

SEAL ■ SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



■ 艺林撷珍丛书

A COLLECTION OF BEST ARTISTIC WORKS  
SEAL ■

# 【印章】





【印章】

SEAL

A COLLECTION OF BEST ARTISTIC WORKS  
SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE

■ 艺林撷珍丛书 上海人民美术出版社

【印章】

孙慰祖

## 印章

上海人民美术出版社出版发行

(长乐路672弄33号)

全国新华书店经销

上海丽佳分色制版有限公司

深圳当纳利旭日印刷有限公司

1998年2月第一版 1998年2月第一次印刷

787×1092 1/32 印张:2.5

印数:0.001—8.000

ISBN 7-5322-1893-7/J · 1778

艺林撷珍丛书编委名单

艺术顾问：杨 新

汪庆正

张道一

主 编：吴士余

副 主 编：马荣华 戴定九

编 委：钱公麟 林兰英

张德宝 吴少华

印 章

著 孙慰祖

责任编辑 张 晶

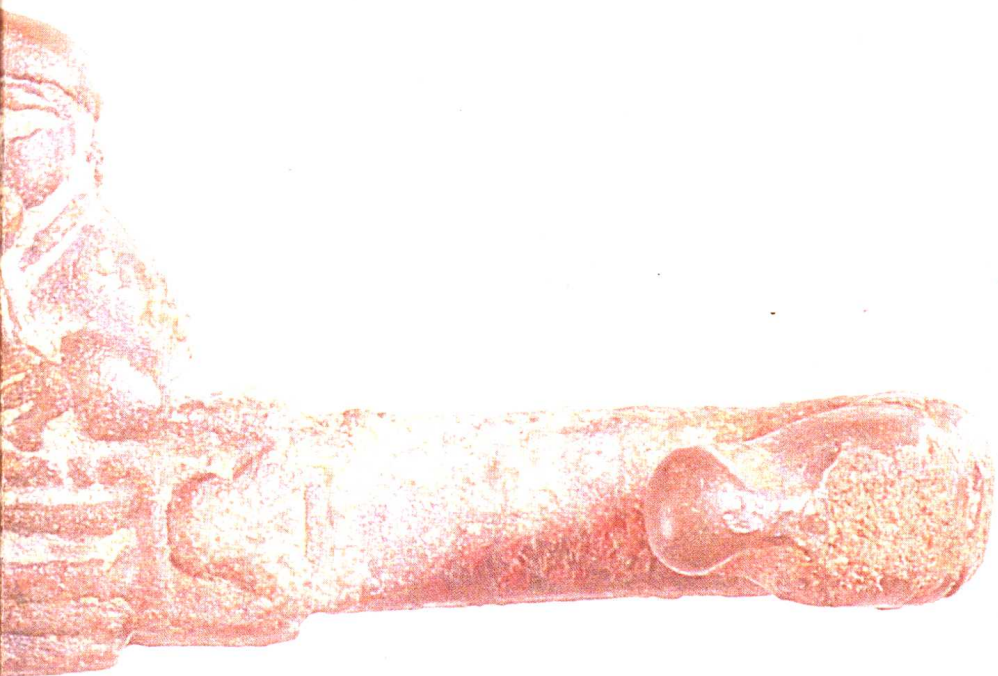
装帧设计 陆全根

摄 影 汪雯梅

简 介 孙慰祖

译 文 张 建 胡 江





## Seal

Chinese seal cutting, the hybrid of calligraphy and carving, is a peculiar art with distinctive national style.

Generally speaking, composition of inscription and shape of the knob of seal embody the splendid artistic style of Chinese ancient seal cutting. In addition, the side inscription and the natural beauty of the seal had been paid more and more attention since the Ming and Qing Dynasty. Therefore, with the development of Chinese seal cutting, the characteristic aesthetic standard came into being.

Ancient seals were mainly made of bronze. In addition, other materials were often used to cut seals, which included gold, silver, jade, porcelain, horn, wood and stone. Bronze seals were made by the way of casting and chiseling. Ancient seals could be classified into official seals and personal seals for their function. During the Warring States Period, the popular idioms were often adopted as the inscriptions of seals. The earliest seals "Xiao Xing" seals, displaying different kinds of patterns, had a great vogue during the Warring States Period and the Han Dynasty. With combining with the painting and calligraphy, seals of different kinds came out in quick succession for the special purposes

of appreciating and collecting. In the meantime, more materials were used for seal cutting than before. Up to the Ming Dynasty, stone became the principal material for Chinese seal cutting, which directly led to the revolution in the artistic style of Chinese seal cutting.

Chinese royal seal has a long history. In the late part of the Shang Dynasty, bronze royal seal had already appeared. The seals were extensively used as a token in the daily life during the Spring and Autumn Period and the Warring States Period. With the development of casting technique, the craftsmanship of bronze seals was greatly improved. Moreover, the specialized skills brought about exquisite composition of the inscription, which comprehensively reflected then cultural background. The ancient royal seals with the distinctive regionalism, made in the Warring States Period, were the seals with free and natural inscription and diversified knobs of the seals. It was envisaged that more attention was paid to the sense of beauty of the seals during that period.

Seal cutting reached a new peak during the Qin and Han Dynasties. The unified and comprehensive system of official seal cutting came into being as a result of the promulgation of official seal decree. Rigorous



and elegant materials, knobs and inscriptions were all traits of then seals. During this period, the success of the seals of different kinds settled the basic principles of Chinese seal cutting. The Sui and Tang Dynasties was another innovation phase of Chinese seal cutting. New standard of seal cutting was established. The cutting of personal seals was very brisk in the Song and Yuan Dynasties, which prepared the ground for the development of seal cutting in Ming and Qing Dynasties.

The flourishing of seal cutting by esteemed scholars brought Chinese seal cutting into a new era. Given the artistic standards of seal cutting of the Qing and Han Dynasties, some scholars widely used the stone for seal cutting to express their feelings and thinkings from the Ming Dynasty. Accordingly, a new technique of expression took shape. Meanwhile, different schools of seal cutting were founded throughout the country. Wen Peng He Zheng, Zhu Jian and Wang Guan, accomplished masters of seal cutting in the Ming Dynasty, represented the highest level of then seal cutting.

Many schools with different artistic styles were established in the Qing Dynasty. Xi Lin School had a great influence upon the development seal cutting in the middle of the Qing Dynasty. Ding Jing is the outstanding

representative of that school. The school founded by Deng Shi-ru expanded rapidly in late part of the Qing Dynasty. At that time, many masters of seal cutting laid the emphasis on the expression of personality, unrestricted craftsmanship and distinctive styles of the works. All these provided the seal cutting by scholars with fresh impetus to reach the peak of seal cutting.

The adornment of the knobs of the seals, the indispensable part of the seal cutting, also developed rapidly in the Ming and Qing Dynasties. The varied craftsmanship and techniques of expression made it become the special artistic form with the practical purpose. Now Chinese seal cutting is widely appeal very much to the more and the less cultured despite their respective aesthetic standards.

## ● 古朴瑰异的战国古玺

中国的印章艺术有着三千多年的发展历史。古代巴比伦地区曾经出现过刻有文字和图形的陶质筒形印章,但在其后的历史进程中,它们向着特异化的方向转化。而在中国,却演进成为连绵不断、灿烂绚丽的具有鲜明民族风格的玺印篆刻艺术,这不能不看作是世界范围内一个独特的文化现象。

早期的古玺脱胎于抑印纹饰、图案的印模。从目前可以确认的实物来看,商代晚期就已经出现了铭铸有文字的铜玺。这些铜玺,形制粗简,图形和文字与商代青铜器铭文风格一致,业已具备了印章的基本要素,是中国玺印的早期形态。

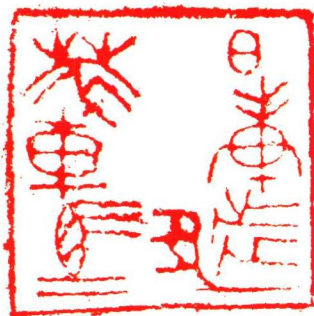
印章作为个人的凭证和官署、官吏执政的权力象征而广泛使用,不晚于春秋战国。由于商品交换的发展和社会政治、经济关系的繁复,需要有一种固定的、可以验示并且留下文字标志的凭物,以适应生产交换和行政职能的信用要求,于是官私玺印逐渐发展起来。

既然印章在社会生活中具有如此重要的地位,人们对它的制作倾注种种心智便显得十分自然而且永远不会满足。战国时代玺印在文字书法、构图形式和印钮雕刻工艺方面都已达到极为精湛的水平,从而使中国古玺印由此进入繁盛时期。

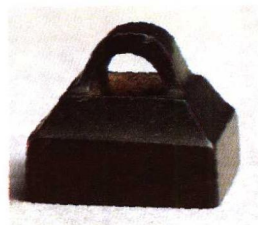
古玺和其后历代印章一样,依据不同的标准可以作出多样的分类。除了以功用的尺度将它们分作官玺和私玺之外,按其印文形态的表现来说还有朱文和白文之分。如果从制作工艺角度出发来分,则主要有铸造、凿刻两类,制作玉玺又采用琢磨工艺。而我们从艺术风格方面进行考察,可以有雄奇、精巧、端庄、恣放等种种类型——当然这些风格都是在那一时代风格总和之内的子类型,而这些风格类型往往又与上述不同的制作工艺、印文形态和功能以至于不同的质料和地区性制作有着相互的交叉联系。总体上说,古玺古朴瑰异的艺术风貌,是特定时代文字书风、铸刻工艺及其社会文化背景的产物。



1 敬事(战国)  
Jing Shi (Warring States)



2 棠都萃车马(战国)  
Tang Du Cui Che Ma (Warring States)



3 率加汲(战国)  
Shuai Jia Ji (Warring States)



4 奇字玺(商)  
Qi Zi Xi (Shang)





5 舞人钮玺(战国)  
Dance-shaped knob,  
Jade Seal (Warring States)



6 楼阁钮玺(战国)  
Pavilion-shaped knob,  
Jade Seal (Warring States)

7 凤鸟钮玺(战国)  
Phoenix-shaped knob Seal (Warring States)



8 觥钮玺(战国)  
A horn bodkin for  
untying knots Seal  
(Warring States)



9 王翳右司马玺(战国)  
Wang You Si Ma Xi



10 亡彘(战国)  
Wang Mi (Warring States)



我们先来看战国时代官玺。

印章艺术从本质上说是一种文字艺术。战国玺印使用的是属于大篆系统的古文,在我们今天看来,古奥奇谲的结体、错落欹侧的笔形是古玺文字的特色,而它丰富多样的形态本身不仅自然地营造出悠远深邃的神秘气氛,同时还为其变幻莫可端倪的构图形式提供了极大的自由空间。京都有邻馆藏有一件早年流出中国的燕地烙马玺“𪔐都萃车马”,如果对此玺的文字布局作一廓线化的描述,则可见其五字正好成( )状排列,两行印文之间呈现“合——离——合”的变动转换轨迹,在传统的审美语汇看来,这一形式是富有变化的,又是违与和相统一的。而如果我们仅仅投之以一瞥,也足以为它那具有开张旷远气势和强烈疏密对比的视觉形象所震撼。无论是制作者出于自觉的法则运用还是偶然的暗合,它在构图上造成的事实都是:一切试图对此进行哪怕微小的改易都将显得为难和多余。

类此文字参差奇崛,意态丰富多变的形式,我们可以毫不费力地找到更多的范例。

相形之下,齐地的官玺“王霸右司马玺”则表现为相对的端稳沉静,我们欣赏的尺度当然也不得不随之转换。当然,粗犷仍是齐玺的主要特征。

古玺落拓不羁、自然天真式的作品,也同样令人寻味不尽。故宫博物院藏“亡麋”表现出不衫不履的情调,看似字字欹侧,却在字与字间的相反相成关系中获得整体的平衡与和谐。

燕官玺在印文和形制上都凸现地域的独特性。白文官玺具有清峻劲厉的风貌,大多是直接凿刻而成。长条形的朱文玺铸成杙钮,是当时用于烙印或鑿印的形式。这类朱文玺文字凝练而圆畅,疏而不散,气贯势连,具有错综抑扬的节律之美。

官玺的线条以凝重浑厚和猛利峻峭为基本特点,即使是仅仅作这样略观大意的浏览,我们也已可领悟到古玺文字笔形的无穷魅力。然而如果紧接着再来欣赏私玺的制作时,又

会感受到另一番情致。

私玺显示的是一种精丽奇逸的艺术趣味。

战国时代艺术审美风尚的一个显著变化是追求装饰情趣和绮丽、工致的作品逐渐据主导地位。这种风气在民间私玺的风格上也有极为充分的显示。这是以几个世纪所积累的铸造、雕刻工艺传统为条件的。除了玉质玺印而外，私玺普遍采用失蜡浇铸的方法，于是陶范法铸造所难以传达的精细的线条形式便得以惟妙惟肖地表现无遗。楚燕和三晋地区的私玺制作最为秀逸精巧，如“率加汲”，笔画犀利明快，却能藏头护尾，不失圆润韵味。在极小的造型空间之内，将纤如毫发的线条雕镂得爽利匀落、刚柔相兼，文字排置得如此熨帖妥适，制作者精湛的构思和娴熟的雕镂技巧，令我们生发不可思议之叹。

外形式的奇异多变是战国私玺的又一特色。作为印章的构图单元，方形自然占有绝对的优势，它使欣赏者获得稳定、庄重的感受，而且由于方块汉字入印，在这样的空间中更易取得和谐自由的组合效果。但在战国私玺中，追求多样几何形式以标新立异的旨趣似乎也十分明确，长方形、圆形、半圆形、椭圆形、双环形、菱形、三角形、心形以及多圆组合、方圆组合等外形变化几乎应有尽有，加上多种花饰、界格的运用，使印章的艺术表现语言在文字书法和雕刻而外增添了斑斓新奇的印形装饰美。至此，我们可以说，中国篆刻的各种印形规范已经完全奠定。

产生战国古玺时代的文字环境不同于后来“书同文”的时代，自然奇崛、更多地保留着象形因素的古文字，决定了布局上必须以欹正相辅的形式来取得平衡效果。这是古玺构图的一个特点，也是它的印文形式之所以格外耐人寻味之处。同时，像“敬事”、“千秋”一类成语玺通过变形、移位取得轴对称的平衡也常见于此期的作品，表明了先民对于形式美规则的一种认知。



11 春安君(玉)(战国)  
Chun An Jun Jade Seal (Warring States)



12 巴蜀虎钮玺(战国)  
Tiger-shaped knob of Ba Shu Seal  
(Warring States)

13 鹿钮肖形玺(战国)  
Deer-shaped knob, Picutre writing Seal (Warring States)





我们在前面曾经谈到,中国印章的基本形制之一是具有可供捏手和穿系印绶便于佩带的印钮。早期粗朴的鼻钮形式在战国时代大多走向规整化,形成了穿钮与印座之间的过渡台阶,边棱挺拔,显示了制作的严谨。形如覆斗的钮式多在战国玉玺上施用,后人称之为覆斗钮。同时,多种样式的动物如虎、鹿、猴、鸟、鱼、龟、蛇的造型也成为此期钮式装饰的题材。虎钮的形态比较写实,粗壮强悍,饱满有力;鹿钮常表现为静态,具有轻灵温驯的趣味。楚的私玺中首先出现了蛇钮。蛇在古代是先民既惧怕又尊崇的东西,印钮上以蛇为造型,透露了当时人们首先将蛇视作是一种吉祥的灵物,因而到西汉早期一度成为官印的流行钮式之一。

人物的造型在战国玺中比较罕见。故宫博物院藏一玉质舞人钮玺,此玺雕刻的舞人长袖曳地,婀娜动人,是古玺中不可多得的钮式。

除了动物、人物钮以外,表现建筑的亭钮、楼台钮也偶见于战国私玺,在今天看来不失为当时亭台建筑的珍贵模型。另一类与生活器具如带钩、觿钮、佩饰相糅合的钮式也是私玺中别具匠心的巧构。带钩玺是将本来流行于北方民族用于衣饰的带钩钮部铸刻一印章,具有一物两用之便。珍秦斋藏凤鸟形带钩玺属于中原地区制作,造型富于动态,纹饰细腻绮丽,是此期带钩玺的罕见珍品。觿是古代解结的工具,往往随身携带。印钮上这些多样题材的引入和充满艺术智慧的创造,从又一方面表明战国时代对于玺印制作已经不仅仅着眼于合乎实用而是注重实用与欣赏为一体,它使印章具备了立体艺术的特征。表明了人类美化自身生活的创造力,足以将一切实用的东西都演绎成美的创造。