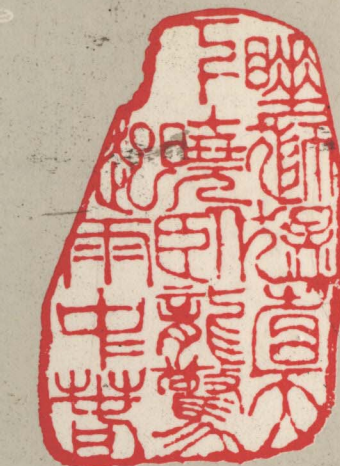


关增铸篆刻艺术

關增鑄印譜

錢君匋題



北京燕山出版社 Beijing Yanshan Publishing House

SEAL COLLECTION OF GUAN ZENGZHU

关 增 铸 印 谱

——关增铸篆刻艺术

北 京 燕 山 出 版 社 出 版

(北京市东城区府学胡同36号)

北 京 市 海 淀 印 刷 厂 印 制

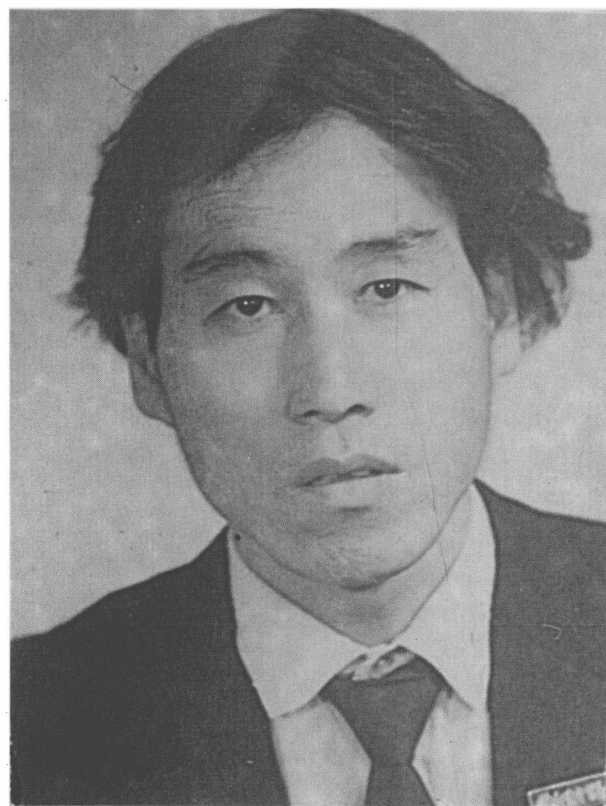
新 华 书 店 首 都 发 行 所 发 行

开本787×1092毫米1/8·8印张·192千字

1988年1月北京第一版 1988年1月北京第一次印刷

书号: ISBN7-5402-0098-7/J·0040

印数: 1——2000册 定价: 特藏本: 12元
精装本: 8元



简介

关增铸，字晚钟，号三境寒舍主人，满族（瓜尔佳氏）北京市人，生于1946年。现为北京市文艺学会民族民间文艺研究会副秘书长。北京市文艺学会美术书法研究会副秘书长；国家计量局书画协会顾问；对外贸易教育出版社美编。

自幼习画，16岁学治印。对文学、诗词、民俗、书画等广为爱好，篆刻博撷周籀、秦汉风格，而不泥其迹，布局新颖，印文深厚笃实。在绘画上主张以文入画，多师自然，作品强调意境，讲究诗意，山水画多表现燕山余脉。出版的代表作有：《自强不息的民族》、《龙门洞》、《长城怀古》以及花卉人物《秋实图》、《芭蕉图》、《磻怀溪古》等。并曾在出版的大型书画册《庆祝中华人民共和国计量法颁布书画集》任副主编，还出版有：《印谱》——关增铸篆刻艺术；《关增铸画集》。

作者撷语

艺术上的灵感，是瞬间的遐想，凝聚着一个人的知识，实践和创造性。

我不相信天才，原因是每幅作品都要付出艰苦的劳动和心血。

然而，没有创新，我们就不能自立于世界艺林。

头戴金箍犯律少，步越雷池非难多。

灿烂的古文化艺术，是我们民族艺术发展的基础，也是我们民族艺术发展的动力。

篆刻艺术和其它艺术一样，扎根于中华大地，吮吸我国传统艺术的营养，才能有与世界其它民族艺术进行比较和交流的价值。



About the Author

Guan Zeng-zhu (Wan Zhong) was born into a family of Man nationality in Beijing in 1946. He is now the vice secretary-general of the Society for the Study of National Folk Literature and Art and the Society for the Study of Fine Art and Calligraphy under the Beijing Institute of Literature and Art. He is also the adviser of the Association of Calligraphy and Fine Art of the State Bureau of Measurement, and the art editor of the Foreign Trade Educational Press.

Guan has been devoted himself to the study of traditional Chinese art for years. As a young boy, he was keen on painting, and started to learn seal-cutting at the age of 16. He inherits the styles of the seals of Zhou, Qin and Han Dynasties, but he never bigotedly attaches to any of them, instead, his seals possess both simplicity and skillfulness with a kind of novel arrangement of the characters. In the meantime, he is good at literature, poetry, folklore, fine art and calligraphy, and he always incorporates the poetic feelings into his works to enhance the artistic conception. Guan believes that painters should always work from live models and the nature, and his landscape paintings mainly reflect the towering mountains in northern China. He has, in recent years, published a lot of paintings, such as *"A Nation Striving to Become Stronger Constantly"*, *"Longmen Gully"*, *"Fruits of Autumn"*, *"Banana"*, *"Meditation on the Past of the Great Wall"*, *"Meditation on the Past of Panxi"*, etc.. He was also the vice editor-in-chief of the large-format album of *"the Calligraphy and Painting Collection in Celebration of the Promulgation of the Measurement Law of the People's Republic of China"*. Other publications include *"Seal Collection--the Art of Guan Zeng-zhu's Seal Cutting"* and *"Painting Collection of Guan Zeng-zhu"*.

Author's Motto

With a principle in mind, I seldom get things out of order, but as I'm trying to open up a path of my own, I've quite often been condemned.

The artistic inspiration is a twinkling of mind, but it contains a person's accomplishment, knowledge, experience and creativity.

I never believe genius, because any successful works of art is the result of hard work.

But where there is no innovation, there will be no way for us to keep up with the world.

The palatial ancient cultural heritage is the essential foundation for further development of our nation's art, as well as the motive force for our nation's progress.

Like any other forms of Chinese art, seal-cutting should take root in China and absorb the nutrition from the strong merits of the traditional art, so that it would be worth comparing ours with the outsiders', and taking part in the international cultural exchanges.

With his consummate skill in the use of brush and ink, Guan Zeng-zhu's paintings are truly distinctive, and so are his seals. The works displayed in this collection contain the charms of both Qin and Han dynasties, and in perfect harmony with his painting. He is absolutely a gifted artist with a unique style.

Zhou Huai-min*, at the age of 80
Mid-autumn of 1987, by the side of Xihai Lake

* A famous artist, expert and collector of traditional Chinese painting and calligraphy.



関増鑄弟作画筆精墨
妙兼長篆法視以冊頗
能出秦入漢和画意融
成一作別創新意為艺
坛之秀也

丁卯中秋

周懷民時年八十於

西海之畔



Praface

It was at a joint art exhibition that I got to know Mr. Guan Zeng-zhu, whose paintings of landscape attracted me with their unique characteristics. But I didn't know that he also has great attainments in seal-cutting, until recently, a disciple of mine, Yu-sheng showed me his seal collection and asked me to compose a piece of preface for it. I studied the collection carefully and found that all the seals are meticulously designed and elaborately cutted, standing close scrutiny.

As stated in his seal, "To learn from all aspects of the world", he does not rigidly adhere to any style of a single shool, and never degenerates into the dogma of "*mo, zuo, xiao*" ("copying, making, and scraping"), instead, he absorbs the marrow and the pith of all schools, and achieves mastery through a comprehensive study. So, all his works are done both neatly and naturally, affected by the seals of Zhou dynasty in content and techniques, while, at the same time, containing the charms of the seals of Qin and Han dynasties. All these leads to his own style, which gives us a perception of simplicity and modesty.

This collection is the achievement of the author's years of practicing and researching in seal-cutting, and shows us his unremitting pursuit for the true essence of art. He will, I'm sure, produce more and better works of art in future.

Lou Shi-bai
October, 1987

序

我认识关增铸同志是在北京一起举办《十二家书画展》的时候。那时,我看到他的山水画别有风貌。这次,弟子玉生拿来他的印谱,请我作序,观其印存,始知对于治印也是很有造诣的。每方印,不论章法和刀法都是用心良苦,细经推敲的。

从他的印存中的“转益多师”可以看出,正是他治学的写照。所以,他所治之印,能不拘泥于一家一派的陈旧绳墨之中,也不为“摹、作、削”三字所害,而是聚其精翠,融汇贯通,工整自然,布局新颖,刀法精练,印文深厚笃实,受周铄影响而不失秦汉之韵味,形成了个人风格。他的治印给人一种不霸不躁之感。

这本印集是作者多年辛苦实践的成果,它说明了关增铸同志对篆刻艺术的不懈追求和探索。最后,我希望他在篆刻的艺术中创造出更多更好的作品来。

李正白

元代赵孟頫、王冕，明代吴门文彭及徽派何震等，擎旗而起，促进了印学研究，印章也由于印材的革新，篆刻从“匠印”转入文人之手，汉印得到发挥。不过后来很多人又落入传摹临古之风，印迹复古僵化，如同机杼，滑来滑去，陈陈相因，无大变革，对后代的影响颇大。白石老人在论印中指出：“做摹蚀削可愁人，……都是死功夫，古人窠臼”。在艺术创新上每迈一步，都会有人支持，有人非难，不然怎么会有百家争鸣，推陈出新？我曾治得一方印：“不必法古”，源出《商君书·更法》“治世不一道，便国不必法古”。二千年前即有人倡导有利发展，就不惜打破宗法，突破陈规旧矩。这常会被因循守旧者视为“狂妄”。然而，没有创新，我们就不能自立于世界艺林。

灿烂的古代文化艺术，是我们民族艺术发展的基础，也是我们民族艺术发展的动力。篆刻艺术和其它艺术一样，扎根于中华大地，吮吸我们传统艺术的营养，才能有与世界其它民族艺术进行比较和交流的价值。

纵观整个艺术发展的历史，总是呈波浪形起伏推进的，恰

如大江东流，后浪推前浪，永远滚滚向前。我们矢志于民族篆刻艺术即要有识篆、习书、治印的基本功，也要有传统理论基础。印学涉及的知识面比较广：对哲学、史学、文学、古文字学、美学、考古学、民俗学、书画等都要广涉领略，这些做为印学“边缘知识”，对印学研究能起到妙造变通的作用，对充实自己，提高自己的艺术修养会受益匪浅。

五千年的中华民族文化，哺育着我们炎黄子孙。一些不见经传的篆刻爱好者，创作着不少优秀作品，使得篆刻艺术这块园地更加绚丽多彩。

对比之下，深感惭愧，拙作出版，奉献给社会上的同好，切望抛砖引玉。

由于各方面水平有限，尚祈方家鉴教。

感谢钱君匋先生在百忙中为书写题签；复得娄师白先生赐序。

《印谱》付梓，还得到关心此书的同志，朋友在多方面的关怀和赞助。我铭心永记，在此衷心谢忱！

1987.3. 于北京西郊三境寒舍

自序

金石含太古：谓钟鼎，碑碣古人于铭文。镌勒文字，记录了混沌沌的世界，太极宇宙。自伏羲创八卦，万物分阴阳，仓颉造字，中华民族从此进入古代文明。

我们的祖先依靠“古文字”写下了古代文明史。彩陶、青铜器、碑碣不单记录了炎黄子孙的创世史，也是一部丰富多彩的艺术史。对这些丰富的文化遗产，我们子孙后代，有责任继承并发扬光大我们民族的创造精神。但是，这又谈何容易。我有感于古代先贤们开拓艺术新领域的艰难险阻，曾作一联云：

“头戴金箍犯律少，步越雷池非难多。”

为追求“方寸艺术”真谛，在探索篆刻的征途中，做为一名小卒，不敢涉足诸派印迹，深恐有损前贤艺术神采。我闲暇兴余，对印学偶有所好，时而奏刀，治印千余方，乃十不得一，徘徊二十多年，光阴流逝，白发增添几许，自愧难悟真髓。我以为印痕存世，艺绝称鼎，应属周铤：周铤印迹隶属“古文字”，大都出于钟鼎、碑碣、铜器铭文中，历时久远，字少难释，少数传世周铤也真伪相混。如果仔细研究对照先秦周铤和后人摹治的周铤印迹，不难看出，摹印大都出自秦篆手法；取其形而

少于周铤神韵，可谓事倍功半。周铤无定制，识者为数不多，视之为非门非类，不列正格。所以，长期难为世人推崇，未得到足够的认识和应有的评价。故此，我以为被奉为主臬正宗的秦汉风格持重有余，恣肆不足，失于周铤字体的奇放神彩，更逊于周铤的自然朴实。以后的治印便为雕琢出巧，或故拙真拙，滥觞日下。

唐宋印章趋向，全非古法，有一定的原因。社会和文化繁荣，艺术风格由朴实转入高雅华贵。印章也不例外，其内容和形式，向着不同层次变化，一是走入哗众取宠的格调，向装饰性发展，再者象汉印中，字的间架结构充满印格的形式，对唐宋印章不能不产生影响。如：强扭盘拨的上方大篆，其代表，“九叠文”印，更是将印格填得圭角无缝。另一种，将“匠印”转而成了显宦及文人骚客作为绘画中鉴赏玩物。致使把印章带入绘画领域，产生了新的应用。从此，周礼玺节，秦汉印玺的社会属性，扩展到艺术领域，对印章用途的新开拓，增添了印章潜在的艺术价值。这颗色调斑斓的小小印章，后来便成为我国传统艺术中的一枝奇葩，在中国画中稳正平衡，独占一隅。

value of seals changed, seal cutting became a kind of pure art, an impartial part of the traditional Chinese art, and played an important role in paintings and works of calligraphy. This opened up a new path for the development of epigraphy.

Seals cutting experienced a little improvement in Yuan and Ming Dynasty. The intensive study and excellent works done by Zhao Meng-fu, Wang Mian, Wen Peng of Wu school, and He Zhen of Hui school, all influenced the style of seal-cutting. But later on, imitating the Qin and Han seals again became the common practice and this general mood lasted till now. Blind imitation sometimes could be very harmful to the development of art. As far as seal study is concerned, master Qi Bai-shi often laughed at those who copied the Qin and Han seals blindly, since he himself constantly brought new ideas into his works. It's natural that any new idea will meet with supports and attacks, which, however, lead to a principle of letting a hundred schools of thoughts contend, weeding through the old to bring forth the new". Once I cutted a seal reading: "Do not follow the past blindly." The saying was extracted from *"the Biography of King Shang, Legal Reform"*, in which there is a sentence "A country can be run by various kinds of policies, as far as they are good for the country, we do not have to follow the past blindly." So the idea of breaking with out-moded conventions and making bold innovations was put forward thousands of years ago, though quite often, the pioneers were condemned arrogant by those sticking to old ways. But where there is no innovation, there will be no way for us to keep up with the world.

However, the palatial ancient cultural heritage is the essential foundation for further development of our nation's art, as well as the motive force for our nation's progress. Like any other forms of Chinese art, seal-

cutting should take root in China and absorb the nutrition from the strong merits of the traditional art so that it would be worth comparing ours with the outsiders', and taking part in the international cultural exchanges.

The overall development of art is just like the billowing Yangtze River, rising and falling all the time, surging forward with irresistible force. The later-comers always surpass the old-timers. But a thorough training in basic skills and theory is indispensable to anyone who devotes himself to the study of traditional art. Further more, epigraphy touches upon a wide range of disciplines, such as philosophy, historiography, literature, palaeography, aesthetics, archaeology, folklore, fine art and calligraphy. These are the auxiliary knowledge, which could improve the style and the inner spirit of our works and at the same time promote our artistic accomplishment.

Nurtured by five-thousand years of palatial culture, hundreds of unknown seal-cutting lovers have been producing a great deal of excellent works and making the seal circle much more flourishing than ever.

Compared with them, my works still need great efforts to be improved. But I would like to devote them to my fellow seal-cutting lovers. I wish they could serve as casting a brick to attract a jade. I would be greatly honored if the epigraphers and readers are so kind as to enlighten me with any opinions and suggestions.

I would like to thank Mr. Qian Jun-tao* for his inscription of the title. My thanks would also go to Mr. Lou Shi-bai** , for his preface.

And I would be very grateful to all the comrades and friends for their support in getting this Seal Collection published.

Guan Zeng-zhu

* A famous scholar and epigrapher

** A famous painter and calligrapher

Author's Preface

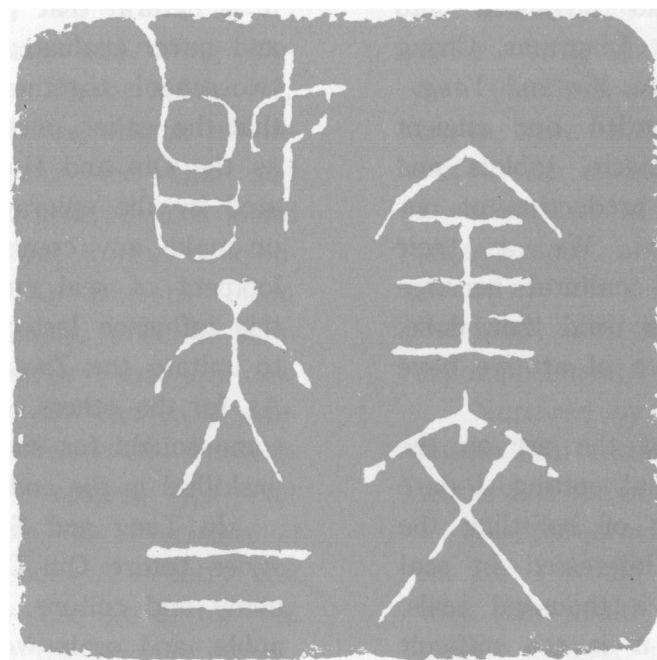
With a distant source and a long stream epigraphy could be traced back to the remote antiquity. Recording all the ancient events and the bouldless universe, it started from the inscriptions cutted on the seals, tripods, and steles. Since then, the Chinese people had advanced into the ancient civilization: with Fu Xi inventing the Eight Diagrams, Chang Jie formulating characters and the nature being divided into *Yin* and *Yang*.

With the ancient characters, our forefathers recorded our ancient history of civilization. The color potteries, bronze objects, tablets and steles show us not only the history of the pioneering production of our ancestors, but also the development of our ancient art. We, as their descendants, are called to carry forward the splendid cultural heritage and keep up the creating spirit of our nation. But easier said than done, from our forefathers, I know that to open up a new area of art we have to go through countless difficulties and setbacks.

Although I have been persuing the true essence of the art on the little stone for more than two decade, as a pupil of seal cutting, I dare not comment on the works of various schools in fear of belittling the beauty of our forefathers'. As a hobby, I am quite interested in seal cutting. Though I have off and on cutted more than a thousand seals, yet few are satisfactory. I feel uneasy to admit that it is too difficult to understand the true meaning since my hair turns grey while time flies by. In my opinion, among all the existing ancient seals, and royal seals of Zhou Dynasty (Zhou seal) are superior to the others, and the "ancient charactors" of these seals could only be found on the bells, tripods, steles and other blonze objects. As thousands of years have passed, few were handed down and most of them had blurred beyon recognition. That is the reason why for centuries, the epigraphers con-

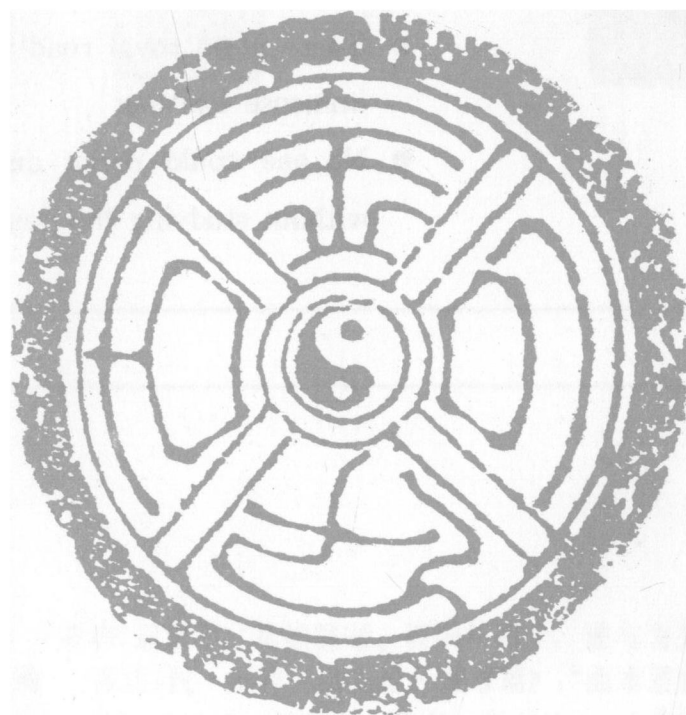
centrated on the study of the royal seals of Qin and Han Dynasty (Qin and Han seals), and held them in esteem as orthodox school, while the earlier ones, regarded as heterodoxy and abnormal, were neglected. Thus, it is natural that people have paid little attention to the Zhou seals and never evaluated them comprehensively. Putting the works of the two schools together and studying them carefully, you could easily find that the ealier ones are more simple and unrestrainedly cutted. However, as the Qin and Han seals were always so over-valued and highly appreciated by the epigraphers, that few people dare belittle their importance or make any commentary on them. Under such circumstances, the development of seal cutting was heavily effected by the Qin and Han style, this influence lasted for centuries. Even the few who tried their best to imitate the Zhou seals could only get the shapes, missing the spirit. As for the others, some were too effected because of lack simplicity, while some sought for simplicity in an artificial way, getting more clumsy and unskillful in the end.

In Tang and Song Dynasty, seal cutting became decadent. All the styles before Qin Dynasty were condemned. With the prosperity of economy and culture, the general style of art was changed from simple to noble, and seals were without exception. Briefly, the style of seal cutting in this period went into two directions, both in content and in form. One trend is trying to please the public with claptrap, sliding further down along the style of Han Dynasty. For instance, the practice of spreading the characters all over the space was passed down, the typical kind was called "nine-fold-character". Another trend is that the officials began using the seals to show themselves off and the scholars using them to express their emotions. From then on, epigraphy stepped into a new stage. As the



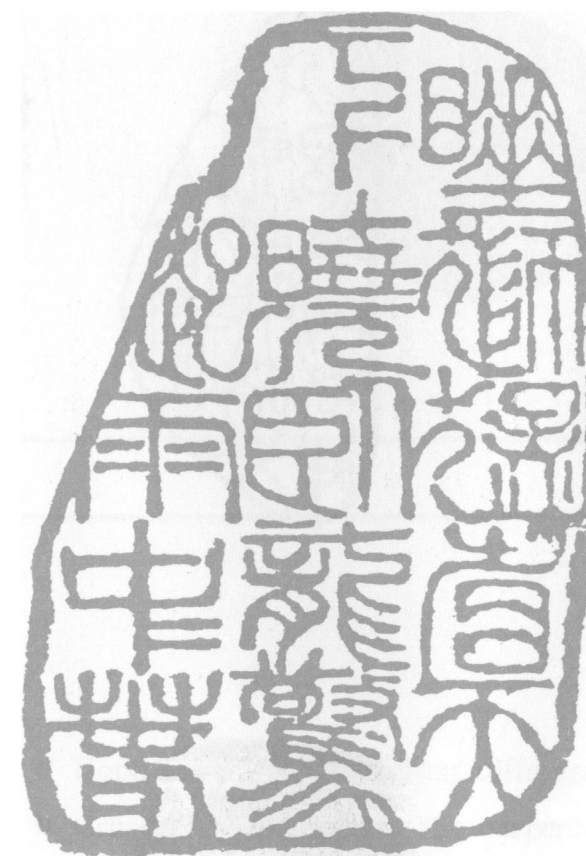
金文始天下

- Epigraphy dating back to remote antiquity



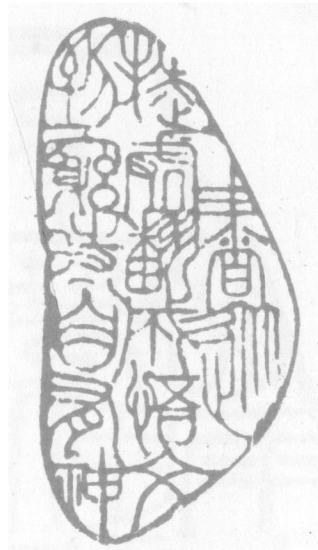
金石 千古

- The ancient stones



睡狮猛省天下晓 卧龙惊起雨中春

- Once a sleeping giant wakes up, he will shake the world

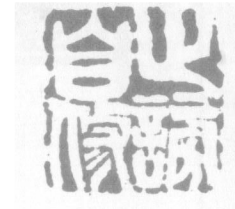


- 书从疑处翻成悟 文到穷时自有神

- 不览古今论事不实

- There is no royal road to profound and immense learning

- No one could make any good decision without studying the past and the present

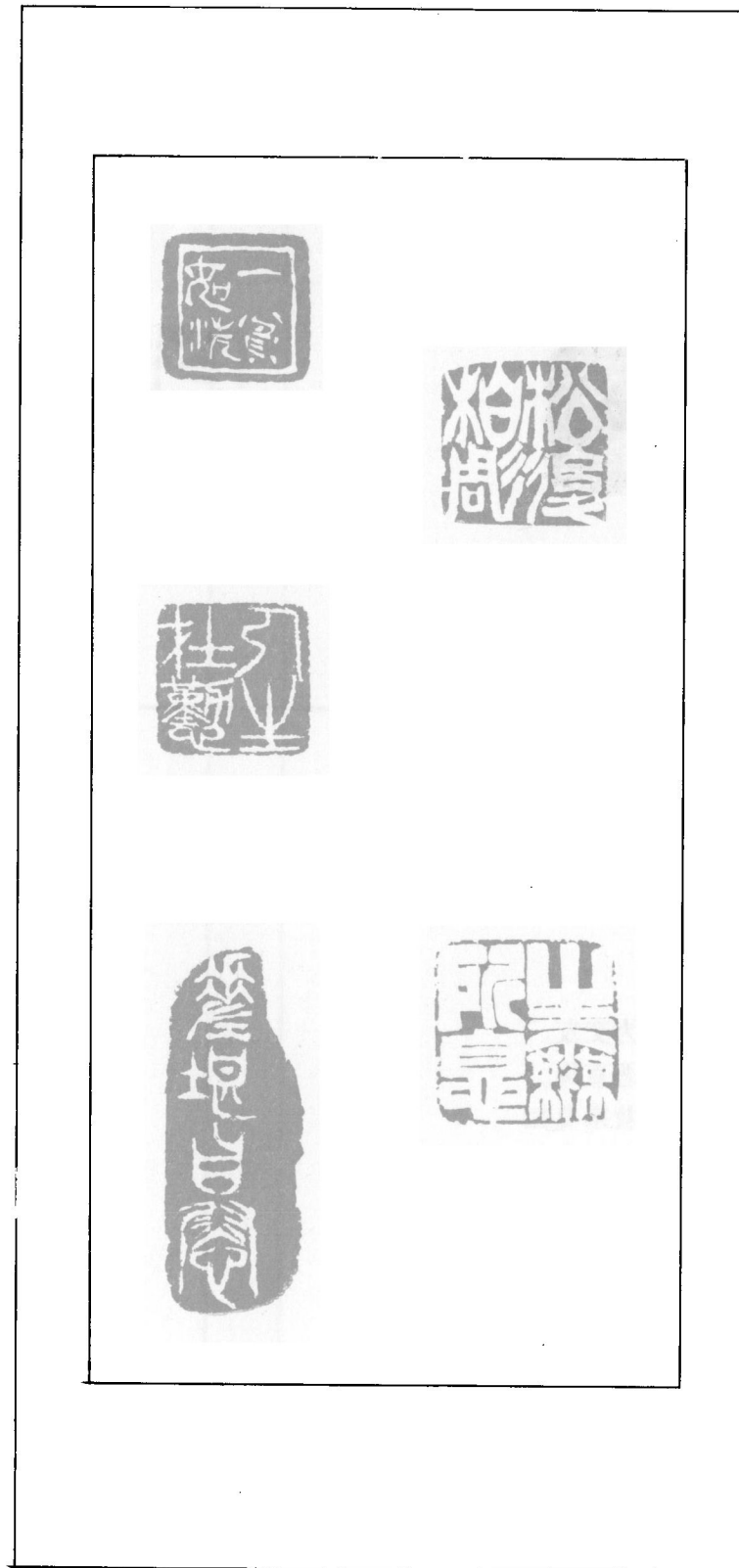


- 忘年之交 [源出]后汉书:“衡始弱冠,而融年四十,遂与为交友。”
- 曲木恶直绳 [源出]汉·王符《潜夫论·贤难篇》:“曲木恶直绳。”
- 止谤自修 [源出]汉·《三国志·魏书·王粲传》:“救寒莫如重裘,止谤莫如自修。”
- 兴废之戒 格言警句 前朝不远,兴废之戒。

- Good friends despite great difference in age
- Crooked wood dislikes the carpenter's straight string
- Self-accomplishment can stop slander
- The lesson of rising and declining

- 一贫如洗 “贫窶无资”一无所有。
- 人生在勤 [源出] 汉·张衡《应间》“人生在勤，不索何获。”
- 差堪自慰 做事未能十分满意、仅仅可以安慰自己。
- 松柏后凋 [源出] 《论语·子罕》“岁寒，然后知松柏后凋。”
- 生无所息 [源出] 《列子·天瑞》篇：“子贡倦于学，告仲尼曰：愿有所息。仲尼曰：生无所息。”

- As poor as a church mouse
- Life is valued for hardworking
- So bad that no one but oneself could be satisfied
- The nature of pine and cypress could only be found in the coldest winter
- Never too old to study





- 书 画 书画同源。
- 尚 贤 [源出]《墨子·尚贤中》“尚贤为政之本。”
- 割石采玉 [源出]《唐语林·赏誉》“陛下任人，如淘沙取金，割石采玉皆得其精粹。”
- 愚者一得 [源出]汉·《史记》“知者千虑，必有一失，愚者千虑，必有一得。”

- Calligraphy and painting are of the same origin
- To respect the worthy
- Jade could be found nowhere but inside stones
- A fool must now and then be right by chance