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### 总 序

北京是中华人民共和国的首都,是世界闻名的历史文化名城,在漫长的历史进程中,北京创造了灿烂的文明,形成了特有的文化。北京现有的文物遗存丰富,而且弥足珍贵,是人民创造历史的见证,是北京文化的物质载体,是中华民族文化遗产极为重要的组成部分。据统计,仅北京文博单位收存的文物即达200余万件,埋藏于地下和散存于民间的文物更是不计其数,而且近年来多有发现。这些文物对于人们认识和了解北京,对于弘扬中华民族乃至北京文化都是极为珍贵的。多年来,这些文物虽得到妥善保存,但却难以示人,只有少量文物得以在博物馆展出。对于热爱北京、热爱北京文物的人来说,不能一睹这些文物珍品,是一大憾事。

北京的文物素以文化内涵深厚,精品众多著称于世。通过多种形式,把北京的文物藏品展示出来,是文物工作者所肩负的传递历史文化信息的责任。由北京市文物局和北京出版社合作出版的《北京文物精粹大系》,就是在这方面所做出的努力。《北京文物精粹大系》从北京文博单位的各类文物藏品中,选出传世和出土的数千件精品,分门别类,辟卷出版,不但满足了文物爱好者的需求,更是对北京文化一种全面深入的推介。这件事情,也是北京文化建设的一项重要工程。

《北京文物精粹大系》共17卷,即石雕、石刻、陶瓷(上、下)、玉器、青铜器、古钟、佛造像(上、下)、金银器、书法、绘画、古籍善本、织绣、家具、工艺品(上、下)等。其中许多文物不但艺术价值高,而且有重要的历史价值和学术价值。出版者力求通过这部大型文物图录,使人们不但领略和欣赏到精美绝伦的艺术珍品,也能深切地产生历史责任感,将北京的文化遗产保护好并发扬光大,让北京文化在新时代写出更精美的篇章。

拉拉

1999年7月

FOREWORD TO
THE GEMS OF
BEIJING
CULTURAL
RELICS SERIES

Beijing is the capital of the People's Republic of China. As a world-famous historical and cultural city, Beijing created a unique culture and splendid civilization in its age-long historical course. The abundant and valuable cultural relics of Beijing are witnesses to the truth that the people create history,material carriers of Beijing's culture, and an extremely important component of the Chinese nation's cultural heritage. According to statistics, the cultural relics preserved in Beijing antiquarian units and museums number more than 2,000,000, not to speak of uncountable ones buried underground and scattered among the people, of which many have been discovered in recent years. They are invaluable for understanding Beijing and propagating its and even the whole Chinese nation's culture. For a long time, appropriate work has been done for the preservation of available treasures, but it has been difficult to show them to the public except for a small part exhibited in museums. It is really a great pity for all the people who love Beijing and its culture to be unable to see these precious works with their own eyes.

To show publicly the collections of Beijing cultural relics in multiple forms is a duty of antiquarians in their efforts to spread information about history and culture. As an effort to do this, the Beijing Municipal Bureau of Cultural Relics and Beijing Publishing House are publishing jointly the *Gems of Beijing Cultural Relics Series*. The Series includes thousands of masterpieces selected from the collections of Beijing antiquarian units and museums and puts them in different categories and volumes, making a comprehensive presentation of Beijing's culture. This is also a significant project in the cultural construction of Beijing.

The cultural relics of Beijing have always been celebrated worldwide for their profound cultural connotations and plethora of excellent works. Of them, many handed-down and unearthed treasures have been collected in the Series and classified into 17 volumes, i.e. *Stone Carvings, Stone Inscriptions, Pottery and Porcelain* (2 volumes), *Jades, Bronzes, Ancient Bells, Buddhist Statues* (2 volumes), *Gold and Silver Wares, Calligraphy, Paintings, Rare Ancient Books, Textiles and Embroidery, Furniture*, and *Works of Decorative Arts* (2 volumes), with numerous objects possessing high aesthetic as well as historical and academic value. It is the intention of the publishers of these voluminous albums not only to present exquisite works of art for the readers' appreciation and study, but also to arouse in them a deep sense of responsibility for history, an intensive pride in Beijing and the Chinese nation, and a tremendous enthusiasm for creation, so that we can all make greater efforts to safeguard Beijing's cultural heritage, to enhance its radiance, and to make the Beijing culture a still more brilliant chapter in our motherland's history in the new epoch.



### 书法卷 CALLIGRAPHY

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Cultural Relics

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- 一、本卷共收入西晋至清代书法墨迹精品 150 件,选自北京市属文博单位。碑帖、石刻类书法作品已分别收入《古籍善本卷》和《石刻卷》。
- 二、本书首列中、英文目录,次为概论 (附英文提要)、专题文章各一篇,再次 为图版,分为晋至唐、宋至元、明、清 4部分,最后是图版说明。
- 三、因篇幅有限,一些过长的手卷和多幅书册,仅节选其中一、二段(页)发表。四、作品排列大致以作者生活时代先后为序,生卒不详而知其生活时代者,依其生活时代大致排入;生平不详者及佚名作品依作品时代大致排入。明清之际书法家的朝代归属依照惯例,不拘生卒先后。
- 五、图版说明首列名称和形式,次为年代、作者姓名、质地、尺寸、藏所。下为作者生平和作品介绍。生平中,在姓名后以公元纪年标生卒年(加括号),不详者标以"生卒不详"。作者籍贯地名统一用今名。部分篆书、草书、行书作品附参考释文,因篇幅有限,文字较长的作品仅释所选局部中的文字或不释。
- 六、文中的年号纪年加注公元纪年(加括号),干支纪年加注年号纪年和公元纪年(加括号)。古代地名注今名(加括号)。 七、名称和释文中,以"□"表示原迹中漫漶和难识的字,原迹中明显的误字、误句、借字以及衍字、脱字等,于该处注正字、正句或注明衍字、脱字(加括号),谨供读者参考。

### CONTENTS

| 目 录 CONTENT                            | ΓS |  |     |  |    |  |
|--|----|--|-----|--|----|--|
| 帝都翰墨聚名家——北京<br>馆藏书法艺术精品概览              | 16 | Calligraphy of Capital Gathered Famous Masters —Introduction |     | 卷(局部)                                      |    | Yu in running and cursive script (a section)                       |
|  |    | on fine works of calligraphic art                            | 15. | 行楷书《鲜于枢行草                                  | 60 | 15. Postscript of the Scholar's Apo-                               |
|  |    | collected at museums in Beijing                              |     | 书进学解卷》跋                                    |    | logia of Xianyu Shu in running and                                 |
| 清圣祖玄烨与高宗弘历的                            | 29 | Calligraphy of Emperor Kangxi                                |     |  |    | regular script   |
| 书法                                     |    | and Qianlong in Qing Dynasty                                 | 16. | 行书《客杭日记》册<br>(节选)                          | 61 | 16. Diary on A Sojourn in Hang-<br>zhou in running script (a part) |
|  |    |  | 17. | 行草书临《张芝二王                                  | 62 | 17. Copies Follow the Rubbings                                     |
| 晋代至唐代                                  | 37 | Jin Dynasty to Tang Dynasty                                  |     | 帖》卷  |    | of Zhangzhi and Wang Xizhi and<br>Wang Xianzhi in running and cur- |
| 1. 楷隶书《孝经》卷                            | 38 | 1. Classics on Filial Piety in mid-                          |     |  |    | sive script  |
|  |    | way between regular and official                             | 18. | 14 1 10 10 10 10 10 10 10 10 10 10 10 10 1 | 64 | 18. Copies Follow the Rubbings                                     |
|  |    | script   |     | 帖》卷(局部)                                    |    | of Zhangzhi and Wang Xizhi and                                     |
| 2. 楷隶书《孝经》卷(局                          | 40 | 2. Classics on Filial Piety in mid-                          |     |  |    | Wang Xianzhi in running and cur-                                   |
| 部)                                     |    | way between regular and official                             |     |  |    | sive script (a section)  |
|  |    | script (a section)   | 19. | 行书《鲜于枢行草书                                  | 65 | 19. Postscript of the Scholar's Apo-                               |
| <ol> <li>楷书《大涅槃经》卷<br/>(节选)</li> </ol> | 42 | 3. The Nirvana Sutra in regular script (a part)              |     | 进学解卷》跋                                     |    | logia of Xianyu Shu in running script                              |
| 4. 楷书《大涅槃经》卷<br>(节选)                   | 44 | 4. The Nirvana Sutra in regular script (a part)              | 明   | <del>(</del>                               | 67 | Ming Dynasty   |
| 5. 楷书《大涅槃经》卷                           | 45 | 5. The Nirvana Sutra in regular                              | 20. | 各体书张怀瓘《论用                                  | 68 | 20. Ten Techniques for How to do                                   |
| (局部)                                   |    | script (a section)   |     | 笔十法》册页                                     |    | Calligraphy by Zhang Huaiguan in several scripts                   |
| 宋代至元代                                  | 47 | Song Dynasty to Yuan Dynasty                                 | 21. | 各体书张怀瓘《论用<br>笔十法》册页(局部)                    | 69 | 21. Ten Techniques for How to do Calligraphy by Zhang Huaiguan     |
| 6. 行书《儿子帖》册页                           | 48 | 6. Letter in running script                                  |     | 2 1 14" M 5 ( 15 H)                        |    | in several scripts (a section)                                     |
| 7. 行书《与长官执事                            | 49 | 7. Letter to the Magistrate in run-                          | 22. | 行书《五柳庄怀太                                   | 70 | 22. Think of the Grand Scribe in                                   |
| 札》册页                                   |    | ning script  |     | 史》诗轴                                       |    | running script   |
| 8. 草书《腊梅三咏》诗卷                          | 50 | 8. Three Poems on Plum Blos-                                 | 23. | n. 1. 1. 1. 1. 1. 2                        | 70 | 23. Farewell to Ling Che by Liu                                    |
| 000 to 10000 ft -                      |    | som in cursive script  |     | 上人》诗轴                                      |    | Changqing in cursive script  |
| 9. 草书《腊梅三咏》诗卷                          | 52 | 9. Three Poems on Plum Blos-                                 | 24. | 草书刘长卿《送灵澈                                  | 71 | 24. Farewell to Ling Che by Liu                                    |
| (局部)                                   |    | som in cursive script (a section)                            |     | 上人》诗轴 (局部)                                 |    | Changqing in cursive script (a                                     |
| 10. 行书《与元翰札》册页                         | 53 | 10. Letter to Yuan Han in running                            |     |  |    | section)   |
|  |    |  |     | the to the total prof / He                 |    | AF OF 1 DIV 1 D  |

script

55

56

in running script

11. Letter to Government Official

13. The Scholar's Apologia by Han

Yu in running and cursive script

14. The Scholar's Apologia by Han

12. Letter in running script

11. 行书《与通判承议

12. 行书《屏居帖》册页

13. 行草书韩愈《进学解》

14. 行草书韩愈《进学解》

札》册页

72 25. Classics on Filial Piety in regu-

73 26. Classics on Filial Piety in regu-

27. Preface and poem on A Visit to

the West of City in running script

lar script (part 1)

lar script (part 2)

(a part)

25. 楷书《孝经》册(节

26. 楷书《孝经》册(节

27. 行书《城西游览》诗

并序卷(节选)

选之一)

选之二)

- 28. 楷书《送邢让》诗并序册(节选之一)
- 29. 行楷书《送邢让》诗 并序册(节选之二)
- 30. 草书七言诗轴
- 31. 草书七言诗轴(局部)
- 32. 楷书贾谊《过秦论》 册(节选)
- 33. 草书《蝶恋花》词轴
- 34. 草书《蝶恋花》词轴 (局部)
- 35. 行草书《心贺》诗卷
- 36. 行草书《心贺》诗卷 (局部)
- 37. 行书《送伊德载》诗轴
- 38. 楷书诗词册(节选之
- 39. 楷书诗词册(节选之 一)
- 40. 草书苏轼《后赤壁赋》卷
- 41. 草书苏轼《后赤壁 赋》卷(局部)
- 42. 行书书札册页(节选)
- 43. 行书《祝允明楷书诗词册》跋
- 44. 行书《赠朱近泉》诗 轴
- 45. 行书《赠朱近泉》诗轴(局部)
- 46. 行草书《山水之间》 诗卷
- 47. 行草书《山水之间》 诗卷(局部)
- 48. 草书金昌绪《春怨》 诗轴
- 49. 草书金昌绪《春怨》 诗轴(局部)

- 76 28. Preface and poems on *Farewell* to Xing Rang in regular script (part 1)
- 77 29. Preface and poems on *Farewell to Xing Rang* in running and regular script (part 2)
- **78** 30. Poem with seven-character to a line in cursive script
- **78** 31. Poem with seven-character to a line in cursive script (a section)
- 79 32. Essay on the Faults of Qin Dynasty by Jia Yi in regular script (a part)
- 80 33. Ci poem of *Butterfly Love* Flower in cursive script
- 81 34. Ci poem of *Butterfly Love* Flower in cursive script (a section)
- **82** 35. Poem of *Xin He* in running and cursive script
- **84** 36. Poem of *Xin He* in running and cursive script (a section)
- **86** 37. Poem on *Farewell to Yi Dezai* in running script
- 87 38. Poems in regular script (part 1)
- **87** 39. Poems in regular script (part 2)
- 40. Fu on Second Visit to the Red Cliff by Su Shi in cursive script
- 90 41. Fu on Second Visit to the Red Cliff by Su Shi in cursive script (a section)
- 92 42. Letter in running script (a part)
- 93 43. Postscript of *Poems by Zhu Yunming* in running script
- **94** 44. Poem *for Zhu Jinquan* in running script
- **95** 45. Poem *for Zhu Jinquan* in running script (a section)
- **96** 46. Poem on *Landscape* in running and cursive script
- 98 47. Poem on *Landscape* in running and cursive script (a section)
- 99 48. Poem on *Missing Husband in*Spring by Jin Changxu in cursive script
- 99 49. Poem on *Missing Husband in* Spring by Jin Changxu in cursive

script (a section)

- 50. 行书《苏武慢·白鸥 园散步》词卷
- 51. 行书《苏武慢·白鸥 园散步》词卷(局部)
- 52. 行书《与诸友登楞伽 寺亭》诗册页
- 53. 草书七言诗卷
- 54. 草书七言诗卷(局部)
- 55. 楷书《宋拓千字文册》跋
- 56. 行草书《宋拓千字文册》跋
- 57. 行草书诗扇页
- 58. 行草书诗扇页(局部)
- 59. 行书诗词稿册(节选 之一)
- 60. 行书诗词稿册(节选 之二)
- 61. 草书偈语轴
- 62. 草书《宦游杂著》诗卷
- 63. 草书《宦游杂著》诗卷(局部)
- 64. 行草书《皇华纪藻》 诗并序卷
- 65. 行草书《皇华纪藻》 诗并序卷(局部)
- 66. 草书五言诗轴
- 67. 行书《狱中致张东皋》书札卷(节选)
- 68. 行书七言诗轴
- 69. 行书五言诗轴

- 100 50. Ci poem on *Taking A Walk in Baiou Garden* in running script
- 102 51. Ci poem on *Taking A Walk in Baiou Garden* in running script (a section)
- 103 52. Poem on Climbing the Pavilion in Temple of Lengjia with Several Friends in running script
- 104 53. Poems with seven-character to a line in cursive script
- 105 54. Poems with seven-character to a line in cursive script (a section)
- 106 55. Postscript of Song Rubbing of Prose with Thousand Characters in regular script
- 106 56. Postscript of Song Rubbing of Prose with Thousand Characters in running and cursive script
- 107 57. Poem in running and cursive script
- 107 58. Poem in running and cursive script (a section)
- 108 59. Poems in running script (part 1)
- 108 60. Poems in running script (part 2)
- 109 61. Gatha in cursive script
- 110 62. Poems on *Places Where One*Be the Government Official in cursive script
- 112 63. Poems on *Places Where One*Be the Government Official in cursive script (a section)
- 114 64. Preface and Poem on Landscape in running and cursive script
- 116 65. Preface and Poem on Landscape in running and cursive script (a section)
- 117 66. Poem with five-character to a line in cursive script
- 118 67. A Letter in Jail to Zhang Donggao in running script (a part)
- 120 68. Poem with seven-character to a line in running script
- 120 69. Poem with five-character to a line in running script

70. Poem with five-character to a 121 70. 行草书五言诗轴 line in running and cursive script 122 71. Poem with seven-character to 71. 行草书七言诗轴 a line in running and cursive script 123 72. Poem with seven-character to 72. 行草书七言诗轴 a line in running and cursive script 123 73. Poem on Farewell to Prime 73. 草书《送朱座师人 Minister Zhu to Take up Office in 相》诗轴 cursive script 74. 草书《千字文》卷 124 74. Prose with Thousand Characters in cursive script (a part) (节选) 126 75. Poem with seven-character to 75. 行草书七言诗卷 a line in running and cursive script 128 76. Copy Yi Min Rubbing in cur-76. 草书临《逸民帖》轴 sive script 128 77. Copy Yi Min Rubbing in cur-77. 草书临《逸民帖》轴 sive script (a section) (局部) 78. Poem with five-character to a 78. 行草书五言诗册页 line in running and cursive script 79. Jin Sha Calligraphy in three 79. 各体书《金沙帖》卷 130 scripts 132 80. Jin Sha Calligraphy in three 80. 各体书《金沙帖》卷 scripts (a section) (局部) 134 81. Poem with seven-character to 81. 行草书七言诗轴 a line in running and cursive script 134 82. Poem with seven-character to 82. 行草书七言诗轴 a line in running and cursive script 83. Poem by Wang Wei in running 83. 行书王维《和贾至舍 135 人早朝大明宫之作》 script 诗轴 136 84. Poem by Wang Wei in seal 84. 篆书王维《积雨辋川 script 庄作》诗轴 136 85. Poem for Hearing the Promo-85. 草书《闻召述怀》 tion From the Emperor in cursive 诗轴 script 137 86. Poem on Ancient-Scent Pavil-86. 行草书《古香园》诗轴 ion in running and cursive script 137 87. Poem by Du Fu in running and 87. 行楷书杜甫《春日忆 regular script 李白》诗轴 88. Poems in cursive script (part 1) 88. 草书诗册(节选之一) 138 89. 草书诗册(节选之二) 89. Poems in cursive script (part 2) 138 90. Poem with seven-character to 90. 行书七言诗轴 a line in running script

91. 行书五言诗轴

书》卷

92. 草书萧大園《言志

139 91. Poem with five-character to a

140 92. Wisher Wanted to Be Fulfiled

by Xiao Dahuan in cursive script

line in running script

by Xiao Dahuan in cursive script 书》卷(局部) (a section) 144 94. Poems by Tao Yuanming in 94. 草书陶渊明《饮酒》 cursive script (part 1) 诗卷(节选之一) 95. Poems by Tao Yuanming in 95. 草书陶渊明《饮酒》 144 cursive script (part 2) 诗卷(节选之二) 145 96. Poems by Tao Yuanming in 96. 草书陶渊明《饮酒》 cursive script (a section) 诗卷(局部) 97. Admiring Mountain in regular 97. 楷书《仰止铭》并序 册(节选) script (a part) 147 98. Calligraphy in regular script 98. 楷书《吴宽书迹跋语》 册页(之一) (part 1) 147 99. Calligraphy in regular script 99. 楷书《吴宽书迹跋语》 册页(之二) (part 2) 148 100. Fu on Second Visit to the Red 100. 行草书苏轼《后赤 Cliff by Su Shi in running and 壁赋》卷(节选之一) cursive script (part 1) 148 101. Fu on Second Visit to the Red 101. 行草书苏轼《后赤 Cliff by Su Shi in running and 壁赋》卷(节选之二) cursive script (part 2) 150 102. Poem on Plum Blossom by 102. 行书卢照邻《梅花 Lu Zhaolin in running script 落》诗轴 151 103. Inscription on Phoenix Pa-103. 行书《题凤凰台》 vilion in running script 诗轴 104. 行草书五言诗轴 104. Poem with five-character to a line in running and cursive script 105. Poem in running script 105. 行书《□湖阁宴眺》 诗卷 106. Three Poems on Plum Blos-106. 行书《梅花三章》 som in running script 诗卷 155 107. Poem by Wang Zhihuan in 107. 草书王之涣《凉州 cursive script 词》诗轴 156 108. Poem for Ruan Yuanhai in 108. 草书《醉赠阮圆海》 cursive script 诗轴 156 109. Poem for Ruan Yuanhai in 109. 草书《醉赠阮圆海》 cursive script (a section) 诗轴(局部) 157 110. Poem by Su Shi in running 110. 行书苏轼诗轴 script 158 111. Copy Jiu Hua Calligraphy in 111. 行书临《韭花帖》轴 running script 159 112. Poem on Pipa Player by Bai 112. 章草书白玉蟾《琵 Yuchan in simplified form of cur-琶行》诗卷(节选 sive script (part 1) 之一) 113. Poem on Pipa Player by Bai 113. 章草书白玉蟾《琵 Yuchan in simplified form of cur-琶行》诗卷(节选 sive script (part 2) 之二)

93. 草书萧大圜《言志

142 93. Wisher Wanted to Be Fulfiled

| 114. | 章草书白玉蟾《琵琶         | 160  | 114. Poem on Pipa Player by Bai                            | 137. | 草书唐诗卷(局部)          | 182  | 137. Tang poetry in cursive script   |
|------|-------------------|------|--|------|--------------------|------|--------------------------------------|
|      | 行》诗卷(局部)          |      | Yuchan in simplified form of cur-                          |      |                    |      | (a section)                          |
|      |                   |      | sive script (a section)                                    | 138. | 行楷书徐渭诗册            | 184  | 138. Poem by Xu Wei in running       |
| 115. | 行书《十君咏》诗并         | 162  | 115. Ten Scenes in Yixing in run-                          |      | (节选)               |      | and regular script (a part)          |
|      | 序册(节选之一)          |      | ning script (part 1)                                       | 139. | 行草书七言诗轴            | 185  | 139. Poem with seven-character to    |
| 116. | 行书《十君咏》诗并         | 163  | 116. Ten Scenes in Yixing in run-                          |      |                    |      | a line in running and cursive script |
|      | 序册(节选之二)          |      | ning script (part 2)                                       | 140. | 行书《藕花居消夏》          | 185  | 140. A Summer Day in the Lotus       |
| 117. | 行草书五言诗轴           | 164  | 117. Poem with five-character to a                         |      | 诗轴                 |      | Pavilion in running script           |
|      |                   |      | line in running and cursive script                         | 141. | 行书七言诗轴             | 186  | 141. Poem with seven-character to    |
| 118. | 行草书七言诗轴           | 164  | 118. Poem with seven-character to                          |      |                    |      | a line in running script             |
|      |                   |      | a line in running and cursive script                       | 142. | 行书七言诗轴             | 186  | 142. Poem with seven-character to    |
| 119. | 草书五言诗轴            | 165  | 119. Poem with five-character to a                         |      | (局部)               |      | a line in running script (a section) |
|      |                   |      | line in cursive script                                     | 143. | 草书七言诗轴             | 187  | 143. Poem with seven-character to    |
| 120. | 草书五言诗轴            | 165  | 120. Poem with five-character to a                         |      |                    |      | a line in cursive script             |
|      |                   |      | line in cursive script                                     | 144. | 草书七言诗轴(局部)         | 187  | 144. Poem with seven-character to    |
| 121. | 行草书诗札册(节选         | 166  | 121. Poems in running and cur-                             |      |                    |      | a line in cursive script (a section) |
|      | 之一)               |      | sive script (part 1)                                       | 145. | 行草书寿诗轴             | 188  | 145. Poem on longevity in run-       |
| 122. | 行草书诗札册(节选         | 167  | 122. Poems in running and cur-                             |      |                    |      | ning and cursive script              |
|      | 之二)               |      | sive script (part 2)                                       | 146. | 行草书五言诗轴            | 189  | 146. Poem with five-character to a   |
|      | 草书诗卷              | 168  | 123. Poem in cursive script                                |      |                    |      | line in running and cursive script   |
| 124. | 草书诗卷(局部)          | 169  | 124. Poem in cursive script (a                             | 147. | 行草书五言诗轴            | 189  | 147. Poem with five-character to a   |
|      |                   |      | section)   |      | (局部)               |      | line in running and cursive script   |
| 125. | 草书临《儿女帖》轴         | 170  | 125. Copy Son and Daughter Rub-                            |      |                    |      | (a section)                          |
|      |                   |      | bing in cursive script                                     | 148. | 行草书题画诗册页           | 190  | 148. Poem inscribed on a painting    |
| 126. | 草书临《儿女帖》轴         | 170  | 126. Copy Son and Daughter Rub-                            |      |                    |      | in running and cursive script        |
|      | (局部)              |      | bing in cursive script (a section)                         | 149. | 行书七言诗轴             | 192  | 149. Poem with seven-character to    |
| 127. | 草书五言诗轴            | 171  | 127. Poem with five-character to a                         |      |                    |      | a line in running script             |
|      |                   |      | line in cursive script                                     |      | 草书轴                | 192  | 150. Calligraphy in cursive script   |
| 128. | 草书五言诗轴(局部)        | 172  | 128. Poem with five-character to a                         | 151. | 草书《登金山》诗轴          | 193  | 151. Poems for Climbing Jinshan      |
|      | # 15 15 11 1111   |      | line in cursive script (a section)                         |      |                    |      | Mountain in cursive script           |
|      | 草书书札册页            | 173  | 129. Letter in cursive script                              | 152. | 草书《登金山》诗轴          | 193  | 152. Poems for Climbing Jinshan      |
| 130. | 草书七言诗轴            | 174  | 130. Poem with seven-character to                          |      | (局部)               |      | Mountain in cursive script (a        |
| 101  | 14464.1.CL:#      |      | a line in cursive script                                   | 1.50 |                    |      | section)                             |
| 131. | 草书七言诗轴            | 174  | 131. Poem with seven-character to                          | 153. | 隶书《构梅花草堂》          | 194  | 153. Poem for Building Thatched      |
| 122  | # 45 1> 2+ 41     | 4.75 | a line in cursive script                                   |      | 诗轴                 |      | Cottage with Plum Blossom in of-     |
| 132. | 草书七言诗轴            | 175  | 132. Poem with seven-character to                          | 154  | 2- 15th state 1541 |      | ficial script                        |
| 122  | (局部)              | 470  | a line in cursive script (a section)                       | 154. | 行书临米芾书轴            | 195  | 154. Calligraphy after Mi Fu's       |
| 133. | 行书七言诗轴            | 176  | 133. Poem with seven-character to                          | 155  | た Jaile 1/2 ました)   | 4.05 | style in running script              |
| 124  | <b>仁北 (上) (日)</b> | 170  | a line in running script 134. Poem with seven-character to | 155. | 行书临米芾书轴            | 195  | 155. Calligraphy after Mi Fu's       |
| 134. | 行书七言诗轴(局部)        | 176  |  | 156  | (局部)               | 400  | style in running script (a section)  |
| 125  | 楷书《孝经》卷           | 177  | a line in running script (a section)                       | 156. | 草书欧阳修《醉翁           | 196  | 156. Record of the Old Tippler's     |
| 133. | (节选)              | 177  | 135. Classics on Filial Piety in                           |      | 亭记》轴               |      | Pavilion by Ouyang Xiu in cursive    |
|      | (1126)            |      | regular script (a part)                                    | 157  | 古书际四份 // 蔚公        | 100  | script                               |
| 清代   |                   | 179  | Qing Dynasty   | 157. | 草书欧阳修《醉翁           | 196  | 157. Record of the Old Tippler's     |
| /月16 |                   | 1/3  | Zuig Dynusiy   |      | 亭记》轴(局部)           |      | Pavilion by Ouyang Xiu in cursive    |
| 136  | 草书唐诗卷             | 180  | 136. Tang poetry in cursive script                         | 150  | 草书题画诗轴             | 107  | script (a section)                   |
| 150. | 一 14/百 阿包         | 100  | 156. Tang poony in oursive script                          | 130. | 平下巡回付湘             | 197  | 158. Poems inscribed on a paint-     |
|      |                   |      |  |      |                    |      |                                      |

|      |                        |        | ing in cursive script                                       | 183.                                   | 草书王维《田园乐》            | 226        | 183. Enjoying Pastoral Life by   |
|------|------------------------|--------|---|--|----------------------|------------|--|
| 150  | 行书题画诗册页                | 198    | 159. Poems inscribed on a paint-                            | 105.                                   | 诗册页                  |            | Wang Wei in cursive script   |
| 157. | (节选)                   | 100    | ing in running script (a part)                              | 184.                                   | 行书临《云麾将军             | 227        | 184. A Record of Events Inscribed  |
| 160. | 行草书七言诗册页               | 200    | 160. Poem with seven-character to                           |  | 碑》册(节选之一)            |            | on A Tablet of Li Sixun in running   |
| 2001 | THE CHAMPA             |        | a line in running and cursive script                        |  |                      |            | script (part 1)  |
| 161. | 行书诗卷(节选)               | 201    | 161. Poems in running script (a                             | 185.                                   | 行书临《云麾将军             | 227        | 185. A Record of Events Inscribed  |
|      |                        |        | part)   |  | 碑》册(节选之二)            |            | on A Tablet of Li Sixun in running   |
| 162. | 草书五言诗轴                 | 202    | 162. Poem with five-character to a                          |  |                      |            | script (part 2)  |
|      |                        |        | line in cursive script                                      | 186.                                   | 行书《宋拓千字文             | 228        | 186. Postscript of Song Rubbing of   |
| 163. | 草书五言诗轴                 | 202    | 163. Poem with five-character to a                          |  | 册》跋(节选之一)            |            | Prose with Thousand Characters   |
|      | (局部)                   |        | line in cursive script (a section)                          |  |                      |            | in running script (part 1)   |
| 164. | 行书《兰花三绝》诗              | 203    | 164. Poems on Orchid in running                             | 187.                                   | 行书《宋拓千字文             | 228        | 187. Postscript of Song Rubbing of   |
|      | 册页                     |        | script  |  | 册》跋(节选之二)            |            | Prose with Thousand Characters   |
| 165. | 行书临米芾书卷                | 204    | 165. Calligraphy after Mi Fu's style                        |  | ode to a solicita    |            | in running script (part 2)   |
|      |                        | 11 100 | in running script   | 188.                                   | 草书五言诗轴               | 229        | 188. Poem with five-character to a   |
| 166. |                        | 206    | 166. Preface for New Poems in Yu                            | 100                                    | #47->+4              | 220        | line in cursive script  189. Poem with five-character to a                                   |
|      | 序》轴                    |        | Pavilion by Xu Ling in running                              | 189.                                   | 草书五言诗轴               | 230        | line in cursive script (a section)   |
| 1.65 | A 40 1 3+ 64           | 007    | script 167. Poem with seven-character to                    | 190.                                   | (局部)<br>隶书对联         | 231        | 190. Couplet in official script  |
| 167. | 行书七言诗轴                 | 207    | 10,110,111,111,111,111,111,111,111,111,                     | 190.                                   | 家书对联<br><b>篆</b> 书对联 | 232        | 191. Couplet in seal script  |
| 160  | <b>仁北レ寺法</b> 姉         | 207    | a line in running script  168. Poem with seven-character to |  | 家 中 小 联              | 233        | 192. Letter in running and cursive   |
| 108. | 行书七言诗轴<br>(局部)         | 207    | a line in running script (a section)                        | 172.                                   | (之一)                 | 200        | script (1)   |
| 160  | 行草书乐府诗轴                | 208    | 169. Folk songs and ballads in the                          | 193.                                   | 行草书书札册页              | 233        | 193. Letter in running and cursive   |
| 107. | 11平12次/1713/14         | 200    | Han style in running and cursive                            |  | (之二)                 |            | script (2)   |
|      |                        |        | script  | 194.                                   | 各体书临帖卷               | 234        | 194. Calligraphy in three scripts  |
| 170. | 行书书札册页(节选)             | 209    | 170. Letter in running script (a part)                      | 195.                                   | 草书轴                  | 236        | 195. Calligraphy in cursive script   |
| 171. | 草书卷                    | 210    | 171. Calligraphy in cursive script                          | 196.                                   | 隶书对联                 | 237        | 196. Couplet in official script  |
| 172. | 行书《杨晋横云山               | 212    | 172. Postscript for Painting of                             | 197.                                   | 隶书对联                 | 238        | 197. Couplet in official script  |
|      | 庄图卷》跋                  |        | Hengyun Mountain Villa in run-                              | 198.                                   | 隶书对联                 | 239        | 198. Couplet in official script  |
|      |                        |        | ning script   | 199.                                   | 隶书临《张迁碑》             | 240        | 199. Stele of Zhang Qian in offi-  |
| 173. | 行书偈语轴                  | 213    | 173. Gatha in running script                                | ************************************** | 册(节选之一)              |            | cial script (part 1)   |
| 174. | 草书《菊花》诗轴               | 214    | 174. Poem on Chrysanthemum in                               | 200.                                   | 隶书临《张迁碑》             | 240        | 200. Stele of Zhang Qian in offi-  |
|      |                        |        | cursive script  |  | 册(节选之二)              |            | cial script (part 2)   |
| 175. | 草书《菊花》诗轴               | 215    | 175. Poem on Chrysanthemum in                               | 201.                                   | 行草书书札册页              | 241        | 201. Letter in running and cursive   |
| 10   | (局部)                   |        | cursive script (a section)                                  | 202                                    | (节选)                 | 040        | script (a part)  |
| 176. |                        | 216    | 176. Couplet in running script                              | 202.                                   | <b>篆书横幅</b>          | 242        | <ul><li>202. Calligraphy in seal script</li><li>203. Calligraphy in running script</li></ul> |
| 177. | 隶书五言诗轴                 | 217    | 177. Poem with five-character to a                          | 203.                                   | 行书屏                  | 244<br>246 | 204. Couplet in seal script  |
| 170  | <b>本4</b> 27字注机        | 210    | line in official script 178. Poem with five-character to a  | 204.                                   | 篆书对联<br>行书七言诗轴       | 247        | 205. Poem with seven-character to  |
| 1/8. | 草书五言诗轴                 | 218    | line in cursive script                                      | 203.                                   | 11节七百 时抽             | 247        | a line in running script   |
| 170  | 仁士 //工 <b>公</b> 手诗\\ ₩ | 219    | 179. Handwriting of Five Classic                            |  |                      |            | a me m raming sempe  |
| 1/9. | 行书《五经手读》册<br>(节选)      | 213    | Books in running script (a part)                            | 附                                      |                      |            | Appendices   |
| 180  | 行书《龙井八咏》               | 220    | 180. Poems on Eight Scenes in                               | Lia                                    |                      |            |  |
| 100. | 诗卷                     |        | Longjing in running script                                  | 图版                                     | 说明                   | 1          | Illustration Captions and Notes  |
| 181. | 各体书临帖卷                 | 222    | 181. Calligraphy in several scripts                         |  | TOTAL STATE          |            | -  |
|      | 各体书临帖卷                 | 224    |   | 后记                                     |                      | 33         | Postscript   |
|      | (局部)                   |        | (a section)   | -                                      |                      |            |  |
|      |                        |        |   |  |                      |            |  |

### 帝都翰墨聚名家 ——北京馆藏书 法艺术精品概览

在中国书法的发展进程中, 帝王的作用 十分重要, 帝王好书, 群臣十子追随不疲; 帝王收藏, 天下法书流向内府; 以书取仕, 文人学子池水尽墨; 立身扬名, 书法名家纷 至沓来。汉代武帝刘彻、元帝刘爽即善书 法,至唐朝太宗李世民,已不是一般的善 书,而是执著的艺术追求者,他酷爱王羲之 书,心摩手追,为《晋书·王羲之传》撰赞 辞,常与群臣论书,撰《笔法诀》、《论书》、 《指意》专论书法,见地非凡,从此开始了中 国封建社会帝王工书法, 富收藏, 精鉴赏的 风气。至北宋,帝王酷好翰墨,九个皇帝, 有八位载入书法史。宋徽宗赵佶的书法艺术 成就, 堪称造极, 创造"瘦金体"楷书, 为楷 书艺术中增加了一种很具审美价值的书体。 元朝帝王虽是马背上的民族,但英宗"刚毅 英勇之气发于笔端",文宗书法"有晋人法 度"。明、清帝王提倡书法更胜前朝,刻帖 之风再盛, 康熙、乾隆游历名山胜景, 作诗 刻石,一派典雅气象。由于帝王好书,促进 了书法艺术的繁荣和发展。

帝王酷爱书画艺术时,也是内府收藏最富时。唐太宗"出内帑金帛,购人间墨迹",有以王羲之《兰亭序》随葬的传说。凡被帝王收藏的作品,其作者可以身价倍增。明代的"二沈",是明成祖即位后以书法遴选人材而入翰林的,金版玉册必命其书,书因人贵,沈度、沈粲兄弟二人名噪当时。明代的收藏活动其实远不及唐、宋及清。清代应是北宋

以来书画作品的最大的宫廷 收藏活动时期。清朝统治者 入主中原后, 到康熙帝时, 已精通汉文化, 并写得一手 好字(图1), 内府收藏书画 已经十分丰富, 乾隆时建成 规模, 乾隆十年(1745年)编 成的《石渠宝笈初编》一书, 记载收历代法书460件,名 画1261件,以及皇帝御书、 臣字款书画等。乾隆五十八 年(1793)《石渠宝笈》、《秘殿 珠林》二书的重编, 收入历 代书画1845件,及其他总计 3062件。还有众多的私人收 藏家。北京作为清政府中央 所在地,以帝都特有的政治、文化中心的地位,成为书画收藏的中心。

"以书取仕"使书法高手汇聚帝都。早在 汉代就有考核书写能力,为国家选拔人才的 制度,此后历代文人学子无不重视书法艺术 学习。唐代设"书学","楷法遒美"者,便可 步入仕途,擢居高位,"善书参议",直接与 皇帝对话。清代翰林的"大考试差",书法水 平高下是重要标准。康、乾时期,书法优秀 者可获较好职务,甚至可入南书房直接侍候 天子。书法不工者,则被降级使用。清代的 皇帝为使皇子的书法水平提高,选派书法水 平较高的大臣教授。

帝都的书法,往往是书法艺术繁荣的体现。书法名家,来自四面八方,若能在帝都书坛获一席之地,或供奉内廷,或被帝王看重,即可名世。与帝王审美标准相悖的书法风格也有存在的空间,类似"散僧入圣"、"蓬头粗服"、"乱石铺街"的另类书法,表现的是一种与皇权的对抗,或是一种隐逸文人的情感流露。丰富的收藏使书法创作的取法视角宽阔,名家汇聚是都城特有现象,因而书法创作活动非常活跃,法书墨宝得以流传。帝都是一座巨大的艺术殿堂。

本卷书法作品是收藏或流传于北京的晋 代至清代的墨书,多是手卷、册页、立幅等 极具艺术性的书法作品。有精彩的晋、北 齐、唐人写经,有宋黄山谷的草书、元鲜于 枢的行草书等。书法艺术与其他艺术一样, 深受社会环境的制约,既有歌舞升平、祥和 稳定的艺术表现,也有沉重压抑、愤世嫉俗 情感宣泄。前代书法家用中国独有的"写"的艺术,表现人的最本质的精神世界, 表现对美 的追求,体现数千年以来深厚的文化底蕴。

### 一、清雅灵动、功深学富的小楷书法

楷书是汉字发展中形体结构比较稳定的 书体,毛笔的性能得到充分的发挥,用笔的 技巧得到全面的完善,自产生、成熟、使用 至今千余年,字的结构端美完备。人们在今 天的书法艺术创新的尝试中,也没有再创造 出超越楷书的新书体。

楷书基本上有三个系统: (一) 唐楷。此

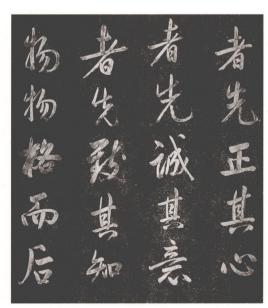


图1.《康熙大学碑》

