

故宮古硯選萃

Masterpieces of Chinese Inkstones
in the National Palace Museum

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國立故宮博物院印行

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序

筆墨紙硯，向稱文房四寶，爲文人所重視。四者之中，惟硯可久存，尤爲文人所寶愛，偶有佳品，鑒藏品藻，傳爲藝林佳話。

硯之品質，以能發墨而不滲墨者爲上。能發墨，則省磨墨之時間；不滲墨，則墨貯硯中，可以久用。合乎此種需要者，漢之磚瓦，唐之澄泥，以及唐宋以來之端歙石硯，最爲上乘，其他如瓷硯、玉硯之屬，所製不多，亦非上品。

內府藏硯至夥，清高宗時，曾輯爲西清硯譜，凡二十四卷，錄器二百餘方，舉凡陶、石、瓷、玉、磚、瓦、澄泥之屬，無不備具，所錄之器，均繪有圖形，一洗前人圖譜詳於說明而略於圖繪之弊。然手繪之圖，往往失真，器之色澤亦無以表明，仍未能使閱者有清晰之概念。本院特將所藏之硯，選其精者五十件，輯爲選萃一書，用原色版彩印，並詳記其尺寸，題識等於說明之中，庶使閱者能明瞭每件之狀況，或亦藝林人士之所許也。

本書選提及編輯，均由本院編輯吳鳳培君主持，協助者爲幹事張來福，特誌之以不沒其辛勞。

中華民國六十三年四月 蔣復璁謹識

序

筆墨紙硯は従来「文房四宝」と称されて文人に重視されてきた。この四者の中でも硯だけは永く保存することができることもあって特に宝物のように愛され、佳品でもあろうものなら鑑藏品評され、それらは芸林の佳話として伝えられてきた。

硯の品質は発墨(墨の濃くでること)がよく、滲墨(墨を吸うこと)しないものを上品とする。発墨がよければ墨を磨る時間が省かれ、滲墨しなければ墨の貯めがよくて長く使用することができるからである。この種の要求に合うのは漢の磚瓦、唐の澄泥および唐・宋以来の端(溪)・歙(州)石硯が最上である。その他の例えば磁硯・玉硯などは製品も多くはないし、硯としては品質も上等とはいえない。

内府にはきわめて多くの硯を蔵し、清の乾隆帝のときに「西清硯譜」二十四巻を編集して二百余器を載録したが、ひろく陶・石・磁・玉・磚・瓦・澄泥の類に渡るまでのすべてを含んでいる。そこに載録した品はいずれも図形を描き、前人の図譜が説明にのみ偏して図絵に粗略であった弊を一洗している。しかしながら手描きの図は往々にしてその真相を失い、器の色沢を表わすこともないので、閲覧者に明確な概念をつかませることができない欠点を持つ。そこで本院では特に所蔵の諸硯の中より精品五十点を選んで選萃の一冊とした。編集するにあたっては、主として原色版で印刷するとともにその寸法・題識などを解説の中に詳記したので、読者は各品の実相を明確にとらえ得るであろう。この点については芸林の人達も異論なく認められることと思う。

本書の選択と編集はともに本院編輯の呉鳳培君が主持し、幹事の張来福君が協力した。特にこれを記してその辛勞を明記するものである。

中華民國六十三年四月 蔣復璁謹識

Preface

Writing brush, ink stone, paper, ink-stone: these four types of literary treasures are things to which a scholar attaches much importance. Of these four only the ink-stone is long-lasting. As a result it is especially treasured by scholars. Occasionally there are ones of distinguished quality. These famous pieces are authenticated, collected and passed down as legends in artistic circles.

The highest quality ink-stones are able to emit ink and do not absorb it. Those that emit ink save time when grinding ink. If it does not absorb ink, then the ink is stored in the ink-stone and can be used for a long time. Considering these needs and requirements, Han Dynasty tiles, T'ang Dynasty refined clay and Tuan-hsi stone ink-stones made since the T'ang and Sung Dynasties are the best qualities. Others such as porcelain or jade ink-stones were not made in quantity nor were they of the highest quality.

The ink-stones in the Imperial Palace collection were numerous. At the time of the Ch'ing Emperor Ch'ien Lung the twenty-four chüan Hsi-ch'ing yen-p'u was compiled. In it were recorded more than two hundred ink-stones made of the following materials: earthenware, stone, porcelain, jade, brick, tile and refined clay. All were catalogued and illustrated thus making up for the shortcomings of the previous catalogue which had only a detailed explanation and no illustrations. However, the sketches of the Ch'ien Lung catalogue were often not very accurate. The color as well was not indicated clearly. Consequently the reader was unable to get a precise conception of each object. The fifty exquisite ink-stones especially selected from the Museum's collection for this masterworks volume are illustrated with twenty-eight original color plates and twenty-two black and white plates. Furthermore, the measurements, inscriptions, etc. are recorded in detail in the catalogue entries so the reader can understand the particulars of each object. The book will be well received by scholars in artistic circles.

Wu Feng-p'ai deserves special thanks for his efforts in the selection for and editing of this volume. The assistance of Chang Lai-fu is also gratefully acknowledged. The English translation was prepared by John Seto.

Chiang Fu-ts'ung

Director

March, 1974

Taipei, Republic of China

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圖
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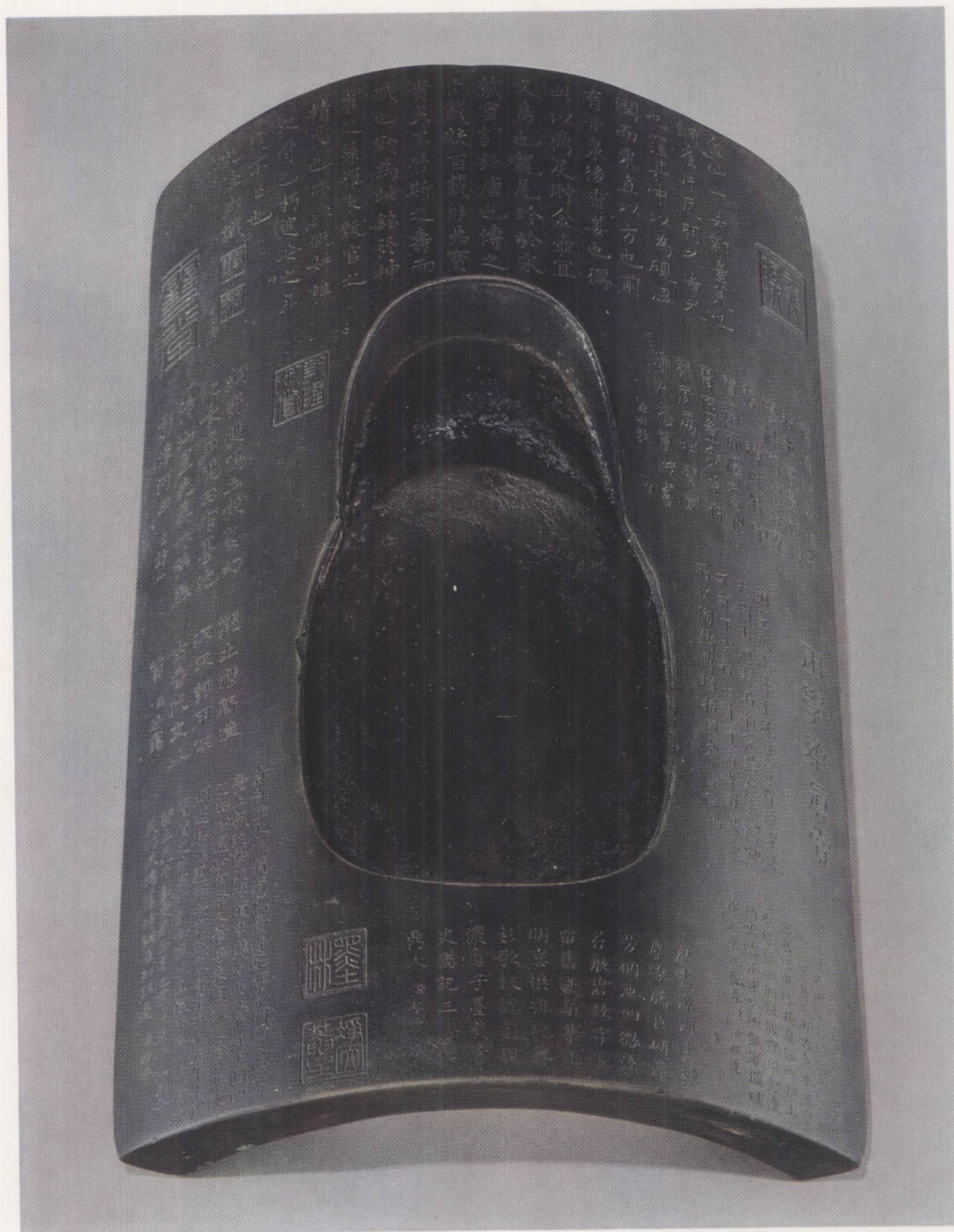
PLATE

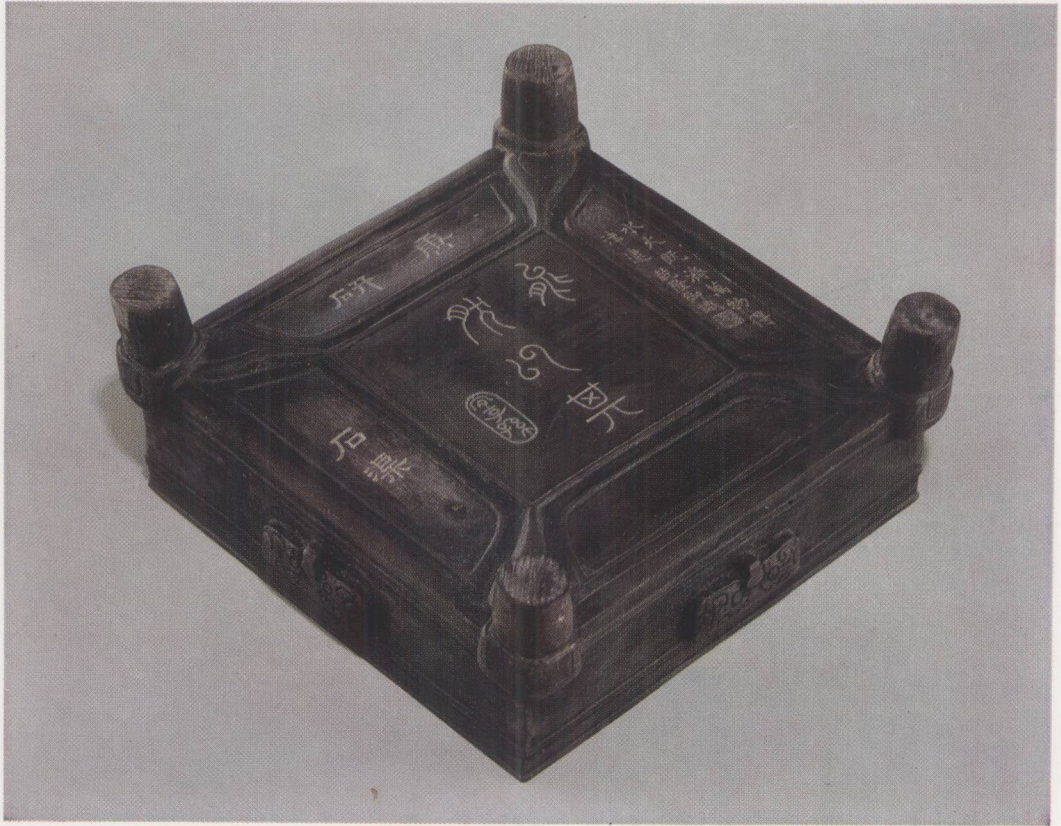




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