

美書天璞天成

張行



姜书璞天成砚

Natural Inkstone Created By Jiang Shupu

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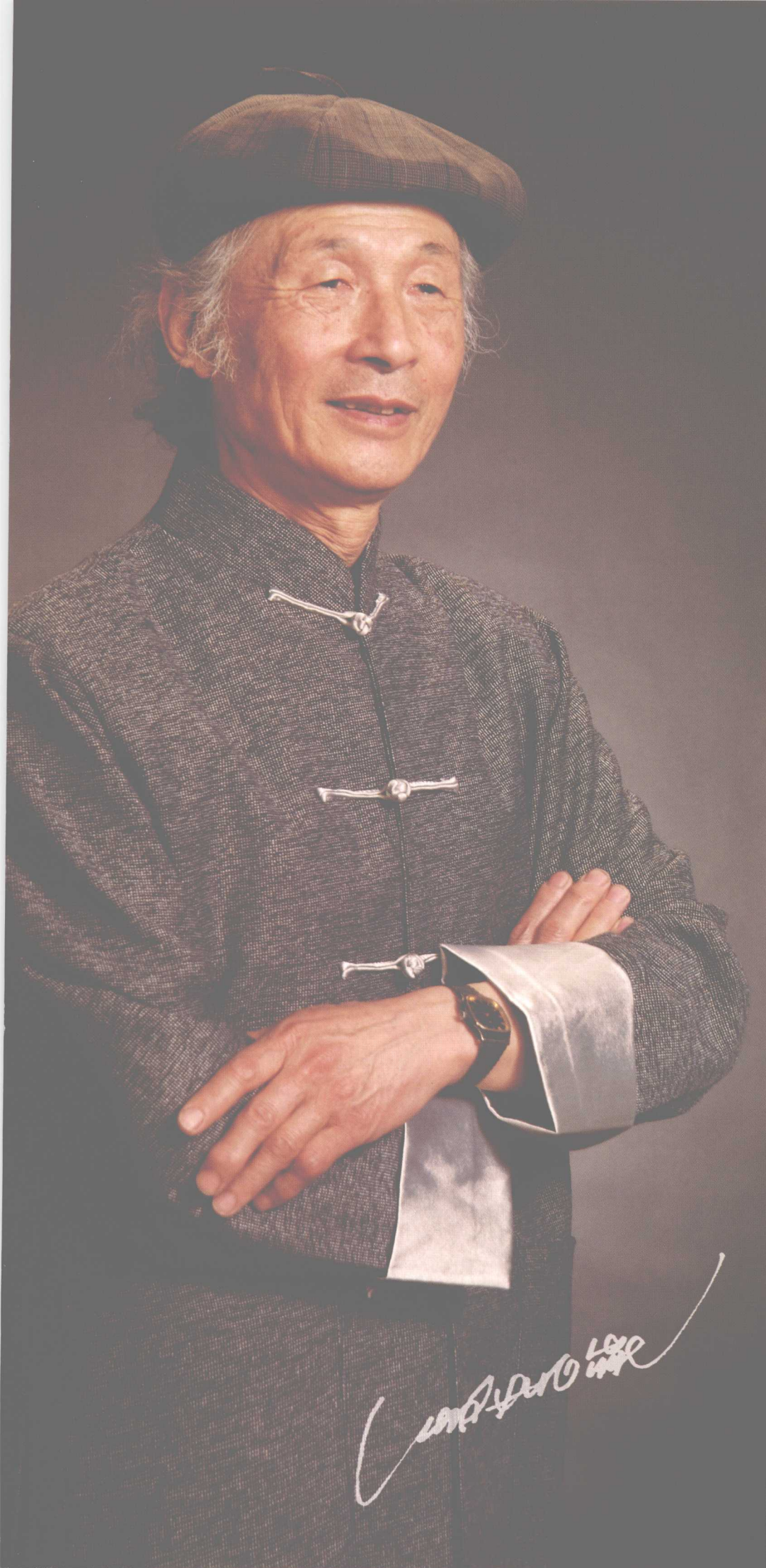
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姜书璞，1942年生于山东烟台。现为中国文房四宝协会高级顾问、砚评审委员会评委，鲁砚研究会会长，高级工艺美术师，山东省临沂市艺术馆研究员。1962年毕业于山东艺术专科学校，早年从事美术创作，作品多次参加国展并被国家收藏。70年代初，开始鲁砚开发和创作，潜心研究中国传统治砚艺术，以天人观为指导，提出“天人合一，物我相忘”的艺术思想，挖掘开发了徐公砚，利用其天然肌理和纹彩，赋予其文化内涵，成功创作出自成风格的“天成砚”。作品在全国展评中数次获奖，受到国内外书画界和文艺界的赞同。多年在全国和山东各地进行砚材调查研究，组织指导鲁砚的创作，逐步形成了鲁砚朴拙浑厚、质朴自然的文人砚风格。70年代参与策划组织在北京团城举办鲁砚展，此展随后在日本、新加坡等国家和中国香港进行了巡回展出。曾先后在北京、台湾等地举办个人作品展。发表专题论文二十余篇，2002年文化艺术出版社出版《姜书璞治砚艺术》。中央电视台、山东省及临沂市电视台先后采访制作电视专题片。书法家张海、邹德忠等在专业刊物上撰文介绍姜书璞天成砚，《书法报》2007年头版用整版介绍姜书璞治砚艺术成就。其作品在2008年北京嘉德春拍中获得圆满成功。他培养了大批砚艺人才，其中有中国工艺美术大师、山东省工艺美术大师数人，姜书璞是鲁砚开发创立人之一，是我国当代文人砚的领军人。

天人合一徐公砚

——姜书璞先生治砚艺术赏析

姜书璞先生书画科班出身，20世纪60年代初毕业于山艺，老院长于希宁是他的老师。他青年时代画过油画、国画、水粉、漫画等，参加全国数次大展，画论文章也多次在有一定影响的专业报刊发表，成就显著。70年代初，在全国整复历史文化遗产活动中，姜先生积极参与鲁砚发掘和研究。特别是在临沂县志中查到徐公砚仅有的一点记载后，他无数次跑到砚材产地考察调研，至今说起初次见到徐公石时的情景，先生依然激动不已，用惊讶、惊喜、惊叹都无法表达他当时的心情。无怪乎当年书法家舒同见到徐公石后喜形于色，溢于言表，挥毫写下抒情诗般的“美哉徐公”四个大字。姜先生完全被徐公石鬼斧神工的自然形体所折服，他认为每一方砚石都是不可多得的艺术品，在随后的三十余年里，与徐公砚结下了不解之缘。先生“审其型、辨其色、察其质、立其意、成其式”，利用其千变万化的自然形态和四周风化如齿的石乳，依形、色、纹形成的意象立意，用诗书画印点题，融华夏文化于其中，创作出天工人工为一体，风格特立的天成砚。其砚“纳天之形摄魂其中”，达到天人合一，物我相忘的文人砚至高境界。70年代末姜先生即参与策划组织了在北京团城举办的鲁砚展，此展后又在日本、新加坡等国家和中国香港地区进行了展出，得到普遍好评。书画界名流赵朴初、启功、尹瘦石、李苦禅、刘海粟、吴作人等纷纷题词作画给予赞扬，书法家王学仲称姜先生为“琅琊石刻领袖”，沈定庵誉其为“真手”，中国书法家协会主席张海还著文推介先生创作的“天成砚”。姜先生的作品成为多家博物馆和大企业及收藏家的典藏。

徐公石在特殊的地质结构中长期风化和地下水的溶蚀，形成边生锯齿细牙状和纵横皱纹状的各种自然扁平饼状岩块，一石一砚，绝一无二，是其他砚种所不具备的。先生用其敏锐的艺术眼光，深厚的文化底蕴，巧用石材之形和石纹之美，运用中国画的写意创作理念，以意入砚，追求大巧若拙、天璞不雕，假“天工之手为我用”。如以形得名的“岳砚”，大不过尺，但石形巍峨峻峭，似拔地通天的泰山，气势非凡，正是“一拳之石见泰岱”，整体造型又如圣人孔子端坐杏坛，伟岸庄严，形合神融。在孔丘之丘字下加一泰山之山字，命之“岳砚”，孔子泰山融为一体，如山如人，天人合一。一块三角形不易凿砚的石材，在先生刀下赋予了生命，此乃化腐朽为神奇一例。以意象取名的“佛砚”，砚材表层风化斑驳，岩岫层起，如山崖陡壁，以大肚弥勒轮廓开凿砚堂，挖半月形砚池寓意佛首，堂内用圈池突出弥勒大肚，造型圆润饱满。尤为奇妙的是在跌宕起伏的砚堂四周生出数个石瘤，恰如一尊尊小佛镶嵌在大佛周围，观之如摩崖石窟。仅通过造型就简约传神地传达出佛教四大皆空的思想意境，方寸间寓大千世界。“张迁碑砚”取材不方不圆，砚面磨平有意在局部凹处保留了石表的自然皴面，先生巧思为残断石碑，砚面刻满张迁碑文，微凹皴面恰如古碑漫漶之处，碑文笔断意连，使砚更加朴拙而灵动，因材施巧的大匠之心可窥一斑。

巧用徐公石纹彩是姜先生治砚艺术的独到之处。徐公石长期受地下水浸渍，不但润泽如玉，发墨护毫，而且纹彩丰富，变幻无穷，为先生治砚提供了无限的创作空间。“神龙砚”是在一卵石的磨制中，砚堂显现出一只神似胎龙的彩纹：头部微昂为黄色，双目蒙眬，身为兰色，肚鼓胀，头大尾短嘴巴长，活脱脱一只孕育中的

胎龙急待出壳。尤精绝者，砚背又磨出一只成龙，灰色石彩如雾迷蒙，一只长须瞠目犄角的龙头时隐时现，巨龙腾云驾雾见首不见尾，更增加了其神秘色彩。砚体为圆形，石皮斑驳圆润，又似一颗恐龙蛋化石，令人叹为观止，回味无穷。“升云砚”不但纹彩具象，且寓意深奥。一掌之石中有令人称奇的绚丽纹彩，下方行云流水般褐黄色丝纹自左至右层层回旋舒展；右上方同样的旋纹自上而下纵贯砚面，如银河从天而降；左上方在旋纹中露出天青色石面一角，似云开放晴，整个砚面云蒸霞蔚，空蒙飘逸，生机盎然。砚首缩摹泰山摩崖刻石“肤寸生云”。题刻是赞美泰山通天拔地，肤寸之地即可升云致雨，先生借题发挥，徐公砚纹彩变幻莫测，片石中寓大气象。宋代书画家米芾一生嗜砚，为此得绰号“米老癫”，先生亦巧用纹彩和石形镌有“米芾拜石砚”；是砚鳝鱼黄色，砚堂有一天青色彩纹，形如老者，冠装朝服，身体前倾，双手相拱，神如米芾拜石之状，老者周身有多彩石晕围绕如入仙境。砚堂外有石悬于右上，犹如神石天外而降，恰似米芾所拜之石，成石在天，立意在人，人们感叹天公造化，更让人敬佩先生的巧思妙想。

砚铭是砚文化的载体，文人雅士自宋参与治砚，通过镌刻砚铭，题诗记事，赋予了砚更广泛更深奥的内涵。姜先生铭添砚风采，砚增铭玄妙，使天人合一的创作理念得到淋漓尽致的发挥。他刻制的“岳砚”，砚铭为：“泰山岳中之孔子，孔子圣中之泰山。”虽为泰山极顶文庙后摩崖刻石句，在此借用恰与之暗合，孔子泰山融为一体，天人合一，砚铭有画龙点睛之妙。“石砚”是一千层板沉积岩上生三块砚石，如横、撇、口组成隶字“石”，故题“石砚”。先生戏以字谜砚铭，童趣横生又不失大雅，“一石生来本自然，横斜撇短口内圆，石侧傍一小墨床，见到石侧正是砚”。《张迁碑》历来被称作汉碑中严整、雄强一路的代表，骨力内涵，气满神足，笔力强健，以方制胜。取石表及四边自然风化徐公石满刻张迁碑文，作成残碑砚，浑朴苍古，不失为艺术佳品；砚背先生摹刻张迁碑碑头“汉故谷城长荡阴令张君表颂”十二字，题记：帝中平三年所立张迁碑，碑头十二字介于篆隶之间，篆中带隶意，应为汉灵帝时篆隶转承之字证。此铭是汉字演变具有考证价值的研究结果。

姜先生在治砚创作中的用典颇多，不但丰富了砚的文化内涵，提升了艺术品位，同时也显示出先生学富五车的深厚学养。如姜先生在葫芦形子石砚上镌：“箪食瓢饮，磨砺成材。”典出《论语·雍也》：“一箪食，一瓢饮，在陋巷，人不堪其忧，回也不改其乐。贤哉，回也。”孔子七十二贤人之一颜回，身居破旧的房子，吃着简单的饭菜，拿瓢来饮水，仍不改其刻苦学习的乐趣，终成贤才，先生引典精到而贴切，意义非凡。先生得天然石卵，圆如鸡子，凿成砚后黄色卵石中有石核形青色纹彩，与盘古开天辟地之境相吻合，故取名“混沌初开砚”，砚周篆刻“天地混沌如鸡子，盘古生其中，尔来十万八千岁，宇宙辟鸿蒙”，典出《太平御览》。《三五历纪》载：“天地浑沌如鸡子，盘古生其中，万八千岁，天地开辟，阳清为天，阴浊为地。”如此超凡脱俗的想象，非大师所不能为。先生还在一苍润浑厚，质如田黄的徐公砚上镌以“黄石公”命名，并篆刻“圯上老人”印一枚。黄石公是传说中的古代军事家，曾授兵法于张良，助刘邦得天下，后化为黄石，良死

时与石并葬。先生铭“留侯得汝三略，吾今求汝三昧”，表达了对黄石公敬仰之情。题记：“此砚造型奇古，质润色黄，犹圯上老人黄石公所化神石，故取其典，可惜《黄石公三略》《太公兵法》今已失传。”砚制自然简朴，用典寓意深远。

姜先生治砚创作中，印章用的巧而妙，或构图所需，或情志所为，亦有点题之妙用。“锦囊砚”中所镌阳文“秘”字印即为一例。徐公石无奇不有，是砚石顶有崮，一白色石英线横穿通体，突出了崮的形态，崮下石形扁圆如囊，石英线下的砚石束腰且出现皱褶数条，恰如一绳将锦袋封扎，令人拍案叫绝。依石形开砚池代表锦袋内括，砚的创作取材《三国演义》孔明设锦囊妙计三破周瑜之典。古时飞骑传信，常用泥印加封以防泄密，砚的右下角空白处镌一封泥印“秘”字，既点明主题，又使造型略有左倾的砚材取得平衡，无愧大家手笔。甲申之年发现徐公砚马鞭岭新坑，砚材自然圆润，内里滋泽细嫩，有褐黄色石彩。姜先生在一天然桃形砚首刻“寿”字，凿成“寿桃砚”，申猴之年得砚，自然联想到孙大圣窃王母寿桃故事，故铭：“猴年喜获桃砚，窃自王母寿宴，砚池气通瑶池，多谢大圣成全。”先生得佳作后异常亢奋，记得在当天的相聚中，他意犹未尽，一直高谈文人砚与匠人砚之区别，激情四溢，此境此情下就很容易理解砚铭前“得真趣”闲章妙处了。此印以匀细流畅的“铁线”出之，结体让头舒足，神采飞扬，弧形线条如人之笑脸，喜上眉梢。观之赏之，先生当时喜出望外的表情如影印中。“天璞不雕”是先生砚中常镌之印，取法汉铸印，浑朴雄稳，气韵酣畅，颇具金石味。天璞为天然美石，又与先生名中璞字相契合，同时表达了先生自始至终渴求的砚自天成的至高境界。标志性心形“姜”字落款章，是先生每砚必钐的，用刀爽利，圆融流畅，气势贯通，灵动而稚拙，看似随意却暗藏玄机，具防伪之功能。

中国画里讲究留白，意境在画外，具言有尽而意无穷之妙。姜先生娴熟地将其运用到治砚艺术中，计白当黑，显出一派大家风范。他制作的“石函砚”，为徐公店老坑珍贵砚材，体大面广，四周分二层布满细碎石乳，犬牙交错，蔚为大观。石形长方如函匣，击裂石层成天然函盖，石面浅黄色石膘厚重，宽阔大度。先生只在函盖凿汉画像铺首衔环作饰纹，丰富了石函象征意义，左下角落“天璞不雕”印一枚，砚面气势开张，形貌若古，大面积留白有“石上何所有，尽在不言中”之妙。“奇观砚”天青色石面有黄褐色石彩，其纹彩融渗自然，疏密有致，有宣纸着墨晕散效果，具大千泼墨山水画之风采。姜先生不忍多动一刀，仅磨平作成明清盛行的砚板，砚面右上角摹刻书画家吴作人参观鲁砚展后题写的“奇观”二字，整个砚面宛如一幅美轮美奂的中国画。多年前得自然鹰形徐公石，作成鹰砚难免流俗，一搁十几年。在一次偶然的端相中，突然想起大画家朱耷笔下缩颈白眼看青天的鸟禽图，该石鹰首有一凸起部神如鹰眼却有眼无珠，仅在砚面仿镌八大山人独特的落款，印鉴、花押各一枚即完成了作品，大有“文章本天成，妙手偶得之”妙趣。

以禅入艺，以艺悟禅是艺术家崇尚的极高境界。佛心随缘，天成自然正是姜先生治砚艺术创作中孜孜以求的美学取向，从先生早期砚铭中可以得到佐证：“余早年治砚，羨端工之巧，慕歙工之秀，及见高西园《砚

史》，方如禅宗顿悟矣！”以古人为师，道法自然，抱朴守真。在后来先生的砚铭中可见其妙理自得，自见心缘：“无为，非不为，顺其自然为之而已。”在他治砚创作中处处可见其机心巧思。“佛砚”只是在形如山崖峭壁的砚面上凿佛形砚池，不注一字却让人感觉到佛的端祥和伟岸，计虚当实，虚实相生，佛在心中不言自明。再如“鸿沟砚”，在一中间有风化之沟的砚石上分开二个城池式砚堂，在皴皱如丘的砚面东凿隶书“楚”，西凿“汉”，楚河汉界之典寓意于砚中，先生遵循老子“无为而无不为”的哲理，此可谓无为而成之经典。

姜书璞先生以中国传统的天人观指导创作，发掘和创立了天人合一的徐公砚，独树一帜，自成一家，开创了制砚艺术的一代新风，成为鲁砚立本和发展的基石，是我国文人砚的领军人。赏析姜先生治砚艺术，寥寥数语难概全貌，对先生全面系统的评价，也远非我所能，谨以此文预祝他创作出更美、更妙、更精的大乘之作。

蒋洪深
2008年5月

To See the Nature Unity in Xugong Inkstone

—An Inkstone Art Study of Master Jiang Shupu

Mr. Jiang Shupu has received professional training in painting and calligraphy. In the early 1960s, he graduated from Shandong College of Arts, and Yu Xining, the former Dean of the college was his teacher. As he was young, he exhibited many of his works—oil paintings, traditional Chinese paintings, opaque watercolour paintings and comics, to name a few—in China's major gallery displays. His theories and papers have been published now and again on some influential magazines and journals, witnessing his outstanding achievements as a young man. In the early 1970s, the age of historical and cultural heritage sorting up and restoring, Mr. Jiang took an active role in the study and quarry of Lu Inkstone. A case in point is that Mr. Jiang went to the producing locality of Xugong Inkstone to conduct on-the-spot investigations and researches for numerous times when he discovered a thread of light in the County Annals of Linyi about the inkstone. When talking about the initial sight of Xugong Inkstone, he is still feeling thrilled, and even the most luxurious words would fail to express his feelings at that time. No wonder the calligrapher Shu Tong couldn't hold back his amazement and once revealed his excitement by brushing down the four lyric words "Mei Zai Xu Gong", which means "Unrivaled Beauty, Xu Gong Inkstone!". Mr. Jiang is completely overwhelmed by the unique formations of inkstone, seemingly they were from the daedal hand of nature. He considers each stone a rare masterpiece. In the following 30 years, he set indissoluble bond with Xugong Inkstone. Mr. Jiang designed the inkstones according to the various shapes, colors, qualities of the raw stones and takes advantage of the diversified natural features as well as their fang-shaped edges developed by efflorescence, and created the special featured and spectacular Tiancheng Inkstone according to the raw stone's form, color and texture, and combined the themes from the poems, calligraphies, pictures or seals in the Cathy cultures, so it is no exaggerating to claim his works are the integration of natural masterpieces with tip-top handicraft. In the end of the 1970s, Mr. Jiang planned and organized the Lu Inkstone Exhibition in Tuancheng, Beijing, then displayed the inkstones in Japan, Hong Kong and Singapore in succession and got prevalent praises. The celebrities in the calligraphy and painting field such as Zhao Puchu, Qi Gong, Yin Shoushi, Li Kuchan, Liu Haisu and Wu Zuren all left their inscriptions or paintings one after another in order to display their compliments. The calligrapher Wang Xuezhong referred Mr. Jiang as "the Lead in Langya Stone Inscription", Shen Ding'an praised him as a "genius hand" and Chairman of Chinese Calligraphers Association, Mr. Zhang Hai even wrote a paper recommending his creative "Tiancheng inkstone". His works have become the classic collections among a good many museums, large enterprises as well as collectors.

Due to long-term weathering in special geological structures and corrosion brought by underground water, Xugong Inkstone forms different kinds of natural as well as flat rocks with serrated edges and cross wrinkles. Out of one rock, only one inkstone is carved, which is unique while no other kind of inkstones shares the same feature. With his keen insight in art and rich information in culture, Master Xu skillfully integrates the enjoyable creation concepts of the traditional Chinese painting with the shapes of the rocks and the beauty of the wrinkles. Cherishing such idea in mind, the master throws himself into the pursuit of these inkstones, although they look simple, full of natural beauty. Take the "Yue Inkstone", named from its shape, for example. No larger than one chi (0.333 meter) as it is, this inkstone looks so towering and grand that makes you think of nothing but the lofty Mount Tai at your first sight. However, after a careful observation, you will find the overall shape of the inkstone is also like sage Confucius sitting at Xingtian Pavilion solemnly and vividly. Because of such special characteristic, Master Xu coined "Yue" by combining the Chinese character "Qiu" of "Kongqiu" (Confucius' courtesy name) and the Chinese character "Shan" of "Taishan" (Mount Tai) and named the inkstone as "Yue Inkstone", which gives birth to the integration of Confucius and Mount Tai as well as the harmony between man and nature. It is absolutely a miracle that Master Xu, through his graver, gives life to a triangle rock, which is considered to be unsuitable to carve inkstones. Another example is "Buddha Inkstone", which is named from its image. The surface of such inkstone is bestrewn with so

many weathering spots and laminated rocks that it even looks like the cliffs. This kind of inkstone is carved into the image of Miroku Buddha while the inkstone pool is carved like a half moon to stand for Buddha's head. A ring pool is also carved in the inkstone to highlight the big and plump belly of MiLe Buddha. As to the features of "Buddha Inkstone", the most wonderful ones are the stone tumors around the uneven inkstone. Just as many small Buddha statues inlaid around the big one, this image looks very like cliffside grotto. Only through this small sculpt, the ideal mood of "si da jie kong" in Buddhism, which means all the four elements (earth, water, fire and air of which the world is made) are void, has already been simply but vividly conveyed when the boundless universe also implicated in it. The material of "Zhang Qian Stele Inkstone" is neither square nor round. Some natural wrinkles are intentionally kept in cupped places while grinding the inkstone faces. Master Xu skillfully carves the epitaph written by Zhang Qian on the incomplete stele and leaves the cupped wrinkles like the vague epitaph on ancient stele, which brings us the feeling of apparently severed in writing, but actually connected in meaning. Because of this, the inkstone which even looks more simple and ingenious and the characteristic owned by great craftsman could also be seen from it evidently.

The distinctive characteristic of Mr Jiang's dedication to the art of inkstone making is his ingenious use of the texture of Xugong Inkstone. Xugong stone, long soaked in the water, is as sleek and lustrous as a jade and has the features of producing ink and protecting inkbrush as well as possesses rich and unsteady textures. These distinctive features of Xugong stone contribute a lot to Mr Jiang's study of the making of inkstone. "The Divine Loong Inkstone" was made by grinding in the cobbles through which a colored image of Loong, spiritually alike, revealed in the erect part of the inkstone: a yellowed slightly raised head with blurred eyes; a blue body with bulged belly, a big head and long mouth but a short tale—a vivid picture of baby Loong eager to come out of the shell. What's more marvelous is that an adult Loong is carved on the back of the inkstone, with the grey color of the stone like the mist, dimly visible dragon head with long beard, big eyes and rare horns. The mystery of the legend was shown in the ying dragon hiding its tail in the misty sky. What's amazing and lasting is its round inkstone with its skin mottled and smooth looks like the fossil of a dinosaur egg. The rising cloud inkstone is not only vivid in its color but profound in its meaning. A palm-sized stone is carved with fantastic lines and various colors, the lower side of which is painted with layers of brown and yellow lines unfolding naturally from left to right. The up right the same lines circling up and down of the tone are like the galaxy descending from heaven. On the up left, a bare part of the cyan stone without any line was laid open like the clouds dispersing and the sun shining again. It is magnificent, elegant and lively. On the top of the stone, there is a min version of the carved words on the cliff of Mount Tai titled "Cloud Rising on a Tiny Place" which is a eulogy of Mount Tai erecting on the ground reaching the sky bring the heavy rain and cloud. By making use of its image, Mr. Jiang created lines and colors on the Xugong Inkstone showing the unpredictable nature with symbolic meaning contained in the tiny stone. The famous calligrapher Mi Fu of Song Dynasty was so indulged in inkstone that he even got a nickname "Mi Lao Dian" (Crazy Mr. Mi). By skillfully combing the color and lines of the stone and the shape of it, Mr. Jiang created an inkstone named "Mi Fu Worshipping Inkstone". It is as yellow as the skin of an eel, in the middle of the inkstone there is a section covered with cyan lines in the shape of an aged man wearing court hat and court dress, leaning forward with hands cupped, which forms the image of Mi Fu worshipping the inkstone. Colorful stone lines around the aged man give us a sense of living in the wonder land. Another stone hanging on the up right just like a magical stone falls from heaven functions as the one Mi Fu worshiped. It's heaven who creates the stone and human makes the stone. While people are surprised at the wonder of heaven, they also praise the cleverness and imagination of Mr. Jiang.

The inscribed motto of inkstone is the carrier of inkstone cultures. Since the Song Dynasty, the famous writers and scholars have involved in the making of inkstones, and their inscriptions of poems and memoirs on the inkstones

have endowed them with more profound connotations. The inscriptions on his inkstones have added mutual occult and magnificent features to each other, thus the creative philosophy of integrating the nature and handicraft has revealed thoroughly and vividly. The “Yue Inkstone” he inscribed read “the Confucius of Mount Tai, the Mount Tai of the saints”. A simple piece of inscription on one stone of the Mount Tai peak behind the Confucian Academy as it were, his borrowing of the line coincidentally adapts itself to the context of the spirits of Confucius and Mount Tai getting fused as one whole body—the ingenious integration of Nature and handicrafts, thus the inscription simply put an finishing touch to the masterpiece. The “Stony Inkstone” is made up of three inkstones on a block of thousand-layer-plate sedimentary strata, just like a Li calligraphy of the Chinese character “Shi” consisting of three parts: one is a level-dash stroke, another is a falling left stroke and third is a square-shaped stroke. Mr Jiang would like to make funnily the inscribed motto by the way of wordpuzzle with children’s tastes but not losing its elegance. He inscribed a poem as: “One stone comes into being naturally, made of a leaning stroke, and a short one with a square but round internally. Where there is a blackink bed beside it, it is just a inkstone seen by side of the stone”. Zhang Qian Stele historically is known as one of representatives in integrity, power in the tablets of Han Dynasty, which is embodied an strenghful connotation and full vigor in characters’ structure, as well as strong strokes in favor of its square strokes. Making full use of the surface of stone and all round nature-weathering Xu Gong Stone, Mr Jiang inscribed all characters of Zhang Qiang Stele as a beatup tablet inkstone with characteristics of classic simplicity which didn’t lose the taste of a perfect art masterpiece. On the back of the Stony Inkstone did Mr Jiang imitate 12 characters from the Head of Zhang Qian Tanlet to inscribe. The words read Ode to Late Long Dang Yin County Magistrate Zhang Qian in Gu city with a passage carved: Zhang Qian Stone tablet was erected in the third Year of Emperor Zhong Ping of Han dynasty. The blending style of 12 characters which are witnessed from Zhuan to Li calligraphy are shown in Classics and Zhuan way. This inscribed motto is a result of Chinese-character evolution with the value of the textual research.

Mr Jiang has been applying the abundant allusions during his creation of making inkstones, which is not only enriching the cultural deposits of the inkstone and improving its artistic tastes, but also showing his well-reading and profound knowledge. Now let me take first example of uses of allusions. He engraved on a gourd-shaped inkstone made from scorpion stone as follows: “To temper person into useful one by living a hard and simple life” originated from a book named the Analects of Confucius-Yong Ye, the original is: “Living in a humble house with simple diets, he still could enjoy the happiness of learning. That was what Yan Hui was doing” This quotation was told about one of Confucius’ seventy-two noted students named Yan Hui who didn’t care about living in a humble house and a simple food but still felt happy and interested in studying and became a useful person in the end. It is a significant meaning for an appropriate and exact quotation on the inkstone by Mr Jiang. Another example of allusions used is that a inkstone named as “Inkstone of Creation of the World” is made from natural cobble like a chicken egg. Mr.Jiang chiseled the yellow cobble and made it a shape of stone core with cyan shiver, the meaning of which matched with Pang Gu Separating Heaven from Earth. On the rim of the inkstone is the seal cutting as follows: “The original heaven and earth was chaotic in an egg shape. after born in it and living the 18,000 years old, Pan Gu created the universe” The quotation is originated from Tai Ping Yu Lan(Taiping Imperial Encyclopaedia). The words from San Wu Li Ji(History of Three Sage Kings and Five Virtuous Emperors) were written as: “like an egg the Heaven and Earth chaos, Pan Gu was born in it and lived for 108,000 years old, and separated the universe into two parts: one was called Heaven with clear substances while the other was Earth with turbid matters. The supernatural imagination came into being impossibly unless the great masters did. The third example of inkstone made by Mr Jiang is Xu Gong Inkstone named after “Huang Shigong” with a seal of “Old Man on Bridge”. Huang Shigong, an ancient militartist in China, was taught by Zhang Liang, then helped Liu Bang take over his country, and later he was turned into a yellow stone which was buried

together with his teacher Zhang Liang after his death. So Mr Jiang inscribed motto on the inkstone as follows:“ the marquis learned from thy three tactics and I ask for thy Samadhi”, which expressed his reverence for Huang Shigong. His carving inscription is “This inkstone has a strangelooking and antique appearance with simple shape and yellow smooth texture, just like the holy stone turned from the old man, Huang Shigong on a bridge which is the original in allusion. That is where the rub is, but the two books Huang Shigong Three Tactics and Tai Gong Strategies failed to be handed down from past generations now”. His works’ textures are natural and simple with the deep moral of allusions.

During his creation of inkstones, Mr Jiang made the wonderful and perfect uses of the seals, either the need of the compositions of pictures or the recurrence of emotion, or the focus of keynote. Take an example of a seal of a Chinese character “Mi” inscribed in relief on the Jin Nang Yan(Smart Sack Inkstone), it was made of Xu Gong Stone which is a wonderful ate surface with sharp cliffs on its round top, and a white quartz line across it to focus on the top; under the top the stone shapes an oblate like a sack, behind the quartz line of the stone binds its waist by appearing several wrinkles just like a string binding the mouth of cotton sack. The inkpool made in terms of its natural form represents content of the cotton sack contained ,and its creation is originated from legendary story ----the master plan in a sack to beat Zhou Yu(having something up one’s sleeve) schemed by Kong Ming in the novel named Three Kingdoms. In ancient china, when passing on the intelligence by horse riding, sealing the mouth of a sack with stamp is needed in order to prevent from disclosing secrets. There is a stamp“Mi”(a Chinese character) in blank at the lower right-hand corner, which is either focusing on the keynote or achieving a balance with its slightly left-leaning shape as a whole. This is a real master work. In the year of Jiashen, Xu Gong stone was found in the new Horsewhip Mountain Pit. The surfaces of materials are natural and smooth and delicate and tender with brown and yellow at inner materials. Mr Jiang carved a Chinese character “Shou” at the head of a natural peach-shaped inkstone. Naturally, the story of Monkey King stealing Queen Mother’s birthday peaches was remembered in the Year of Shen Monkey when he got the inkstone, so he inscribed as on it like this: “I am lucky to get the peach-shaped inkstone in the year of Monkey so that stealing the Queen Mother’s birthday party; as the pool of inkstone connects with Yao Pool, thank Monkey King for your opportunity”. After that, Mr Jiang remained excited till very late during that day’s party. I remembered, he had not given full expression of his views yet, and still talked about differences between scholar inkstones and workman one in passion, which can be felt wonderful to understand the stamp of enjoying the real interests in the situation. The stamp was made in the form of uniform and smooth strokes known as Iron Line, structured as out head and extending its feet, and the strokes of arc line just like one’s smile on his face. When observing and appreciating it, he was very happy. The stamp Tian Pu Bu Diao (natural stone without carving) is a usual encarved seal originated from the seals of Han Dynasty with the sense of simple and splendid way. The Tian Pu(Natural Stones) is a kind of beautiful and natural stone, the name of which is coordinated with his name Zhong Pu, meanwhile expressed his high outlook of pursuing the simple and natural style. The character Jiang, in a heart-shaped seal must be inscribed on every inkstone by Mr Jiang. He used the knife skillfully in a smooth, feasible way, which seems to handle at desired with a fake proof.

It is wonderful techniques to focus particularly on leaving the space in composition of Chinese Painting and making artistic conception out of itself with characteristics of the finite descriptions but infinite senses, which is really showing the style of a master work that Mr Jiang fully made use of these techniques between the white and the dark during making the inkstone. The Shi Han Inkstone, made by him from an expensive material from the old Xu Gong Shop Pit, has a big and wide material with two layers full of gravel opal forming a splendid scene with a jagged, interlocking pattern. The shape of the stone is rectangular solid like a box with a natural cover from the split stonelayer. The wide and magnanimous appearance is light yellow and weight full of rich serum. On surface of the cover, Mr Jiang only chiseled the painting in style of Han dynasty with rings held each other as ornaments, which is enriching

the symbolic meaning. At its lower left-hand corner There is a seal Tian Pu Bu Diao (Natural Stone without carving) left. The imposing manner on seal surface, openness with antique sense, and the wide space all render the wonderful meaning: "what is on the stone? All is expressed in wordless". The Wonderful Inkstone with mixture of sky-cyan and yellow-brown surface, has natural and regular grain lines in good density with the effect of black ink dispersing in rice paper, and just be of the outlook of Zhang Daqian's landscape by splashing ink. Mr Jiang wouldn't like to cut more and only grind it into plate popular in Ming and Qing dynasties. On the upper right-hand corner of the plate, he inscribed two characters Qi Guan (Wonder) entitled by Wu Zuoren after his visit of Lu Inkstone Exhibition. The whole plate surface is just a beautiful and perfect Chinese painting. Many years ago, he got a Xu Gong stone like a natural eagle-shaped design. If it was made into an eagle inkstone, it seems to be vulgar. So it had been set aside for decades. Under examination of the stone, he suddenly thought of a Chinese painting---Birds painted by famous painter Zhu Da---which expressed a bird shrinking its neck and looking up the sky with vacant eyes ----- on its head there is a heave part with an eagle eye but without the ball in it. He only inscribed his work by imitating Ba Da Shan Ren's unique badging and sealing way on his inkstone, just as seems that a natural passage should have been formed by using skillful hands.

Making Buddhism into Art and understanding the Buddhism by art are just as the highest lofty desire for the artist. Action with buddhist idea and making nature take its course just are his aesthetic orientation in his creation of making inkstone. This is verified from the early inkstone motto: "When learning to make the inkstone in my early life, I appreciated the perfect skills of Duan inkstone works and admired beauty of the painting techniques. I didn't know that buddhist's epiphany of the truth until reading the History of Inkstone by Gao Xiyuan!" Learn from ancient masters by the natural way to believe in the truth in simplicity, we can see that his natural techniques and understanding oneself from his late inkstone motto: "Not to do is not nothing to do, do it by letting nature take its course." In the inkstone creations you can see his wise thinking and conception. Buddhism Inkstone is only one inkstone made by chiseling a buddha-shaped inkpool on the surface of a stone like cliff and no word is inscribed, which is feeling that buddha's peace and quite. Think of the visual as the reality, live between them and then know the buddhism in your heart without indicating. What's more, Great Gulf Inkstone, made from a material, was chiseled two pools at the middle of the efforescent plate. On the chapped surface he encarved the character Chu in clerical script in the east and character Han in the west. The moral of Chu and Han boundary lies in the inkstone. This is another classical example of Not to Do that Mr. Jiang respects the philosophic theory of Not to Do is not Nothing to Do in order to do something by Laozi.

Mr. Jiang Shupu has developed and invented the Heaven-man-integration Xu Gong Inkstone by guiding his creation with Chinese traditional outlook of Heaven-man integration, which is an unique school creating a new style of making inkstone of art. As the theory is the cornerstone of Lu Inkstone development, Mr. Jiang becomes a leader who has developed the natural and simple styles of art of Lu Inkstone. It is hard to express enough by my several words for appreciating Mr Jiang's art of making inkstone. Meanwhile, the full appreciation for Mr Jiang's works is far beyond my powers. Hereby I dedicate the passage to wishing in advance he will create more beautiful, wonderful and elaborate masterpiece.

By Jiang Hongshen
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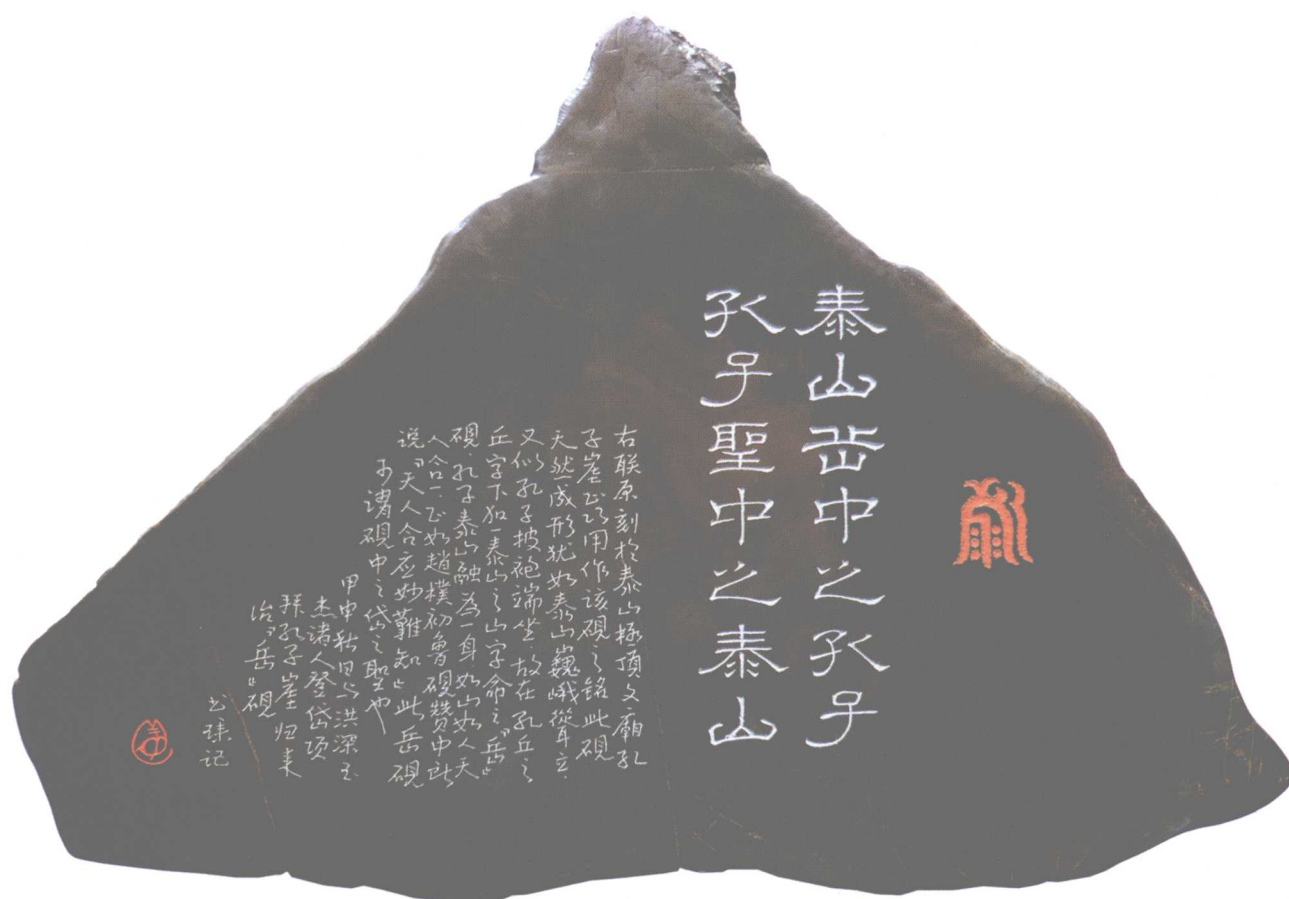
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Yue Instance

26cm × 39cm × 5cm

Yue inkstone is one kind of the Xugong inkstones, which is from Chaihu mountain. The Instance looks like the lofty mountain Tai, the overall image is similar to the confucious sitting at the altar. In the middle of the stone, there is snuff color texture, which looks like dark green pilaster. The character "Yue" was chiseled at the heard of the stone. Some Chinese poems were also characteristic at the back and sides. The Yue instone is considered to be the magnum opus of all the Xugong Instance.