



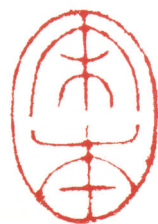
# 上海圖書館藏宋本圖錄

上海圖書館 編



上海古籍出版社





# 寶鴻函琅

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# 前言

宋代是我國雕版印刷的興盛時期，呈現官、私、坊刻並舉的局面，刻書規模之巨，數量之大，前所未有，並涌現衆多校勘精審、刻印考究、地域風格獨特的瑰奇之作，如百花鬥妍，燦爛奪目。千載而下，歷朝刻書每以爲楷模仿而效之，終若江河萬里，望洋而嘆，堪與媲美者幾稀。

雕版印刷之勃興，在推助兩宋人文、科技領域取得高度文明成就的同時，直接導致圖書流傳以寫本爲主要載體歷史的終結。而伴隨興替盛衰，唐五代以前的寫本大多亡佚，宋刻本遂成爲研究中國歷史文化的第一手文獻，彌足珍貴。如果說明初以前，人們或視宋本爲尋常之物，那麼到了明代中後期，宋本因日趨稀見而文物價值凸顯，世人爭相收藏、傳抄、翻刻之餘，市場更出現假造仿冒之作，于是鑒定版本之學應然而生。也正從那時起，公私藏書地位之高低，往往以收貯宋本之多寡作衡量，其風氣所及，直至今日，可謂舊曲不曾離口，餘音依然繞梁。

上海圖書館所藏宋本頗夥，屬於國家一級文物者即二百餘部，其種類之豐、品質之精，如行山陰道上，令人有應接不暇之感。值茲全國古籍保護工作蓬勃展開、上海世界博覽會成功舉辦，慨然萃選六十種大致反映宋代刻書面貌的孤本秘笈，作本館首次以宋本爲專題的展覽，既有弘揚民族傳統文化、用饗海內外讀者之意，復有景仰先賢、懷念往哲汲汲傳古之心。試想，倘若沒有歷代藏家的遞相珍庋，沒有志士仁人的化私爲公，沒有前輩專家的殫心守望，沒有政府執事的鼎力支持，一家不足六十年歷史的省市級圖書館，豈能擁有如此美富的收藏。

爲配合展覽而出版的這本圖錄，主要由本館年輕工作者任編纂之役，此乃本館着意培養人才舉措之一。他們承繼前輩埋首整理、務實求真、潛心鑽研、銳意進取的工作傳統，精心遴選版本，認真撰寫說明。爲鑒定版本真偽、研究刊刻時地、區分刻印先後、考訂版本源流、判別異同優劣，泛覽羣籍，悉心比勘，縱使卷帙浩繁，亦不憚煩難，一絲不苟；或有館藏未備，乃長途跋涉，四處訪書，凡聞信息，在所必得，唯求事實詳確，不發虛言。或遇與前人研究牴牾者，則能既不失規矩，又勇于探索，客觀提出疑問與見解，不一味蹈襲陳說，庶幾圖版與釋文相互發明。當然，研治版本之學殊匪易易，限于經驗、學識，難免有未審貽譏之處，尚望大方之家不吝賜教批評。

此書之編纂出版，幸得中國國家圖書館、北京大學圖書館等單位同仁以及上海古籍出版社熱誠相助，在此深表謝意。

上海圖書館

二〇一〇年八月



# Introduction

The block printing flourished in the Song dynasty, when government, individuals and printing houses all produced books at the same time. The huge scale and enormous number of works produced were unprecedented. The beautifully-made books demonstrate careful collation, deliberate block-cutting and printing techniques and unique regional styles, which are colorful and eye-dazzling. For many centuries afterwards, the block-printing production tried to follow the Song model and emulate its excellence, but as the admired age of splendor passing away, rarely were later works comparable to those produced in the Song dynasty.

The rise of woodblock printing helped the Song dynasty achieve a high degree of civilization in science and technology, and at the same time directly resulted in the termination of manuscripts as the major carrier of book circulation. With the rise and fall of dynasties, manuscripts written before the Tang and Five Dynasties were mostly lost. So the Song block-printed editions have become the primary documents for studying Chinese history and culture, and are very precious. If before the early Ming dynasty, people still regarded the Song edition as something rather ordinary, by the middle-to-late Ming dynasty, Song editions gradually became scarce, and their antiquarian value became prominent. People were eager to collect, copy and reprint these early works, and even fake products appeared on the market. As a result, the study of edition emerged to meet the requirement. It is since then that the status of public and private collections have often depended on the number of Song editions in the collections. This trend has continued to this day, and the tradition of the edition study will certainly last.

Shanghai Library has a large collection of Song editions, of which, over 200 are first-grade national antiquities. The rich variety and excellent quality of this collection can make people feel overwhelmed. At present, when the country is vigorously conducting a major project of ancient book protection and preservation and the Shanghai World Expo is achieving a great success, we have selected 60 titles of rare books largely reflecting the features of the Song block printing for an exhibition that is the first to focus on this subject. Our purpose is to demonstrate the traditional culture and offer an enjoyment to readers at home and abroad, as well as to admire and remember ancient scholars for their spirit in maintaining the tradition. Without the transmission of generations of book collectors, the lofty ideals of generous people who turned the private collections over to the public, the careful guarding of older generations of experts and the strong support of the government, it is hardly possible for a city library with a history of less than sixty years to accumulate such a rich and beautiful collection.



This catalog is published to complement an exhibition on the same subject, and is mainly compiled by young employees in Shanghai Library. It is one of the measures taken by the library to train qualified librarians. They have inherited the tradition of the older generations to be devoted to collection organization, hard work, sincere study and striving for progress, carefully selecting editions and diligently writing notes on these editions. They have gone through a large amount of books and made cautious comparisons, in order to identify the authenticity of editions and the time and place of printing, differentiate the order of block-cutting and printing, examine edition origins and distinguish similarities and differences, strengths and weaknesses. They are not afraid of troubles and are undaunted by the difficulties of going through the mountains of ancient books in Shanghai Library. If there is the lack of a certain edition in the library collection, they take long journeys to acquire the book, and if certain information is necessary, they are determined to obtain the information. Their primary hope is to provide facts instead of empty words. If the result of their study is inconsistent with previous research, they abide by the rules, but at the same time dare to investigate facts, raise questions and offer objective opinions, so that the written notes and the illustrations can illuminate each other. Of course, the study of edition is not an easy task, and due to limitation of learning and experience, omissions are unavoidable. Suggestions and criticisms are sincerely expected.

The compilation and publication of this book have received assistance from our colleagues at the National Library of China, Peking University Library and other institutes, as well as the Shanghai Chinese Classics Publishing House. We feel deeply grateful for their support.

Shanghai Library  
August 2010



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琅函鴻寶

浙江地區

Zhejiang Area

富其心仁者之衆可合而不可斷度極可樂而  
移是故還軍罷師存亡之階尉他章故弱之以  
寺之以國故霸者之佐其論駁也駁不純人主深曉此  
能御臣將漢相龔奪人臣深曉此道則能全功保首  
辟穀奔恩人此還師之述也論曰奇正之機五閒之要  
事之類者此還師之述也論曰奇正之機五閒之要  
之變水之道如聲不遇五聲之變不可勝  
不可過五色五色之變不可勝觀在乎因機而  
惟矣不可執一也故略舉其體之要此皆諸兵書中語也







## 長短經九卷

唐趙蕤撰。宋刻本。八冊。匡高二十二厘米，廣十五·二厘米。半葉十一行，行十八至二十一字不等；小字雙行，行二十七至三十三字不等。左右雙邊，白口，無魚尾。

趙蕤，生卒年不詳，梓州鹽亭縣（今屬四川）人。博學韜鈴，長于經世，夫婦俱有隱操，徙居郪縣，開元中屢徵不起。與李白為布衣交，時有“李白文章，趙蕤術數”之稱，聲望甚隆。

是書序題“儒門經濟長短經”，卷三、四、九末題“長短文經”，《新唐志》、《宋志》等又作“長短要術”，是知一書多名。著者署“梓州郪縣長平山安昌巖草莽臣趙蕤撰”，《郡齋讀書志》袁州本同，但衢州本“蕤”作“蕤”，《北夢瑣言》、《新唐志》乃至《四庫全書總目》等皆同衢州本。而《新唐志》又云“蕤字太賓”，則“蕤”應作“蕤”，从艸蕤聲，“蕤賓”語見《國語·周語》與《禮記·月令》。

全書分文、霸紀、權議、雜說、兵權五類凡六十四篇。衢州本《郡齋讀書志》云“第十卷載陰謀，家本缺，今存者六十四篇”，則晁氏家藏本與此本相同；而著者自序却言“總六十有三篇，合為十卷”，多一卷却少一篇，疑此書文字流傳至宋已有衍奪。至成書年代，據卷六《三國權第十九》末“自隋開皇十年庚戌歲滅陳至今開元四年丙辰歲，凡一百二十六年，天下一統”之記載，當在唐開元四年（716）。而清吳任臣《十國春秋》稱趙蕤前蜀人，書撰于乾德間（919～924），前後相差兩百餘年，未悉吳說依據何在。

此書有鑒于先秦至隋國家之興衰存亡，縱論王霸機權正變長短之道，其“大旨在乎寧固根蒂，革易時弊”，謂“理國之本，刑與德也，二者相須而行，相待而成也。天以陰陽成歲，人以刑德成治，故雖聖人為政，不能偏用也”（《君德第九》）。其法德並行之治國識見，於執政者不無啟發。又因該書徵引文獻多達六七十種，皆出唐代或更早之寫本，頗敷考證校勘古籍之用。

此書宋代雖經刊刻，但元明兩代罕傳，不僅未曾翻刻，抄本也極難得，直至清季始有好事者刻入叢書通行，然於宋本之版刻面目則向未作深究。

今按此本卷一、八、九之末各鑄有“杭州淨戒院新印”一條。考《乾道臨安志》卷二《歷代沿革》，“建炎三年翠華巡幸，是年十一月三日，陞杭州為臨安府，復兼浙西兵馬鈐轄司事，統縣九：錢塘、仁和、餘杭、臨安、富陽、于潛、新城、鹽官、昌化”；又卷三《牧守》，“建炎二年七月庚戌，以徽猷閣待制康允之知杭州，三年八月罷。通判運事安自強權州事。是年十一月三日，改杭州為臨安府”。此本既題“杭州”，則至遲刻于建炎三年。然現存南宋本之刻于建炎者極為罕見，緣其社會動蕩，即使寺院亦受客觀條件制約而暫停刻書之業。故疑該本當刻于更早而非南宋初年。此其一。

細檢全書多處有斷版與修版痕迹，修版字體（包括版心文字）不如原刻之挺秀與規整，且修版文字