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Ancient Studies

茅翊◎编著



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中国是一个具有悠久历史的文明古国，中国人民创造出了无数的文化艺术瑰宝，形成了独具特色的中华文化。其中就包括了中国特有的书法和国画艺术，而书法和国画，历来都是用中国传统的书写工具笔、墨、纸、砚及其他文房用具来完成的。



As a country with an ancient civilization, Chinese people created numerous cultural or artistic treasures that formed their distinctive national culture, which include the unique calligraphy and Chinese painting that for all the times, are accomplished by traditional Chinese writing appliances: writing brush, ink stick, paper, ink slab and other study stationery.

Aside from writing brush, ink stick, paper and ink slab, traditional Chinese study appliances also include several auxiliary stationery, like water-infusing tools, writing

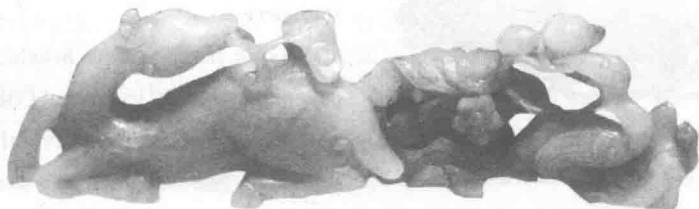


中国传统的文房用具，除了笔、墨、纸、砚之外，还相应出现了一些辅助用具，如注水器具、笔筒、笔架、墨床、砚山、镇纸等，这些用具被泛称为“文房清供”。又因其多有精美的工艺造型和观赏性，故而又被称为“文玩”。文房清供的材质丰富，器型繁多，用途广泛，所用材料包括玉、石、金属、漆器、陶瓷、玻璃、珐琅，以及竹、木、牙、角、匏等品类；制作工艺繁复，涵盖了铸造、雕刻、琢制等加工工艺。

文房清供同笔、墨、纸、砚一起，组成了一个绮丽多姿的艺术品世界，显示出了中华文化的魅力。

brush container, writing brush rack, ink bed, ink rockwork, paperweight, etc., which are called stationery and bibelot in ancient studies. Additionally, due to their delicate craft and modeling as well as the ornamental value, they are known as cultural antique as well. They are produced from various materials and with plentiful styles and broad application scope. Many materials including jade, stone, metal, lacquer work, porcelain, glass, enamel, as well as bamboo, wood, ivory, horn, calabash, etc., are applied in the production. And the craftsmanship is also complicated which involves many processing techniques like foundry, sculpture and carving, etc.

Stationery and bibelot in ancient studies, along with writing brush, ink stick, paper, ink slab, they together constitute a gorgeous world of artwork and exhibit the charm of Chinese culture.





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文房清供的历史

History of Stationery and Bibelot in Ancient Studies

中国文房清供的历史十分悠久，并且与社会、经济和文化一同发展，在实践中被不断完善，最终成为内涵丰富，具有实用与观赏价值的艺术品。

The history of the stationery and bibelot in ancient studies of China is fairly long. They developed along with the social progress and the prosperity of economy and culture, improved consecutively in practices, and finally became a kind of artwork with rich connotation and possessing both functional and ornamental values.





> 文房与文房用具

中国古代将学识渊博、崇尚风雅的人称为“文人”，文房就是文人的书房。不过，最早的文房

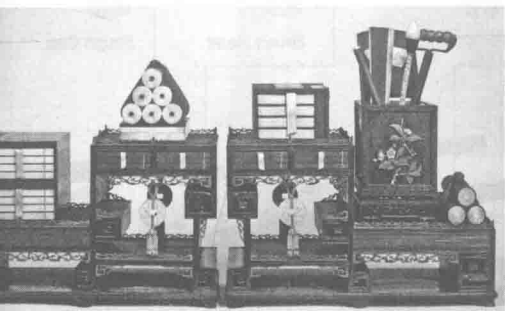
> Studies and Study Appliances

In ancient China, men with profound knowledge and elegant taste were called literati (*Wen Ren*, *Wen* for literacy, *Ren* for person); and study (*Wen Fang*, *Fang* for room) indicated the study of literati.

• 传统文房摆设

Traditional Stationery and Furniture in the Study





• 文房用具架（清 乾隆）

Shelves for Study Appliances (Qianlong Period, Qing Dynasty, 1736-1795)

并不是文人的书房。在南北朝时期（420—589），《梁书·江革传》、《南史·卷六十八·列传第五十八》中都有提及“文房”一词，这是指国家掌管文书的地方。到了唐代，“文房”一词除了上述之意，开始专指文人的书房。南唐后主李煜喜爱文学，收藏有很多书画作品。他在所藏的书画上均押以“建业文房之印”，这时的文房已成为鉴赏书画和收藏书籍、绘画和书法的地方。

中国的书法和国画是世界文化史上独具风格的艺术，中国的书画艺术都是用独具特色的传统书写工具——笔、墨、纸、砚来完成的。

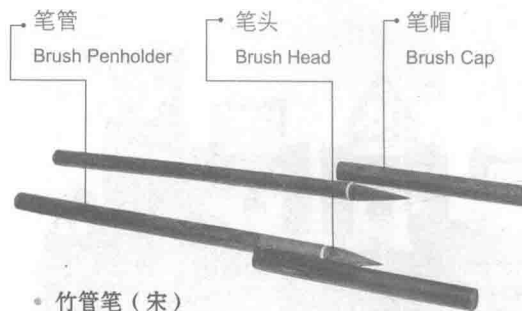
However, as mentioned in historical books like the *Book of Liang: biography of Jiang Ge*, and the *History of Southern Dynasty: Volume 68, the 58th biography*, the term *Wen Fang* in initial age didn't refer to the study; it specifically indicated the administration that managed the official document. By the Tang Dynasty (618-907), besides the above meaning, it started to refer to the study of literati. Li Yu (937-978), the last ruler of the Southern Tang Kingdom, was fond of literature and had large collection of works of calligraphy and Chinese painting, on which he stamped with the *Seal of Jianye Wen Fang*. At that time, *Wen Fang* has become the place where people appreciated and stored works of calligraphy and paintings, as well as books and records.

Chinese calligraphy and painting are arts of distinctive feature in the world artistic history. Both of them are accomplished by the exclusive writing appliances: writing brush, ink stick, paper and ink slab, which are called the Scholar's Four Jewels ever since the ancient times. The writing brush is a basic tool for writing and painting in ancient China, which is composed by brush head, penholder and cap. The



自古以来，笔、墨、纸、砚被称为“文房四宝”。毛笔是中国古代书写字和绘画的基本工具。毛笔是由笔头、笔管和笔帽组成。笔头是用来蘸墨写字和绘画的部分，由动物的毛制成。笔管是手握笔的部分，笔管的一端装有笔头，而笔管是毛笔装饰性最强的部分，多以竹、木、牙、角、陶瓷、珐琅等各种材质制成。笔帽即为笔套，用来保护笔头不受损坏。

墨是中国书法和绘画的主要工具，有历久不褪色的特点。正是由于墨，中国的书法和绘画作品才形



• 竹管笔（宋）

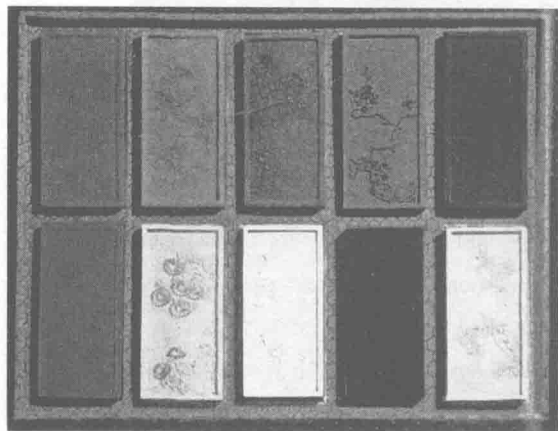
Writing Brush with a Bamboo Penholder
(Song Dynasty, 960-1279)

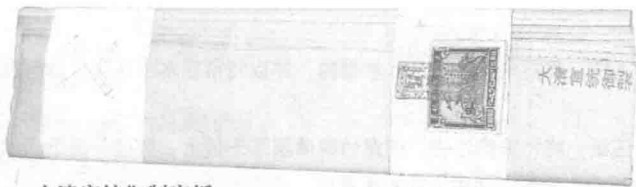
brush head is the part used to dip ink for writing and drawing, which is made by the hair of animals. The penholder is the part for gripping and in which the brush head is fitted. The penholder often is decorated with complicated garnishes, and mostly made of bamboo, wood, ivory, horn, porcelain and enamel etc. The cap, also the brush cap, is used to protect the brush head from damages.

The ink stick is a major tool for Chinese calligraphy and painting, with the feature of fadelessness in thousands of years. Due to the ink stick, Chinese calligraphy and painting are able to possess distinct artistic style. It includes black, colorized and officinal ones. Ink sticks of the early stage were made from natural graphite. Then later, it appeared the synthetic pine-soot ink and lampblack ink, etc.

• 乾隆御咏名花诗十色墨（清）

Ink Sticks of Ten Colors with Themes of
Ten Odes of Famous Flowers Written by
Emperor Qianlong (Qing Dynasty, 1644-1911)





• 大清宣统御制宣纸

Imperial Rice Paper in the Xuantong Period of the Qing Dynasty

成了独特的艺术风格。墨分黑色、彩色和药用墨，早期的墨由天然石墨制作，后来出现了人工制成的松烟墨、油烟墨等。

造纸术是中华民族对人类文明所作出的重大贡献之一，与火药、指南针、印刷术并称为中国古代科学技术的四大发明。纸的发明在人们的生活中起到了重要作用，纸的发明使中国文化得以弘扬、传播。造纸术的西传，还推动了世界文化

Invented by Chinese people, the papermaking technology is one of the greatest contributions to the human civilization, along with gunpowder, compass and printing technology, which is considered as the Four Great Inventions of ancient Chinese science and technology. The invention of paper played an important role in people's daily life. It made Chinese culture spread abroad and also promoted the development of the world culture. Among the traditional

《天工开物》中记载的竹纸制法

《天工开物》是中国古代一部综合性的科学技术著作，初刊于明代崇祯十年（1637），作者是明代的科学家宋应星。全书叙述了各种农作物和工业原料的种类、产地、生产技术和工艺装备等，被称为“中国17世纪的工艺百科全书”。书中详细记载了用竹子造纸的工艺过程，共有5个步骤：

1. 斩竹漂塘：斩下嫩竹放入池中浸泡百日以上。
2. 煮徨足火：将泡好的竹子放入桶内与石灰一道蒸煮八日八夜。

3. 荡料入帘：将打烂的竹料倒入水槽内，并以竹帘在水中荡料，竹料成为薄层附于竹帘上面。

4. 覆帘压纸：将竹帘翻过去，使湿竹料薄层落于板上，即成一张纸。如此重复，一张张湿纸叠积至上千张，然后上加木板重压，挤去水分。

5. 透火焙干：将湿纸逐张揭开，贴在土砖砌成的夹巷墙上，巷中生火，将湿纸焙干。

Bamboo Paper Making Method Documented in *Exploitation of the Works of Nature*

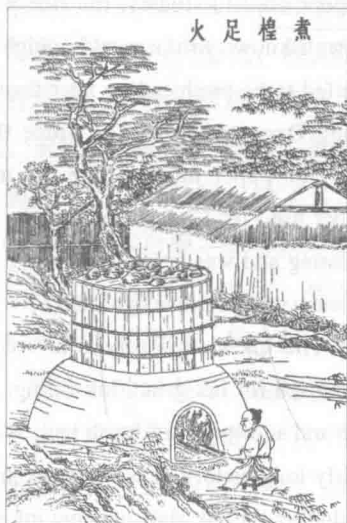
Exploitation of the Works of Nature is a miscellaneous work on ancient Chinese science and technology written by Song Yingxing in the tenth year (1637) the Period Chongzhen of the Ming Dynasty (1368-1644). The book refers to various species of crops and industrial raw materials and records their place of origin, production technique and processing equipment, hence known as the Technical Encyclopedia of the 17th Century China. Particularly it documents in detail the process of bamboo paper making, five steps in total as follows:

1. Cut and Soak: Cut down the tender bamboo and soak it in the pool for hundred days or more.
2. Stew with Lime: Put the well-soaked bamboo into a barrel. Stew it with lime for eight days and eight nights.
3. Sweep the Mash: Pour the bamboo mash into the tank, sweep it over with a bamboo screen, and then a thin layer of bamboo material will attach to the screen.
4. Turn and Press: Turn over the screen so that the wet paper can fall onto a board. Then repeat the process over and again, till thousands of pieces accumulate to a thick pile. Squeeze the water out by a heavy wood.
5. Bake and Dry: Take off the wet paper piece by piece. Attach them to the brick walls on both sides of the lane. Make a fire to dry the wet paper.



• 《天工开物》插图——斩竹漂塘

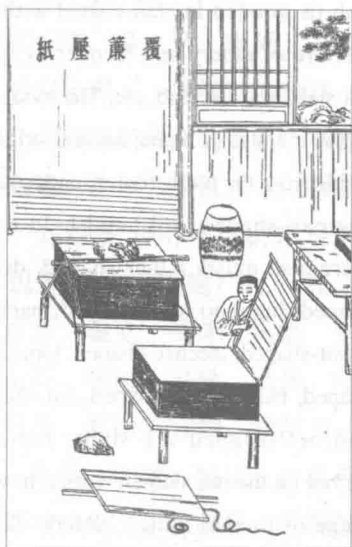
Illustration in *Exploitation of the Works of Nature*: Cut and Soak



• 《天工开物》插图——煮棹足火
Illustration in *Exploitation of the Works of Nature*: Stew with Lime



• 《天工开物》插图——荡料入帘
Illustration in *Exploitation of the Works of Nature*: Sweep the Mash

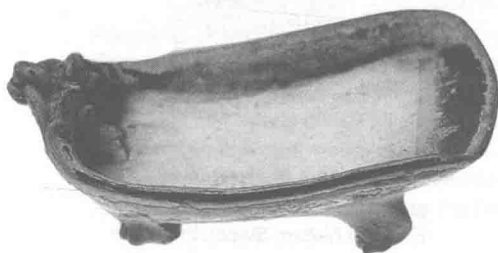


• 《天工开物》插图——覆帘压纸
Illustration in *Exploitation of the Works of Nature*: Turn and Press



• 《天工开物》插图——透火焙干
Illustration in *Exploitation of the Works of Nature*: Bake and Dry

的发展。在传统的文房用纸中，宣纸著称于世。宣纸至迟在唐代便开始生产，从唐代开始便是书画的主流用纸，受到历代文人、书画家的青睐。



- 褐釉兽座箕形瓷砚（唐）
Dustpan-shaped and Brown-glazed Porcelain Ink Slab with Animal-shaped Stand (Tang Dynasty, 618-907)



- 石砚（唐）
Stone Ink Slab (Tang Dynasty, 618-907)

papers used in studies, the rice paper is well-known to the world, which has started to be produced no later than the Tang Dynasty (618-907). Since then, the rice paper has become the main paper used for Chinese calligraphy and painting and was favored by literati and masters of successive dynasties.

The ink slab is a type of writing tool used for ink-grind, ink-filling, ink-dip and adjustment of brush hair. With a fairly long history, it has various kinds, including tile ink slab, ceramic ink slab, brick ink slab, porcelain ink slab, stone ink slab, jade ink slab, lacquer-emery ink slab (a wooden in slab coated with the mixture of emery and lacquer), copper ink slab, iron ink slab, etc. The modeling of the ink slab is ingenious and original. Aside from the multi-foot, round, square, dustpan-shaped and hand-held ones, there also exists zither-shaped, drum-shaped, bamboo joint-shaped, bamboo shoot-shaped, leech-shaped, lotus leaf-shaped, banana leaf-shaped, cat-shaped, and bell-shaped ink slabs. Patterns carved on the ink slab are varied in wide range of themes which include cloud-dragon with the sun and the moon, birds and animals, flowers, birds, fish and insects, landscape, historical allusions

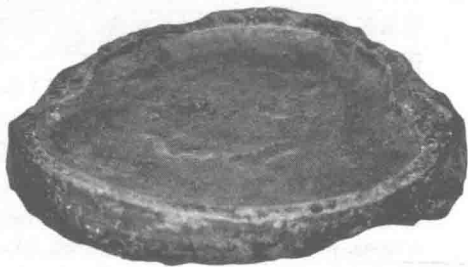
砚是用于磨墨、盛墨和蘸墨的书写用具。砚的历史悠久，种类很多，有瓦砚、陶砚、砖砚、瓷砚、石砚、玉砚、漆砂砚、铜砚、铁砚等。砚的造型奇巧独特，除了多足砚、圆形砚、方形砚、箕形砚、抄手砚以外，还有琴式、鼓式、竹节形、竹笋形、荔枝形、荷叶形、蕉叶形、猫形、钟形砚等。砚的题材内容也非常广泛，有云龙日月、飞禽走兽、花鸟鱼虫、山川景物、历史典故、金石书画等。砚的雕刻技法运用了圆雕、深雕、镂空雕、浮雕、阴刻等多种雕工手法。

除了笔、墨、纸、砚外，文房中还相应出现了一些辅助的用具。例如，盛装研墨清水的器具、搁置蘸墨毛笔的器具、压镇宣纸的器具等等。这些辅助用具可谓琳琅满目，包罗万象，用途广泛，如水注、水丞、墨盒、墨床、镇纸、压尺、诗筒、笔筒、笔插、笔架、笔挂、笔洗、笔掭、臂搁、裁纸刀、糊斗、印章、印盒、帖架、文具箱等。其材质也是丰富多彩，种类繁多，有金属、竹、木、陶瓷、玉、石、玻璃、珐琅、漆器等。这些具有实用与观赏价值的文房陈设品，



• 十二兽足台砚

Platform Ink Slab with Twelve Animal-shaped Feet



• “长乐未央”瓦砚（清）

Tile Ink Slab Made From the Tile of Changle Palace (Qing Dynasty, 1644-1911)

and inscriptions of calligraphy and painting. Several sculpture techniques are applied in the production of ink slab, which are circular engraving, deep engraving, hollow out engraving, basso-relievo, concave engraving, etc.

Aside from writing brush, ink stick, paper and ink slab, there also appeared

中国画与书法

中国画又被称为“水墨画”，因常用朱红色和青色，所以在古代又被称为“丹青”。中国画是使用毛笔、墨、宣纸、绢帛、砚、颜料等工具和材料进行描绘的，以水墨为主体色，其他颜色为辅助色。中国画以线条为主，来表现物象的形体、气韵和质感。中国画的表现内容和题材主要分为人物、山水和花鸟三大类。人物画所表现的是人类社会；山水画所表现的是人与自然的关系；花鸟画则是表现大自然的各种生命。三者的结合，构成了宇宙的整体，这是中国古人用艺术表现出来的一种观念和思想，体现出了艺术的真谛。中国画与诗文、书法、篆刻相结合，再加上中国特有的装裱工艺，因此具有鲜明独特的艺术魅力和强烈的民族风格。

中国书法是用毛笔书写的、以汉字为基础的一门古老的书写艺术。几千年前，中国人发明了汉字，经过不断的完善与发展，从最早的甲骨文、石鼓文、金文演变为大篆、小篆、隶书，直至定型于草书、楷书、行书等，被艺术性地创造和美化，形成了独特的书法艺术。而且书法艺术与绘画、诗词相结合，共同传达着中国文化的意境，表现出中国传统文化的品格。

Chinese Paining and Calligraphy

The Chinese painting is called ink painting, also known as *Dan Qing* (*Dan* for the color red, and *Qing* for the color blue) in ancient times as people often applied vermilion and cyan colors while drawing. It usually requires writing brush, ink stick, rice paper or silk, ink slab and pigments to accomplish a painting which generally takes the ink color as the dominant hue and other colors as the supplement. It mainly uses the lines to express the shape, charm and texture of the object. The



• 《黄州寒食帖》苏轼（宋）

Copybook of Poems Written on Cold Food Festival in Huangzhou, by Su Shi
(Song Dynasty, 960-1279)