

王玉玺书法选

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(出访作品)

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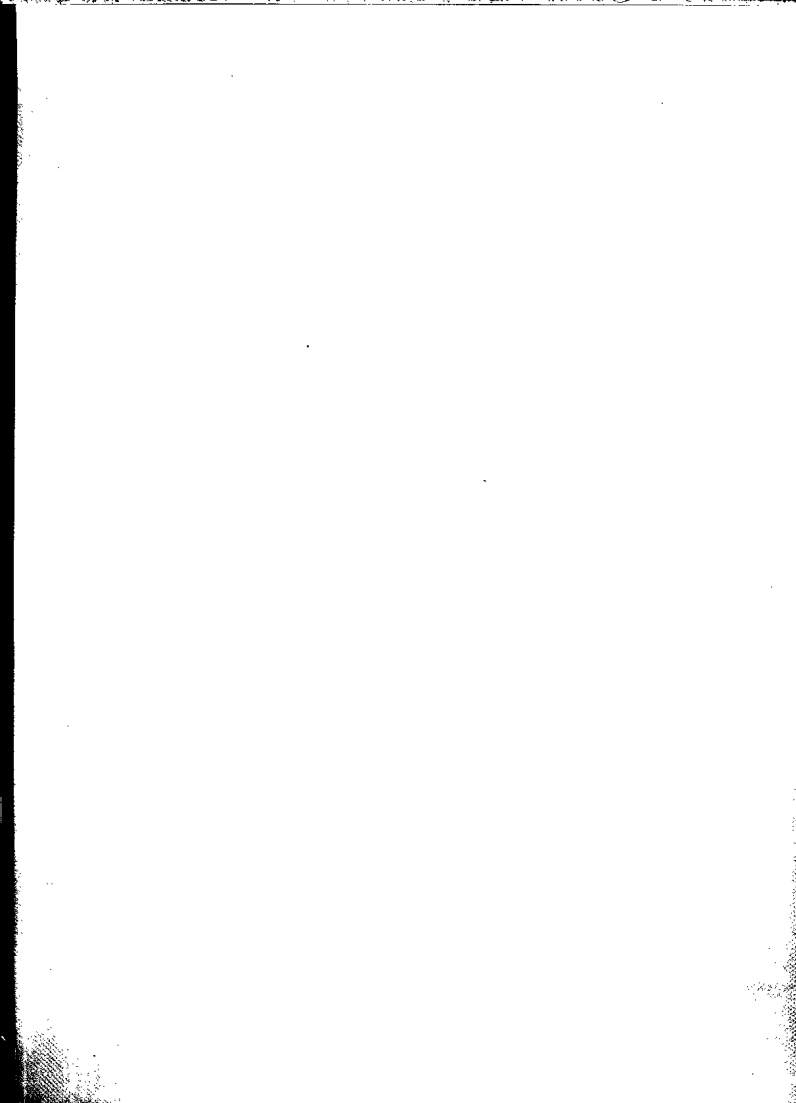
Selected Calligraphic Works of Wang Yuxi

王玉玺书法选

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(出访作品)

Works for Foreign Visits





1991年2月21日，王玉玺任济宁市委书记时，在兖州向邓小平汇报工作。

On Feb. 21, 1991, Mr. Wang Yuxi, the secretary of Jinan Municipal Party Committee, made a work report to Deng Xiaoping in Yanzhou.



序

摆在我们面前的这书法作品集,是山东省副省长王玉玺先生在工作之余,醉心于书法艺术的探索之作;篆、隶、楷、行、草,各体兼备。他的作品,端庄而不拘谨,奔放却有法度,朴拙深厚的金石味和浓烈的书卷气,显现出一位儒者的风貌,其点画章法所透露的宁静达观的心态,使人很难想象这些作品竟是出自一位繁忙的领导干部之手。

我与玉玺先生初识时,只晓得他是山东省的领导人。久之,方知他自童年始就与书法艺术结缘。玉玺,字宝斋,1939年10月生于毗邻孔孟故里的滕州。这里是墨子的老家,悠久丰厚的传统文化的熏陶,使他在小学时就迷上了书法,苦练不辍,曾在县里书法比赛中获奖;走上工作岗位后,先在部队,后到地方,从普通一兵到从事领导工作,无论客观条件多么艰苦,崇尚书艺之志从未动摇。他孜孜不倦地临池,脚踏实地地钻研,几十年如一日,可谓退笔成冢,积纸如墙,即使担任副省长以后,也不改在深夜展卷挥毫的老习惯。

齐鲁之邦是中国古代文化摇篮之一,造化神秀,地灵人杰,不仅诞生了文圣、武圣,还诞生了书圣。几千年的文化经典里,山东人写下了辉煌的篇章。这里随处都可以见到两千年来书法文化的遗迹。数量居全国之首的秦汉石刻,一碑一奇,多姿多彩;被康有为称作书法艺术宝库的云峰群刻,其主要书写者郑道昭被尊为北方书圣;北朝十大摩崖刻经,字大如斗,气势恢宏,深穆简约,为楷书之宗。这一切,都曾引起玉玺先生强烈的求知欲望。他公务在外,一得闲暇,便潜心于当地文物碑刻,心摹手追,溯本求源,如蜂采蜜,因而逐渐对书法艺术的形象语言及其文化特质产生了独特感受。

他认为,临写古代作品,贵在求神。有秦王朝的威严,才有小篆的严谨规整;有汉文化的开放,才有隶书的开张飞动;有南北朝各民族文化的交融,才有真书的奇峻活泼;有大唐盛世的繁荣,才有楷书的雄伟华贵。书法与其他艺术形式一样,从诞生起,应世而变,总是体现着特定时代的风貌神韵;不把握时代精神,就不可能准确地理解、领会作品的本质。玉玺先生说过:像我这样的人,不可能有充裕的时间去磨练、修行,所以最重要的还是靠神取。他的篆书初习邓石如,不久直溯《泰山刻石》、《琅邪刻石》,所写篆书婉转浑穆;隶书遍临齐鲁名碑,对《张迁》、《礼器》、《乙瑛》、《鲁峻》、《孔宙》都曾下过功夫。所写隶书沉郁朴茂,不囿于成法;行书则直追二王,傍及宋元明清诸大家,汲众之长,融会贯通,形成了自己动静结合,错落有致的艺术风格。他的代表作《书潘龄皋幻想诗十五首》行书手卷,不仅结字用笔,而且通篇气韵,都极近苏东坡的《洞庭春色赋》长卷。其书卷之气扑人眉宇,足见作者修养与造诣已达到很高境界。文如其人,字如其人,从玉玺先生的作品可以看出他朴实的人品和深邃的思想。这正是他善于思考,勤于实践,“大处着眼,小处着手”的工作要诀在书艺中的运用,其成功的奥秘亦在这里。

作为山东省书法家协会名誉主席,玉玺先生还特别关注山东书坛的现状与发展。一些重要的书画展览,他只要能抽出时间,总是怀着浓厚的兴趣参加;只要是对发展山东书法事业有利之事,他都满腔热情地支持。山东书界称他是“热心书法事业的好领导”。

玉玺先生还是一位中华民族优秀文化的传播者。他出国访问时,常应所邀,把自己的作品赠给外国友人,有些作品曾多次在国外展出。他说:“这是心的交流。”日本、俄罗斯、瑞典、泰国、新加坡、意大利、美国、法国、英国、德国、韩国、荷兰等国家政界、金融界、企业界及文化艺术界的不少名人,都藏有他的书法作品。

我们祝贺《王玉玺书法选》的出版,因为它真实地记录了一位书法家对艺术的执著追求,一位对外文化交流使者对传播华夏优秀文化的热忱精神。我们也祝愿玉玺先生的书法艺术以此为新的起点,臻于至境。

刘光

一九九九年九月于北京

PREFACE

The Selected Calligraphic Works which is presented before us, is devoted by Mr. Wang Yuxi, vice governor of Shandong, who has been taking his time out of his busy work to study on the art of Chinese calligraphy. This collection holds all kinds of styles including seal character, official script, regular script, running hand and cursive hand. His penmanship is decorous yet not overcautious, bold and flowing yet consistent with standing orders. The simple and solid character and literary elegance shown in this collection reveal an intellectual in meditation. The state of mind brought out by his works is so serene and generous that it is hard to believe that it is from a busy official.

I only knew him as a leader of Shandong Province when I first met him. I came to understand later that his love of calligraphy began from his childhood. Wang Yuxi, styled himself Baozhai, was born in Tengzhou near the hometown of Confucius and Mencius in October, 1939. Growing up under the nurture of affluent traditional culture, he was obsessed with calligraphy and kept on practising calligraphy when he was at primary school. He then won an award in the calligraphy contest held by his county. Mr. Wang Yuxi has both served in the army and worked for the civil service. Whatever he has been, either as a soldier or as a leader, or however hard the situation used to be, he has never given up his aspiration on calligraphy. It's been decades since he first began practising calligraphy. Even after he had assumed the position as a vice governor of Shandong Province, he never changed his habit of practising calligraphy.

Shandong Province is a cradle of ancient Chinese civilization, where most great intellectuals and prodigies including sages of literary, military and calligraphy have been bred. The people of Shandong have written a splendid chapter in Chinese cultural classics of thousands of years. The relics of traditional Chinese calligraphy can be seen everywhere in Shandong. The stelae of Qin and Han Dynasties, which were the most plentiful throughout the country, were carved in different styles. Zheng Daozhao the main writer of Mount Yunfeng scriptures which were regarded as treasure of calligraphy by Kang Youwei, was renowned as a giant sage of calligraphers in north China. The Ten Buddhist Scriptures on the giant precipice, which dated back to Northern Dynasties (386-581), were taken as the best with its large and magnificent characters. All these planes of relics have aroused Mr. Wang's instincts of knowledge. He is intent on copying the scriptures in local relic stelae whenever he has spare time during his business trip outside. His unique sense toward calligraphy is thus created.

In his view it is of vital importance to keep the spirit when copying the works of ancient times. The prestige of the Empire of Qin led to the cautiousness of seal characters; the openness of Han culture resulted in the flowing feature of official script; the liveliness and sharpness of regular script were attributed to the ethnical merging in Southern and Northern Dynasties; and the prosperity of Tang Dynasty helped to promote the elegance and vigor of the regular script. Like other forms of art, calligraphy, from the time it was born, has always been developing after the characters and features of the specific era. People will not understand and grasp the basic nature of works without the awareness of the spirit of the specific epoch. Mr. Wang once said that it's impossible for a man like him to spend a lot of time practising and tempering, thus the most important thing would be to learn spiritually. His seal characters first followed the style of Deng Shuru and soon after, with his rich and vigorous strokes, he furthered his practice back to The Calligraphy Engraved on the Cliffs of Mount Tai. The Calligraphy Engraved on the Cliffs of Mount Langya. As to official script, he has copied all the famous tablets inscriptions in what is now the Shandong Province, making extensive efforts on Zhang Qian, Li Qi (Sacrificial Vessels), Yi Ying, Lu Jun, and Kong Zhou, therefore his official script is profound in essence and natural in appearance, not restricted by conventional calligraphy of this kind. He has also formed a unique style in running hand characterized by the combination of dynamic and kinetic treatment of the characters since he has absorbed and achieved mastery of various schools of calligraphies like those of Wang Xizhi, Wang Xianzhi and later of the masters in the Song, the Yuan and the Qing Dynasties. His representative work, a running hand of Writing the Fifteen Imaginary Poems of Pan Linggao, greatly resembles Su Dongpo's long prose The Spring Scenery of Dongting Lake not only in its way of writing the characters but also in the overall spirit of the work. This work of his, with its magnificent and impressive effect, has given a full play to the calligrapher's fine mastery and high attainments in calligraphy. Style is the man himself, so is calligraphy. Judging by Mr. Wang's works, it is obvious that he is a man of simple character and deep insight. Being adept in thinking, diligent in working, lofty when setting a goal and practical when doing specific things — this is the very way he has adopted in his calligraphy and also the reason of his success.

As the honorary president of Shandong Calligraphers' Association, Mr. Wang takes special concern over the present situation and further development of the calligraphic circle of Shandong Province. As long as he has time, he will always participate with great interest in some important exhibitions of painting and calligraphy; as long as the activity benefits the development of Shandong's calligraphic cause, he will give support wholeheartedly. In this way he is respectfully called "a good leader ardent in calligraphy".

Mr. Wang is also a disseminator of the excellent culture of China. When he visits other countries, upon request, he often gives his works to foreign friends as presents and some of his works have been exhibited time and again in foreign countries. He often says "This is an exchange between heart and heart." Many of his works have been kept as souvenir by famous persons in political, financial, industrial, cultural and art circles in Japan, Russia, Sweden, Thailand, Singapore, Italy, the United States, France, the United Kingdom, Germany and the Netherlands.

We congratulate Mr. Wang on the publication of Selected Calligraphic Works of Wang Yuxi, which has realistically recorded a calligrapher's restless pursuit of art and a cultural exchange envoy's ardent spirit in promulgating the excellent culture of China to foreign countries. We hereby express our earnest hope as well that this book may become a new starting point of Mr. Wang's calligraphy and his art of calligraphy may eventually reach a supreme state.

LIU YI
Beijing, Sep. 1996



作者简介

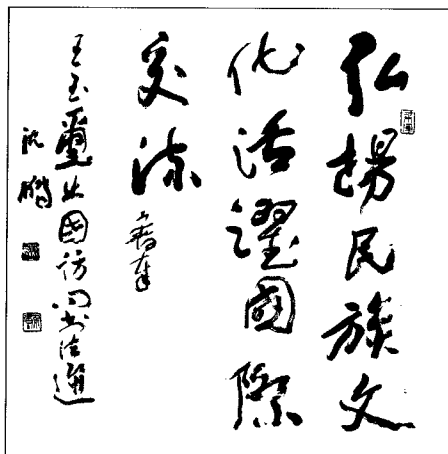
王玉玺，字宝斋，男，汉族。1939年10月出生于山东省滕州市。现任山东省副省长，山东省书法家协会名誉主席、中国书法家协会会员。

自幼酷爱书法。初从晋唐楷法入手，深得神形。书法中篆、隶、楷、行、草各体皆备，尤擅行草。作品多次在国内主要报刊发表，并多次参加名人名家书展。日本、英国、美国、俄罗斯、新加坡等国家和地区许多名人都藏有他的书法作品。

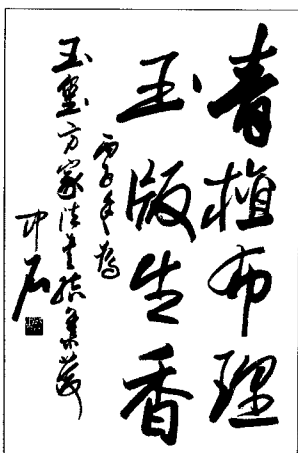
A Profile of the Calligrapher

Wang Yuxi, styled himself Baozhai, was born into a Han nationality family in October 1939 in Tengzhou, Shandong Province. He is now a vice-governor of Shandong Province, as well as the honorary president of Shandong Calligraphers' Association and a member of Calligraphers' Association of China.

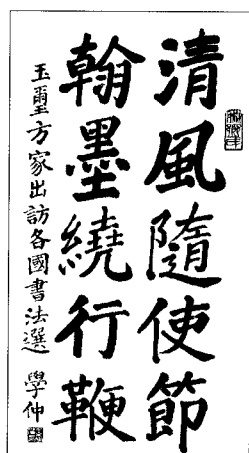
He was keen on calligraphy since his childhood. Starting from regular script of Jin and Tang Dynasties, greatly resembled regular script in both spirit and form. He is good at seal character, official script, running hand and cursive hand, especially in running cursive hand. His works have been published in many major domestic newspapers and periodicals, and on display at different calligraphy of famous calligraphers from various schools. His calligraphic works have been collected by VIPs of Japan, Great Britain, the United States, Russia, Singapore and other countries.



沈鵬 惠河



王惲 惠河



王惲 惠河

為振興中國書法

事業作貢獻

玉璽同志國際交流書法作品集之賀

謝雲

謝雲 題詞

墨海揚風
四遠香

玉璽方家出於名門書法精湛
劉炳森題於陽德草堂

劉炳森 題詞

春花堂酒過清明興
味清氣爽野僧吟
柳絮新風晚陽分
與讀玉璽

玉璽同志
李梓題

李梓 題詞



1994年10月18日,王玉玺在北京中南海紫光阁陪同李鹏总理会见瑞典沃尔沃集团总裁。此后王玉玺为总裁学仁·于乐书苏轼《赤壁怀古》。

On Oct. 18, 1994, Mr. Wang Yuxi accompanied Premier Li Peng meeting Mr. Soren Gyll, the president of Volvo Co., Sweden at Ziguanqge, Zhongnanhai in Beijing. Afterwards Mr. Wang Yuxi wrote for Mr. Soren Gyll the calligraphy of the Poem "Cherish the Past at Chibi" by Su Shi.



江東書院
 於今不復
 人物收書
 道之國
 未聖記
 經傳明
 子推書
 一時多
 世公海
 按一能
 位中談
 魯石了
 國中道
 庭收家
 友人之
 一之通
 一九九
 南海
 理會
 總裁
 東的
 林不
 先生

勝日尋芳
 泗水濱無
 邊光景一
 昔新等閑
 識得東風
 面萬紫千
 紅總是春

朱熹詩一首

寶常





1995年6月,王玉玺率中国第四次市长代表团访问日本。13日,日本前首相竹下登在其官邸会见代表团时,王玉玺向竹下登赠送书法作品。

Mr. Takeshita Noboli, the former prime minister of Japan, at his residence met Mr. Wang Yuxi and the Fourth Chinese Mayors Delegation to Japan led by him on June 13, 1995. Mr. Wang presented his calligraphy to Mr. Takeshita at the meeting.



慶曆四年春滕子京謫守
 已陵郡越明年政通人和
 百廢其興乃重修岳陽樓
 增其舊制刻唐賢今人詩
 賦于其上屬予作文以記
 之予觀夫巴陵勝狀在洞
 庭一湖銜遠山吞長江浩
 浩蕩蕩橫無際涯朝暉夕
 陰氣象萬千此則岳陽樓
 之大觀也前人之述備矣
 然則北通巫峽南極瀟湘
 遷客騷人多會于此覽物
 之情得無異乎若夫霪雨
 霏霏連月不開陰風怒號
 洶浪排空日星隱耀山岳
 潛形商旅不行檣櫓摧折
 薄暮冥冥虎狼嘯聲憂終
 喪飢滿目蕭瑟感極而悲
 者矣至若春和景明波瀾
 不驚上下天光一碧萬頃
 沙鷗翔集錦鱗游泳岸芷
 汀蘭郁鬱青而或長烟
 一空浩月千里浮光耀金
 靜影沉璧漁歌互答此亦
 何極登斯樓也則有心曠
 神怡寵辱皆忘把酒臨風
 其喜洋洋者矣嗟夫予嘗
 求古仁人之心或異二者
 之為何哉不以物喜不以
 己悲居廟堂之高則憂其
 民處江湖之遠則憂其君
 是進亦憂退亦憂然則何
 時而樂耶其必曰先天下
 之憂而憂后天下之樂而
 樂也噫微斯人吾誰與歸
 岳陽樓記

王孟書

王孟書

奮進不息

王孟書



1992年9月29日,王玉玺在济南陪同山东省省长赵志浩会见英国前首相希思,并书“养和”条幅赠希思先生。

Mr. Wang Yuxi presented his calligraphy to Mr. Heath, the former prime minister of the Great Britain, in Jinan on Sep. 29, 1992, when Mr. Zhao Zhihao, the governor of Shandong, met the visiting guest Mr. Heath.



為希思先生書

養和

壬申年

王

