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寶晉齋碑帖集釋

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《寶晉齋碑帖集釋》序

先賢留給我們很多寶貴遺產，碑帖是其中重要組成部分和重要載體之一。古代的名人墨迹藉助碑帖的形式傳下來，其珍貴歷來受人重視，我國歷代名人墨客都愛好碑帖收藏。無為寶晉齋，因北宋著名書畫家米芾藏晉人法帖而得名，迄今已有近千年歷史。現存於無為寶晉齋的凡晉唐以下歷代名人碑帖一百五十餘方，這筆珍貴的文化寶藏和米芾當年潑墨揮毫的『墨池』、『投硯亭』以及每日袍笏揖拜的『拜石』等重要歷史遺迹，一九八一年已被列為安徽省重點文物保護對象。

我早年還在文化廳工作時，曾去過無為寶晉齋藏帖處，在覓覽群碑時認識了何福安同志，是他把寶晉齋所藏碑刻如數家珍地向我們作了一一介紹，給人印象尤深。最近，福安同志送來了由他編輯而成的《寶晉齋碑帖集釋》書稿，特囑我作序。我基于三方面緣故，便欣然命筆，是為序。

一是寶晉齋所藏碑帖刻石遞藏有序，其中不乏名人名帖，這些碑帖大多刻有明清書法家、收藏家的題籤、題跋、觀款以及大量的鑒藏印記，內容豐富而且難得，具有一定的史料和欣賞價值，且保存系統、完好，為我省所僅見。二是編寫者是一位默默無聞、埋頭苦幹的基層文物工作者，他以文物保護與利用的眼光將其所藏碑帖刻石經過捶摹拓印，蒐集整理，又悉依舊制，通釋碑文，復加題識按語于後，首次公之于眾，使其能被更多的人所認識和利用，這是一件很有意義的事。三是本人閒暇之時，偏愛書法，尤其是欣賞一些名人碑帖，令我愉悅。《寶晉齋碑帖集釋》所集錄均為寶晉齋所藏碑刻真迹，全冊直接或間接涉及到一百多位歷代著名書法家，呈現出各種字體，各種流派書法風格，實為書法群英薈萃，精華所聚。對於碑帖研究者及書法愛好者來說，既是重要的文獻資料，同時也是理想的欣賞、摹習範本。

碑帖刻石的整理和研究所涉內容較為廣泛，是一件頗為煩難之事。編寫者今後勢必要在書法理論及學術上下更大的功夫，對於這一點，福安同志已經清楚地意識到了。至於書中的內容、資料與信息還請讀者自己去閱評，在此不作多贅。

陳建國於淝上

二〇〇九年十月

古往今來，我國許多名人、學者根據自己的特點，喜歡給自己的書齋起一個別致的名字，或以紀事，或以繪景，或以狀物，或以明志，或以寄情，或以自勉。齋號是一種文化現象，且歷史悠久。無為寶晉齋是我國宋代可考的著名齋室之一，它是以所居之處、所藏之物和所敬之人命名的，宋代書畫家米芾因崇尚晉人王氏父子和謝安墨迹而名其居為『寶晉齋』，意思是『寶有晉代的墨迹』。寶晉齋藏碑源起北宋崇寧三年（1104年），歷經宋、元、明、清及民國直至新中國誕生，可以說代有佳刻，至今不衰。今天，它仍以藏抵萬金盛名于世，其碑刻數量之多、內容之廣、書法之精，為全省乃至全國文物保護單位所罕見，諸碑刻之珍貴，在於不僅存真，且也保存了一段久佚的鑒藏歷史。

寶晉齋，在安徽無為縣治內，宋米芾建。米芾（1051—1107年），初名黻，字元章，號襄陽漫士、海岳外史、鹿門居士等。徽宗召為書畫學博士，曾官禮部員外郎，人稱『米南宮』。他在得到王羲之的《王略帖》（又名《破羌帖》）、謝安的《八月五日帖》（又名《慰問帖》）和王獻之的《十二月帖》（又名《中秋帖》）等晉人墨迹後，珍之若寶。北宋崇寧三年，米芾知無為軍時，將其所藏三帖刻石置於軍廩。米芾在《書史》中曰：『余白首收晉帖，止得謝安一帖，開元建中御府物，曾入王涯家；右軍二帖，有貞觀御府印；子敬一帖，有褚遂良題印，又有丞相王鐸家印記；及有顧愷之、戴逵畫淨名天女、觀音；遂以所居命為寶晉齋。』又《畫史》中曰：『蓋緣數晉物，命所居為寶晉齋，身到則挂之。』可見他因藏有四件晉帖與兩件晉畫，而自題齋號為『寶晉齋』。

米芾在無為曾刻過王氏父子與謝安的三帖，他在官邸所住的地方也曾挂過『寶晉齋』匾額，還在齋前鑿有『墨池』，池邊立有『墨池』二字石刻。池中建一小亭名投硯亭，又名鑒亭、水心亭。當年米芾每於政暇之際揮毫潑墨於亭中；池北有石丈，又名拜石，米芾每日抱笏對其揖拜，留下了『米顛拜石』之典故，清·乾隆《無為州志》均有記載。宋·王象之《輿地紀勝》在『無為軍』條目下注：『晉人書法在寶晉齋……四壁皆函晉人法帖，故因以為名。』米芾曾題書『寶晉齋』，真迹拓本藏于故宮博物院。日本學者宇野雪村一九九五年捐贈給故宮博物院的宋拓宋刻《松桂堂帖》，為米芾曾孫米巨以家傳法書摹刻上石拓成，為宋刻精品，傳世極少，十分珍貴。帖的內容順序：篆書『寶晉天下第一法書』八字，米芾書『寶晉齋』三字和落款行書『海岳』二字，謝安《八月五日帖》、王羲之《王略帖》、王獻之《十二月帖》。以上各篇後面分別有米友仁、米巨題跋，後曾藏孔繼涑玉虹樓，鈐『玉虹樓』藏印。光緒初年翁同龢購得，後輾轉流落至日本。啓功先生一九九六年曾撰文，敘購帖經過及對收藏傳遞的考證。

宋朝是我國歷史上刻帖盛行的時代，出現了衆多大書法家、鑒賞家。據史料記載，兩宋期間無為寶晉齋碑帖繼米芾後曾有過兩次重刻和摹刻。一次是原齋遭兵火，石刻殘損，無為軍後守葛佑之繼承米芾的余緒，根據米芾的拓本重刻，並與殘石同置於一處，為寶晉齋第二代刻本，後又毀。另一次是南宋咸淳四年（1268年），曹之格任無為通判時，他很崇拜米芾，蒐集舊石並重新摹刻，除原三石外又增加曹氏家藏的晉人法書及米氏父子墨迹多種，始題名為《寶晉齋法帖》，為寶晉齋第三代刻本。經過南宋至元代的多年戰亂，到了明代，原齋與碑刻祖本已日見稀少，寶晉齋即又翻刻，內容與原刻大有出入。上海文物保管委員會藏有一套完整的宋拓曹氏刻本，曾為元趙孟頫、明顧從義及吳廷收藏，有馮夢禎、吳時宰、許志古及清王澐題識，有影印本行世。明清期間，寶晉齋雖也留意碑刻的彙集和鐫刻，已不如宋代那樣規模宏大了，主要是進行一些舊齋修葺和碑刻蒐集之事。據清光緒丁丑

《重修寶晉齋碑記》記載，明萬曆二年和乾隆元年曾兩次重修寶晉齋，乾隆三十七年州守張公僑摹陳洪綬所畫『米芾拜石圖』刻於碑；乾隆三十九年州守張琨玉始建拜石軒、書畫舫和香月亭，並且題書『寶晉齋』楷書三字刻勒於石。清咸丰元年，原齋毀於兵火。光緒丁丑知縣王峻又重修，建米公祠三楹，門居中，于池之左右蓋耳房三間，外側繚以土垣並間以竹籬，環池循勢疊假山，並蒐集米公遺刻『墨池』、『畫菜』二碑和其他石刻移入齋內。

建國後，寶晉齋經歷了一次大力訪求、征集名迹活動，幾乎流散民間的歷代碑刻，大都歸寶晉齋收藏。據《寶晉齋藏碑目錄》可知，寶晉齋舊藏碑刻僅存三十六通，其餘入藏來自民間私藏。值得考叙的是劉秉璋『有裴齋』藏碑一百零五通。劉秉璋，字仲良，安徽廬江人，曾任淮軍良字營統管，江蘇按察使，官至四川總督，是曾國藩的部署。解放前，他在無為城內擁有花園私宅，他任江蘇按察使時將其碑帖刻石運帶至無為。解放後，無為縣政府指派文化部門將其碑刻全部移入寶晉齋珍藏，由無為首任縣長潘效安撰文立碑為記。在『文革』十年浩劫期間，為避免碑刻遭到人為損壞，縣文化部門的有識之士將寶晉齋所藏碑刻全部嵌于內牆壁上，外面用白灰粉刷，才使碑刻免遭厄運，將其完好地保存下來。

由是觀之，寶晉齋具有歷史悠久、傳承脈絡明顯、地方特色濃厚等特點。儘管寶晉齋碑帖的祖本久湮無存，但現存諸碑仍不失為一部『刻在石頭上的書法簡史和地方史書』，是先人留下的一筆不可再生的歷史文化遺產。將這些散置的碑帖刻石彙集整理、加釋補注，使其重煥歷史之光，既可作為史學研究的補助，又可作為書法藝術的欣賞或學習，其意義之遠，價值之大，毋庸贅言。

關於無為寶晉齋碑帖聚散流變的考索，長期以來卻顯得相當薄弱，總使人感到一種缺憾。從一定意義上說，寶晉齋舊藏碑帖是晉人法帖，對它們的研究，歷史上早已展開。寶晉齋後入藏的碑帖無論內容和形式上都發生了很大的變化，實際上碑與帖是有區別的，碑為豎石，皆為記事而立，碑的形式內容，不僅可考史、補史，而且是珍貴的書法藝術及雕刻藝術，我們可以從不同時代的碑刻中學習研究書法藝術的源流及風格。帖是將優秀書法墨迹刻于橫石之上，置于室內或鑲嵌牆壁間，供人傳拓、欣賞、臨習之用。

無為寶晉齋現存凡晉唐以下歷代名家碑刻墨迹，總計一百五十餘通，碑刻有書札、手諭、碑文、塔銘、刻經、題畫、詩詞等，象這些篆、草、正、行各體皆備的刻石，至今還完好地保存着，實為難得。本書通釋寶晉齋歷代收藏的碑帖，所涉內容較為廣泛，其文化內涵尚需更深入地研究。本書由碑文、題識、簡注三部分組成，為衡量和評估其歷史、藝術和科學的價值提供詳實的依據和參考。限于個人的學識與見聞，書中難免會有謬誤，渴望知聞者能予教之！

本書在編寫過程中，承蒙于春咏、魏豐年、鄒喜慶等熱心支持，又蒙鄭銳老先生惠賜題籤，陳建國先生作序，于此一併致以謝忱。

何福安於米公祠

二〇〇九年六月

Preface

Throughout the ages, many of our celebrities and scholars, according to their characteristics, like to give a unique name to their studios, in order to chronicle, or to describe scenes, or describe objects, or show their mind, or place their own thoughts and feelings into it, or to encourage themselves. Studio's name is a cultural phenomenon, which also has a long history. Bao-Jin Zhai, located in Wuwei, is one of the famous studies in the Song Dynasty, whose name is based on the place of residence, collections and respected personality. Mi Fu, a painter lived in the Song Dynasty, advocated Wang Xizhi, Wang Xianzhi and Xie An (famous calligrapher in the Jin Dynasty) so much that he named his studio "Bao-Jin Zhai", meaning "Studio of treasuring the precious works of the Jin dynasty." Bao-Jin Zhai possession of the monument dated from the 3rd year of Chongning North Song, throughout the Song, Yuan, Ming and Qing and the Republic of China until the People's Republic of China was founded. We can say, many brilliant inscriptions has been sprung up in each dynasty, which until now has not changed. Today it is still well known to the world because of its rich collections. What is rare to all the provincial and national monuments is its high number of inscriptions, extensive content and fine calligraphy. These various inscriptions are precious. Since they not only kept the truth, but also saved a period of collection history, which has disappeared for a long time.

Bao-Jin Zhai, located in Wuwei County in Anhui Province, which was built by Mi Fu in the Song Dynasty. Mi Fu (1051 – 1107), whose style name was Yuanzhang(元章), has several sobriquets, such as Xiangyang Manshi, Haiyue Waishi and Lumen Jushi. Emperor Huizong of Song appointed him as professor of painting and calligraphy in the capital, later as secretary of the Board of Rites. Also he was known as "Mi Nangong". After he has obtained Wang Xizhi's "Wanglue tie" (also known as "Poqiang tie"), Xie An's "Bayue wuri tie" (also known as "Weiwen tie") and Wang Xianzhi's "Shi'eryue tie" (also known as "Zhongqiu tie"), which he regarded as treasures, he named his studio "Bao-Jin Zhai". It was the 3rd year of Chongning in Northern Song (1104), at that time Mi Fu worked as military governor of Wuwei, he carved the contents of the three Ties on the stone and placed them in the military. Mi Fu in the "History of the book" written: "I get the Xie An's 'Bayue wuri tie' first, which once came into Wang Ya's home, then two Youjun's ties marked with Zhenguan Yufu india and finally Zijing's tie. So I name my studio Bao-Jin Zhai." In addition he written in the "Art History": "Because I have got several treasures of Jin, so I named my studio 'Bao-Jin Zhai'." From those words we can see that it was just because of Mi Fu's possessions of four Ties of Jin and two paintings of Jin that the title of "Bao-Jin Zhai" was born.

Mi Fu had in Wuwei engraved three Ties of Wang Xizhi, Wang Xianzhi and Xie An. And he had hung the plaque of "Bao-Jin Zhai" in his official residence, in front of which he had also dug a pool "Mochi", on the edge of which has been erected a carved stone "Mochi". In the pool there is a kiosk "Touyan Ting", also known as Jian Ting and Shuixin Ting, in which Mi Fu calligraphied in leisure time of affairs. In front of the pool's north there is a ten-feet-tall stone, also known as "Bai Shi". Because Mi Fu had been worshipped it everyday, with a scepter in his hand. So a very famous allusion "Mi Fu Bai Shi" has been left, which had been recorded in Wuwei Zhou Zhi "in Emperor Qianlong in Qing Dynasty. Wang Xianzhi in the Song Dynasty annotated the

entry of Wuwei Army in “Yudi ji sheng” as below: “There are calligraphies of Jin in Bao-Jin Zhai..... the walls are all hung up with calligraphies of Jin..... that is the origin of the name of “Bao-Jin Zhai”. The authentic word “Bao-Jin Zhai” has been collected in the National Palace Museum. Japanese scholars Uno Sesson (1995) donated to the National Palace Museum rubbings and inscriptions of Song “Songguitang Tie”, accomplished by the great-grandson of Mi Fu namely Shu Miju with well-known inscription, is a fine article of Song and very precious. The order of the context of it is just as follows: official script “Bao Jin Tian Xia Di Yi Fa Shu”, Mi Fu’s inscription “Bao Jin Zhai” and the words inscribed in Semi-cursive script “Haiyue”, Xie An’s “Bayuewuri Tie”, Wang Xizhi “Wanglue tie” and Wang Xianzhi’s “Shi’eryue ge zhi tie”. Behind the above chapters there are respectively postscripts of Mi Youren and Mi Ju and seal “yu hong lou” (later had been collected in yu hong lou of Sun Jisu). In the early years of Guangxu this had been purchased by Weng Tonghe, later through many places and finally arrived in Japan. Mr. Qi Gong wrote in 1996 an epigraph telling the process of the purchase and the proof of collection and transmit.

In the Song Dynasty calligraphy is very prevail. During this period emerged numerous great calligraphers and connoisseurs. According to historical records, inscriptions of Wuwei Bao-Jin Zhai had been after Mi Fu re-engraved and inscribed twice. The first time is that after the original studio had been burnt down in wars and inscriptions was damaged, the succession of Mi Fu Ge Youzhi re-engraved it on the basis of Mi Fu’s rubbings and placed it together with the damaged stone. This one was called the second generation edition, but later it was destroyed again. The second time is in the 4th year of Xianchun in the Southern Song Dynasty, at that time Cao Zhige worked as vice mayor of Wuwei and he admired Mi Fu so much that he collected the old stone and re-inscribed. In addition to the original three stones many other inscriptions of Jin and articles of Mi Fu and his son were added. It was not until that this was entitled “Bao-Jin Zhai Fatie”, which is the third generation edition. After years of war from the Southern Song to the Yuan Dynasty, the original and re-engraved edition of inscriptions were becoming more and more scarce in the Ming Dynasty. Even if there were reprints of Bao-Jin Zhai, the context still differed a lot from the original one. Shanghai Cultural Relics Preservation Committee has collected a complete set of block-printed edition of Cao in the Song Dynasty, which has stored by Zhao Mengfu (Yuan Dynasty), Gu Congyi (Ming Dynasty) and Wu Ting respectively. Furthermore in it there are postils of Feng Mengzhen, Wu Shizhai, Xu Zhigu and Wang Peng (Qing Dynasty). And this edition has photostat copy. During the Ming and Qing Bao-Jin Zhai also paid attention to compiling and engraving of the inscriptions, while the scale is less than that of the Song Dynasty, and is primarily aimed at repairing some old studies and collecting inscriptions. According to the “Bao-Jin Zhai rebuilt inscription (chong xiu Bao-Jin Zhai bei ji)” in the Dingchou year of Qing Guangxu, Bao-Jin Zhai was rebuilt twice. One is in the second year of Ming Wanli, the other one is in the first year of the Emperor Qianlong. In the 37th year of Qianlong the satrap of Wuwei Zhang Gongqiao delineated and carved the painting of Chen Hongshou on the stele, drawing the allusion “Mi Fu Bai Shi”. In the 39th year of Qianlong the satrap Zhang Kunyu began to build “Bai Shi Xuan”, “Shu Hua Fang” and “Xiang Yue Ting”, inscribed the three words “Bao-Jin Zhai” in regular script and carved it on the stele. In the first year of the Qing Xian Feng, the original studio was destroyed during war. Later in the Dingchou year of Guangxu it was rebuilt by the local magistrate Wang Jun, who erected three columns of “Mi Gong Ci”, placed door in the middle, and built three penthouses around the pool, embraced the lateral with mud wall and bamboo fence, built rockeries around the pond according to

the terrain, gathered the bequeathal inscriptions of Mi Fu, involving two steles “Mochi” and “Hualai” and the other steles and moved them into the studio.

After the founding of the PRC, Bao-Jin Zhai in a wide range sought, traced and collected almost all ancient inscriptions, that were scattered in the folk. According to “Directory of Bao-Jin Zhai’s Collected Steles(Bao-Jin Zhai Cang Bei Mu Lu)” we can see that there are only 36 pieces of the old collection of Bao-Jin Zhai left, the rest came from private possessions. What is worth to be mentioned that Liu Bingzhang stored 105 steles of “Youpei zhai”. Liu Bingzhang, whose style name was Zhongliang, lived in Anhui Lujiang and served as general of the Huai Army’s, surveillance commissioner of Jiangsu province and general governor of Sichuan, who is subordinate of Tseng Kuo-fan. Before the liberation, he had a private garden-style residence in Wuwei. When he served as surveillance commissioner of Jiangsu province, he delivered his collections (steles) to Wuwei. After the liberation (1950), Wuwei county government assigned the local cultural department to move all of its inscriptions to Bao-Jin Zhai’s collections. And the first county commissioner Pan Xiao’an also bewritten and erected a stele to record it. During the “Cultural Revolution (the decade-long catastrophe)”, in order to avoid inscriptions to be artificially damaged, people of insight in the cultural department embedded all inscriptions of Bao-Jin Zhai on the inner walls, painted external wall with lime. In that way inscriptions are only to be free of misfortune and well preserved.

From this perspective Bao-Jin Zhai has many features, for example long history, clear heritage context, strong local characteristics and so on. While the original edition of Bao-Jin Zhai didn’t exist any more, the existing steles nonetheless a “calligraphy history and local history books carved in stone”. They are a non-renewable historical and cultural heritage, left behind by ancestors. To collect, arrange and annotate these scattered collections of steles and restore its historical glory can not only be an assistance to the historical research, but also be a sample for studying and appreciating of calligraphy, whose great significance and great value needn’t to say.

It seemed that textual research about collecting, scattering, transferring and changing of Bao-Jin Zhai’s steles was quite weak, what give an impression of flaw. In a certain sense, old Bao-Jin Zhai’s collections are inscriptions of the Jin Dynasty. The research on them has begun very early in the history. There are many changes in both content and form of Bao-Jin Zhai’s late collected inscriptions. In fact there is a difference between stele and inscription. The stele is erect stone for keeping records, whose form and context can not only textual criticise history and make up history, but also are precious calligraphy and sculpture. From inscriptions of different ages we can learn and study origins and styles of calligraphy. The inscription is engraved brilliant calligraphy in stones, and man places it indoors or embedes it on walls for inscripting, appieciating and temporary learning.

Wuwei Bao-Jin Zhai has preserved a total of more than 150 calligraphy and inscriptions of past masters, who lived after the Jin and Tang Dynasty. Inscriptions consist of epistles, orders, inscriptions, tamings, carved scriptures, calligraphic inscriptions for pictures, poetries and so on. These carved stones of seal character, grass style, regular script and running scripthe are still well preserved up to the present, which is indeed seldom. The book releases ancient collection of rubbings of Bao-Jin Zhai and covers a wide-ranging context. The cultural connotation of further research is still required. This book is devided in three aspects, namely explanation on the inscriptions, markings and brief notes. This provides an accurate basis and reference for

measuring and assessing their historical, artistic and scientific value. Due to personal limited knowledge and understanding, the errors in the book are unavoidable. In this way I am eager to obey instructions of wisemen!

The compiling of this book had been supported enthusiastically by Yu Chunyong, Wei Fengnian, Zhou Xiqing and the other ones. In addition Zheng Rui gentleman is kindly enough to write title on book cover and Chen Jianguo gentleman is kindly enough to write a prelude. For those I send you everlasting feelings of gratefulness and thankfulness.

He Fu'an in Mi Gong Ci

June 2009

目錄

序	.....	陈建国	〇〇一	二十	明·宋克	《識吳鎮畫》	〇六五
前言	.....		〇〇一	二十一	明·沈周	《文姬歸國圖十八拍跋》	〇六六
一	清·張琨玉《寶晉齋》	.....	〇〇一	二十二	明·董其昌	《行書楹聯》	〇六九
二	明·朱麟《墨池碑》	.....	〇〇二	二十三	明·董其昌	《臨白鹿詞》	〇七〇
三	宋·米芾《御制碑》	.....	〇〇三	二十四	明·董其昌	《陰符經》	〇七一
四	唐·鍾紹京《靈飛經》	.....	〇〇四	二十五	明·董其昌	《常清靜經》	〇七二
五	宋·米芾《陽關圖帖》	.....	〇一六	二十六	明·董其昌	《樂志論》	〇七八
六	宋·蘇軾《送家安國教授歸成都詩》	.....	〇二五	二十七	明·董其昌	《臨李秀碑》	〇七九
七	宋·蘇軾《答王庠書帖》	.....	〇二七	二十八	明·董其昌	《九玉帖》	〇八〇
八	宋·蘇軾《大方廣圓覺修多羅了義經帖》	.....	〇三〇	二十九	明·王守仁	《捐軀帖》	〇八二
九	宋·黃庭堅《題畫梅花》	.....	〇三二	三十	明·唐寅	《次張體仁聯句韻》	〇九〇
十	宋·薛紹彭《大年帖》	.....	〇三三	三十一	明·祝允明	《臨薦季直表》	〇九五
十一	宋·趙估《唐十八學士》	.....	〇三五	三十二	明·黃道周	《致韞生手札》	一〇三
十二	宋·文天祥《上宏齋帖》	.....	〇三七	三十三	明·蔡玉卿	《孝經論一則》	一〇八
十三	宋·王喜開《塔銘》	.....	〇四八	三十四	明·楊繼盛	《與王繼津書》	一一三
十四	元·趙孟頫《武侯出師表》	.....	〇四九	三十五	明·周宗建、魏學濂	《書札尺牘》	一二一
十五	元·趙孟頫《送李願歸盤谷序》	.....	〇五一	三十六	明·楊士奇	《行書尺牘》	一二五
十六	元·張雨《醉時歌帖》	.....	〇五六	三十七	明·吳寬、沈周	《草書尺牘》	一二七
十七	元·吳鎮《漁夫詞》	.....	〇五七	三十八	明·侯峒曾	《信札尺牘》	一三二
十八	元·郭畀《青玉落盤詩卷》	.....	〇六二	三十九	清·劉壎	《題詩六首》	一三六
十九	元·饒介《題康王谷五言詩》	.....	〇六四	四十	清·劉壎	《書頭陀寺碑文》	一四四

四十一清·劉 墉	《題五言詩》·····	一四五	六十六清·永理	《臨孝女曹娥碑》·····	二四九
四十二清·劉德潤	《筆峰》·····	一五〇	六十七清·永理	《行書孝經》·····	二五三
四十三清·梁同書	《臨定武蘭亭序》·····	一五一	六十八宋·米芾	《章古老墓碑》·····	二六二
四十四清·梁同書	《易經增注》·····	一五九	六十九清·王峻	《重修米公祠寶晉齋碑記》·····	二六四
四十五清·梁同書	《復孔谷園論書》·····	一六四	七十 潘效安	《嵌修無爲碑刻序》·····	二六六
四十六清·姜宸英	《臨快雪時晴帖》·····	一七四	七十一周 俊	《重修水心亭記》·····	二六七
四十七清·惲壽平	《觀王奉常先生遺墨戲題》·····	一八四			
四十八清·陳兆倫	《金圃先生帖》·····	一九四			
四十九清·王圖炳	《劉伯倫酒頌》·····	一九八			
五十 清·高士奇	《步虛詞》·····	一九九			
五十一清·錢 樾	《臨挂侍帖》·····	二〇三			
五十二清·張 照	《臨田神功八關齋會記》·····	二〇五			
五十三清·張 照	《臨柳公綽三絕碑》·····	二〇七			
五十四清·曹振鏞	《望雲樓集帖感應詩》·····	二〇九			
五十五清·林佶、顧嗣立	《信札尺牘》·····	二一〇			
五十六清·嚴繩孫	《行書信札》·····	二一三			
五十七清·陳孝泳	《臨石鼓文》·····	二一七			
五十八清·李開鄴	《書札尺牘》·····	二一九			
五十九清·顧炎武、歸莊	《信札尺牘》·····	二二三			
六十 清·名正肅	《書札尺牘》·····	二二八			
六十一清·永理	《重題聽鍾山房圖》·····	二三三			
六十二清·永理	《臨歐陽詢傳授訣》·····	二三五			
六十三清·永理	《臨黃庭經》·····	二三八			
六十四清·永理	《臨淳化閣帖三》·····	二四四			
六十五清·永理	《臨東方朔畫贊碑》·····	二四五			

碑文：

南宮^①先生藏帖處

寶晉齋

余幼年見寶晉齋帖

即心慕先生之高風

並神往於其藏帖處

甲午秋來蒞茲土

乃得先生之舊署居焉

公餘習靜斯齋

每嘆齋則猶是

而當年齋中之人與所寶之物俱邈不可接

徒令人徘徊神往無盡云

乙未孟秋琨玉^②又跋

長白琨玉書勒石



清·張琨玉《寶晉齋》

題識：

張琨玉楷書“寶晉齋”立碑，系青石質地，縱32厘米，橫22厘米。整碑字迹清晰，刻工精良。其書法端莊寬博，雄健凝重。款署“長白琨玉”，刻鈐“晉錫堂”、“奉政大夫之章”、“丙戌殿式”舊藏印。乾隆三十九年州守張琨玉始建拜石軒、書畫舫和香月亭，並且題書“寶晉齋”三字刻勒於石。

簡注：

①南宮，即米芾。

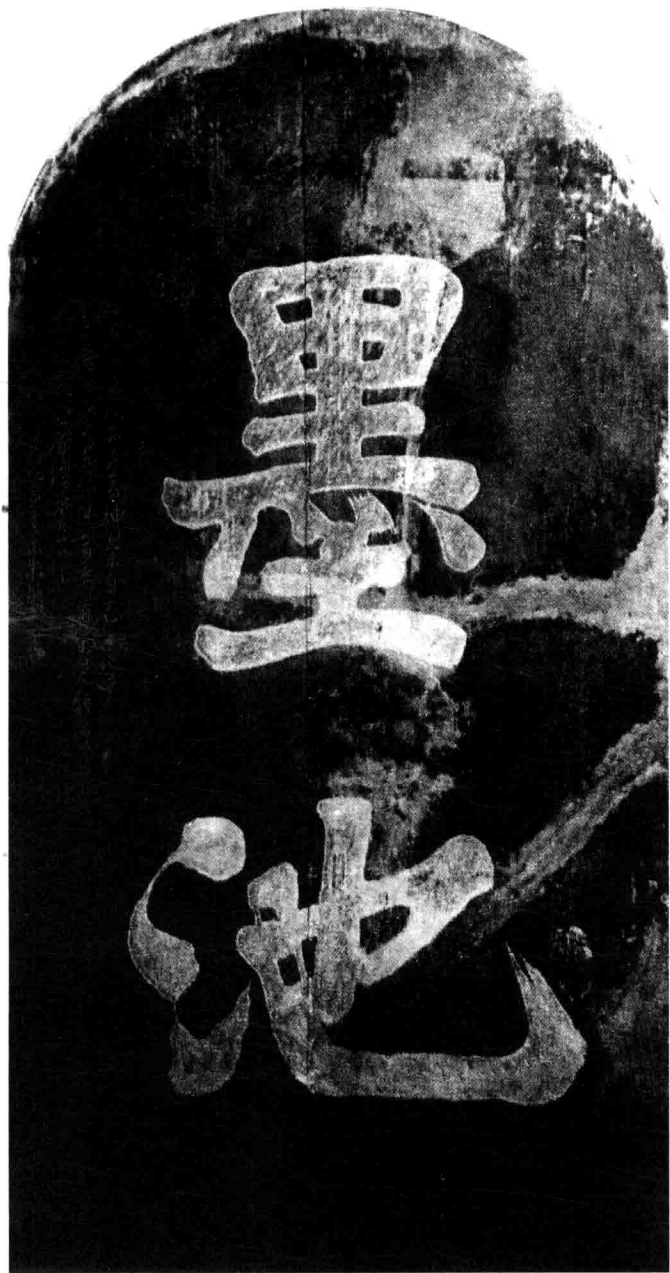
②張琨玉，清乾隆年間無為州守。

碑文：

墨池

米公人品之高神氣自在天地□心待乞而存但其遺迹日
不可棄□余見頽牆有此樹之公廨後來者念之

嘉靖己丑守芝山^①朱麟^②書



明·朱麟《墨池碑》

題識：

“墨池”碑原是米南宮仕無爲軍時鑿池立是書。據明趙範《重修墨池記》記載，南宋以後，寶晉齋盡毀，獨存米公手書“墨池”二字，碑石亦已殘斷。

該碑縱 120 厘米，橫 85 厘米。左側刻有朱麟題跋，而後人疑其碑爲朱麟書，細觀之，其碑“墨池”二字是楷書，甚古樸，跋文爲草書，又顯見後刻迹。據跋文可知：嘉靖年間，朱麟見頽牆殘斷碑，即“墨池”碑，遂樹之公廨，且跋之。

簡注：

①芝山，宋仁宗皇祐三年(1051)，無爲城西南小山產紫芝，寬平如掌，圓秀如環，有光澤。人們便把小山命名爲紫芝山，簡稱芝山，把無爲城叫作芝城。

②朱麟(1522-1566 年)，江西萬安人，嘉靖己丑任無爲知州。

碑文：

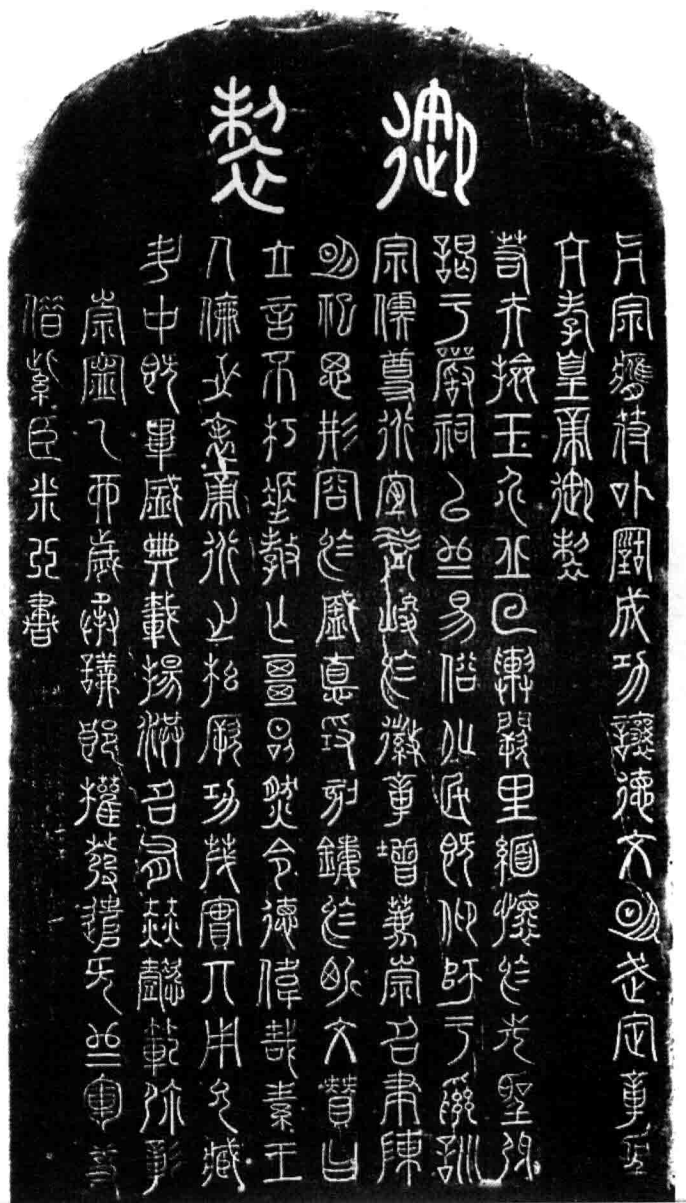
御制

真宗膺符稽古成功讓德文明武定章聖亢孝皇帝御制
若夫檢玉介邱回輿闕里緬懷於先聖躬謁於嚴祠以爲
易俗化民既仰師於彝訓宗儒尊道宜益峻於徽章增薦崇名
聿陳明祀恩形容於盛德爰刻鏤於斯文贊曰

立言不朽垂教無疆昭然令德偉哉素王人倫之表帝道
之相厥功茂實其用允臧升中既畢盛典載揚洪名有赫懿範
彌彰

崇寧乙酉歲承議郎权發遣無爲軍事借紫臣米芾^①書

宋·米芾《御制碑》



題識：

《御制碑》全稱《宋真宗御制文宣王^②贊》，其碑縱180厘米，橫110厘米。碑首呈半圓形，石質細膩，刻工精湛。碑文爲篆體，圓潤道勁，風骨雅健，卓有古意。如此鴻篇佳構，是米芾傳世極少的作品，表明南宮先生不獨以“嬪嬙對鏡，宮女插花”的行草書著稱於世。此碑原藏於無爲“黉門”^③。

簡注：

①米芾(1051-1107年)，北宋書畫家、鑒賞家。初名黻，後改芾，字元章，號襄陽漫士、鹿門居士、海岳外史等。祖籍太原，後遷居湖北襄陽，人稱“米襄陽”，最後定居于潤州(今江蘇鎮江)。米芾在書畫方面，有着非凡的才華，蘇軾稱米芾書法“風檣陣馬，沉着痛快，當與鍾王並行，非但不愧而已”。與蘇軾、黃庭堅、蔡襄並稱“宋四大家”。

②文宣王，指孔子，文宣王廟即孔子廟。漢人認爲孔子是墨帝之子，有時他被尊稱爲“素王”。唐宋時期，孔子正式被封爲王；唐玄宗開元二十七年，孔子被封爲“文宣王”。

③黉(hóng)門，古代稱學校。無爲黉門舊址位於無城西大街，後闢爲無爲師範學校。

行此道忌滯汙經能卷之室不得與人同牀
寢衣服不假人禁食五辛及一切肉又對近
婦人尤禁之甚令人神器魂亡生邪失性災
及三世死為下鬼常當燒香於寢牀之旁也
上清瓊宮玉符乃是太極上宮四真人所受
於太上之道當須精誠潔心潔除五累遺穢

汙之塵濁杜淫欲之失正目存六精凝思玉
真香煙散室孤身幽居積毫累著和魂保中

彷彿五神遊生三宮豁空競於常輩守寂默
以感通者六甲之神不踰年而降已也子能
精修此道必破券登仙矣信而奉者爲靈人
不信者將身沒九泉矣

上清六甲虛映之道當得至精至真之人乃
得行之行之既速致通降而靈氣易發久勤
修之坐在立止長生久視變化萬端行廚卒
致也