

● 中国寿山石雕女艺术家 ● 高级工艺美术师 ● 福建省工艺美术大师  
Artistress of China Shoushan Stone Carving with the Professional Title of Senior Master of Arts and  
Crafts and the Honorary Title of Accomplished Master of Arts and Crafts in Fujian Province of China

# 劉愛珠雕刻藝術

THE CARVING ART BY LIU AIZHU



福建美术出版社



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潘主蘭題



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## 作者简介

刘爱珠，一九四八年生，高级工艺美术师，福建省工艺美术大师。

一九六七年毕业于福州工艺美术学校雕塑专业。寿山石雕师从薄意艺术大师王雷庭并得雕刻艺术大师林寿堪指导。擅长园雕，浮雕与薄意雕刻。雕刻作品《有鱼乐》一九九〇年获中国工艺美术百花奖、创新设计奖。雕刻作品《临江楼》被福建博物院收藏，《贵妃出浴》被福建工艺美术珍品馆收藏。并多次赴香港、新加坡举办雕刻艺术个人展和联展，出版有《刘爱珠雕刻艺术》专集。现为中国工艺美术学会会员，福建省寿山石文化艺术研究会常务理事。

### Introduction to Liu Aizhu

Liu Aizhu, born in 1948, is a member of Chinese Arts and Crafts Society, and a Standing Committee member of Fujian Provincial Association for Shoushan Stone Culture and Art, with the titles of Senior Master of Arts and Crafts, and Fujian Accomplished Master of Arts and Crafts. In 1967, She was graduated from Fuzhou Special Secondary School of Arts and Crafts (now the Arts and Crafts school, Fuzhou University), majoring in Sculpture. Taught by Wang Leiting, the great artist of surface carving of Shoushan stone, and directed by Lin Shouchen, the great artist of Shoushan stone carving, Liu Aizhu is good at circular carving, relief and surface carving. 1990 saw her works of "Happy Fisherman" being awarded prizes of "Bai Hua" and Creative Design in the National Arts and Crafts Competition. The works of "Riverside Dwellings" and "Bathing Beauty Lady Yang" have been respectively collected by Fujian Provincial Museum and Fujian Provincial Museum of Arts and Crafts Treasures. Many personal and joint exhibitions on her carving art have been held in Hong Kong and Singapore. *The Carving Art* by Liu Aizhu, the monograph of her works has also been shown to the public.





## 探寻美的足迹

● 刘爱珠

第一次见到寿山石雕是在我成年以后。有一天,从朋友处看到一枚高山石薄意印章,那微微凸起的菊花图案竟使我震撼不已,怎么会是如此精美绝伦呢!从此在我心灵深处留下了深深的印象。

幼年我生活在福州郊区著名的花果之乡——建新镇。那里空气清新,环境优美,一派平和恬静的自然风光。家乡小河环绕、果树成荫,弯曲的石板路连着小桥通往村外。我从小看着地上蚂蚁搬家,花丛中蜜蜂采蜜、蝴蝶飞舞,屋檐下蜘蛛结网捕虫,伴随着一年四季花开花谢和瓜果飘香的环境长大。

记得初次看人画图,是小学图画老师在墙上画歌颂“人民公社好”的宣传画。成群的鸡鸭鹅、活蹦乱跳的大鲤鱼和肥猪壮牛等,比那真实的还要好看。从那时起我就喜欢上了画画、也非常爱看连环画,初步认识了艺术。

1962年秋,我考上了福州工艺美术学校,学校规模不大,但教学规范,我在这里接受了正规的美术教育。五年的学校生活,我学的是雕塑专业。我喜欢素描,从画几何形到石膏像,从结构由无数直线组成的素描到逸笔草草的人物速写,一直到泥塑创作,我都认真学习、努力思索、勤奋训练。通过艺术理论课,我们认识了安格尔、列宾和米开朗基罗、罗丹等西方经典油画和雕塑作品,开扩了眼界。学校还安排著名金石书画家潘主兰老师教我们书法与工艺美术理论,仙游画派张英老师教国画人物及花鸟、山水画,使我们打下了扎实的美术基础。

1967年毕业时,因“文革”延至1968年才分配到福州木雕厂,当时中专生是最小一级的“臭老九”,也属于要改造的对象。我先后当过翻石膏模的工人、织带厂挡车工、工艺品磨光工等。1977年工艺美术行业开始复兴,厂领导为我们落实技术人员政策,调整岗位时,征求我的意见,我毫不犹豫地选择了心仪已久的寿山石薄意雕刻。如愿地师从王雷霆师傅,从此走上了从事寿山石雕的艺术道路。王雷霆师傅是当时西门派继林清卿之后最优秀的薄意雕刻大师。在师傅手把手的教导下,很短时间内我就掌握了各种薄意雕刻技法,开始独立创作。师傅推荐给我学习与参考的资料是他精心保存的一代大师林清卿的薄意原拓片,那登峰造极的艺术技艺深深地吸引了我,使我更加爱上了寿山石雕,并开始专攻薄意雕刻。

寿山石雕有多种表现技法,我在师傅教导下从薄意又转向浮雕,而后在东门派艺术大师林寿堪的指导下,涉及透雕与圆雕,题材上花鸟、山水、人物无所不及,我充分应用在学校所学来的坚实的美术基础,努力吸收前人的技法与经验,游刃于寿山石雕艺术广阔的领域中。

应当说,寿山石的确是雕刻艺术中一种最能激发人的创作欲望的好材料。清代,寿山石雕鼻祖杨璇,利用寿山石柔而易攻的特点,“因材施艺,因料取材”,以精湛的技艺充分发挥寿山石天生丽质的特点,创作出许多不凡的传世之作,使寿山石雕艺术上至帝王贵族,下至平民百姓都乐于鉴赏,并名扬于天下,其功不可没。寿山石雕经过数百年的积淀与继承越发成熟,越发优秀。到了上个世纪60年代,我们从工艺美术学校毕业的学生加入寿山石雕创作队伍,使长期以来以民间工艺为主的雕刻艺术出现了新的风貌,新作品的大量涌现,寿山石雕艺术产生了质的飞跃。

艺术家注重吸收古今中外的各种知识,展现自己心血凝聚成的艺术灵魂。古今中外的艺术知识,除了自身有条件去学习之外,我个人认为,很重要的一点就是要博览群书。看书是我的第一爱好。我读书的面很广,古今中外经典名著我都喜欢涉猎。虽然,我并不信奉“书中自有黄金屋”的说法,但我相信通过读书会不断丰富知识面并提高自身文化修养与创作水平。几千年的中国历史文化包括优秀史诗及许许多多传世的文学作品,都能激发我的创作灵感,也更有利于用雕塑语言去诠释人物的思想与情感,诸如,《红楼梦》中宝黛的衷情,苏东坡《水调歌头·明月几时有》中对亲情的眷恋,《江雪》诗中柳宗元所表现的孤傲和清高。类似这些题材的创作,我都力图使自己作品中人物的命运和思想感情能与鉴赏者产生共鸣。我认为要达到这一境界,没有丰富的文化知识,再好的雕刻技法也很难做到。因为思想越丰富越深邃,艺术主题的表现也就相应地深刻隽永。

寿山石是不可再生的自然资源。有的成冻成晶、温润纯净,本身就十分可人。也有的石头从形状到色彩极具原始美,是大自然日月精华、山川灵气滋养所造化的尤物。这样的石头,需求的是艺术家给予“点石成金”的技巧。对于寿山石雕而言,精雕细琢并不是惟一的手法,许多优美的寿山石示意我对其艺术加工应本着“道发自然”、“天人合一”的法则。因此“相石”构思十分重要,首先要发自对石头的钟爱,然后深入领悟,对面前的石头展开想象的翅膀,树立赋石头以生命的理念,以艺术的高度思维和激情,萌发创作灵感。寿山石有时可以利用原石完整的外形创作,我始终认为,采用“以少胜多、虚实相生,以写实与抽象相结合”是极其重要的艺术创作手法。今年寿山村一位朋友送我一块自己田地里挖出的近似三角形的黑皮牛蛋石与从它身上蹦裂出的一小片,我看见石头眼睛就一亮,有种似曾相识、久别重逢的感觉。不能埋没它!通过几天与石对话,心灵沟通,我利用小石片雕刻成仰视的寿龟,用倒三角形石块刻个抬起右臂深情俯视的长寿老者。



与龟对视,石头本姓寿,就给它取个“寿者相看两不厌”的名字,他们相看真是千古不厌呀。此作品达到“虽由天作,宛如人为”、“虽由人作,宛自天然”的自然和谐的艺术效果。

我最喜作以人物为主题的雕刻品,这当然与我在美校雕塑科专业主要学习人物画有一定的关系。我认为人物题材创作应当要主次分明、虚实相生、详略得当。在整体造型定位以后,我着力于人物的脸与手的刻划。其他则倾向于用面与线条来将其形体与内涵概括表现出来。此外,我倾心于人物的面部神态上下大功夫。中国人物画对传统的继承最重要的就是“写神”,雕刻艺术也是如此。神,包括神态、神气、神情、神思,最难表达的是神思,也就是人物的内心活动。我在创作寿山石雕《守株待兔》时,就采用这一种手法,对于寓言中的这位主人翁,我先在神态上刻划他微微耸起的双肩,双手托起下巴,蜷屈着双腿,其形态就是耐心等待兔子突然跳出的闲逸态势。然而整体造型是有详有略的,用写意的手法,大刀阔斧地用非常概括的线条和刀法处理人物的衣着,有砂的劣石用以表现蓑衣、斗笠,而人物的面部和手部用的是写实的手法,精心地把主人翁那种内心充满胜算的神情从他傻乎乎的眼神与双手中表达出来。成功的神思作品,要达到完美的程度,凝聚我多少的心血。

寿山石雕艺术作为东方艺术中的一朵奇葩,越来越受到世人的喜爱与关注。寿山石雕的原材料珍贵,又是一种价值很高的视觉艺术品,人们对它的欣赏与追求是不受区域和国籍限制的,这就是艺术语言的魄力,我们要尽力发挥这一艺术语言的独特作用,让寿山石雕进一步走向世界。当然,寿山石雕的艺术道路还需要不断拓展,正如法国美学家库尔贝所说的:“美的表现是和艺术家所能获得的思想力量成正比的”,寿山石雕艺术也是这样。

我们的先辈一代代地将寿山石雕艺术传承到今天,我们这一代人更应在寿山石雕艺术征途上,勇攀高峰,迎接更加辉煌的明天。

2003年仲秋于福州

## On the Road of Pursuing the Aesthetic

Shoushan Stone carving has been deeply engraved on my memory ever since the first time I saw it. That was a Gaoshan stone seal with surface carving of slightly projecting chrysanthemum. How delicate it was!

I was brought up in Jianxin Township, Fuzhou suburbs with rich flowers and fruits. It is surrounded by streams, covered by orchards and connected to the outside world with a winding stone path. My whole childhood was fulfilled with such interesting scenes as ants moving to new house, bees gathering honey, butterflies dancing, and spiders waiting insects under the eaves. The fresh air and thriving life have fostered my aesthetic values.

The wall drawings of Publicizing People's Commune by my primary school teacher sent me the first image of figure painting. The chickens, ducks and geese, the jumping carp and the strong pigs and cattle were so vivid and beautiful that I began to like drawing as well as reading picture-story books and comic strips. They were my initial knowledge of art.

In the autumn of 1962 in Fuzhou Special Secondary School of Arts and Crafts (now the Arts and Crafts School, Fuzhou University), I began my formal education of art with the major of sculpture. I was strict with myself on the practices of drawing the geometry and plaster statue, sketching simple objects and complicated figures, and clay sculpture. My mind was broadened in the course of art theory through which I got familiar with the western classic oil paintings and sculptures by Jean-Auguste Dominique Ingres, Repin, Michelangelo Buonarroti and Auguste Rodin. My sound artistic foundation was also due to Pan Zhulan, a famous master of painting calligraphy, and epigraphy, who taught us calligraphy and the theory of arts and crafts, and to Zhang Ying, a member of Xianyou painting school who gave classes of drawings of figures, flowers, birds and landscape.

I graduated in 1967, and was assigned to Fuzhou Woodcarving Factory in 1968. In the period of the Great Proletarian Cultural Revolution (1966-1977), we graduates from special secondary school were degraded as the lowest egg heads, "needing reforming. As a result, I successively served as plaster caster, spinner in a webbing factory, polisher of crafts and so on. Fortunately, 1977 saw the



renaissance of the industry of arts and crafts. On my advice, the leaders in my factory let me do surface carving of Shoushan stone. I had my will to follow Wang Leiting's lead, which initiated my career of Shoushan stone carving.

At that time, Wang Leiting was regarded as the top master after Lin Qingqing, the founder of West Gate school of Shoushan stone carving. During my study, Mr. Wang provided me with his precious rubbings of Lin Qingqing's surface carving. That ingenious art added much more attraction to Shoushan stone carving. With his help, I mastered the various techniques of surface carving and then created such works on my own.

After that, I acquired relief also taught by Mr. Wang, pierced carving and circular carving by Lin Shouchen, on all subjects of flowers, birds, landscape, figures and so on. In the broad field of the art of Shoushan stone carving, I have made full use of my fundamental knowledge of art, open to the techniques and experience of former artists.

It should be admitted that Shoushan stone is the most inspiring material in the art of carving. Yang Xuan In the Qing dynasty believed in designing special subject according to the unique material, and applying different techniques in expressing various subjects. His extraordinary masterpieces with the excellent craftsmanship, earned the tender Shoushan stone nationwide fame among either the loyal or the ordinary. This art has been becoming more and more distinguished with the accumulation of hundreds years. In 1960s, we graduates from Fuzhou Special Secondary School of Arts and Crafts brought a new force into the former folk art with a large number of novel works, which has promoted it to develop by leaps and bounds.

Artists always attach great importance to broad knowledge and integrate it into the soul of their beloved art. I favor reading extensively, regarding it as a key path to the knowledge. I do this is not to make fortune by making use of the knowledge, but to improve my civilization and creativity. The thousands years old culture of China including the great works of literature brings about much inspiration and hones my sculpture language in expressing the thought and feelings such as the love between Jia Baoyu and Lin Daiyu in *A Dream of Red Mansions*, the nostalgia of the poet Su Dongpo in the (*Tune*) *Prelude to Melody of Water: How Long Will the Bright Moon Appear* and the loftiness in *Snow on the River* by Liu Zongyuan. I have spared no efforts to strike the chord in the viewers. It is impossible to achieve it without abundant cultural knowledge. I believe more profound the thought is, more influential the expression will be.

As a kind of nonrenewable resources, Shoushan stone counts as a very lovely treasure with its natural quality of being crystal-clear and tender. This stone is an essence of the nature, dazzling with beauty of various shapes and gorgeous colors, waiting for artists' Golden Touch. Shoushan Stone carving demands not only

exquisite workmanship, but also the unique design based on its natural characteristics. As a result, to understand the raw material is of great importance. The artists draw the inspiration from their love for it, thought of it, imagination on it and the willing of bringing life to it. Sometimes, I design the work in accordance with its original form, because I stress on the method of "being fewer but better, and combining factuality and abstraction". A friend in the Shoushan Village presented to me a triangle black-skinned Niudan stone and a divided piece from his own field. They looked just like my old friends after a long apartment. After several days' observation, an idea flashed upon me. The divided piece was made into a looking-up tortoise, and the triangle one was carved into an old man raising his right arm. These two symbols of longevity look at each other. As "shou" in Shoushan stone means longevity, no name is better than "the Longeval Attract Each Other for Long". It's thought that this work gives the effect of harmony of nature and human efforts.

This subject of figure is my favorite, partly because of my education in school. The appropriate arrangement of the heroes and supporting actors, the factuality and abstraction, and preciseness and sketch is the key point in such works. Based on the overall arrangement, I pay much attention to the faces and hands of them, esp. the manner, but sketch simple strokes on the other parts. Like traditional Chinese figure painting, the art of carving thinks highly of "shen" involving the air, manner and thought which is the most difficult to embody. Take my work of "Waiting Beside a Tree Stump for a Hare Crashing into it" for example. To show the meaning in this allegory, I made the hero rest his chin in hands with legs bent slightly, showing the mind of waiting. The poor part of the stone was carved into his palm-bark rain cape and bamboo hat in simple lines. However, his face and hands were carved with preciseness. To perfect a successful work like this demands much devotion of the carver.

As a gem in the oriental art, Shoushan stone carving is getting more and more popular for its value of both raw material and visual art. As a kind of artistic language, it has been appreciated and vied for by various people throughout the world. We must make the most of this artistic language and earn Shoushan Stone the worldwide fame. This demands our artists to cultivate in culture and thought, and innovate new aspects in Shoushan stone carving, as the French aesthetician Courbet said that the expression of beauty was is proportion to the depth of the artist's thought.

Our seniors have handed down the fine art of Shoushan stone, and it should be our mission to search hard on the road of pursuing the aesthetic of this art.

Liu Aizhu

Midautumn in 2003



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寿

山



CIRCULAR CARVING



石

雕





【五大经典爱情·梁祝】（旗降石） *Liang Shanbo and Zhu Yingtai in Butterfly Lovers·Five Classical Love Stories (Qijiang Stone)*

### 凝固的乐章

寿山石雕《五大经典爱情》欣赏

王敬之

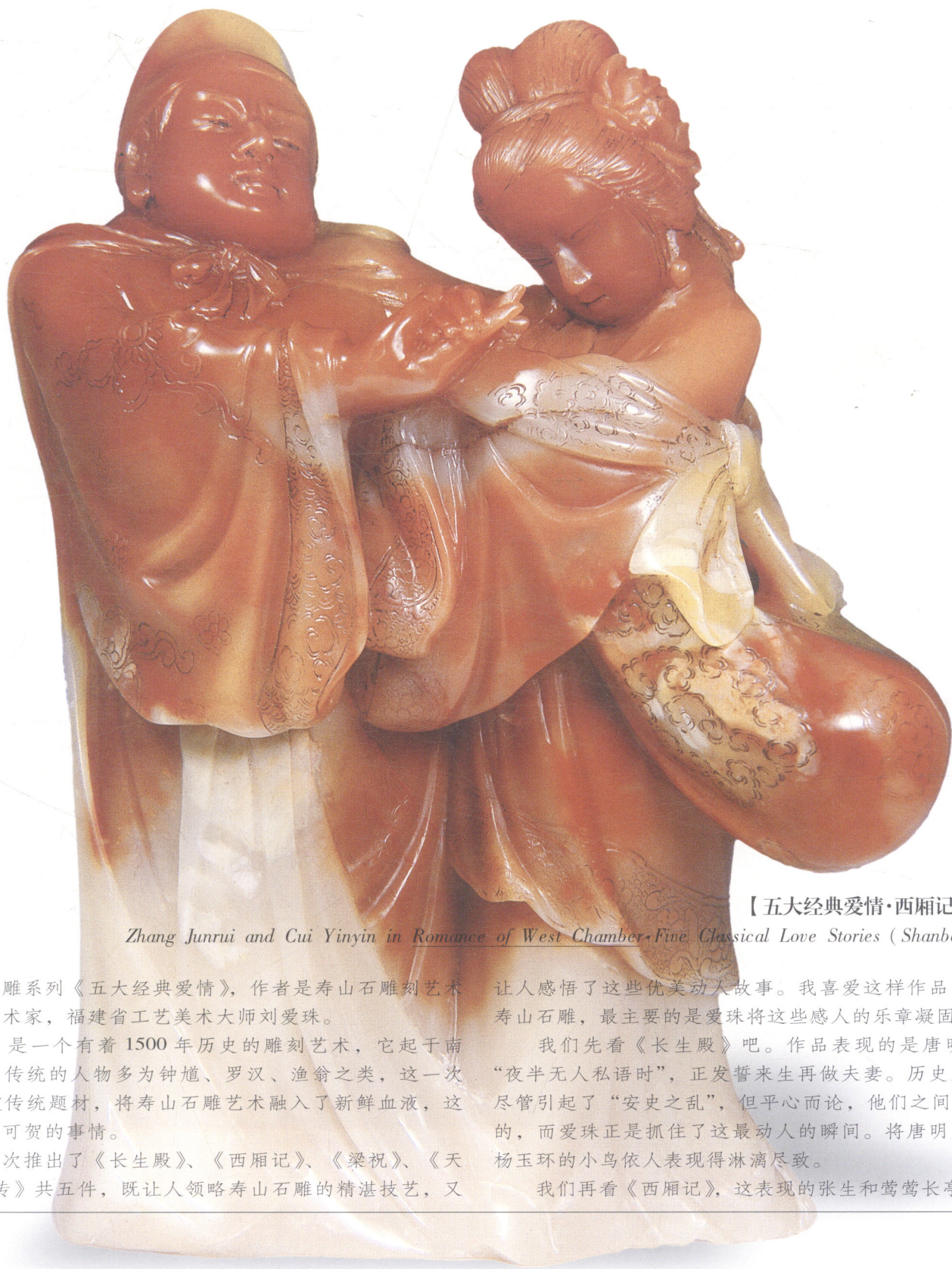
人们常说：“爱情是永恒的主题”。这句话一点也不假，试问，在古今中外的名著中又有哪一部书没有涉及到爱情呢？就连鲁迅先生称之为，“史家之绝唱，无韵之离骚”的《史记》都写

到了司马相如和卓文君的爱情故事。

至于反映这方面题材的戏剧，小说，绘画那就更是举不胜举了。在历史上，这些作品冲破了封建思想的禁锢，大胆地歌颂了青年男女渴望，追求幸福的动人故事，奏出了人间最美丽动人的乐章。但是不知是寿山石雕艺术疏忽了呢，还是其他的什么原因，在寿山石雕当中我们还没有读到反映这些中国古代的男女情爱的故事。这不能不说是一个缺憾。

然而，笔者最近却惊喜地读到了一批雕刻精美，艺术表现手





【五大经典爱情·西厢记】（善伯洞石）

*Zhang Junrui and Cui Yinyin in Romance of West Chamber·Five Classical Love Stories (Shanbo Cave Stone)*

法多样的寿山石雕系列《五大经典爱情》，作者是寿山石雕刻艺术造诣颇深的女艺术家，福建省工艺美术大师刘爱珠。

寿山石雕，是一个有着 1500 年历史的雕刻艺术，它起于南朝，盛于当代，传统的人物多为钟馗、罗汉、渔翁之类，这一次刘爱珠大胆突破传统题材，将寿山石雕艺术融入了新鲜血液，这确实是一件可喜可贺的事情。

这些作品一次推出了《长生殿》、《西厢记》、《梁祝》、《天仙配》、《白蛇传》共五件，既让人领略寿山石雕的精湛技艺，又

让人感悟了这些优美动人故事。我喜爱这样作品，除了因为它是寿山石雕，最主要的是爱珠将这些感人的乐章凝固住了。

我们先看《长生殿》吧。作品表现的是唐明皇和杨贵妃在“夜半无人私语时”，正发誓来生再做夫妻。历史上李、杨的爱情尽管引起了“安史之乱”，但平心而论，他们之间的爱情却是真挚的，而爱珠正是抓住了这最动人的瞬间。将唐明皇的无限爱怜和杨玉环的小鸟依人表现得淋漓尽致。

我们再看《西厢记》，这表现的张生和莺莺长亭送别的一幕。

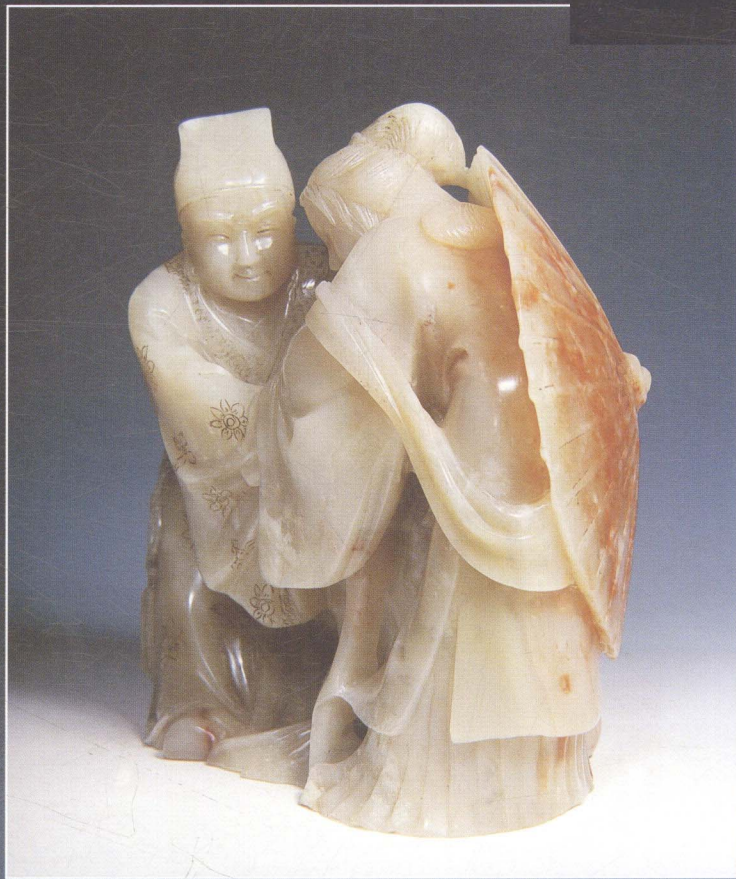




【五大经典爱情·白蛇传】(善伯洞石)

Fairy Maid Bai Suzhen and Xiu Xian in The Legend of White Snake • Five Classical Love Stories (Shanbo Cave Stone)





这是原剧中凄切的场面，张生和莺莺都明白，这一别可能就是今生的永诀。作品将张生的无奈和怅惘，莺莺的凄切和悲哀，刻画得入木三分，特别是那一双“欲握且松”的手正是“执手相看泪眼，竟无语凝噎”。

而《梁祝》则完全是另一种意境。梁山伯和祝英台的爱情经过人间的磨难已经得到了升华，他们在人间不能获得的幸福，却在神仙的境界里得到了。他们双双化成彩蝶，延续着他们之间始终不渝的爱情。但这是仙境界中的爱情，毕竟不能取代人间的爱情，因为我们在梁山伯的脸上读到了更多的悲怆。而在他们的身边流淌的五线谱不正是小提琴协奏曲这一段如泣如诉的乐章吗？

《天仙配》也是个悲剧。爱珠将董永和七仙女被迫分手的时刻凝固住了，七仙女抱着半匹帛，悲切的望着董永，而董永则无助地跪在老槐树的脚下，祈求它能产生奇迹，不要让玉皇大帝拆散他们这对恩爱夫妻！但是老槐树能有这样的法力吗？我们从七仙女悲伤的神态上看，他们的爱情必定是悲剧性的结局。

比起以上的题材，《白蛇传》可以算是喜剧了，作品表现的是许仙、白娘子游西湖遇雨，许仙借伞这一情节，画面显得很轻松，将许仙的揖让，白娘子的倾慕反映得恰到好处，充满了恬静的气氛。

在寿山石雕的艺术家中，我很喜欢几位女艺术家的作品，或许是女性的感情比较丰富细腻，她们的作品也更能细致入微的反映人物的感情世界，因此也往往更能撩拨人。爱珠告诉我，她之所以想到创作这一套作品，是因为读了《坚贞爱情》的系列作品的缘故。





寿山石雕的特点，是在色彩斑斓的石头，最大限度的利用巧色。《长生殿》中将李杨二人的脸色处理在朱红色块中，恰到好处的表现了李隆基和杨玉环在爱情的陶醉下的神态；《白蛇传》中将点点色斑处理成了伞上的图案，增加了场面活泼气氛；《梁祝》中石头的白色部分，被雕刻成美丽的蝴蝶，从而使作品更加如梦似幻。

爱珠告诉我，这一题材，她将创作下去，只是因为好的石头目前较难寻觅，给创作带来了一定的难度，我也鼓励她将中国历史上的、神话中的这些经典爱情创作出来。像《鹊桥会》的牛郎和织女；《钗头凤》的陆游和唐婉；《凤求凰》的司马相如和卓文君等等，让这些永恒的题材，永远凝固在寿山石雕刻艺术上，为中国艺术的创作开辟一个新的天地。

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【五大经典爱情·天仙配】（芙蓉石）

Dong Yong and the Seventh Fairy in *Fairy Wife* • Five Classical Love Stories (Furong Stone)



【五大经典爱情·长生殿】（汶洋石）  
*Emperor Xuanzong in the Tang  
Dynasty and His Favourite Lady  
Yang in The Hall of Immortality*  
(Wenyan Stone)





## 春声赋

王敬之

宋朝的欧阳修先生曾写过一篇脍炙人口的《秋声赋》：“欧阳子方夜读书，忽闻有声自西方来……”，在这篇赋里，他将看不见摸不着的“秋声”，做了淋漓尽致的描摹。

而《春声赋》我们至今还没有读到过。我们在迎春的作品里见到的多是翩翩起舞的春姑娘，彩带飘舞，身上缀满了美丽的鲜花，随着她曼妙的舞步，大地开始万象更新。但这更像是“春之舞”，而不是“春之声”。

摆在我面前的是一件爱珠雕刻的少女和梅花的佳作，在构图上她一改以往赏花作品将人物与花卉面以面的窠臼，大胆地将石料中的黄色雕成梅树，将白色雕成与梅树并列的少女。同时让风从少女的身后吹来，衣襟往前扬起，扩大了画面的动势，与少女美丽恬静的面庞形成动与静的结合，增加了艺术感染力。人们不妨将少女的衣襟想像成往后飘动，那将会是一种什么样的感觉？

看着这件作品，我忽然感到这不正是我要寻找的《春声赋》么。你看少女正冒着料峭的春寒，流连于梅花丛中，将耳朵紧贴着盛开的梅花，她在干什么？她正在倾听春的脚步，你看那绽放的梅花不正是吹响春声的喇叭吗！



【春声赋】（高山石） Listen to the Spring (Gaoshan Stone)