

非常道

中國印章藝術的新探索
劉澤光 著

Not the Constant Way:

*New Explorations into the Art of
Chinese Seal Engraving*

Daniel Chak-kwong Lau



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Not the Constant Way

New Explorations into the Art of Chinese Seal Engraving

by

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Dao — The Way

道

The Chinese character *dao* (道) is used in multiple ways in various contexts. Primarily, it means a path, a road or a way, and its extended meaning is “method” or “approach”. *Dao* can also mean “to say”, moral teaching, principle and doctrine, and hence the Chinese like to talk about the moral teachings of Confucius and Mencius as *dao*.

The *dao* mentioned in the *Dao De Jing*, the well-known ancient Chinese philosophical writing, can be translated as the Way, which is ineffable, as the first two lines of the *Dao De Jing* assert: “The way that can be spoken of is not the constant way; the name that can be named is not the constant name” (cats. 1-3).¹

The series of seals discussed in this paper was inspired by the *Dao De Jing*. Taken from the *Dao De Jing*, which can be literally translated as “The Classic/ Canon of the Way and the Virtue,” the literary content of this series of seals comprises such notions of the Way (chapter 1, cats. 1-22), natural spontaneity (chapter 2, cats. 23-24), emptiness and stillness (chapter 3, cats. 25-26), unadornedness (chapter 4, cats. 27-28), pliancy (chapter 5, cats. 29-32), unattached action (chapter 6, cats. 33-41), the great vessel takes long to complete (chapter 7, cats. 42-44), contentment and happiness (chapter 8, cats. 45-48), and virtue (chapter 9, cats. 49-66). Manifesting major aspects of ancient Chinese wisdom, these discourses are still sources of inspiration

1. *Tao Te Ching*, translated by D. C. Lau (Hong Kong: The Chinese University Press, 2001), 3.

in the contemporary world. In view of this, this project seeks to integrate the thought-provoking lines from the *Dao De Jing* and the powerful visual form of Chinese characters in seal impressions to create a concerted beauty in this series of multi-faceted seals.

Not the Mainstream Way: New Explorations into the Art of Chinese Seal Engraving **非主流之道：中國印章藝術的新探索**

The Chinese term for seal engraving consists of the two Chinese characters *zhuan* (篆) and *ke* (刻), which literally means engraving in *zhuanshu* (篆書), or the seal script. Hence, the mainstream seals are often engraved in the seal script. By contrast, this series of seals endeavors to break through the boundary of the seal script, thus producing seals mainly in *lishu* (隸書), or the clerical script. On the other hand, this series of seals accentuates the synergy between seal impressions and the esthetics embodied in seal stones and carvings on seal bodies. This emphasis on the interrelationship among all components of seals offers a creative deviation from the field of Chinese seal engraving's traditional emphasis on seal impressions as the exclusive subject of this form of art.

Pliancy and Expressiveness in Clerical Script **隸書的柔韌性與表現性**

Developed on the foundation of various forms and styles of the seals of the Qin (221-206 B.C.)

and Han (206 B.C.- A.D. 220) dynasties, the literati seal engraving of the Ming (1368-1644) and Qing (1644-1912) periods, as the mainstream for a very long time throughout history, saw a lineage of seal script adopted for seal design. *Xiaozhuan* (小篆), or the small-seal script (fig. 1) and its variations used for composing the legends of seals are characterized by the symmetrical forms of seal-script characters and their strokes with consistent width. As a result, strokes in seal impressions are orderly arranged with regulated spacing (fig. 2).

This series of seals witnesses a conscious effort to break away from the aforementioned tradition of literati seal engraving through a renewed approach to incorporating the unconventional clerical script (fig. 3) into seal designs.

The clerical script is characterized by an obvious emphasis on brushstroke modulation with stresses on the beginning and end of brushstrokes, as this is reflected in its fundamental brush technique called “silkworm head and goose tail” (fig. 4). The intriguing analogy of the physical appearance and the movements of the silkworm head and goose tail are achieved by a combination of actions of “pressing” and “lifting” in a conscious and subtle manipulation of the brush. As a result, the main horizontal and descending diagonal strokes display a dramatic variation of width (fig. 5). This rhythm of the brush movement facilitates the development of an expressive style of calligraphy in the legends of the seals in this project (e.g. cat. 63).

The clerical-script legends of this series of seals are particularly reminiscent of the

more flexible and spontaneous brushwork, especially the spirited long descending strokes, of the writings on the twentieth-century newly excavated bamboo slips from Northwest China. In a sense, the nuances of rhythm embodied in the legends can be revealed in the contrast between short staccato strokes and the long legato descending strokes (cat. 31). The overall pliancy and fluidity of the clerical-script legends and a high degree of flexibility in handling the relationship between positive and negative spaces in the compositions of seal legend (cats. 35, 36) echo the aesthetics of pliancy and natural spontaneity highlighted in the *Dao De Jing*.

Esthetics Embodied in Seal Stones and Carvings on Seal Bodies as Sources of inspiration

靈感泉源：蘊含於印石及印身上雕刻的美學

Common seal materials used in China are pyrophyllite and kaolinite. These are fine and smooth minerals with a wide spectrum of colors. Traditionally, major types of stone used for Chinese seal engraving are Shoushan stone from Fujian Province, Qingtian stone and Changhua stone from Zhejiang Province and Balin stone from Inner Mongolia.

With enchanting colors and pearly luster, seal stones are adorable objects that offer a medium for an integration of the natural beauty of stones and the art of seal engraving. *Not the Constant Way* (cat. 1) is a perfect example that can illustrate how the aesthetic qualities of a seal stone can inspire the composition of a work of seal engraving. To

fit into the irregular shape of the base of the seal body, the three Chinese characters “*fei*” (非), “*chang*” (常) and “*dao*” (道) were naturally composed and engraved with a spontaneous flow in a reversed (mirror) S-shape progression. In a lively manner, this irregular alignment breaks away from the conventional axial compositions. Meanwhile, the thin and rugged strokes in the seal impression are the result of the specific seal engraving technique called *dandao* (單刀), or single cut, which means that every stroke in the Chinese characters is simply cut with only one strike of the seal engraving knife, as opposed to the *shuangdao* (雙刀), or double cut technique, which means cutting along the contours of the strokes and then hollowing out the interior area with the incised carving technique. During the process of handling the seal engraving knife, this speedy single cut technique can facilitate a high degree of improvisation, thus creating a relatively more spontaneous style as shown in the seal impression.

Corresponding to the notion of natural spontaneity mentioned in the *Dao De Jing*, this seal impression in irregular shape well reinforces the natural form of the seal stone used. As a decoration, all the carved and uncarved surface areas on the seal body naturally form a continuous scene of landscape and human figures. Surprisingly, there is a harmonious contrast between the leaves and twisted branches and human figures, as carved in bas-relief, and the various uncarved rock forms including the rugged boulders in the foreground and the awe-inspiring central peak in the middle ground. With two human figures enjoying their experience in landscape as the center of interest, the whole landscape scene in bas-relief extols the intimate relationship between man and nature, which coincides with the notion of returning to

naturalness highlighted in the *Dao De Jing*.

The craftsmanship of carving bas-relief with a continuous scene of landscape and human figures on different sides of a seal stone culminates in *The Beautiful* (cat. 12), as its rubbing shows that the scene portrayed on every single side of the stone used, as rendered by the fine-line carving technique, is an individual and complete composition; yet at the same time, the four scenes can be joined together to form an even more complex composition of a landscape scene. In fact, the beautiful natural scene under the sun on a spring day is inspired by two poetic lines by the prominent Tang dynasty poet Du Fu (杜甫, 712-770). The two lines were delicately and intricately carved in relief in handsome semi-cursive characters. With an exceptional sense of imagination, different elements in the landscape scene are composed by making use of the natural and random distribution of colors on this precious type of Shoushan stone called “shuikeng jelly stone”. This can be exemplified by the red sun in the background and the red boulders in the foreground of the scene with two elegant people awestruck by the wonders found in beautiful nature. In a nutshell, the intrinsic aesthetics of a stone, including the natural distribution of colors and texture, and the craftsmanship of carving on the seal body can well complement the idea of beauty conveyed in the literary content of this work of seal engraving.

By contrast, other works in this series purposefully utilize uncarved stones in natural form as media of artistic expressions of the notions of unadornedness, and natural spontaneity reiterated in the *Dao De Jing*, as

exemplified by *The Way that Can Be Spoken of Is Not the Constant Way* (cat. 2) and *The Name that Can Be Named Is Not the Constant Name* (cat. 3) and *It Happened to Us Naturally* (cat. 23). Without any work of surface carving and even without the need of polishing, the materials used also reinforce the conceptions of embracing the uncarved block and returning to the primordial, as emphasized in the *Dao De Jing* as both a wisdom and aesthetics. In a sense, the deliberate artistic decision of using uncarved stones in this series echoes the idea of unattached action conveyed in the same ancient philosophical writing as a timeless wisdom of noninterference.



Cat. 1



Cat. 2



Cat. 3



Cat. 36



Cat. 63



Fig. 1
Harmony (和)
Small-seal script calligraphy
by Daniel Chak-kwong Lau



Cat. 12



Fig. 2
Lau Chak-kwong (劉澤光)
Impression of a stone seal
by Daniel Chak-kwong Lau



Fig. 3
In the Pursuit of Learning One
Knows More Every Day
(為學日益)
Clerical-script calligraphy
by Daniel Chak-kwong Lau



Cat. 23



Cat. 31



Cat. 35



Fig. 4
One (一)
Clerical-script calligraphy by
Daniel Chak-kwong Lau



Fig. 5
Tranquility (寧)
Clerical-script calligraphy by
Daniel Chak-kwong Lau



CHAPTER 1: THE WAY
CATS. 01 - 22

非常道

詹可樹刻山水人物薄意
 白文 · 壽山石（銀裹金田黃） · 天然形 · 高三十八毫米

Not the Constant Way

White legend (intaglio)

Shoushan stone ("Gold wrapped in silver" Tianhuang), height 38 mm

Natural shape

Bas-relief with a continuous scene of landscape and human figures, carved by Zhan Keshu







道可道，非常道

朱文 · 巴林石 · 天然形 · 高六十毫米



The Way that Can Be Spoken of
Is Not the Constant Way

Red legend (relief)

Balin stone, height 60 mm

Natural shape



名可名，非常名

朱文 · 壽山石（田黃） · 天然形 · 高四十二毫米

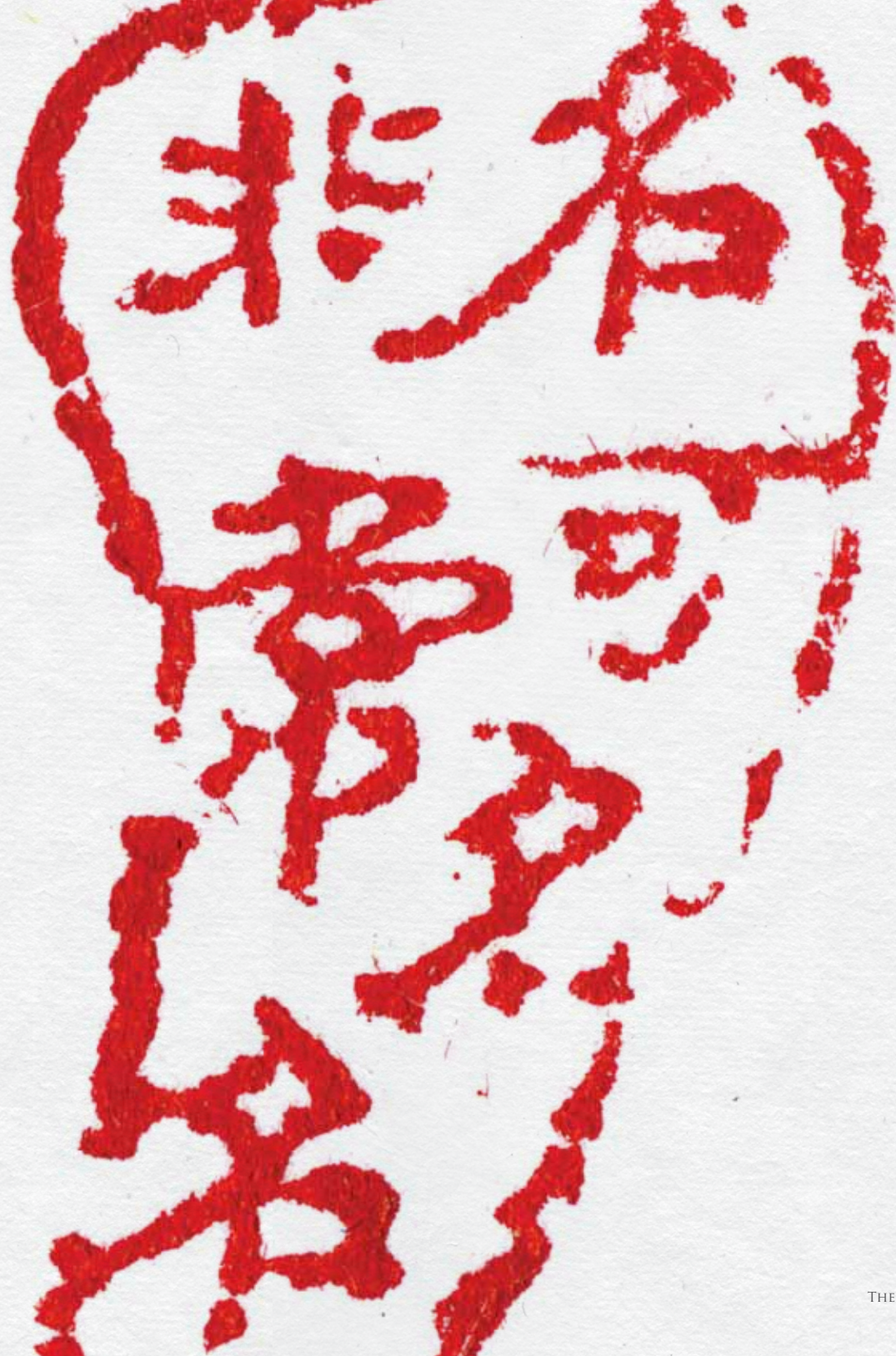


The Name that Can Be Named
Is Not the Constant Name

Red legend (relief)

Shoushan stone (Tianhuang), height 42 mm

Natural shape



無名天地之始

甲蟲鈕（舊工）
 白文 · 壽山石（水坑天藍凍） · 高八十毫米



The Nameless Was the Beginning
 of Heaven and Earth

White legend (intaglio)

Shoushan stone (Shuikeng sky blue jelly stone), height 80 mm

Beetle knob, carved by an anonymous master

有名萬物之母

山水人物薄意（舊工）
 朱文 · 壽山石（田黃凍） · 天然形 · 高二十八毫米

The Named Was the Mother of the Myriad Things

Red legend (relief)

Shoushan stone (Tianhuang jelly stone), height 28 mm

Bas-relief with a continuous scene of landscape and human figures,
carved by an anonymous master

Natural shape







故常無欲以觀其妙

秀民刻山水人物薄意
 白文 · 壽山石（黑田） · 天然形 · 高三十毫米



Hence Always Rid Yourself
 of Desires in Order to Observe Its Mystery

White legend (intaglio)

Shoushan stone (Heitian), height 30 mm

Natural shape

Bas-relief with a continuous scene of landscape and human figures,
 carved by Xiumin





常有欲以觀其微

山水人物薄意 (舊工)
 白文 · 壽山石 (田黃凍) · 天然形 · 高四十六毫米

Always Allow Yourself to Have Desires
 in Order to Observe Its Manifestations

White legend (intaglio)

Shoushan stone (Tianhuang jelly stone), height 46 mm

Natural shape

Bas-relief with a continuous scene of landscape and human figures,
 carved by an anonymous master





此兩者同出而異名

花卉薄意（舊工）
 朱文 · 壽山石（荔枝凍） · 天然形 · 高六十毫米

These Two Are the Same
 — When They Appear They Are Named Differently

Red legend (relief)

Shoushan stone (Lychee [lizhi] jelly stone), height 60 mm

Natural shape

Bas-relief with a floral design, carved by an anonymous master





同謂之玄

白文 · 壽山石 (田黃凍) ·

竹節形 (寓意：節節昇) · 高二十六毫米

首飾



This Sameness Is the Mystery

White legend (intaglio)

Shoushan stone (Tianhuang jelly stone), height 26 mm

Accessory

Bamboo-joints shape (metaphor: escalating joint by joint)

玄之又玄

石秀刻山水人物薄意
 白文 · 壽山石（紅田） · 天然形 · 高三十三毫米

Mystery upon Mystery

White legend (intaglio)

Shoushan stone (Hongtian), height 33 mm

Natural shape

Bas-relief with a continuous scene of landscape and human figures, carved by Shixiu







眾
妙
之
門

瑞獸鈕（舊工）
朱文 · 壽山石（田黃） · 高二十三毫米



The Gateway of the Manifold Mysteries

Red legend (relief)

Shoushan stone (Tianhuang), height 23 mm

Auspicious animal knob carved by an anonymous master

美

詹可樹刻山水人物薄意及其拓片
 白文 · 壽山石（水坑凍）· 高七十五毫米



The Beautiful

White legend (intaglio)

Shoushan stone (Shuikeng jelly stone), height 75 mm

Bas-relief with a continuous scene of landscape and human figures,
 and its rubbing, carved and made by Zhan Keshu





歷日江山麗春風日化草香
一丈樓可樹幻日



善

白文 · 壽山石（杜陵凍） · 高五十六毫米

The Good

White legend (intaglio)

Shoushan stone (Duling jelly stone), height 56 mm



多
言
數
窮

雀鈕
朱文 · 青田石 · 高六十一毫米



Many Words Exhaust Themselves

Red legend (relief)

Qingtian stone, height 61 mm

Bird knob

守中

博古鈕（舊工）
 上：白文·下：朱文·壽山石·高四十七毫米

Holding to the Void

Upper: white legend (intaglio), lower: red legend (relief)

Shoushan stone, height 47 mm

Knob carved with motif of ancient learning, by an anonymous master



天長地久

朱文 · 壽山石（芙蓉） · 高二十毫米



Heaven and Earth Are Enduring

Red legend (relief)

Shoushan stone (Furong), height 20 mm





上善若水

雙螭戲環鈕（舊工）
朱文 · 壽山石（水坑水晶凍） · 高四十四毫米



The Highest Goodness Is like Water

Red legend (relief)

Shoushan stone (Shuikeng crystal jelly stone), height 44 mm

Knob carved with double auspicious animals playing in a ring,
by an anonymous master

寵辱若驚

朱文 · 青海凍石 · 高三十毫米



Favor and Disgrace Are Things that Startle

Red legend (relief)

Qinghai jelly stone, height 30 mm



道
紀

瑞獸鈕（舊工）
 白文 · 壽山石（水坑凍） · 高五十二毫米



The Thread Running through the Way

White legend (intaglio)

Shoushan stone (Shuikeng jelly stone), height 52 mm

Auspicious animal knob carved by an anonymous master

大道廢，有仁義
 慧智出，有大偽

瑞獸鈕（舊工）
 朱文·青田石·高七十二毫米（左）·高四十八毫米（右）



When the Great Way Falls into Disuse,
 There are Benevolence and Rectitude

When Cleverness Emerges,
 There Is Great Hypocrisy

Red legend (relief)

Qingtian stones, height 72 mm (left)/ 48mm (right)

Auspicious animal knobs carved by an anonymous master



道之出口淡乎其無味

朱文 · 廣東綠石 · 高五十七毫米



The Way in Its Passage Through the Mouth
Is Without Flavor

Red legend (relief)

Guangdong green stone, height 57 mm

行於大道

瑞獸鈕（舊工）
朱文 · 壽山石（芙蓉） · 高四十九毫米



Walking on the Great Way

Red legend (relief)

Shoushan stone (Furong), height 49 mm

Auspicious animal knob carved by an anonymous master

白

然

CHAPTER 2: NATURAL SPONTANEITY
CATS. 23 - 24

我自然

朱文 · 巴林凍石 · 高四十八毫米 · 天然形

我自然



It Happened to Us Naturally

Red legend (relief)

Balin jelly stone, height 48 mm

Natural shape



希言自然

朱文 · 巴林石 · 高七十二毫米



To Use Few Words Is Natural

Red legend (relief)

Balin stone, height 72 mm

園

靜



CHAPTER 3: EMPTINESS AND STILLNESS
CATS. 25 - 26

致
虛
極

瑞獸鈕（舊工）
 白文 · 壽山石（水坑凍） · 高三十五毫米



Attaining Utmost Emptiness

White legend (intaglio)

Shoushan stone (Shuikeng jelly stone), height 35 mm

Auspicious animal knob carved by an anonymous master

守靜篤

山水人物薄意 (舊工)
 白文 · 壽山石 (水坑凍) ·
 高二十五毫米 ·
 天然形



Holding Firmly to Stillness

White legend (intaglio)

Shoushan stone (Shuikeng jelly stone), height 25 mm

Natural shape

Bas-relief with a continuous scene of landscape and human figures, carved by an anonymous master



CHAPTER 4: UNADORNEDNESS
CATS. 27 - 28

見素

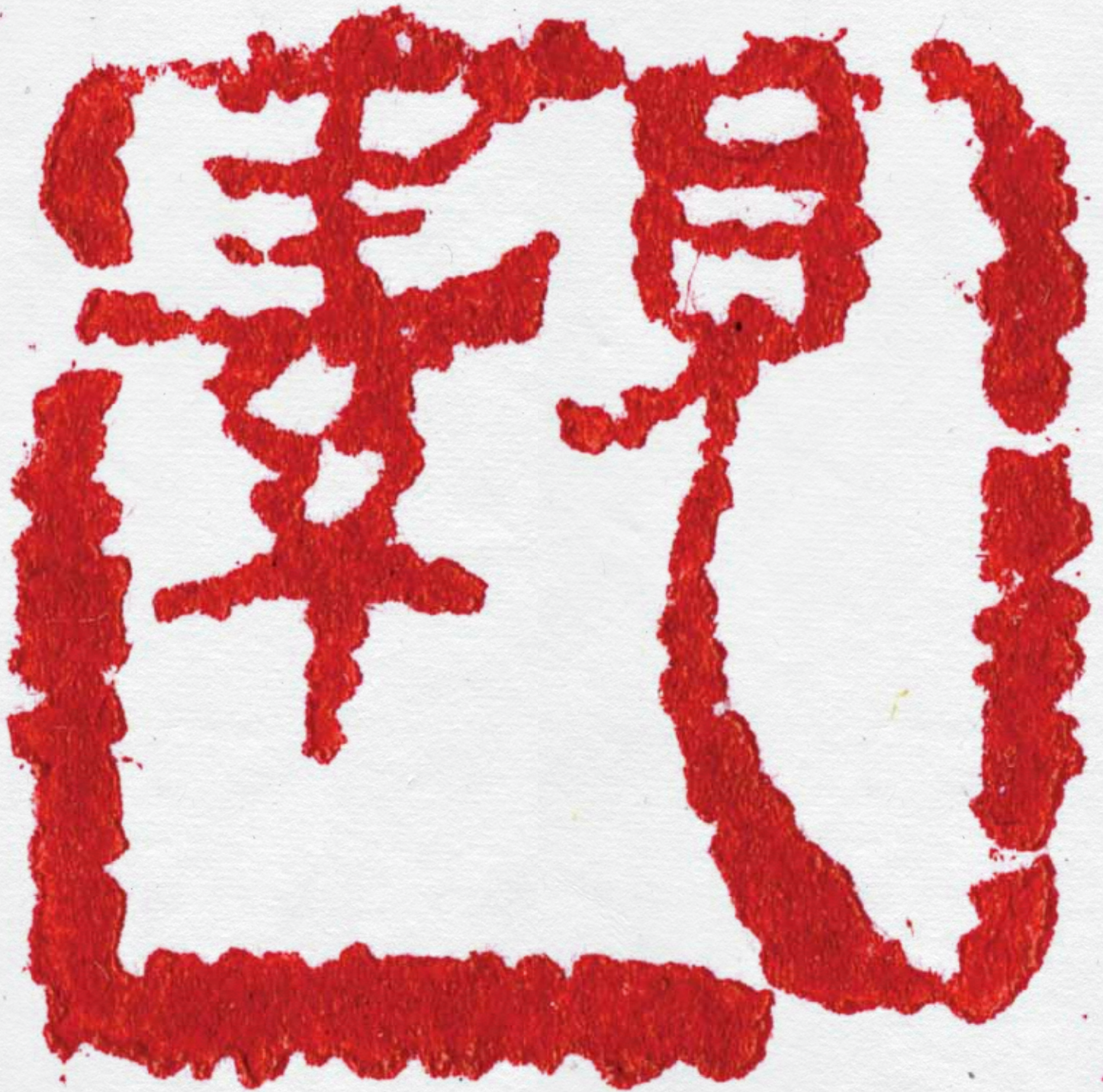
朱文 · 青田石 · 高三十二毫米



Exhibiting the Unadorned

Red legend (relief)

Qingtian stone, height 32 mm



抱樸

朱文 · 青田石 · 高三十八毫米



Embracing the Uncarved Block

Red legend (relief)

Qingtian stone, height 38 mm



CHAPTER 5: PLIANCY

CATS. 29 - 32

柔之勝剛

朱文 · 青海凍石 · 高九十六毫米



The Pliant Overcomes the Unyielding

Red legend (relief)

Qinghai jelly stone, height 96 mm

柔弱處上

朱文 · 廣東綠石 · 高六十三毫米



The Supple and Weak Takes the Higher Position

Red legend (relief)

Guangdong green stone, height 63 mm

處下

朱文 · 壽山石（峨眉） · 高五十四毫米

處下

Taking the Lower Position

Red legend (relief)

Shoushan stone (Emei), height 54 mm



能
嬰
兒
乎
？

白文 · 崑崙凍石 · 高三十三毫米



Can One Be like an Infant?

White legend (intaglio)

Kunlun jelly stone, height 33 mm



無

為

CHAPTER 6: UNATTACHED ACTION

CATS. 33 - 41

無為

朱文 · 巴林石（紅花凍） · 高三十一毫米



Unattached Action

Red legend (relief)

Balin stone (Honghua jelly stone), height 31 mm

功
遂
身
退

朱文 · 壽山石 · 高八十三毫米



To Withdraw When the Task Is Accomplished

Red legend (relief)

Shoushan stone, height 83 mm

不為而成

朱文 · 廣東綠石 · 高六十四毫米



To Accomplish without Having to Act

Red legend (relief)

Guangdong green stone, height 64 mm

為而不恃

瑞獸鈕（舊工）
朱文 · 壽山石（芙蓉） · 高五十八毫米



Acting without Vaunting

Red legend (relief)

Shoushan stone (Furong), height 58 mm

Auspicious animal knob carved by an anonymous master



弱其志

朱文 · 崑崙凍石 · 高五十毫米



Weakening One's Ambition

Red legend (relief)

Kunlun jelly stone, height 50 mm

不
言
之
教

朱文 · 青田石（藍星） · 高六十一毫米



The Teaching that Uses No Words

Red legend (relief)

Qingtian stone (Blue stars), height 61 mm

知者不言

朱文 · 壽山石（水坑凍） · 高十七毫米



One Who Knows Does Not Speak

Red legend (relief)

Shoushan stone (Shuikeng jelly stone), height 17 mm

無事

瑞獸鈕（舊工）
朱文·壽山石（水坑凍）·高三十三毫米

無欲

朱文·壽山石（善伯洞）·竹節形·高三十八毫米

Not Being Meddlesome

Red legend (relief)
Shoushan stone (Shuikeng jelly stone), height 33 mm
Auspicious animal knob carved by an anonymous master

Free from Desire

Red legend (relief)
Shoushan stone (Shanbo dong), height 38 mm
Bamboo-joints shape
Relief with bamboo leaves, carved by an anonymous master







CHAPTER 7: THE GREAT VESSEL
TAKES LONG TO COMPLETE
CATS. 42 - 44

大器晚成

白文 · 壽山石（高山瑪瑙凍） · 高八十三毫米

大器晚成



The Great Vessel Takes Long to Complete

White legend (intaglio)

Shoushan stone (Gaoshan agate jelly stone), height 83 mm



大音希聲

朱文 · 巴林凍石 · 高四十毫米



The Great Music Is Rarefied in Sound

Red legend (relief)

Balin jelly stone, height 40 mm



大象無形

朱文 · 巴林凍石 · 高四十毫米



The Great Image Has No Shape

Red legend (relief)

Balin jelly stone, height 40 mm





CHAPTER 8:
CONTENTMENT AND HAPPINESS
CATS. 45 - 48

甘其食

白文 · 巴林彩凍石 · 高二十八毫米



Finding Relish in Their Food

White legend (intaglio)

Balin multicolor jelly stone, height 28 mm



美其服

白文 · 巴林彩凍石 · 高三十五毫米



Finding Beauty in Their Clothes

White legend (intaglio)

Balin multicolor jelly stone, height 35 mm



安其居

朱文 · 巴林石（牛角凍） · 高三十六毫米

安其居

Be Content in Their Abode

Red legend (relief)

Balin stone (Niujiào jelly stone), height 36 mm





樂其俗

蝙蝠鈕（舊工）
朱文 · 青田石（美人紅） · 高七十毫米



Be Happy in the Way They Live

Red legend (relief)

Qingtian stone (Meiren hong), height 70 mm

Bat knob carved by an anonymous master



CHAPTER 9: VIRTUE

CATS. 49 - 66

上德若谷

朱文 · 巴林彩凍石 · 高九十八毫米



The Highest Virtue Seems Ordinary

Red legend (relief)

Balin multicolor jelly stone, height 98 mm



報怨以德

朱文 · 昌化石（雞血） · 高四十四毫米



Responding to Hatred with Virtue

Red legend (relief)

Changhua stone (Blood stone), height 44 mm

不自見，故明

朱文 · 壽山石（芙蓉） · 高五十四毫米



One Does Not Show Oneself
and So Is Conspicuous

Red legend (relief)

Shoushan stone (Furong), height 54 mm

善
行
無
轍
跡

朱文 · 巴林石（紅花凍） · 高三十五毫米



One Who Excels in Travelling Leaves
No Wheel Tracks

Red legend (relief)

Balin stone (Honghua jelly stone), height 35 mm





自矜者不長

朱文 · 青田石（山炮綠） · 高三十四毫米



One Who Boasts Will Not Endure

Red legend (relief)

Qingtian stone (Shanpao green), height 34 mm

果
而
勿
矜

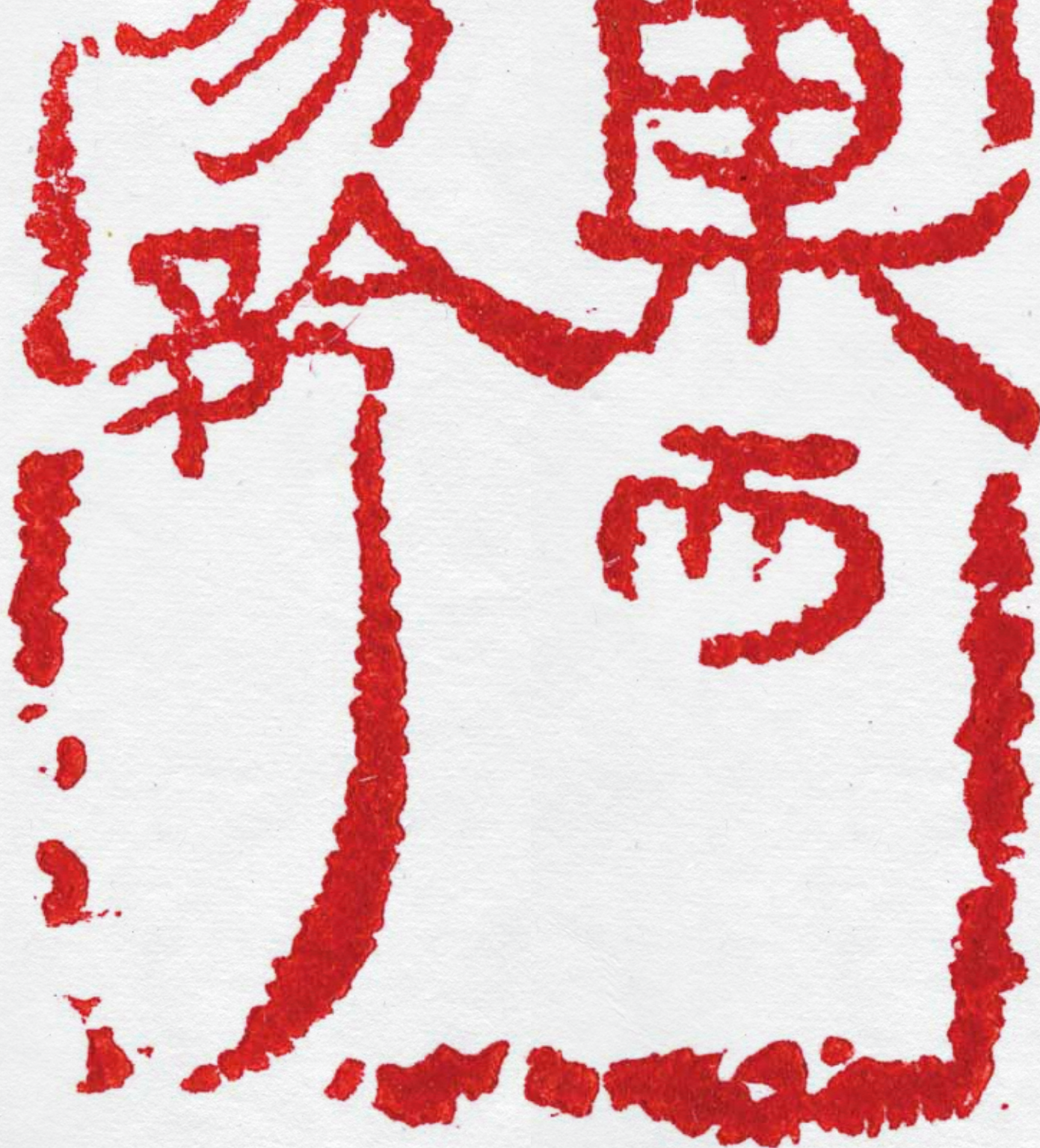
朱文 · 青田石 · 高六十九毫米



To Accomplish but Do Not Boast

Red legend (relief)

Qingtian stone, height 69 mm



自知者明 · 自勝者強

古獅鈕（舊工）
左：白文 · 右：朱文 · 青田石 · 各高八十二毫米



Self-Knowledge Is Enlightenment
Self-Conquest Is Strength

Left: White legend (intaglio) Right: Red legend (relief)

Qingtian stones, height 82 mm each

Ancient lion knobs carved by an anonymous master

將欲奪之必固與之

山水人物薄意 (舊工)
 朱文 · 壽山石 (桃花凍) · 高五十五毫米



If You Want to Take Something
 You Must First Give It

Red legend (relief)

Shoushan stone (Peach blossom jelly stone), height 55 mm

Bas-relief with a continuous scene of landscape and human figures,
 carved by an anonymous master

處其實不居其華

瑞獸鈕（舊工）
朱文 · 壽山石 · 高六十四毫米



Abiding in the Fruit Not in the Flower

Red legend (relief)

Shoushan stone, height 64 mm

Auspicious animal knob carved by an anonymous master

甚愛必大費

朱文 · 昌化石（雞血） · 高四十八毫米



Too Much Loving Incurs Big Costs

Red legend (relief)

Changhua stone (Blood stone), height 48 mm

為學日益 · 為道日損

朱文 · 巴林凍石 · 各高七十八毫米



In the Pursuit of Learning One Knows More Every Day

In the Pursuit of the Way One Does Less Every Day

Red legend (relief)

Balin jelly stones, height 78 mm each

長生久視

壽星公鈕（舊工）
 白文・青田石・高七十九毫米



Long Life and Eternal Vision

White legend (intaglio)

Qingtian stone, height 79 mm

Knob carved with the god of longevity, by an anonymous master



哀者勝矣

朱文 · 壽山石 · 高七十六毫米

The More Compassionate
One Will Win, Indeed

Red legend (relief)
Shoushan stone, height 76 mm



知
不
知
上

朱文 · 巴林石 · 高七十毫米
 猴子鈕 (舊工)



To Know yet to Think that One
 Does Not Know Is the Best

Red legend (relief)

Balin stone, height 70 mm

Monkey knob carved by an anonymous master

不爭

竹葉浮雕（舊工）
 白文 · 壽山石（黃旗降） · 高四十九毫米 · 竹節形



Non-Contention

White legend (intaglio)

Shoushan stone (yellow qijiang), height 49 mm

Bamboo-joints shape

Relief with bamboo leaves, carved by an anonymous master

不爭而善勝

瑞獸鈕（舊工）
朱文 · 壽山石（紅花芙蓉） · 高六十三毫米



Excelling in Overcoming
Though It Does Not Contend

Red legend (relief)

Shoushan stone (Honghua furong), height 63 mm

Auspicious animal knob carved by an anonymous master

損有餘而補不足

朱文 · 廣東綠石 · 高七十毫米



Taking from What Has in Excess
in Order to Make Good What Is Deficient

Red legend (relief)

Guangdong green stone, height 70 mm

求以得

瑞獸鈕（舊工）
朱文 · 壽山石（紅花芙蓉） · 高四十四毫米

One Who Seeks Will Find

Red legend (relief)

Shoushan stone (Honghua furong), height 44 mm

Auspicious animal knob carved by an anonymous master





Acknowledgements

Dr. Vaughan Mak

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Mr. Roger Kho

List of Sources of English Translations of Seal Titles

The various sources of English translations of the following seal titles are listed below:

English translation	Seal title nos.
<i>Tao Te Ching</i> , translated by D. C. Lau (Liu Dianjue 劉殿爵; Cantonese: Lau Din Cheuk) (Hong Kong: The Chinese University Press, 2001)	1, 2, 3, 4, 7, 10, 12, 13, 16, 18, 19, 20, 21, 22, 23, 30, 38, 40, 41, 42, 44, 47, 51, 52, 59
<i>Daode Jing</i> , translated by Charles Muller (2001) http://www.acmuller.net/con-dao/daodejing.html	8, 9, 17, 33, 39, 60, 63
<i>Daodejing</i> , Hilmar Alquiros (2002) http://www.tao-te-king.org/	14, 56, 58, 61, 66

English translations with minor changes	Seal title nos.
<i>Tao Te Ching</i> , translated by D. C. Lau (Liu Dianjue 劉殿爵; Cantonese: Lau Din Cheuk) (Hong Kong: The Chinese University Press, 2001)	5, 6, 11, 15, 25, 26, 27, 28, 31, 34, 35, 43, 45, 46, 48, 53, 57, 62, 64, 65
<i>Daode Jing</i> , translated by Charles Muller (2001) http://www.acmuller.net/con-dao/daodejing.html	32, 54
<i>Tao Te Ching</i> , translated by Stephen Mitchell http://acc6.its.brooklyn.cuny.edu/~phalsall/texts/taote-v3.html	37
<i>Daodejing</i> , Hilmar Alquiros (2002) http://www.tao-te-king.org/	55

Front Cover: *Not the Constant Way* (cat. 1) / Calligraphic inscription “*Not the Constant Way*” by Daniel C.K. Lau
封面：劉澤光《非常道》(作品1) / 書法題字《非常道》

Page 3: *Not the Constant Way* (detail) (cat. 1) by Daniel C.K. Lau
頁3：劉澤光《非常道》(局部)(作品1)

Page 17: *The Way*, clerical-script calligraphy by Daniel C.K. Lau
頁17：劉澤光《道》(隸書)

Page 93: *Natural Spontaneity*, clerical-script calligraphy by Daniel C.K. Lau
頁93：劉澤光《自然》(隸書)

Page 101: *Emptiness and Stillness*, clerical-script calligraphy by Daniel C.K. Lau
頁101：劉澤光《虛靜》(隸書)

Page 107: *Unadornedness*, clerical-script calligraphy by Daniel C.K. Lau
頁107：劉澤光《素》(隸書)

Page 115: *Pliancy*, clerical-script calligraphy by Daniel C.K. Lau
頁115：劉澤光《柔》(隸書)

Page 125: *Unattached Action*, clerical-script calligraphy by Daniel C.K. Lau
頁125：劉澤光《無為》(隸書)

Page 147: *The Great Vessel Takes Long to Complete*, clerical-script calligraphy by Daniel C.K. Lau
頁147：劉澤光《大器晚成》(隸書)

Page 159: *Contentment and Happiness*, clerical-script calligraphy by Daniel C.K. Lau
頁159：劉澤光《安樂》(隸書)

Page 173: *Virtue*, clerical-script calligraphy by Daniel C.K. Lau
頁173：劉澤光《德》(隸書)

Page 224: *Not the Constant Way* (detail) (cat. 1) by Daniel C.K. Lau
頁224：劉澤光《非常道》(局部)(作品1)

Back Cover: *The Seal of Lau Chak-kwong*, red legend (relief) seal by Daniel C.K. Lau
封底：劉澤光《劉澤光印》(朱文印)

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Chak-kwong Daniel Lau received his Ph.D. and M.Phil. (art history) degrees from The University of California, Santa Barbara (USA) and the University of Hong Kong respectively. He is currently Associate Professor at Hong Kong Baptist University (HKBU) and Member of China Calligraphers Association. Prior to joining HKBU, he taught at California Polytechnic State University at San Luis Obispo and The University of California (UCSB) where he received the GSA Outstanding Teaching Award Honorable Mention in Humanities and Fine Arts (2005-06). He also received the HKBU School Performance Awards of “Outstanding Young Researcher” (2011) and “Excellence in Teaching” (2012). He was Visiting Scholar at Peking University (2012) and the Institute of Modern History of Academia Sinica (2008). In 2010 he received a General Research Fund (GRF) from the Research Grant Council of Hong Kong for his research on 20th-century Hong Kong calligraphy, and another grant from the Hong Kong Arts Development Council to publish a bilingual book *Harmony: Synergy between Tradition and the Contemporary — Chinese Calligraphy and Seal Engraving by Daniel C.K. Lau*. Dr. Lau has published more than 40 academic articles and exhibition catalogue entries on his researches in Chinese art, including contributions to *Encyclopedia Britannica* (2001). He has held 6 solo exhibitions in the U.S.A. and Hong Kong and participated in many important group exhibitions in local and international museums and galleries. His works of calligraphy and seal engraving can be found at museums and art galleries in Hong Kong, Mainland China and the USA. He has won many calligraphy awards at national and international competitions.

劉澤光

香港浸會大學視覺藝術院副教授
中國書法家協會會員
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劉澤光於加州大學聖地巴巴拉分校及香港大學分別取得哲學博士及哲學碩士（藝術史）學位。現任香港浸會大學視覺藝術院副教授及中國書法家協會會員。加入浸大前，劉博士曾任教美國加州理工州立大學聖路斯奧匹斯堡及加州大學聖地巴巴拉分校，並獲加州大學聖地巴巴拉分校2005-06年度GSA人文學及藝術傑出教學獎，又於2011和2012年獲浸大分別頒發學院傑出青年研究學者獎和學院卓越教學表現獎。他曾獲邀為北京大學訪問學者（2012年）及中央研究院近代史研究所訪問學人（2008年）。2010年，獲香港政府研究資助局資助其有關二十世紀香港書法之學術研究，並獲香港藝術發展局資助其雙語出版《和：劉澤光古今相生書法篆刻》。劉博士著有四十多篇論文和展覽圖錄，曾為二零零一年版的《大英百科》修訂了有關中國書法的條目，並曾在美國及香港舉辦6次個人書畫篆刻展覽和參與多次本地及海外的重要聯展，作品為中國、香港、美國等地著名藝術博物館所收藏，並曾獲多項全國及國際書法獎項。



