

石鼓文作品
石鼓文研究
石鼓文章法

景昇逸
石鼓文

啓功題



314921

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景舜逸臨石鼓文

舜逸 編著

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中國書法家協會主席、著名學者啓功題寫書名
《景舜逸臨石鼓文》

“Jing Shunyi’s Works in the Style of the Stone Drum Inscription,” the book title autographed by Qi Gong, chairman of the Chinese Calligraphers’ Association and a prominent scholar.

**Jing Shunyi's Works in the
Style of the Stone Drum Inscription**

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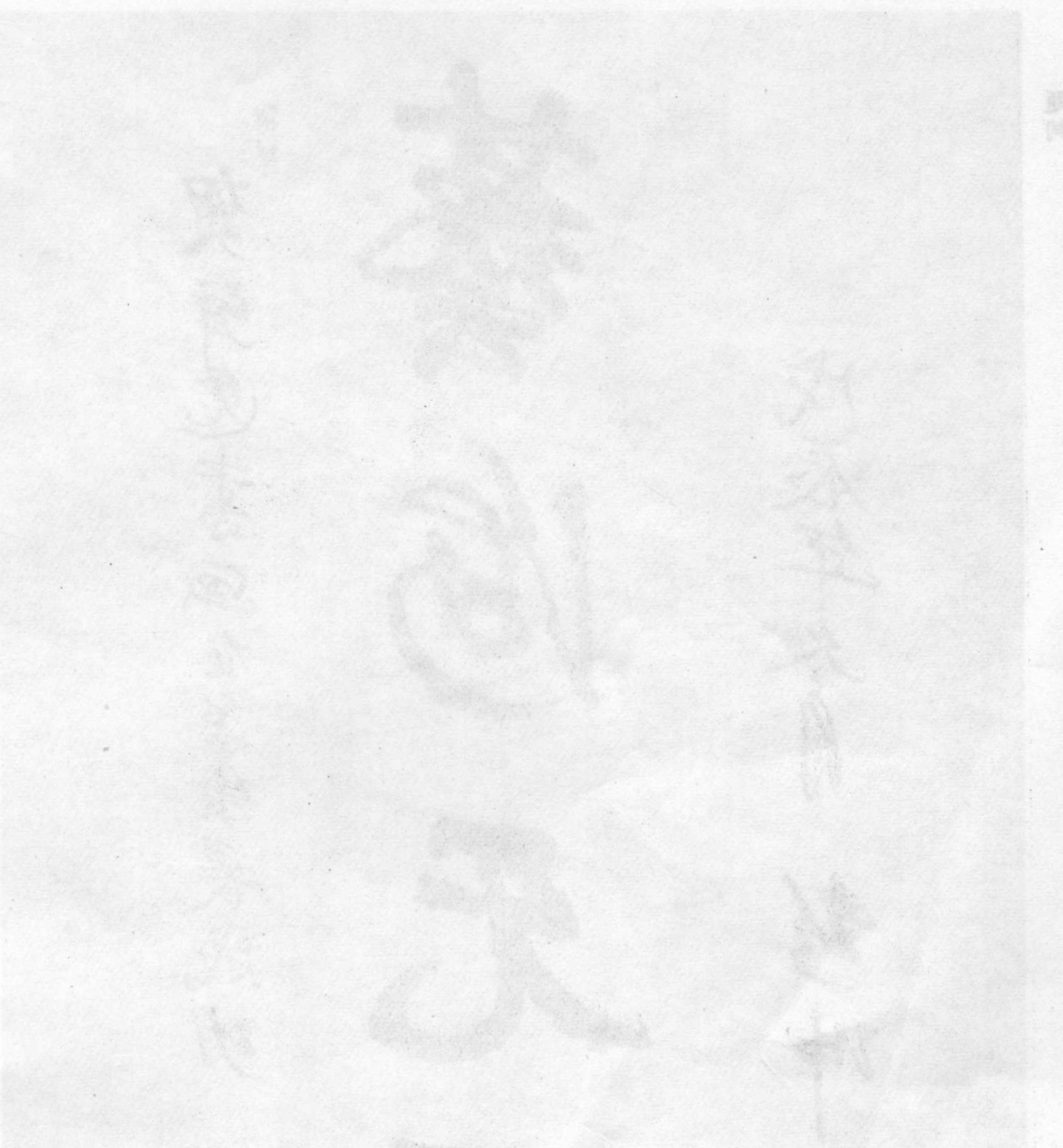
賀舜逸書畫在寧展出展成功

藝海無涯

戊辰年冬月

彭冲





全國人大常委會副委員長、中國國際文化交流中心理事會理事長彭衝題詞：“藝海無涯”

“There Is No End in Artistic Pursuit” inscribed by Peng Chong, vice-chairman of the Standing Committee of the National People’s Congress and chairman of the council of the China International Culture Exchange Center.

素邊初魚居晚

鐵畫

九百四十四年



銀鈎



著名詩人、書法家蕭勞題詞“鐵畫銀鈎”

“Powerful and Elegant Strokes,” an autograph by Xiao
Lao, a prominent poet and calligrapher.

寓古斯文齊
嶠



錦波為石鼓歌謠亭題
辭逸先生石鼓文研究及其臨本

庚午大暑江青書



中國藝術研究院副院長、著名書法家馮其庸題
詞：“萬古斯文齊岫嶠”

“Scholars Through the Ages Have All Esteemed the Stone
Drum Inscription, ” a dedication autographed by Feng
Qiyong, vice-president of the Chinese Art Research Institute
and a well-known calligrapher.

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作者 王景芬

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序

王景義

石鼓文在我國書法藝術發展史上占有重要地位。它是研究古字體衆多文物中的一件瑰寶。是帶有更多象形文字的商周甲骨文、金文過渡到秦代小篆過程中一件典型的中間體段的代表作。而且書法藝術價值極高，對後代書法特別是篆書（包括篆刻）的繼承和發展影響深遠。自從唐代發現以後，即刻引起人們的重視，對它進行研究的人絡繹不絕，學習它的書法者更爲衆多。對它的年代考證，是歷來學者們爭論的焦點問題之一。自從民國初年《秦公簋（音鬼）》在甘肅天水出土以後，由於簋上的銘文字體和石鼓文接近，學術界對石鼓文的年代的認識已趨於接近，認爲是秦始皇以前的秦物。其次是石鼓文的字體是否屬籀文，也有不同看法，唐人認爲是周宣王時物，故認爲是周時史籀所作的籀文，但是今人啓功先生等研究，認爲籀文就狹義講是有一定範圍的，即指《漢書·藝文志》中所載的『籀文十五篇』，然早已亡佚，只存漢代許慎《說文》中註定籀文二百二十五字。故石鼓文很難說它是籀文，但因秦把秦文以前的古字體均稱大篆，既然籀文是大篆，石鼓文也是大篆，那麼把石鼓文稱爲籀文也無不可。其它如石鼓次序排列、譯文等問題也都還有不同的看法。由於研究石鼓文有一定難度，除老一輩學者以外，現代青年一代研究石鼓文的人已不很多了。舜逸同志是屬年輕一代研究石鼓文者。他經過對各種版本的校勘，多年的摹寫，把已經十分殘泐的石鼓文增補，並對石鼓文的問題進行了多方面的探索，取得了可觀的成績，這是十分難能可貴的。

舜逸，原名景順義，河北任邱人。自幼酷愛書畫，在書畫家那啓賢先生的指導下，多年來勤

奮學習，虛心求教，潛心研究，對篆隸行草皆有涉獵，尤其對甲骨文、金文、石鼓文的研究和摹寫，更爲專心和深入，並取得了可喜的進步。他還對書法理論，如書法美學、書法藝術史等的學習也十分重視。在他經濟條件並不寬裕的情況下，寧肯節衣縮食，選購了大批有關書畫方面的書籍、碑帖。他身居斗室，案几床頭總堆滿了書籍、碑帖，夜以繼日地刻苦鑽研，博覽群籍，可見其好學精神和堅持以恆的毅力。

舜逸同志從弘揚民族傳統書法出發，尋根探源，對甲骨文、金文、石鼓文等，深下功夫，經過長期臨池探索，書藝日益提高，即將在北京舉辦個人書畫展，向社會匯報。此冊《景舜逸臨石鼓文》即選自他的書畫展中石鼓文部份作品。

石鼓文的書體，比起金文等更接近書寫的效果，結體趨向方正，筆畫渾厚雄健，圓轉中帶有方折，曲折自如，結構嚴謹，佈局疏朗，風格厚樸而雅逸。舜逸不僅繼承了石鼓文的書法傳統，並且吸收了秦篆的雄強的氣息。他的作品，結體緊密，略趨縱勢，在統一協調中又具變化，隨字體天趣，疏密有致，虛實相輔，廓展而有氣勢，骨力強勁，有力透紙背之感，方圓筆並用，線條勻稱優美，曲弧綫對稱流暢，橫豎直筆渾厚而注重兩端收筆，中粗而兩頭稍細。風格厚樸中賦予雄強的氣勢，古雅中有着時代的氣息。

舜逸是北京市書法家協會會員，正在年富力強之時，許多作品曾在報刊雜誌發表過，並獲得好評，已取得了一定的成績。我們相信他將會以鍥而不舍的精神，繼續踏實地在書法藝術道路上攀登高峰。他約我作序，謹以上語句介紹給讀者。

一九九〇年八月十日於會賢堂舊屋

PREFACE

序

The stone drum inscription takes an important position in the history of Chinese calligraphy. An invaluable help in the study of ancient Chinese characters, it represents the transition from pictographic inscriptions on bones and tortoise shells and inscriptions on bronze objects in the Shang Dynasty (c. 16th–11th century B.C.) and the Zhou Dynasty (c. 11th century–256 B.C.) to the small seal script in the Qin Dynasty (221–207 B.C.). It exerted a great influence on later development of calligraphy, especially the seal scripts, including seal cuttings.

Since its discovery in the Tang Dynasty (618–907), the stone drum inscription has caught the attention of numerous calligraphers, who tried hard to imitate its writing style and ascertain its date. Thanks to the “Qingong Gui” (a round-mouthed food vessel with two or four loop handles used by the first emperor of the Qin Dynasty) unearthed in Tianshui, Gansu Province, early this century, on which the inscription is found similar to the stone drum inscription, scholars tend to the same conclusion that this unique inscription originated before the Qin Dynasty. However, argument remains as to whether it means the writing style of Shi Zhou, a calligrapher in the Zhou Dynasty. People in the Tang Dynasty considered it to be the writing style invented by Shi Zhou because they believed the stone drum inscription originated in the Zhou Dynasty. According to Mr. Qi Gong, a renowned contemporary scholar and calligrapher, the so-called Shi Zhou’s writing style refers to the 15 pieces of writings recorded in the Art Volume of *A History of the Han Dynasty* by Ban Gu (A.D. 32–92). Since the original writings have long lost, people today can only find 225 characters in *Etymological Dictionary* compiled by Xu Shen (c. AD 58–147). So it is difficult to say the stone drum inscription and Shi Zhou’s writing style are the same thing. But due to the fact that Qin scholars called all the writing styles before the dynasty the big seal script, it is therefore hard to say they are not the same thing since both the stone drum inscription and Shi Zhou’s writing style come into the same category of the big seal script. Because of the great difficulties in the research of the stone drum inscription, few young people choose it as their field of research. Yet Jing Shunyi is one of the exceptions. It is inspiring that Jing has made great efforts to collate different source materials, imitate existing inscriptions, supply a lot of missing characters and research on the stone drum inscription.

Born in Renqiu, Hebei Province, Jing Shunyi loved painting and calligraphy when he was very young. Directed by Mr. Na Qixian, a prominent calligrapher and painter, he has for many years practiced writing in different styles of calligraphy, including the seal script, official script, running hand and cursive hand, especially the inscriptions on bones and tortoise shells, inscriptions on bronze objects and stone drum inscriptions. Besides, he has also pursued his studies in the aesthetics and history of calligraphy. Even when he lived in straitened circumstances, he still managed to buy many calligraphy books and stone rubbings and seized every minute to study them. This shows his strong desire and strenuous endeavour in learning.