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主编 刘国清 段伟

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书法卷



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## 前言

书法是中国特有的艺术，它与汉字同时萌生。汉字的形成经历了很长的历史时期，书法的艺术性也随着书体的嬗变而愈加丰富起来。书法通过笔墨、笔法、布局、章法等技巧，凭借富于变化的线条，创造出面目独特、意境深邃的作品，给人以美的享受。

作为中华民族的艺术瑰宝，书法在继承历史传统的同时，又受当前社会环境、人们审美欣赏水平以及文化发展融入等因素的影响，从而形成了自身的特点和发展轨迹，并强烈地反映出每个时代的精神风貌。新中国在发展过程中既积累了丰富的经验，又有惨痛的教训；既有里程碑式的辉煌成就，又有灵魂震颤的痛史。新中国书法正是在这样一个考验与机遇并存的新时代中傲然前行，不断发展壮大，以其特有的韧性和顽强的生命力固守民族文化特色，彰显中国传统文化的魅力。

在几千年的书法艺术历史中，新中国书法的发展进程不过是短暂一瞬、弹指而过。而对于亲自参与体验和探索的书者而言，却是一步一个脚印的漫漫长路。书坛有冷有热，书家有生有逝，作品有存有毁，风格有起有变，唯有书法艺术历久弥新，魅力永存。

本书按“1949—1966”、“1966—1976”、“1976—2000”、“2000—2014”四个时间段简述了新中国书法艺术的发展历程。图书内容涉及书法艺术的发展轨迹、基本走向、时代特征、历史成就等。结合新中国的历史文化进程，对65年来的书法创作、书法研究、书法教育、书法活动做了简述，较为全面地展现了新时期的书法艺术影像。

编者意在通过此书记录新中国成立以来这一特定历史阶段书法艺术的发展历程，总结这一时期书法艺术的特点和成就，让更多的读者了解中国的书法文化。

## Preface

Calligraphy is a peculiar Chinese art, appearing with characters simultaneously. The formation of Chinese characters had been through a very long historical period, calligraphy art enriched along with the quick change of the chirography. Via varied lines and the skills of pen and ink, style of writing, layout and composition, calligraphy can create works with a unique looking and abstruse conceptions, brings us the joy of the beauty.

As the treasures of Chinese art, calligraphy not only inherited historical tradition, but also formed its own characteristics and development path, even could reflect the spirit of each era, due to the current social environment, aesthetic level of the public and the development of culture. In the process of development, on one hand new China had accumulated rich experience and a milestone achievement, on the other, been through tough lessons. It was the time which was full of challenges and opportunities that new calligraphy kept growing, displayed the charm of traditional Chinese culture by its own features.

In thousands years history of the calligraphy art, the development process of new calligraphy was very transitory while the calligraphers who experienced and explored themselves felt like in a long walk step by step. Calligraphers died, works there destroyed and styles changed, only the calligraphy art remained fresh and charming.

This book stages “1949—1966” , “1966—1976” , “1976—2000” , “2000—2014” It contends four parts of calligraphy art, they are the development path, basic tendency, feature of the age, historical achievements. Combined with the cultural development of new China, we make a brief introduction of the study, research, education of calligraphy, pose a relatively comprehensive image. We aim to make more readers understand calligraphy culture of China.

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## 第1阶段 1949—1966

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有着几千年历史的书法艺术走进新中国，面临着严峻考验。新中国的成立，不是历史上的改朝换代，而是要从社会制度、思想观念等方面发生根变，在这个历史背景下，文艺也随之发生变化。建设中的新中国需要新文艺，新文艺需要为它服务。为了便于文化艺术事业的组织协调和管理，中央政府及时成立了艺术门类团体，如：“中华全国文学艺术界联合会”及其下属的“中华全国美术工作者协会”、“全国舞蹈工作者协会”、“中华音乐工作者协会”等。相比而言，书法在建国初期受到了冷遇，未得到应有的重视。当其他艺术进入新社会，成为主动接受改造的对象时，书法作为一个独立的艺术类别并未成立协会接受改造。

书法艺术在建国初期遇冷，32年间的书法活动由中国美术家协会代管，直到32年后的1981年，才成立了中国书法家协会。时任中国文学艺术界联合会主席的周扬在中国书协第一次代表大会上说：“我们对自己的民族文化遗产，在过去比较偏重于把注意力放在戏剧、绘画和音乐方面，对于书法艺术的发展没有给予足够重视，没有把书法提到议事日程上来，因此在这么长的时间里没有成立书法家协会。”

## 一、逐渐复苏

建国初期的书法艺术其发展态势是在沉潜中逐步复苏，在复苏中有所发展。作为中华民族的独特艺术，书法在这一时期依托悠久的传统，以其特有的巨大的历史惯性和顽强生命力，利用一切可能的机会，维护着自身的合理存在。与其他艺术相比，它没有被足够重视，也没有被彻底改造，缺少着大声的呼喊，却有着脚踏实地的实践。

在这一时期几乎没有专业或职业书法家，却有着不少的政治家、学者、画家热衷于书法的研究和创作。建国最初几年，书法活动很少。当时，曾有书法家提出发展书法事业的设想，希望能得到重视，但要使书法成为事业，还有漫漫长路要走。从20世纪50年代开始，北京、上海、天津、广东、江苏、辽宁等地的博物院馆、展览场所陆续陈列展示历代书法碑帖，而后逐年增加。同时，书法碑帖的出版也日益增多，使人们大开眼界，为书法的社会普及和水平提高提供了大量的范本资料。从1956年开始，随着北京中国书法研究社、上海中国书法篆刻研究会、江苏书法印章研究会等团体的成立和西泠印社的恢复，书法开始复苏。这些团体举办书法展览、编写教材、创办书法培训班团体，以群体的力量开始了新中国书法艺术事业的建设。

## 二、学术研究

新中国成立以来的书法研究，有宏观的，也有微观的；有阐释性的，也有资料性的；有考证的，也有鉴别的。研究对象多侧重于古代书法的范围，着眼于“古为今用、推陈出新”上。大致分为古代书论研究、书法史与文字学研究、刻石碑帖研究、书法鉴定研究等几个方面。

1. 古代书论研究。对古代书论进行整理、解读、考证辑要的，主要有朱建新的《孙过庭书谱笺证》、启功的《孙过庭书谱考》、甄予的《谈孙过庭书法艺术理论》等。朱建新的《孙过庭书谱笺证》探讨的是学术问题，出版后引起学界强烈反响。启功的《孙过庭书谱考》是一篇扎实的考证文章。其特点是以作者和作品为中心，从十四个方面展开真伪之考证，包括孙过庭的生平事迹、书谱名称、墨迹的流传、各种摹刻本情况、历代的传录临仿、墨迹的缺失和涂改、释文的异同等，进行了全面深入的考察。朱建新重在笺证，整理前人文献，阐发微言大义，启功着眼于真伪考证，两者各有侧重。甄予的《谈孙过庭书法艺术理论》对书谱做了较为简单、概括、通俗的解读，认为孙过庭大体谈了书法源流、书体特点、书品标准、学术经验和流派利弊等，并根据原文顺序引用了部分原文做了解读。

2. 书法史与文字学研究。在中华民国时期，已经有了书法史和文字学研究的基础，至新中国，这仍然是书学研究的重要方面，胡小石的《书艺略论》、启功的《古代字体论稿》为这方面的代表性著作。胡小石所谈的文字变迁前两个为专题性探讨，后一个是常识性问题，归纳在一起，稍有杂乱，但因所论经典，言之有理，为时人所重。启功在1958年被打成“右派”身处困境，在困境中仍然坚持学术研究，写了多篇学术论文，并于1964年在文物出版社出版了专著《古代字体论稿》。该书就古代汉字的形体演变方面与文献记载上存在分歧而引起争论的问题，进行了论述和探讨。该书的贡献在于“他清理了汉唐以前字体书体在名称上的混乱，



既为后来人进一步研究提供了切实的基础，体现出了一种历史的研究目光”。他的整理可以说是一种早期书法发展史的整理。

3. 刻石碑帖研究。刻石碑帖是重要的传统文化遗产，对其进行整理考证是建国初期学术研究的一个方面，以唐兰的《石鼓年代考》、启功的《关于书法墨迹和碑帖》、周煦良的《谈碑刻》为代表。一千多年来，研究《石鼓文》的人众多，对其年代众说纷纭，争论不休。唐兰力排众说，从刻石的发展、文学史的发展、字形的发展、书法的发展等多角度、全方位地对《石鼓文》进行分析考证。启功的《关于书法墨迹和碑帖》谈论的内容包括书法墨迹碑帖在艺术方面、文献方面的价值和功用，碑与帖的区别以及研究整理碑帖应做的工作等。在他看来，历代留存的墨迹既反映了时代生活风貌，是了解古代社会生活的重要资料，又反映了书写者的思想感情和个性。关于书法碑帖的整理，启功提出了三点建议：一是书法的考查，分析它的发展渊源，影印重要墨迹碑帖以供参考；二是文字变迁的研究，整理记录各代、各体以至每个字的发展变迁，编成专书；三是文献资料的整理，将所有书法墨迹、碑帖逐步编目、录文、出版。

4. 书法鉴定研究。新中国成立初期，国家实行高度统一的计划经济，几乎没有艺术市场，与市场相关的书法鉴定活动也受着一定限制。随着捐献作品的增多和大量文物归藏国家，对有关作品进行鉴定是必要的工作。因鉴定所需，也有书法鉴定研究的成果面世，如建国初期的著名书画鉴定家张珩生前做过几次关于书画鉴定的讲座，后来出版的《怎样鉴定书画》，是在讲座基础上整理而成的。此书用通俗易懂的语言讲述了书画鉴定是完全可以学的，并介绍了如何识别古代书画真伪的一些经验和方法。着重讲述了鉴定书画的两个依据：一是辅助依据，辅助依据常关涉印章、纸绢、题跋、著录等；二是依据看书画的时代风格和个人风格。书画鉴定研究是一门很专业的学问，针对性很强，其理论探讨是为了解决鉴定实践的实际问题。

1949年7月，中华全国文学艺术工作者代表大会在北京召开，郭沫若任主席。

1951年7月，在毛泽东的倡议下，中央文史研究馆成立。

1954年12月，中央成立了“中国文字改革委员会”，直属国务院，吴玉章任主任。

## Founding of new China 01

A few thousand years of history of Chinese calligraphy art faced a severe test. The founding of New China is not just a normal change happened in the history, but the social system, ideology and other root changes. In this historical context, literature also changed. Construction of the new China needed new art to serve. In order to facilitate the coordination and management, the central government promptly established arts organizations such as China Federation of Literary and Art, China National Association of Art, National Association of Dance, China Music Association. Calligraphy received a frosty reception in the early days, it had not been given due attention. When the other arts entered into a new society and became active to accept the transformation of objects, calligraphy as an independent art category does not form associations and to be reformed.

Calligraphy was not paid attention to in the early days, until 32 years later in 1981, before the establishment of the Chinese Calligraphers Association. Calligraphy activities hosted by Chinese Artists Association for 32 years. Zhou Yang when he was appointed Chairman of the Federation of Literary and Art Circles in the First Congress of the Chinese Calligraphers Association, said: "In the past, we just focused on drama, painting and music, the development of the art and calligraphy has not been given enough attention, we did not put calligraphy on the agenda, therefore in such a long time we do not set up Calligraphers Association."

### A gradual recovery

Calligraphy in the early days of its development trend was a gradual recovery in the Downs, and grew in recovery. As a nation of unique art, calligraphy relay on a long tradition in this period, with its unique historical inertia and tenacious vitality, made every possible opportunity to maintain a reasonable presence of its own. Compared with other arts, it has not been paid sufficient attention or been reinvented, but it practiced down to earth.

During this period, there were almost no professional or vocational calligraphers, but a lot of politicians, academics, artists were interested in researching and writing calligraphy. In the early days, calligraphy activities were little. At that time, calligrapher proposed ideas of developing the calligraphy, hoping to get attention. But if writing into the cause, there was a long way to go. From the beginning of the fifties, Beijing, Shanghai, Tianjin, Guangdong, Jiangsu, Liaoning had displayed ancient calligraphy rubbings, then increased every year. Meanwhile, calligraphy rubbings publication also increased, which broadened people's horizon and provided a wealth of information for the mass. Since 1956, with the establishment of Beijing Chinese Calligraphy Research Association, Shanghai Chinese Calligraphy Research Association, Jiangsu Research Society and other seal calligraphy and Xiling recovery, calligraphy began to recover. These groups organized exhibitions of calligraphy and writing textbooks, opened calligraphy courses, with the strength of groups, it began a new career in

the construction of Chinese calligraphy.

#### Academic research

Calligraphy since the founding of New China was macro and microscopic, explained, informative, discriminated. More focused on the scope of the study of ancient calligraphy, roughly was divided by the study of ancient books, calligraphy history and character study, stone rubbings research, identification researches.

1, the study of ancient books. There were books based on the ancient, they were Zhu Jianxin's < Sun Guoting Shu Pu Jian card >, Qigong's < Sun Guoting book spectrum test >, Zhenyu's < talking about the Sun Guoting Calligraphy Qigong theory >.

Zhu Jianxin's < Sun Guoting Shu Pu Jian card > was mainly talking about the academic issues and caused a strong reaction. Qigong's < Sun Guoting book spectrum test > was a solid research articles. It focused on the author and his works, including Sun Guoting's life story, book spectrum name, ink spread, various inscription, imitation ages of temporary transfer record and conducting a comprehensive in-depth investigation. Zhenyu's < talking about the Sun Guoting Calligraphy Qigong theory > was relatively simple generalization, popular interpretation that Sun Guoting generally talked about the origins of calligraphy, calligraphic characteristics, calligraphy standards, academic experience and genre pros and cons, according to the original order of references in original to do the interpretation.

2. Study the history of calligraphy and text. In the Republic of China, it has been the basis of calligraphy history and philology research, till the new China, it was still an important aspect of the study of the book. Hu Xiaoshi's < book arts > and Qi Gong's < ancient font > were representative works of this. Hu Xiaoshi was talking about text changes in the first two chapters, the latter was common sense. Summed together, it seemed a little messy, but it was classical that people loved.

Qi Gong in 1958, was labeled a "rightist" in trouble, but still persisted in academic research, having written scientific papers and published a monograph, "the ancient font on the draft.", on Heritage Press in 1964. The book discussed the disagreements. The book's contribution was that he cleaned up the mess before Han and Tang Dynasties in the name of the font typeface, provided a realistic basis for the later further study and reflection. His finishing could be said to be historical.

3, stone rubbings research. Stone rubbings were important traditional cultural sites, organizing and researching them were one aspect of academic research in the early days. Tang Lan's "Time of Shek Kwu", Qi Gong's "on calligraphy and ink rubbings", Zhou Xu Liang's "On the stone" were the representatives. Qi Gong's "on calligraphy and ink rubbings" included calligraphy ink rubbings in the arts, literature aspect of value and function, the difference between the monument that the post



finishing rubbings and research should be done. In his view, the history of ink retained not only reflected the life style of the era, understood the ancient social life of important information, but also reflected the writer's thoughts, feelings and personalities. About calligraphy rubbings of finishing, Qi Gong put forward three proposals: First was test of calligraphy, analyzing its development origins, photocopied ink rubbings important for reference; second was to study the changes in the text, documenting the generations as well as each of the respective bodies word of development and changes until to the book, third was sort of literature, all the ink calligraphy and rubbings gradually cataloged, recorded, published.

4. Identification of calligraphy. In the beginning of new China, the state implemented a highly unified planned economy with almost no art market, market-related activities were also being affected by certain restrictions. With the large number of artifacts owned by the nation increased, donated works needed identification. It followed the results of the study of calligraphy identification. Such as the famous painter Zhang Heng's <how to identify the paintings>, which formed on the lectures. It was in plain language about the painting, easy to learn and introduces some experience and methods on how to identify the authenticity of ancient paintings. It focused on two principles of the identification of paintings: First auxiliary basis, the second was based on the painting style of the times. Auxiliary basis often were concerned with stamps, paper and silk, inscriptions, records and so on. Identification of the painting was a very specialized knowledge, highly targeted. Its theoretical discussion was to solve practical problems.

In July 1949, the General Assembly on behalf of the All-China literature and art workers was held in Beijing, Guo MORuo was the president.

In July 1951, under Mao's initiative, the Central Research Institute of Culture was established.

In December 1954, the central set up a "Chinese language reform committee", it was under the State Council, Wu Yuzhang was the director.

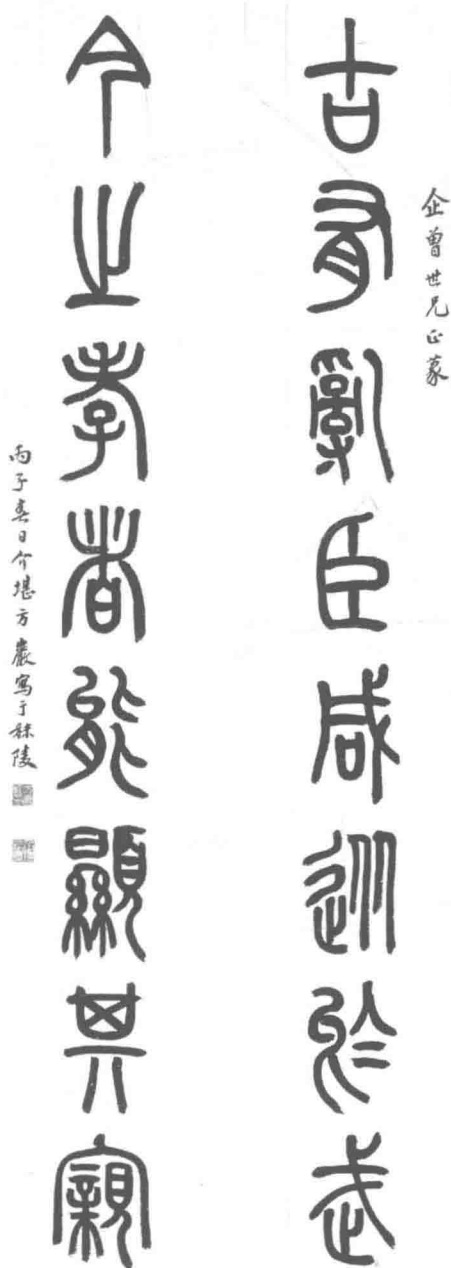


● Fang Jiekan

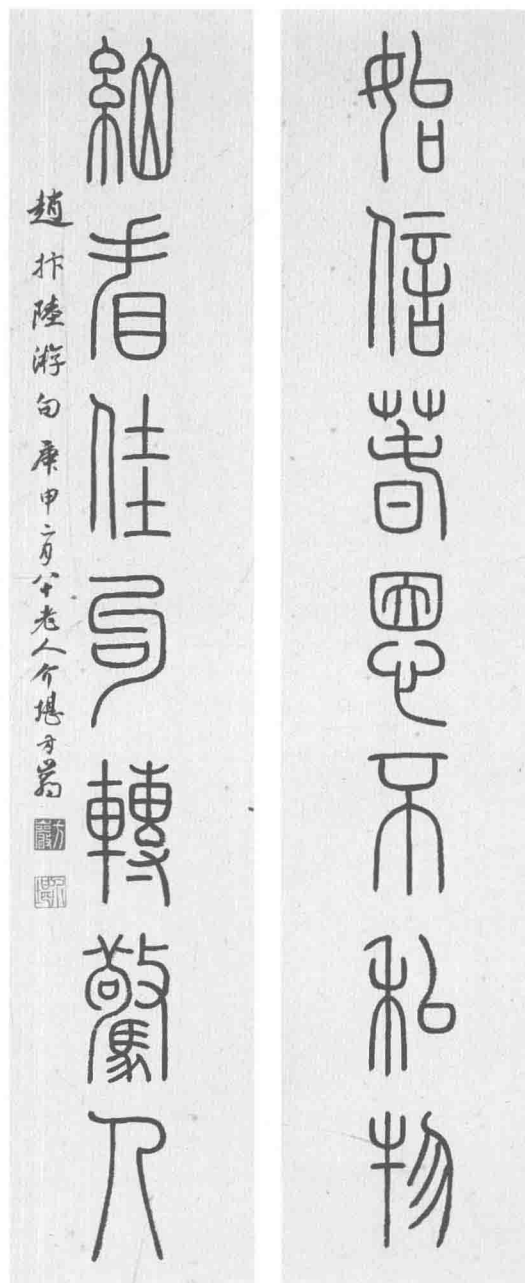
Fang Jiekan (1901-1987), whose used name was Wenqu, styled himself as Puru, later was renamed Mingyan, his courtesy name was Jiekan, Zixing, born in Yongjia Town (now Wenzhou Lucheng District). He was a seal cutting expert, vice president of Xilingyinshe, honorary director of the National Calligraphers Association, honorary consultant of China&Japan Lanting Book club. His representative works were < Jiekan Fang carving >, < Jiekan's engraved crystal and jade seal >.

● 方介堪

方介堪 (1901-1987)，原名文渠，字溥如，后改名岩，字介堪，以字行。永嘉城区（今温州鹿城区）人，篆刻家。曾任西泠印社副社长、全国书法家协会名誉理事、中日兰亭书会名誉顾问。代表作品《方介堪篆刻》、《介堪刻晶玉印》等。



书法 篆书对联



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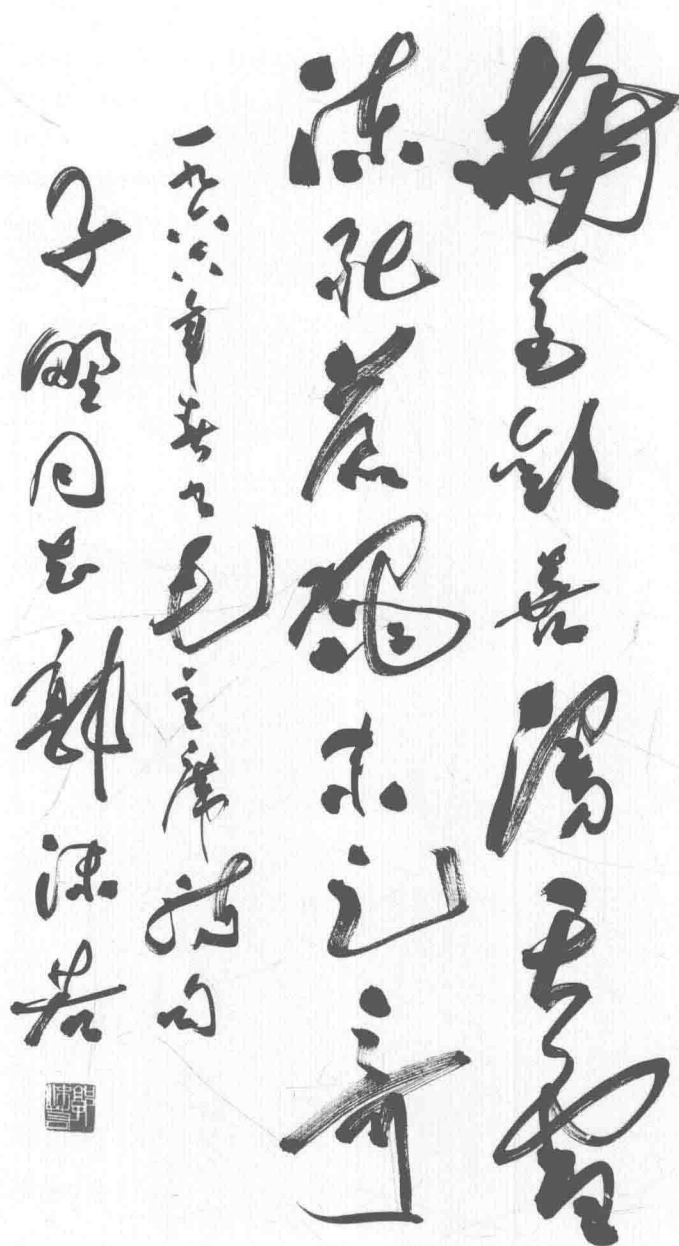


● 郭沫若

郭沫若（1892-1978），乳名文豹，原名郭开贞，字鼎堂，号尚武，笔名沫若。汉族客家人。1892年出生于四川省乐山市，祖籍福建汀州府宁化县。中国文学家、诗人、新诗奠基人之一，同时也是考古学家、历史学家、社会活动家。

● Guo Moruo

Guo Moruo (1892-1978), a member of the Hakka ethnic group, whose nick name was Wenbao, used name was Guo Kaibei and pen name was Moruo, styled himself as "Dingtang", "Shangwu". He was born in 1892 in Sichuan province, Leshan city. His ancestral village was Fujian province, Tingzhou fu Ninghua county. He was a writer, poet, archaeologist, one of the founders of new poetry as well as a historian, social activist.



书法 毛主席诗句



书法 水调歌头 1968年作