

雪邴書法長卷琵琶行
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江苏工业学院图书馆
藏书章

图书在版编目 (C I P) 数据

雪祁书法长卷琵琶行 郎宗权书雪祁吟草/雪祁, 郎宗权书. —兰州: 甘肃文化出版社, 2004. 3
ISBN 7-80608-925-X

I. 雪... II. ①雪... ②郎... III. 汉字—书法—中国—现代 IV. J292.28

中国版本图书馆 CIP 数据核字 (2004) 第 021906 号

雪祁书法长卷琵琶行
郎宗权书雪祁吟草

责任编辑:车满宝

封面设计:房娴

出版发行:甘肃文化出版社
社 址:兰州市庆阳路 230 号
邮政编码:730030
电 话:(0931)8454246

印 制:甘肃天河印刷有限责任公司
厂 址:兰州市雁滩工业城
邮政编码:730020
经 销:新华书店

开 本:787×1092 毫米 8 开
字 数:90 千
印 张:10.25

版 次:2004 年 3 月第 1 版
印 次:2004 年 3 月第 1 次
印 数:1-1000 册

书 号:ISBN 7-80608-925-X

定价:52.00 元

序言

雪祁同志是我国教育界的一位老干部，知名的书法家。抗日战争和解放战争时期，他先后在晋冀鲁豫边区和华北人民政府工作。建国后曾在中央教育部任职十多年，当时我在北京人民教育出版社工作，经常和他见面。二十世紀六十年代初，我重返兰州，他也支援西北来甘肃，历任甘肃教育学院、甘肃师范大学、西北师范学院副院长（校长）。一九八二年因年迈离休。在此期间，我俩有十多年朝夕相处，同窗共事，对他的为人与工作是有深入了解的。他对工作勤勤恳恳，认真负责，有丰富的领导工作经验。他经常深入群众了解情况，善于团结知识分子。他平易近人，待人宽厚，作风民主，爱护下级，关心群众，谦虚谨慎，好客健谈，有长者的风度，深受群众爱戴。他对同志坦率真诚，极端热忱，乐于助人排忧解难。在《文化大革命》中，他坚持原则，实事求是，在邪恶势力面前不畏缩，不屈膝，体现了共产党人正直无私、光明磊落的崇高品质。粉碎“四人帮”后，他欢欣若狂，精神焕发，在西北师范学院党委领导下，做了大量调整关系和团结同志的工作，使一些问题得到较好的解决，因而赢得了各方面的好评和信任。近几年来，他虽然寓居北京，但西北师范学院的许多同志对他仍然念念不忘，不仅经常书信往还，互致问候，而且有机会赴京时，都要前往看望。他也关心西北师范学院的工作。今春他在返校小憩期间，同志们愈加亲切，来看望者络绎不绝。求书留念的达三百多人。他从事教育工作数十年，为国家培养了大批建设人才，对甘肃教育学院的创建和发展，对西北师范学院的建设都做出了积极的贡献。

雪祁同志长于古诗词，在书法上的造诣更深。为了将雪祁同志的书法公诸同好，以便更多的人学习他的专长，继承和发展我国独有的书法艺术，西北师范学院党委决定编印这本书法长卷，我认为这是一件很有意义的事情。它不仅是对雪祁同志数十年勤学苦练所取得的劳动成果的尊重、是对书法教育的一种提倡，而且对广大青少年响应陈云同志关于练好毛笔字的号召，也会有很大的帮助。因此，我很高兴地写了以上几段话，主要介绍雪祁同志的经历和为人。《文如其人》，同样，字也如其人，希望青少年在研究、欣赏、学习他的书法的同时，也学习他的为人处事，努力做一个有理想、有道德、有文化、有纪律的新人。

Preface

Comrade Xueqi is one of the veteran cadres in our educational circles and a well-known calligrapher. During the anti-Japanese War and Liberation War, he worked successively in Shanxi-Hebei-Shandong-Henan Border and North China governments. After the establishment of the people's country, he had worked in the Central Ministry of Education for over ten years. At that time I was working in the Beijing People's Publishing House and often met him. In the early sixties, I returned to Lanzhou and so did he to help the construction of the northwest. He was appointed successively as the vice-president of the Gansu Education College, Gansu Teachers University and Northwest Teachers College. He retired in 1982 due to old age. During this period, we had been closely associated and worked together as comrades-in-arms for more than ten years. Hence I got to know him and the way he worked only too well. He worked diligently and was earnest and conscientious. He was rather experienced in method of leadership. He often went deep among the masses to find out about the situation. He was good at rallying and working together with the intellectuals. He was amiable and easy of approach, generous to others and adhering to a democratic style of work. He took good care of his subordinates and cared for the mass. He was modest and prudent. He was hospitable and a brilliant conversationalist. He had the demeanour of the venerable elders and enjoyed immense popular admiration. He was frank, sincere and very warm-hearted towards others and was always ready to help others whenever they got into troubles.

During the Cultural Revolution, he upheld the principle and was practical and realistic. Unyielding to the evil force, he proved himself worthy of being a Party member with upright, unselfish and open and aboveboard noble character. At the smash of the gang of four, he was overjoyed and full of vigour. Under the leadership of the Party committee of the Northwest Teachers College, he did a lot to adjust the relationship between comrades and unite them. Thus it was made easy to solve some problems and won high opinion of confidence of all around him.

Recently, although he has been living in Beijing, many comrades of the Northwest Teachers College still miss him very much. They often wrote each other to extend cordial greetings. Whenever they got a chance to go to Beijing, they would visit him. He was also concerned with things in our college. Last spring when he returned to school to have a short rest, comrades went to see him one after another. More than three hundred comrades asked him for his handwriting. He's engaged himself in educational work for scores of years and cultivated for our country large numbers of staff in our national construction. He's made important and positive contribution to the founding and development of Gansu Education College as well as to the construction of the Northwest Teachers College.

Comrade Xueqi is good at classic Chinese poetry and has attained high in calligraphy. In calligraphist circles his handwriting has been regarded as work of great attainments.

In order to share with comrades having the same taste, we decided to compile and publish this long roll of calligraphy by him so that more comrades may learn from him his speciality, inherit and develop the art of writing, the exclusive possession of our country. I do think that this is something of great significance. It is not only a high esteem for Comrade Xueqi's diligent practice and the fruit of his hard work during scores of years and encourages the education of calligraphy, but it helps also the broad mass of young people to answer the call put forward by Comrade Chen Yun to master the skill of writing Chinese characters done with writing brush. Therefore I'm overjoyed to write down these words to introduce chiefly Comrade Xueqi's experience and behaviour. The writing mirrors the writer, so do the characters. I hope that while the youngsters are appreciating, studying and learning from him his art of writing, they should also learn from him how he behaved and strive to be men with ideal, virtue, culture and discipline.

by Xin Anting in June 1985

雪祁书法简介

雪祁同志，姓马名竞先，中国共产党党员，河北霸县人。历任甘肃教育学院、甘肃师范大学、西北师范学院副院（校）长，在教育工作中重视书法教育，提倡书法，不遗余力。

雪祁同志幼时丧父，家境清寒，乃刻苦自学，既喜文学，又爱书法。其书初以颜体为主，嗣后兼及各家。上追晋魏，下及唐宋明清诸家，汲取众长，具备一身；除突出颜书雄浑外肆、秀气内敛的特点外，并撷右军的雄强，魏碑的朴厚，眉山的潇洒，襄阳的骏快；在笔画结构上求创新，在布局章法上多变化，形成自己的体势和风格，而法度谨严不苟，气势雍穆可亲，一如其人。至于腕力的雄厚、气韵的生动，似在有意无意之间，且随年龄的增长而日臻佳妙。

他的作品曾多次参加全国书法展览，并在港澳及日本等地展出，获得高度评价，特别在甘肃教育界、文化界享有盛誉，为人所称道。全日本书道联盟、河北人民出版社、甘肃人民出版社及上海书画出版社曾将其作品选入有关书法选集，公开出版。天津周恩来总理少年革命活动纪念馆、山东淄博蒲松龄故居、日本藤野先生纪念馆、著名画家前田青村纪念馆、矿物学家长岛乙吉陈列馆等处，均有其墨迹。

雪祁同志离休后，寓居北京，他先后加入了中国书法家协会、中国老年书画研究会、北京中国书画研究社等书法团体。晚年以诗书自娱，尝写诗咏怀。其七绝一首：『性耽书法不知疲，垂老归来白发欺，且喜余年无世累，恣情挥洒兴淋漓。』实为他的生活写照；又有句云：『不辞漫写黄昏颂，留得余光照大千。』更道出了自己的心声。



西北师范学院书法研究会

一九八五年六月

A Brief Introduction to the Calligraphy of Comrade Ma Jingxian

Comrade Ma Jingxian, also known as Xueqi, is a member of the Communist Party of China. He is from Baxian County, Hebei Province. He has been appointed successively as vice-president of Gansu Education College, Gansu Teachers University and the Northwest Teachers College. He spared no pains to attach importance to and encouraged the teaching of calligraphy in his work.

When Comrade Xueqi was still young, his father passed away and left the family in straitened circumstances. Comrade Xueqi taught himself. Literature and Calligraphy have been his favourite subjects. In his art of writing he mainly imitated at first Yan style. Later he also copied other calligraphers of various dynasties, including those of Jin and Wei Dynasties as well as those of Tang, Sung, Ming and Qing Dynasties. He absorbed and possessed the quintessence of different schools. Besides giving prominence to the bold and vigorous strokes but internal elegance of Yan style, he adopted, too, the forcefulness of Youjun style, the simplicity and plain style of writing on the Wei inscription, the natural and unstrained style of Meishan and the exaltation and grandeur of Xiangyang. He tried his best to blaze new trails in the structure of strokes and vary the arrangement of presentation. Thus he shaped his own style and characteristic in calligraphy. His regulation is serious, compact and carefully constructed; while his handwriting is of harmonious, dignified and amiable momentum just like the author himself. The vigour of his penmanship and the liveliness of the atmosphere in his work appears to have been carried out with or without intention. This distinguishing feature of his is improving with the increase of his age.

His work has been many times on show in the national calligraphy exhibitions as well as in Hongkong, Macao, Japan and many other places and won high appraisal. His autographs enjoy prestige especially in the educational and cultural circles in Gansu; they have been selected and published in periodicals of calligraphy by the "Pan-Japanese Calligraphy Association", the Hebei People's Publishing House, the Gansu People's Publishing House and the Painting and Calligraphy Publishing House in Shanghai. They can also be found in Prime Minister Zhou Enlai Museum in Tianjin, Pu Sungling's former residence in Zibo, Shandong, Mr Fujino Museum, the Museum of the famous artist Aomura Mayeda, and the Exhibition Centre of The Mineralogist Ozyoxi Nagajima.

After his retirement, Comrade Xueqi lodged in Beijing and joined the Association of Chinese calligraphers, the Painting and Calligraphy Research Association of the old, the Painting and Calligraphy Research Association in Beijing and some other organizations of calligraphers. He amused himself with poems and art of writing. Once he composed a poem chanting his mind,

Having returned in gray hairs with age,
Unconscious of tiredness in calligraphy I indulge,
My remaining years are blessed with no encumbrance hanging on,
To my satisfaction I can still wield the writing brush freely.
It is a real portrayal of his life. Two more lines in his poem read,
I hesitated not to write ode to the eve,
With a view to leaving sunset clouds glowing the universe.
They showed even more clearly his aspirations and thinking.

*by the Calligraphy Research Association of the
Northwest Teachers College in June, 1985*

雪祁書法長卷琵琶行



詩陽江頭夜
送名楓葉秋
花煙翠主人

下馬在船拳
任飲無管
狂醉不成歡慘

將別之時茫然
江浸月忽聞
水上琵琶聲

主人志歸家

不覺年暮暗

閑彈七弦琴

聲傳以語遲
移船相近近
是添酒回燈重

開宴千呼萬
喚始出來
猶抱琵琶半遮面

轉軸撥弦之兩
聲未成曲調
先有怯位之掩

抑 後 思 似
祈 平 生 不 得 志
低 眉 信 手 續 彈