



行書中堂

Running Script Work

林朝英 LIN Chao-Ying

墨色紙本 Ink on paper, 168X90.5cm, 1807

收藏 | 黃天橫、攝影 | 湛文甫

Collection of HUANG Tien-Heng, Photographed by CHAN Wen-Fu

※ 釋文 | 玉樹春歸日，金宮樂事多。後庭朝未入，輕輦夜相過。笑出花間語，嬌來燭下歌。莫教明月去，留著醉嫦娥。瀨聲喧極浦，沿涉向南津。泛泛鷗鳧渡，時時欲近人。

※ 款文 | 一峰亭。

林朝英的這件行書條幅形制十分特別，其法書內容將兩首詩作同錄在一起。第一首是節錄唐代李白一組八首之五言律詩〈宮中行樂詞〉其中的第四首，第二首則是抄錄唐代裴迪的五言絕句〈欒家瀨詩〉。「玉樹春歸日，金宮樂事多。……莫教明月去，留著醉嫦娥。」以文字描繪了一幅春日君王下朝後玉樹影斜的絕美景致，在月光相伴之下眾嬪妃笙歌飲宴，興致正濃，邀請月宮中的嫦娥也一起沉醉。「瀨聲喧極浦，沿涉向南津。泛泛鷗鳧渡，時時欲近人。」則是裴迪棲隱山水，與王維的應和之作，詩中有畫，描寫秋雨時節白鷺乍飛，點染了一片幽寂的蕭蕭景色。兩首詩形成了耐人尋味的季節對照，在不同的情韻之中感受逐漸由嬉鬧轉為清幽的美感意態。整幅作品相較於林朝英的其他作品顯得較為沉著平穩，據呂松穎的研究指出這幅《行書中堂》具「牽絲引帶」和「長腳直下」的典型特色，顯得含蓄內斂，然而在筆法布局上仍保有林朝英的典型特色，尤其側鋒與飛白的筆法，讓線條顯得鏗鏘有力。

This running script scroll by Lin Chao-Ying has a very special structure, with the piece recording two poems in one. The first part describes beautiful oblique shadows from silver jade trees one spring day after the emperor finished the daily meeting. Under the moonlight, there is music and singing at a feast with collected concubines, creating an appealing scene as the participants invite Chang E in her moon palace to join them in their carousing. The second part depicts a desolate and lonely scene in the autumn rain that is suddenly lit up when a flock of egrets suddenly take flight. The two poems create an intriguing seasonal contrast and the reader can feel the gradual shift in aesthetic focus from joyous frolicking to seclusion from the different rhythms of the two poems. These characters are calmer and steadier, more reserved and introverted than those seen in Lin Chao-Ying's other calligraphy works, though the arrangement of the strokes retains Lin's typical style, with sonorous and powerful lines.