

A lasting commemoration A precious collection A valuable gift

百歸圖書法集

汪滿洲 編著

水头的依然

責任編輯: 邵夢龍 版式設計:周克家

## 百歸圖書法集 汪滿洲 編著

出版發行:陝西人民美術出版社 (西安北大街 131 號) 新華書店經銷

開本:850×1168 毫米 7.25 印張

印制:1-2000

出版時間:1997年3月

ISBN 7-5368-0917-4/J • 766

定價:(精)168 圓 (平)97 圓

## 紀念香港回歸祖國百歸圖書法集編委會名單 The Editorial Board

總顧問:宗光耀 苑羽鳴 勾印芳 劉 忠 高盈民

藝術顧問:王國文 田英章 張榮慶 鐘明善

顧 問:王效佑 王玉虎 王 嵐 王 進 王志超

孔德勤 汪在洋 李映邊 吳德富 宗光天 尚洪澤 苗 源 徐根寶 張進城 康 慨

鮑振明 鄭燕生 潘 飛

主 任:任國義 金宜田 劉玉忠

副 主 任:鄭宏有 張 耘 謝 軍

總 編:王亦群 王志維 杜忠智 周式中

秘 書 長

主 編:汪滿洲

副主編:張 曄 竹 子 魏純華

委員: 亢新生 王 威 王振權 王執中 白文正 白 楊

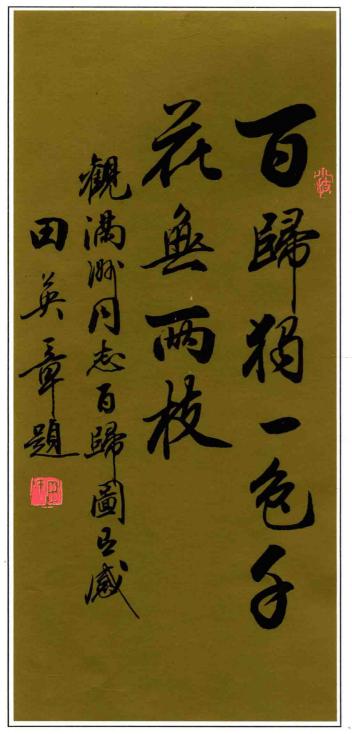
吉延年 李 良 李浩清 李天北 李 鋒 杜春林 祁 為 吳永軍 姜振華 馬樹茂 馬秦安 高宏軍

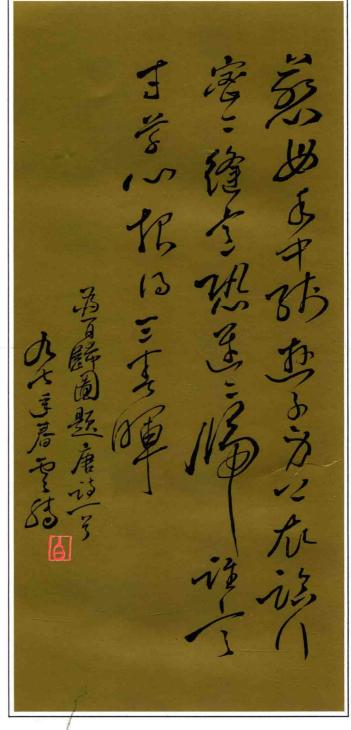
崔來寶 閆全斌 彭義東 賈炳榮 劉建升 鄭建軍

魏金榮



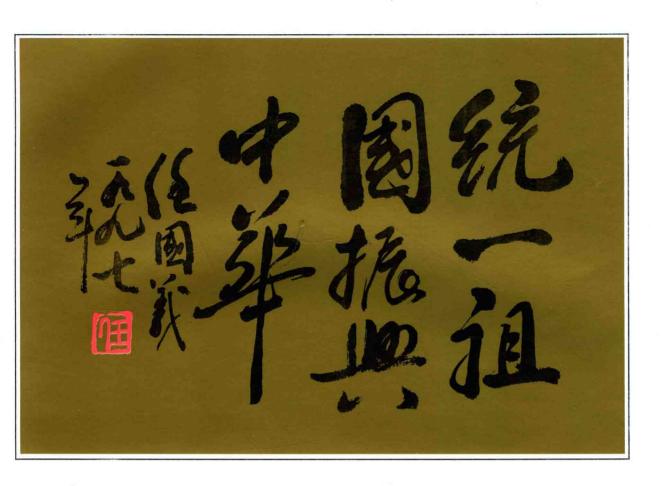
比为试读,需要完整PDF请访问: www.ertongbook.com





中華人民共和國人事部中國書畫人才研修中心主任著名書法家田英章先生題詞

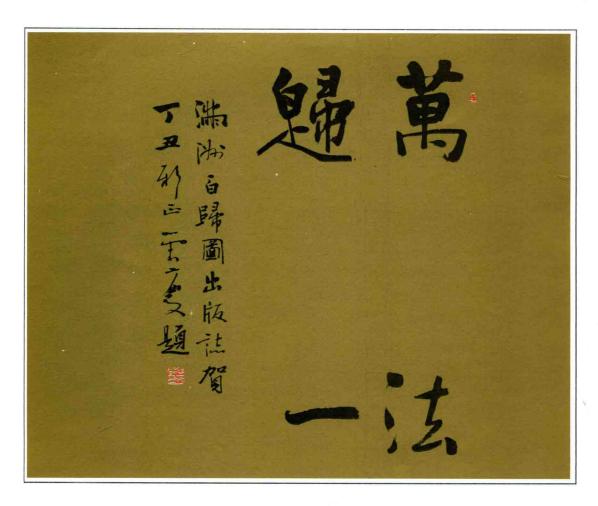
漢中市委書記書法家 白雲騰先生題詞



中華全國總工會

書法家董蘊琦先生題詞

宣敎文體部部長



理論研究部主任 張榮慶先生題詞

中國書法家協會理事

ちるない。

中華書畫家協會

海峽兩岸書畫印名家聯誼會

副主席韓亨林先生題詞



"慈田手中綫,游子身上衣。臨行密密縫,意恐遲遲歸。"

今天,游子歸來了,春姑娘歸來了,祖國大地緣了,長江、黃河沸騰了,長城、黃山披上了節日的盛裝。華夏兒女,炎黃子孫愉快的心情難以言表。

## 回歸的夢圓了!

這是一百個回歸的夢,這是千載難逢 的賞心悅事。感情的長河定會在這里停滯,思想的焦點也定會在此時聚焦,笑眯的眼簾攝入了一個個美好的意境,仿佛天 地變得特別寬大,世界變得特別美好。

我們都是龍的傳人,香港同胞發揚中

華民族的優良傳統,在繁榮經濟、建設家園中,以艱苦卓絕,頑強拼搏的精神,取得了舉世矚目的輝煌成就。

我們都是炎黃子孫,正逢盛世,中華民族的大團圓,夢想成眞,好事成雙。傾四海瀚墨,揮五岳巨筆,寫不完的激情,書不完的壯語,"歸"這個字在腦海中頻頻閃現。過去有人寫過《百福圖》、《百壽圖》、《百虎堂》,作者用這種杰出的藝術形式,寫一百個"歸"字,組成《百歸圖》書法集,作為香港回歸的獻禮和永久的紀念。

浩瀚的古代書法碑帖,"歸"字數不勝數,本集吸收了這些歸字的長處,運用 篆、隸、草、楷、行多種書體,寫成旣有傳統,又有創新風格的藝術作品。 幷以古代 名詩、詞、聯、句(其中含"歸"字或"歸"意),書寫成書法作品,作為對主體"歸"字 的襯托,也有"歸"出此中的意味,這就大大地豐富了作品的內容,尺幅之內意境 無窮。象《尚書》中的"會其有極,歸其有極",樂府詩中的"百川東到海,何時復西 歸",唐詩中的"竹喧歸浣女,簾動下魚舟","臨行密密縫,意恐遲遲歸",宋詞中的 "异日圖將好景,歸去鳳池夸"等等的名詩詞句,無不使筆者滯筆深思,讀者浮想 聯翩,真可謂書文幷茂,情文幷茂。

作者還編寫了幾副贊揚港澳及港澳 回歸的對聯,如"神州旭日照香港,南海波 濤銜明珠","香幽飄四海,港闊連五洲"、 "大哉香港,美矣澳門"等,也不失為一些 難得之作。

《百歸圖》以其書法的多變性和優美性,珍藏的寶貴性和收藏的價值性,以及設計的精美、裝印的豪華性和紀念的永久性,堪稱一絕。

周式中 一九九七年于西北大學

"微斯人吾誰與歸?"

## **PREFACE**

"Thread from the hands of a loving mother

Worked into the clothes of a parting son.

Ere he left, numerous stitches were finely set,

Lest his return should be long, long to expect."

Today the long-time-parted "son" is returning home. The spring wind is sweeping, greening the motherland. The Yellow River and the Yangtse are astir with jubilation and the Great Wall and the Yellow Mountain are dressed in their holiday best to celebrate the great day. And the exhilation of the whole nation baffles any verbal description.

Hong Kong is returning home: the 100-year-long dream is coming true!

It is a dream of a hundred times. It is a joy of a thousand years. It is a focus of all Chinese people's feelings and thought. It is a historic event which brings into our smiling eyes a brand new vision, a much widened landscape and a more beautiful world.

As heirs of the Dragon, the Hong Kong compatriates have carried forward the fine Chinese tradition, worked with great efforts and intelligence and achieved world-astounding successes in economic and social developments.

As descendants of Emperor Yan Di and Emperor Huang Di, we are happy to live in a flourishing age and see the return of Hong Kong. "Return"-the Chinese character—suddenly appeared glistening in the author's mind, and he decided to pour a sea of ink into its calligraphy for the expression of his exaltation over the beginning of the motherland's reunification. Borrowing the idea from some past calligraphers of writing one character in 100 stylistic varieties, such as "happiness", "longevity" and "tiger", the author wrote the Chinese character "return" in 100 stylistic varieties to greet Hong Kong's return and serve as its lasting commemoration.

Chinese calligraphy is enormously rich in stylistic variety: the five general styles (seal, official, grass, regular and running) and their countless variations created by individual artists. It is the same with the writing of the character "return". In writing the 100 varieties of the character "return", the author borrowed as much as possible from the past masters on the one hand and exercised his own creative power as much as possible on the other. Moreover, contrary to the past practice of writing 100 single characters, he set the character in a context—a poetic line or a prose sentence, so as to add a good deal of literary value to the calligraphic art and a wide range of cultural context to the meaning of the character; e.g.:

"All rivers flow eastward into the sea.

When will they return to the west?"

"Ere he left, numerous stitches were finely set,

Lest his return should be long, long to expect."

Besides, the author has also written some poetic couplets to commemorate the 1997 return of Hong Kong and the 1999 return of Macao; e. g.:

"The bright sunbeams shine over China's Hong Kong;

The south China Sea embraces a glistening pearl."

"A delicate fragrance (ie, Hong)floats to the four oceans;

An open port (ie, Kong) connects with the five continents."

"So magnificent is Hong Kong; So beautiful is Macao."

These beautiful poetic writings add to the beauty of this calligraphic collection.

With its artistic excellence, stylistic variety and exquisite binding, this book is a marvel in calligraphy, a value for connoisseurs and a treasure for collectors.

"With whom but him would I go and return?"

Northwest University January 1997 Zhou Shizhong





