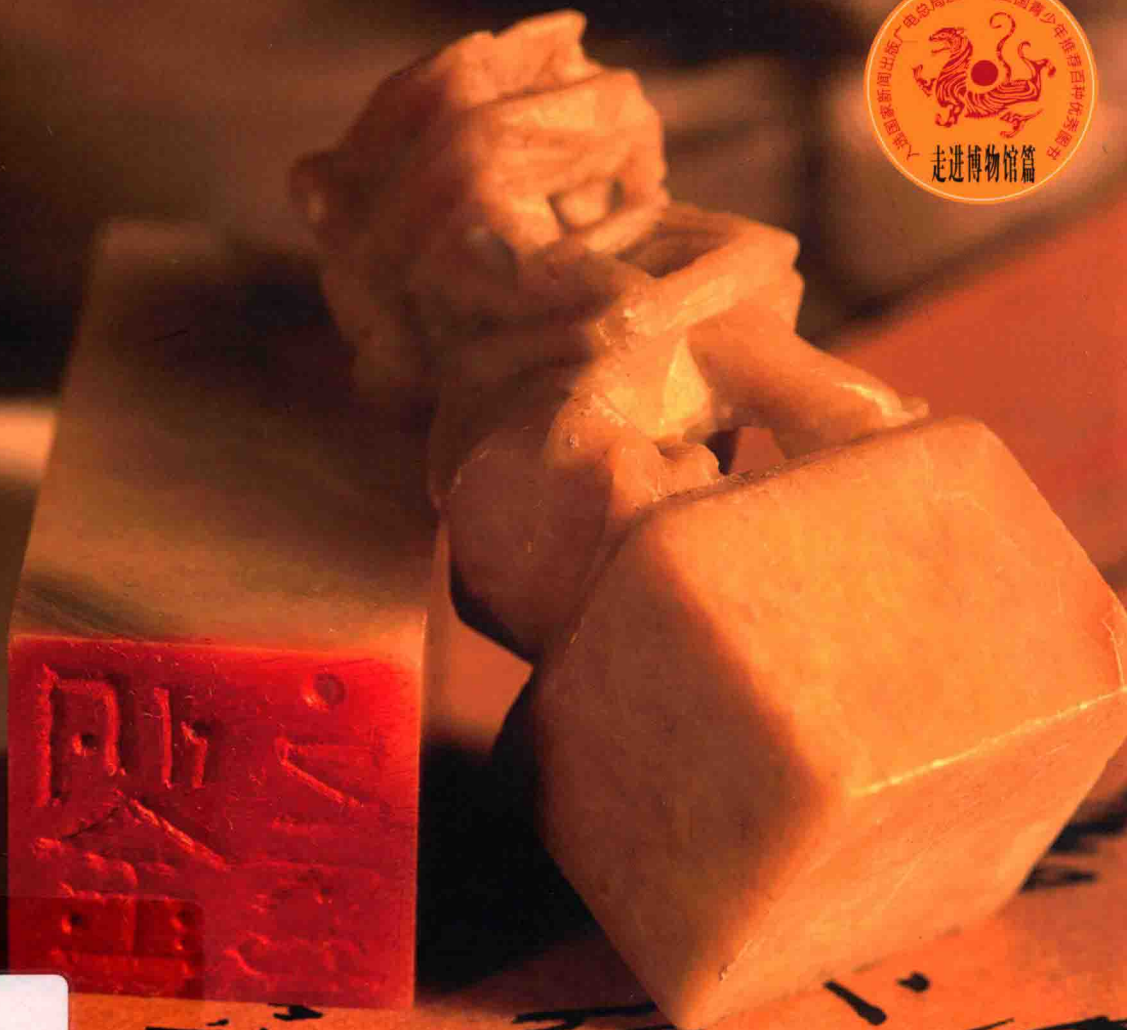


胡杨◎编著





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胡杨◎编著



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2008年北京奥运会的会徽“中国印”让全世界认识了中国印的独特魅力。此印为肖形印，以汉字“京”的篆书形体为基础，造型极富动感，像一个正在舞动的人，富有激情和张力，既体现了中国传统文化的深厚底蕴，又彰显出现代社会的时代脉动，创意独具匠心，令世人惊叹。

印章是一种凭信工具，而中国的印章，更是一种文学、绘画、书法、雕刻相结合的艺术。中国的印文化，古老而又独具魅力。

一枚小小的印章，承载着中华



“Chinese Seal, Dancing Beijing” – the emblem of the Beijing 2008 Olympic Games – shows the world the unique charm of the Chinese seal. As a pictorial seal based on the seal character of the Chinese character 京 (Jing, represents Beijing), this seal features an extremely dynamic model and looks exactly like a dancing figure, full of passion and appeal. It incarnates the profound deposits of traditional Chinese culture, highlights the pulse of modern society, and shows great impressive and miraculous originality and ingenuity.

Seal is a kind of tool of credit and trustworthiness, while the Chinese seal is a combination of literature, painting, calligraphy and carving. China boasts an ancient, unique and charming seal culture. Bearing the splendid history and culture of the Chinese nation, the small seal has gone

民族辉煌灿烂的历史文化，优雅而沉静地走过了数千年的漫漫长路。

方寸之间，尽显乾坤。印章在中国历史长河中始终发挥着重要的作用。在古代中国人的心目中，小小的印章，具有至高无上的地位——它象征权位，代表个人的诚信，还能寓意吉祥，抒发文人墨客的志趣与情怀，也可以是友人之间的高雅礼品……

中国印更是一门独特的艺术，具有丰富的审美内涵。中国印集印石之美、雕刻之美、文学之美、字法之美、章法之美于一身，是中华民族贡献给人类艺术宝库的艺术珍品。

现在，让我们一同走进“中国印”的艺术世界，共同感受神奇而伟大的中华文明。

through a long history of thousands of years, gracefully and quietly.

A small seal gives full expression to the universe. Seals have always played an important role in the long history of China. In the eyes of the ancient Chinese, a small seal has a position of supremacy – it symbolizes power, represents personal integrity, implies auspice, expresses the aspiration and sentiments of literati, and serves as an elegant gift for friends.

The Chinese seals are more of unique art with rich aesthetic connotation. The Chinese seals integrate beauties of seal stone, carving, literary, character writing and layout, and are artistic gem contributed to the treasure house of human art by the Chinese nation.

Now, let us walk into the art world of the “Chinese seal” to experience the marvelous and great Chinese civilization together.



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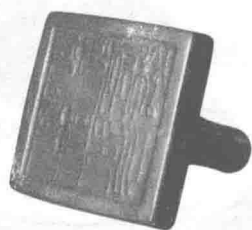
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中国印文化

Culture of the Chinese Seals

世界四大文明古国在历史上有一个共同的文化现象，那就是在远古时期都曾拥有并使用过印章。然而，随着历史的发展，其他三个文明古国的印章已逐渐退出历史舞台，只有中国的印文化一直见证着中华文明发展的足迹，发挥着独有的功用，同时散发着令人称奇的艺术魅力。时至今日，中国的印文化依然绚烂。

The four ancient civilizations of the world shared a common cultural phenomenon: they all possessed and used seals in ancient times. However, with the passing of the years, the seals of the other three ancient civilizations gradually disappeared from the arena of history, and only China's seal culture has continued to witness the development footprints of Chinese civilization, play unique roles and functions, and present an amazing artistic glamour. Up until now, China still boasts a splendid and glorious seal culture.



> 印章的起源

中国的印文化，历史悠久，已走过了三千多年的漫漫长路。作为中国传统文化的重要符号，中国印的演变与发展映射出华夏文明的丰富内涵。那么，中国的印章起源于

> Origin of the Seals

The seal culture in China has gone through a long history of over three thousand years. As an important symbol of traditional Chinese culture, the evolution and development of the Chinese seals reflect the rich connotations of Chinese civilization. When did the Chinese seals originate and what were the original forms of the Chinese seals? There are two different viewpoints regarding the answers to these two questions in historical science circles. Some people believe that the Chinese seals originate from decorative pattern tracing back to ceramic pattern and Tao Pai (a tool for making ceramics), while others hold the idea that the Chinese seals originate from totem, often evidenced by the ancient royal seals in the Shang



• 茶马古道旁的古印【1-1】

An Ancient Seal on the Side of Tea-Horse Road [1-1]

何时？它最初的形态又是怎样的呢？关于这两个问题，史学界有两种说法，有人认为是以纹饰为源，可以追溯到陶纹、陶拍等。也有人认为印章是以图腾为源，常以商代（前1600—前1046）的古玺为佐证。

陶纹、陶拍

在远古时期，中国的陶器上就已刻绘了各种纹饰符号，隐隐透露出汉字起源的信息，也为今天人们探寻中国印章的起源提供了线索。这些纹饰有的是动物、植物，比如西安出土的半坡彩陶上的人面鱼纹，这类图形是当时氏族部落的图腾；有的是以横、直、斜等多种线条的组合，构成或方、或圆、或方圆结合的纹饰，比如浙江良渚文化遗址出土的九种陶器上的符号，很接近文字的造型。



• 古代的陶拍【1-2】

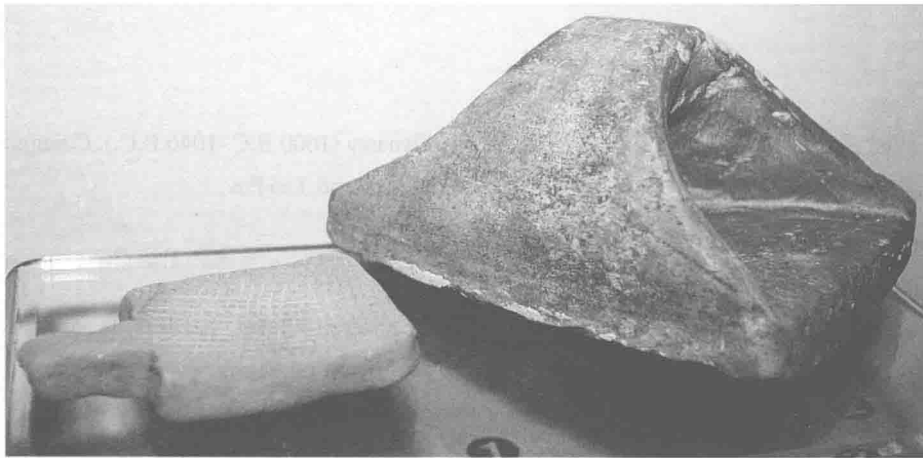
Tao Pai in Ancient Times [1-2]

Dynasty (1600 B.C.-1046 B.C.). Ceramic Pattern and Tao Pai .

Ceramic Pattern and *Tao Pai*

In ancient China, various decorative patterns and signs were painted and carved on ceramics, vaguely revealing the information regarding the origin of Chinese characters, and providing clues for seeking the origin of the Chinese seals today. Some of these decorative patterns were animals and plants, e.g. the pattern of fish with a human face on the colored pottery unearthed in the *Ban Po* Sites in Xi'an. These patterns were totems of clannish tribes at that time, some of which were square, round and square-round patterns composed of horizontal, vertical and oblique lines, e.g. signs on nine types of ceramics unearthed in the *Liang Zhu* Cultural Sites in Zhejiang Province were very close to the shapes of characters.

In the primary stage of pottery in ancient times, Chinese spread clay on rattan-woven or wooden containers to burn these containers into fireproof utility tools or articles for daily use. Later on, people gradually knew how to directly make bases by using clay and then burn them into various utensils. However, clay



• 新石器时代的陶器【1-3】

Potteries in the Neolithic Age [1-3]

远古的中国人在制造陶器的初级阶段，是将黏土涂在藤编或木制的容器上，然后进行烧制，使这些容器形成耐火的实用工具或生活用品。后来，人们逐渐懂得直接运用陶泥制坯烧制成各种用具。然而，泥坯在晾干后总会出现干裂的现象，于是人们便使用缠满绳线的拍子拍打泥坯，使这些裂缝弥合，同时也在陶器上留下了明显的绳纹或线纹，使这些器物更富有美感。这种用来拍打泥坯的工具叫“陶拍”，一般由陶或石制成。

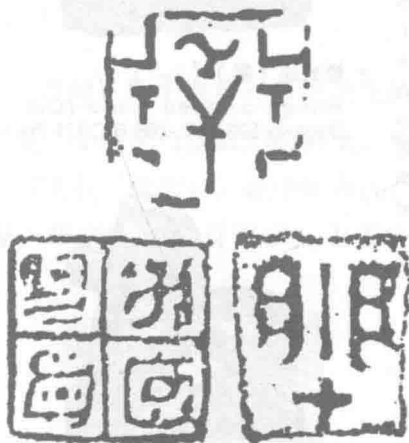
随着制陶方法的不断改进，陶拍的主要作用转变成了给陶器刻画印纹。这些陶拍无论从形态、制作还是使用的方法上看，都为后世印章的形成和发展奠定了基础。

bases always cracked after drying out, so people used a tool twined with ropes and wires to beat clay bases so as to close the cracks. At the same time, some obvious rope patterns or wire patterns were left on the potteries, making them more beautiful. This tool for beating clay bases is called *Tao Pai* and is generally made of pottery clay or stone.

With constant improvements in pottery methods, the main role of *Tao Pai* changed to carve picture and print patterns on potteries. *Tao Pai* laid a solid foundation for the formation and development of seals in later ages in terms of shape, making and using methods.

中国印章的另一起源是商代的古玺，即商三玺，它是20世纪30年代初于河南省安阳市殷墟出土的三枚铜质印章，现藏于台北“故宫博物院”。这三枚印章由印纽、印台和印面组成，大小约一寸见方，制作工艺与当时的青铜铸造工艺相同。这三方玺印的印面铸有文字或图徽，代表某些特定的意义。可见，当时的印章已经具备了一定的实用功能。

Another origin of the Chinese seals is the ancient royal seals in the Shang Dynasty (1600 B.C.-1046 B.C.), namely Shang San Xi, which refers to three copper seals unearthed in the ruins of the Yin Dynasty (another name of Shang Dynasty) in the Anyang City of Henan Province during the early 1930s, and now is in the Palace Museum in Taipei. Each of the three seals is composed of a seal knob, seal pad and seal face with a size of about 1 square cun (cun is a former length unit in China and 1 cun = 1/30 meter), and had the same workmanship with bronze at that time. Characters or emblems were carved on the seal face of these three ancient royal seals, representing some specific meanings. It can be inferred that seals in the Shang Dynasty already had some practical functions.



• 商三玺【1-4】

对于这三方玺印文字的识别，专家们至今仍存有一定的分歧，大多认为它是图形文字，或是以图形文字为纹饰的族徽。

Shang San Xi [1-4]

Experts now still have different opinions on the identification and interpretation of characters on the three royal seals. Most of experts believe that they are graphical characters or clan emblems decorated with graphical characters.

印纽

印纽就是印章顶部的雕刻装饰。最早的玺印只是在印顶上穿一个圆孔，便于穿绳佩戴，后来出现了简单的纽式，种类有鼻式、亭式、坛式、钩式、柱式、桥式、动物式等。后来，这些纽式逐渐发展，成为佩印者身份或职务的标志。

Seal Knob

Seal knob refers to the sculpture ornaments on the top of a seal. There was only a round hole to the top of the earliest royal seals for sake of wearing with a string. Then some simple shapes of knobs appeared, including nose shape, pavilion shape, altar shape, hook shape, column shape, bridge shape, animal shape and others. Later on, knobs gradually flourished and became a symbol of the seal wearer's identity or title. as strung *Huang* (semi-annular jade pendant), tubes, beads or pendants. The common designs on jade wares varied from bird pattern, animal-faced pattern, god-human with animal-faced pattern, human-face pattern etc., which revealed man's worship of nature, totem and ancestors in prehistory. The shape and pattern of jade pursued a symmetric effect. And carving technique mainly focused on concave, combining with bass relief, round sculpture, semi-round sculpture and openwork etc.



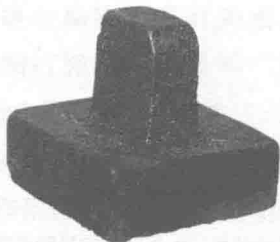
• 龟纽（南北朝）【1-6】

Turtle-Shaped Knob (Southern and Northern Dynasties 420-589) [1-6]



• 桥式纽（秦）【1-7】

Bridge-Shaped Knob (Qin Dynasty 221 B.C.-206 B.C.) [1-7]



• 柱纽（战国）【1-5】

Column-Shaped Knob (Warring States Period 475 B.C.-221 B.C.) [1-5]



• 马纽（南北朝）【1-8】

Horse-Shaped Knob (Southern and Northern Dynasties 420-589) [1-8]

> 印章的分类

中国古代的印章种类繁多，包括官印、私印、吉语印、肖形印、鉴藏印和传国玉玺等，其中以官印和私印为主要类别。

官印

官印，即中国古代官吏使用的印章，是国家行政权力的象征，也是官吏任职的凭证。在中国古代，每一级官吏都掌有印章。上级在



• 东汉军侯印【1-9】

A Seal of Military Marquis (Eastern Han Dynasty 25-220) [1-9]

> Classification of Seals

There was a wide range of seals in ancient China, including official seals, private seals, lucky saying seals, pictorial seals, appreciation and collection seals and the State-Transmission Jade Seals, of which official and private seals are major categories.

Official Seals

Official seals were used by government officials in ancient China as a symbol of the state administrative power and a proof of office assumption by officials. In ancient China, government officials at all levels had an official seal. When a superior official appointed a subordinate official, he would confer an official seal as a token of authority to the subordinate official. The seal must be taken back

任命下级官吏时，就会授予玺印作为凭证；罢免官吏时，必须将玺印收回。

中国历代的官印，名目繁多、形式多样，它们既是中国封建社会历史进程的见证物，也是后人研究中国古代官制制度及文字演变的第一手资料。

when the subordinate official was removed from the office.

There were various official seals of all forms in ancient China. They are witnesses of the history of feudal societies in China, and first-hand information for later generations to study the official systems and evolution of characters in ancient China.

传国玉玺

印在秦代以前称为“玺”，秦代以后，玺专指帝王的印。传国玉玺是秦以后历代帝王相传之印，是封建皇权的最高象征。传国玉玺在秦始皇嬴政统治的时期制成并启用，之后随着国家政权的转变而十数番易主，在神州大地辗转两千多年，于唐代（618—907）神秘消逝。

传国玉玺最早是秦始皇的专用印章，以玉为材质，所以又称为“玉玺”。“玉玺”共有七方，其中有六方是一个整体，被后世称为“皇帝六玺”。还有一方，由名贵的白玉“和氏璧”制成，上有螭兽纽，正面刻有当时的丞相李斯题的“受命于天，既寿永昌”八个篆字，被后世称为“传国玉玺”。

由于传国玉玺的质地极其珍贵，印文也非常有意义，所以历代帝王都对这方玉玺奉若珍奇，认为得之则象征自己的皇位“受命于天”，失之则表示国家“气数已尽”。

The State-Transmission Jade Seal

Before the Qin Dynasty (221 B.C.-206 B.C.), seals were known as *Xi*. Beginning with Qin Dynasty, only the seals of emperors were called *Xi*. As a seal passed down by emperors in various dynasties after the Qin Dynasty, the State-Transmission Jade Seal was the highest symbol of feudal imperial authority. Made and put into use during the reign of Emperor Yingzheng (246 B.C-209 B.C.), also known as Emperor Qinshihuang (meaning first



• 仿制的传国玉玺【1-10】
An Imitation State-Transmission Jade Seal
[1-10]