

汉字形意造型艺术

Meaning And Shape: The Formation Art
Of Chinese Characters

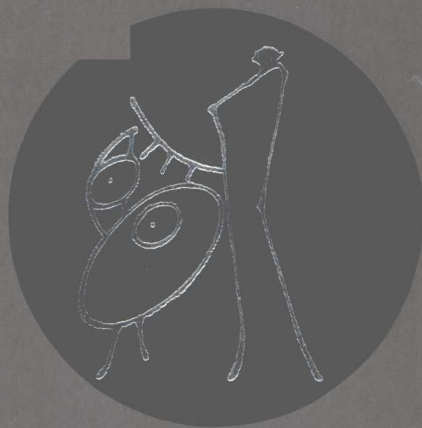
视觉象形·心象表现

Visual Image and Mind Expression

◎ 白清水 / 著

By Bai Qingshui

武汉出版社
WUHAN PUBLISHING HOUSE



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● 作者简介

Master of Calligraphy and Painting of Ancient Chinese Characters

Bai Qingshui with Japanese Nationality

白清水，男，1956年10月出生于中国湖北省枣阳市。原湖北省襄阳国画院职业画家，师事书画篆刻家席与谨恩师。1986年中央工艺美术学院进修。1987年3月留学日本，1992年3月毕业于日本东京都武藏野美术学院。师事日本著名画家荻保春雄先生和日本国际文化名人、政治学博士、画家新村博恩师。日本全国公募现代美术团体《白峰会》常任理事、审查员。日本全国公募现代美术《IAC》美术会委员、理事。日本东京书画学院常任理事。2009年被选入《日本美术家名鉴》。2009年首创白清水《汉字形意造形艺术》系列作品。主要美术创作活动及参展获奖作品：

Bai Qingshui, male, was born in Zaoyang City of Hubei Province, P. R. China in October, 1956. He worked as a professional painter in Xiangyang National Painting Institute in Hubei Province. Mr. Xi Yujin, a master of calligraphy, painting and seal carving, was his teacher at that time. In 1986, Bai Qingshui furthered his study in Chinese Central Academy of Arts and Design. In March, 1987, he went to study in Japan, and graduated from Tokyo 武蔵野 Musashino Institute of Fine Arts five years later. He learned from Mr. Ogi Hoharuo, the famous painter in Japan and Professor Niimura Hiroshi, who is a painter with PhD in Politics and a celebrity of international culture in Japan. Bai Qingshui is the permanent director and supervisor of Hakuohokai, a modern national society of fine arts in Japan. Bai is also the member and executive director of IAC national Modern Arts Association, and permanent director of Tokyo Institute of Calligraphy and Painting in Japan. In 2009, he has been enshrined into the *Who's Who in Fine Arts in Japan*, while in the same year, he has created a series of work - *Meaning and Shape: The Formation Art of Chinese Characters*. His major creative activities and awards-winning works on exhibition are as follows:

主要美术创作活动

及参展获奖作品

● 1989-2008

1989年9月 东京都精华画廊举办《白清水水墨画个展》。

1990年3月 东京都中野文化中心举办《中国青年画家四人展》出品。

1990年5月 东京都千叶县NOUYELLE画廊举办《中国现代绘画四人展》出品。

1990年12月 东京都ASAMI艺术沙龙举办《现代中国画家三人展》出品。

1991年9月 东京都近铁百货公司与日本著名巨匠华人画家王子江举办《金秋绘画》二人展。

1992年至1997年多次参加日本新潟县著名书法家田中奎堂、田中蓝堂举办的《翠睦会》书道展。

1998年9月 日本全国公募第22届IAC美术展，作品《树魂》获长野县议会长赏。

1998年7月 日本全国公募第13届现代美术《白峰会》展，作品《深林岁木》获白峰会现代美术艺术选赏。

1999年7月 日本全国公募第14届现代美术《白峰会》展，作品《天然之雕》获众议院议员赏。

2000年9月 日本全国公募第24届IAC美术展，作品《形》获长野县知事赏。

2003年12月 日本全国公募第27届IAC美术展，作品《海在消失》获“每日新闻”赏。

2005年6月 日本全国公募第29届IAC美术展，作品《阴阳交错》获松本市市长赏。

2007年6月 日本全国公募第31届IAC美术展，作品《海生物繁殖系列》获长野县市议会议长赏。

2007年7月 日本全国公募第22届现代美术《白峰会》展，作品《增殖难》获岐阜县知事赏。

2008年6月 日本全国公募第32届IAC现代美术展，作品《万古系影》获长野县知事赏。



Master of Calligraphy and Painting of Ancient Chinese Characters
Bai Qingshui with Japanese Nationality

In September, 1989, Bai Qingshui held the Ink and Wash Exhibition in Seika Gallery in Tokyo.

In March, 1990, Bai held the Exhibition for Four Chinese Young Painters in the Nakano Cultural Center of Tokyo.

In May, 1990, Bai participated in the Modern Painting Exhibition of Four Chinese Painters in the NOUYELLE Gallery in Chiba of Tokyo.

In December, 1990, Bai held the Exhibition of Three Modern Chinese Painters in ASAMI Art Gallery in Tokyo.

In September, 1991, Bai held the exhibition of Autumn Painting together with Mr. Wang Zijiang, a renowned Chinese painter in Japan inside the Kintetsu Grocery in Tokyo.

Between 1992 and 1997, Bai has participated in the Suibokukai calligraphy exhibition held by the famous calligrapher Tana Kakado, Tana Kaaido from Niigata in Japan.

In September, 1998, Bai participated in the 22nd IAC national art exhibition in Japan, during which, Bai's work *Spirit of Tree* has been awarded Nagano General Councilor Award.

In July, 1998, Bai participated in the 13th Hakuho Kai Modern Fine Arts Exhibition in Japan, during which, Bai's work *Trees in the Deep Forest* has been awarded Hakuho Kai Modern Arts Award.

In July, 1999, Bai participated in the 14th Hakuho Kai Modern Fine Arts Exhibition in Japan, during which, Bai's work *Natural Crafts* has achieved Councilor Award.

In September, 2000, Bai participated in the 24th IAC national art exhibition in Japan, during which, Bai's work *Shape* has been awarded Nagano Governor Award.

In December, 2003, in the 27th IAC national art exhibition in Japan, Bai's work *Disappearing Ocean* has been awarded Daily News Prize.

In June, 2005, in the 29th IAC national art exhibition in Japan, Bai's work *Coincidence* has been awarded Matsumoto Major Prize.

In June, 2007, in the 31st IAC national art exhibition in Japan, series work *Reproduction of Maritime Creatures* by Bai Qingshui has been awarded Nagano Municipal Prolocutor Prize.

In July, 2007, Bai participated in the 22nd Hakuho Kai Modern Fine Arts Exhibition in Japan, during which, Bai's work *Difficult Reproduction* has been awarded Gifu Governor Award.

In June, 2008, Bai participated in the 32nd IAC Modern Arts Exhibition, during which his work *Images from Ancient Times* has been awarded Nagano Governor Award.



在鉴赏《汉字形意造型艺术》一书之前，有必要概述一下汉字的起源和变化过程。汉字最早起源于纪元前14-12世纪夏商时代的骨刻甲骨文字。然后到了纪元前13-11世纪西周时代的鼎器雕刻金石文字。最后又经过了纪元前221年秦始皇时代的小篆文字。随后，在后汉纪元100年前由许慎将文字归纳写成“说文解字”一书，阐述了汉字的造字构成形式并分类为六个要素，即：象形，指事，会意，形声，转注，假借。一、象形文字：对物体的形态用绘画取形的方法来描写文字。二、指事文字：对于绘画不能表达的事物，将既存的象形文字记号用点、线加以修饰来表示文字。三、会意文字：是指用既存的象形文字和指事文字加以组合来形成两字复合在一起的别体文字。四、形声文字：是指用会意组合的方法加以形（意符）和声（声符）来表示文字。五、转注：是指用某种字的本来意思来表达转用其他意思文字的使用方法。六、假借：是指某种话语没有固有文字来表示的话，就假借同音或类似文字来表达的使用方法。

It is necessary to overview the origination and changes of Chinese characters before appreciating and judging the book—*Meaning and Shape—The Formation Art of Chinese Characters*. The Chinese characters originated from the oracle bones inscriptions in the Xia and Shang Dynasties (14th-12th century BC). Then the characters developed to the epigraphic characters sculpted on Dings (ancient bronze cooking vessels with two loop handles and three or four legs) in the Western Zhou Dynasty (13th-11th century BC). Finally, the small seal script was created in the period of the First Emperor in the Qin Dynasty (221 BC). After that, in the Late Han Dynasty (100 BC), Xu Shen summarized the six elements of the creation and formation of Chinese characters in his book *SHUO WEN JIE ZI* (The Explanation of Written Words). The six elements were—pictography, indication, meaning composition, semantic phonetics (or echoism), mutually defining and phonetic loan.

1. Pictography: create the characters by depicting the shape and form of the real objects.
2. Indication: modify the existed pictographic characters with points and lines to express the meaning beyond the painting.
3. Meaning Composition: combine the existed pictography and indication to form the special characters.
4. Semantic Phonetics (or Echoism): form the characters by combining the existed pictography and indication characters with the symbols of shape or sound.
5. Mutually Defining: use the original meaning of one character to express the meaning of other characters.
6. Phonetic Loan: characters with the same or similar phonetic or morphologic features would be utilized to express some discourse without defined characters.



Preface

Meaning and Shape: The Formation Art of Chinese Characters

——关于汉字形意造型艺术

前言

作者在创作《汉字形意造型艺术》的时候，不仅借鉴了古代的“象形”造字手法，也参考了“会意”、“假借”等手法，再加上了作者独自の创造性的“想象”手法。对每个汉字的由来、形状，各偏旁部首和它的意思，以及蕴藏在这个汉字背后的故事进行彻底的探索，追求每个汉字所要表现的真正的内涵。作者运用以上的各种手法，对汉字的形态、点、线进行创造性的再构成，把古代人的审美观和现代人的审美观有机地融为一体，不懈地追求“字中有画，画中有字”的境界，用视觉的简单易懂的“象形”手法，来达到人类深度的心象表现。

Combined with his unique imagination, the author not only drew on the ancient pictographic formation but also referred to the Meaning Composition and Phonetic Loan methods when he wrote the book. For the origination of each character, its shape, radicals and meaning as well as the stories behind were explored thoroughly to pursue the true meaning of each character. By using the methods mentioned above, the author recomposed the character's shape, point and line creatively, integrated the ancient and modern aesthetic standards together and pursued perseveringly for the realm—“painting in the characters, while characters in the painting”. With the simple and visualized pictographic method, the author was attempting to reach the deepest of the mind of human beings.

作者在创作《汉字形意造型艺术》的过程中，也遇到了相当大的困难。这是因为象形文字的可造型性也具有很大的局限性。作者深知本次的作品还在尝试探求阶段，还有一些不成熟的地方。深望专家、读者在鉴赏拙作的时候，对拙作提出宝贵的意见和建议，作者将不胜感激，并致衷心的感谢。

The author came across considerable difficulties during the creation of *Meaning and Shape: The Formation Art of Chinese Characters*, because there were huge limit to the possibility of shape creation of pictograph characters. The author realized that it was immature and still in the trial period, looked forward with gratitude to the precious opinion and advice raised by experts and readers while appreciating this book.

白清水
Bai Qingshui

白清水



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Offer a blood sacrifice to the God.
- 080** 拾到金（古文字的财、人二字组合变形构成）
Pick gold.
- 081** 一皿美味自足也（古文字的尸、户、皿、鱼四字组合变形构成）
A plate of delicious food is enough.
- 082** 游说天理（古文字“说”的形意变形构成）
Reasons taught by heaven
- 083** 玄而又玄（古文字的玄、九、笔三字组合变形构成）
More and more mysterious
- 084** 牧歌（古文字的吹、牛二字组合变形构成）
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| 香味涎垂（古文字的然、次二字组合变形构成） | 085 |
| The flavor leads slobbering. | |
| 天启（古文字的啓、卩二字组合变形构成） | 086 |
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| 东洋人游书〔古文字的文、书（書）二字组合变形构成〕 | 087 |
| The calligraphic exercise of Japanese | |
| 信天游（古文字“兑”的变形构成） | 088 |
| <i>Xintianyou</i> (a kind of folk song in northwestern China) | |
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