

解碼字源于畫

若風 著

CS



湖南美術出版社

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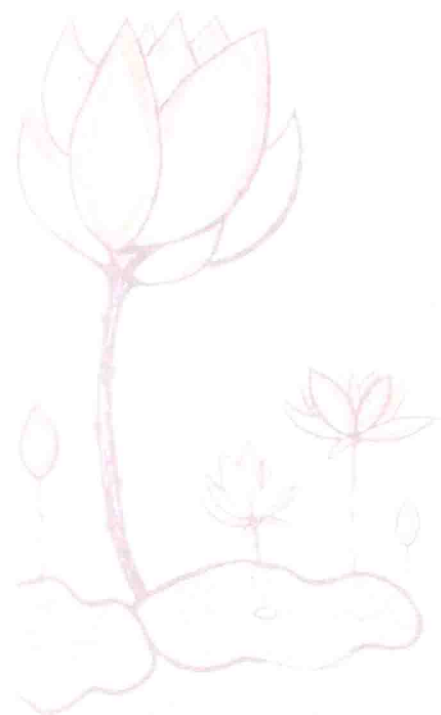
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若風，本名衛順德，1931年1月生于河南平頂山市。大學文化，高級經濟師。服務于湘潭鋼鐵集團有限公司。早年愛好古典詩詞文學，曾撰寫過《沁園春·祖國》等作品。

後來，熱衷于古文字的研究、考證及書法藝術，發表了《中華象形字探源》、《管窺漢字圖形藝術》等文章。先后出版《解碼字源于畫——漢字原生態書法》及其姊妹篇《解碼字源于畫——圖畫象形字藝術》等專集，并以圖畫象形文字為鑰匙，打開了千古之謎《峴巖碑》之門，登堂入室，發現蝌蚪文與圖畫象形字薪火相傳，一脈相承，從而揭開了蝌蚪文《峴巖碑》的神秘面紗，開闢了一條通向考證古文字獨具特色的蹊徑。



## 前言

中華文字，博大精深，源遠流長。我國古代先民用圖畫形式，來表達想要說明的事物、傳遞所要表達的信息。這種圖畫已近似文字所要起的作用，因此人們把這種形式叫做圖畫文字。但“圖畫文字”并非真正的文字。大量的研究表明，文字的發展是由于客觀需要而產生的，要經歷一個相當長的演變過程。據史料記載和考古發現表明，最初的文字特點是以圖符為主體的契刻文字。它肇始于伏羲氏的“觀象取物”理論，發展于倉頡的“依類象形”法則。所謂“觀象取物”，就是《周易·系辭》中說的：“伏羲氏之王天下也，仰則觀象于天，俯則觀法于地，視鳥獸之文與地之宜，近取諸身，遠取諸物，于是始作易八卦，以通神明之德，以類萬物之情。”《尚書序》也說：“伏（包）犧氏始畫八卦，造書契，以代結繩之政，由是文籍生焉。”因此，《文心雕龍·練字》就有了“文象立而結繩移，鳥迹明而書契作”的名句。這說明伏羲氏是為記錄八卦之象而發明文字的。考古工作者也提出了確鑿的物證：在舞陽賈湖裴李崗文化遺址出土的17件龜甲上，共刻有文字21個。其中15件龜甲，每件只刻一個字或圖形。它們完全符合八卦之象多用單字表述的特征，因此，猜想它們可能是卦象文字——一種特殊的記事文字。經古文字專家們分析研究，在發現的21個刻符中，解讀了11個刻符，分別為“離”、“坤”兩卦的“伴娘”——卦象文字。考古研

究員蔡運章和考古學者張居中教授都認為，這些文字是伏羲氏“畫八卦，造書契”的有力佐證，具有劃時代的意義。它比甲骨文早五千多年，甚至比蘇美爾與古埃及文字還早三千多年。所謂“依類象形”，就是《說文解字》說的：“倉頡之初作書，蓋依類象形，故謂之文；其後形聲相宜，即謂之字。”依類象形的都是獨體字，叫做文。“文”就是事物形象的本來面目。文與文相結合，就是會意字。所謂“形聲相宜”就是形旁與聲旁相結合成為形聲字。著于竹帛謂之書。

如果說，八卦上的契刻文字，使中華民族登上了文明的殿堂，那麼，倉頡的圖畫象形文字，就使中華民族進入了文明的內室。倉頡是黃帝的史官。在黃帝時代，農業經濟已經相當發達，社會也由母系氏族社會轉化為父系氏族社會。黃帝用武力征服了炎帝、蚩尤，從而統一了華夏大地。諸侯尊其為天子。黃帝首創集權中央家邦制，大治天下，以風后為相，力牧為將，命大撓作甲子，容成造曆，使羲和占日，常儀占月，吳圖占星氣，伶倫造律呂，隸首作算數。與此同時，還建立了興蠶桑、研醫藥、造舟車等制度。倉頡就是在這個民族聯盟大分化、大改組時代，也是中華民族大融合、大發展的重要階段造字的。

## Forward

The Chinese characters are broad and profound with a long standing history. The ancient inhabitants of China used the form of pictures in expressing things and passing the information. Such pictures functioned very similar to characters. Therefore people named such pictures "pictographs". But such pictographs were not real characters. Many research indicated that the development of characters were subject to the need which had experienced a long evolution. According to the historical records and archaeological discoveries, the characteristics of the earliest characters were mainly carved characters in the main form of icons. They followed the theory of Fuxi by abstracting from viewing and were developed under the rules of basing the characters on pictures and meanings. Abstracting from viewing was mentioned in Zhouyi (《周易》, The Book of Changes): "When Fuxi was the King of the state, he looked up on the sky and overlooked the earth, observed the birds and beasts, and also the suitability of the soil. By abstracting shape of people near and things afar, he created Ba Gua (the Eight Diagrams) to approach the spiritual moral integrity and find out the wonderful change of the nature." It was also mentioned in the "Preface of ShangShu (The Preface of The Bible of Books)", that "Fuxi started to draw Ba Gua (the Eight Diagrams). He used characters in recording things which replaced recoding by tying knots. From then on articles, books and records appeared". Because of this, in the Use of Words of the Literary of Mind and Carving of Dragons (《文心雕龍·練字》), "the formation of words had changed the way of recording things by tying knots in ancient time. The identification of foot prints of birds and beasts inspired the creation of words". The archaeologists also provided sound proof: there were 21 characters in the 17 tortoise shells discovered in Peiligang Culture Ruins of Jiahu Village Archaeological Site, Wuyang County. Of the 17 tortoise shells, 15 of them had only one character on each of the shells. They were fully aligned with the way expressed by Ba Gua in demonstrating the findings by single word. Thus, people guessed that the characters were divinatory symbols – a special way of recording. Through the research and study of the philologist, they understood 11 of the 21 characters were divinatory symbols, which were companion diagrams of Diagram "Li" and "Kun" – characters of Eight Diagrams. Both

archaeological researcher Cai Yunzhang and archaeologist, Professor Zhang Juzhong believed that the characters were solid proofs of "drawing Ba Gua and creating records with characters" of Fuxi, that had epoch making significance. These characters were more than 5000 years earlier than the oracle bone inscriptions, which were even more than 3000 years earlier than the Sumerian and ancient Egyptian characters. The so called "to base the characters on pictures and meanings" (依類象形) was what mentioned in Shuo Wen Jie Zi (the Text Notes and Word Explanations) that "when Cangjie created the characters, he created them based on pictures and meanings, and named them 'characters'. Afterwards the characters were also combined with pronunciation, thus these characters were named 'words' ". The characters based on pictures and meanings were single characters and were the abstracts of the original shape of the things. When such characters were combined, they were associated compounds. Pictophonetic characters were also founded with part of meaning and part of sound. When the characters were recorded on bamboo or silk, the earliest written book appeared.

Since Cangjie was the history official of Huangdi, if we consider that the carved characters of Ba Gua brought the Chinese nation entered the front hall, then the Cangjie pictograph characters developed the language into the inner chamber of the civilisation age. During the age of Huangdi, the agriculture had been advanced and the society was developed from matrilineal clan to paternal clan society. Huangdi conquered Yandi and Chiyu by force and united China. The dukes raised him the emperor. Huangdi created the central controlled tribe state system. He appointed Fenghou as the Prime Minister and Limu as the General. He ordered Danao to work out the sixty-year's cycle and Rongcheng created the calendar. He also requested Xihe to practice divination on the sun, Changyi on the moon and Yuqu on the stars, Linglun to make the music, Lishou to deal with the numbers. Meanwhile, he established systems of silk worm farming, medicine studies, boat and cart manufacturing and so on. Cangjie created the characters in such an era of clan alliance broke-down and restructuring, and also when the Chinese nation merged together and developed greatly.

倉頡所創的字體結構，是以指事和象形為主體的物象符號，其特點是：無形可像者，則用“視而可識”的符號來代替；有形可像者，隨體詰詘。書畫同體，一目瞭然，形象生動，樸實美觀，且帶有繪畫藝術的韻致。易識別，易記憶，少長咸宜，雅俗共賞。倉頡的圖畫象形文字，在發展中依循自然美化規律，融白描與象徵于一形，繪物象與符號為一體，造型美觀，形神兼備，生動大方，淳樸無華，并在黃帝、顓頊和帝嚳時代，始終保持着固有的圖畫本色和象形韻味，對推動社會文明進步，發揮了積極的作用，產生了深遠的影響。

縱觀中華文字發展歷程，大體可以分為三個階段：一是記事圖符文字；二是圖畫象形文字；三是成熟的語言記錄文字。成熟的文字具備固定的形、音、義，同時還要上下成文。伏羲氏發明的八卦象形文字當屬第一階段，而倉頡所創造的圖畫象形文字當屬第二階段。如果說，伏羲氏是為占卜吉凶、記錄卦象而發明了契刻符圖，那麼，倉頡就是為治理百業、明辨萬品而創造了圖畫象形文字。因此，我們可以說，伏羲氏拉開了中華民族文明史的序幕，倉頡演繹了中華民族文明史的燦爛樂章。

若風

The structures of the characters that Cangjie created were mainly symbols of objectives of something. The distinguishing feature was that, for something that had no shape could be referred, a symbol that could be simple recognised would be used; for those with clear shapes, a pictograph of them would be adopted. Characters and pictures were well combined, which could be recognised easily. The characters were very lively, brilliant and beautiful. The characters had the charm of painting, easy to identify and remember, appealing to both the young and the aged people. Its magnificence had obvious advantages. The pictographs of Cangjie developed in accordance with the rule of natural beauty, which integrated the line drawings and symbolism in one character, putting the shape and symbol together. The beautiful characters were combinations of meaning and shape which were vivid, simple and solemn. They were used during the years of Huangdi, Zhuanxu and Diku (King Ku) and maintained the inherent nature of pictures and pictographs. They played a significant role and had deep influence in pushing the social civilisation development forward.

Overviewing the development progress of the Chinese characters, it can be classified mainly into 3 stages: pictograph for recording events, pictograph characters and matured language recording characters. The matured characters have a confirmed shape, sound, meaning, and also used as a part in the article. The “Ba Gua” pictograph characters invented by Fuxi, should be classified in the first stage. The pictograph characters created by Cangjie belonged to the second stage. If we say the invention Ba Gua carved pictographs invented by Fuxi was for divination and were recording symbols of divinations, then the creation of the pictograph characters by Cangjie was for the governance of trades and distinguishing different issues. Therefore we conclude that Fuxi opened the civilisation history of the Chinese nation and Cangji illustrated the resplendence time of the history.

Ruo Feng



## 序

我少年時代的老同學就要出新書了，接到他從網上發來的“內容提要”、“藝術小傳”、“前言”以及論文摘要等資料，徵求我的意見，讓我為該書寫序言，使我甚感驚詫，一時不知如何應對。我既不是書法家，又不是訓詁學者，這序怎麼寫？於是，撥通長途電話再三婉辭，未能得到他的諒解，無奈，只好“趕着鴨子上架”了。

我和他結交是在烽火熊熊燃燒到中原大地的年頭，為躲避戰火，我們全家搬到平頂山麓老同學家居住的偏僻鄉村，從此便同窗學習外語，並結下了純樸敦厚、終生難忘的友誼。可是，不久我們就由於風雲變幻而分道揚鑣，各奔前程，杳無音信。直到我們祖國改革開放之年，中華民族復興之日，他才得到我的信息，便不顧自己年邁多病，不怕旅途艱辛，毅然專程前來南京看望我。“有朋自遠方來，不亦樂乎！”我和老伴以及兒子都深受感動。“老耄之年重逢”，確實是人生中可圈可點、可歌可泣的大快事。促膝談心，對牀夜雨，屈指闊別已經六十七年了！回首滄桑歲月，傾情暢敘往事，真有說不完的話，道不完的情。我們當時都控制不住內心的激動，以致兩人的血壓都飆升到180以上，可見我們在少年時代結下的友情，是多麼真摯，何等清純！

這次會晤，他給我帶來三樣禮物，一是他特意為我創作的《百福圖》；二是他創作的《解碼字源于畫——漢字原生態書法》；三是他從事蝌蚪文《峒嶺碑》研究的學術論文。對於書法藝術作品的鑒賞，我是外行。但看他的畫，畫中有畫，讀他的畫，畫中有書，造型奇特，布局新穎，可以說出手不凡，超塵脫俗，別開生面，獨樹一幟，少長咸宜，雅俗共賞。至於蝌蚪文《峒嶺碑》論文，他原打算向我這個從事水利專業的人請教的。很抱歉，雖然

我是學水利、教水利的老師，但對上古大禹治水的事跡不甚瞭瞭，對蝌蚪文也一無所知。不過，從他的論文中可以瞭解到，所謂《峒嶺碑》又稱《禹王碑》，是當代我國有待破解的八種神秘文字之一，古往今來，代不乏人，但至今還沒有明確定論。為此，他先後斷斷續續花費了四十年時間，特別是在退休後這二十年中，殫精竭慮，不蹈常，不襲故，獨闢蹊徑，拾派逐源，立足上游，居高臨下，依循倉頡圖畫象形字發展、演變規律，順向考證，逐字研究，終於揭開了“蝌蚪文”的神秘面紗，提出了自己獨到精闢的見解，尤其是碑文最後四個字“龠冒猷猷”，不僅點明主旨，而且還是體現碑文精義的點睛之筆，同時鑲嵌着大禹的姓氏，並以龠樂來歌頌大禹治水的功德，為《禹王碑》正名提供了確鑿的證據。我和夫人都為此感到十分高興，並十分敬佩老同學這種堅韌不拔、鍥而不捨的精神，頑強鑽研、堅持不渝的毅力。他的成就說明，有了這種精神，就沒有學不會的東西；有了這種毅力，就沒有做不成的事情；有了這種精神和毅力，就能夠變外行為專家，變文盲為學者。一言以蔽之，曰：“有志者，事竟成。”

在新書即將付梓之際，夫人和我都衷心預祝這一力作，在訓詁學和書法藝術領域中能夠為世人留下一筆寶貴財富。

趙天台

序于河海大學  
2011年12月20日

## PREFACE

My classmate from my teenager years is going to publish his new book. I was surprised when he asked me to write the preface and give comments on the abstract, foreword and abstracts of his thesis. I didn't know how to answer him as I am neither a calligrapher, nor an exegetist. Therefore, I made a long distance call intending to give a soft refusal. However, I was unable to convince him to accept my refusal and now I am obliged to write this preface even though I'm not a specialist in his subject.

We met each other in the middle of the Anti-Japanese War. In avoiding the war, the whole family moved to the remote village of Pingdingshan where my classmate's family lived. From then on we learned foreign languages together and made a lifelong honest and simple friendship. Not long after, due to the changes of the era, we departed for our individual futures and didn't hear from each other for ages. Only after the reform and opening of China, when we saw the renaissance of the Chinese nation, did he find my whereabouts. Without considering the long distance, his age and weak health, he travelled to Nanjing to visit me. Is it not delightful to see a friend coming from afar?! I, my wife and son were all deeply impressed. What a wonderful touching thing meeting again in our old age! We talked heart-to-heart by the bedside in the deep of night about our 67 years apart. We spoke passionately and freely on topics when recalling the ups and downs and the twists and turns of life. There were endless emotional topics to be mentioned. We could hardly control our enthusiasm, and our blood pressures jumped up to over 180. What a sincere and simple friendship we created in our teens!

For this meeting he brought me 3 gifts: firstly, a work of calligraphy with a hundred characters of "luck" especially written for me; secondly, a copy of his book "《解碼字源于畫——漢字原生態書法》"; and thirdly, a thesis of his study on the pictograph of "Goulou Stele". Calligraphy is not my speciality. But looking at his work, the picture is within his calligraphy and the calligraphy is implied in the picture. The special characters in their unique original layout are absolutely outstanding and free from convention. It is a piece of work of his own style and can be enjoyed by everyone. He would like to discuss with me, an expert in water conservancy, his thesis on "Goulou Stele". I felt sorry that I didn't know much about Dayu's Flood

Control in ancient times and knew nothing about pictographs, although I studied and taught water conservancy. But from his thesis, I learned that the Goulou Stele is a tablet memorising King Yu and the pictograph on the stele is one of 8 mysterious characters to be translated in the modern age. There have been people trying since ancient times, and still there has been no confirmed interpretation. From time to time in the past 40 years, especially in the 20 years after his retirement, he devoted himself to breaking out from the constraints of other people's research by finding his own way of looking at the source of the Chinese characters. He followed the pictograph development of the Legend of Cangjie, the inventor of Chinese characters, and the rules of character evolution and investigated Chinese history. After working on each of the characters, he finally unveiled the mysterious pictograph and raised a unique and precise interpretation, especially with respect to the last 4 characters: "Yue Mao Si You" (playing the 3-hole flute and wording on jade board in chanting the praise of King Yu for what he had done). This does not only make clear what the characters represent, but also provides the final touch for a precise meaning of the script on the stele. The family name of King Yu, the music and the words on the jade board were mentioned in the script, and were used in appraising the merits and virtues of King Yu. This provides solid proof in confirming that the tablet is King Yu Stele. Both my wife and I felt excited about this and appreciated his fortitude and persistency in digging into his subject. His achievement demonstrates that with the affirmed belief you can gain the knowledge you want to grasp. With persistence, you will be successful in achieving your target. With this belief and persistence, you can turn from an outsider to an expert, an illiterate to a scholar. In general, where there is a will, there is a way.

Just before the new book goes into print, my wife and I sincerely hope that this masterpiece will contribute invaluable insight to the people in the field of exegetics and the art of calligraphy.

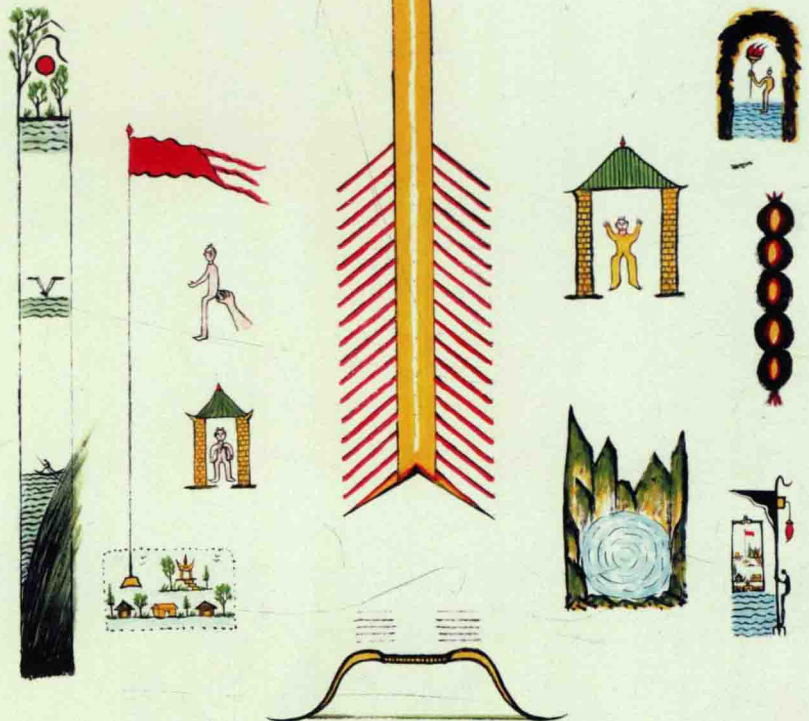
Zhao Tiantai  
Written in Hehai University  
20 December 2011

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春風化雨。	7	水木清華風聲合，山霧濃澹峰有無。	92
寧靜致遠，勇往直前；春風風人，師德性馨。	8		
拂曉漫捲四海水，朝暉染紅萬重山。	9	雨過天青雲破處，野鶴翩翩日邊來。	93
峨山滴翠景如畫，應是陽朔飛來峰。	10	燒香且惜玉，撫琴猶馴鶴。	95
		江村烟外雨初霽，歸雁一曲過疊嶂。	96
狂慧泓涌須揮劍，幽光瑤瑤可付簫。	11	曉嵐似烟烟似霧，月光如水水如天。	97
韶光養晦，大音希聲。	12	日麗風和今勝昔，天翻地覆換人間。	98
滄泊明志，寧靜致遠。	14		
半夜二更半，中秋八月中。	16	山脊是弟梅為姐，含香素妝欲傾城。	99
鷓鴣聲茅店月，人迹板橋霜。	17	楊柳岸，曉風殘月。	101
		厚德載物，高山景行。	103
牧笛悠揚青山外，漁舟撒網白雲中。	18	感君饋我以木桃，欲酬慚愧無瓊瑶。	104
朝觀雲海紅雨亂，暮聽松濤白鶴閑。	19	龍鳳威儀數文德，絲竹和樂蒸嘉賓。	105
江流天地外，山色有無中。	21		
芳草天涯人如夢，烟雨江南蝶戀花。	23	古來聖賢皆寂寞，惟有飲者留其名。	106
幾處亭臺崖上立，誰家樓閣鏡中游。	24	日暮鄉關何處是，煙波江上使人愁。	107
		兩個黃鸝鳴翠柳，一行白鷺上青天。	109
于彼高岡鳳凰鳴，荷澁露珠蕙蘭生。	25	十年一覺遼海夢，三千義勇游燕京。	111
野鶴與塵遠，冰壺見底清。	26	葉無高卑志當堅，男兒雄心豈好閑。	112
海上生明月，天涯共此時。	27		
酩酊忘却來時路，借問牧童家住處。	28	石壓古竹根，雪覆寒梅花更香。	113
姑蘇城外寒山寺，夜半鐘聲到客船。	29	日落鳥啼霜滿天，江楓漁火對愁眠。姑蘇城外寒山寺，夜半鐘聲到客船。	114
		聞輕雷，清水出芙蓉。略勝蕊蕊三分白，恰似桃花一朶紅。人約愛晚亭。	115
西山梅如雪，東郊稼若雲。	30	風月本無價，漢子抵萬金。	117
鳳鳴朝陽，龍躍雲津。	32	江河行地，日月經天。	119
春光潛移柳眼裏，惠風默化心靈中。	34		
水如碧玉山堆秀，畫幅長挂桂林城。	35	鈞玄提要辨真偽，含英咀華鑄古今。	120
西望瑤池降王母，南極瓊州拜壽星。	36	舍派遼源為正道，反璞歸真是向前。	121
		鵬程扶搖九萬里，錢行酣飲三千尊。	122
野鶴閑雲應笑我，何時能了濟世功。	37	竹本無心生枝節，蓮雖有孔不染泥。	123
天馬行空，任意馳騁。	38	明眸善睐，皓齒內鮮。	125
八十白髮照潭水，三千彩毫釣湘濱。	40		
興酣筆精撼五岳，書成墨妙驚東鄰。	41	酣飲波底月，故游水中天。	127
灑湘烟雨洞庭月，太液霽雪瓊島雲。	42	漁父釣鼈，農家耕雲。	129
		亭亭高節，落落貞柯；嚴霜別風，豈奈我何？	130
玉液瓊漿中南海，金碧輝煌紫禁城。	43	高峰突出妖霧妒，閻王頭指厲鬼殛。	131
平步滄海千重浪，立馬崑崙萬仞峰。	44	朝霞點點燃霜林，晚稻花香蝶擁來。	132
絲路花雨迴輕塵，光風萬里入玉門。	45		
霽月光風，胸懷灑落。	47	日落鳥啼霜滿天，江楓漁火對愁眠。	133
振聾發聵，營道圖南。	49	落木千山天遠大，澄江一道月分明。	135
		南朝四百八十寺，多少樓臺煙雨中。	137
離離原上草，一歲一枯榮。野火燒不盡，春風吹又生。	50	驢服鹽車渾閑事，牛鼎烹雞不新鮮。	138
紅豆生南國，春來發幾枝。願君多采擷，此物最相思。	51	我輩勿庸再拭目，圖南指日化鯢鯢。	139
風生古木晴天雨，月照平沙夏夜霜。	52		
萬里歸帆弄玉笛，此心吾與海鶴盟。	54	三千楊柳今何在，誰人去問左宗棠。	140
水竹院落，無邊風月。	55	寧羞白髮照澗水，羞尚八十釣渭濱。	141
		羌笛何須怨楊柳，春風不度玉門關。	143
夜飲天香五福液，朝讀國色圖彤文。	56	錦瑟無端五十弦，一弦一柱思華年。	145
瓊漿漫斟琥珀盞，玉液深酌夜光舟。	57	屈原辭賦昭日月，楚王遺臭垂乾坤。	146
巫峽猿啼巴山月，衡峰雁渺楚天雲。	58		
瓊漿金波昆明湖，雕欄玉砌萬壽山。	59	問余何事慙碧山，笑而不答心自閑。	147
廬山拔地三千尺，半隱半現烟海中。	60	飛雪起舞春來也，暗香浮動楊柳青。	148
		天若有情天亦老，月如無恨月常圓。	149
花木錯落芳草地，車水馬龍上海灘。	61	月出驚山鳥，時鳴春澗中。	151
烘雲托明月，衆星共北辰。	62	月雲誰點綴，海天本澄清。	153
海闊憑魚躍，天高任鳥飛。	64		
三星白蘭地，五月黃梅天。	66	黑夜盡頭是白晝，嚴冬過後即春天。	154
垂簾塞北五百載，奮翮江南三千年。	68	人生得意須盡歡，莫使金樽空對月。	155
		花若解語必多事，石不能言最可人。	156
解道海內存知我，共說天涯若比鄰。	69	立馬惠山絕頂處，具區滄浪洗征塵。	157
蘭園春風香旖旎，竹笑秋月影參差。	70	天水相涵，雲山掩映。	159
暴風驟雨殘新荷，倒海翻江摧農田。	71		
松竹同傲歲，桃李各爭春。	73	三百年後當知我，漢字反璞探索人。	161
彎弓盤馬，引而不發；高山流水，大音希聲。	74	物華天寶滕王閣，人杰地靈洪都雲。	162
		椰風海韻瓊州島，極目天涯寶石灘。	163
建蘭花開，氤氳南海；春風化雨，明德性馨。	75	國朝鉅略無雙士，翰苑文章第一家。	164
百年鼎鼎世共悲，晨鐘暮鼓無休時。	76	程門立雪千秋頌，春風桃李萬代傳。	165
建築學為凝固底音樂，圖形字是具象底觀念。	77		
陽春白雪，和者日衆。	79	乘天馬以遨遊，來，吾導夫先路。	167
橫梁賦詩書孟德，引壺酌酒陶淵明。	80	桃李春風一匹酒，江湖夜雨十年燈。	169
		農家理穡去，荷鋤催牧童。	171
欲把西湖比西子，濃妝淡抹總相宜。	81	愧無文章驚天下，幸有字畫傳子孫。	172
和為貴。	82	《吟嘯碑》	173
工欲善其事，必先利其器。	83	後記	175



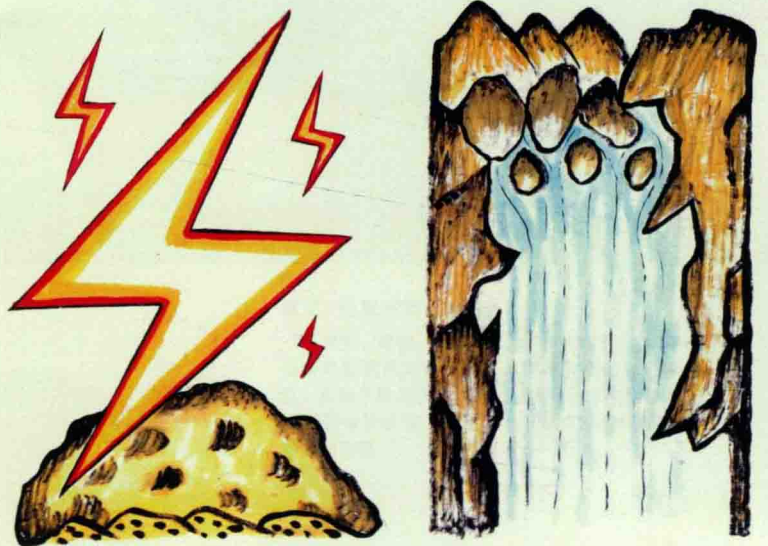


研究漢字淵源  
發掘字中乾坤  
丁巳年春月  
翁



釋文：探索漢字淵源，發掘字中乾坤。

賞析：漢字是當今世界上碩果僅存的古老表意文字，博大精深，源遠流長。漢字的誕生，是我們的祖先走出蒙昧，進入文明時代的標志。漢字是最具中華民族特色，最能體現中華民族才智的核心文化元素。探討漢字的起源，就是探求中國古代文明的緣起。



鳳凰涅槃浴火重生




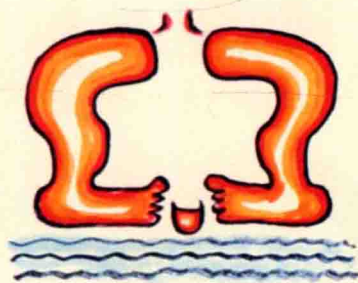
庚寅年

若風





  
 鳳  
 凰  
 涅  
 槃  
 浴  
 火  
 重  
 生



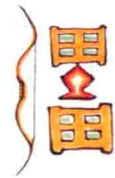
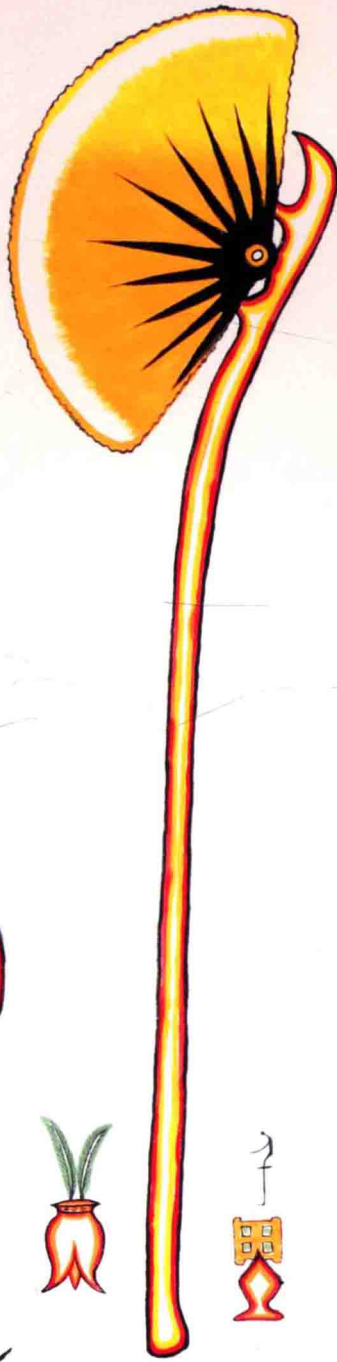
釋文：鳳凰涅槃，浴火重生。

賞析：傳說，鳳凰是人世間幸福的使者，每五百年就要背負着積累於人世間所有的恩怨情仇，投身于熊熊烈火之中，以美麗的生命換取人世間的祥和幸福，並在烈火洗禮中煥發出更加美好的青春。



釋文：奮蹄疆場千里馬，振翮圖南九青鸞。

賞析：騏驎為保衛祖國安全，在遼闊的邊疆追風攝影，奮力馳騁。《莊子·逍遙游》曰：“有鳥焉，其名為鸞，背若太山，翼若垂天之雲，搏扶搖羊角而上者九萬里，絕雲氣，負青天，然後圖南，且適南冥也。”

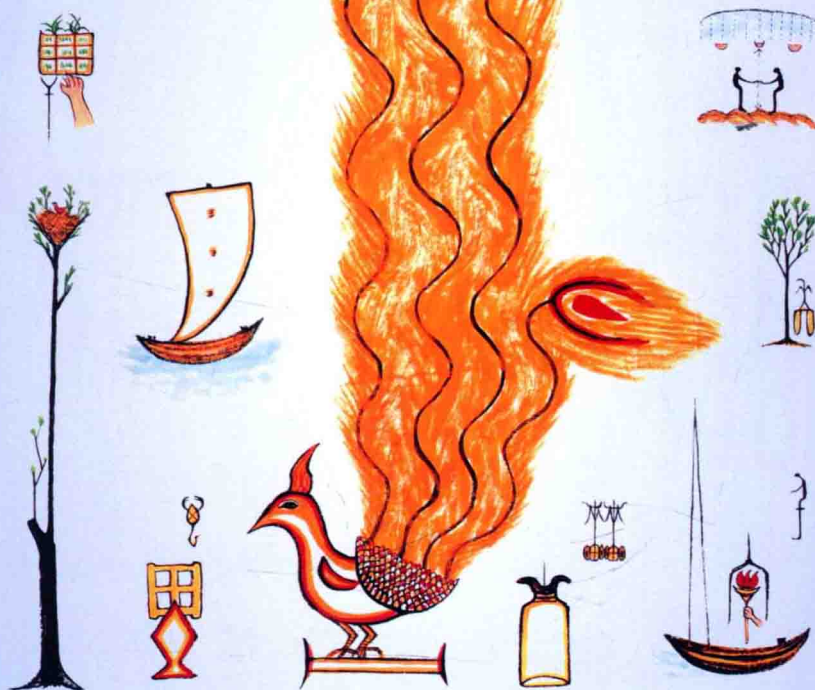


奮蹄疆場千里馬  
振翮圖南九青鸞  
二〇二〇年夏月  
書於...



吳璠千艘擎南海  
風帆萬里搏西洋  
丙午年夏月  
吳璠

神筆



釋文：靈檣千艘擎南海，風帆萬里搏西洋。

賞析：從14世紀初開始，我國鄭和船隊直挂雲帆，乘風破浪，浩浩蕩蕩，先後七下西洋，歷時28年，訪問三十多個國家和地區，在人類航海活動上，達到了當時世界航海事業的光輝頂峰，從而使中國成為當時具有影響的海權國家。



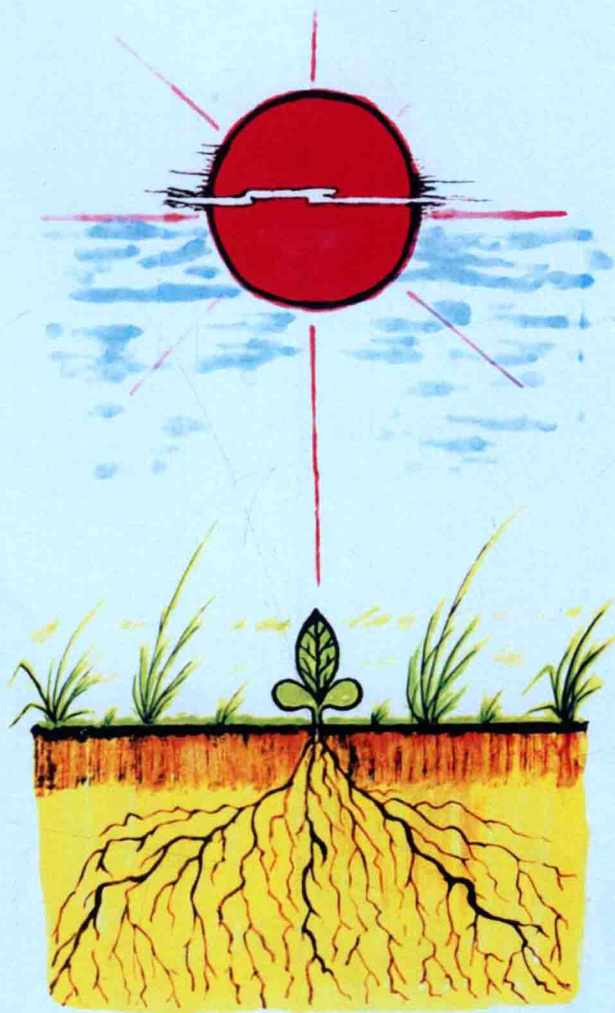
而可  
而可  
謂象  
是畫  
物隨  
詘人  
介值  
融白  
象征  
形給  
与符  
一似  
如畫  
典雅  
古  
朴

歲次壬辰年 吉月

君風





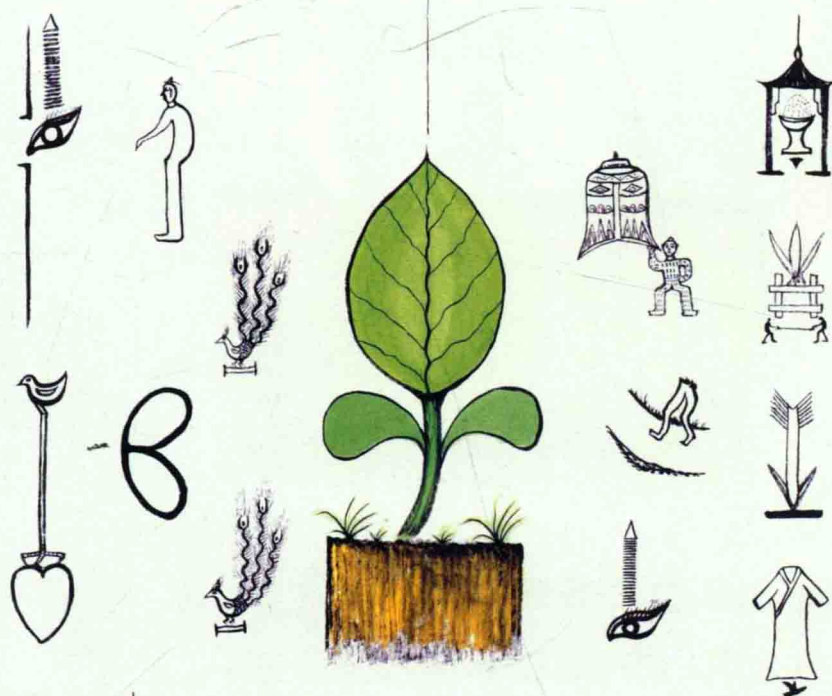


春風化雨 謂師以春風、時雨般的淵博學識，培育學子成才。從書畫同源說，倉頡之初作書，依類象形。所謂“依類”就是指事，即視而可識，察而可見。所謂“象形”就是畫成其物，隨體詰屈。從鑒賞價值考察，融白描與象徵于一形，繪物象與符號為一體，似字如畫，古樸典雅。



釋文：春風化雨。

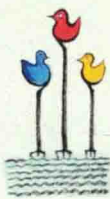
賞析：春風化雨，謂稱頌教師以春風、時雨般的淵博學識，培育學子成才。從書畫同源說，倉頡之初作書，依類象形。所謂“依類”就是指事，即視而可識，察而可見。所謂“象形”就是畫成其物，隨體詰屈。從鑒賞價值考察，融白描與象徵于一形，繪物象與符號為一體，似字如畫，古樸典雅。



賞析：上聯典出《淮南子》：“非淡泊無以明德，非寧靜無以致遠”是謂不追求名利，生活簡單樸素才能顯示出自己的志趣。要高瞻遠矚，積極向前。下聯典出《說苑·貴德》：“管仲上車曰：‘嗟茲乎，我窮必矣。吾不能以春風風人，吾不能以夏雨雨人，吾窮必矣。’”師德者，探賸索隱，鉤深致遠，誠一代學者之師表也。



拂曉漫卷四海水  
 朝暉染紅萬重山  
 己丑年秋月  
 希 墨



釋文：拂曉漫捲四海水，朝暉染紅萬重山。

賞析：天亮前，早潮捲起千層海浪，浩浩蕩蕩，一瀉千里，勢不可當。旭日的光輝，鋪天蓋地，無邊無際，染紅了萬重大山。不禁使人感嘆，祖國江山如此壯麗，如此多嬌。

