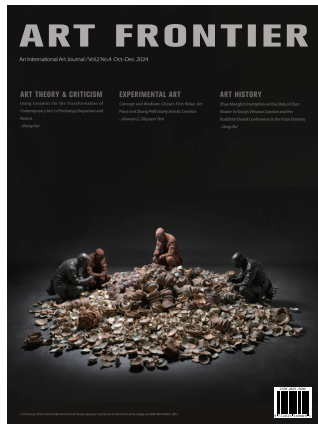




ART FRONTIER

An International Art Journal / Vol.2 No.4 Oct.-Dec. 2024

Expanding Horizons in the Clouds: Creation Notes on the Cliff Inscriptions of Songshan (Mount Song) in Qilu

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ISSN: 2835-5490

EISSN: 2836-841X

Sponsor: Chinese Arts Association of San Francisco

Organizer: California Academy of Arts

Publishers: iCultures Publications

Frontier Press

Website: www.artfrontier.org

Press Address: 3769 Peralta Blvd., Ste I Fremont, CA 94536

Editorial address: 1699 El Camino Real, Millbrae, CA 94030

Email: artfrontier2023@outlook.com

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Expanding Horizons in the Clouds: Creation Notes on the Cliff Inscriptions of Songshan (Mount Song) in Qilu

Li Yi

Abstract

Cliff inscriptions represent a unique form of calligraphic art. This paper, presented as a creative journal, uses the creation of the Songshan cliff inscriptions in the Qilu region as a starting point. It first discusses how contemporary cliff calligraphy must consider the expression of thematic ideas and artistic conception from the perspective of landscape art, striving for the organic integration of cultural and natural landscapes. The paper emphasizes that the selection of sites and the creation of texts for cliff calligraphy should adapt to local conditions. It then explores crucial aspects of cliff calligraphy creation, such as rock climbing for inscription writing, engraving, and rubbings.

Key Words

Cliff calligraphy, site selection, text creation, rock climbing for inscription writing, expanding artistic conception

Cliff inscriptions represent one facet of my calligraphic work. A few years ago, I created inscriptions on three mountains: Shimenshan in Qufu, Laojundong on Nanshan in Chongqing, and Nantuoshan in Qingzhou. Recently, I completed the cliff inscriptions on Qilu Songshan, marking the fourth mountain I have inscribed. Qilu Songshan is located in the northern part of the Yimeng Mountains, within the Haidai region, in Linqu County, Shandong Province. It is the second-largest mountain in Linqu, with its main peak reaching an elevation of 760 meters and covering a total area of 180 square kilometers. The mountain is characterized by its steep and rugged terrain, serene deep valleys, and clear, rushing springs, offering a landscape of grace, seclusion, and striking beauty. The Linqu Cultural Tourism Group, aiming to enhance the cultural significance and artistic landscape of Songshan for tourism development, invited me to create the cliff inscriptions on Qilu Songshan. Beginning in October 2021, I, along with several friends and accompanied by the leaders of the Linqu Cultural Tourism Group, made ten trips to Songshan for on-site investigations. We selected the locations for the cliff inscriptions, composed the poetic texts, and then ascended the cliffs to inscribe the characters. The

inscriptions were meticulously carved and chiseled by skilled artisans, and the project was finally completed in September 2023.

1. Site Selection and Conceptualization

Site selection and conceptualization are the foremost considerations in creating cliff inscriptions. Unlike general calligraphic works, the medium for cliff inscriptions is the immovable stone walls of mountains, making the choice of location crucial and requiring careful deliberation. Cliff inscriptions are created within the natural landscape, becoming a part of the environment. Once inscribed, they are meant to endure for millennia, transcending eras and leaving a permanent mark. As such, cliff inscriptions are not just contemporary calligraphic creations but also works for future generations. Every stroke must be made with a sense of enduring legacy, making the emphasis on conceptualization and the expression of artistic intention even greater than in ordinary calligraphy. The success of cliff inscriptions depends on whether the theme can be effectively conveyed and whether the work can enhance the aesthetic experience of the natural landscape. In

terms of conceptualization, the cliff inscriptions I created a few years ago on Shimenshan in Qufu, Laojundong on Nanshan in Chongqing, and Nantuoshan in Qingzhou each had corresponding themes. Shimenshan in Qufu is associated with Confucianism, Laojundong on Nanshan in Chongqing is a prominent Taoist site, and Nantuoshan in Qingzhou leans toward Buddhist culture. Each inscription was naturally guided by these themes of Confucianism, Taoism, and Buddhism, seamlessly integrating with the essence of the site. However, Qilu Songshan is an undeveloped natural landscape, with steep and imposing terrain, and has historically seen few visitors. The conceptualization of its inscriptions required careful consideration of how to express the theme and artistic intent from the perspective of landscape art. The goal was to harmonize the cultural landscape with the natural scenery, using cliff inscriptions to expand Songshan's aesthetic appeal. For me, this was a new endeavor—perhaps even a challenge.

The site selection for the Songshan cliff inscriptions

was based on utilizing local materials and adapting to the natural conditions. The approach was grounded in the landscape, focusing on the natural scenery and appreciating the cliffs' unique beauty, where the true artistry lies in an insightful connection with the environment. The natural craftsmanship of Songshan has created a landscape of verdant peaks and striking, green-hued ridges. The mountain is adorned with rugged, unusual rocks, layers of lush greenery, and a main peak, Jiulongding, that reaches into the azure sky with cliffs on all sides, making it challenging to climb. Surrounding the peak, ancient pines and cypresses form a natural setting of timeless beauty. The entire mountain features a north-south ridge crowned with green peaks, with its central area shaped like a pile of eggs, dotted with many upright granite boulders. The texture and distribution of Songshan's rocks are quite similar to those of Gangshan in Zoucheng, southern Shandong. After careful comparison, more than twenty easily viewable cliff walls were selected along the stairway leading from the ridge

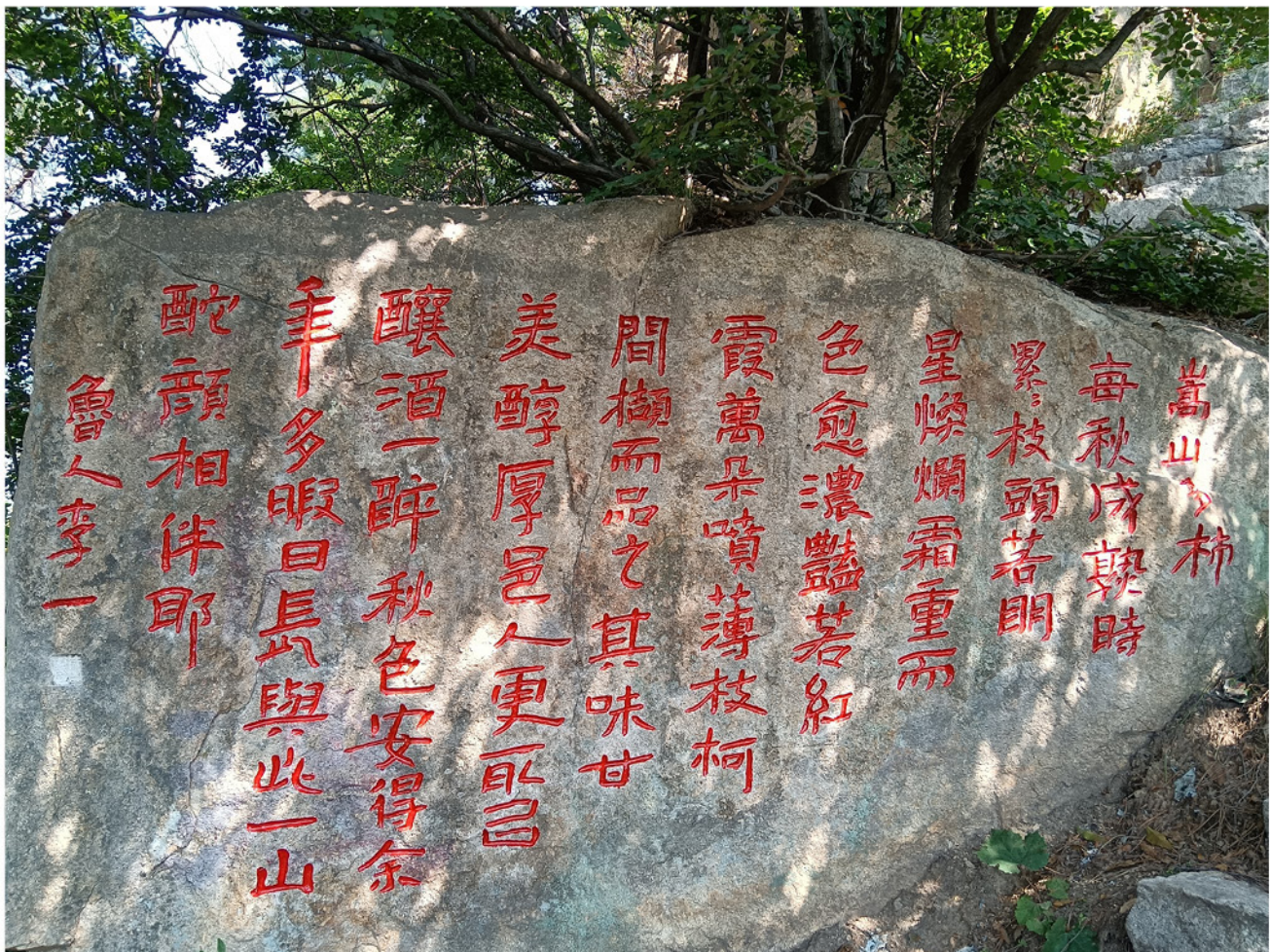


Figure 1. Li Yi. *Songshan is rich in persimmons*. Calligraphy, August 2023.

to the summit. These walls vary in size and are arranged in sequence, making them ideal locations for the cliff inscriptions to be integrated into the landscape as scenic attractions.

While selecting the sites, I also contemplated the conceptualization, formulating the content and artistic expression. The twenty-plus cliff inscriptions were designed based on the distinctive features of the natural landscape. Overall, the theme revolves around wild and rugged beauty, serene and expansive tranquility, with the rich historical and cultural heritage of Linqu as the backdrop, and the unique scenery of Songshan as the subject. The content of the texts was drafted with careful consideration of how to express these elements best artistically.

2. Text Creation

The creation of the texts was also adapted to the specific characteristics of each location. Some are written in poetic form, while others are prose. At times, just a few

words are used to identify, name, or highlight a scenic spot, while other times, longer texts are employed to express the local customs and culture. In every case, the goal is to capture the essence and spirit of the place in a single, striking expression. Near the entrance to the mountain ridge lies a vast peach orchard, with Longquan Temple situated below, corresponding to it. Thus, I chose the theme “Hearing the Bell Amidst the Sea of Peaches” (桃海聞鐘) and composed a short text of over a hundred characters to elaborate on it:

“Linqu lies at the ancient boundary between Qi and Lu, with Mount Yi being one of the five sacred peaks, frequently visited and revered by emperors and nobles alike. It is a renowned mountain within the country. Although Songshan is slightly less towering, it is known for its Seven Treasures. It stands like a recluse possessing hidden treasures, with its head held high beyond the skies, wild and rugged, not seeking fame, and avoiding comparison with the ordinary. This is the first scene upon entering the mountain. Turning back, you see a vast sea of peach blossoms, vibrant as an ocean,

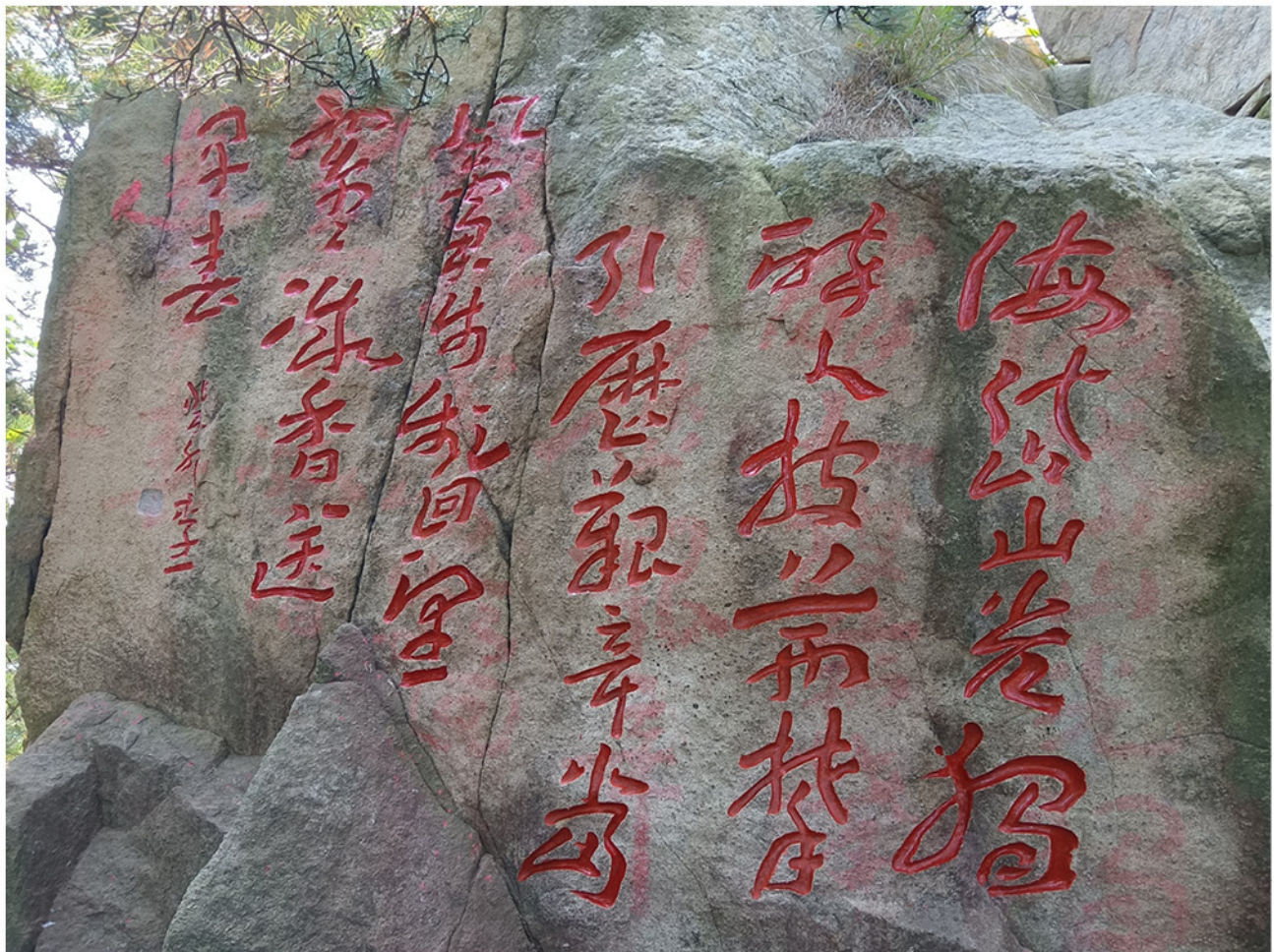


Figure 2. Li Yi. *The sight of the mountains within Haidai intoxicates the soul.* Calligraphy, August 2023.

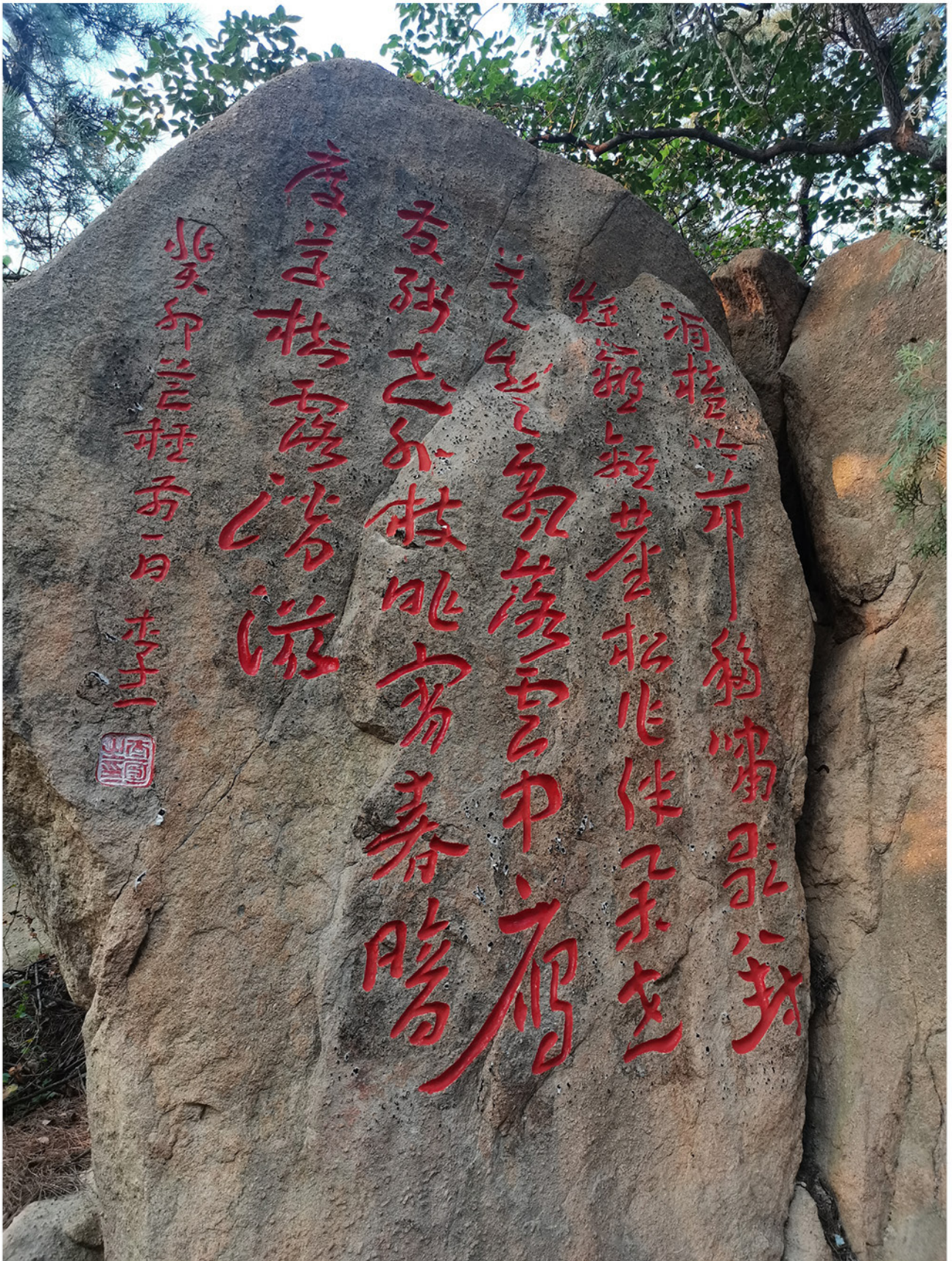


Figure 3. Li Yi. After drinking, I move my staff and sing with abandon before the low fence. Calligraphy, August 2023.

and below lies Longquan Temple, where the days are long and visitors are few, yet the sound of bells and chimes lingers in the ear. Hearing the bell amidst the sea of peaches, there is a sense of tranquility within the splendor.” (臨朐處古齊魯分界，沂山為五鎮之一，帝王將相拜祭者紛至邇來，端然海內名嶽。嵩山高略遜之，而有七寶之名。儼若處士懷璧，昂頭天外，野逸崢嶸，不邀聲名，免與流俗等量齊觀。此入山第一境也，回首萬頃桃林絢爛如海，而下方又有龍泉寺，日長無人，鐘磬在耳。桃海聞鐘，豔中寓寂也。)

Songshan is abundant with fruit trees. Not only is there a vast peach orchard, but it is also rich in apples, hawthorns, and Buddha's hand melons. Especially in the autumn, the mountains and fields are lit up by persimmons, like red lanterns dotting the landscape. I was deeply moved by this scenery during my first visit to Songshan, and thus I wrote:

“Songshan is rich with persimmons, and each autumn, the branches are laden with them. They shine like bright stars, their color growing even more vivid with the heavy frost, resembling ten thousand blooms of red clouds bursting through the branches. When picked and tasted, their flavor is sweet and rich. The locals even use them to brew wine, getting intoxicated by the colors of autumn. How I wish for many idle days in my

remaining years, to be forever accompanied by the rosy hues of this mountain!” (嵩山多柿，每秋成熟時枝頭累累，若明星燦爛，霜重而色愈濃豔，若紅霞萬朵，噴薄枝柯間。擷而品之，其味甘美醇厚。邑人更取以釀酒，一醉秋色。安得餘年多暇日，長與此一山酡顏相伴耶?)

To be accompanied by a mountain full of red persimmons is truly my heart's desire. Beyond the persimmons, Songshan also offers me the soothing sound of the wind through the pines and fresh, invigorating air, which I call “breathing the verdant air”—a perfect description. As I gaze out at the mountains within Haidai, and look down at the mirror-like waters of Songshan Lake below, the scenery stirs my emotions, inspiring me to write several poems in succession:

The first: The sight of the mountains within Haidai intoxicates the soul. I cut through the thickets and climb with difficulty. Struggling against the wind, I often look back, to where faint fragrances of early spring are softly carried. (海岱山光獨醉人，披荆攀引曆艱辛。當風窘步頻回望，窈窕微香送早春。)

The second: Winding paths diverge through the mountain, the narrow trails twist like a sheep's intestine. Step by step, I climb over dangerous rocks, fearing to disturb the coolness of the stars above. (山間分曲徑，小道繞羊腸。步步攀危石，恐攪星宿涼。)

The third: Pausing on the narrow path, the clear skies



Figure 4. Li Yi. *Ode to Songshan*. Calligraphy, August 2023.



Figure 5. Li Yi writing *Songshan*, August 2023.

suddenly open wide. My deep thoughts flow continuously, carried down by the winds from the heavens. (窄徑暫徘徊，晴霄豁蕩開。幽思紛絡繹，吹落九天來。)

The fourth: The green mountains have washed away old decay; the stingy heavens have spilled their treasure trove. The wind through ten thousand valleys sounds like the rustling of pine trees, while the music of twin springs resounds with clarity. The stone steps ahead are steep and arduous, yet the lake below reflects the silver in my hair. I shall continue to climb these thousand-foot peaks, seeking a tranquil mind beyond the world's concerns. (青山一洗舊頹唐，破吝天公泄錦囊。萬壑松風聲歷落，兩班泉樂韻鏗鏘。橫前磴道艱途徑，入眼湖波照鬢光。且待攀援峰千尺，閑尋物外胸襟颺。)

The fifth: After drinking, I move my staff and sing with abandon before the low fence. The pine trees are my only companions, unknown to the world. Geese fall among the clouds, and the last blossoms cling to the outer branches. Last night, spring passed quietly by, and the grass and trees were secretly nourished by the dew. (酒醺吟筇移，嘯歌對短籬。離塵松作伴，舉世莫知之。飄落雲中雁，發殘花外枝。昨宵春暗度，草樹露潛滋。)

The sixth: The mountain springs murmur eternally, carrying dreams into the waves of the lake. The sky mirrors a vast expanse in the wind, while the mountains submerge like green conch shells. (山泉幽籟永，挾夢入湖波。天鏡當風闊，萬山沉碧螺。)

The second and third poems were composed at a scenic spot called "A Thread of Sky." In the midst of the towering mountains, there suddenly appears a narrow crevice between two cliffs, with a slender stone path squeezed in between. The path is extremely narrow and winds downward, aptly named "A Thread of Sky"—such a fitting description. The sixth poem describes the clear mountain springs quietly connecting with the lake water, creating a scene where the water gently ripples, and the surrounding mountains rise steeply like walls. At this point, it was already nearing the season of spring's return, with green grass and blooming flowers. The lines "Last night, spring passed quietly by, and the grass and trees were secretly nourished by the dew" subtly convey the arrival of spring.

Climbing the cliffs and gazing into the distance brings a unique sense of understanding. I composed an *Ode to Songshan* and inscribed it on a massive cliff wall halfway up the mountain, praising the unique and majestic beauty and spirit of Songshan. The *Ode to Songshan* reads:

"To the east, it guards the left flank; Song Peak is shrouded in clouds. Its elegance rises above the lands within Haidai, marking the boundary between Lu and Qi. Carved by the hand of nature, its rugged cliffs add to

its majesty; morning bells and evening drums resonate from the ancient temple, embodying tranquility. Peach orchards line the path, their fresh blossoms competing with the clouds and morning glow; springs wind around the peaks, their waters carving paths through the grass and woods. The layered slopes are deep and secluded, offering a view of the fields and roads below; the steep ravines are solemn and foreboding, where the thickets conceal the tiny cicadas. Esteemed figures have left their marks here, wishing only for smooth winds and steady sails; nature, in its marvel, has gifted these steadfast rocks and evergreen pines. The Hibiscus Pavilion is tranquil, while Thunderclap Cliff strikes awe. The peaks are high, gazing upon the moon; the valleys are sealed with ice. The Great Wall grips the ridge, where the Azure Dragon lies entwined with the clouds; lofty trees hear the warblers, and the resplendent phoenix soars lightly through the hues of sunset. In the warm pavilion, we feast and pour the wine of frosted persimmons. The tranquil lake unfolds like a mirror, reflecting the mountain's beauty; the jade bird trills, blending with the evening sounds. Reflecting on the impartiality of heaven's will, I grieve for those lost in the currents of time. Moved by the impartiality of the Way of Heaven, mourning those who have passed as they follow the current. Yet, I sigh, for our China is united in spirit, and we shall witness the rising fortune of this land. Through the nurturing shade of these peaks and valleys, we dare to ask for the world to renew itself each day." (東鎮左輔，嵩峰雲迷。秀出海岱，地分魯齊。鬼斧神工，巉岩增險；晨鐘暮鼓，古寺蘊禪。桃林夾道，新花與雲霞競燦；泉水繞巒，溪浪過草木成蹊。層阿幽邃，俯瞰田園阡陌；峻壑森嚴，覘見叢棘醺雞。名公留跡，惟願帆舉而風順；造化出奇，別生石堅與松青。芙蓉館靜，霹靂崖驚。峰高望月，峪結成冰。長城扼嶺，蒼龍連雲而臥；崔嵬聞鶯，彩鳳疊霞而輕。暖亭宴坐，霜柿酒傾。平湖展鏡，掩映山光；翠鳥弄喉，迭施晚籟。感天道之無親，傷逝者之逐瀨。嗟我華夏其同心，會看氣運之漸駁。藉茲峰壑之蔭養，敢教世界其日新。)

Upon inscribing at the summit of Jiulong Peak, I felt a sense of expansive joy and ease. Suddenly inspired, I composed two quatrains:

"My heart, like a wild crane in the clouds, is at ease; With the brush in hand, I ascend Songshan's peak. Once atop, I look back and see myself amidst a thousand peaks and ravines. Threads of the setting sun illuminate the green mountains. Standing on precarious stones, I carve the inscriptions. The rough cliffs challenge my brushstrokes, and the flying dragons on the wall are inscribed in iron-like script." (心似雲間野鶴閑，手提門筆上嵩山。一登峰頂回頭望，身在千峰萬壑間。縷縷斜陽照翠巒，腳登危石手書丹。蒼崖走筆多艱澀，壁上游龍鐵篆盤。)

An old friend, Brother Si Shunwei, who is far away in Australia, saw the photos of my cliff inscriptions on WeChat and wrote a quatrain titled *Viewing Brother Li Yi's Inscription Photos* in response:

"Rugged rocks stand at the edge of the mist. The inscriptions by a native of Lu speak of no difficulty. Having traversed renowned mountains and left his marks, His work unifies into a grand view." (岩石峻峭立霧端，魯人題壁不言難。名山踏遍留書跡，一以貫之成大觀。)

Brother Si, observing from afar, remarked that the "rugged rocks stand at the edge of the mist" as a remarkable sight. Experiencing it firsthand, one truly understands the difficulty of cliff inscriptions. This unique genre has been distinguished in the history of calligraphy from ancient to modern times, marking a notable path in the art of calligraphy.

3. Cliff Inscription

Inscriptions are a crucial part of cliff inscription projects. Before inscribing, the choice of script style must be considered. As a landscape art form, the Songshan cliff inscriptions, in a sense, serve as an open-air calligraphy art museum connecting with the spirit of the mountains and forests. Considering the richness of landscape art, the script styles should be varied to meet different aesthetic needs. Sun Guoting once mentioned the versatility of different scripts: seal script is elegant and accessible, the clerical script is precise and dense, the cursive script is dynamic and varied, and the regular script is solemn while running script is fluid and distinctive in its way. For the twenty-plus cliff inscriptions at Songshan, I used five script styles: regular, running, cursive, seal, and clerical. For inscriptions that involve themes or naming, such as "Clear Realm," "Breathing Verdant Air," "Songshan's High Peak Remains," "Serene Waters," "Heavenly Realm," and "Qi and Lu Songshan," I used regular and running scripts, as well as clerical script, for clarity. For the title of "*Ode to Songshan*," I used a seal script to differentiate it from the main text. Historically, cliff inscriptions have predominantly used regular and clerical scripts, with seal script also seen but cursive and running scripts being rare. I pioneered the use of cursive-clerical script in cliff inscriptions, beginning with my previous works at Qufu Shimenshan's "*Poem in Pursuit of Kong Dongtang*" and Chongqing Nanshan Laojundong's "*Dao Inscription*". At Songshan, I expanded this practice, creating eight cliff inscriptions in the clerical-cursive script, making it a unique feature of this mountain.

Once the script style is determined, the process of inscription begins. Inscribing on cliffs differs significantly from writing on paper or carving on stelae and plaques, as the inscriber climbs the rocks, moving through the mountains and forests with a brush in hand, tethered by a long rope, and writes while navigating the terrain. The natural rock surfaces are uneven, with highs and lows, and the inscriber must move according to the mountain's contours, holding the safety rope with the left hand and the brush with the right, shifting feet forward, backward, and side to side. The head may be lowered or raised, the arm bent or straight, the waist either bent or upright, and the body may twist with the cliff or follow the mountain's curves. Suspended in mid-air, writing amidst the clouds, the view above is the blue sky and white clouds, while below are the deep ravines. The position and movement required for cliff inscriptions are vastly different from indoor writing, presenting significant challenges. Historical accounts of cliff inscriptions are vague and lack detailed descriptions. For instance, the Northern Qi monk An Daoyi wrote cliff inscriptions on the four mountains of Zoucheng and at Taian's Jing Shiyu, but there are no records of his exact method, whether he wrote directly or used tools like carbon pens for double tracing. This remains a mystery. In practice, I use red acrylic pigment for inscriptions. My personal experience shows that the movement and arrangement of strokes, as well as the layout of the text, are drastically different from ordinary writing. The rough, uneven surface of natural cliffs creates substantial resistance, making the writing process extremely challenging. Describing the writing process as arduous is not an exaggeration; the resistance can even surpass that encountered in traditional methods like using a stylus on sand. Due to this difficulty, writing on cliffs is slow; it's not a matter of wanting to write quickly, but rather the process inherently prevents it. The most profound realization is the understanding of resistance in writing. The friction between the brush and the cliff surface resonates deeply, with every stroke feeling as though the brush is not just carving into the wood but into the stone itself. The connection between strokes, the interaction between lines, and the spatial arrangement and rhythm of characters on the rugged cliff face are all constrained by natural features. It's necessary to adapt to the mountain's contours and adjust accordingly. Conversely, the towering, uneven cliff face offers a nearly three-dimensional space, providing a vast canvas for artistic expression. Climbing and inscribing on the cliffs is an opportunity for physical and artistic challenge. For me, creating landscape art amidst the mountains and forests is a rare and invaluable

opportunity. Despite the hardships of this “fieldwork,” the rewards are many, and the experience brings great satisfaction and joy. Climbing narrow mountain paths and writing on cliffs, engaging in a dialogue with nature and merging with the landscape, brings a true sense of happiness!

4. Carving and Rubbings

As a form of landscape art, cliff calligraphy is a complex project that requires comprehensive design and involves multiple stages: inscription, carving, and rubbing. It is not a task that can be accomplished by an individual alone. Unlike personal calligraphy created at a desk, cliff calligraphy is a collective effort, a result of the combined wisdom and efforts of many people. Inscribing is just the beginning; carving and making rubbings are crucial for transforming cliff inscriptions into their final form and establishing them as a distinct art form.

Carving transforms the flat inscription into a three-dimensional effect, integrating the calligraphy with the mountains to create a permanent art form that coexists with the landscape. In a sense, carving represents a second creation of calligraphic art, crucial to the success of stone carving. As some scholars have noted, a skilled carver can enhance the inscription and rectify any shortcomings of the inscriber, while a poor carver can turn a good inscription into a lousy one. Therefore, selecting a skilled carver is essential for cliff inscriptions. For the mountains where I have created inscriptions, I have chosen experienced carvers on-site. For the inscriptions at Qufu Shimenshan, I engaged experienced stone carvers from Jiaxiang; for the inscriptions at Chongqing Laojundong, I employed skilled artisans from Dazu; for Qingzhou Nantuoshan, I selected experts from Qingzhou. For the inscriptions at Songshan, I hired local carvers Li Jiyong and Li Yin, who are father and son. The Li family has a long-standing tradition of stone carving passed down through generations. Both Li Jiyong and Li Yin are highly skilled and dedicated. They set up camp in the mountains and worked there for several months, living and working in the forest. During the carving process, Li Jiyong and Li Yin, under the guidance of artistic director Mr. Wei Liangcheng, meticulously studied the carving techniques specific to Songshan. Among the various carving methods, the Songshan inscriptions primarily use two techniques: the round-bottom (U-shaped) and the pointed-bottom (V-shaped) methods. Depending on the visual needs of the landscape and the style of calligraphy, the round-bottom technique is used to express the rounded,

substantial strokes, while the pointed-bottom technique is employed to convey the crisp, strong strokes.

I have also researched cliff carving. Over thirty years ago, I studied ancient Northern Dynasty cliff inscriptions and published a research paper titled *The Creation of Environmental Art—On Northern Dynasty Cliff Inscriptions*. In recent years, I have repeatedly visited various locations with Mr. Wei Liangcheng to examine ancient cliff inscriptions. Through examining sites like the Zoucheng Tieshan and Taishan Jingshiyu cliff inscriptions from 1,500 years ago, I found that due to the conditions at the time, the carvings were relatively shallow. After years of exposure to the elements, many characters have become indistinct. Learning from the ancient practices, I ensure that the inscriptions I create have a deeper carving. The depth of the strokes in the Songshan cliff inscriptions is approximately half the width of the strokes. For instance, the characters of “澄” at the peak of Songshan are carved to a depth of nearly twenty centimeters, allowing a person to fit their head inside. I believe such depth will ensure that the inscriptions remain clear and legible even after thousands or even tens of thousands of years of wind and rain.

Rubbings are the final step in cliff calligraphy, playing a crucial role in promoting the landscape, expanding its influence, and showcasing the charm of calligraphic art. For the rubbings of the Songshan cliff inscriptions, I specifically invited renowned rubbing masters Wang Xiu and Li Kailun, who have previously done rubbings of the Northern Dynasty Four Mountains in Zoucheng and the three cliff inscriptions I created. Their techniques are highly advanced and well-regarded in the industry. The two masters worked tirelessly for over twenty days to produce the first set of rubbings from the Songshan cliff inscriptions.

Rubbings, while they can transform a singular work into hundreds of copies, are not equivalent to the mechanical reproduction described by Western scholars. The process of rubbing itself is a form of creation. Through rubbings, the three-dimensional relief of cliff inscriptions is transformed into a two-dimensional representation, whether in black and white (ink rubbing) or red and white (vermilion rubbing), thus creating a new artistic form. As some scholars have pointed out, rubbings also possess “immediacy and locality,” meaning authenticity, with each piece capturing the appearance of the cliff at a specific historical moment. From the perspective of exhibition, rubbings, especially when displayed in modern galleries, allow the brilliance of inscriptions to shine through. This re-presentation of the landscape in an artistic form adds a new dimension to the cultural significance of the site, enhancing the scenic

landscape with the scholarly tradition of epigraphy.

Today, on Linqi's Songshan, cliff calligraphy has become an integral part of the landscape, or rather, the mountains and stones together form the Songshan landscape. The mountains are seen through the inscriptions, and the inscriptions emerge from the mountains. Embedded within the forests, the appreciation and exploration of calligraphy transform the experience of viewing the scenery into one of reading the landscape. Songshan is not only a place to visit and observe but also one to read and recite. Through the efforts of many, the creation of more than twenty cliff inscriptions has participated in the making of the landscape, adding historical and cultural depth to Songshan while expanding the artistic meaning of the scenery. The integration of culture and tourism—what could be

more delightful?

September 9, 2023
Kaiyuan Studio, Beijing

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Editor: Wang Jing

嵩雲拓境——齊魯嵩山摩崖創作手記

李一

摘要：摩崖石刻是書法藝術的特殊形態，本文以創作手記的形式，以齊魯嵩山摩崖書法創作為切入點，首先論述了當代摩崖書法須從景觀藝術的角度，考慮主題思想和意境的表達，力求人文景觀與自然景觀的有機融合，強調摩崖書法的選址和文本創作，應就地取材，因地制宜。繼而論述了攀岩書丹、鐫刻傳拓等摩崖書法創作的重要環節。

關鍵詞：摩崖書法；選址；文本創作；攀岩書丹；拓境