

古玩赏读

韩天衡
韩回之

著

上海人民出版社



Curios, Study and Appreciation



文玩賞讀

帶書



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韩天衡

1940年生于上海，江苏苏州人。号豆庐、近墨者、味闲。擅书法、国画、篆刻、美术理论及书画印鉴赏。国画以花鸟见长。作品曾获日本国文部大臣奖、上海文学艺术奖等。书画篆刻作品结集出版有《韩天衡画集》、《韩天衡书画印选》、《韩天衡篆刻精选》等40余种。著作有《天衡印话》、《天衡艺谭》、《中国篆刻艺术》（日本有翻译本）、《中国篆刻大辞典》（主编）、《中国印学年表》、《历代印学论文选》（编订）等20余种。

韩天衡现任上海中国画院顾问（原任副院长），一级美术师，中国书法家协会理事，篆刻艺术委员会副主任，鉴定收藏委员会副主任，上海市书法家协会副主席，西泠印社副社长，中国美术家协会会员，上海吴昌硕艺术研究会会长，上海交通大学教授，温州师范学院教授，为享受国务院特殊津贴专家。



韩回之

1977年生于上海，字无极。自幼从父韩天衡学习书画篆刻，雅好文物鉴赏。1997年毕业于上海市工艺美术学院绘画专业。后留学日本，毕业于日本大东文化大学，为书法专业的第一届毕业生。师从新井光风、田中节山、高木圣雨等名师，并取得日本外务省的艺术活动签证。作品曾获得西泠印社第二、第三届国际书法篆刻比赛的优秀奖，并入选中国（天津）书法艺术节全国中青年篆刻家作品展等。

韩回之现为上海市书法家协会会员。



序

人们把遗存在世间的有历史文化艺术内涵的器物通称为“文物”、“古玩”。本书所称的“文玩”仅是指文物中的一脉。具体而言，是指文人书斋中的小用品、小工具和小摆设。“雅”与“巧”是其基本特征。

“文玩”是一种书斋文化。其物半是文人书生的实用器，半是纯观赏的艺术品。由于古来智慧的艺人惯于“赏用合一”地将实用品作为施展技艺的载体，故而连最实用的笔、墨、纸、砚，也都寄托着不凡的匠心，表现了极高的艺术性，成了后人珍爱有加、赏而勿用的文房珍玩。

笔、墨、纸、砚属文玩，世称“四宝”，笔者以为其“宝”处当先从宏观处认识。试想，中华五千年悠久、灿烂的文明，不正是借助于这一“平台”发生、发展而辉煌的吗？岂可不“宝”哉！

近日笔者读到一则调查资料，现在的小学生竟有四分之三者不知“文房四宝”为何物，不禁为之愕然。诚然，电脑时代勃兴，文明不再仅借助于“文房四宝”，但“数典忘祖”的漠视乃至无知，是令我等怅然若失的。

本书是可以让一些后来人知道什么是先民创造的“文房四宝”。不过，“文玩”远不止只是“文房四宝”，本书介绍的二百余件艺术品纯是私家收藏，跨度上下数千年，材质金玉数十种，品类近百数，展示的是一个别致而精彩的世界，一个远非局限于“文玩”疆域的世界。我们叙说的是有关文玩的知识，但又是一个广博的不仅仅是文玩的知识。不同时代，不同审美，不同材质，不同艺心，营造出的是琳琅满目、争妍斗奇、精彩绝伦的文房艺术，同时，它也是博大精深的中华文明的一角，一个缩影，一次检阅。

本书所收集的远不是“文玩”的全部，但具有一定的代表性。我们才疏学浅，对每一器物虽作了简约的文字阐述，但差错难免。好在，这一幅幅精美的实物图片，清晰而忠实，相信雅好和希望了解它的藏家和读者，一定从中可以获得些许清新而有益的东西。

韩天衡

韩回之

二〇〇五年元旦于海上豆庐

Studio Curios

People call articles with artistic and cultural connotation in history “relics” or “curiosities”. The curios named in this book are only a line in relics, that is, small articles for daily use, small instruments and knickknacks in a scholar’s studio. Their basic features are elegant and ingenious.

Curios are a sort of studio culture. Half of the things are daily use articles of a scholar, the other half are art products for connoisseurs to appreciate. Since ancient times wise artists have been accustomed to “combine appreciation with use”, they took useful objects as carriers to apply their skills. Their outstanding originality and artistic property were expressed even in the most essential brush, ink, paper and inkslab. So all these studio curios become precious for the modern people who appreciate, but do not use them.

Brush, ink, paper and inkslab are cultural relics, people call them “four treasures”. We think we should know them first macroscopically. Just think, the long, profound and brilliant Chinese civilization of 5,000 years is just produced, developed and flourished on this “platform”. How can it be not precious?

We are surprised to find, after reading an investigation material, 75% of primary school students do not know what are the “4 treasures in a study”. Of course, in computer age, civilization no longer depends on the 4 treasures alone. But, being ignorant of one’s own origins and of their history makes us feel disappointed, in a way.

Most later comers will know from this book what are the 4 treasures in a study created by our forefathers. As a matter of fact, cultural curios are far more than the 4 treasures. All the two hundred and more art products introduced in this book are private collection, spanning several thousand years, made of gold, metal, jade and dozens of other materials, nearly a hundred categories. The book here exhibits a peculiar and wonderful world, far exceeding the realm of curios. We give knowledge regarding curios, but the knowledge is extensive, not limited to the antiquities. Different ages, different materials, different aesthetic standards, different artistic intentions turn out a feast for the eyes, contend in beauty and wonder, splendid and superb articles and ornaments in studies. Meanwhile they are a corner in the great and excellent edifice of the Chinese civilization, a miniature and a review, so to speak.

The pictures of cultural curios collected here are by no means complete, but they are representative. We have little talent and less knowledge, the short explanation given to every object is not free from mistakes. Fortunately, the exquisite pictures are clear and honest. We believe, kind and genteel collectors and readers will get something fresh and beneficial.

Han Tianheng,

Han Huizhi

New Year’s Day, 2005

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Yuan Painted carved brush with heart lines

元剔犀心形纹毛笔

元代剔犀工艺发达到至高的水准，为后世所不及。此笔自笔套由上而下以贯穿相应的心形纹装饰，而在握笔处用卷草纹作突节，手感舒适，连贯有序，一气呵成，而无唐突牵强之感，体现出元代剔犀工艺大气、敦实的时代特征。此笔长21厘米，以黑漆为面漆，中间以红漆两道，色感稳重深幽，用刀圆润婉转，打磨平整精到。整体曲线柔和，透露出一种沉静华贵之美。心形纹饰乃是剔犀中最古老的一种剔刻纹饰，在宋代已经普遍使用。1975年在江苏金坛周禹墓发现的漆扇柄即是一件南宋剔犀心形器。而在明清两代却不见心形纹饰，这也是风气沿革所致。髹漆之器多因为器胎与器表的收缩不同而产生裂纹，但此笔因为保存良好，了无开裂之弊，尤为珍罕。