

安徽藝林叢書

徽州墨模雕刻藝術

石谷風 編

INK MOULD ENGRAVING
OF HUIZHOU

Compiled by Shi Gu-feng

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前言

徽墨是我國傳統的民族工藝品之一。塑造徽墨的模具——墨模，是安徽民間特有的一種雕刻藝術品。

墨模從屬於徽墨。墨模雕刻藝術的發展，與造墨業的發展密切相關。秦以前，墨大都是天然石墨。人工製墨大約始於漢代。據《漢官儀》記載：“尚書郎起草，月賜隃麋大墨一枚、隃麋小墨一枚。”又《東宮舊事》：“皇太子初拜，給香墨四丸。”可見在漢代，墨已有大小規格和“枚”、“丸”的形式了。從河南省陝縣劉家渠東漢墓出土的五塊殘墨和南京老虎山出土的晉代三足陶硯上的墨塊可以看出，漢晉時期造墨形式簡單，是用手揉製成原始的軟劑墨，或是用簡單木模做成的塊狀素面墨錠。

到了唐代，墨工奚超和奚廷珪，總結了前人的製墨經驗，墨的質量和造型都有了很大提高。他們重視墨模上花紋、題字雕刻的裝飾性。所造的墨“豐肌膩理，光澤如漆”。宋李孝美《墨譜法式》記載：奚廷珪、柴珣等十五家墨式，有圓塊、長方、橢圓等形式，一面龍紋，一面字款，皆甚樸拙。一九七八年安徽祁門縣北宋墓中出土的唐代“文府”徽墨錠，長方形，墨質堅實，先用墨模塑造成素面墨錠，再用刻有文字的墨印鈐在墨面上，文字和墨印四周顯出凹痕，類似漢代的“封泥”。一九七八年江蘇武進村出土南宋葉茂實造墨一錠，長方形素面上殘存有陽文“實製”二字，也是用墨印鈐上的。從出土的實物與《墨譜法式》的插圖，可以看出唐、宋、元時期的墨錠，是先用墨模塑製成形，再用刻有花紋或文字的各種墨印，趁軟劑印就的。

明代的工商業十分發達。隨着城市經濟、文化的繁榮，有關文化用具，如筆、墨、紙、硯等的需求也相應增長。明代製墨業大都聚集在安徽的徽州地區，且技術純熟，名家巧匠輩出。作為生產工具的墨模也有了很大的改進，由以前的多模一錠，改爲一模

一錠。就是把幾塊墨印，合成六面嵌套在總模的框內，組成一個總墨模。使用這種墨模，既節省工序，又提高了工藝效果。

明代中葉以後，製墨業出現了新的局面，徽墨已發展成商品生產。當時以方於魯、程君房兩家最爲著名。他們爭奇鬪艷，顯赫一時。他們在模式、繪圖、雕刻方面，力求做到花樣翻新，不惜工本。他們聘請名畫家繪圖，高手刻版，所製的墨樣，都分別彙編入自己刊印的《方氏墨譜》和《程氏墨苑》之中。這兩部墨譜是研究明代墨模藝術極其寶貴的資料。

以方、程兩家爲代表的明代一些墨家，所造以單塊大圓墨爲最典型。與此同時，以邵格之、汪中山爲代表的一些墨家，則開始製作別具一格的小錠成套集錦墨。邵、汪都是墨工出身，具有豐富的製墨經驗與熟練的技巧，他們把自製的各種不同品名的零錠墨集中在一起，定出名稱裝在匣內，稱之爲“叢賞墨”或“聚珍墨”，形成了成套叢墨的雛形。有人說集錦墨的創始人是汪中山，其實集錦墨由來已久。起初，藏墨家羅致許多不同品種的墨，從中選擇一部分精品，定出數量，裝潢成套，名之曰“義墨”、“墨品”。據《十六家墨說》記載：“昔蘇子瞻在黃，於雪堂試墨三十六丸，掄其佳者，合爲一品，名曰‘雪堂義墨’。”可稱開集錦墨之先河。明清之際的著名墨工吳叔大，肆名“玄粟齋”，他的“天琛”集錦墨，共三十六丸，就是做蘇子瞻的“雪堂義墨”而製造的。

清代是製造集錦墨的盛極時期，曹素功、汪近聖、汪節庵、胡開文都是以精製集錦墨著稱的製墨家。

曹素功，歙縣巖鎮人，肆名“藝粟齋”。初期接頂墨工吳叔大的店底，將原墨模換上名款繼續使用。後來他自己設計造墨，以小錠墨和集錦墨爲主。他的墨品共有十八種，其中以紫玉光爲第

一品。紫玉光分黃山圖和白岳圖兩部。黃山圖以三十六峰為主題，分三十六錠墨，合起來為一幅通景圖畫，“紫玉光”三字填金、藍二色，分裝兩層錦盒內，外裝用螺甸墨漆匣；白岳圖刻齊雲山名勝十景，分為十錠，通體漱金，“紫玉光”三字用石青色，裝在錦盒內，外裝彩繪朱漆匣，金碧輝煌，富有裝飾性。

汪近聖，績溪尚田人。他原是曹家墨工，後獨立經營，在歙縣城內開設墨店，肆名“鑒古齋”，以製集錦墨而負盛名。他製墨“法必宗於古，式必從其新”。所製十匣墨，得到最高統治者的賞識。因此聲名大振，時人贊他：“今之近聖，即昔日廷珪也。”汪近聖彙集宮廷御製墨、乾隆朝貢墨十六種，嘉慶朝貢墨一種，以及他自製墨品二十二種，共計集錦墨樣插圖三十九品，分為三卷，刊刻成《鑒古齋墨藪》。汪近聖為宮廷御製的集錦貢墨，不僅墨質堅細，而且圖案絕妙。由於墨模精工，裝飾華麗，大大提高了墨錠造型的藝術水平。因此，集錦墨藝術在乾嘉時期，可謂登峰造極，已超乎明代之上。

稍後於汪近聖的汪節庵，字蓉塢，歙縣信行人，是乾隆、嘉慶時製造集錦墨的能手。汪節庵開兩璞齋墨店於歙縣嚴鎮，“兩璞齋”墨品有七十九種，常被選充貢品，其中以西湖十景彩朱墨和做古錢集錦墨特佳，在當時很負有盛名。

胡開文，名正，號天柱，績溪上莊人。起初在屯溪租開彩章墨店，乾隆四十七年(1782年)，他接替了休寧汪啟茂老店底，開設胡開文墨店。開始利用以上幾家舊墨模，後來自製“蒼佩室”墨品。他趁光緒以前許多墨店相繼歇業之機擴大了營業，逐漸遍及全國各大城市，產品經銷國內外。胡開文製造的墨，品種繁多，僅“蒼佩室”墨品價格表就列有一百九十二種。胡開文積聚的舊墨模約有一千九百餘件，解放後全部存放在休寧老店樓上庫房的木架上。筆者曾幾次過目，並於一九六三年從中選擇精品五套，徵收為安徽省博物館藏品，其餘部分墨模僅墨拓作為資料。經過“十年浩劫”，可惜這批舊模已散失無存。

縱觀徽墨墨模雕刻藝術的發展，真可謂源遠流長。尤其在明清之際，徽墨生產進入興盛時期，徽墨墨模雕刻藝術也達到了歷史的最高水平，不僅為當時所推崇，更為後世所珍視。

本書所收的五套集錦墨模雕刻，都是石黃山同志從收藏在安徽省博物館的那五套墨模上拓下的。原墨模雕刻的花紋、文字均為反形，塑印在墨錠上成正形。為了便於欣賞，現將原墨模反形

拓本改為正形製版，並保持了原物大小。

石谷風

一九八四年八月於合肥

Preface

The Huizhou ink stick is one of China's traditional handicraft articles. The Huizhou ink mould, which gives the stick the desired form, embodies a unique folk carving of Anhui Province.

Mould making is subordinate to the ink stick, and mould engraving is closely related with the development of ink making. During the Chin Dynasty (255 B.C. to 209 B.C.), and of course before it, too, natural graphite was used as ink. Roughly speaking, artificial ink did not come into existence until the Han Dynasty (206 B.C. to A.D. 220). As we know from the *Journal of Han Gong Yi*, 'the official of *Shangshu* is provided with a large bar of *Yumi* ink and a small ball of *Yumi* ink for his own use in writing each month', and also from the *Journal of Eastern Palace*, 'on the ceremonial occasion when a prince is formally established as the immediate successor to the emperor, he is given four balls of fragrant ink'. Apparently, at that time China ink had already begun to possess different specifications and definite shapes, such as bars and balls. From the five pieces of ink remains in the Han tomb unearthed at Liu Jia Gu, Shanxian County, Henan province, and the ink remains on the three-leg pottery ink-slab of the Jin Dynasty (A.D. 256 to A.D. 419) which was unearthed at Tiger Hills

near Nanjing, we can deduce that ink making in the periods of Han and Jin was still in its primitive form, because ink was then simply kneaded in the palms of the craftsman while it was still soft and wet, or it was only a plain casting from a crude mould.

However, in the Tang Dynasty (A.D. 618 to A.D. 906), owing to the efforts of two ink makers, named Xi Chao and Xi Ting-gui, who summed up the experience of people before them, great achievements had been made both in raising ink quality, and in improving decorative designs on the stick. The two makers devoted a lot of time and energy to the decorative designs and inscriptions on the inside surfaces of the mould. The ink sticks they made were full and round in shape, fine-grained in texture, and illustrious in appearance as lacquer. According to *Chronicle of Ink Making* compiled by Li Xiaomei, living in the Sung Dynasty (A.D. 960 to A.D. 1278), ink sticks produced by fifteen makers such as Xi Ting-gui and Chai Xun were ball-like, rectangular parallelepiped and elliptically cylindrical, with a dragon figure on the obverse side and an inscription on the opposite. These sticks were still relatively simple and rough. The Tang-Dynasty *Wenfu* varieties made

in Huizhou, as discovered in a Northern Sung tomb which was unearthed in Qimen County in 1987, were rectangular parallelepiped in shape and fine-grained in texture. They were processed in two steps; a plain casting was first obtained from ingot ink, and then the decorative designs and inscriptions were stamped on to the sticks with the ink seal. So the designs and inscriptions stood in relief. These ink sticks looked like the Han-Dynasty *Fengni* varieties. Ye Mao-shi of the Southern Sung Dynasty made ink sticks which had inscriptions of *Made by Mao-shi* on them. He also used the ink seal, and the above mentioned inscriptions, still legible today, were stamped on the obverse side of the rectangular parallelepipedon. Ye Mao-shi's ink-stick remains were unearthed at Wu Jin Village, Jiangsu Province, in 1978. Judging from unearthed relics and illustrations in *Chronicle of Ink Making*, we can see that during the periods of Tang, Sung and Yuan (A.D. 1206 to A.D. 1341) Dynasties, ink sticks were first produced in the form of a plain casting, and then designs and inscriptions were stamped on with the ink seal while the casting was still soft and wet.

By the time when China was governed by the Ming-Dynasty (A.D. 1368 to A.D. 1628) emperors, industry and commerce had been fairly developed. With the prosperity of economy and culture in the cities, there had been increasing needs for the four treasures of the study, namely, the writing brush, the ink stick, the ink slab and paper. The area of Huizhou, Anhui Province, had become a centre of ink making in the Ming Dynasty. Famous masters and skilled craftsmen came forth in great numbers. The technology of

ink making was highly developed. The ink mould, an important means of production, had been much improved; the multi-step processing was replaced by the single-step moulding. For instance, several ink seals were set on to the inner walls of the parallelepiped moulding box to make up a wholesome mould. Thus labour was saved, and craftsmanship was raised.

Since the middle period of the Ming Dynasty, a new situation had emerged; ink making had become commodity production. At that time, the most noted ink makers were Fang Yu-Lu and Cheng Jun-Fang, who became celebrated enterprisers through competition with each other in making rare and fascinating sticks. Without thinking of costs, both of them strived to make their handicraft articles attractive by renovating the mould and perfecting the drawing and carving. They engaged renowned artists and well-known carvers, and had the technical data of their ink sticks recorded respectively in *Fang's Chronicle of Ink Making* and *Cheng's Chronicle of Ink Making*. Now these two precious chronicles are valuable materials for the study of the art of ink mould in the Ming Dynasty.

The most typical ink sticks produced by Ming-Dynasty makers as represented by Fang and Cheng were all separate pieces which appeared big, and full and round. Meanwhile, their contemporary ink makers as represented by Shao Ge-zhi and Wang Zhong-shan had begun the production of their singular collections of choice ink sticklets. Both Shao and Wang began life as ink craftsmen, so they were rich in experience and knew how to compete with their fellow makers; they arranged their ink sticklets of various brands

together, gave each piece a designation and put them in a casket. They referred to such caskets as *Admirable Set of Ink Sticklets* or *Cherishable Set of Ink Sticklets*. This was the embryonic form of the collection of choice ink sticklets. People say that Wang Zhongshan was the pioneer of the collection of choice ink sticklets. As a matter of fact, it could be traced back longer. At first, private collectors accumulated various kinds of ink sticks, from which they picked out choice sticks to make a collection and put them in a casket. These ink sticks were known as *merited ink sticks* or *inkstick savour*. According to the *Ink Theory of Sixteen Makers*, in the past, Su Zi-zhan was in *Huangshan* Mountains, and he tried thirty-six balls of ink in *Snow Hall*, selected the best ones and assessed them as the first class, and these ink sticks were known as *Merited Ink Sticks of Snow Hall*. This is perhaps the origin of the collection of choice ink sticks.

During the period between the Ming and Ching (A. D. 1644 to A. D. 1908) Dynasties, there was a famous ink maker by the name of Wu Shu-da, who ran a shop known as *Xuansu House*. Included in his collection of choice *Tian Chen* sticks were thirty-six pieces in all, which were imitations of Su Zi-zhan's *Merited Ink Sticks of Snow Hall*.

In the Ching Dynasty, ink making was in full flourish, and Cao Su-gong, Wang Jin-sheng, Wang Jie-an and Hu Kai-wen were famous for their rare collections of choice ink sticks.

Cao Su-gong, a native of *Yan Town*, *Shexian* County, ran a shop called *Yisu House*. He began his business by taking over Wu Shu-da's old shop as his foundation. He simply replaced the

name of old moulds with his own and continued to use them. Later he designed and made his own moulds; his products were in the main ink sticklets and collections of choice ink sticklets. He had eighteen categories, but his best variety was known as *Purple Jade*, which was subdivided into *Huangshan Scenery* and *Baiyue Scenery*. *Huangshan Scenery* had thirty-six sticklets, and depicted on them were thirty-six mountain peaks. Placed side by side, the thirty-six pieces could make up a picture of mountain scenery. The inscription of *Purple Jade* was painted gold or blue. The thirty-six ink sticklets were arranged in the two partitions of a casket, which was contained in an exquisite black-lacquered box inlaid with mother-of-pearl. *Baiyue Scenery* had ten sticklets, each of which reflected a particular scenic spot of *chiyun* Mountains. The ten golden sticklets with the azure inscription of *Purple Jade* were put in a casket, which was held in a red-lacquered box with coloured drawings. This fulfilled the designer's dream of creating something illustrious, decorative and attractive.

Wang Jin-sheng, a native of *Shangtian*, *Jixi* County, began life as an ink craftsman in the shop of Cao Su-gong. Later in the town of *Shexian*, he had a shop of his own, which was called *Jiangu House*, and in time he became famous for his collection of choice sticklets. Strictly observing the principle of '*following no systems that have not their ancient origin, and introducing no methods that cannot bring forth something new*', Wang Jin-sheng finally succeeded in producing his ten-casket ink sticklets which were very much appreciated by the supreme ruler of the country. So he enjoyed a good reputa-

tion. His contemporaries were loud in their praise of him for his success, saying, 'today's Wang Jin-sheng reminds us of the Tang-Dynasty Xi Ting-gui.' Wang Jin-sheng gathered sixteen categories of ink sticks made particularly for use in the palace and for tribute to Qian Long Emperor, one category for tribute to Jia Qing Emperor and twenty-two categories of his own make. Therefore, he was able to come into possession of thirty-nine categories in all, and at last he included them in the three well-illustrated volumes called *Jiangu House Collection*. Luxuriously packaged in exquisite caskets, the ink sticklets which Wang Jin-sheng made for tribute to the palace were not only fine-grained in texture, but also wonderful in decorative designs. Owing to the fine workmanship of the mould, the modelling of Wang's ink sticklets was greatly elevated. During the period when Qian Long Emperor and Jia Qing Emperor were in power, the art of making collections of choice ink sticklets reached the peak of perfection of that time, and Wang Jin-sheng outstripped his forerunners of the Ming Dynasty.

Following Wang Jin-sheng, another expert ink maker by the name of Wang Jie-an made his appearance in Xin Xing, Shexian County. He was noted for his fine collections of choice ink sticklets, too. He ran a shop called *Han Pu House* in Yan Town, Shexian County. Seventy-nine categories of ink sticklets were made in *Han Pu House*, and the rarest ones were selected for tribute to the emperor. Standing out of the ordinary were his collection of scarlet ink sticklets with the ten scenes of West Lake, and his collection of old-coin-mimicking sticklets. These two varieties of ink sticklets enjoyed a good reputation at that time.

Hu Kai-wen, a native of Shang Zhuang, Jixi County, styled himself Tianzhu, and was also called Hu Zheng. At first he ran a shop in Tunxi County and made *Caizhang* ink sticks. In the year of Qian Long 47 (A.D. 1782), he took over as his foundation the old shop of a Xiuning ink maker, Wang Qi-mao, and replaced the old shop's name with *Hu Kai-wen Ink Shop*. When he began business, he used the old moulds of the foregoing makers. Later he created his own varieties known as *Cang Pei Shi* ink sticks. At that time, a lot of makers closed their shops for one cause or another, and he seized the chance to expand his business. In time his products found their way to many big cities all over the country and also abroad. Hu Kai-wen created numerous varieties, and there were as many as 192 different prices for his *Cang Pei Shi* variety alone. As many as over 1900 old moulds accumulated by Hu Kai-wen were all kept on the shelves in an upstairs store room of his shop in the town of Xiuning County. I saw with my own eyes those moulds on several occasions, and in 1963 I selected and levied five sets of the best to be displayed in the Anhui Provincial Museum. The inscriptions and designs of the rest were all carefully developed on to paper by ink as data to be preserved. However, the priceless old moulds were grievously scattered and lost during the 'ten years of disaster'.

After a review of the development of ink-mould engraving in Huizhou, one cannot help acknowledging that ink making in China can indeed be traced back to very remote antiquity. During the time when China was ruled by the Ming and Ching Dynasties, ink making had been fully developed, and mould engraving had reached the

highest level in history. This unique art was not only held in esteem by people at that time, but was also very much cherished by later generations.

Included in the present book are five sets of mould engraving of fine collections of choice ink sticklets. They were developed on to paper by Comrade Shi Huang-shan from the five sets of ink moulds, which are now displayed in the Anhui Provincial Museum. The decorative designs, inscriptions of the moulds ought to be reversed, of course, and when stamped on to the sticklets, they are obverted. To ensure our reader a convenient appreciation, we have presented them on the pages of this book as if they were actually seen on the ink sticklets in their original sizes.

Shi Gufeng
in Hefei , August, 1984.

まえがき

徽墨はわが国の伝統的民族工芸品の一つである。それを造りあばる——墨型は安徽省民間においてのユニークな彫刻芸術品となっている。

墨型は徽墨に属していて、その彫刻芸術の発展は墨の産業と密切に関係している。秦時代（紀元前255～209年）以前、墨は大抵自然墨であり、人工で造る墨は約漢時代（紀元前206～紀元220年）からしはじめたのである。《漢宮儀》という尚書に「尚書郎起草にあたり、月に隃麋大墨に小墨を一本ずつ賜う」、《東宮旧事》に「皇太子初拜す、香墨を四丸賜」という記事によると、漢時代から墨が仕様としての大小と形としての「本」、「丸」とがあると知られているだろう。近年來、河南省陝県劉家渠にある東漢墓から発掘されてきた五塊の残り墨、南京老虎山から出土された晋時代（紀元265～419年）の三本足の硯の上にある墨塊などによれば、漢と晋時代に墨の形が簡単で、手で揉まれてきた原始的軟かい墨、あるいは簡単な木型で造られた塊状の無地のものだろうと考えられている。

唐時代（紀元618～906年）になってから、奚超と奚廷珪という手芸職人が墨の造る経験に工夫して、大いに墨の品質と型工とを高められた。かれらは墨型の表面にある美しい紋と文字の彫刻の飾りとを重要視にしたため、造られた墨は「豊富で精密、漆如く光る」といわれていたのであった。宋時代（紀元960～1278年）の李孝美氏の《墨譜法式》には、奚廷珪・柴珣らの十五名大家のつくった墨型は円塊、矩形、楕円等の形となっていて、表面に竜の紋、裏に文字が題してあって、いずれも素朴なものだったということもかいてあった。1978年安徽省祁門県にある北宋時代の古墳から発掘された徽墨塊は、唐時代の「文府」と

組み合わせて梓にあてはめて総括的な墨型を組み立てられるようになったということなのであり、この墨型を使えると、製造工程も節約し、工芸効果も高めることができるようになったという。

明時代の中葉以後、製墨産業では新たな局面がふたたび現われ、徽墨生産は商品生産として発展させてきた。同産業の製作家の中でもつとも有名な方于魯、程君房両家は互いに競い合い、当世においての輝かしい名声のある人物となったが、かれらは模型、絵と彫刻につとめて独創的な新しい様式をはかり、また全力を傾注して有名な画家や彫刻師を招聘して、そしてそれぞれの造られたすべての墨の様式を《方氏墨譜》と《程氏墨苑》の中に載せられて自らで刊行した。これらの墨譜は明時代の墨型芸術を研究に対して極めて貴重な資料となっている。

方・程両家を代表としての明時代の製墨家はどちらもその単体の大きい、丸いものをもっとも典型的なものとされていて、それと反して、邵格之・汪中山を代表としての製墨家らは同時に独特な風格のある小さい塊の集錦墨を作りはじめた。墨工の出身で、豊富な経験と熟練の技術を身につけた邵・汪両氏は自らが造っていた種類の違った墨をあつめて、箱に入れ、「叢賞墨」あるいは「聚珍墨」という名をつけてから、一通りをなす叢墨のひながたになった。したがって集錦墨の発明人は汪中山だといわれることもあるものの、実は集錦墨の誕生はもっとこの前のことだったという。最初、墨の収集家はそのあつめた各種の墨から優良品を選んで飾りして一定の数で一通りになって、「義墨」と「墨品」という名をつけるのとことであり、なお、《十六家墨説》の中にも「昔、蘇子瞻黄の雪堂にて、三

十六丸の墨を試み、中から優良品を選んで一通りに合せて、雪堂義墨と名づけた」という。この記事によると、これがまさに集錦墨の先駆と考えられるだろう。明と清時代(紀元1644~1908年)の間、「玄粟齋」という店にいた有名な墨匠呉叔大の造った集錦墨はその三十六丸のすべても、蘇子瞻の「雪堂義墨」にならって造られたものである。

清時代は集錦墨の出盛時期であり、曹素功・汪近聖・汪節庵・胡開文らは、自らの精製の集錦墨をもってこの時期の著名な製墨家として立たれたのである。

曹素功 歙県徽鎮生まれ、店の名は「芸粟齋」。初期は墨の職人呉叔大の店を引きついで経営し、もとの墨型にある落款を変えてつづけてやったのであった。そのあとに自らで小さい墨塊と集錦墨を設計し造ることは主としてその種類が全部で十八もあり、中には紫玉光を第一品とされていた。それをさらに黄山図と白岳図との两部分に分けられるが、黄山図は中心の三十六峰を三十六塊に分けられ、合せて全景の図になって、二重になっていた箱に組み入れ、螺甸墨でうわべを飾るし、「紫玉光」という三つの文字が金と青色ではめられていたのであった。白岳図は齊雲山十景という名勝を刻みつけ、十の塊に分けられて、全体に金、「紫光玉」の文字に青色が使われて錦箱に組み入れ、うわべを赤漆で絵、きらびやかで飾りたてていた。

汪近聖 績溪県尚田人 前述の曹素功家の墨を造る職人

県城内で「鑒古齋」を開店して集錦墨の製作で有名になった。氏は「方法は必ず古代に従い、形式は必ず新たに従う」を宗旨としていたから、造られた十箱の墨は最高統治者のおめがねになって、名声がひびきわたったし、世の人にも「今日の近聖よ、昔日の廷珪だ」と称賛された。かれは宮中用の墨、清の乾隆年代の墨の献上品の十六種類の図をあつめて、三巻である《鑒古齋墨叢》を刊行した。汪近聖が宮中用のため造った集錦墨は質が堅くて細いだけでなく、図案もこの上なくよかった。墨型の精工と飾りの華美の面でもよく、墨の型を造る芸術を高めるようになった。それゆえ、嘉慶時期においての集錦墨芸術は明時代を超えていて最高峰に達したといわれている。

汪近聖にややおくれて登場した汪節庵氏は歙県信行の人で、

字は蓉塢。乾隆 嘉慶時期に集錦墨を造る腕ききであった。同県の巖鎮で「函璞齋」を開店し、造った墨は七十九種類にも達していて、常に貢物として選ばれ、中には西湖十景と倣古錢集錦墨がもっともすぐれて、当時では非常に名高いであったという。

胡開文 名は正、字は天柱、績溪県上莊の人。初めて屯溪県で彩章墨店を開店したが乾隆四十七年(1782年)休寧にある汪啟茂のふるい舗面を引きついで胡開文墨店を開設し、前述のいくつの店の古い墨型を利用して、自らで「蒼佩室」という墨を造った。かれは光緒時期以前の多くの墨店が操業停止する機会に乗じて経営を拡大し、ついに全国の各大都市にひろがれ、銷路は国外までも達してきた。胡開文のつくった墨は種類が多くてわずかに「蒼佩室」の値段表に書いたのは百九十二種類余もあったが、かれの集めていた古い墨型も約千九百余あり、解放後全部休寧県の老店の二階の倉庫にある木棚に置いてあるが、残念ながら、十年の「文化革命」のためこれらの古い模型は、全部で散逸させてしまった。筆者はそれらをいく度も見に行ったことがあって、1963年その中に五通りの精品を選んで安徽省博物館藏品として徴収してくれた。ほかの墨型はただ資料として拓本を保存していた。

徽墨々型の彫刻芸術の発展の歩みをながめると、遠くの源と連続して絶えないといわれるだろうが、とくに明と清との際、徽墨の生産は繁昌時期に入ってきて、徽墨々型の彫刻芸術も歴史的な最高水準に達した。それが芸術の一種として当時の人間に推しあがめられたばかりでなく、後の世代にも尊重されているだろう。

この本の中で集められていた五つの組の集錦墨型 彫刻の図は、すべて石黄山氏が安徽省博物館に収集しあげた墨型の木ずりであり、もとの墨型の紋と字は皆反していて、墨に捺印すると正になることとなっているが、いま鑑賞に便利するため、その反形した木ずりを正に換えて版を造ったし、また大きさももとのまま現わっていたのである。

石谷風

一九八四年八月合肥にて

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御製四庫文閣詩墨墨模雕刻藝術

Mould Engraving for Casting
Imperial Ink Sticks Showing
Pictures of Quadruple Libraries
with Inscribed Poems

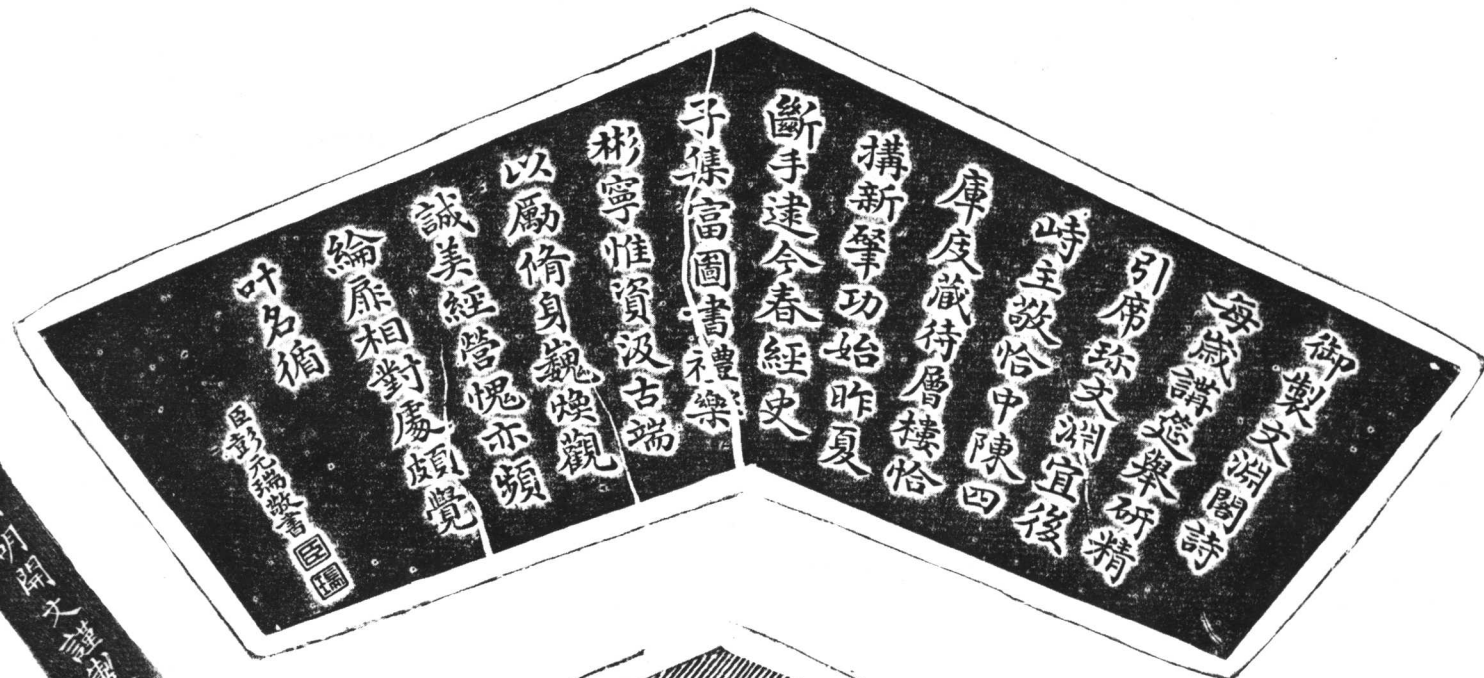
皇室ための四庫文閣詩のある

墨型の彫刻芸術

四庫文閣指北京故宮的文淵閣、瀋陽故宮的文溯閣、圓明園的文源閣、熱河的文津閣、都是收藏《四庫全書》的場所。此套墨模是胡開文於光緒年間，聘請涇縣著名雕模藝人王綏之翻刻的。原墨模爲乾隆內府製。墨面御製詩爲彭元瑞書。彭元瑞字輯五，乾隆進士，官至工部尚書。插圖由沈喻繪製。沈喻字玉峰，奉天人，內務府司庫，善畫山水，尤長樓閣。此套墨模繪圖揉合中西畫法，具有濃厚的宮廷界畫風格。原墨模刻工，由宮廷控制的一部分名工巧匠擔任，姓氏不詳。

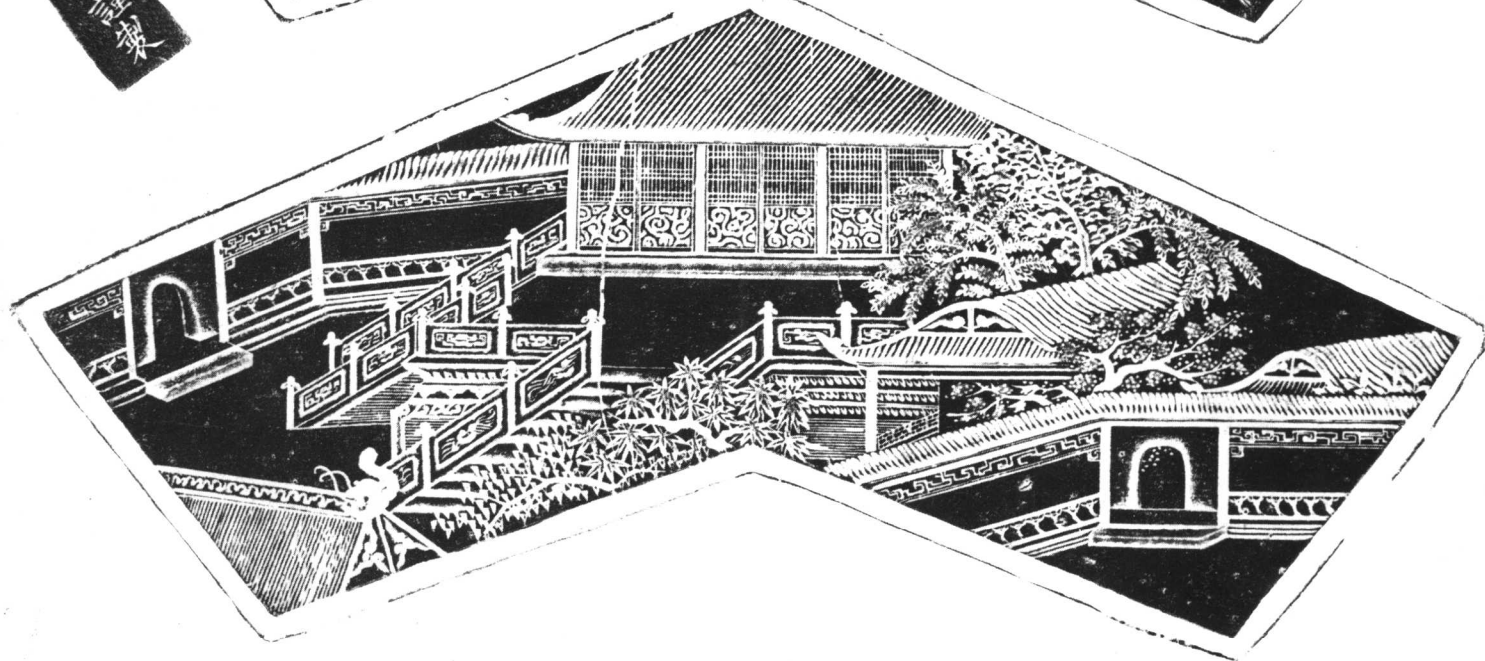
四庫文閣とは北京故宮の文淵閣、瀋陽故宮の文溯閣、圓明園の文源閣、熱河の文津閣のことをさして、それらのいずれも「四庫全書」を収蔵する場所でした。このセットの墨模は胡開文が光緒年間に当時涇県でよく知られた模型職人王綏之を招聘して翻刻してもらったものである。もとの墨模は乾隆内府につくられたものであり、墨面の皇室ようための詩は彭元瑞の書いたものであった。彭元瑞は字が輯五、乾隆の進士であり、官が工部尚書の地位に至った。さし絵をかくのは沈喻であり、氏は字が玉峰、奉天の生まれ、内務府の司庫であったが、山水を画くのがうまかったがもっとも得意のが樓閣を書くことであった。このセットの墨模の絵は、中・西の手法をまじりあわせて濃厚な宮廷絵の風格を表していた。この墨模を彫刻したもとの工匠らは、皆宮廷に支配された一部の有名な工匠に担当されて、氏名が詳しくない。

By *Quadruple Libraries*, we mean *Culture Origin House* in the Imperial Palace in Beijing, *Culture Traces House* in the Imperial Palace in Shenyang, *Culture Source House* in Palace-Garden of Yuan Ming Yuan and *Culture Inheritance House* in former Rehe Province. *Quadruple Library Encyclopaedias* were kept in the above mentioned libraries respectively. The present ink moulds were imitated and carved in the years of Guang Xu by a famous engraver Wang Sui-Zhi, who was invited and engaged by Hu Kai-wen. The original moulds were made under the supervision of the head of the Imperial Depositary during the years of Qian Long, and the inscribed poems were the calligraphic works of Peng Yuan-ri, who, styling himself Ji Wu, was a successful candidate in the highest imperial examinations, and was finally promoted to the rank of minister of the Ministry of works. The engraved pictures were originally drawn by Shen Yu, who, styling himself Yu Feng and a native of Feng-tian County, was head of the Imperial Depositary. Shen Yu was good at painting fine buildings as well as landscapes. Because he successfully assimilated the merits of both Chinese and western fine arts when he drew the pictures for the ink sticks, he was able to bring about a singular style in depicting the palace buildings. The original moulds were engraved by artisans hired to work for the palace, but their indentities are not known.



御製文淵閣詩
每歲講筵舉研精
引席珍文淵宜後
時主敬恰中陳四
庫度藏待層樓恰
構新肇功始昨夏
斷手逮今春經史
子集富圖書禮樂
彬寧惟資汲古端
以勵脩身觀煥觀
誠美經營愧亦頻
綸扉相對處頗覺
叶名循
臣等不勝感荷之至
臣等不勝感荷之至

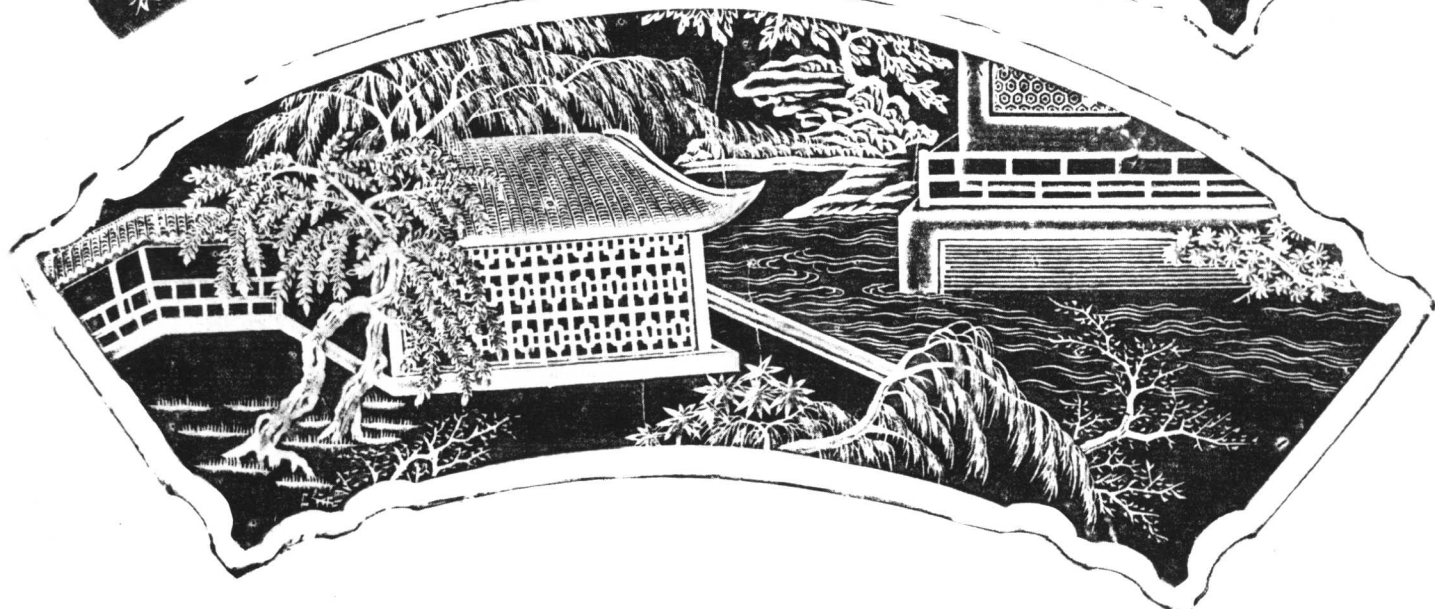
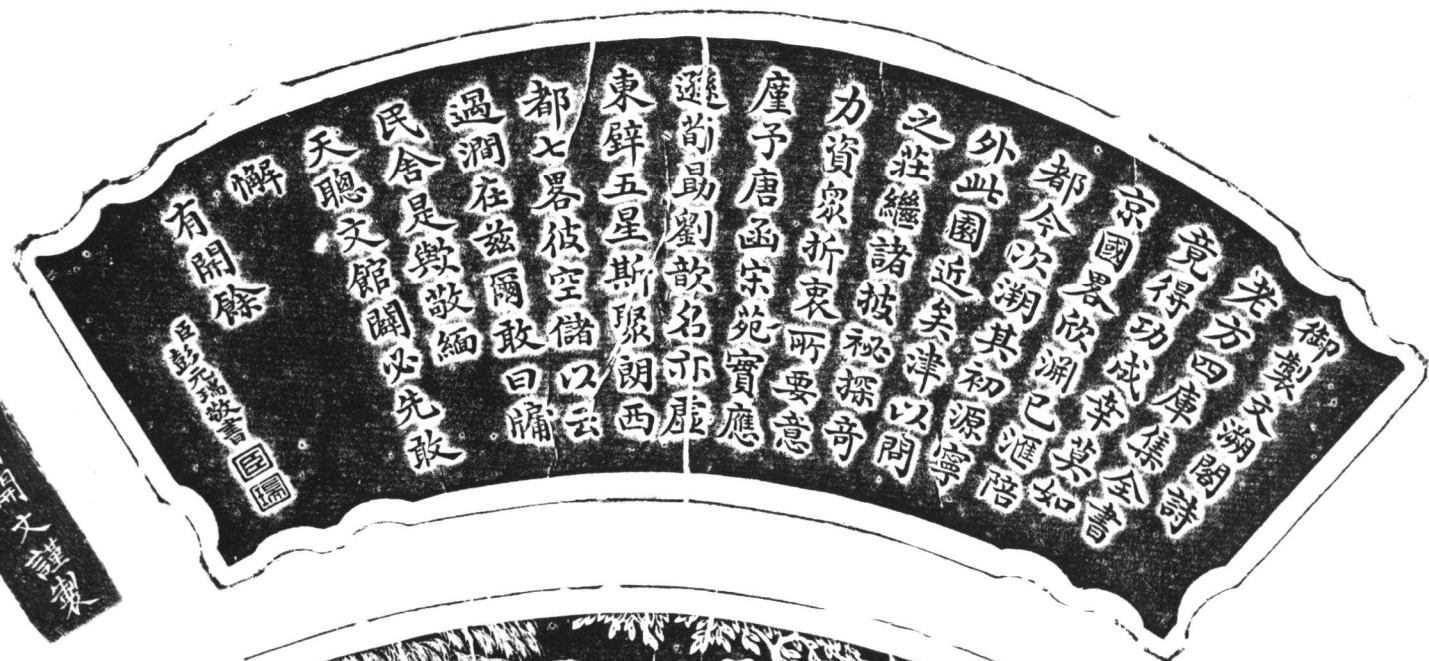
徽州胡開文書



(一) 文淵閣 北京故宮の文華殿の後に在り、乾隆三十九年(1774年)に建てられたものであり、浙江省の范氏「天一閣」にならってつくったものではあるが、たたきつちの上にそれぞれ大柱が六本立っていて、あおいカワラをかいで、閣の前には甃方池があり、その上に一本の石梁が跨って、御河の水を引いて池に注ぐこととなっていたが、閣の背後には石を積み重ねてつきやまとし、あたりは幽雅なのであった

〔一〕文淵閣 在北京故宮文華殿後，建於乾隆三十九年(1774年)。建築倣浙江范氏天一閣，三重上下各六楹，瓦用青綠色，閣前有甃方池，跨石梁一，引御河水注入，閣後疊石爲假山，環境幽雅。

1. Culture Origin House is situated behind Flowery Hall in the Imperial Palace in Beijing, and it was built after Fang's Tian Yi Hall in Zhejiang Province in the year of Qian Long 39 (A.D 1774). It is a three-storeyed building supported by six columns from the ground to the top and roofed with dark green tiles. In front of it is a brick-lined rectangular pool bridged by a monolithic beam, with its water channelled from the moat encircling the Imperial Palace, and behind it is a rock-garden. So, the entire environment is tranquil, tasteful and elegant.



〔二〕文溯閣 在瀋陽故宮西部，前有戲臺、嘉蔭堂，後有仰熙齋。乾隆四十七年（1782年）建。除用以藏貯《四庫全書》外，也是皇帝東巡盛京（瀋陽）時讀書、看戲之處。其建築形式亦倣天一閣，面闊六間，二樓三層重檐，前後有出廊，瓦用墨綠色。

（二）文溯閣 瀋陽故宮の西部に在り、閣の前には舞台、嘉蔭堂、後には仰熙齋が立てられていた。この閣は乾隆四十七年（1782年）に建て、「四庫全書」を収蔵するほか、また皇帝の盛京（瀋陽）を巡なさる時の本を読み、芝居をごらんなさるところであつたのである。その建築形式も「天一閣」になつたものであり、表は六室ほどの広さ、二階建てに檐三重、前後とも出廊（ろうか）をしつらえていたが、ふかれた瓦が鉄色となつていた。

2. Culture Traces House is in the west of the Imperial Palace in Shenyang, and standing before it are the imperial stage and Jia Yin Hall and behind it is Yang Xi Hall. It was built in the year of Qian Long 47 (A.D. 1782). Quadruple Library Encyclopaedias were kept here. Besides, the emperors used to do their reading or watch operas here

when they chose to go on a tour of inspection of Sheng jing, which is now known as Shenyang. Being an imitation of Tian Yi Hall in architectural style, this two-storeyed building, the roof of which is triple-eaved and dark - green - tiled, has a basement large enough for six spacious rooms and a veranda in the front and another in the back.