

唐錦騰篆刻作品集

唐錦騰印序

潞潞葉其題  
壬申五月



## 唐錦騰篆刻作品集 香港中文大學藝術系叢書〔八〕

---

作者：唐錦騰

出版：香港中文大學藝術系

地址：香港新界沙田香港中文大學誠明館 223 室

電話：2609 7615

傳真：2603 5755

承印：基業印刷廠有限公司

電話：2344 0255

傳真：2341 5858

一九九八年一月初版

版權所有 不得翻印

國際書號：962-85210-2-0

## Seal Carvings by Tong Kam Tang

Department of Fine Arts Publication Series (8), The Chinese University of Hong Kong

---

Author: Tong Kam Tang

Publisher: Department of Fine Arts, The Chinese University of Hong Kong

Addr.: Rm. 223, Cheng Ming Building, The Chinese University of Hong Kong, Shatin,  
N.Y., Hong Kong

Tel.: 2609 7615

Fax: 2603 5755

Printed by: J.P. Printing Press Limited

Tel.: 2344 0255

Fax: 2341 5858

First Published January 1998

ISBN: 962-85210-2-0

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, or otherwise, without the prior written permission of the Publisher.

# 目錄

## 序言

馬序

馬國權 1

李序

李潤桓 3

自序

5

## 作品

雙竹樓

7

太初有道

31

師友相屬

37

閒情雅趣

57

末技游食

71

敝帚自珍

77

## 附錄

談當代篆刻藝術的創新

唐錦騰 89

## 簡歷

93

# Contents

## Preface

Preface by Ma Kwok-kuen . . . . .	2
Preface by Lee Yun-woon . . . . .	4
Author's Preface . . . . .	6

## Works

The Twin Bamboo Studio . . . . .	7
In the Beginning was the Word . . . . .	31
On the Request of Teachers and Friends . . . . .	37
Delightful Diversions . . . . .	57
Carving for a Living . . . . .	71
My Treasure of Nothing . . . . .	77

## Appendix

On the Innovation of Contemporary Seal Carving . . . . .	91
--	----

Biography . . . . .	96
---------------------	----

## 馬序

唐君錦騰於今春應香港中文大學逸夫書院之邀舉辦書畫篆刻展，後以篆刻蛻本寄示，云將編印成集，求教於並世同好，囑綴數言以弁其首。

一九八一年秋，余至中文大學藝術系任教。時唐君適畢業該系，隨即在系內主教學設備事。共事十餘年來，時以藝事見詢，往還至樂。唐君性勤謹，一有暇隙，輒致力深造所學，或親炙老輩，著意技法上之提高；或廣購圖籍，探求史論上之精蘊；若假期稍充裕，則作萬里之行，參觀訪問，用廣識見。一九九一年以《杜瓊研究》一文在中大獲藝術碩士。復孜孜不倦，問學於饒宗頤、高美慶兩教授，攻讀博士學位。近以教學所需，肩荷中大藝術系書畫篆刻等課務，教學相長，一往無前，信青年學人與藝術家之翹楚也。

吾國篆刻藝術，遠紹周秦，代有興革，風格繁富，文獻浩瀚，欲探驪得珠，非窮源及流，於實踐及史論兩者相結合，系統進行求索不可。唐君耽此廿載，遍摹古璽、漢印、六朝及唐宋以來官私印，暨明清名家流派印，欲以通古今之變。每喜擷某印之體貌特徵，另鐫新作，由是以驗所詣之境，其佳者一如《冷齋夜話》所云：「皆沛然從肺腑中流出，殊不見斧鑿痕。」所作書齋印「雙竹樓」，都四十二鈕，可謂琳瑯滿目；其佳刻固多，不一一細舉。頻年參加國際中華書畫藝術臨摹大展（篆刻部份），獲榮譽獎；餘如國際篆刻藝術交流展、西泠印社篆刻作品評展，均得好評。又以香港市政局大會堂圖書館、香港藝術館等之請，主持篆刻講座，致力弘揚斯學。錦騰春秋正盛，學養兼到，繼此不懈，其成就安可估量耶！

## Preface

Invited by the Shaw College, The Chinese University of Hong Kong, Mr. Tong Kam Tang held a solo exhibition of painting, calligraphy and seal carving this spring. He later gave me a copy of his seal carvings selected for publication and asked me to write a preface.

It was 1981 when I worked in the Department of Fine Arts, The Chinese University of Hong Kong, as a teacher and first met Mr. Tong, who was then a fresh graduate and had just started to take charge of the Department's teaching resources. Being my colleague for over a decade, Mr. Tong very often came to me to discuss issues of art through which we both found pleasure. Diligent and prudent, Mr. Tong took every opportunity to substantiate his learning. He would approach his seniors for the improvement of technical skill, purchase literary resources for academic knowledge of the theory and history of art, and, whenever he had time, travel extensively to widen his horizon. In 1991, he submitted his thesis "A Study of Du Qiong" and was conferred a M.Phil. degree in The Chinese University, and is at present reading his doctoral degree under the supervision of Professor Jao Tsung-i and Professor Mayching Kao. He has also been working recently as Lecturer in the Department, teaching Chinese painting, calligraphy and seal carving, a job facilitating him to further develop himself as one of the young leading scholars and artists.

Originated from as early as the Zhou and Qin periods, Chinese seal carving has undergone different stages of development, resulting in a great variety of styles and innumerable literary documents. It is only through an assiduous and systematic study of the history, both practically and theoretically, that one can possibly achieve the essence of the art. Dedicated to seal carving for twenty years, Mr. Tong has made great efforts to understand thoroughly the stylistic development of the art through copying every style from the official to private seals of all dynasties, in addition to the seals of important schools of the Ming and Qing periods. He is particularly interested in challenging himself by means of transcending features of an old seal to create his own, new one. His masterpieces, as what said in the Lingzhai yehua, "all flow out copiously from the heart, without a trace of artificiality." Mr. Tong's works include a group of forty-two seals all bearing the three characters "shuangzhu liu (Twin Bamboo Studio)", his studio name. This group displays a rich variety of styles, many of which, though not being listed out here one by one, demonstrates superb and sophisticated technical skill. During recent years, Mr. Tong has won prizes and received favourable comments in a number of exhibitions, such as International Exhibition of the Art of Copying of Chinese Painting and Calligraphy (seal carving), International Exhibition of the Art of Seal Carving, Seal Carving Exhibition of Xiling Seal Association. He was also invited by the Urban Council Library and the Hong Kong Museum of Art to give open lectures of seal carving. Scholarly and cultivated, Mr. Tong, still at the prime of his life, will surely develop himself further and attain an achievement that is beyond measure.

Ma Kwok Kuen  
October, 1995

## 李序

香港開埠百餘年，自蕞爾漁村，漸次發展以成地處亞洲之國際金融經貿重要城市，東西文化匯萃，生活兼有華洋習尚。惟城市人口結構，百分之九十以上為粵人，社會文化多植根於百粵，蓋血緣風俗無以異也。往昔之時，其間日用、簽署印鑑不可或缺。第以世變，科技日進，書寫工具亦漸更替，書法篆刻之道，但傳於藝林，未若曩時之普遍。

夫印章之學，或以雕蟲，不暇研習，而方寸之美，足供玩索。學有不能；不學難知。況乎印信，辨鑒真偽，佐證公私，關係匪淺，故古今重之。或鐫刻於美玉，或鑄鑿於金銅；或精雕而細鏤，或率真而宏放。眾美紛呈，妍蚩自見。類皆靈心獨運，刀手無間，歲月功深，淵源有自。

溯自本世紀之初，香港人口未眾，工商活動亦較平靜，其時華人社會文化活動，咸以書畫為主。馮師韓、鄧爾雅先生其時著者，馮隸鄧篆並稱於當世。二先生均擅長書法篆刻，取資清代鄧石如、黃牧甫二氏家法，為香港早期藝壇宗匠。蓋自清末黃牧甫南來，久客廣州，粵人薰染者眾。香港文采，亦源於省城，以故黟山一脈，遂遍南隄。及後馮康侯先生相繼移港，馮先生早歲即私淑牧甫，其弟子弘揚亦廣，有林君毅先生者，實唐君錦騰啟蒙師也。

一九七八年唐君入學香港中文大學藝術系，受書畫篆刻之學於上庠，始知鄞縣趙叔孺先生印學。蓋大學篆刻課始自趙師鶴琴先生。唐君入學之初，修業於余。卒業後，馬國權先生亦來系兼課，唐君復請益於馬先生，獲引謁葉潞淵先生於滬上。葉老固趙師同門。多得指點，日益有進。是唐君於牧甫遺傳影響之外，並挹二弩老人印學餘緒。刻苦自勵，鍥而不舍。始自修業之初，即以雙竹顏其所居曰「雙竹樓」，蓋以簫笛書畫自娛故也。其「雙竹樓」書齋印累刻至四十二方。多所探索，磨練變化，益見苦心，有足嘉焉。

今唐君亦執教於本系，暇日結集歷年所為印稿，輯為「雙竹樓」、「太初有道」、「師友相屬」、「閒情雅趣」、「末技游食」、「敝帚自珍」諸編，以紀信仰、師友、餽贈、志趣、自用諸作。復得香港藝術發展局為之資助印行，以俾流傳。亦唐君之厚幸。問序於余，謹述其所自來，以就正於大雅，祈教益也，諸君子幸毋吝焉。

歲次丁丑秋九月鶴山李潤桓謹序於誠明館

# Preface

Over a century or so, Hong Kong has emerged from a small fishing village into a trade and financial hub of Asia. In such a confluence where East meets West, the life style here is naturally a blend of both worlds. Over 90% of the city's population, however, is Cantonese who, owing to blood ties, stick very much to their own customs and traditions. In the past, seals were used in place of signature. As time went by and technology advanced, writing utensils have undergone so much change that calligraphy and seal carving are now artistic pursuits rather than a way of life.

Some may dismiss seal carving as too trivial a feat to devote much time on but the beauty of these miniatures has a charm that sustains. There is a subtlety that cannot be acquired and is unknown to those who have not studied the art. Besides, seals are a means of authentication of personal and official significance and much importance was and still is attached to them. They can be made of jade or of precious metal. Their style can be meticulous or unrestrained. The diversity they display has a unique appeal springing from the craftsmanship and originality of accomplished masters who spend year after year refining their skill.

At the beginning of this century, Hong Kong's population was smaller and its trade and industrial activities less hectic. To the Chinese community, painting and calligraphy were the focal points of their cultural life. At that time, Feng Shihan and Deng Erya were famous for their clerical script and seal script respectively. Together they dominated the art circles with their calligraphy and seal carving which were derived from Deng Shiru and Huang Mupu of the Qing dynasty. Huang came to live in Guangzhou for a long time in late Qing and had an extensive influence on the locals. Since Hong Kong's intellectuals had their origin in Guangzhou, Huang's influence was also greatly felt here. Later, Fung Hong-hou, who modelled on Huang in private, also came to settle in Hong Kong. In fact, Mr. Tong's mentor was Lam Kwan-ngai, who was a student of Fung's.

Mr. Tong began his university education at the Department of Fine Arts, The Chinese University of Hong Kong in 1978. Among the courses he took were painting, calligraphy and seal carving, the last of which was introduced by Zhao Heqin, nephew of the seal master Zhao Shuru. Mr. Tong became my student right from his early undergraduate days and that was how he came to learn about Mr. Zhao Shuru's seal carving. When Ma Kwok-kuen came to teach part-time for the Department, Mr. Tong studied with him and was introduced to Ye Luyuan of Shanghai, who was a fellow-student of Zhao. Hence, apart from Huang's heritage, Mr Tong also benefited from Zhao Shuru.

With their guidance and his own unswerving efforts, Mr. Tong was making steady progress. While still at school, Mr. Tong named his home "Twin Bamboo Studio" after the bamboo musical instruments he plays and the bamboo brushes he uses in painting and calligraphy for self amusement. His studio seals now total 42, which reflect on his persistence in experiment and perfection.

Mr. Tong, now teaches at the Department, has collected his works over the years under the categories "Twin Bamboo Studio", "In the Beginning was the Word", "On the Request of Teachers and Friends", "Delightful Diversions", "Carving for a Living" and "My Treasure of Nothing" with his religious beliefs, gifts to teachers and friends, aspirations and personal use as themes. Mr. Tong is honoured with a sponsorship from the Hong Kong Art Development Council for publishing this book for posterity. On his request, I have written this preface to give an account of his artistic origin and hope its readers will be generous with their comments.

Lee Yun Woon  
September, 1997

# 自序

對中國藝術產生興趣，始於初中求學時期。最初學習中國書法，然後是中國畫。至於刻印，則要到高中時才開始接觸，起初並無師承，書法啟蒙老師林君毅先生建議購備《馮康侯印集》以作參考，加上坊間幾本入門書籍，便開始胡亂學刻。後來考進大學研讀藝術，情況並無兩樣，直至四年級修讀李潤桓老師講授之篆刻課，始有較正統的學習和訓練。然而，真正對篆刻有較深入和系統的研習，當在大學畢業後，兩位前輩印人馬國權先生和葉潞淵先生給予的指導和幫助至大。

我於一九八二年大學畢業後便留校負責製作和管理教材之工作，時馬國權先生亦受聘在系任教，上課前後總會來我的辦公室休歇敘談，每有新作自必向馬先生請益，日積月累，獲益自是非淺。然而聆聽其細述印人掌故，綜論印風優劣，辨析印作高下，所得更是良多。得以拜識葉潞淵前輩，其實也賴馬先生之引介。

葉潞淵前輩是當代印人中個人最佩服的一位，他的功力造詣固然不凡，而其對後輩之獎掖提攜，更是令人感動。初往上海拜訪他時，他正患病發熱，身體非常疲乏，然而知道我有志於此道，便仍拖著虛弱的身軀與我談印論藝，又因鄉音較重，恐溝通有誤，多筆錄於小紙片上講解，這些小紙片，至今還珍藏在我的篋中。此外，又逐一修改拙作百多方，並不厭其煩東尋西找出許多資料給我參攷。回港以後除繼續通書信外，更惠寄許多他的印作鈐本供我學習。一九九二年並為我的作品集題簽，至今匆匆五載，作品集才正式問世，而葉公卻已於一九九四年二月病逝，以致無緣敬獻求教，實一大憾事。雖然我尚未正式拜師，只能算是問業，然而葉公對我的指導和關懷，以及其作品給我的影響，實使我銘誌不忘，因此特別在這裏對他表示無限的感激和崇敬。

這本作品集是一本選集，所收作品多為近年所刻，最早的一方「萬物靜觀皆自得」刻於一九八二年大學畢業時，收錄於此以誌里程。印作的內容分為六個部分：「雙竹樓」是我的書齋印，共四十二石；「太初有道」共十七石，內容均摘自聖經；「師友相屬」共五十二石，是為師長、朋友和學生所刻印；「閒情雅趣」所收均為閒章，共二十七石；「末技游食」是應別人之請所刻製印，與印主並不相識，共二十石；最後為「敝帚自珍」，是個人使用之姓名章，共二十五石，包括最末兩方是為妻子所刻之姓名印。這種編排方法，較能顯示自己的交遊和思想生活，意義較大，是一種嘗試。此外，作品集還收錄了我一篇論文「談當代篆刻藝術的創新」，該文曾獲「西泠印社第三屆篆刻藝術作品評展」篆刻短文獎，較能體現個人對篆刻藝術創作之觀點。

此作品集得以順利出版，實有賴許多師友的幫助。馬國權先生除與李潤桓老師惠賜序文外，在選印方面，與茅大容先生均提供了許多寶貴意見。在出版的過程中，則得到饒宗頤老師和高美慶老師的關懷，此外莫家良伉儷協助英譯，徐麗莎和王雅君同學參予部分作品鈐拓工作，還有妻子佩儀一直以來的支持，都在這裏表示深切的謝忱！

## Preface

My interest in Chinese art can be traced back to my junior secondary school days when I first took up Chinese calligraphy and then Chinese painting. It was not until in my senior secondary school years that I started fumbling with seal carving. My ready references included *A Collection of Fung Hong-hou's Seals* recommended by Mr. Lam Kwan-ngai, my mentor of Chinese calligraphy, and several other elementary books available on the market. Thanks to lectures on seal carving given by Prof. Lee Yun-woon, this kind of self teaching turned into formal training into my fourth year at the Department of Fine Arts, The Chinese University of Hong Kong. However, it was largely under the guidance and assistance of two seal carving masters Mr. Ma Kwok-kuen and Mr. Ye Luyuan that I was able to gain more deep and practical knowledge after my graduation.

After my graduation in 1982, I was engaged by the Department in the production and management of teaching materials. At that time, Mr. Ma Kwok-kuen, who was teaching at the Department, would always drop into my office for a chat between lectures. Whatever new seals I had carved, I would show them to Mr. Ma and asked for his comments. The benefit so gained day after day was immense. Even more inspiring were the anecdotes of seal carvers, their styles and their achievement that Mr. Ma unveiled to me. It was indeed through the introduction of Mr. Ma that I came to be acquainted with Mr. Ye Luyuan.

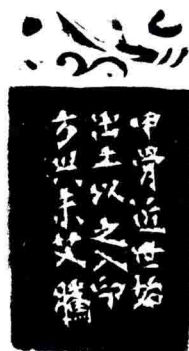
Of all the contemporary seal carvers, Mr. Ye Luyuan commands my highest respect. His artistic achievement is indisputable but even more remarkable was his eagerness to nurture the up-and-coming. When I first visited him at his home in Shanghai, he was running a temperature and was very weary. But on learning my aspiration for this art, feeble as he was, he shared his insights with me. Fearing misunderstanding because of his accent, he would jot down his points on tiny pieces of paper which I have carefully stowed away in a box. Besides suggesting improvements on over 100 pieces of my seals, he went to great length to retrieve many reference materials for me. After my return to Hong Kong, Apart from enlightening me through correspondence, he even sent me numerous copies of his seal carvings for studying. Five years have passed since he graced this book by writing its title. To my deep regret, however, Mr. Ye passed away in February 1994, making it impossible for me to present him with this book in its published form for his comment. Even though I only sought advice rather than took formal lessons from Mr. Ye, he will always be in my heart and I owe him my greatest gratitude and admiration for his guidance and attention and the mark he left on my works.

Collected in this book is a selection of my works, most of which are rather recent. The earliest piece "All creatures are content when observed in peace" is from the year 1982 when I graduated from university and is included here as a milestone. The book is divided into 6 parts: "The Twin Bamboo Studio" totals 42 pieces of my studio seals; "In the Beginning was the Word" totals 17 pieces inspired by the Bible; "On the Request of Teachers and Friends" totals 52 pieces done for my teachers, friends and students; "Delightful Diversions" totals 27 pieces; "Carving for a Living" totals 20 pieces of name seals commissioned by strangers; and "My Treasure of Nothing" total 25 pieces of my own name seals including two carved for my wife. This arrangement is intended to reflect the company I keep and the beliefs I hold. Also included in this book is my article entitled "On the Innovation of Contemporary Seal Carving" which won the "Short Essay on Seal Carving Award" at the "Third Exhibition of Seal Carving" organized by the Xilin Seal Association. This article can best reveal my views on the art of seal carving.

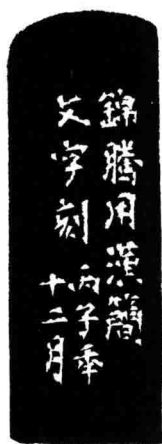
The publication of this book owes much to many of my teachers and friends. Mr. Ma Kwok-kuen, together with Mr. Mao Darong, has given me much invaluable advice on the selection of seals besides gracing my book with a preface, another one being written by Prof. Lee Yun-woon. My heartfelt thanks also go to my teachers Prof. Jao Tsung-i and Prof. Kao Mayching for the interest they took in the project, Prof. and Mrs. Harold Mok for helping with the translation, Miss Chui Lai-sha and Miss Wong Nga-kwan for stamping and rubbing some of the seals and side inscriptions, and my wife Pui-yee for her unsparing support.

Tong Kam Tang  
November, 1997

雙  
竹  
樓









露園先生云秦漢印風格  
不在奇崛而在方圓適宜  
屈伸維則增減合法穆然  
恬靜疏密得神錦騰謹記

丙子季冬日  
錦騰仿八分

