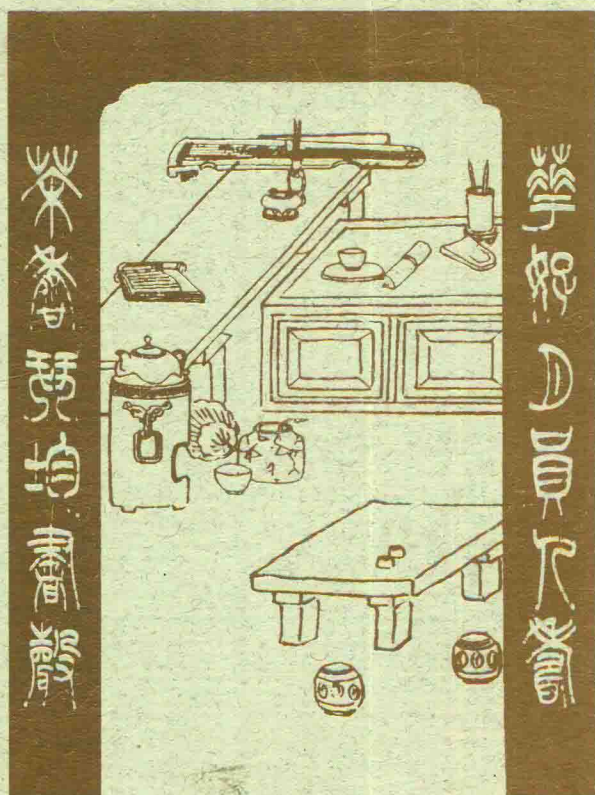
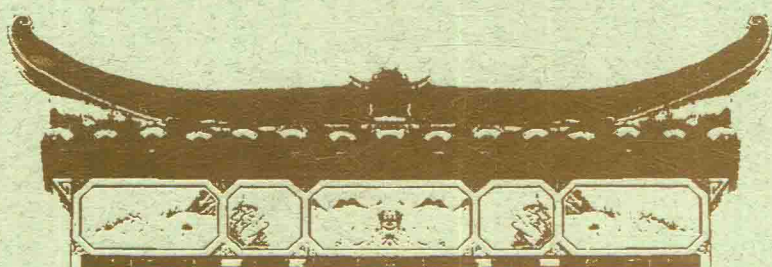


The Art of Chinese Tea Couplets

中國茶聯

裘紀平 著

浙江攝影出版社



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责任编辑：王文元
装帧设计：裘纪平
英文翻译：裘 成
责任校对：高余朵
责任印制：朱圣学

图书在版编目 (CIP) 数据

中国茶联 / 裘纪平著. -- 杭州 : 浙江摄影出版社,
2016.9
ISBN 978-7-5514-1561-3

I. ①中… II. ①裘… III. ①对联—作品集—中国
②茶叶—文化—中国 IV. ①I269②TS971

中国版本图书馆CIP数据核字(2016)第229359号

中国茶联

裘纪平 著

全国百佳图书出版单位
浙江摄影出版社出版发行

地址：杭州市体育场路347号
邮编：310006

网址：www.photo.zjcb.com

制版：浙江新华图文制作有限公司
印刷：浙江海虹彩色印务有限公司
开本：889mm×1194mm 1/16
印张：22.5

2016年9月第1版 2016年9月第1次印刷

ISBN 978-7-5514-1561-3

定价：139.00元

The Calligraphy Art of Tea Couplets

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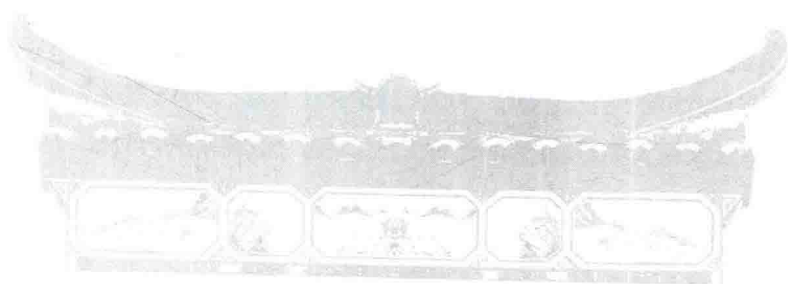
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前言

《中国茶联》分为“书茶联”和“用茶联”两部分，是对涉茶楹联的系统研究。“书茶联”部分，论述明末至民国期间一百十五位文化精英所书的茶联书法真迹；“用茶联”部分，阐述“名胜”、“设计”和“文本”中的茶联运用。

茶联作为中国独有的文化代表，将文学、书法、茶文化等融为一体，包含深厚的文化背景和历史渊源。笔者就《中国茶联》的文化底蕴提出“分合有道”与“仁性处世”的观点，在此作一探讨。

“分合有道”与“仁性处世”是中国五千年文化得以一脉相承的根源。在茶联中，前者体现在语言文字上，后者体现在人与自然、人与人关系的和谐上。

构成茶联的语音和文字，正是源自“分合有道”的思想。“分合有道”，是指自如运用时空中个体与整体之间关系的东方智慧，表明中国文化能够透过现象来观察、认识和掌握事物本质，并将世界本质化，从而秩序性地处理和应用。

汉字语言是体现“分合有道”思想的典范。语言文字的发明使人类走出蒙昧，思想得以运行。全世界各个国家和民族通过对世界的认知形成语言文字，在声音与符号上演绎出各自的体系，代代相传，延续过往。每个民族语言的语音都是从多音节演变过来的。而汉字作为其中一种文字语言，在语音上发展为一字一音的单音节，每个单音节有四个调，分为平仄，词汇不是通过修改固有音节，而是由音节结合所形成。汉字语音，形成单音而具备四个调，是高级的语音发展。从《诗经》以来，语音的美、语感的充足成就了中国这个诗的国度骈文对偶的语言艺术之妙。而汉字字形，以笔画为元件，组成偏旁部首。部首依事物属性归类，配成汉字家族的符号系统，每一个字占一块形、一个音。

“分合有道”的音、形、义有机组合，让中国人能够通过汉字体系感悟世界，汉字产生的书法作品遂成为有价值的艺术形式。五千年来一脉相承的汉字

文化圈使东方智慧得以生生不息，并不断发扬光大。

而楹联，是运用这种语言文字的范例。汉字符号的造型意象，五千年以来的书法精神，成就了世界所独有的楹联书法：

单音节，铿锵铿锵音韵美；

方块字，齐齐崭崭阵列美；

点画势，笔歌墨舞书法美。

联语上下数言，自成完整篇章，是中国人的生活方式、价值观念、审美情趣的直观呈现，是中国精神、中国气派的生动展现，体现了高妙的语言艺术，更藉以书法，展现音韵美、意象美、视觉美。

书写楹联这种作品形式，自南朝梁文学家刘孝绰自题其门始，经历了漫长的时期。或按习俗在门楣上贴春联，或伴随厅堂中堂书画作品配置起来，或镌刻于宫廷、园林、寺观等亭榭楼阁堂的门柱之上，均成为艺术审美的对象。这种作品形式到清代达到鼎盛，具有公众性和礼仪性，用于建筑装饰，与环境空间融为一体。

茶联因品茗而自然生成，包含了中国人两千年饮茶生活方式的从容态度。品茶自唐代陆羽著《茶经》以来融入人们的日常生活。自魏晋开始，品茶就与儒、释、道结下不解之缘，与文人墨客的生活水乳交融。联句如“七条瘦玉半缕茶烟”、“数巡香茗一枰棋”、“茶熟香清读画时”、“碧螺春雨读南华”、“茶经酒谱各横陈”、“半瓯春茗过花时”、“胜事焚香煮茗”，体现茶与琴、棋、书、画、诗、酒、花、香相依相伴，情趣无限。“得与天下同其乐，不可一日无此君”，茶已成为中国文化的符号，而茶联体现独特的中国文化品位，它美化我们的品茶空间，营造人文气象。

《中国茶联》中的“书茶联”作品，为卷轴形式，是重要的书法形式。它是较有明确创作意识的书写，是具有观赏性的纯粹的书法。茶联虽是楹联书法形式兴起近四百年来所书写、创作的，但文本渊源有

自。自有品茶的历史开始,唐、宋、元、明、清的茶诗,被取用集成为茶联,体现悠久的茶文化内容。茶联内含诗词韵味,外显书法风采,简明有味,“文则数言乃成其趣,书则一字已见其心,可谓得简易之道”。凡此种种,均生动体现在“书茶联”作品中。

书法的品质是时代的晴雨表,是时代风气、文化素质和审美意向的自然展现。《中国茶联》“书茶联”部分的一百五十二件茶联书法作品,是书写者精神素养的油然流露,存有那代人鲜活的人格气息和文化密码。这些晚明、清代和民国书迹为我们打开一扇窗,透过这扇窗,可以照亮我们的思想和精神。

要读清茶联书法,先要了解书写者。“书茶联”部分的一百十五位茶联书写者,生活在晚明、清代和民国年间,基本上是进士出身,无论是官员、学者还是艺术家,都是具有责任担当和文化眼光的时代精英和文化代表。书法是他们生活中最重要的艺术爱好,与日常生活关系紧密。在帖学和碑学上的精湛造诣让他们成为中国书法史上的重要人物。他们在真草篆隶行书法作品中抒发茶情茶趣,不仅体现书法造型的功力,更体现接通文脉的自由意志的神性感应。笔法呈现真心,不是刻意而为。

写毛笔字,笔锋行走于纸,轻重快慢,抑扬顿挫,意随心运,一个“写”字,怎样的内心就流出相应的笔画,无法掩饰。茶联书法是赝品重灾区,其真伪在形上面几乎无法分辨。赝品描摹出形,出不了神;仿写其神,形就走样。即使以高科技手段,摹与临一同进行的赝品,也终究气息有别。正如演员演得再像,终究是演的,不是真的。书法神采是在用笔速度的变化中产生的,在速度中生成的形。修养有多深,笔下就有多少韵致;内心有多强大,下笔就有多少神韵。

茶联墨迹是时间的定格、气息的端倪、轻重缓急的速度与在速度中成全的字形。这些茶联书法作品可谓心灵的定格,精神的自画像。笔底以外渊博

的学识和修养,奠定自信书写的底气,自然地流露出真实的自我。

《中国茶联》“用茶联”部分,以名胜、设计和文本中的代表性茶联来展现茶联文化的博大精深。茶联可悬挂欣赏的特性,使其成为茶文化传播的重要使者。桃李不言,下自成蹊。茶联以其视觉、听觉的艺术感染力默默打动人心。

中国人通过“分合有道”来整体把握事物循环规律,从而能够以中庸之道来“仁性处世”。“仁性处世”是人与自然之间、人与人之间关系上的相敬、相亲、相融、相和。仁,温润而泽,是中国人真实生命的核心内容与根本方向;仁,是人天通达无碍而圆融和合的境界。孔子认为道德根源乃在人的生命之中,要“依于仁”。孔子说“仁远乎哉?我欲仁,斯仁至矣”,又说“为仁由己”。“茶可清心德似仁”,《中国茶联》形象地体现了这种“仁性处世”的精神。茶联在内容上包罗万象,绚烂多姿,以诗意的优美节奏,展现个人修养与自然情趣。作品的美感之中是书写者的精神世界、价值观念和主体意识,让我们可以由茶联墨迹透视作者的文化心灵,了解中国文化的深度与厚度,理解美人之美、美美与共的“仁性处世”思想。

近百年的西化历程,人们在物质的满足中渐渐迷失了自己。在这样的环境下孕育的创新书法,应当回溯本源,在传统中找回我们的精神寄托和信仰支撑。《中国茶联》以茶联书法为载体,揭示“分合有道”与“仁性处世”的理念,培养风雅之心,激活传统,增进中华民族文化归属感,传播中国文化,扩大世界影响力。

一碗茶汤,明心见性;茶联书法,直通心灵。中国茶联,可观可吟,赏心悦目,耐人咀嚼,回味无穷。一卷在手,风檐展读,高养天和,不亦乐乎。

Preface

The Art of Chinese Tea Couplets is a comprehensive study of Chinese couplets on tea. The book comprises two sections, the *Calligraphy Art of Tea Couplets*, and the *Use of Tea Couplets*. The *Calligraphy Art of Tea Couplets* section explores the tea couplet calligraphy masterpieces written by 115 eminent scholars between late Ming Dynasty and the Republic of China period. The *Use of Tea Couplets* section discusses the use of tea couplet texts and calligraphy in historical landmarks, design and arts. Tea couplets represent the unique Chinese culture, for it blends Chinese literature, calligraphy and tea culture all together, reflecting a profound culture and history. The author would like to discuss here the core cultural perspectives underlying Chinese tea couplet calligraphy: the Way of Balancing Dichotomy (分合有道) and Benevolence in Worldly Affairs (仁性处世).

The Way of Balancing Dichotomy and Benevolence in Worldly Affairs, are the cultural roots that have maintained Chinese civilization during its 5000 year history. In tea couplets, the Way of Balancing Dichotomy is reflected in its language, while Benevolence in Worldly Affairs is shown through the meanings of the poetry that reflect the harmonious relationship between humans and nature, and among fellow humans.

The characters and phonetics that construct tea couplets stem from the Chinese philosophy of balancing dichotomy. Balancing dichotomy is the wisdom of flexibly utilizing the relationship between the whole and its parts. It is observing, understanding, and harnessing the essence of reality so as to deal with them in a prudent fashion.

The Chinese language perfectly embodies the Way of Balancing Dichotomy. The human invention of language makes the exchange of thoughts possible. Each country and people established their language from understanding the world, and then developed their own language systems which are passed down through the generations. All phonetic languages came from polysyllables. But for Chinese, the phonetics evolved into monosyllables, with each monosyllable having four tones. These four tones are categorized into level and oblique tones (*píng zè*). This is an advancement of phonetic development. To form a vocabulary, the Chinese language does not change the phonetics of single words, but combines several monosyllabic words. As for the visual beauty of the characters, strokes are the parts that form radicals. Radicals, assembled by attributes, are graphical components of Chinese characters. Each character has a unique graphical shape and a monosyllable to pronounce it. Since the *Classic of Poetry*, the beauty of phonetic sound, rhymes and rhythms in Chinese language contribute to the extensive use of parallel phrases and proses in poetry, allowing for the marvels of Chinese literature.

The organic formation of sound, shape, and meaning in Chinese characters fully embodies the Way of Balancing Dichotomy. This language system is an important channel that enables the Chinese to comprehend the world. The calligraphy created by Chinese characters also becomes an important aesthetic form. All united by the Chinese character script, the far eastern cultures that bear the Chinese characters enduringly generate and propagate the ancient wisdom of the orient.

Chinese couplets are the most concise way of using the Chinese language. The unique art of Chinese couplets is achieved by marrying the poetry with the visual characters and calligraphy. With only a few words, an entire literary work is done in couplets. These couplets fluently express the lifestyle, interests and values of the people, vividly embodying the Chinese spirit and dynamic. It is a linguistic art masterfully demonstrated in calligraphy, manifesting the beauty of phonetics, semantics and visuals.

The art of couplet writing originated when Liu Xiaozhuo, a litterateur of the Liang Dynasty during the Southern Dynasties period, wrote couplets on the door of his home. The various forms of the couplet have evolved during its long history. Whether pasted on door lintels in the custom of Spring Festival couplets, hung on walls to accompany Chinese paintings, or carved on gateposts in palaces, gardens, temples, pavilions or attics, the Chinese couplets provide aesthetic pleasure to the surrounding space. Defined by a public spirit and traditional etiquette, the couplet arts culminated during the Qing Dynasty, flourishing as decoration for the architecture and environment of the age.

The tea couplet naturally evolved out of the tea-drinking custom in China, embodying the two-thousand-year-old tea drinking lifestyle. Drinking tea became ubiquitous in daily life starting with the *Classic of Tea* written by Lu Yu in Tang Dynasty, and is associated with Confucian, Buddhist and Taoist philosophy dating back to the Wei and Jin Dynasties. Tea is particularly intertwined with the life of literati class. We can see vividly in tea couplets how they enjoyed tea paired with enjoyment of the *Guqin* (traditional Chinese musical instrument), *Go* (Chinese chess), calligraphy, Chinese painting, poetry, liquor, flowers and perfumes. As the saying goes, “Enjoy happiness with all beings, survive everyday with tea”. While tea figures centrally into Chinese culture, tea couplets are a unique visual form. They beautify our space and atmosphere when appreciating tea.

Scrolls are the most important media for presenting tea couplet calligraphy. They are consciously planned for the pure appreciation

of calligraphy. Though tea couplet calligraphy became popular only in the past 400 years, their literal texts date back to the times when tea-drinking first appeared. During the dynasties of Tang, Song, Yuan, Ming and Qing, all existing poems celebrating tea were selected and compiled as tea couplets. In this way, the tea couplets reflect the long history of Chinese tea culture. The tea couplets texts show the elegance of poems and literature. With concise texts set in rich contexts, the exquisite calligraphy art is visually performed. The artistic combination of literature and calligraphy can be appreciated in detail in the *Calligraphy Art of Tea Couplets* section.

Calligraphy art mirrors its contemporary age, naturally revealing the aesthetic values, atmosphere and the culture of the day. The 153 pieces of tea couplet calligraphy art in the section *Calligraphy Art of Tea Couplets* elegantly illustrate the spirits and personalities of the calligraphers and their peers, reflecting the culture of the late Ming and Qing Dynasties, and later in the modern Republic of China period.

In appreciating the tea couplet calligraphy, one has to understand the calligrapher behind the tea couplet. The 115 calligraphers featured in the section *Calligraphy Art of Tea Couplets* were mostly born into intellectual families and lived during the late Ming, Qing Dynasties and Republic of China period. Whether officials, scholars or artists, they were responsible and culturally-intuitive elites. They achieved high reputation because of their scholarly achievements in Chinese calligraphy and inscriptions, while calligraphy itself was the art most enjoyed throughout daily life. They freely express their love towards tea through the various forms of calligraphy, including the regular, cursive, seal, clerical and semi-cursive scripts.

The brush is the tool used to write calligraphy, and how the brush-tip flows on paper is shaped by the mind of calligrapher. Nowadays, the tea couplet calligraphy market is flooded with mass-produced scrolls decorated with imitations of the original. When compared with the genuine art, these fake pieces lack a soul. The spirit of calligraphy art cannot be imitated in fake pieces, even with the aid of advanced technology. This is because the calligraphy spirit is formed through the infinite variations in speed and style exhibited at the flowing tip harnessed by the calligrapher. The mental, spiritual, and physical cultivation of calligraphers realizes the calligraphy spirit.

Therefore, these ink marks form an art that fixes the time and atmosphere of the past under the inspirational versatility of calligraphy-writing. They are self-portraits of calligraphers' own spirits and souls, catching a glimpse of a knowledge and cultivation that extends far beyond the calligraphy art itself.

In the *Use of Tea Couplets* section, tea couplets are presented in the contexts of historical landmarks, designs and texts which reflect the tea couplet culture. Tea couplets taking the form of an artifact to be hung and enjoyed renders them an excellent medium to spread tea culture. As the old Chinese saying goes, *although peach and plum trees never attract people with speech, there are trodden paths under them*. Tea couplets attract people for their visual and melodic (when poetic couplets were read aloud) aesthetics.

The Chinese uses the Way of Balancing Dichotomy to harness the changing nature of reality in a holistic way, so as to benevolently and harmoniously deal with worldly affairs using the Confucius "Doctrine of Mean" (中庸之道). Benevolence in Worldly Affairs is to be in complete respect of, close proximity to and true harmony with nature and fellow humans. Benevolence (仁) is the core of the Chinese values for pursuing this state. The Confucius believes the root of Tao (道, the Way) and Te (德, the deeds to follow the Way) lies in the benevolence of human nature. Confucius says, *"Is benevolence difficult to acquire? If I would like to be benevolent, then benevolence comes to me."* *"Being benevolent relies on oneself."* *"Tea can purify mind, cultivate benevolence and virtue."*

The Art of Chinese Tea Couplets vividly presents such a harmonious and benevolent attitude towards life. In the poetic rhymes of couplets, their extensive and diverse tea contexts, and the calligraphers' values and spirits, we can understand the depth and strength of Chinese culture, and awaken to the mental attitude of Benevolence in Worldly Affairs.

In the past hundred years of western modernization, people gradually were led astray from their cultural spirit in the sole pursuit of material well-being. Any innovation in Chinese calligraphy art should thus look back to its origins to seek meaning and spiritual sustenance. *The Art of Chinese Tea Couplets* uses tea couplet calligraphy as a vehicle to show traditional Chinese thinking, the Way of Balancing Dichotomy, and Benevolence in Worldly Affairs. This book seeks to re-activate the tradition and innovate upon it, and to carry the Chinese cultural tradition forward.

A bowl of tea cleanses the mind; tea couplet calligraphy touches the soul. The reader is now invited to appreciate the art of Chinese tea couplets with your own eyes and ears, heart and mind.

Translated by Cheng Qiu
Washington D.C., August 2016

The Calligraphy Art of Tea Couplets

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凡 例

一、《中国茶联》汇集含有茶内容的楹联,包括“书茶联”的书法真迹部分,“用茶联”的“名胜”、“设计”和“文本”部分。并将拍卖会上的茶联、个人或机构收藏的茶联作为资料附录于后。

二、《中国茶联》书法作品原件现收藏于国内外有关机构或为私人所有。

三、《中国茶联》“书茶联”部分,按作者的出生年月先后排列;若出生年月不详,按作者的活动时间排入。

四、《中国茶联》“书茶联”部分,鉴于作品形式均为成对立轴,作品材质基本为纸本,特在此说明,不再标注。若非纸本茶联,则给以标注。所标图注的顺序是:作者、书体、×字联、释文、创作时间、尺寸规格、材质、收藏者。如果信息不详则不标注。

五、《中国茶联》“用茶联”中的“文本”部分,按茶联首字的汉语拼音音序排列。



書茶聯

这里汇集中国近四百年來一百十五位文化精英的茶联书法作品一百五十二件，上下联的品茶意境中，有诗有酒、有花有香、有琴有棋、有书有画、有山有水，在春夏秋冬风晴雨雪的自然变换中与一碗茶汤交织成有情有味的生活。或为己，或赠人，悬挂壁间，一室温雅。每位茶联书写者都学富五车，承接五千年的文脉，在法度中自由抒发，真草篆隶行，风格多姿多彩，留存的墨迹气息，是其人格志趣的自然流露，散发出强大的精神能量，是时代人文风貌的真实定格，为我们打开尘封的历史，他们的音容笑貌宛然在目。

Here is a collection of calligraphy couplets written on the subject of and inspired by traditional Chinese tea and tea culture. They were written by 115 eminent scholars spanning a history of around 400 years. In appreciating the tea couplets, everyday life and the changing seasons is enlivened through a marriage with tea and its elegant culture. The subject of tea is paired with poetry and liquor, flowers and scents, Guqin (*traditional Chinese musical instrument*) and Go (*Chinese chess*), calligraphy and Chinese painting, mountains and water. The tea couplets, either written especially for calligraphers or as gifts to others, are hung on walls and bathe living spaces in classical elegance. The tea-couplet calligrapher is an erudite scholar, inheriting an ancient Chinese literary culture of over five thousand years. These calligraphy artists are well-versed in the foundations of the art. They freely express themselves through the various forms of calligraphy, including regular, cursive, seal, clerical and semi-cursive scripts. Their personalities and interests are harmoniously revealed in the calligraphic couplets, showing a strong spiritual breadth, while reflecting the culture and society of ancient China.





张瑞图印

张瑞图

铁骑突出刀枪鸣，金刚杵笔聊寄情。

白毫庵主气贯虹，石鼎江天自煮茗。

张瑞图（1570—1644），字长公，一字果亭，号二水、芥子居士、平等居士、果亭山人、白毫庵主等。福建晋江青阳下行人，早时从事儒业，家贫。明万历三十五年丁未（1607年）进士，殿试第三，授编修官少詹事，兼礼部侍郎，以礼部尚书入阁。曾为魏忠贤书写“颂词”。后魏党败，入逆案，赎徒为民，继而遁迹江南，隐于晋江青阳里白毫庵。

张瑞图善画山水，尤工书，以“金刚杵”笔法著称于世。山水骨格苍劲，点染清逸，间作佛像，饶有趣意。论其渊源，则以元人为基调，略参宋人。瑞图画名既高，书名尤著。特别擅长行草，气魄宏大，笔势雄伟。清代秦祖永在《桐荫论画》中云：“瑞图书法奇逸，钟王之外，另辟蹊径。”梁巘《评书帖》中亦曰：“张二水书，圆处皆作方势，有折无转，于古法一变。”“张瑞图得执笔法，用力劲健，然一意横撑，少含蓄静穆之意，其品不贵。”又云：“行草初学孙过庭《书谱》，后学东坡《醉翁亭》。明季书学竞尚柔媚，瑞图、王铎二家力矫积习，独标气骨，虽未入神，自是不朽。”倪后瞻也说：“其书从二王草书体一变，斩方有折无转，一切圆体皆删削，望之即知为二水，然亦从结构处见之，笔法则未也。”杨守敬《跋张二水前后赤壁赋》云：“顾其流传书法，风骨高骞，与倪鸿宝、黄石斋伯仲。”张瑞图跳出传统常规的写法，以一种生拙的意趣作导向，使用笔只在露尖的侧锋上作横截翻折的动作，从而造成一种激荡跳跃的声势和剑走偏锋的感觉。张瑞图还从六朝北碑中汲取了雄劲峻厚的笔法。近人张宗祥《书学源流论》曰：“张二水，解散北碑以为行、草，结体非六朝，用笔之法则师六朝。”在《论书绝句》中形容张瑞图的字是“侧锋刚腕势雄奇，狭巷兵回相杀时”。

在宗唐宗晋的明代书坛，张瑞图敢于在赵孟頫书风的笼罩下，以直率自然的挥运、不拘常规的用笔、大写意的气势表现动荡时代激越躁动的心态，力矫颓靡的时弊，这对书法艺术的发展是有很大贡献的。张瑞图奇逸书风的形成，更是时代审美思潮转换的产物。至明中叶以后，随着商业城市的繁盛，市民文化的兴起，文学中“公安派”（公安三袁：袁宗道、袁宏道、袁中道）的“独抒性灵”说以及哲学上李贽等人“异端”思想的出现，使这股反正统、求“狂怪”的思潮获得进一步发展。在有明一代姿媚书风占主流的时尚下，萌发一股尚丑、尚狂狷之美的思潮。张瑞图所开创的奇逸书风，是自帖学产生以来从未有过的。帖学无论千变万化，终不出“二王”正道，而他的另辟蹊径则具有晚明浪漫主义狂飙所掀起的时代精神，是明末书坛变革中反叛传统、绝去依傍的一个实例。在他的影响下，其后的黄道周、倪元璐、王铎、傅山等人亦为一时风气所趋，开启了晚明书坛改革鼎新的先河。张瑞图书名与邢侗、米万钟、董其昌齐称，有“邢、张、米、董”或“南张北董”之目。日本人从江户时代起就因隐元禅师东渡日本时带去张瑞图的书迹而熟知其人，称张瑞图为“水星”，赞其书法“气脉一贯，独自风格”。

张瑞图行书“煮茗江风回石鼎，扫藤花雨映纶巾”，风格奇逸，峻峭劲利，笔势生动，奇姿横生，造成震荡冲折的节奏感，连绵的“一笔书”，形成滔滔不绝的气势。联文取自王世贞《七律·又代子求赋得春字》的颈联，全诗为：“柳色吴阊处处春，征君门馆独松筠。别来彩笔堪谁健，书就玄经且未贫。煮茗江风回石鼎，扫藤花雨映纶巾。绿醪最是能娱客，可厌朝来问字频。”

煮茗江風回石鼎
掃藤花雨映綸巾

煮茗江風回石鼎
掃藤花雨映綸巾

張瑞圖





傅山（1607—1684）

傅 山

笔惊风雨挟春雷，萧然物外得玄机。

礼正天下一盏明，茶烟梧月书声依。

傅山（1607—1684），山西太原人，初名鼎臣，字青竹，后改字青主，别字公它。明亡后，衣朱衣，居土穴中，养母，号朱衣道人，又有真山、浊翁、石道人等别号。清康熙中征举博学鸿词，以死拒，不应试。特授中书舍人，仍托老病辞归。坚守“士不事二主”的德行，安贫乐道，表现了“尚志高风，介然如石”的品格和气节。坚韧不拔，为学一生，堪称“志士仁人”。傅山博通经史诸子和佛道之学，兼工诗文、书画、金石，又精医学，人称其为“学究天人，道兼仙释”。傅山用佛学解释《庄子》，用训诂学诠释《墨子》和《公孙龙》等，时有新义阐发。傅山说：“看书洒脱一番，长进一番。”“一双空灵眼睛，不唯不许今人瞒过，并不许古人瞒过。”他博览群书，独具创见。清代史学家全祖望说：“先生之学，大河以北，莫能窥其藩者。”侯外庐在《中国思想通史》中说：“发现古代文化思想宝库的傅山，近似近代西欧复兴古希腊文明的启蒙学者，他不但把经书作为制度史看，而且批判了‘文以载道’的神秘传说。”“这种研究在清初学者中只有傅山一人，我们不能不说在当时他的胆识高人一筹。”傅山主要著作有《霜红龕集》。黄宾虹说：“‘霜红龕’博极群书，无不融会贯通，照耀千古。”

傅山谓书“宁拙毋巧，宁丑毋媚，宁支离毋轻滑，宁真率毋安排”。“四宁四毋”是傅山“作字先作人，人奇字自古”的自我写照。他的书法具有初心，神完气

足，天真烂漫，如同茶的气息一般。他一般多以草书应人求索，他的草书没有一点尘土气，外表飘逸，内涵倔强，笔势的连绵缠绕，体态的俯仰欹侧，线条的婉转飘忽，种种意外之趣，当得顾炎武称赞他的那句话：

“萧然物外，自得天机。”龚自珍赞其字：“石蕴玉而山辉，水怀珠而川媚，养生之诀也。既因方而成珪，亦遇圆而成璧，处世之方也。忽见傅青主字，忽思此言。”

书为心画，字如其人。傅山书法，当然最主要的还是他的人生观和审美观起了决定性作用。傅山推重颜正卿书法，此件“竹雨茶烟”联楷书出颜正卿，端庄遒劲，刚健有力，意象厚重而洒脱，可谓其代表作。

此六字联文将诸景合为一联，意境隽永。上联松竹琴的风雨韵，已然将外在的自然声息化为了文人的内心情怀、知音诉求；下联烹茶品茗、月出梧桐、琅琅书声也具有言外之意，所谓“风声雨声读书声声入耳，家事国事天下事事事关心”等。好的茶联文笔具有空灵超脱的意象，给读者留有空旷的想象驰骋天地。从联文的意象是否也可联想：松竹皆高士，梧桐以栖我。琴茶养浩然，读书今古接。表达出一种闲适自得，以茶明志的幽情。

“茶烟”既可指茶汤的热气，也可指燃料烹茶所散发的烟气。应该指出的是，“茶烟”用于唐宋元明清诗句联文中，多不是实指，是“烹茶品茗”的代称。

“茶烟”在后面的茶联中还会不时出现。