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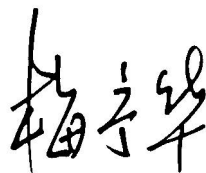
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总序

北京是中华人民共和国的首都，是世界闻名的历史文化名城，在漫长的历史进程中，北京创造了灿烂的文明，形成了特有的文化。北京现有的文物遗存丰富，而且弥足珍贵，是人民创造历史的见证，是北京文化的物质载体，是中华民族文化遗产极为重要的组成部分。据统计，仅北京文博单位收存的文物即达200余万件，埋藏于地下和散存于民间的文物更是不计其数，而且近年来多有发现。这些文物对于人们认识和了解北京，对于弘扬中华民族乃至北京文化都是极为珍贵的。多年来，这些文物虽得到妥善保存，但却难以示人，只有少量文物得以在博物馆展出。对于热爱北京、热爱北京文物的人来说，不能一睹这些文物珍品，是一大憾事。

北京的文物素以文化内涵深厚，精品众多著称于世。通过多种形式，把北京的文物藏品展示出来，是文物工作者所肩负的传递历史文化信息的责任。由北京市文物局和北京出版社合作出版的《北京文物精粹大系》，就是在这方面所做出的努力。《北京文物精粹大系》从北京文博单位的各类文物藏品中，选出传世和出土的数千件精品，分门别类，辟卷出版，不但满足了文物爱好者的需求，更是对北京文化一种全面深入的推介。这件事情，也是北京文化建设的一项重要工程。

《北京文物精粹大系》共17卷，即石雕、石刻、陶瓷(上、下)、玉器、青铜器、古钟、佛造像(上、下)、金银器、书法、绘画、古籍善本、织绣、家具、工艺品(上、下)等。其中许多文物不但艺术价值高，而且有重要的历史价值和学术价值。出版者力求通过这部大型文物图录，使人们不但领略和欣赏到精美绝伦的艺术珍品，也能深切地产生历史责任感，将北京的文化遗产保护好并发扬光大，让北京文化在新时代写出更精美的篇章。



1999年7月

FOREWORD TO
THE GEMS OF
BEIJING
CULTURAL
RELICS SERIES

Beijing is the capital of the People's Republic of China. As a world-famous historical and cultural city, Beijing created a unique culture and splendid civilization in its age-long historical course. The abundant and valuable cultural relics of Beijing are witnesses to the truth that the people create history, material carriers of Beijing's culture, and an extremely important component of the Chinese nation's cultural heritage. According to statistics, the cultural relics preserved in Beijing antiquarian units and museums number more than 2,000,000, not to speak of uncountable ones buried underground and scattered among the people, of which many have been discovered in recent years. They are invaluable for understanding Beijing and propagating its and even the whole Chinese nation's culture. For a long time, appropriate work has been done for the preservation of available treasures, but it has been difficult to show them to the public except for a small part exhibited in museums. It is really a great pity for all the people who love Beijing and its culture to be unable to see these precious works with their own eyes.

To show publicly the collections of Beijing cultural relics in multiple forms is a duty of antiquarians in their efforts to spread information about history and culture. As an effort to do this, the Beijing Municipal Bureau of Cultural Relics and Beijing Publishing House are publishing jointly the *Gems of Beijing Cultural Relics Series*. The Series includes thousands of masterpieces selected from the collections of Beijing antiquarian units and museums and puts them in different categories and volumes, making a comprehensive presentation of Beijing's culture. This is also a significant project in the cultural construction of Beijing.

The cultural relics of Beijing have always been celebrated worldwide for their profound cultural connotations and plethora of excellent works. Of them, many handed-down and unearthed treasures have been collected in the Series and classified into 17 volumes, i.e. *Stone Carvings*, *Stone Inscriptions*, *Pottery and Porcelain* (2 volumes), *Jades*, *Bronzes*, *Ancient Bells*, *Buddhist Statues* (2 volumes), *Gold and Silver Wares*, *Calligraphy*, *Paintings*, *Rare Ancient Books*, *Textiles and Embroidery*, *Furniture*, and *Works of Decorative Arts* (2 volumes), with numerous objects possessing high aesthetic as well as historical and academic value. It is the intention of the publishers of these voluminous albums not only to present exquisite works of art for the readers' appreciation and study, but also to arouse in them a deep sense of responsibility for history, an intensive pride in Beijing and the Chinese nation, and a tremendous enthusiasm for creation, so that we can all make greater efforts to safeguard Beijing's cultural heritage, to enhance its radiance, and to make the Beijing culture a still more brilliant chapter in our motherland's history in the new epoch.

Mei Ninghua

July, 1999



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凡 例

一、本卷共收入西晋至清代书法墨迹精品 150 件，选自北京市属文博单位。碑帖、石刻类书法作品已分别收入《古籍善本卷》和《石刻卷》。

二、本书首列中、英文目录，次为概论（附英文提要）、专题文章各一篇，再次为图版，分为晋至唐、宋至元、明、清 4 部分，最后是图版说明。

三、因篇幅有限，一些过长的手卷和多幅书册，仅节选其中一、二段（页）发表。

四、作品排列大致以作者生活时代先后为序，生卒不详而知其生活时代者，依其生活时代大致排入；生平不详者及佚名作品依作品时代大致排入。明清之际书法家的朝代归属依照惯例，不拘生卒先后。

五、图版说明首列名称和形式，次为年代、作者姓名、质地、尺寸、藏所。下为作者生平和作品介绍。生平中，在姓名后以公元纪年标生卒年（加括号），不详者标以“生卒不详”。作者籍贯地名统一用今名。部分篆书、草书、行书作品附参考释文，因篇幅有限，文字较长的作品仅释所选局部中的文字或不释。

六、文中的年号纪年加注公元纪年（加括号）；干支纪年加注年号纪年和公元纪年（加括号）。古代地名注今名（加括号）。

七、名称和释文中，以“□”表示原迹中漫漶和难识的字；原迹中明显的误字、误句、借字以及衍字、脱字等，于该处注正字、正句或注明衍字、脱字（加括号），谨供读者参考。

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附

Appendices

图版说明

1 Illustration Captions and Notes

后记

33 Postscript

帝都翰墨聚名家 ——北京馆藏书法艺术精品概览

在中国书法的发展进程中，帝王的作用十分重要，帝王好书，群臣士子追随不疲；帝王收藏，天下法书流向内府；以书取仕，文人学子池水尽墨；立身扬名，书法名家纷至沓来。汉代武帝刘彻、元帝刘爽即善书法，至唐朝太宗李世民，已不是一般的善书，而是执著的艺术追求者，他酷爱王羲之书，心摩手追，为《晋书·王羲之传》撰赞辞，常与群臣论书，撰《笔法诀》、《论书》、《指意》专论书法，见地非凡，从此开始了中国封建社会帝王工书法，富收藏，精鉴赏的风气。至北宋，帝王酷好翰墨，九个皇帝，有八位载入书法史。宋徽宗赵佶的书法艺术成就，堪称造极，创造“瘦金体”楷书，为楷书艺术中增加了一种很具审美价值的书体。元朝帝王虽是马背上的民族，但英宗“刚毅英勇之气发于笔端”，文宗书法“有晋人法度”。明、清帝王提倡书法更胜前朝，刻帖之风再盛，康熙、乾隆游历名山胜景，作诗刻石，一派典雅气象。由于帝王好书，促进了书法艺术的繁荣和发展。

帝王酷爱书画艺术时，也是内府收藏最富时。唐太宗“出内帑金帛，购人间墨迹”，有以王羲之《兰亭序》随葬的传说。凡被帝王收藏的作品，其作者可以身价倍增。明代的“二沈”，是明成祖即位后以书法遴选人材而入翰林的，金版玉册必命其书，书因人贵，沈度、沈粲兄弟二人名噪当时。明代的收藏活动其实远不及唐、宋及清。清代应是北宋

以来书画作品的最大的宫廷收藏活动时期。清朝统治者入主中原后，到康熙帝时，已精通汉文化，并写得一手好字（图1），内府收藏书画已经十分丰富，乾隆时建成规模，乾隆十年（1745年）编成的《石渠宝笈初编》一书，记载收历代法书460件，名画1261件，以及皇帝御书、臣字款书画等。乾隆五十八年（1793）《石渠宝笈》、《秘殿珠林》二书的重编，收入历代书画1845件，及其他总计3062件。还有众多的私人收藏家。北京作为清政府中央

所在地，以帝都特有的政治、文化中心的地位，成为书画收藏的中心。

“以书取仕”使书法高手汇聚帝都。早在汉代就有考核书写能力，为国家选拔人才的制度，此后历代文人学子无不重视书法艺术学习。唐代设“书学”，“楷法遒美”者，便可步入仕途，擢居高位，“善书参议”，直接与皇帝对话。清代翰林的“大考试差”，书法水平高下是重要标准。康、乾时期，书法优秀者可获较好职务，甚至可入南书房直接侍候天子。书法不工者，则被降级使用。清代的皇帝为使皇子的书法水平提高，选派书法水平较高的大臣教授。

帝都的书法，往往是书法艺术繁荣的体现。书法名家，来自四面八方，若能在帝都书坛获一席之地，或供奉内廷，或被帝王看重，即可名世。与帝王审美标准相悖的书法风格也有存在的空间，类似“散僧入圣”、“蓬头粗服”、“乱石铺街”的另类书法，表现的是一种与皇权的对抗，或是一种隐逸文人的情感流露。丰富的收藏使书法创作的取法视角宽阔，名家汇聚是都城特有现象，因而书法创作活动非常活跃，法书墨宝得以流传。帝都是一座巨大的艺术殿堂。

本卷书法作品是收藏或流传于北京的晋代至清代的墨书，多是手卷、册页、立幅等极具艺术性的书法作品。有精彩的晋、北齐、唐人写经，有宋黄山谷的草书、元鲜于枢的行草书等。书法艺术与其他艺术一样，深受社会环境的制约，既有歌舞升平、祥和稳定的艺术表现，也有沉重压抑、愤世嫉俗情感宣泄。前代书法家用中国独有的“写”的艺术，表现人的最本质的精神世界，表现对美的追求，体现数千年以来深厚的文化底蕴。

一、清雅灵动、功深学富的小楷书法

楷书是汉字发展中形体结构比较稳定的书体，毛笔的性能得到充分的发挥，用笔的技巧得到全面的完善，自产生、成熟、使用至今千余年，字的结构端美完备。人们在今天的书法艺术创新的尝试中，也没有再创造出超越楷书的新书体。

楷书基本上有三个系统：（一）唐楷。此

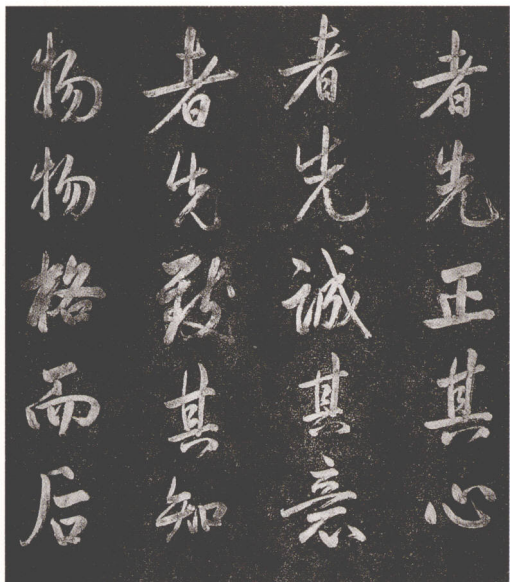


图1.《康熙大学碑》