餌 陕 耐 西 人 氏 英 鲋 35 版 脏



陕西人民美術出版社

## 图书在版编目 (CIP)数据

刘吉元书法选/刘吉元书.一西安: 陕西人民美术出版 社, 2006,11 ISBN 7-5368-2075-5

1.刘... □.刘... □.行书 - 书法 - 作品集 - 中国 - 现代 IV.J292.28

中国版本图书馆 CIP 数据核字 (2006) 第133395 号

#### Cataloging In Publication (CIP) data

Calligraphy Anthology of Liu Jiyuan/Book of Liu Jiyuan-Xi'an: Shaanxi People's Art Press, Nov. 2006 ISBN 7-5368-2075-5

 Liu... II. Liu... III. Running script- calligraphy- Works collection-China-Modern IV J292.28

No. 133395 (2006) of Chinese Edition Library CIP Data Auditing Character

## Calligraphy Anthology of Liu Jiyuan

Published by Shaanxi People's Art Prss

Sell in Xinhua Book Store Printed by Xi'an Five-star Printing Co., Ltd.

889 × 1194mm 16 format 13.5 impression 10 kilocharacter

No. 1 Edition in Nov., 2006 Printed first in Nov., 2006

Quantity of printing: 1-1000 volumes

ISBN7-5368-2075-5/J • 1613 List price; RMB 139.00 Yuan

## 刘吉元书法选

## 陝西人民美術 医麻社 出版发行

新华书店经销 西安五星印刷有限公司印刷 889×1194毫米 16开本 13.5印张 10千字 2006年11月第1版 2006年11月第1次印刷 印数: 1-1000册

> ISBN7-5368-2075-5/J・1613 定价: 139.00元

装帧设计:王武星

完稿制作:赵 方

作品翻拍: 杨东峰

责任印刷:惠广宁

Graphic design: by Wang Wuxing

Finished manuscript making: by Zhao Fang

Works lithographing: by Yang Dongfeng

Responsible printing: by Hui Guangning

# 序言

## 秦腔与书法艺术

——从刘吉元书法说起

陕西国际书画艺术交流协会副会长刘吉元先生,是我省著名书法家。他为秦腔表演艺术家肖若兰题写的"声若幽兰,音规自远,家乡人民怀念您",镌刻在肖若兰的墓碑上。庄重、朴实、清雅、沉稳的书风,彰显出他那种"秦腔伴我书法美,书法献给秦腔人"的艺术追求和独特格调。

刘吉元被《秦腔报》聘为"秦腔联谊会"名誉会长,我们之间的交谈,就离不开秦腔和书法艺术的话题。他送我《刘吉元书法集》、《刘吉元书法艺术》两集,我送他拙作《生命之根》上下册,书文交流,灵犀沟通。"文宗周秦气,书追汉唐风"的勉励与向往,将我们两位同年生,同花甲,同长于草根的"秦腔之友",倏然融进秦韵昂昂,书香悠悠的情景里。我说,"陕西文人的根在秦腔文化里,有一种亲缘关系。"他说,"我从小就爱听秦腔,一生热爱秦腔,《秦之声》每期必看,并把秦腔优美的声韵融入自己的书法中。"

观刘吉元的字,笔笔画画,中规中矩,又变化巧妙,如秦腔一板一眼;字字幅幅,有碑有帖,又神韵独具,如秦腔一招一式。字如同戏。同样的字,不同时代不同文化修养的人写来,字各有体;同样的一出戏,不同时代,不同文化素养的演员表演出来,风格各异。由此看来,书法与秦腔都是一种释放人的个性与情感力量的艺术,都是一种生命与人格的表白。人常说"字如其人"、"戏如其人",本是一理。

西北大秦腔,自成一统。秦风秦韵秦之声,是西北文化之脉,精神之火,是 生生不息的艺术瑰宝。其声韵有慷慨铿锵的阳刚之美,也有悲戚缱绻的阴柔之 美;有大喜大悲的节奏,也有大美大善的张力;有催人魂魄的旋律,也有感天 地动鬼神的魅力;从古老到现代,一代代流传中创新,一拨一拨出艺人名角传 承中发展,与人民共呼吸,与社会共命运,与时代共歌舞。书法艺术也自成体 系。汉字书法,独一无二,是民族文化的精粹。神笔、神品、神韵,尽藏黑白、虚实、粗细、曲直、长短、方圆之中,笔画也刚柔相济,结构也上下照应,布 置也俯仰呼应,同秦腔一样讲旋律、讲节奏、讲张力。写时运笔为舞,字出跑墨为晕,字成静美中显出动态的气势,无声中似听吟闻歌。书法史上的佳话,张旭狂草,如公孙大娘舞剑。现实生活中,胡文龙、马兰鱼、李瑞芳、郭全民等秦腔名家,纷纷从戏道进入书道,且作品不俗;而吴三大、石宪章、陈忠实、贾平凹等写字写书的名流,无一人不酷爱秦腔。"字"与"戏"看似不搭界的两门艺术,在他们身上却里外贯通,跨行当往返其中。这种日益普遍的文化现象,不仅显示出艺术门类之间的内在规律:凡艺术都根于生活,都是人的事业,都是为人生的;而且显示出人的才智潜力和多重性,搞秦腔与搞书法,在一个人身上可以相互促进,相互升华,互相渲染,得其真谛者,可成大器。

自古讲,琴棋书画,四艺兼修,方能成就才艺之人。琴列丝竹,曲韵熏陶。 棋布格局,动静博弈。书画怡性,人文存续。正如戏曲家李渔所言,天下技艺 无穷,其源头止出一理。明理之人学技与不明理之人学技,其难易判若天涯。琴 棋书画与秦腔艺术,皆为高雅文化。书法与戏曲,理喻相同。诸多才艺又融合 渗透其中。凡才华卓越者,皆资性可悟,次第并举,出入内外,游刃有余。刘 吉元先生同许多书画家一样,在长期的生活与艺术实践中,已深悟其理。生活 在秦风秦韵秦之声的环境中,常常伴着优美的秦腔声调,兴味盎然地舞笔弄墨, 以秦腔的艺术美催生书法的艺术美,创造秦腔那样厚重、雄浑、苍劲、大气磅 礴的书法境界。

秦腔美让书法美更豪壮,书法美让秦腔美更精彩。秦韵悠悠入笔墨,笔墨 滔滔谐秦韵。陕西大地上这种双峰锦绣的文化,幻梦般传承和发展,必能氤氲 出神话般的艺术气象。我们有充分的信心,期待着。

——方越

## Qin Opera and Calligraphy Share the Same Way

-Beginning with Liu Jiyuan's calligraphy

Mr. Liu Jiyuan, vice-chairman of Shaanxi International Association of Painting and Calligraphy Arts Exchanges, is a famous calligrapher in Shaanxi Province. On the gravestone of Xiao Ruolan, an artist of Qin opera, is Liu Jiyuan's such epigraph as "Your voice is like gentle orchid and is well-known for elegancy, and people in your hometown cherish the memory of you". The sedate, plain, elegant and sober calligraphic style clearly reveals his such artistic pursue and unique style as "Qin opera makes my calligraphy better, and I contribute my calligraphy to people of Qin opera".

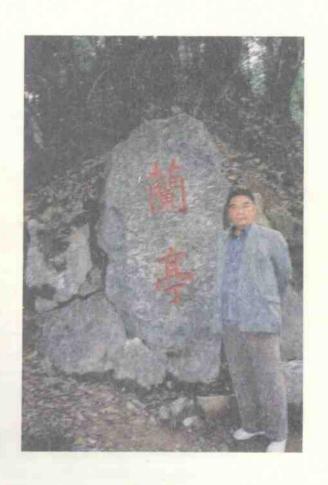
Liu Jiyuan is engaged as president of "Sodality of Qin Opera" by Qin Opera Newspaper. Our conversations focused on Qin opera and calligraphy. He sent Liu Jiyuan's Calligraphic Collection and Liu Jiyuan's Calligraphic Art to me, and I sent my two volumes of Root of Life to him. The encourage and aspire of "Articles should have the style of Zhou and Qin Dynasties and calligraphy should pursue the style of Han and Tang Dynasties" melted us, "Friends of Qin opera" with the same age and background into the scene of high-spirited rhythm of Qin opera and long-standing calligraphic atmosphere. I said: "The root of literators in Shaanxi lies in the culture of Qin opera, and has the blood relationship with it." He said: "I like listening to Qin opera from childhood, love it for all my life, read every period of Voice of Qin and melt the graceful sound of Qin opera into my calligraphy."

Just as Qin opera is scrupulous, Liu Jiyuan's calligraphy is regular and written carefully; however, there are many changes in his calligraphy. And as Qin opera is full of actions acted in earnest, Liu Jiyuan's calligraphy, including characters from steles and Tie (a book containing models of calligraphy for learners to copy), is full of verve. Characters are like dramas. The same characters written by people of different times or cultures have their own distinctive features. And similarly, the same drama acted by people of different times or accomplishments owns its unique style. Both calligraphy and Qin opera are therefore an art in which people's individualities and emotional strength could be expressed fully, and in which life and personality could give their own voice. There is the same principle between the old sayings that "Characters could indicate the personality of people who write them" and "Dramas could indicate the personality of actors".

The unique Qin opera in northwest China takes up rich local colors of Shaanxi. This vital fine art is the pulse and spirit of the northwest culture at large, its music either boldly energetic or sadly tender, its rhythm either exciting and exultant or full of grief and depression, its melody either magnificent and luxurious or shocking the soul and moving heaven and earth. From time afar to the present, the art has gained constant innovations and development through the efforts of one generation of artists after another. Reflecting times and society, it has never failed to serve the interest of the common people. So is calligraphy, which is the essence of Chinese culture. It employs strokes of different shades of color (black or white, false or true), different thickness, different shapes (straight or curved, round or square), and different lengths to bring forth the utmost charm that only the greatest hands and works possess.

Calligraphy stresses the combination of strength and grace of strokes, the evenness of structure, and the echoing of overall assignment of character. The same as Qin opera, calligraphy has its own melodies, rhymes and means to appeal. The dancing-like manipulation of hands, the running of ink and the dynamic momentum seen in a quiet beauty combine to touch a deep chord of the mind. In the history of Chinese calligraphy, there is a much-told saying going like this: the crazy cursive script by Zhang Xu reminds people of dagger-dancing by Lady Gongsun. In real life, people famous for their performance of Qin opera, such as Hu Wenlong, Guo Quanmin, etc. have shifted their career from drama to calligraphy, and have produced remarkable works. While the celebrities in penmanship and writing, including Wu Sanda, Chen Zhongshi, Jia Ping'ao, etc., also have passions for Qin opera. Though "calligraphy" and "drama" seem to be two irrelevant art forms, those people manage to build a bridge and travel between them. Such increasingly universal cultural phenomena reveal not only the internal laws existing in the different schools of art: any kind of art is rooted in life, is the cause of the human being, and is created for people, and also an expression of man's potential and versatility. One can greatly benefit from studying not only Qin opera but also calligraphy, and make great achievements if he could understand their essence.

Since ancient time, people have been holding the belief that a real artist must be someone who is well versed in four artistic forms, namely, music, chess, painting and calligraphy. The music exerts a subtle influence on people's manner; the chess is a game demanding wisdom as to know when we should be quiet and when active. The continuous existence of human civilization is indebted to the fact that painting and calligraphy has nurtured people's disposition. The dramatist Li Yu said to the point when he claimed the sources of the numerous art forms under the Heaven should derive from the same Way. The difficulties of learning artistic skills between the wise and the foolish are as huge as the distance between the earth and the sky. Not only music, chess, painting and calligraphy, but also Qin opera art are highbrow entertainments. The calligraphy and the traditional opera share some identical intrinsic qualities, which challenges a blending of various talents for best presentations. People who show excellent artistic talent have invariably been those who have brilliant wisdom and comprehensive knowledge, those who always excel in multiple related skills. Just as many other painting and calligraphy artists, Mr. Liu Jiyuan have also realized such principle owing to his rich living experience and productive artistic practices. Moreover, living in an environment filling with the sound of Qin opera all days, he usually can't stop expressing enthusiasm by demonstrating his talents in handwriting, which seems to us is a natural response to the melodious tunes of Qin opera. Or we may better to say: he tries to represent the artistic beauty of calligraphy because he is inspired by Qin opera. And now he creates a calligraphy realm in which audiences are awed by the same things they find in Qin opera: stability, grandness, vigorousness and even majesty.



# 简历

刘吉元,1941年元月出生于陕西省咸阳市西刘村。七岁入本村小学,后上马庄完小,1959年毕业于周陵中学,1962年毕业于西安冶金工业学校。工作之余,进修杂文学院,刊授中国书法协会书法培训中心研修班书法专业两年,大专文化。

从事政府机关工作二十多年,系国家公务员。先后任镇党委副书记、西安 市新城区农村工作局党委副书记、副局长等职。工作论文被载入《中国当代社 科研究文库》、《建国五十年·成就与探索》等国家级大型图书中。

自幼酷爱书法,对写字情有独钟。书宗魏晋,凝重雄强。工作之余潜心钻研,追求书法艺术矢志不渝,取得了一定造诣。现为中国书协陕西分会会员,中国书画艺术家协会会员,盛世轩(北京)书画艺术研究院高级书法师,兼任陕西国际书画艺术交流协会副会长。

作品曾多次应邀参加全国书法大赛和书法刊物征稿活动。曾获唐宋杯全国书法大赛银奖、民族魂·中国书法作品集金奖、中国书画名家·2005 金秋国际展金奖等五次。作品被香港、美国等单位和友人收藏。本人成就及传略入编《中国书法家作品集》、《中国当代书法艺术鉴赏》、国家人事部《中国人才辞典》等多部典籍。

## Resume of the Author

Born in January, 1941, Liu Jiyuan is from Xiliu Village, Xianyang City of Shaanxí Province. At the age of seven, he enrolled in an elementary school of Xiliu and later studied in Mazhuang School (a complete elementary school with junior and senior sections). In 1959 he graduated from Zhouling Middle School and in 1962 from Xi'an Metallurgical Industry School. In his spare time, he continued his advanced studies in the Essay Learning College. Via periodicals, he studied at the training center of Calligraphy Association of China for two years. He majored in calligraphy and acquired a junior college diploma.

As a national public servant, he has worked in governmental agency for over twenty years. He has acted as the deputy secretary of the Party committee of the town, and later as the Party's assistant secretary and deputy director general of Xincheng District's Rural Affairs Agency. His papers have been included in many voluminous literatures of the State, such as A Library of China Contemporary Social Science Researches, Exploration and Achievements Since 1949, and so on.

Since his childhood, he has being reveled in handwriting, which is his favorite. His devotion and persistent pursuit has gained him some achievements. Now he is a member of the Shaanxi Branch of Chinese Calligraphers Association and a member of Painting and Calligraphy Artists Association of China. He works as a senior calligrapher in Shenshixuan Painting and Calligraphy Academe (Beijing), and as the vice-chairman of Shaanxi International Association of Painting and Calligraphy Arts Exchanges in his part time.

He has been invited to take part in national handwriting contests and contributions soliciting activities. In addition to a silver award for the national calligraphy competition of Tang & Song Cup and a gold prize for the "National Spirit" China Calligraphy Collection, he has grabbed five gold medals for the Golden Fall International Exhibition of Chinese Painting and Calligraphy Artists in 2005. His works has been collected by many organizations and friends from Hong Kong and America. His achievements and biography have been embodied by many dictionaries and books, such as Calligraphers' Collections of China, Chinese Contemporary Calligraphy Appreciation and the A Dictionary of Chinese Outstanding Talents compiled by Ministry of Personnel, and so on.



弘初身善美鞭数成恶丑的信心和力量 法之海状介誠信厚道的作為和性以 这一次,以關給人们一統放进一提心和 送過我们該信厚道的作為和性以 这一次,以關給人们一統放进一提心和 是一次,就信厚道的作為和性以 弘寺莲話 力和性助的 段演藝滴

古元代序



1-28页



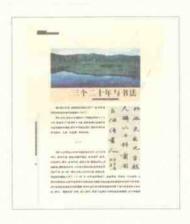
书法作品

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生活 掠 影

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学女论文



供案学习

## 临帖体会

(-)

在学习书法的过程中, 我临过欧阳询《九成宫》, 也临过王羲之《兰亭序》, 尤其喜爱临魏碑《张玄墓志》。

《张玄墓志》字的结体以横向取势,给人一种宽阔、厚实之感,反映在其长捺、长 撇和长横等笔画方面,用笔方中见圆,圆中见方,浑厚凝重,丰润茂劲。

#### 我临帖的目的是:

- 1. 认识、理解汉字的点、横、竖、撇等结构规律,提高自己的美学欣赏水平和观察能力。
- 2. 掌握用笔。如按、提、运、收与中锋用笔,逐渐提高自己对汉字书写的规范程度,即掌握书法的传统技法。

刘吉元书法人选

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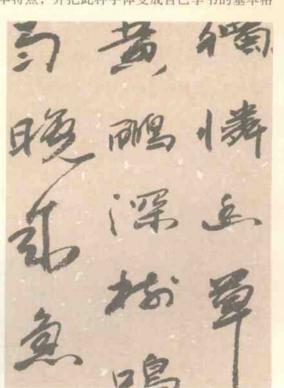
- 3. 增强笔力,掌握用笔力度。增加笔与纸相互间触及的知识,提高书写能力,刻意 求工。如同学画画要先抓形准,学音乐先做音阶练习一样。从结构到用笔,从布局到取 势以及风格、神采等。远取其势,近取其质。
  - 4. 通过临帖,掌握《张玄墓志》的基本特点,并把此种字体变成自己学书的基本格

调。为日后举一反三,博采众长打好基础。

## 临《张玄墓志》我的体会是

- 1. 中锋运笔;
- 2. 体态多取横势;
- 3. 笔画间气势要连贯, 时带行书之意;
- 4. 横笔起笔轻, 收笔重;
- 5. 竖勾, 收笔厚重, 内敛含蓄;
- 6. 点画极富变化, 多厚重凝实;
- 7. 挑画,稳重实在,无飘忽感。

通过临帖,提高自己的悬肘功能,加强自己的心理素质锻炼,潜心沉稳,耐得寂寞,增加学习情趣和毅力。真正体会"一点为一字之规,一字乃终篇之准"之哲理。



 $( \square )$ 

临帖是我学习书法最有效的方法。

《张玄墓志》是范本,是一流书家的成功之作。它能流传至今,是前贤经过长期积累,付出艰辛巨大努力后才达到如此水平。作为后学,直接以他们的较高水平为师,高起点,严要求,面对第一感观,不走一点弯路,因之是效果较好的学书方法。

取乎法上,仅得乎中。回顾临习过程,我过去曾走过一段无帖而挥,信手"苦练", 其结果是"盲目",对提高书写能力收效甚微。相比之下,翻开中国书法史、历代书家, 包括"书圣"王羲之,无一例外均是从临帖人门建立基础,以至最后独树一帜取得成功。 其道理显而易见。 学会读帖,有恒则进。

中国书法博大精深,源远流长。书法又是一种艺术,也是一门学问。所以临帖不能一日打鱼,三天晒网,要长期坚持,多思索,多琢磨,多研究。"吃尽苦头"之日或许还有"春风得意"之时,但在实践中我仍然感觉到时常会出现反复。正如孔子所说:学而不思则罔。强调的就是学贵于思。临帖、读帖,久而久之,乐此不疲。一是"眼"的观察能力;二是"心"的思悟能力;三是"手"的表现能力都会提高。读帖是"心思"的过程,不断有所感悟,对学书之人很重要。

我是一个有志于书法者。把书法作为一种弘扬民族精神文化的事业去干,不断积累 自己的文化素质,重视"字外功"的学习,一步一个脚印向着艺术的峰巅奋力攀登。



2002年书展

(--)

书法,宗自华先生说,她是中国的"中心艺术",欧阳中石先生概括为:积学升华,书文结晶。很难想象,离开书法,灿烂的中国文化将会失去几多风姿,几多光彩。中国书法是体现于用笔、结字、章法、气韵中的中华民族文化思想,融合了诸子百家的思想精华。

基于这种认识,多年来我弹思竭虑、潜心书道、攀登这座积淀深厚的高山。 受清傅山"作字先作人、人奇字自古",《书法创作论》中有一句很精辟的话"书法

刘 吉 元 书 法 选

4

艺术的本质和人的本质是一致的"影响,加上我的先祖一生刚正、耿介,30年代,在西岳华山"老君犁沟"处留有"离垢"二字墨宝的激励,我对书法的学习有兴趣,且自觉,能坚持。面对书法艺术,对自己提出最起码的要求是:字要写得平整、安稳,继承传统,办求创新,基本功要实在些。

 $(\Xi)$ 

我先从楷书人手,不断临帖。临过《郑文公碑》、《张猛龙碑》,也临过欧阳询《九成宫》及于右任书法。着重临习《张玄墓志》。喜爱此帖的典雅、秀润、结体精美,颇带质拙。他不愧为北魏书法中之隽品。面对此帖,使人感到雍容洞达,质朴厚重,字取横势,方圆兼济。临写此帖获益匪浅,但我时常会感到深奥、困惑,我辈难及。

(三)

通过较长时间的临帖和对书法理论的学习及"字外功"的积累, 我觉得临习楷书对 笔画的几点质量要求是:

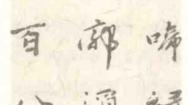
 在临写前,观察所写的字句、结构、将点画结合在脑子里形成框架。是方形、 是长形、是扁形,是右高左低,还是左高右低;是上宽下窄,还是下宽上窄。如"巛""以"

勃粉等

"此"属扁型,"晨"、"囊"、"晕"属长型,"无"、"典"、"秦"是下宽上窄,"京"、"守"、"坚"属上宽下窄,"部"、"新"属左高右低,"徒"、"代"属左低右高等等。分清主次,找出主笔,把精力放在间架结构的宏观把握上。



笔画长短。观察基本笔画在范字中所占的长短、大小比例。应写多长、多短,不要该长的反而写短,该短的反而写长。做到心领神会,字势得体。



3. 笔画位置。每一点画要写得适当。点画呼应是书法 审美对结构的基本要求。用笔熟练,写出的字才会显得协 调、美观。如"典"字下边的两点,要写得均衡、呼应、恰 当。如果处理不好,就影响字的平衡。横画不能写得太平,

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