

The collection of poems and verses from A Dream of Red Mansions

紅樓夢詩詞

胡定放
編

書法集



世界圖書出版公司

紅樓夢詩詞書法集錄

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啓中題



红楼梦诗词书法集

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■责任编辑/焦毓本

■整体设计/王 祚

图书在版编目 (C I P) 数据

红楼梦诗词书法集/胡定放 主编

-西安: 世界图书出版西安公司, 2001.3

ISBN 7-5062-4910-3

I. 红...

II. 胡...

III. 汉字-书法-作品集-中国-现代

IV. 51

中国版本图书馆 CIP 数据核字 (2000) 第 79678 号

世界图书出版公司出版发行

西安市南大街 17 号

2001 年 6 月第 1 版

889 × 1194 1/12

ISBN 7-5062-4910-3/J · 51

邮编: 710001

电话: (029) 7279626

新华书店经销

印数: 1—3000 册

2001 年 6 月第 1 次印刷

印张: 16.75

定价: 180.00 元

序

在整个中国文学史（或者说整个中国文化史）上，《红楼梦》无疑是一座高峰，即使与东西方文学名著相比较，其艺术魅力和思想深度，也绝不逊于任何一部被誉为世界性的经典之作。自此书问世二百余年来，作为一部史诗，征服了数代各阶层的人们，研究、考证其书的文章、著作汗牛充栋，且形成了一门独有的学问——红学，数以千计的中外红学家为此成了博士、教授、研究员。一个当年贫困交加的曹雪芹，给我们这个本来就多灾多难的民族增添了令人沉醉、动容的生活内容，引动了无数人或哀伤、或悲愤的情感以及泪如泉涌后对生活的深刻思考。从平民百姓，到政界、文化界、实业界的高层人士，都能从中寻找到自己所需要的东西——它是一部关于中国封建社会和中国人的大百科全书。

我第一次读它，是在五十年代。“文革”中，此书意外地允许公开发行，我又反复阅读，并找到有关胡适、俞平伯等人的红学著作及两位年青人批判他们的几乎所有文章，这一段公案，整整占了我半年时间，对其间的是是非非，心里应当说是清楚的。而与之同时，江苏一位还未曾谋面的朋友胡定放，也对它产生了浓厚的兴趣。这大概是不愿忍受精神寂寞的人的共同特征所致，他在其时的选择竟与我极为相似。定放因家庭成分不好，“文革”中无权加入各派组织和参加各种社会活动，只有躲在家里偷读被红卫兵抄家时扔掉的各类古书，《古文观止》、《三国》、《水浒传》及唐诗宋词成了他多年的精神食粮。而一部《红楼梦》，则一直伴随着他，并读过多遍，各章各节，各个人物的命运均烂熟于心，而他尤对书中的诗、词、曲、歌、联、书启、酒令、灯谜有着特殊的偏爱，后来他在给我谈到这一点时不无激动地说，曹雪芹真不愧为大手笔，《红楼梦》中那些诗词曲联，内容之丰富，形式之多样、意境之高远，恐怕中外任何小说都难以企及，其中有的咏志怀古和即事叙情，有的为嬉笑玩耍和顺口打油；有的同题分咏，有的为分题合咏；有的为作者代书中人物所撰，也有的为作者自咏；其中大部分为阳春白雪，也有一部分为下里巴人，但无论出现在何处，都符合情节的发展和人物的身份，天衣无缝，恰到好处，妙到极处，其学养和才华决非后世作家能望其项背。他说，如有闲暇，您就多读读它，甚至放开念出声，才能体会得更深切。他的这些话，也引发了我对红楼梦诗词的关注，创作、写作之余，拿起《红楼》，诵读一二篇章，颇多感慨，也颇多收获，遂发感叹：中国学人，不读《红楼》，决不能深切了解中国也。

南京，有着丰厚的文化积淀，秦淮河上，十朝古都，历史上曾孕育出无数的文坛巨匠、艺苑才子，即若李香君辈，亦侠骨柔肠、文采斐扬。定放长年生活、工作于此，自然无形中受到多方面文化的熏陶滋养，他虽不具体搞任何艺术创作，而作为从事经济工作的他，却是文学、书法的业余爱好者，或者说酷爱者，数十余来，他生活在钱松喆、林散之、高二适、肖娴、费新我等书画大家之间，与许多书画家有密切的交往，故此，他从七十年代起即有意无意地开始书画收藏，繁忙的工作之余，展卷把玩、欣赏佳品名作，总能令他激动不已，那种在审美过程中所得到的愉悦，使他的生活丰富、充实。后来，他便在约请书家书作时很自然地又约了一部分红楼诗词，十多年下来，积有数十帧。1996年，他的一位老校友看后甚为兴奋，建议他再加以补充，结集出版，于是他几经寒暑，或给各地书家写信，或请朋友代求，或利用出差机会拜访各地名家，又收集到一些书家作品，在当前市场经济的情况下，其中的艰辛甘苦是可想而知的。

摆在我面前的近百幅作品，是从他大量收藏中精选出来的，作者中既有老一代重镇书家林散之、肖娴、陈大羽、费新我、沈鹏、王学仲、孙轶青、周汝昌、刘艺、冯其庸等人的作品及启功先生的题签，也有当代书坛中坚中年书家及后起之秀青年书家的佳作，作品形式多样，中堂、对联、条幅、斗方、横批、扇面应有尽有，也均体现出了作者的水平，好诗好词加好书，使这一本作品集具有相当高的文化品味和艺术价值，加之所有诗文均以中、日、英三种文字注释，也将有助于将红楼梦诗词推向世界，使更多的中外朋友进一步了解《红楼梦》这部伟大作品及表现中华民族之魂的独特东方书法艺术的价值，我想，这一具有开拓性意义的事业，将会受到红学界、书法界以及中外文化界人士的欢迎和关注。

与定放兄结识多年，虽处两地，但一想到远方有这么一位值得信赖、值得交往的朋友，心里就感到热乎。他对朋友的真诚、和善与办事的认真、执着，使他在书法专业圈子里口碑甚佳，所以他所要办的事，也得到众多朋友的支持。这本《红楼梦诗词书法集》并非由诗词或书法专业者所编，而出自一位业余者之手，实在令诗词书法界中人感动，而从定放兄本人来看，此书之所以由他收集、编辑并能出版发行，亦由于其文化素养、与人为善的涵养以及整个综合素质所凝铸的人格魅力所致，凡是与他接触过的人是不难感到这一点的。

一个新的世纪即将来临，又恰逢龙年春节，提前读到这些作品无疑是一大幸事，匆匆写了以上文字，以作祝贺，亦以代序。

周俊杰

注：本文作者为中国书法家协会学术委员会委员、河南省书法家协会副主席、《21 世纪书法》大型丛刊主编。

Preface

A Dream of Red Mansions represents a high point in the history of Chinese literature and culture. The philosophical depth and aesthetic charm of this work compare with other great works of literature, both Western and Eastern. Since its publication over 200 years ago, the epic has inspired people of all walks of life, and an immense amount of scholarship, collectively known as red-ology, has formed around the study and research of the work. Thousands of scholars, both at home and abroad, have made A Dream of Red Mansions the subject of their study. The work's author, Cao Xueqin, who lived in poverty while composing the work, contributed new and stirring content to a Chinese tradition already rich with bitterness, and moved countless people to reflect upon life, often with tears in their eyes. Regardless of socio-economic status, readers have found the work to be an indispensable source of pleasure and instruction.

I read A Dream of Red Mansions for the first time in the 1950s. During the Cultural Revolution, publication of the work was still permitted. I read the book over and over again, and discovered commentaries by Hu Shi and Yu Pingbo as well as criticisms of these commentaries by others. At that time, Hu Dingfang, who was later to become a good friend of mine, showed great interest in Cao Xueqin's work. Hu Dingfang and I had very similar tastes at the time, perhaps because we both suffered from a sense of spiritual isolation. Dingfang could not join any organizations or take part in any social activities during the Cultural Revolution because his family origins were considered unfavorable at that time. He remained at home, stealthily reading classics such as the Three Kingdoms, All Men Are Brothers, Tang poetry, song iambic verse, all of which were deemed worthless by the "Red Guard." These classics became Dingfang's spiritual sustenance. A Dream of Red Mansions accompanied him throughout, and he read the work many times, becoming familiar with every character in every section and every chapter. He especially loved the poems, verses, dramas, songs, antithetical couplets, letters and lantern riddles. I recall that Dingfang once told me with excitement that Cao Xueqin genuinely deserved to be regarded as a great writer, that his poems, verses, dramas and antithetical couplets were rich in content and artistic conception and various in form.

It might be argued that no novel, Chinese or foreign, can surpass the work on these terms. Cao Xueqin's poems, verses, dramas and antithetical couplets express the deepest emotions of the heart and recall antiquity. Some of them are playful and amusing, while others are casual and still others are ragged. Cao Xueqin was capable both of expressing similar feelings in different manners and of expressing various feelings similarly. The author created some of the poems and verses to express the sentiments of characters within the book, and others to express his own sentiments. Most of the poems are written in the manner that the Chinese call "The Spring Snow", while others are written in the manner called "The song of the Rustic Poor". The author's learning, cultivation and talent is without doubt superior to writers that followed him. Dingfang once said to me, "If you have any leisure time, even read it aloud, then you might understand it more deeply". His words kindled my interest in the poems and verses of A Dream of Red Mansions. After writing, I would read one or two chapters of the work, and various feelings would well up in my mind. I gained immeasurably from the reading. And it seemed to me that Chinese scholars could not understand China until they had read A Dream of Red Mansions.

Nanjing, China's capital during ten different dynasties and famous for its Qinhuai River, has a long cultural history. It was home to many literary masters and gifted scholars of art, such as the chivalrous Li Xiangjun. Dingfang has lived and worked in Nanjing's cultural environment for many years, and has been nurtured by many cultural influences. Although he does not himself create artistic or literary works, being instead engaged in business, he is an ardent admirer of literature and calligraphy. For many years, Dingfang has been influenced by a number of great artists such as Qian Songyan, Lin Sanzhi, Gao Ershi, Xiao Xian and Fei Xinwo. In the 1970s, Dingfang began to collect painting and calligraphy. After working hours, he would ruminate upon the well-known works, which constantly inspired and contented him. Later, when inviting artists to create works for him, Dingfang would ask them to create works drawing upon poems and verses from A Dream of Red Mansions. Finally, in 1994, one of Dingfang's former schoolmates became very excited on seeing the collection, and suggested that the scrolls and calligraphy be published in a single volume. Dingfang afterwards applied himself diligently to the collection of additional works by other calligraphers throughout China, visiting many well-known artists and asking friends to commission works.

The works in this volume are chosen from Dingfang's substantial collection. The contributors of the works include important old calligraphers, such as Lin Sanzhi, Xiao Xian, Chen Daxu, Fei Xinwo, Shen Peng, Wang Xuezhong, Sun Yiqing, Zhou Ruchang, Sun Qifeng, Liu Yi, Feng Qiyong and Qi Gong (who provided the title of this collection), as well as important middle-aged and young calligraphers. The works employ a variety of forms: central scrolls, antithetical couplets, vertically-hung scrolls, sheets with inscriptions for pasting on walls, fan coverings, horizontal scrolls bearing inscriptions. Nearly any form one might expect to find. In all of the works, A Dream of Red Mansions, with its excellent poetry, adds to the beauty and appeal. Notes are provided in Chinese, Japanese and English for all of the works, in order that the reader might better appreciate both A Dream of Red Mansions and the art of Chinese calligraphy, which is regarded as essential to the Chinese national spirit. I trust that this collection will be welcomed by scholars of Cao Xueqin's work as well as by calligraphers and anyone, at home or abroad, who finds Chinese culture of interest.

I have known Dingfang for many years. I know that he has won praise in calligraphy circles for his honesty, conviviality, helpfulness, conscientiousness and perseverance. This is precisely why he has received such overwhelming support from his many friends in this present endeavor. Dingfang deserves warm praise for the pains he took in collecting and publishing this collection of poems and verses from A Dream of Red Mansions. All those who have known Dingfang understand the impact he has on the lives of others. I feel greatly fortunate, in this the beginning of a new century and the time of Chinese New Year, to have the opportunity to view these works in advance of publication. I have written these words as a preface and also to present to Dingfang my heartfelt congratulations

Zhou Junjie

★ The author of the preface is a member of Academic Committee of the Calligraphers' Association of China, vice-president of the Calligraphers' Association of Henan Province, and chief editor of the full-length series Calligraphy of the 21st Century.

编 著 者 简 介

胡定放 笔名方文，又署方岳乡人。1951年生，浙江省永康市人。经济师，多年从事煤矿经济工作。现任全国煤矿书法家协会副秘书长，江苏金鹏工贸总公司总经理，徐州矿务集团驻南京办事处主任。

少年起从父习文学，喜音乐、书法及收藏，擅书画鉴赏，与众多资深书画家有交往。编有《全国特邀书法家作品展作品集》等。

BRIEF INTRODUCTION TO THE COMPILER

Hu Dingfang, pen name Fangwen, or Fangyanxiangren, born in 1951, native of Yongkang City, Zhejiang Province, is an economist and engaged in coal mine economic administration for many years. Now he works as Vice Secretary-general of the National Coal Mine Calligraphers' Association, General Manager of Jiangsu Jinpeng Industrial Trade Corporation and Director of Nanjing Agency set up by Xuzhou Mining Industry Group.

Mr. Hu learned literature from his father since childhood. As a fan of music, calligraphy and collection and an expert in calligraphy and painting appreciation, he keeps contacts with a lot of qualified artists and is the compiler of A Collection of Works in National Specially-invited Calligraphers' Works Exhibition and so on.

編纂者紹介

胡定放 筆名は方文で又署は方岳郷人です。1951年に生まれ、浙江省永康市の人です。経済師で、長年炭鉱経済の仕事に従事していて、今は全国炭鉱書道家協会副秘書長、江蘇金鵬工貿総公司総経理、徐州鉱務集団南京駐在事務室主任を担当しています。

少年の頃からお父さんに継いで文学を習い、音楽と書道と收藏がすきで、書画鑑賞が得意です。多くの古参書道家と画家と交際があり、「全国特邀書法家作品展作品集」(特邀は特約と言う意味)を編纂しました。

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满纸荒唐言，
一把辛酸泪！
都云作者痴，
谁解其中味？

林散之 江苏

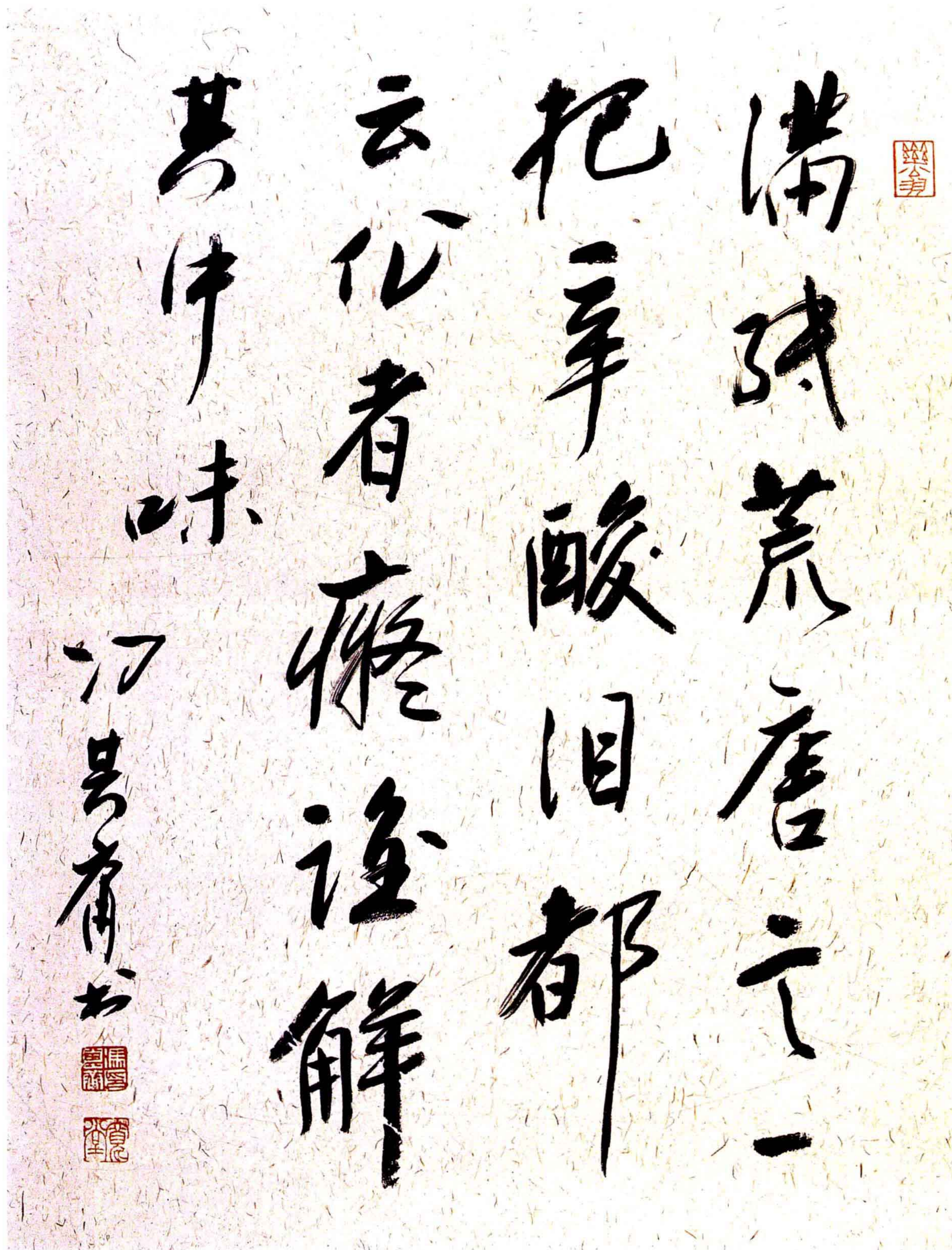
Fantastic speaking full of page,
Written with bitter tears.
Everyone thinks the author mad,
But who know the spirit of it?

Lin Saizhi Jiangsu

紙に書かれた荒唐のことに
私の辛酸の涙がある
皆作者がぼけと思うが
だれが中の味をわかつてくれる？

林散之 江蘇

滿紙荒唐言，
一把辛酸淚！
都云作者痴，
誰解其中味？



52×69cm

满纸荒唐言，
一把辛酸泪！
都云作者痴，
谁解其中味？

冯其庸 北京

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Feng Qiyong Beijing

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馮其庸 北京

满纸荒唐言，
一把辛酸泪！
都云作者痴，
谁解其中味？

何应辉 四川

Fantastic speaking full of page,
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But who know the spirit of it?

He Yinghui Sichuan

紙に書かれた荒唐のことに
私の辛酸の涙がある
皆作者がぼけと思うが
だれが中の味をわかってくれる？

何應輝 四川

滿紙荒唐言，一把辛酸淚。
都云作者痴，誰解其中味。

假作真時真亦假，
無為有處有還無。

假作真時真亦假，
無為有處有還無。

王澄 河南

Sometimes false is taken for true,
true may become false,
Also non-existence turns into existence,
existence becomes non-existence

Wang Cheng Henan

仮が真となると 真また仮
無しが有りとなると 有りまた無し

王澄 河南

未卜三生願，頻添一段愁。
悶來時，斂額行去幾回頭。
自顧風前影，誰堪月下俦？
蟾光如有意，先上玉人樓。

定叔先生雅屬
夢中詩
石開

69×69cm

未卜三生願，
頻添一段愁。
悶來時斂額，
行去几回头。
自顾风前影，
谁堪月下俦？
蟾光如有意，
先上玉人楼。

石开 福建

Not yet predict the fate for me,
The round moon only ads anxiety to me.
Knit my brows when feeling depressed,
But she went off with looking back at me sometimes.
My shadow is all I see in the wind,
Could she accompany me in my life by moonlight?If
sensibility were in its power,
The moon should first shine the fair's bower.

Shi Kai Fujian

三世のえが叶えられるか否かを知らず
ますます憂えが増える
気がふさぎ眉をおさめる
離れる彼女は何度も振り替える
私こんな格好で思ってくれるわけではない
だろう
お月様よこころしがあるなら
その人の楼を照らしてくれ

石開 福建

未卜三生愿，频添一段愁。
闷来时敛额，行去几回头。
自顾风前影，谁堪月下俦？
蟾光如有意，先上玉人楼。

任文田 江苏

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The moon should first shine the fair's
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Ren Wentian Jiangsu

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その人の楼を照らしてくれ

任文田 江苏

未卜三生愿，频添一段愁。
闷来时敛额，行去几回头。
自顾风前影，谁堪月下俦？
蟾光如有意，先上玉人楼。

定叔先生画正 任文田书

