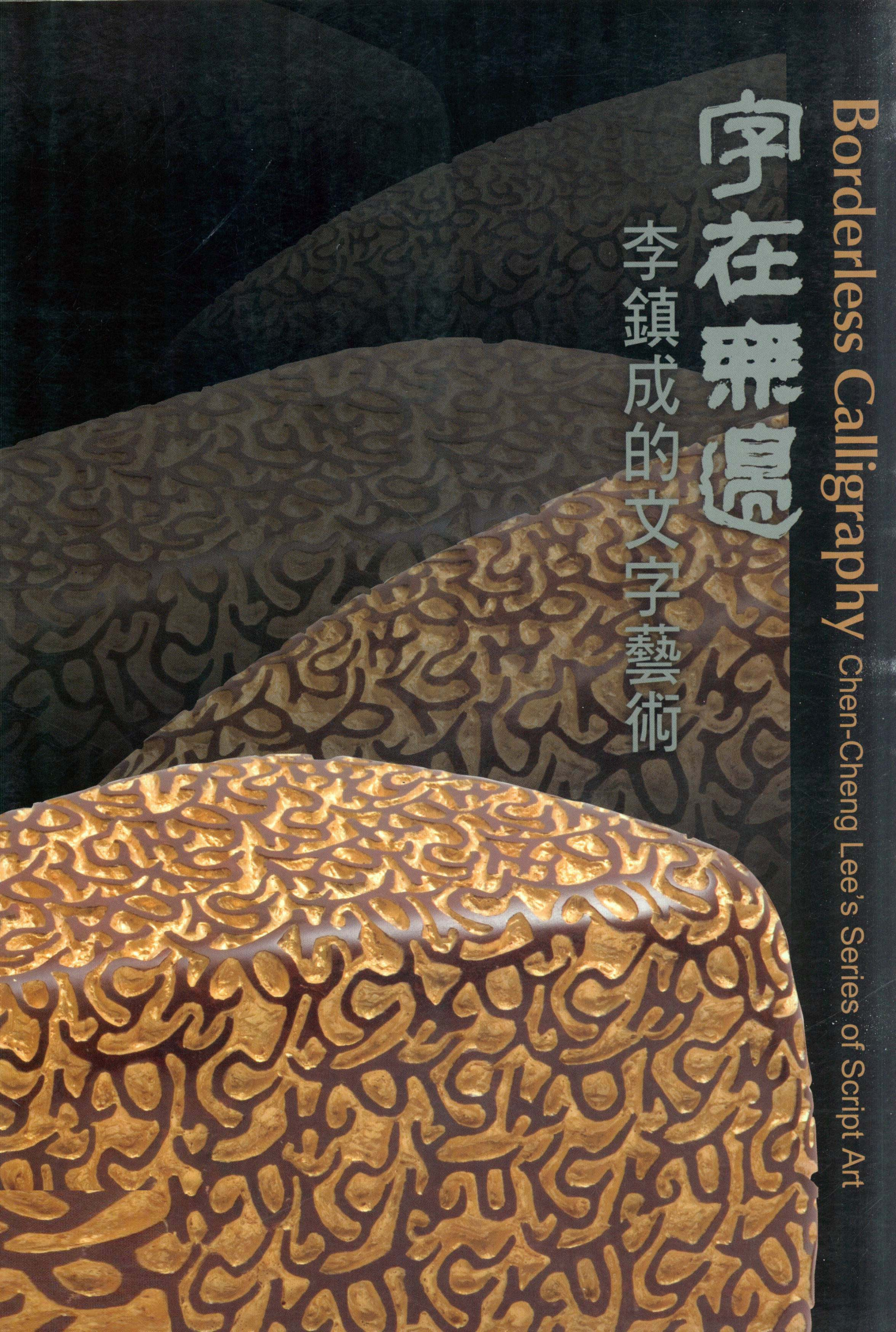


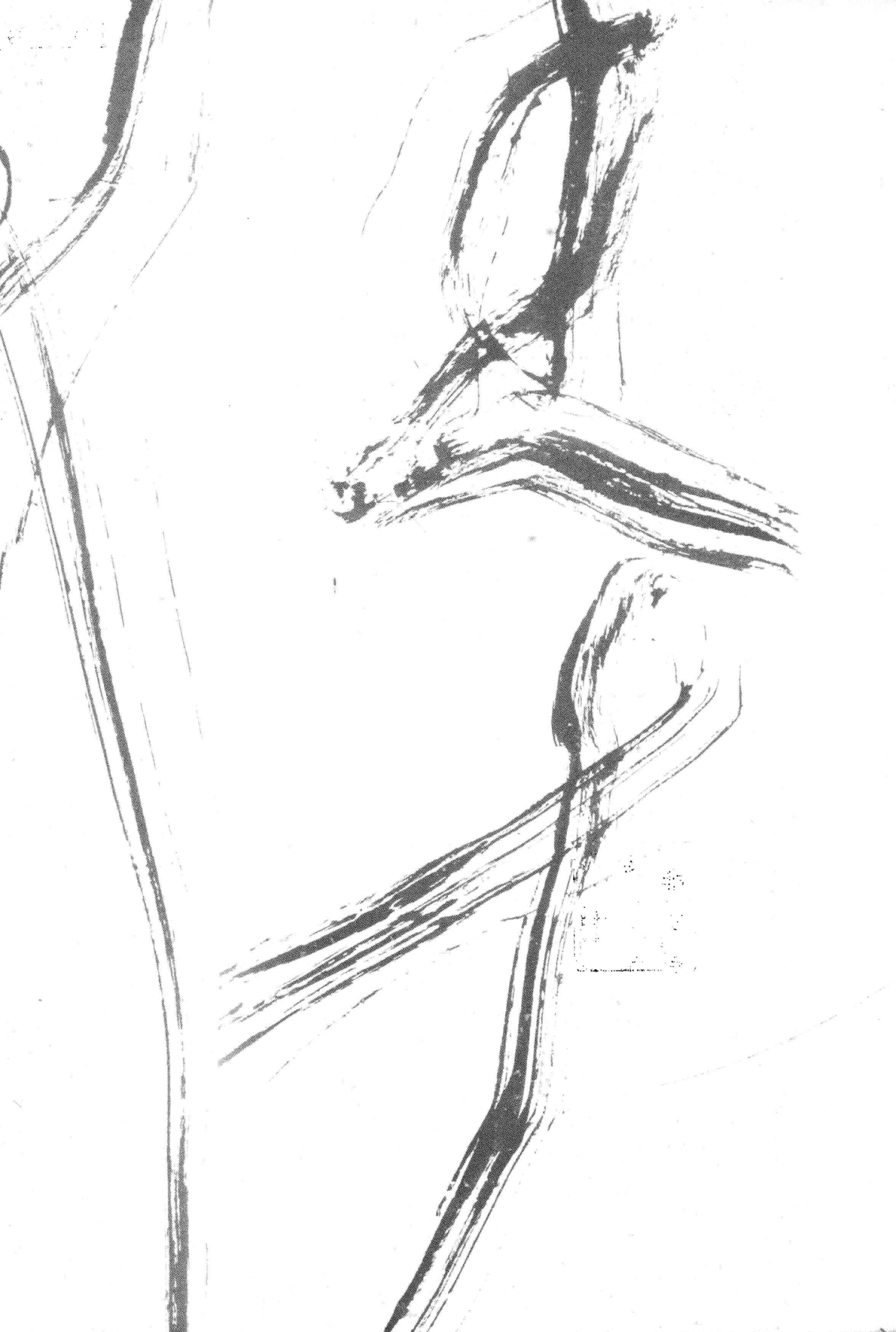
Borderless Calligraphy Chen-Cheng Lee's Series of Script Art

字在無邊

李鎮成的文字藝術







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Chen-Cheng Lee's Series of Script Art

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館序

李鎮成先生一直從事文字藝術之研究，其作品豐富而多元，極具原創性，深獲國內外藝壇肯定，被視為現代文字藝術創作的原生型典範之一。「悉曇系列」與「千字文系列」是他近年繼文字皴系列之後的最新力作。前者係以悉曇字為主體，運用篆刻及雕刻的造型表現，結合天然石材的質感與悉曇字的線條張力，表達一種生命內在的冥想與觀照。後者則以中國古代書家研習最久最廣的千字文為創作對象，由千字文的豐富組合及變化中表現漢字的多義特質，進而探尋中國書法所賦予現代文字藝術創作最大限度的審美價值。

李先生的文字藝術系列創作，源自他對傳統書法藝術與文字意涵之體會，但他並不滿足於只是繼承或充實傳統的元素。他一直勇於以現代的造型觀念去詮釋漢字的特性及書法藝術的豐富內涵。從創作歷程言，其文字皴系列可視為其對傳統的轉換，而悉曇文與千字文系列則是此種轉換之擴大與延伸。經由這些歷程，使得李鎮成的文字藝術系列創作具備某些時代意義，而不只是古典藝術的翻版，也不是傳統的任意變形；它是一種有生命的再生與創造。

藝術最可貴者為提供人類共同心靈永恆流動之憑藉。它可以是傳統的延續與發揚，也可以是全然的創造；然無論如何，其詮釋總以作品、創作者，及觀者所處的時代為核心。國立歷史博物館長期以來即重視傳統及現代藝術轉換之研究與創作鼓勵，藝術家本人長期專心致力於文字藝術創作，其系列作品有一定的時代性，故本館樂於介紹與社會大眾。

國立歷史博物館館長

黃永川 謹識

2008年5月

Preface of National Museum of History

Chen-Cheng Lee has dedicated his life to calligraphy (the “art of the written word”). The body of works that he has produced over the years is both immense and varied, displaying enormous creativity, and the quality of Lee’s calligraphy is widely recognized in art circles both in Taiwan and overseas. He is generally considered to have been one of key figures in the development of contemporary word art in Taiwan. The “Siddham” and “Thousand-character Essay” series represent his most recent masterpieces, following on from the “Calligraphy Tsuen” series. The “Siddham” series is based on the Siddham script that was traditionally used for writing Buddhist scriptures in Sanskrit. Lee has applied the techniques of seal-carving and engraving to this script, combining the textures of natural stone materials with the powerful linear structure of Siddham to express both deep meditation and concern for others. The “Thousand-character Essay” takes as its subject matter the thousand-character essay form that was the focus of so much study by the Chinese calligraphers of antiquity. By leveraging the complex structure and variation that characterize the thousand-character essay, Lee is able to bring across the multiple levels of meaning that Chinese characters embody, exploiting to the utmost the aesthetic values with which traditional Chinese calligraphy endows contemporary word art.

Lee’s script art series have their roots in his study of traditional calligraphy and the meaning of writing. Not content merely to follow tradition, Lee has consistently sought to use modern concepts of form to interpret the unique features of Chinese characters and to explore the deeper significance of calligraphy. The “Calligraphy Tsue” series could be said to mark the point at which Lee began to transform the tradition; the “Siddham” and “Thousand-character Essay” series represent a continuation of this process. Through these series, Chen-Cheng Lee has made Chinese script art relevant to the modern age, rather than allowing it to degenerate into a rehashing of an ancient art form. At the same time, Lee’s work does not treat the tradition casually; rather, it constitutes a rebirth or recreation of the vitality of traditional calligraphy.

The most valuable feature of art is the way that it provides a vehicle for the eternal flow of the spiritual aspects of human nature that are common to all humanity. Art can be an extension or enhancement of tradition, or it can make a clean break with tradition to create something totally new and innovative. Either way, the core element in the interpretation of work of art is the era in which the work, the artist and the viewer have their existence. Over the years, the National Museum of History has undertaken extensive research on the process of transformation from traditional to contemporary art, and has sought to encourage the creation of art in this field. Chen-Cheng Lee has dedicated many years of his life to word art, and the various series of works that he has produced have great significance for the times in which we live; the National Museum of History is delighted to have this opportunity to present some of Mr. Lee’s latest works to the general public.



Huang Yung-Chuan
Director
National Museum of History

字在無邊——李鎮成的文字藝術

李鎮成是一位充滿創作生命力的藝術家，他的藝術成果早在二十餘年前就已揚名於1980年「東京都美術館書法展」、1987年「第二十八屆中日親善書畫展」。尤其近十餘年來，鎮成先生創作更加旺盛，幾乎年年有展覽活動，長年經營，累積了豐碩的成果，更在藝術界擁有一片天地。

李鎮成2006年的「文字皴」系列書法作品，令人耳目一新，且具有內涵深刻的意象之美。書法是非常具有民族特色的一種藝術，不但在生活中具備表達、交流思想的實用功能，更可提升為獨立的線條藝術。

從李鎮成先生歷年的作品看來，他特別熱衷於以「石」為載體，以「文字」為表現元素，藉由此兩種形式傳達自己的藝術理念。他認為石頭是具體而微的山水縮影，彷彿自然生成的，因此在他眼中，每塊石頭都和崇山一樣，他的心情是尊敬仰望的。

以鑿刀結合畫筆，以金粉結合水墨，以書法結合繪畫，更結合雕刻。李鎮成從平面的「文字皴」走向立體的「文字皴」，他藉形式開發內涵，馭古典跨越現代，開拓出更遼闊的藝術新境。

大葉大學董事長



謹識

Borderless Calligraphy:

Chen-Cheng Lee's Script Art

Chen-Cheng Lee is an artist full of creative vitality and his artistic achievements were already well known since the "Calligraphy Exhibition" in Tokyo Metropolitan Art Museum in 1980 and "The 28th Taiwan-Japan Calligraphy and Painting Exhibition" in 1987. In the past ten years or so in particular, Mr. Chen-cheng has shown more creative drive and staged exhibitions almost annually, his long-term efforts give a high yield and he can hold his own in the artistic circle.

Chen-Cheng Lee's "Calligraphy-Tsuen" series in 2006 are refreshing and meaningful in terms of conveying the beauty of imagery in calligraphy. Calligraphy is a unique Chinese art, it is not only functional in expressing and exchanging thoughts in daily lives but can be enhanced as an independent linear art.

Looking at Chen-Cheng Lee's works in the past years, he is especially keen on using "stone" as a medium and "character" as an element of expression to convey his artistic concepts through the two forms. He regards a stone as a miniature of landscape, it is almost naturally formed and in his eyes every stone is like a mountain, which he respects and admires.

Combining a chisel with a calligraphy brush, combining gold powders with ink, and combining calligraphy with painting and even sculpture, Chen-Cheng Lee marches from the one-dimensional "Calligraphy-Tsuen" to the three-dimensional "Calligraphy Tsuen". He gives meanings to calligraphy lines and dots, commands the classical art while crossing over to modern art to expand into a wider new vision.

Hwang, Jeng Shyong

Hwang, Jeng Shyong
Chairman
Dayeh University

無邊界的創作——讀李鎮成文字藝術系列

蘇啟明 藝術史博士

李鎮成一直從事文字藝術，其作品豐富而多元，極具原創性，深獲國內外藝壇肯定，被視為現代文字藝術創作的原生型典範之一。「悉曇系列」是他近年繼文字皴系列之後的最新力作，其創作元素係以悉曇字為主體，運用篆刻及雕刻的造型表現，結合天然石材的質感與悉曇字的線條張力，表達一種生命內在的冥想與觀照。而千字文系列則以中國古代書家研習最久最廣的千字文為創作對象，由千字文的豐富組合及變化中表現漢字的多義特質，進而探尋中國書法所賦予現代文字藝術創作最大限度的審美價值。

虔誠與尊敬－李鎮成的悉曇系列

所謂悉曇字（Siddham）是一種流行於北印度的古代梵語書寫文字，它產生於公元第五至第六世紀。據研究，古代印度很早便有文字，其中較有系統的為盧文（Kharosthi）和婆羅迷文（Brahmi）兩種，悉曇字即由後者演變而來。它是一種表音文字，有五十一個字母，南北朝末期便傳入中國，隋唐時代佛教興盛，梵文是當時中國最流行的外國語言之一，而當時所稱的梵文實際即悉曇文字；所謂的梵文佛教經典便多以這種文字寫成。後來隨著密宗佛教興起，悉曇一詞更被泛指一切與佛教修行有關的學問。

古代印度婆羅門教認為聲音是一種神靈，極為重視。密宗佛教繼承婆羅門教這一傳統，也認為聲音有不可思議的力量，而表示聲音的符號也因此具有種種神祕的功能，於是在密宗佛教所使用的悉曇字中便發展出各種代表佛或菩薩的「種子字」，且進而依其形、音、義衍生出諸多不同的觀行法門。由於對聲音的崇拜，必然重視祈禱時的讚頌和咒語，這些讚頌及咒語的文句甚至文字本身便是神聖並具有法力的，密宗稱為「陀羅尼」，漢譯為「真言密咒」。

悉曇字後來在印度隨著佛教的沒落與蒙古人入侵而漸漸不再被使用，在中國也逐漸為蒙古文和西藏文所取代；但在日本則因密宗佛教的流行而一直使用到今天。密教也是在唐代傳入日本，其關鍵人物為空海，他於公元九世紀初來到中國，遍訪各地高僧，後拜在當時密宗大師惠果門下，盡學金剛界與胎藏界兩派密法，同時也學會悉曇文字，是日本歷史上第一個掌握梵文的學者。空海在中國時更廣泛結交中國文士，曾隨韓方明學習書法，揉合顏真卿與王羲之兩家之長而有所創造，在日本被視為書聖；他留存迄今的墨跡有〈風信帖〉及部分悉曇字帖殘片，筆勢雄渾，神韻躍動，不僅是日本書法正宗，也是後來所有悉曇書法流派的祖源。日本使用悉曇字除了宗教因素外，最重要的還因為日本人把悉曇字當作一種藝術來學習和欣賞；而隨著時代環境演變，悉曇字的藝術性且逐漸勝過宗教性。

日本原來的悉曇學研究也以音韻為重心，到江戶時代才轉而研究悉曇的語意，進而發展出帶有審美意義的悉曇書法，並分為澄禪、淨嚴、慈雲三派。因悉曇文字本為表音文字，其字形結構與表意或象形的漢字極為不同，但受到密教的影響，其書寫非常嚴謹及講究；也因此使其書法能在藝術上有所發揮。根據目前日本悉曇書法主流慈雲流的傳習心得，認為悉曇書法的精神首在於「神」，其次在「勢」，再次為「力」。為了使每一個悉曇字都具備這三種條件，書寫者必須熟悉每個字母的筆順，但為了追求寫出來的藝術效果，各家筆順有時又會有所不同，因此就形成了日本悉曇書法的各個流派。如慈雲流便以流暢見長，而淨嚴流則以雄健為特點。除了漢字以外，世界上再沒有一種文字像悉曇字這樣被賦予如此豐富而多采的藝術審美精神。然而也正是由於日本人發展出來這套悉曇書法審美價值與系統，才使悉曇書法能超越宗教與語言的界線，成為人類共同的重要藝術文化資產。

李鎮成本來便有深厚的書法素養，其長期投入的文字藝術創作也一直以漢字為元素。無論是漢字的字型、字義乃至字音，他不僅都曾作過許多藝術性的轉換，甚且加以有意識的解構與還原以探討漢字的藝術性本質。基本上李鎮成對文字是非常敏感的——特別對文字內在的藝術質素有一種異乎尋常人的敏銳度。悉曇字之所以吸引他首先便是其文字本身婉轉多姿的藝術性；其宗教性反而是次要的。不過，與他過去用漢字作為創作元素的歷程相同，李鎮成發現悉曇字之所以美，似乎不全由於字的外在形體；就和漢字一樣，形、音、義三者是不能分割的，創作者與欣賞者也不可能完全分離，少了其中一項就構成不了其藝術性。悉曇字也是如此，如果將其被賦予了千餘年的宗教意義抽離掉，那樣的悉曇字是沒有生命的；而沒有生命的悉曇字自然也不會具有任何藝術張力！

李鎮成一直是以全副的生命及他對生命的嚴肅態度從事藝術創作。他創作的文字藝術尤其多一分虔誠與尊敬。他在「悉曇系列」中精進學習，其作品予人們一種無限的祥和及寧靜感；正如「悉曇」一詞的本義，是一種互證的圓滿，也是一種自證的成就。

傳承與發揚——李鎮成的千字文系列

千字文據傳是公元六世紀初梁武帝命員外散騎侍郎周興嗣依殷鐵石所模王羲之書跡一千字不重複者編綴而成；據說周興嗣一天便完成了，原名為《次韻王羲之書千字》，後世簡稱為《千字文》。又有另一種說法是三國魏太守鍾繇所書，而王羲之再加以改寫者。後者開頭幾句為「二儀日月，雲露嚴霜，夫貞婦順，君明臣良」；前者起首為「天地玄黃，宇宙洪荒，日月盈昃，辰宿列張」幾句，即現在通行的版本。

歷代書家以千字文為書寫對象者極多，因此留下的千字文書跡不少。其中較有名者如隋智永〈真草千字文冊〉、宋徽宗〈草書千字文〉卷、明張弼〈千字文〉卷等都是名跡。智永的〈真草千字文冊〉以正楷和草書二體並寫，歷來評價極高，影響亦極深遠，如宋代米芾便稱譽曰：「智永臨集千文，秀潤圓勁，八面具備。」清代梁獻則說：「書法自右軍後當推智永第一，觀其〈真草千字文〉圓勁秀拔，神韻渾然，已得右軍十之八九，所去者正幾希焉。」宋徽宗的〈草書千字

文〉則呈現另一種神韻與風格，其書體為狂草，一氣呵成，筆勢凌空：變幻莫測，猶如大江奔騰，一瀉千里，運筆迅疾流暢，而結體奇宕瀟灑，極為書家珍視。張弼的〈千字文〉卷也是草書，亦帶有狂草筆意，頗富個人色彩。民國以來則以于右任的〈標準草書千字文〉最有名，其運筆自然流暢，字字清晰而錯落有致，體勢雄健有力，可學可玩，極富開創性，是近代珍貴的文化資產。

歷代書法家之重視千字文並屢為傳寫者，主要是因為這一千個單字幾乎涵蓋了最常用的漢字之半，而在漢文字的發展歷程上，這些字基本都已定型；更重要的是其造型結體係根據王羲之的書法而來，具備各種審美元素，故不僅是學習認字的啟蒙教材，也是研習書法乃至從事書道創作的不竭泉源。據說智永生平便寫了各體千字文八百通分送江南各寺院，作為有志學書者的範本，可見以千字文為書法研習或創作指南自始即是中國書法界有意識的發明，也是所有從事書道藝術創作者必修的傳統藝程。

面對如此人人熟悉的千字文書法，今人如要別開生面的據以創作並不容易。然而李鎮成在經過長期從事文字藝術創作的歷程後，卻覺得這一千個漢字仍充滿著時代的生命力。第一、千字文本身就是一篇很好的文章，其內容包羅萬象，且充滿耐人尋味的雋永名言。第二、千字文四字一組、兩組一句的排比方式，高度而精簡的將漢字的辭意予以活化，很多詞句根本就成了常用的成語，如「寒來暑往」、「秋收冬藏」、「弔民伐罪」、「空谷傳聲」、「寸陰是競」、「夫唱婦隨」、「同氣連枝」等不勝枚舉。追本溯源，千字文原來並非出自同一篇文章，而是從許多文章和字跡中編綴成的，但連綴出來的千字文卻產生了嶄新的意義，而這些新的意義又反過來融入到各個時代中，成為人們普遍的思想意識。就此而言，其文化意義自是遠遠超過文字本身所能賦予的範疇了。

通過對千字文的歷史及文化研究，李鎮成的千字文系列自然而然要用一種新面貌呈現。他把這一千個字分別刻為一千個造型單元，每個造型單元皆由一個字組成（其實就是一個字）。這一千個造型單元可以任意組合，一個、兩個、三個、四個、五個，乃至百個、千個等。而每一種組合都可以產生不同的意義；若不加以組合，則每一個單元本身就是一個字，它的意義也是多重的。這裡透露著漢字最關緊要的一個特質，即每個漢字本身都是多義的；把幾個漢字組合在一起便產生許多不同的詞意或句意。李鎮成將每個造型單元裡的字分別呈現在相鄰的立體平面上，此與他從前的文字皴系列中總是反覆用不同的字體刻同一個字於一件作品上，有異曲同工之妙，它們都是為了呈現漢字這種一字多義的特質。此種造型構思及手法可謂是一種獨創，而其藝術效果也非常成功。

流傳一千五百餘年的千字文，對李鎮成而言不僅是其從事文字藝術作的養分，更可以視為其文字藝術創作的突破口。他以一種前所未見的造型方式精確的表現了漢字的形、音、義多重而富變化的特質。

轉換與創造

藝術最可貴者為提供人類共同心靈永恆流動之憑藉。就藝術的表現意涵而言，它可以是傳統的延續與發揚，也可以是全然的創造。然無論如何，其詮釋總以能具時代意義為起碼要件；藝術的原創性在此，傳統的再生性也在此。藉著些

富有創造性的意涵，不同地區、不同族群，乃至不同時代的人們，心心相映，相互感會，這正是藝術的價值。

李鎮成的文字藝術系列創作，源自他對傳統書法藝術與文字意涵之體會，但他並不滿足於只是繼承或充實傳統的元素。他一直勇於以現代的造型觀念去詮釋漢字的特性及書法藝術的豐富內涵。從形式層面言，他的文字皴系列是對傳統的轉換，而悉曇文系列則是此種轉換之擴大與延伸。就漢字的特性言，其豐富多重的詞義性無疑是最難用語文以外其他方式表達者。而李鎮成的千字文系列則用一種化整為零又可多元組合的造型單元，成功的表達這種特性。因此從內容上看，千字文系列是一種創造。

正是有了這種創造，才使得李鎮成的文字藝術系列創作具備時代的意義，他絕不是古典藝術的翻版，也不是傳統的任意變形；它是一種有生命的再生與創造，是我們可以留給後世的東西。

Borderless Calligraphy :

Chen-Cheng Lee's Series of Script Art

By Chih-Ming Su, PhD in History

Chen-Cheng Lee has been working on script art for more than three decades. His works are abundant and diversified with originality which is affirmed not only in Taiwan but also in the international art industry. He is regarded as one of the originators of contemporary script art. The "Siddham" series is his latest work followed by "Calligraphy Tsuen". The major achievement of his creative work is Siddham, which expresses inward observation and review of life by the nature of stone and tension. His series of "Thousands Character Classic" is created from study of the original "Thousands Character Classic", the oldest and most extensive collection of classic characters which are studied by all ancient Chinese calligraphers. Expressing the polysemous of Chinese characters by understanding the plentiful combinations and variations, we can proceed to explore the maximum aesthetic beauty of calligraphy.

Sanctity and respect:

Chen-Cheng Lee's Series of Siddham

Siddham is an ancient Sanskrit of North India generated in the 5th and 6th centuries A.D. According to research, ancient India has script going back before the development of Siddham. There were two scripts more systematic: Kharosthi and Brahmi. Siddham was developed from the latter one. It is a script performed via pronunciation with 51 characters. It spread to China during the late Southern and Northern Dynasties (420-589 AD). While Buddhism bloomed in the Sui Dynasty and the Tang Dynasty, Sanskrit was one of the most popular foreign languages at that time. Siddham actually is the Sanskrit used in that period of time and most Buddhist scriptures were written in this script. Followed by the springing up of Vajrayana (Tantric Buddhism), Siddham had become a knowledge related to the study of Buddhism.

Brahmanism of ancient India thought that the sound of the script were types of gods and attached importance to them. Vajrayana accedes the traditional belief that the sounds of Brahmanism have incredible power. Therefore, the symbols of sounds also possess a variety of mysterious functions. Thus, Siddham developed the "Hri" (the seed character) to present Buddha or Bodhisattva, and then derived many different initial approaches of observation from the forms, sounds and meanings of scripts. Due to the worship of sound, they respect the praise and charm of praying. All these words and sentences of praise and charm are thought holy and with power in Buddhist doctrines. It is so called "Dharani" in Vajrayana and translated to Chinese as "Mantra".

Followed by the degeneration of Buddhism in India and the invasion of Mongolian, Siddham was no longer used in China but replaced by Mongolian and Tibetan. But in Japan, Vajrayana is still popular and Siddham is still circulated. Vajrayana was pasted into Japan in the Tang Dynasty, the key person for this was Master Kūkai, a Japanese Monk, who visited China in the 9th Century to visit eminent monks, and Master Huiguo initiated him into the esoteric Buddhism tradition, Kūkai was the only one who received the entire teaching of both the Garbhakosha and the Vajradhatu mandalas. Kūkai was also the first scholar who mastered Sanskrit in Japanese history. He widely made friends with many literates in China and learned

calligraphy from Fan-Ming Han who mixed Yan Zhengqing and Wang Xizhi's virtues and became the calligraphy Master in Japan. His preserved calligraphy works are "Letter to Saichō" and some remnant copybooks of Siddham. His calligraphy is very forceful with fluent movement. His works are not only the orthodox school of Japanese calligraphy, but also became the fountainhead of Siddham Schools. Except for the religious factor, most importantly, Japanese appreciate and learn Siddham as a study of art. With changes of the times and circumstances, the art of Siddham is gradually exceeding its religious aspects.

The study of Siddham in Japan was focused on phonology, but turned to a study on meaning of the language in the Edo Period, then developing Siddham calligraphy with aesthetic meaning, and was divided into 3 Schools: Zen, Yen, and Yun. Because Siddham characters are originally sound characters, its structure is totally different from Chinese characters which are ideograms and pictographs, but influenced by Vajrayana with very rigorous and exquisite writing which brings into full play its art. According to the current mainstream of Siddham calligraphy in Japan - Yun School - the main spirit of Siddham calligraphy is its "energy", and "momentum" is the second, and "power" is the last. To make each Siddham character own these 3 spirits, the writer has to be familiar with the order of each stroke, but to achieve the artistic effect, every writer has formed his own way in writing and so doing has formed different Schools. For examples, Yun School is good at fluency, and Yen School is good at energy. Except for Chinese characters, there are no other characters as Siddham characters that own such plentiful artistic spirits. Nevertheless, Japanese developed the aesthetic value and system of Siddham calligraphy to surmount the boundary of religion and language, to make it become an important common artistic cultural asset of mankind.

Chen-Cheng Lee has profound calligraphy capacities and always uses Chinese characters as the elements of his art works. Regardless of the formation, meaning, or pronunciation of Chinese characters, he has not only done some artistic transformation, but also worked on the nature of characters by conscious decomposition or restoration. Basically, Lee is very sensitive to Chinese characters - especially extraordinary sharpness to the inherent artistry and characteristics. The major reason why Siddham attracted him was because of the tactful and variety of the words; the religion is the minor. Nevertheless, as in the same mechanism as Lee's creation by using Chinese characters, he found out the beauty of Siddham not only because of its extrinsic shape, but also because of its formation, meaning, and pronunciation are non-dividable. Moreover, the creator and admirers are non-dividable. Missing any one of them, the art can't be established. That's what all adds up to Siddham. If you separate the religion out of it, Siddham becomes dead and of course without any power of art. And of course, Siddham words without life have no any artistic tension either for sure.

Lee devotes himself in art creation with his life and his serious attitude to life. His creative sun characters are also full with religiousness and respect. He learned depth from the "Siddham" series and showed us a boundlessness peace and harmony. As is the nature of "Siddham", it is a type of satisfaction of mutual-testimony and also an accomplishment of self-testimony.

Heritage and enhancement:

Chen-Cheng Lee's Series of Thousand Character Classic

The original "Thousand Character Classic" said that Emperor Wu of the Liang Dynasty commanded Zhou Xingxi to print and edit the mould of 1,000 unrepeated words of Xizhi Wang's calligraphy in the early sixth century. Reputedly, it was done within one day and the original name was "Secondary Refined Thousand Characters Written by Xizhi Wang", but abbreviated as "Thousand Character Classic" in later age. Another statement is that "Thousand

Character Classic” was written by Mayor Gun Zhong in Wei Country of Three Kingdoms period and was rewritten by Xizhi Wang. The latter version started with “Sun and Moon are two instruments; thin dew and heavy frost; loyal husband with obedient wife; liberal monarch and virtuous people.” The former version is the current common edition which begins with “The sky was black and earth yellow; space and time vast, limitless; Sun high or low, moon full or parsed; with stars and lodges spread in place.”

Many calligraphers of past dynasties imitated the “Thousand Character Classic”; therefore, a lot of copies have been kept. Some of them are well-known such as the version written in real-cursive-script by Zhi Yong of the Sui Dynasty, written in cursive-script by Emperor Huizong of the Song Dynasty, and the copy written by Zhang Bi in the Ming Dynasty. Zhi Yong’s copy was written in both regular script and cursive script which was highly valued and also influential far and deep. Mi Fu of the Song Dynasty commended Zhi Yong “Zhi Yong’s “Thousand Character Classic” as smooth and powerful, and well organized.” Liang Xien of the Chin Dynasty said, “Zhi Yong is the number one after Yo Jun in the calligraphy field, viewing his “Cursive Script Thousand Character Classic” with powerful and beautiful strokes, natural and harmonious spirit, he is about the same as Yo Jun and few can compete with him.” The work of Emperor Huizong of the Song Dynasty presents another style. He wrote in wild cursive script with overwhelming strokes, changing irregularly liking river falling down, fluent and fast writing but with dashing and special structure which was highly valued by calligraphers. Zhang Bi’s writing is also written in cursive script with some kinds of wild intention which is a very personal style. After Republic Era, Yu Youren’s “Standard Cursive Thousand Character Classic” is the most famous copy due to his natural and smooth strokes, clean and refined arrangement, and powerful figure which owns educational and entertaining value that is very initiative and becoming the precious cultural asset of modern times.

The reason why the calligraphers of all the past dynasties respect the “Thousand Character Classic” and repeatedly imitated it is because these thousand characters contain almost half of the most frequently used Chinese characters, and these characters have completed shaped. More importantly, the structure of words is based on Wang Xizhi’s calligraphy which possessed all kinds of aesthetic elements to make it become not only a textbook of recognizing words but also the source of the study of calligraphy and creation. It was said that Zhi Yong wrote 800 copies of the “Thousand Character Classic” in different scripts and distributed them to temples in Southern YangZhi River Area as the model for those people who wanted to learn. It is obvious that the “Thousand Character Classic” is the guidebook for studying or creating calligraphy. It is not only a conscious invention in the Chinese calligraphy field but also a compulsory traditional course for all creators working on calligraphy.

It is quite difficult for current calligraphers to write a refreshing work on such a well-known classic. Through chronic artistic creations on Chinese characters, Lee thinks these thousand Chinese words are still full of contemporary vitality. First of all, “Thousand Character Classic” itself is a wonderful literary work with comprehensive content and intensely interesting and meaningful sentences. Secondary, the arrangement of “Thousand Character Classic” is formed by four words in a set and two sets becoming a sentence. Simple but profoundly activating the meaning of Chinese words. Most terms and sentences are idioms in common use such as: “as summer goes and winter comes”, “harvest in fall and store in winter”, “relieve the people and right the wrong”, “the empty valleys broadly resonate”, “an inch of time is to fight for”, “the husband leads and the wife accompanies”, “united in the blood they share”, etc. that are too numerous to enumerate. Trace its source and you will find out that all these terms are not originated from the same articles, but compiled from many articles and handwritings which result in brand-new meanings. These new meanings blend into every era and become people’s general ideology. In regards to this, its cultural meaning far exceeds the characters being entrusted.

By studying history and culture in the “Thousand Character Classic”, Chen-Cheng Lee’s series of “Thousand Character Classic” is of course to be presented in a new outlook. He carves these 1,000 characters into 1,000 modeling units separately and each unit composes only one character. These 1,000 units can do any kind combination randomly with as many as you want, even hundreds or one thousand. Each combination produces different meanings, and even not combining them, each unit is a word itself and its meanings are multiple. Here discloses an important characteristic of Chinese characters which is that every Chinese character itself is multi-meaning. Combining several characters can produce many different terms and sentences. Lee presents each character of each unit on adjacent three-dimensional surfaces. These are different tunes rendered with equal skill as his “Series of Calligraphy Tsuen” for presenting the multiple meanings characteristic of Chinese characters. This modeling conception and technique is so called an original creation and its artistic effects are very successful.

“The Thousand Character Classic” has been spreading for more than 1,500 years. To Lee, it is not only the nutrient to but also the breach of his character art creation. He precisely presents the variety of shapes, sounds, and meanings of Chinese characters with an unprecedented way.

Conversion and creation

The most valuable part of art is to provide human beings an accordance of eternal mutual spiritual interaction. As the performance of art, it could be the lasting or enhancement of traditions, or completely creation. However, the basic condition of art is that the interpretation should be meaningful to the times. The original creation of art is based on this and so is the traditional revival. By these creative meanings, people from different areas, different races, or even different times, they all have mutual affinity and can understand each other - this is exactly the value of art.

李鎮成的悉曇文雕刻作品評析

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前言

「悉曇字」(Siddham)^(註1)這個專有名詞，頗為深奧和冷闕地出現在我的眼前，經過李鎮成的解釋，我彷彿有印象曾經在哪些關於佛教的研究中提及，卻從未曾對悉曇字有更深入的認識和探究，對這種文字的陌生，更甚於雲南少數民族的摩挐文字或者西藏文字。李鎮成新進的作品中，以這種北印度的古老文字為主題，創作一系列的與佛法義理和對現世生活祈願有關的雕塑作品，將造型語言提升到視覺之外的音與意的融合。

透過李鎮成的引導和介紹，我才能逐漸了解悉曇文字的背景，漸漸進入他現階段創作的主題和創作的理念，並對這類的作品進行一次系統性的觀察與分析。若要深入分析李鎮成這次悉曇字的系列作品，必須聯繫到他前十年以中國文字為母題的創作脈絡中，梳理兩個階段之間是否有所關聯，或者是一個全新的創作階段。而李鎮成中國文字的作品與他自己生活有著密不可分的淵源^(註2)，因此，本文主要從作者論的基礎上，探討李鎮成的創作風格變化和以現階段作品為主的分析。

如果耗費過多篇幅擷取悉曇字研究學者的成果，照本宣科地解釋我依然陌生的悉曇文字，反而妨礙對作品的分析與觀察的主要目的，因此，對於悉曇文的歷史、發展和演變等背景，將這方面學有專功的林光明先生著作《簡易學梵字》內容節錄於附錄中，以便於參照背景^(註3)。在作品詮釋與解讀方面，針對悉曇字的特性，有限的文字描述往往容易陷入詞窮的窘境，因此，對造型的分析或多過於悉曇字義解釋，避免臆測成分和盡量不以文害質。

探索新根源

乍看之下，一直以藝術創作為職志的李鎮成對悉曇文的興趣似乎有點突兀，他既非文字學的學者，也未曾在文字學領域展露自己的研究成果，更遑論這種北印度古老文字在台灣的學術界也未曾佔據重要地位。表象上看，似乎只是他率性而為的舉動而已。然而，過於簡單的理由，又不能符合李鎮成在創作上確實已經具備創作體系的脈絡，因此，有必要進一步分析他選擇新主題的根源性問題，使我們較能認識他的發現依然源自於與前一個時期創作的一貫理念。

僅僅在佛教界，尤其是密宗的佛學研究有些許探討的悉曇字，確實顯得十分艱深和冷闕不可多求。也可以想見李鎮成在尋找相關資料時，必定遭遇許多困難。他訪遍台灣的各大書局和委託朋友在日本尋找悉曇文的書籍和資料，對於他解決悉曇文翻譯為中文意義和悉曇文的書寫等前期的準備工作，提供必要的條