劉一聞楹聯書法

韓 碧 池 編

上海書畫出版社

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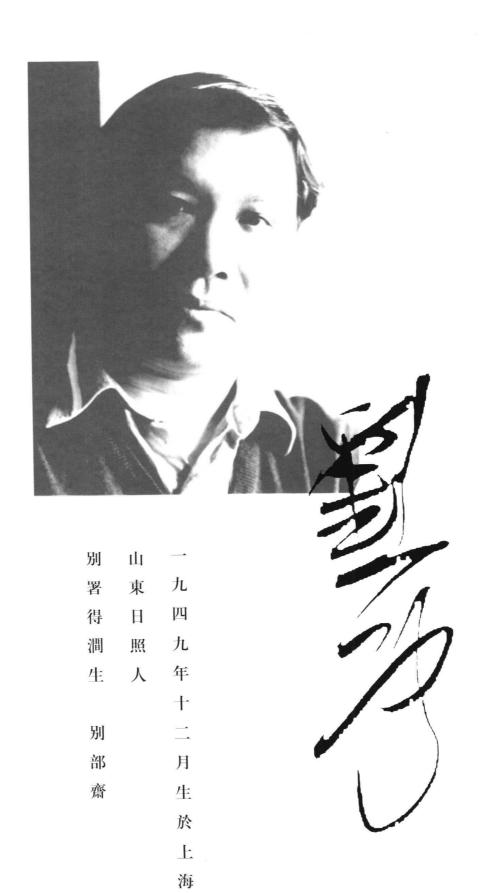
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放而失諸野,杜工部所欲别裁之僞體是也。洎乎維新,西學蜂起,則并 實,勢同水火。原帖因拘而蔽于泥,李青蓮所謂大雅久不作是也。碑以 捨正道而入奇門,由奇門而入邪途。後學風靡,妄以帖學、碑學爲口 譽,而未聞衍其餘緒,沿其波瀾。迨入館閣,帖學式微,碑學熾起,於是 者遠矣。蘇黄米蔡以降,建于吳興、衡山、華亭,皆代有師承,各標高 爲甚。其衰也,自晚近非古創新之流弊起也。二王歐虞,褚薛顏柳,遼 輩,吾於一聞概見之矣。此集楹聯數十件,僅其才情之一端,而率皆出 句新警,落墨流麗,心畫形而君子見矣。嗟夫!書道之衰也,莫若今世 也。昔人以北人南相、南人北相、北相南性、南相北性者、皆非尋常之 水之薄采,半席談居然三生有緣。子曰逝者如斯,不捨晝夜,此之謂 節彼南山,民具爾瞻,此之謂也。而雅緻風騷,性情倜儻,其智也若泮 **貌魁偉,態度恢宏,其仁也若泰岱之巍峨,初識者不覺氣爲之奪。詩云** 色,多才茂情,萃于一身,視古名士殆有過之,而無不及。一聞齊人,體 篆刻鳴,繼以書鳴,以畫鳴,偶作倚聲,清唱入雲,常一座動容,滿堂生 青蓮,宋之蘇子瞻,明之唐解元是也。越五百年而有别部劉一聞,初以 世、雖所爲多無益之事,而能以之悦有涯之生,如晉之王右軍,唐之李 運, 賴之而璀燦生動。夫名士者,要皆有過人之才情,以文章彪炳於 聞木難媚澤、琨珸潤山、世有名士,則爲一時之眼目,國家氣

> 翠,弱柳梳黄,徐建融并識於毗廬精舍。 翠,弱柳梳黄,徐建融并識於毗廬精舍。 翠,立精神於筆陣。此誠書林之逸驥,藝苑之星鳳,相與融怡,恍於墨海,立精神於筆陣。此誠書林之逸驥,藝苑之星鳳,相與融怡,恍於墨海,立精神於筆陣。此誠書林之逸驥,藝苑之星鳳,相與融怡,恍正化奇,轉益多師,觸類旁通,出芙蓉於污泥,放光明於混沌,挽狂瀾正化奇,轉益多師,觸類旁通,出芙蓉於污泥,放光明於混沌,挽狂瀾正化奇,轉益多師,觸類旁通,出芙蓉於污泥,放光明於混沌,挽狂瀾正化奇,轉益多師,觸類旁通,出芙蓉於污泥,放光明於混沌,挽狂瀾水、地而斥之,而傳統之玉石俱焚矣。一時無法而法,人自爲家者,未碑、帖而斥之,而傳統之玉石俱焚矣。一時無法而法,人自爲家者,未

很自然,每每溢于言表的便是有關他的不會蜕化的那一面了。的一副楹聯。因爲這是一篇爲劉一聞的楹聯書法所感動起來的文字,在中國書法篆刻史上,劉一聞是不會湮没的一個印面,不會蜕化

銀鉤,和落拓狂放的坦腹東牀,分明是兩個王羲之,實在不如鍾繇的 時,明白的還有自身的偉大。星球、銀河、山川、荒原,所有有關宇宙的 《薦季直表》、顔真卿的《祭侄稿》和蘇東坡的《寒食帖》。那天在劉 王羲之的《蘭亭序》,寫得很好,祇是似有表演成份,嫻熟精緻的鐵劃 高山,最容易感動的,我想應是那舒坦地張開手脚的摩崖石刻。《鄭文 線條和色塊,都不如書法給人的震撼更具衝擊力。多少人多少次登上 的偉人,深深感到了宇宙的偉大。我覺得人類在明白了自身渺小的同 明白了日心説之後,也明白了人類自身的渺小。這位與宇宙走得很近 漫的孩子,爛漫天真地在紙上一字字寫去。老人和孩子都讓我很感 公碑》和《石門銘》和《大開通》,率真凛厲,頂天立地,讓人迎風落淚。 動,因爲他們都是用心在寫。愛因斯坦是一位偉大的人,他說在人類 曾見過「奮我病腕」的老人,將筆墨顫巍巍地拖過紙面,也見過天真爛 範,寫得無可挑剔,寫得如唱戲般字正腔圓,到底還是與書法家無關。 心的藝術。真正的書法家從不「以書法人」。把字寫得再好,寫得再規 什麽?我以爲,書法是所有的藝術中唯一出自人類内心、描劃人類内 楹聯書法是什麽?回答這個問題,先要回答書法是什麽,楹聯是

成文章,斯爲好文章,皆成文字,也是好文字。道,功力到了,缺的是體驗,字祇有體驗人生,纔寫得好。喜怒哀樂,皆一聞窗映石壁的寫字間裏,一同看他學生的書法集。祇聽他慨然言

兒淚。書法是人類對宇宙的情意。書法在它出生時已擁有了它全部的 雅到了極致的人,我可以肯定這不是我個人的感覺。劉一聞山東日照 姿的。而劉一聞卻把這種舞蹈跳得風雅到了一種極致。劉一聞是個風 鐐銬的舞蹈。這世上書家多多,可這種帶鐐銬的舞蹈,是很少跳出風 要大學問,大學養。楹聯之於書法形式,一如七律之於詩詞,是一種帶 問的人,寫出的對子清氣滿箋,精光直射眉心。由此可知,寫好對子需 于右任的,還有如吳昌碩、齊白石、張大千、吳湖帆的,這些有着大學 的了。曾見過不少好的對子,近現代的有康有爲、梁啟超的,沈曾植 緻之外,它的内容十分講究。在此,對仗工穩且不論,光文字就够玩味 納餘慶,嘉節號長春」一聯,大概是從古第一聯。對子除了張掛形式雅 知己,學人同道,得真學識,見真性情,多會在驀然間引出劉一聞的男 如水,玉含烟,石凝冰,尤其在紅塵裏,青青春草,昏昏燈火,面對一兩 入微。風飄白日,雨滴紅蕖,小鳥的回眸,魚兒的飲水,還有月如鈎,天 人氏,他北人北相,可從他的心緒而言,他卻是一個純而又純的江南 人物。劉一聞心細如髮,他如細髮般的心緒,把這個世界感受得精細 那麽楹聯是什麽呢?楹聯就是「對子」。五代後蜀主孟昶有「新年

這個古老和年輕的藝術的大美。 這個古老和年輕的藝術的大美。他的帶有人生深層次深傷感的意都給了書法的劉一闡,渴望着擁有一種完美。應該説他得到了一種付等頑張的生命力,它是不等同於屋漏痕、折股釵、鴻爪勒石的另一類生命的老師大學,是不等同於屋漏痕、折股釵、鴻爪勒石的另一類生命的不恒久、纔擁有勃勃生機,纔現出生命的邊美和璀璨。把全部情類像。人的生命,其實一開始便命如游絲。而正是因爲它注定是悲劇恐的生命力,它是不等同於屋漏痕、折股釵、鴻爪勒石的另一類生命之美,他得到了「命如游絲」的完美。他情有意的劉一聞很直觀法的全部的美,他想焕發和發掘一些大美。有情有意的劉一聞很直觀差意。千百代人的筆只是追踪和流淌一些美。劉一聞并不奢望窮盡書

也寫出了一個很真實很風雅的劉一聞。陶分」;「洗研魚吞墨,烹茶鶴避烟」……。劉一聞喜歡寫這樣的對子,皆堪作圖畫,修襖虹橋訪碑禪智此才真不負江山」;「曾三顏四,禹寸皆與有肝膽人共事,於無字句處讀書」;「畫了公事夜接詩人得句

知能寫出此中真意否? 很想寫出和劉一聞的楹聯書法有同樣長久生命的文字來,也不

Prelude I

People say precious pearls and stones make lakes and mountains beautiful and famous. And celebrities are the paragon of human society, they would certainly influence a flourishing country's morale and fortune. In my opinion great scholars should be endowed with extraordinary talents. Their articles and books are known to all. Most of their works can not yield any profit, however, they are beneficial to the life of intellectuals. In our history we can find Wang Xizhi of the Jin Dynasty, Li Sixun of the Tang Dynasty, Su Dongpo of the Song Dynasty and Tang Yin of the Ming Dynasty. About 500 years later, Liu Yiwen came to the world. At first he has won his fame as an engraver. Then as a calligrapher and painter. Sometimes he would write poems, lucid and musical. On hearing his recitation all the guests would be visibly moved and the gathering would appear more enjoyable. Mr. Liu is the embodiment of both wisdom and passion. I think he has surpassed and outshone most of ancient predecessors, so to speak.

Mr. Liu was born in Shandong Province. He is stalwart in appearance, grand and pleasing in manner. He is so lofty and imposing as Mt. Tai that new acquaintances could not help feeling inferior before him. In "The Book of Odes", we can find a poem sharing the same meaning: "How high and steep are the Southern Mountains, all the people are looking up respectfully at the peaks." Liu is smart and talented in art and letters, and unconventional in disposition. His artistic attainments know no bounds, a few hours' talk would even imply one's fate in the past, at present and in future. It is at one with Confucius' saying: "How time flies in such a way, so we should not divide the night from the day." In ancient times people thought the following were outstanding persons: northerners with southerners' appearances or vice versa; northerners appearances with southerners' dispositions or vice versa. But I find all the four merits in one and the same Liu. This collection consists of several dozens of couplets. They represent only a part of his genius, but the sentences are all new and epigrammatic; the strokes are smooth and handsome. Readers can easily judge from the characters that the work was done through the heart of a learned gentleman. Alas! People have never seen a sharper decline of calligraphy in our history as it is in modern times. The malady has come into vogue for nearly a century. Quite a number of pseudo-calligraphers refuse to follow classical conventions and begin to create so-called "new schools". Calligraphy giants, such as Wang Xizhi, Wang Xianzhi, Ouyang Xun, Yu Shinan, Chu Suiliang, Xue Ji, Yan Zhengqing and Liu Gongquan, lived in remote ancient times. But from Su Dongpo, Huang Tingjian, Mi Fu and Cai Jing down to Zhao Mengfu, Wen Zhengming and Dong Qichang, we can often find celebrated tutors and disciples, generation after generation, achieving their respective reputation. In the past century, however, there seemed a lack of successors to keep the calligraphy tradition. When royal or pavilion style prevailed, the handwritten model school began to decline, the stele school became more and more prosperous. Learners preferred heterodox school rather than orthodox tradition, then degenerated into irregularities. Later generations were misled into thinking that the model school and the stele school were two different schools, impervious to each other. Of course, that's an excuse but was all the rage at a time. Handwritten models are rigid and reserved, adhering to form and being very punctilious. What Li Sixun said is right: "Major poem has not been written for a long time". Steles are open and liberal, but wild and unrestrained in style. That is pseudocalligraphy, the exact opposite of Du Fu's original objective: another classical school. When Constitutional Reform and Modernization began in the Qing Dynasty, people were enthusiastic about western sciences, scholars rejected both models and steles. They destroyed the tradition altogether, good and bad alike. For some time there was no rules and regulations, quite a lot of calligraphers set up schools flying their respective colors. All of them spread errors and wrong ideas. You can find no refined work, nor traditional pieces of elegant tastes. Mr. Liu Yiwen, however, has imbued steles with models, absorbed heterodox and irregular methodology into orthodox practice. He has also learned his art from many famous masters, and comprehended by analogy. We can see a ray of light in chaos, just like lotus growing in the mud. Liu has done his best to retrieve the serious loss of ink business and set up the ethos in calligraphy circles. He is really a rare writer in the world of art and culture. For the moment the readers may find themselves in a calm and peaceful environment, real and wonderful. Bright sunshine, gentle breeze, picturesque mountains, silent rivers, man and nature are mixed into one thing. As if you are playing music in Lake Dongting, you would not mind how weather changes. Oh! pleasant life consists in natural phenomena: the wind, the rain, the cocks' crow and so on. Humble myself is living in a remote nonexistent village in Shanghai, but when marvellous music, highbrow art and literature are ubiquitous in the universe, how can I sit still without writing something in response to the promising scholar? Now it is the spring of 1997, bamboo shoots are sprouting and delicate willow with yellow buds can be found everywhere.

Xu Jianrong, in Deluxe Block House.

Prelude II

Chen Pengju

In the history of Chinese calligraphy and seal-cutting Mr. Liu Yiwen, like a seal and couplet, will never fade or degenerate. Because this article is written with a passion for Liu Yiwen's couplets and calligraphy, naturally what is expressed between the lines is his evergreen aspect.

What is couplet calligraphy? To give a reply to this question, we have to, first of all, answer what is calligraphy and what is couplet. In my opinion, of all arts, calligraphy is the only one that is from the hearts of the human being and the one that is the description of the inner parts of the human being. Genuine calligraphers will never "regulate other people with calligraphy". Even if you have a good handwriting, very standard and perfect, like an opera-actor with clear articulation and mellow tune, your art still has nothing to do with a calligrapher. I have seen sick old men strive to write with shaky hands and little naive children with every naive stroke. I am touched by both old men and little children for they write with great sincerity. We all know Albert Einstein was a great man. He said, once human beings understand the heliocentric theory, they would realize the insignificance of themselves at the same time. This great man who was so close to the universe was deeply impressed by its magnitude. But I think the time when people realize their own insignificance, they should also be aware of their own greatness. Scholars are more thrilled by calligraphy than they are by stars, wilds, rivers, mountains, the Milky Way and all the lines and colours related to the universe. Many artists have climbed high mountains many times, I believe there is nothing so inviting to them as rock engravings sprawling pleasantly on the cliffs. "Zheng Wengong Stele", "Stone Gate Inscription" and "Da Kai Tong" are so forthright, sincere and majestic that they all seem to have the indomitable spirit which could move people to tears. Wang Xizhi's "Foreword to Orchid Pavilion" was well-written, not without a touch of showing off. But his skill and vigourous strokes are superb and fascinating. Comparing with Wang's private life as an unconventional and unrestrained son-in-law, readers may get an impression that there were two entirely different Wany Xizhis. To be honest, Wang's "Orchid Pavilion" was not as good as Zhong Yao's "Recommendation Memorial", Yan Zhenqing's "Funeral Oration for Nephew" or Su Dongpo's "Han Shi Model". One day in Mr. Liu's office with windows reflecting the brick walls, we were reading his students' collections of calligraphy together. He pointed out, heaving a sigh of regret, that the basic skills of his students were quite all right, but experience is wanting. As he put it, only a man of much experience can be a crack calligrapher. A good article can be written after experiencing a lot of pleasure, anger, sorrow and joy. The same is true in penmanship.

Then what is couplet? Couplet is a pair of antithetical phrases or sentences. By the end of the Five Dynasties, Meng Chang, Emperor of Shu(now Sichuan Province), wrote "New Year takes in rich life celebrations; Happy festival marks the everlasting spring." Maybe it is the first couplet in our history. In addition to the elegant form of hanging, the pair of antithetical sentences are very particular about the contents. Besides a strict demand for the matching senses of each pair, there is also much to appreciate and ruminate over the words. I have read quite a few excellent couplets by modern and contemporary scholars, such as Kang Youwei, Liang Qichao, Shen Zengzhi, Yu Youren as well as Wu Changshuo, Qi Baishi, Zhang Daqian and Wu Hufan. The antithetical sentences by these great scholars are so sublime and exquisite that their splendour is felt immediately at sight. Hence we may come to the conclusion that excellent couplets consist of abstruse philosophy and artistic attainments. What couplet is to calligraphy that rhyme is to poetry, it is a sort of dance in fetters. There are so many calligraphers in the world but few can dance gracefully with these fetters. Nevertheless, Liu Yiwen has succeeded in doing so with such extreme taste. Mr. Liu is elegance itself, and I am sure it is not my personal feeling. Liu Yiwen is from Rizhao County, Shandong Province. He is a typical northerner. But so far as his feeling and passion are concerned, he is just like a pure southerner, very pure indeed. Liu is considerate and careful, he is able to observe the universe meticulously and thoroughly. Gentle wind, bright sun, tiny raindrops on red flowers, little birds' glancing back, fish's swimming. Besides, he may sigh at the crescent moon, transparent sky, jade with vapour and icy rock. Especially in this human society, among green grass, under dim light, sitting opposite one or two devoted scholar friends, they can get genuine knowledge and express true disposition. While talking, all of a sudden, you would find tears in his eyes, yes, a gentleman's tears. Calligraphy is man's love and affection to the universe. Calligraphy has possessed all the built-in beauty ever since its coming into being. What calligraphers of hundreds of generations had done was to trace and express its beauty. Liu Yiwen, however, has never dreamed of bringing all the beauty of calligraphy into full play. His intention is to develop and explore some paramount beauty. With great affection and profound faith, Mr. Liu Yiwen goes back to the origin of calligraphy directly and straightly. Because of his crystallized passion in penmanship, his strokes are full of vitality, at once supple and powerful. People say "Life is just a floating gossamer. "Literally speaking, the sentence means life is short and instable. Actually the word "gossamer" may imply budding willow twig, then, what a strong vitality it has! It is different from the other forms of life, such as the marks of the roof leakage, the broken hairpin or the traces left by past events on a stone tablet. Man's life, from its very beginning, is like a gossamer. And just because it is destined to be tragic and instable that it is so flourishing and vigorous. And thus we can see its dreary beauty and sublimity. Having devoted all his love and faith to calligraphy, Liu Yiwen is eager to be perfect. We should say that his ambition has been realized. He has reached his acme: he knows life is a gossamer. His elegant and refined calligraphy reflects his sentimental philosophy of life, especially his couplet calligraphy, has aroused and explored the supreme beauty of the art, that is both old and young.

"Work together with courageous men;

Study the world without written words."

"Work in office hours, talk with poets in evening, poems written can be turned into pictures;

Pray for good fortune in Rainbow Bridge, visit steles and meditate, gifted scholars are worthy of landscape."

"Zeng Zi introspected into three moral matters every day, Yan Yuan wrote four philosophical articles in his life;

Emperor Yu valued every quarter of his time, Tao Kan never had an idle moment."

"Clean the inkstone and fish would swallow ink;

Make tea and cranes will be away from smoke."

Mr. Liu Yiwen likes writing this kind of couplets, from which in turn we can see a true and graceful Liu Yiwen.

I am eager to write an article which will match Liu Yiwen's everlasting couplet calligraphy, but I am not sure whether the above piece can express my real intention.

作

品品

鈴印:劉、一聞信手。 大寸:縱八八厘米 横 大寸:縱八八厘米 横 梅動雪前春横二四厘米

44 棋 動雪 桕 霜 18 蓟 奖

鈴印:劉、一聞信手。 釋文: 古琴彈夜月 澹 款識: 一聞。 **澹墨畫秋山** 横二四厘米

