

建基於復古之創新——
融合藝術史研究與書法創作的跨領域途徑
The Refreshing Paradox of Embracing
Innovation for a Return to Antiquity:
An Interdisciplinary Approach to
Integration of Art Historical Research with
Creative Art Practice of Chinese Calligraphy

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New Comics Movement: Exploring the
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— Hong Kong Sculptor Antonio Mak Hin-yeung
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引言

書法史研究與書法創作本屬不同領域的工作，前者是藝術史範疇中的一種學術研究，後者則屬講求創意的藝術創作。一般藝術史學者甚少身兼專業書法家的角色。筆者長期從事藝術史研究與書法創作，並嘗試打破兩者界限，將近年的藝術史研究成果，在多項藝術創作中實踐。本文擬闡明筆者如何應用藝術史研究（論文〈康有為的榜書對聯〉¹ 及〈漢碑對鄭簠的啟示〉²），構建一套融合藝術史研究和創作的個人理論，並將其理念注入近年創作——既包含傳統形式如甲骨文、金文和隸書對聯，又有獨創的跨藝術媒介創作，包括書法雕塑、大型書法表演及場域特定的書法即景創作。

鄭簠（1622-1693）與康有為（1858-1927）於清代碑學發展中所扮演之重要角色

鄭簠與康有為同為清代書法發展中極關鍵的人物。前者是碑學實踐者之先鋒；而後者是碑學理論集大成者（總結並擴展了前人阮元（1764-1849）和包世臣（1775-1855）的論點），故二人為清代書法復古運動最重要的代表。究竟他們在復古的道路上如何創新？這便成為筆者其中一個研究重點。

鄭簠是明清過渡時期之重要書法家。清代許多重要的書法家或書法理論家對他的隸書藝術都推崇備至。他是明代文徵明（1470-1559）至清代鄧石如（1743-1805）之間一重要之過渡標記，³ 復甦了已停滯千年之隸書發展。⁴ 筆者的論文〈漢碑對鄭簠的啟示〉對鄭簠個人書法風格的發展及其隸書創作的劃時代貢獻作出了深入的研究，將鄭簠書跡與相關的漢碑作出比較，並具體剖析鄭簠如何在取法於眾多漢碑中豐富而多變的用筆方法與字形結構的同時，注入個性鮮明的詮釋。⁵

而康有為以《廣藝舟雙楫》總結了他於歷代書法發展研究中所歸納得的書法美學、歷史和哲學觀。全書貫穿著強烈的「尊碑」思想，對於晚清碑學的發展起著推波助瀾的作用。⁶

鄭簠與康有為於清代碑學發展中扮演了極重要的角色，以下各段將深入闡釋筆者如何運用其書法史研究的成果，歸納出兩位在書法史舉足輕重的書法家的主要理念和實踐經驗，並作出補充，以致構建一套筆者融合書法史研究和創作的個人理論。

鄭簠與康有為於清代碑學發展中所扮演之重要角色

1 劉澤光著：〈康有為的榜書對聯〉，載莫家良、陳雅飛編：《書海觀瀾二——楹聯帖學書藝國際研討會論文集》（香港：香港中文大學藝術系及文物館，2008），頁475至492。

2 劉澤光著：〈漢碑對鄭簠的啟示〉，載澳門藝術博物館編：《豪素深心——明末清初遺民金石書畫學術研討會論文集》（澳門：澳門藝術博物館，2018），頁338至363。

3 Fu Shen, *Traces of the Brush: Studies in Chinese Calligraphy* (New Haven: Yale University Art Gallery, 1977): 58.

4 陳振濂著：《歷代書法欣賞》（台北：蕙風堂，1991），頁175至176。

5 同註2。

6 同註1，頁477。

Introduction

Historical research of calligraphy and its creative practice fall into different disciplines, with the former being academic research in art history and the latter being about artistic creation that calls for ceativity. In most cases, art historians do not double up the role of a practising calligrapher. Notwithstanding, I have years of experience in conducting research of art history and creating calligraphic works, and try to transgress the boundaries of the two areas by putting the discoveries from my theoretical research into practice through many of my artistic creations. This essay aims to illustrate how I apply my art historical research (as reported in my essays such as “Big-character Couplets by Kang Youwei”¹ and “How Stelae of the Han Dynasty Inspired Zheng Fu”²) to formulate personal theory that integrates art historical research and creative practice. I will also explain how I have incorporated various ideas in my theory to my recent artworks – including couplets in the oracle-bone, bronze and clerical scripts in traditional formats as well as such innovative intermedia (inter-disciplinary) artworks as calligraphic sculptures, large-scale calligraphy performances and site-specific and improvisational works of calligraphy.

Significant roles of Zheng Fu (1622-1693) and Kang Youwei (1858-1927) in the development of the stele-school of calligraphy in the Qing dynasty

Zheng Fu and Kang Youwei were crucial figures in the development of calligraphy during the Qing dynasty. The former pioneered the writing of the stele-school calligraphy, while the latter was a great synthesizer of the theories of the stele school of calligraphy (as he summarized and further developed the views of his predecessors, like Ruan Yuan (1764-1849) and Bao Shichen (1775-1855). They were most representative of those advocating a return to antiquity in calligraphy in the Qing period, and yet how did they instill a sense of newness on the path to the revival of the past? This has been one of the focuses of my research.

Zheng Fu was an important calligrapher during the Ming-Qing transitional period, and his clerical-script calligraphy was much celebrated by major calligraphers and calligraphy theorists of the Qing dynasty. Representing the transition from Wen Zhengming (1470-1559) of the Ming to Deng Shiru (1743-1805) of the Qing,³ he gave fresh impetus to clerical-script calligraphy that had been at a standstill for a thousand years.⁴ My essay “How Stelae of the Han Dynasty Inspired Zheng Fu” is an in-depth study of the evolution of Zheng Fu’s calligraphic style and the epoch-breaking contribution of his clerical-script calligraphy. By comparing Zheng Fu’s calligraphy with the associated Han stelae, I inquired into how Zheng had interpreted the richly diverse brush methods and character structures of a myriad of Han stelae with his distinctly personal style.⁵

鄭簠與康有為於清代碑學發展中所扮演之重要角色

1 Lau Chak-kwong Daniel, “*Kang Youwei de bangshu duilian* (Big-character Couplets by Kang Youwei),” in Horald Mok and Chen Yafei ed. *Shuhai guanlan er –Yinglian, tiexue, shuyi: International Symposium of the Art of Chinese Calligraphy* (Hong Kong: Department of Fine Arts and Art Museum, The Chinese University of Hong Kong, 2008): 475-492.

2 Lau Chak-kwong Daniel, “*Han bei dui Zheng Fu de qishi* (How Stelae of the Han Dynasty Inspired Zheng Fu),” in Macau Museum of Art ed. *Against or Away: Proceedings of the Symposium on Artworks by Ming Loyalists in Early Qing Dynasty* (Macau: Macau Museum of Art, 2018): 338-363.

3 Fu Shen, *Traces of the Brush: Studies in Chinese Calligraphy* (New Haven: Yale University Art Gallery, 1977): 58.

4 Chen Zhenlian, *Lidai shufa xinshang* (An Appreciation of the Calligraphy through the Ages) (Taipei: Huifengtang, 1991): 175-176.

5 See note 2.

鄭簠《漢石渠寶笈》卷之六

尊古抑今·溯流窮源·以漢為本

鄭簠《漢石渠寶笈》卷之六

鄭簠與康有為皆有尊古抑今、溯流窮源的書法學習理論，所指的是學習古人的書法勝於效法近代或當代的作品。據〈漢碑對鄭簠的啟示〉的分折，鄭簠深信學今不如學古。他以自己早年學習明末清初書法家宋珏（1576-1632）隸書的經驗，說明學習近人隸書的弊病是「去古漸遠」，偏離了學習隸書的正統。⁷ 鄭簠的學習書法經驗帶給筆者莫大的啟示。毫無疑問，隸書的學習應以漢碑為正統，溯流窮源，追求高古的書風，避免時俗。常聽聞有書法愛好者以其書法老師的書法作品為臨習範本，他們實在未明箇中道理。

鄭簠《漢石渠寶笈》卷之六

康有為亦有尊古抑今、溯流窮源等書法學習的理念。他特別提到書聖王羲之初學衛夫人的書法，後來見漢碑之後，放棄學習老師的書法而改學更古的漢碑。⁸ 繼承鄭簠與康有為的觀點，筆者主張學習書法應以漢為本源。

鄭簠《漢石渠寶笈》卷之六

鄭簠所追求的漢碑——從臨習到演繹

鄭簠《漢石渠寶笈》卷之六

鄭簠所追求的漢碑藝術精神是建基於他個人畢生的書法實踐。筆者在〈漢碑對鄭簠的啟示〉深入分析鄭簠探索多種漢碑的過程。主要論點歸納如下：首先，鄭簠對漢碑的學習是極其認真和仔細的。他細心地研究墨拓本所呈現原碑各種的風化和侵蝕狀況。⁹ 他在學習《曹全碑》時非常講究一筆一劃和字形結構的方法。¹⁰ 在學習漢碑的途徑中，鄭簠並非銳意追求筆筆形似其範本。他經常「隨己意注入不少異於原碑風格的元素」。¹¹ 例如《臨史晨碑軸》，雖然整體上頗得原碑方圓兼備的用筆以及矩度森然的神韻，但筆劃戲劇化的提按不時激發飛動的筆勢。這種刻意強調行筆方向的改變及「誇張地扭動的姿態」亦不時出現於鄭簠其他作品，以致「他的隸書風格不時略帶狂怪的意味」。¹²

鄭簠《漢石渠寶笈》卷之六

另一方面，鄭簠對漢碑較個性化的演繹亦體現於他探索一種後世書法家所稱道的「金石氣」。施閏章（1618-1683）形容鄭簠書法中的古拙氣息源於漢碑漫漶的奇趣。¹³ 「為了模仿剝蝕的古碑文中荒率、殘斷而仍隱若可見的筆劃，鄭簠在運筆時，不時以乾燥的筆鋒在紙面上磨擦 [……] 遂形成殘斷的筆觸，使人聯想起漢碑字中殘缺的點劃。」¹⁴ 鄭簠隸書中所散發出的金石氣，是探求筆墨所表現的一種特殊的殘缺美學意涵。

鄭簠《漢石渠寶笈》卷之六

最後，鄭簠的草隸打破了草書和隸書字體的界限，並將草書的筆意摻入他的隸書創作，「大大增強了點劃間的照應和通篇書法的流動感」。¹⁵

鄭簠《漢石渠寶笈》卷之六

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^[1] 同註2，頁347至348。

^[2] 康有為著：《廣藝舟雙楫》（台北：台灣商務印書館，1970），頁93。

^[3] 同註2，頁339至340。

^[4] 同註2，頁340。

^[5] 同註2，頁343。

^[6] 同上。

^[7] 施閏章著：〈酒間贈鄭谷口〉，載《愚山全集》卷22，清刻本，第十一冊，頁9b至10a。

^[8] 同註2，頁350。

^[9] 同註2，頁354。

Kang Youwei’s *Guang Yizhou shuangji (Extended Paired Oars for the Boat of Art)* contains his observations of the aesthetics, history and philosophy of calligraphy in the historical development of calligraphy, among which he conveyed the idea of the stele-school holding a paramount position. His book became an important contributing factor in the development of stele-school calligraphy in the late Qing period.⁶

鄭正《漢石渠寶笈》卷之六

Zheng Fu and Kang Youwei have played important roles in the development of the stele school of calligraphy in the Qing dynasty. The following sections set out to illustrate how I applied my research outcomes to organize and supplement the main ideas and artistic practices of the two calligraphers who had a significant bearing on the development of calligraphy. Such an endeavor supports the formulation of my personal theories which integrate the art historical research of calligraphy and creative practice.

鄭正《漢石渠寶笈》卷之六

Han calligraphy as the foundation: honoring antiquity and demoting the present, tracing the roots

Regarding learning calligraphy, both Zheng and Kang proposed theories that honored antiquity, demoted the present and traced back in history for the roots as they reckoned that calligraphies by ancient masters compared more favorably with those of the modern or contemporary times. “How Steles of the Han Dynasty Inspired Zheng Fu” is my analysis on Zheng’s deep belief in the merit of learning from ancient masters rather than contemporary ones. Reflecting on his own experience of modeling on the clerical-script calligraphy of the late Ming and early Qing calligrapher Song Jue (1576-1632), Zheng exemplified the demerits of modeling on the contemporary clerical script as a “gradual break with the ancients” that eventually led to the departure from the orthodoxy of the script form.⁷ I have been massively inspired by Zheng’s learning experience. Undoubtedly, one should trace the roots of the clerical script and embrace Han stelae as orthodoxy, in order to admire its quaint antiquity and shield oneself from modish mundanity. I often hear of calligraphy lovers practicing the art by copying the works of their teachers. Indeed they do not understand the principle.

鄭正《漢石渠寶笈》卷之六

Kang Youwei also clung to the notion that honored antiquity, demoted the present and traced the roots when it came to learning calligraphy. He used Wang Xizhi, who is widely regarded as the Sage of Calligraphy, as an example. Wang Xizhi first studied calligraphy under Lady Wei, but he stopped copying his teacher’s works after he discovered Han stelae and began learning from the more ancient stelae.⁸ By adhering to the views of Zheng and Kang, I advocate that one should learn calligraphy based on the Han tradition.

鄭正《漢石渠寶笈》卷之六

The Han stelae Zheng Fu strived after – from imitation to interpretation

Zheng’s aspirations for the art of Han stelae had been built on his lifelong practice of calligraphy. Having analyzed in detail how Zheng explored various kinds of Han stelae in the essay “How Steles of the Han Dynasty Inspired Zheng Fu,” I came to my observations as follows. To begin with, Zheng was very serious and meticulous about studying Han stelae. He scrutinized various physical conditions of the weathering and erosion of stones as shown on the ink rubbings produced from the original stelae.⁹ He was extremely particular down to every stroke and the structuring of the characters when he studied the *Stele for Cao Quan*.¹⁰ In his study of Han stelae, he

鄭正《漢石渠寶笈》卷之六

^[1] See note 1, 477.

^[2] See note 2, 347-348.

^[3] Kang Youwei, *Guang Yizhou shuangji* (Extended Paired Oars for the Boat of Art) (Taipei: Taiwan Commercial Press, 1970): 93.

^[4] See note 2, 339-340.

^[5] See note 2, 340.

訪碑

值得注意的是，鄭簠是清初積極參與訪碑活動的書法家代表。明末清初，學術界漸有以金石遺文作為考證經史資料之風氣。在南北學者紛紛進行訪碑活動的熱潮中，鄭簠廣泛搜求金石文字，並意識到漢碑書法的豐富美學價值。這為他的漢碑研究及隸書創作，奠定了穩固的基礎。¹⁶

深受鄭簠的影響，筆者也曾走訪現存各地的漢碑，其中最重要的包括山東曲阜孔廟、泰安岱廟、泰山、鄒城、漢中及西安碑林等各處的漢魏碑刻和摩崖石刻。在這些實地考察中，觀察原石上原寸字跡尤為重要。首先，許多碑刻書法的整幅拓本，已被改裝為剪裱本，以致每行的字數異於原碑每行字數，甚或現代大量印刷的碑刻拓本，因每行字數的重新調整，而導致原跡書法中，行間各字本來互相呼應的空間，變得互不協調。故觀察原碑有助重建原跡的書法整體章法、行氣等概念。

另一方面，了解原跡所在地或被移置的存放處，有助觀者明瞭書法和自然及人文地理之間微妙的關係。實地考察能令人深刻地體味書法中盛載着深厚的歷史文化意涵。例如，筆者在山東曲阜孔廟不單看到東漢《禮器碑》富細膩變化的輕重提頓筆觸，還深深感受到崇高的尊孔精神及遼博的儒家哲學與文化。

又例如，筆者在泰山實地考察刻於東南麓一片大石坪的摩崖上的《泰山經石峪金剛經》（圖一）及刻於鄒城的幾個大型《摩崖刻經》，（圖二至四）不單感受到字形極大而氣勢磅礴的書法震撼力，還能清楚勘察摩崖石刻因年代久遠而留下的風化剝落痕跡，一方面體會歷史的滄桑感，另一方面透過觀察字跡上的刀刻效果，重塑古人用筆，及筆劃中所蘊藏的渾厚、古拙而富天然野趣的特殊審美趣味，這都有助於胸臆中醞釀一種鄭簠、康有為及其他碑學派書法家所追求的金石氣。從實地勘察碑刻的保存狀況，繼而用心去感受書法的自然氣韻並在腦海中留下印象，到寫書法時用筆鋒把抽象的金石氣表現出來——整個過程是漫長和潛移默化的，乃非一日之功。多訪碑就多對古代書法石刻產生感受，落筆自有金石氣及古代書法的神韻。

一言以蔽之，訪碑活動強調的田野考察方法能予人一種深刻難忘的書法藝術經歷，遠遠勝過安坐在書齋中看碑刻拓本或印刷本所能學到的。或於山間荒野、或於古刹名勝，透過體力及汗流浹背的四處尋訪，訪碑者以充滿活力和動感的形式，體味古代書法生生不息的生命力。在重塑古代碑刻、摩崖中的蒼茫、樸拙、雄渾的美感之餘，訪碑者可融會貫通地把這些美感經驗轉化為創作的養份或靈感，這就是筆者提出「建基於復古之創新」的其中一個重要元素。

漢碑集聯創作

鄭簠追求漢碑的途徑對筆者啟發頗大。他廣泛臨習多種漢碑，博采眾長，從不囿於一種漢碑或隸書風格。筆者作於2018年的一系列漢碑集聯，以鄭簠博采眾長的途徑，在追求十八種漢碑的神韻時，注入較個性化的演繹。這多種漢碑的風格各異，從清代到當代，不同書法家和書論家曾試以不同方法將它們分析及歸類。¹⁷ 例如康有為曾列舉「隸法」的各種「體氣」，包括駿爽、疏岩、高渾、豐茂、華艷、虛和、凝整、秀韻。¹⁸

^[1] 同註2，頁338至339。

^[2] 華人德著：《華人德書學文集》（北京：榮寶齋出版社，2008），頁146至148。

^[3] 同註8，頁40。

did not strive to achieve formal likeness to his models since he “followed his own ideas to introduce elements that could not be found in styles of the original stelae.”¹¹ For example, Zheng was able to approximate the interplay of the round and angular strokes and the solemnity of the original stele in his *Copy of Stele for Shichen*, but he also put his own twist on the work by means of dramatic lifting and pressing of the brush, conjuring a sense of movement. The intentional emphasis of the directions of stroke endings and the “drastically twisted forms,” often found in his other works, “give his clerical script a rather quirky untrammeled quality.”¹²

Meanwhile, Zheng’s personal interpretation of Han stelae has been demonstrated in his quest for what later calligraphers called “bronze-and-stone flavor.” Shi Runzhang (1618-1683) believed that the antique and austere aura in Zheng’s calligraphy was derived from the peculiarity of the damaged Han stelae.¹³ To mimic the elusive and spontaneous broken strokes of the characters on the worn ancient stelae, Zheng rubbed the dry brush tip on the paper from time to time to produce the chipped effect reminiscent of Han stelae with jagged strokes of Chinese characters.¹⁴ The bronze-and-stone flavor evoked in Zheng’s clerical script is actually a manifestation of a special kind of aesthetic appreciation about fragmentation in his exploration of brush methods.

Lastly, Zheng’s *caoli*, or the cursive-clerical script, transgresses the boundaries of the cursive and clerical scripts by incorporating cursive intentions in his clerical script, “immensely enhancing the connections between the strokes and the fluidity of the calligraphy.”¹⁵

Visiting stelae

What is noteworthy is that Zheng Fu was an iconic calligrapher who actively participated in the trend of visiting ancient stelae in the early Qing dynasty. During the late Ming and early Qing periods, the practice of conducting evidential research with the use of bronze-and-stone inscriptions started and gradually grew in popularity among scholars. When scholars of both the north and the south (schools) were fervently searching for stelae, Zheng also looked for bronze-and-stone inscriptions, or epigraphic writings extensively as he realized the enormous aesthetic value of the Han stele calligraphy, building a solid foundation for his study of Han stelae and clerical-script calligraphy.¹⁶

Deeply influenced by Zheng, I have visited many places to see for myself the Han stelae. More important ones are the Han-Wei stelae and cliff inscriptions found in Shandong, such as at the Confucius Temple in Qufu, the Dai Temple in Tai’an, Mount Tai and Zoucheng, and in Shaanxi, such as Hanzhong and the Stele Forest in Xi’an. It has been particularly important for me to observe the characters on the stones in original size during those field trips. First, the full-size rubbings of many stele calligraphies have been modified and rearranged into a rather portable size edition, rendered the number of characters in each line different from that on the original stones. In today’s reproduction of stele rubbings, the numbers of characters in each line are adjusted for printing purposes. As a result, the harmonious spatial relationship between characters and lines in the original work can

^[1] See note 2, 343.

^[2] Ibid.

^[3] Shi Runzhang, “Jiujian zeng Zheng Gukou (For Zheng Gukou as Gift at a Drinking Party),” in *Yushan quanji* (Collection of the Complete Writings of Yushan), *juan* 22, engraved edition of the Qing, volume 11, 9b-10a.

^[4] See note 2, 350.

^[5] See note 2, 354.

^[6] See note 2, 338–339.



圖一 Plate 1
《泰山經石峪金剛經》（實地圖片）
Diamond Sutra in the Stone Sutra Valley of Mount Tai (site photo)

圖二 Plate 2
《鐵山摩崖刻經》（實地圖片）
Cliff Inscription on Mount Tie (site photo)

圖三 Plate 3
《岡山摩崖刻經》（實地圖片）
Cliff Inscription on Mount Gang (site photo)

圖四 Plate 4
《葛山摩崖刻經》（實地圖片）
Cliff Inscription on Mount Ge (site photo)

筆者則從書體發展的角度及漢碑的語境理解不同漢碑的風格特點。首先，漢隸是較古書體和較晚出現之書體間的一道橋樑。從篆書簡化演變而形成的漢隸，筆法逆入平出，呈「蠶頭雁尾」之筆勢——長劃起筆時，回鋒之筆法，使筆鋒藏於筆劃裡而不外露，形如蠶頭；波磔收筆時，已向下按的頓筆斜起，形如雁尾，體勢開張。這種強調「提」、「按」互補的筆法，創造出篆書筆劃中沒有的明顯粗細變化，刻意強化了運筆時的韻律感，盡情地表達書法中點、劃、線條的柔暢美，其中所體現到毛筆的寫意抒懷的潛力，有助演變出較晚出現之書體。¹⁹ 這種在漢代發展成熟的書體，筆勢橫向，結構方扁，重心平穩，有嚴謹端莊的意度，故常應用於嚴肅恭謹的語境，如述史、紀功、頌德等。基於對這類漢碑書法特點的理解，筆者創作了一系列漢碑集聯。（圖五至十六）在以筆墨演繹以上不同的漢代石刻書法時，筆者研究了如何以行筆的徐疾、線條的韻律及乾、濕、濃、淡的墨色變化，來表達不同漢碑的風格差異，如《禮器碑》的瘦硬通神、《張遷碑》的方正、《衡方碑》的厚重、《校官碑》的沉雄、《曹全碑》的飄逸等。

有別於以上字形相對較工整的碑刻，另一類漢隸是直接刻在天然巖壁上的「摩崖刻石」。因刻於不平而有裂紋的石面，這類書法的章法相對較特殊，行列較不整齊，筆劃長短不一，伸縮、避讓，互相平衡，與天然的巖壁融為一體。書法的筆劃邊沿，因年代久遠而留下風化剝落痕跡。分析這類摩崖刻石的特點後，筆者完成了《集西狹頌字四言聯》、（圖十七）《集石門頌字七言聯》。（圖十八）前者行筆較緩慢、沉著，用筆較雄渾樸拙；後者行筆則較迅捷，有草隸筆意，「升」字下垂的豎筆特長，揉合了漢簡隸書結尾一字最末一筆的誇張縱向延伸筆法。《集石門頌字七言聯》以較多生澀的乾筆，演繹摩崖刻石上一千八百多年來風雨剝蝕的痕迹，即表現一種難以用言辭表達的金石氣和質樸美。

第三類漢隸是有篆書遺意的隸書。從篆書演變而形成的漢隸，有些作品仍保留篆書圓轉的用筆及縱向的結體。剖析這類漢隸的特點後，筆者完成了五副集聯。（圖十九至二十三）這些作品反映筆者對篆隸整合之概念的理解，不拘一格，奇趣橫生。

甲骨文、金文及南北朝碑集聯創作

鄭篋與康有為皆有尊古抑今、溯流窮源及以漢為本等書法理論，筆者略把他們的觀點擴展，把漢隸視為書法生命的靈魂，主張先學漢隸，有穩健的基礎後，上追較古之甲骨文、金文，而下啓較晚的南北朝碑。上文已提出漢隸是較古和較晚之書體間的一道橋樑，汲取漢隸豐富的用筆及美學內涵後，書寫其他書體時便可隨時揉合漢隸豐富的風格及多元的藝術語言，藝術精神上必別有一番新意趣及丰神。

康有為指出金文中生動的象形元素及有奇致的形體和章法。²⁰ 故筆者創作一系列金文集聯時，特別選取含較生動活潑的象形元素，繼而研究多變的字形、章法。（圖二十四至三十四）這系列金文集聯結體較隸書更繁複，用筆大多凝重，間中也有較輕盈的。在大多數作品中，同一集聯含有大小不一的字形，富自然美。此外，筆者創作了甲骨文集聯，（圖三十五至三十六）同樣強調象形元素以及其原始之風貌。先民用鑄刻的抽象線條，模擬自然現象。筆者的現代演繹是以迅捷及略帶生澀的用筆，寫出尖削的筆觸，以追求古人鑄刻細劃時急就之刀意。

^[1] 劉澤光著：《和——劉澤光古今相生書法篆刻》（香港：香港浸會大學視覺藝術院及宏亞出版，2010），頁11。

^[2] 同註8，頁25。

no longer be seen in the print edition. Studying the original stelae is helpful in reconstructing the concepts of spatial composition and the interactive aura between strokes, characters and lines in the original calligraphy.

Also, learning about where the authentic works are kept or have been relocated helps us understand the subtle relationships between calligraphy, nature and human geography, and on-site investigations of them allow us to deeply grasp the rich historical and cultural meanings carried in these original works of calligraphy. To give an example, when I visited the Confucius Temple in Qufu, Shandong, I did not only see the wonderful brushwork of the *Stele of Ritual Vessels* of the Eastern Han, expressed via the bountiful variations of lifting and pressing of the brush, but was also greatly impressed by the local veneration for Confucius and the profound Confucian philosophy and culture.

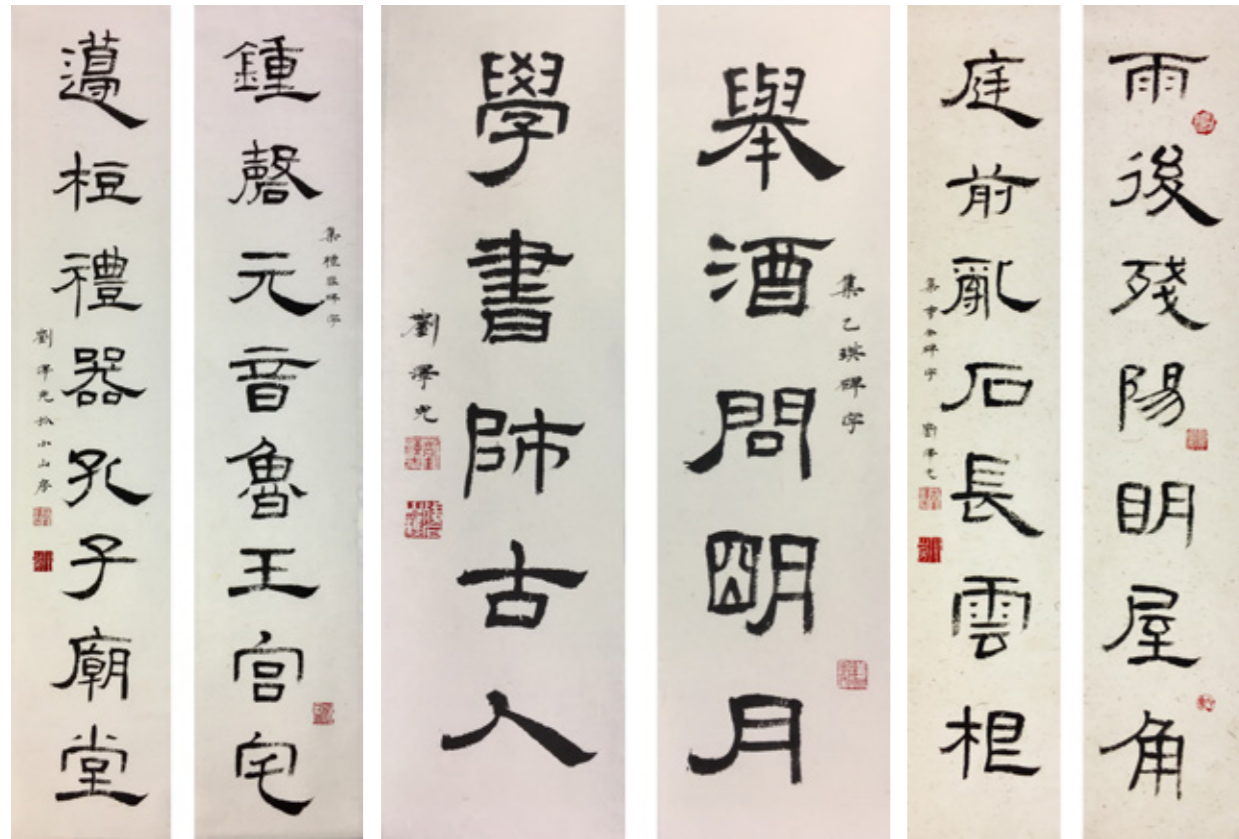
Other examples are the *Diamond Sutra* in the Stone Sutra Valley (Plate 1) engraved on the huge cliff on the south-eastern slope of Mount Tai and several large sites of cliff inscriptions found in Zoucheng, (Plates 2-4) which I have visited myself. While there, not only did I discover the grandeur and imposingness of the calligraphy evoked by the impressive size of the characters, but also investigated the traces of the weathering and erosion that have caused damage to the cliff inscriptions over long years. On one hand, I was able to directly experience the ancient history. On the other, I could re-establish the ancient brushwork through the observation of the stone carving of the characters, recognizing the unique aesthetics of the stokes’ weightiness, austerity and natural charm. These helps cultivate the “bronze-and-stone flavor” that Zheng Fu, Kang Youwei and other stele-school calligraphers had strived for. From examining the extant physical conditions of stelae at where they are kept, to impressing the natural spirit of calligraphy on my mind and conjuring up the abstract “bronze-and-stone flavor” on the paper with the brush tip, it was a long process of internalization. The more frequently one conducts site visits to stelae, the more intense the feelings one can have for the archaic stone inscriptions, and naturally there are the “bronze-and-stone flavor” and the spirit of ancient calligraphy in their works.

In short, field trip as a method emphasized in stele-visiting offers us an unforgettable artistic experience of calligraphy. It teaches us much more than reading stele rubbings or their reprints in a studio. By summoning up the strength and working up a sweat to search for stelae in the mountains and ancient temples, the stele seekers experience first-hand the continued vitality of ancient calligraphy in an energetic and active way. When they try to reconstruct the antiquity, austerity and vigor of the ancient stelae and cliff inscriptions, they also harmonize these artistic qualities and convert them into nourishment or inspiration for their creations. This is one of the important elements of my belief “embracing innovation for a return to antiquity.”

Couplets with characters collected from Han Stelae

Zheng Fu’s approach to studying Han stelae has had a considerable impact on my artistic practice. He was not entrapped by a single style of Han stelae or clerical script, as he copied Han stelae in various styles and availed himself of their features. In 2018, I adopted Zheng’s approach to create a series of couplets using characters collected from Han stelae, performing a rather personal interpretation while striving after the pneuma of eighteen Han stelae. Widely diverse in style, those Han stelae have been analyzed and categorized in various ways by calligraphers and calligraphy critics from the Qing dynasty to contemporary times.¹⁷ For example,

^[1] Hua Rende, Hua Rende shuxue wenji (Collected Works of Hua Rende on Calligraphy) (Beijing: Rongbaozhai Press, 2008): 146-148.



圖五 Plate 5
《集禮器碑字八言聯》
Eight-character-line Couplet with
Characters Collected from the Stele
of Ritual Vessels

圖六 Plate 6
《集乙瑛碑字五言聯》
Five-character-line Couplet with Characters
Collected from the Stele for Yi Ying

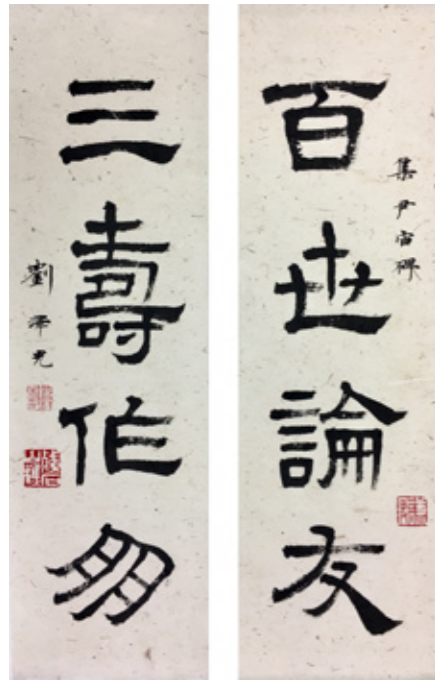
圖七 Plate 7
《集曹全碑字七言聯》
Seven-character-line Couplet with
Characters Collected from the
Stele for Cao Quan



圖八 Plate 8
《集華山碑字七言聯》
Seven-character-line Couplet
with Characters Collected from
the Stele of Mount Hua

圖九 Plate 9
《集鄭固碑字五言聯》
Five-character-line Couplet with Characters
Collected from the Stele for Zheng Gu

圖十 Plate 10
《集魯峻碑字七言聯》
Four-character-line Couplet
with Characters Collected from
the Stele for Lu Jun



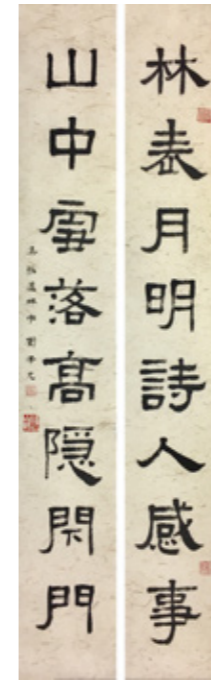
圖十一 Plate 11
《集尹宙碑字四言聯》
Four-character-line Couplet with
Characters Collected from the Stele
for Yin Zhou



圖十二 Plate 12
《集樊敏碑字五言聯》
Five-character-line Couplet with
Characters Collected from the Stele
for Fan Min



圖十三 Plate 13
《集衡方碑字五言聯》
Five-character-line Couplet with
Characters Collected from the Stele
for Heng Fang



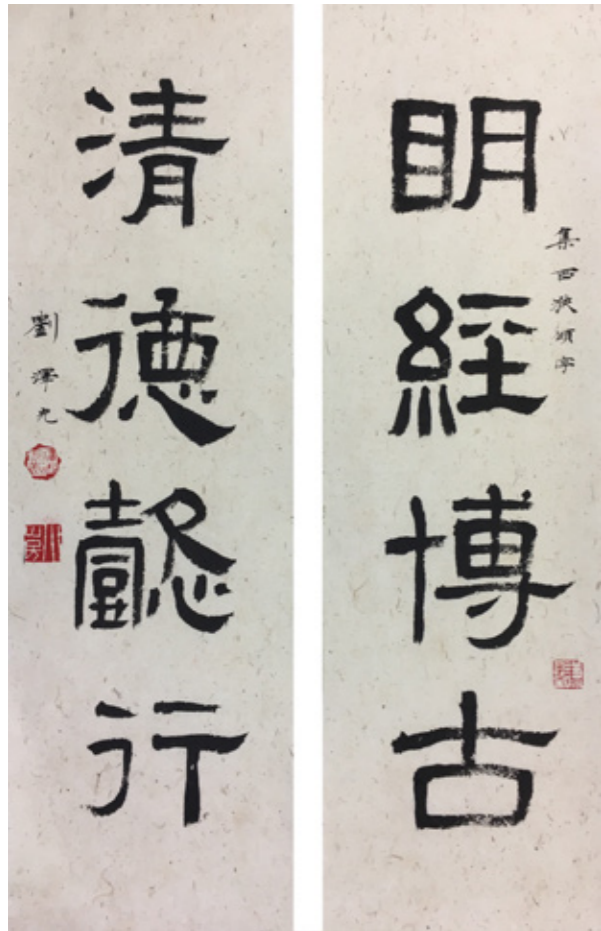
圖十四 Plate 14
《集張遷碑字八言聯》
Eight-character-line
Couplet with Characters
Collected from the Stele
for Zhang Qian



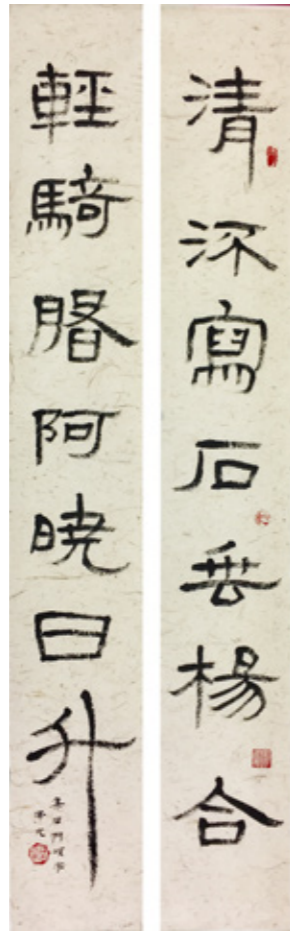
圖十五 Plate 15
《集校官碑字五言聯》
Five-character-line Couplet with
Characters Collected from the
Jiaoguan Stele



圖十六 Plate 16
《集校官碑字六言聯》
Six-character-line Couplet with
Characters Collected from the
Jiaoguan Stele



圖十七 Plate 17
《集西狹頌字四言聯》
Four-character-line Couplet with Characters Collected from the Eulogy of Xixia



圖十八 Plate 18
《集石門頌字七言聯》
Seven-character-line Couplet with Characters Collected from the Eulogy on Shimen

Kang Youwei once set out various “ethos of script” of the “clerical method”, such as swiftness, uninhibitedness, loftiness, luxuriance, sumptuousness, placidness, conciseness and gracefulness.¹⁸

I would instead regard the many stylistic features of Han stelae in the context of the stelae as viewed from the development and evolution of script types. First, the Han clerical script bridges the archaic scripts and the later ones. Evolved from the simplified seal script, the Han clerical script is written with pliant strokes characterized by “silkworm head and goose tail” – the beginnings of strokes are in reversed-tip hidden in strokes resembling the heads of silkworms; the upward tapering endings of slanting strokes extend outward like the tails of geese. This complementary brush method that emphasizes “lifts” and “presses” has created a stark contrast in the thickness of the strokes, which is absent from the seal script, and increases the rhythm of wielding the brush, presenting the flowing grace of dots, strokes and lines in full. It also unleashes the expressive potential of the brush, and in turn stimulates the emergence of some later script types.¹⁹ With the horizontally extending structure, squarish form, balanced core and the solemnity conjured up by these features, this type of script that became fully developed in the Han dynasty is therefore appropriate for serious and respectful context such as recording historical events, commemorating the contribution of officials and chanting praises to rulers. Based on my understanding of the features of the Han stelae calligraphy, I rendered a series of couplets with characters collected from Han stelae. (Plates 5-16) While interpreting the Han stele calligraphy in diverse styles with my brushwork, I studied how to use the varying speed of the brush, rhythm of the lines, dry and wet effects, and the tonal gradations of ink to represent the differences in styles of Han stelae, like the sublime slenderness of the *Stele of Ritual Vessels*, the squatness of the *Stele for Zhang Qian*, the weightiness of the *Stele for Heng Fang*, the robustness of the *Jiaoguan Stele* and the flowing elegance of the *Stele for Cao Quan*.

Unlike the epigraphic calligraphy mentioned above, which is relatively neat in form, the “*moya* inscription” engraved directly on rocky cliffs is another type of the Han clerical script. Carved on the uneven and cracked surface of the rocks, such calligraphy is unusual in its composition. Characters with untidy lines and strokes in different lengths strike a balance by stretching, retracting and avoiding each other, forming a harmonious unity with the natural cliff walls. Traces of weathering are evident on the edges of the age-old strokes. After analyzing the characteristics of this category of stone inscriptions, I created the *Four-character-line Couplet with Characters Collected from the Eulogy of Xixia* (Plate 17) and the *Seven-character-line Couplet with Characters Collected from the Eulogy on Shimen*. (Plate 18) I drove the brush slowly and steadily to gain robustness and austerity in the former while the calligraphy of the latter shows features of the cursive-clerical script in the swift execution. The vertical hanging stroke of the character “*sheng*” (升) was particularly long, drawing inspiration from the exaggerated extension of the final stroke of the last character in the clerical script of Han bamboo slips. A dry brush was used to imitate the traces formed from the weathering and erosion on the cliff inscriptions more than 1,800 years ago and to suggest the bronze-and-stone flavor and the inartificiality that is beyond words.

The third category of Han clerical script is the script bordering on the seal script. The heritage of seal script is traceable on certain Han clerical-script works with round corners and elongated structure. Following this line of analysis, I created five couplets with characters collected from this category of Han clerical script. (Plates

¹⁸ See note 8, 40.

¹⁹ Lau Chak-kwong Daniel, *Harmonic Synergy between Tradition and the Contemporary – Chinese Calligraphy and Seal Engraving by Daniel C.K. Lau* (Hong Kong: Academy of Visual Arts of Hong Kong Baptist University and Asia One Books, 2010): 11

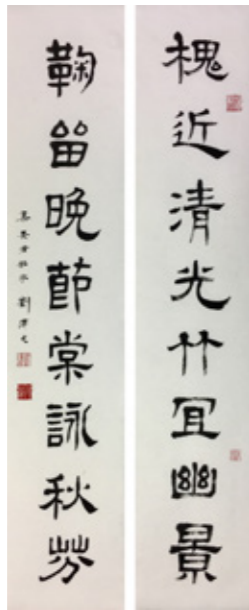
筆者另有一系列南北朝碑集聯。南北朝碑刻中多是漢隸和楷書的過渡書體。故筆者特意探索將漢隸豐富的用筆及藝術精神注入這一系列作品，藉以創造更多元的藝術語言。康有為極力推崇南北朝碑，把《石門銘》推許為「神品」。²¹ 筆者的演繹（圖三十七）參用了漢代《石門頌》生澀而富金石氣的用筆和開張跌宕的體勢，頗有《石門銘》疏宕而奇崛之逸韻。

康有為盛稱《爨寶子碑》「樸厚古茂，奇姿百出」。²² 筆者探求此碑風格特點，（圖三十八）以楷書的結體，結合隸楷兼融之用筆，在起筆、收筆及筆劃的轉折中強調方筆外露的筆鋒，頗有斬釘截鐵之感。

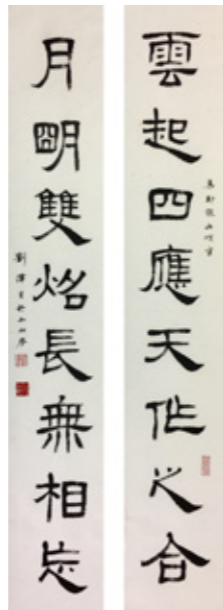
筆者演繹同樣為康推崇為「神品」的《爨龍顏碑》時，²³ 參考了漢碑中方圓兼備的隸書用筆和茂密的結體，並以縱向和較修長的體勢演繹此碑奇逸之氣韻。（圖三十九）康亦對《泰山經石峪金剛經》推崇備至，將它列為「榜書之宗」。²⁴ 筆者的集聯（圖四十）以粗壯而圓勁的用筆和寬綽的結體探求此碑渾厚雄強的意度。



圖十九 Plate 19
《集三公山碑字五言聯》
Five-character-line Couplet with Characters Collected from the Stele of Mount Sangong



圖二十 Plate 20
《集景君銘字八言聯》
Eight-character-line Couplet with Characters Collected from the Inscription for Jing Jun Stele



圖二十一 Plate 21
《集封龍山頌字八言聯》
Eight-character-line Couplet with Characters Collected from the Eulogy of Mount Fenglong

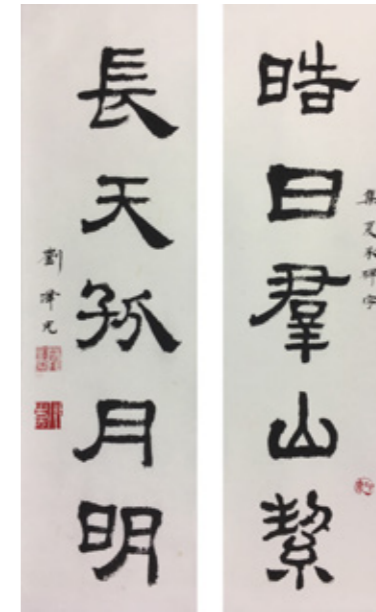
19-23) Displaying strong expressiveness and conveying curious charm, these calligraphic works demonstrate how I integrated the ideas and concepts about the seal and clerical scripts.

Couplets with characters collected from oracle-bone inscriptions, bronze inscriptions and stelae of the Northern and Southern Dynasties

Both Zheng Fu and Kang Youwei advocated calligraphy theories that honored antiquity, demoted the contemporary, traced back into history for the roots and were based on the Han tradition. By expounding their views in more details, I regard the Han clerical script as the soul of calligraphy and propose that one should first learn the Han clerical script for a sound foundation before modeling on the ancient oracle-bone and bronze scripts, and then the later stelae of the Northern and Southern dynasties. As previously mentioned, the Han clerical script bridges the more ancient types of script and the later ones. If one can master the profuse use of the brush and its aesthetic content of the Han clerical script, he will be at his liberty to blend the various styles and diverse artistic languages of the Han clerical script when writing other types of script, bringing in new artistic charm and rendition.



圖二十二 Plate 22
《集郟閣頌字五言聯》
Five-character-line Couplet with Characters Collected from the Eulogy of Fuge



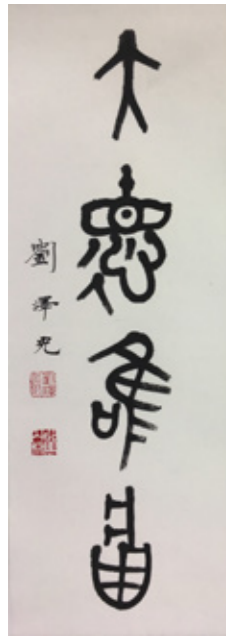
圖二十三 Plate 23
《集夏承碑字五言聯》
Five-character-line Couplet with Characters Collected from the Stele for Xia Cheng

21 同註8，頁69。

22 同註8，頁50。

23 同註8，頁69。

24 同註8，頁68。



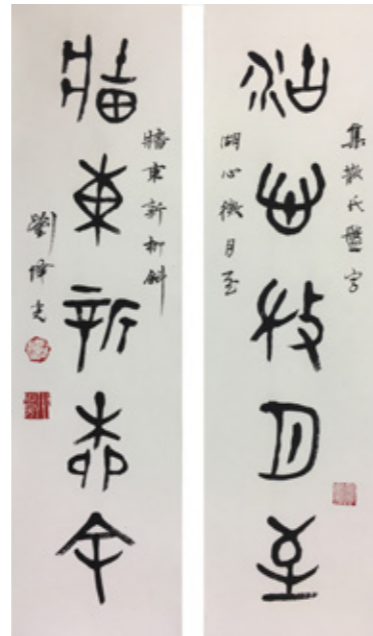
圖二十四 Plate 24
《集毛公鼎字四言聯》
Four-character-line Couplet with Characters Collected from the Cauldron of Duke Mao



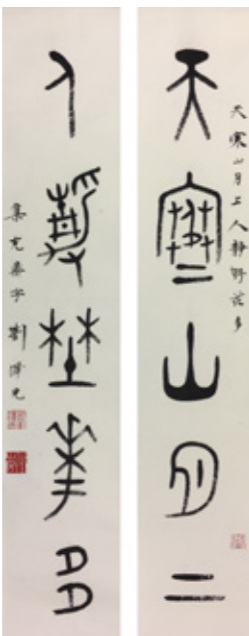
圖二十五 Plate 25
《集孟鼎字六言聯》
Six-character-line Couplet with Characters Collected from the Cauldron of Yu



圖二十六 Plate 26
《集散氏盤字五言聯》
Five-character-line Couplet with Characters Collected from the San Family Plate



圖二十七 Plate 27
《集秦公敦字五言聯》
Five-character-line Couplet with Characters Collected from the Grain Receptacle of Qin Gong



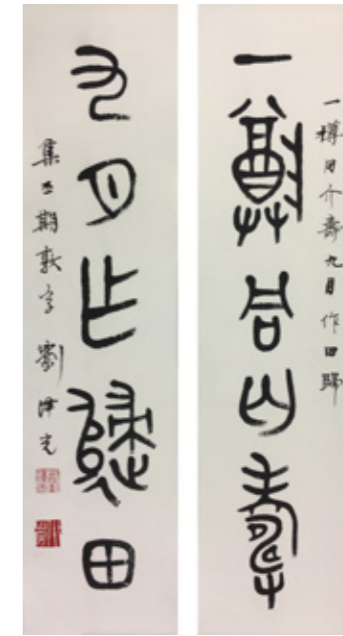
圖二十八 Plate 28
《集丕期敦字五言聯》
Five-character-line Couplet with Characters Collected from the Grain Receptacle of Pi Qi



圖二十九 Plate 29
《集頌鼎字五言聯》
Five-character-line Couplet with Characters Collected from the Cauldron of Song



圖三十 Plate 30
《集王孫鐘字五言聯》
Five-character-line Couplet with Characters Collected from the Wang Sun Chime Bells



圖三十一 Plate 31
《集克鼎字五言聯》
Five-character-line Couplet with Characters Collected from the Cauldron of Ke



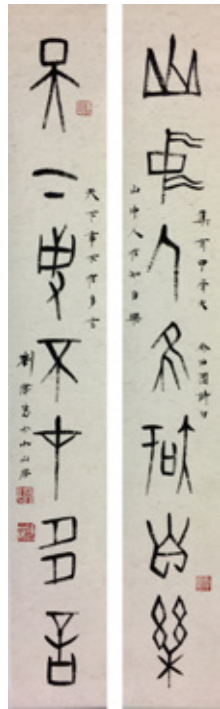
圖三十二 Plate 32
《集歸彖敦字五言聯》
Five-character-line Couplet with Characters Collected from the Grain Receptacle of Gui Jiang



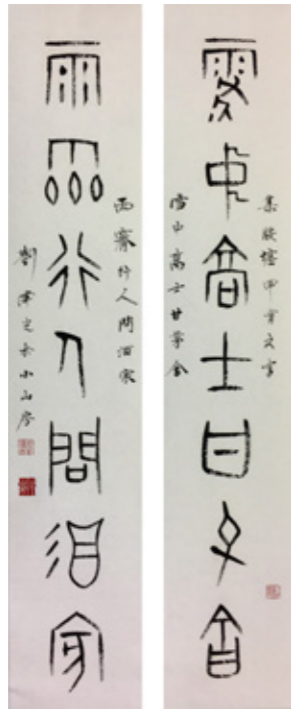
圖三十三 Plate 33
《集號季子白盤字五言聯》
Five-character-line Couplet with Characters Collected from the Ji Zibai Plate of the Guo State



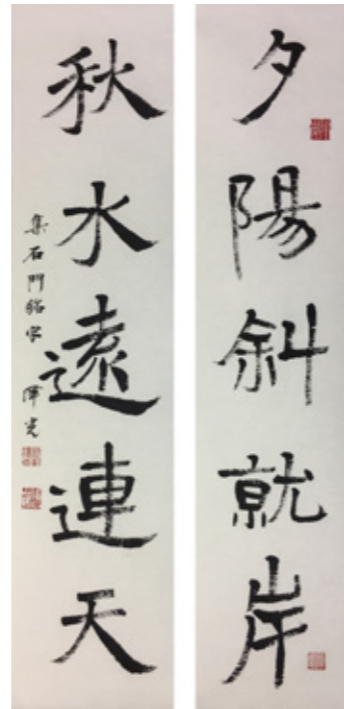
圖三十四 Plate 34
《集留鼎字七言聯》
Seven-character-line Couplet with Characters Collected from the Cauldron of Hu



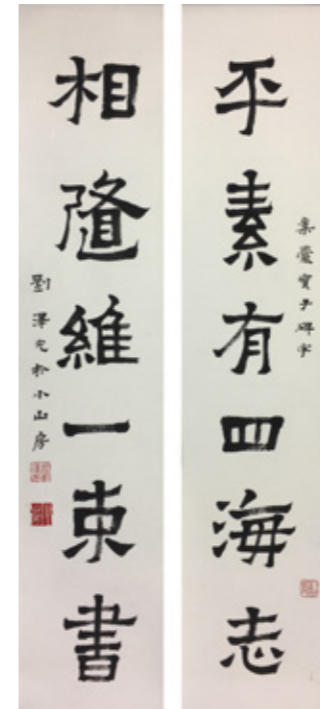
圖三十五 Plate 35
《集甲骨文字七言聯》
Seven-character-line Couplet with Characters Collected from the Oracle Bone Script



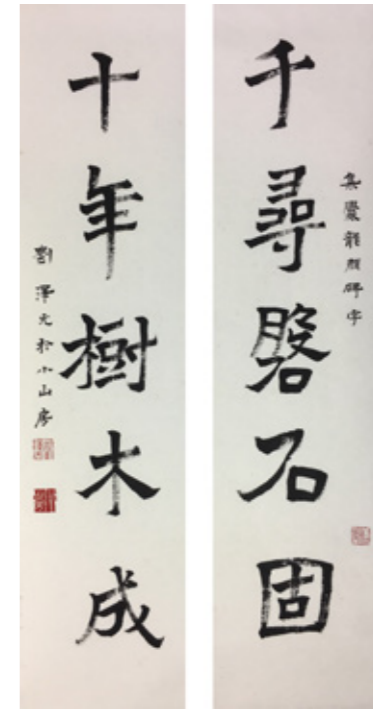
圖三十六 Plate 36
《集甲骨文字七言聯》
Seven-character-line Couplet with Characters Collected from the Oracle Bone Script



圖三十七 Plate 37
《集石門銘字五言聯》
Five-character-line Couplet with Characters Collected from the Cliff Inscription of Shimen



圖三十八 Plate 38
《集爨寶子碑字六言聯》
Six-character-line Couplet with Characters Collected from the Stele for Cuan Baozi



圖三十九 Plate 39
《集爨龍顏碑字五言聯》
Five-character-line Couplet with Characters Collected from the Stele for Cuan Longyan



圖四十 Plate 40
《集字泰山經石峪金剛經字四言聯》
Four-character-line Couplet with Characters Collected from the Diamond Sutra in the Stone Sutra Valley of Mount Tai

透過上述的漢碑、甲骨文、金文及南北朝碑集聯創作，筆者重塑清代書法復古運動中，碑學派的代表以復古為創新的蹊徑。鄭簠、康有為及筆者的學習對象雖是古代的碑刻和摩崖石刻，但筆墨的探索及個人的書法風格和藝術精神的發展卻是嶄新的。三位不同時代的書法家及書論家，雖以同一途徑探索，但各有差別頗大的筆墨意趣：鄭簠專攻漢碑，他用筆中誇張的提按動作使他的隸書充滿動感和狂怪的意趣；康有為雖有以漢為本的理論，但他的書法實踐主要受南北朝碑影響，用筆沉著渾樸、不加修飾，字勢縱橫跌宕，豪邁不羈；筆者則在研究漢碑的用筆和風格的基礎上，上追甲骨文、金文，而下探南北朝碑，以生澀的乾筆追求青銅禮器、碑版、摩崖風化泐損之天趣。筆者注重表現行筆的徐疾、韻律及墨色中乾、濕、濃、淡的變化，以致整體上筆墨感及效果相對較細膩，故別有一種陰柔之美，縈繞於淳樸而雄厚的筆墨及古拙的金石氣中。這與鄭簠和康有為筆墨中整體上之陽剛之氣截然不同。

Kang Youwei pointed out that lively pictographic elements, peculiar forms and distinctive composition could be found in the bronze script.²⁰ For that reason, when I put together characters to create a series of couplets in the bronze script, I chose to incorporate the vivid pictographic elements and further studied the varied forms of characters and composition. (Plates 24-34) The character structuring of those bronze-script couplets is more complex than that of the clerical-script ones, with their weighty brushwork, though there are occasional lighter strokes. In most cases, the couplets convey a natural charm, thanks to the varying sizes of characters in a single pair of lines. I composed more couplets in the same way using the oracle-bone script, (Plates 35, 36) which stress the pictographic elements and primitiveness of the archaic script. While the ancient people mimicked the effects of the natural phenomena using abstract engraved lines, my interpretation is to produce sleek and sharp brushstrokes in the swift but sometimes inhibited execution in pursuit of the hastiness of the ancients cutting slender strokes.

20 See note 8, 25.



圖四十一 Plate 41
《驚嘆》(2009) ◦ *Awestruck* (2009).

Another series of my couplets was composed with characters adopted from stelae of the Northern and Southern dynasties. Frequently found in those stelae is the transitional script between the Han clerical and regular scripts. I made deliberate effort to explore how to incorporate the diversified brushwork and artistic spirit of the Han clerical script into those couplets in order to create a more diverse artistic language. Kang spoke highly of the Northern and Southern stelae and ranked the *Cliff Inscription of Shimen* in the “divine class.”²¹ I borrowed the squat form of the characters and the expanded execution with the bronze-and-stone flavor from the *Eulogy on Shimen* of the Han in my own interpretation, (Plate 37) which is reminiscent of the *Cliff Inscription of Shimen* in its untrammelled quality and peculiarity.

Kang was a huge admirer of the *Stele for Cuan Baozi* for its “austerity, antiquity and variant forms of characters.”²² To point out the features of the *Stele*, (Plate 38) I combined the structure of the regular script with the brush method that integrates the clerical script and regular script, and emphasized the angular brushwork with the revealed-tip at the beginnings, endings and turns, inspiring the crispness and straightforwardness of the original work.

My interpretation of *Stele for Cuan Longyan*, which Kang also regarded as “divine,”²³ took reference of the combination of round and angular turns and sturdy character forms of the clerical script in the *Stele*, while applying elongated structuring to approximate its uniquely untrammelled quality. (Plate 39) In addition, Kang praised without reserve the *Diamond Sutra* in the Stone Sutra Valley of Mount Tai and called it the “big-character calligraphy of all time.”²⁴ To assimilate the merits of vigor and robustness in the *Diamond Sutra*, my couplet is marked with plump and round strokes and the broad form of characters. (Plate 40)

Through the composition of the above couplets with characters collected from the Han stelae, oracle bone inscriptions, bronze inscriptions and the stelae of the Northern and Southern Dynasties, I retrace the path taken by the stele-school calligraphers, who embraced a return to antiquity as innovation during the calligraphy restoration movement of the Qing dynasty. Although Zheng Fu, Kang Youwei and I owe our calligraphy to the ancient stelae and cliff inscriptions, we are innovative in our exploration of brushwork and the development of calligraphic styles and artistic spirit. The three of us from different times in history followed the same track when exploring calligraphy, but our works are drastically different in terms of the charm of brush and ink. Zheng focused on Han stelae and endowed his work with vibrancy and wildness by using dramatic lifting and pressing of the brush. Despite Kang’s theories that support Han tradition, the essential influences from the stelae of the Northern and Southern Dynasties on Kang’s calligraphic works are evident in his weighty and unornamented brushwork and emphatic characters written with varying tempo and steer of the lines. I base my calligraphy on the study of the brushwork and styles of Han stelae, model on oracle-bone and bronze inscriptions and the Northern and Southern stelae. I strive for the natural charm of damaged bronze ritual vessels, weathered stone stelae and cliff inscriptions with the use of my dry brush. Worth noting is my attention to the speed and rhythm of the brush, the dry and wet effects, and the tonal gradations of ink for an overall subtlety and sophistication. Hence, my calligraphy is permeated with a feminine tenderness while its austere and robust brushwork emits an antique bronze-and-stone flavor, contrasting starkly with the general masculinity of Zheng’s and Kang’s calligraphy.

21 See note 8, 69.

22 See note 8, 50.

23 See note 8, 69.

24 See note 8, 68.



圖四十二 Plate 42
《無慮》 Carefree



圖四十三 Plate 43
《感恩》 Give Thanks



圖四十四 Plate 44
《寄居》 Sojourn

書法雕塑

康有為的書法理論充滿變革的精神，與其政治理念一脈相承。²⁵ 筆者將康氏書論中變革的精神轉化為近年把書法結合其他藝術媒介的探索，完成各類跨藝術媒介創作。首先探討的是書法雕塑。雖然書法是平面藝術而雕塑是立體的，兩者卻同樣強調空間的概念。既有一個能互相溝通的平台，兩種原本看似全然相異的藝術形式便可以擦出令人意外的火花。在探索書法和雕塑的共融性和互動性的過程中，意義重大而深遠的是，如何使二者的結合能產生協同效應，以致能更深刻地表達藝術家的意念、情思及藝術品的內容。例如，《驚嘆》（圖四十一）既反映筆墨與天然的風化柚木的協同效應，亦表達筆者讚嘆風化柚木和大自然的神奇。書寫於高低不平的表面，小篆「驚嘆」二字以極生澀的筆觸，不單強化了風化木紋理的粗糙感，還顛覆了秦漢小篆用筆細長優美、結體對稱的傳統。質樸的書風反映筆者於古代石刻中汲取的金石氣。

筆者另一類書法雕塑是將書法的筆墨轉化為木刻的筆劃，使書法線條更富立體感。（圖四十二至四十四）無論陽刻（凸線）或陰刻（凹線），書法的筆勢和章法皆呼應木材的天然紋理，而帶出流動感。書法中明顯延長的一筆，參考了漢簡隸書筆法，在刻意安排的空間中盡情舒展，而顯得格外有力及奪目。

《激潮系列》（圖四十五）由四件書法雕塑組成。系列一中，（圖四十六）「激潮」二字呼應木材扭動的天然造形而刻，參考了《石門銘》敲斜而開張跌宕的體勢，以及《石門頌》（圖十九）生澀而富金石氣的用筆，「潮」字最末一筆一瀉而下，與上方三個尖拱的向上勢，形成一種反向的張力。作品表面一排排以弧線刻出的坑紋，既寓意潮水，亦大大增強了書法筆劃的動感。從另一個角度看，（圖四十七）四個向上的尖拱恰似不同層次的浪潮。尖拱所佔的虛與實的空間，相映成趣，感覺較簡約。故兩種觀賞角度，演繹靜與動的強烈對比。系列二（圖四十八）一方面保留了原木材狀似浪潮的天然形狀，另一方面刻草篆「潮水」二字。（圖四十九）小篆水字含有象形元素，由五條長短不一的弧線組成，形似流水。「潮」字的部首是「水」，與左方重複出現的水字，在視覺上加倍強調水的流動性。系列三（圖五十）的外形是由兩個相向的浪潮組成。小篆「潮」字，參用金文《王孫鐘》細長的中鋒筆法，以及誇張地延長的字形，順着圓周以放射性的線條流向浪潮的頂部，作品的另一角度是隸書「潮」字，（圖五十一）略參《石門頌》及漢簡延長的豎筆。有趣的是原本只有三點的水字部首，竟化為大小不同而疏密有致的浪花，使作品更活潑和更有動感。系列四（圖五十二）「水」字簡化成幾個幾何弧形的重新組合。這些弧形是因應這種海南黃花梨木的天然紋理的分布而刻成的，（圖五十三）令作品有天然、人工巧妙配搭之感。這系列四件書法雕塑，闡明了書法意韻並不盡在筆墨，作品其他元素（包括虛實空間的處理、原材料的天然形狀和紋理等）的協同效應，大大突出作品的意念、內容，亦豐富了觀賞作品的層次。《激潮系列》的「激潮」是「激潮——以書法篆刻回應五四的創作運動」展覽的主題作品（展於孫中山紀念館），靈感源於五四運動期間，新、舊文化兩種力量的衝擊。作品中傳統與非傳統的書法元素，表達出新與舊兩種力量的共融。

康有為的榜書理論

榜書，即「大字」書法。筆者在〈康有為的榜書對聯〉對康有為的榜書理論已作深入的剖析，主要論點歸納如下。首先，康氏有建基南北朝書法的榜書審美觀，強調它們的優點是「渾穆簡靜」和「多參隸法」。從應用的角度看，

²⁵ 同註8，頁4至5。

Calligraphic sculptures

Kang Youwei developed reformative theories of calligraphy, which were in line with his political ideals.²⁵ Infusing the revolutionary spirit of his calligraphy theories into my recent exploration of combining calligraphy with other creative media, I have finished a variety of intermedia artworks. The first thing to discuss is calligraphic sculptures. It is well understood that calligraphy is a two-dimensional art form while sculpture is three-dimensional, yet both put the same emphasis on space. This commonality serves as a platform for the two art forms to communicate, for their seeming difference to spark off surprises. While exploring the integration of and interaction between calligraphy and sculpture, the important thing is how to make them work together and achieve synergy, so that the ideas and emotions of the artist and the content of the artworks can be expressed more profoundly. A good example is *Awestruck* (Plate 41) which shows the synergy between calligraphy and the naturally aged teak wood and reflects my amazement at the wonder of the ageing wood and nature. Written on an uneven surface, the seal-script characters “*jingtān*” (awestruck) enhance the coarseness of the weathered wood with the serrated strokes, and break with the traditional small seal script of the Qin and the Han, which is elongated in form and symmetrical in structure. The austere style is a result of the bronze-and-stone flavor that I have absorbed from ancient stone inscriptions.

The other kind of my calligraphic sculptures is the ones that to carve the wood in the manner of brushwork in order to produce three-dimensional calligraphic lines. (Plates 42-44) Regardless of whether the strokes are carved in high relief (raised lines) or in intaglio (lines carved beneath the surface), they follow the direction of the wood’s natural pattern and texture for a great sense of movement. One especially long stroke in the calligraphy, which shows borrowings from the clerical script of the Han bamboo slips, stretches to its fullest extent in a given space and catches everyone’s eye with its vigor and forcefulness.

The *Riptide Series* (Plate 45) consists of four calligraphic sculptures. In series no. 1, (Plate 46) the characters “*jichao*” (riptide) would be evocative of the sculpture that was created by following the twisting of the wood. Drawing references from the tilted form and the outwardly extending structure of the *Cliff Inscription of Shimen* and from the jagged strokes and the archaic flavor of the *Eulogy on Shimen*, (Plate 19) the long stroke of the character “*chao*” (潮) creates a downward tension against the upward momentum of the three pointed ends above. Rows of curved grooves on the artwork’s surface symbolize tides and currents and increase the sense of movement conjured up by the calligraphic strokes. It can be viewed from another angle, (Plate 47) in which the four pointed arches bring to mind the multiple layers of tides and evoke simplicity in the interplay between the void and solid. The two different angles draw a striking contrast between the dynamic and tranquil presentations. As for series no. 2, (Plate 48) the natural wavy form of the wood is retained on one side, and the other side is engraved with “*chaoshui*” (潮水), meaning “tide”, in cursive-seal script. (Plate 49) Made up of five curvy lines of varying length, the seal-script character “*shui*” (水), meaning “water”, resembles the running water for its pictographic quality. *Shui*, the radical of the character “*chao*”, echoes the other *shui* on its left to visually underline the fluidity of water. The form of series no. 3 (Plate 50) is composed of two wave-shaped parts facing each other. With reference to the manipulation of the center-tip in the bronze-script *Wang Sun Bell Inscription* and its exaggeratedly elongated form of characters, the strokes of the seal-script character “*chao*” radiate along the diameter towards the top of the sculpture. On the other side of the work, the clerical-script character “*chao*” (Plate 51) is carved with borrowings from the long vertical stokes of the *Eulogy on Shimen* and Han bamboo slips. To add some fun elements, the water radical “*shui*,” which is colloquially referred to as “three drops of water,” has turned into comfortably spaced droplets of different sizes in this case, enhancing expressiveness and vibrancy. Series no. 4 (Plate 52) is a composition of arcs which are the



圖四十五 Plate 45
《激潮系列》Riptide Series

simplified form of the character “*shui*.” Those arcs followed the natural distribution of the veins of the scented rosewood. (Plate 53) Here natural elements are in perfect harmony with a man’s input to this piece of art. The four calligraphic sculptures in the series demonstrated the manifestation of calligraphy beyond brushwork. The synergy established with other elements in the artwork (such as the handling of the positive and negative space and the natural shape of and pattern on the material) can highlight the conception and content of the work, as well as increase the level of appreciation. The “rip tide,” as suggested in the title *Riptide Series*, which was created for the exhibition “Riptide: Creative Works of Chinese Calligraphy and Seal Engraving as a Response to the May Fourth Movement” (hosted at the Dr Sun Yat-sen Museum), draws inspiration from the clash of the old and new cultures during the May Fourth Movement. The traditional and non-traditional elements of calligraphy in the sculptures have thoroughly shown the integration of old and new forces.

Kang Youwei’s theories of big-character calligraphy

Bangshu, or the plaque script, refers to big-character calligraphy. I have conducted an in-depth analysis of Kang Youwei’s theories on such calligraphy in the essay “Big-character Couplets by Kang Youwei,” and here are my major arguments. To start with, Kang based his aesthetics of big-character calligraphy of the Northern and Southern Dynasties, praising it for “appealing with its unaffected simplicity and strength” and for “employing the brush method of the clerical script.” From the viewpoint of practical application, the hybrid of the regular and clerical scripts is clearly visible from a far distance because it combines the pronounced strokes of the regular script and the stable and outwardly extending structuring of the clerical script. Without a doubt, it is an appropriate choice of script in many situations.²⁶

For the brushwork of the big-character calligraphy, Kang thought highly of the *Cliff Inscription of the Baiju Valley* for its angular turns and of the *Diamond Sutra in the Stone Sutra Valley of Mount Tai* (Plate 1) for its rounded ones, and surmised that the angular and rounded brushwork could complement each other. Kang admired the *Diamond Sutra* in the Stone Sutra Valley for the reminiscences of the cursive and seal scripts, vigorousness and augustness in terms of its rendering and style.²⁷

For the structuring of the big characters, Kang suggested that they should be “broader than enough,” which stood in opposition to Su Shi’s (1036-1101) idea of a compact structure. He strongly believed that large-size characters need to display a sense of majestic elegance and that it would be best if the work could emit “tranquility” and “refined simplicity,” disagreeing with the pure demonstration of the strokes’ strength and the brush’s speed.²⁸

Calligraphy performances and site-specific and improvisational works of calligraphy

Deeply influenced by Kang Youwei’s theories of big-character calligraphy, I base my creation of works of big-character calligraphy on the rounded brushwork and broad character structuring of the *Diamond Sutra in the Stone Sutra Valley of Mount Tai*, (Plate 1) striving for naturalness, tranquility and refined simplicity. However, in some large-scale calligraphy performances, I have to extend the understanding of Kang’s theories

25 See note 8, 4-5.

26 See note 1, 478-479.

27 See note 1, 479.

28 See note 1, 480-482.



圖四十六、四十七 Plates 46-47
《激潮系列》（一）Riptide Series (No.1)

圖四十八、四十九 Plates 48-49
《激潮系列》（二）Riptide Series (No.2)

圖五十、五十一 Plates 50-51
《激潮系列》（三）Riptide Series (No.3)

圖五十二、五十三 Plates 52-53
《激潮系列》（四）Riptide Series (No.4)



圖五十四 Plate 54
《都市變奏·身舞翰墨》香港科學館低層廣場（2016）
Tapping the Metropolis Rhythm: Whole-body Rendition of the Calligraphic Brush, Lower Piazza, Hong Kong Science Museum (2016)



圖五十五 Plate 55
《都市變奏》（創作過程圖片）
Tapping the Metropolis Rhythm (Creative process)

楷隸混合體結合了楷書清楚而易辨的筆畫和隸書橫向而較穩定的結構，從遠處遙望時字跡依然清晰可見，無疑是一種很適當的書體選擇。²⁶

論榜書的用筆，康有為以《白駒谷》為「方筆」典範又以《泰山經石峪金剛經》（圖一）為「圓筆」正宗，兩者可方圓互補。康氏推崇《泰山經石峪金剛經》，因它有「草情」、「篆韻」、「雄渾」、「古穆」等筆意和風格上的優點。²⁷

論榜書的結構，康氏反對蘇軾（1036-1101）「緊密」的觀點，提出大字應達致「寬綽有餘」的境界。他深信榜書筆調須具備雍容的美感，又認為「安靜」和「簡穆」是上等的筆調，故反對純粹表現筆劃的力量和速度。²⁸

書法表演、書法即景創作

深受康有為的榜書理論影響，筆者的榜書創作是以研究《泰山經石峪》（圖二）圓渾的用筆和寬綽的結體為基礎，追求自然、安靜和簡穆的筆調。然而在一些大型書法表演中，筆者更擴展康氏的榜書理論，超越以手運筆的傳統概念，更以全身動作揮動大筆，這種涉及劇烈體力運動的大型書法表演，顛覆了傳統書法在書齋中安靜地創作的傳

beyond the traditional concept of wielding the brush by hand, and bring my whole body into play with the big brush. Such large-scale calligraphy performances require vigorous physical strength, and therefore subvert the tradition of creating calligraphy in a quiet studio. Apart from the knowledge of the brushwork, structuring of the big characters and untiring practice of copying them, the prerequisite for giving such performances is that I increase my body strength. In addition, I use interactive elements that engage the artist, calligraphy, the surroundings and even the audience, introducing contemporary and new elements to supplement Kang Youwei's theories of big-character calligraphy and the aesthetics of ancient epigraphic calligraphy.

I once put on a large-scale calligraphy performance and a workshop for an event entitled “Tapping the Metropolis Rhythm: Whole-body Rendition of the Calligraphic Brush” (Plate 54) at the invitation of the Hong Kong Museum of Art. Prior to the event, the Museum called for registration on Facebook and asked the participants to write a line in Chinese about their impressions of Hong Kong. Subsequently I created a heptasyllabic quatrain that was permeated with feelings for Hong Kong by adopting and integrating some words and lines offered by the participants:

*With opulence and glamour,
the Victoria Harbor is clothed in a glow;
At South Hill is relished the human touch
that warms every remembrance.
Billowing and white,
the waves in Shek O roar and roll;
On the same boat we ride out,
in the spirit of Lion Rock, united.²⁹*

On the day of the performance, I summoned up much of my physical strength to write the poem on four large canvases (W 850 cm; L 1980 cm). (Plate 55)³⁰ With reference to the rounded brushwork and broad character structuring of the *Diamond Sutra in the Stone Sutra Valley of Mount Tai*, the strokes are executed with hints of the cursive script to embody the spirit of the *Sutra* while reiterating Kang Youwei's theories and practice of big-character calligraphy. As I revitalized the aesthetics of the archaic stele calligraphy and Kang Youwei's theories of big-character calligraphy, I introduced a number of new elements. For example, the artist's body that danced with the large brush and its rhythmic movements extended the brushwork's momentum and spirit. Formless corporeal vigor and passion surpass formal beauty. I also interacted with the audience, such as inviting a child to impress a huge seal on the canvas. These interactions have intensified the improvisational aspect of the calligraphy performance and added to the fun of writing.

While practicing my interdisciplinary approach to integration of art historical research (especially on Kang Youwei's theories of big-character calligraphy) with creative art practice of Chinese calligraphy, my other work *Large-scale Chinese Calligraphy Performance in Commemoration of the 100th Anniversary of the May Fourth Movement* further explores the notions of audience engagement and interaction.³¹ In 2018, I was invited by Dr Sun Yat-sen Museum to conduct the performance (performance date: May 4, 2019) with my own literary composition that eventually transformed into ten huge Chinese characters in the following two vertical lines:

26 同註1，頁478至479。

27 同註1，頁479。

28 同註1，頁480至482。

29 Translated from Chinese by Dr. Vaughan Mak.

30 For online viewing of the performance: <https://www.youtube.com/watch?v=2joaf8w49rY>.

31 For online viewing of the performance: <https://www.youtube.com/watch?v=AZeuIU7LVg>.

統，創作的先決條件不單是對榜書用筆、結構理論的認知和實踐上的臨習工夫，更需要體力鍛鍊。此外，筆者還加上了創作者與書法、環境、甚至觀眾之間的互動元素，在康有為的榜書理論基礎上注入了鮮明的當代元素。

筆者曾獲香港藝術館邀請，舉行了一場題為「都市變奏 身舞翰墨」的大型書法表演及工作坊。（圖五十四）在活動舉辦之前，香港藝術館透過社交媒體Facebook接受網上報名，並要求活動參加者寫一句他們對香港的印象。筆者選取部份字句，加以整合，創作成一首富香港情懷的七言絕詩：

繁華璀璨維港亮；
懷舊人情南山嘗。
白浪濤聲石澳響；
同舟共濟獅山彰。

表演當天，筆者運用極大的體力舞動大筆，把詩句書寫於四幅巨型帆布上（寬850、長1980厘米）。²⁹（圖五十五）此作參用《泰山經石峪》圓渾的用筆和寬綽的結體，略帶草意的行筆，既體現原碑精神，亦呼應康有為的榜書理論和實踐。在重塑古代石刻書法美學及康有為的榜書理論時，筆者還注入不少新元素。例如舞動大筆的身體和富韻律感的全身動作，深刻地擴展了書法的筆勢和神韻，身體散發出的氣魄與熱誠——這是超越形體之美。與此同時，筆者和觀眾有不少互動和對話，又邀請在場一位小朋友一起為作品蓋上巨型印章，提升書法表演的即興元素，增加了創作的趣味。

我另一創作「五四運動一百週年紀念巨幅書法現場表演」，³⁰一方面實踐了結合藝術史學（尤其是康有為的榜書理論）研究與藝術創作的跨學科方法；另一方面更深入地探討了觀眾參與及互動的理念。2018年，孫中山紀念館邀請我構思書法的文字內容，並最終化為此項書法表演（2019年5月4日）中兩豎行裏的十個榜書巨字：

五四文化開，德賽白話來。（圖五十六）

表演前我並未透露書寫的內容。然而，在表演過程中，我透過一些提示，鼓勵觀眾把書法內容中的十個字逐一猜出，令他們滿有樂趣及成就感。猜謎的方式平添了觀眾參與此活動的興趣，觀眾參與現場表演的整個過程，恰似與我一同創作。（圖五十七）透過即興的對話與討論，觀眾好像與我一同重歷一百年前的五四運動，重塑當時人們所追求的理想及五四精神。完成後的書法，用筆剛柔並重，神似我透過康有為的榜書理論所研究並領略到《泰山經石峪金剛經》（圖二）的意度。最末一筆參考《石門頌》及漢簡中延長的豎筆。為表現書法的力量和氣勢，我揮動大筆時用盡全身的力量向後跑。迅捷的筆勢表現出書者驟然而至的狂喜與滿足感，筆意淋漓盡致。

建基於復古之創新精神，亦體現於我的場域特定書法表演。《古跡墨舞》便是一例。³¹（圖五十八）表演於2013年在香港浸會大學啟德校園舉行，地點前身是英國皇家空軍軍官俱樂部，香港浸會大學活化這棟歷史建築，成為視

*Unfold the May Fourth culture,
Open up the way of democracy, science and vernacular language.* (Plate 56)

Without telling the audience about the above literary content before my performance, I however encouraged them to guess the ten characters one by one in the course of my performance. The riddle-like game was intended to enhance the audience's interest in their participation in the event. As the audience found out the correct characters one by one through my hints, they had great sense of achievement. The audience were literally involved in the whole process of my calligraphy performance as if they were creating the work together with me. (Plate 57) Through improvisational dialogs and discussions, the audience seemed to travel with me back to the time of the May Fourth Movement a hundred years ago to reconstruct the picture of people's pursuits at that time and the spirit of the movement. Reminiscent of the *Diamond Sutra in the Stone Sutra Valley of Mount Tai* (Plate 1) that I research via Kang Youwei's theories of big-character calligraphy, the brushwork conveys an extraordinary sense of pliancy that sits well with the piece's robust style. The last stroke is modelled after the longest vertical strokes in the *Eulogy on Shimen* and the bamboo slips of the Han dynasty. To express an overwhelming strength, the momentum and grandeur of this particular stroke, I created an utterly speedy stroke by wielding the brush while running backward at full speed. As an outburst of ecstasy and satisfaction, the last stroke was rendered in an emotionally unrestrained, vivid and thorough manner.

My belief of “embracing innovation for a return to antiquity” is seen as an essential part of putting on site-specific calligraphy performances. *Ink Dance at Historic Relics* (Plate 58) is one example.³² In 2013, the performance took place at the Kai Tak Campus of Hong Kong Baptist University, which is the historic site of the former Royal Air Force Officers' mess. Hong Kong Baptist University revitalized the site and converted it into the Academy of Visual Arts. The revitalization project earned an Honorable Mention in the 2009 UNESCO Asia-Pacific Heritage Awards for Culture Heritage Conservation. Created in such context and surroundings, the gigantic couplet exemplifies the significance of the revitalization and its profound impact on education:

*From the Royal Air Force, a historic relic was revitalized;
To nurture modern talents at the Academy of Visual Arts, Hong Kong Baptist University.*³³

With the vigorousness borrowed from the roundness and austerity of the *Cliff Inscription on Mount Tie* (Plate 2) and *Eulogy in Fuge*, the couplet's archaic style resonates with the richly historical building. The performance itself has an important meaning, too. The calligrapher and the audience, who were present in the historical site to create the calligraphy or witness how the couplet was rendered, engaged in active interaction on matters of cultural heritage preservation, history and calligraphy as we exchanged views on the chosen sites and calligraphy, and experienced the historical place first-hand.³⁴

29 網上瀏覽：<https://www.youtube.com/watch?v=2joaf8w49rY>。

30 網上瀏覽：<https://www.youtube.com/watch?v=AZeuIUb7LVg>。

31 網上瀏覽：<http://heritage.lib.hkbu.edu.hk/view.php?id=10786>及<http://heritage.lib.hkbu.edu.hk/view.php?id=10787>。

32 For online viewing of the performance: <http://heritage.lib.hkbu.edu.hk/view.php?id=10786> and <http://heritage.lib.hkbu.edu.hk/view.php?id=10787>.

33 Translated from Chinese by Dr. Vaughan Mak.

34 Lau Chak-kwong Daniel, “Breaking Through While Embracing Conventions in Chinese Calligraphy,” in Magazine Editorial Team ed., *AVA # 5 Magazine* (Hong Kong: Academy of Visual Arts, Hong Kong Baptist University, 2016): 63.



圖五十六、五十七 Plates 56-57
「五四運動一百週年紀念巨幅書法現場表演」(2019) 及創作過程
“Large-scale Chinese Calligraphy Performance in
Commemoration of the 100th Anniversary of the May Fourth
Movement”(2019) and its creative process



圖五十八 Plate 58
《古跡墨舞》(2013) (圖中為作者)
Ink Dance at Historic Relics (2013)
(Man in photo is the writer)



圖五十九 Plate 59
《諸天述說》(2015) (創作過程圖片)
The Heavens Declare the Glory of God (2015) (creative process)

The Heavens Declare the Glory of God is an experiment of combining calligraphy performance with aerial photography and video art.³⁵ (Plate 59) I went to the hillside of the Lower Shing Mun Reservoir and rendered the big characters of verse 1 of Psalm 19, which says, “The heavens declare the glory of God; the skies proclaim the work of his hands.” (New International Version) Drawing references from the rounded brushwork and broad character structuring of the *Diamond Sutra in the Stone Sutra Valley of Mount Tai*, I created the work with inspiration from the Bible and nature. While I was creating the couplet on the hillside, I was in the midst of sublime nature, which allowed me to turn my inspiration into raw and awkward brushwork without any ornamental effects, and simply captured the resonance of the work’s spontaneity and boldness with nature.

For the work *Wings of the Dawn*,³⁶ (Plate 60) I drew inspiration from the Bible and adopted from the verses: “If I rise on the wings of the dawn, if I settle on the far side of the sea, even there your hand will guide me.” (Psalm 139: 9-10, New International Version). Following the calligraphic style originated from the *Diamond Sutra in the Stone Sutra Valley of Mount Tai*, I deliberately chose Shek O Headland (Plate 61) to be the site of this calligraphy performance to highlight the distance of “the far side of the sea” mentioned in Psalm: Shek O Headland is on the southernmost tip of Hong Kong Island, which is in turn at the south of southern China, the

35 For online viewing of the performance: <https://www.youtube.com/watch?v=qodFK1YvEuA>.

36 For online viewing of the performance: <https://www.youtube.com/watch?v=VHmIoBBB-cg>.



圖六十 Plate 60
《展開清晨的翅膀》(2016)
Wings of the Dawn (2016)

覺藝術院校舍，因而在2009年獲聯合國教科文組織亞太區文化遺產保護獎的榮譽獎。在這語境書寫而成的巨型對聯，彰顯了活化文化遺產的重大意義，以及對教育的深遠影響：〈皇家空軍活化古蹟 浸大視藝薰陶今才〉。這副雄渾的對聯，略參《鐵山摩崖刻經》（圖三）及《郟閣頌》圓厚、渾樸的筆意，以古樸的書風呼應具有深厚歷史的建築物。表演過程同樣意義重大，因為書法家與觀眾之間，在文化遺產保育、歷史與書法等課題上有了積極互動，每個人都身處歷史場域，書寫或觀賞對聯的書寫過程，彼此交流對場域及書法的理念，從而親身體驗這座歷史建築。³²

《諸天述說》是結合書法表演與航拍和錄像藝術的新嘗試。³³（圖五十九）筆者在下城門水塘旁的山坡上，以榜書書寫《聖經》詩篇第十九篇第一節：「諸天述說上帝的榮耀，穹蒼傳揚他手的作為」。書法風格參考《泰山經石峪

32 劉澤光著：〈在中國書法中擁抱傳統兼求突破〉，載AVA # 5編輯及製作小組編：AVA # 5Magazine（香港：香港浸會大學視覺藝術院，2016），頁63。

33 網上瀏覽：<https://www.youtube.com/watch?v=qodFK1YvEuA>。



圖六十一 Plate 61
《展開清晨的翅膀》（創作過程圖片）
Wings of the Dawn (creative process)

barbarian land of the ancient times. The bird's eye view of the aerial camera and the unmanned drone circling in the air hint at elements in the verses such as "wings" and flying.³⁷

The dawn, cool breeze, tides and rocks are elements of nature indispensable to this calligraphy performance. Not only do they create the context of the Bible verses, but they are also the embodiment of the calligrapher's pursuit of the harmonious relationship between himself, calligraphy and nature, which I firmly believe are God's creations. "Actually it was rather difficult to move my body on the rocks, but I also found unexpected joy. Blending well with its surroundings, the natural and inconspicuous brushwork completely preserves the texture of the rock's surface as well as traces of how the calligrapher made an effort to balance himself on the rocky shore and render the calligraphy. In a nutshell, this calligraphy performance has forged a new path for

37 See note 34.

《金剛經》圓勁的用筆和寬綽的結體，創作靈感源於聖經和大自然。在山坡上創作的過程中，筆者走近壯美的大自然，然後將靈感轉化為樸拙的筆墨，不加修琢，自然豪放的意趣，與大自然互相呼應。

《展開清晨的翅膀》³⁴（圖六十）的靈感及書寫內容來自《聖經》：「我若展開清晨的翅膀，飛到海極居住，就是在那裏，你的手必引導我」（詩篇139：9-10）。書法風格源於《泰山經石峪》，為了凸顯篇中「海極」偏遠之感，筆者刻意選擇了石澳海角作為書法表演的場地，（圖六十一）因為自古以來，華南都一直被視為蠻夷之地，香港又是中國南部一隅，而石澳海角又處於港島最南端。空中攝影的鳥瞰角度與無人飛機的盤旋飛行，則暗示篇中「翅膀」及「飛」等元素。³⁵

晨曦、清風、海濤、巖石，這些自然界的元素是此項書法表演不可或缺的組成部分，不單構成了《聖經》章節的語境，也體現了書法家追求自己、書法及大自然之間的和諧契合，而這種種都是書法家深信之上帝的創造。「要在巖石上騰挪運動其實相當困難，但也充滿意外之喜，在渾然天成的環境中，質樸而自然的筆觸忠實紀錄了巖石表面的質感，也紀錄了書法家努力在巖岸平衡揮毫的過程。簡而言之，這次書法表演另闢新徑，融合了中國書法、場域特定表演及空中（航拍）攝影、錄像，也展露了表演者本身的靈修歷程」。³⁶

結語

建基於復古之創新是一條既擁抱傳統亦探求個人突破的道路。在重塑古代書法美學涵養的同時，創作者不但可發展更具個性的筆墨以及屬於個人的藝術語言、思想，更可以個人的創意及無限的想像力作出跨藝術媒介的創作。筆者以其融合藝術史研究與書法創作的跨領域途徑，創造出這一批整合書法史研究及書法創作的成果，途中經歷不少意外的發現，尤其是令人耳目一新的當代元素，有力地證明了以復古為創新，在觀念上和在實踐中都能更深刻地豐富作品的思想內容及藝術精神。

編按：文中論及藝術計劃及作品，除註明外，均於2018年進行及創作。除圖一至四外，其他所示藝術創作為劉澤光作品。所有圖片由作者提供。

creation by integrating Chinese calligraphy with site-specific performance, aerial photography and video, and demonstrated the performer’s spiritual journey.”³⁸

Conclusion

“Embracing innovation for a return to antiquity” is a path for people who simultaneously embrace tradition and seek a breakthrough in developing a personal style. While reshaping the aesthetic content of ancient calligraphy, artists not only develop brushwork with personality and a set of personal artistic language and ideas, but also create intermedia artworks with their own creativity and unlimited imagination. Adopting an interdisciplinary approach that integrates art historical research and the creative practice of calligraphy, I achieved a body of work merging my historical research on calligraphy with creative works of calligraphy, and came up with a number of unexpected discoveries, particularly the refreshing contemporary elements. All these are strong proof that “embracing innovation for a return to antiquity” can greatly enrich the ideas, substance and artistic spirit of artworks in terms of conception and art practice.

Editor’s note: Creative undertakings and resulting artworks discussed in this essay, unless otherwise specified, took place in Hong Kong in 2018. Artworks in the images, except for plates 1 to 4, are created by Lau Chak-kwong Daniel. All images provided by the writer.

34 網上瀏覽：<https://www.youtube.com/watch?v=VHmIoBBB-cg>。

35 同註32。

36 同註32。

38 See note 34.