

Universal Multiple-Octet Coded Character Set  
International Organization for Standardization  
Organisation Internationale de Normalisation  
Международная организация по стандартизации

**Doc Type:** Working Group Document  
**Title:** Proposal to add one common character used for Duanxi inkstone to UAX #45  
**Source:** Eiso Chan (陈永聪, Culture and Art Publishing House)  
**Status:** Individual Contribution  
**Action:** For consideration by UTC  
**Date:** 2023-05-24

This document includes only one character which is used for the decorative pattern of [Duanxi inkstone \(端砚\)](#), which is mainly commonly used in Zhaoqing City, Guangdong Province (广东省肇庆市). The corresponding word of this character is also common in Cantonese, but this form is just common in the western part of Guangdong Province (粤西).

## 1. Proposal

I propose to include this character to UAX #45 for the future IRG WS submission.

Glyph	IDS	RS	FS	TS	kMandarin	kCantonese
㗗	𠂇火奈	86.8	1	12	nà	naat3

The Cantonese reading is based on the corresponding word itself, and the Putonghua reading is collected from the daily experience, because the common substitutive form is 捺 (U+637A), and the local people often accept the Putonghua reading of 捺 for this character.

## 2. Brief introduction

This character (㗗) is often used for the decorative pattern of Duanxi inkstone, but it is also used for a common word in Cantonese and other Chinese Yue-sub-dialects.

Chinese traditional stationery is often called as “文房四宝” (wénfáng sìbǎo) in the long history, which mainly includes writing brush (毛笔), ink stick and ink (墨锭 and 墨汁), paper (纸) and inkstone (石砚), but it is not limited to these four. According to [GB/T 34852-2017 Chinese traditional stationery — Inkslab](#), the main varieties of inkstone include Duanxi inkstone, Shezhou inkstone (歙砚), Taohe inkstone (洮砚), Juque inkstone (苴却砚), Songhua inkstone (松花砚), Xuanzhou inkstone (宣砚), Yishui inkstone (易砚) and so on. Duanxi inkstone is treated as the best one among the famous inkstones. Just as its name implies, Duanxi inkstone is produced in Duanxi River (端溪) valley, which Duanxi River means current Xijiang River (西江) basically and it mainly refers to several parts of current Zhaoqing City as the Chinese local cultural symbolization. Zhaoqing City is also called as the capital of inkstone in China (中国砚

都), so the campus of [Zhaoqing University \(肇庆学院\)](#) is called as “砚园” (Yànyuán) commonly by the students and teachers, and there is one trunk road in Duanzhou District (端州区) named as Yandu Avenue (砚都大道).

Inkstone is a stone for grinding and containment of ink in Chinese traditional writing and painting. Fig 2.1 shows one inkstone collected in [The Metropolitan Museum of Art](#). This is the back, and it shows one picture of the view near Duanxi River. In the picture, the producer carved one kind of decorative pattern like the eyes of the stone (石眼) as the natural and the reflexive moons skillfully. Please see other Duanxi inkstone collections in the appendix.



*Fig. 2.1 端溪圖端硯, collected in The Metropolitan Museum of Art*

In 2009, Chinese calligraphy had been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO as Fig. 2.2 shows, and Chinese traditional stationery is the important tool related to Chinese calligraphy, that means it is necessary to cover all the character used for them, and the one mentioned in this document is one omission in the early encoding works unfortunately. As a Chinese Yue-sub-dialects native speaker, I have known this character since I was young and have been using it all along, so I suggest including it in UAX #45 and submit to the future IRG working set as soon as possible.

## Chinese calligraphy

China



Inscribed in 2009 ([4.COM](#)) on the Representative List of the Intangible Cultural Heritage of Humanity

Chinese calligraphy has always been more than simply a tool for communication, incorporating as it does the element of artistry for which the practice is still valued in an age of ballpoint pens and computers. Indeed, calligraphy is no longer the basic tool of intellectuals and officials but has become the preserve of professional artisans and amateur enthusiasts. Whether they are recording information or simply creating beautiful forms, calligraphers' brushes are used to ink five different styles of script, known as 'seal', 'official', 'cursive', 'running' and 'regular'. The art may appear on any writing surface – even the rocky walls of cliffs – but it is especially common on letters, scrolls, works of literature and fan coverings. Today, in addition to traditional master-apprentice instruction, calligraphy is also taught at school. Many ceremonies that mark national celebrations and religious rituals incorporate the practice and calligraphy has itself proved influential on modern art, architecture and design. In its distinctive Chinese form, calligraphy offers an important channel for the appreciation of traditional culture and for arts education. It is also a source of pride and pleasure for the Chinese people and embodies important aspects of the country's intellectual and artistic heritage.



*Fig. 2.2 Introduction on Chinese calligraphy on UNESCO*

(<https://ich.unesco.org/en/RL/chinese-calligraphy-00216> )

In [DB4412/T 11-2021](#) *Product of geographical indication — Duanxi inkstone*, this character (燦) is used for five common kinds of decorative patterns, but the character was substituted as 捺 temporarily because the proper one has not been encoded yet. I show all of them and the original Chinese definitions and the pictures as below. Note that this standard is related to [DB44/T 306-2006](#) *Duanxi inkstone*.

*Table 2.1 Decorative patterns related to the submitted character*

Name	Chinese Definition	Picture
冻上火燦	在鱼脑冻或浮云冻中出现的火燦	

Name	Chinese Definition	Picture
火燎	在砚中出现好像用火烙过的痕迹，又如被熨斗烫焦呈紫红或红黑色、微红色的片状或点状，在砚石中普遍都有出现	
马尾纹火燎	呈紫红微带黑或深紫色微带红，形状有直纹的微线条或斜纹流线形的线条组成，是分散的马尾巴纹状，形态自然，粗细相间，别具一格	

Name	Chinese Definition	Picture
金线火捺		
胭脂火捺	其形状呈圆形或椭圆形，中心部位较深色，其色泽是深红色或红黑色，是赤铁矿的聚焦点	

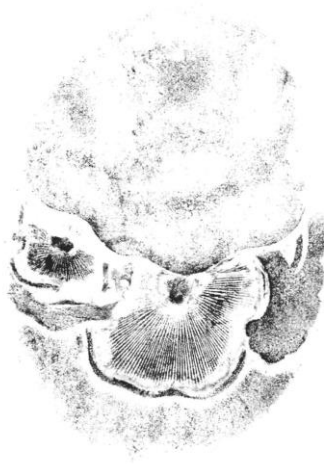
The most famous Duanxi inkstone related to the submitted character in Beijing is the one collected by [Mr. Zhu Jiajin \(朱家澹\)](#), which is called as “顾二娘制菌砚” (Gù Èrniáng-zhì Jūnyàn). As Mr. Zhu wrote in his book, Gu Erniang was a famous inkstone producer born in Suzhou (苏州) in Qing Dynasty (清代). At that time, she once produced the inkstones for many literates, and her works were highly sought after in society. Please also see Figs. 3.8 through 3.10. Ms. Zhu Chuanrong (朱传荣) is Mr. Zhu Jiajin’s daughter. She once includes so many inkstone rubbing collected by Mr. Zhu and his family in one book, and this Duanxi inkstone is also shown on the book as Figs 2.3 and 2.4 show, but the submitted character is shown as 捺 wrongly.

Mr. Zhu’s ancestral home is in current Xiaoshan District, Hangzhou City, Zhejiang Province (浙江省杭州市萧山区), but his family and Tan’s family have a good relationship. Tan’s family here means the host family of Tan’s private home cuisine (谭家菜). Tan’s private home cuisine was created by Tan Zongjun (谭宗浚) in Qing Dynasty, who was born in current Baiyun District, Guangzhou City, Guangdong Province (广东省广州市白云区), so he and his family introduced so many Cantonese cuisine (粤菜) cooking techniques into Tan’s private home cuisine. In 1909, Tan Zuren (谭祖任), the son of Tan Zongjun, relocated to Mishi Hutong (米市胡同) from Yangrou Hutong (羊肉胡同) in Beijing, that meant Tan’s private home cuisine would be well-known to the public. As Mr. Zhu mentioned, he learned a lot from Mr. Tan Zuren on cuisine and culture, so Mr. Zhu was familiar with many things about Guangdong. Mr. Zhu was also an outstanding cultural relic expert, so his wording is reliable.

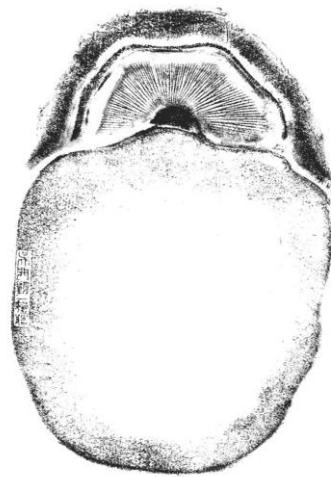


三十四 顧二娘製菌硯

硯寬七十四、長一〇八毫米。隨石形雕琢，渾然一體，富野逸之趣。此硯系端溪上等子石，細膩溫潤，滿佈胭脂暈，**人捺**近菌色。刀法合度，巧若神工。有篆書款：吳門顧二娘造。



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Figs. 2.3-2.4 朱傳榮：《蕭山朱氏藏硯選》，北京：生活·讀書·新知三聯書店，2012.10，ISBN 978-7-108-04131-9，pp. 101-102

In Cantonese, 捺 reads as naat6 and the submitted character reads as naat3, that means the tones are different. We also need to know how they read in Zhaoqing City now. I collected three records of the phonology for Zhaoqing City as below. The first line shows the tone type in Cantonese. For so many people lived out of Zhaoqing City feel the most different tones between Zhaoqing and Guangzhou is 阴去, but we need to focus on the entering tones here. In Books 1 and 2, 下阴入 (Tone 3 or 8) and 阴入 (Tone 6 or 9) in Cantonese are mixed as one tone, and the tone pitch mentioned in Book 1 is similar to Tone 4 in Cantonese, but the tone pitch mentioned in Book 2 is similar to Tone 3 in Cantonese. In Book 3, it shows 9 tones, 下阴入 and 阴入 are different, and the tone pitch of 下阴入 and 阴入 is the same as 阴去 and 阳去.

Table 2.2 Tones for Zhaoqing dialect

Book	阴平	阴上	阴去	阳平	阳上	阳去	上阴入	下阴入	阴入
1	55	35	33	11	13	41	55	11	
2	55	35	33	21	13	52	55	33	
3	55	35	33	21	13	52	55	33	52

Book 1: 肇庆市端州区地方志编纂委员会:《肇庆市志》, 广州: 广东人民出版社, 1996.10, ISBN 7-218-02244-8/K·505, p. 896

Book 2: 詹伯慧, 张日昇:《粤西十县市粤方言调查报告》, 广州: 暨南大学出版社, 1998.12, ISBN 7-81029-725-2/H·89, p. 10

Book 3: 肇庆市端州区地方志编纂委员会:《肇庆市端州区志》, 北京: 方志出版社, 2012.4, ISBN 978-7-5144-0447-0, p. 807

All in all, the readings of 捺 and 焮 in Books 1 and 2 are the same, but different in Book 3. If we believe Books 1 and 2, it is very easy to understand why some local people use 捺 is the common substitutive form.

In Hong Kong SAR, some people use 焮 to record the Cantonese word naat3, and Unihan Database shows the kCantonese property value of 焮 (U+712B) is naat3 as well, but I don't think it is a good usage. 焮 is the variant of 蕪 (U+7207) which the kCantonese property value is jyut3, and 焮 is an important character used for Chinese acupuncture as Fig. 2.5 shows.

## 二、灸焮疗法

〔概念〕 灸法是用艾绒或其它药物放置在体表的穴、部位上烧灼、温熨,借灸火的温和热力以及药物的作用,通过经络的传导,起到温通气血,扶正祛邪,达到治病和保健目的的一种外治方法。常可分为艾炷灸、艾条灸、温筒灸和天灸(药物发泡法)等几类。

〔器材〕 艾:容易点燃生热的灸料(如灯芯草、硫磺、竹茹、黄蜡、桑枝、桃枝等);具有芳香或刺激性的灸料(如木香、豆豉、葱白、白芥子、胡椒、大蒜等)。一般以艾为常用,也可根据病情需要,在艾绒内加进后两类灸料,或单独使用后两类灸料。温筒灸需用温灸器。

〔方法〕

1.艾炷灸法:分着肤灸法和隔物灸法。着肤灸法又称直接灸法,施灸时先于施灸穴、部位涂以少量凡士林或大蒜汁,然后在其未干期间将艾炷放在所涂之处,再点燃施灸,灸满规定壮数为止。隔物灸又称间接灸法,施灸时先在施灸穴、部位放上姜片(隔姜灸)、大蒜片(隔蒜灸)、碎盐(隔盐灸)、附子片(附子灸)、碎胡椒(胡椒灸)、或葱泥(隔葱灸)等,然后再放艾炷灸之,灸满规定壮数为止。

Fig. 2.5 赵峰, 赵辉:《中医奇特疗法临证阐释》, 兰州: 甘肃科学技术出版社, 1993.5, ISBN 7-5424-0437-7/R·117, p. 72

If the users will have become accustomed to use 炳 to record the Cantonese word naat3, they will misread the papers and books on Chinese acupuncture, because the meanings between 炳 and the Cantonese word naat3 are not exactly the same. 燎 will be the better one to record the Cantonese word naat3.

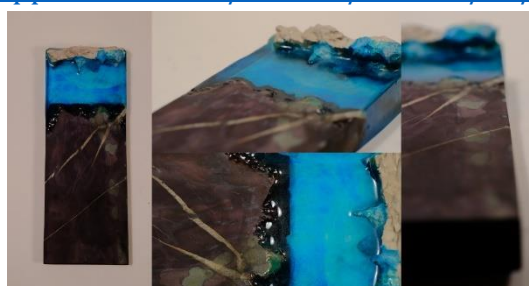
In other books, I also found other wrong form as 燎 (U+71CE), 鐔 (U+933C) and so on for the substitutive form. All are not better.

Now, Duanxi inkstone has become one of the important parts in the daily life and works of the local people in Zhaoqing. They have a festival to inherit the skills (Fig. 2.6); the students of Arts and Crafts Major, School of Fine Arts, Zhaoqing University developed the innovative styles (Fig. 2.7); there is one island called as “the island of inkstone” (砚洲岛), which the story is related to Justice Bao (包青天), and it is also Chen Huanzhang’s (陈焕章) hometown (Fig. 2.8); the local people also call the inkstone as “purple cloud” (紫云); etc.



*Fig. 2.6 Teacher Worship Festival of Duanxi inkstone in 2019*

(<http://static.nfapp.southcn.com/content/201905/12/c2212053.html> )



*Fig. 2.7 Student’s work in 2022*

This work was called as 《盘古开天》 and produced by 阮咏聪. The producer added epoxy resin and ceramic blocks as raw materials.

([https://mp.weixin.qq.com/s/dzRiIaFM2j6siw\\_hd0Cuyg](https://mp.weixin.qq.com/s/dzRiIaFM2j6siw_hd0Cuyg) )



*Fig. 2.8 “The island of inkstone”*

(<https://www.mafengwo.cn/sales/8147291.html> )



### 3. Evidence

少。有人从中大饱私囊，发了横财。那天在府上送砚的家伙，就刮了不少民脂民膏，百姓都给害苦了。

包公越听越生气：“怪不得民不聊生了！”

回到衙门，包公派人把经办进贡端砚的杨书吏找来，问：“给皇上的贡品准备得怎样了？”

杨书吏得意洋洋地说：“启禀大人，贡品早已恭要啦。给大人送礼用的端砚，小人也准备好了。”说着，双手捧上一块端砚：“这是用今年新开洞坑的石料做成的，主人称它为砚。大人请看砚中的石品。”他指着砚中磨墨的地方介绍说：“墨塘中那个铜钱大的紫色红晕叫火炼，犹如漫天彩霞中刚出山的朝阳。好比大人如日方东，前程远大。”

包公一言不发，双眉紧锁。杨书吏以为包公嫌砚不够好，又捧上一块：“大人请看，这砚有三种名贵石品：这里象含露欲滴的芭蕉叶刚刚展开的地方，叫蕉叶白；这里象白色云彩的地方叫鱼脑冻；这里反射着金光银光的石纹叫金银线，好比大人富有万贯家财。”

包公用鼻子哼了一声。

杨书吏又以为包公嫌砚还不够好，又赶忙捧上一块：“这是从皇坑（本地人叫老坑）开采出来的石料雕刻而成的。砚里有石品中最珍贵的石眼——鸲鹳眼。大人请看，这石眼里一层层的碧晕围着圆圆的瞳仁，如珠剖蚌，如月当空。这石眼在下雨前表面晦暗，蒙着一层水汽，天气转晴，便晶莹生辉，好比……”

包公一挥手打断他的话：“快把进贡的案卷拿来！”

包公翻开案卷一看勃然大怒：“历年进贡的端砚都是十二块，为何向下边征收的端砚年年增加，今年已达一百块？”

杨书吏现在才明白，这回是拍马屁拍在驴腿上，吓得脸如土色，扒在地上叩头如捣蒜：“前任知郡事离任时带走了三十块。”

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Fig. 3.1 覃志端，刘伟铿：《包公掷砚化渚洲——肇庆羚羊峡风物传说》//《榕树文学丛刊》编辑部：《榕树文学丛刊 一九八二年第一辑（总第十辑） 民间文学专辑（三）》，福州：福建人民出版社，1982.6, p. 173

此得名。洞高66米,钟乳低垂处26米,宽40米,狭处9米。洞中有一河贯腹而流,长660米,宽3米,水深3~10米。洞内总面积3.8万平方米,游程1,000米,有石笋、石幔、石柱、石乳,其中有一高达7米的“刘三妹石”巨柱。古时,燕岩洞边建有三妹祠、立琴庙、文昌阁,现遗址尚存。在洞内峭壁上,还刻有历代诗词。在燕岩毗邻,有黑岩、风洞、朝岩、云岩等风景点。

**【燕岩歌圩】** 在燕岩所在地桥头区,每年农历六月六日,全区人都来燕岩聚会举办歌圩。有的在河滩上搭棚唱大戏,有的在河畔摆卖,有的在石崖上捕燕掏燕窝,更有成千的青年男女到此对歌寻爱。小伙子一式崭新的唐装衣裳,头扎素色头巾,腰扎花围兜。他们成双成对地按一定的曲词以问答形式唱和,常常从日出唱到日落,风雨无阻。在对歌中,双方如情投意合,他们就会走进树林或岩洞里,互赠定情信物。

**【端砚】** 是我国著名的传统工艺产品。为文房四宝之一,被列为四大名砚之冠,产于肇庆市东郊西江羚羊峡斧柯山端溪一带,已有1,360多年历史。以石质坚实、润滑、细腻、娇嫩而驰名,有“砚面多姿,呵气研墨,发墨不损毫”的特点和“龙无定形,云无定态,形态万变”的独特雕刻工艺。上等端砚,砚心湛蓝墨绿,其上有凤眼、鹦哥眼、鸲鹳眼、火捺纹、胭脂晕等物象,并有名师根据砚石质地刻上的各种图案,因而既是实用品,又是艺术品。远销日本、新加坡和东南亚各国。

**【肇庆花席】** 系用肇庆蒲草编织而成,以色泽鲜艳、质地柔软、织花美观而著名。尤以细密而无接草者为上品花席。

**【鼎湖上素】** 是庆云寺特有的名菜,始创于明朝永历年间,距今已有330余年的历史。从鼎湖上采选取上好的冬菇、草菇、发菜、雪耳、木耳、石耳、笋干、腐竹、粉丝、黄花菜等素菜原料,并

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Fig. 3.2 国家旅游局宣传司, 中国旅游学院旅游科学研究所: 《中国旅游大全(中南册)》, 北京: 中国青年出版社, 1989.10, ISBN 7-5006-0614-1, p. 69

几案契石友，松滋好畴管城盟。实用衍为工艺品，  
早自唐宋元明清。构图剜镂巧立意，工师雕琢各  
峥嵘。佳制风行无远近，鸭绿江外连东瀛。叹从  
历劫久陵替，转喜解放石可讲。不道良苗苦霜雹，  
砚田冻闭厄春荫。总理关怀坚奋斗。双百指引志  
成城。制作攻关迅突破，创造新史高水平。星潮  
春晓老坑砚，百鸟鸣春皆好评。发展骎骎春满  
眼，艺林竞骤新长征。华峰光照羚羊峡，长焕端  
溪作砚铭。

### 麦华三

麦华三，广东省番禺县人，终身从事教育事业。解放后曾任  
广东省文史馆馆员、广州美术学院副教授。为我国著名的书法家  
之一。

#### (一) 端溪名砚序诗<sup>①</sup>

端砚宣纸，徽墨湖笔，文房四宝，誉遍中  
日。羚羊峡南，斧柯山侧，品重老坑，麻子宣  
德。李贺颂诗，公权秉笔，米芾书史，云林画  
逸。体重质轻，柔肤刚质，保护狼毫，浮津发  
墨。唐代龙宫，宋坑北岭，明开宣德，麻子逊  
清。鱼脑冻白，鸽眼晶莹，冰纹火燎，蕉叶天

①：选自广东人民出版社出版刘演良《端溪名砚》。



青。发扬传统，百家争鸣，端溪艺人，精益求精。九龙戏海，又赋长征，羚峡风光，旭日东升。

一九七八年七月 麦华三书

## (二) 题大型端溪水岩砚

九龙戏墨海，风云生砚池。端溪老坑石，多采复多姿。缤纷成十美，天工何神奇。龙珠鸛鹄眼，龙鳞青花滋。龙涎吐蕉白，龙颜映焉支。龙鬚金银线，龙脑鱼脑脂。龙尾天马尾，龙爪火捺辉。龙文鹅毛绒，龙跃天青飞。文房宝四宝，纸笔墨相随。俯仰千六岁，临池亿羲之。

九龙砚诗一九七六年十月麦华三于星湖  
时年七十。

## 关晓峰

关晓峰，广东省阳江市人，书法家。

## 题肇庆端溪砚<sup>②</sup>

墨醉花香动，文成剑气豪。

庚申立秋书于鼎湖，关晓峰

①②：选自肇庆市端溪名砚厂藏品。

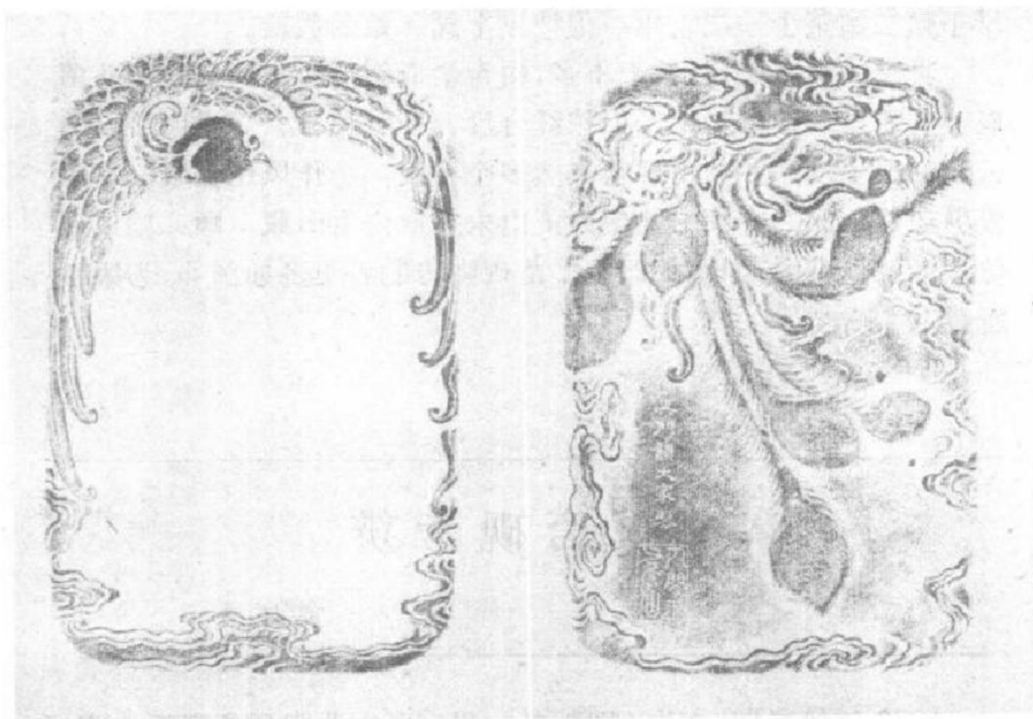
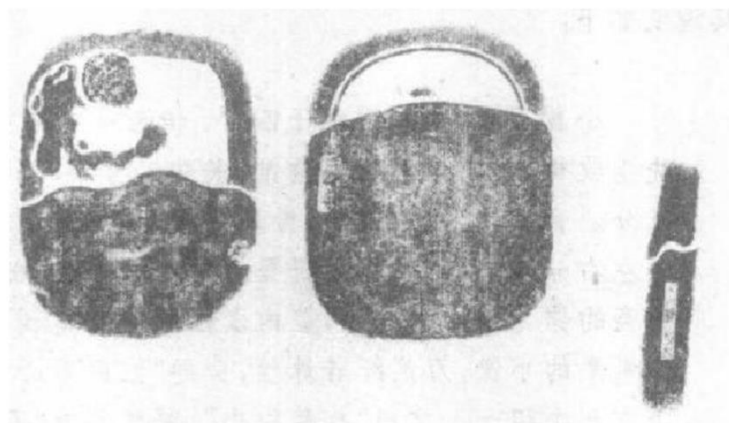


图4 顾二娘  
制凤砚拓片

图5 仿顾二  
娘菌砚拓片



传世的顾二娘砚伪者甚多，刻上述：“一寸干将切紫泥……”诗的伪顾二娘砚，曾见过很多如图1即其中之一。还有的旧砚分明是明代做工，如图2，石质润腻，并有青花，火燎，胭脂晕等，此砚制作

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# 砚边谈砚

崔护

## 端砚的花色

谈端砚古人讲得已很多,介绍岩坑、声誉、开采时间……。有关著录,举不胜举,而对它好在那里及花色的特点、形状,到目前还少见。对它介绍,很有必要。我研究多年,得到一些肤浅认识,今介绍作为参考。

1. 发墨砚以发墨为上,还要不损笔毫。发墨,寻常之砚,亦有发墨,如澄泥砚、砖砚、瓦砚都很发墨,但肌理粗糙易损毫。端溪之砚,因石抚之若小儿肤,若磨墨不慎将墨搁于砚上,待取时,连石面亦揭之。石之质,其细嫩可知,当然不损毫,但端砚不是绝对发墨,亦有打滑,砚之不发墨者以劣质端石为之,亦有。

### 2. 鱼脑冻

石之精华,如一种生杰,团团如澄潭月样者,象鱼脑冻,其实是岩浆为水所凝,白如晴云,吹之欲散,松如团絮,以白净者为佳品。

### 3. 蕉叶白

蕉叶白是浑成一片,嫩净如柔肌,如凝脂,温而泽,沉而密,如蕉叶初展,含露欲滴。

### 4. 火燎

如皮肤初火燎成之色,分胭脂火燎和马尾火燎等,又名火

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Fig. 3.6 崔护:《砚边谈砚》//苏州市书画研究会:《书画研究 第3集》,1998.10, p. 185

横财。那天在府上送砚的家伙，就刮了不少民脂民膏，百姓都给害苦了。

包公越听越生气：“怪不得民不聊生了！”

回到衙门，包公派人把经办进贡端砚的杨书吏找来，问：“给皇上的贡品准备得怎样了？”

杨书吏得意洋洋地说：“启禀大人，贡品早已办妥啦。给大人送礼用的端砚，小人也准备好了。”说着，双手捧上一块端砚：“这是用今年新开洞坑的石料做成的，土人称宋坑砚，大人请看砚中的石品。”他指着砚中磨墨的地方介绍说，“墨堂中那个铜钱大的紫色红晕叫火<sup>燎</sup>，犹如漫天彩霞中刚出山的朝阳。好比大人如日方东，前程远大。”

包公一言不发，双眉紧锁。

杨书吏以为包公嫌砚不够好，又捧上一块：“大人请看，这砚有三种名贵石品：这里像含露欲滴的芭蕉叶刚刚展开的地方，叫蕉叶白；这里像白色云彩的地方叫鱼脑冻；这里反射着金光银光的石纹叫金银线，好比大人富有万贯家财。”

包公用鼻子哼了一声。

杨书吏又以为包公嫌砚还不够好，又赶忙捧上一块：“这是从皇坑（本地人叫老坑）开采出来的石料雕刻而成的。砚里有石品中最珍贵的石眼——鸲鹳眼。大人请看，这石眼里一层层的碧晕围着圆圆的瞳仁，如珠剖蚌，如月当空。这石眼在下雨前表面晦暗，蒙着一层水汽；天气转晴，便会晶莹生辉，好比……”

包公一挥手打断他的话：“快把进贡的案卷拿来！”

包公翻开案卷一看勃然大怒：“历年进贡的端砚都是十二块，为何向下边征收的端砚年年增加，今年已达一百块？”

杨书吏现在才明白，这回是拍马屁拍在驴腿上，吓得脸

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Fig. 3.7 刘伟铿, 覃志端: 《包公掷砚化渚洲》//刘伟铿, 覃志端, 肇庆名城与旅游研究会: 《名城肇庆民间传说》, 北京: 中国文联出版社, 1999.12, ISBN 7-5059-3572-0/I-2730, p. 120

## 顾二娘制菌砚

顾二娘，清代著名制砚家，苏州人，生卒年月待考。曾给著名藏砚家黄任制砚，据此可以推知顾二娘的创作时代应在雍正、乾隆之际。黄任，字莘田，福建永福人。他流寓苏州时结识了这位名砚工——顾二娘。黄任有一片非常珍贵的端石，爱不释手，已有10年。顾二娘见了，亦甚喜爱，即为黄任精心雕成一砚。黄任既钦佩顾二娘的技艺，又感激她的盛情，赋诗曰：“一寸干将切紫泥，专诸门巷日初西。如何轧轧鸣机手，割遍端州十里溪。”这首诗传诵很广，黄任还将此诗刻于砚背，并名此砚曰：“青花砚”。林在峨《砚史》一书曾予著录。袁枚《随园诗话》也有此诗，不过《随园诗话》中所著录的那件顾二娘砚是赝品。顾二娘死后，黄任有诗吊之，中有句云：“谁倾几点梨花雨，一酒泉台顾二娘。”

传世的顾二娘砚伪者甚多，刻上述“一寸干将切紫泥……”诗的伪顾二娘砚，曾屡见不鲜，有的旧砚分明是明代做工，也被古玩商刻上这首诗，有的砚石虽然是清代开采的，但过于精雕细作，反显庸俗，一望可知亦是伪品。真正的顾二娘砚，做工不多，而奇峭清新，出人意料。有的虽然也镂剔精细，但秣纤合度，巧若神工，本文所用菌砚的拓本，即拓自真顾二娘砚。

此方菌砚，是一片端溪上等子石，石质细腻温润，又布满胭脂晕、火燎等特点，与菌色相近，天然形态也与菌相似。作者对于这样一片美材，着力于磨工，使菌面和边缘富有圆润丰腴的质感，在菌里又以毫不藏锋的刀工刻出极其纤细的筋缕皱纹。砚的正反两面浑然一体，气韵精神各得其妙。生意突然，富有野逸之趣。还有云凤砚，是一方因材取意的佳作。正面上端一个小而有睛的石眼，被用作凤目，俯视下方炯炯有

Fig. 3.8 朱家溍：《故宫退食录》，北京：紫禁城出版社，2009.10，ISBN 978-7-80047-881-9，p. 174

神。凤体半遮以流云，只现首尾，显示翎羽腾闪之态，格外生动而又省工。背面数眼用作尾翎，具见巧思。凤羽和凤毛用不同刀法，显示出质感软硬的区别，可谓骨韵兼绝。顾二娘制砚，状物写生与嘉定派竹人所作精品，都堪称巧中守拙，婀娜苍润。砚的受墨处磨墨易浓而又不滞笔，隔夜墨不干，具备细润之美。此二方顾二娘制砚，原由先父朱翼庵先生所藏。

Fig. 3.9 朱家溍: 《故宫退食录》，北京: 紫禁城出版社, 2009.10, ISBN 978-7-80047-881-9, p. 175



小礼物，十分认真而诙谐地笑着说：“我可没钱送高阳礼。”

朱家溍将上亿家藏捐献后，还是有不少收藏家上门探访。有一藏家想朱家溍必定留有把玩的文房四宝，便上门探询朱家溍，“我久想看您的砚，好则一方足已。可否。”朱家溍故作微嗔，说“你——还不知道，最后十方好砚都捐给了承德博物馆。”藏家不为所动，仍坚持己愿，一个真正的玩砚大家，不可能身边、掌上无砚可弄。朱家溍无可奈何，一边往里屋走，一边说：“我就留了一方——是我写字带玩的。”不一会儿，朱家溍从里屋手捧一大紫檀盒端砚出来。原来这是一方皇家溥杰藏砚，即以颜色论，紫红色，甚至珍奇。

朱家溍曾专门撰文写父亲收藏的两方顾二娘制砚。顾二娘是清代著名的制砚家，苏州人。她曾给著名藏砚家黄任制砚。当时黄任有一块很珍贵的端石，爱不释手，已有十年。顾二娘看了也很喜欢，就为他精心雕成一砚台。黄仁钦佩顾二娘的技艺，赋诗曰：“一寸干将切紫泥，专诸门巷日初西。如何轧轧鸣机手，割遍端州十里溪。”这首诗传诵很广。朱家收藏的茵砚，是一片端溪上等子石，石质细腻温润，又布满胭脂晕、火燎等特点，与茵相近，天然形态与茵相似。另一块云凤砚，正面上端有一个小而有眼睛的石眼，被用作凤目，俯视下方炯炯有神。凤体半遮以流云，只现首尾，显示翎羽腾闪之态，格外生动而又省工。背面数眼用作尾翎，具见巧思。凤羽和凤毛用不同刀法，显示出质感软硬的区别，可谓骨韵兼绝。

朱家溍先生在《故宫退食录》中讲，他的夫人赵仲巽有一玉簪，上面镶着一个小葫芦，只有三分长。玉钗是用碧玉做成的一根竹杖形，在杖端用赤金打成绦带拴在葫芦腰，下垂一个绦结，看上去简洁雅致。赵仲巽的外祖是一位榜眼公，



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#### **5. Acknowledgement**

Kushim Jiang (姜兆勤) and Henry Chan (陳輝恒) provided some helps.

**(End of Document)**

**Appendix** Duanxi Inkstone Collections in the Famous Museums



▲ 宋濂銘端硯, collected in [The Metropolitan Museum of Art](#)



▲ 蘇武牧羊圖端硯, collected in [The Metropolitan Museum of Art](https://www.metmuseum.org)





▲ 端溪圖端硯, collected in [The Metropolitan Museum of Art](#)



▲ 端溪圖端硯, collected in [The Metropolitan Museum of Art](#)





▲ 端硯（配鄭燮款竹紋木盒）, collected in [The Metropolitan Museum of Art](https://www.metmuseum.org)



▲ 顾二娘款洞天一品端硯, collected in [The Palace Museum](#)



▲ 端石三龙戏珠砚, collected in [The Palace Museum](#)



▲ 李鸿宾恭制端石长方砚, collected in [The Palace Museum](#)



▲ 雕孔雀端硯, collected in [National Museum of China](https://www.nmnc.org.cn/)



▲ 高晟刻翁方纲临兰亭序端硯, collected in [Shanghai Museum](https://www.shanghai-museum.com/)





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