



EFEU - GAFA - TÖYÖ BUNKO

LECTURES ON

# CHINESE CALLIGRAPHY

Co-organized by the **École française  
d'Extrême-Orient**, the **Guangzhou  
Academy of Fine Arts**, & the **Tōyō Bunko**

**3<sup>rd</sup> DECEMBER 2024 10:00–15:00**

Tōyō Bunko 2F Lecture Room  
2-28-21, Honkomagome,  
Bunkyo-ku, Tōkyō 113-0021.

Contact

[costantino.moretti@efeo.net](mailto:costantino.moretti@efeo.net)

[s-katakura@toyo-bunko.or.jp](mailto:s-katakura@toyo-bunko.or.jp)

\*To participate online, please contact us.

廣州美術學院

GUANGZHOU ACADEMY OF FINE ARTS



フランス  
国立極東学院



## LECTURE 1

Pietro DE LAURENTIS

畢羅

3<sup>rd</sup> DECEMBER 2024

10:15–10:45

### “TRANSCRIBING” (XIE 寫) AND “CALLIGRAPHING” (SHU 書): THE ACT OF HANDWRITING IN MEDIEVAL CHINA

A thorough survey of colophons to manuscripts and final notes in stone inscriptions from medieval China proves that the act of handwriting was predominantly expressed by two verbs, *xie* 寫 and *shu* 書, the combination of which gives the modern Chinese word for handwriting, *shuxie*. It is worth noting, however, that the writing of the same text, for example, the *Diamond Sūtra*, was defined as *xie* when on paper and as *shu* when carved in stone. This fact is evidence of a deeper semantic distinction regarding not merely the writing support as a physical object but the final purpose of production of the written text. Through a comprehensive analysis of manuscript, epigraphic and calligraphic sources, the present talk outlines the central role played by handwriting in medieval China and its relationship with the art of calligraphy.



## LECTURE 2

ZHANG Jingye

張競業

3<sup>rd</sup> DECEMBER 2024

11:00–11:30



### COPYING AS A WAY OF LEARNING: THE TRADITION OF IMITATIVE COPYING IN CHINESE CALLIGRAPHY

Chinese historical sources state clearly that the renowned calligraphers from every dynasty began their training in calligraphic art by studying and copying the calligraphic specimens of previous masters, either through originals or through ink rubbings of stone inscriptions. There are no examples of calligrapher without modeling their work, for a certain period of their lives at least, on the calligraphic works of others. Through a philological survey of traditional sources who became proficient in this art and the iconographic analysis of case studies, the present lecture places the different patterns of imitative copying and tracing copying as ways of learning and perfecting calligraphy in their educational context, pointing out that the ultimate goal of imitative copying is to achieve a state of harmony without the constraints of rules.



## LECTURE 3

YAO Yuliang

姚宇亮

3<sup>rd</sup> DECEMBER 2024  
14:00–14:30



### 從《麒麟抄》所傳看中國中古時期的書法文化

入木道傳授書以《麒麟抄》集古代秘傳之大成。《麒麟抄》一般被認為是偽托之作內容蕪雜，但記載的信息卻十分豐富。通過對以《麒麟抄》為主的秘傳書中記載的題額書法、雜體書等相關內容的分析，並聯繫中日古代書跡進行對比印證，可反思中國中古時期書法文化的多樣化信息與傳承，合理闡釋魏晉南北朝、隋唐的碑額、墓誌蓋中的特殊字體寫法，與北齊刻經中的奇特筆畫與刻法。而通過對入木道傳書中記載的真、行、草字體及「七筆九品」等筆法項目的分析，可以看出其與空海自唐朝傳入的執筆使筆法之關聯。入木道傳書中所載的筆法傳授，對我們理解以王羲之為中心的晉唐傳統派書風也是大有裨益的。



- 10:00–10:15 **Welcome and Introduction**  
Costantino MORETTI 牟和諦 (EFEO-CRCAO)
- 10:15–10:45 **“Transcribing” (*xie* 寫) and “Calligraphing” (*shu* 書): The Act of Handwriting in Medieval China**  
Pietro DE LAURENTIS 畢羅 (Guangzhou Academy of Fine Arts)
- 10:45–11:00 Coffee break
- 11:00–11:30 **Copying as a Way of Learning: The Tradition of Imitative Copying in Chinese Calligraphy**  
ZHANG JINGYE 張兢業 (Guangzhou Academy of Fine Arts)
- 11:30–12:00 Discussion
- 12:00–14:00 Lunch Break
- 14:00–14:30 從《麒麟抄》所傳看中國中古時期的書法文化  
YAO Yuliang 姚宇亮 (Guangzhou Academy of Fine Arts)
- 14:30–15:00 Discussion

## CONVENORS:

Costantino MORETTI 牟和諦  
EFEO -- CRCAO  
[costantino.moretti@efeo.net](mailto:costantino.moretti@efeo.net)

KATAKURA Shizuo 片倉 鎮郎  
Tōyō Bunko  
[s-katakura@toyo-bunko.or.jp](mailto:s-katakura@toyo-bunko.or.jp)

## VENUE:

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