

驚鴻照影

梁曉莊

Fleeting Presence, Enduring Shadow

五百年文人篆刻展

Five Hundred Years of Literati Seal Carving



Exhibition Preface

展覽前言

香港科技大學圖書館深感榮幸，能舉辦「驚鴻照影：五百年文人篆刻展」。此展覽既是大學三十五周年校慶的節目之一，也為圖書館多年來把藝術與文化帶進校園的不懈努力，鈐下一枚雋永印記。

篆刻藝術源遠流長，上溯千年。本展覽聚焦近五百年，呈現此方寸之藝如何演變為中國文人重要的藝術形式，並成為學者抒發情志、彰顯精神風貌的獨特媒介。

本館有幸獲香港著名收藏家林章松先生及凌翔先生慷慨借展，呈獻二百二十五方精選印章及超過一百種印譜，讓科大師生能藉此機會，細賞匠心工藝，並與古代的文人雅士神交意會。

是次活動承蒙施榮怡先生、施榮懷先生、施榮恆先生、施榮忻先生捐款支持，謹此致以萬分謝意。同時，我亦衷心感謝圖書館同仁的精心籌劃，使展覽得以順利呈現。

黃家慧
圖書館館長

The Hong Kong University of Science and Technology Library is honoured to present the exhibition “*Fleeting Presence, Enduring Shadow: Five Hundred Years of Literati Seal Carving*” as the university celebrates its 35th Anniversary. Since the university’s founding, the Library has sought to connect the HKUST community to arts and cultural heritage; this exhibition reflects that commitment.

While seal engraving has thousands of years of history, the exhibition looks at the past five centuries. It shows how these small objects evolved into an important art form among Chinese literati and became a medium for personal expression by scholars. Thanks to the generosity of two prominent Hong Kong collectors, Mr. Lam Cheung Chung and Mr. Ling Xiang, the exhibition shares 225 exquisite seals and over 100 seal impression catalogs. It offers a unique opportunity for HKUST students and community to appreciate the craftsmanship and to feel a moment of connection with the scholars of the past.

This event is supported by donations from Mr. Ivis Sze Wing Yee, Mr. Irons Sze Wing Wai, Mr. Ivan Sze Wing Hang, and Mr. Jaime Sze Wine Him. We express our deepest gratitude for their vital support, as well as our heartfelt appreciation to our Library colleagues whose dedication and hard work brought this exhibition to fruition.

Gabrielle WONG
University Librarian

傷心橋下春波綠，曾是驚鴻照影來。

—— 陸游〈沈園〉

印章者，是篆刻家留於石上的驚鴻一瞬；印譜者，是歷史長河中的一瞬之倒影。

明中葉以來，石材普及，文人得以從容奏刀。篆刻遂脫離實用徵信，轉為寄情言志。流派紛起，社團林立；由仿古而寫心，由寫心而載道。

然戰火與人禍，常使二者分離。此次展覽集松蔭軒與十七艸堂兩家之藏品 340 種，讓石上之驚鴻與紙上之倒影，五百年後，與您相遇。



“Beneath the bridge, the spring waves ripple in green,
Where once a graceful shadow cast its fleeting sheen.”

— Lu You, Shen Garden

A seal is a fleeting moment of grace carved upon stone; a seal impression catalog is its reflection cast across the long river of history.

From the mid-Ming Dynasty onward, the widespread availability of soft stone enabled the literati to wield their carving knives with ease. Seal engraving gradually transformed from its practical role as a mere token of authenticity into a vehicle for personal expression. Diverse schools emerged and seal societies flourished; the art evolved from imitating antiquity to expressing the inner self, and ultimately to embodying the *Dao*.

Yet, war and calamity have often torn these two apart. This exhibition brings together 340 treasures from the collections of Chung Jam Hin and Shiqi Caotang. Five hundred years later, the fleeting grace captured on stone and its reflection preserved on paper are reunited—to meet you once again.



單元一 Unit One: Modern and Contemporary Literati Seal Engraving

近現代文人篆刻

進入二十世紀，古文字材料相繼出土，印學社團湧現。文化學者參與提升了篆刻的社會認同，多地職業印人活躍，市場應運而生。本單元分設多個主題，展現近現代印壇的多元印風。

Entering the Twentieth Century, ancient paleographic materials were unearthed in succession, and seal-carving societies emerged rapidly. The active participation of cultural scholars elevated the social prestige of seal carving; meanwhile, professional seal artists flourished across various regions, giving rise to a robust art market. Comprising multiple thematic sections, this unit showcases the diverse artistic styles within the modern and contemporary seal-carving community.



緣起

松蔭軒與十七艸堂的收藏與研究，始於一個念頭：為那些真實存在過、卻在文獻中消失的印人留下紀錄。焦清心即是一例，松蔭軒藏其印譜，十七艸堂蓄其用印，兩家各自收藏，初不相涉，後偶然相合，經十餘年查考，方知其為

潤州人，寓居上海，工書善刻，性喜金石，乃偶爾懸潤之文人雅士。原石與朱痕重逢，使消失者重現，正為本展覽緣起所在。



Origin

The collection and research of Chung Jam Hin and Shiqi Caotang began with a single vision: to preserve a record of those seal artists who truly existed but have since vanished from historical literature. Jiao Qingxin is one such example. Chung Jam Hin collected his seal catalogs, while Shiqi Caotang gathered the actual seals he used. Independently acquired, these collections unexpectedly aligned. After more than a decade of research and investigation, it was finally revealed that Jiao was a native of Runzhou who resided in Shanghai. He was highly skilled in calligraphy and carving, possessed a deep passion for epigraphy, and was a refined literatus who only occasionally carved seals for a commission. The reunion of the original stone seals with their vermilion impressions brings the forgotten artist back to light, which is the genesis of this exhibition.

女性

在近現代篆刻史上，女性印人自成一獨道風景，嶺南亦不乏精通此道的才女。此次展出三位嶺南女印人的作品：見於典籍記載嶺南最早的清代女印人吳小荷，有近現代第一女印人之稱的談月色，以及旅居香江的女印人顧青瑤。



Female

Female artists represent a uniquely captivating chapter in the history of modern seal carving, and the Lingnan region has no lack of outstanding practitioners. This exhibition showcases three such artists: Wu Xiaohu, the earliest recorded Qing Dynasty female seal carver in Lingnan; Tan Yue, celebrated as the leading modern female seal artist; and Gu Qingyao, who spent much of her artistic career residing in Hong Kong.



肆

學者

金石家、學者以學養見長，故治印多具古雅之風，與引領時風相比，他們更著意於重啟傳統。本次展出的金石家、學者篆刻，除了強運開、褚德彝、商承祚自刻用印，還有聞一多為潘光旦刻印、羅福頤為馬國權刻印等。



Scholars

In the history of seal carving, epigraphers and scholars are defined by their profound erudition, which imbues their works with a classically elegant style. Rather than chasing contemporary trends, they dedicated themselves to revitalizing tradition. This exhibition showcases the seal-carving artistry of these scholars and epigraphers; in addition to the personal seals carved and used by Qiang Yunkai, Chu Deyi, and Shang Chengzuo, the selection also features works born of intellectual camaraderie, such as those carved by Wen Yiduo for Pan Guangdan, and by Luo Fuyi for Ma Guoquan.



伍

藏家

在講究用印的群體中，除書畫家外，便屬熱衷於金石、書畫、古籍、碑帖的收藏家了。本次展出的收藏家用印，有天津文物鑑賞大家徐世章的「世章寶守」、民國海上收藏家朱孔陽的「朱孔陽印」等。



Collectors

Beyond calligraphers and painters, the most discerning users of seals were collectors devoted to epigraphy, painting, calligraphy, rare books, and stone rubbings. Featured collector seals include those belonging to Xu Shizhang, a renowned antiquarian from Tianjin and Zhu Kongyang, a Republic Era Shanghai collector.



名家

近現代印壇呈現出百花齊放的態勢，出現了很多個性鮮明、強烈的篆刻大家，既有以寫意、粗獷雄健的印風聞名的吳昌碩，也有以精工、渾穆淵雅著稱的趙叔孺等，是印學史上繼晚明、清中之後的第三個藝術高峰。



Masters

Modern and contemporary seal engraving witnessed a vibrant blossoming of diverse artistic movements, giving rise to numerous masters with highly distinctive and powerful individual styles. These ranged from the bold, expressive, and robust strokes of Wu Changshuo to the meticulous, serene, and classically refined craftsmanship of Zhao Shuru. Together, they forged the third major artistic peak in the history of seal carving, following the late Ming and mid-Qing periods.



單元二 Unit Two: Literati Seal Engraving of the Ming and Qing Dynasties

明清文人篆刻

明代中期以降，文人篆刻蔚為大觀。本單元陳列明清時期初興之作，略分三類；並陳諸色印材與印鈕，各式版本與刀法，可窺文人篆刻之變。

From the mid-Ming Dynasty onward, literati seal carving burgeoned into a magnificent artistic movement. This unit presents pioneering works during the Ming and Qing period, broadly organized into three categories. Alongside these historical pieces, a rich array of seal materials, carved knobs, diverse catalogs, and engraving techniques is on display, offering a captivating glimpse into the evolution of this scholarly art.



閒章

江湄（1808-1879），嘉定人，布衣終身，尤長篆刻。太平天國事起，四百餘印盡失；六十四歲重輯成《秋水軒印存》。其取詩文、佛經、吉語入印，寄情寫心，淡泊自見。雖史無其傳，而彼時普通文人之精神世界，正於方寸間隱然可見。烽火散失，輾轉百五十五年，一百二十二方朱痕原石，終得合璧，並觀於此。



Leisure

A native of Jiading, Jiang Mei (1808-1879) lived as a commoner, dedicating his life to the art of seal carving. During the Taiping Rebellion, his entire collection of over four hundred seals was lost. At sixty-four, he painstakingly recompiled his surviving works into the anthology *Autumn Water Studio Seal Impressions*. Imbued with poetic verses, Buddhist scriptures, and auspicious sayings, his seals convey a profound sense of serene detachment and spiritual peace. Though absent from official historical records, Jiang's inner world remains vividly alive within these square-inch creations. After 155 years of dispersion following the fires of war, these 122 original stone seals are finally reunited here with their vermilion prints.



姓名

晚明學者趙宦光的盤龍鈕銅印，曾入汪啟淑舊藏，著錄於《劄菴集古印存》。汪氏蓄印數萬，其《飛鴻堂印譜》為清代篆刻研究之淵藪。此印自晚明以至康乾，流傳有緒，傳承之跡，隱然可尋。



Name

This Ming Dynasty bronze seal with a coiled-dragon knob once belonged to the late Ming scholar Zhao Yiguang. It later entered the esteemed collection of Wang Qishu and was documented in his *Wang Qishu's Collection of Ancient Seal Impressions*. Wang amassed tens of thousands of seals, and his *Feihongtang Seal Impression Catalog* remains a cornerstone for the study of Qing Dynasty seal carving. Passed down through a well-documented lineage from the Late Ming through the prosperous Kangxi and Qianlong reigns, this seal carries the quiet but unmistakable traces of its enduring legacy.



鑑藏

此「子蓉摹古」一印，作於道光九年（1829），載文人摹古之志。印入《丁丑劫餘印存》，此譜成於抗戰烽火中，浙西四藏家匯明以來二百七十餘家印作，存印多達一千九百餘方，存世僅二十一部，自序有「使印人精神所寄，歷劫不磨」之語。亂世劫餘，文脈一縷，賴此以存。



Appreciation

Carved in the ninth year of the Daoguang reign (1829), the seal “Zirong Carved after Ancient Seals ” stands as a testament to the literati’s devotion to reviving ancient styles. This masterpiece was recorded in the legendary *Surviving Seal Impressions from the 1937 Calamity*. Compiled amidst the devastating fires of war, this monumental catalog brought together over 1,900 seals representing more than 270 masters since the Ming Dynasty, compiled by four major collectors from western Zhejiang. Only twenty-one original copies of this work were ever produced, its preface declaring the collectors’ intent: “to keep the spirit of seal carvers imperishable through the ravages of time.” Saved from a chaotic era of destruction, a slender thread of cultural lineage was thus preserved for posterity through this precious volume.

Collector Profiles

藏家介紹

林章松，一九五零年生於香港。字秉承、號志在。室號松蔭軒。祖籍廣東海豐人。藏書家，書畫家，善治印，精鑑藏。致力於印譜的收藏，現藏印譜超過三千八百六十餘種。

Mr. Lam Cheung Chung (b. 1950, Hong Kong) uses the courtesy name Bingcheng, the pseudonym Zhizai, and the studio name Chung Jam Hin. A native of Haifeng, Guangdong, he is an esteemed bibliophile, painter, calligrapher, and connoisseur, as well as an accomplished seal carver. He is dedicated to the study and collection of seal impression catalogs; his collection currently features over 3,860 volumes.

凌翔，號樾園，室名十七艸堂。一九七四年生，祖籍浙江紹興，移居香港。畢業於復旦大學新聞系，早年從事媒體工作。中年後專注於文人篆刻的研究、收藏，目前藏有歷代文人篆刻二千餘方，印人九百餘家。曾主編《印鑑》、《文人印鈕》等書。

Mr. Ling Xiang (b. 1974) uses the pseudonym Yueyuan and the studio name Shiqi Caotang. Originally from Shaoxing, Zhejiang, and now based in Hong Kong, he is a journalism graduate of Fudan University. Following an early career in media, he dedicated himself to collecting and researching literati seals; his collection now comprises over 2,000 pieces by more than 900 historical artists. He is also the chief editor of *Yinjian and Wenren Yinniu*.



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Fleeting Presence, Enduring Shadow: Five Hundred Years of Literati Seal Carving

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同治辛未仲春伊人江湄識

