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韩天衡
韩回之
著

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韩天衡

号豆庐、近墨者、味闲，别署百乐斋、味闲草堂、三百芙蓉斋。1940年5月生于上海，江苏苏州人。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，为享受国务院特殊津贴专家。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》（获首届中国辞书评比三等奖）、《历代印学论文选》（编订）等20余种。2001年，受命为出席APEC会议的20个国家和地区的领导人篆刻姓名印章，由江泽民主席作为国礼赠送各国（地区）领导人。

现任中国篆刻艺术院院长，上海中国画院顾问（原任副院长），一级美术师，中国书法家篆刻委员会副主任，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。



韩回之

字无极。1977年1月生于上海，自幼从父亲韩天衡学习书画篆刻。1997年毕业于上海市工艺美术学校绘画专业。后留学于日本，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。毕业后取得日本外务省艺术活动签证。于2004年进入上海龙的信息系统有限公司工作至今。作品曾获得西泠印社第二、第三届中国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。

现为上海市书法家协会会员，并雅好文物鉴赏。曾与父亲合著《文玩赏读》一书，2005年由上海人民出版社出版。

序

砚、印皆石。砚石坚润，为古文士研墨作文的必备；印石受刀，为古文士必备的钤记。砚耶印耶，两者同为文人不可须臾去身的伴侣。

砚之为用，大约已有三千年。古时文人喻砚为“田”。文人的耕“田”，既是维系着生计和寄托着美梦，也是借以产生六法、八法的艺事，而最为重要的是撰写文字，交流信息，传播知识，乃至无所不及地延伸和发展着华夏的文明。

印之为用，也寿近三千。它是阶级社会诞生的产物。由取信、防伪，而渐渐地步入艺术的殿堂，或用以斋馆堂号、或用以言志咏情，尤其是明末叶蜡石类的印材被引进到篆刻领域，文士们，面对可以受刀自运的“柔石”，热情空前、艺心勃发，人与印石的亲和、叩撞，从此诞生了一代又一代的文人篆刻家，也挖掘出了田黄、鸡血等奇妙的美石，涌现了杨璉、尚均等出色的印雕家。使原先多为实用而由工匠制作的印章，成为文士们可刻、可用、可赏、可藏的法物。

砚印皆石，石寿百世，故改朝换代、人去事迁，而作为“硬件”的砚石大都遗存人间。面对古砚，摩挲古印，如与古人亲罄，了无隔膜，似明眸之相觑，若呼吸之与共，思维神接，时空超越，硬冷中玩味温馨，浮想翩翩，岂不妙矣美哉？！

前人好砚好印之趣，在当时的氛围里，当是今人不可企及的，甚至是不可理会、理喻的。他们或择以美材，或施以佳工，或添以铭题，或付以画图，寄情托性，心思专注，天人合一，追求极诣。给顽石赋予文化，赋予艺术，赋予它千秋不败的生命。古来好砚、好印者众，若宋之欧阳文忠、眉山苏轼、襄阳米芾，乃是个中白眉。嗣后，列朝文士中更不乏自诩为砚痴、印奴的雅士奇人，使砚石文化成为古玩鉴赏中颇得人气的一类。

此书是《文玩赏读》的姐妹篇，而仅及砚印。书中选入古今砚品一百五十有奇，选入古今印石三百五十有奇，或以材胜，或以工胜，或以铭胜，或以篆胜，载艺载道，似巧似拙，或古或今，亦正亦奇。虽为豹之一斑，然似春日小园信步，或可得怡目清心之乐。

韩天衡

2006年6月26日于豆庐

Preface

Inkslabs and seals are all made of stones. Inkslabs are hard and moist, while seals are carved out of stone with knives. For classic scholars of the ancient times, both were necessities, not to be parted with for a moment.

The history of inkslabs can be traced to 3,000 years ago and was considered by ancient literary scholars as *tian* (farmfield). Thus it was something their livelihood hinged on. More importantly, it was a tool for writing, exchanging information, propagating knowledge, or broadly speaking, extending and developing the Chinese civilization.

Seals, almost as old as inkslabs, were products of class society. Originally intended as tools of creditworthiness and anti-counterfeiting, it had somehow turned into an artistic item, sometimes signifying titles, sometimes expressing determinations or emotions, and in late Ming Dynasty a special kind of materials for seal cutting had emerged.

The close affinity between scholars and stones to be carved has given rise to generation after generation of seal artists, among whom such outstanding figures like Yang Ji and Shang Jun. Thus seals which were originally made by carpenters and highly functional had become a treasured item for Chinese literary scholars to carve, to use, to appreciate, or to be kept as curios. As both inkslabs and seals are made of stones, notwithstanding the periodic dynastic changes and vicissitudes of human life, these “hardware” have mostly survived to this day. With such ancient items on hands, it is not unlike communicating directly with ancient artists over the space of time and place. Isn't it a wonderful experience if you can derive such warm sentiments by studying these stones?

Ancients' ardent interests in such items can only be understood in their times and are generally out of the pale of comprehension for men of our times. They were careful in choosing the raw materials, which were then carefully crafted, inscribed, carved in pictures, as expressions of their deep-felt feelings. It was a highly concentrated process, which helped forge a sort of human-heaven nexus, a pursuit after the elusive artistic perfection. To invest stones with such culture, arts and deliberations was to make them immortal.

Such connoisseurs were numerous since ancient times, among whom were such masters as Ouyang Wenzhong, Su Shi, and Mi Fu in the Song dynasties. In all times there had been no lack of figures who had grown attracted, or addicted, to this art. All contributed to making these two items such highly popular and regarded art forms among curios collectors.

This compilation is a sequel to *Curios, Study and Appreciation*, though the current volume involves only inkslabs and seals. It contains 150-odd items of inkslabs since ancient times, and about 350 seals. These items excel in different aspects, some by virtue of the materials, others by craft, inscriptions, artistic considerations or moral instructions, delicacy or apparent obtuseness, ancientness or modernity. While this can hardly hope to be an exhaustive collection, it nevertheless provides a glimpse into this wonderful world of aesthetics.

Han Tianheng
June 26, 2006

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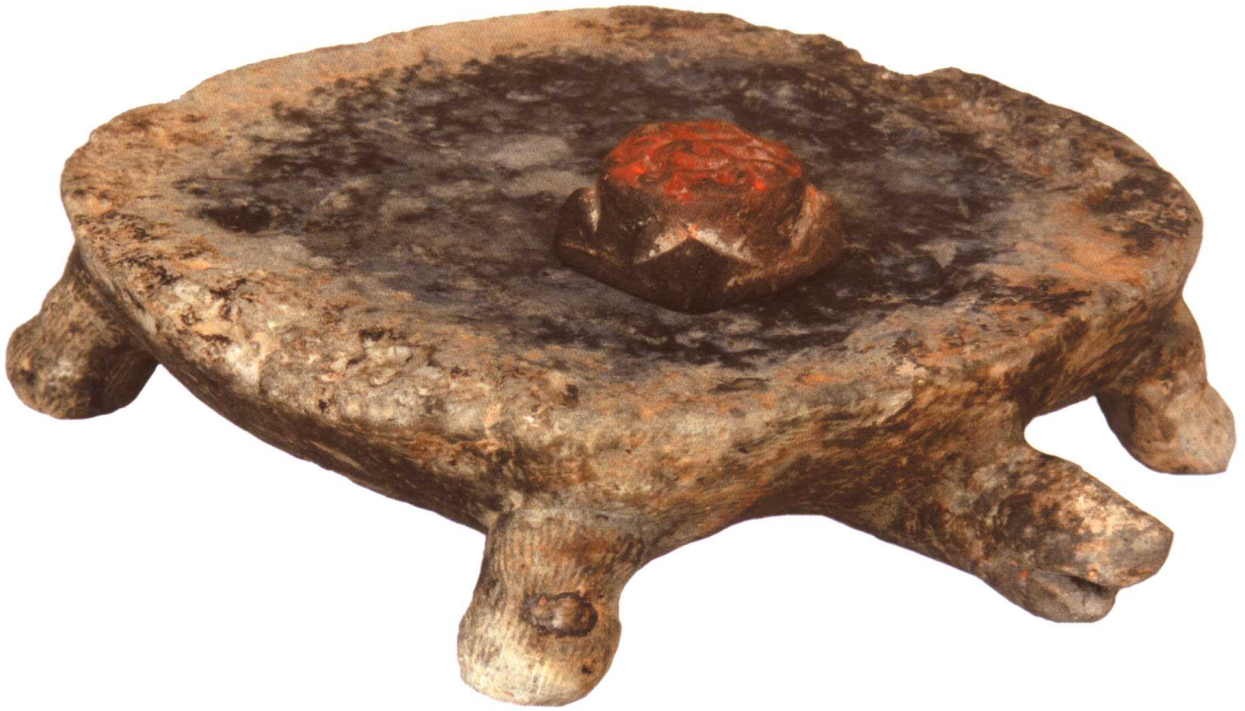
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16x14x4cm

Han Tortoise-shaped ceramic ink slab

汉 龟形陶砚

砚为陶制，烧制坚实，作一龟形，伸首顿足，为平板砚，附有陶制研石一块。砚板上光滑平整并留有墨痕。为存世实用陶龟砚。