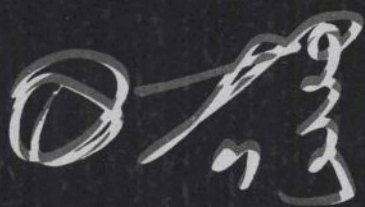
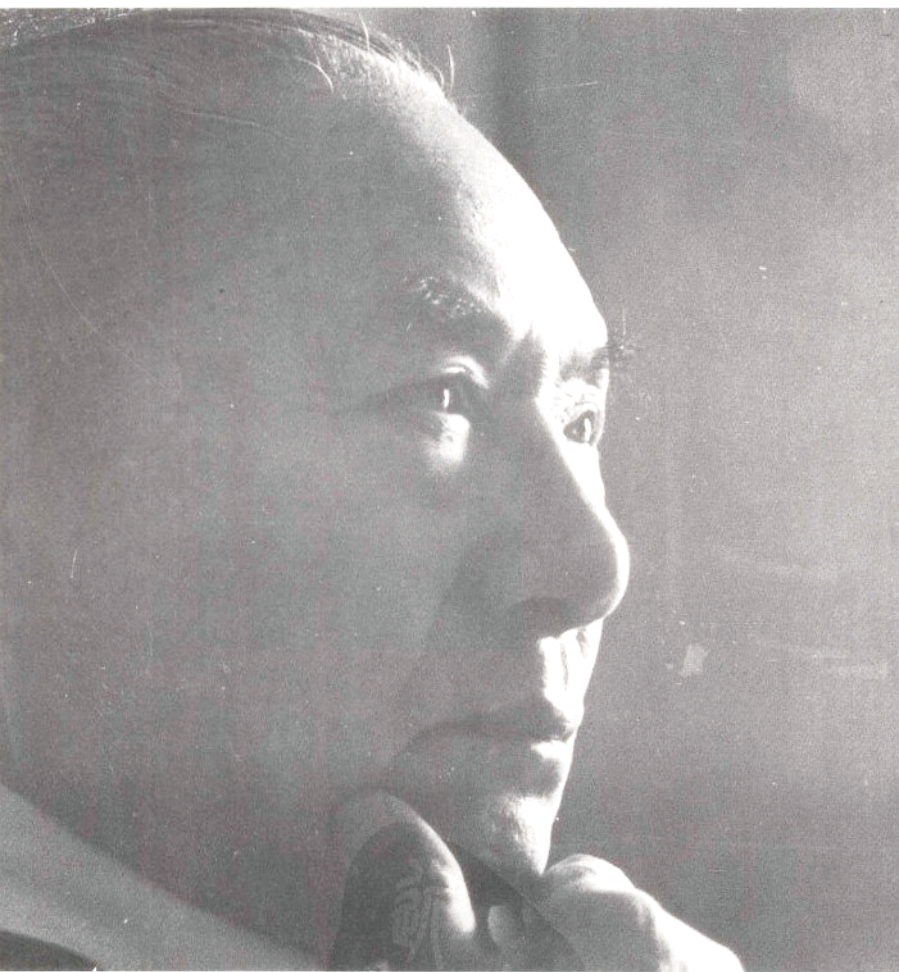


EX-LIBRIS



藏 书 票



作者简介

杨可扬 1914年生，浙江遂昌人。三十年代后期开始版画创作迄今。建国后长期从事美术出版工作。离休前是上海人民美术出版社副总编辑、编审。现为中国版画家协会副主席、中国藏书票研究会艺术顾问、上海美术家协会副主席、上海版画会会长。

写在前面

我从开始制作第一枚藏书票至今，已整整十年了。在1984年以前，对于藏书票这一版画品种，既没有接触，也缺乏了解。祇是后来一个偶然的机，我被邀为在香港举办的《上海书展》刻作了一枚藏书票——我的第一张藏书票（即本书的第一图）。从此以后，藏书票便成了我版画创作中一个很感兴趣的体裁，而且这种兴趣，十年来一直始终不衰。

藏书票是外来的艺术形式，是实用与审美结合、图像与文字并重的一种特殊艺术品。同时，藏书票属于小版画或微型版画的范畴，幅面不大，但小而精，有自己灵活多样的形式，更有精深丰富的内涵，方寸之间，天地广阔，因此被人们誉为“版画珍珠”或“纸上宝石”或“书上的蝴蝶”等等。它是供读书、爱书、藏书者使用的一种标志，也是书籍的一种美化装饰。它和我国传统的藏书章起着相同的作用。当你买到一本心爱的新书，在扉页上贴上一枚精美的小小藏书票，往往会使书本立即增光生辉，倍觉珍贵，从而增添你读书的兴味和爱书的情趣。

藏书票的制作、使用和收藏，都是高雅文化生活的一个方面，如果藏书票被广泛地使用，必将有助于读书活动的开展和精神文明的建设。这本小画册的出版，倘能在这方面起到它小小的推动作用，则幸甚。



1994年春节

Preface

It has been ten years since I started to make book plates. Before 1984 I had neither direct contact with, nor special knowledge of that kind of prints. It was only by chance when I was invited to make a book plate for the Shanghai Books Exhibition held in Hong Kong that my first book plate (Plate No.1 of this book) came into being. From then on, book plates have become a fairly interesting form of my printmaking, and for ten years that interest of mine has never abated.

An alien artistic form, the book plate, or exlibris, is a special kind of artistic work, combining practical use with aesthetics, pictures with inscriptions. Meanwhile, book plates are small prints or mini-prints. They are not of a large size; they are small yet exquisite. With a rich variety of forms and themes, the book plate provides unlimited scopes for artistic creativity within areas of a few square inches. So the book plate is reputed to be "the pearl of the prints" or "the gem stone on paper" or "the butterfly on the books" and so forth. The book plate is a kind of

labels used for reading, caring and collecting books. It is also meant as a kind of decorative designs for books. It has the same function as the traditional book seal in China. When you have purchased a new, favourite book, the pasting of a small and exquisite book plate on the title page will often add more lustre and value to the book, and thus help foster not only your interest in reading it but also your feelings for it.

The making, use and collecting of book plates may well be an aspect of the owner's refined cultural life. The wide and popular use of book plates will certainly be instrumental to the movement of book reading activities as well as the construction of spiritual civilization. And I will be very much pleased if the publishing of this small album of book plates can serve its intended productive purposes.

Keyang

Spring Festival, 1994



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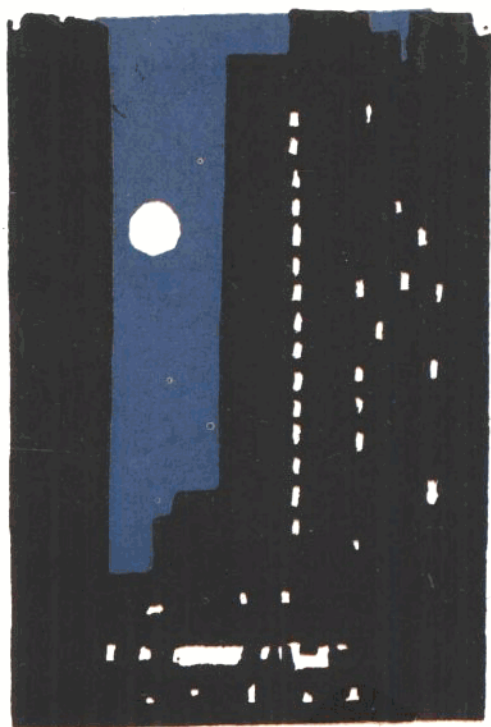
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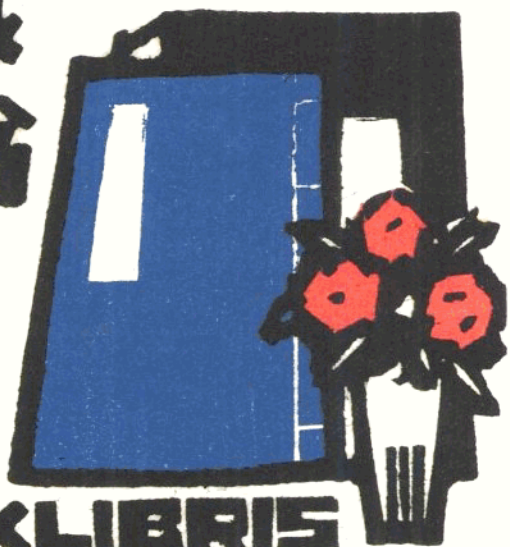


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