

# 古印传奇

## 中国历代帝王玺印之谜

印农◎编著



中国时代经济出版社

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## “组合篆刻”与“天下第一玺”的首创人:印农

印农，本名赵远强，字印农、印浓，号大雨，祖籍山东，1964年生于北京。赵远强幼承家学，十几岁开始学画作诗习字，后专工治印之学，并得益于诸多印学名家的指授。他二十岁刻“印间耕耘一农夫”的文字肖形结合印，至此以印农为号。独创组合篆刻，后用二年时间篆刻了一部完整的佛家经典“佛说阿弥陀经”，二十八岁（1992年）时出版了篆刻专辑《赵远强组合篆刻》一书，该书又名《佛说阿弥陀经组合印》。1995年，独创世界最大之汉白玉仿汉古印“天下第一玺”，并荣获吉尼斯世界之最证书。印章重约二千六百公斤，印钮为汉斗钮形式。巨印内容由中国古老的《易经》中第一卦辞中“元、亨、利、贞”四阳文篆字，及其外围的“九州永泰”四个阴文篆字与巨印四周的“青龙、白虎、朱雀、玄武”四灵共同组成。位于中央地方的圆形寓意为“天”、为“乾”、为“阳”，呈四方的“九州永泰”则寓意为“地”、为“阴”。元、亨、利、贞含意为元，以仁为本，亨以礼为宗，利以义为干，贞以固为质，祈愿世间和平和社会和谐。

同年下半年，赵远强创作了印史上唯一一幅巨幅组合印作品“卧佛图”，全长约6米，高约1.9米，亦同样荣获吉尼斯世界之最证书。“卧佛图”远望似山似佛，似石窟，构思气韵生动、场景宏大。印中的天降奇花蔓陀罗整体作品，经中有佛，佛中有经，浑然天成，表述了佛说阿弥陀经中所描绘的西方胜景。

1998年，编写出版《篆刻基础》一书。1999年，应邀创作了中国万里长城十关关防肖形印及关防大印作品，并被印制成整套明信片在全国发行。2007年，应北京电视台春节文艺晚会邀请，创作了具有中国玺印文化特色的“你最珍贵”中国印章会标。同年，国务院新闻办与中国文联共同举办“同一个世界”国际巡展，并由中国书法家协会推荐，邀请了印农等全国十一位知名印家进行篆刻创作。

印农治印初法吴让之、吴昌硕，后受汉石印“长沙顷庙”的启发，加之参以汉将军章的直凿刀法，并将多种刀法自由运用于治印中，从而形成了自己独特的风格，深受时人喜爱。除书画治印外，印农对传统的堪舆理论亦有着深入细致的研究。他先后编写出版了《中国印》（又名《中国玺印发展史》上下部）、《吉祥家居》、《篆刻初步十八讲》、《天书上的指纹》（堪舆学著作）、《图解中国篆刻技法》、《印农教你学篆刻》等专业书籍。





## 关于印农



### YinNong—a seal Engraver

YinNong—dubbed by himself, means a farmer in the realm of carving seals, was born in Beijing, with the original family home in WenShang county ShanDong province, which is neighbored to the hometown of the chinese greatest philosopher Confucius. Mr. YinNong was growing up in a scholar family with acquired great influences by their senior family members. His grandfather Mr.Zhao ZiPei—a famous calligrapher and wellknown doctor gifted YinNong in many artistic fi elds, such as poetry, painting and seal carving.

Mr.YinNong is specialized in seal engraving, he uniquely created ‘combined seal’ which appear his own characteristics. In 1994, he produced a giant combind seal ‘Sleeping Buddha’ Which contented 400 seals, each bearing part of a complete Buddhist scripture of Sakyamuni-founder of Buddhism, stamped them a total of 5000 times on a sheet of paper, pieced together with 6 meters long and 1.9 meters high. it appears different when viewers observe it from different angles—Up close, it appears to be many red chinese characters with a complete Buddhist scripture, but from a distance, a giant calm sleeping Buddha emerges .... This art work had been recognized by the Guinness World Record.

In 1995, he finished ‘the biggest engraving seal in the world’ weighing 2600 kilograms, which is a white marble seal bearing eight chinese characters and four ancient auspicious symbols ‘YuanHengLiZhen’ the four characters in the middle are the motto of living principle, means honesty, courtesy, purity and righteousness, they were placed by a circle, since ancient people believed the heaven was round; The other four characters ‘JiuZhou YongTai’ means good wishes for a prosperous and peaceful country, which placed in a square carried out ancient peoplr’ sthiningr the earth was square;Four ancient auspicious symbols ‘black dragon’, ‘white tiger’, ‘red peacock’ and ‘black warrior’ arounded in the margin of the seal, were thought that they protect people to avoidevils and misery. This greal also won the certificate by the Guinness World Record in the sameyear.

Mr. YinNong held his own seal engraving work exhibition in Beijing in 1990. He started to publish his written books in 1992, some of them were used as Textbook for seal carving learners, such as ‘Basis of engraving’, ‘18 courses on preliminary seal carving’, ‘Art of chinese seal engraving’, etc. He has been invited to make private seal by various state leaders and many famous persons from home and abroad, most of his engraving works’ were collected and preserved by privates and museums. (陈欣 译)





## 关于印农



印農は、北京に生まれました。その祖先は山東文上県人ですが、その地は中國儒家創始者、孔子の故郷でもあります。辛亥革命の烈士、陸軍少將の王揖臣の末裔で、祖先は清朝末の拳人であり、深い學識を持つた家に育つ遠強は、幼少の頃より祖父せ山東の著名な畫家、名醫趙子佩の影響を受けて、詩を學び、繪を描き、また、印章を作つておりました。特た印章を作ることに才覺があい、“組合せ印”を獨創、大さを感じさせる作品は、非常に斬新で獨自の境地を生み出しました。

1994年、全長6m、高さ1.9mという初めての大型篆刻作品、“卧仏図涅槃図”を創い上げました。それは、一部完全な篆刻であ“仏説阿彌陀經印”を祖み合わせて作つたものであい、1995年たは、世界最大の印章作品“天下第一璽(天下で最も素晴らしい印章)”を完成させました。印章の重さは2600キログラム、印章の下には、重さ1500キログラムの須彌座を配しました。それは、中國易經から“元”“亨”“利”“貞”の四文字及び“九州永泰”(中國は永久に安泰であふ)“青龍(東方を表す)、白虎(西方を表す)、朱雀(南方を表す)、玄武(北方を表す)”を四方に置いて構成してあ南ります。

1992年篆刻専門書“趙遠強組合篆刻”を出版しました。の書は“説阿彌陀經組合せ印章”を別名とし、その前後には“篆刻初步18講”、“篆刻基礎”、“コレクタ―”“篆刻藝術入門”、“秦漢堂印集”等書を編集、出版しました。作者が創作した多數の作品は、既に博物館および個人コレクタ―によって收藏されています。

(日本早稲田大学教授 齊藤加寿子 译)





## 关于印农



He seals' world records Zhao yuanqiang feels sorry for seals He doesn't understand why they should be so small and always be stamped at the corner of calligraphy or a painting "Whenever I go to a calligraphy exhibition, my feeling of unfairness gets stronger," Zhao said. "People can stand back and see the calligraphy works, but when to see the seal, they have to get as close as pressing their noses against it." In his eyes, calligraphy and sigillography—the art of seals or signets—should be equal because both art forms are related to the ancient Chinese characters and share many similarities. "So I thought should be some changes to the old views about seals cutting," said Zhao, 31, surrounded by books and Buddhist sculptures in his Xicheng District home. After three years, he has done exactly that. His two latest works have been recognized by the authorized Shanghai Office of the Guinness Book of Records—one as the most unique. The first also set a record for Chinese seals. He engraved 400 seals, each bearing part of the Buddhist Scripture or part of a diagram, stamped them a total of 5,000 times on sheets of paper, and pieced together a 6-meter long and 1.75-meter high picture of Sleeping Buddha. What makes it unique is that it appears different when viewers observe it from different angles. Up close, it appears to be a complete red-character scripture with Sakyamuni, founder of Buddhism, in the centre. But from a distance, a giant Sleeping Buddha emerges, with Sakyamuni at the Buddha's chest. Countless datus flow in the sky in juxtaposition to the calm and quiet Buddha. "I was inspired by the story of a famous ancient seal engraver. He had all six sides rather than just one side of the square seal engraved with characters in order to express more meaning after all were stamped on the paper", Zhao said. For three years, Zhao buried himself in his 10-square-metre studio, painstakingly working on his great idea. He dubbed himself as Yinnong, meaning a farmer in the realm of seals. "When I'm completely engrossed in cutting, I hate any disturbance and I forget everything", Zhao said. His cheeks are slim and his body thin from working long hours into long days. "sometimes I worked so long that my wife or mum would stalk in to bring me some food or water. I could easily be annoyed by that. Only after I finished the work at hand did I realize what I had done to them, and I felt very sorry", Zhao said sincerely. His wife has adjusted to his habits so well that whenever he starts a new work, she goes to live with her mother-in-law nearby, leaving him in a world of his own. "At first, I complained a lot", said Duan L. ingxin, Zhao's wife. "But now I'm used to it and understand his love for that art. As long as he can turn his ideas into reality, that's fine". Many artists' interests in one specific field are influenced by their senior family members. Zhao's grandfather preserved a lot of calligraphy works





## 关于印农



by ancient artists. He sent some to Zhao, asking him to learn from the ancient masters by copying them time and again. Besides the kind grandfather, Zhao has scores of silent teachers. Since most ancient temples and tombs keep works by distinguished old masters, these places naturally have become Zhao's haunts. The quiet of those solitary places also gives his heart great comfort and stimulates his inspiration. "Under the clear blue sky, nothing seems to exist except me and the heaven. For hours and hours, I stand there thinking about nothing, but some bizarre ideas come out naturally", Zhao said. The second work listed in the Guinness Book of Records is a giant seal weighing 2,600 kilograms, which could only be stamped with a crane. The white marble seal bears eight characters. Yuanhenglizhen, the four in the middle, are the motto of principles of living, meaning honesty, courtesy, purity and righteousness. They are skirted by a circle in the ancient belief that the heaven was round. The other four characters jiu-zhouyongtai, mean good wishes of a prosperous and peaceful country. Jiuzhou is one of the old names referring to China and Yongtai means permanent peace. They are placed in a square because ancient people thought the earth was square. Zhao worked on the idea along with his friend Li Yuanfang, a Taiwanese whose family has been involved in wood cutting for generations. "He is as crazy with seal cutting as I am. And he rendered me great support", Zhao said. When more and more people come to like his works, Zhao said, he would prefer that they be sold rather than set aside on dusty shelves. "I'm not yet ready for that. Now I'm just waiting for my next work. It should be a much better one", Zhao said with confidence.

此专访摘自一九九五年九月之《中国日报》





## 关于印农



### LESCEAU DE LA TRADITION

De cette façon, bien qu'elle ne soit sortie de Chine que deux fois, l'une à Hong-Kong et la seconde cette année à la Réunion, la spécialiste des broderies de papier est connue dans bien des pays. Elle nous confirme dans un sourire que, oui, la technique est difficile et la patience son premier atout pour venir à bout des mille et une commandes de portraits dont elle a le secret. Des sujets personnalisés et des thèmes récurrents de la mythologie chinoise sensés porter bonheur. En feuilletant quelques exemplaires de sa collection personnelle, on tombe sur un raffinement de tailles multiples représentant aussi bien les sommités de sa région que le président Clinton ou l'histoire en douze mètres de la ville de Yulin. Avec cette fameuse idée de chef d'œuvre à accomplir.

Un concept que l'on retrouve à deux pas de là chez Yin Nong, le Pékinois qui lui est maître de "xi". Autrement dit, il grave des sceaux de jade comme le lui a appris son aïeul Zhao ZiPei, illustre calligraphe originaire du WenShang dans la province de ShanDong, là où est né le philosophe Confucius. C'est dans un environnement particulièrement littéraire et artistique que Yin Nong a grandi, se forgeant petit à petit, entre poésie, peinture et calligraphie sa propre maîtrise de la gravure sur pierre, trouvant finalement sa voie dans la confection de sceaux. Des œuvres d'art singulières qui lui ont ouvert les portes de bien des musées et galeries où ses créations sont exposées. Notamment ses œuvres monumentales comme le bouddha géant endormi qu'il a taillé en 1994 dans un pur marbre blanc avec une base de 400 sceaux portant chacun une partie des écrits de Sakyamuni, le fondateur du Bouddhisme. Six mètres de long sur près de deux mètres de haut. De quoi remplir une pleine page du Guinness Book des records mondiaux en la matière. Il réciduait l'année suivante en gravant le plus lourd sceau du monde (2600 kilos) chargé de caractères et orné de symboles animaliers sensés protéger les populations de la misère du monde, comme le dragon noir, le tigre blanc, l'oiseau rouge... C'en est évidemment pas ce genre de pièce qu'il propose aux visiteurs réunionnais des festivités de Guan Di. Il leur réserve plutôt la quintessence de son art en sceau individuel de magnifique facture encré du rouge symbolique de bonheur, paix et prospérité.

(摘自法国报刊的有关篆刻艺术家印农的专访报道)





## 关于印农



### 典雅・玄妙の複合芸術 期待を担う青年篆刻家

印章はもともと春秋戦國時代に始まり、統治者の権力の象徴としてあるじの身分と地位を表わすしるしであつたが、社会の進展につれ前後漢時代にますます盛んになり、その後は芸術家たちによつて創意改良が加えられてまきいる。石に刻印するとは刀法や技術の熟練を要するが、方寸の間つまり限られたでく狭い印材面に無限の芸術性をもたせ、伝統の中にも個性を表現して見る人に多様な味わいを抱かせるとは生やちしいてとがはない。

中国航空工業設計院に勤める青年篆刻家・趙遠強ちゃんが十数年間の篆刻芸術に携わつた中で、いちばん意を用いたのはやはり“味”で、広範な知識と豊かな感性をもたなければ味は出せないという。三十歳の趙さんの場合は、小さい頃がち好んで詩を書き、印章をつくつてきたという家庭環境が基礎になつた。

なけなしの金で本を買い、知識と創造力を養いながち彫刻とつながりのある書道や絵畫を学んで、ようやく自分の持ち味をつくり出した。

彼の篆刻作品をみると創作の手法が多様で、刀法も運筆と同じく豪華でしゃ、れて柔ちが、工夫により典雅さと靈氣もてあちれて独特の風格をもつ。

近年来、仏教の情感と玄妙さにひがれた趙さんは夢中で“阿弥陀經”の創作に没頭した。仏像は人が作つたものだが、それは仏教の精神と品格を表すだけでなく、人間の仏に対する心をも表現する。經典は仏の教えの壮嚴さを表すと同样に、篆刻作家も熟練の技に靈氣をてあるてとが求められる。

仏教の広大さを表現するため、彼は文字と図案の一体化・組み合わせ印を創造した。また、写真のような九方印章の組み合わせや枠なし印なども独創しているが、中国仏教協會・趙樸初会長の絶賛を得た各作品の氣宇壮大さは目を見はるものがあり、ての青年篆刻家に大きな期待が高まつている。

(此专访摘自《人民中国》日文杂志 一九九四年二月期)





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Was it in 1979 when my parents visited China with one of the very first tour groups and returned red-faced with excitement pouring their tales over everybody interested in listening to and those who weren't. There were hundreds of stories to tell, dozens of funny incidents to note and everything that actually happened found a comparative counterpart in China. China, Chinese was everywhere, little souvenirs, artefacts and hours of Chinese music. It all got worse when they returned from a second journey, and I remember exchanging glances with my brother when it started all over again. This was the moment to find an opportunity to change the subject as we were tired of all the stories about a far away world, so different even strange to us Europeans.

A few years later I started to travel Asia on business, not China yet, and it took very little time to become fascinated by the culture, the habits, the history, the arts. I learned the do's and the don'ts, amused to see that what is forbidden in the West is polite in the East, what is normal in Europe is regarded rude in Asia. I did my best to comply with these rules so as not to be regarded as a barbarian Long Nose and soon I began to understand the meaning of the Asian way of thinking translated into Western language. I took my pride in finding my way in subways, railroads and by foot on my own, eating out in places where no foreigner would be and carefully watched my face. Apart from not knowing the language I finally found a barrier that inevitably separated me from any Chinese: my name. When I finally was given a nice Chinese name I rushed home to print it on one side of my name-card and during a brief stay in Hong Kong I had it engraved in a tourist style chop.

Now I was ready to make my first steps into China. And I was fascinated by it from the very instant I left the airport. It was Shanghai, perhaps one of the large cities in China the are the most western in style, but I pressed my nose against the window of the car that drove me downtown. My parents nodded knowingly when it was me telling them my experiences! And there were so many new things I could experience thanks to the fact that I was living this new world from inside, with many Chinese I got to know and who enjoy showing me their world, their culture, arts and—last but not least—their variety of food.

And then came the day when I introduced to Zhao Yuan Qiang, the man waved the art of cutting chops into the 20th century. I was invited to his workshop to see him working and to admire some of his masterpieces, some of them still in a raw state, some of them finished and gleaming in all their splendour, and some of them too beautiful to be given away. I have





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absolutely no skills in graphic arts and therefore I can not review his pieces. All I can do is just admire them.

This is one side of the chop. On the other side there is your name engraved which gives every piece its own, individual meaning and purpose. Hundreds of years ago we used wax and seals as a proof of genuineness but these days have long gone and nowadays it is the personal signature that turns a piece of paper into a decree, a painting into a real picasso. Because there is no space for personal expression in handwriting the Chinese have saved this old art into modern time and still now the little irregularities make it genuine, unique.

Zhao Yuan Qieng, the great master of the art of carving chops, created a chop with my name on it. A genuine Zhao chop for me, and I suppose there are very few Westerners, if any, who are I am very, very proud of it!

瑞士康特集团亚太地区总顾问 彼德·阿佩尔 撰文





# 关于印农



組合篆刻과 天下第一璽의 창시자 印農

印農의 본명은 趙遠強이고 자는 印農, 印澐이며 호는 人?이다. 원적은 산둥이고 1964년 북경에서 태어나서 가학을 계승하였다. 그는 십 여 살에 그림과 시, 서예를 공부하기 시작하였으며 그로인하여 전문적인 전각가의 길을 걷게 되었다. 그 후 지명한 전각가들의 지도를 받았으며 20세에 印間耕耘—農夫의 문자와 초형을 조합하여 각을 하였다. 이 때부터 印農을 호로 삼고 독창적인 조합전각을 창작하였다. 2년 여 동안 불가의 경전인 ‘佛說阿彌陀經’을 각하였다. 아울러 28세(1992년)에 전각전문서 ‘趙遠強組合篆刻(佛說阿彌陀經組合印)’을 출판하였다. 1995년에 세계에서 가장 큰 天下第一璽(漢玉印을 토대로 한 작품)를 쥔하여 기네스북에 올랐다. 이 작품은 그 무게가 약 2600킬로그램에 달하며 印紐는 漢斗紐의 형식을 취했으며 그 내용은 중국 고대의 易經 속에서 元, 亨, 利, 貞을 陽文으로 각하였고 그 태두리에는 九州永?를 陰文으로 쥔하였다. 또한 印章의 4면에는 青龍, 白虎, 朱雀, 玄武의 靈物을 쥔하여 구성의 조화를 이루고 있다. 중앙의 도형은 天, 乾, 陽을 의미하고 네 면의 九州永?은 地, 陰을 의미한다. 여기에서 元은 仁으로 本을 삼고 亨은 禮로서 존중하고 있으며 利는 義를 근간으로 하고 貞은 견고함을 본질로 하는 의미가 함축되어 있다. 이는 세상의 평화와 사회의 조화를 기원하는 상징이다. 또한 그는 같은 해 말에 인장의 역사상 가장 거대한 組合印 작품인 臥佛圖를 창작하였다. 가로길이는 6미터 높이는 1.9미터인 이 작품 역시 기네스북에 등재되었다. 멀리서 보면 산, 불상, 석굴과 같고 氣韻生動하는 자태가 웅장하다. 하늘에서 내려온 만다라花와 비슷한 형상을 표현한 이 작품을 보면 經典 중 부처가 있고 부처 중 經典이 있음과 같이 잘 어울리며 佛說阿彌陀經에서 묘사된 西方勝景을 잘 드러내고 있다. 1998년에는 篆刻基礎를 저술하였고 1999년에 中國萬里長城十關關防肖形印과 關防大印을 창작하였다. 아울러 이 작품들을 이용한 엽서를 제작하여 전국에 발행하였다. 2007년 북경방송국의 신춘문예회호 요청을 받아 중국 세인의 문화특색을 가지고 있는 你最珍貴印을 제작하여 그 해 國務院신년과 中國文聯이 공동개최한 同一個世界국제 순회 전시에 출품하였다. 아울러 중국서법가협회에서 개최한 ‘저명작가11인전’에 초청되었다. 仁農의 전각은 처음에는 吳詒之, 吳昌石을 따랐고 후에 漢石印, 長沙景廟의 영향을 받았으며 그에 더하여 漢將軍章印의 刀法을 첨가하였다. 각종 刀法의 자유로운 운용은 개성 있는 作風으로 이어져 대중의 호평을 받고 있다. 또한 그는 書, 畫, 刻은 물론 風水에 깊은 造詣를 드러내고 있다. 그의 저서로는 <<中國印—中國璽印發展史(上·下部)>>, <<吉祥家居>>, <<篆刻初步十八講>>, <<樞典學>>, <<中國篆刻藝術>>, <<中國印技法>>, <<印農教你學篆刻>> 등이 있다.

(韩国 金佑坤先生 译)





## 关于印农



### 篆刻“自然”的青年艺术家——大石胜也

一九八四年在好友刘铁宝先生的介绍下，我第一次见到赵远强先生。瘦高的身材，举止机敏，言谈中流露出一种强烈的内心追求，是个有恒心的青年，我不禁被感染了。一九九一年二月，我终于有机会拜访了他的家，与他做了一次无拘无束的长谈。按照早已约好的，我向他介绍了日本书刻的方法，他也取出几枚印材和印影给我看，向我描述了篆刻佛说阿弥陀经全文，以及将来归纳成册的梦想。我再次感觉到他渴望创造的强烈欲望。那以后的一年多，他忘我地工作，倾注全部心血，终于完成了佛说阿弥陀经全文的篆刻，令人可喜地出版成书，他一年前的梦想实现了。

对于他的努力与投入精神，我首先表示敬意和衷心地祝贺，拜读这部刚刚完成的作品，我不禁想到：年青的他为什么要篆刻佛说阿弥陀经全文呢？

对于佛说阿弥陀经所解释的世界我没有深刻的理解与体会，而赵远强先生必定从经文中悟出了什么。能否领悟，与年龄无关，对于如何去表现自己所理解领悟的世界，什么才是最最同质的世界，赵先生一定经历了一番苦思苦想。大概是他陶醉并感动于“自然”的美丽壮观与深远、领悟到这个“自然”才是与被佛说阿弥陀经所触发的世界相通的。因为他努力把“自然”融入其经文的篆刻中。

记得在他家里初次看到印和印影时，感觉其文字带有吴让之的趣味，但基本又有了自己的一些特点。在造像上，总体上体会出北魏前后的摩崖的情趣和溶入藏教壁画的韵味，飘逸着古朴、粗犷与大意的“自然”，趣味的原因也许正来自这里吧！

北魏时期的郑道昭也曾经基于神仙思想，在山东的名山中留下众多的书迹，想必是他希望自己的书迹与自然融合在一起，以保持永久的生命吧。

融汇着“自然”的艺术才是“真”的艺术，才能超越时代，保持永久的生命力。这也是我的信念。赵远强先生把“自然”封入方寸世界的作品问世了，这部作品集将获得怎样的生命力我不能预测，但是我相信并期待着。

人通过“刻”留下“生”的证明，前世的文化就这样延绵不断地传给后世。赵远强先生也将在篆刻、雕刻、包括书刻等“刻”之中，继续燃烧自己的生命之火。

最后，引用司马迁《史记》（吕不韦列传）中的“与坐深语”一语来作为我对赵先生的最后赠语。

一九九二年三月于日本国东京都清澄



# 序

## 走向大境界

### ——谈印农的治印艺术

苏叔阳

我们伟大的先贤所创造的方块汉字真是大智慧的结晶，每一个单字都是一个信息集成块。复合词组更有耐人寻味的深邃，比如，“陶冶”和“钻研”这两个词，怎么想怎么让你觉得高妙，真难为当初先贤怎么琢磨的。人的品德、学问、素养都需要“陶冶”。人类最初发明创造的器具就是陶器，而最粗糙的陶器也要在摄氏 800~1200 度的高温下才能冶造出来。用它来形容品德、学问的培养再恰当不过，不够火候，不经高温、不待时日是无法获得真德真知的。“钻”与“研”的概念大约都产生在新石器时代，深钻细磨须有耐心、细心、慧心、恒心，用来形容对学问、技能的提高贴切之至。而不愿经陶冶、不喜欢钻研就想获得骄人的成绩变成“太万儿”，实在是白日做梦。

我说这些是因为看了印农的近作而生感慨，他真是很下了一番钻研的功夫，陶冶出更高深美妙的艺术，人品与艺品都有了巨大的进步，正向着艺术的大境界行进。

艺术的大境界，我以为应当做到“功而不工”。创作者虽然“匠心独运”，甚至“极具匠心”，但呈现出来的作品却没有一丝一毫的匠气，反而朴实自然仿佛天成一般。有的作品一眼便看出作者使出的力气，功而工，已颇不易，要再进一步，须要下一番常人难以经受的苦功，陶冶与钻研，才能进入大境界。

艺术的大境界还需要人品的高境界。只有一个甘于寂寞、不斤斤于世俗，脱于繁华声色、沉于艺术之海的人才能幸运地进入艺术大境界之门。那些争名逐利、蝇营狗苟，或者每天混迹于犬马声色中的“名流”只能有一时一事的小成就难以成为大艺术家。因此在今日浮丽之风笼罩四野的环境中，能专心陶冶自己钻研艺术的人才就格外让人尊敬。

印农所从事的治印，是今日的冷门艺术。它虽曾有了一条璀璨的艺术大道，但如今已淹没在历史的烟尘中。上世纪几乎所有的职业者，乃至学生都与治印有关，因为至少每个人都有自己的名章。如今名章已被签名替代，而签名也日益被网上的印刷体文字驱逐。过去，所有被认为或自认为是文人的人，都少不了自己得意的印章，寄托自己的希





# 序

冀或向往，表达自己的价值取向，或自翊、或自嘲，方寸之间尽情飞翔着中国文人的想象。无数治印大师的名字镌刻在中国书法、绘画史上，同中国文明同步辉煌。中国印，如今快被冷落成活化石，只在说明过往的灿烂，假如没有北京奥运中国印的标志，恐怕会有许多年轻人不知中国印为何物。中国印能否借此再来一次腾飞和辉煌实在让人企盼。印农从小就迷醉于这门艺术。他从模仿到逐步建立自己的风格，花了许多时日。一个年轻人远离城市的尘嚣，埋头在案前，几方石子、几把刻刀，让晨昏旦午晚从身边走过，这需要怎样的自信和自持力。他几乎陷入了魔症，日夜思忖着技艺的进步。当他终于有所突破时，那兴奋自不待言。可惜，他的快乐只有少数人理解。但他并不止步。寂寞让他对佛学的领悟有了进一步的参透。他远涉那些有摩崖刻佛和造佛的所在，从那庄严慈爱的佛像中体味此岸与彼岸世界的奥秘，揣摩怎样把那“普渡众生”的大慈悲化为刀法，镌刻在石上留存永久。于是乎，他潜心刻佛与佛经，乃至独出心裁地创造出组合印，让许多小件的印章合成一幅巨像。把大幅作品分为无数小件，技术上的难点不必说，更难的是保持那原幅作品的神韵。印农的组合印能够依旧表现出佛家那湛然的气韵，确是难能可贵，引起崇佛的东邻日本艺术家的喜爱是完全可以理解的。他收获了知音，在哲思上也有了深邃的体悟。由此渐进，他的其他题材的印章也渐渐步入大境界之门。二十几年前，我偶然认识他，觉得他是位颇有潜力的青年，后来看他的组合佛像印章，颇为吃惊。这次他把自己的著作《中国印》示我，才让我悟到，他是经过了怎样艰辛的路才走到今天的。我不由得动了不好对他说的俗念：在今天治印难以挣钱的时候，他和他美丽温顺的妻子靠什么维持他创造这高雅的艺术呢。看着他们快乐的样子，我有些手足无措。

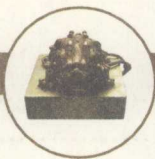
我知道，他不会为艰难而止步，艺术也正需要他这样的奉献者。谁说艺术只为明星的上窜天空铺路？艺术更需要他这样脚踏实地的干将。他已经敲开了艺术大境界的大门，五彩斑斓的前景正在招手。我合十祈祷：愿艺术之神护佑他，走向治印艺术美妙的高台！

2006.3.15. 于霜斋



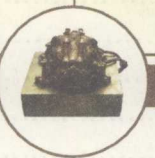


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