



上 海 民 間 珍 藏

PRIVATE COLLECTIONS IN SHANGHAI

藏

上 海 畫 報 出 版 社



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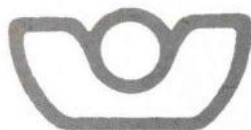
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集民口日珍藏於一冊

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序

姚昆田

集藏者，集而藏之也。集與藏並不是相同的概念。集在先，藏在後。集，重在數量之繁富；藏，貴在時間之恆久。兩者既互相聯結，又互相滲透，就形成一種文化形態。古今中外都有集藏活動，它隨着時代的推進而逐步走向豐富多彩，引人入勝。這正是反映了人類文明進步與社會多層次文化發展的一個側面。

任何集藏活動都是由集藏物和集藏者所組成。一切集藏物都可體現一種物質文明；而一切集藏者在搜集和儲存某一種實物的同時，又必然都具有一種目的、意向、情趣、恆心和探索鑽研精神，甚至影響到社會在某一時期某一種風氣習俗的形成，這些又都屬於精神文明的範疇。因此，我們可以這樣說，一個社會能很好地推動與引導集藏活動的健康發展，這對兩個文明的建設，必將產生積極的促進作用。

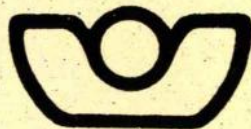
我國的集藏活動源遠流長，歷來分為兩大集藏系統，一是政府系統，二是民間系統。前者如國家建立的博物館、紀念館、檔案館，以及各種專業陳列室和展覽館等。後者如各種民辦收藏社團、家庭和個人收藏者。一般地說，國家興旺，社會安定，集藏活動即隨之蓬勃繁榮；反之，國家衰落，社會動蕩，各種集藏活動自然也會受到打擊，遭到損害。

綜觀我國歷史，在各個封建皇朝，所謂政府收藏，即指皇宮內的各種庫藏；也有集體收藏，如古代寺廟內都藏有貴重珍寶、佛像、經籍、碑刻等。而更多的則是民間收藏。我國古代政治家早就提出“藏寶於民”的主張，為的就是避免在改朝換代或戰亂頻仍之際，珍貴文物遭到大量損失。由此可見，重視民間集藏乃是我國固有傳統。自1949年新中國建立後，我國政府有關部門陸續公布了國家和民間關於收藏、保護、管理各種文物、藝術品和史料的政策。一般地說，凡屬數量多、體積大、價格特別昂貴，具有特殊歷史意義，個人無法收藏的，都由國家收藏、保管，或整理後予以陳列展出，作為社會文化教育的一種實際內容。凡屬擴大知識、陶冶情趣、有科學研究價值、有益於身心健康，以及親自設計、創作的物品，都鼓勵個人集藏。令人極為痛惜的是，在本世紀六十年代中期到七十年代中期，中國大陸上發生了一場所謂“文化大革命”，其中“民間集藏”活動竟被誣為剝削階級生活方式而受到極大的打擊。所幸的是七十年代後期，錯誤路線得到糾正，在國家實行改革開放政策之後，“民間集藏”活動卻呈現出比以往更快的勢頭和更大的規模，得到蓬勃迅猛的發展。有人曾把它比作烈火中的鳳凰，涅槃而又重生。實際上正是從一個側面反映了當前社會的進步，和人們在物質生活水平得到逐步地提高之後，隨之而來的對業餘精神生活的嚮往和追求。從上海的民間收藏界來看，更是一個突出的典型。據我們不完整的統計，散佚在上海各行各業內的各種業餘集藏愛好者，至少在數十萬人以上，

而且還在不斷增加；集藏物的門類則越來越向多樣化發展，乃至到了層出不窮的地步。同時，近年來，上海社會上還不斷湧現出五花八門的家庭博物館。這說明民間集藏活動已跨上一個新的高度，集藏者也願意把自己的藏品公諸同好，共同鑒賞切磋，以促進交流與發展。很清楚，在上海民間已自發地形成了一支具有廣泛基礎的集藏者隊伍。從表面看，它是分散的；如集中起來加以透視，則它已展示出一幅十分富麗多彩的集藏文化圖景，這是以前任何歷史時期所未能比擬的。因而也不能不引起我們對這一新鮮事物和社會現象的關注和重視。

經初步實際採訪，我們發現當前社會上方興未艾的集藏活動，概括起來有下列四大特征：（一）它體現了社會群眾集藏文化活動的大普及，已打破了以往歷史上貴族官紳在集藏界的一統天下，也不局限於殷富的士大夫階層，而已發展到各種文化階層和職業階層，既不分年齡和性別，又不受時間地點限制和貧富條件的制約，具有這樣深厚的群眾基礎也正說明了它有未可限量的擴展前景。（二）它體現了雅文化和俗文化而融為一體，所有集藏對象已不僅僅屬於所謂“古董”和“文玩”，因此也早已衝破了古人所謂的“玩物喪志”和“嗜古成癖”的文化心態。“雅”和“俗”，“古”和“今”，“舊”和“新”，其概念本來就不是絕對的，兩者也不是對立的。所謂雅俗共賞，融會古今，推陳出新，正是現在集藏界所提倡的。它既崇尚悠久的歷史文化積澱，又着眼於不斷汲取新鮮的時代氣息和生活現象，這正是當今集藏活動的可貴之處。（三）它體現了知識、審美與實用的三結合。任何收藏物都具有知識性，任何收藏者都具有審美意識。凡是具有科學知識價值的東西，應該說都具有審美價值。現在的收藏界都已擺脫了過去那種“孤芳自賞”、“嗜癖成癖”和“抱殘守缺”的心態，而逐步走向充實知識、追求純樸完美並結合實用的途徑。不少集藏者已成了集藏物本身的開拓者與美的創造者，並願向外界展示交流。這種寓無窮知識於廣博收藏，寓美育怡情於個人愛好之中，無疑是值得肯定的。（四）它體現了一種“官”民互補、集體與個人相配合和百花齊放的文化繁榮景象。已如上述，民間集藏活動和國家機構的收藏，各有其職能和作用，兩者相輔相成，相得益彰，缺一不可。換言之，在我們集藏領域內，今後也需實行“兩條腿走路”的方針，充分發揮中央與地方、國家與私人兩方面的積極性。對民間參與要給予更多的引導和扶持。隨着國家改革開放政策的進一步實施，也必將把這一集藏活動不斷地引向縱深發展。

當前，有關我國國家集藏物的介紹，見之於專著和圖冊、書刊的還不少；而對於民間集藏，因為過去歷史上就缺乏這方面的系統記載，再加之這一活動一度沉落，有時處於自生自滅狀態，長期在社會上沒有應得的地位，即使近年來這一活動發生飛躍



式的發展，但畢竟為時不長，而且原來就是散處民間，一直未能有組織、有意識地作集中的系統調查與介紹。有鑒於此，所以大地文化社、上海旅游文化協會和上海畫報社，本着弘揚民族文化、擴大信息交流、促進集藏文化健康發展的宗旨，花了近一年的時間，作了廣泛的搜集、查訪，取得了珍貴的資料，編印了這本《上海民間珍藏》的大型圖冊。我們之所以選擇上海作為窺探當代中國民間集藏文化全貌的入門，是因為上海的民間集藏在全國集藏界享有“半壁江山”之譽，但我們所做的工作只是一種初步嘗試，或者說，僅僅是為今後進一步作全面研究鋪設了一塊基石。總的說來，我們選入本圖冊的70餘位民間集藏者和80餘種集藏物，可以說在各个方面都具有一定的代表性。當然，從整個上海民間集藏界來說，肯定還有滄海遺珠，而且還有集藏者本人不願公諸於眾的，我們理應尊重。但通過本圖冊把上海的民間集藏作這樣集中而又分類的展示，在全國來說仍然還是濫觴。其中特別難能可貴的是有在征得藏家同意後第一次公開展示的，如仁寂居士所藏的佛像及古玩，陳大年所藏的青銅器及瓷器。還有幾位名家藏品，平時也很少公開展示，如程十髮所藏的明清古畫，單子恩所藏的古代彩陶，金曉東所藏的古代瓷器，徐希樂所藏的古代冠玉，以及已故王尊明窮其畢生精力所藏的古硯。令人感到饒有趣味而又頗具研究價值的是一些現在已不再生產的生活用品，如陳邦仁所藏的歷代古鎖和各類鞋拔，趙金志所藏的千奇百怪的鑰匙，楊紹榮所藏的清代繡花鞋，以及陳大年所藏的精致典雅的鼻烟壺。另有一類能反映民族文化和民間習俗特色的藏品，如呂尚所藏的歷代銅鏡，包曉蓉所藏的流光溢彩的戲劇服裝，陳寶定所藏的形形色色的算盤，方炳海所藏的鮮為人知的古匣，陳玉堂所藏的大小不一的水盂，以及藍翔所藏的雅俗并陳的筷箸和筷籠，其形式和種類之繁多，都可以說是舉世難匹的。搜集大自然的原始物是當今集藏界的熱門藏品，有些以稀為貴，有些以奇取勝，有些稍作加工後就成為一種高雅藝術品，如鄭根海所藏的數以萬計的貝螺，陳寶財所藏的百彩紛呈的蝴蝶，胡仁甫所藏的妙趣橫生的樹根根雕，彭天皿所藏的各種獨具風格的自然造型藝術品，施小榮所藏的雅樸莊嚴、千古生輝的天然雲石，以及陳瑞楓、吳浩源等人所藏的各種奇石和彩石，真是無奇不有，無色不備。他們在民間集藏界都是有較高知名度的。在集藏物中，一般認為最普遍的是有價證券和無價證券，在本圖冊中，我們也選擇了其中的幾個佼佼者，如余榴梁、吳壽中、韓玉佩、徐恆皋以及杜維善等分別收藏之古今各國、各地區印製的各類鑄幣與紙幣。又如馮孫眉、馮懿有父子收藏的各種紙烟圖片和嚴漢祥、李湧金收藏的火花烟標，都說得上是洋洋大觀，得來非易。被認為是當世集藏界中別開生面、異軍突起的是珍藏與創作并舉。

集藏者不但擁有很多珍貴藏品，而且還憑自己的天才在不斷製作創新。這類藏品中絕大部分都屬於藝術性很強的孤品，可以說每一件藏品中都蘊藏着自己智慧之花和特種技能的積累，其價值也該當別論了。在本圖冊中，我們擇其精華也作了多角度的反映，如許四海、陶昌駿等，都分別珍藏着自己親手製作的各種藝術造型茶具。周長興、曹惠忠、周麗菊、朱敏生所藏的自製微雕，楊留海所藏的自製印鈕，黃跟寶所藏的自製微型樂器，徐濱傑所藏的自製船模，都得到當前社會上的交口讚譽，其中還不乏在國內國際屢屢獲獎。我們在此不僅對上海多棱鏡般的集藏活動，作了近焦距反映，而且要特別指出的是入選的集藏者十分廣泛，有各種職業、各種層次、各種身份的人士；從年齡跨度來說，從二十餘歲到九十高齡以上，其中有世代相傳，子(女)承父業，夫妻合作，一家同享集藏之樂的，也有不少已建立或正在籌備家庭博物館的。由於篇幅有限，我們對每個集藏者祇作千字以內的簡要介紹(中英文相同)，實物也無法一一刊印，但可以說我們所提供的信息量還是充實的，無論文字材料和照片都經過一一篩選和反復核對，力求做到一絲不苟。並得到汪道涵、陳沂、張承宗等前輩的指導。可以形象地說，我們為上海的民間集藏界已經畫下了有史以來第一本實物藍圖，架設了第一座通向外界的大橋。在這裏我們向每位集藏者本人所提供的資料表示由衷的感謝，對上海博物館和上海收藏欣賞聯誼會等給予我們的協助，一併致以深切的謝意。我們也深知本圖冊編印中尚有許多不足和疏漏之處，在所難免，敬請廣大讀者和集藏者不吝給予批評指正。

最後，我們還要向大家報道一個喜訊，那就是上海旅游界已經明確提出，上海社會上林林總總的民間集藏者和他們所辦的各有千秋的家庭博物館，經審定後，都可成為上海市內一種頗具特色的旅游文化景點，也是一種新興的旅游文化資源，並有待於善加保護和開發。而首次出版的這本《上海民間珍藏》也必將成為旅游者喜愛的讀物，或是一種高尚的文化禮品。更值得高興的是臺灣、香港、澳門的集藏界和出版界已多次來函來電向我們表示，以先睹本圖冊為快，要求辦理預訂事宜。有幾位臺灣朋友表示，上海集藏活動在民間得到迅速發展是他們始料所未及的，相信這本圖冊的問世不僅會對海峽兩岸集藏文化的交流有所裨益，而且會在弘揚民族文化的基礎上，產生更多的相互瞭解和合作，這是有深遠意義的。為此，我們深願今後在適當時機再編續篇，以不負各方的殷望和厚愛。

FOREWORD Yao Kuntian

The Chinese term "ji cang" is composed of two characters and is usually translated into English as "collection". The term, however, incorporates the two meanings of "gathering" and "keeping". Central to the first character, "ji", is the concept of "a large quantity or wealth". The second character, "cang" means "to preserve in perpetuity". Put together, the meaning of the characters expresses a distinct form of cultural activity. "Ji cang", or "collecting" has been a common practice throughout history, both in China and elsewhere in the world. The breadth and diversity of collecting have grown enormously and reflects the progress of human civilization and social development.

The collecting of certain objects involves both the objects themselves, those things deemed collectible, and the participation of collectors. All objects that collectors choose to focus upon are examples of material civilization and those who collect things are inspired by a special taste for certain objects and motivated by a goal and a tenacious spirit that in itself often leads to the development of new social trends. Thus, it can be said that collecting as a hobby is a form of spiritual civilization and that promoting and channeling this interest in a wholesome direction will undoubtedly benefit the building of both material and spiritual civilization.

Collecting objets d'art and other interesting items has a long history in China, under both the auspices of government agencies and private organizations and by individuals as well. The former includes such institutions as national museums, memorial halls, archives and specialized exhibitions while private collections may exist among various associations, families and individuals. In general, it is also evident that the popularity of collecting as an activity is closely tied to the political and social stability and the economic conditions of the nation. When times are tough, collecting activity tends to decline.

During the dynastic history of China, collections by government agencies were mainly attributed to those in imperial storehouses. There were also institutional collections, as for example the sculptures, sutras, books and inscribed tablets kept in Buddhist temples. Private collectors, however, have always played an important, if not the main role, in the history of collecting in China. Furthermore, there is a long tradition with regard to the value of preserving objects in China. Prudent officials in ancient times had proposed protecting ancient artefacts against the ravages of political changeovers and war by having the people join in preserving them.

Since the founding of the People's Republic of China, the government has formulated a series of national policies for the collection, preservation and management of cultural relics, objets d'art and important historical documents. In general, the government is responsible for collecting what are beyond the means of private citizens, such as large objects or those in extreme quantities, or works that are extremely costly or that have special historical significance. These collections are exhibited for the education and enjoyment of the public. At the same time, private citizens are encouraged to start their own collections to expand their intellectual horizons, cultivate a better taste and enhance their understanding of culture.

Unfortunately, during the so-called Great Proletarian Cultural Revolution, private collectors were savagely mistreated and accused of pursuing a bourgeois lifestyle. The situation was rectified in the late 1970's with the policy of reform and opening to the outside world. Since then, the work of private collectors has been revived and gaining momentum each year. This revival has been referred to by some people as "the phoenix that rises from the ashes" but the upsurge in collecting is also

indicative of people seeking a more rewarding intellectual life to complement the growing wealth in material goods. This is certainly one aspect of the current trend towards enrichment and diversification in private collection that can be seen in the example of Shanghai.

According to rough statistics, the number of private collectors in Shanghai now runs in the hundreds of thousands and seems to continue to increase with each passing day. Collectors come from all walks of life and their collections are extremely diverse, so much so that it is difficult to say how many categories exist. In recent years, there has also been an increasing trend for families or individuals to open their own museums. Indeed, this development reveals the new heights attained by collectors who wish to share their works with others that share their interest. One would not be exaggerating, then, to say that a veritable army of collectors now exists in Shanghai. At first glance, they may seem a disparate lot, but seen as a whole they represent how the collection and study of interesting things is progressing in the city on an unprecedented scale. Therefore, it is worthwhile that we focus our attention and admiration on this new development in our society.

A preliminary survey of contemporary private collections has revealed the following main characteristics. First, collecting is now a popular activity that involves men and women of all ages from different social and educational backgrounds. Unlike in the past, collecting is no longer confined to the rich and powerful. Second, a fusion has occurred between what used to be known as "elitist" and "pop" culture. The objects collected are not only objets d'art or antiques, nor are the collectors slaves to antiquarianism or the kind of self-indulgence that can lead to an erosion of serious ambition. Such concepts as "elitist" and "pop", or "ancient" and "modern" are not, after all, absolute, immutable or mutually exclusive. What is notable and worth praising today is the tendency among private collectors to treat with equal value the culture that is inherited from history and that which is being created in the dynamic progression of life.

The third characteristic among private collectors is the trend to combine the pursuit of knowledge, aesthetic refinement and practical application. All objects worth collecting add to one's knowledge and all collectors are guided by their aesthetic taste. The pursuit of knowledge can and does go together with the pursuit of beauty. Moreover, collectors have finally outgrown the distorted sense of narcissistic obsession with their own collections and ultra-conservative attitudes towards what is unconventional or unfamiliar. Instead they seek to expand their store of knowledge, aspire towards examples of beauty that are unadorned and unpretentious and recognize the practical use of an object as important criteria. Many collectors have also begun to create their own versions of the objects they collect, to go on perfecting their art and share their expertise with others. Clearly this is a development in the right direction, that collecting heightens one's intellectual awareness and aesthetic taste.

Finally, private collections strengthen the growth of cultural activity that incorporates both private citizens and government agencies. The two are complementary to each other and working together will enhance the quality of collections throughout the country. In order to encourage development in this area, it is necessary that the government at all levels, both national and regional, contribute their efforts in whatever way they can. It is also necessary to give private collectors greater support and wiser guidance. As China continues to follow the policy of reform and opening to the outside world, private collectors will undoubtedly receive new ideas and inspiration that will allow their work to grow in scope and depth.



民間珍藏

While there is no lack of publications which cover the collections of government museums in China, there is little information available on private collections, primarily because in the past there were few systematic records kept on private collections and, more recently, there was a period of time when private collections were threatened with extinction. Despite the revival and upsurge among private collectors in recent years, collecting tends to occur at the grass-roots level and is rarely written about. For this reason, the Society of Culture and the Earth, the Shanghai Association for Culture Through Tourism and the Shanghai Pictorial Publishing House decided to join hands to conduct a one-year investigation of private collections. The project uncovered a vast amount of material, which, with the aim of propagating the national culture of China, has now been put together in a large-format picture book titled, *Private Collections in Shanghai*.

The reason why we began our work from Shanghai is that the city has the largest number of private collections in the country. Still, this publication is only the first step towards a comprehensive study of the subject. The book introduces the collections of more than 70 private collectors, with items divided into more than 80 categories. Although it represents the range of collecting in Shanghai, we acknowledge that this publication is not all-inclusive. Some collectors are hesitant to reveal their collections to the public and we respect their position. Nevertheless, *Private Collections in Shanghai* is the first of its kind to be published in China. Moreover, some of the collections include works which have never been exhibited before, such as Lay Buddhist Renji's Buddhist figurines and Chen Dalian's ancient bronze and porcelainware, whose owners gave us special permission to publish examples from their collections and introduce them to the public.

There are also collections that are well-known to the public but have rarely, if ever, been publicly exhibited. Such examples include Cheng Shifa's Ming and Qing Dynasty paintings, Shan Zien's ancient painted pottery, Jin Xiaodong's antique porcelain and the late Wang Zunming's ancient ink slabs. Other items that are featured include articles of daily use that are no longer produced today, such as the antique locks in Chen Bingren's collection, oddly-shaped keys collected by Zhao Jinzhi, Yang Shaorong's collection of Qing Dynasty embroidered shoes and snuff boxes collected by Chen Dalian. Other collections reflect Chinese culture and lifestyle like the ancient bronze mirrors from Lü Gang's collection, the Beijing Opera costumes of Bao Wanrong, abacuses collected by Chen Baoding, antique boxes collected by Feng Binglai, chopsticks collected by Lan Xiang and water pots for rinsing writing brushes that are part of Chen Yutang's collection.

In recent years there has also been a trend towards the appreciation and collection of natural forms with unusual shapes and ornamentation using natural materials. This publication includes a collection of seashells by Zheng Genhai, butterflies by Chen Baocai, tree roots by Hu Renfu, natural sculptures by Peng Tianmin, the veined-stone collection of Shi Xiaoyun and the interestingly-shaped and colorful stones collected by Chen Ruifang, Zhou Wenxiu, Cai Qi, Wu Haoyuan and Wang Weiyang. Other items that are particularly popular for collectors these days are certificates, both negotiable and non-negotiable, represented here in the collections of Yu Liuliang, Wu Chouzhong, Han Yupei, Xu Henggao, Yang Shunfa and Du Weishan, all experts in the collection of coins and currency. We have also included a collection of cigarette picture-cards by the father and son team of Feng Meisun and Feng Yi, and a collection of matchbox designs by Yan Hanxiang and Li Yongjin.

In the final category, we mention the work of a group of collectors

who are breaking new paths in the art of collecting by creating their own objects which embody a high sense of artistry and ingenuity, unique items that can well be called priceless. Here we feature the tea articles created by Xu Sihai and the five Tao brothers, miniature and microscopic carvings crafted by Zhou Changxing, Zhou Liju, Cao Huizhong and Zhu Minsheng, seal knobs carved by Yang Lihai, miniature musical instruments made by Huang Genbao and ship models made by Xu Binjie among others. Many of these items have won prizes in China and abroad.

Readers of this publication will discover a prismatic array of objects represented in the private collections of Shanghai and we would like to mention that the collectors come from diverse backgrounds and range in age from people in their twenties to those in their nineties. Some of these collectors have inherited the tradition from their parents or grandparents, who were themselves distinguished collectors and connoisseurs in their time. Others are first-generation collectors who pursue their hobby as individuals or in family teams. Many are now running their own private museums or plan to open their own displays in the near future.

Due to a lack of space, the written descriptions of each collector have been limited to 1,000 words each and the photographs are fewer than what we had originally hoped to share with our readers. Nevertheless, the book is highly informative and each collection we feature was chosen with a great deal of care. Figuratively speaking, we might say that the first catalogue in history has been produced to highlight the activity of private collectors in Shanghai and in that sense this book can serve as a bridge to link them with the outside world.

We wish to express our heartfelt thanks to all the private collectors who helped make the writing of this book possible by providing information about themselves and their collections. We would also like to thank the Shanghai Museum of History and the Society of Private Collectors and Hobbyists in Shanghai for their gracious help. We are aware that there may be many shortcomings and unintentional omissions in this publication and we welcome readers and collectors at large to send in their comments.

Finally, we would like to conclude with some good news regarding the future of private collections in Shanghai. The government offices responsible for the tourist industry in Shanghai have recently announced that all private museums in the city, following their inspection and approval, will be included among designated tourist sights as examples of cultural interest. Private museums are a new addition to the city and have great potential for further development. This publication can function both as a guide to various collections and a tasteful souvenir.

We are extremely pleased at the interest expressed towards our publication by collectors and publishers in Taiwan, Hong Kong and Macao, some of whom have already placed orders for purchasing copies. One friend from Taiwan remarked that he found it incredible how quickly the development of private collections has occurred in Shanghai. It is our belief that publishing this book will not only further cultural exchange between Chinese collectors on both sides of the Taiwan Straits but also promote the unique culture of China. We feel it is our duty to build upon the success of this book and begin working on more publications in the subject area, to meet the expectations of our readers and honor the trust they have placed in us.

不朽青銅傳百世

IMMORTAL BRONZES HANDLED DOWN THROUGH GENERATIONS

中國青銅器自夏代開始，經商代、西周、春秋、戰國，直至秦漢，具有三千余年的歷史。無論在文化發展的高度、藝術風格的體現和冶鑄技術諸方面，都居於古代世界的前列，是我們的先人留傳下來的無與倫比的文化藝術遺產。

近百年來，上海雲集了一大批文物收藏家。其中青銅器收藏家有潘達于、李蔭軒、陳大年等，他們的藏品既多且精，幾經劫難，現在都安然無恙。

潘達于是潘祖蔭的孫媳。潘祖蔭是清代咸豐、同治年間著名收藏家，曾任工部尚書，掌管各項工程、營造、屯田、水利、交通等事務。他平生致力金石之學，所藏鐘鼎彝器甚富，多達數百件，著有《攀古樓彝器款識》。其中以“孟鼎”、“克鼎”最為著名，與陳介祺藏“毛公鼎”，清末譽為“海內三寶”。大孟鼎鑄銘文 291 字，記載周康王對貴族孟的任命和賞賜。大克鼎鑄銘文 290 字，記載周孝王對貴族克賞賜土地和奴隸的情況。兩鼎均為研究古代經濟制

度的重要實物資料，係國之瑰寶。

李蔭軒是李鴻章的孫子。李鴻章在清末曾任北洋大臣，收藏有大量文物。李蔭軒不僅愛好青銅器，而且頗有研究。他收藏的西周“小臣單觶”，記載周成王時代滅商紂王之子武庚的史實。另一件“魯侯尊”記載周康王時代明保率領魯侯參加伐東夷的戰爭，是研究西周歷史的重要物證。

上述文物收藏家已將他們畢生心血搜集和保護的珍貴文物先後送到國家博物館，供廣大觀眾鑒賞。

如今，私人收藏青銅器的仍不乏其人，如著名醫生陳大年所藏西周“鱗紋鼎”甚為精美。該鼎寬體平緣，腹部飾鱗紋，是以龍蛇軀體上的鱗片排列而組成的紋飾。兩側附耳有短梗與脣緣相連，圈底下承獸蹄形足。又如上海收藏興賞聯誼會的王張友，所藏的商代三足鼎和漢朝三耳尊；楊季權所藏的春秋時代的芮太子鼎以及汪哲所藏的戰國時代的銘文鼎，都是歷劫不磨、千秋不朽的無價珍品。

Developed during the Xia Dynasty, Chinese bronzes have had a history of more than two thousand years. Whether considered in the light of cultural development, artistic style, or smelting and casting techniques, they were in the forefront of technology in the ancient world, thereby constituting an incomparable cultural and artistic legacy passed down from our forefathers.

During the past one hundred years, collectors of cultural relics have gathered in Shanghai. Among them, there are several collectors of bronzes, whose work is briefly given below.

Pan Dayu, the granddaughter-in-law of Pan Zuyin, inherited a rich collection of early bells, tripods, and sacrificial vessels. Pan Zuyin was a famous collector during the reign of Emperors Xianfeng and

Tongzhi of the Qing Dynasty and once held the post of Minister of Works. He not only collected hundreds of ancient bronzes, but also devoted himself to the study of their inscriptions. "Yu Tripod" and "Ke Tripod" were the two most famous bronzes in the Pan collection. The inscriptions upon these tripods were records of what the noble families "Yu" and "Ke" received from the emperors of the Zhou Dynasty. They are therefore important material objects for studying the economic system of ancient times.

Li Yinxuan, who inherited a number of cultural relics from his famous grandfather Li Hongzhang who was the Minister of Northern Provinces in the late Qing Dynasty, was not only fond of bronzes but had also studied them carefully. The ancient drinking vessels in his

collection, which are also inscribed with various historical facts, are important references for studying the history of the Western Zhou Dynasty.

These bronzes have all presented their works to national museums in order that these precious cultural relics gathered and preserved in their lifetime can be displayed publicly for the appreciation of a broader public.

At present, there are still a number of private bronze collectors in Shanghai. For example, Chen Danian, a noted physician, has in his possession an exquisite "Scale Veined Tripod" from Western Zhou. Therefore, it can be said that ancient Chinese bronzes have been well preserved despite innumerable change-overs and that they will be immortalized by collectors of every generation.



魯侯尊及銘文
李蔭軒 藏

大克鼎
潘達于 藏

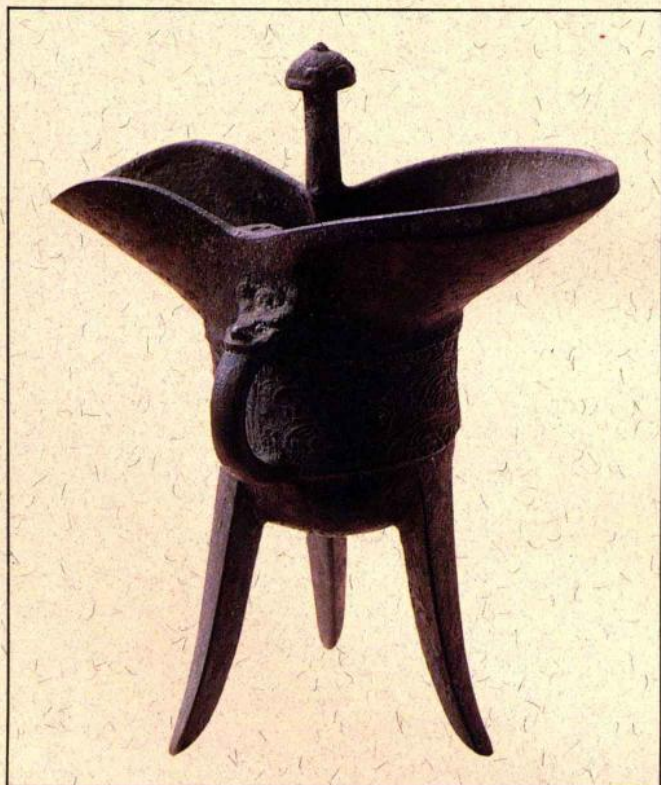
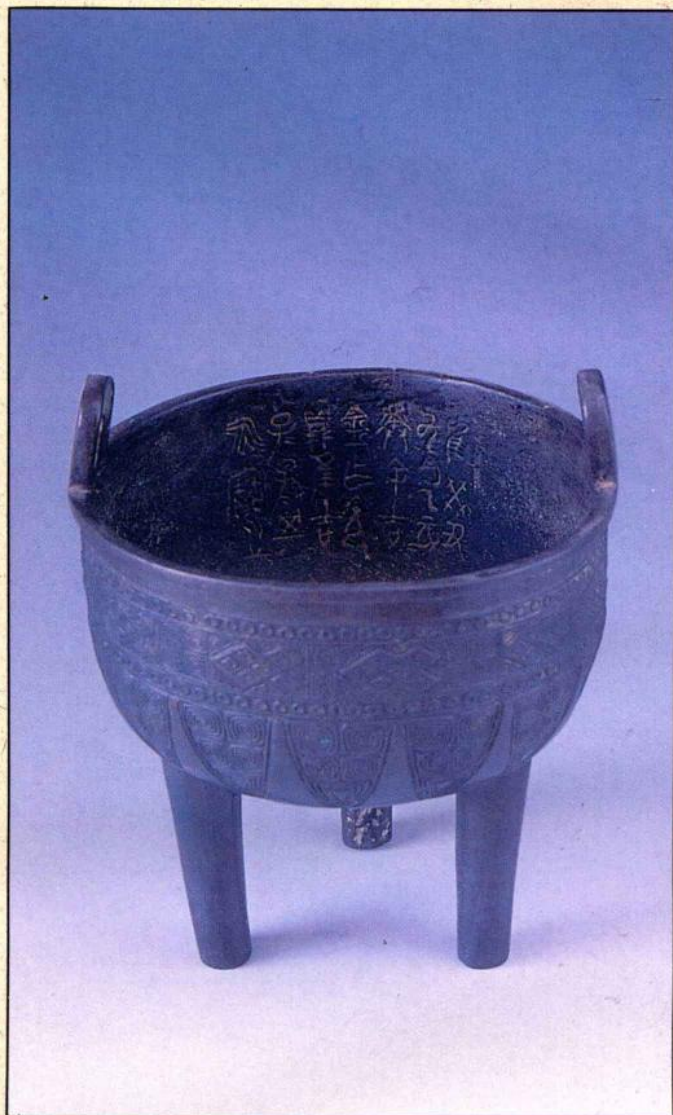




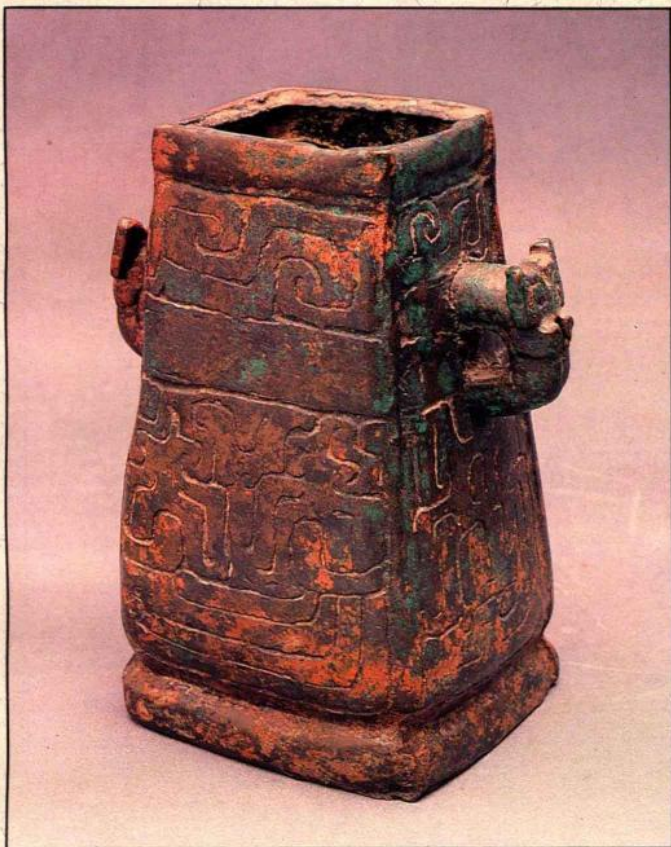
春秋 芮 太子鼎

陳大年 藏

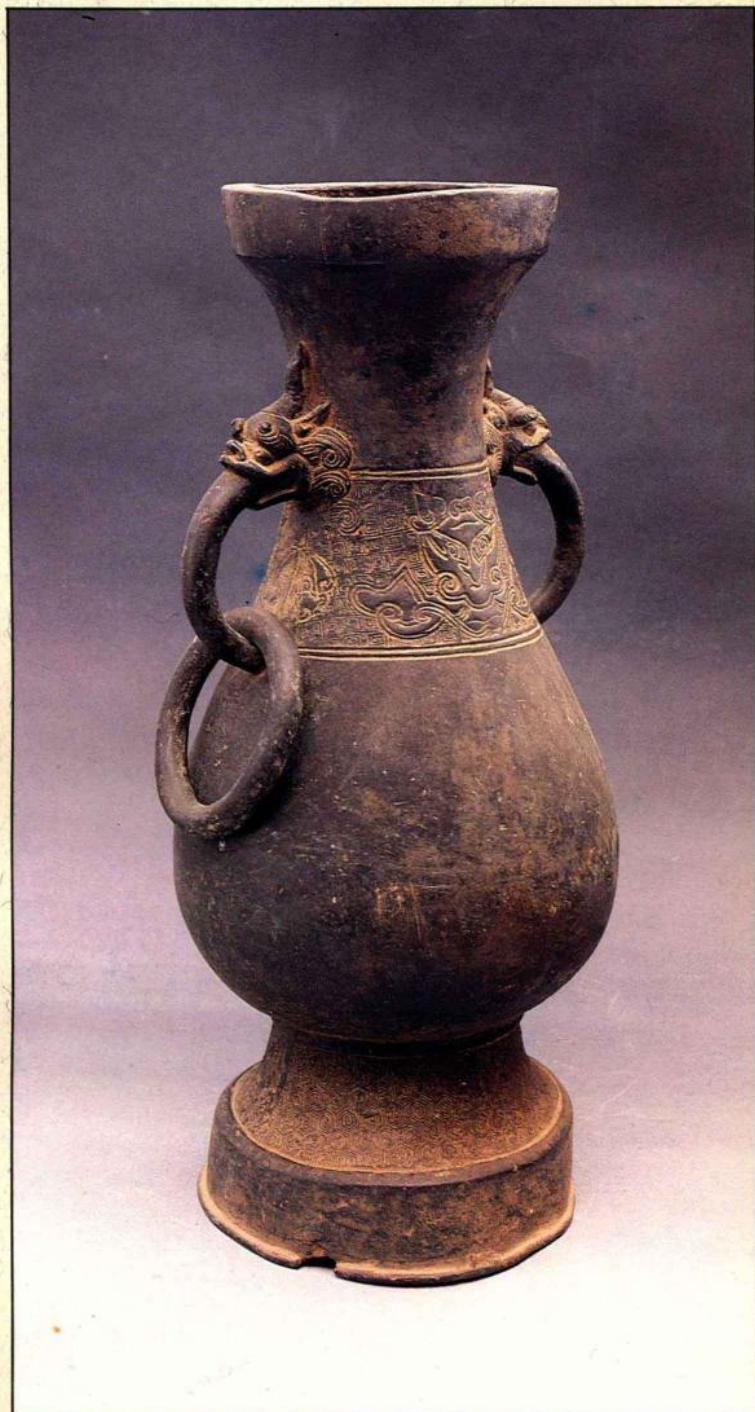
銘文鼎(戰國)
汪哲藏



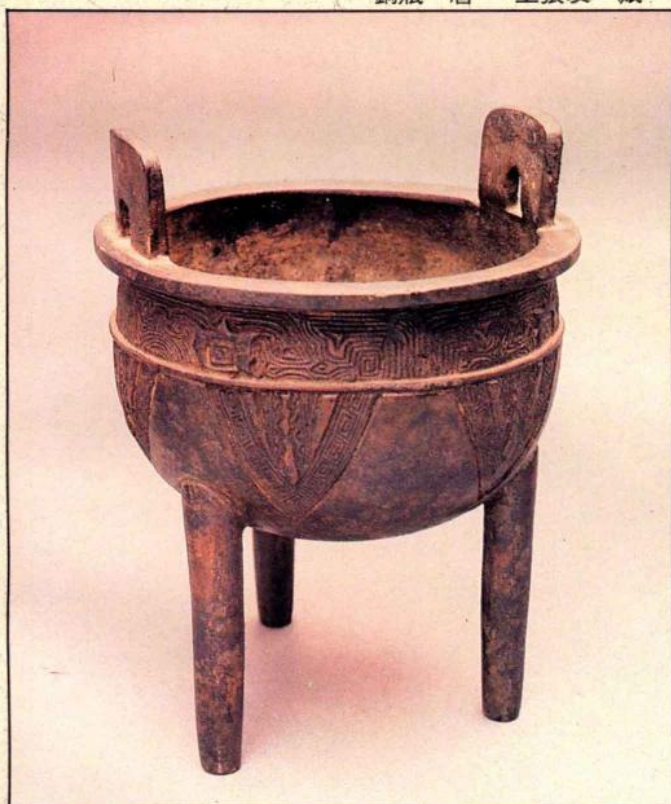
爵
楊季權藏



銅瓶・唐 王張友 藏



三耳尊・漢
王張友 藏



三足鼎・商
王張友 藏