

劉一聞畫

Liu Yi wen Paintings and Calligraphy

刻一聞畫  
附集



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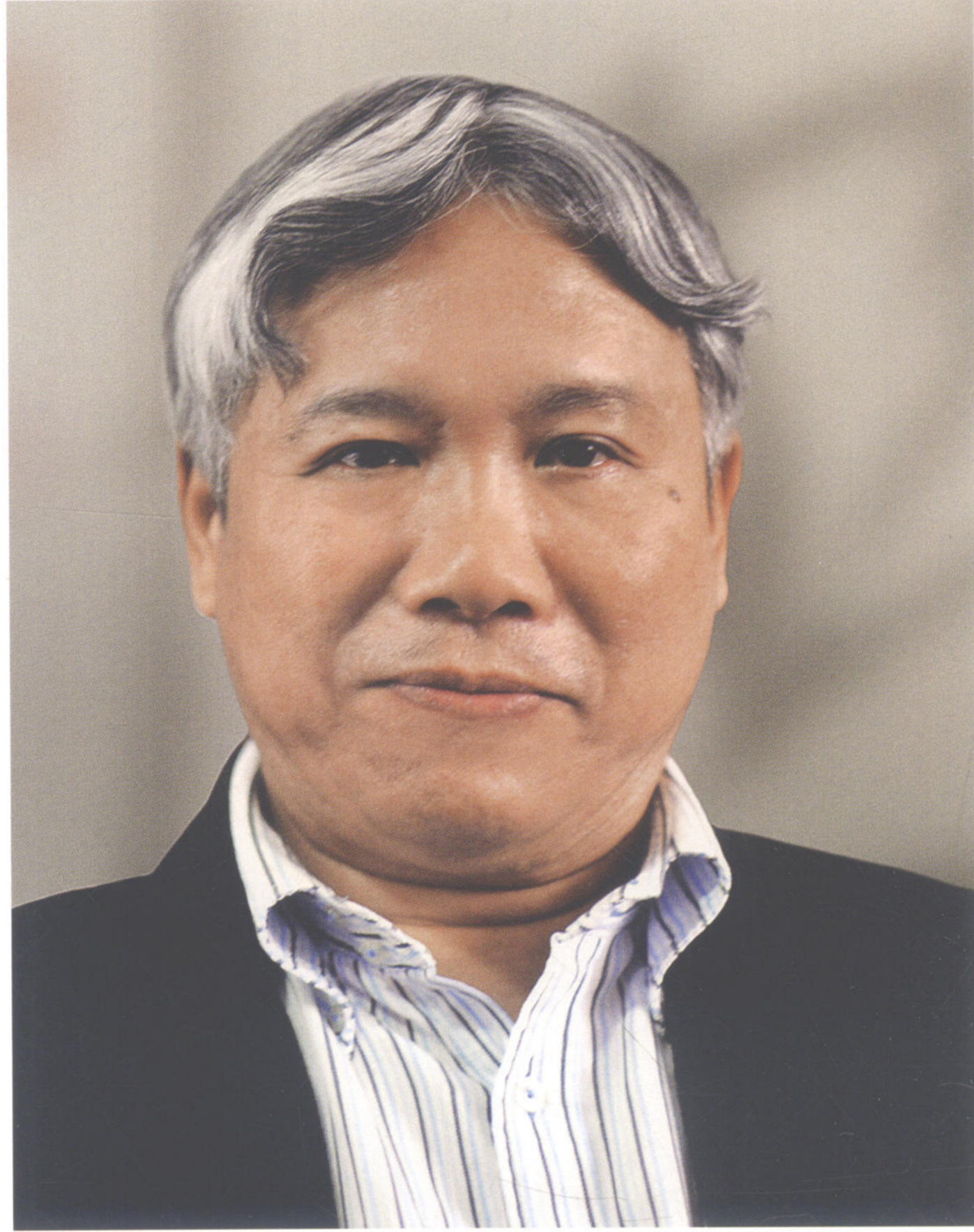
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劉一闡六十歲小像

劉一聞，一九四九年十二月生于上海，山東日照人。書法篆刻得蘇白、方去疾、謝稚柳、方介堪諸前輩教誨，上世紀八十年代嶄露頭角，并逐漸樹立起清逸典雅的個人風格，為藝壇所矚目。一九八七年十月在滬首次成功舉辦『劉一聞書畫篆刻展』，二〇〇五年九月在山東臨沂『王羲之故居』建立『劉一聞藝術館』。

歷任全國第五屆書法篆刻展、第二屆中國書壇新人新作展、全國第六屆中青年書法篆刻展、首屆國際篆刻藝術交流展暨理論研討會、全國第三屆至第五屆篆刻藝術展、第二屆中國書法蘭亭獎、當代篆刻大展及全國第九屆書法篆刻展評審委員。

出版物有《劉一聞印稿》、《劉一聞作品》、《劉一聞楹聯書法》、《一聞藝話》、《當代名家篆刻·劉一聞卷》、《劉一聞刻心經》、《一聞百聯》、《海派書法系列·弘一》（主編）等近二十部。

現為中國書法家理事、中國書協篆刻藝術委員會委員、中國藝術研究院篆刻藝術院研究員、西泠印社社員、上海市書法家協會副主席、上海博物館研究員。

# 序一

劉一聞是當今眾多書畫篆刻家之中，作品最具古典風格之美的作者之一。

從取法上看，劉一聞於魏晉書風、唐人寫經、簡牘詔版等古代遺存中多悟其旨。因著工作之故，他嚮來十分注重對歷史碑版法帖作廣泛深入的研究，而入手正途，乃取魏晉而下的諸家風神。他對前人的繼承並非邯鄲學步，無論技法、風貌乃至審美理念，他都有自己的創作立場。他主張執筆不必一味中鋒，側鋒和正側交並使用而不失穩重灑脫的筆調，是他最具創作魅力的地方。同時，他又善於在行草中融入篆隸的體勢和筆意，因而通篇間更顯古樸典雅，令人感受尤深。

劉一聞曾撰文道：『中國傳統的書畫藝術，是體現一個人的精神、風采、氣質、神韻的藝術樣式，在這裡熔鑄著每個藝術家對傳統文化及藝術傳承性的理解。在某種程度上說，風格即是個性化的體現，也是對歷史認同的一個標誌。如果說我的藝術風格特點是甚麼，那就是古雅逸趣』。

『古雅逸趣』四字，是劉一聞對自己藝術風貌的總結，所以他在藝術創作中，是分外注重這種古雅之氣的。我認為，他的所謂『古』，是氣質上的蒼古，韻味上的醇厚。他的作品又極雅，這也是眾多同道友人的致評。所謂『雅』，自是一種不落常格的超塵之氣，這在形態上尤其氣質上是裝飾不出來的，是藝術家的個人修養、學識和性情的自然流露。這一點，我覺得在當代書畫家之中，劉一聞可說是一個代表人物。

劉一聞在其臨近花甲之年，正籌措出版他的書畫作品專集，這當然是件可喜可賀的事。十年之前，我曾經讀到過他的《劉一聞作品》和《劉一聞楹聯書法》，相信在經過十年的變化之後，他的作品一定會受到人們的廣泛認同和由衷的喜愛。

長一

## Elegance in Liu Yiwen's Works

Among the numerous contemporary calligraphers and seal carvers, Liu Yiwen is the most elegant in classic style.

Yiwen has absorbed much of the essence from the calligraphy of the Wei Jin and the Tang dynasties. Because of his profession, he has always been conducting research into historic stone inscriptions and has been influenced by the various schools of the Wei Jing masters. However, he never copies blindly either in techniques or in aesthetic concepts but has retained his own stance in artistic creativity. He holds that one should use all kinds of calligraphic techniques in rendering his works, this being the most enchanting aspect of his art. At the same time, he is adept in cursive and running hand (Cao shu and Xing shu) which betrays simplicity and elegance.

In one of his articles, Yiwen writes, "The Chinese traditional calligraphy and painting represent a person's spirit, demeanor, disposition and romantic charm in which lies the artist's understanding of the traditional art and its inheritance. To some extent, style is a personalized representation of art as well as an acceptance of history. If my art can be said of possessing a special style, then it is the classic elegance."

The words "classic elegance" can well be considered as Yiwen's own summarization of his works, therefore, he pays special attention to this quality. To me, his "classic" is actually richness and mellowness; his works are also elegant, a comment by his contemporaries. His "elegance" is certainly a sense of aloofness. This cannot be decorated but is a natural conveyance of the artist's cultivation, accomplishment and temperament. I think among the contemporary calligraphers, Yiwen is a representative.

Yiwen is preparing to publish his collection of works when he is near his sixties. This is something worthy of congratulations. I read his "Works of Liu Yiwen" and "Liu Yiwen's Calligraphy of Antithetical Couplets" ten years ago and I believe that after ten years, his works will surely become more and more popular.

*Zhang Hai*

## 序二

書法是中華民族眾多藝術門類中最抽象的一門藝術。筆墨烟雲，無聲勝有聲，書家以水墨點線的運轉來抒發情感，營造意境，給人以美的享受。精湛的書法筆走龍蛇，淋漓酣暢，一氣呵成，是流動的詩篇，也是無聲的旋律，令人心曠神怡。

海曲劉一聞的書法，就能給觀賞者以這樣美好的感受。他的創作有如幽谷琴音，是古典悠揚婉約雅致的；又如遠天雷鳴，是豪放深沉動人心魄的。尤其是他的迥異於時的風骨逸韻和自然筆勢，一望便知是有著堅實的傳統書法根基的。

一聞如今所取得的成就，看來與其家學相關。他的外祖公王獻唐先生曾為山東圖書館館長，是我國著名的歷史考古學家，一生著述極豐。他自幼耳濡目染，想必深得家學滋養，加上他性好筆墨，所以篆隸楷行、歷代諸家無不涉獵邃深，早在上世紀八十年代，便嶄露頭角，至九十年代，已經域內皆知。

當代書家在繼承前人優秀傳統的同時，都面臨著繼往開來、推陳出新和發揚光大的使命。從劉一聞的大量創作、特別是他近年來令人耳目一新的作品看，我認為，他確可稱得上是一位對繼承和創新具有融合之功的書家，也是一位當今書壇少見的有著獨到見解並具備個己鮮明風格的書家。在他的書作之中，自有一種儒雅灑脫的文人氣質，由字及人，他的處世之風，想來也是溫文謙遜的。

除了書法創作之外，一聞還喜畫象徵著氣節品格的水墨竹石之類。當然，在篆刻上，他更是造詣精深，他是我國印壇享有盛譽的屈指可數的當代名家之一。

一聞供職於上海博物館書畫研究部，長期從事中國古代書畫的考鑒研究工作，他用學養來實踐藝術創作，因此取法廣眼界高。一聞的成功，我覺得是一個可以想象的必然。

在一聞就要迎來自己花甲之慶的時候，他結集出版此冊書畫以作人生軌跡的記錄。我們樂觀其成，並預祝他在今後的藝術道路上更上層樓，為祖國為人民不斷創作出優秀的傳世佳作。

周魏詩



## Preface

Calligraphy is the most abstract in Chinese traditional art forms. With a brush and ink, the calligrapher conveys emotions, builds up moods and renders pleasure to the beholder. An excellent work of calligraphy is a piece of overflowing poetry with silent melodies appealing to the heart.

Calligraphy by Liu Yiwen conveys such beautiful feelings. His creative works are like music from deep valleys, graceful, elegant and divine; they are also like the sound of thunder from heaven, deep and moving. His natural style reveals a solid foundation of the traditional art of calligraphy.

It is obvious that Yiwen's achievement is related to his family with a long tradition of learning. His great grandfather, Mr. Wang Xiantang, used to be the curator of Shandong Library as well as a renowned historian and archeologist with a large number of books published. Yiwen started his art education in early childhood and I am sure that the family influence has played a great role in his life. He is born with a penchant for brush and ink and is versed in various styles of calligraphy. As early as the 80's of the last century, he was recognized by the art circle and became very well known during the 90's.

Contemporary calligraphers face the mission of preserving and developing the ancient art forms at the same time. From the great number of works, especially those of his recent ones, I think that he is indeed a master calligrapher who has successfully combined what is traditional with that of his creativity. He is also among the very few of the contemporary calligraphers who have their own styles and understandings of the art. One can easily notice a scholarly refined disposition and amiable modesty from his works.

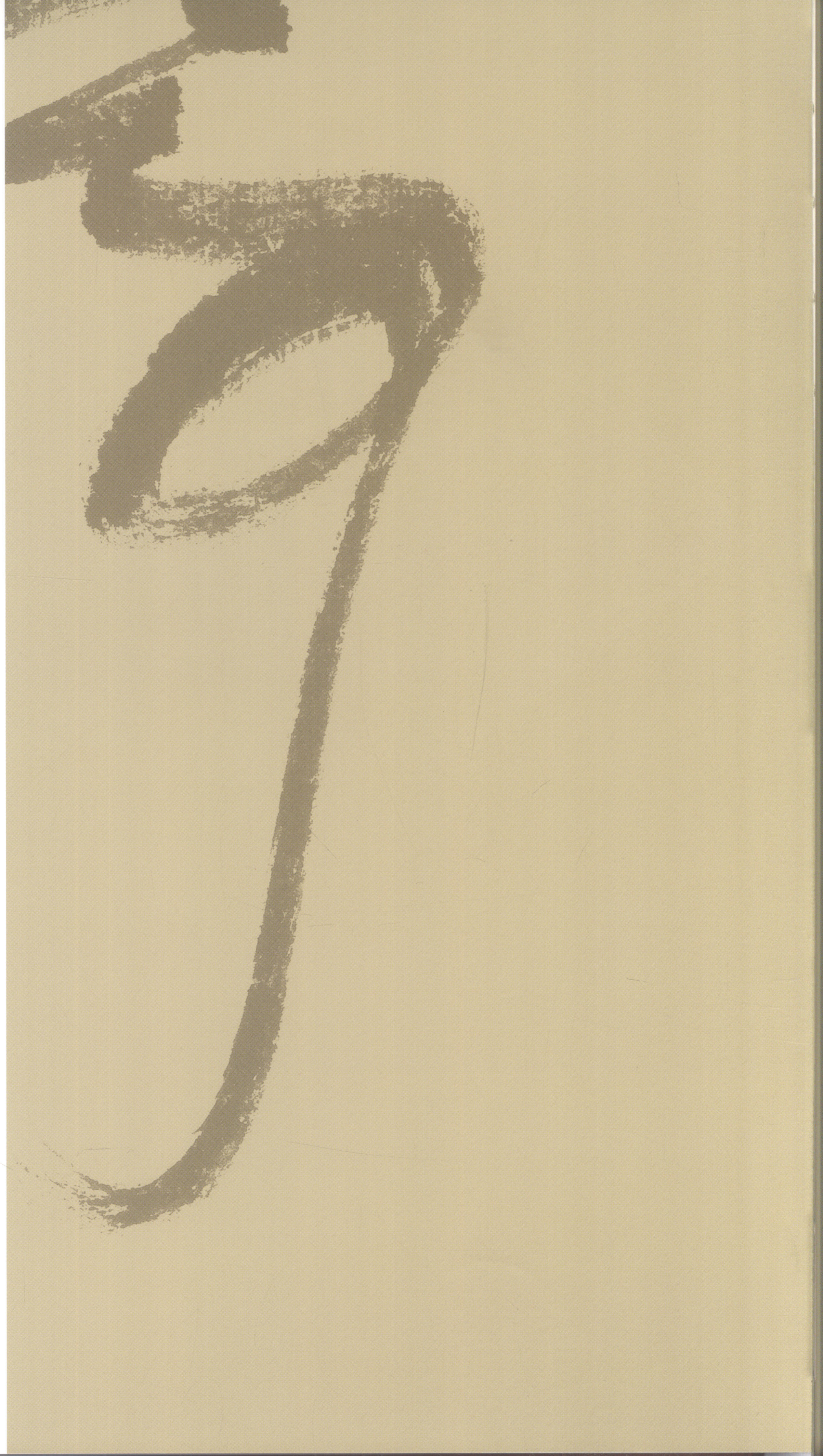
In addition to calligraphy, Yiwen also has a flair for painting bamboos and rocks with water and ink. However, he is certainly a most accomplished seal carver whose name is among the top few of China's contemporary artists.

Yiwen works with the Calligraphy and Painting Department of Shanghai Museum and has long been conducting research into ancient Chinese works. He has put his knowledge of art into practice, and therefore, I think his success is too natural enough.

Yiwen is about to be in his sixties and this publication can well be interpreted as a record of his life. We are eager to see and read it and at the same time wish him greater success along his art journey. We expect him to produce more master works for our country and people.

*Zhou Weizhi*

書法篇



海世翼子

總 策 划

柏 鯨

編 輯 委 員 會

孔 小 平

衣 長 江

吳 曉 峰

袁 曉 武

裝 幀 設 計

曹 文 濤

英 文 翻 譯

舒 暢

作 品 攝 影

薛 皓 冰

人 像 攝 影

曹 海 根

統 籌

鞠 鴿 騰

趙 處 心

李 強

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〇〇一 楷書綺園記拓本

137.5 × 64.2 cm

釋文 (略)

款識 公元二千年十月十五日 魯人鞠國棟撰 劉一聞書丹

綺園記

園為清同治十年馮縉齋就明代廢園興建雖歷經兵燹印機緣巧合幸免於難

園妙也哉乎地僅一十五畝而崖谷盤桓路斷而還續下有山洞隧道上有飛梁河岸山回水活水隨山轉古木負氣爭高靈石巖韻競玄遠野風致造化天然更處有景而處處景新境深莫測而窺究不盡置身其間不覺陶然而醉怡然而樂豁然而開朗也其園向為文人所重騷人墨客多有吟詠陳從崗先生曰斯園頡頏蘇揚園林山水兼收二地出長風格獨持余作沁園春詞以誌其勝 吳越明珠海鹽瑰寶浙北無雙喜森森林木參天蓋頂亭亭密竹夾路吹涼幽谷迴環層巒疊嶂九曲玲瓏流水長潭中影映白雪浮動天水爭光 微芒又見堂皇警十大名園自敢當更奇峰異石凌波水榭依雲望海回驟濤狂千嶽藤王一亭滴翠攝入紅樓有異香吾向幸有諸君伴共醉仙鄉時乃改過人和更為民所樂游今應沈詠嘉先生之邀與吳定中劉一聞方啟敬諸君作客海鹽主人囑余留文是為記

公元二千年十月十五日魯人鞠國棟撰 劉一聞書

〇〇二 隸書七言聯

139.1 × 23 cm × 2

釋文 晉磚五鹿宜純子 漢洗雙魚大吉羊

款識 甲申早春二月乍暖還寒候 得潤生方歸個舊昆明 海曲劉一聞並記於嘉平堂南窗下

鈐印 劉一聞印（白文） 得潤生（朱文） 嘉平堂（朱文）



晉

甄

五

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宣

結

子

甲申年五月

白雲墨客



薰

洗

雙

魚

大

吉

羊

得清堂主人

書

習

筆記

