

中國篆刻

APPRECIATING CHINESE SEAL STONE

賞 趣

高山 著

上海人民美術出版社

中国印石趣赏

高山著

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About the Author

Mr Gao Shan, aged 70, studied pedagogy and journalism in his early years, and followed well-known scholars at home and abroad. He became a famous engraver after World War II. He has been travelling for pleasure through 26 or 27 culture, tourism resources, than 50 years engaging in Chinese provinces in China, and for more photography, collection and study of bronze, porcelain engraving, jewellery, famous chinaware and pottery, seal stone, and relics appreciating. He has unique idea on the theory of Chinese seal engraving. In his old age, he was appointed as an adviser of a university to teach Chinese culture for foreign students. He is a brilliant scholar who has been studying and pondering for 40 years, and is fruitful in many fields.

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中國

印石

趣賞

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前 言

在中国,印章具有“小物件、大内涵”的特色。论历史,它和华夏一样古老;论力量,钐玺和西方帝王的权杖可相提并论。小而言之,中国每个人一生都要持有它;大而论之,我们生活中许多活动都与之息息相关。

中国印章,大致由两大部分组成:一是印刻,二是载体。印刻又可分文字和技艺两大部分。中国文字,有7万多个,每个字的写法变化多端,唐代有人论证,称最多的有58种!技艺方面,历代有诸子百家,不胜枚举。载体也是五花八门,从玉石金银到瓜蒂竹根,少说也有千百种。

《中国印石趣赏》主要是叙述正在发展和形成气候的、只有六七百年成长史的印石一项。所述印石载体可分成玉石型和宝石型两大类。一些玉玺虽古已有之,但那时只是象征性地少量应用。现代技术发展后,高硬度的宝玉石才成为普通的印石载体。古代的玺玉属宝石型的印石,它和本书中所述的今日的玉石是两类印石。书中所列的四大玉石类印石,一般指硬度不超过2级左右的印石,现在其体系已经形成。我国地大物博,各地新发现的叶腊石、高岭石以及适合做印石的各类矿藏不下数十处,发展和潜在的条件非常优越,印石文化的前途,辉煌而灿烂!

关于中国印石的记载,自明清高兆、毛奇龄两先生始,以后则长期空白。想数百年来这一项目中一定也有许多精美绝品问世,可惜随时间推移,都已烟消云散,无从鉴赏和考查。本书能够有文有图,保留一个时期的印石面目,虽是全豹之一斑,也属庆幸之事。作者在五六十年间,历经多次时代大动荡,搜集和收罗这些印石,是凭借了机缘、努力和毅力,以及生活的驱使,故深感不易。所以寄希望于后来同好,能够继续做这类弘扬中华文化的工作,肩负起振兴民族文化的责任和神圣使命。相信几个世纪以后,中国印刻也会同西方的油画一样,成为国际艺术之一。

此际我要感谢:在成书的过程中宋老日昌前副市长的鼓励题签,复旦诸公、蒋孔阳学兄的赠联,李孔怀、蒋公杰学兄的支持,上海中国画院程十发学兄几年前就赐字,邓伟志先生得讯后立即欣然命笔,新闻界许寅、徐洁人、林宏、钱江诸兄自始至终帮助督促,此外,孙杰锋、陆道平、赵逸尘、陈德行、费永鹤和四川的叶云、浙江的倪东方诸兄的鼎力相助,外文专家周启明、余德馨学兄废寝忘食的工作以及李方乐、陈一元、谢德敏诸棣的倾力奔波,把流落于各处的精品重新汇集;在编写的日日夜夜,得到编辑张晶硕士的督促鼓励,才使我有这样迅速的成效。还要感谢许多不愿留名的良师益友的助力,没有他们的这些力量,我的书成是不可想象的,他们的诚挚情意,在我心中是无法磨灭的!

这本画册对读者而言,其中所列的只是些屑碎,目的在于抛砖引玉。书中所说的,限于水平和修养,有些见闻可能还有谬误,请予指正。衷心希望,由此而有更多更好的作品,来丰富和加强这一事业。

七十叟 高山

一九九五年三月于上海“赏珍楼”

PREFACE

The seal is, in mainland China, Hongkong, Taiwan, Japan, Korea and other related areas, a small thing which has rich connotations. The history of the seal is as long as that of China. The power of it is mentioned in the same breath with that of the crown and crosier of the king of West countries. Within the Far-east circle, everyone has to possess a seal almost all the life. Lives and social activities of hundreds of millions of people are closely bound up with seals.

The Chinese seal has two aspects, one is the engraving, the other is the carrier.

The engraving contains the content, skill and character. The carrier includes gold, jade, jewellery, rhinoceros horn, wood, stone, etc.

As for Chinese characters, now we have about seventy thousand Chinese characters. And, each character had as many as 58 versions, according to the statistics in Tang Dynasty. A Chinese saying says, "Only when your head is hoary can you make a thorough reading on Chinese classics." If you want to make clear all the characters in Chinese seals, you have to continue the greatefforts made by the older generations and do your best.

The carriers of Chinese seal have a great variety, one of which is seal stone. Seal stone, which is popular now and can bedated back to 600~700 years ago, is classified into jade and precious stone. There are about four systems in jade type, and about seven or eight series in precious stone type.

"Appreciating Chinese Seal Stone" introduces seal stones of jade type and precious stone type. This book show more than 360 pieces of seal stones, which were selected from more than 10,000 pieces the author collected. Some pieces are not typical samples. The author is lucky enough to complete this book by coincidence, stamina, and efforts lasting for more than half century. To the ordinary readers, this book is a guide to the sea of Chinese seal materials. To the experts, this book displays only a pile of insensate stones.

In China, we have been short of a pictorial book comprehensively introducing Chinese seal stones since Ming and Qing Dynasties.

This book is brief introduction of Chinese seal stone to those who are interested in Chinese seal. It is also for Western friends who love Chinese culture. This edition, I would say, is to cast a brick to attract jade—offer a few commonplace remarks by way of introduction so that others may come up with valuable opinions. I hope more and more foreigners will be "Metal and Stone" (analternative name of seal) bosom friends of China!

GAO SHAN

MANSSION FOR DELIGHTING IN ART TREASURES

March, 1995

第一章 我国四大石系类印石

CHAPTER I Four Stone Families of Chinese Seal Stones

- | | |
|-------|----------------|
| 一 寿山石 | Shoushan Stone |
| 二 昌化石 | Changhua Stone |
| 三 青田石 | Qingtian Stone |
| 四 巴林石 | Balin Stone |

我国用作印刻的玉石类印石已形成体系的是这样四类：福建的寿山石系，浙北的昌化石系，浙南的青田石系，内蒙的巴林石系。

把这四处的印石，确定称之为“四大印石石系”的主要依据是：

- 一、它们都有较悠久的历史渊源；
- 二、每一矿藏都有大量的蕴藏量，可以长期开采；
- 三、每种石系中的名品品种能够长期纷呈；
- 四、在长期实用过程中得到广泛认可。

这四类印石的相似处为：其成分主要是叶腊石，它们的硬度也极相近，都在1—2度间，经过工艺加工后都有玉石型光洁面；将四大石系中成冻相似的印石放在一起，即使给有经验的印刻家、收藏家和鉴赏家鉴别，一时也难以分辨。

同时，四类石系又各具特性，由于各产地的地质结构不同，和矿石中的少量其他石质的掺入，故各类石系中的成石千姿百态；且每一石系的每一时期、每一矿点，都有不同的品种呈现，所以，又各具其生命力。

这里展示的四种石系中的印石，是一些有典型意义的，也是广泛存在的，有艺术和实用价值的，其中有些可以用市场价格购得，也有些则在收藏家手里才能见到。

四大石系的印石，在印刻家手中都是怀宝。它可以成为艺术品、实用物，过去的许多佳品已经成为文物或收藏家的奇品。

大印刻家吴昌硕先生用钝锋重刀刻青田，形成一代独特的印风，主要是因他深知青田类石的脆嫩易崩的特性；陈巨来先生用轻刀快刃修刻各类寿山和冻石，成江南铁线之王。可见历来的印刻大师和工艺家，要创作出好作品，须先了解各类印石。

四大石系印材的开采，过去都用爆破取石，易损伤印石的内部应力结构，所以，有的易干燥，有的易开裂，因此保存时有的印石常需油浸，有的需要蜡封，大块碎裂的，还需用树脂胶接。

如今四大石系印石有了新的发展，寿山的许多矿点已重新开采，青田的矿点在增多，昌化的许多人为禁锢已在消除，巴林则赶上好时机，国内外对它的需求非常殷切，故四大石系正在提供更多更好的精美印石，繁荣我国的印石文化。

In Chinese seal stones there are mainly four families, namely Shoushan (Fujian) Stone Family, Qingtian (South Zhejiang) Stone Family, Changhua (North Zhejiang) Stone Family and Balin (Inner Mongolia) Stone Family. Each of them has a long history of being used as seal stone, has rich deposits for long-term extraction, has protracted famous varieties and has widely been approved in the long course of practice.

The essence of these seal stones is pyrophyllite. The hardness degree of them is 1—2. Each of them has jadelike smooth surfaces. If some similar steatite seal stones from these four stone families are put together, even experienced seal-engraver, collector and appreciator can hardly distinguish them for a short while.

Each of the four stone families has its own feature. Stones of each stone family appear to be an infinite variety because of the different geological structure of different producing areas and the presence of a small amount of some impurities in the ore. Each stone family has its vitality because different assortments of each stone family occur at each quarry during each period.

Seal stones of the four stone families shown in this book are typical, widely existent, with artistic and practical value. Some of them can be purchased at the market price, some can only be seen at the collectors'.

Master Wu Changshuo, a great seal-engraver, created unique engraving style of a generation, i.e. engraving Qingtian Stone with blunt cutting edge and strong force, because he was fully aware that the feature of Qingtian Stone was crittle, tender and easy to crack. Mr Chen Julai became the King of Iron Thread in the south of the lower reaches of the Yangtze River, because he engraved various Shoushan Stones and steatites with sharp cutting edge and light force. It is thus obvious that the seal-engraving masters and handiworkers all through the ages who wanted to produce great works of art, have to know the various seal stones first.

The extracting way of the material of the four stone families used to be exploration, which causes the internal stress in the stone, and makes the stone easily dry up and crack. Therefore, to preserve the seal stones, some have to be sunk in oil, some to be sealed with wax, and some with large crevices to be glued with resin.

Now the seal stones of the four stone families have newly been developed. In Shoushan, Fujian, a lot of quarries are reextracted. In Qingtian, Zhejiang, the number of quarries is increasing. In Changhua, Zhejiang, many bans are cancelled. In Balin, Inner Mongolia, the stone is in time for an opportune moment. A great demand for these stones is improving at home and abroad. Exquisite seal stones of the four stone families are now supplying more in order to flourish our Seal Stone Culture.



寿山厝钮印石

寿山印石数百年来被海内外印刻者视为宠物，其原因多种多样，确是难以尽述的。

此三方带厝钮的寿山石，它们分为长老、粗壮、精细各具，而印钮如出一辙，故以祖孙三代名之。

其外观虽也相同，都是最标准最典型的寿山石，但如逐一精细鉴赏，恰又各不相同。

Shoushan Seal Stone with Clam Knob

Shoushan Seal Stone has been regarded as favourite by engravers at home and abroad for several centuries. These three pieces are standard and typical Shoushan Stones.

注：凡文中英文均为中文说明之节译。



屨钮特写

上面三方佳品,都是制印高手的杰作,故其饰物也别具匠心。《山海经》中描述,海中有怪物称“蜃”,常能吐泡,能化为“海市蜃楼”。所以,钮刻成虾头、兽身、三足、巨尾、蛇腹、象嘴,极尽想象之能事,或许是谓:此类印石,也不是寻常物之意吧。

Close-up of Clam Knob

In the base which contains not more steatite, there raises a blush, a feeling of delicacy and womanliness. Shoushan Stone takes on a lot of shapes and colours, so it gains a reputation of "being suitable for either light or deep make-up".



寿山长屨钮印石

这方长老的印石,较为罕见,方底3厘米,平时属大印,而石高16厘米更是极为难得的。

而更为难觅者,它通体青底软冻,细洁柔润,犹如田黄冻底,只是少了点萝卜纹,全方无格无绪,乃千百方中难求其一的。

Shoushan Seal Stone with Long Clam Knob

With no partiton and no crackle in the whole piece, this is the one which can hardly be met with from thousands of Shoushan Seal Stones.



寿山一般方子的屨钮印石

这类方子的印石,属一般常用印方。但这方蜃钮恰要对其另眼相看:它除了钮刻精美外,通体含冻,而且冻块成团成方,也是可遇而不可求的精品。

Shoushan Common Seal Stone with Clam Knob

Its knob is engraved exquisitely and beautifully. It contains steatite in the whole, and the steatite takes shape of ball or cube. It is a superior one which can be met with by chance but beyond request.



寿山大屨钮印石

此方虽石底稍逊,但仍不失为良材,尤其方大体巨,也属难得一遇的上品。这类寿山中的“虎贲”,一方在手,其喜可知。

Shoushan Seal Stone with Big Clam Knob

Although its stone base is slightly inferior, this piece, after all, is a nice one. Especially because of its large size, it belongs to top grade which is hardly met with by chance.



杂色寿山印石

这是橙黄色搅和的寿山印石,刻着狮钮的部分是含冻较多淡青黄色,二色结合得很柔和。

寿山石含铁质多,颜色就暗深。

Varicoloured Shoushan Seal Stone

Shoushan Stone which contains more composition of iron, takes on dark colour.



杂色寿山印石

也有含冻不多的底子中,一抹红晕,青淡又有脂粉气。寿山石多姿多色,有“淡妆浓抹总相宜”的美誉。

Varicoloured Shoushan Seal Stone



杂色寿山印石

这方是橙红夹土黄色拌合的,狮钮也含冻。这是自然的造化,视感也是优美的。

Varicoloured Shoushan Seal Stone

The colour of this 'piece is mixed with orange and yellowish brown. Lion knob contains steatite. This is created by Nature, and causes an exquisite visual impression.



峨嵋石

这里陈述的峨嵋印石,不是四川峨嵋山产的石头,而是寿山石产区月洋山域中的峨嵋山中出产的印石,一般选作印石的,其特性和寿山印石相同。也有各种石色是不常见到的,很难分辨。

Emei Stone



寿山石 SHOU SHAN STONE



白寿山闲章

许多闲章,都是因材而作。这方纯净的白高山既是闲章,也是名贵摆件,也能用作镇纸。所刻两狮嬉戏,十分精细,而神态亲切可掬,令人叹为观止。

这类佳品,于应用、收藏、鉴赏无不适宜,且随着时间的推移而越老越值钱。

White shoushan Leisure Seal

A lot of leisure seals were worked out to suit raw materials. This piece of pure white Shoushan Stone is a leisure seal as well as a precious knick-knack, and is used as paperweight.



朱砂红寿山印石

印石为朱红色,是寿山印石最明显的特征;而颜色深浅、多少以及分布,或混和底冻,是构成各种寿山印石的贵贱高低优劣的因素。

寿山印石中的朱红,和鸡血石中的辰砂红,两者间有时是绝对不一样,有时也难分其轩轻,只有经常观察这两类印石,才能分辨得清。

Cinnabar Shoushan Seal Stone

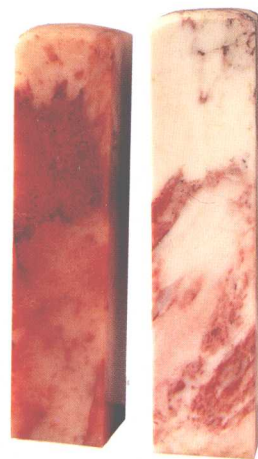
白寿山寿星印石

寿山石有各色各样的颜色,但最具代表性的,是白寿山和红寿山。白寿山如果底子里冻多了,那就像各种透明程度不同的高山石,红寿山如果底子里冻多了,那就像硃砂红、小桃红那些名贵的寿山印石。

寿山石所以列为其他几种印石石系之首,除了它历史悠久、名贵品种纷呈外,另一个优越的特点就是细腻,也就是可塑性特别好。这方白寿山(尽管左边有些红色)闲章,整个石首刻了寿星的头像,他额角前凸,满脸慈祥,笑容可掬,长髯飘拂,使这方普通的寿山石人见人爱。如果,闲章词辞精辟,又是名家高手操刀,这些条件合在一起,原本是方平常石头,也会成为奇品名印,既可鉴赏也能收藏了。

God Longevity White Shoushan Seal Stone

This piece of White Shoushan Stone (despite some red on the left) leisure seal, was carved on the stone top into the head of God Longevity, with raised frontal eminence, kindly face, radiant smile, and long waving beard.



红白相间的寿山印石

寿山印石带红色,是含铁和钾的缘故。这种美丽的颜色拌和在白色的高岭石或冻底中,反映生成的石面,很漂亮,也很柔和。这两方红白相间的印石,表面很像大理石,犹如天然的山水小立轴,如加边款题词,更是美不胜收。

Red and White Shoushan Seal Stone

The appearance of these two pieces of seal stones which are chequered with red and white is like that of marble, which resembles natural vertical scroll of mountains-and-waters painting.



巧色高山冻印石

高山冻石,并不都是白色半透明的,它的颜色绚丽多彩,美不胜收,而且绝大多数是名贵品种,甚至是奇品名石。有些高山冻石中偶含一些其他颜色,又经高手化腐朽为神奇的处理,如本图冻石,其上端一团青灰色块,被钮刻成鱼龙吻珠,这类作品,爱好印石者称之巧色。

Artful-coloured Gaoshan Steatite Seal Stone

All Gaoshan Steatite are not white translucent. They are bright and colourful, with so many beautiful things that one simply can't take them in, and most of them are famous and precious assortments, some even exotic ones.



高山冻石

这类白高山也是质量上乘的印石,尤其使人迷惑的是,它有清晰的萝卜纹。

福建寿山的九峰中,高山高达983米,仅次于1130米的旗山,为第二高峰,这样高度所产的一些印石,也像田黄一样有萝卜纹,这是天大的谜,至今犹未有人揭开。

Gaoshan Steatite

This kind of White Gaoshan Stone is superior quality seal stone. The puzzle is that it has clear radish veins.



高山鱼脑冻印石

这方较小的鱼脑冻很有趣,在它右下方,可以看到两道小的白隔(格),它在干燥一段时间后就出现,但在水浸不久后就消失,以后,干些时候它又出现,说明叶腊石失水也是很明显的。所以,许多寿山石搁置时间长了,就那么干燥难看,应时常为它梳洗打扮。传统的经验是涂油或浸油,其实,油浸的效果只是比水浸的挥发时间长些而已。

Gaoshan Fish Brain Steatite Seal Stone

Translucent Gaoshan steatite, with light blue or grey, is generally named Fish Brain Steatite.



寿山玻璃冻印石

玻璃冻是寿山水坑石的一种特殊名品,大部分都呈半透明,有的近似玻璃水晶,所以特别名贵,佳绝品的价格不逊于田黄。

这里所示一方恰有隔。由于油浸不足,尚未全透明。玻璃冻、鱼脑冻,以至环冻这些叶腊石,含水量特别高,有的高达5%以上,所以经常要用油浸润它,防止失水。

这种寿山石中的“晶玉”品种,产于深涧溪洞深处,埋于地下,水漫很深,平时极难开掘采石,古时,水旱时节得以开采。

矿体很小,又薄至十余厘米或二三十厘米,水坑所产诸冻,流传至今的格外珍贵,大凡此类佳物,每一移主,都要磨损一些,故逐渐短小,以至湮灭。

Shoushan Glassy Steatite Seal Stone

Glassy Steatite is a kind of special famous product of Shoushan Water Pit Stone. Most part of it is translucent, some is like glass or crystal. Therefore it is special well-known and expensive. The price of superior one is not less than that of orpiment.



含冻寿山印石

这类寿山石产品,产量多,质量好,持续生产期长,价格低廉,所以,寿山石风行数百年,有它特殊的贡献。

这类寿山石的印刻优点也很多,它可铸刻精细的作品,也可刻制粗犷的作品。文人书画,工商事业都能用它。

这种寿山石不仅底子融和冻质,而且常有成块、成堆的纯冻混和其间,石质善理刀意。

Shoushan Seal Stone Containing Steatite

This type is famous and popular.

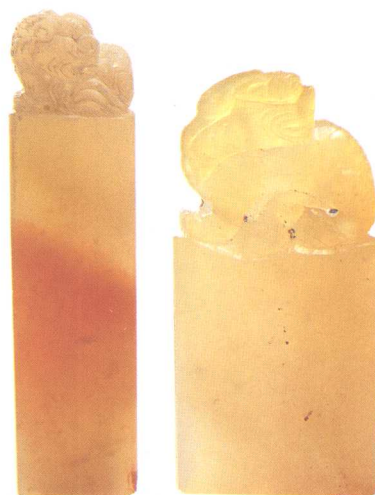
It has a lot of advantages in engraving. It can be engraved meticulously or roughly. It is able to be used in calligraphy, painting, commercial and industrial undertakings.



稍增光泽的高山荔枝冻印石

这里短的一方不像“黑叶新荔”吗？清汁可饮否？长的一方大约是搁了几天的糯米荔。

Gaoshan Litchi Steatite Seal Stone with Gloss Slightly Added



稍增光泽的高山玻璃冻印石

需要说明，这里的几组高山冻石，只是稍稍地增了些光泽而已。图中短的一方钮头处，如果涂以清油，那就是玻璃冻了。长的一方只是指上面的半段；下面带有红瓢的，那又作别论。如果，能忍痛把它一截为二，一方是玻璃冻，另一方就是瓜瓢红了。

Gaoshan Glassy Steatite Seal Stone with Gloss Slightly Added



未磨光的高山冻印石

高山冻石因透明度和成色的关系，常常被冠以佳名。然而高山冻石在未完成最后一道工序——精磨增光时，是很难显示出效果来的。

即使在精雕成形后，庐山之真面目亦不易看清，图中三方，可知哪方是玻璃冻，哪方鱼脑，哪方荔枝？

图中三方也是缺乏精工的，难分其灯影或蛋清冻，这是在未磨光之前如此。即使在精磨开光后，也会因时间以及使用不当等因素而容光消失，重又退到未精磨的阶段，依旧是“清水人家”。

Unpolished Gaoshan Steatite Seal Stone

Gaoshan Steatite will not be notable before polished.