



A COLLECTION OF WORKS
BY CONTEMPORARY
MASTERS AT THE NATIONAL
ART MUSEUM
OF CHINA: CALLIGRAPHY SECTION
WU ZHENQI

中国美术馆当代
名家系列
作品集·书法卷
吴震启

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主 编/范迪安

执行主编/杨炳延

副 主 编/钱林祥 马书林 裔萼

执行编辑/周佳

特约编辑/付强 王亚辉 尹兴

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北京市朝阳区北苑路172号3号楼2层

邮编 100101 电话 010-84853332

编辑总监/刘峥

文字总监/郑一奇

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吴震启，1952年1月出生于河北隆化。字永昊，别署昱墨、通心堂主。现为中国书法家协会党总支书记；中国书法家协会理事；中国书法家协会办公室主任；中国书协楷书专业委员会秘书长；中国书协书法发展委员会秘书长；中华诗词学会会员；北京中华文化学院教授，联合大学等学院客座教授。吴震启是一位自学成才的诗人、书法家，曾先后获得“自学成才标兵”、“专业技术拔尖人才”、“读书自学积极分子”、“优秀党务工作者”等荣誉称号，并多次受到省、部级表彰。

吴震启书法风格高古、气息静穆，兼善四体，尤精隶、楷、行。其书法作品多次参加国内外大展和交流；代表作——自诗自书《通心堂万米诗墨手卷》于1995年被列为吉尼斯世界纪录；其多幅书法作品被国内外多家博物馆、美术馆和有关团体收藏。2005年入选中国美术馆首届当代名家书法提名展。此外，吴震启还创作有诗歌作品五千余首，现已整理集成二十四卷。



In the ancient Qin and Han dynasties, many excellent calligraphers emerged. During the Jin and Tang dynasties, masters and talents appeared one after another and wrote wonderful calligraphy, much of it considered classic. Numerous great masters also emerged between the Song and Yuan dynasties, creating excellent calligraphy even while drinking and also establishing various schools. Thereafter, the rulers made great efforts to promote calligraphy as an art, and researchers strove to record it and explain it in books. As a constituent of Chinese culture, calligraphy evolved into a fine art in various styles from practical use. Since the early 1920s, calligraphy has been confronted with many obstacles. Although Mr. Cai Yuanpei wanted to "establish a calligraphy specialization" at art colleges, calligraphy was not a part of the national art exhibition. From 1949 to 1979, calligraphy activities were regarded as "minority" art with only a few relevant fairs. The concept of excluding calligraphy from art circles has confined the "art" in narrow sense much more limited, and has affected the scope of collections and research by art museums as well as the arrangement of specialization curriculums at art colleges.

The 1980s, on the other hand, were a fortunate and welcome time for calligraphy. It's true that a single spark can start a prairie fire: the Chinese Calligraphers Association and many other local calligraphers associations were founded, a variety of public societies and organizations devoted to calligraphy came into being, and calligraphy began to be studied in higher education. These developments were undoubtedly inspiring to calligraphy artists. It was a milestone in calligraphy circles when the National Art Museum of China started collecting calligraphy works and prepared to build special calligraphy rooms. This was met with the approval of the relevant national cultural departments. The museum has formally included calligraphy in the fields of academia and research, and has organized a series of activities, such as "Invitation to an Exhibition of Fine Calligraphy by Contemporary Masters", "The First Nomination Exhibition of Fine Works by Famous Contemporary Calligraphers", and "An Invitation to an Exhibition of Calligraphy for the Beijing Olympics". The museum has also called upon elite artists to exchange ideas, and has tried to reestablish calligraphy

to its rightful place in the art world. Living in a time of cultural changes at home and abroad, we hope to rejuvenate the Chinese culture. We have felt it is our true responsibility and historical mission to promote the splendid and historical calligraphy of Chinese characters, and to redefine the modern connotation of the elites in traditional culture at a higher standing point. To do that, we plan to publish a new book entitled "A Collection of Works by Contemporary Masters at the National Art Museum of China: Calligraphy Section", which will gather together many masters with different styles. Such a collection will be suited for both researchers and readers.

Wu Zhenqi, born in Beijing originally from Shangdong Province, is engaged in art with the style of both the Qilu and Yanzhao cultures. He has great vitality and creativity in writing poems, calligraphy, and qu (a type of verse for singing). He writes more than 5,000 poems together with 24 volumes and publishes more than 2,000 poems in key publications. He achieves a Guinness World Records by his 10,000-metre calligraphy reel. With such thought and research for more than ten years, he presents broad moods with powerful strokes, as well as vigor and vitality. At the cost of partial loss, he pursues overall effects and delivers an unrestrained mind.

The publication of such a collection is expected to make us clearly realize the many factors affecting the development of Chinese contemporary art and how to explore its future through new creations. With great support and concern from all walks of life, the National Art Museum of China will make its contribution to the development of Chinese calligraphy, and leave a legacy for the development of calligraphy art for generations to come.

Fan Di'an

Director of the National Art Museum of China

August 2007

序 言

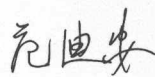
自秦汉而远，善书者众矣。晋唐之间，贤圣继起，妙迹名著，蔚成经典。宋元以降，大家辈出，操觚立言，流派纷呈。为政者以己之务，全力以昌，研究者著录阐释，付之篇章。书法由致用而竞美，风貌繁衍出新，汇为中国文林气象。惜乎自20世纪初，书法之命运多舛。虽曾有蔡氏元培先生在美术院校“增设书法专科”之愿望，而于全国美术展览会中书法竟告阙如，1949年至1979年间书法活动亦为“小众”艺术，相关展览寥若晨星。弃书法于“美术”界外之观念使狭义之“美术”日趋促狭，并累及美术馆收藏研究之范围、美术院校系科专业课程之设置等。

然自20世纪80年代，书法之命运适时转机。中国书法家协会及各地书法家协会相继建立，各种群众性的书法团体、机构风起云涌，高等书法教育亦由星星之火渐成燎原之势。对于书法发展而言，此况令人振奋，毋庸置疑。国家文化主管部门批准中国美术馆收藏书法作品、筹建书法专馆，此乃中国书法界的瞻前大事。中国美术馆将书法正式纳入学术观照与研究视野，并以“当代大家书法邀请展”、“首届当代名家书法提名展”、“迎奥运书法邀请展”等活动，雅集书坛精英，共襄书法艺术于“美术”中所处位置之重塑。类此，当我们置身于不断变幻的国内外文化环境，寄望中华文化之复兴，无不感到推动源远流长、博大精深的汉字书写艺术，以更高的立点重新认识传统文化中精华部分的现代内涵，既是现实责任，亦是历史使命。

本馆策划出版《中国美术馆当代名家系列作品集·书法卷》即缘于此，辑中所录方家，各成风貌，亦复渊源有自。付梓成集，探研可示诸同好，游赏则以求大众。

吴震启祖籍山东，生于京华，立身从艺兼有齐鲁、燕赵之风。精力十分旺盛，诗、词、曲、书皆有大制作。诗歌迄今已有五千余首，整理为24卷，在重要刊物发表两千余首。其自诗自书《通心堂万米诗墨手卷》被列为吉尼斯世界纪录。有如此胸次，再加以数十年的研习推求，其书法自然意境阔大，笔力雄健，豪放大气。他作书不惜一城一地的得失，而是着眼全局，追求大效果，力求传达奔放豪荡的襟怀。

希望通过出版此系列作品集示，使我们能够真切共识影响当代中国书法发展的诸多因素以及如何在今后的创作实践中去开拓书法艺术的未来。相信在社会各界的高度关注和大力支持下，中国美术馆一定能为中国书法事业的发展作出自己的贡献，为后世留下我们这个时期书法艺术发展的印迹。



中国美术馆 馆长
2007年8月



醉卧怪石山谷



新疆留念



闲来一曲《姑苏行》



三访杜甫草堂



梦想天池



平生心事山花知



和淑芬五妹在新疆

不似当年姜子牙



奇石当参禅



卧龙也开怀

作品名称：自作诗《西夏王陵怀古》

创作年代：2006 年

作品尺寸：180cm×93cm

释文：

奇文别綻一枝花，西夏王朝猶可誇。

歷史滄涼何物掩？應知世事有流沙。

西夏王陵懷古 丙戌春 震啓

事	滄	夏	奇
育	涼	王	久
涼	何	朝	知
沙	物	猶	綻
	掩	可	一
	應	誇	枝
	知	歷	蒼
	世	史	西

西陵懷古
丙戌春 筆



作品名称：自作诗《丙戌杂诗》

创作年代：2006年

作品尺寸：138cm×70cm

释文：

中宵依舊墨池清，詩味陳年未計名。

梅雪留香風有韻，秋泉送月影無聲。

丙戌雜詩 西行前一日書 吳震啓

中宵依舊墨池清
詩味陳年未計名
梅雪留香風有韻
秋泉送月影無聲
丙戌雜詩
西行
蘇白書
吳震
震啓

作品名称：自作诗《乒乓球》

创作年代：2005 年

作品尺寸：180cm×93cm

日月為球
天任臺風
雲圍睹世
人裁縱然
難解孰能
勝打出星
充萬點來

乒乓球一首
乙酉初秋
李名



白之雅
菊韻

一之雅
菊韻

此年
風

紀念游

丙戌

秋

石

