

嘗謂學本多方，藝宜兼濟，必相須以摩切，乃觸類而旁通，始克日臻美善，故自古能事，或鎔歌詩於績素，或驅鼎彝於毫端，磨礱亭毒，滿殼而發，駸駸乎技進於道而不自知，是謂大成。夫書法之在金石，譬大宗之生光水，弗為三代吉金之學，閣束秦碑漢簡之編，徒奉坊間模擬之本為圭臬，奏刀騁然，雖極天下之工，匠而已矣，儻氣存焉，此不學之過也。

曩余曾執教香港培正中學，焯槐以髫齡從游，弦誦之餘，輒弄丸築鞠，跳踉攫拏校場中，不知其能安於靜穆，櫻心藝事也。比竟所業，旋習舌耕之術，於是抗顏為人師者垂三十餘禩矣。休沐之隙，時往來故友康侯馮先生之門，得其津梁。而焯槐方富春秋，所見晚近出土之殷虛書契、鍾鼎古文與乎斷碑殘碣，又多前賢遠甚，融會於胸，不懈而進，以謂近代書法金石名家若吳昌碩齊璜諸公不難到也。涵泳既久，踔厲風發，聲名愈振，香江之藝苑雅社，爭相禮延而顧問之，學府黌宮或設科目俾講論以及廣其傳，而來學之盤桓門牆者連朝夕，窺堂奧者以十百數。蒙莊有云，道可授而不可受，證之焯槐師徒，豈信然哉！

今且蜚聲海外，將因加拿大溫哥華哥倫比亞大學亞洲研究所之贊助，赴加為師生書法篆刻展覽之會，實至名歸，宜不可無簡筭以彰其盛。余不諳此道，而篤好者有年，甲乙之選，自謂不失月旦，觀焯槐師生之作，莫逆於心，故樂為之引以弁首。

公元一九八九年歲次己巳，羅忼烈敘。

Foreword I

It is widely believed that there are limitless ways to tackle studies. In the pursuit of art, it is preferable to approach the subject from various angles. With incessant industry, a learner can improve himself in different scopes and progress to perfection in due course. Since ancient times, outstanding masters, whether scholars who write poetry on silk fabrics or scholars who practise calligraphy with brushes, through sharing views and experience among contemporaries, are able to make great advancement in the refinement of their skills. Calligraphy is a pre-requisite to the success of seal-carving. Without studying the bronze-scripts of Xia, Shang and Zhou dynasties, stone-engravings of Qin dynasty and handwriting on tablets of bamboo of Han dynasty, one cannot be considered to have excelled in the art of seal-carving even though he has practised and modelled after some commonly available texts of calligraphy. It can be said that he has only mastered the craft but not the art.

When I taught in Pui Ching Middle School, Cheuk-wai was my student. He took an active part in his school extra-curriculum. He was agile and versatile in the sports field. It was hard to believe that he could settle in quietude to pursue his interest in calligraphy and seal-carving. Later, he studied in a teacher training college and embarked on the career of teaching for nearly thirty years. A great friend of mine, Mr. Fung Hong-hou, the famous artist on calligraphy and seal-carving, had been for years Cheuk-wai's teacher, from whose guidance he has greatly benefited. Cheuk-wai is in his golden years and when compared to scholars of the past, he has had more opportunities to study recently unearthed writings of the past such as Yin-xu-shu-qi, inscriptions on bronze vessels and scripts on stone tables. Through his unfailing efforts, he has achieved a good mastery of the art and I believe that in time he will attain a standard comparable to outstanding personages such as Wu Chang-shi and Qi Bai-shi in the field. With growing popularity and maturity of his works, many associations of this field in Hong Kong are keen to invite him to be their advisers while schools and institutions ask him to run courses and give lectures with the aim of promoting the art. There are numerous students who have received his teaching and benefited from his invaluable experience. Both teacher and students have indeed borne proof to the old saying that art should be imparted and not be kept to oneself.

The Institute of Asian Research at the University of British Columbia is now sponsoring Mr. Cheung and his students to hold an exhibition of Chinese calligraphy and seal-carving in Vancouver, Canada. I am very pleased to be invited to write the foreword to mark this occasion. Though I am no expert in this field, I have pursued the interest for years and I am confident in recommending the works of Mr. Cheung and his students to those who are interested in the art.

Professor LO Hong-lit

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(Translated by CHAN Yuen-bing)