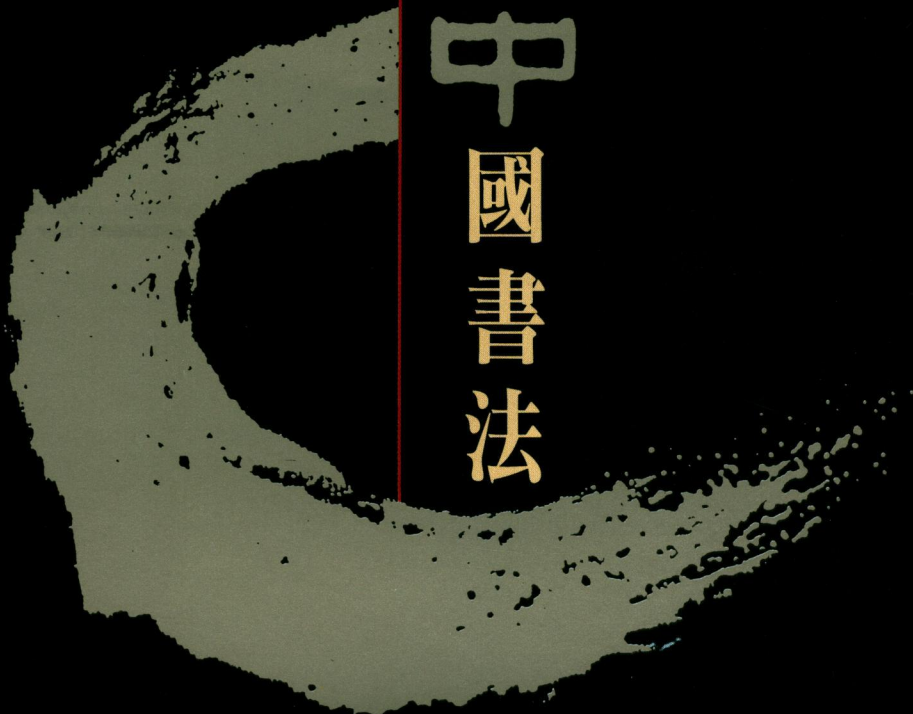


CONTEMPORARY
CHINESE
CALLIGRAPHY

當代
中國書法



ENRICHING CITY LIFE



理想都市攜手創

8.3.1996 - 10.4.1996

香港藝術館二樓專題展覽廳
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香港中國書法家協會及香港藝術館聯合籌劃

Presented by the Urban Council, Hong Kong

Curated by the Chinese Calligraphers' Association

Jointly organized by the Chinese Calligraphers' Association of Hong Kong and the Hong Kong Museum of Art

引言

Introduction

中國書法是一種獨特的文化產物，它作為文字的載體，通過形象與意義的聯繫，建立起一套精密的溝通系統；而作為一種藝術表現形式，它又是極為純粹，透過書寫活動過程中手與心的契合，反映了書寫者精神世界微妙的情緒及心理變化。書法之所以能夠在中國藝術領域裏成為一種重要的藝術媒介，很大程度上取決於它的組成元素——點劃線條與抽象造型——所具備的豐富表現力。另一方面，中國書畫所特有的工具——柔軟的毛筆、滲化力強的水墨及紙絹，令即使最微小的變化也能流露出來。這為中國書法的發展提供了一個取之不竭的泉源。

從象形走向抽象

中國文字的萌生，可以遠溯至史前時代的刻劃符號。這個時期所見的符號大多刻劃於陶器或是岩石之上。這些片斷和簡單的刻劃符號，具備了圖象與線條的特徵，不同類型的符號表面上非常相似，這使它們在功能上的差異不容易被辨別。中國藝術裏常常為人談論到的所謂「書畫同源」，雖然只是指書法與繪畫在運筆和用墨上的共通性，但是文字與繪畫在其起源的時候確實有非常密切的關係。簡而言之，繪畫之目的是描寫物象，而文字的作用是要以類比的方式來聯繫物象與符號，從而達到傳遞意義這個目的。造字「六法」其中一項便是應用象形這一原理。中國文字的發展主要是以象形為基礎而演進，並且沿着抽象化的路向發展，形成各種書體的並存，結果為書法創造了豐富的語彙。

Chinese calligraphy is a unique cultural legacy. It is a sophisticated language system established through the association between its components (characters) and ideas when it serves the function as a communication medium to convey thoughts. When it is regarded as a mode for artistic expression, it can also reflect the inner life of the calligrapher to the most subtle variation through the linkage between the mind and the hand. The factors that make calligraphy a fundamental artistic manifestation in Chinese art largely depend on the high expressive capacity of its basic components — lines and abstract forms. The unique qualities inherent in the tools employed in the art of Chinese painting and calligraphy — the flexibility of brush and the permeability of ink and paper — share an equal potential with lines and abstract forms in responding to every nuance of expression. This provides an unending source for later calligraphers.

From Pictographs to Abstraction

The origination of Chinese characters can be traced back to the symbols of the prehistoric period. Most of the symbols found in this period are inscribed or engraved on pottery or rocks. The similarity in the appearance of these simple forms or the composition of strokes rendered difficulty in discerning their respective functions.

Although the frequently discussed notion that “calligraphy and painting share the same source” points out that there is similarity between calligraphy and painting in the manner of manipulating brush and ink, the fact that they have a close relationship could not be neglected. To differentiate, the aim of painting is to represent objects, while for pictographs,



圖1 劉順 甲骨文聯 (展品編號74)

Fig.1 Liu Shun Couplet in oracle-bone script (exh. no. 74)

甲骨文仍保留了物象的特徵。

Oracle-bone script resembles closely the original objects.

從初始的甲骨文乃至接踵發展的篆書、隸書、楷書、行書、草書等各種書體，在從象形走向抽象的延續關係上，各自具有線條用筆乃至造型結構的不同特性。

甲骨文直接導源於物象，故其造型與物象的特徵極為相似。而由於甲骨文是刻劃在堅硬的器物之上，故此又使其線條具備了刀刻的尖削特性(圖1)。篆書成熟於秦代。由於日常應用的需要，文字被統一和標準化，但篆書仍保留了象形的痕跡。其線條是以均等圓渾的特徵為主(圖2)。緊隨其後出現的隸書，則更進一步地擺脫了象形的羈絆。在篆書中以象形為主的特質由以線條筆劃為主的隸書所取代。這對於中國書法講求以抽象線條為表現手段的特質起着很大的推動作用。而從出土的漢簡所見，早期的隸書在造型上仍未定型化，但由於在工具上應用毛筆的關係，故已見一波三折的提頓筆意(圖3)。至於楷書、行書和草書雖然同是隸書轉型下所衍生的書體，但楷書在線條類型上邁向標準化，並且遵守嚴謹的幾何規律(圖4)；而行書乃至草書則走在另一個極端，其流動性與速度感跟楷書的安穩與秩序恰好形成強烈的對比(圖5)。楷書與草書這兩種性格迥異的書體在魏晉時代邁向成熟後，卻同時在唐代獲得充分的發揮，對後世的書法發展立下典範。

正是由於這些書體所具備的不同長處，開拓了中國書法所蘊含的豐富表現力。這體現在它的線條結構與書寫者精神世界的直接聯繫。



圖2 王穎 篆書 (展品編號98)

Fig.2 Wang Ying Calligraphy in seal script (exh. no. 98)

篆書的線條以均等圓渾為主。

Seal script is characterized by the even and unwavering strokes.

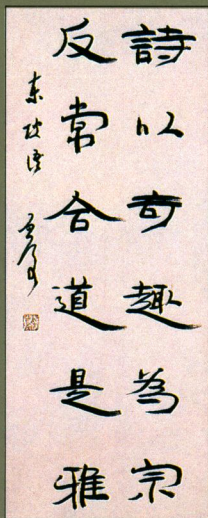


圖3 魏啟後 隸書 (展品編號17)

Fig.3 Wei Qihou Calligraphy in clerical script (exh. no. 17)

此幅作品表現了早期漢簡的典型筆性。

The modulating strokes found in early Han bamboo and wooden slips is typified in this work.

communication through the association between object and symbol is its primary function. This is one of the six principles employed in the creation of characters.

Morphologically, the development of Chinese characters follows a gradual transformation from pictographs to abstraction and the coexistence of various script-forms provides a rich vocabulary for the art of calligraphy.

The evolution from oracle-bone script (*jiaguwen*), the earliest mature script-form, to the subsequent script-forms including seal script (*zhuan*), clerical script (*lishu*), regular script (*kaishu*), running script (*xingshu*) and cursive script (*caoshu*) constitutes a wide spectrum of distinctive characteristics of lines and structures.

Oracle-bone script resembles closely the original objects. As it is carved on hard materials, it is characterized by strokes pointed at both ends (Fig.1). Seal script was standardized and uniformity was fully achieved during the Qin dynasty due to the needs of daily usage, but the resemblance with objects was still retained. Seal script is characterized by the even and unwavering strokes (Fig.2). The evolution of clerical script that followed further freed from the constraint of the resemblance with objects. The pictographic quality retained in seal script was replaced by the composition of abstract strokes in clerical script. This greatly enhanced the artistic expression of Chinese calligraphy. As observed from the unearthed Han bamboo and wooden slips, the characteristic of clerical script at its inception was still not codified and the outstanding modulated quality of its component strokes can be identified due to the implementation of brush (Fig.3).

抽象線條的藝術性

如上所述，唐人以秩序和均衡的標準去表現楷書結構縝密的特性，這說明了唐人正是以冷靜和理性的態度去建立點線之間的結構。當然，由於個人才情與及個性的不同，對於筆性的掌握及詮釋也產生意態萬千的變化。例如歐陽詢的險勁秀硬、褚遂良的細秀疏朗、顏真卿的沉雄圓厚，在在替楷書注入極具個性的特質。

在冷靜的法則之外，唐代亦出現如張旭及懷素等以狂草聞名的書法家，與其各走極端。在講求揮灑和高速度的運筆過程之中，書寫者將自己的情感和心理狀態作出最極致和毫不掩飾的表現。至於書法作為文字的可辨性則減至最低，但它們仍恪守字形及筆順的嚴格要求，故此純熟的技巧在這裏佔有重要的地位，而毛筆作為器物媒介的作用亦退隱其後，達到「得意忘筌」的境界。草書(或是行書)的形式特徵變化多端，使情感的抒發毫無拘束，而這種情感往往是處於波動的高峯，因而也就創造出極為奇肆甚至可以稱之為醜拙的書法。例如讓水墨自由地在宣紙上滲化而不予節制(如明代的徐渭)，在運筆的軌跡上讓線條扭曲盤結、糾纏不清(如晚明的傅山)(圖6)，又或是用破筆和枯墨營造枯澀和飛白的效果(如明代的陳獻章)(圖7)。這些不同的形式效果在毫無節制的狀態下把筆墨的可塑性發揮得淋漓盡致。

在澎湃的情感如山河瀉下，讓人透不過氣的背後，書法也可以達



圖4 于小山 楷書 (展品編號109)

Fig.4 Yu Xiaoshan Calligraphy in regular script (exh. no. 109)

楷書遵守嚴謹的幾何規律。

Regular script is well balanced that is governed by strict geometric rules.



圖5 魏哲 草書 (展品編號83)

Fig.5 Wei Zhe Calligraphy in cursive script (exh. no. 83)

行書或草書講求流動性與速度感。

Fluidity and speed are prerequisite in rendering running or cursive script.

Although regular script, running script and cursive script were evolved after the transformation of seal script, they differ largely in the qualities of their component strokes and composition. Regular script strictly follows the geometric rules governing its composition and the basic types of its strokes are standardized (Fig.4); on the contrary, the fluidity and speed in the rendering of running script or cursive script contrast sharply with the stability and orderliness of regular script (Fig.5). After maturation in the Wei and Jin dynasties, their structural flexibility was fully exploited in the Tang dynasty and they laid down a paradigm for calligraphers in the later periods.

The different qualities of script-forms contribute to the wide variety in the capability of artistic expression and this is achieved through the direct linkage between their forms and compositions with the inner life of the calligrapher.

The Aesthetic Quality of Abstract Lines

As mentioned above, the strict orderliness and conformity intrinsic in regular script were explored in the Tang dynasty in a rather rational approach. This reveals that calligraphers of the Tang dynasty regarded regular script as the means of architectural beauty. Depending on the varied complexions and personalities, personal interpretation is allowed so that distinguished calligraphers of the Tang dynasty transcended the convention that guided the conformity of regular script in varied manners. Ouyang Xun's works are imbued with a flavour of strongly constructed structures and the brush strokes are sharp and powerful, whereas in the case of Chu Suiliang the characters are elegant and slender. The

到寧靜致遠的境界。這種講求和諧，不走極端的「中和」理想，形成內斂和以中鋒為主的運筆方式。這是以人品的理想套入藝術的格式之中，並以此來規鑒書寫者的人格品藻和精神性靈。表面上，這或許與唐代嚴謹的態度有點類似，但它對筆墨的規範也較為寬鬆，強調瀟灑和飄逸的氣氛，體現在運筆之上，則流露出閑雅舒緩、不徐不疾的特徵(圖8)。

在掌握書法線條的各種潛質和殊異性的過程中，書法家也嘗試將之混融在一起。書體的不同，並不為書寫者帶來障礙，相反，歷代以來各體兼擅並力求融和及更新者大不乏人。清代的書畫名家鄭燮便把各種書體融於同一篇幅之中，並稱之為「六分半書」。然而，更多的書法家專注於線條筆性的融滙。清代中晚期碑學的興起，開拓了對古書體廣潤的研究領域，書法家紛紛從大量出土的碑刻之中尋找靈感(圖



圖7 張海 草書 (展品編號3)
Fig.7 Zhang Hai *Calligraphy in cursive script* (exh. no.3)

9)。例如吳昌碩打破篆書的平板均衡，並注入了隸意的躍動感。又如伊秉綏以極其雄健厚重的筆觸重現隸書，使之獲得新的生命力之餘，

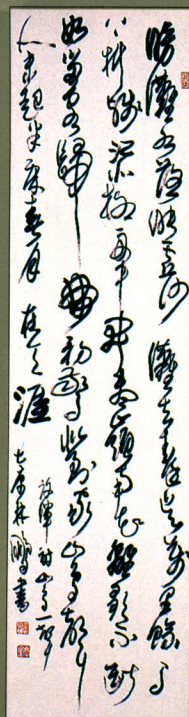


圖6 林鵬 草書 (展品編號11)
Fig.6 Lin Peng *Calligraphy in cursive script* (exh. no. 11)

此幀作品的線條扭曲盤結，與傅山的典型作品相類。

The intertwined structure of strokes in this piece resembles the typical works of Fu Shan.

heavy and emphatic qualities of strokes are distinctive in the works of Yan Zhenqing.

On the extreme pole of regular script is delirious script (*kuangcao*) which was perfected in the hands of Zhang Xu and Huaisu of the Tang dynasty. Through rhythmic movement and a single continuous impulse of the brush in the writing process, the familiarity with the technique in manipulating the brush has prior importance. The legibility of characters should be retained although it is reduced to the lowest limit. This reaches the highest climax as the emotional impulse of the calligrapher dominates the creative process. In a sense, the brush itself becomes part of the artist's body.

The formal qualities of cursive script (or running script) are so diversified that the dionysiac impulse of the calligrapher is allowed to be expressed to the fullest extent without any restraint. As a result, the freely permeated ink, the intertwined structure of strokes and the effect of dryness of brush and ink (best exemplified by the works of Xu Wei, Fu Shan and Chen Xianzhang of the Ming dynasty respectively) constitute an endless variety of original variations that fully exploited the flexibility of the Chinese brush and ink (Figs.6,7).

The overwhelming dionysiac climax is replaced by the tranquil state of mind as disclosed through the realization of the ideal of harmony (*zhonghe*). This results in the restraint and upright movement of the brush. It is used in Chinese art as a criterion to judge the moral standing of the calligrapher. In the widest sense, this may be similar to the manner in which Tang artists regarded regular script, but it focuses on the untrammelled spirit and deliberation in manipulating the brush without driving to any extreme (Fig.8).

也同時隱含着對萎靡不振的國力注入雄強氣質的企盼(圖10)。清代「揚州八怪」之一的金農則關注書寫工具所產生的不同趣味。早期的書體由於仍是以刀刻的方式刻劃文字,其獨特的線條質感為毛筆所無。金農應用扁平的筆鋒去營造出一種尖削的效果,創造出奇特的「漆書」。

另一個融和的方向,則是與其他藝術形式的結合。中國書法的線條雖然是抽象的,但是它又和自然物象有着千絲萬縷的關係。從欣賞的角度看,書法的筆劃結構可以讓人聯想到自然物象,比如以「雲鵠」、「驚蛇」一類的字眼描述書法予人的印象;相反,我們亦可以從自然現象之中得到創作的啟發,從這方面而言,書法又與繪畫有着「外師造化」的共通性。尤有甚者,書法與繪畫這兩種不同的藝術形式,由於彼此之間運筆和用墨的相通性,使書法的抽象線條在繪畫之中佔有極其重要的地位,這在文人畫之中得到體現和實踐,而對詩(文字)、書(線條)、畫(圖象)、印(刀刻線條)的全面掌握,更為中國典型藝術家所應具備的條件。

結語

綜上所述,書法的線條擁有極大的表現空間,而它在中國藝術的整體之中也扮演着核心的角色,並負載着中國人文世界的不同素質。而各個時代又注入了不同的精神內涵,使書法的延續性與生命力在歷代書法家的不斷嘗試和探索之下得以延綿地發展下去。



圖8 蔣元林 楷書 (展品編號70) (局部)
Fig.8 Jiang Yuanlin *Calligraphy in regular script* (exh. no. 70) (section)

「中和」的筆意強調閑雅與內斂。

The rendering of strokes is rather restraint in atmosphere as disclosed in the ideal of harmony.



圖9 康成元 楷書聯 (展品編號36)
Fig.9 Kang Chengyuan *Couplet in regular script* (exh. no. 36)

碑刻的古意啟發了不少書法家的創作。The archaic quality found in ancient stelae has inspired many calligraphers in their creative activity.

The incorporation of different elements is yet another approach to explore the potential beauty of abstract lines. The distinctiveness of different script-forms does not pose an obstacle to calligraphers, on the contrary, the effort to incorporate these elements could be found in the works of many calligraphers.

Zheng Xie, the renowned literati artist of the Qing dynasty, had successfully incorporated different script-forms into one piece of work and created a particular script-form known as miscellaneous script (*liufenbanshu*). More calligraphers focus their interest in the calligraphic strokes. The rise of the stela school (*beixue*) in the mid to late Qing dynasty enabled calligraphers to seek inspiration from the abundant archaic stela excavated as a result of archaeological findings (Fig.9). Wu Changshuo imbued the rhythmic vitality to the even and unwavering quality of the brush strokes in seal script, while Yi Bingshou reinterpreted clerical script as he employed the quality of boldness in manipulating the brush (Fig.10). It is not simply a kind of aesthetic awareness, but it serves as a metaphor for an aspiration to strengthen the power of his own nation. Jin Nong, one of the "Eight Eccentrics of Yangzhou", was preoccupied with the effect caused by different tools in rendering calligraphic strokes. He employed the flatness of the brush to represent traces marked by the knife that is absent in the effect made by the brush. This particular kind of script-form imbued with an eccentric flavour is known as lacquer script (*qishu*).

Calligraphic strokes also constitute a uniting element with other forms of art. They are coherent with nature regardless of their abstract quality. From the perspective of connoisseurship, names drawn from nature such as "swans flying

是次「當代中國書法」展覽所展出的作品，乃是從去年年底在北京舉行的「第六屆全國書法篆刻」展覽中挑選出來。這個已有十六年歷史的全國性展覽活動，在國內被視為具有一定之代表性，而香港亦有幾位書法家的作品入選展出，使展覽作為眾流匯於一源之餘，亦融入了本港書法活動的獨特取向。

鄧慶樂

PRODUCTION TEAM

Exhibition Management

Gerard C.C. TSANG
Chief Curator

Christina CHU
Curator (Xubatzhai)

TANG Hing-sun
Assistant Curator I (Chinese Fine Art)

Gladys CHIU Ya-yin
Assistant Curator II (Chinese Fine Art)

HUI Yuk-min
Research Assistant

Exhibition Design

Winnie KWAN Wai-kan
Senior Technical Officer (Design)

Jennifer NG Wai-kwan
Technical Officer I (Design)

Jane Ho Pui-ching
Technical Officer II (Design)

Pamphlet Design

Jane HO Pui-ching
Technical Officer II (Design)

Photography

CHOW Kam-lan
Senior Photographer

Arthur WONG Kwok-leung
Photographer I

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in the clouds" or "a swift snake" have been coined to describe the impression given by calligraphic strokes; on the other hand, the myriads of changes of nature may inspire calligraphers in their creative activity. In this sense, calligraphy and painting have umbilical relationship as summarized in "studying from nature". Furthermore, calligraphic strokes are employed in literati painting and attained a chief and fundamental position. Thus a multi-talented literati artist is required to be proficient in poem (language), calligraphy (abstract strokes), painting (image) and seal carving (strokes created by knives) with equal competence.

Conclusion

Chinese calligraphy has an infinite potential for artistic expression and this enables it to play a major role in Chinese art. As it is loaded with the essence of the Chinese humanistic realm, it remains to be the most enduring tradition with the unending experimentation and exploration of calligraphers through the ages.

The exhibits of the "Contemporary Chinese Calligraphy" exhibition are selected from "The 6th National Calligraphy and Seal Carving Exhibition" held at Beijing at the end of 1995. After 16 years' progress, this exhibition of a nationwide scale is regarded as an important event in the calligraphy circle in mainland China. The exhibits also include selected items submitted by a number of Hong Kong calligraphers. This serves to illustrate the convergence of multiple currents into an ultimate source and reflects the wide stylistic spectrum in the creative activity of contemporary Chinese calligraphy.

Tang Hing-sun

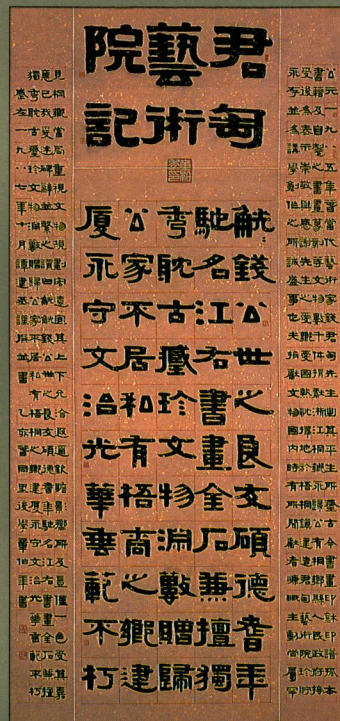


圖10 章柏年 隸書 (展品編號87)
Fig.10 Zhang Bonian Calligraphy in clerical script (exh. no. 87)

雄健厚重的筆觸替隸書注入新的生命力。
Clerical script as reinterpreted with the quality of boldness.

香港書法家作品選

Selection of Works by Hong Kong Artists

王塔壘先疋愈彊悠將天
地出
尋一風華先疋愈彊悠將天
地出
如亭家香九不讓三潭美
草色
畔亭家香九不讓三潭美
草色
蘇岍堤

方志勇 隸書
(展品編號110)

Fang Zhiyong

Calligraphy in clerical script
(exh. no. 110)

劉才昌 草書

劉才昌 草書
(展品編號112)

Liu Caichang

Calligraphy in cursive script
(exh. no. 112)

葉民任 隸書

葉民任 隸書
(展品編號117)

Ye Minren

Calligraphy in clerical script
(exh. no. 117)

容浩然 楷書

容浩然 楷書
(展品編號114)

Rong Haoran

Calligraphy in regular script
(exh. no. 114)

吳廣源 行草書

吳廣源 行草書
(展品編號115)

Wu Guangyuan

Calligraphy in running-cursive script
(exh. no. 115)

徐家煬 隸書

徐家煬 隸書
(展品編號116)

Xu Jiayang

Calligraphy in clerical script
(exh. no. 116)

柳顯庵 行書聯

柳顯庵 行書聯
(展品編號113)

Liu Ou'an

Couplet in running script
(exh. no. 113)

黃簡 草書

黃簡 草書
(展品編號120)

Huang Jian

Calligraphy in cursive script
(exh. no. 120)

金洪達 楷書

金洪達 楷書 (展品編號111)

Jin Hongda Calligraphy in regular script

(exh. no. 111)