

徐燾書法集

遼寧美術出版社

Prof. Xu Chao's Calligraphy Collection
Visioning Fine Arts Publishing House

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遼寧美術出版社出版

遼寧美術印刷廠印刷

遼寧省新華書店發行

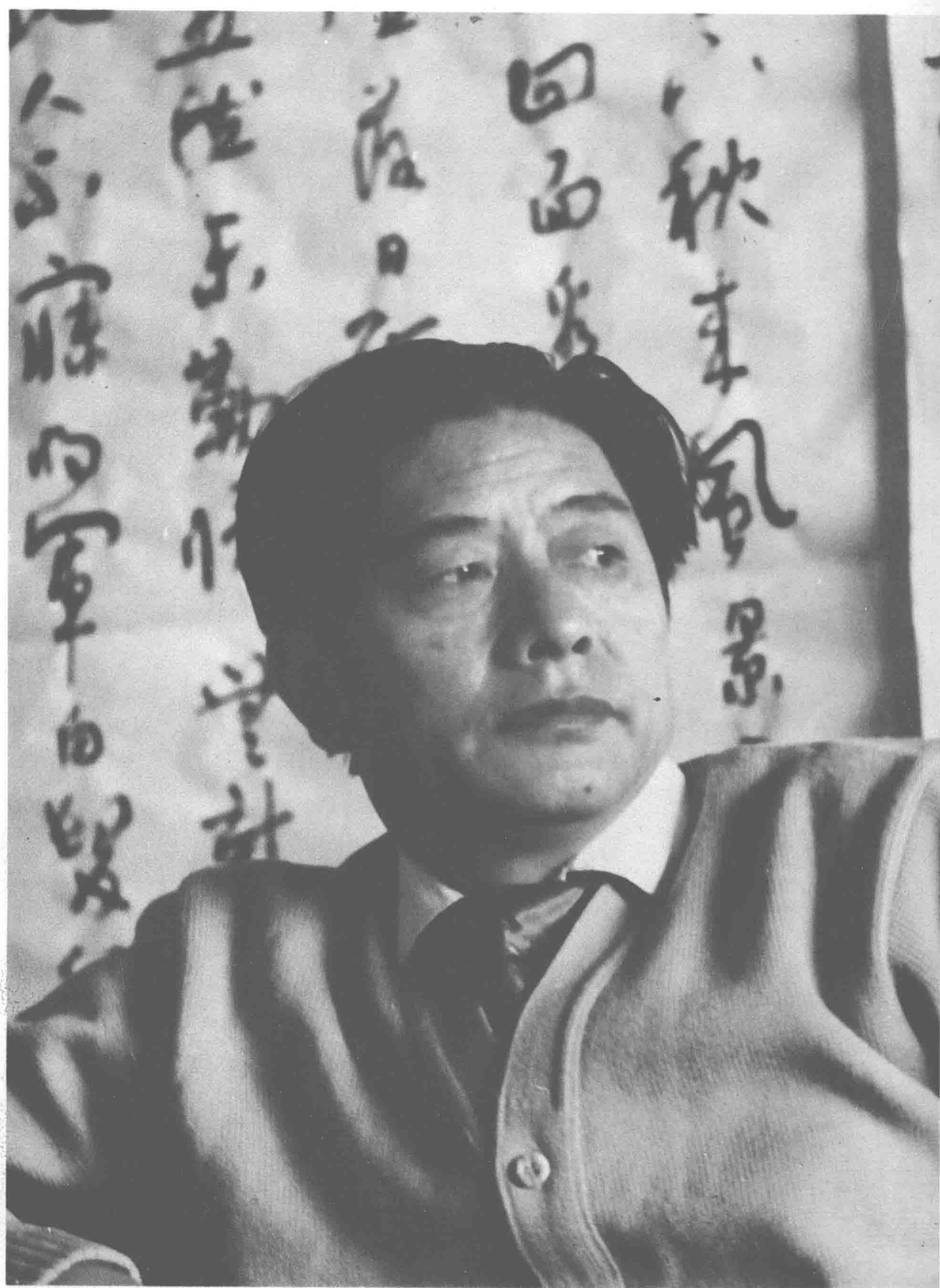
開本：787×1092 1/12 印張：15

印數：1—1,000

1991年6月第1版 1991年6月第1次印刷

ISBN 7—5314—0900—3 J·219

〔遼〕第2號 定價：55.00圓



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徐熾，遼寧省海城人，1934年12月出生於瀋陽，曾於魯迅美術學院進修國畫專業，多年從事書畫藝術。志學之年，酷愛書法，以帖為師，楷書規矩唐法，尤得顏魯公筆意，另於漢魏六朝墓志碑碣亦多涉足；行草步趨右軍，以《蘭亭》、《十七帖》為宗，兼取智永、顏真卿、孫虔禮、楊凝式、米芾等各家之長。挹先人之規，悟通變之理，凡三十餘載，寒暑不輟。作品蒼勁渾樸，含蓄蘊藉，自開蹊徑，殊古別今，力倡此域書法質樸之風，在國內外產生引人注目的影響。徐熾近年多以行草示人，多次參加全國重要書法展覽以及赴日本、新加坡等出國展覽。作品曾被輯入《中國現代書法選》、《中國書法百家墨迹精華》、《中日書法百家墨迹精華》、《中國當代書法大觀》、《九畹書法作品選》以及在《書法》、《書法藝術》、《書法家》等幾十種刊物發表。作品已被收入《中國當代文藝家名人錄》、《中國當代書法家辭典》、《中國新文藝大系·書法卷》。

徐熾現為中國書法家協會會員、中國美術家協會遼寧分會會員，瀋陽市書法家協會副主席、《書法藝術》編委、瀋陽大學師範學院副教授。

1976▲創辦瀋陽市鐵西區書法研究組

▲參加遼寧博物館舉辦的毛主席詩詞書法展覽

1978▲參加瀋陽市書畫研究會恢復活動後的首屆書法展覽

▲參加遼寧省首屆書法展

▲創建遼寧書法學會被推舉為理事

1980▲參加全國第一屆書法展覽

1981▲參加遼寧省第二屆書法展覽，展出作品被遼寧博物館收藏

1982▲遼寧省書法家協會成立，被選為協會常務理事

▲參加九畹書法展覽

1983▲參加全國第一屆中青年書法展覽

▲被魯迅美術學院聘為書法教師

▲參加中日書法交流展覽

▲書法作品榮獲遼寧省文藝獎

▲應邀為瀋陽師範學院講授書法

1984▲參加全國第二屆書法展覽

▲任瀋陽教育學院書法教師

▲當選為瀋陽市書法家協會副主席

▲被聘為遼寧大學書法協會顧問

▲被聘為《書法藝術》編委

1985▲參加國際書法展覽

▲以書法家名義隨瀋陽訪日文化交流團赴日本訪問

1986▲參加中國新加坡書法聯展

▲參加全國第二屆中青年書法展覽

▲參加中國國際和平年書法展覽

▲應遼寧教育學院聘為客座書法教授

1987▲被評為瀋陽教育學院副教授

▲書法作品被收入《中國新文學大系·書法冊》

▲在瀋陽市第二次書法家代表會上再次當選為副主席

1988▲書法作品被鄭州黃河碑林摩勒上石

1989▲在遼寧省第三次文代會上被選為中國書法家協會遼寧分會副主席

▲自動辭去遼寧省書法家協會副主席職務

▲赴日本奈良舉辦個人書法展覽

▲參加全國高等師範院校美術大綱的編寫工作，本人承編書法部分。

▲書法作品收入《中國年鑒書畫作品選》

我曾為瀋陽市教育學院徐熾（泰隆）教授赴日本書法展撰過短序一篇，強調中日書法藝術交流的前景遠大，以及書家本人的造詣諸端，限於篇幅，致語焉不詳，辭難達意，使讀者未免有闕然之憾。近日承蒙相告，將編印大型圖錄，由遼寧美術出版社精印問世，又囑予為之序，獲此良機，再申鄙悃，獻一孔之見，用請各方大家笑致。

我與泰隆相交有年，過從較密，深知他在書法八法上所投入的辛勤勞動，別人未為比他還多。猶憶在“文革”歲月中，身在斗室，局促頗似蝸居，一家老小數口，置身起居，尚感轉側維艱，如何有餘地以供伸紙揮毫？就在這樣的艱苦環境下，竟然安之若素，無論是炎熱蒸人的暑天，或是寒氣刺骨的雪夜，有毅力克服困難，未嘗或離筆硯，始終臨池不輟，樂在其中。

泰隆為人，其可貴之處，在於執着，擇善而從。執着固然有它的局限性，可是，擇善則使執着發揮其優越性。就臨池而論，他對顏真卿的各種碑帖，執着地追摹，尤其是顏氏的楷書，是他多年臨習的重點。所以如此，在於晚唐兩宋以後，諸名家大都沿着這條路子走過來的。公權學顏，以骨見勝；楊凝式學顏，能得其三昧；宋四家學顏，各得一端，即米芾是對顏頗有微詞，亦未能脫其藩籬；元明以後，更無論矣。

正因為泰隆選擇學顏入手，並以楷法為基本功，對他後來的演變和發展，有着密切的關係。衆所周知，任何一門學問，各有其自身的演進軌迹，尤其是書法藝術，其迹象尤為明顯。盡管各有體段，究其底蘊，均有來龍去脈可考。惟近些年來，我國書法藝術受國際大氣候的影響，間還有從事此道的一

些人士，為了走輕便捷徑，成名心切，於是置傳統於不顧，視泊來品為珍寶，片面追求“新”意，其結果是滿紙塗鴉，面目全非，竟美其名曰“創新”，實則大謬不然！與此同時，應運而生的“理論家”，大談特談扔掉沉重的傳統包袱，要輕裝“前進開創新”，於是成了無源之水，無根之木，如此一來，欲使我國書法藝術賴以復蘇，又談何容易！

所幸今天的書法界並未被一陣狂浪所湮滅，尚有不少人屹然而立，仍默默地從無私的奉獻，泰隆就是許多中堅之一。據我的理解，他們之所以能經受得起驚濤駭浪、風吹雨打的考驗，正由於早就打好了結實的基礎，不為外表干擾所震撼。凡是為捍衛祖國書法藝術做出貢獻的，人們心裏是不會忘懷的。

作為一位有出息的書法家，除了有臨池之功，具備雄厚的基礎之外，更主要的是如何去發展傳統，“去陳出新”。此點說來容易，實踐起來，往往不能盡滿人意。此類例證，古往今來，俯拾即是。道理很簡單，“出新”並不因為基本功過硬，即可一蹴而成，它還要具備更為複雜的條件，諸如文學、詩詞、歷史，特別是才華和情操等因素，廣博的知識，盡管不同於臨池，它卻與之息息相關，祇有交融在一起，才能在筆下出現與作者本人風貌一致的、突出個性的作品。達到這個階段相當艱巨，並非所有的書家都能臻此境界。而泰隆能够排除眼前若乾困擾，一心一意按照原來既定的方向，大步邁進，終於開拓出一條既有傳統功力，又具時代風規的行草書，祇要觀者面對他的作品，無須先看作者名款，即可斷定出自泰隆手筆。此無它，正是由於作者多年功夫的積凝而形成自己風骨面貌而致。書法藝術與其它藝術一樣，沒

有無個性的藝術，這是衡量每個藝術家的唯一客觀標準。

我既欽佩泰隆的楷書，筆力扛鼎，饒有大將之風；同時，也推重他的行草，心手配合無間，劍及屐及，筆筆有致，氣蘊韻藉，耐人久看而不厭，無疑是一種美的享受。這裏，我不擬一一舉例，避免使讀者先入為主，可直接從這本精印的圖錄中，根據各自的審美要求，去作出恰如其當的答案。

經常為國內外友人文集畫冊作序，自知綆短汲深，很難揭櫫出精髓所在，未免有掛一漏萬之為。但又往往礙於友誼，情不可卻，祇能勉力報命，有辭不達意之弊，徒呼負負。我與泰隆數十年舊交，知之素熟，於是秉筆直書，其中對書壇現像偶然涉及一二，無非是藉以與泰隆所從事的事業，作一對比，說明問題症結所在，非敢有意干預他人之藝術生活，如是而已，希勿見罪是幸。

最後，我要補充一點，就是泰隆的各種書法兼擅，我在序中僅提到楷、行、草三種，而且草書祇限於今草而言，至於他的狂草，正在發展過程中，尚未定型，故不便貿然有所評說。不過，就現階段看來，已開始向狂草方面衝刺，這是一個關鍵時刻，希望再接再厲，打開新局面，預祝取得光輝的成就！

楊仁愷

一九九〇年十二月於沐雨樓

日本書法家宮田鶴聲和國重鯉卿先生參觀徐熾書法展覽後留念。



A Biographical Sketch of the Calligrapher

Xu Chi whose origin was Haicheng, Liaoning Province, born in Shenyang on Dec. 1934, once studied Chinese painting in Lu Xun Art Academy. For many years he has been studying the art of calligraphy and painting, during which he has shown his deep love to calligraphy, taking the books of models of calligraphy as his teachers. He followed the style of Tang Dynasty in his regular script, especially obtaining some benefit from Yan Lu-gong's skills. He also learned a lot from the calligraphy on the tomb stones of the Six Dynasties of Wei Han Period. He took Wang Xi-zhi as the model in his running hand and cursive hand. His running hand and cursive hand belongs to the school of Lan Ting and Shi Qi Tie. But at the same time he has also learned a lot from Zhi Yong, Yang Zhen-qing, Sun Qian-li, Yang Ning-shi, Mi Fu. He studied the basic principles set by the former generations and tried his best to find out the way how to make changes in calligraphy skill and how to improve it. More than 30 years in all, he insisted on practising and researching, no

matter how hot in summer and how cold in winter. As the result of this, he has developed a new style in calligraphy, different from the ancient ones and other calligraphists' today. His works looked vigorous and simple, implicit and urbanely charming. He favours this simple and unadorned style. He has drawn great attentions at home and abroad. Xu Chi is good at running hand and cursive hand in recent years. His works have been displayed for many times on the National Calligraphy Exhibitions as well as in Japan and in Shingapore. His works have been compiled into *The Selected Works of Modern Chinese Calligraphy*, *The Essentially Selected Works of One Hundred Chinese Calligraphists*, *The Essentially Selected Works of One Hundred Chinese and Japanese Calligraphists*, *Grand Sight of Modern Chinese Calligraphy*, *Jiu Wan Selected Works of Calligraphy*, and his many works have been published in several dozens of magazines, such as *Calligraphy*, *Art of Calligraphy*, *Calligraphists*, etc. His works

A Biographical Sketch of the Calligrapher

have been compiled into *the Register of Famous Chinese Artists, a Dictionary of Contemporary Chinese Calligraphists. Calligraphy Volume of Chinese New Art System*.

Now Xu Chi, a member of the Association of Calligraphists of China, a member of Liao Ning Branch of the Association of Fine Artists of China, vice chairman of Shenyang Calligraphist Association, one of the compilers of the Art of Calligraphy, is working in the Normal College of Shenyang University as a professor.

MIAN ACTIVITIES

In 1976

- * Set up the calligraphy research group of Tiexi District of Shenyang.

- * Took part in the calligraphy exhibition of Chairman Mao's poems and *ci* held by Liaoning Museum.

In 1978

- * Took part in the First Calligraphy Exhibition after the Calligraphy Research Association of Shenyang resumed its activities.

- * Took part in the First Calligraphy Exhibition of Liaoning Province.

- * Was elected a director, when Liaoning Calligraphy Learned Society was set up.

In 1980

- * Took part in the First National Calligraphy Exhibition.

In 1981

- * Took part in the Second Calligraphy Exhibition of Liaoning Province and the works were collected in Liaoning Museum.

In 1982

Was elected to be a standing director, when Liaoning Calligraphyists Association was set up.

- * Took part in the Nine Wan Calligraphy Exhibition.

In 1983

- * Took part in the First National Exhibition of Middle-Aged and Young Calligraphyists' Works.

- * Was engaged as a calligraphy teacher by Lu Xun Fine Art Academy.

- * Took part in Sino-Japan Exchange Calligraphy Exhibition (in Tokyo).

A Biographical Sketch of the Calligrapher

- * Won Liaoning Literature and Art Reward for Calligraphy Works.

- * Was invited to give calligraphy lectures in Shenyang Normal College, and was engaged as an adviser of the Calligraphy Learned Society of the College.

In 1984

- * Took part in the Second National Calligraphy Exhibition.

- * Was engaged as a calligraphy teacher of Shenyang Educational College.

- * Was engaged as one of the compilers of *Art of Calligraphy*

- * Took part in the International Calligraphy Exhibition.

- * In the name of a calligraphist, as a member of Shenyang Culture Exchange Deligation visited Japan.

In 1986

- * Took part in Sino-Singapore Joint Calligraphy Exhibition in Singapore.

- * Took part in the Second Exhibition of Middle-Aged And Young Calligraphists' Works.

- * Was engaged as a guest professor of

Liaoning Educational College.

In 1987

- * Was promoted to be an assistant professor of the Teachers' College of Shenyang University.

- * The calligraphy works were collected in *The Calligraphy Volume of A New Litreature System of China*.

- * Was re-elected the vice-chairman on the Second Shenyang Calligraphists' Represntative Assembly.

In 1988

- * The calligraphy works were carved on the tablet among Yellow River Tablet Froest in Zhengzhou.

In 1989

- * Was elected to be vice-chairman of Liaoning Calligraphists Association on the Third Culture Representatives Assembly of Liaoning Province.

- * Voluntarily resigned the post of vice-chairman of Liaoning Calligraphists Association.

- * Went to Japan to hold personal calligraphy exhibition in Nara.

A Biographical Sketch of the Calligrapher

In 1990

* The calligraphy works were collected in
*The Selection of Painting and Calligraphy
Works in Almanac of China.*

* Took part in the compilation of the Fine
Art Teaching Outline for National Normal
Colleges, and was in charge of the part of
calligraphy.

Preface

I had made a short preface for prof. Xu Chi's (Tai Long) works which were sent to Japan for exhibition, stressing brilliant prospect of the exchange between China and Japan on the art of calligraphy, and the calligraphist's attainments, etc. But the length was limited, I couldn't say more and couldn't express full meaning either. So I was afraid that readers would have a feeling that the article hadn't been finished. Recently I was informed that a large scale picture register would be published by Liaoning Fine Arts Publish House and I was invited to make a preface for it. I like to take this nice opportunity to express my honest ideas. Although my view is restricted, I think it can arouse various comments on it, and a correct conclusion can be got.

We have been good friends for many years and I know how hard work he has done in calligraphy, and may be nobody could be compared to him, I still remember during the "cultural revolution" he, with his whole family including several people, old and young, lived in a very small room which

was not enough for residence, let alone the room for calligraphy. But even in this kind of conditions, no matter how hot in summer and how cold in winter, he overcame many difficulties with his amazing willpower, never throwing brush and inkstone aside, never giving up modelling himself on the copy-books, from which he got appreciation and happiness.

The commendable aspect in Tai Long's behavior lies in the rigidity, and in the fact that he always chooses and follows what is good. The former of course has its limitation, yet the latter has advantaged the former. As far as the copying was concerned, he copied insistently all kinds of Yan Zhen-qing's copybooks. He has been following Yan's regular script for many years, regarding it as his important point in his copying. Why? Because, since Tang Dynasty, many famous calligraphists have followed this way to success. Liu Gong-quan gained a forceful structure in his handwriting by means of studying Yan's skills, Yang Ning-si got key points by learn-

ing from Yan, four famous calligraphists in Shong Dynasty benefitted from Yan's calligraphy repectively. Although Mi Fu had criticized Yan, he couldn't escape the influence Yan had given on him, let alone the calligraphists after Ming Dynasty.

Tai Long began his practice of calligraphy with the study of Yan, and regarded regular script as his basic skills. All of this had something important to do with his later development and evolution. As everbody knows, every subject has its own obit of evolution, expecially for the art of calligraphy, for its obit is much more obvious than others'. Different calligraphists have different characters because each one has its own course of origin and development. In recent years, some calligraphists, influenced by the international tendency, urging to become well known, ignored the tradition of Chinese calligraphy. On the contrary, they accepted some ideas form foreign countries as priceless treasures. They took a one-sided approach to problems, seeking for what's called "new effect", but as a result of that, a

mess existed before viewers, though they beautifully named it "bringing forth new ideas in the arts". At the same time some theoreticians emerged. They advertised we should throw away "the heavy traditional burden in order to march on, and to bring forth new ideas". Thus, the art became water without a source or a tree without roots. As the result of this, how difficult it is to resurrect our Chinese calligraphy!

Fortunately, the circles of calligraphy hasn't been destroyed completely by this storm, many people have been standing there firmly, contributing selfishlessly and silently. Tai Long is one of them. As I know, the reason why they could stand the storm lies in their strong base, never shaken by any outside disruption. People will never forget the calligraphists who have made great contributions in defence of calligraphy of our nation.

As a promising calligraphist, besides his strong base and skillful adility to copy the former famous calligraphists, the more important is that he must try his best to devel-

Preface

op the tradition and “to weed through the old to bring forth the new”. It is easy to say but it is quite difficult to practise, people, usually, couldn’t get a satisfactory result. From ancient time to now, this kind of examples could be found easily. The reason is very simple, because a strong basic skill is not only cause for bringing forth the new, other more sophisticated conditions are needed, such as the vast knowledge of literature, poetry and *ci*, especially, the element of talent and sentiment. Although this knowledge is different from copying, they are in perfect harmony, the work which reflects the artist’s individuality and style and feature can be produced. It is very difficult to reach this stage. Not all calligraphists can reach it. But Tai Long, having come over all difficulties before him, has been marching on and on to the set goal without any desperation. He has opened up a kind of regular and running script which keeps both traditional basic skill and the style of the current time. We can sure whether a piece of work comes from Tai Long or not when we look at the

writing without seeing his name on it. No others can be compared to it, because its style has been developed by the calligraphist’s long-time accumulation of practice. Just like other arts, the art of calligraphy is an art of individuality, which is the only objective judgement on an artist’s works.

I appreciate Tai Long’s regular script, which contains a vigorous structure, showing a great master’s style, meanwhile I like his running and cursive hand, which shows the coherence of his intelligence and skills and natural style, every draw showing its own character, worthy of reading again and again. No doubt, that is a enjoyment. I’m not going to mention more examples here, in order not to make the readers have any prejudices about it. They can get their own compliment from this precisely printed book, according to their own aesthetic standards.

I often made prefaces for good friends domestic or abroad, but I know my level isn’t high, I’m afraid I can’t make a perfect

Preface

comment on this. It's quite difficult for me to point out the quintessence and it's quite possible to make the list far from completion. But the friendship makes me to write this preface. The relationship between Tai Long and me has lasted for more than several decades. We are quite familiar with each other, so I write this preface without any hesitation, in which I speak of some phenomena about the society of calligraphy. I don't attempt to interrupt into other's art life, I merely want to make a comparison between what Tai Long has been doing and them.

Finally, I want to add something more, that is, Tai Long is good at all kinds of calligraphy but in this preface I have only mentioned regular, running and cursive hand, and in cursive hand I've only talked about common cursive hand. As far as his violent cursive hand is concerned, it is in the course of development, which hasn't formed a certain style. So I can't give much more comments on it. But on present stage, he has begun to spurt towards it. This is a key mo-

ment. I hope he will make persistent efforts and open up a new prospect. And I wish him more splendid achievements in his work.

Yang Ren-kai
in Mu Yu Lou
Dec, 1990

目錄

行書對聯：“海釀千鐘酒，山栽萬仞葱”	1
1990年作	1
行草條幅：寇準《夏日》	2
1988年作	2
行草條幅：明薛瑄句“會須萬里清風至，盡掃雲陰放曉晴”	3
1990年作	3
行草條幅：惲壽平題畫詩兩首	4
1990年作	4
行草條幅：惲壽平題畫詩兩首（局部）	5
行書條幅：“竹陰覆几琴書潤，花氣熏窗筆硯香”	6
1990年作	6
行草小品：“書卷靜中緣”	7
1990年作	7
草書小品：劉禹錫《浪淘沙》	8
1990年作	8
行草條幅：“林高風有態，苔滑水無痕”	9
1988年作	9
行書斗方：庚信詩《杏花》	10
1990年作	10
行書條幅：超樂無窮	11
1989年作	11
行草小品：“峽峽者易缺，皎皎者易污……”	11
1990年作	11
草書橫披：徐霞客句“春隨香草千年艷，人與梅花一樣清”	12
1990年作	12
草書橫披：韓愈《雜說》	13
1990年作	13
行草斗方：“看花對酒無餘事，論史披圖有古香”	14
1989年作	14
行草條幅：杜牧《嘆花》	15
1990年作	15
行書條幅：“書成蕉葉文猶綠，吟到梅花字亦香”	16
1990年作	16
行草條幅：《敕勒歌》	16
1989年作	16
行草條幅：薛能句“院靜聞疏雨，僧語在雲中”	17
1989年作	17
行楷對聯：“抱琴看鶴去，枕石待雲歸”	18
1990年作	18
草書條幅：“江流天地外，山色有無中”	19
1989年作	19
行草條幅：金農題趙子昂《採菱圖》	20
1990年作	20

行草條幅：金農題趙子昂《採菱圖》（局部）	21
行草條幅：曾幾詩《蘇秀道中，自七月二十五日夜大雨三日秋苗以蘇，喜而有作》	22
1988年作	22
行草條幅：曾幾詩（局部）	23
行草條幅：李白《聞王昌齡左遷龍標遙有此寄》	24
1990年作	24
行草橫披：韓愈《進學解》	25—29
1990年作	25—29
行草橫披：韓愈《進學解》（局部）	30
1988年作	30
行草條幅：陶淵明句“雲無心以出岫，鳥倦飛而知還”	31
1990年作	31
草書斗方：“虛懷當竹”	32
1990年作	32
草書對聯：“落霞與孤鶩齊飛，秋水共長天一色”	33
1990年作	33
行草條幅：“亂石崩雲”	34
1988年作	34
行書斗方：“觀”	35
1990年作	35
行草斗方：李日華詩《畫蘭》，懊恨幽蘭強主張……	36—37
1990年作	36—37
行草條幅：黃庭堅《念奴嬌·斷虹霽雨……》	38
1990年作	38
行草條幅：黃庭堅《念奴嬌》（局部）	39
行草條幅：杜荀鶴《春日山中對雪有作》	40
1988年作	40
行草條幅：杜荀鶴《春日山中對雪有作》（局部）	41
行草條幅：杜甫詩《江村》	42
1990年作	42
行草條幅：杜甫詩《江村》（局部）	43
行草條幅：杜甫《漫興九首（其一）》	44
1987年作	44
行草條幅：杜甫《漫興九首（其一）》局部	45
行草條幅：金冬心《題畫菖蒲》	46
1990年作	46
行草條幅：金冬心《題畫菖蒲》（局部）	47
草書條幅：“寂然不動”	48
1990年作	48
行草條幅：羅鄴詩《雁》	49
1989年作	49