

# 草书唐诗一百首

王佛生 著

时代出版传媒股份有限公司  
安徽美术出版社  
全国百佳图书出版单位

CAOSHU TANGSHI YIBAI SHOU

- 特约编辑\ 吴 雪
- 题 签\ 张良勋
- 责任编辑\ 欧阳卫东
- 责任校对\ 司开江
- 装帧设计\ 小有名堂工作室

ISBN 978-7-5398-3094-0



9 787539 830940 >

定价：150.00元



王佛生 著

# 草书唐诗一百首

时代出版传媒股份有限公司  
安徽美术出版社  
全国百佳图书出版单位

## 序

中国书法以其独特的艺术表现、丰富的文化内涵和审美取向为中华民族之国粹。如过庭书谱云：‘悬针垂露之异，奔雷坠石之奇，鸿飞兽骇之资，鸾舞蛇惊之态，绝岸颓峰之势，临危据槁之形。或重若崩云，或轻如蝉翼，导之则泉注，顿之则山安。纤纤乎似初月之出天崖，落落乎犹众星之列河汉。足见书之玄妙，道技并存。’古往今来真草隶篆各显其美，唯草书独领风骚，跌宕起伏，变化无穷。枯湿浓淡，纵横使转，最适宜作者情感抒发和技能的发挥，亦最能体现书家的艺术风采。

佛生草书唐诗百首，中锋行笔，侧偏兼用，奔放有度，含蓄适中，提按顿挫，纵横使转，刚柔相济，方中见圆。呼魏晋之风度，效宋唐之法则，取明清之意趣。对二王、怀素、虔礼、庭坚、枝山、觉斯等皆有涉取。功底深厚，脉络正宗，凸显作者之情趣。全篇气贯始终，行云流水。观之一亮，品之入味，多存古意，又见清明。

佛生自幼学书，楷行隶篆，各体皆能。今日付梓，独选草书，又以书卷册页之形式，如此构思，别具一格。嘱余作序，欣然为之。奇文共欣赏，疑义相与习。



图书在版编目（C I P）数据

草书唐诗一百首 / 王佛生著. — 合肥 : 安徽美术出版社, 2011. 11  
ISBN 978-7-5398-3094-0

I. ①草… II. ①王… III. ①草书—法书—作品集—中国—现代 IV. ①J292.28

中国版本图书馆CIP数据核字（2011）第216263号

草书唐诗一百首 王佛生 著

出 版 人：郑 可  
责任编辑：欧阳卫东 责任校对：司开江  
责任印制：李建森  
装帧设计：小有名堂工作室  
出版发行：时代出版传媒股份有限公司  
安徽美术出版社（http://www.ahmscbs.com）  
地 址：合肥市政务文化新区翡翠路1118号出版传媒广场14F  
邮 编：230071  
营 销 部：0551-3533604（省内）  
0551-3533607（省外）  
印 制：安徽联众印刷有限公司印刷  
开 本：889mm×1194mm 1/12 印 张：13  
版 次：2011年11月第1版 2011年11月第1次印刷  
书 号：ISBN 978-7-5398-3094-0  
定 价：150.00元

如发现印装质量问题，请与我社营销部联系调换。  
版权所有·侵权必究  
本社法律顾问：安徽承义律师事务所 孙卫东律师

Postscript

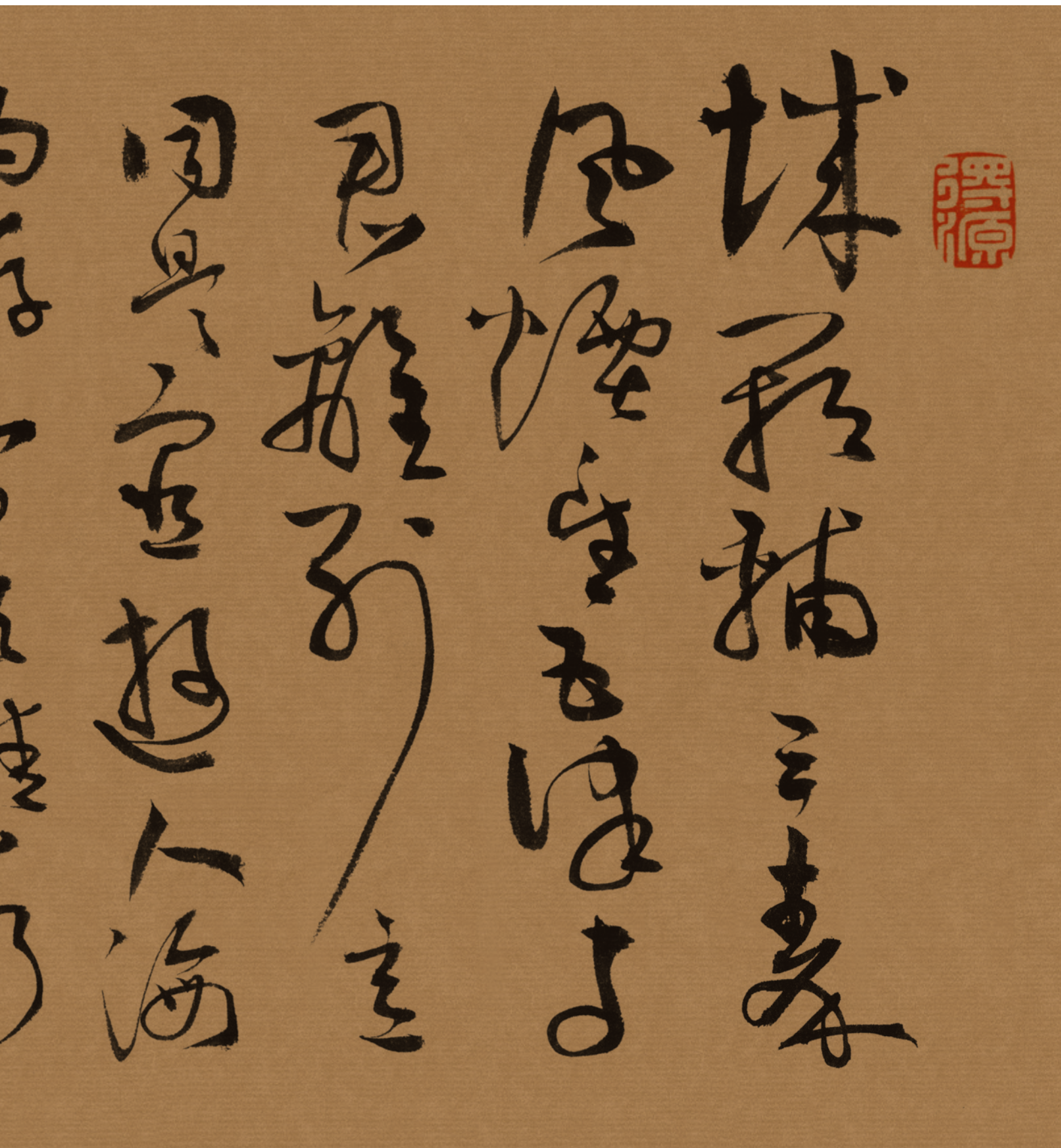
I indulged in playing when I was young, so my mother employed a private tutor to teach me Chinese calligraphy. Since my calligraphy started to look well, I have developed interest in it. My grandmother showed my calligraphy to passers—by through hanging it on a bridge, from which I can see how much she doted on me. Since then, I have been tightly bounded to Chinese calligraphy for around 50 years.

I learned the regular script of Tang Dynasty first when I got in touch with the Chinese calligraphy, and then studied and imitated the seal script and official script, following by the script of Weibei style and the semi—cursive script. I was over 40 years old at the time when I got down to the study of cursive script. At the beginning, I imitated the Thousand Character Classic written by Buddhist monk Zhiyong and the Standard Cursive Script by Yu Youren. When I was slightly familiar with the cursive strokes, I commenced to learn the Treatise on Calligraphy. Besides, I studied other calligraphic works of cursive script and practiced my writing again and again. Those calligraphic works included the Hasty Work of Ancient Cursive Script written by Huang Xiang, the calligraphy models of Yue Yi Tie by Suo Jing, the Shi Qi Tie by You Jun (the other name of Wang Xizhi), the Zi Xu Tie by Huai Su, the biography of Lian Po and Lin Xiang Ru by Huang Tingjian, and many volumes of cursive calligraphy written by Zhu Zhishan and Wang Duo. Ten years flashed by, and I learned and grasped a little of it. Painting and calligraphy become my only hobby in the spare time, and most of my friends in my social life also like them. It is the calligraphy and painting that let us get to know with each other and get together.

Time flies, and in the twinkling of an eye, I am nearly 60 years old. My life is peaceful and normal, without much remarkable achievements. Recently I got an idea, which is to print a book of my recent calligraphy works, One Hundred Tang Poems in Cursive Script. As a gift to my new and old friends, I hope it can bring them with a smile, and that’ s it.

Xingzang Fosheng  
October, 2011





王佛生，1955年生于安徽，酷爱美术并长期从事中国书法和绘画研究，在书画创作、美术理论等方面皆有较高造诣。其书法上溯秦汉，以至“三代”，效仿魏晋，涉猎“二王”。绘事高古，以书入画，以黄宾虹为宗，深得三昧，且广纳宋元，旁效四僧，立意高远，笔墨灵动，其书法绘画作品深受业内外人士的关注。

现为安徽省美术家协会副主席、安徽省书法家协会艺术顾问、黄宾虹画院院长、合肥工业大学兼职教授。

Wang fosheng was born in 1955, Anhui Province. Ardently devoting to art and engaging in the research on Chinese painting and calligraphy for ages, he is a man of high attainments both in the creation of Chinese painting and calligraphy and in theory of art. The chirographic style of his works can be traced back to as early as Qin and Han dynasties, even to the three ancient Chinese dynasties, which are Xia, Shang, and Zhou. He endeavors to imitate the calligraphic style in Wei and Jin dynasties, especially the calligraphy of Wang Xizhi and Wang Xianzhi. Moving to the field of Chinese painting from Chinese calligraphy, his paintings show unostentatious elegance and simplicity. Regarding Huang Binhong as a master, he learns from his works and gains high attainments in paintings, which reflect Huang’ s style well. Besides, he also learns from the works of Song Yuan dynasties and four Buddhists, Shi Tao, Zhu Da, Kun Can and Hong Ren, which also contributes to the profound theme and living expression of his paintings. His artworks of Chinese painting and calligraphy has won great concern from professionals and amateurs.

Now, Wang fosheng is a member of Artists Association in Anhui province, an art consultant of Calligraphers Association in Anhui province. He is also a professor at Huang Binhong Painting and Calligraphy Institute and a part-time professor at Hefei University of Technology.



王佛生近影

## Preface

Chinese calligraphy is regarded as a cultural treasure of China owing to its unique artistic expression, rich culture connotation and aesthetic orientation. According to Treatise on Calligraphy by Sun Guoting: it is as wonderful as a hanging needle and a dripping dew, as surprising as a crash of thunder and a falling rock; it has the nature of both a flying bird and a startled beast, the form of both a dancing phoenix and a frightened snake, the imposing manner of a bluff or perilous peak and the dangerous situation of catching hold of a dying tree. It may be as heavy as a breaking cloud, or as light as the wing of cicada. A spring comes out if you guide its running way, and a mountain stands still if you stop the print. It is as slim as a crescent coming up beyond the sky line, or as neat as star dotting in the Milky Way. It is the mystery of calligraphy that the co-existence of both the doctrine and technique of calligraphy. Either regular, cursive, official or seal script has shown its own beauty in the history, but only the cursive script remains an unmatched reputation with its infinite changes. Dry or wet, deep or light, different methods of brushwork and the alternation between horizontal and vertical strokes shall best express the author’ s emotions and skills, and the artistic style of the calligrapher as well.

Fosheng has written hundreds of Tang poems in cursive script, and most of them are written with the center tip of the writing brush, while the side tip and slanted tip are both used in his works. His works are well balanced in expressive and implicit styles. Both strength and softness can be found in every stroke. His calligraphy corresponds with the style of Wei and Jin Dynasties, follows the rule of Song and Tang Dynasties and borrows the elegance of Ming and Qing Dynasties. He has learned the skills from the works of Two Wangs (Wang Xizhi and Wang Xianzhi), Huai Su, Sun Qianli, Huang Tingjian, Zhu Zhishan, and Wang Jue Si ( Wang Duo). His deep and authentic attainments perfectly demonstrate the taste of author. The whole work is completed in a natural and flowing style. Readers may be impressed at first sight and fascinated when further relishing it. The ancient style runs through his work while fresh new feelings can also be found.

Fosheng has been practicing calligraphy since childhood and is skilled at all kinds of scripts, such as traditional regular script, running script, official script and seal script. Now he chooses the cursive script works only for press and designs the form as calligraphy sheet, from which we can see his unique style. I feel delighted to write this preface upon his invitation. I hope we can all enjoy and appreciate the rare beauty of his calligraphy and lay our heads together to solve any doubts.

Su Shishu

October, 2011







望江樓上望江樓  
之子臨風望江樓  
遊人上馬去寶鞍  
直上金分手後相  
贈平旦一片心  
春眠不覺曉東  
啼啼啼啼來  
風日長  
花底留人少  
舟泊江口日暮客  
愁新  
時  
江上望江樓  
故人共聽素琴  
東主田家綠梅  
村邊  
紅斜  
坊園北海濱  
待別  
本新  
黃河  
有一片  
美笛  
河  
須  
然  
楊柳



白鳥依沙尖，  
 大海漁舟新。  
 子國更上二層樓。  
 少小離家老大回，  
 人事音書改舊毛。  
 晚輩相君少相，  
 事母求終。臨  
 此重乃積壽。浮  
 雲瑞世春光明。  
 念城中一增華。  
 客信元極隔。  
 野煙不礙西暉。  
 月漁船飛花盡。  
 白隨流水酒在清。  
 溪河安處過。客  
 路青山外。行舟  
 臨水有漁家。  
 客風正一帆懸。  
 海月生輝。江  
 春入處。年柳青



夢也連帆怨海  
邊黃浦菊黃  
花寒柳綠  
望鳥上征帆  
沙場月夜  
征戰幾人回  
家在何處  
佳在樓塘  
船輕借問  
正是回鄉  
九江水來  
何日是  
共相淺  
風井露  
央前殿  
平陽別  
窮眉  
賜錦袍  
軍中  
上柳色  
頭柳色



夫婿貧封侯

寧向江陵大吳

子明道亦楚以孤

海陽貌友如相

不一片冰心在玉

堂素奉時明月潭

時果多里長征

人未道但使龍

城飛何在不知胡

子度陰山

車可常至明主

殿開且將團扇

其非細玉顏不及

宮錦色紅帶

昭陽日影來山

中相送新日暮

掃紫庭去子

明年孫王孫歸

少卿一鶴生幽

管宴陪五侯

長門泣無人亦知

明月來相照一見

自知心亦照如家



心子日晴定  
有寒梅香在  
未也心見人但  
冲人信香返新  
入深林後照青苔  
上子日晴定  
去年春來枝  
點月夕年樹  
此物最可愛  
在堂心如美  
安適佳節佳  
因秋遙知兄弟  
當此年角掃  
年歲少一人  
城郭日遠揮毫  
會金書：柳色新  
動君更盡一杯  
酒西出陽關  
故人桂魄初生  
秋露漸輕  
已度未更心記



爭如久無事  
 舟心快也房不重  
 歸一不志在快  
 寺數里入雲峰土  
 木無人迹溪山何  
 處鐘名聲了咽  
 危石白石冷青松  
 爲多此潭曲  
 安禪坐毒龍  
 太山新道復  
 三月暖耳秋明月  
 松石照清泉不  
 上流升一壺降  
 溪如海子動不海  
 舟隨流水去牙  
 忽主和山可爲  
 故人西窗黃鶴  
 樓煙花三月六  
 物州如昨意何新  
 城空盡為僧負也  
 江天際得新  
 爲白華新雪



白子過西岸  
舟已也我生正  
玉階生白露抱久  
歸羅襪印六  
水情滿玲瓏在  
秋月庭前明  
目光猶是地上霜  
多情生明月低  
頭里故心空相  
衣帶花相宮瓦  
風相惜露不丹  
澹若此可難玉照  
欠高麗金月  
下邊一枝紅艷  
露凝香雪面西  
以時出始借得  
宮中何似可憐飛  
燕倚新妝

右長恨國方和  
劉長卿詩一首  
雙喜齋將出



望北池沈水  
北倚欄杆  
紅杏子風  
吹紅刻  
白雲  
目  
仰  
白  
地  
揮  
萬  
子  
歸  
荷  
以  
其  
相  
海  
北  
上  
物



時為新詩  
好富好  
日為新詩  
居世人見  
字字真  
晚來步  
月夜  
龍鐘  
上相  
鴻明  
安功  
名成  
石不  
玉果  
昂昂  
奇哉  
江上  
時為  
七言  
字字  
今人  
時為



晴城遙望  
暮年飛見  
蒼山暮  
朝來明鏡  
裏  
多情白頭  
人  
嗚呼  
事主粟  
粒  
未  
年  
玉房  
東  
有  
河  
園  
良  
願  
時  
從  
拂  
弦  
月  
落  
子  
第  
霜  
滿  
天  
江  
楓  
海  
火  
對  
愁  
眠  
如  
三  
疊  
城  
外  
空  
山  
暮  
色  
蒼  
蒼  
鐘  
聲  
到  
客  
船  
寒  
江  
盡  
處  
玉  
梁  
斜  
了  
暮  
色  
刀  
環  
三  
疊  
白  
雪  
歸  
青  
女  
乘  
風  
黃  
河  
轉  
黑  
山  
懷  
君  
所  
秋  
夜  
寂  
步  
涼  
天  
山  
色  
松  
子  
落  
幽  
人  
聽  
未  
眠  
獨  
倚  
幽  
州  
清  
遠  
望  
三  
山  
暮  
色  
潮  
海  
上  
特  
鳴  
鐘  
聲



華一之曉日色  
那游雲人由日  
橫然烟生什  
姑燕尾綉輕  
紅猶立揚新  
令子寧其一呼  
林暗子靜  
風如車  
引了平明  
白烟沒在石樓  
中自有  
飛子  
通此  
騎逐大雪滿  
了刀野  
前境  
賀夢  
金甲  
動山  
玉樓  
影



晴窗月夜思  
新井中拉酒  
水精為露心  
秋何  
千山子飛絕  
道人臨城孤舟  
暮雲宿鵲約  
空江雪四未收  
市沙似雪更降  
城外日如霜不  
知何處女吹笙  
管一抱酒人盡  
空門嫁何明主  
塘買新酒安  
預子如湖月  
居嫁王太師  
尤三為入厨  
六洗毛化玉英  
未清姑已姓  
少姑當牛宿  
高柳花如雪