬邕墓志	一〇一
龍藏寺碑	一一一
董美人墓志	一二一
常醜奴墓志二種	一二五
化度寺邕禪師舍利塔銘	一四一

九成宮醴泉銘	一五三
虞恭公溫彥博碑(陸恭藏本)	一六三
虞恭公溫彥博碑(王聞遠藏本)	一七三
皇甫誕碑	一八一
王居士磚塔銘	一九一
程夫人塔銘	二〇一
道因法師碑(潘寧藏本)	二〇七
道因法師碑(翁斌孫藏本)	二一五
集王羲之書三藏聖教序(張應召藏本)	二二三
集王羲之書三藏聖教序(謝肇淛藏本)	二三一
集王羲之書三藏聖教序(徐以昇藏本)	二三七
集王羲之書三藏聖教序(蔣衡藏本)	二四七
岑植德政碑	二五七
麓山寺碑并陰(何紹基跋本)	二六三
麓山寺碑(陸恭藏本)	二七一
大字麻姑山仙壇記	二七九
李玄靖碑(張從申書)	二八七
李玄靖碑(顏真卿書)	二九三
顏氏家廟碑	三〇一
許真人井銘	三一
蜀石經毛詩殘本	三一九
嘉祐石經卷(何紹基跋本)	三二九



趙清獻公碑	三三九
醉翁亭記殘字	三四七
青原山詩殘石	三五三
章吉老墓志	三五九
鮮于光祖墓志	三六五

叢帖

淳化閣帖卷九	三七三
淳化閣帖泉州本	三七九
絳帖東庫本卷四	三八九
汝帖	三九五
紹興米帖卷九	四〇七
紹興米帖殘冊	四一五
鼎帖	四二三
群玉堂帖殘冊	四三一
鬱孤臺法帖	四三九
鳳墅帖	四五三
寶晉齋法帖	四七一
寶晉齋法帖殘本	四八三
真賞齋帖	四八九

單刻帖

十七帖	四九九
宋游似藏蘭亭三種附陸柬之蘭亭詩	五〇五
蘭亭序(張澂摹勒本、汝南裝池本)	五二三
玉枕蘭亭(式古堂藏本)	五二一
玉枕蘭亭(豐坊藏本)	五二九
黃庭經(袁子履藏本)	五三五
黃庭經(孫文川藏本)	五四三
黃庭經(李宗瀚藏本)	五五一
黃庭經(蔡仲藏本)	五五九
黃庭經(笄重光藏本)	五六七
黃庭經(田雯藏本)	五七三
曹娥碑	五七九
黃庭內景經	五八五
洛神賦十三行	五九三
宋拓晉唐小楷九種	五九九
爭座位帖	六一一
陰符經、護命經、靈寶度人經合冊	六一九
茶錄	六二九



CONTENTS

zheng shi shi jing can shi

Fragment of Zhengshi Stone Classics 69

tian fa shen chen bei

Heavenly Prophecy Stele 75

yi he ming

Eulogy on Burying a Crane 85

sima jing he qi meng jing xun mu zhi ming

Epitaph for Meng Jingxun, Sima Jinghe's wife 93

cui jing yong mu zhi

Epitaph for Cui Jingyong 101

long cang si bei

Longcang Monastery Stele 111

dong mei ren mu zhi

Epitaph for Beauty Dong 121

chang chou nu mu zhi er zhong

Epitaph for Chang Chounu, two versions 125

hua du si yong chan shi she li ta ming

Cenotaph of Priest Yong 141

jiu cheng gong li quan ming

Stele on the Sweet Wine Spring in Jiucheng Palace 153

yu gong gong wen yan bo bei(lu gong cang ben)

Tomb Stele of Wen Yanbo, edition in the collection of Lu Gong 163

Stone Engraving

kai mu miao shi que ming

Pillar-gate Inscription of Temple of Qi's Mother 3

wu shi ci hua xiang ti zi

Inscriptions on Wu Family Shrine 13

wu rong bei

Tomb Stele of Wu Rong 25

shi chen qian bei

Former Stele Recording Shi Chen's Sacrificial Address to Confucius 29

xi li qiao fu ge song mo ya

Cliff Inscription about Li Xi's Building of Pavilion Fu on Xili Bridge 37

kong bao bei

Tomb Stele of Kong Bao 43

shang zun hao bei

Stele Recording Appealing Cao Pi to Ascend the Throne 47

shou shan biao can ben

Stele Recording Wei Accepting Abdication, partial edition 55

kong xian bei

Tomb Stele of Kong Xian 61

ji wang xi zhi shu san zang sheng jiao xu (xu yi sheng cang ben)

Preface to Sacred Teaching, Characters by Wang Xizhi, edition in the collection of Xu Yisheng 237

ji wang xi zhi shu san zang sheng jiao xu (jiang heng cang ben)

Preface to Sacred Teaching, Characters by Wang Xizhi, edition in the collection of Jiang Heng 247

cen zhi de zheng bei

Stele in Praise of Cen Zhi's Merit Deeds 257

lu shan si bei bing yin (he shao ji ba ben)

Lushan Monastery Stele, with reverse, edition with the inscription by He Shaoji 263

lu shan si bei (lu gong cang ben)

Lushan Monastery Stele, edition in the collection of Lu Gong 271

da zi ma gu shan xian tan ji

Stele Inscription of the Magu Alter, large size character 279

li xuan jing bei (zhang cong shen shu)

Tomb Stele of Li Xuanjing, written by Zhang Congshen 287

li xuan jing bei (yan zhen qing shu)

Tomb Stele of Li Xuanjing, written by Yan Zhenqing 293

yu gong gong wen yan bo bei(wang wen yuan cang ben)

Tomb Stele of Wen Yanbo, edition in the collection of Wang Wenyuan 173

huangfu dan bei

Tomb Stele of Huangfu Dan 181

wang ju shi zhuan ta ming

Inscription of Brick Pagoda for the Layman Wang 191

cheng fu ren ta ming

Inscription on Pagoda for Mrs. Cheng 201

dao yin fa shi bei(pan ning cang ben)

Cenotaph of Master Daoyin, edition in the collection of Pan Ning 207

dao yin fa shi bei(weng bin sun cang ben)

Cenotaph of Master Daoyin, edition in the collection of Weng Binsun 215

ji wang xi zhi shu san zang sheng jiao xu (zhang ying zhao cang ben)

Preface to Sacred Teaching, Characters by Wang Xizhi, edition in the collection of Zhang Yingzhao 223

ji wang xi zhi shu san zang sheng jiao xu (xie zhao zhe cang ben)

Preface to Sacred Teaching, Characters by Wang Xizhi, edition in the collection of Xie Zhaozhe 231

chunhua ge tie juan 9

Model Calligraphy from the Imperial Archives of the Chunhua Era, volume 9 373

chun hua ge tie quan zhou ben 10 juan

Model Calligraphy from the Imperial Archives of the Chunhua Era, Quanzhou version with 10 volumes 379

jiang tie dong ku ben juan 4

Jiang Model Calligraphy, eastern-storehouse version, volume 4 389

ru tie

Ru Model Calligraphy 395

shao xing mi tie, juan 9

Shaoxing Mi Fu's Model Calligraphy, volume 9 407

shao xing mi tie can ce

Shaoxing Mi Fu's Model Calligraphy, partial edition 415

ding tie

Ding Model Calligraphy 423

qun yu tang tie can ce

Model Calligraphy from Hall of Qunyu, partial edition... 431

yu gu tai fa tie

Model Calligraphy from Yugu Terrace 439

feng shu tie

Model Calligraphy from Phoenix Villa 453

yan shi jia miao bei

Yan Family Temple Stele 301

xu zhen ren jing ming

Well inscription on Master Xu Digging the Well 311

shu shi jing mao shi can ben

The Mao's Classic of Poetry from Shu Stone Classics, partial edition 319

jia you shi jing juan (he shao ji ba ben)

The Jiayou Stone Classics, handscroll, edition with the inscription by He Shaoji 329

zhao qing xian gong bei

Tomb Stele of Zhao Qingxian 339

zui weng ting ji can zi

Record of the Pavilion of the old Drunkard, 24-character version 347

qing yuan shan shi can shi

Fragment of Stele with Poem on Mount Qingyuan 353

zhang ji lao mu zhi

Epitaph for Zhang Jilao 359

xianyu guang zu mu zhi

Epitaph for Xianyu Guangzu 365

Engraved Model Calligraphy Compendia

yu zhen lan ting (shi gu tang cang ben)

Preface to the Orchid Pavilion, Jade-pillow version, edition in the collection from Shigu Hall 521

yu zhen lan ting (feng fang cang ben)

Preface to the Orchid Pavilion, Jade-pillow version, edition in the collection of Feng Fang 529

huang ting jing (yuan zi lü cang ben)

Classic of the Yellow Court, edition in the collection of Yuan Zilü 535

huang ting jing (sun wen chuan cang ben)

Classic of the Yellow Court, edition in the collection of Sun Wenchuan 543

huang ting jing (li zong han cang ben)

Classic of the Yellow Court, edition in the collection of Li Zonghan 551

huang ting jing (cai zhong cang ben)

Classic of the Yellow Court, edition in the collection of Cai Zhong 559

huang ting jing (da chong guang cang ben)

Classic of the Yellow Court, edition in the collection of Da Chongguang 567

bao jin zhai fa tie

Model Calligraphy from Treasuring the Jin Studio 473

bao jin zhai fa tie can ben

Model Calligraphy in Treasuring the Jin Studio, partial edition 483

zhen shang zhai tie

Model Calligraphy from Studio of True Appreciation 489

Single-work Engraved Model Calligraphy Compendium

shi qi tie

Letter on the Seventeenth 499

song you si cang lan ting san zhong fu lu jian zhi lan ting

shi

Three Different Versions of Preface to the Orchid Pavilion in the Collection of You Si and Poem on the Orchid Pavilion by Lu Jianzhi 505

lan ting xu (zhang cheng mo le ben, ru nan zhuang chi ben)

Preface to the Orchid Pavilion(Zhang-cheng-trace-copying version and Ru-nan-mounting version 513