

Shanghai State-level Intangible
Cultural Heritage Series

Caosugong Chinese Ink Stick

上海市国家级非物质文化遗产名录项目丛书

曹素功

墨锭制作技艺

墨，中国文房四宝之一，传统文化艺术之瑰宝。
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2011年，曹素功墨锭制作技艺被列入国家级非物质文化遗产名录。



上海市文化广播影视管理局

上海人民出版社

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上海人民出版社

图书在版编目(CIP)数据

曹素功墨锭制作技艺/上海市文化广播影视管理局
编著. —上海:上海人民出版社, 2016

(上海市国家级非物质文化遗产名录项目丛书)

ISBN 978-7-208-13705-9

I. ①曹… II. ①上… III. ①墨锭-介绍-上海市
IV. ①TS951.21

中国版本图书馆 CIP 数据核字(2016)第 062314 号

责任编辑 舒光浩 关沪民
英文翻译 时润民
技术编辑 火正宇
装帧设计 胡 斌 刘健敏

·上海市国家级非物质文化遗产名录项目丛书·

曹素功墨锭制作技艺

上海市文化广播影视管理局 编著

世纪出版集团

上海人民出版社出版

(200001 上海福建中路 193 号 www.ewen.co)

世纪出版集团发行中心发行 上海中华印刷有限公司印刷

开本 787×1092 1/16 印张 12.25

2016 年 5 月第 1 版 2016 年 5 月第 1 次印刷

ISBN 978-7-208-13705-9/J·439

定价 90.00 元

上海市国家级非物质文化遗产名录项目丛书

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总序

中国是一个拥有五千年历史的文明古国，勤劳智慧的中华民族，创造了丰富多彩的非物质文化遗产。这些非物质文化遗产蕴含着中华民族的价值观念、审美追求与情感记忆，展现着中华民族的文明特征和充沛的创造力，连接着各民族的深厚情感和恒久血脉，为当代文化的发展与创新提供着强大的动力。保护和弘扬优秀的非物质文化遗产，对建设社会主义核心价值体系具有重要的作用。

上海文化的源头，可以追溯到6000年以前。青浦崧泽、福泉山、金山查山、闵行马桥等地的考古表明，那时先民们已经劳动、休养、生息在这片土地上了。后来，随着时间的推移，海岸线不断东移，上海先民们的活动也不断顺势东进，约在10世纪前才全部形成现今的格局。千百年以来，上海曾经只是个小渔村，但因其水陆交通便利，自唐宋时期逐渐成为繁荣的港口；南宋咸淳三年（1267年），正式设立镇治；元朝至元二十八年（1291年），上海正式建县，这是上海建城的开始。到了明代，上海地区商肆酒楼林立，已经成为远近闻名的“东南名邑”；清政府在公元1685年设立上海江海关，一个国际性大商埠从此发展起来。至1840年鸦片战争前夕，上海县因交通便利、万商云集、物产丰富而被称为“江海之通津，东南之都会”。鸦片战争结束后，英国强迫清政府签订丧权辱国的《南京条约》，上海被开放成通商口岸，外国资本的入侵摧残了上海的传统手工业，但同时也带来了先进的科学技术和管理经验，促进了上海的商业、金融、纺织、轻工业、交通运输业的发展，形成了新型的工商文明。

时空变幻，朝代更迭，更是这样独特的工商业文明的生态环境，孕育了丰富多彩的非物质文化遗产，其中有反映古代民间信仰的民俗，有人们喜闻乐见的歌舞、戏曲和丝竹乐曲，还有巧夺天工的传统工艺、撼人心魄的民间竞技和令人叹服的工艺美术等。这些文化瑰宝世代流传，有的流传区域较小，仅限于某一乡镇；有的流传广泛，辐射至周边省份，在流传过程中还在不断地演变。这些古老而鲜活的城市文化历史传统，是我们建设国际文化大都市和加强城市文化软实力的重要基础。目前，上海市已经认定了157项上海市级非物质文化遗产名录项目，其中的49项已经列入了国家级非物质文化遗产名录。

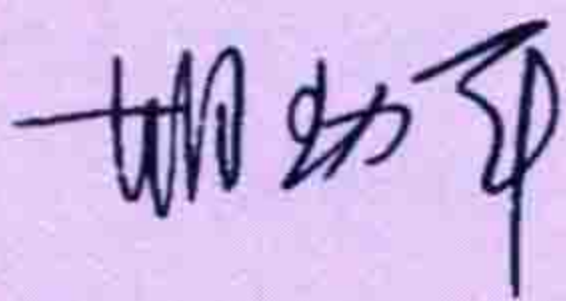
然而，非物质文化遗产所面临的传统整体断裂的危机依然存在，我们必须以最急切的心情和最快的速度投入到拯救非物质文化遗产的行动中去。非物质文化遗产并不

会因为列入保护名录就立刻走出困境，保护工作也不会自然大功告成，我们仍需竭尽所能，通过种种途径，大声疾呼对非物质文化遗产的抢救、保护与传承，并且在力所能及的范围内开展保护工作，努力让珍贵的历史文化遗产薪火相传。

近年来，党中央和国务院高度重视非物质文化遗产保护工作。党的十七大报告指出，要“加强对各民族文化的挖掘和保护，重视文物和非物质文化遗产保护”。2011年，《中华人民共和国非物质文化遗产法》正式施行，使得我国非物质文化遗产保护工作步入了有法可依的阶段。十七届六中全会上通过的《中共中央关于深化文化体制改革推动社会主义文化大发展大繁荣若干重大问题的决定》，更为在全社会开展非物质文化遗产保护工作提供了良好的环境。在各级政府的高度重视下，在各地文化管理部门的共同努力下，非物质文化遗产保护工作已经取得了突破性进展。

让伟大先辈们创造的文化遗产代代相传，使其在全球化的语境中发扬光大，是我们今人的责任。筚路蓝缕的先辈们有权要求我们承担这份责任、经受这一考验，作出让历史满意的回答。编辑出版“上海市国家级非物质文化遗产名录项目丛书”就是我们当下给出的回答之一。自2009年起，我们通过“一个项目一本书”的形式，采用文字、图片、大事记、知识链接等方式，对列入国家级非物质文化遗产名录的上海项目进行了生动而全面的介绍。截至目前，这套大型丛书已经累计出版分卷22部，对本市珍贵的文化遗存进行了系统性的整理，也为非物质文化遗产在社会公众中的传播普及起到了积极作用。在编辑出版丛书的过程中，我们深深体会到上海非物质文化遗产挖掘、抢救和保护工作的紧迫性和必要性，这将不断鞭策我们努力将这项工程不断推进下去。

现在，当我们饱览这套正在持续出版的丛书之余，不能不对长期致力于保护传承上海非物质文化遗产的传承人和工作者肃然起敬，也不能不对为“上海市国家级非物质文化遗产名录项目丛书”编辑出版工作倾注心血的撰稿人、审稿专家和编辑们表示诚挚的感谢。对于丛书编纂工作中出现的不当之处，敬请读者批评指正。



上海市国家级非物质文化遗产名录项目丛书编委会主任
上海市文化广播影视管理局局长
二〇一二年十月

General Preface

With five thousand years of history stretching from ancient civilizations to a contemporary, developing modern nation, Chinese people long used their diligence and intelligence to create a rich variety of intangible cultural heritage. China's intangible cultural heritage contains the values, aesthetic pursuits and emotional memories of the Chinese nation, and in turn demonstrates the creative characteristics of Chinese civilization. Cultural heritage is both a heartstring and lifeblood of a civilization, and this heritage provides us with powerful momentum for the development and innovation of contemporary culture. Protecting and promoting our outstanding intangible cultural heritage plays an important role in constructing the socialist core of our value system.

In fact, the origin of Shanghai culture can be traced back six thousand years, as demonstrated by archaeological findings in the areas of Qingpu's Songze, Fuquanshan Hill, Jinshan's Chashan Hill and Minhang's Maqiao showing that our ancestors were already working and living in the Shanghai area. Over time, the coastline gradually shifted eastward and along with our ancestor's activities. A geographical and municipal starting point that would be familiar to us today didn't form until around early 10th century. Until then, for thousands of years, Shanghai was just a small fishing village. Given its proximity to convenient waterway transportation, Shanghai has gradually become a busy port starting from the Tang and Song Dynasties. In the year 1267, during the Southern Song Dynasty, Shanghai was formally established as a town. During the Yuan Dynasty in 1291, Shanghai was officially established as a county, which we take as the origin of Shanghai as a city. By the Ming Dynasty, shops and restaurants proliferating in Shanghai, and the city became one of the most important and famous in southeastern China. In 1685, the Qing government established an official customs operation Jianghaiguan in Shanghai, an international commercial port began to take shape. Before the Opium War in 1840, Shanghai was already known as the region's "Southeast metropolis and communications hub", due to good transportation systems, large number of merchants, and rich natural resources. After the Opium War, Britain forced the Qing to sign the humiliating Treaty of Nanking, requiring Shanghai to become an open trading port. Although

the subsequent invasion of foreign capital devastated Shanghai's traditional handicrafts, it also brought advanced science and technology and management experience, promoting the development of Shanghai's commercial, financial and industrial sectors, including textiles, light industry, and transportation, and helped spur the emergence of a new industrial and commercial civilization.

Spatial and temporal changes, the rising and falling of different dynasties, especially with Shanghai's unique ecological environment and industrial and commercial civilization, gave birth to a variety of intangible cultural practices, reflecting traditional folk beliefs and values, their beloved dances, opera and "string and bamboo" music, as well as intricate traditional crafts, breathtaking folk athletics and creative arts. These cultural treasures were handed down from generation to generation, some being active only in small areas, such as a township; some spreading widely to surrounding provinces, continuing to evolve and spread today. These ancient but still living cultural and historical traditions remain an important foundation for building an international cultural metropolis and enhancing the positive soft power of our urban culture. At present, Shanghai has already identified 157 Shanghai city-level intangible cultural heritage items, of which, 49 have been listed as state-level intangible cultural heritage.

However, intangible cultural heritage is still facing the crisis of the breakdown and dissolution of tradition, and with this in mind, we must take the fastest possible action to rescue the Intangible Cultural Heritage. Intangible Cultural Heritage will still face challenges even being included in the protection list, the protection work is yet more to be done. We need to continue to do all that we can, in the strongest of terms and through a variety of channels, to rescue, protect and pass down our precious intangible cultural heritage.

In recent years, the CPC Central Committee and the State Council have attached great importance to the protection of intangible cultural heritage. The 17th Party Congress Report requires us "to strengthen the excavation and protection of the national culture, with emphasis on cultural relics and intangible cultural heritage protection." In 2011, the People's Republic of China Intangible Cultural Heritage Act came into effect, providing China's intangible cultural heritage protection work a legal framework. Adopted by the 17th Session of the Sixth Plenary Session of the CPC Central Committee's Decision on Deepening Reform of Cultural System to Promote Socialist Cultural Development and Prosperity of Some Major Issues, this framework has provided a good environment for more intangible cultural heritage protection work to be carried out society wide. Given the great importance attached to these efforts by all levels of governments and local departments of cultural administration, we have collectively made breakthroughs in intangible cultural heritage protection work.

It is our responsibility today to pass on our cultural heritage from generation to the next, and ensure that it will flourish amid globalization. We have a deep responsibility to those who came before us to make sure this happens. Editing and publishing the Shanghai State-level Intangible Cultural Heritage Book Series is one of the ways we can fulfill this responsibility. Since 2009, in the form of "one item, one volume", we have provided a vivid and comprehensive introduction to Shanghai items that were included in the state-level intangible cultural heritage list. We have done this by assembling text, pictures, memorabilia and knowledge chain etc. Thus far, this large series has published 22 volumes, giving a systematic collation of city's precious cultural relics, and doing so in a way that has also played a positive role in spreading and popularizing Intangible Cultural Heritage. In the process of editing and publishing these books, we have deepened our appreciation for the urgency and necessity of excavating, rescuing and protecting Intangible Cultural Heritage, and this will continue to spur our efforts to push forward the project.

Now, as we enjoy the publication of this book series, we cannot fail to pay respect to the long committed inheritors and workers who continue to develop, protect, and pass along Shanghai Intangible Cultural Heritage. We also cannot fail to express our deep appreciation for the writers, peer reviewers and editors who have dedicated themselves wholeheartedly for "Shanghai State-level Intangible Cultural Heritage Book Series". We welcome any feedback that helps us enrich this series of works.

Hu Jinjun

Director of the Editorial Committee

Shanghai State-level Intangible Cultural Heritage Book Series

Director-General of Shanghai Municipal Administration of Culture, Radio, Film & Television

October 2012

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前言

笔、墨是展现中华民族文明的重要物件。多少经典名著、书画墨宝，离开了笔、墨是无法想象的。可是自古以来，旧中国有哪个朝代会如此重视笔、墨优秀传统技艺的传承？如今，国家以“非遗”的方式保护传统技艺，曹素功、周虎臣双双列入其中。2009年7月18日，国家有关部门在北京人民大会堂，将“文房四宝艺术大师”的称号隆重授予笔墨纸砚行业中领衔的能工巧匠，极大提高了中国文房四宝协会的行业地位，提高了文房四宝艺术大师的社会地位。由上海市文化广播影视管理局出资、组织、出版的国家级“非遗”名录丛书，曹素功、周虎臣也名列其中。这表明党和政府为保护国家级非物质文化遗产所作的顶层安排和艰辛努力，这对于继承和发扬优秀的传统手工艺具有重大和深远的意义。

早在新石器时代，在仰韶文化、马家窑文化所遗留的陶器上面，我们看到了类似毛笔涂画的痕迹，看到了类似朱红、石墨的天然色彩。大约在商周时期，我们的祖先已经懂得用天然色素与黏合物结

合，可以提高色牢度，这就诞生了古代的“墨”。周史上已有“邢夷制墨”的记载。到了秦汉时期，隃麋、延州、扶风（今陕西千阳、延安、凤翔一带）形成了制墨的产业，“隃麋”也成了墨锭的代名词。湖北云梦睡虎地秦墓中发现的古墨残块，经化验，知道是黑色松烟与鹿胶混合制成的，其形状如瓜子、螺丸。经过汉、唐、宋、元，墨锭至明清时期达到鼎盛，形成了一系列优秀的墨锭工艺和墨锭形制，成为我国文房四宝行业宝贵的文化遗产。

徽州地区的制墨业自明代起兴盛，至清初形成了曹素功、汪近圣、汪节庵、胡开文为代表的制墨“四大名家”。其中，曹素功名列其首，有“天下之墨推歙州，歙州之墨推曹氏”之誉。

曹素功墨锭“烟细、胶轻、质坚、墨香”，其制作技艺独领风骚，颇有特点。清《墨林初集》中有曹素功“选料上乘，杵必三万，用物宏而取精多，远拟潘、李，近踵程、方。神明其法，谐微造极”。把曹素功与唐宋制墨名家李廷圭、

潘谷，明代的程君房、方于鲁的制墨技艺相提并论。曹素功历史上赫赫有名的康熙38锭《耕织图》套墨，嘉庆年间的《金殿余香》，以及40锭《御园图》套墨等，都是制墨业的经典之作。1914年曹氏参加东京博览会，1926年参加费城万国博览会，2010年参加上海世博会，获得海内外书画界的广泛赞誉。

清末时期，政府腐败，列强欺凌，农民起义，战火纷繁。为避战乱，曹素功后代从安徽迁至苏州，又转至上海。近代上海，是中外经济、文化的交汇之地。上海及其租界的特殊环境，集聚了全国众多的书画名家，形成了“崇尚实力，包容并蓄”的海派书画。海派书画名家对笔墨的各种不同的需求，促进了曹素功墨锭制作技艺的快速发展。由于著名书画家如钱慧安、任伯年、吴昌硕、王一亭的参与绘制和设计，极大丰富和提升了墨锭的文化艺术内涵。新中国成立初期，上海6家墨庄合并，成立了曹素功墨庄。曹素功墨庄集各家之大成，形成国内规模最大的制墨企业，继续谱写“海派徽墨”的新篇章。郭沫若、赵朴初、唐云、启功、程十发等人的绘画题字，西泠印社的定制、外交部的定制，还有国外著名书画家如日本富冈铁斋定制的“铁斋翁书画宝墨”等，推动了曹素功墨锭制作技艺新的飞跃。

在曹素功墨业300多年的发展历程中，墨业的制作和经营都是在曹氏家族内部传承发展的，自新中国成立初至“公私合营”时，正是曹氏第13代孙。之后，曹素功的优秀技艺以新的方式得以传承和发扬。以“制墨大师”李光雨、鲁建庆为代表的第14代传人，言传身教，培养了以徐明等为代表的第15代传人。2008年，在新世界集团领导的关心和支持下，上海曹素功、周虎臣两家中华老字号进行了企业改制，成立了上海周虎臣曹素功笔墨有限公司，同时筹建成立了上海笔墨博物馆，曹素功制墨的“非遗”技艺有了崭新的保护和发展机制。近几年来，曹素功、周虎臣的笔墨生产和经营都得到了快速发展，培养了新一代“非遗”传承人，挖掘整理墨模资料，传承优秀的制墨技艺，为这一国家级“非遗”项目的保护、发展作出了积极的努力。

本书编写过程中得到了编委杨庆红、高春明以及专家组的指导和支持，在此表示诚挚的感谢。由于制墨技艺年代久远，历经沧桑，不少史料缺失，有些内容未能详尽记载，尚待来日继续探源钩沉，推敲考据。诚待有识之士不吝赐教。

上海笔墨博物馆馆长 许思豪

2014年9月16日



源远流长塑徽墨 人杰地灵孕事业

明清制墨业发展到鼎盛时期，徽墨始终占据着中国制墨业的统领地位。

52岁的曹素功毅然放弃对仕途的追逐，返回故乡安徽歙县，重拾旧好，
从事制墨事业。

曹素功将精心制作的“黄山图”集锦墨呈献康熙皇帝，获赐“紫玉光”，
从此声望骤增，墨业长盛不衰，绵延至今。

Long-standing History; Outstanding Culture

Ink-stick industry developed to the peak in *Ming* and *Qing* Dynasty
during which *Hui* ink-sticks occupied the dominant position.

Cao Sugong gave up his official career and returned to his hometown
when he was 52 years old.

He inherited the estate to devote his life to the ink-stick manufacturing industry.

He presented his work called *Huangshan* to Emperor *K'ang-hsi*
which bestowed a given name *Ziyuguang*.

He benefited a lot from it, won popularity surge and started his flourishing career.