

序四

羅忼烈教授

學書者初尚篆隸，好古碑帖。蓋以筆劃鮮明，結體謹嚴，利於臨摹。故爾始則規行矩步，唯恐有失，及至寢饋不忘。久之形象印於胸中，不可磨滅，殆以神遇而不以目睹。若庖丁之解牛，雖貌似古碑帖字，而運筆之虛實強弱異同，則自出心裁者也。詒畊書學社諸友生操觚有年，遂多能事，尤以隸法為然。因記杜少陵丹青引贈曹霸詩曰，學書初學衛夫人，但恨無過王右軍。衛夫人師鍾繇，隸書尤工。王右軍少從衛夫人學，想亦以隸為初階，及至變化無方，乃千古頌蘭亭修禊帖，余按此帖陳隋時尚不為世所重，其文亦不為昭明文選所採。逮唐太宗酷愛二王書，而世又多向聲背實，遂盛極一時，此帖真迹已不可見。惟唐初僧智永之摹本，亦步亦趨，髣髴猶有隸意，是詒畊書展多以隸，良有以也。惜多集古碑帖字，盍若書唐宋名家詩詞，令人耳目一新耶。焯槐張君自甲骨文至於篆隸楷草，莫不精工。五十餘年前嘗從余游，故詒畊書學社每有展覽，輒請余為之序云。公元二千又八年五月香港大學院士羅忼烈教授撰，時年九十一。

弟子張焯槐敬書

Foreword IV

Most people, in practising calligraphy, prefer starting off by studying the seal script and the clerical script. Imitating rubbings of ancient inscriptions is also their choice. This is so because these scripts are characterized by clearly marked strokes and rigidly structured characters which greatly facilitate imitation. In the early stages of practice, learners are highly cautious. They follow strictly formulated rules and regulations for fear of making mistakes. As such, they would not forget what they have learnt even at their meal-time or in their dreams. The images formed are eventually so deeply impressed on their memory that they can hardly be erased. With the passing of time, ingenious calligraphy skills are acquired which outgrow those achieved through writing at sight not unlike the professional skill of a chef who can carve every part of an ox with unquestionable precision and ease. They develop a personal approach in flourishing their strokes which enables the characters written to resemble apparently the ancient inscriptions but at the same time displaying originality in their interpretation.

Members of Yi Geng Shu Xue She have been practising calligraphy for years and most of them become good calligraphers especially in clerical script. At this particular moment, the poem of Du Shao Ling on his painting for Cao Ba comes to my mind. "When practising calligraphy, one should first model after Madam Wei. It is regretted that no calligrapher surpasses the success achieved by Wang Xi Zhi." Madam Wei models after Zhong Yao in her practice of calligraphy and is particularly well versed in clerical script. Wang Xi Zhi, in his youth, learns calligraphy from Madam Wei and probably he also starts off with clerical script at the initial stage. When Wang's skill matures, he has written Lan-ting-xiu-xi-tie, a book highly extolled through the ages as a referential work of calligraphy. However, as far as I understand, even up to the Chen and Sui Dynasties, it is still not being widely treasured and the text of which is not even being included in the Selection of Literature Pieces by Prince Zhao Ming. It is not until Tang Tai Zong, the first emperor of the Tang Dynasty, who loves ardently the works of Wang Xi Zhi and Wang Xian Zhi – the two Wang masters – that calligraphers start to follow the emperor by paying the highest respect to the styles of Wang Xi Zhi. It is a pity that the original copy of Lan-ting-xiu-xi-tie is lost. There remains now only the imitated copy written by Monk Zhi Yong at the beginning of the Tang Dynasty for calligraphers' reference. From my observation, it is noted that most of the calligraphy works displayed in the exhibitions of Yi Geng Shu Xue She are in the style of clerical script and rubbings of ancient inscriptions are often chosen as models for practice. I would suggest that if poems of renowned poets of the Tang and Song Dynasties are chosen as subject for calligraphy practice, a new look for the exhibition would surely be presented.

Mr. Zhang Zhuo Huai is a master well versed in oracle-bone script, seal script, clerical script, regular script and running script. He is one of my former students more than fifty years ago. That is why whenever Yi Geng Shu Xue She holds an exhibition, I would be so honoured to be asked to provide a foreword for the event.

Professor LO Hong Lit

May 2008, age 91

Fellowship, Faculty of Arts, University of Hong Kong

序言



學書者初尚篆隸好古碑帖
蓋以筆畫鮮明結構謹嚴
於臨摹故爾始則規行矩步
唯恐有失及其寢饋不忘久
之形象印於胸中不可磨滅
始以神遇而不以目睹若庖丁
之解牛雖見似古碑帖字而運
筆之虛實強弱異同則自示
心裁者也詎料書學社諸友生

標籒有季道多務事尤以隸
法為然因記杜少陵丹青引贈
曹霸詩曰學書初學衛夫人
但恨無過王右軍熈夫人師鍾
繇隸書尤工王右軍少於熈夫
人學想之以隸為初階及其
變化若方乃千古頌蘭亭備
襍帖余按此帖陳隋時尚不為
世所重其文志不為昭明文選
所採逮唐太宗酷愛二王本

而世又多向轂背寔遂盛
極一時此帖真迹已不可見
惟唐初僧智永之摹本
六步之題勢勢稍青隸
意是詔畊書歷多以隸良
有以也惜多集古碑帖字
蓋若書唐宋名家詩詞
令人耳目一新耶魏張
君伯甲骨文至於篆隸楷
草莫不精工五十餘年前

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年九十一弟子張輝槐敬書