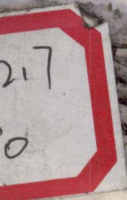


# 宋文治新作選



A Selection of Paintings by Song Wenzhi

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宋文治新作選



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# 气 韵 传 神

黄苗子

中国山水画的开始，是和绘画理论体系的开始差不多时代的，南齐谢赫“六法”，世传为画论之祖，一开头就提出“气韵生动”这样抽象的四个字作为画的准则。历代画论家，对此都纷纷加以发挥，明代的张庚，在《图画精意识》论“气韵”说：

“气韵有发于墨者，有发于笔者，有发于意者，有发于无意者。发于无意者为上，发于意者次之，发于笔者又次之……何谓发于无意者，当其凝神注想，流盼运腕，不意如是而忽然如是，是也。”

清·戴醇士《题画偶录》也说：

“笔墨在境象之外，气韵又在笔墨之外。然则境象笔墨之外，当别有画在。”

这些见解，都说明中国山水画家的最终追求，是自然界本身的自然运动，这种运动，表现出一种空灵境界。笔墨的运用只是手段，其目的则在于“境象笔墨之外”“不意如是，而忽然如是”的生动气韵。顾恺之提到的“传神写照”，虽然指的是画人物最重要的“眼神”，而山水画也注重“神”，那就是气韵。元杨维禎《图绘宝鉴》序：“传神者，气韵生动是也。”

“气韵”虽在笔墨、境象之外、但它又是笔墨、色彩、境象、布局的总和，笔墨、境象等等是可见的、具象的，而气韵生动则是只能意会的境界。清·王昱《东庄画论》引王原祁的话说：“奇者不在位置，而在气韵之间，不在有形处，而在无形处”。这句话道出了中国山水画的窈妙。

一个画家对艺术的追求，到了一定阶段，往往面临禅宗所谓“顿悟”的境界，要求自己的艺术来一个“突变”。白石老人“衰年变法”，其实他那时才六十出头，这一变法，又奠定了他后三十多年灿烂的艺术新路。这一“变”，在他的艺术生命中极其重要。

宋文治兄的画，近三十年来，饮誉海内外，他由追随吴湖帆、张石园先生学艺并向陆俨少、朱屺瞻先生请益，打下了扎实的传统笔墨功夫，这是第一阶段；进入了同傅抱石先生等探索国画写生道路，借鉴李可染先生洋为中用的创新精神，走万里路，深入生活使其作品富于时代气息，这是第二阶段；“文革”以后，他又在自由创作的环境中，总结以前的道路，解放思想，发挥个性，把两个阶段的经历去粗存精，孜孜不倦地进行他自己的新探索。

最近，文治兄从南方来，让我看他那批“突变”以后的新作品。这些作品有的不见水墨（本册中的《晴雪》）；有的空灵绵邈，一片氤氲（《黄山石笋峰》、《云山图》）；有的染后加皴，把披麻皴加以变化（《华山图》）；有的浓皴重染，俨然一幅北宗山水（《蜀江帆影》），这些笔墨变化，却始终以空朦灵变的气韵贯串于画幅间。加上部分十分精的点景：例如《长江轻帆》的飞鸟、运航，《东山黄叶村》的银杏树，以及其他作品中的屋宇、树林、木石……都以刻苦经营的笔致，恰当表达“虚”中的“实”，以更加衬出“无形处”的微妙，更加显出气韵生动。

宋文治的新作，以崭新的手法，表现一种清新灵秀面貌，与读者见面。这是他的整个创作生涯中，一个新的阶段和新的境界。这种境界，可以体会出“境象笔墨之外，别有画在”、“不意如是而忽然如是”、“不在有形处，而在无形处”的妙用，可以领略千百年来，中国传统画论中推为第一义的“气韵生动”，蕴藏在今天的中国画中的精神。

读完宋文治兄的新作，深深感到“当其凝神注想，流盼运腕”时心灵的愉快！



## A Lively Spirit of Charm

—Comments on Song Wenzhi's Recent Paintings

by Huang Miaozi

The history of traditional Chinese landscape painting dates back to 1,500 years ago, when a systematic theory on painting was developed. "Six Methods of Painting" proposed by Xie He, a commentator in the Southern Qi Dynasty (479-502), is regarded as the first piece of theory on painting. Xie put forward from start such an abstract concept of "a lively spirit" as a standard of a good painting. Later on, generations of theoreticians have elaborated on this point. For example, Zhang Geng in the Ming Dynasty (1368-1644) commented on the theory of "a lively spirit" in his "A Careful Appreciation of Paintings" as follows:

"A lively spirit of a painting may come from the ink, from the brush, it may also come from the painter's consciousness or from his unconsciousness. The spirit that comes from unconsciousness is the top grade, the spirit that comes from consciousness ranges the second, when it comes from the brush, the spirit is again inferior... What is the unconscious spirit? That is, when the painter concentrates his attention, looking round and using his brush, he painted something that he had not expected."

Dai Chunshi, a scholar who lived in the Qing Dynasty (1644-1911), also said in his "Random Quotations from Inscriptions on Paintings:"

"The ink strokes should break the bondage of the picture itself, and the living spirit should exist beyond the reach of the ink strokes. Then the audience may sense that there is another invisible picture in the painting."

These opinions present the ultimate pursuit of China's landscape painters: a natural movement. This movement depicts a state of void and intelligence. The use of ink and brush is only one way to achieve the lively spirit which is "beyond the reach of the ink strokes," and "to paint something that he did not intend to." The idea of a "vivid touch" proposed by Gu Kaizi of the Eastern Jin Dynasty (317-420) indicates that the most important thing in painting a figure is to portray his eyes. In the same way, landscape painters put their stress on depicting a lively spirit. Yang Weizhen of the Yuan Dynasty (1271-1368) said in his "An Illustration of Golden Lessons:" A vivid touch is a lively spirit."

The notion of a "lively spirit" exists beyond the ink strokes and the picture, but it is also a combination of the ink strokes, colors, scenes and layouts. The ink strokes and scenes in a picture are concrete and visible while the notion of a "lively spirit" can only be sensed, but not explained in words. Wang Yi of the Qing Dynasty quoted Wang Yuanqi, a theoretician, as saying: "What is marvellous lies not in the picture's layout, but in the impression it gives to the audience; not in the visible scenes, but in the invisible." This statement reveals the true essence of traditional Chinese landscape painting.

A painter's artistic pursuit will usually face a point of what people call "suddenly see the light" when his art has been developed to a certain degree. He is wise to have a "swift change." The late painter Qi Baishi underwent a "self-denial at an old age." He was actually just over 60 at that time. This reform paved the way of another 30 years of his glorious art. This "change" is extremely important in his artistic life.



The paintings by Song Wenzhi have been well-known both at home and abroad for the past 30 years. He laid a solid foundation of traditional Chinese painting by studying under Wu Hufang and Zhang Shiyuan. He also learnt from Lu Yanshao and Zhu Jizhang. This is the first stage of his art career. Later on, he borrowed as an example Li Keran's way of incorporating foreign techniques into Chinese art forms.

Together with Fu Baoshi and others, Mr. Song went outdoors to do sketches and went deep into the realities. His works were thus imbued with a sense of the times. This is the second stage. Since the ten-year "cultural revolution" which ended in 1976, Mr. Song has summed up his experiences and freed himself to portray his individuality. He has discarded the dross and selected the essential of the earlier two stages and blazed a new trail in his exploration.

Mr. Song came back not long ago from southern China. He has shown me his recent works after his "swift change." We can barely see the ink strokes in some of these works ("Snow") in this selection. Some are seemingly void in a cloud of mist ("N Bamboo-like Peaks," "A Cloudy Mountain"). Some pictures are dotted with ink after coloring (Mt Huashan) while others are heavily dotted and colored with black ink. ("The Reflected Images of Sailing Boats"). All the variations in ink shades and colors are characterized by a hazy spirit. The painter then added some specific scenes onto the picture. For example, the birds and sailing boats in "Little Boats on the Yangtze River," ginkgo trees in "A Small Village" and houses, trees, and stones in his other works. All these were portrayed in minute strokes to depict a subtleness and a lively spirit.

Mr. Song's recent paintings carry a fresh and delicate feature with completely new techniques. This is a new stage of his art career. People can sense in his paintings a wise application of "an invisible picture beyond the reach of the ink strokes" and "to paint something that he did not intend to." People may come to know that the most important concept of "a lively spirit" recommended by ancient Chinese artists can be found in today's traditional Chinese painting.

After appreciating Song Wenzhi's recent paintings, I feel a great joy with the painter.



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蜀山小景

A View on the Shujiang River





太湖新绿

Along the Taihu Lake





庐山晓云

Mt Lushan in Clouds





幽涧图

Mountain Stream

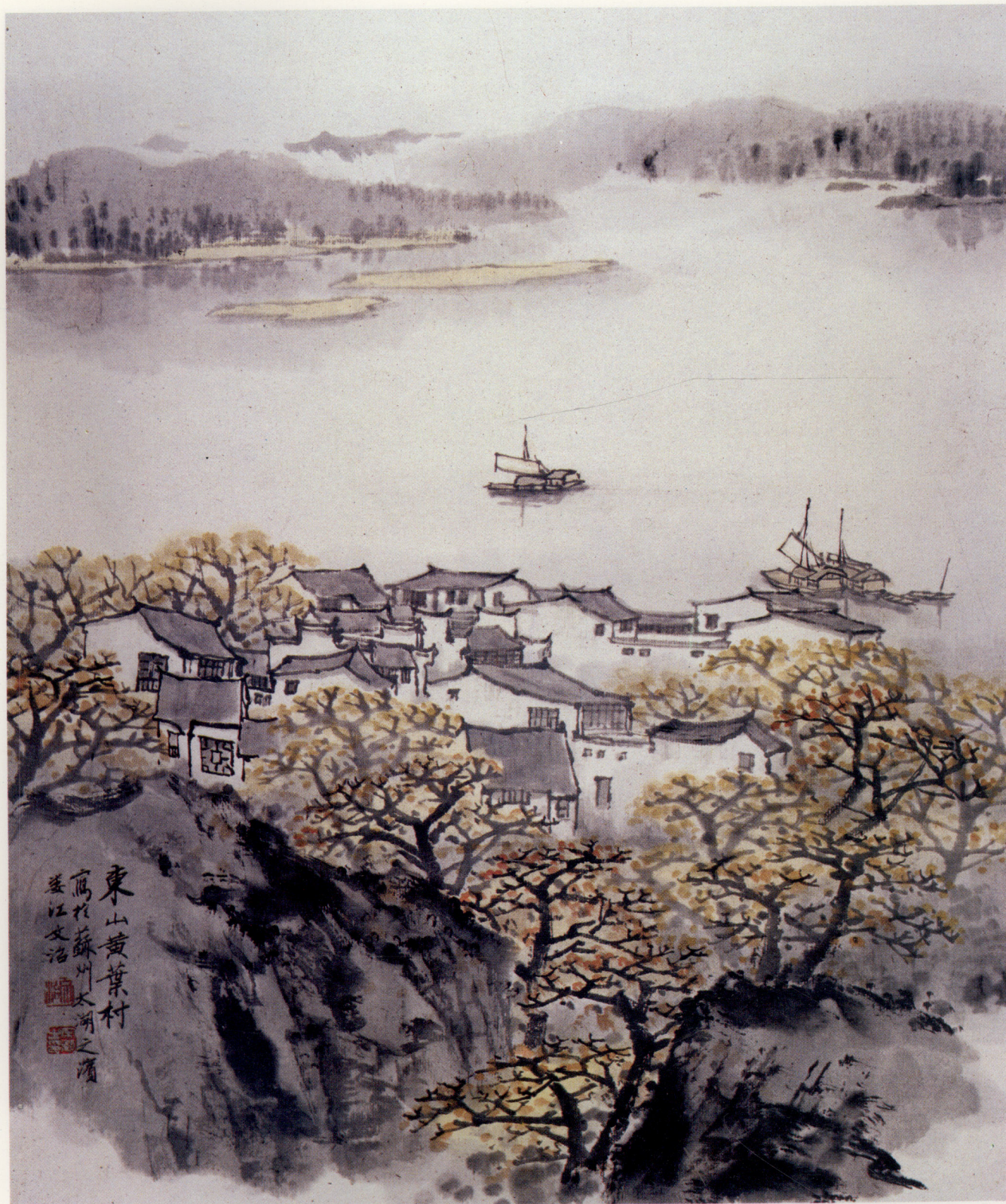




黄山烟云

Mt. Huangshan in Mist





东山黄叶村  
A Small Village



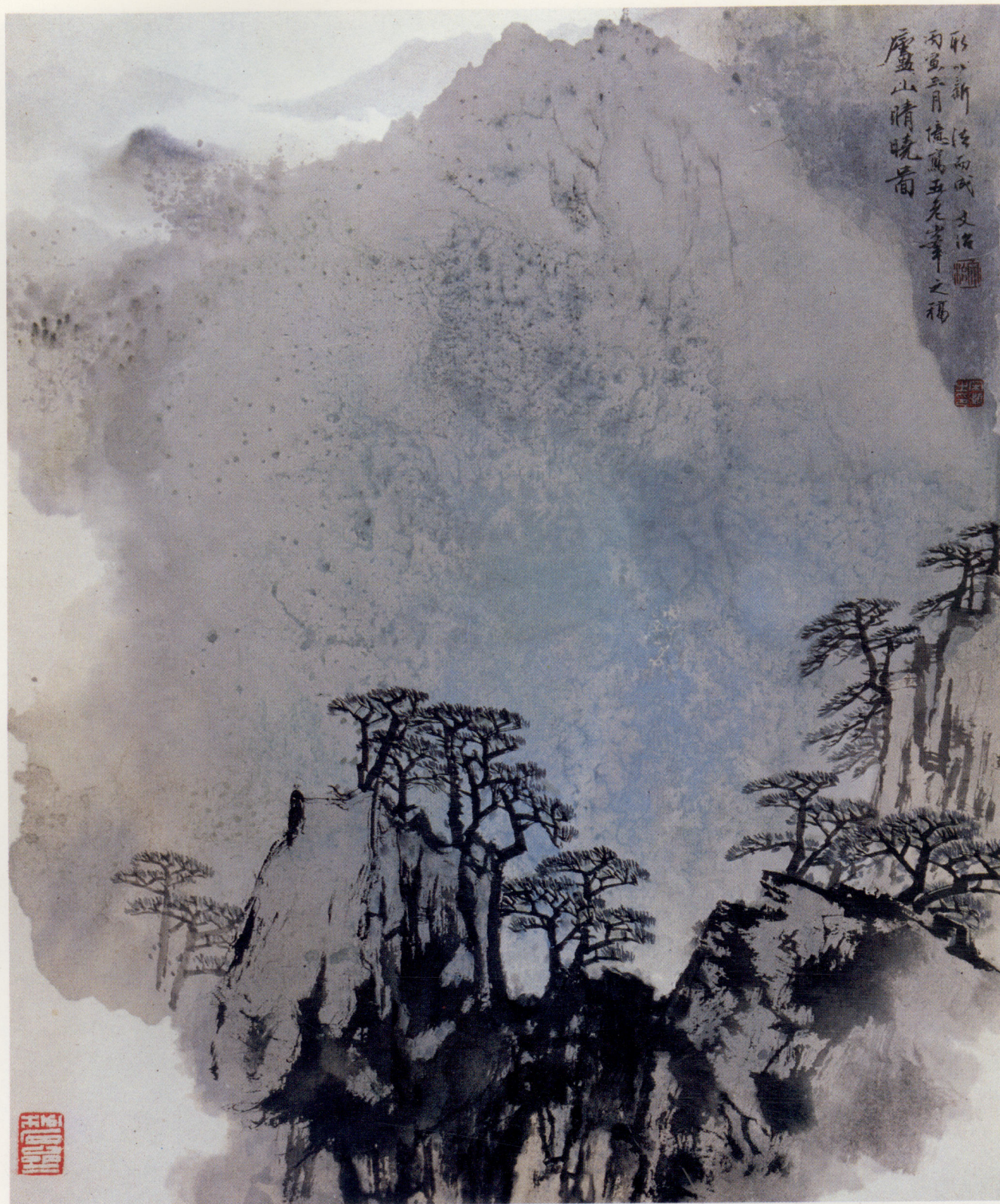


蜀江秋意  
辛酉大雪後  
文治畫

蜀江秋意

The Shujiang River in Autumn





庐山晴晓图

A Sunny Morning in Mt. Lushan





秋瀑图  
Waterfall





晴 雪  
Snow