



# 宋文治畫集

THE PAINTING ALBUM OF  
**SONG WENZHI**

Published by Rong Baozhai

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榮寶齋出版

莫一點 編

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宋文治教授  
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## 宋文治簡介

宋文治先生1919年9月生於江蘇省太倉縣城廂鎮，畢業於太倉城中小學，後入蘇州美術專科學校(滬校)學習輟業。曾在太倉、安亭從事美術教育工作達十六年。在這期間，他利用工作之餘，學習研究中國山水畫技法，又拜上海山水畫名家張石園、吳湖帆先生為師，並得到當代著名畫家，陸儼少、朱屺瞻先生的指導，對傳統山水畫技法，打下了基礎。

1957年江蘇省國畫院籌備成立，宋文治先生調到畫院任副畫師。1978年任江蘇省國畫院副院長。現任中國美術家協會理事、中國美協江蘇分會副主席、江蘇省政協常委、江蘇省國際文化交流中心副理事長，江蘇省文聯委員、江蘇省國畫院一級美術師、南京大學教授、第四、第五屆全國文代會代表。

宋文治先生的作品自五十年代開始參加歷屆全國美展。其中六十年代的代表作《山川巨變》被中國美協、北京電影製片廠聯合拍攝的國畫藝術片《畫中山水》中介紹。在近卅年中他創作了《井崗山》、《廬山飛瀑》、《輕舟已過萬重山》、《李花春雨江南》、及黃山、華山等大量作品。先後在北京中國美術館、江蘇省美術館、安徽省博物館以及在香港、日本、新加坡、西德等地舉辦個人畫展，並應邀參加香港國際藝術節，舉辦畫展和講學活動。部份作品由中國美協選送參加美國、蘇聯、意大利、法國沙龍等重要美術展覽。多次在國內外院校進行學術講座活動。

宋文治先生曾多次為北京人民大會堂等許多國家重要機構和國賓館進行創作。作品多次作為中央、及省市領導出國禮品贈送外國領導人。

宋文治先生的山水畫作品在香港出版的《廿世紀中國繪畫》大型畫冊中被介紹為六十年代中國現代繪畫創新的開拓者之一。並被英國牛津大學主編的倫敦歐洲出版公司列入1987年世界名人錄、英國劍橋大學主編的遠東亞太地區名人錄。

宋文治先生的作品出版專集有：《宋文治作品選集》、《宋文治山水畫小輯》、《宋文治畫集》、《宋文治山水畫選集》、《新加坡畫展選集》、《日本西武畫展選集》、《宋文治畫譜》、《宋文治新作選》等。

宋文治先生的作品為國內外美術館、博物館、藝術館收藏。

最近，宋文治先生又把自己歷年的代表作品及收藏的明清名人書畫、出土古陶器共120件贈送家鄉太倉縣。太倉縣人民政府建造的「宋文治藝術館」已正式對外開放。

太倉宋文治藝術館

## 前 言

這次榮寶齋邀請中國當代著名山水畫家宋文治先生在京舉辦《宋文治山水畫作品觀摩展》，並出版此畫集，是很榮幸和極有意義的。

這次展出的作品有習古、創新、求變三方面的內容，同時，還有多種技法來展現山水畫的新面貌。文治先生從事藝術生涯六十年，幼年自學，後從師張石園先生學習「四王」，又拜吳湖帆先生為師學習「宋元」技法，並向陸儼少、朱屺瞻先生請益，打下了深厚的傳統功底。1957年，宋先生入江蘇省國畫院從事專業山水畫創作，受到傅抱石、李可染等先生作品的影響，博取衆長，從六十年代起，又不斷深入生活，進行創作實踐，形成了自己的藝術風貌，在海內外享有盛譽。八十年代始，受到張大千的「潑彩」和其他新技法的啟發，又在原有的基礎上進行新的嘗試，逐步使他近年的作品更新、更富有強烈的時代氣息。近年在創新求變的同時，宋先生又重溫古法，創作了一些傳統技法的作品，目的是為今後更好創造、變革服務。

我們希望通過這次展覽，可以看到宋先生六十年藝術道路的軌迹。更難能可貴的是宋先生在花甲之年，仍不滿足過去的成就，而繼續隨時代的發展在作品上不斷探索、求變。宋先生這種可貴的精神和嚴謹、苦學的治學態度，是值得我們尊崇和學習的。

榮寶齋

1991年3月

## 苦研思變畫長新——文治先生畫集序

新春四月，榮寶齋在北京隆重舉辦《宋文治作品觀摩展》，並精印近作集。筆者居石城，得以在先生的「松石齋」裏先睹全部展品，賞心悅目，樂在其中。

年少時，讀白樂天《憶江南》詞：「江南好，風景舊曾諳，日出江花紅勝火，春來江水綠如藍。能不憶江南！」就開始了對江南的嚮往。六十年代初入江蘇國畫院，看到文治先生的作品，彷彿正與心目中的江南相合。以後，我常住於太湖和姑蘇，詞、畫和實境就溶合一片了。這是我起初對於先生的認識。

五十年代後期到六十年代前期，是中國畫的大變革時期。它是由社會的變革和風俗的變化所帶動的。從「老瓶裝新酒」到新程式的建立，大約經歷了十餘年的時間。

回顧畫史，自宋元以來，文人畫的發展，逐漸形成畫壇的主流。到了清代晚期，其頹勢日增，漸成了缺乏生氣的軀殼。十九世紀末，人物、花鳥畫在上海這塊工商業發展的土地上獲得了新的生氣，成就了「海上畫派」。而山水畫的新路何在？自民國初始，不斷有探津者，但均沒有大的突破。最終還是在這次大變革中得以實現的。這是一次大的推陳出新，是對於大眾和自然的回歸，建立了適應新內容的新形式。

這一變革中，江蘇國畫院傅抱石先生率隊歷經兩萬三千里旅行寫生的壯舉，以及《山河新貌》畫展的成功，是具有典型意義的。文治先生在他的壯歲，親歷這一變革，並光榮地成為這一變革的主要代表之一。

文治先生說，他的治學特點有兩條：一是苦學，二是思變。他家貧，小學畢業後無力升學。赴滬為學徒，輾轉入蘇州美專滬校學習，不久即肄業。後返鄉事教育，孜孜不倦，苦學不止，終獲前輩青睞，先後拜師張石園、吳湖帆，方才算得進入國畫的堂室。筆者曾見其作於四十年代的《松隱覓句圖》（太倉宋文治藝術館藏）和一九五五年作的《紅樹青山圖》（美國堪薩斯州立大學藏），前者兼有巨然的渾穆和王蒙的蒼茫；後者秀潤可掬，似在王時敏、王翬之間。由此可見，文治先生青年時期對於傳統的苦學，是非同一般的。

思變，貫穿於先生近六十年的學習和創作生涯。一九五六年所作《桐江放筏》，是其最先的嘗試。而後，他便一發而不可收，一舉在六、七年中形成了自己新的藝術面目。文革後的開放，又給他帶來了再度變法的契機。大約是張大千後期潑彩山水的啟示，他開始在潑墨中施色。兩、三年後，他突然拿出了一批面目嶄新的作品，似潑彩又非潑彩，渾然一體，氤氳縹緲。細加分析，可見潑彩、流痕、拓迹和勾勒、皴點，是一種綜合性的創作手法。這一方法，區別於以往的是，從無意中取意，自無形處察形，順勢利導，始入佳境。既成之偶



然，又成之必然；既在預想之外，又在預想之中。這是文治先生對於中國山水畫技法的新開拓。他的這一創造，通過近十年的實踐，已經運用自如，妙趣橫生了。若將其四、五十年代的作品，和八、九十年代的此類新作放在一起，人們將很難相信它們出自一人之手。這就是先生不斷思變出新的結果。

《觀賞展》共展示文治先生七十多幅精心之作，儘管大都作於八十年代，然可分成三大部份：其一為傳統的回顧。先生在古稀之年重拾傳統，可以說是一種欲進先退的方法。表明他要固守傳統的根基，以利於更新的拓展，目的仍在於新的。另一方面，他的傳統回顧，是他對傳統新認識的反映。所以，無論取意董巨、王黃，還是范寬、郭熙，都洋溢着清新的氣息。其二是山河的新裝。這是先生在六十年代變革中形成的主要面目。其基本路子是，融滙宋元，兼取南北，以師法造化為宗旨，銳意求新，出入變化。其三即為變幻的新法。是他八十年代始創的。

文治先生的這三部份作品，無論技法還是情趣的追求上，都有着截然的差異。但是，它們既同出先生之手，就必然存在着共同的東西，那就是品味的一致。都是那樣的明快，那樣的秀逸，那樣的清新。而這，便不能不聯系到先生的性情、愛好和修養。

先生生於婁東，長於江南，自幼即對江南文化有着廣泛的興趣。繪畫之外，他喜愛昆曲和盆景。昆曲的幽雅韻律、盆景的巧妙安排，每每使他心馳神往。他講究味的品評，不論是曲、是景、是畫、是菜，品出真味時，他會眉飛色舞，其樂在心啊！試看他筆下的水鄉建築羣，以及帆影、泊舟，難道不會想到姑蘇盆景的玲瓏巧設？看到他輕描淡寫的平疇江流，彷彿頓聞悠長的笛韻。這樣的聯繫，不無道理吧！

江南，在人們狹義的概念中，是以太湖之濱和吳地為主要代表的。這裏山明水秀，人文薈萃。宋元以降，更日漸成為中國繪畫藝術的中心。無論「吳門派」、「華亭派」，還是「虞山派」、「婁東派」，其藝術品味總是一脈相承的。文治先生早有「宋太湖」的美稱，他的藝術，正是江南文化淵源在新時代的典型代表。

文治先生的作品，帶給北京藝壇的，將是江南三月的風——帶着杏花的溫馨。

蕭 平  
庚午歲末於愛蓮居



## Biography of Song Wenzhi

Mr. Song Wenzhi was born in September, 1919 at Cheng Xiang, Taicang county, Jiangsu province. He finished his primary education in Taicang and graduated from the Institute of Fine Arts of Suzhou. He had been teaching art in Taicang, Anting for 16 years. In his spare time, he received his formal training of Chinese landscape paintings under the tutelage of Zhang Shiyuan and Wu Hufan and the guidance of masters Lu Yanshao and Zhu Qizhan. Here lays his solid foundation of traditional landscape painting technique.

Song became the lecturer of the Jiangsu Academy of Chinese Paintings when it was established in 1957. In 1978, he became the Vice-principal of the Academy. Now he is the council member of Chinese Artist Association, vice-president of Jiangsu Artist Association, member of Jiangsu Political Consultative Council, council member of Jiangsu International Cultural Exchange Centre, member of Jiangsu Literary and Art Association, first rank artist of Jiangsu Academy of Chinese Paintings, Professor of Nanjing University and representatives of the Fourth and Fifth National Culture Committee.

Since 1950s, Song's works have been displayed in the National Art Exhibition. His "Great Change in Landscape" was jointly filmed by China Art Association and Beijing Film Production Company as the demonstrative piece of Chinese landscape paintings. In the past 30 years, he has completed many pieces of works like: "Jing Gang Mountain", "Flying Rapid of Lu Mountain", "Sail through the Gorges", "Spring in South China", "Huang Mountain" and "Hua Mountain". His exhibitions have been held locally in the National Art Gallery of Beijing, the Art Gallery of Jiangsu and the Museum of Anhui, as well as abroad in Hong Kong, Japan, Singapore and West Germany. He had been invited to stage his exhibition and lecture in the International Art Festival of Hong Kong. Some of his works, selected by China Art Association had been displayed in many grand exhibitions in the U.S.A. the U.S.S.R., Italy and France.

Moreover, some of Song's works can be found at hotel lobbies, national administrative buildings and even Great Hall of People at Beijing. They are sometimes as national souvenir to the foreign leaders.

Mr. Song's landscape painting has been praised as the "Explorer of Chinese paintings of 1960s" by the album of "Chinese Paintings in the 20th Century." He has been commended into the "Who's Who of 1987" by Oxford University Press and the "Who's Who of Far East" by the Cambridge University Press Company.

Song's paintings have been compiled into a number of albums locally and overseas. His works are popular collection items of many local and oversea art galleries and museums.

Recently, Mr. Song Wenzhi has donated his significant pieces of works and his collection of art pieces of Ming, Qing masters and relics of Chinese pottery (totally 120 pieces) to his native place, Taicang. The "Song Wenzhi Art Gallery" is now formally open to public.

Song Wenzhi Art Gallery  
Taicang  
Winter, 1990

## Foreword

It is meaningful for us to stage this "Song Wenzhi Landscape Painting Exhibition" and compile his album.

The paintings of this exhibition stem on three streams: imitation, creation and innovation which manifest Song's style in different levels. Mr. Song has been pursuing art for 60 years. Self-learning in his childhood, he eventually came under the tutelage of Zhang Shiyuan and Wu Hufan to learn about the skills of Four Wangs and Song, Ming Schools. The great masters Lu Yanshao and Zhu Qizhan had also lent their hands in building the traditional skills of Song Wenzhi. In 1957 Song engaged in the creation of landscape paintings in the Jiangsu Academy of Chinese Paintings. Song was affected by Fu Baoshi and Li Keran. Having assimilated the strengths of different masters, Song evolved his very own style in 1960s after his continuous practice and creation. This earned him a remarkable reputation locally and abroad. In the early 1980s, inspired by Zhang Daqian's technique of "splashing colours" and other skills, he succeeded in instilling a fresh and modern touch into his latest works. In recent years, Mr. Song has shifted back on revising the old masters' skill and created some paintings on traditional skill. He hopes this will bring further breakthrough.

In this exhibition, his evolution of art of the past 60 years can be easily traced. Even at his old age, Song is still not satisfied with what he has achieved. His works grow with his times. His acquisitive learning spirit really helps to ascend his works to perfection.

Rong Baozhai

April 1991.

**Refreshing Paintings —  
Fruit of Persistence and Innovation**  
A Preface to Mr. Song Wenzhi Painting Album.

In April 1991, Rong Baozhai Studio will hold an exhibition of Song Wenzhi's paintings in Beijing and compile his album. Living in Nanjing, I have the honour to be the first to see all the exhibit pieces in his Pine and Rock Studio.

During my childhood, I once read the poem of Bai Letian,  
"Beautiful was South China,  
Its picturesque landscape was once familiar to me,  
The ripples were fire-red at sunrise,  
The water was greenish blue in spring,  
How could I refrain myself from reminiscing South China".

The idea of having a look at South China has since kept lingering in my mind. Early in the 1960s when I was enrolled into Jiangsu Academy of Chinese Paintings, I came across Song's works. They inspired me with what I imagined of the landscape of South China. Later when I toured around Taihu Lake and Suzhou, I found that the poem I once read, Mr. Song's paintings and the scenery seemed to have integrated together. That was my first impression about Song's works.

A dramatic change took place in traditional Chinese paintings in the late 1950s and early 1960s. It was a transformation brought by changes in society and customs. It took a decade before a brand-new style evolved.

Looking back to the history of traditional Chinese paintings, we will see that since Song and Yuan Dynasties, literati school had gradually grown into the main stream of the painting arena. By late Qing period, however, this genre had already withered, without vitality. Beginning in the late 19th C, paintings of figures, flowers and birds made a new lease life in Shanghai. The "School of Shanghai" developed. Yet, where lies the way out for landscape paintings? Since the early period of Republican China, explorers flocked on this path. No breakthrough had yet been made until the late 1950s and 1960s when great innovation came into being. During this transformation, a new style sprang up.

During those years of changes, master Fu Baoshi of Jiangsu Academy of Chinese Paintings led a team on an extensive sketching tour. With the successful exhibition of new landscape paintings, both motivated much its development. Mr. Song, at the prime of his life, became one of the leading figures of this transformation.

Mr. Wenzhi said he always remains firm to his creed: be diligent and innovative. His family was poor and could not afford his further study when he finished his primary education. He became an apprentice in Shanghai. Later, he went to Suzhou and entered the Institute of Fine Arts. Back home, he taught at a village school. But he never stopped painting. His tireless pursuit and diligent study gained appreciation of the masters. Later he was formally trained in Chinese paintings under the tutelage of Zhang Shiyuan and Wu Hufan. I once read his "Admire Pine Trees" painted in the 1940s (the collection of the Song Wenzhi Art Gallery in Taicang) and his "Red Trees and Green Mountains" painted in 1955 (the collection of Kansas State University, the U.S.A.). The former is as vigorous as Ju Ran's and as forceful as Wang Meng's. While the latter is as graceful as Wang Shimin's and Wang Hui's. These two paintings eloquently prove his devotion to Chinese paintings, even at his young age.



During his nearly 60 years of painting career, Mr. Song never abandons his pursuit for innovation. His first attempt was seen in the "Rafting on the Tongjiang River" painted in 1956. A completely new style evolved after 6 to 7 years. The opening of the country after the Cultural Revolution prompted him into a new world. Inspired by Zhang Daqian's splashing colour skill into landscape paintings, Song began his brushes at this technique. What makes his brushes different from traditional is that his paintings now seem to stem from his free will. No traces of contrived composition can be found. He wields his brushes in the course of nature. This is Song's contribution to landscape paintings. After nearly ten years of practice, he now has a perfect command of this skill. If his paintings of the 40s and 50s were put together with those of the 80s, one could hardly tell all these paintings come from the same artist. This is the fruit of his persistence in innovation.

On display in this exhibition will be Mr. Song's 70 masterpieces, which, though mostly completed in the 80s, can be divided into three parts. The first part is a retrospect of tradition. Though already in his seventies, Mr. Wenzhi still pays much attention to traditional techniques. He tries to bring forth something novel from the old. Sticking firm on tradition, he wants to forge ahead to new trails. On the other hand, on studying traditional techniques, he eventually comes to a new understanding of traditional works. Though his works are tinged with the touches of masters Dong Ju, Wang Meng, Huang Ziju, Fan Kuan and Guo Xi, they brim with their own freshness. The second part is the new landscape which are his paintings during the transformation of the 1960s. The basic approach he assumed was to integrate the techniques evolved since the Song and Yuan Dynasties and the skills of both South and North China schools. The third part is the techniques he has developed during the 1980s.

These three parts are remarkably different in techniques and styles. However, since, these paintings come from the same artist, they share something in common — a lucid, vivid, graceful and refreshing taste. This demonstrates his disposition, likes, dislikes and cultivation.

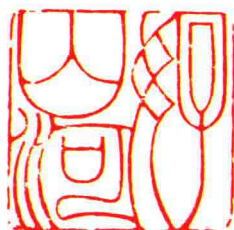
Mr. Song was born in Ludong and grew up in South China. He had an extensive interest in the culture of South China even at his childhood. Apart from painting, he is also fond of listening to Kunqu and cultivating miniature rockery and landscape. The elegance of Kunqu and the exquisite arrangement of miniature trees and rockery are appealing to him. He likes "tasting" everything, be it a piece of music, a scene, a painting, a dish or whatever. Once he gets such "taste", he is thrown into ecstasy. Thus from his cottages, sails, boats and scenery of South China, we can trace the graceful layout of Suzhou's miniature landscape and rockery. While his lightly touched farmland and brooks seem to be echoing with the distant flute.

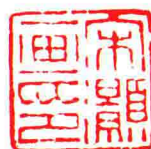
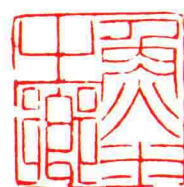
South China, in a narrow sense, refers to the Taihu Lake and its surroundings. This region is eminent for its picturesque landscape and a galaxy of talents. Since the Song and Yuan Dynasties, it has gradually become the centre of Chinese paintings. All the paintings of this region can be traced to the same origin, be they of the Wumen School, the Huating School, the Yushan School or the Ludong School. Mr. Song has long been reputed as "Song the Taihu Lake". His paintings are typical South China at our times.

What Mr. Song's works bring to the arena of art is as spring southern breezes permeating with the scent of apricot flowers.

Xiao Ping  
At Love-lotus Studio  
December 1990

# 宋文治用印







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1. 巫山曉霧  
九十年代作品（59×39.5厘米）  
Morning Mist at Wushan  
painted in the 1990's (59 × 39.5 cm).





2. 漓江之晨(春)

八十年代作品(60×44.5厘米)

Morning of Lijiang (Spring)

Painted in the 1980's (60 × 44.5 cm).