

中國書法

一九六九年
夏應邀
赴美
北緯奧
美州大
學暨式
示市
丹徒色
大學海
述書法
演詞
梁仲憲



A TALK
on
CHINESE CALLIGRAPHY AND ART
*
Leong Chong Hín

BY invitation of
THE UNIVERSITY OF NORTHERN IOWA
and
MORNINGSIDE COLLEGE
through
THE IOWA ARTS COUNCIL
IOWA, U. S. A.
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work of Messrs. The Wishing Printing Co. and
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梁仲憲先生傳略

吾友梁仲憲君，髫齡便嗜書畫，旁及詩詞；及長，舉凡古揭碑、帖，歐美藝術畫冊，無不搜羅備致，於畫法用能鎔鑄中西，書法則吸收碑、帖精華，自成家數；加以天分學力，晚年成就尤為卓越。朋輩邀其揮毫者多，由是日臻化境，非倖致也。

梁君曾于一九一八年離馬北歸，考讀東山醫學院；以遽丁父憂，因而未果，遂返馬料理其令先翁遺業；由於長袖善舞，凡所經營一日千里，故聲譽遠播，其由有自矣。

一九二八年，君與米商同業創建雪蘭莪米商公會，被選任副會長兼執行委員會主席，復被選為永遠名譽會長，兼任雪蘭莪中華總商會及吉隆坡扶輪社董事，因熱心公益受聘為團體與學校董事者亦夥。雖公私兩忙，暇時尤孜孜研究書畫，蓋賦性使然也。

筆者與梁君同為雪蘭莪中華總商會及吉隆坡扶輪社會員；同時，亦屬錫鑛同業，故得機識荆，過從甚密。梁君不僅為獻身社會而具公德心之商人，亦為對中國文化有深造之學者，而筆者對中國文化之研究亦有同好。

一九三四年，中國廣西省政府邀請梁君與筆者考察桂省建設後，與數友人同組鑛務公司，開發廣西錫藏。廣西桂林山水甲天下，遨遊其間，更助梁君詩、畫之靈感。未幾，世局丕變，二次大戰爆發，日軍侵佔廣西地區，鑛務公司遂被迫停業。

日軍佔領香港及馬來亞，梁君遑難澳門；戰後，遂以香港為家，而對詩、書、畫之研究，耽嗜勿替。其令夫人在公子翊贊之下，經營在馬生意，梁君遂得專其好，於書法與繪畫上，產生甚多作品。八年前曾在香港展出一次，先後在吉隆坡展出兩次，並以展覽會全部收入，捐助吉隆坡同善醫院，用為擴建及修葺費用。香港聯大書院欽其書畫之成就，而聘為該學院藝術系名譽主任，同善醫院亦聘其為永遠贊助人。

衡諸中國藝術歷史，成就卓越之藝術家，必須先為學者，對歷朝文學有勤苦深刻之研究，並對詩、書、畫有相當之造詣，方能終成為傑出藝術家，集文化與藝術於一身也。梁君年輕即治中國古典文學，再以五十年研究詩、書、畫之心得，卓然有成，不僅深窺中國傳統文化之堂奧，且對西方繪畫藝術精要亦有瞭解；故在揮毫時，無論書、畫均運筆如飛，氣勢雄奇，允稱傑出能手。

邇得美國綺奧華州巴里先生與夫人及該州藝術委員會主席澳老士君之推介，梁君前所刊之書畫冊，見賞於綺奧華州藝術委員會，並邀請其赴美講述中國書、畫，示範書法、畫法，及舉行個人書、畫展覽；並分別至北綺奧華州立大學及式示市毋佐色學院講學。梁君接受邀請，將于一九六九年四月自費赴美，不受津酬。

梁君此行，不僅使美國人仕有緣欣賞其即席揮毫示範，且其講述廣泛，遠溯三千年前，亦足引起彼邦人仕賞識中國數千年飽經考驗之文化。其留美期間，當可藉藝術之媒介，而促進中美兩國人民間之友誼也。

敦李孝式爵士撰

一九六八年七月二十五日

THE BIOGRAPHY OF MR. LEONG CHONG HIN ALIAS LEONG CHEKWAN

by Colonel Tun Sir Henry H.S. Lee, SMN.,

KBE., J.P., M.A. (Cantab), F.R.E.S. (England)

From childhood in Malaya Leong Chong Hin was keen on Chinese calligraphy and Chinese art, specially the calligraphy reproduced from the inscriptions on tomb-stones called "Pei", which were composed by great writers and poets and written by the famous calligraphers of the day. The older he grew the more he was interested in the study of calligraphy of different dynasties printed on scripts and also in both Eastern and Western art. His friends appreciated his enthusiasm and often brought their own ink, brushes and materials and requested him to write scrolls and signs, thus giving him plenty of practice and enjoyment in the pursuance of his favourite hobby.

Leong Chong Hin left Malaya for Canton in 1918 and was about to enter the Tung Shan Medical School. Due to the sudden death of his father he was recalled to Malaya to look after the family business there. His acumen in commerce soon brought him success and he became prominent in public life.

In 1928 he and his friends in the rice trade founded the Selangor Rice Merchants' Association in which he was Vice-President and Chairman of the Executive Committee and subsequently an Honorary Life President. He was a member of the Committee of the Selangor Chinese Chamber of Commerce and a member of the Community Service in the Kuala Lumpur Rotary Club, in addition to being a member of many charitable organisations and school committees. While busily engaged in the public as well as in his own business affairs, he never neglected his zealous study of calligraphy and art. Indeed it was at about this time that he devoted much of his energy to the art of versification in Chinese poetry, a subject on which he was to become extremely proficient.

The writer had close association with Leong Chong Hin in the work of the Selangor Chinese Chamber of Commerce and of the Kuala Lumpur Rotary Club and greatly valued his friendship, for Leong was not only a very energetic and public-spirited businessman, but was also a scholar in Chinese culture in which the writer was also keenly interested.


At the invitation of the Government officials of the Kwangsi Province in China, Leong and the writer together visited Kwangsi and with other friends formed a Mining Company to exploit the tin ore there. The natural scenic beauty of the landscape in Kwei-Lin in Kwangsi, reputed to be the best in China, gave Leong Chong Hin much inspiration in his poems and paintings. The Second World War unfortunately interrupted the mining activities because the Japanese overran the Kwangsi Province.

Leong had to take refuge in Macau during the Japanese occupation of Hongkong and Malaya, and after the war returned to Hongkong where he settled down to his deep study and research in calligraphy, painting and poetry. He was blessed with a wife of great ability who, assisted by their sons, has been managing his Malaysian business for years to his complete satisfaction. In consequence Leong Chong Hin has been able to devote all his energy to his favourite subjects and has produced a great number of paintings and scrolls. He held an exhibition in Hongkong some eight years ago and the exhibits were later sent to Kuala Lumpur where two exhibitions were held. The exhibits were sold to the members of the public but all the proceeds from the sales totalling a very substantial amount were donated to the Tung Shin Hospital for its extension and renovation. The Great Union College in Hongkong honoured him by making him an Honorary Director of the Department of Art and the Tung Shin Hospital elected him a Life Patron.

It is universally acknowledged in the History of the evolution of Chinese art that an eminent Chinese artist must first and foremost be a scholar who has made profound studies of the literature of the many centuries. To lighten this heavy task of learning the classics, calligraphy, painting and poetry are taken up as a diversion, initially for self amusement as a hobby, but finally becoming competent as a skilful artist. Thus the person combines the scholarly culture as well as the artistic accomplishment. Leong Chong Hin, being a diligent student of Chinese classics in his young days and having spent more than fifty years in the acquisition of knowledge and experience in calligraphy, painting and poetry, can be said to have achieved a distinction in his work which not only depicts the traditional Chinese culture but also indicates his recognition of the best in the art of painting in the Western World. The most amazing feature is the lightning speed at which he moves his brush in both calligraphy and paintings.

Through Mr. & Mrs. R. Barry of Danbury, Iowa, U.S.A. and Mr. Jack Olds of the Iowa Arts Council, Leong's paintings in a printed volume, was seen by the authorities of the Iowa Arts Council, who have invited Leong to give demonstrations in calligraphy, stage an exhibition of his paintings, and to lecture in the University of Northern Iowa and Morningside College. He has accepted the invitation and will travel to the U.S.A. at his own expense April 1969.

There is no doubt that his visit will not only afford the American citizens an opportunity to view the physical demonstration of Chinese writings and paintings but will also, through his lectures, encourage them to try to appreciate the Chinese culture which has survived the test of several thousand years. His stay in the U.S.A. will promote and help the mutual understanding between the American and the Chinese peoples through art.



25/7/68



作 者

Mr. LEONG CHONG HIN

中國書法的源流、進化和美術的價值

中國書法是有超過三千二百年的歷史，到了二十世紀，中國書法在世界的美術上，有高度的評價；在中國的知識分子、文人、美術家和一般人民中，差不多是一種文化修養衡量的標準。在中國俗語上有：「字乃人之衣冠」的一句話；同時，也是中國人的一種「陶冶性情和怡情悅性」的高尚生活藝術。所以中國書法在中國人、日本人、韓國人和越南人都十分重視的。

爲了我容易談一談中國書法的源流和美術的價值，現在分別逐點來講一講：

CHINESE CALLIGRAPHY, ITS ORIGIN, EVOLUTION AND ARTISTIC VALUE

Chinese calligraphy has had a history of more than 32 centuries. Now, in the 20th Century, Chinese calligraphy is still highly appraised in the world of art. Among Chinese intellectuals, literati, artists and laymen, it is almost a criterion for measuring refinement. In China, there is a common saying "Calligraphy is the garment of a man". At the same time, it is an art of living among the Chinese which "purifies one's emotions and temper" as a sophisticated and enjoyable means of relaxation. That is why Chinese calligraphy is so highly regarded by the people of China, Japan, Korea and Vietnam.

In order to present a short discussion on the origin, evolution and artistic value of Chinese calligraphy, let us deal with it point by point.

(一) 中國書法的形式

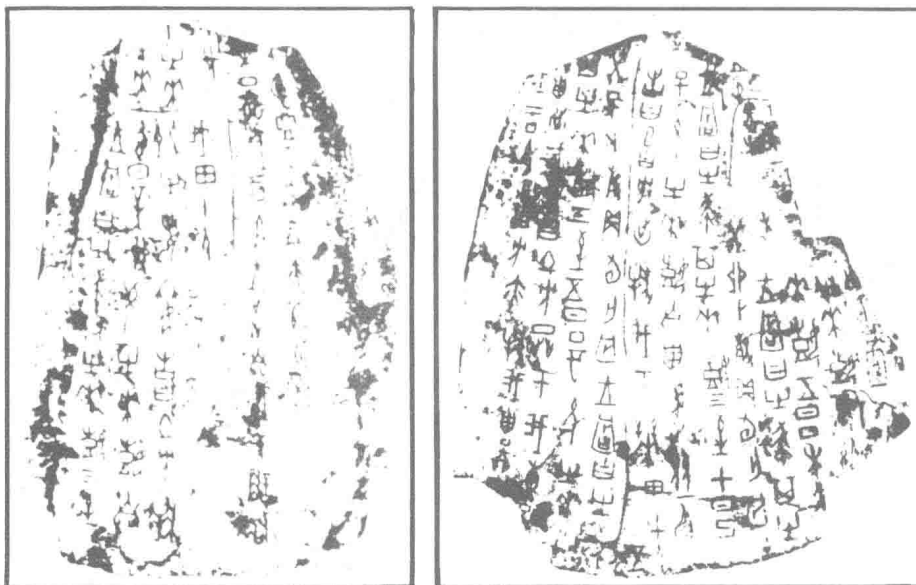
中國書法，是根據中國歷史上的象形文字，加以藝術化的繪寫而做成的。大體上，中國字形有七種：

(I) THE FORMATION OR ORIGIN OF CHINESE CALLIGRAPHY

Chinese calligraphy is based on historical Chinese pictographs, artistically arranged and drawn into symbols. Generally speaking, there are seven type of Chinese scripts.

第一種是甲骨文字（圖一、二、三）。

First, we have the Kuei Chia Wen (Chia Ku Wen) [or oracle bone script] (figures 1, 2 & 3).



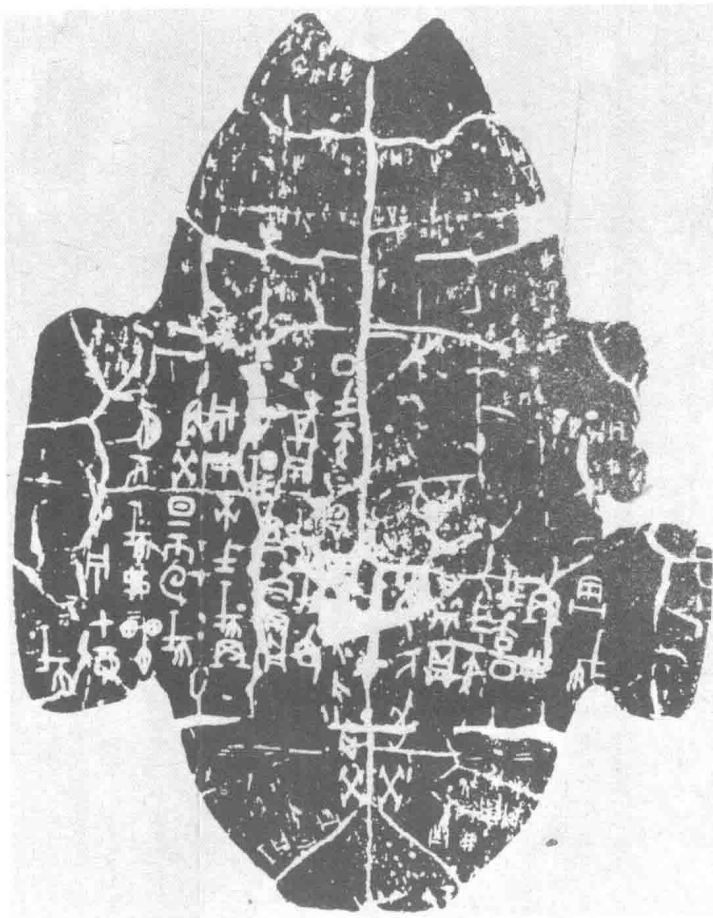
圖一：“甲骨文”
（約紀元前一三零零至二五六年）

Fig. 1: Chia Ku Wen
(about 1300-256 B.C.)
(Oracle Bone script)



圖二：“甲骨文”
(約紀元前一三零零至
二五六年)

*Fig. 2: Chia Ku Wen
(about 1300-256 B.C.)
(Oracle Bone Script)*



圖三：“甲骨文”
(約紀元前一三零零至
二五六年)

*Fig. 3: Chia Ku Wen
(about 1300-256 B.C.)
(Oracle Bone script)*

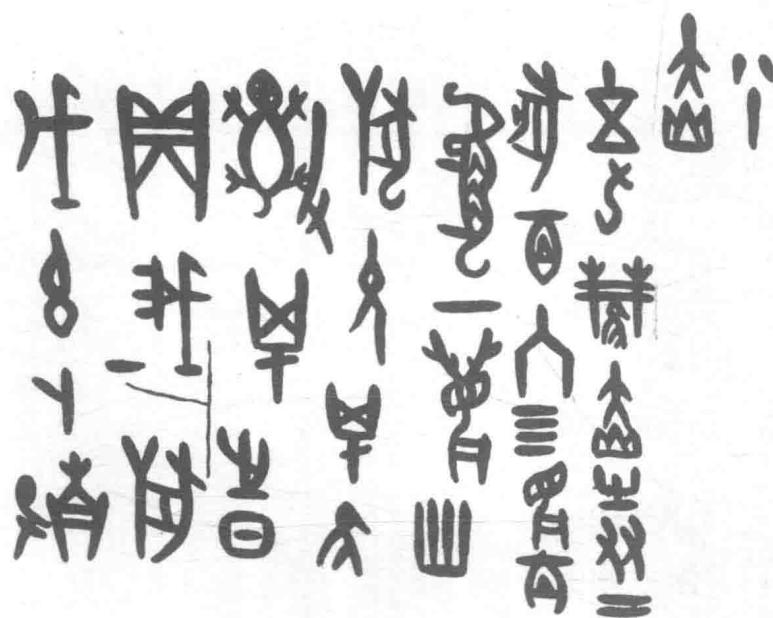
這種字體，是產生於上古的殷朝，約公元前一千三百年至二百五十六年。這種字體是現世紀的美術家去提倡的（圖四、五）

This type of script was first used in the prehistoric Shang-Yin dynasty, about 1,300 to 256 B.C. This type of script is currently in the vogue and is being advocated by artists of the contemporary century (figures 4 & 5).



圖四：“寫甲骨文”
作者：董作賓（現代）

Fig. 4: Tung Tso-pin
(Contemporary)
Writing of Oracle Bone script



圖五：“寫甲骨文”
作者：董作賓（現代）

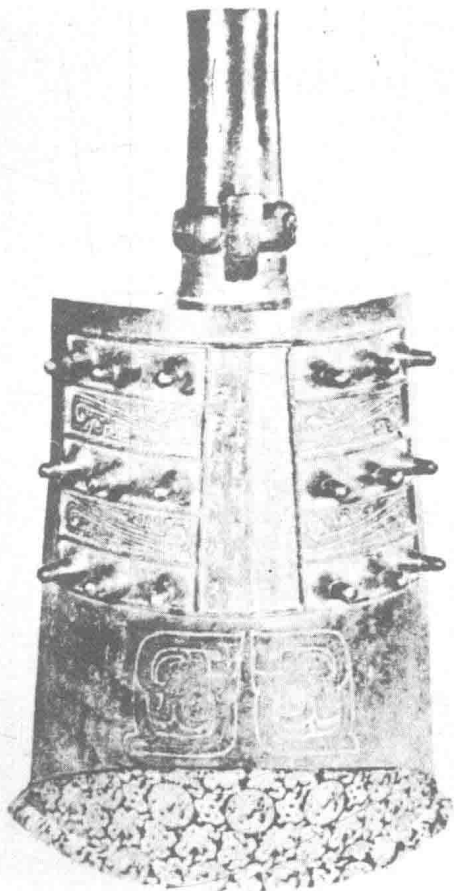
Fig. 5: Tung Tso-pin
(Contemporary)
Writing of Oracle Bone script

好像中國書畫家黃賓虹，就是十分愛寫的。這種字體在一百年前，是沒有人認識的，為的是在清代光緒二十五年，公元一八九九年才在河南省安陽縣城西北五里之小屯村（即殷代古都）發現，是中國傳世最古的一種字體，也是世人所知道的中國的第一種字體。

The internationally famous Chinese artist Huang Pin-hung is extremely fond of writing this form of script, though less than a century ago this form of script was virtually unknown. The reason for this is that it was not until the 25th year of Kuang Hsü in the Ch'ing dynasty, 1899 A.D., that the discovery was first made among the Yin ruins in Hsiao Ts'un village (formerly the ancient capital of the Yin period), 5 lis Northwest of Anyang Hsien, Honan Province. It is the oldest form of Chinese writing in existence, and is the first known type of script.

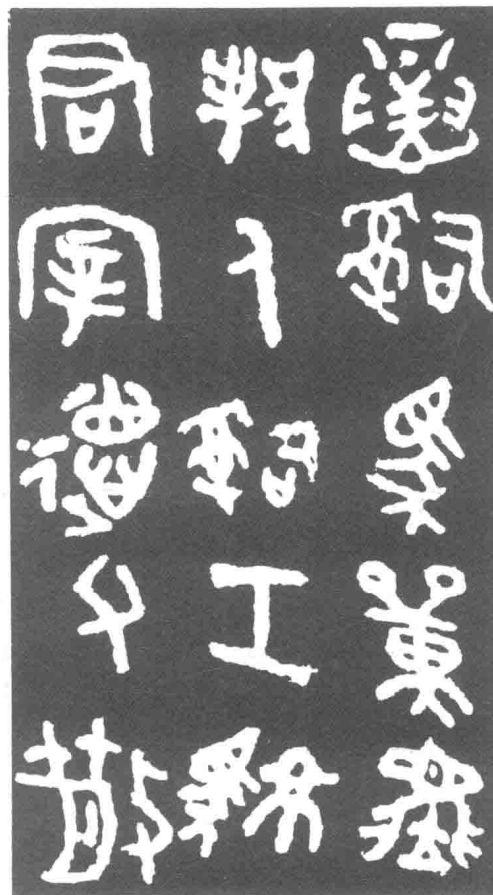
第二種是古籀文，也有稱作大篆的。這種書體，包括有石鼓文，和金屬的鐘鼎文字，統稱金文，或金石文，時代是在中國西周流行的(圖六至十)，約在紀元前八五五至二四六年。

The second type of script is called the Ku Liu Wen, also known as the Ta Chuan. This type of script includes the Shih Ku Wen (Stone Drum Script) and the Chung Ting Wen (Bronze Script) and are also collectively known as the "Chin Wen" or the "Chin-shih Wen" [Metal and Stone Script], and it was in current use during the Western Chou [Hsi Chou] dynasty of China, about 855 to 246 B.C. (figures 6, 7, 8, 9 & 10).



圖六：“宗周鐘”
(西周，約紀元前八七八至八四二)

Fig. 6: Tsung Chou Chung
(Western Chou, about 878-842 B.C.)



圖七：“散氏盤銘文”
(西周，約紀元前八五零年)

Fig. 7: San Shih P'an Ming Wen
(Western Chou, about 850 B.C.)
(Script engraving on San Shih bowl)



圖八：“散氏盤”(西周，約紀元前八五零年)

Fig. 8: San Shih P'an (Western Chou, about 850 B.C.)



圖九：“毛公鼎”
(西周，約紀元前八零零年)

Fig. 9: Mao Kung Ting
(Western Chou, about 800 B.C.)



圖十：“石鼓文”
(東周，約紀元前七六一年)

Fig. 10: Shih Ku Wen
(Eastern Chou, about 761 B.C.)
(Stone script)

這種文字在清代後期，是許多中國書法家愛寫的。

This type of script was also quite popular among Chinese calligraphers in the latter part of the Ch'ing dynasty.

第三種字體是小篆。這種字體，是秦朝統一六國時所創造的，是官家所用的字體，相傳是秦始皇帝的丞相李斯所創立。這種字體，最完整和最長遠的見證，是紀元前二一九年所刻的「嶧山碑」（圖十一）。

The third type of script is known as the Chuan script, also called the Hsiao Chuan. This type of script was introduced after the Ch'in dynasty had unified the Six States. It was said to have been established by Li Szu, the prime minister of the emperor Ch'in Chih Huang. This script was the first standardization of Chinese scripts. The most complete and distant proof of this script is the "I Shan Pei" [I Shan tablet] erected in 219 B.C. (figure 11).



圖十一：“嶧山碑”
(秦，紀元前二一九年)

Fig. 11: I Shan Pei (Ch'in dynasty, 219 B.C.)

小篆是因大篆太過繁複不便應用，改為簡便易寫的字體，許多書法家都是愛好的。在甲骨、石鼓和金文之外，小篆是最古的字體了。

The Hsiao Chuan script did away with the complex and non-essential strokes of the Ta Chuan and evolved into a simpler form easier for writing. This type of script is favored by many calligraphers and apart from the Kuei Chia, Shih Ku and Chin Wen, the Hsiao Chuan may also be said to be one of the oldest script forms.

第四種字體，叫做隸書。隸書是從小篆變化而來，把小篆的曲而繁複的線條，變為直而簡便的線條，更便於書寫應用。相傳這種文字，是秦朝一個官員程邈所創造的。這種字體，流行於漢朝，因此漢朝很多石碑，都刻上這種文字，我們亦叫它做漢碑的字體（圖十二）。

The fourth type of script is known as the Li Shu [literally translated to mean "Lowly script" by others, but "Layman script" is perhaps more appropriate] and is evolved from the Hsiao Chuan. It further modified the number of strokes of the Hsiao Chuan, and further simplified the art of writing. It is believed that this type of script was created by an official called Ch'eng Miao during the Ch'in dynasty, and it became quite popular during the Han dynasty. That was why many of the stone tablets from the Han dynasty were engraved in this form of script (figure 12).

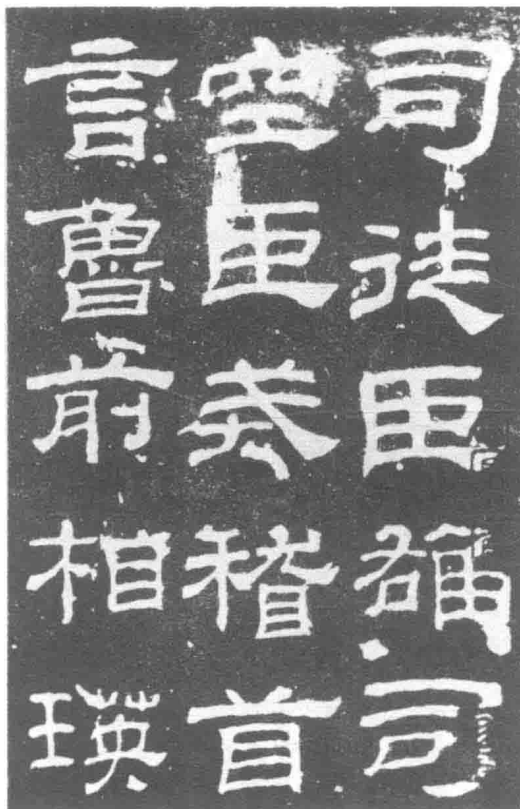


圖十二：“漢碑”

Fig. 12: Han tablet script

到現在還保存的，大部分是東漢時代的雕刻碑石，如著名的有「乙瑛碑」（圖十三）、「史晨碑」（圖十四）、「衡方碑」、「夏承碑」、「西狹頌」、「禮器碑」、「曹全碑」和「張遷碑」。

Many of such tablets are still extant, and the majority of them were engraved in the Eastern Han period, such as the "I Ying Pei" (figure 13), the "Shih Ch'en Pei" (figure 14), the "Heng Fang Pei", the "Hsia Ch'eng Pei", the "Hsi Hsia Sung", the "Li Ch'i Pei", the "Ts'ao Ch'üan Pei", and the "Chang Ch'ien Pei".



圖十三：“乙瑛碑”（漢，紀元前一五四年）

Fig. 13: I Ying Pei (Han dynasty, 154 B.C.)



圖十四：“史晨碑”（漢，紀元前一六八年）

Fig. 14: Shih Ch'en Pei (Han, 168 B.C.)

中國元代、明代和清代的書法家，許多都愛寫漢碑的。漢人所書的墨跡，我們可看到的，是近代大量發現之「簡札」（圖十五）。

Calligraphers of the Yüan, Ming and Ch'ing dynasties were particularly fond of this form of script and many loved to copy from Han tablets. Examples of Han calligraphy encountered are mostly from the great quantity of recently discovered Chien Cha (figure 15).

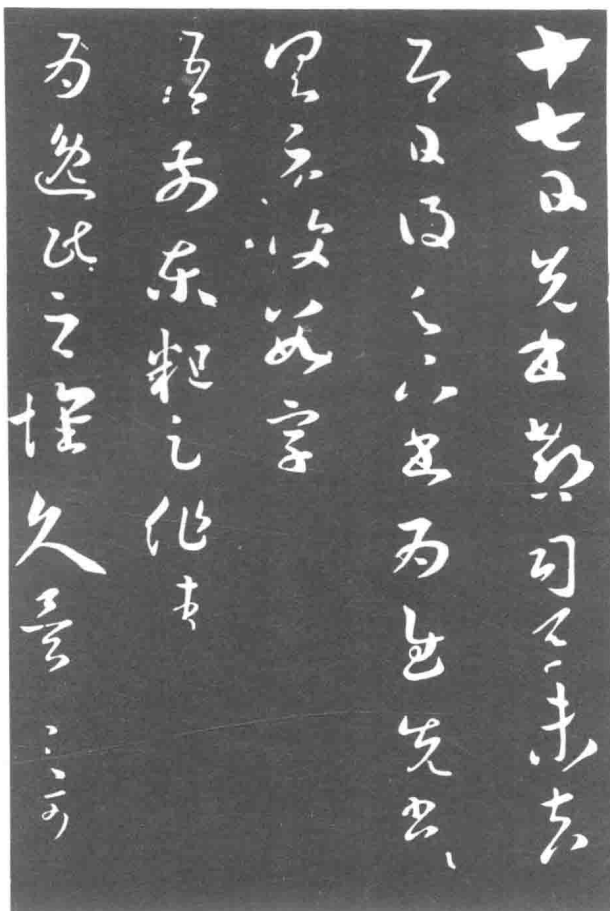


圖十五：“漢簡”

Fig. 15: Han Chien

第五種是草書。草書是減筆和速寫的一種形式，這種字體最先由西漢一個官員史游所創造，大約在紀元前四十八年，不過這種字體的成熟和流行，還是在東晉時代（公元三一七年至四二〇年），那時最有名的書法家王羲之（公元三〇三至三七九年），就是歷史上寫草書最美的一個人（圖十六至十八）。他的兒子王獻之（公元三四四年至三八六年）（圖十九），也同有大名，後世書法家都稱他們父子二人，叫做「二王」。

The fifth type of script is known as the Ts'ao Shu [draft script]. This is a simplified form of script used for fast writing. This form of script was first used by an official by the name of Shih Yü during the Western Han dynasty, about 48 B.C. However this form of script had been slow in maturing and in gaining popularity. It was not until the period of Eastern Chin (317 to 420 A.D.) that Wang Hsi-chih (303–379 A.D.), a well known Chinese calligrapher of the time, who brought the script to full flowering. Historically he was credited with writing the most beautiful hand of Ts'ao Shu (figures 16, 17 & 18), his son, Wang Hsien-chih (344–386 A.D.) was also a famous calligrapher (figure 19.) Later generations of calligraphers referred to them as "Erh Wang" [the "Two Wangs"].



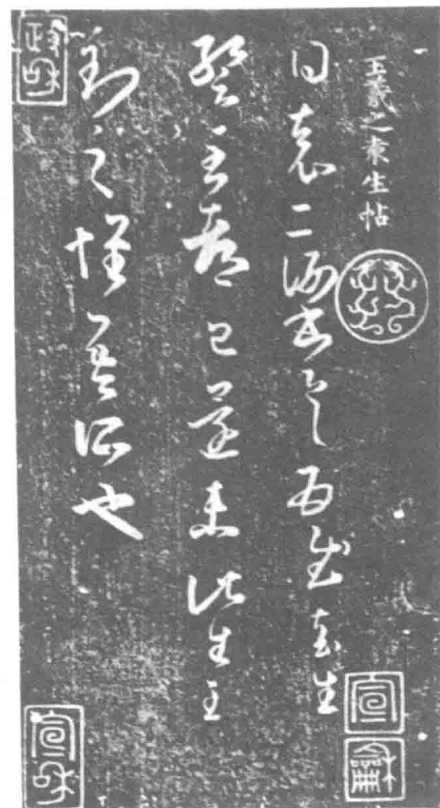
圖十六：“十七帖”
作者：王羲之（東晉，公元三〇三至三七九年）

Fig. 16: Shih Ch'i T'ieh
by Wang Hsi-chih (303-379)



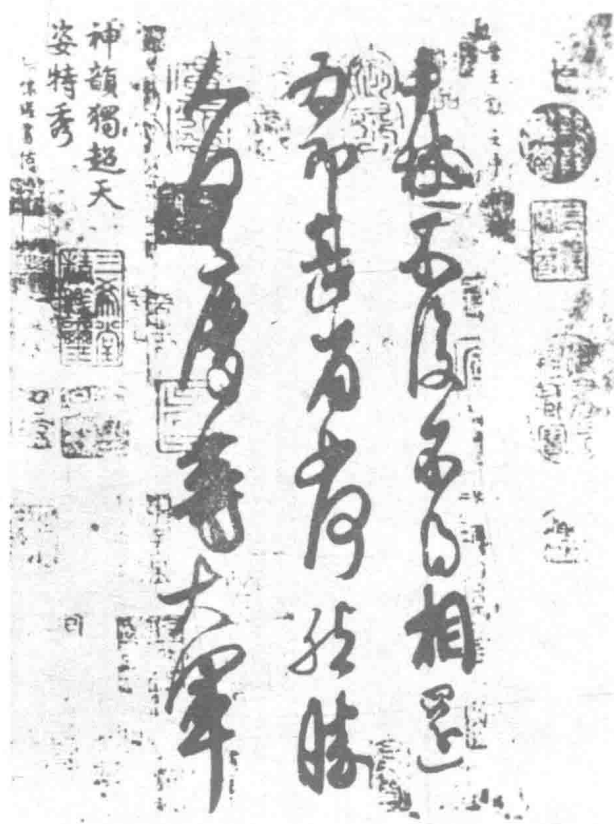
圖十八：“草書”
作者：王羲之（公元三〇三至三七九年）

Fig. 18: Ts'ao Shu by Wang Hsi-chih (303-379)



圖十七：“袁生帖”
作者：王羲之（東晉，
公元三〇三至三七九年）

Fig. 17: Yüan Sheng T'ieh
by Wang Hsi-chih (303-379)

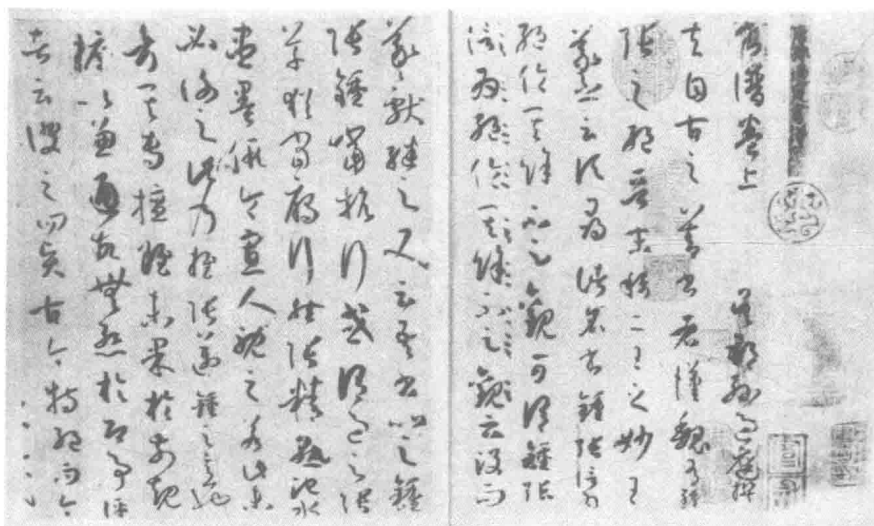


圖十九：“中秋帖”
作者：王獻之（公元三四四至三八六年）

Fig. 19: Chung Ch'iu T'ieh by Wang Hsien-chih (344-386)

其後唐代的孫過庭（圖二十至二十一）、張旭，宋代的黃山谷（圖二十二）、米芾，元代的鮮于樞、趙子昂，明代的祝允明（圖二十三）、和王鐸，都是寫得一筆好的草書。

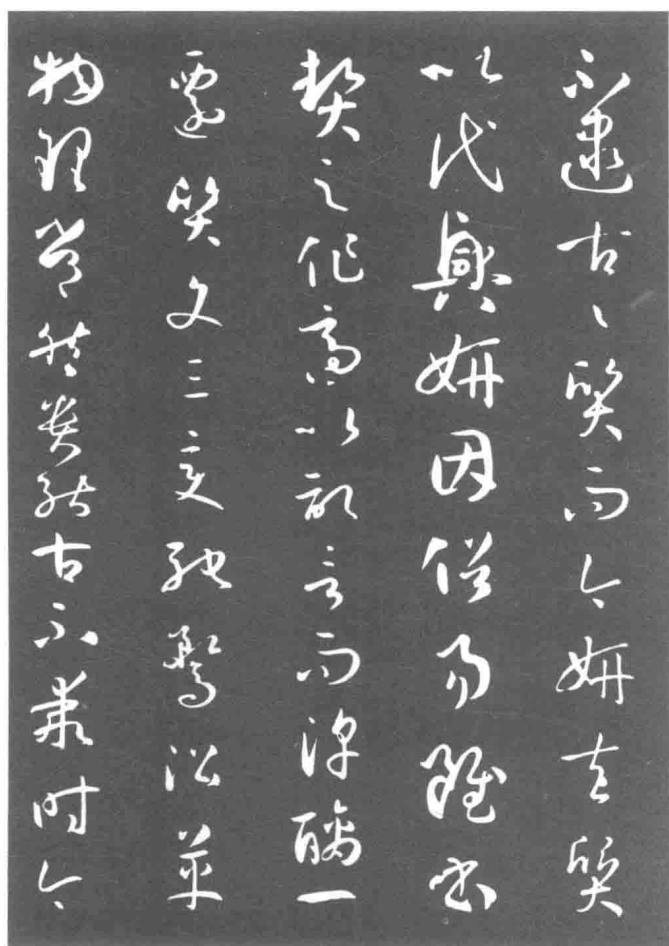
After them came Sun Kuo-t'ing (figures 20 & 21), and Chang Hsü of the T'ang dynasty, Huang Shan-ku (figure 22) and Mi Fei of the Sung dynasty, Hsien Yu-shu and Chao Tzu-ang of the Yüan dynasty, and Ch'u Yun-ming (figure 23) and Wang To of the Ming dynasty, who were all outstanding exponents of Ts'ao Shu.



圖二十：“書譜（墨蹟）”

作者：孫過庭（虔禮）（唐代）

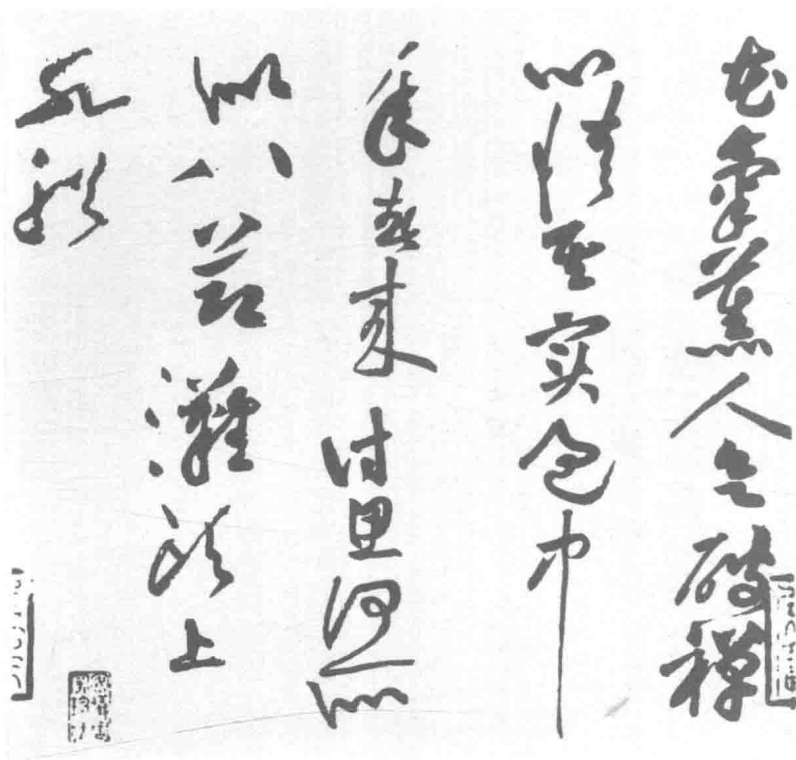
Fig. 20: Shu P'u (Calligraphy) by Sun Kuo-t'ing (Ch'ien-li) of T'ang



圖二十一：“書譜（石刻）”

作者：孫過庭（虔禮）（唐代）

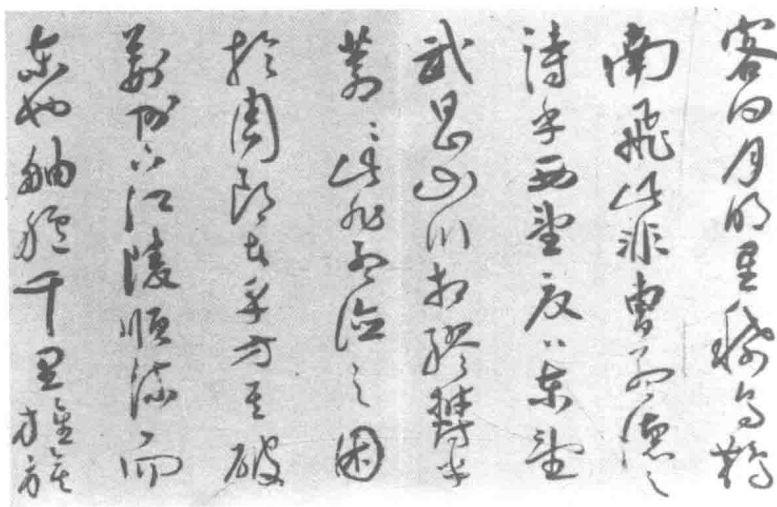
Fig. 21: Shu P'u (Stone engraving) by Sun Kuo-t'ing (Ch'ien-li) of T'ang



圖二十二：“花氣帖”

作者：黃山谷（一零四五至一壹零五年）

Fig. 22: Hua Ch'i T'ieh
by Huang Shan-ku
(1045-1105)



圖二十三：“赤壁賦”

作者：祝允明（？至一五二六）

Fig. 23: Ch'ih Pi Fu by Ch'u
Yün-ming (?-1526)

第六種是楷書。楷書是一種端端正正的書法，自晉朝以後，官方的文字，都是用楷書的，學生考試，也是要寫楷書的。清朝時代，凡是在京城參加最高學位的會考，學生的試卷，都要寫楷書，合格的，一定要寫得一手好楷書，而寫得最好的容易被選升到翰林院。故此翰林院中人，楷書必是寫得頂好的。這種楷書，是根據西漢的史游的章草變化而來的，東漢人寫得楷書最好的是鍾繇（公元壹五一至二二九年）（圖二十四），其次是東晉王羲之父子了（圖二十五）。

The sixth type of script is known as the Chieh Shu. The Chieh Shu is a formal and correct script and from the Chin dynasty onward it became the official script prescribed for dealing with the government and the standard script for students in examinations. In the Ch'ing dynasty, anyone sitting for the highest degree in the Imperial Examination must be able to write a good hand of Chieh Shu, and the candidates with the best calligraphy were often selected for promotion into the Hanlin Academy. The Chieh Shu was evolved from the "Chang Ts'ao" of Shih Yü of Western Han. The most outstanding calligrapher of Eastern Han was perhaps Chung Yao (151 to 229 A.D.) (figure 24), after him came Wang Hsi-chih and his son (figure 25).