

水墨新書藝

清澹
硯墨

My Spiritual Life with the
Ink and Ink-stone

無色而有圖畫之璀璨

汪平書法墨迹選集

無聲而有音樂之鏗鏘

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My Spiritual World of Calligraphy Wang Ping

汪平藝術簡歷



汪平 原名汪持平，筆名磊石，1957年出生。現為寧波市鄞州區廣播電視臺音樂監制。多年來鐘情於書畫、音樂藝術，集書法、作曲、演唱、主持於一身且各有建樹。多家報刊、雜誌、電臺、電視等媒體曾作過專版介紹。

音樂：近千首歌成曲，有數十首作品獲省、市乃至國家級獎項。2001年成功舉辦了由著名歌唱家于文華加盟獻演的“汪平歌曲作品專場音樂會”，並由中國文聯出版社出版發行《“心之聲”——汪平30正秋歌曲精華錄》。

書法：學書自號“四明香墨草軒居士”，以“清風才子”飲譽一方。自幼喜愛書畫藝術顯現才華，並持之以恆，習書練字凡數十餘載，不張不狂，寫意自樂，以平常之心勤作苦習。臨碑帖，習名書，博采衆長，兼收並蓄。書體擅長行隸，書風個性獨特，流暢中透氣度，飄逸中見遒勁，追古而不拘泥，脫俗而行雅致，力求每幀作品風格迥異，每楹紙墨景致盡泄。作品曾獲全國“洞庭湖風光”書畫大賽金獎、“中國首屆少字書法大賽”優秀獎、中國“當代書畫風采大展賽”銀獎、“第五屆中國文化藝術交流展”金獎及“中歐文化藝術交流”突出貢獻獎、“新中國六十年大閱兵·全國題賀藝術大賽”銀獎、“寅虎咏春中國當代詩書畫印四絕大典”寅虎藝術獎暨書法佳作一等獎、《走進河南全國書畫大展》銀獎等。不少作品分別被《共和國書畫藝術名家作品博覽》、《中華當代儒商墨韻》、四川《博雅園》、香港《尚品》、《城市指引》、北京《都市生活》、《第四屆加拿大詩書畫大展作品集》、《華人藝術界資深書法家風采錄》、《新中國六十年大閱兵·全國題賀藝術大典》、《新中國書法家選集1949—2009卷》、《中國當代詩書畫印四絕大典》等專刊、雜誌所收錄或發表。2006年隨中國文化藝術交流展考察團赴歐參展獲金獎，並被授予“傑出藝術家”、“中歐文化藝術特使”稱號，有作品被維也納YUSHENG畫廊收藏。2008年在寧波美術館舉辦“汪平書法作品墨選展”；同年參加了在上海劉海粟美術館舉行的“上海香梅畫院首屆書畫作品展”，並向上海文化發展基金會捐贈書法作品。2009年受邀參與拍攝的“上海香梅畫院書畫藝術周年巡禮”電視專題片，在2010上海世博會期間通過上海電視頻道向全球播放。同年，被加拿大文化研究院授予“華人藝術界資深書法家”稱號。2011年5月應邀赴日進行文化藝術交流及書畫展覽，並於12月在寧波美術館再次舉辦《澹墨清硯——香墨草軒汪平書法作品展》，出版《澹墨清硯——香墨草軒汪平書法墨迹選集》。經受ISO9000A藝術體系資質認證評審委員會審核，獲得“優秀書法家”資質認證，受聘中國書畫拍賣網特聘專家委員會榮譽主席，被認定為“最具投資價值藝術家”。

汪平 現為浙江省音協會員、寧波市音協常務理事、寧波群星合唱團副團長、寧波市鄞州、江東兩區音樂舞蹈家協會主席、上海香梅畫院副院長、中國書法史學會常務理事、中國書畫名家研究會副理事長、中國詩書畫研究會研究員、寧波市書法家協會會員、寧波市鄞州區書法家協會理事、鄞州書畫院兼職畫師、寧波市硬筆書法協會理事、中國民族硬筆書法協會理事。

題畫詩選錄清佩記

書中所有詩皆一經清佩選錄
凡有題詞者請至本館入卷
以便彙編今人同錄





寫意達情的書法

——序《汪平書法墨迹作品選集》

周時奮

（一）

近一個時期來，汪平將他的主要精力傾注到他所鐘愛的書法領域，創作出許多不俗的作品。我之所以強調“傾注”和“領域”，是因為汪平堪稱一名通才，他於音樂、繪畫、書法，乃至戲劇、廣播劇等各方面都有造詣，也有很好的文學素養。或者通俗地說，他是一個琴棋書畫樣樣皆能的人。於是在他先前的“創作歌曲演唱會”成功舉辦和《歌曲作品精華錄》順利出版的兩年後，又籌劃了一個自己的個人書展和一本書法作品集。這就不能不強調他在書法這一個領域裏的非凡表現，因為他是一位跨領域的藝術家。在汪平的那個套間式的工作室裏，觸目皆是他的書法作品，這是他這一時期“傾注”精力的收穫。有些巨幅面的作品無法在工作室裏鋪陳，祇能延伸到走廊和大堂。他的大部分書畫已經裝裱，因此具備了作品的最後呈現樣式，給人的直覺即是：他把“書”以及與“書”相關的審美元素發揮到了極致，使書法渾然是真正意義上的“寫意”。

（二）

“書”是一種東方獨有的審美符號。東漢的許慎把漢字的造型解構為“六書”，其基礎則是其中的“象形”。象形本是概括而寫意的圖畫，這就使漢字既具有繪畫般的形式美感，又可以寓意發揮而變幻成各種書體，大體上也稱“六書”，即篆、隸、魏、真、行、草。汪平於六書盡通，且皆悟其美的精髓，這亦本是書家的基本要求。然而，“書”的特殊形態却給書家出了一個難題，漢字之“書”，本是綫的藝術，而綫正是最基本的造型“點”的運動結果。以筆端的這個“點”的運動所產生的軌迹，組成“書”這一特殊的審美形態，“運動”的過程却浸淫了書家獨特的感悟、涵養、追求和表達，故書而成法，因人而異，氣象萬千。因此，汪平的書法，就是因汪平而異的對於書法本質的自我感悟、追求和表達。中國書法起於習字，故常囿於表意。但書法的藝術美恰恰在於其形式，一種綫的藝術形式。從籀篆到狂草，可以不解字意，仍不失其可灑脫之美。綫的藝術，綫條之美，借助於綫條生動微妙的變化，那變化會是一種生命成長的歷史，也因此，漢字一經書法的表達，它就有了生命。或者說，書法祇是借助於漢字的形式在表現自己的生命，漢字祇是它的軀殼，它的衣服，而並非它的精神。如果是這樣，我們又何必拘泥於漢字的表意呢。這就像我們決不可能把對一個人的氣質的評判和對他身上衣服的美感的評判混為一談。故中國人常說“人字合一，字可見人”，這就是個人風格。汪平的書風，貴在寫意，他的書法很多都是“有我之境”。他的作品有一種形式上的張揚感，能讓人立刻感受到他“想說些什麼”，或者他“主張什麼”。以書代言，這當然不失為一種表達的風格。中國的歷史太悠久，中國的藝術史也太悠久。因而中國的藝術家歷來有兩類：一類是忠誠的繼承者，他們重視這一太悠久的藝術史上一以貫之的傳統，以擬古為使命，承繼傳統，不使流失，並在他們的身上再放光芒，因而或恪守家傳，或講究師承，追慕古風，灌唱新曲，在異中寫同；另一種是假藝術寫人生，假形式鑄塊壘，他們不在意傳統的細枝末節，而假傳統的形式感揮斥方遒，在守住整體美學特徵的前提下標新立異，興味情趣全在新意的開創，在同中寫異。前者如康有為，後者如蘇東坡。前者追慕傳統之再現，後者注重傳統之翻新。汪平選擇的正是後者。我們從汪平的書法作品裏，大概可以看到他對於書法藝術的理解。他追求著一種“書未成而意盡出”的暢酣淋漓，一種以書代言的心靈坦誠，一種書法中的“竹枝詞”的效果，不嚴守格律，却有生命歌唱般的活潑可愛。

（三）

汪平的書法不囿於寫意，而且達情，也即傳達情感。汪平很知道“書畫同源”的形式感，他的書法就像王維的詩，詩歌如畫。他大概從作品的構思起就已經考慮到了作品的最後呈現樣式，使它盡可能地具有繪畫般的審美品格。因此，一切能夠觸發對傳統文化聯想和創造文人生活品格的意境的形式，皆在他的用心之列。從書寫到材料的選擇，到形

式的采用、到裝幀設計、到破裂和肌理效果的創造，帖學的圓通、碑學的力量感、英文報紙的版型肌理、瓦當團花的裝飾效果，他都努力使多種藝術在他的書法作品中相互砥礪激蕩，交相輝映。因而他的書法，不僅僅是書寫之法，而且亦是書情之法，恰如“一切境語皆情語”。對於汪平，但凡有益於傳達他的某種情感的效果，他都會恰如其分地加以運用甚至創新，這就使他的作品具有特別強烈的個性色彩。汪平就是汪平，因為他所有的藝術語匯都是自己的語匯。在諸多藝術元素的糅合中，汪平很注意用“節奏”來控制畫面格局，這大概與他精通音律有關。節奏，並不是音樂所特有的元素，它是一切藝術都具有的最基本的審美元素。因而，節奏表現在書法與表現在音樂中，都同樣具有強烈的衝擊力，祇是懂音樂的人也許更能把控節奏，知道節奏美的更深邃的涵義。汪平的書法作品尤其具有一種畫面感。我所強調的“畫面”是指諸多藝術元素在一種節奏的安排下的有機展開，虛與實、密與疏、濃與淡、連與斷、提與按、擠與讓、流暢與頓挫、滲化與枯實，這一切具有對立意義的元素最終統一於一種整體的效果中，準確地傳達出汪平想要表達的某種藝術感悟，這就是他的本領，就是他要表達的“意”之所在。寫意是中國所有藝術的本質，也是中國文人一直所追求的最高境界——“天人合一”。所謂“天人合一”，就是天道與人道的參透，或者說在哲學的層面上抽象出一種能齊萬物與天人的最高的表達，它最終幻化為一種意緒。藝術的使命就是建構出這一種意緒。因而，在這種意緒中，常常會無物無我，常常是物我的一致，是莊子般的“我與蝴蝶”所無法區別的。這一境界對於中國藝術而言，它不是成為抽象的哲學語言，而是轉化為具象的形式語言，用意象創設意境的語言，簡言之，是一種“詩意”。汪平的書法作品，正是無處不在地散逸這一種詩意，因而是寫意的書法。值得一說的是，汪平也是一位詩人，他熟悉詩的韵律之美，也熟悉詩的意境之趣。寫意的特點之一，就是為觀瞻者留出許多想象的“空白”，讓觀瞻者各自去發揮。這種空白就是“有待”的境界，所以汪平的作品並不能可以簡單地歸納為某家某體，而是有一種介於書與畫之間移動著的抽象，他布置了他自己創設的“有待”的空間，惟有“有待”，讓作者與觀瞻者的心靈都充實而富有。西方藝術從具象始而至抽象終，因為不抽象不足以傳達藝術家某種無法言語的情緒，而中國的藝術已經不需要倡導抽象，因為中國的藝術在本質上都是抽象的，他們最能把握高級的抽象，中國的賞鑒者也最能參悟抽象，比如他們在賞鑒書法的時候，都能從已經高度抽象為線條的作品裏，恍然看出個中的韵味，而不單單在認字。就像我們在看汪平的作品，都不會祇是在讀字，而是體味其中的韵味，其中的意緒，就像讀沒有標點的詩歌。

（四）

面對汪平這個人，很自然讓人聯想到四個字：琴棋書畫。而一想到琴棋書畫，又會讓我們想到汪平身上所具有的某種古代士人才有的文化特質。長期來，汪平一直在宣傳文化部門工作，或者說他一直與官場權力處在近距離的共存中。與他具有同樣經歷的文化人，大多已經棄文入仕，而汪平却一直寧靜地恪守著自己的崗位，就如“大隱隱於朝”。因而他更像是恪守著一份寧靜，而不是一個謀生的崗位。這就很像古代的高士。古代的高士常常與琴棋書畫為友，求一知音而足，這是東方式特有的才情。而于當代人，琴棋書畫，這不僅僅描述一個人特有的東方式的才情，而且，這是當代人追懷古代士人生態的最直接和最好的方法。管筆生涯的當代人，祇有在撫撥琴弦、落子橘緯、用毛筆書寫和繪畫，通過線條的節奏、筆墨的變幻來表達意緒的時候，他才有可能在自己的（藝術）行動中真切地體會到古人的某種情懷，一種以寧靜的心緒對待萬象的生存狀態。這一點，甚至比吟誦古典詩句還要強烈。之所以要強調這一點，正是想說明汪平是一個什麼樣的人。像汪平這樣離官場咫尺而終生未被官氣污染的當代文人實在太少了，他才是一位真正的純文人。許多人已經沒有資格來談純藝術，因為他們的觀念標準已經被世俗污染，汪平却有這個資格，他已經不是“糞土當年萬戶侯”的不羈之士，也不是“為賦新詞強說愁”的少年才子，而是踏踏實實地在這個煙花世界上走過了五十餘個春夏秋冬的行者，他給了我們一種成熟人才有的對於世界的詮釋。因此，我很樂意為汪平的這本作品集作序，因為我最仰他的人格，景仰他的才情，也景仰他的藝術。

周塘

The Free and Expressive Calligraphy

—A Preface to Wang Ping's Collection of Calligraphy

Zhou Shi Fen

One

Recently, Wang Ping has been concentrating his main efforts on the field of calligraphy, thus producing a lot of works. The reason why I use the words "concentrate" and "field" is that Wang Ping can well be rated as an all-round genius. He is expert not only in such fields as calligraphy, dramas and radio plays, but also in music and literature. As a common Chinese expression goes, he is a versatile person good at lute-playing, chess, calligraphy, and painting. Two years after the successful holding of "The Concert of Wang Ping's Original Songs" and the publishing of The Essence of Wang Ping's Songs, he is planning a personal calligraphy exhibition and a collection of calligraphy. I would be more willing to emphasize his achievement in calligraphy, for he is a trans-field artist. Wang Ping's suite-style studio is packed with works of calligraphy, which are the result of his efforts in this period. Some extra-size works are too large to be displayed in the studio and they have to be extended to the corridor and the sitting room. Most of his works have already been mounted, and so they are presented in the final form, which gives us the direct feeling that he has made the most of 'calligraphy' and the aesthetic factors concerning 'calligraphy'. This, I believe, is a really 'free' calligraphy exhibition.

Two

"Calligraphy" is a unique oriental aesthetic symbol. Xu Shen, a great calligrapher in East Han Dynasty, concluded the structures of Chinese characters as "six styles" based on "pictograph". Pictograph, in its original sense, means a simplified picture with meaning. This concept makes Chinese characters not only aesthetically beautiful in form, but also able to be developed into various styles, generally six, which are called Zhuan, Li, Wei, Zhen, Xing and Cao. Wang Ping is proficient in all of the six styles, and he can reach their essence, which should be the basic requirement for a calligrapher. However, the special form of the Chinese "calligraphy" does puzzle calligraphers sometimes, for the "calligraphy" of the Chinese characters is the art of "lines", and "lines" are the result of the movement of the most basic component "dot". The trace left by the movement of the "dot" forms the unique aesthetic form of "calligraphy", and the process of this "movement" embodies the unique knowledge, self-cultivation, aesthetic pursuit and expression of the calligrapher, which accounts for the different styles of calligraphy. Wang Ping's calligraphy, therefore, is his unique understanding, pursuit and expression of the nature of calligraphy.

Chinese calligraphy originates from characters, so it is often constrained by the expression of meanings. But the artistic beauty of calligraphy just exists in its form, an artistic form of lines. From Liuzhuan style to Kuangcao style, we may not understand the meanings of the characters, but we can still appreciate them in the aesthetic sense. A single line, thanks to its vivid and delicate movement, can embody the history of life, and so, characters, once expressed by calligraphy, begin to breathe. In other words, calligraphy expresses its own life only by the form of characters. Characters are only the body and clothes of calligraphy, but not its soul. If so, why shall we confine us only to the expressiveness of characters? How can we lump together a person's internal temperament and his beautiful clothes?

As the Chinese proverb goes, "as his calligraphy goes, so does he". A man can be found in his calligraphy, and this is personal style. Wang Ping's style emphasizes gracefulness, and many of his works show "the situation with me present". His calligraphy has a pulling force in form and we can immediately sense what he "wants to say" or "what he advocates". It is certainly a good way to express one's ideas through his calligraphy. China has a long history, so does the history of Chinese art. Chinese artists can be classified into two kinds. Those faithful successors attach much importance to the consistent tradition and they view it as a mission to keep the tradition from losing. They wish that the tradition could come to life again on them, so they cling to the strict rules of their respective schools, trace back to their origins, pursue the old meanings, fill the new jar with the same stuff or just write alike out of something different. There are still some others who express their life by means of art. They don't mind the details of the tradition. They express their views as freely as possible, taking the tradition just as the vehicle. They try to pursue something new and different just on the condition of keeping the whole aesthetic features. They focus their interests only on renovation, and they try to express the different aspects of the same thing. Kang Youwei belonged to the former kind and Su Dongpo belonged to the latter. Those in the former kind pursue the reappearance of the tradition and those in the latter kind focus on the renovation of the tradition. What Wang Ping chooses is the latter.

From Wang Ping's calligraphy, we can see his understanding of calligraphy. He pursues the impassioned and forceful feeling of "meaning coming out before the work finished". That is the spiritual straightforwardness in which words are represented by calligraphy, with the effect of the folk-style quatrain in calligraphy. He does not cling to rules but his calligraphy is as "melodious" as a song praising life.

Three

Besides being graceful, Wang Ping's calligraphy also expresses feelings.

Wang Ping does know the formal feeling that "calligraphy and painting are of the same origin". His calligraphy, just like Wang Wei's poems, "sounds" like songs and looks like pictures. He may consider what the final form of his calligraphy would be at the planning stage so as to make it possess the picturesque aesthetic quality. Therefore, everything, from the form that can cause the traditional cultural imagination to the situation in which the scholar's life style can be created, is all within the reach of his sense of touch. He goes out of his way to mingle all kinds of art in his calligraphy, from the production of the writing materials, the adoption of the different artistic forms, the design of mounting, the creation of the breaking and muscular effects, the flexibility of copybooks, the strength of tablets, the editing format of the English newspapers to the decorating effects of tile's flower patterns. So, his calligraphy is not only writing itself, but also the expression of feelings, just as is described in the sentence "all that is about the scenery is about feelings". For Wang Ping, all the effects, as long as they can convey a certain feeling, will be adopted or even renovated by him, which makes his works strongly individualized. Wang Ping is Wang Ping, for all he uses is his own vocabulary. Among all the artistic components, Wang Ping pays more attention to "rhythm" to control the layout. This may be related to the fact that he is expert in music. Rhythm is embodied not only in music, but also in all kinds of art as the most basic aesthetic component. Therefore, rhythm has the strong force no matter whether in calligraphy or in music, and only the one who knows music well can better understand the deeper meaning of rhythm. Wang Ping's calligraphy especially has a picturesque sense. This "picturesque sense" means that all the artistic components are laid out under the arrangement of rhythm. All the conflicting components such as emptiness and fullness, density and sparseness, thickness and lightness, continuity and breaking, raising and pressing, squeezing and yielding, fluency and fluctuation, penetrating and withering are finally united in a harmonious way to convey a certain artistic feeling Wang Ping wants to express. This is his unique ability and this is the "free style" he wants to pass on to us.

"Free style" is the nature of all Chinese arts. The highest state of mind that Chinese scholars pursue is the unity of the heaven and man. This means the unity of the way of heaven and humanity, or in the philosophical sense, the highest expression abstracted and that is finally transferred into a kind of consciousness. The task of art is to describe this consciousness, in which there is usually nothing or oneself. That is the consistence of the things and me, like Zhuangzi's "the butterfly and me", which are difficult to distinguish. This state of mind, to the Chinese arts, is not the abstract philosophical language. On the contrary, it has been transferred into a concrete formal language, a language that creates contexts with images. Briefly speaking, it is a "poetic image", which exists everywhere in Wang Ping's calligraphy. That is the reason why his calligraphy is called free calligraphy. It is worthwhile to mention that Wang Ping is also a poet. He knows the beauty of the poetic rhymes as well as the beauty of the poetic images.

One of the characteristics of "free style" is that a lot of blank is left for the viewer's imagination and elaboration. This blank is the "waiting" state of mind, so Wang Ping's works can't be classified as a certain school. It is something abstract between calligraphy and painting and it is the 'waiting blank' he deliberately creates that makes both the author and the viewer spiritually full and rich. Western arts begin from concreteness and end with abstractness, for the non-abstractness can't convey the artist's difficult-to-be-told feelings. However, Chinese arts don't need abstractness any longer, because in nature, they are abstract. They are good at mastering the advanced abstractness and Chinese viewers can well understand it. For example, when they appreciate calligraphy, they can find its charm instead of only finding the meaning of the characters simply from the highly abstract lines. Similarly, when we appreciate Wang Ping's calligraphy, we don't just read the characters. More exactly, we are appreciating its charm and the consciousness just in the same way as we are reading a poem with indefinite explanations.

Four

Facing Wang Ping, we will easily think of a phrase: lute-playing, chess, calligraphy, and painting. In the meantime, this phrase will remind us of all the cultural features which used to be possessed by the scholars in the ancient times, but now we can find them all on Wang Ping.

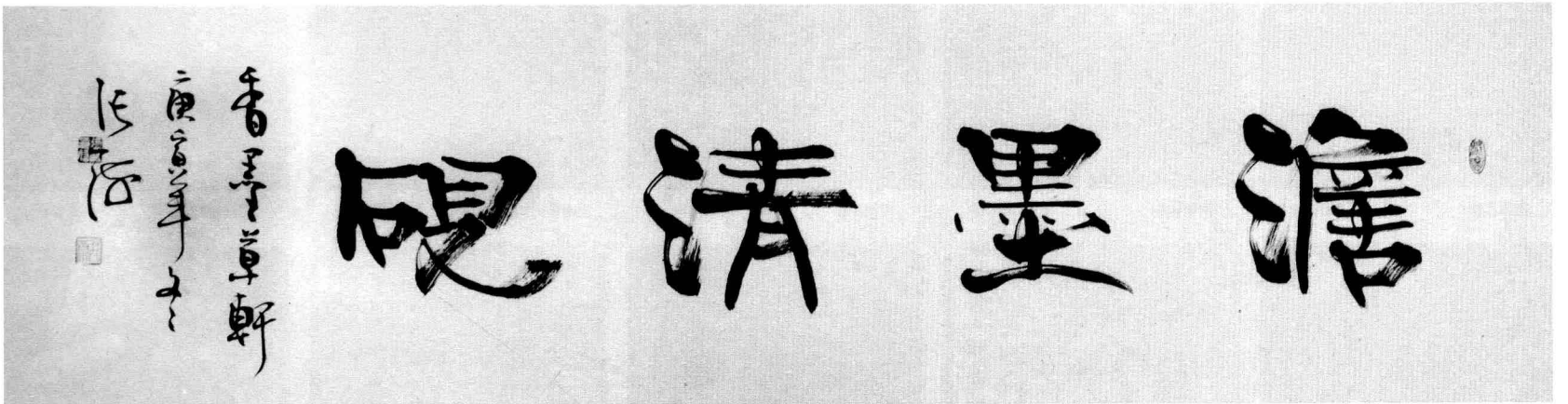
In the long run, Wang Ping has been working in the cultural department. In other words, he is close to the official circles. Most of the people with the same experiences have abandoned culture and entered the officialdom. However, Wang Ping calmly sticks to his present position, just like "a hermit who is hidden in the dynasty". So what he scrupulously abides by is more like a piece of calmness rather than a living-making post. This is what the hermits did in the ancient times. They often befriended lute-playing, chess, calligraphy, and painting, and were satisfied with a soul mate. This is the typical oriental practice. For the contemporaries, lute-playing, chess, calligraphy, and painting not only describe the oriental talents a man has, but they are also the most direct and the best way to experience our ancestors' state of living. Only when we are playing the flute, playing chess, writing with a brush pen or painting — expressing our thoughts through the rhythm of the lines and the change of the ink — can we authentically experience our ancestors' mood and treat the living state of the world. This point is even stronger than the recitation of ancient poems. I emphasize this only to indicate what kind of man Wang Ping is.

Wang Ping is one of the few people who are so close to the officialdom but stay unpolluted by the bureaucracy. In this sense, he is a pure scholar. Many people have lost the qualification to talk about pure art, for the criteria of their viewpoint have been polluted, but Wang Ping has this qualification. He is not a cynical scholar who looks down upon high rank officials, nor is he a young inexperienced genius who pretends to be sad in order to write a new poem. He has walked for fifty years step-by-step in the world and what he shows us is his understanding of the world as an adult.

Therefore, it is my pleasure to write the preface to his collection of calligraphy, for I admire his personality, his talents and his art.

名家題賀

Celebrities' Inscription



中國書協主席 張海題

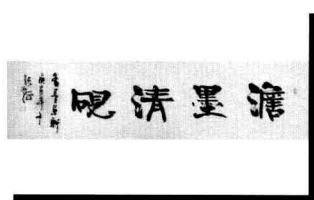
Delicate Ink Clean Ink-stone, Zhang Hai, Chairman
of China Calligraphy Association



滬上著名書法家 張春元 (伯元)題

Zhang Chunyuan (Bo Yuan), a Famous Calligrapher in Shanghai

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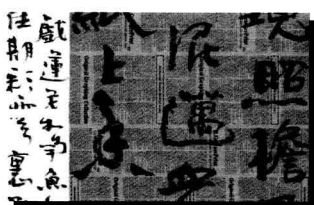


名家題賀



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一雨池塘

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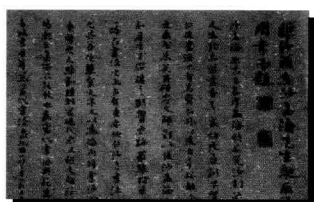
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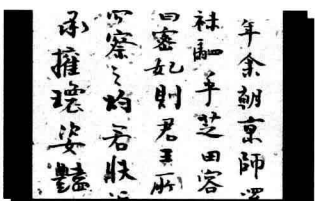
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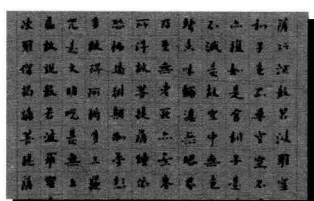
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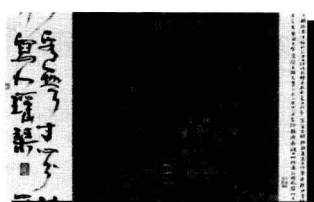
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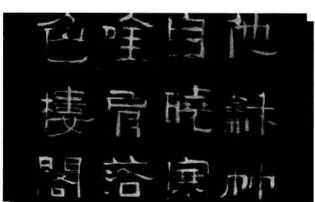
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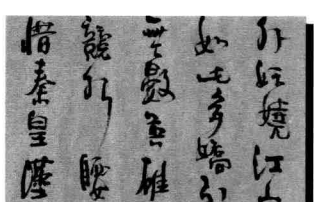
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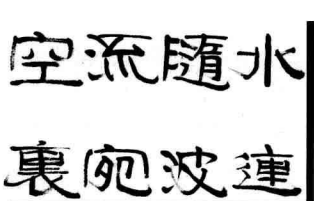
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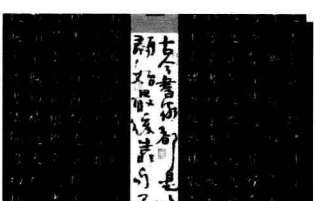
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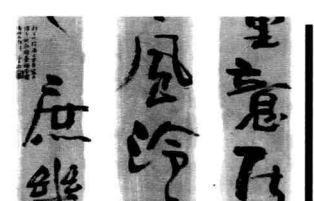
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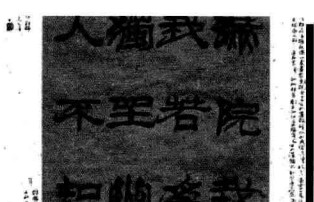
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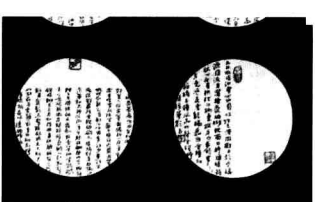
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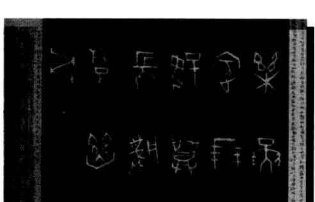
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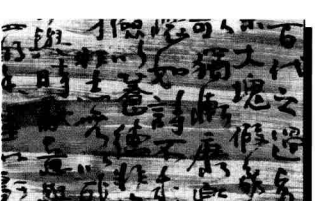
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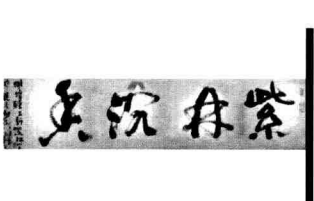
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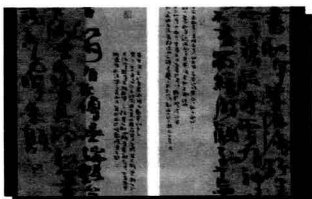
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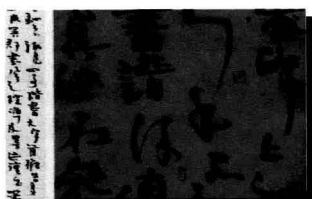
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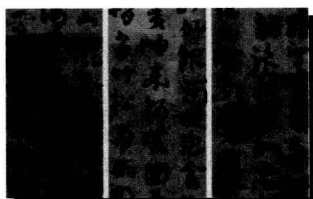
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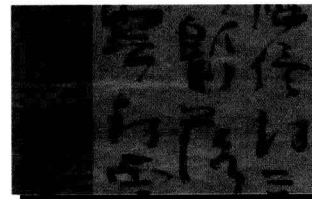
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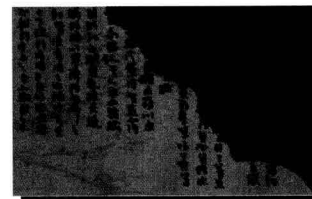
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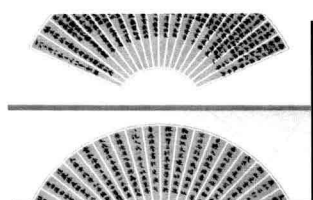
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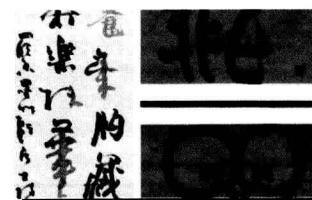
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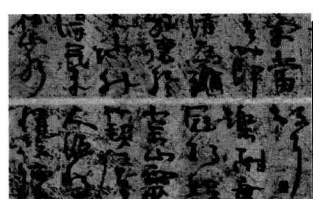
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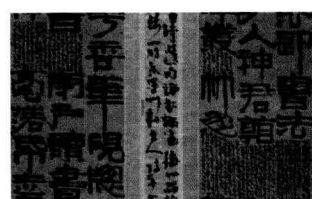
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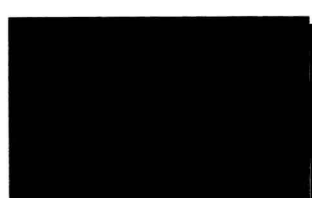
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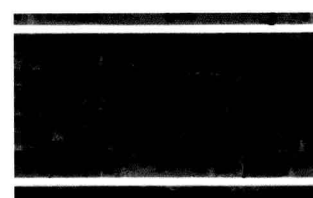
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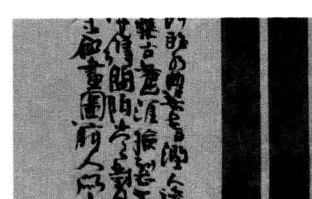
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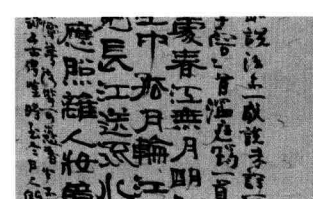
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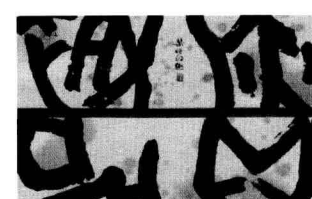
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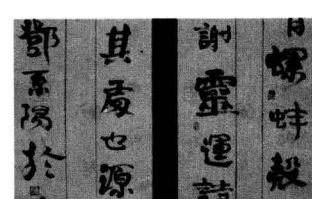
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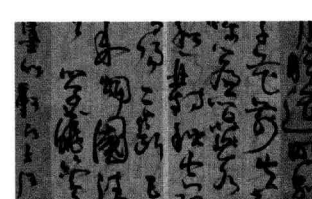
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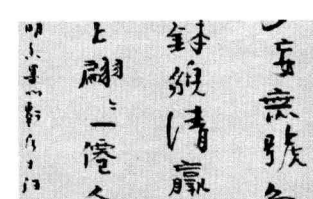
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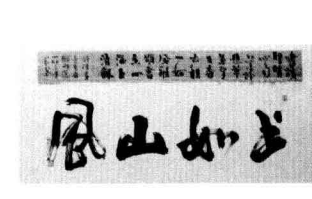
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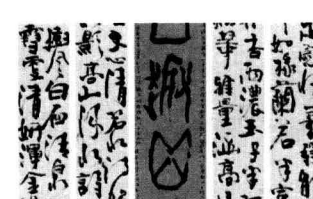
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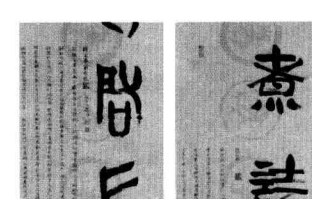
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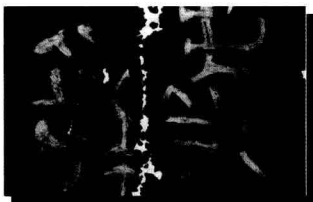


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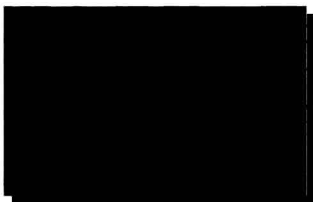
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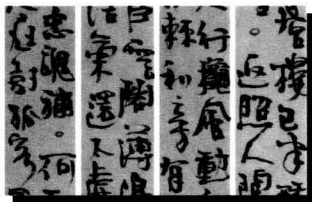
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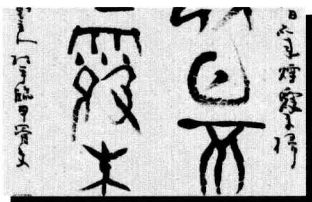
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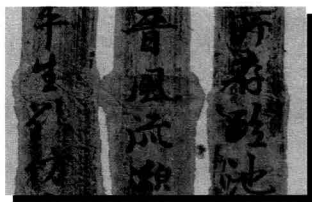
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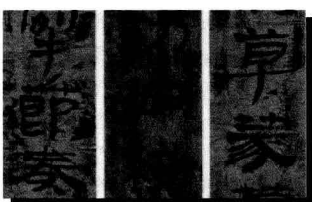
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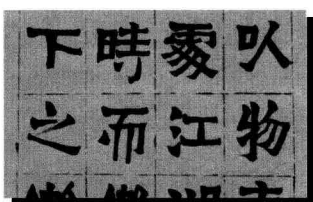
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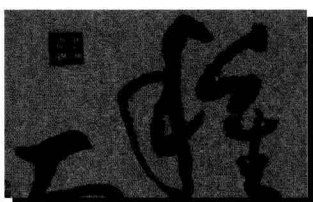
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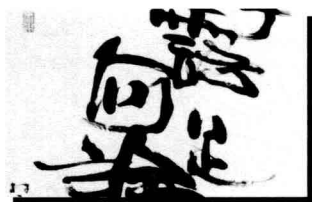
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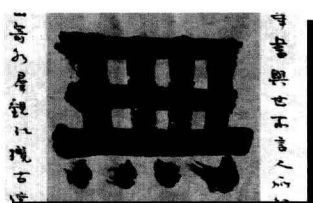
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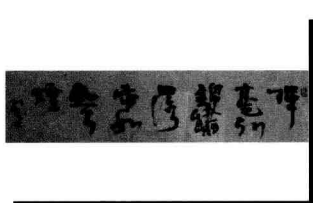
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石頭城上

一三一



揮毫錦綉

一三二



雲鶴遊天

一三四



扇面詩鈔

一三五



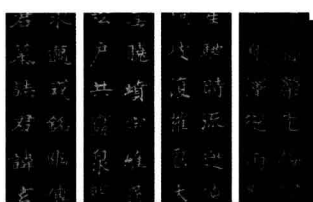
此時無聲

一三六



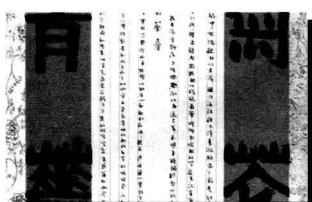
筆墨紙硯

一三七



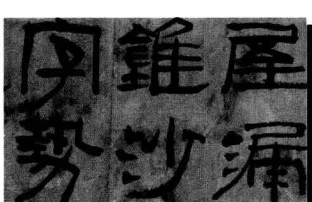
張玄墓誌

一三八



菊花青瓷

一三九



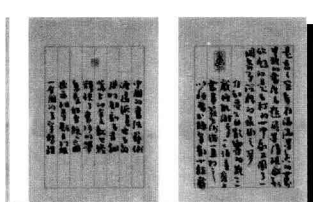
題畫詩選

一四〇



千字文抄

一四二



冊頁手札

一四四



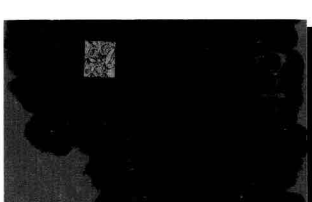
甲骨文抄

一四六



韓勛碑選

一四八



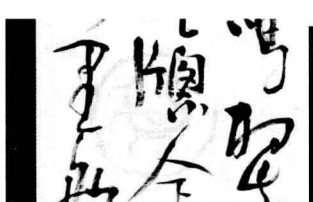
樓高地小

一四九



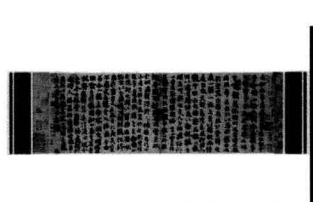
啓功論書

一五〇



杜甫詩選

一五一



題畫詩選

一五二



冰心玉壺

一五五



遠矚高瞻

一五八



奔騰寓意

一五九



筆墨滿紙

一六〇



現代書風

一六一



君子詩畫

一六三



戲劇臉譜

一六四



石壁煙溪

一六六



扇面山水

一六七



咏荷詩畫

一六八



紫氣東來

一六九



臨隱居圖

一七〇



團扇山水

一七二



雲斷青山

一七三

名家題賀

Celebrities' Inscription

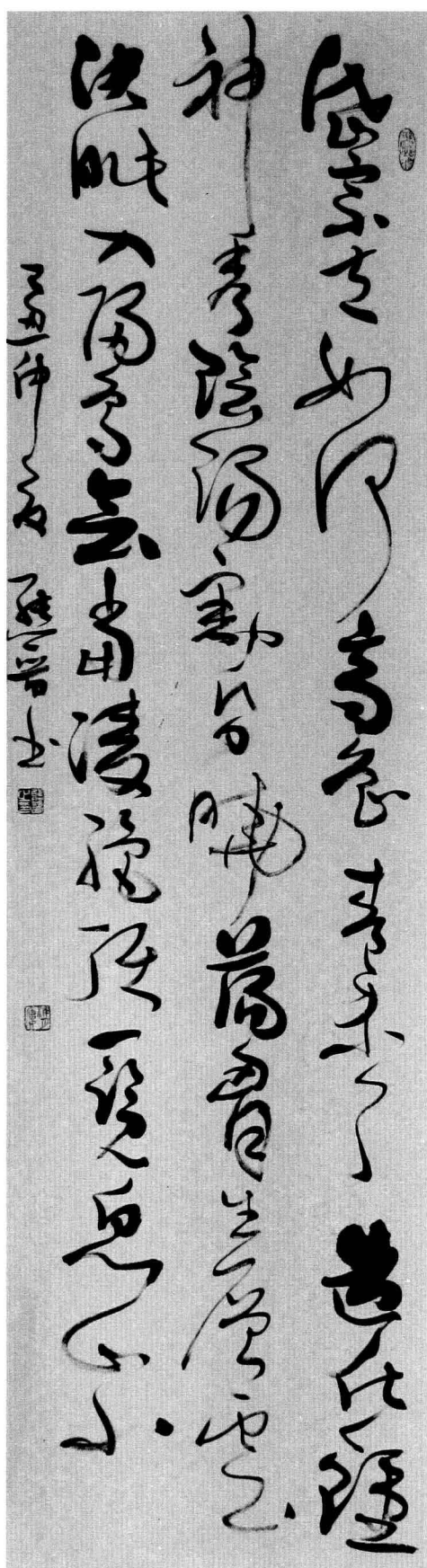
中國書協理事 上海書協副主席兼秘書長 戴小京題
Clean Ink-stone Fragrant Ink, Dai Xiaojin, Director of China Calligraphy Association, Deputy Chairman and Secretary-general of Shanghai Calligraphy Association

汪平先生書法展

清硯香墨

庚寅新秋海上戴小京

中國書畫藝術委員會常務理事 山西省書協理事 熊晉題
Inscription by the Famous Artist Mr Xiong Jin, Standing Member of the Executive Council of the Chinese Calligraphy and Painting Committee, and standing Member of Shan Xi Provincial Calligraphy Association



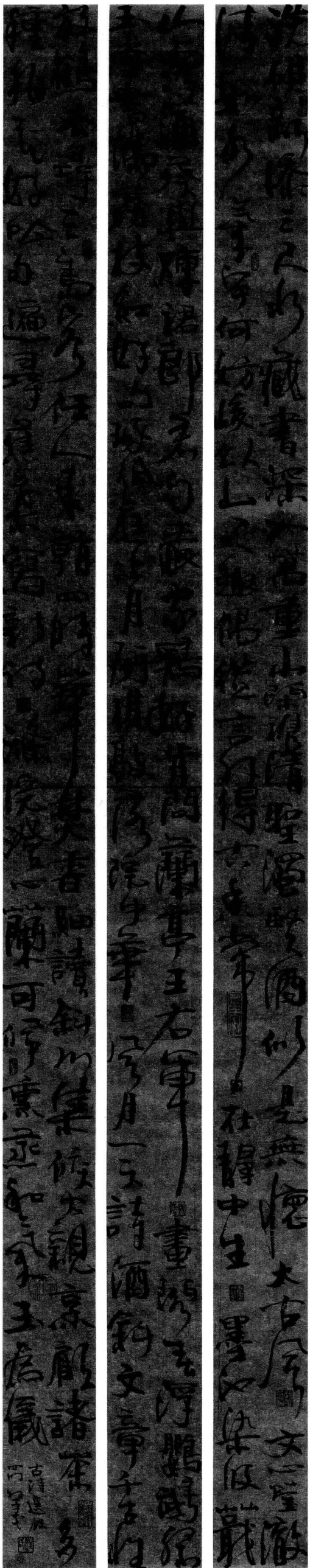
試憑樓閣他海濱
漁山先清麗且縱酒
寫永胸中澹宕眼界清
空。靜中靜心靜里靜
化世靜。有面誰安
金誰題誰文此雅無
妨。不向手山山之形
雲陣皆山月先管月
有得花酒此之意華
酣也酒為燈少詩。詩
書印畫多與天地縱橫
絕妙事筆墨帶石
奏鳴文人筆落千古
文章真處性情見談
笑深時金而來。故將
文字寫初象疑是神



獨我翫墨

Writing
with
Ink
Alone

尺寸 縱一三七厘米 橫一三七厘米



洗硯新添

Washing
Inkstone

尺寸 縱二六二厘米 橫五三厘米