

当代书坛大家书历代经典名篇珍品从帖（普及本）

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欧阳询书文选

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欧阳中石手书

蒋坚松译

怀诚珂珮编

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图书在版编目 (CIP) 数据

欧阳询艺文类聚序 / 欧阳询文 ; 欧阳中石书 ; 蒋坚松译 ; 怀诚, 珂珮编. —长沙: 湖南文艺出版社, 2015.3

(当代书坛大家书历代经典名篇珍品丛帖: 普及本)

ISBN 978-7-5404-7117-0

I. ①欧… II. ①欧… ②欧… ③蒋… ④怀… ⑤珂… III. ①行书—法书—中国—现代 IV. ①J292.28

中国版本图书馆CIP数据核字 (2015) 第058903号

欧阳询艺文类聚序

欧阳中石 书

蒋坚松 译

怀诚 珂珮 编著

出版人: 刘清华

责任编辑: 欧阳强

中英文校对: 珂珮

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段508号 邮编: 410014)

网址: <http://www.hnwy.net>

湖南省新华书店经销 三仁包装印刷有限公司印刷

*

2015年3月第1版第1次印刷

开本: 889mm×1194mm 1/16 印张: 4.25 插页: 1

字数: 180,000 印数: 1—10,000

ISBN 978-7-5404-7117-0

定价: 38.00元

本社邮购电话: 0731-85983015

若有质量问题, 请直接与本社出版科联系调换。

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給事中貞觀初歷太子率更令宏文
館學士封渤海縣男卒年八十五

後輩岱麓汶陽中石永錄
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歐餘山下寧歐陽

歐陽山下寧歐陽
後世綿延猶四方
和伯建絢修以下
子孫作教愧笑黃

寸石休言再好



藝文類聚序

夫九流百氏爲說不同延閣石渠架藏繁積周流極源頗
難尋究披條索貫日用宏多卒欲摘其菁華採其旨要事
同游海叢等觀天皇帝命代膺期撫茲寶運移澆風於季
俗反淳化於區中戡亂靖人無思不服偃武修文興闢庫
序欲使家富隋珠人懷荆玉以爲前輩綴集各抒其意流
別文選專取其文皇覽徧畧直書其事文義旣殊尋檢難
一爰詔撰其事且文棄其浮雜刪其冗長金箱玉印比類

相從號曰藝文類聚凡一百卷其有事出於文者便不破
之爲事故事居其前文列於後俾夫覽者易爲功作者資
其用可以折衷今古憲章墳典云爾太子率更令宏文館
學士渤海男歐陽詢序

歐陽詢

詢字信本潭州臨湘人武德中累擢給事中貞觀初歷太
子率更令宏文館學士封渤海縣男卒年八十五

艺文类聚序

夫九流百氏，为说不同。延阁石渠，架藏繁积。周流极源，颇难寻究。披条索贯，日用宏多。卒欲摘其菁华，採其旨要，事同游海，义等观天。皇帝命代膺期，抚兹宝运，移浇风于季俗，反淳化于区中。戡乱靖人，无思不服。偃武修文，兴开庠序。欲使家富隋珠，人怀荆玉。以为前辈缀集，各抒其意。流别文选，专取其文。皇览徧略，直书其事。文义既殊，寻检难一。爰诏撰其事且文，弃其浮杂，删其冗长，金箱玉印，比类相从，号曰《艺文类聚》。凡一百卷，其有事出于文者，便不破之为事，故事居其前，文列于后。俾夫览者易为功，作者资其用，可以折衷今古，宪章坟典云尔。

太子率更令、宏文馆学士、渤海男，欧阳询序。

询，字信本，潭州临湘人，武德中累擢给事中，贞观初，历太子率更令、宏文馆学士、封渤海县男，卒年八十五。

后辈岱麓汶阳中石敬录

恭附一截于左：

欧余山下定欧阳，

后世绵延转四方；

和伯建询修以下，

子孙谁敢愧炎黄。

中石沐手再拜

Preface to *Yi Wen Lei Ju* (A Subject-classified Encyclopedia of Ancient Books and Records)

Written by Ouyang Xun (Tang dynasty)

Translated by Jiang Jiansong

The nine schools of thought and the hundred classes of authors have their different theories, and stored on shelves in such places as Yange and Shiqu¹ are their voluminous writings. To browse through those or trace a thing to the source is truly difficult, while to study the details and order them properly means huge cost from day to day. If for certain need one is to get the essence or know the message of something, the endeavour is likened to scouring the ocean or scanning the sky. The emperor², who by mandate of heaven rises to universal fame of an era as monarch, in tending the fortune of this country, clears the decadent manners left by a declining age, and restores honest simplicity to the world of man; quells disorder and brings peace to people's minds, so that every heart is won; ceases martial affairs and encourages learning, not least by opening schools. All this is done so that households may boast great wealth, and people may have unusual talent. He deemed that past compilations of source materials have varied in the form of presenting their contents, as for example *Liu Bie* and *Wen Xuan*³ are selected writings while *Huang Lan* and *Bian Lue*⁴ are the compilers' own entries, where differences in the meanings

of words make it well nigh impossible to research and decide in each case. In view of this, His Majesty decreed that both the entry and the writing should be included, after skimming the superfluous and cutting the redundant, so that an entry is matched with writing of like nature rather in a manner that a gold casket goes with a jade seal, in a book that should bear the title *Yi Wen Lei Ju* (*A Subject-classified Encyclopedia of Ancient Books and Records*). The book is duly completed, in 100 chapters. Where an entry is implied in writing, it is not drawn to give as such. Thus an entry comes first, followed by the writing, in an effort to facilitate readers, and profit authors—an expedient for balancing the past and the present, and compromising various ancient writings.⁵

Written by Ouyang Xue, *taizilugengling*, a *xueshi* of the *Hongwenguan*, and Baron of Bohai county.

1 Famous libraries in the Han dynasty(206 BC-AD 220).

2 Emperor Gaozu, founder and first emperor (618-627) of the Tang dynasty (618-907), who commissioned the book.

3 Two books of classified writings.

4 Two books of subject-classified source materials.

5 i.e. deducing a common core of their language
(for users' convenience).

About the author: Ouyang Xun(557-641), whose courtesy name was Xinben, was a native of Linxiang in Tanzhou(present-day Changsha in Hunan province). He was promoted to a *jishizhong*(a court official of rectification in the enforcement of decrees)in the Wude reign(618-627) of the Tang dynasty,

and became in the beginning of the Zhenguan reign(627-650) *taizilugengling*(a magistrate) and a *xueshi*(an academician)of the *Hongwenguan* (a government academy). He was made Baron of Bohai County.

The calligrapher's note:

“Respectfully copied by descendant Ouyang Zhongshi, a native of Wenyang at the foot of Mt. Tai, who ventures to add the following verse for the occasion:

Since Ouyu¹ saw their name first unified,
The Ouyangs have thrived and spread far and wide:
A line graced by Hebo, Jian, Xun and Xiu²,
Whose sons dare prove worthy Chinese anew!

Respectfully by Zhongshi”

1 Ouyushan, or Mt. Ouyu, in present-day Yuyao in Zhejiang

province, is the legendary place of origin of the Ouyang clan

2 Prominent Ouyangs in history.

The translator: Jiang Jiansong, Professor of English at Hunan Normal University, Director of Hunan Translators Association, and translator and English text reader for the bilingual Library of Chinese Classics (a state Chinese-English translation project).

前 言

欧阳询是我国唐代大儒、文化大家、大书法家，是我国最早具现代意义的书法教育家。欧阳询、欧阳通父子，在书法史上可与东晋的二王比肩。二王将行书推到了极致，大小欧阳则令楷书尽善尽美，八法皆备。欧阳询的楷书尤为世人称道，被尊为“欧体”，居楷书之冠，楷模后世。

欧阳询博览经史，尤精三史。主编《艺文类聚》凡一百卷，在中国文化史上产生深远影响，泽被至今。其序文要言不烦，堪称经典。区区二百余言将煌煌百卷巨制的功用，说得清清楚楚，明明白白，使用者一目了然。深惜只存序文，笔墨无传。

故今特约请渤海后裔、书法教育家、学者，完备书法教育体系的创建者、博导欧阳中石教授为序文书翰，以其遒劲的行书展现《欧阳询艺文类聚序》之文采。又约请典籍翻译名家，湖南省翻译协会会长、博导蒋坚松教授将全文翻译成英文。堪称千年对接，三美相融，实为书界佳话。亦是适应我国国策，大国崛起，文化强国，中华文化走出去工程的一种新的尝试。

欧阳昌荣

2014年11月3日于高桥

Foreword

A great Confucian scholar, cultural scholar, and master calligrapher of the Tang dynasty (618-907), Ouyang Xun (557-641) was China's first calligraphy educator in a modern sense. In the history of Chinese calligraphy, he and his son Ouyang Tong rivaled another father-son pair of celebrated calligraphers, i.e. Wang Xizhi and Wang Xianzhi of the Eastern Jin dynasty (317-420). If the Wangs brought the *xingshu* or running style of handwriting to its peak, the Ouyangs perfected the *kaishu* or regular script, complete with its eight techniques of execution. The father in particular, whose penmanship is highly commended and esteemed as the "Ou style", stood for the acme of *kaishu*, setting a model for later generations.

Versed in Confucian classics and historical writings, Ouyang Xun was the compiler of the 100-chapter *Yiwenleiju* (艺文类聚 *A Subject-classified Encyclopedia of Ancient Books and Records*), an important work in Chinese cultural history, which is still much in use today. A classic essay in its own right, the compiler's preface to the book does a remarkable job of compression. In a mere 200-odd Chinese characters, it explains, with admirable clarity, the origin, aim, approach and use of this extensive work of reference. Unfortunately, no copy of the preface exists in its calligrapher author's own handwriting.

Considering the above, we have invited Professor Ouyang Zhongshi, doctoral supervisor, scholar, calligraphy educator, founder of a complete system of calligraphy education, as well as a remote descendant of the author, to write the preface in his own hand, who obliged us by copying in his vigorous *xingshu* script the earlier Ouyang Xun's classic piece. We have also been obliged by Professor Jiang Jiansong, doctoral supervisor, director of the Hunan Translators Association, and a noted translator of Chinese classics, for rendering the text into English. The combined product is thus a triple gem connecting a thousand years, something to be remembered and valued by calligraphers and others. Let it be a small contribution to introducing Chinese culture abroad as part of the national effort to make China culturally strong in its rise in the world.

Ouyang Changrong, in Gaoqiao

November 3, 2014