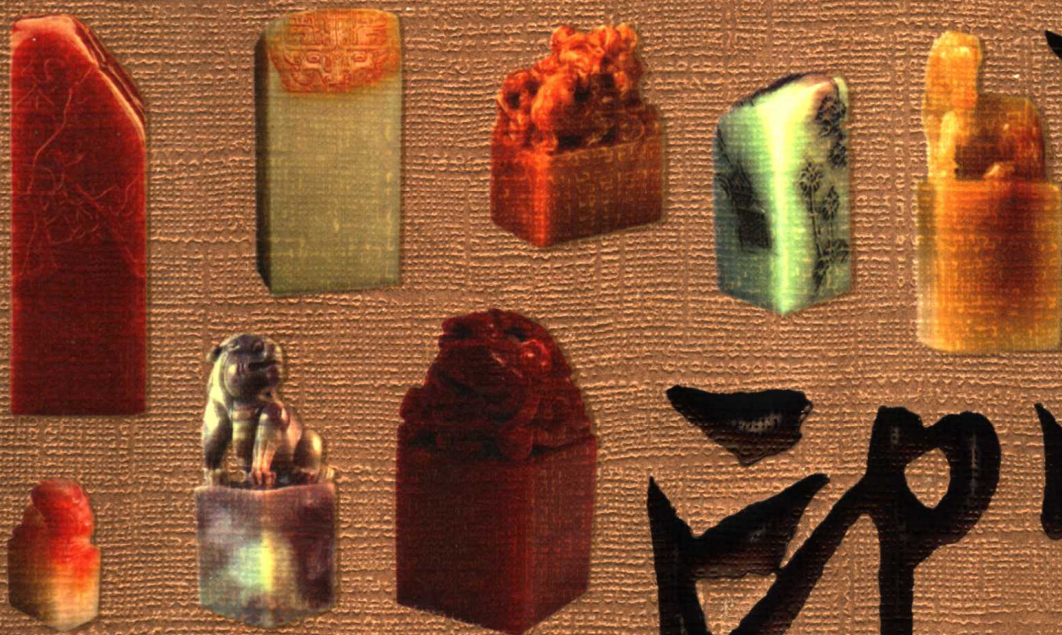


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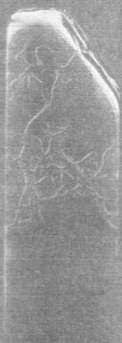


中国印

中国时代经济出版社

印农◎著

中国印



献给二〇〇八年奥运会



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“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 fields, 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 combined 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 people's thinking the earth was square; Four ancient auspicious symbols 'black dragon', 'white tiger', 'red peacock' and 'black warrior' surrounded in the margin of the seal, were thought that they protect people to avoid evils and misery. This great seal also won the certificate by the Guinness World Record in the same year.

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)



ZHONG GUO SHI





印 農

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、陸軍少將の王躍臣の末裔で、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。特に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、“卧仏因涅槃図”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る)”“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つて收藏されています。

(日本早稻田大学教授 齊藤加寿子 译)



作者简介

印农赵远强



ZHUO YUAN QIANG

赵远强，号印农、生于北京，祖籍山东汶上县，毗邻中国儒家创始人先师孔子故里，辛亥先烈陆军少将王揖臣后裔，先祖为清末举人，家学渊源，自幼深受其祖父、山东著名书法家、名医赵子佩先生影响，学诗、作画、治印，尤以治印见长，独创组合印，气势宏大，新颖独到。一九九零年，在京举办了个人篆刻展，九二年出版个人篆刻专辑《赵远强组合篆刻》，又名《佛说阿弥陀经组合印》，其后又先后出版编写了《篆刻初步十八讲》、《篆刻基础》，一九九四年，首创巨幅组合篆刻作品“卧佛图”，作品长六米，高一米九，由一部篆刻完整的佛说阿弥陀经印章组合而成，远望似山是佛，气韵宏大，天降奇花蔓陀罗，经中有佛，佛中有经，构思绝妙，一九九五年创作完成世界上最大一枚印章作品——“天下第一玺”，印章重二千六百公斤，印下配有重约一千五百公斤的须弥座，内容由中国易经中“元、亨、利、贞”四字，及“九州永泰”、“青龙、白虎、朱雀、玄武”四方祥瑞组成，元以仁为本，亨以礼为宗，利以义为干，贞以固为质，寓意祈愿世界和平、人民幸福，两件作品分别荣获两项世界吉尼斯纪录，同年五月，作品由北京石刻艺术博物馆展出。九六年创作完成中国最大的三件套组合印，印中敬刻藏教密宗之“金钢杵菩萨”及“般若波罗密多心经”咒语及“十相自在”图，九七年创作了大型仿汉九兽拱璧连珠印，一九九九年应邀创作了中国万里长城图十关关防大印，并印制成明信片在全国发行。





关于印农

He's 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 pictured 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 daturas 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 Lingxin, 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 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》





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第一章 中国玺印概论

大约在公元前一千三百多年前，中国人就开始使用印章，表现出高度的实用功能和艺术美感，所以印章很自然的成为古中国文明的象征，于是一般人便错认为只有中国才有印章，其实世界各地的印章都是伴随着文明一起产生形成的，印章在中国古代除了在政治上代表权力和地位外，印章的用途最普遍的是封检，古代印章除了用于封检外，另外还有其他一些功用。

在中国印章发展大致可以分成两大时期：一个是印章的实用时期，从商周延续至今，它是作为统治者权力的象征，和反映主义身份地位的标记，以及公私事务上的凭记，一个是印章的篆刻时期，从隋唐起就出现了一些如“开元”、“贞观”、“端居室”一类的带有游艺性的印章，不过还未脱离书画而独立，大约到了元以后开始重视印章，到了明代、文彭、何震两位大家扩展了印章的内涵，才逐步形成以艺术欣赏为中心的篆刻时代，我们从我国整个玺印篆刻的发展史中，不难发现它是一幅我国历史文化的真实写照和珍贵记录；只有了解古印，才能知道历史，只有了解篆刻，才能更好的认识篆刻艺术的完整内涵。

文字的形成与演变



早在远古时期，人类与自然作最顽强的搏斗，坚强地繁衍生息下来，人们为了更好地表情达意，便利用结绳的办法，大事系大结，小事系小结，但是结绳只能证明某件事的大小份量，仍无法作更明细的叙述，但我们从中已不难看出文字的最初某种起始形态，随着历史漫长的演化过程与人类的进步文明，上古文字便应需要而发生，也使文字因形而具意，成为一种有趣的形象符号，从而使中国文字成为独特的意象文字。如要学篆刻，首先要学习篆书，学习篆书必须学会识篆，必须对篆书的形体产生和演化过程有比较清楚的了解，也就是说学篆者要有些古文字学的基础，古文是中国最早的文字，凡是在秦以前的书体都统称为古文。

第一节 古体文字

一、象形文字与会意文字

象形文字：

所谓象形，顾名思义就是将客观存在的事物的具体形象描绘成一种具有形象的代表符号。随着物体的自然形状将其描绘下来，以传达人们的某种意旨。如“日 (☉)”，像挂于天空的太阳，“月 (☾)”，则像夜晚天空的弯月，“山 (𡵓)”，则类似高低错落的山峰，“云 (☁)”，则更像空中飘浮的云朵，“雨 (雨)”，则像自空而降的倾盆大雨，以上所例举的叫独体象形，它不用与其他物体关联而可独自成字，再如“眉 (眉)”，因眉长于目上，“𠂆”不能单独成字，而需与“𠂆”相互结合成字，这便是合体象形字，如下图：



(日)



(月)



(山)



(云)



(雨)



(眉)





会意文字：

是将两个或两个以上的象形文字相互组合在一起而形成一种具有某种新的含义的字，如步行的“步”字，是两只脚一前一后行走的形象（𣥂），如若在两脚之间加上水，便成了在水中步行的“涉”（𣥂），如若两脚在攀登，则在两脚的旁边加上“阝”（土坡），就成了登山的“陟”（陟），两个人字一前一后相组合便成了“从”（从），三个人字并列一起便是“众”（众），人多之意，“暮”则是太阳落入丛林之中“暮”，“采”字则是用手来摘取树上的果实“采”，将“从”字反过来写则成为“比”（比），如下图：



(步)



(涉)



(陟)



(从)



(众)



(暮)



(采)



(比)

关于民间流传上古时代“仓颉造字”的传说

取像鸟迹始作文字

辩治百官领理万事

“仓颉，黄帝史也，生而神灵，仰观俯察，其始制字曰故，与伏羲八卦相为表里。上古无笔墨，以竹挺点漆，书竹简上，竹硬漆腻，画不能行，故头粗尾细，像虾蟆子形，故曰蝌蚪文，又曰鸟迹书”。

仓颉，上古时期黄帝的史官，相传他见了鸟兽行走后在地上留下的痕迹，心有所悟，并结合当时许多人常用的记事符号等加以整理记述，变伏羲八卦为己用，从而创造了独具中华特色的象形文字；也有相传仓颉是自天空而降的神人，他长有四目而且光芒四射，生而能书，被后人奉为造字神。至今在陕西黄帝陵之南的白水县史官乡仍有一座建筑于距今2000多年前的仓颉庙，后经历代增修，包括前殿、正殿、后殿、献殿、钟楼等建筑物，在后殿仓颉像下面相传有暗道直



通墓中，仓颉墓为圆形土丘，高约一丈，墓顶有一古柏，名“转枝柏”，相传此柏枝干每年轮流枯荣，甚为奇异。仓颉做为黄帝的史官，他对整理中国古代文字作出了巨大贡献，他的家乡也被称为“史官乡”。如下图：



仓颉像

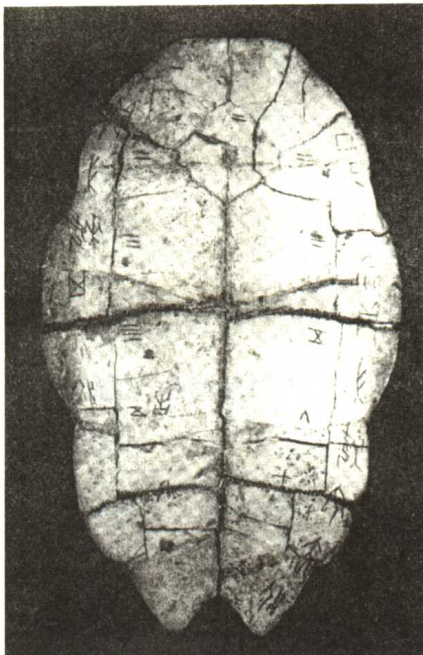
二、甲骨文

甲骨文是古人刻在龟甲或兽骨上的文字，以殷商时代为主，是迄今为止人们公认最早的形成系统的文字，因为最初发现于河南安阳市郊的小屯村，这个地方曾是殷商王朝的都城，即世称的殷墟，因此甲骨文又叫“殷墟文字”，所记录的内容多是一些占卜辞句和与占卜有关的记事文字。其中有许多字目前还未辨识，如右图：



“甲骨文拓片”(1)

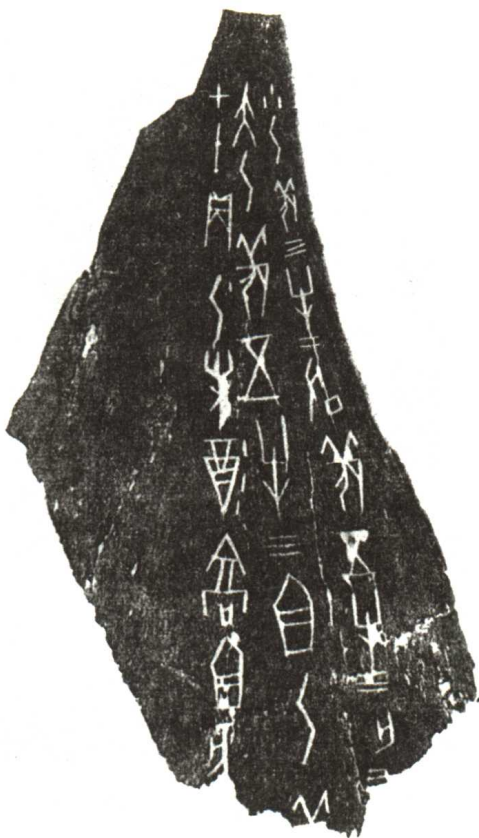




甲骨原形拓片(上)(2)



甲骨原形拓片(下)(3)



甲午贞卜辞拓片甲骨文(4)



商代甲骨文拓片(5)

