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Xubaizhai Gallery of Chinese Painting and Calligraphy

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工作小組

總館長 鄧海超

研究、編輯及展覽策劃：

司徒元傑

鄧慶榮

王雅君

設計及攝影：

關慧芹

楊靜宜

鄒金蘭

黃國良

PRODUCTION TEAM

Chief Curator Tang Hoi-chiu

Research, editorial & exhibition management:

Szeto Yuen-kit

Sunny H. S. Tang

Cherry N. K. Wong

Design and photography:

Winnie W. K. Kwan

Junior C.Y. Yeung

Chow Kam-lan

Arthur K. L. Wong

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# Reinvigorating the Past: 書風的變奏

Selected Calligraphy Works from the Museum Collection

館藏書法作品選



虛白齋藏中國書畫

Xubaizhai Collection of Chinese Painting and Calligraphy

教育小冊子（第十六輯）

Education Pamphlet (Volume 16)



自人類懂得以文字表達思想開始，中國文字就經歷多次的蛻變，從而形成了今日的文字體系。書法的發展在經歷不同時代的洗禮仍歷久不衰，關鍵在於其從未間斷的承傳。學書者必須經過臨習摹寫的過程，並將個人面目滲入古典書法之中，使之達到繼承和變奏。

## 《石鼓文》（圖 1）

關於石鼓文的年代眾說紛紜，大抵是春秋戰國時期秦國的刻石。這些文字都刻在十個鼓形石上，因而得名，由於年代久遠，部份文字已經剝蝕不全。其上承西周金文，下啟秦代小篆，雖屬於先秦時期的大篆系統但又有所不同，可以說是由大篆向小篆衍變而又尚未定型的過渡性書體。其筆法方正、均衡，佈局緊湊，筆法圓闊，極為周致。

### 1. 吳昌碩《篆書集石鼓文字五言聯》（圖 2）

在清代碑學的風潮下，吳昌碩(1844 – 1927)大量臨摹歷代著名碑刻書法，尤主力摹習篆書文字及北朝碑刻。他的篆書主要受《石鼓文》所影響。1886年，吳氏獲友人相贈《石鼓精拓》，旋即視為至寶並竭力臨摹。這件篆書聯的文字集自石鼓文，是吳昌碩七十五歲時所作，表現出其晚年成熟期的風格。運筆轉折富變化，墨色濃重，線條厚而不滯，方圓兼備，甚有古拙之氣。



圖 2 吳昌碩《篆書集石鼓文字五言聯》  
1919  
Fig. 2 Wu Changshuo  
Couplet of characters from the Stone Drums  
in seal script 1919

吳昌碩臨《石鼓》而不拘泥，取其精要而加以變化，並融入鄧石如(1743 – 1805)之書風。《石鼓文》的字形原本較扁，而吳氏所寫的則略長。此外，吳氏筆下的《石鼓文》結體凸顯出左右上下的參差，再配上其以流暢行草寫成的款識，增添布局的變化和躍動感。吳氏曾說：「臨《石鼓》宜重嚴而不滯，宜虛宕而不弱。」反映其熟諳《石鼓》，亦最能貼切地形容其晚年的書法特色。

### 2. 王个簃《篆書集石鼓文字七言聯》（圖 3）

王个簃(1897 – 1988)此聯是尋求將古書體中的兩種意趣相互混合。首先是於字形上集取較為古拙的石鼓文字，同時亦摻入了較後期的秦代《瑯琊台刻石》中趨於成熟的小篆筆意，即包含均衡、沉穩、內斂而具有含蓄輕重變化的用筆，再加上略為修長的字形，寫來跌宕有致而不落呆板。

王个簃曾追隨吳昌碩學畫，他的書法亦受吳氏影響，以金文、石鼓為本，諸體皆擅，力追不事雕琢的自然意韻。

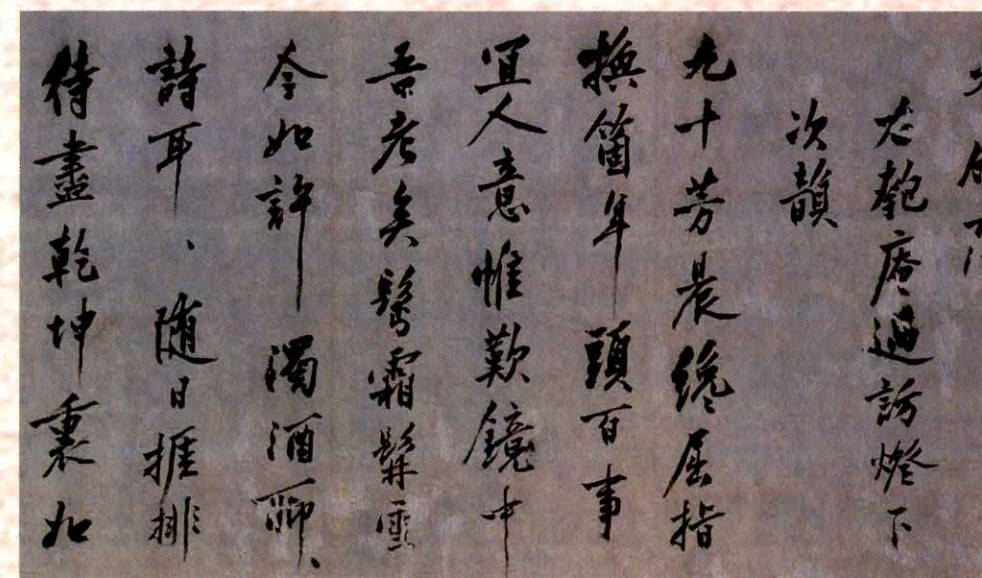
## 黃庭堅《松風閣詩》（圖 4）

《松風閣詩》是宋代書法家黃庭堅(1045 – 1105)晚年精熟之作，此詩記其到武昌(今湖北鄂州)西山寺遊覽時的感懷。此帖字形結體取欹斜之勢，個別筆劃舒張，長短筆揖讓有序，寫來平緩沉著，帶有濃厚的楷意。

### 1. 沈周《行書詩詞卷》（圖 5）

從此卷筆劃向左右舒張及略帶顫筆的形像所見，是沈周(1427 – 1509)擬黃庭堅風格而成。沈周自中年開始對黃庭堅的書法最為偏愛。這種對宋代書風的重新重視，於推動蘇州地區的書法發展和摒棄當時流行的「臺閣體」華麗書風起著重要作用。

圖 5 沈周《行書詩詞卷》（部份）  
Fig. 5 Shen Zhou  
Poems in running script (section)





## 碑帖小知識

### 碑、帖

碑最初的原義是沒有文字、立於地上的豎石，後來才成為刻有文字的碑，一般稱方者為碑，圓者為碣。它廣泛地包含了不同類型和功用的刻石，如墓志、塔銘、造像、摩崖等，其記載的內容亦甚為廣泛，如個人塚墓之追述世系或表功頌德，或是祠廟的碑銘，又或為記載畋獵、討伐、築路、祥瑞等紀事之碑。總的而言，其目的為「託堅貞之石質，永垂昭於後世」。（例：《石鼓文》）

帖的原義為書寫在絲織品上的字跡，又稱帛書。自造紙術發明後，凡屬小件篇幅的書跡均稱為帖。由於這些手跡多屬名家信札或詩文，人們遂珍而重之地收藏起來並加以研習。後來更將之摹刻於木、石之上，並將之椎拓成冊，以達廣為流傳欣賞之目的，皆謂之帖。（例：黃庭堅《松風閣詩》）

相對而言，碑、帖二者是有明確的區分，除上述於功用和文字內容之不同外，碑的書體多採用莊重肅穆的篆、隸、正(楷)書，而由於帖皆為簡札，故以行、草及小楷居多。在形制上，碑碣以長方為主，高輒丈餘，下承底座，上則覆有幾個大字的碑額，中間或有穿孔，而四面往往皆刻有文字。帖則以橫石為主，一般高不盈尺，只於正面刻字，形制較為簡單。在上石方法上，碑是以「書丹上石」為主，即是書寫者用筆蘸上朱墨直接寫於石上，然後鐫刻；帖則採「摹勒上石」之法，即是用光亮透明的薄紙覆於真蹟上，把真蹟移印鈎摹於石上才予鐫刻。

### 碑學、帖學

碑學指研究考訂碑刻源流、體制、文字內容、拓本真偽等的學問。自清代阮元(1764－1849)、包世臣(1775－1855)等提倡北碑後，又有北碑南帖之分，遂又指崇尚碑刻的書派，與帖學對稱。

帖學指研究考訂法帖源流、版本優劣、書蹟真偽等的學問。又指崇尚魏晉以降的名家書風體系，以區別於碑學。

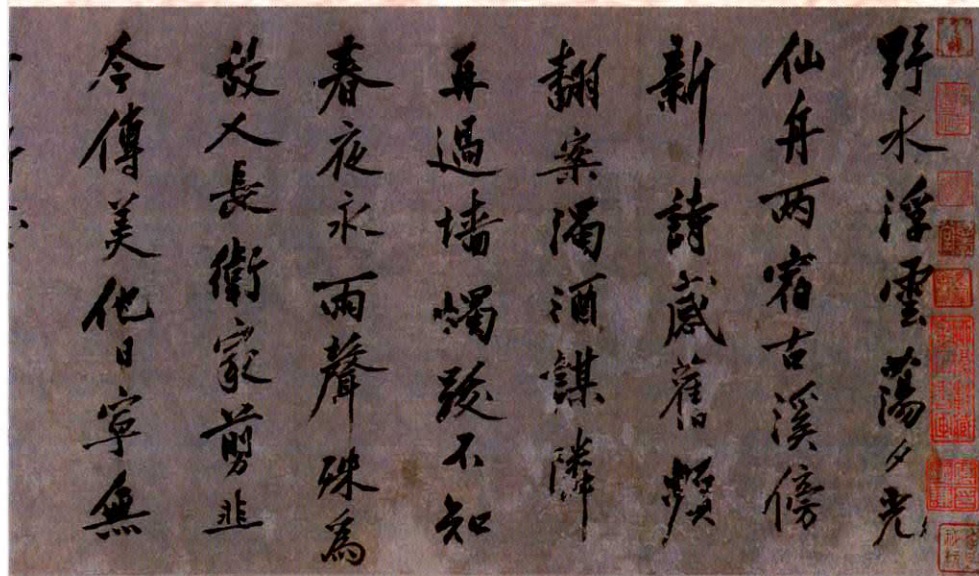
沈周的這件作品見證了他與同鄉好友吳寬(1435－1504)之間的友誼。沈周於卷中抄錄了自作詩詞各一首，第一首詩乃沈周和答吳寬而作。弘治十年(1497)三月，沈周七十一歲，吳寬啟程返北京復職，二人遂互訪惜別。此詩即於吳寬過訪沈周寓所時所作。至於此卷第二首長短句所述心境亦與晚年相符，其創作時間應與此詩相去不遠。

### 2. 文徵明《行書雙聲詩卷》（圖 6）

《行書雙聲詩卷》是文徵明(1470－1559)於八十一歲(1550)時所作，卷中抄錄他的兩首自作詩〈雞聲〉與〈蛙聲〉。此卷無論在字形與章法上均甚具鮮明的黃庭堅風格。文徵明曾學畫於沈周，其書法於各體皆擅，其中行楷大字以黃庭堅為宗，這種學書背景顯然源自其師沈周。此卷行筆挺拔蒼勁，於保留黃字意趣之餘更顯得率真縱肆。文氏門生甚眾，對後世影響極大，其子文彭(1498－1573)、文嘉(1501－1583)亦學其書。

### 3. 李瑞清《行書集王融、陸機句五言聯》（圖 7）

近代書法家李瑞清(1867－1920)的書法亦多得益自黃庭堅。李瑞清把黃氏欹斜的字勢與舒張的顫筆加以發揮，使之更為拓放誇張，個別更見尖利瘦硬，如上聯的「在」、「矚」及下聯的「且」、「閒」等字。李瑞清自少已廣習古代篆書文字，此外還包括漢、魏碑帖與北朝碑刻，故好用碑派筆法寫帖字，達到所謂「納碑入帖」的境界。可以說，在碑派的影響下，李瑞清對黃庭堅的書法風格作出了融合不同元素的變奏。



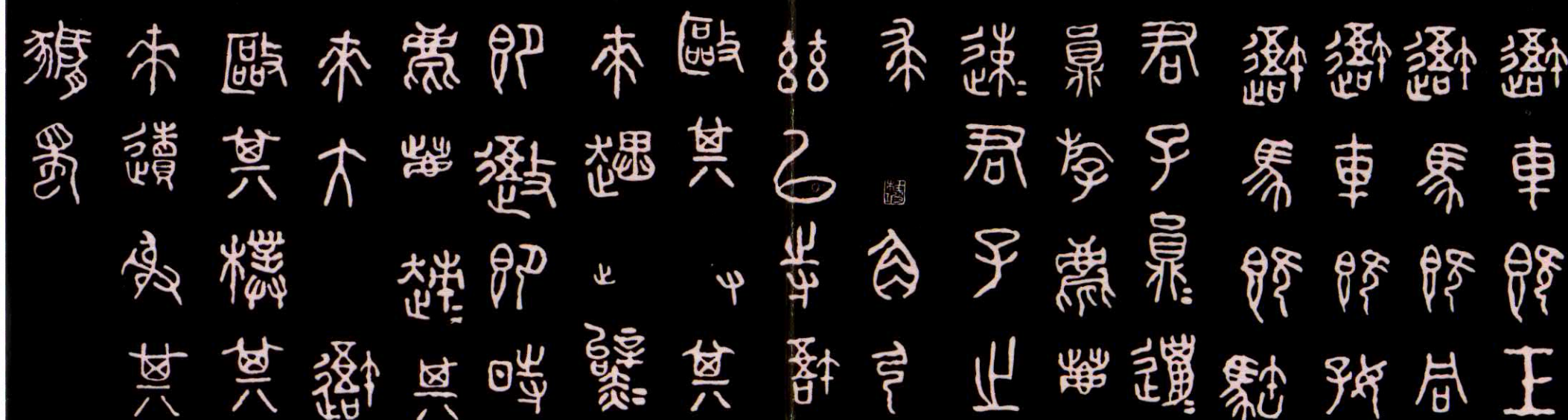


As a vehicle for expressing the thoughts and feelings of humankind, Chinese characters have evolved time and again to arrive at their present form. Despite the ravages of time, the art of calligraphy has survived mainly on the strength of its heritage since it is a prerequisite for learners of calligraphy to begin with copying and imitating classic exemplars before they can venture to establish their personal style. In turn, the heritage is perpetuated, but not without transformation.

### Stone Drum Inscriptions (Fig. 1)

Although the exact dating of the Stone Drum inscriptions is still controversial, it is generally believed to be engraved around the Spring and Autumn period to the Warring States period. The inscriptions were engraved on ten drum-shaped stones. Some of the inscriptions are unidentifiable due to weathering of the stone drums. Stone Drum inscriptions are written in a transitional style preceded by the bronze script of the Western Zhou and succeeded by the small seal script of the Qin. Uniformity and regularity run through the whole text whether in brushwork, character structuring or composition while the characters tend to be broad and rounded.

圖 1 《石鼓文拓本》(部份)  
Fig. 1 Ink Rubbing of the Stone Drum Inscriptions (section)



### 1. Wu Changshuo

#### *Couplet of characters from the Stone Drums in seal script (Fig. 2)*

Under the trend of the stele school in the Qing dynasty, Wu Changshuo (1844 – 1927)'s calligraphic style was derived from stela inscriptions of previous dynasties. He specialized in studying inscriptions on ancient bronzes and stone stelae and rubbings of these and attained great artistry of his own style. Wu was especially famous for his calligraphy of the Stone Drum inscriptions. In 1886, Wu had received a gift of a rubbing copy of Stone Drum inscriptions and from then, devoted himself to pursuing of the essence of Stone Drum inscriptions through repeated imitation. Wu wrote this seal script couplet, an extract from the Stone Drum inscriptions, when he was 75. This work affirms his mastery of the Stone Drum inscriptions style and represents a fine example of his mature style.

Although Wu's style was influenced by the Stone Drum inscriptions, it was unique as he slightly elongated the characters while maintaining an archaic and forceful style. Alongside the two sentences written in seal script is Wu's inscription in running-cursive script. The juxtaposition of the two different scripts provides a strong visual contrast and dynamic rhythm.



## 2. Wang Geyi

*Couplet of characters from the Stone Drums in seal script (Fig. 3)*

This couplet by Wang Geyi (1897 – 1988) blends together the charms of two ancient scripts. The form of the characters is borrowed from the archaic stone drum inscriptions while suggestions of the more mature small seal script from the *Inscription on the Langye Terrace Rock*. This explains the balanced subtlety in the lively execution with slightly elongated characters.

Wang was indebted to Wu Changshuo, his painting teacher, not just in painting but also in calligraphy in his pursuit for natural and unadorned resonance. In addition to the bronze and stone drum inscriptions, the calligrapher excelled in practically all the scripts.

## Huang Tingjian

*Poem on the Sougning Pine Pavilion (Fig. 4)*

The calligraphy was done by the Song dynasty calligrapher in his late years in reminiscence of his visit to the West Mountain Temple in Wuchang (present-day Ezhou, Hubei). Slow and steady in execution, the lopsided characters with isolated extended strokes for variation are strongly suggestive of the regular script.



圖 3 王个簃《篆書集石鼓文字七言聯》 1950  
Fig. 3 Wang Geyi  
*Couplet of characters from the Stone Drums in seal script* 1950



圖 6 文徵明《行書雙聲詩卷》（部份） 1550  
Fig. 6 Wen Zhengming  
*Poems on Two Sounds in running script (section)* 1550

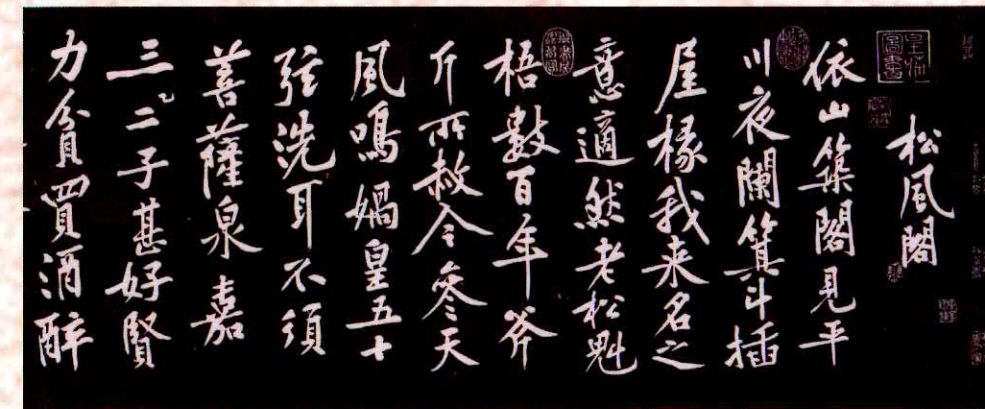
## 1. Shen Zhou

*Poems in running script (Fig. 5)*

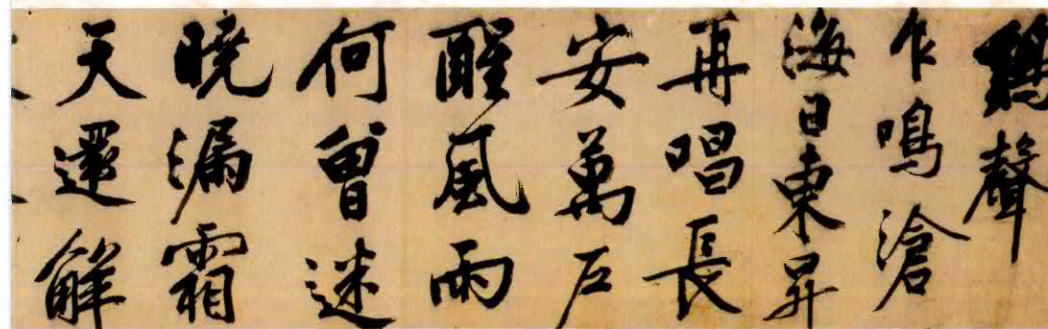
This calligraphy was done in the style of Huang Tingjian (1045 – 1105). Shen Zhou (1427 – 1509) had shown his preference for Huang's works since his middle years. The preference for calligraphers of the Song dynasty shifted the mainstream of the so-called "chancellery style" and opened a new path for the development for calligraphy in Suzhou.

This scroll is a testimony to the strong ties between Shen Zhou and his closest friend Wu Kuan (1435 – 1504). In this undated handscroll, Shen Zhou quoted two of his own poems. The first poem was to bid farewell to Wu Kuan and composed in 1497 when Wu was about to return to Beijing to resume official duties. In the second poem, Shen Zhou expressed his concern for the passage of time during the last years of his life. Although undated, this scroll is likely to have been written around 1497 or later as seen from the context of the two poems.

圖 4 黃庭堅《松風閣詩拓本》（部份）  
Fig. 4 Huang Tingjian  
*Ink Rubbing of the Poem on the Sougning Pine Pavilion (section)*







## 2. Wen Zhengming

*Poems on Two Sounds in running script (Fig. 6)*

The piece, comprising two poems on the calls of the cock and the frog respectively, was written by Wen Zhengming (1470 – 1559) at the age of 81 (1550). The resemblance to Huang Tingjian's style stands out most prominently in the character form and composition, possibly influenced by the calligrapher's painting teacher Shen Zhou, who was a master of various scripts, among which the large running and regular scripts were modeled on Huang. In this particular exhibit, the calligrapher's own presence is realized in the forthright casualness. Wen has had a far-reaching impact on later calligraphers through his many students and his sons Wen Peng (1498 – 1573) and Wen Jia (1501 – 1583).



## 3. Li Ruiqing

*Couplet of verses by Wang Rong and Lu Ji in running script (Fig. 7)*

The calligrapher Li Ruiqing (1867 – 1920) was likewise striving to emulate Huang Tingjian to a large extent. He played up on Huang's tilts and prolonged tremulous strokes with additional pronounced sharpness in individual characters. Conversant in the seal script as well as the Han-Wei calligraphy and the stelae of the Northern Dynasties, Li was able to incorporate the merits of the Stele School into the Model-calligraphy School in his attempts to reinterpret Huang's style.

圖 7 李瑞清《行書集王融、陸機句五言聯》  
Fig. 7 Li Ruiqing  
Couplet of verses by Wang Rong and Lu Ji in running script

## Notes on Stelae and Model-calligraphy

### Stelae and Model-calligraphy

Originally free of inscriptions, the earliest stele was a piece of stone erected on the ground and is known by different names in Chinese according to its shape. The family of stelae is an extended one, encompassing stones of practically any function including tombstones, pagoda stones, Buddhist images and cliff inscriptions. As for the content of the inscriptions carved on them, they can be biographies, genealogies, histories or accounts of anything from a hunting excursion, a conquest, a construction to an auspicious sighting. In any case, they are meant to endure for the sake of posterity. (Example: *Stone Drum Inscriptions*)

Model-calligraphy originally referred to writings on textiles and hence the name silk writing. With the invention of paper, handwritings on small sheets were called model-calligraphy. Since these are mainly letters or compositions by celebrated masters, they came to be collected and cherished as models for studying. As time went by, they were inscribed on wood or stone or made into rubbings to facilitate wider circulation. (Example: Huang Tingjian *Poem on the Soughing Pine Pavilion*)

In addition to function and content, stelae and model-calligraphy are distinguishable by their script forms. The relatively solemn and awe-inspiring seal, clerical and regular scripts dominate the stelae while the running, cursive and small regular scripts are preferred for the more personal letters. In terms of format, stelae are mostly rectangular in shape and can extend upward for a dozen of feet from its base. Across its top is the title in large characters. Its length may be perforated and carvings are usually found on all of its four sides. The carved model-calligraphy, on the other hand, is usually in the form of horizontally extending stones that are less than a foot high with only the front carved. While stelae are directly written in red onto the stone for the purpose of carving, model-calligraphy is transferred from flimsy tracing copies of the originals.

### The Study of Stelae and Model-calligraphy

With Ruan Yuan (1764 – 1849) and Bao Shichen (1775 – 1855) championing the Northern stelae, the study of calligraphy was split into the Stele School of the north and the Model-calligraphy School of the south.

The study of stelae consists in the scholarship of the origins, format, content, authenticity of stelae while that of model-calligraphy the scholarship of the origins, merits of the various versions and authenticity of model-calligraphy.

Incidental to these studies were calligraphic styles that respectively prized the stelae, and Wei-Jin and subsequent masters of model-calligraphy as calligraphic models.