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曹志桂書法碑林園

題
啓功

石刻手稿集

A COLLECTION OF MANUSCRIPTS
FOR THE GARDEN OF
CAO ZHIGUI' S CALLIGRAPHY
STELES AND TABLETS

凤凰出版传媒集团
江苏美术出版社



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出品人

顾华明

责任编辑

周海歌

装帧设计

曹丹丹 张叶

园林设计

薛福鑫

摄影

常征

责任校对

刁海裕

监印

吴蓉蓉 朱晓燕

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曹志桂先生近影



1999年7月5日“曹志桂書法碑林園”在南京民營科技園隆重開園，為古都金陵又添人文景觀。江蘇省暨南京市領導顧浩、金忠青、胡序建，老同志儲江、向守志、傅奎清、林有榮、歐陽惠林、陳克天、李執中、王玉峰、朱澤、周愛民、李瑞亭、葛德滋、馬昭宏、丁山、田樹藩、李鍾英、李亭和有關方面領導錢協寅、劉向東、朱步樓、文曉明、張勇、趙緒成、劉琳、潘治國、郭殿崇及書畫界知名人士喻繼高、薛義海、劉菊清、李晔、朱葵、馬鴻增等出席了開園儀式。



曹志桂先生家庭照(2005年春摄于碎林园)



① 1990年9月7日，唐家璇（左二）由多倫多敦煌書店董事長邵美琛（右二）和中國國際圖書貿易總公司負責人（右一）陪同參觀在多倫多舉辦的曹志柱書法展覽。



③ 2005年10月，與全國人大周立顯局長（左一），人民日報人民網書畫頻道總編李德哲博士（右一）合影。



⑤ 2005年10月，與全國人大會議中心副主任史金波（右四），全國人大會議中心順喜分部經理李松林（左三），及著名書畫家在全國人大會議中心創作時合影。



⑦ 左起：學者、教育家傅崇賢，著名書畫家薛長海，學者、尚藝委宣傳部長梁淮南，江蘇省國畫院副院長、著名畫家喻繼高，學者吳海峰。



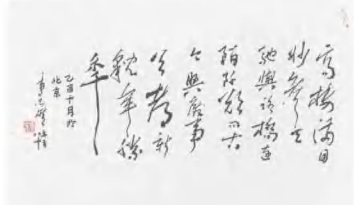
② 菲律賓國立大學校長羅曼（中）會見中國書畫家劍赴菲代表團名譽團長曹志柱（右）、翻譯錢力江教授（左）。



④ 2005年10月在人民大會堂與著名學者、畫家李德哲博士（左），北京溝通無限書畫院董事長蔣春華女士（右）合影。



⑥ 2005年10月在全國人大會議中心順喜分部為著名畫家劉啟琴畫題字。



⑧ 2005年10月在全國人大會議中心順喜分部題詩：
《首都新貌年勝年》。



① 南京藝術學院領導、教授、專家參觀曾志桂書法碑林園。



③ 2005年5月，著名學者、美術評論家、南京藝術學院丁海教授，在曾志桂書法碑林園接受南京電視臺《名家》節目記者專題採訪。該著名書法家曾志桂教授書法藝術成就的三個第一：解放後第一個在省會南京舉辦個人書展；第一個受到西方邀請舉辦個人書展；創辦第一個個人書法碑林園；具有歷史意義。



⑤ 2004年1月19日，在菲律賓馬尼拉伽德達市弗萊克斯市長辦公室作一次客應名譽市長。



⑦ 學者、詩人、英語教授章學清（右）參觀曾志桂書法碑林園有感，賦詩一首。



② 2001年1月，南京藝術學院美術學院著名學者、教授、博士生導師周倩實參觀曾志桂書法碑林園。



④ 2004年1月23日，菲律賓國立大學路上空懸掛橫幅標語：促進中華文化交流。



⑥ 2001年夏，和夫人鄭瑞英在書法碑林園。



⑧ 首建個人書法碑林園——“曾志桂書法碑林園”（1999年5月頒證）
曾志桂（江蘇·南京）1995年11月至1998年10月，在南京民營科技園建造，園中陳列獨具風格的書法作品石碑104幅（通），內容有自作詩文、楹聯、古詩文等。

（原載《大世界基尼斯記錄大全》上海文藝出版社
2001年8月出版發行）



① 金陵老年大学书法班参观曹志桂书法碑林园。



② 市民参观曹志桂书法碑林园。



③ 2004年5月，江苏文化老年大学师生参观曹志桂书法碑林园。



④ 2000年12月，左起：唐毅、曹宇、曹志桂、苏州园林建筑设计总工程师福鑫、拜东博士在曹志桂书法碑林园摄影留念。



⑤ 2004年10月30日，著名画家蔡志坚教授（中）陪同友人——加拿大多伦多市书法协会名誉会长李復興（左三），原多市敦煌书店董事长邵美琛（右三）一行参观曹志桂书法碑林园。



⑥ 2005年4月11日南京艺术学院学生会书法协会同学参观曹志桂书法碑林园。



⑦ 南京市江宁区地图(局部)地图中石刻标识“★”（原载2001年江宁区地图）红字：“曹志桂书法碑林园”位于江宁区天元中路58号-1曹志桂网址：<http://www.caozhigui.com>

曹志桂書法藝術

曹志桂書

曹志桂楷書

曹志桂書

曹志桂草書

曹志桂書

曹志桂隸書

曹志桂書

曹志桂篆書

曹志桂書

1986年曹志桂在陝西美術出版社出版了《曹志桂書法藝術》，1994年在學林出版社出版了《曹志桂草書》，2001年為出版《曹志桂楷書》，前往啓功先生住處，請啓功先生題寫書名。啓功先生鼓勵說：“正、草、隸、篆，要寫就寫一套。”說罷，欣然命筆一氣呵成五幅題籤。

曹居士性種此海達人

忽七日冠方小

入級瑞戈竹酒

戴弁更亂

南化武戰

游五山行

洲海海間

冠道

提筆

伏案年

而立之年

入之孤園

以書名友由新先

一登覽青瑤文堆鐘

鏡街夫之玉前

父子年破王僧虔

蕭子

書智郭世南

陽詢素之序志

以也後

法真卿

郭彤舟

玩岸

盤帳

未及萬

披

處學

第

登

襄

瘋

子

賜

子

所



以書名友由新先一登覽青瑤文堆鐘
鏡街夫之玉前父子年破王僧虔蕭子
書智郭世南陽詢素之序志以也後
法真卿郭彤舟玩岸盤帳未及萬披
處學第登襄瘋子賜子所宋克文
報以沈存同被投山投文他倚山玉錦
瑞爾其昌昌年一云陽劉齊何東侯何
錦景仰身山翁用輪恩碩序氣池于石似
瑞清胡石高之直振振之楚九初啟功師
子真清子不父師一會名章由漢品人民吳宋
生取社生假中子桂書行氣術以庚年修聖
十國恩若台他處兒題詩文如字不亦多
佈身有市尾生書之局道律了解臨時刊
升外之書及度行便去字年字子卿之全圖
祝分夏

庚子臘月某日
特圖於硯亦書以



注：
一九九〇年曹志桂應邀赴加拿大多倫多
舉行書法展覽，得到中外人士高度評價，亞明
見報，為友人有成而喜，遂即興以大手寫五聯
先生圖祝賀。

翰墨之光

祝嘉书法碑林园

乙酉年春

祝嘉

祝嘉

弘扬民族文化

曾志桂书法碑林

沈达人

一九九六年九月

沈达人

书苑隽景

为曾志桂碑林园题

二〇〇五年九月 郭家华

郭家华

俯首方门下舍羞忝列
中学课程甚远吕秋步
赏官

不敢依附扁国避车俚内以故
公之未注

下石

祝嘉

欧阳中石

啓功

江南公直官闾源暢
比汾流公至里茶今日
墨缘钱保黄雲西山
岳世卡存

曾志桂书沈生四世公直居晋西四日

刘海棠

曾我五羊风雨
快筆以未刻
氣日吞 庚中秋為

志桂作 劉海棠

年有主

精研古法始創
引風常誦手不
少交若夏雲
奇筆

沈嘉

曾志桂書法碑林園

祝嘉

陳克天

藝術瑰寶風格独秀

為曾志桂書法碑林園題
二〇〇五年一月 陳克天

亞明

曾志桂書法碑林園
畫得風流

亞明

劉海粟

吐故納新

一九八二年
二月廿三日

觀雪在江蘇昆

劉海粟

年方八五

錢松壺

投筆奮飛
早策勲而
今揮洒亦
起群銀鉤
鐵盞龍蛇
舞州聖遠
追王右軍

志在同志少壯愛
國以後受黨的
培養從事革命
工作出生入死
指瀾天斗爭解放
做任職文藝家
授工餘仍攻書
法其為家之長
融會貫通自成
一場合觀在個人
一方以廣其藝
錢松壺

曹志桂書法碑林園

永恒的丰碑

李德哲題

李德哲

曹志桂書法碑林園

借古開今

丙戌仲夏月
楊曉陽

楊曉陽

書為藝
傳神

方祖歧
己亥年

方祖歧

凌啓鴻

凌啓鴻題

逸神合妙

書法碑林館
曹志桂友校

梅舒通(日本)

幽

曹志桂之字
庚申三月梅舒通

《曹志桂書法碑林園石刻手稿集》序

周積寅

曹志桂號青雲，江蘇建湖（原屬於阜寧）縣人。一九二五年生。自幼愛好書法。一九四一年參加共產黨。同年，進入阜寧進幹部學校教育系（師資專業）學習。一九五一年七月至一九五三年二月，任蘇北幹部學校校黨委委員、交通系總文書書記、系主任。一九五三年二月至一九六四年十月，任中共江蘇省政法機關黨委副書記，中共江蘇省直屬文教機關黨委第二書記、書記，中共江蘇省直屬宣傳機關黨委書記。在此期間，一度並為宣傳部領導小組成員，廳局級。一九六四年十月，下放南京化工學院。文革中，在南京丁山療養，自修書法，得錢松喦大師面授指導，以歷代名家為師，取北碑南帖精華，博采衆長。一九七五年一月—一九八九年十二月，于南京藝術學院教授書法。久居南京。著名書法家，南京藝術學院教授，上海社科院特約研究員。長期在南京藝術學院專事書藝研究與實踐，其作品形成了“勁健多姿，剛柔合體，瀟灑神逸，疏密有致”的獨特風格，因而蜚聲中外。

曹志桂喜愛搜集歷代碑刻遺迹，諸如戰國先秦大小篆，兩漢隸刻，魏晉及唐宋以來名碑法帖。對其，曹老或攻讀觀摩，或臨池消化。他不辭勞苦，隻身漫遊五湖四海，登臨三山五嶽，綜觀摩崖碑刻。會意于“塞北的粗獷，江南的纖細，大海的深沉，五嶽的奇氣”；既繼承前人優秀傳統，又重視生活積累和創新致美，從中領悟“草無根不生，一活具百態”；從變化萬端之自然現象中，揣摩會意用筆用墨之法。他在居住的庭院中，置一方形石碾，蘸水臨池，苦練不息，寒暑不輟。他常言：“蓄于胸中，發于筆下。”其書藝是“外師造化，中得心源”的心得結晶。曹老論書有《略說書法藝術的風格特點》、《董其昌臨閣帖（淺識、釋文）》、《曹志桂書法藝術》、《習草通則序》、《曹志桂草書》、《曹志桂書法作品選》、《曹志桂書法碑林園石刻拓本集》、《當代中華文化名家郵票工程》《曹志桂書法專題郵票十六枚》、詩作《紀游》、《贈日本書道朋友》等多首載入《當代中華詩詞選》、《中華詩詞佳作選》、《當代江蘇千家詩》、日本《吟詠新風》、美國《星島日報》、《金山日報》。

曹志桂的書路較廣，對篆、隸、楷、行、草各種書體，揮灑自如，風貌各異。其篆書，結體章法多端，用筆用墨富于變化，特別是將“六書”中“象形”之法，加以弘揚。因而，具有繪畫意境，情趣盎然，引人入勝。其隸書，結體方正，用筆凝重，骨動肉豐，偶爾參以行書筆法，更是另有韻味。所書同一澤詞《臨江仙》，自出機杼，質重筆凝，神韵奕若，寓鐵指筆意，風貌獨特。其楷書，結體嚴謹端莊，逆鋒用筆，拙中寓秀，力透紙背。其行書，結體圓滋，頓挫環轉，道暢勁健。中國書法是世人公認的最高藝術之一，草書是書藝中的最高境界。其草書，若卧龍騰起，驚鳥乍飛，奇逸多變，妙趣橫生，筆行畫而勢不盡，得自然之妙。“神州一統共碑鐫”幅中，內涵豐富，虛實相生，活潑中帶有凝重之感，且含掠意、中鋒得勢。“勢”在書法藝術中極為重要。“揮毫寫千峰”一幅，如錐劃沙，瘦硬通神，風馳電掣，險勁奇絕。又如“王之渙詩”書幅中，使轉縱橫，豪邁勁拔，勢若滔滔流水，波瀾起伏，奔騰而下，一瀉千里，真乃跌宕奇逸而不失平正樸實。《塞上行》詩（朱筆書寫），着眼于氣勢的追求，大小穿插，輕重配合，大起大落，具有強烈的動勢感，通篇呈現音樂的旋律、詩歌的激情、繪畫的情感、舞蹈的韻律之美。

廿世紀八十年代以來，曹志桂繼書藝實踐的同時，為擴大視野，曾游歷近二十個國家和地區的名勝奇觀。并先後受邀在瀋陽、漳州、福州、石嘴山、銀川、上海、香港、北京和多倫多、紐約、舊金山、底特律、馬尼拉以及菲律賓國立大學藝術學院等地，舉辦個人書展或講學，獲得上述各地、各國報刊和書畫名家、學者劉海粟、錢松喦、啓功、歐陽中石、亞明、祝嘉、蘇潤雷、沈觀奇、黃養輝、周積寅、丁濤、冷孤龍、江昌霖、許義海、滕天羽、李德哲、顧永芝、傅景賢、張潤德、王同書等至高評價。曹志桂的書法結體章法有度，布局和諧，線條穿插參差錯落，疏密有致，用筆瀟灑流暢，風采多姿，有如行雲流水，以其滿紙風動、天馬行空的線條韵律之美，給人們以精神享受，使觀（讀）者情緒振奮，產生共鳴，相與神游。他的書作達到了氣韻生動的藝術境界。其作品曾獲國際一等獎、國際金獎、國際榮譽金獎等多項，并享有“世界杰出華人藝術家”稱號。

二〇〇四年一月，年近八旬的曹志桂選被推薦任中國書畫篆刻家赴菲律賓賓國文化交流考察代表團名譽團長。曹志桂教授不僅書藝精湛，而且為人謙和敦厚，實乃德藝雙馨也。他在晚年作出驚人舉，獨自創建了步穆景異、氣勢恢宏、千姿百態、雄渾豪邁的“曹志桂書法碑林園”。這是他為社會與時代所作出的突破性貢獻。這是“筆獨絕，世界之最”，一九九九年載入上海大世界基尼斯紀錄。同年《人民日報》以《金陵新景觀》為題介紹；二〇〇年《紫雲歲月》譽為南京第四九景；二〇〇四年《南京日報》以《金陵第四九景志可道彌》為題報道，綜上所述具有歷史意義。

二〇〇五年十月，曹志桂受聘為美國國家大學中國藝術委員會教授、博士生導師，聘期長期。

周積寅 二〇〇六·五·三

（作者周積寅係南京藝術學院美術學院美術史論教授、博士生導師）

Preface to A Collection of Manuscripts for the Garden of Cao Zhigui's Calligraphy Steles and Tablets

Zhou Jiyin (translated by Zhang Xuejing)

Cao Zhigui, styled Qinyun, was born in 1925 in Jianhu County (formerly Fuzong), Jiangsu Province. He started to love calligraphy in his childhood. He joined the Chinese Communist Party in 1941. In the same year, he entered the Cadres School of Fuzong, Huzhou & Lianhuai to study in Teachers Specialty, the Teaching Department. 1951.7—1953.2, He worked in the Cadres School of Northern Jiangsu as Member of Party Committee, Secretary of the General Party Branch of the Department of Traffic, & Chief thereof. 1953.2—1964.10, he was the Deputy Secretary of the Procuratorial, Judicial & Public Security Organs of Jiangsu Province; the Second Secretary and then Secretary of the Party Committee of Cultural & Educational Organ, directly under the Province of Jiangsu; Secretary of Party Committee of Propaganda Organ, directly under the Province of Jiangsu. During this period, he was also a member of the Leading Group of the Propaganda Department, A provincial bureau level cadre. In October, 1964, he was transferred to the Nanjing Institute of Chemical Technology. During the Cultural Revolution, he recuperated in Nanjing Dingshan Sanatorium. In these years, he studied calligraphy under the guidance of Master Qian Songyan, learning from the famous masters of all dynasties, extracting the essence of Northern steles and Southern books of model calligraphy, and absorbing their pith. He has long been living in Nanjing. He is a famous calligrapher, a professor in Nanjing Art Institute, and a guest research fellow in Shanghai Academy of Social Sciences. For a long time, he has devoted himself wholeheartedly to the research and practice of calligraphy, evolving a unique style of being at once vigorous and graceful, free and facile, tonically charming and artistically spaced, thus enjoying a high reputation at home and abroad.

Cao Zhigui loves to collect rubbings from steles and tablets of all dynasties, such as those of zhoumu style of the Warring States and Qin Dynasty, those of Li (official style) of Han Dynasty, those of Wei, Jin, Tang, Song and other dynasties, together with many books of model calligraphy. He studied them, emulated them, and digested them through practice. He took pains to visit various historic and scenic spots, absorbed in studying the inscriptions on the rocks of mountains, appreciating "the roughness of the North, the profundity of the Seas and the grandeur of the Mountains". He inherits the fine tradition of predecessors and devotes much attention to the accumulation of practical experience, the blazing of new trails, and the attainment of beauty. He realizes "Grass can grow without roots: once living, it will display various charms." From the constantly changing natural phenomena, he learns the ways of brushing and inking. In his courtyard, there is a square stone desk, which witnesses his incessant efforts at practicing calligraphy. He says, "What you have kept in your mind will naturally be poured out in your calligraphy." His calligraphy is the crystallization of his comprehension: "Learn from nature and pour out your heart." His works include: Talks on the Characteristics of Calligraphic Styles, annotations to Dong Qichang's *Art of Calligraphy*, Preface to General Rubbings of Curative Calligraphy, Cao Zhigui's Curative Calligraphy, Selected Works of Cao Zhigui's Calligraphy, A Collection of Rubbings from the Garden of Cao Zhigui's Calligraphy Steles and Tablets, "The Stamp Project of Contemporary Chinese Celebrities of Culture "Cao Zhigui's 16 Calligraphy Stamps, etc. He has also written a lot of classical poems, e.g. My Travel and To Japanese Calligraphers, as published in Selected Contemporary Classical Poems of China, Selected Fine Classical Poems of Jiangsu, New Classical Poems (Japan), Sing Tan Daily (U.S.A) and San Francisco Daily (U.S.A).

Cao Zhigui has a broad scope for his calligraphic activities. He can write freely, easily and characteristically all of the five styles, i.e., Zhan, Li, Kai, Xing and Cao (seal style; official style, regular style, cursive style, and running style). His calligraphy in Zhan is varied in composition, full of changes in brushing and inking. Especially the pictographic characteristics are emphasized and made manifest, so as to create a picturesque mood, leading to enchantment. His calligraphy in Li is square and upright in structure, heavy and dignified in brushing, full of flesh, and strong in strokes. Sometimes it is combined with Xing, thus producing a special charm. His Li scroll of Zhou Yung/Liuhe is and graceful, full of romantic charm. As he is favored with the regular style of Wei Dynasty, so it assumes a distinctive feature. His calligraphy in Kai is rigorous and majestic in structure. As he winds the brush with the tip back at first, so his Kai is vigorous in strokes and implies elegance in dullness. His calligraphy in Xing is dynamic and graceful, full of cadence and rhythm. As is known to the world, calligraphy is one of the highest art, and Cao is the highest type of calligraphy. His calligraphy in Cao gives us a vivid view of sleeping dragons rising all of a sudden and ferocious eagles soaring up to the sky. It is unconventional and changeful, arousing interest and wonder. Though the stroke comes to a stop, the impetus, however, is lasting. That seems quite natural. The scroll "People of United China Share the Moonlight" is rich in content, with the visible mingled with the invisible, with animation mingled with gravity. It is blended with Li style and has the very important element "impetus" from the upright brushing. The scroll "Wield the Brush to Portray Thousands of Peaks" is grade and steady, just like an axe cutting the sand. The brushing is as swift as wind and as quick as lightning — so precipitous and unparalled. The scroll Wang Zhihuans' *Poem* sees the brush wielded freely and boldly, proudly and formidably, just like a torrent raging forward on and on. Nevertheless, it is still smooth and unaffected. The scroll of the poem "Prouser Song" (written in red) lays stress on momentum, with characters arranged skillfully in different sizes and weights, rising and falling freely in a wide range, thus arousing a strong sense of impetus. The whole scroll abounds in the melody of music, the passion of poetry, the touch of painting, and the rhythm of dance.

Since the eighties of the last century, while persevering in practicing calligraphy, Cao Zhigui has travelled widely in nearly twenty countries and areas, paying visit to various historic and scenic spots, thus broadening his view. He has been invited to give lectures and to hold his calligraphy exhibitions successfully in Hengyang, Chongqing, Fuzhou, Shenzhen, Yinchuan, Shanghai, Hongkong, Beijing, Toronto, New York, Detroit, Manila, College of Arts of National University of Philippines, and other places. He has won high appraisal from famous calligraphers, painters and scholars, i.e., Liu Haisu, Qian Songyan, Qingxi, Ouyang Zhongshi, Yaning, Zhi Jia, Su Yuanlei, Shen Jindou, Huang Yanguo, Zhou Jiyin, Ding Tao, Linghu Bao, Jiang Changqian, Jiang Yuhui, Teng Tianyu, Li Dize, Gu Yongzhi, Fu Jingxun, Zhang Runde, Wang Touzhen, etc. He has also received great praise from the mass media of the above-mentioned countries.

Cao Zhigui's calligraphy is characterized by balanced structure and harmonious design, with strokes full of variety and characters spaced artistically. He wields his brush freely and fluently, colorfully and splendidly. His clouds flitting, torrents surging, and steeds galloping up in the sky. The beauty of rhythm in his calligraphy is really an eternal treat to the appreciators, inspiring them, striking their sympathetic chord and making their spirit wander together with the calligrapher. His calligraphy reaches the state of rhythmic vitality. He has been awarded International First Prize, International Gold Prize, International Honorary Prize, etc., and won the title of "Outstanding Chinese Artist of the World".

In January, 2004, Cao Zhigui, nearly eighty years old then, was recommended as Honorary Chairman of the Delegation of Cultural Interflow and Inseparability of Chinese Calligraphers, Painters, and Seal Cutters in Philippines. Professor Cao is not only expert in calligraphy, but also modest and kind in getting along with others, possessing high virtue and high attainment in art. In his old age, he has achieved a master-stroke the Garden of Cao Zhigui's Calligraphy Steles and Tablets. The Garden is imposing in appearance and full of power and grandeur. It is⁹ in queue in China and matches in the World". It was listed in "the Guinness World Records" in 1999. In the same year, the Garden was reported in China Daily by an article with the title "A New Scenic Spot of Inking". In 2000, it was honored as the 49th Scenic Spot of Nanjing. In 2004, it was reported in Nanjing Daily by an article entitled How Can the 49th Scenic Spot Be Left Out? All of these are of historical significance.

In October, 2005, he was conferred the title of Professor Emeritus and Supervisor of Doctors by the Committee of Chinese Arts, the National University of America.

Zhou Jiyin, 2006.3.3

[The writer 周积寅 is Professor of Criticism on History of Fine Arts, and Supervisor of Doctors in School of Fine Arts, Nanjing Art Institute. The translator 章学津 is Professor of English in Nanjing University of Technology, scholar and poet.]

凝固的石碑雕刻着永恒(代序)

李德哲

日月流轉，山河常存。書壇巨擘曹志桂教授又一部大作《曹志桂書法碑林園石刻手稿集》出版了。在曹老出版的多部書法作品中，這是一部非常“獨特”的書法集——因“碑林園”而“獨特”。

午夜，月光如銀，一盞檯燈下，面對閃動的電腦屏幕，思緒縈回。細細想來，我與曹老的忘年交一晃已有五六年了。第一次到南京拜訪曹老，我就有幸在曹老的引領下參觀了這座幽徑通幽、精緻典雅的碑林園。曹志桂書法碑林園是曹老書法藝術的精華，是他一生書法心血的結晶。它就像曹老個人書法的殿堂，更像一座曹老個人書法的美麗花園，讓人親後難忘。

詩言志，書傳神。那一塊塊青青的石碑，雕刻着曹老一百多幅書法杰作，無論篆書、隸書、楷書、行書、草書，在明朝的陽光下，都洋溢著書法魅力的千變萬化，或秀麗端莊，或龍飛鳳舞，或雄渾豪邁，或妙趣天成……既有詩情畫意，又有幽深志趣。

那一刻，我在想，這凝固的石碑，其實是在雕刻著美，雕刻著永恒——雕刻著書法藝術的美和永恒。

那一塊塊書法石碑，也雕刻著書壇佳話。廿世紀八十年代中期，啓功先生觀看過《曹志桂書法藝術》，欣然贈詩：“江南書畫富淵源，暢比澄江萬里奔。今日墨緣隨勝賞，雲山玉嶽共長存。”七言絕句，短短廿八字，却寄予著大師之間的寵愛、贊譽！曹志桂先生把老朋友詩作也刻石成碑，立于“曹志桂書法碑林園”中，可謂志同道合、情義無價。碑誌，書壇還有“北駱（啓功）南曹（曹志桂）”的素稱。

在碑林園彈彈立著劉海眾為曹志桂教授揮毫寫下的“吐故納新”的評語；同年他還題寫了“當我下筆風雨快，筆所未到處已春”的佳句，并落款為“庚申秋日，為志桂仁弟書，劉海眾，年方八五”。對曹老的書藝，劉海眾大師如此樂道，那筆墨依然流金溢彩，時光掩映已是廿五年的歷史了。

在碑林園還能看到錢松喈大師的墨寶。他對曹志桂教授這位當代草聖也是欽佩有加。一九八〇年他為曹志桂先生賦詩一首：“握筆奮飛早策勵，而今揮灑亦超群。銀狗戲畫龍蛇舞，草聖追追王右軍。”并在注中寫道：“志桂同志少時愛好書法。後受業的培養，從事革命工作，出生入死堅挺游擊鬥爭。解放後任職文教戰綫，工餘仍攻書法，集各家之長，融會貫通，自成一格。今觀其個人書法展出，敬制小詩一章，以示敬佩！”

不久前，剛剛參加完“兩會”的全國政協委員、杰出的書法大師歐陽中石先生又為碑林園添上一彩。他的“餘看高門下，含羞忝列中。望塵猶其速，駕步步躡宮”的詩句高度評價了曹志桂先生和曹志桂書法碑林園。

建一座個人書法碑林園是曹老多年的心願。而在實施這一心願的過程中，也充滿了艱辛。建園過程中，很多事情他都是親歷親為，精益求精，就像他創作書法一樣。譬如碑石，是幾經斟酌，運用了銅山縣漢王鄉上好的青石；再譬如刻碑，是多方打聽，請到了淮陰石刻名家劉羅瑞的後人學刀。安放石刻作品，以至園中的種種裝飾布置，亭、臺、閣、榭、回廊、小橋，以及栽培名木花草等等，也都傾注了曹老大愛心血。

每次徜徉碑林，我都會被先生書法的獨特魅力深深感染、陶醉。事實上，參觀過曹老書法碑林園的很多人，也都有這樣的共識：裨益千秋。作為一種人文景觀，個人書法碑林園，應該說，它風格獨特，可謂大師手筆、前無古人。

碑與書法相依，相輔相生。“曹志桂書法碑林園”是一代宗師曹志桂先生為社會與時代和書法藝術所作的突破性貢獻，歷史自有銘記。“曹志桂書法碑林園”一九九九年獲“上海大世界基尼斯之最”證書，次年贏得“南京第四十九景”的美譽，隨後又被收入二〇〇二年版南京地圖，十年來被國內外衆多著名報刊網絡電視媒體報道……

如今，《曹志桂書法碑林園石刻手稿集》終於付梓出版了，可喜可賀。年方八十一的南京藝術學院曹志桂教授，至今還兼任曹志桂書法碑林園名譽團長，北京溝通無限書畫院專家顧問團顧問，南京國際梅花書畫院顧問，曼谷中國畫院名譽顧問。願曹老健康長壽，願他的書法和碑林園贏得更多讀者和觀衆的喜愛。

（作者李德哲博士係著名學者，《人民日報》人民網書畫頻道總編，美國國家大學中國藝術委員會主席）

ON THE FROZEN STELES IS INSCRIBED IMMORTALITY (IN LIEU OF PREFACE)

Dr. Li Dezhi (translated by Zhang Xurqing)

Time is fleeing, but the mountains and rivers remain the same. A Collection of Manuscripts for the Garden of Cao Zhiqun's Calligraphy Steles and Tablets, the great calligrapher Professor Cao Zhiqun's another masterpiece, is now published. Among his works, this collection is a "unique" one — "unique" for the sake of "the Garden of Steles and Tablets".

At midnight, the moonlight is bright. Under a yellow lamp, before the flashing screen of the computer, I am bunched in eloquent thoughts. I remember it's five or six years since my acquaintance with Prof. Cao, a friendship between generations indeed. During my first visit to him, I was so fortunate as to enjoy the sight of the Garden under his guidance. The Garden is exquisite and gorgeous, with a winding path leading to quiet seclusion. The Garden is the essence of his calligraphy, the crystallization of the painstaking efforts all his life. It is as if a palace or temple full of his calligraphy. More exactly, it is a beautiful garden where his calligraphy works are treasured forever, presenting an irresistible appeal to the visitors.

A poem points out one's heart, whereas a script conveys one's charm. On more than one hundred steles and tablets are inscribed Prof. Cao's masterpieces of calligraphy, in Zhuo, Li, Kai, Xing, and Cao. In the brilliant sunshine, they radiate their irresistible fascination in various ways, some graceful and demure, others vigorous and majestic, still others subtle and intriguing, and others still like dragons flying and phoenixes dancing. All of them are poetic and picturesque.

At that moment, I was thinking: On these frozen steles and tablets, is inscribed beauty, is inscribed immortality — is inscribed immortal beauty.

On one of these steles, is inscribed an anecdote of calligraphy. In the middle of eighths of last century, Qigong appreciated Cao Zhiqun's Art of Calligraphy and wrote him a poem:

"The art of calligraphy souls of Yangtze has a lustrous long,

Like the current in the River singing on and on.

Glad that I have the luck to appreciate your masterpieces,

I heartily wish they last as the lofty mountains you."

This poem, though short, expresses one master's high praise of another. Prof. Cao inscribed this poem of his old friend's on a stele in his Garden. The two masters of calligraphy cherish the same aspirations and have a common goal. Their genuine friendship is priceless, indeed! No wonder, there goes a saying in the circles of calligraphers "Qi in the North, and Cao in the South."

In the Garden, there is a tablet on which is inscribed "Tu Gu Na Xin" which means "Get rid of the stale and take in the fresh", written by Master Liu Housi, as his appraisal of Cao's calligraphy. In the same year, Master Liu wrote a couplet, meaning: "While my brush moves as fast as wind and rain, my impetus is reaching where my brush hasn't touched yet." So there is a stele in the Garden to inscribe this comment. As Master Liu noted at the left, this was written in autumn, 1981, when he was eighty-five. Master Liu took delight in praising Cao twenty-five years ago. Now his scroll is frozen on the stele forever, glittering with splendour in the sun.

Master Qian Songyan's treasured scroll can also be seen on a tablet in the Garden. He greatly respected Cao, the contemporary sage of cursive calligraphy. In 1980, He wrote Cao the following poem:

"Casting aside the brush, you swim merits as war when young,

Now with mutual facility, you drench your brush along.

In cursive style, you strive unerringly to catch up with Sage Wang.

Like dancing dragons, your silvery strokes are amazingly strong."

At the left, Master Qian wrote a note: "Comrade Zhiqun began to love calligraphy when he was a boy. Later, nurtured by the Party, he took part in revolution, persisting in guerrilla warfare at the risk of his life. After Liberation, he became a cadre in high institutions. In his spare time, however, he studied assiduously the art of calligraphy, learned from various predecessors, achieved mastery of their merits, and created his own style. Now I am very glad to appreciate his calligraphy exhibition, I write this short poem to express my admiration."

Not long ago, an outstanding master of calligraphy Ouyang Zhonglin, a member of the National Political Consultative Conference, soon after the closing of the "Two Conferences", added a dazzling piece of work in the Garden, as inscribed on a tablet. In high praise of Cao and the Garden, he wrote the following poem:

"I bow my head to show my respect to thee,

Far ahead of me, proud thou should be.

But I am only too pleased to accompany thee,

And to visit thy Garden, if only thou agree."

To build a garden of his calligraphy steles and tablets is Prof. Cao's wish for many years. In carrying out this wish, he has overcome one difficulty after another. In building the Garden, he personally took a hand in the work, constantly improving it, in the same manner as he did with his calligraphy. The selection of stone material demanded deliberate consideration. Finally he selected the best Qing stone from Hanyang Town, Tongshan County. He took a great deal of trouble in finding an ideal incipit, the one chosen at last being a descendant of Premier Liu Langou's, a very famous incipit in Huaiyin. The layout of steles and tablets, the arrangement of pavilions and towers, winding corridors and small bridges, and the placement of trees, flowers and grasses: all of those are the fruit of his painstaking effort.

Whenever I roam in the Garden, I am intoxicated by the distinctive charm of his calligraphy. In fact, many visitors have the same understanding: As a scenic spot, as a garden of a calligrapher's steles and tablets, it is unique in style. This work of the great calligrapher is unprecedented. It will benefit one generation after another.

Steles and calligraphy are interdependent, glittering forever. The Garden of Cao Zhiqun's Calligraphy Steles and Tablets is a breakthrough contribution made by the outstanding master of our time Cao Zhiqun to our society, to our era, and to the art of calligraphy. It will be indelibly engraved on history. The Garden was awarded a certificate of being listed in "the Guinness World Records" in 1999. In the next year, it was honored as "the 4th Scenic Spot of Nanjing". In 2002, it became a place name on the map of Nanjing. For a decade, it has been frequently reported by many famous mass media at home and abroad.

Now A Collection of Manuscripts for the Garden of Cao Zhiqun's Calligraphy Steles and Tablets has come off the press at last. Congratulations! At the age of eighty, Cao Zhiqun, Professor of Calligraphy in Nanjing Art Institute, is still holding the following concurrent posts: Honorary Advisor of the Garden of Cao Zhiqun's Calligraphy Steles and Tablets, Advisor of Beijing Goutongwuxian Association of Calligraphers and Painters, Advisor of Nanjing International Plan Association of Calligraphers and Painters, and Honorary Advisor of the Bangkok Association of Chinese Painters. I wish his calligraphy and his Garden will be the favor of more and more readers and visitors.

[The writer 李德志博士 is a famous scholar, Editor in Chief, Channel of Calligraphy and Painting, People's Daily Online (people.com.cn); President of the Committee of Chinese Arts, Nation University of America. The translator 李学涛 is Professor of English in Nanjing University of Technology, scholar and poet.]