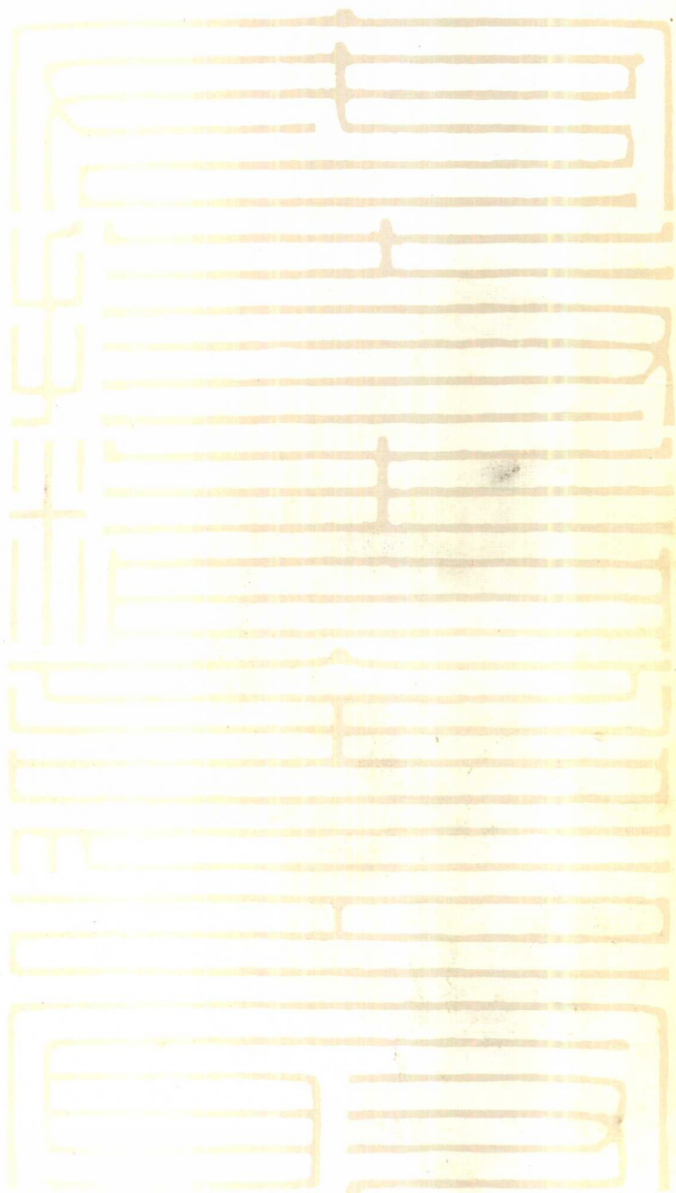


安持精舍印取





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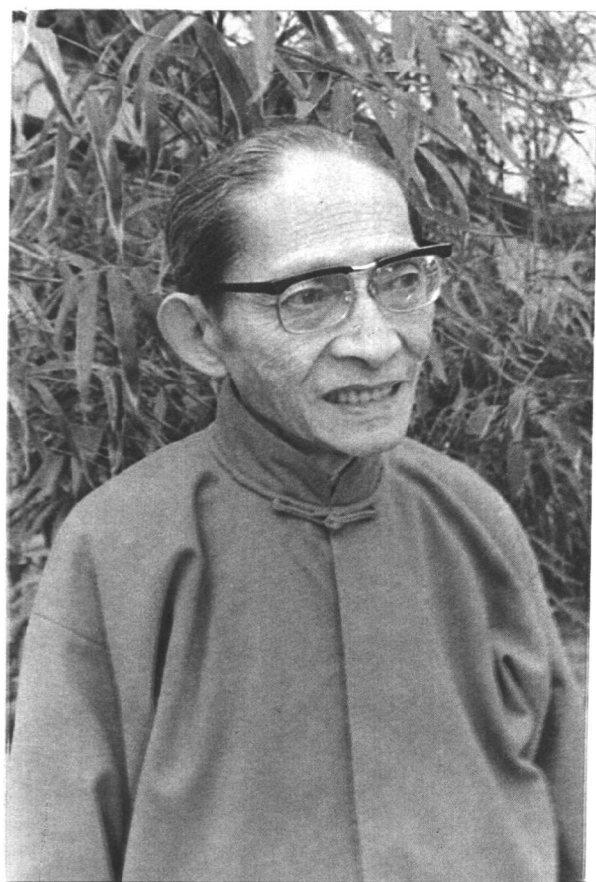
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安持精舍印取序

岁癸未，余自闽中归省，闻有印人陈巨来号安持者，出赵叔孺门下，方以元朱印驰声海上。越二十年，于尹石公斋中始得奉手，清且曠，温而恭，雅士也。自此时有过从，常得观其所业。夫诗有唐宋，吟咏情性，俱足名家。然宗唐者薄宋，佞宋者卑唐，出主入奴，徒事纷拏，实无谓也。篆刻家取径亦不外二途，曰汉白，曰元朱。讨源者仿汉，衍流者倣元，亦人自有宗，无须轩轻。然而尊汉者薄元之纤，宗元者讥汉之拙，门户之见，实无谓也。日月并丽，春秋成岁，执一是者，安足以知天地之大乎？安持惟精惟一，锲而不舍者六十余载，遂以元朱文雄于一代，视其师门，有出蓝之誉。向使早岁专攻汉印，今日亦必以汉印负盛名。是知安持于汉印，不为也，非不能也。诗家有出入唐宋者，其气体必不纯，安持而兼治汉元，亦当两失，此艺事之所以贵于独胜也。安持于元朱，得心应手，固已独胜，出其绪余，偶作一二秦铉汉章，亦矫矫有异夫凡秒，此则惟能者为无施不可耳。

二十年间，安持名不挂于人口，艺不鸣于域内，而友人张大千为辑其

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印谱，传于海外。一编既出，不胫而走，东瀛西欧，南洋北美，安持之名，一时鹊起，于以知艺事有真赏，非可以力遏之也。

今者天宇澄清，春回大地，恶竹既斩，奇葩斯显，青年后学，奔走于安持之门，求其铁笔，用资金针。安持乃出其平生所治印，区为幼学、又学、老学三集，附以印话一卷，都作一编，曰安持印畝，以继张氏之书，以塞囁喁之望，亦以自留鸿雪，志其风霜晦明之迹，其义深且远矣。

余与安持交既久，投分日深，又知其为贞介绝俗之士。初膺遽谪，再罹浩劫，妻女饥寒，身病几死，其遭际可谓酷矣。而安持夷然自若，默尔无忤。甲寅之春（一九七四年），安持得放归，余喜而赠之诗曰：『石破天惊留好手，凤笈鸾鑑岂低眉。』谓足以尽安持矣。

安持书既成，要余为序。余谬托交末，不敢辞。安持之艺，既具于此编，观者当自有评泊，余非长于此道者，何能饶舌？然安持之为人，此编所不能著，余故表其为贞介之节，使后生君子，知雕虫之技，得于一，亦立于德也。

一九八二年二月 华东师范大学教授

施蛰存

前言

治印历史之悠久，不亚于人类文化史。美索不达米亚南部（约公元前三一〇〇〇——二九〇〇），与伊朗西南部（约公元前三〇〇〇）之圆柱形印，即其明证。铸于希萨二世时代（公元前二六五〇——二四五〇）伊朗东北部之铜印，实乃中国商朝（公元前一七六六——一一二二）后期殷代（公元前一四〇一——一一二二）青铜印章之先驱。

二十世纪三十年代，在殷代古都遗址河南安阳帝王陵墓中发掘出三枚青铜印章。在此之前，十九世纪中国语源学家收集到若干粘土印章。时至今日，在国内或国外，由公家或私人所收藏，周朝后期秦、汉时期（公元前七七〇——公元二二〇）官印私章，数以百计。嗣后，农业村落发展成为具有高度组织政治和城市合成体，治印艺术亦随之而发展。

迄宋朝（九六〇——一二七九）末期，印章用料有青铜、银、金、玉石以至陶瓷。元朝（一二七九——一三六八）杰出书画家赵孟頫（一二五四——一三二二）率先以象牙刻制印章，可刻朱文小篆，世称『元朱文』。首先试用

细石刻制名章者乃是王冕（一二一八七——一三六六）。质地精细之石料产于浙闽两省。此后，明朝（一三六八——一六四四）艺术家取象牙或灯光冻石，用以刻制印章。

自古以来，中国印章，不论公章抑私章，皆浇铸或镌刻而成。印文有朱文白文两种。形状多样，大小各异。

金石家首先亦是书法家，盖印章上字体，必须力求美观。中国评价书法之标准有三：（一）用笔之技巧；（二）单字结构之虚实变化；（三）字次行次之疏密得宜。治印实即将书法艺术，应用于金属浇铸或象牙玉石镌刻之上。

吾友陈巨来先生乃当代金石大师，此为众多前辈艺术家鉴赏家所公认。陈先生生于一九〇四年，一九二六年在沪得识吾师名画家鉴赏家吴湖帆大师，在吴师指点鼓励下，陈先生不仅擅长秦汉（公元前二二一——公元二二〇）名家技巧，而在『元朱文』上造诣尤深，为此，可称为『在世国宝』。

春申一带，我辈从事艺术及收藏之人，均以能得陈先生之治印为快。在前辈名家之中，吴师湖帆得陈先生所治印章约八十方；沧浪亭艺术学院（即苏州美专——译者）教务长吴子深大师藏有二十方；张大千先生在一九四六

年曾请陈先生镌刻六十方。中日两国众多收藏家对陈先生作品，皆极为珍视。

多年来，不少收藏家与出版者皆曾以陈先生大作，付印成册。在中国已有不少出版物刊载陈先生作品，供读者欣赏。

于今，陈先生年高德劭，自选精品，集编成册，旨在将金石艺术传统，公诸于国内外读者。

陈先生乃文学艺术家，既是诗人，又是书法家。陈先生在书法及治印上之成就，将对有才能之后辈提供有益借鉴。我深信印谱读者必能就此欣赏其自序以及千变万化之高超技艺。

王季迁一九八一年八月于纽约

（作者系美籍华人，著名收藏家、鉴赏家、法学家）

顾淦 译

FOREWORD

Stamp and cylinder seals has a history as long as the history of human civilization. Cylinders of Southern Mesopotamia (circa 3100–2900 B.C.) and those of Southwestern Iran (circa 3000 B.C.) are good evidences. Those Northeastern Iranian cast copper stamps made in the period of Hissar IIB (2650–2450 B.C.) are the fore-runners of the Chinese bronze seals of the Yin period (1401–1122 B.C.) of the Shang Dynasty (1766–1122 B.C.).

Around the 1930s, three bronze seals were discovered from the imperial tombs at An-yang, Honan, ancient site of the capital of the Yin. Before hand, a number of block clay seals had already been collected by Chinese etymologists in the 19th century. Today, within and without China, in

the public as well as in the private collections, we can see hundreds of both official and personal seals of Late Chou, Ch'in and Han dynasties (770B.C.–A.D.220). The art of seal making developed alongside the growth of agricultural villages into the highly organized political and urban complexes of the later ages.

The materials used for seals included bronze, silver, gold, jade or even porcelian up to the end of the Sung Dynasty (960 – 1279 A.D.). It was Chao Meng-fu (1254 – 1322), an outstanding calligrapher and painter of the Yuan Dynasty (1279 – 1368 A.D.) who started to have a few seals engraved on ivory and the calligraphic style on these seals is known as “Yuan Chu Wen” a seal script of the Small-chuan in relief. And it was Wang Mien (1287 – 1366) who first tried his hand on the fine

stones to create name seals. Fine quality stones are found in both Chekiang and Fukien provinces. Thereafter, the artists of Ming (1368 – 1644) had their seals made on ivory or on beautiful translucent stones.

Ever since the ancient times, Chinese seals, official or personal, have been either cast or engraved. The words on the seal can be made in relief or intaglio. Seals have been created in various shapes and sizes.

A seal maker is first of all a calligrapher simply because the text of the seal must be made beautiful. The criteria upon which the Chinese would judge a piece of calligraphy are: 1) The quality of the brush stroke technique, the control of the movement of brush. 2) The internal composition of each and every word, both the positive and negative space are equally important in

composition. And 3) The spatial relationship between single words and the columns, whether the arrangement is just right. Well, making a seal is to have calligraphic work cast in metal or engraved on jade, ivory or stone.

My friend Mr. Ch'en Chu-lai has been recognized by many senior artists and connoisseurs as one of the great artists in seal engraving. Ch'en was born in 1904 and met with my teacher, Master Wu Hu-fan in Shanghai in 1926. With the advice and encouragement of this great painter and connoisseur, Ch'en not only became well versed in the techniques of the old masters of Ch'in and Han (221 B.C.—A.D. 220), he excelled especially in the type of "Yuan Chu Wen", for which, Ch'en can be regarded as a "Living National Treasure".

In and around Shanghai, artists and col-