

HKMOA

# 漢字城韻

## City Rhymes

書法中的詩舞畫樂

The Melodious Notes of Calligraphy



# 引言 Introduction

中國書法是人類文明史上唯一得以延續千年以文字為體的藝術成就。書法藝術承載的不單是由功能性的文字傳意至抽象審美的歷程，更展現了人類文明發展長河中，個體的情感與精神面貌。

書，文字的書寫；法，對文字及書寫方法的規範。歷代成熟的書法家在規矩方圓中遊刃有餘，並尋找獨特的美感創造，成就書法成為獨樹一幟、無可替代的藝術門類。書法作品中的文字結體、空間布白、行筆快慢、筆墨潤燥等綜合性煉造所形成的韻律；字裡行間的疏密斷續與情感精神的高度契合，不但建立了書法藝術的高度，更為當代不同媒體的藝術創作者提供源源不絕的養分與靈感。

這個展覽涵蓋超過70件香港藝術館館藏香港藝術家的作品，展現香港書家對書道的不懈追求；不同領域的創作者，汲取同時更新傳統中的養分而形成別具一格的創造。展覽從書法藝術與詩、舞、畫、樂之間的關係出發，讓文化背景各異、不同知識面、不論年齡分野的人們，都能從自己的知識體系及興趣中，發掘欣賞書法的樂趣，並重新審視面對科技發展高速迅猛的腳步，延續發展經典文化成果的價值。

在此衷心感謝各位博物館專家顧問、香港書法家、不同媒體的藝術家、文學專家學者、舞蹈與音樂創作人、夢周文教基金會、香港文化博物館及香港歷史博物館為展覽提供寶貴意見及大力襄助，為大家呈現更豐富的香港藝術面貌與活力。

The art of Chinese calligraphy, as the only script-based art form that has thrived for over a millennium throughout the course of human civilisation, not only reflects its evolution from a practical medium of communication to an embodiment of abstract aesthetic, but also represents an individual's spirit and sentiments.

In Chinese, the word "calligraphy" comprises two characters "*shu fa*", with *shu* meaning written words and *fa* implying the methods and principles of writing calligraphy. For generations, accomplished calligraphers were able to master the rules and principles of writing in pursuit of distinctive aesthetics, shaping calligraphy into a unique and irreplaceable genre of art. The rhythmic charm of calligraphy is conveyed through a variety of elements: character structure, spatial arrangement, brushstroke pace and ink tonal gradation. Whether densely formed or sparsely composed, in a legato style or staccato manner, every character and stroke that rhymes with the artist's emotion and spirit serves the essence of calligraphy and endless inspiration for contemporary art in a myriad of forms.

This exhibition features over 70 artworks by Hong Kong artists from the collection of the Hong Kong Museum of Art, presenting Hong Kong calligraphers' relentless pursuit of the excellency in calligraphy. By absorbing and revamping tradition, artists of different disciplines are breathing new life into the legacy of Chinese culture. By exploring the interplay among calligraphy, prose and poetry, dance, painting, and music, the exhibition offers visitors a luscious experience to discover the essence of calligraphic works through their own experience and interests, regardless of age, cultural background and knowledge on the subject, as well as to re-examine the meaning of preserving our cultural tradition when technology advances apace.

We would like to express our sincere gratitude to our museum expert advisers, calligraphers, artists of various disciplines, literary scholars, choreographer, and composer from Hong Kong, as well as the Moonchu Foundation, the Hong Kong Heritage Museum and the Hong Kong Museum of History. Their invaluable expertise and support have made it possible for us to present the remarkable diversity and vitality of Hong Kong art.



# 書勢

# 舞

# 武

Force: Dancing Lines  
of Motion

書法是筆墨的舞蹈，行筆書寫與舞者展姿、武者掄拳同樣講求緩急輕重、落停頓挫間尋求重心及平衡，配合呼吸與身體動作的相互協調，舒展收放，並於節奏與律動中形成勢之美。書法線條是書家身體動作的微縮和記錄，追求意隨筆轉。對各種書體的日常臨習領會於紙上空間遊走，每筆每字在動作的剎那間相隨變化，而至獨創之書勢與氣韻。

**Calligraphy is a dance of ink and brush.** Writing calligraphy, like dancing and martial arts, requires mastering the balance between varying speeds and forces, while corresponding to the calligrapher or performer's breath and movement in order to command each move and achieve dynamic allure. Calligraphers pursue spontaneity in response to their own flow of writing as a record of body movements, creating infinite forms for the strokes and characters as they channel classics into their original oeuvres.

影像導演卓翔及編舞家王榮淥為這部分展覽創作了舞蹈影像。舞者以身體的力量、姿態及律動回應書法的動勢，在呼吸收放間與書法和應。

*Director Cheuk Cheung and choreographer Ong Yong-lock have created dance videos for this section of the exhibition. The dancer echoes each stroke of the calligraphy with force, posture, and rhythm. Every time he inhales and exhales, pushes and pulls, it is a reaction to calligraphers works in motion.*





葉愷 (1932 – ) / 榜書「登樓」 / 2002 /  
水墨灑銀箋紙本立軸 / 132 x 65.5 厘米

Ip Hoi (1932 – ) / 'Deng Lou' in cursive script / 2002 /  
Hanging scroll, ink on silver-flecked paper /  
132 x 65.5 cm

AC2004.0053



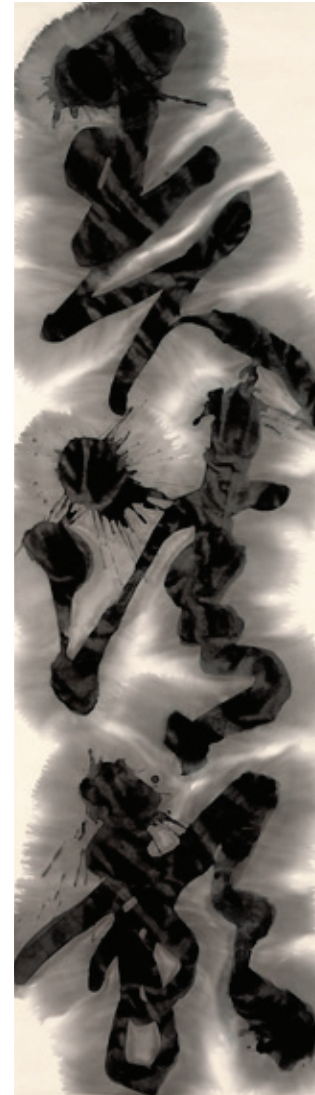
## 榜書 Bang script

榜書，古稱「署書」，可追溯至秦代，源自宮闕門額上的大字。後來傳入尋常百姓家，成為了大街小巷隨處可見的城市風景。由於榜書多數作為招牌橫匾使用，所以辨識度很重要。書法家多數採用容易閱讀的隸書、楷書題寫，加上字體夠大，即使在遠處也能一眼看懂，並感受到榜書的氣勢與力量。

*Bang* script, also known as *Shu* script, can be traced back to the Qin dynasty. It was originally used for large plaque writings above the arches of palaces and temple gates before becoming widely adopted by the public and a common sight in the city. Most importantly, *bang* script had to be conspicuous as it was mostly used on shop signs and plaques. Calligraphers tended to use clerical and regular scripts in such writings for their clarity and lucidity. The large fonts make it easy to recognise from a distance and highlight the grandeur of *bang* script.



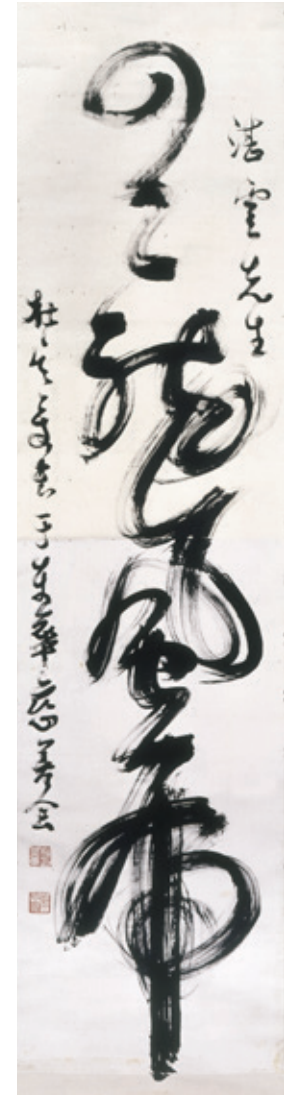




徐沛之 (1980 - ) / 吾在山之谷之十二——弄清影 /  
2017 / 水墨炭粉紙本立軸 / 207 x 59.5 厘米 /  
香港藝術館之友捐贈

Chui Pui-chee (1980 - ) /  
My tiresome at the bottom of valley XII —  
dancing with the shadows / 2017 /  
Hanging scroll, ink and charcoal on paper /  
207 x 59.5 cm / Donated by the Friends of  
Hong Kong Museum of Art

AC2020.0017

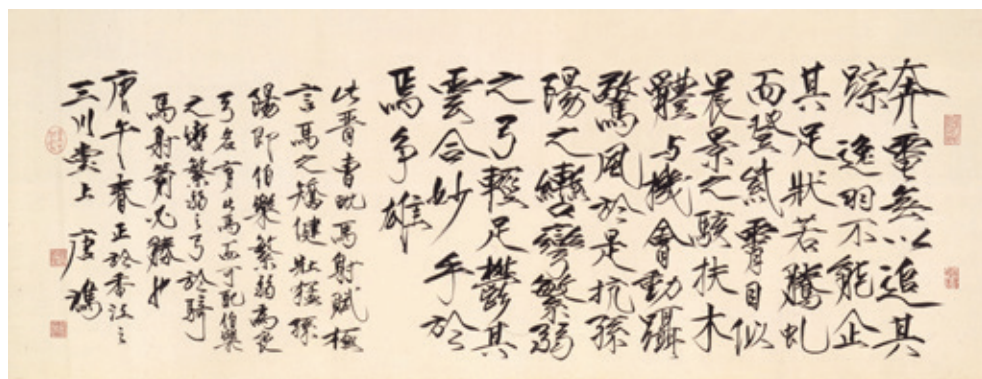


杜其章 (1897 - 1942) /  
草書「雲龍風虎」/ 無紀年 /  
水墨紙本立軸 / 267.5 x 66.1 厘米 /  
鮑瑞仙先生捐贈

Toh Kee-cheung (1897 - 1942) /  
Calligraphy in cursive script / Not dated /  
Hanging scroll, ink on paper /  
267.5 x 66.1 cm /  
Donated by Mr Bao Ruixian

AC1993.0043





唐鴻 (1926 – 2018) / 瘦金體行書曹毗《馬射賦》 / 1990 /  
水墨絹本橫幅 / 44.7 x 117.7 厘米

Tang Hung (1926 – 2018) / Ode by Cao Pi in running script in slender-gold style /  
1990 / Horizontal scroll, ink on silk / 44.7 x 117.7 cm

AC1990.0061



唐錦騰 (1960 – ) / 瘦金書集宋詞聯 / 2003 /  
水墨灑金箋紙本立軸一對 / 各 168 x 37 厘米

Tong Kam-tang (1960 – ) / Couplet of Song verses  
in slender-gold style / 2003 / Pair of hanging scrolls,  
ink on gold-flecked paper / Each 168 x 37 cm

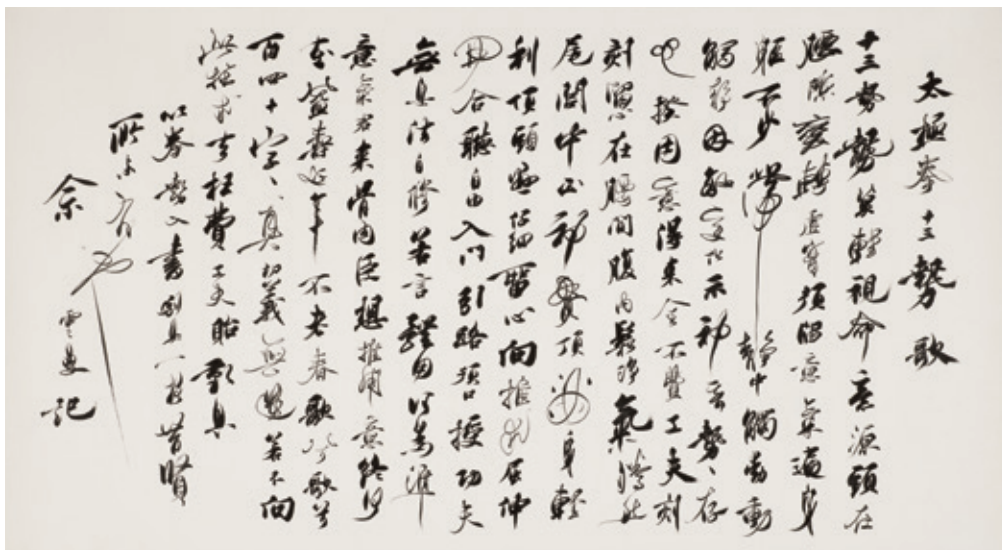
AC2005.0086

## 瘦金體 Slender-gold style

瘦金體由著名「文青」皇帝宋徽宗所創。他兼善書畫，所獨創的瘦金體刻意保留了運轉提頓的痕跡，突破了藏鋒斂芒的書法傳統。「瘦」指筆畫瘦細狹長，狀如柳葉；「金」指運筆勁挺，堅如磐石，鐵畫銀勾間流露著瘦逸灑脫的風姿。瘦金體的運筆與工筆花鳥畫相契合，宋徽宗亦喜以此書體題於工筆畫上，使之相得益彰。

Slender-gold style (*shoujin ti*) was created by Emperor Huizong of Song, who was also a skilled painter and calligrapher. The slender-gold style he invented preserves the traces of how a brush is twisted, lifted and pressed – a departure from the traditional practice of hiding sharp edges in calligraphy. In the name, "slender" (*shou*) refers to the long, thin strokes that resemble willow leaves; "gold" (*jin*) alludes to such strokes being rock-solid due to the firm handling of the brush. The script conveys a light, carefree style amid its sharp and robust strokes. Emperor Huizong of Song loved inscribing in this style to perfect his meticulous flower-and-bird paintings as they showed commonality in terms of brushwork.





余雪曼 (1907 – 1993) / 行書太極拳《十三勢歌》/ 無紀年 /  
水墨紙本橫幅 / 68 x 124 厘米 / 余定霞女士捐贈

She Xueman (1907 – 1993) / *Song of the thirteen principles of Taiji quan* in running script /  
Not dated / Horizontal scroll, ink on paper / 68 x 124 cm / Donated by Ms She Dingxiao

AC1999.0083

## 蓮體 Lotus script

蓮體由香港書法家余雪曼獨創，他糅合了歷代各家書體的精華，尤取瘦金書的瘦勁飄逸，婀娜中不乏剛勁。這種書體的風格雖字亦畫，點似菊瓣，橫豎似竹竿，撇捺似蘭葉，筆劃活潑瀟灑，有著無窮的變化。余雪曼也從日常生活中獲取靈感，蓮體的筆法參考了舞姿、畫意、音樂節奏、水波起伏和雲彩變幻等自然元素，讓書法成為獨特的「綜合藝術」。

Lotus script (*lian ti*), the creation of Hong Kong calligrapher She Xueman, comprises the essence of various classic scripts, particularly the slender-gold style with its light, graceful yet firm and solid style. By embodying both calligraphy and painting, the lotus script's vibrant strokes display endless possibilities, with dots resembling chrysanthemum petals, horizontal and vertical strokes resembling bamboo poles, and left falling and right falling strokes resembling orchid leaves. She Xueman derived inspiration from everyday life and infused elements such as dance, painting, musical rhythm, water ripples, and the changes of clouds into the lotus script, turning calligraphy into a composite form of art.

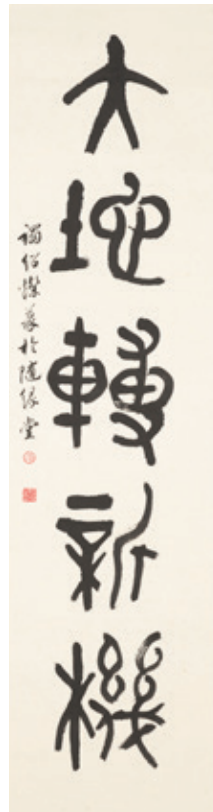




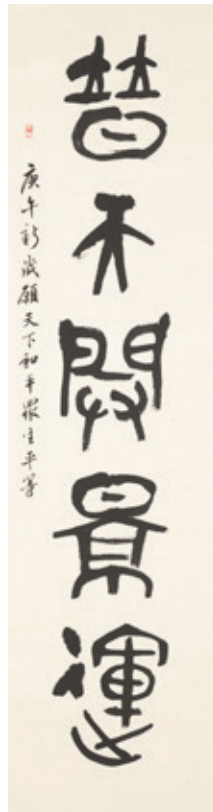
## 尚「氣」“Qi” in calligraphy

氣 古人認為是宇宙萬物的本源；中國武術的各家各派視之為武術的本根，並強調練氣、養氣、用氣的重要性。「氣」無形而流動，有助傳遞出武術獨有的精神和內涵。武術尚「氣」正如書法講求一氣貫通、筆斷氣連，若中途氣阻了、氣斷了，寫出來的書法就不會流暢自然。

Our ancestors believed that “*qi*”, the vital energy of life, was the source of the universe. Chinese martial artists saw it as the root of their practices and emphasised the importance of honing, cultivating, and using *qi*. Intangible and fluid, *qi* conveys the spirit and philosophy of martial arts. Calligraphy, as with martial arts, requires exercising *qi* in a continuous flow. The writing would lose its grace if the calligrapher’s *qi* was interrupted.

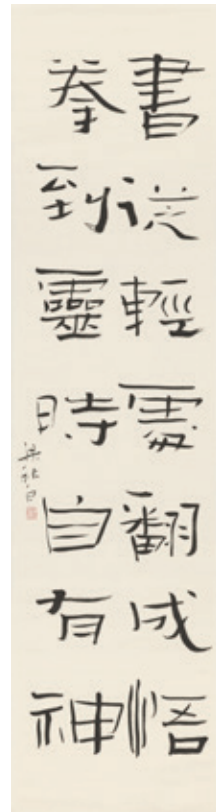


禰紹燦 (1948 – ) / 篆書五言聯 / 1990 / 水墨紙本立軸一對 / 各 132.5 x 34 厘米



Huen Siu-chan (1948 – ) / Couplet in seal script / 1990 / Pair of hanging scrolls, ink on paper / Each 132.5 x 34 cm

AC1990.0049



梁秋白 (1945 – ) / 隸書七言聯 / 2001 / 水墨紙本立軸 / 132.6 x 33.2 厘米

Leung Chau-pak (1945 – ) / Couplet in clerical script / 2001 / Hanging scroll, ink on paper / 132.6 x 33.2 cm

AC2002.0141





# 書意

# 詩·文

Essence: Literary Realms  
of Prose and Poetry

書法是詩文的視覺盛宴，立足於書法家的情感表現。文字是人類最重要的溝通途徑。加入書法家對所節選文詞的領悟和書寫時的心情，透過選篇、揀體、行筆、佈白就如為詩文裝上書法家專屬的表情，與觀眾來一次隔空神交。書法作品以甲骨、金文、篆隸楷行草各書體，或樸拙自然，或端莊大氣，或工整流麗，或婀娜嬌嬌，反映不同時代的人生領悟與生活期許，載意言情。記時光流轉，人生悸動。

Calligraphy is a visual feast of prose and poetry, enriched by the sentiments of calligraphers. Throughout human history, writing has been the most important means of communication. Calligraphers imbue their emotions into the works, from selecting text and style to brush movement and composition. It is as though the writing is recast in the calligraphers' own unique expressions, setting up an immediate conversation with viewers across time and space. Chinese characters in different scripts—oracle bone, bronze, seal, clerical, regular, running, and cursive—can be rendered in a variety of styles. Be it written modestly, solemnly, fluidly or gracefully, the calligraphy works encapsulate insight and longing throughout the generations as a repository of time and life.

我們邀請了香港作家、詩人、藝術家及專家學者，結合自身專長及生活體驗，品文賞字，從不同的角度去回應書法作品。

We have invited writers, poets, artists, and scholars from Hong Kong to respond to the featured calligraphic works from diverse perspectives based on their professional expertise and personal experience, as a way of enriching the contextual fabric of the exhibition.

容浩然 / 小楷《增廣賢文》(局部) / 1996

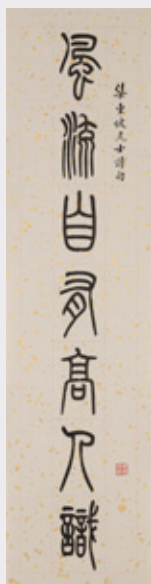
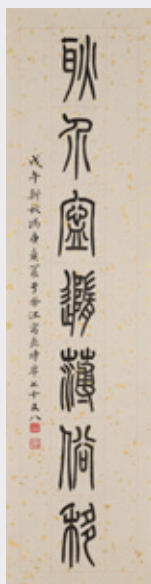
Yung Ho-yin / Moral cultivation in small regular script (detail) / 1996



鄧爾雅 (1884 – 1954) / 篆書詩 / 無紀年 / 水墨紙本扇面 /  
17.1 x 51.2 厘米 / 曾宗麟先生捐贈

Deng Erya (1884 – 1954) / Poem in seal script / Not dated /  
Fan, ink on paper / 17.1 x 51.2 cm / Donated by Mr Zeng Zongling

FA1995.0011



馮康侯 (1901 – 1983) / 小篆集蘇軾詩句七言聯 / 1978 /  
水墨灑金箋紙本立軸一對 / 各 126 x 32 厘米

Fung Hong-hou (1901 – 1983) /  
Couplet of collection of Su Shi's poem in small seal script /  
1978 / Pair of hanging scrolls, ink on gold-flecked paper /  
Each 126 x 32 cm

AC1980.0036

## 篆書 Seal script

篆書分為大篆和小篆。大篆又稱籀文，據說是由周宣王太史籀所創，主要書寫在木牘、竹簡和帛上，字形均稱整齊，筆畫彎曲圓轉。小篆則是秦始皇一統天下後全國通用的官方字體，它在大篆的基礎上簡化改動，省去繁複或過於圖像化的筆畫，令書體結構變得嚴謹規整，體態修長，是文字由圖像轉向符號的重要里程碑。

Seal script can be divided into large and small seal script. Large seal script is said to be invented by Grand Historian Zhou during the reign of King Xuan of Zhou. It is usually seen on wooden and bamboo strips as well as silk fragments. Characters written in this script are exemplified in balanced composition by neat and even strokes with smooth and round turns. Small seal script was the official style used across China after Emperor Qin Shi Huangdi had unified the country. It was a simplification of the large seal script with the removal of overly intricate or pictographic strokes, resulting in a rigorous and slender form. Small seal script marked a significant turning point in the history of Chinese scripts, with the transition from a pictographic to a symbolic system.

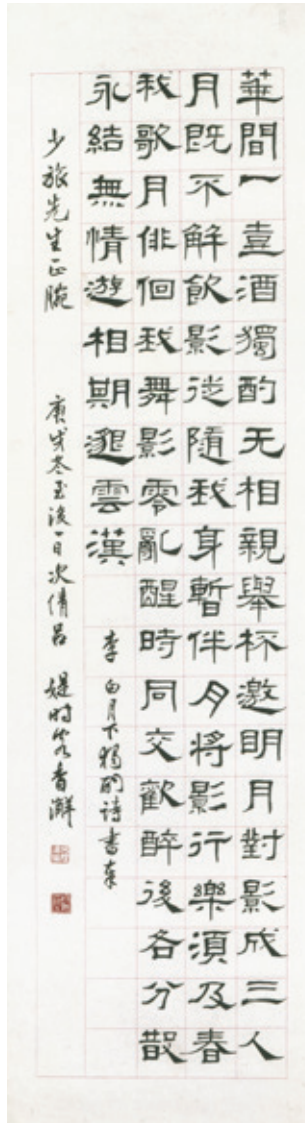




羅叔重 (1898 – 1969) / 隸書五言聯 / 1965 /  
水墨紙本立軸一對 / 各 130.5 x 30 厘米

Luo Shuzhong (1898 – 1969) / Couplet in clerical script /  
1965 / Pair of hanging scrolls, ink on paper /  
Each 130.5 x 30 cm

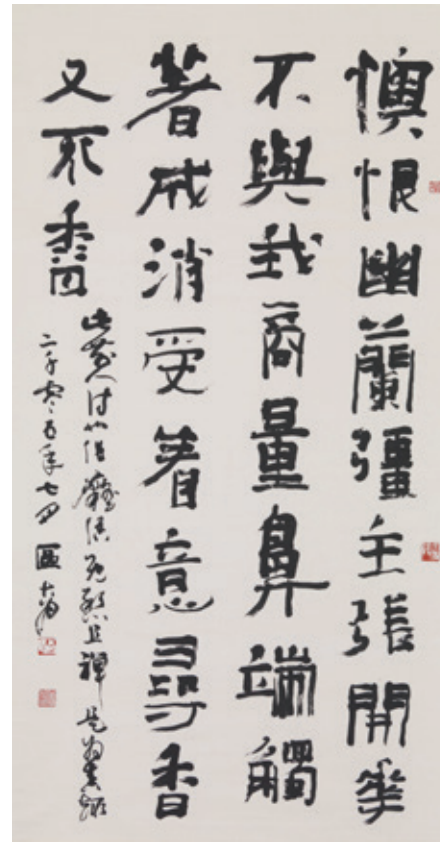
FA1977.0034



呂媞 (1926 – 2020) / 隸書李白《月下獨酌》詩 /  
1970 / 水墨紙本直幅 / 115 x 31.5 厘米 /  
太乙樓藏中國近代書畫

Lui Tai (1926 – 2020) / Poem by Li Bai in  
clerical script / 1970 / Vertical scroll,  
ink on paper / Each 115 x 31.5 cm /  
Taiyilou Collection of Modern Chinese Painting  
and Calligraphy

FA1990.0592



區大為 (1947 – ) / 隸書《幽蘭詩》 / 2005 /  
水墨紙本立軸 / 180 x 96 厘米

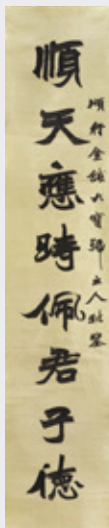
Ou Dawei (1947 – ) / Poem of orchid in clerical script /  
2005 / Hanging scroll, ink on paper / 180 x 96 cm

AC2010.0065

## 隸書 Clerical script

隸書由篆書演變而成，是繼小篆之後通行的字體，成熟於東漢時期。隸書字體扁平，奠定了漢字形體方正的基礎，筆劃由圓轉變為方折，刪繁就簡以便書寫，文字中的象形性進一步減去。與篆書相對單一的線條比較起來，隸書有著更豐富的筆劃美感和意趣，強調波磔挑勢及「蠶頭雁尾」的筆法特徵，是漢字發展史上的重大變革。

Evolved from seal script, clerical script was the prevalent calligraphy style following the small seal script and reached its peak during the Eastern Han dynasty. With its flat composition, clerical script laid a foundation for the development of Chinese characters in square structures. Curved lines and round corners were replaced with straight lines and sharp angles, while complex composition and strokes were simplified to make writing easier. The pictographic essence of previous scripts was further diminished. Compared to the straightforward strokes of seal script, clerical script contains richer aesthetic charm which features undulating strokes with pronounced round heads and sharp tails, the so-called "silkworm's head and swallow's tail", marking a major pivot in the history of Chinese calligraphy.



區建公 (1886 – 1972) /  
楷書八言聯 / 1944 /  
水墨金箋紙本立軸一對 /  
各 165 x 35 厘米 / 歐陽麟先生捐贈

Au Kin-kung (1886 – 1972) /  
Couplet in regular script / 1944 /  
Pair of hanging scrolls, ink on  
gold paper / Each 165 x 35 cm /  
Donated by Mr Au Yeung Lun

AC1999.0068



容浩然 (1954 – ) /  
小楷《增廣賢文》 /  
1996 / 水墨灑金箋  
紙本直幅 /  
125 x 62.5 厘米

Yung Ho-yin (1954 – ) /  
Moral cultivation in  
small regular script /  
1996 / Vertical scroll,  
ink on gold-flecked  
paper / 125 x 62.5 cm

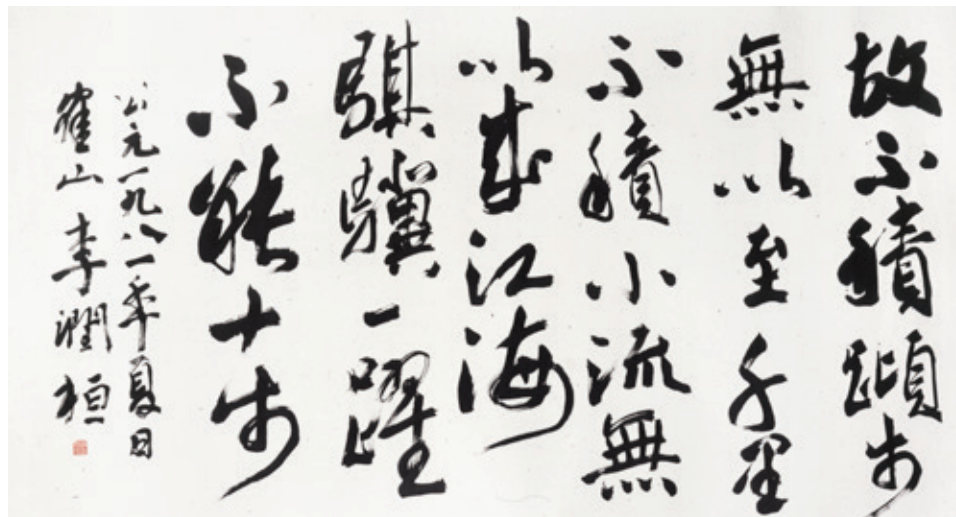
AC1997.0003

## 楷書 Regular script

楷書興於漢末，盛於魏晉南北朝，於唐代達至頂峰。「楷」意指楷模、標準。楷書的形態從點劃、用筆到結體，都有著嚴格的規範和法度要求，如隋代智永的「永字八法」即為後代楷書立下規範。楷書去掉隸書的波勢挑法，並加以簡化，使筆畫平直，易於辨認和書寫。漢字發展至此，基本上已經定型。直到今時今日，楷書仍是我們最常用的書體。

Regular script emerged in the late Han dynasty, flourished through the Wei, Jin, Southern and Northern dynasties, and reached its peak in the Tang dynasty. It is called *kai shu* in Chinese, with *kai* meaning a standard or model. Writing regular script is governed by rigorous rules and principles from stroke execution and brush modelling to character composition. For example, the "Eight Principles of Yong" established by Zhi Yong of the Sui dynasty set up the gold standards of regular script to be followed by later generations. With regular script, the undulating strokes of clerical script had been done away with in favour of simpler and straighter strokes for easy reading and writing. Since then, Chinese characters have evolved tremendously into their modern form. To this day, regular script remains the most prevalent style of Chinese calligraphy.

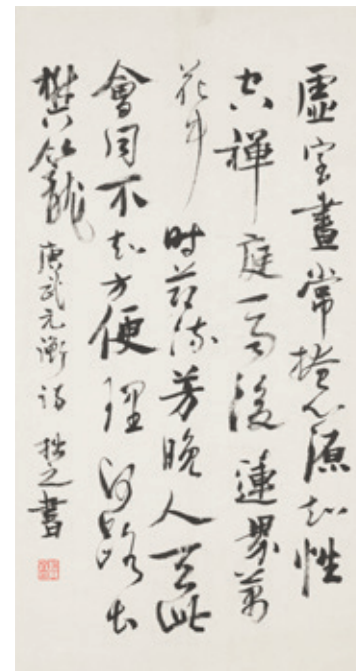




李潤桓 (1941 - ) / 行書節錄《荀子·勸學篇》/ 1981 / 水墨紙本橫幅 / 94 x 176 厘米

Lee Yun-woon (1941 - ) / Abstract from *Encouraging learning by Xunzi* in running script / 1981 / Horizontal scroll, ink on paper / 94 x 176 cm

AC1981.0043



曾廣才 (1948 - ) / 行書武元衡詩 / 無紀年 / 水墨紙本立軸 / 80 x 42 厘米

Tsang Kwong-choi (1948 - ) / Poem by Wu Yuanheng in running script / Not dated / Hanging scroll, ink on paper / 80 x 42 cm

AC1991.0043

## 行書 Running script

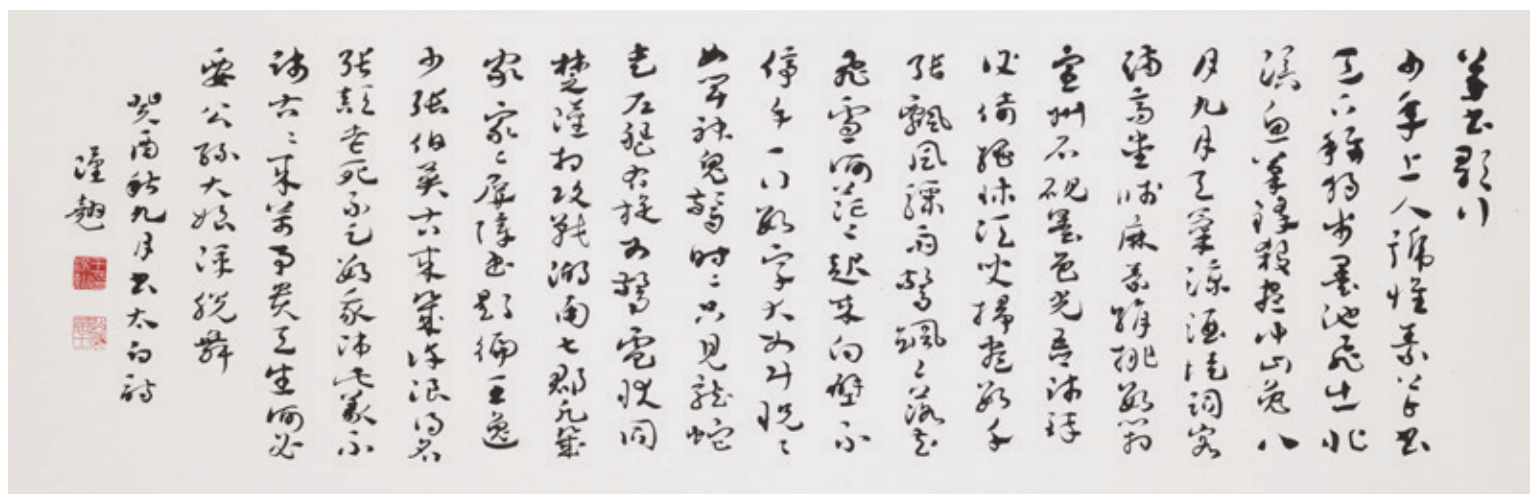
行書介乎於楷書和草書之間，起源於東漢末年。它大體保留了楷書的框架，適當地減省了楷書的筆劃，又採用草書的連帶筆法，既便捷易識，又活潑瀟灑。當中較端正平穩的，稱為行楷；較恣意靈動的，稱為行草，展現自由多樣的體勢。由於行書的實用性強，便於流通，因而成為人們信札往來、記事作文的首選字體。

Running script is a cross between regular and cursive scripts, and originates from the late Eastern Han dynasty. It largely retains the framework of regular script with selective omission of strokes while forming connections between strokes as cursive script does, resulting in an abbreviated, easy-to-read yet free and vibrant style. Other variants include running-regular script which is more orderly and restrained, and running-cursive script which displays greater stylistic freedom and spontaneity. Due to its practicality and thus ease of adoption, running script became the preferred style for correspondence and written records.

## 草書 Cursive script

草書是潦草、疾速的書體，廣義來說包括各個時期、各種形式的草書，大致可分為章草、今草、狂草。東漢的草書稱為章草，是隸書簡化、快速的寫法，字字獨立而不相連；今草由速寫章草而成，字與字之間筆意相連，書寫更加流暢；狂草最為恣肆放縱，筆畫簡省連綿，展現書法另一個層次的動態美。

Cursive script is notable for its unstructured and hurried strokes. Generally, the term encompasses different cursive scripts from various periods, mainly comprising clerical, modern, and wild cursive. Clerical-cursive, from the Eastern Han dynasty, was a simplified and cursory way of writing clerical script, where all characters are unconnected to one another. Modern cursive developed as speed writing in clerical-cursive, with the characters connected for a smoother flow. The most liberal style is wild cursive, which has the most abbreviated strokes and requires little adherence to rules, thus taking the dynamic beauty of calligraphy to the next level.

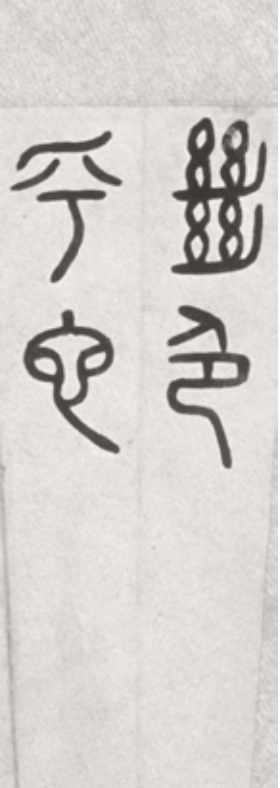


王漢翹 (1914 - 2005) / 章草李白詩 / 1993 / 水墨紙本橫幅 / 35 x 109 厘米 / 葆光書堂後人捐贈

Wong Hon-kiu (1914 - 2005) / Poem by Li Bai in clerical-cursive script / 1993 / Horizontal scroll, ink on paper / 35 x 109 cm / Donated by Wong Hon-kiu's family

AC2006.0069





### 鄧爾雅《篆書詩》

Deng Erya, *Poem in seal script*

鄧爾雅為學生曾宗麟題詩。篆書構字生動，如「絕」字是斷開兩束絲線的形態，以形表意。每個字都自成故事。

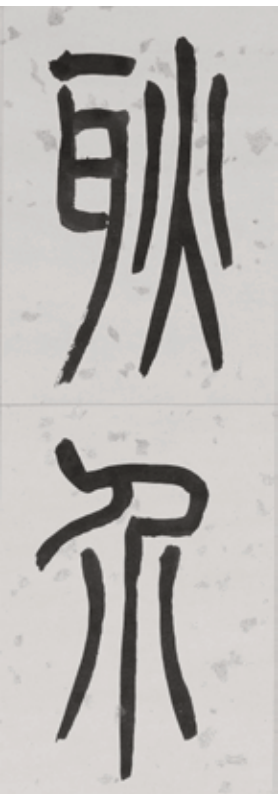
扇上文本出自清代龔自珍《己亥雜詩》。題前人詩，猶如點唱，請收到的人「留意歌詞」。鄧爾雅想學生「聽出」龔自珍的風發，還是感慨？沒字書可查，惟懂得彼此的人可感。師生情誼跟篆書一樣：是無數小故事，也紙短情長。

This poem was written by Deng Erya, and dedicated to his student Zeng Zonglin. Characters in seal script are composed in a dynamic manner; for instance, the character "jue" (to break off) is represented by an ideogram of two strands cut in the middle. Each character contains a story.

The poem is from Gong Zizhen's *Miscellaneous cycle of poems of the Jihai year (Jihai zashi)*. Writing existing poems is like dedicating a song to someone on the radio and telling the recipient to "pay special attention to the lyrics". Was it Gong Zizhen's pride or his sorrow that Deng Erya intended his student to "hear"? There is no answer. Only those who know each other from the heart could feel the sentiments. Bondings between teacher and student are like the seal script: they are made up of many individual stories and tell much more between the lines.

撰文：鄧芷茵 作家、香港中文大學中國語言及文學系哲學博士

Text: Chau Tsz-yan, Emily Writer, PhD, Department of Chinese Language and Literature, The Chinese University of Hong Kong



### 馮康侯《小篆集蘇軾詩句七言聯》

Fung Hong-hou, *Couplet of collection of Su Shi's poem in small seal script*

作品端莊流麗，剛強婀娜，寧謐鋪灑展現。像是馮康侯對古遠無法記憶者的追懷，和對不可預見者的期許。

七言聯句中，蘇軾引用孟嘉及徐邈兩個典故，取笑兩位時常雪中送炭的友人不飲酒，同時讚揚他們的高風亮節。因風流蕩，相對相因，現代書法家與宋朝文豪的對倒、疊韻；你在筆墨中，成全自己，又把我們帶進通介不一的人世。

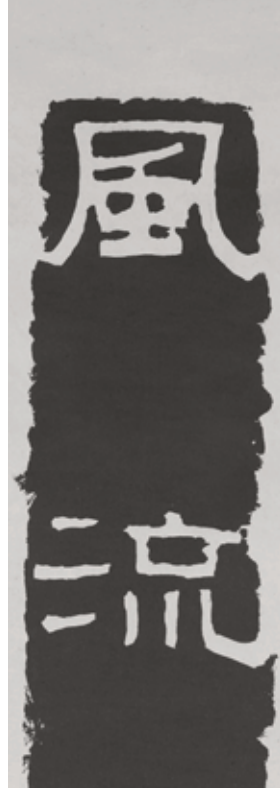
This piece is elegant, graceful, strong and delicate at the same time. A sense of serenity flows as the calligraphy unfolds. It is as though the calligrapher was expressing in this work, his reminiscence of those too ancient to remember and his yearnings for those he could not have expected to meet.

In this pair of seven-character couplet, Su Shi employed literary allusions to Meng Jia and Xu Miao to mock his friends, who had come to his aid when he was almost destitute, for their abstinence from drinking, while praising their high and upright character. Their carefree character is like the wild wind; Su's friends and the ancient figures overlap with each other through the reference. In the rhymes of the poem, literati figures from Song dynasty and this modern calligrapher change position across time and space. You realise yourself in brush and ink, bringing us into a world of moral wisdom and integrity.

撰文：欽江 詩人、作家

Text: Lau Yee-ching Poet, writer

相關作品全圖請見後頁 See overleaf for full view of corresponding artworks



### 羅叔重《隸書五言聯》

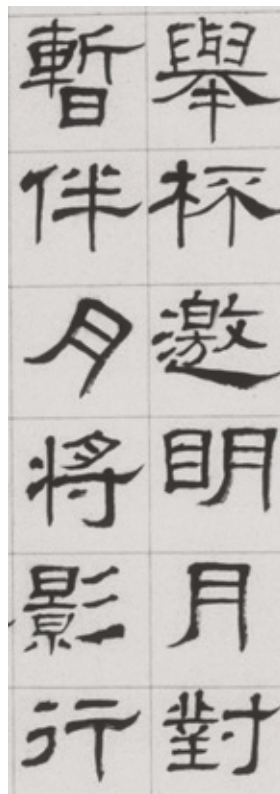
Luo Shuzhong, *Couplet in clerical script*

設想一群風雅之士在飲酒，宴後一片杯盤狼藉。眾人狂歡後都醉了，只有一人在酒香的微醺中獨酌，那是書家的境界。於撇捺間讀到畫意，一如於畫圖中讀到線條的詩文。仿石刻拓本的「黑老虎」表達手法更反其道而行，那片濃墨就像他們喝醉後混沌的狀態；而濃墨中的書體漸漸浮現，就像他們從醉醺醺的混沌中變得清醒過來。

Imagine the disarray of cups and plates after a group of poets and artists have had rounds of drinks in a feast. While everybody else is drunk, only one man remains to enjoy the aroma of liquor all by himself. This is the spirit of calligraphers. Their brushstrokes convey a painterly atmosphere, just as lines in a painting resemble calligraphy strokes. Luo's "black tiger" technique, by imitating stone rubbings, is a form of "reverse" calligraphy. The area covered in dense ink denotes the party's tipsiness while the white text rises gradually amid black ink as they slowly regain sobriety.

撰文：文於天 作家、詩人、香港中文大學中國語言及文學系文學碩士

Text: Wesley Lam Writer, poet, MA, Department of Chinese Language and Literature, The Chinese University of Hong Kong



### 呂媻《隸書李白月下獨酌詩》

Lui Tai, *Poem by Li Bai in clerical script*

我觀展時偶爾會在腦中自己構想這個「遊戲」——戴上性別的濾鏡，移除所有男性書法家，看看餘下幾個女性？像呂媻寫的那七十字《月下獨酌》，在一叢嚴謹規矩的隸書中，那個獨自歪斜著的「月」字，成就著某種例外。

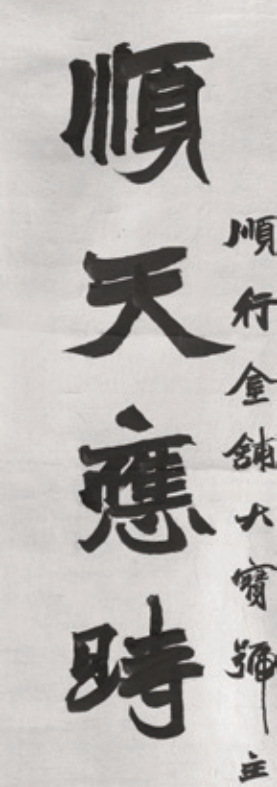
例外讓你駐留，無法拒絕記取，也往往是藝術發生的場域。李白這首關於孤獨與同歡的詩，被呂媻剛健的筆觸呈現得不假外求，自給自足。

Sometimes I would make up this game in my mind when I was visiting exhibitions: imagine there was a lens that screened out male artists, and count how many female artists I could find. Lui Tai achieved the exception, just like the character "yue" (moon) she wrote in a slanted manner, standing alone among the seventy characters of Li Bai's *Drinking alone beneath the moon (Yuxia du zhao)* in stern clerical script.

Exceptions allow you to linger; they cannot be unseen; they are often where art happens. Lui's rendition has created a self-sufficient realm for this Li Bai classic to bring out its message about being alone and having company.

撰文：何倩彤 藝術家、寫作人

Text: Ho Sin-tung Artist, writer



### 區建公《楷書八言聯》

Au Kin-kung, *Couplet in regular script*

書法家為金鋪老闆題字，該寫什麼？古有儒商文化，發財也得立品。區建公把金鋪名號「順行」嵌進對聯句首，不祝生意興隆，卻宣揚仁德。金器可「鑄」可「佩」，書法家便借用這些動詞來形容修身立德。

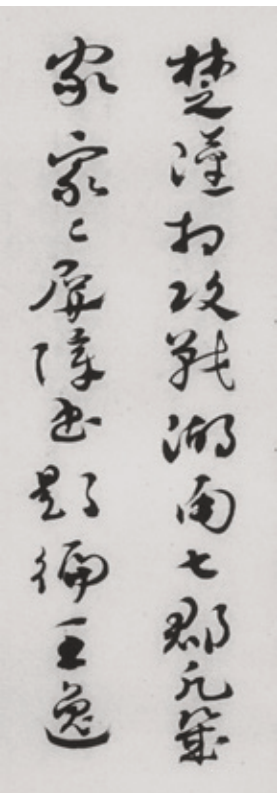
若嫌常用的電腦標楷體太呆板，不妨細看區建公流動而雄渾的楷體。同一個「順」字，在對聯和款識中各有變化，豈止放大縮小？

How to phrase a couplet for a jeweller's shop? Confucian traditions demand merchants to abide by moral principles as they do business. Au Kin-kung began each line of the couplet with "shun" and "xing", two Chinese characters of which the name of the jeweller's shop was composed. Instead of wishing the jeweller's shop a prosperous business, the couplet promotes moral virtues. Gold is "cast", and it "adorns". The calligrapher used these verbs to describe how people cultivate their moral characters.

If you think that computer-generated regular script is too dull, take a look at the fluid yet robust version by Au Kin-kung. He rendered the same character "shun" in the main text of the couplet and the inscription on the side very differently. Much more has been done than just changing the font size.

撰文：陳子謙 作家、香港中文大學中國語言及文學系哲學博士

Text: Chan Tsz-him Writer, PhD, Department of Chinese Language and Literature, The Chinese University of Hong Kong



### 王漢翹《章草李白詩》

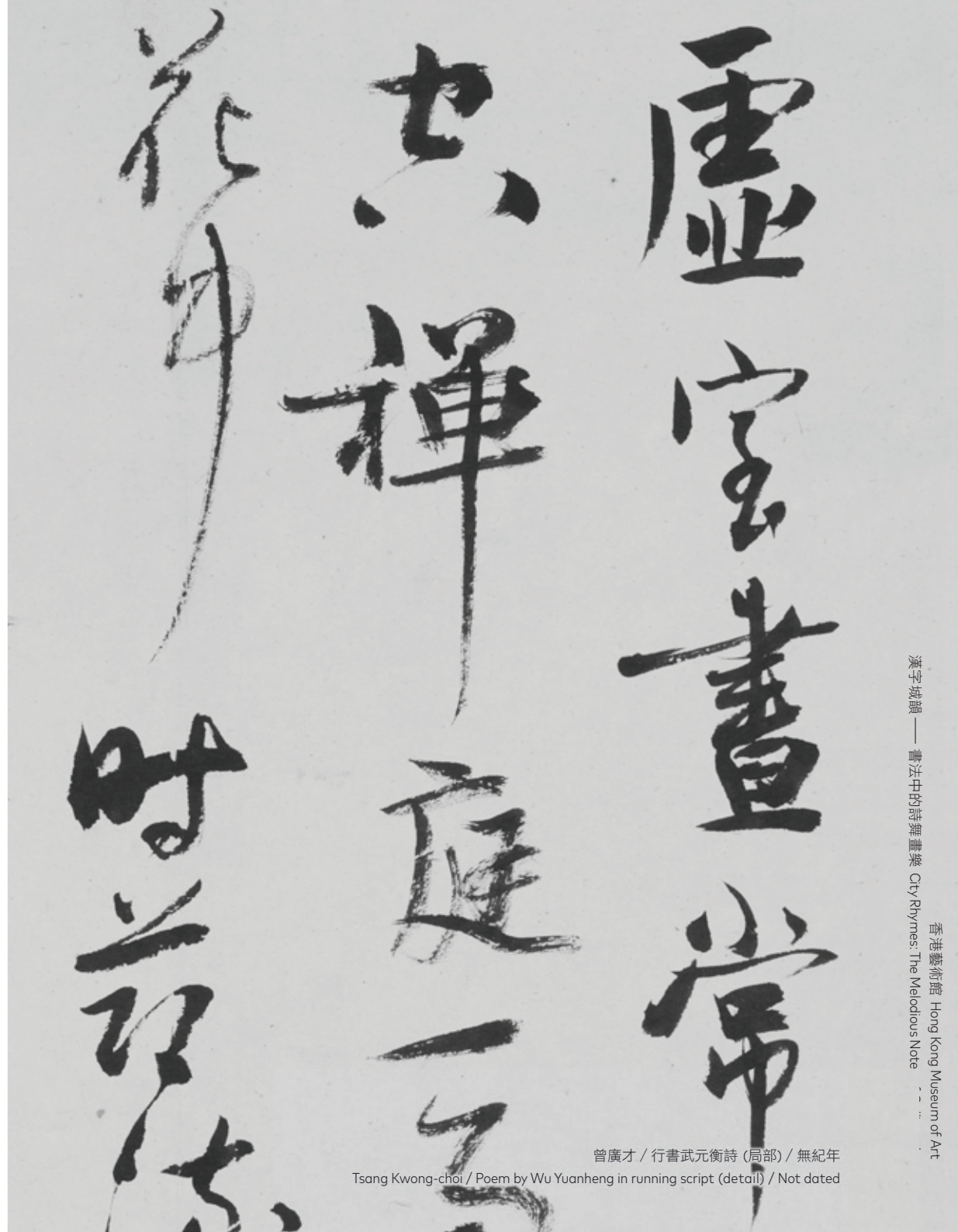
Wong Hon-kiu, *Poem by Li Bai in clerical-cursive script*

草書家族中，章草不一定最流行，也不一定是風頭蓋。但它圓潤、絞轉、不連筆的身姿，亦另闢蹊徑，自有知音。王漢翹以章草寫李白《草書歌行》，詩中李白筆筆呼風喚雨，讚美亦師亦友的懷素，同時展現不因循舊制，敢於縱橫天地的氣魄。王漢翹結合隸書與草書，他的章草融通了兩個不同的時代，這難道不也是對李白詩意的致敬嗎？

Among the variations of cursive script, clerical-cursive (*zhangcao*) may not be the most popular or the most eye-catching, but its uniqueness exhibited in rounded, meandering, and unconnected strokes have attracted those with an eye for its beauty. This piece is Wong Hon-kiu's rendition of Li Bai's *Song of cursive writing* (*Caoshu gexing*). By describing magnificent imageries of sweeping wind and rain in the poem, Li Bai lauded his friend and teacher Huaisu and expressed his daring revolutionary spirit as he broke old rules and soared in freedom. Wong's calligraphy brings together two eras, as his writing combines the clerical and the cursive scripts. Isn't this the calligrapher's tribute to Li Bai?

撰文：李日康 作家、香港浸會大學中國語言文學系哲學博士

Text: Lee Yat-hong, Angus Writer, PhD, Department of Chinese Language and Literature, Hong Kong Baptist University



曾廣才 / 行書武元衡詩 (局部) / 無紀年

Tsang Kwong-choi / Poem by Wu Yuanheng in running script (detail) / Not dated



# 書象

# 畫

# 圖

Composition:

Imagery of Words

書法是兼融萬物的圖像藝術。漢字創始之初以象形為基礎，殷商時期的甲骨文根據物象構形，介乎於圖畫與文字符號之間，形成字畫不分的特色。書法藝術中各種書體建構出不同的線條、造型和視覺特性，給予不同媒介創作的藝術家源源不絕的養分。有運用書法文字圖式進行繪畫創作的，有將獨創的繪畫筆意用之於書的，或將書法的筆法氣韻抒之以畫，亦有強調構圖和文字結構、融入設計概念佈局、契合當代生活新審美觀的作品。這些書中有畫、畫中有書的創作賦予書法藝術新的風格形式和欣賞角度，並擴闊了書法和繪畫藝術彼此之間的可能性。

**Calligraphy is the art of imagery that finds expression in all things.** Chinese characters started off as pictographs. During the Shang dynasty, oracle bone script was invented as graphic symbols that convey meanings through their pictorial resemblance to physical objects and gradually developed into a fusion of pictures and symbols. For its richness in lines, forms, and visual qualities, the art of calligraphy has been a great source of inspiration for artists of all mediums. Artists have attempted to incorporate the pictographic nature of calligraphy into their paintings, apply painterly brushworks in their calligraphy, and translate the techniques and vitality of calligraphy into painting; some others focus on the composition and structure of words, infuse design concepts into the arrangement of characters and space, and forge refreshing artworks that reflect contemporary aesthetics. By blurring the boundaries between painting and calligraphy, these experiments have introduced new styles and perspectives to calligraphy, and opened up vast possibilities for the interaction between the two art forms.



夏碧泉 (1925 – 2009) /  
墨韻甲骨文 / 2003 /  
水墨設色紙本立軸 /  
175.3 x 93.4 厘米

Ha Bik-chuen (1925 – 2009) /  
Ink rhythm / 2003 /  
Hanging scroll, ink and colour  
on paper / 175.3 x 93.4 cm

AC2011.0009



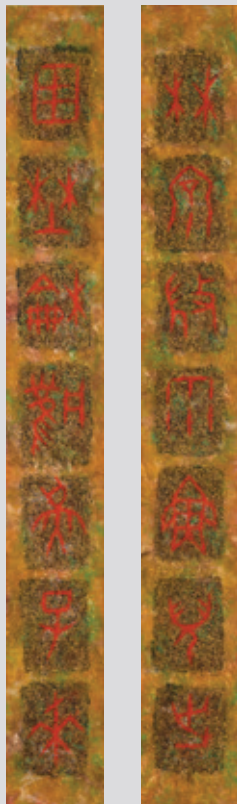
# 是文字，也是圖像 Character ⇄ Pictogram



饒宗頤 (1917 – 2018) / 金書甲骨文 /  
1999 / 設色紙本立軸 / 125.5 x 32.6 厘米

Jao Tsung-i (1917 – 2018) /  
Gold calligraphy in oracle bone script /  
1999 / Hanging scroll, colour on paper /  
125.5 x 32.6 cm

AC2000.0028



董慶義 (1946 – ) / 甲骨文七言聯 /  
2000 / 塑膠彩紙本立軸一對 / 各 135.2 x 16.8 厘米

Tung Hing-ye (1946 – ) /  
Couplet in oracle bone script / 2000 /  
Pair of hanging scrolls, acrylic on paper /  
Each 135.2 x 16.8 cm

AC2000.0044





是書家，也是畫家  
Calligrapher & Painter



孫星閣 (1897 – 1996) / 墨蘭圖 (局部) / 1994 /  
水墨紙本斗方 / 57.5 x 51.5 厘米 / 孫中宏先生捐贈

Sun Xingge (1897 – 1996) / Orchid (detail) / 1994 /  
Square scroll, ink on paper / 57.5 x 51.5 cm /  
Donated by Mr Sun Zhonghong /

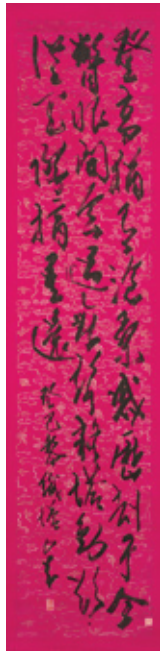
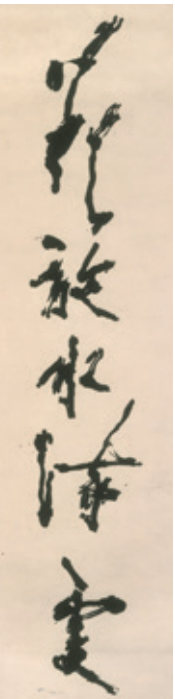
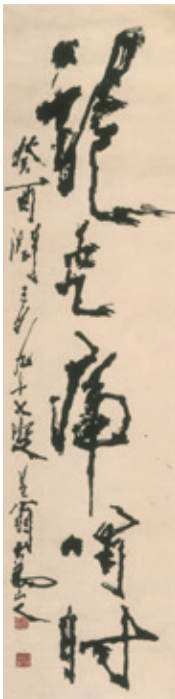
AC2001.0104



趙少昂 (1905 – 1998) / 行書詩 /  
無紀年 / 水墨紙本立軸四屏 /  
各 214.7 x 52.5 厘米

Chao Shao-an (Zhao Shao'ang)  
(1905 – 1998) /  
Poem in running script / Not dated /  
Set of 4 hanging scrolls,  
ink on paper / Each 214.7 x 52.5 cm

AC1990.0071



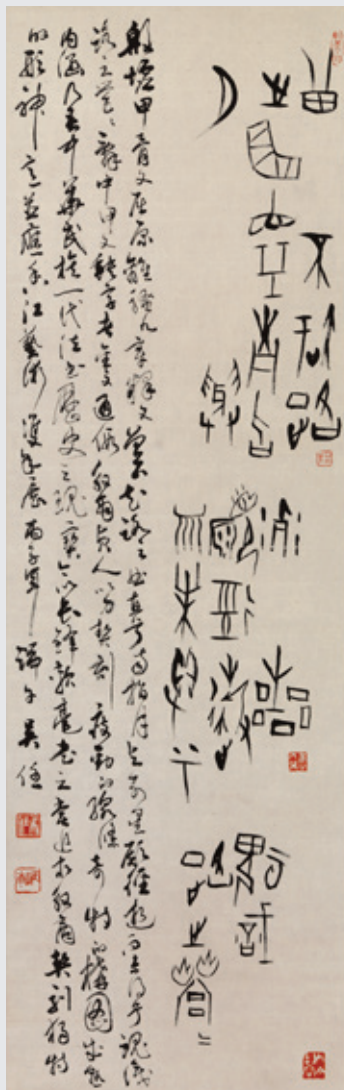
孫星閣 (1897 – 1996) / 行草五言聯 / 1993 /  
水墨紙本立軸一對 / 各 136.5 x 33.8 厘米 /  
孫中宏先生捐贈

Sun Xingge (1897 – 1996) / Couplet in running-cursive script /  
1993 / Pair of hanging scrolls, ink on paper /  
Each 136.5 x 33.8 cm / Donated by Mr Sun Zhonghong /  
AC2001.0122



香港藝術館 Hong Kong Museum of Art  
詩聲城韻——書法中的詩舞 畫樂 City Rhymes: The Melodious Notes of Calligraphy

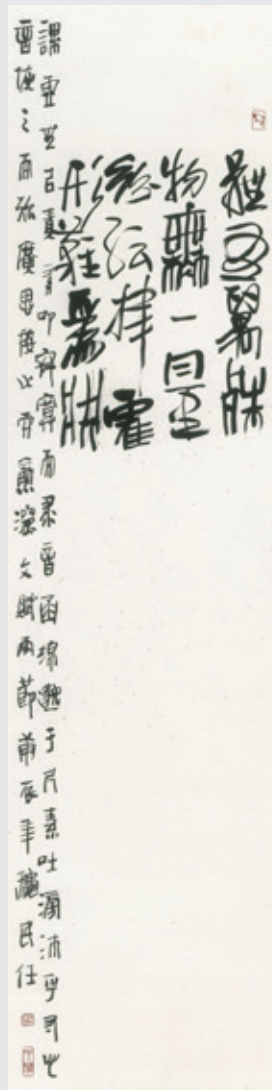




吳任 (1942 - ) / 甲骨文、行書及篆刻 / 1996 / 水墨紙本立軸 / 131.7 x 41.5 厘米

Ng Yam (1942 - ) / Calligraphy in oracle bone script and running script with seal marks / 1996 / Hanging scroll, ink on paper / 131.7 x 41.5 cm

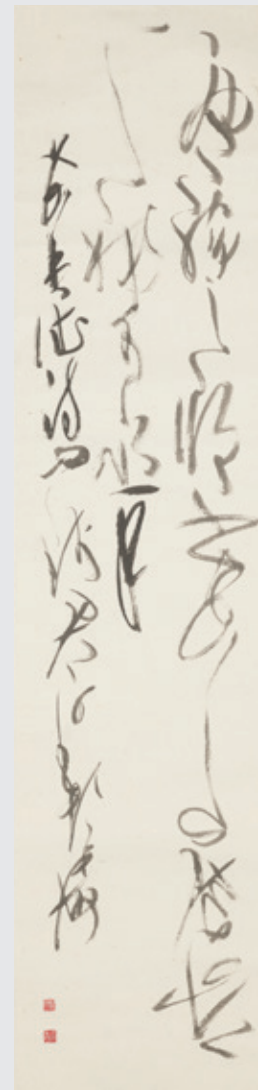
AC1997.0012



葉民任 (1949 - ) / 《文賦》兩節 / 2000 / 水墨紙本立軸 / 142.2 x 34.6 厘米

Yip Man-yam (1949 - ) / Abstracts from *Wen fu* in combining scripts / 2000 / Hanging scroll, ink on paper / 142.2 x 34.6 cm

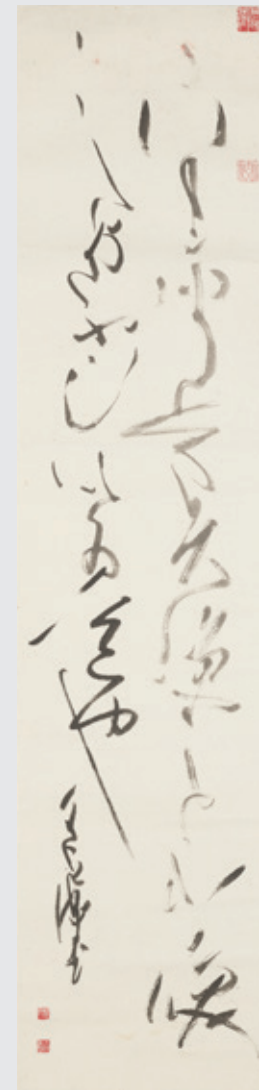
AC2001.0199



錢開文 (1949 - ) / 草書詩句 / 1985 / 水墨紙本立軸一對 / 各 131.2 x 31.5 厘米

Chin Hoi-man (1949 - ) / Verses in cursive script / 1985 / Pair of hanging scrolls, ink on paper / Each 131.2 x 31.5 cm

AC1985.0039





徐子雄 (1936 - ) / 點與線的動態 / 1995 / 水墨紙本橫幅 / 59.5 x 68.5 厘米

Chui Tze-hung (1936 - ) / Lines in motion / 1995 / Horizontal scroll, ink on paper / 59.5 x 68.5 cm

AC1996.0009



唐家偉 (1957 - 2012) / 書法 2 / 2009 / 水墨紙本直幅 / 96 x 71.5 厘米 / INK.SPIRATION 捐贈

Wesley Tongson (1957 - 2012) / Calligraphy 2 / 2009 / Vertical scroll, ink on paper / 96 x 71.5 cm / Donated by INK.SPIRATION

AC2015.0004



馮明秋 (1951 - ) / 黑白《心經》/ 2010 / 水墨紙本立軸 / 68.5 x 69.5 厘米 / 香港藝術館之友捐贈

Fung Ming-chip (1951 - ) / Heart sutra / 2010 / Hanging scroll, ink on paper / 68.5 x 69.5 cm / Donated by the Friends of Hong Kong Museum of Art

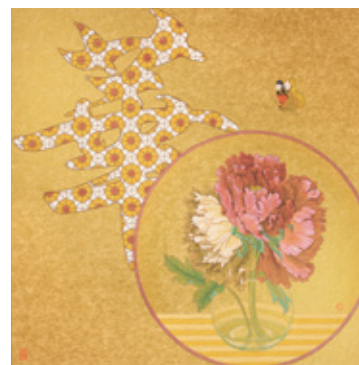
AC2020.0018



韓志勳 (1922 - 2019) / 如是我聞 / 1968 / 絲印紙本 / 版本 5 / 20 / 53.5 x 53 厘米

Hon Chi-fun (1922 - 2019) / Common facts / 1968 / Silkscreen on paper / Edition 5 / 20 / 53.5 x 53 cm

AC1968.0006



卓家慧 (1989 - ) / 夢・華 / 2019 / 水墨設色金箋斗方一組兩件 / 各 50 x 50 厘米

Cheuk Ka-wai, Cherie (1989 - ) / Dream of splendor / 2019 / Set of 2 square scrolls, ink and colour on golden cardboard / Each 50 x 50 cm

AC2021.0002



郭孟浩 (1947 - ) / 蛙賓臨九八 / 1998 / 混合素材板本 / 184 x 350 x 50 厘米  
Kwok Mang-ho (1947 - ) / Frog bun lum 98 / 1998 / Mixed media on board / 184 x 350 x 50 cm

AC1998.0039



書法是動人心弦的無聲樂章。歌伴隨著人類文明發展，是人類最古老的表達溝通的方式之一。配以合律的韻腳，以詞入樂，反映不同時代的生活及精神面貌。不同時代膾炙人口的歌謠、南音和國粵語流行曲曾在我城傳唱。書法家腕底運行的節奏化為線條，隨腦海中喚起的音律，書寫當下的感悟，創造視覺的樂章。

**Calligraphy produces silent melodies, tugging at your heartstrings.** Music is one of the oldest forms of communication throughout human civilisation. When filled with rhymes and lyrics, it tells the stories and reflects the spirit of the times. Over the years, our city has seen the rise of numerous musical genres, ranging from ballads and Cantonese *nanyin*, to popular songs in Mandarin and Cantonese. Calligraphers turn the melodies in their mind into the movements of their wrists, writing lines and strokes that capture their immediate sentiments, and composing "visual" musical passages that resonate with the melodies and rhythms.

香港作曲家趙朗天為這部分展覽創作了聲音作品，旋律穿梭於展場跌宕起伏的書勢舞勢中。曲中重組運用原曲的音符，混入哼鳴聲，與相應的書法作品互相呼應生息。

Hong Kong composer Alain Chiu has created a series of sound works for this exhibition section. He unfolds the dynamism of calligraphy by rearranging the original tunes to the lyrics running through the artworks and mixing them with a humming sound, where the ingenious melody flows with the lively brushwork.

### 人生中有歡喜樂

免亦常有淚我地大家在獅子山下相遇上

總算是歡笑多於唏噓人生不免崎嶇難免絕無掛慮既

是同舟在獅子山下且共齊拋棄區分求共對放開彼此心中矛盾

理想一起去追同舟人世相隨無畏更無懼同處海角天涯攜手踏平時艱

我地大家用艱辛努力寫下那不朽香江名句獅子山下難得一見好本領情

開始終關不過關不過柔情蜜意亂揮刀劍沒結果流水滔滔斬不斷情絲百劫沖不

過刀鋒冷熱情未冷心底更是難過無情刀永不知錯無緣份只歎奈何面對死不會驚怕

離別心凄楚人生幾許失意何必偏偏遇中我揮刀劍斷盟約相識註定成大錯小半是刀斜

陽裏氣魄更壯斜陽落下心中不必驚慌知道聽朝天道一光新的希望互助互勵又互勉那怕去

到遠遠那方前程盡願望自命百煉鋼淡下林乾敢抵抗高山攀過崖遠方小小苦楚等於激勵等於

苦海翻細浪藉著毅力將我志氣總要步步前望前程輝煌知否世事常變變幻原是永恒此中波

浪起伏當然有幸有不幸不必怨世事變幻才是永恒經得起風浪起伏必將惡運變好運月缺後月

重圓缺後月重圓始終都會相對觀人間的波折經得起挫折始終都不枉此生迎接那變幻今生與你

擁抱著永恒家裏是與非如何分對錯恨與哀誰人解因果敵友之間分爭難為彼我恨愛可有界限同

是分不清楚看世間成敗轉眼就過弱者強人都犧牲多莫記此中得失不記恨愛相纏只記共你當年曾

經相識過幾人無言輕倚窗邊凝望雨勢急也亂似個瘋漢滿肚悲愁怨罵著厭倦徐徐呼出煙圈四望

以往的片段我許風雨我也經過屹立到目前一生之中離沒痛苦得失少不免看透世態每種風雨枝

身打我面身處高峰嘗盡雨絲輕風的加冕偶爾碰上了急風步伐未凌亂心底之中知分寸得失差一

線披荆斬棘的挑戰光輝不暮悠悠然想起當天無盡冷眼加嘴臉正似風雨每每改變現實盡體驗

無求一生光輝唯望鬥志不會斷見慣風雨見慣改變盡視作自然悠然推窗觀天雲漸散去星再現

兩段輾斷似我的臉熱淚聚滿面然而不死春天全賴暖意不間斷似你的臉叫我溫暖伴著我步

前幾許風雨問世上有幾多愛流盡無限美善像世間紙情情深永不改變令我面對一切回

風雨問世上有幾多愛流盡無限美善像世間紙情情深永不改變令我面對一切回

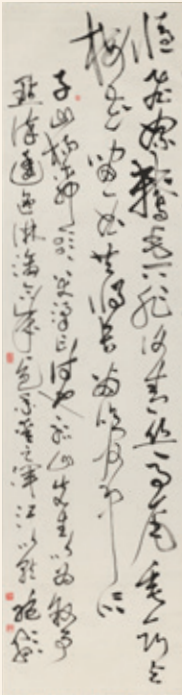
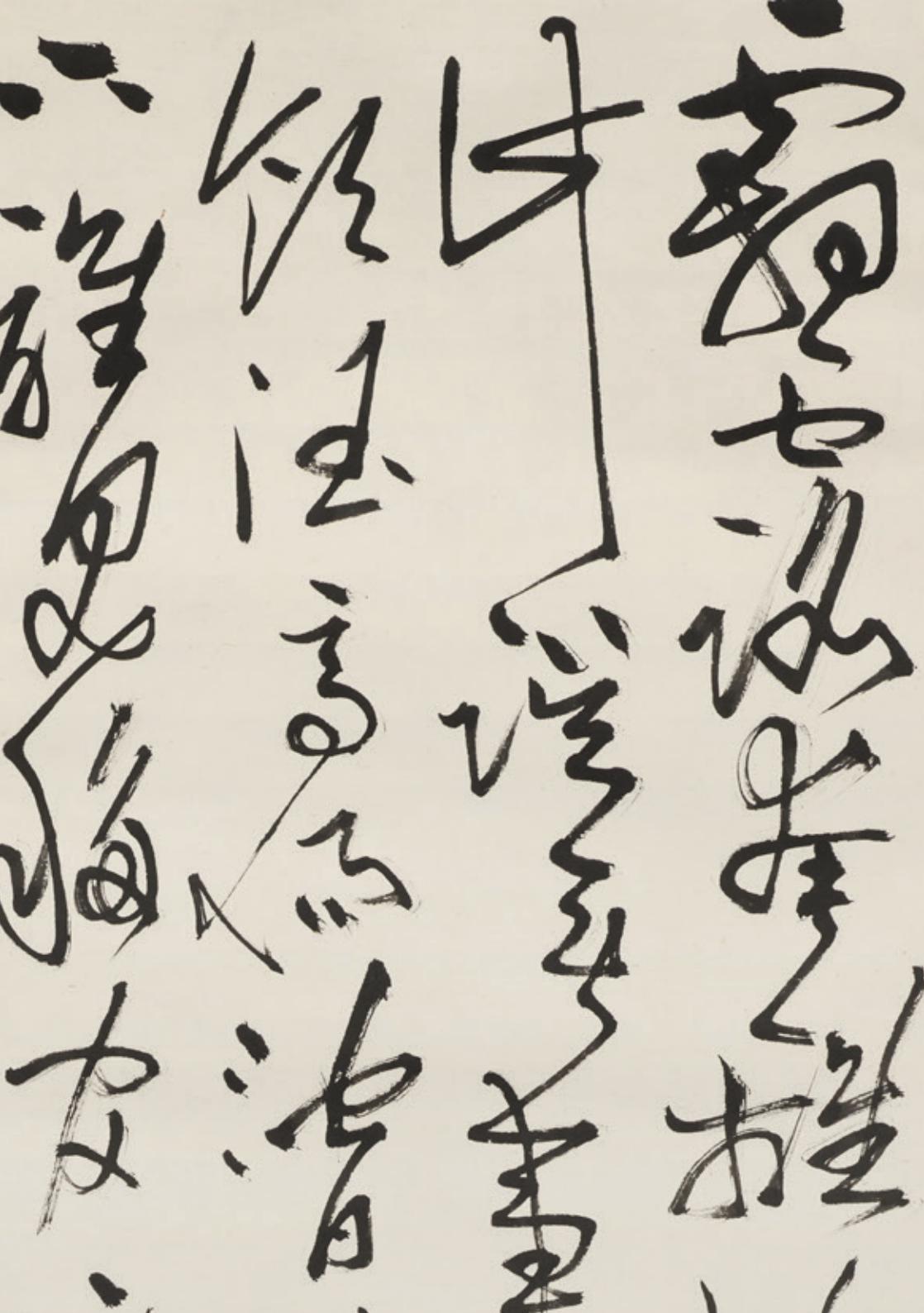
書韻

樂

聲

Resonance: Echoes of  
Lyrics and Sound

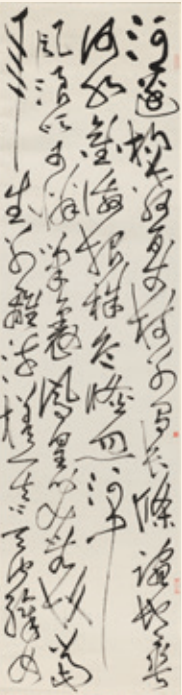
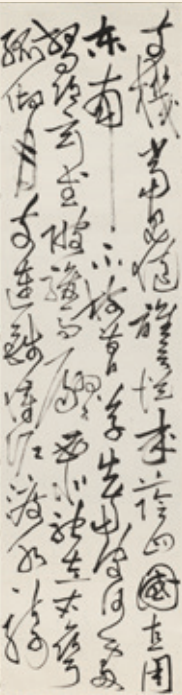
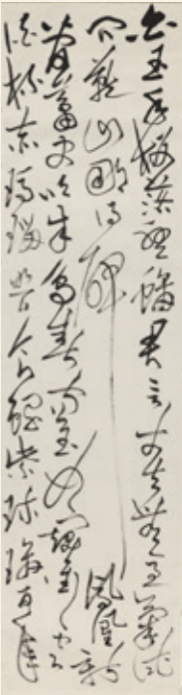
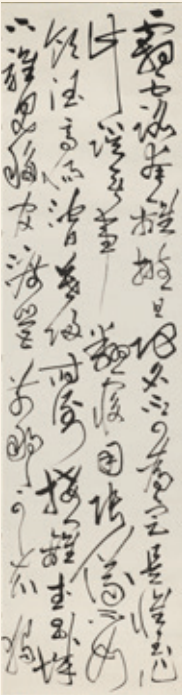




黃兆顯 (1941 - ) / 草書《楊柳歌》/  
無紀年 / 水墨紙本立軸五屏 /  
各 179 x 47.5 厘米

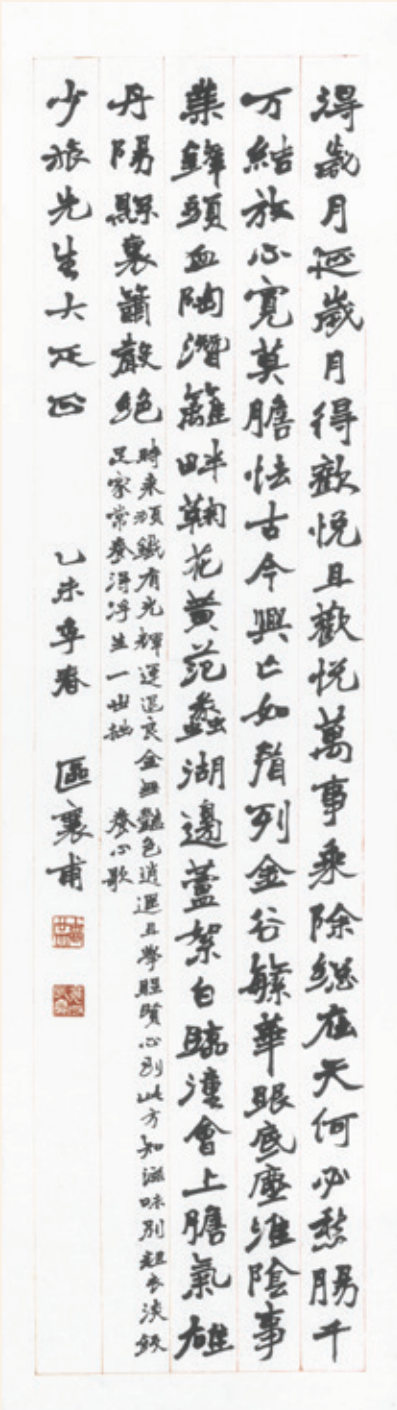
Wong Shiu-hin (1941 - ) /  
Ode of willow in cursive script / Not dated /  
Set of 5 hanging scrolls, ink on paper /  
Each 179 x 47.5 cm

AC1990.0062



《楊柳歌》是南北朝文學家庾信所寫的七言樂府歌行，形式自由，富於變化。樂府歌行常用比興手法自悲身世，庾信自南入北出使西魏不復返，對於故國的覆滅和自身流落異鄉感慨良多。為避免冒犯北周政權，詩中借歌詠楊柳宛轉曲折地寄寓他對故國鄉土的懷思。詩歌風格蒼勁沉鬱，寄情深遠。

Ode of willow is a seven-character Music Bureau-style (*yuefu*) poem by Yu Xin from the Northern and Southern dynasties. Music Bureau-style poems, a free and versatile form of poetry, often involve metaphors that lament the authors' fate. Being an envoy who could never return to Western Wei, Yu grieved over the loss of his homeland and his exile. To avoid offending the Northern Zhou regime, he expressed his nostalgia for his native country through a metaphor, based on willows and their winding branches, in these intense, sombre verses that exude a profound sense of longing.



區襄甫 (1901 - 1984) / 楷書《養心歌》/ 1955 /  
水墨紙本直幅 / 109 x 30.5 厘米 / 太乙樓藏中國近代書畫

Au Sheung-po (1901 - 1984) /  
Verse by Shao Yong in regular script / 1955 /  
Vertical scroll, ink on paper / 109 x 30.5 cm /  
Taiyilou Collection of Modern Chinese Painting and Calligraphy

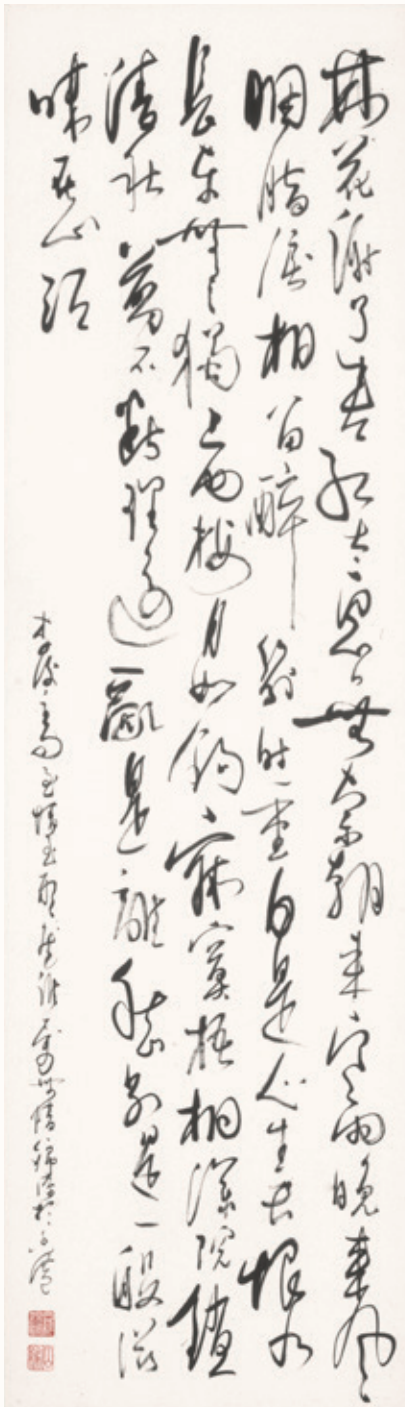
FA1990.0641

中國的養生學歷史悠久，當中有不少以歌謠、訣語等形式流傳，使富含哲理的養生之道得以廣泛流傳。《養心歌》由北宋理學家邵雍所作，屬古代情志養生的文獻，白話體歌行，文詞明白曉暢，通俗易懂，也便於記憶。歌訣強調養心、養生之道，勸人要放寬心胸，逍遙度日，才是最好的養性延年良方。

The ideology of nourishing life (*yangsheng*) has had a long history in China. Generations of songs and oral formulae have passed on its principles and philosophies. The *Song of nourishing life* (*Yangsheng ge*) was composed by neo-Confucian rationalist Shao Yong from the Northern Song dynasty. It is a vernacular ballad with simple and memorable lyrics on the nourishment of one's body and mind. With guidance on how one can maintain mental, spiritual, and physical well-being, the verses promote that the best prescription for a long, wholesome life is to live with a relaxed spirit without worry.



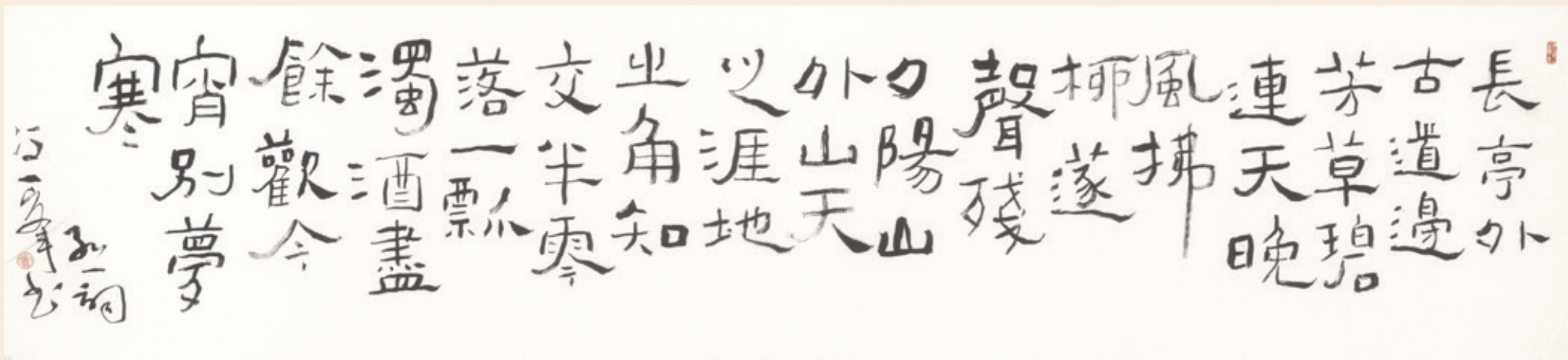
林花謝了春紅，太匆匆。無奈朝來寒雨晚來風。  
胭脂淚，相留醉，幾時重。自是人生長恨水  
長東。無言獨上西樓，月如鉤。寂寞梧桐深院鎖  
清秋。剪不斷，理還亂，是離愁。別是一般滋味  
在心頭。 李後主句至情至聖，然誰屬無情？錦源於香港。



羅錦源 (1943 - 1975) /  
行書李煜詞 / 無紀年 /  
水墨紙本直幅 / 137 x 40 厘米

Lo Kam-yuen, Mathew (1943 - 1975) /  
Verse by Li Yu in running script /  
Not dated / Vertical scroll, ink on paper /  
137 x 40 cm

AC1972.0009



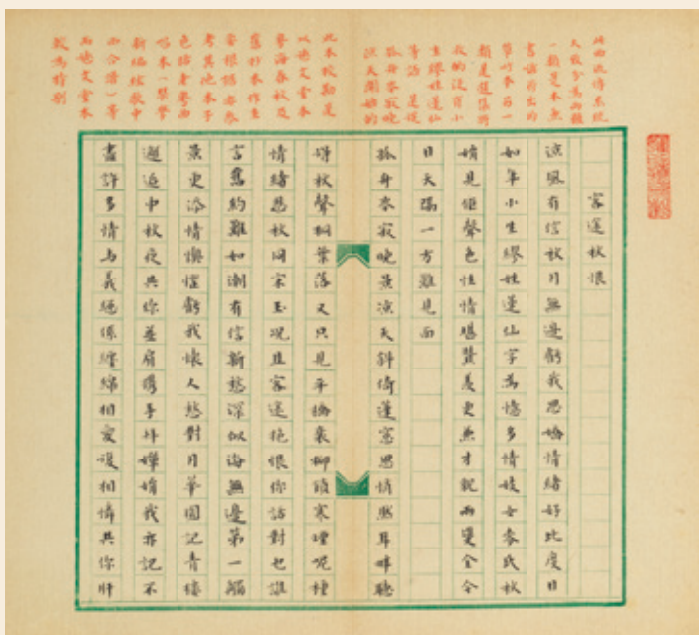
馮一峰 (1960 - ) / 隸書弘一詞 /  
2003 / 水墨紙本橫幅 / 43.5 x 183 厘米

Fung Yat-fung (1960 - ) /  
Verse by Monk Hongyi in clerical script / 2003 /  
Horizontal scroll, ink on paper / 43.5 x 183 cm

AC2004.0052

《送別》的曲調取自美國音樂家約翰・龐德・奧德威的《夢見家和母親》。1907年日本作詞家犬童球溪根據此曲旋律填寫了《旅愁》，及後弘一大師李叔同留學日本時接觸到此歌，並於1915年以古詩詞意韻重新填詞，成就了《送別》這經久不衰的名曲，體現了歐美音樂與中國經典文學的完美結合，表達了與摯友分別的動人情感。

The melody of *Farewell* was derived from the song *Dreaming of home and mother* by American musician John Pond Ordway. In 1907, Japanese musician Kyuukei Inudou wrote the lyrics for *Loneliness on a journey* (*Ryoshu*) to Ordway's tune. When Li Shutong (also known as "Monk Hongyi") came across the song during his study in Japan, he wrote new lyrics in Chinese with references to ancient literature in 1915, giving birth to the timeless hit *Farewell*. Besides gracefully fusing Western music and classical Chinese literature, the song portrays the genuine friendship between Li and his close friend.



陳華煜 (1947 - 2017) /  
小楷南音《客途秋恨》(局部) /  
2015 - 2016 / 水墨紙本四對開冊 /  
各 27 x 56 厘米 / 李煥好女士捐贈

Chan Wah-yuk (1947 - 2017) /  
Southern tune *Wayfarer's autumn lament*  
in small regular script (detail) / 2015 - 2016 /  
Album of 4 double leaves, ink on paper /  
Each 27 x 56 cm / Donated by Ms Lee Woon-ho

AC2020.0033



「南音」是一種以粵語說唱的傳統曲藝，始於清末，流行於香港及珠江三角洲一帶。《客途秋恨》成於清道光年間，講述風流雅士繆蓮仙與妓女麥秋娟的故事。此南音曲目曾於香港掀起風潮，自二十年代始，不少伶人和警師在妓院、茶樓或廣播電台公開演唱，更多次灌錄成唱片及拍成電影，在多種媒體間穿梭變奏。

"Southern tune" (*nanyin*) is a traditional art of narrative song in Cantonese, which emerged in the late Qing dynasty and later became popular in Hong Kong and the Pearl River Delta region. *Wayfarer's autumn lament*, a *nanyin* song composed in the Daoguang period of the Qing dynasty, tells the story of scholar Miao Lianxian and prostitute Mai Qiujuan. The song was a big hit in Hong Kong. Ever since the 1920s, it has been repeatedly performed by actors and blind musicians at brothels, tea houses and radio stations, made into music records and adapted into films, presenting its vast potency across disciplines.

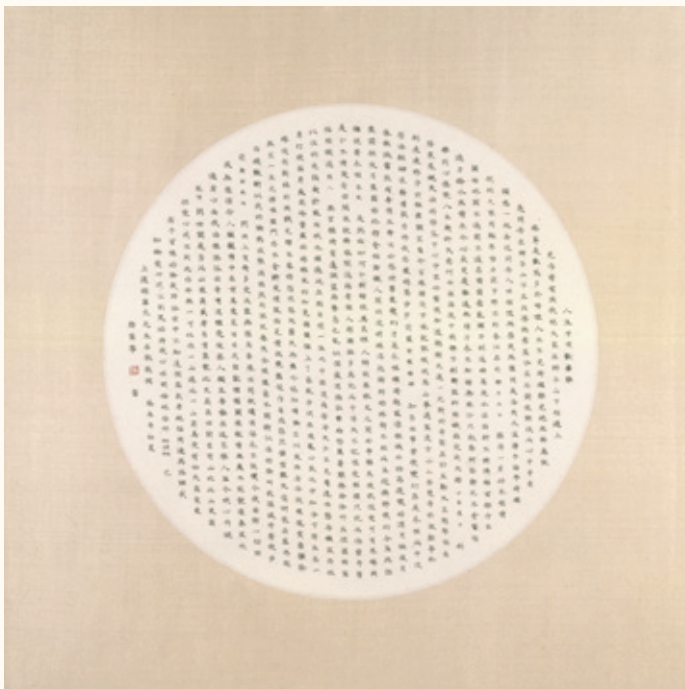




石家豪 (1970 - ) / 林夕詞話《再見二丁目》/ 2003 /  
水墨設色金箋及紙板本一組三件 / 78 x 170 厘米

Shieh Ka-ho, Wilson (1970 - ) / Lyrics by Lin Xi / 2003 /  
Set of 3, ink and colour on golden cardboard and paperboard / 78 x 170 cm

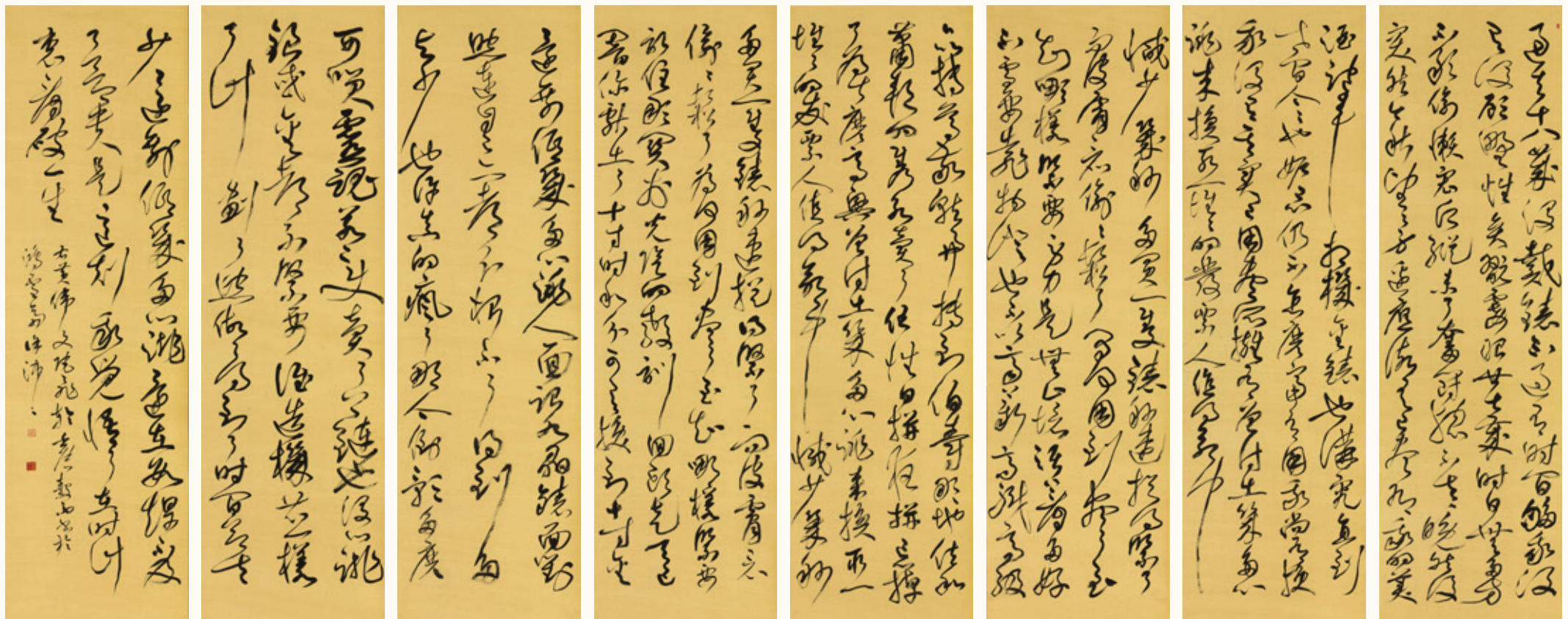
AC2004.0046



鄭富寧 (1951 - ) /  
小楷羅文歌詞選 /  
2003 / 水墨紙本斗方 /  
30.5 x 30.5 厘米

Cheng Foo-ning (1951 - ) /  
Lyrics of songs by Roman Tam  
in small regular script / 2003 /  
Square scroll, ink on paper /  
30.5 x 30.5 cm

AC2004.0233



徐沛之 (1980 - ) / 草書黃偉文《陀飛輪》 / 2012 /  
水墨絹本立軸八屏 / 各 279 x 83 厘米

Chui Pui-chee (1980 - ) / Lyrics of *Tourbillon* by Wyman Wong in cursive script / 2012 /  
Set of 8 hanging scrolls, ink on silk / Each 279 x 83 cm

AC2012.0137

流行曲《陀飛輪》由黃偉文填詞、陳奕迅主唱。歌詞寫出了人對物質的追求與時間流逝的感悟。有別於書寫古典文學詩詞的作品，徐沛之從自己的生活體驗出發，以草書書寫此流行曲詞，表達自身的感悟，回應當代生活。

*Tourbillon* is a pop song performed by Eason Chan, with its lyrics written by Wyman Wong. The lyrics discuss our materialist pursuits and sorrow over the passage of time. Instead of delving into classical literature, artist Chui Pui-chee took inspiration from everyday life and wrote these pop lyrics in cursive script to express his thoughts and feelings in response to the life of our times.



歡迎於書法作品中尋找熟悉的歌詞，在欣賞書法線條樂律的同時，細細品味潛藏於字裏行間的韻趣，追尋仍在我城流傳唱頌的歌謠。

The Chinese songs listed here inspired the artworks featured in this section of the exhibition. The enchantment of song and calligraphy has been enlightening life throughout our city from ancient times to the present day.

### 羅錦源 《行書李煜詞》

歌名：《相見歡》(1982)  
作詞：李煜  
作曲：遠藤實、邱岳  
歌者：蔡幸娟、童安格……

歌名：《胭脂淚》/《獨上西樓》(1983)  
作詞：李煜  
作曲：劉家昌  
歌者：鄧麗君、王菲、姚貝娜、  
朗嘎拉姆……

### 馮一峰 《隸書弘一詞》

歌名：《送別》(1915)  
作詞：李叔同(弘一法師)  
作曲：John Pond Ordway  
歌者：亞洲天使童聲合唱團、  
費玉清、齊豫、唐朝樂隊、  
希望之聲少兒合唱團……

### 陳華煜 《小楷南音客途秋恨》

歌名：《客途秋恨》(1920年代)  
作詞、曲：(傳)葉瑞伯、黃少拔改編  
歌者：白駒榮、杜煥、新馬師曾、  
阮兆輝、梅艷芳、張國榮……

### 鄭富寧 《小楷羅文歌詞選》

歌名：《獅子山下》(1979)  
作詞：黃霽  
作曲：顧嘉輝  
歌者：羅文、梅艷芳、林子祥、  
容祖兒、黎明……

歌名：《小李飛刀》(1978)  
作詞：盧國沾  
作曲：顧嘉輝  
歌者：羅文、蔡楓華、許冠傑……

歌名：《前程錦繡》(1976)  
作詞：盧國沾  
作曲：小椋佳  
歌者：羅文、鄧麗君、王傑……

歌名：《家變》(1977)  
作詞：黃霽  
作曲：顧嘉輝  
歌者：羅文、汪明荃、陳潔靈、  
吳業坤……

歌名：《強人》(1978)  
作詞：黃霽  
作曲：顧嘉輝  
歌者：羅文、黃耀明……

歌名：《幾許風雨》(1986)  
作詞：小美  
作曲：秋世鎬  
歌者：羅文、陳奕迅、張崇基、  
張崇德……

歌名：《親情》(1980)  
作詞：黃霽  
作曲：顧嘉輝  
歌者：羅文、葉振棠、雷安娜、  
呂珊……

歌名：《世間始終你好》(1983)  
作詞：黃霽  
作曲：顧嘉輝  
合唱歌者：羅文 & 甄妮、  
甄妮 & 劉德華、  
鄭俊弘 & 何雁詩……

### 石家豪 《林夕詞話再見二丁目》

歌名：《再見二丁目》(1997)  
作詞：林夕  
作曲：于逸堯  
歌者：楊千嬅、黃耀明、陳奕迅、  
C AllStar、周柏豪、小肥……

### 徐沛之 《草書黃偉文陀飛輪》

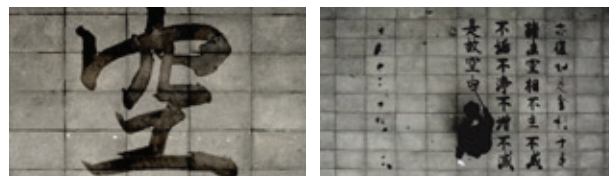
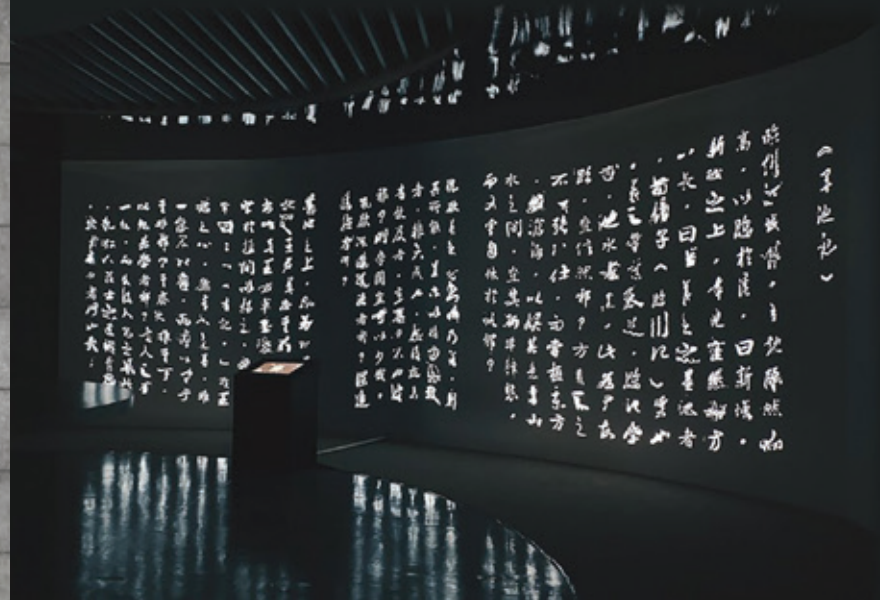
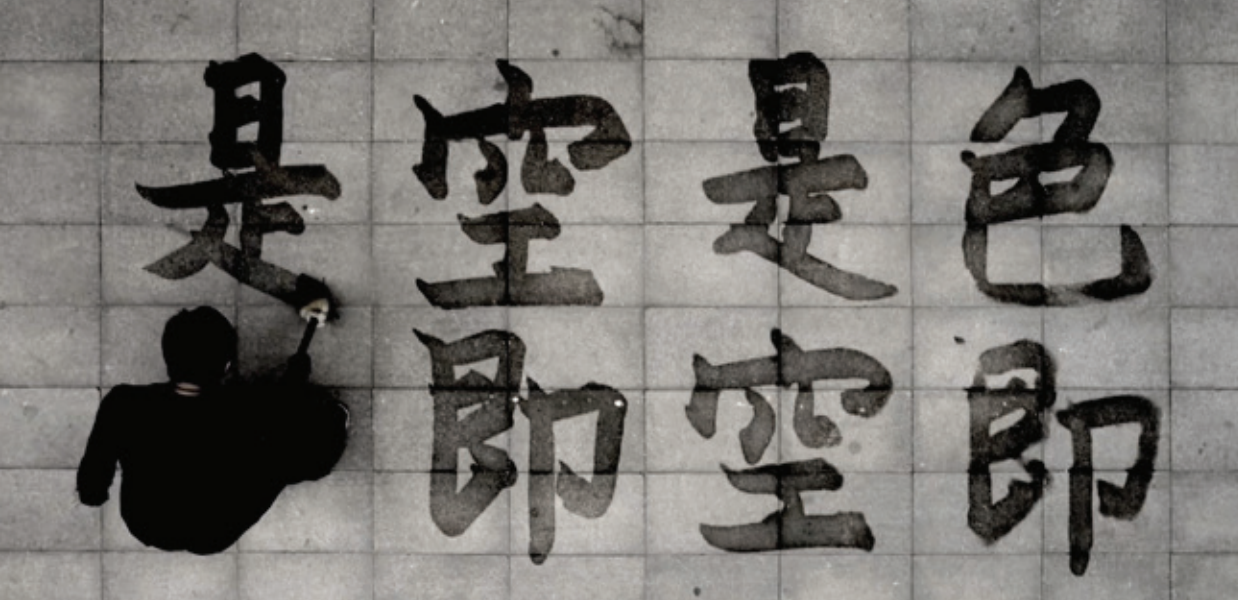
歌名：《陀飛輪》(2010)  
作詞：黃偉文  
作曲：Vincent Chow  
歌者：陳奕迅、何韻詩、關淑怡、  
徐佳瑩、柳應廷……

書法

未來

Calligraphy.  
Visions of the Future





圖片由黃炳培先生提供 Images provided by Mr Wong Ping-pui, Stanley

又一山人 (黃炳培) (1960 - ) /  
色/空 / 2010 / 錄像一組三件 / 版本 2/10 /  
片長 8 分鐘 58 秒 (空) / 6 分鐘 34 秒 (色即是空) / 62 分鐘 48 秒 (心經) /  
藝術家藏

anothermountainman (Wong Ping-pui, Stanley) (1960 - ) /  
form/emptiness / 2010 / Set of 3, videos / Edition 2/10 /  
Duration 8 mins 58 secs (emptiness) /  
6 mins 34 secs (form is emptiness) /  
62 mins 48 secs (heart sutra) /  
Artist collection

書法源自於人類初民發展語言至書寫以便利溝通的求存本能。有說先民曾在地上比劃書寫，作即時性的簡單溝通。隨著文明的發展，文字書寫邁向文人書法藝術，再從菁英壟斷，重新走進庶民生活。今日，人們以大筆蘸水在平地書寫，結合身體大幅度的運動及書寫水痕的自然消逝，呈現中國獨有的養生文化及對生命的感悟。亙古不變的是，在實用價值以外，人們透過書法所共同追求的個人精神及時代審美的表達。

面對科技的發展，傳遞溝通工具的電子化，從身體力行的書寫，到敲打鍵盤，至進入人工智能學習與創造的年代，書法藝術又會為我們帶來怎樣的啟示與反思？

圖片由張瀚謙先生提供 Image provided by Mr Cheung Hon-him, Chris

張瀚謙 (1983 - ) / 封筆——墨池記 / 2019 /  
人工智能及數據互動裝置 / 版本 2/10 / 尺寸不一

Cheung Hon-him, Chris (hOnh1m) (1983 - ) / No longer write—Mochiji / 2019 /  
AI and data interactive installation / Edition 2/10 / Size variable

AC2022.0002

The origin of calligraphy can be traced back to humans' primal need to develop a writing system for communication. It is said that our ancestors used to draw or write on the ground to communicate with one another. As civilisation developed, writing evolved into a form of literati art exclusive to the elite and later returned to its roots as an everyday practice shared by the commoner class. Nowadays, when people write on the floor using large brushes dipped in water, the body movements of the writer, accompanied by the transience of water writings, reflect unique Chinese notion of nourishing life (*yangsheng*) and their perception of life. Calligraphy has grown from a practical tool into a cultural legacy while preserving its virtue, the universal pursuit of personal enrichment and the aesthetic of the times.

The means of writing has developed from brushes and pens to keyboards and other digital devices. As we enter the age of artificial intelligence, the way we write continues to evolve—how would the art of calligraphy inspire us?



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## 工作小組 Production Team

香港藝術館香港藝術組及設計組

Hong Kong Art Sub-unit and Design Unit

Hong Kong Museum of Art

## 「書意——詩·文」部分展品回應及訪談錄像製作 Literary Response and Interview Video Production for the "Essence: Literary Realms of Prose and Poetry" Section

製作 Production

水煮魚文化製作有限公司

Spicy Fish Cultural Production Limited

策劃及統籌 Planning & Coordination

阿三 Chan Sai-lok

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錄影及後期製作 Video Recording & Post-production

Pointsman

翻譯 Translation

陳麗娟 Chan Lai-kuen

余詠茵 Yu Wing-yan, Alice

## 「書勢——舞·武」及「書韻——樂·聲」部分多媒體製作 Multimedia Creation for the "Force: Dancing Lines of Motion" and "Resonance: Echoes of Lyrics and Sound" Sections

製作 Production

orleanlaiproject

yucolab

舞蹈影像概念及導演 Concept & Director of Dance Videos

卓翔 Cheuk Cheung

舞蹈影像編舞及演繹 Choreographer & Performer of Dance Videos

王榮祿 (承蒙不加鎖舞踊館允准參與製作)

Ong Yong-lock (Produced with the kind permission of Unlock Dancing Plaza)

聲音創作概念及作曲 Concept & Composer of Sound Works

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燈光設計 Lighting Designer

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