

ZHAODASHANSHUF AZUOPINJI

# 赵大山

主编 赵 曜

书法作品集

陕西人民美术出版社



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沈鵬題



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大山

DASHAN YINXIANG

印象



书法家现在似乎进入了极乐世界，获得了前所未有的书写自由，想怎么写就怎么写，想怎么划就怎么划，这全因了书法已经丧失了实用功能，进入了所谓的“纯粹的审美”领域，而纯粹审美据说是无客观标准可言的。看来，书法无法的时代已经来了。这使得在社会其它领域活动的人们羡慕不已，因而从政兼书，从商兼书，从文兼书的人越来越多。毕竟，自由人人想往，而“极端自由”在其它社会领域中绝无仅有，止仅仅存于书法这一隅而已。

所以，当你打开一书法集，看到不知所云的黑白两色时，切不可大惊失色，这可能就是中国书法的未来。如果你看到的是正常的书写，心中反倒会产生一丝隐隐的伤感，在王羲之已被骂倒，传统已经如臭抹布一样被丢掉的年代，除了这种伤感，还能有什么呢？

当我翻开赵大山书法作品集清样的时候，心中生出的就是这种心情。

大山是恪守传统的，真草隶篆都写，以行书和草书最佳。他学王羲之，学颜真卿，学王铎，学何绍基，学魏碑，尤以王铎和北碑着力最深，这从他的书作中都可以看得出来。他的字厚，如揉到又醒到的面，有劲道，带点拙劲，字势开张，却如伸开的扯面，随时有反弹回去的力量在，他的字不以巧、媚、甜待人——那是老话，现在据说早已被人骂翻再踏上一只脚了——但是茁壮中透着清丽，如壮士佩花，如好莱坞西部片中英俊的硬汉，如赵大山本人面容姣好，却一身北方汉子气。字，还能怎么样呢？有自家精神，能反映出书家自身的本质力量，又有源可循，有父有母，不是石头缝里蹦出的孙猴子，大众爱看，喜收藏，庶几可矣。

我和赵大山仅见过两面，而且都极短暂，给我留下的印象却不浅。他说话简单明了，心里的意思和盘倒出，说完就走，很像他书法的线条，少曲笔，少蛇行，不想委婉。第二次来我办公室，进门就扔一条烟，把一本厚作品清样拍在桌子上，第一句话就是：“我要出书，给我写个序。”我指着那烟说：“这是什么？稿费？”他笑了，皮肤光滑，一脸天真，像个初中生，烟瘾很大的初中生。奇怪的是，我倒从心里欣赏这种性格，尽管怕给人写序，但我无法回拒，这家伙是有股“那”劲，是什么，我一时说不清。后来读他的小传时才清楚，他生于一九五四年，才比我小七岁，而我已俨然一白发老翁，他却一身朝气，这种人，大概命中注定是搞艺术的罢。

我的评价不一定权威，引一些另外的资料当更能说明大山目前的状况。他是中国书法家协会会员，陕西省政协委员，书作入展中国首届“兰亭”书法大展。我也写字，有时也练的颇认真，但像“兰亭”这样的全国顶级书展，我怕永远也没指望入选了，所以我不如他，从这个角度讲，他可以做我的老师。

这篇文章行将写完时，我的心情好多了，因为毕竟有为数不少的如赵大山还认传统，还觉得书法有法，还在努力借古以开新，那么中国书法的血脉大约不致于在这代人手中断绝。

周大鹏

二〇〇三年十月十日

## Preface

Calligraphers today seem to have entered a world of unlimited bliss where they can enjoy unprecedented freedom in their artistic creation. They write and draw at their own free will. The main reason for this is that calligraphy has lost its practical function of communication but entered a field of "pure aesthetics", which is said to have no objective criteria. It seems that the age of "calligraphy-has-no-law" has come and it has made many people from other fields admire calligraphers deeply. All of a sudden, more and more people engaged in politics, business and literary writing begin to take up calligraphy. After all, everyone looks forward to freedom, but there is no total freedom in other fields except in calligraphy.

Therefore, when you open a selection of calligraphy and see only the black and white colors, you will probably fail to understand what it says; you should not be terribly alarmed, for this might be the future of Chinese calligraphy. On the contrary, you may feel a bit sad when you see a normal piece of calligraphy. At this age when Wang Xizhi is scolded down, and traditions are thrown away as rags, may you have feelings other than this?

These were my thoughts and feelings when I browsed Zhao Dashan's calligraphic selections.

Dashan clings to traditions, and practices all kinds of styles including regular script, grass style, official script (an ancient style of calligraphy current in the Han Dynasty) and seal character, with running hand and grass style as his best. He learned from outstanding calligraphers of different ages like Wang Xizhi, Yan Zhenqing, Wang Duo, He Shaoji and studied the tablet inscriptions of the Northern Dynasties. Among all these he put his heart deeply into Wang Duo and the tablet inscriptions of the Northern Dynasties. I can see this from his works. His script suggests a style of massiveness, like the well-kneaded and ready-to-be-used dough, tough but flexible, with a touch of simplicity and straightforwardness. His script stretches out like long pulled noodles with the rebounding force. It does not attract people by tactfulness, obsequiousness and sweetness—which are outdated and said to be scolded by many people. Instead, his calligraphy is marked by a quality of clarity, vigor and beauty, just like a warrior wearing a bundle of flowers on his chest, or a hero in the Hollywood's Western movies. It is just like Zhao Dashan himself: a handsome guy with the character of the northwestern man. What else can be asked of calligraphic works? They have their own spirit, and reflect the calligrapher's essence and energy; they have their headstreams, their "parents", not like the Monkey King who came out of the stone. It is probably adequate if people enjoy them and like to collect them.

I was not quite familiar with Zhao Dashan, and only met him twice. Although the



time was short, he impressed me deeply. He spoke simply and clearly, and expressed all his ideas directly. He would leave as soon as he finished speaking, like the lines in his calligraphic works in which there are more straight ones than curved ones, for he does not like ophidian walk or speaking in a roundabout way. The second time he came into my office, he threw a carton of cigarettes on the table, and said directly "I want to publish my book. Please write a preface for me." I pointed to the cigarettes and asked "What's this? The payment?" He smiled. His skin was smooth and his face puerile like a middle school student, a student with a strong craving for tobacco. Surprisingly I appreciate this character from my heart. Although I am afraid of writing prefaces for others, I could not refuse him because the guy had something special in his character, though I could not tell what it was at the moment. Later, after I read his resume I was clear that he was born in 1954, only 7 years younger than I am. I have already become a white-headed old man whereas he is still full of youthful spirits. This kind of person probably has the inborn talent for art.

My remarks are not always authoritative, but the information quoted below will tell you more about Dashan's present situation. He is a member of the Chinese Calligraphers' Association and the Shaanxi Provincial Committee of the CPPCC, and he had participated in the first "Lanting" Calligraphic Exhibition of China. I also practice calligraphy, and sometimes I also do it earnestly, but I have not thought of taking part in the "Lanting" Calligraphic Exhibition, the highest of its kind in China. In this respect I am not as good as he is. And from this angle, he can be my teacher.

At this moment when I am about to finish this article, my mood got much better because there are still a rather large number of calligraphers like Zhao Dashan who take traditions seriously, think that calligraphy has its own laws, and are still using the past to develop the present. So the Chinese calligraphic tradition will not be cut off in this generation.

Zhou Dapeng

Deputy Chairman and Secretary of the Party Committee of  
Xi'an Municipal Literature and Art League







## 艺术简介

赵大山，一九五四年生，陕西省政协委员，中国书法家协会会员，陕西省经济管理学院副教授，陕西炎黄书画院副院长，西安中国画院专业书法家，西安市青年书法家协会副主席，陕西省海外联谊会理事，陕西省专家与企业家联谊会常务理事，陕西省对外国际交流书画协会副会长。

自幼习王羲之、颜真卿、王铎、何绍基及北魏诸帖，博采众长，用笔洒脱、自然奇崛。入选《中国当代书法家作品集》、《中日书法作品集》、《台湾国际名家作品集》、《百年陕西文艺经典书法百家》、《韩中书艺家作品集》，翻译了日本著名书法家上条信山、西川宁等的书法论著，并被《中国书画报》、《书法报》、《书法导报》等专业报刊杂志刊登。其作品多次在日本《书道界》、《修美》、《墨象》、《书象》、《日中书报》等杂志发表。

陕西电视台、西安电视台、福建电视台、厦门电视台及《人民政协报》、《中国青年报》、《陕西画报》、《陕西日报》、《三秦都市报》、《福建日报》、《厦门晚报》、《文化艺术报》、《西安晚报》、《西安日报》、《各界导报》对其艺术成就作了专题报导，多次应邀赴日本举办书展和讲学。

其作品被做为政府礼品，赠送日本前首相大平正芳及新加坡、韩国等政府部门及官员，被广泛收藏于毛主席纪念堂、中国军事博物馆、全国政协、中央电视台、陕西美术博物馆、中国书法西安博物馆、西安半坡博物馆、西安事变博物馆、陕西省政协、陕西省人大、中国西安市委、西安市政府、西安市人大、西安市政协、日本书道美术院、行田市艺术馆、北海道博物馆、旭川市政府、日本谦慎书道会、早稻田大学、上洋大学、东京法政大学、二玄社、尚学图书、香港大学艺术博物馆、香港文化博物馆、澳门艺术博物馆、新加坡国立大学、新加坡美术馆、韩国国立中央博物馆、台湾教育部、国立台湾艺术教育馆及我国多家文物景点。

1986年应福建省文联、厦门市文联邀请，赴两地举办个人书法展，并由两地文联、书法家协会、电视台、联合举办了“赵大山书法艺术研讨会”。1992年被西安市政府、西安市体委授予“为亚运捐资先进个人”。2002年由陕西省文联、陕西省书协、共青团西安市委联合举办“赵大山为希望工程捐资书法艺术展”，2002年入选中国书法最高奖“中国首届书法兰亭奖”。2005年，获国家文化部、中国书法家协会、中国美术家协会等单位联合主办的“鹰联杯”世界和平国际书画大展金奖。2006年由陕西人民美术出版社出版《赵大山书法作品集》。



一九七二年十一月为祥意同志画像上之

王



王之武先生为作者画像



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## ◎赵大山常用印

## ◎后 记



寵辱不惊



龍虎爭雄星斗耀

衣冠楚楚士氣昂

任爾風雲起

西山大山



宠辱不惊

四尺斗方 66 × 66cm



爾曰綏之哉也弗或斂衽  
 禾止莫祀彫名之往不也  
 彫也之斂衽像思成

帛书三条屏之一 260 × 60 × 3cm  
 楚帛书

及勿往  
 祀用禾  
 平百及  
 膳祐上  
 康山祐  
 膳川穀  
 鄰沿上  
 己辛戌  
 鬲銖女  
 及於戊

帛书三条例之二 260 x 60 x 3cm  
 楚帛书



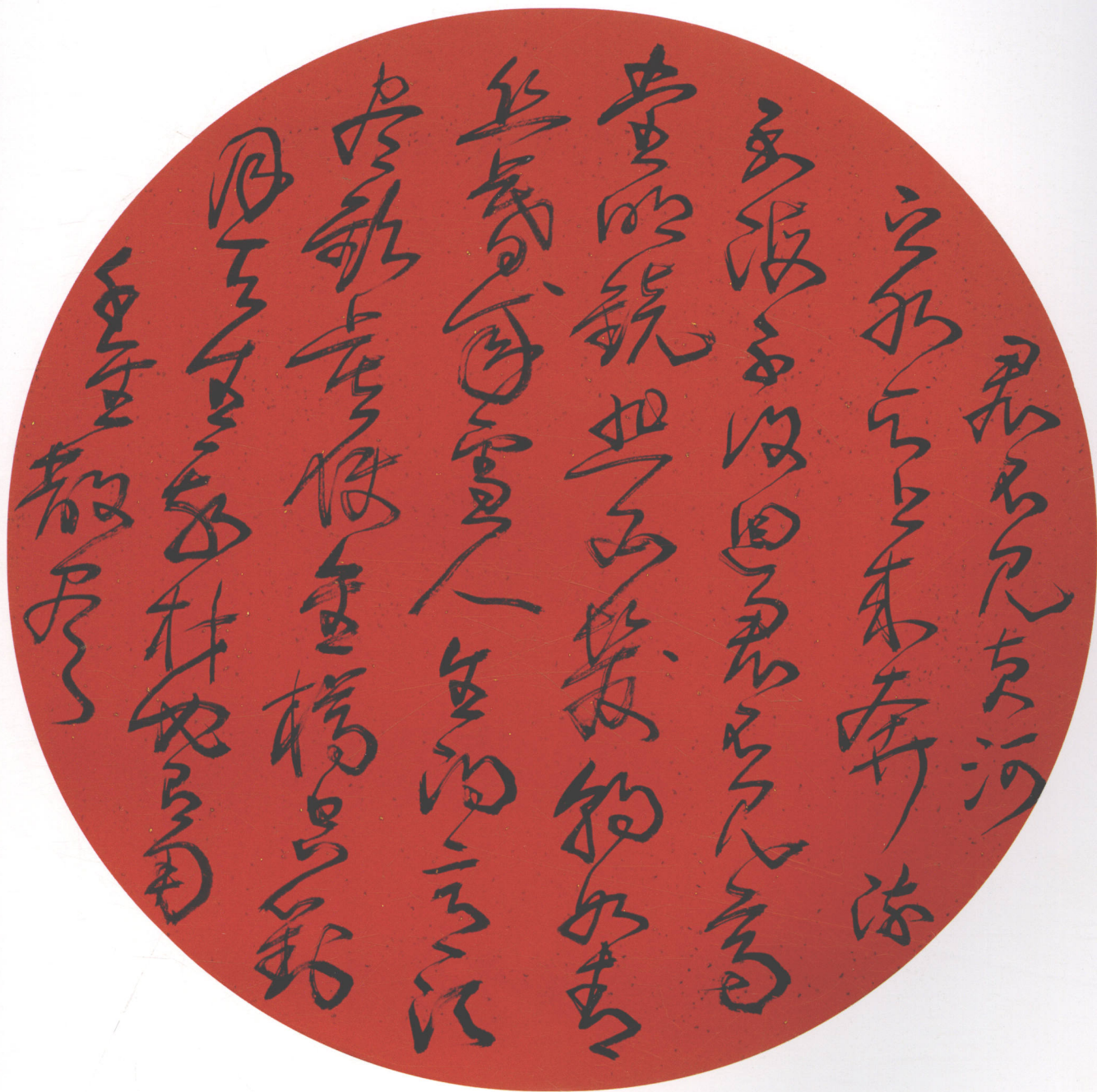
於氏勳  
 陸思翁  
 祭遊士  
 入教人  
 弗替  
 相益  
 不食  
 財  
 蘇

唐敬手初為極至凡書  
 想其人之雄瑋以自怡而已  
 趙大山書

帛書三條屏之三 260 x 60 x 3cm

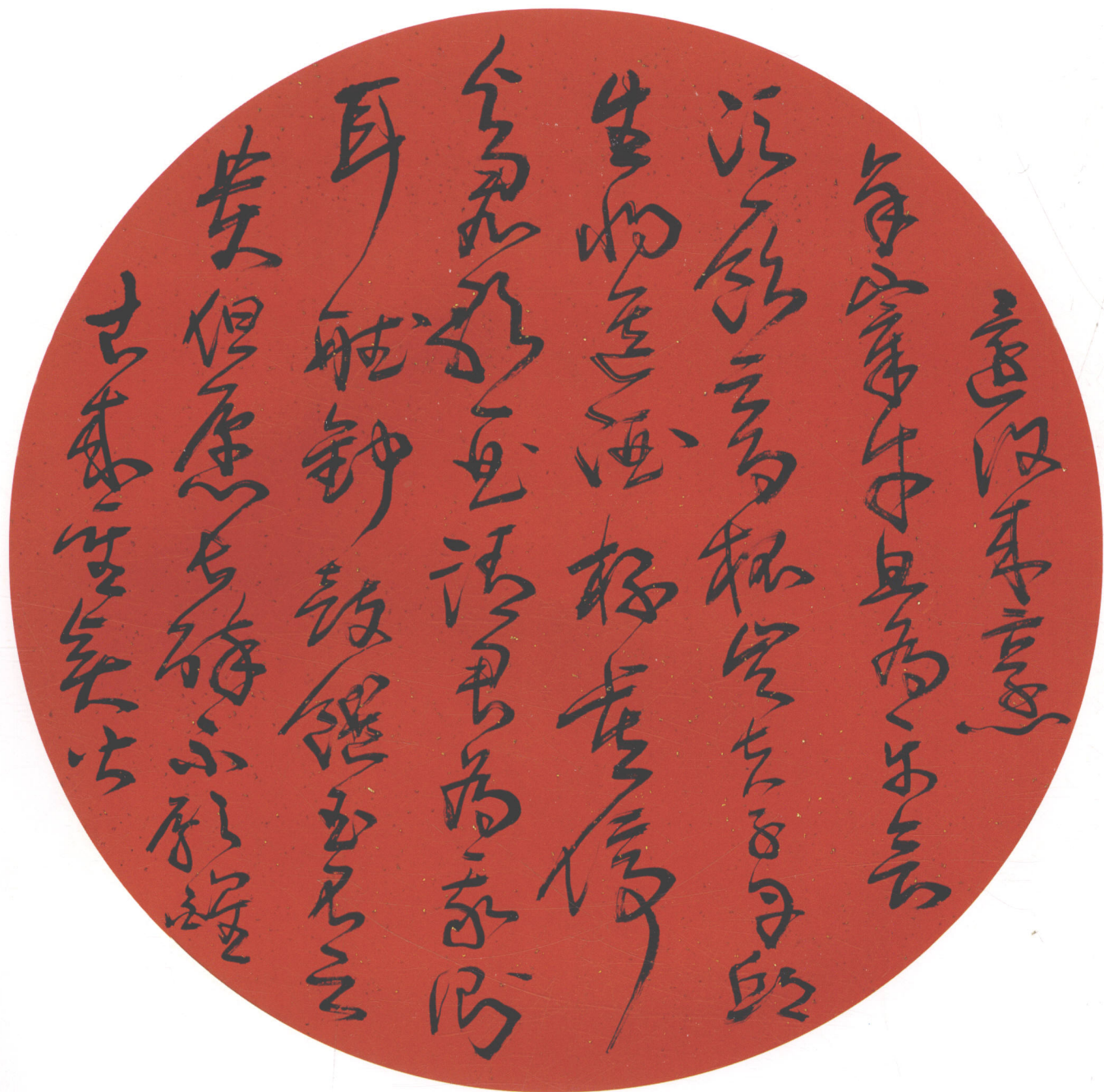
楚帛書





李白 将进酒  
草书团扇三条屏之一 33 × 33cm





李白 将进酒

草书团扇三条屏之二 33 × 33cm