

张英洪 高妙兰

应野平 顾生岳

吴永良 贺友直

全山石 陈逸飞

王康乐 陈秋草

孔仲起 陈之佛

潘天寿 陆一飞

谢之光 沙耆

董中焘 沙孟海

现当代宁波籍

美术·书法名

家作品集

Collection of

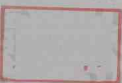
Modern and

Contemporary Art

Works by

Virtuosos of Ningbo

Descent



现当代宁波籍

美术·书法名

家作品集

Collection of

Modern and

Contemporary Art

Works by

Virtuosos of Ningbo

Descent

宁波美术馆编
宁波出版社

现当代宁波籍美术·书法名家作品集

责任编辑：李振声

出版发行：宁波出版社（宁波市苍水街道79号 邮编：315000）

印刷：深圳华新彩印制版有限公司

版次：2005年9月第一版第一次印刷

开本：635×965mm 8开

印数：2000册

书号：ISBN 7-80602-663-0/J·48

定价：35.00元

编委名单

顾问：唐一军、全山石、余明海、
卓祥騄、陈继武、成岳冲

编委会主任：傅丹

编委会副主任：王桂娣、李浙杭、
傅德伟、周静书

编委会成员：张剑、张维萍、
孙佩樑、石人和

责任编辑：傅德伟

编务：刘晓东、梁培先、张琴、
王为、孙周

装帧设计：潘沁、黄易锋、张乐平

序

宁波是个历史悠久、人才辈出的文化名城。七千多年的文化积淀，培育和造就了无数的先贤和名人，其中不乏画界和书法界的名家。如唐代的虞世南，明代的吕纪，清代的姚燮和梅调鼎等等。现当代以来，涌现出了更多的宁波籍艺术名家，如已故的潘天寿、沙孟海、陈之佛、陈秋草、沙耆、高妙兰、应野平、谢之光、陈逸飞，以及众多健在的书画大家。他们以高深的学养和精湛的艺术为中国美术、书法史谱写了浓重而多彩的篇章。

宁波的宁海县被誉为书画之乡，那是因为有了潘天寿。潘天寿是一位极富理性而又特具个性的大家。他吸取了清初八大山人冷逸奇宕的章法布局和明代黄道周的书法风骨，以隶书笔意入画，创造出一种雄阔、奇崛、深沉、伟健的独特画风，给传统文人画注入了新的活力。潘天寿的书风亦然，取法甲骨、金文、《石鼓》、钟繇小楷，倪元璐和沈曾植行草，其书法艺术即使列入书法界亦为上乘。

书坛泰斗沙孟海是宁波鄞县人。他出生于名医书香之家，幼承庭训，早习篆刻，曾就读于宁波一中。20岁前后，他的书法已有很大的名声了。他师法广博，尤得力于颜真卿、苏轼、黄道周、王铎等等，书风雄强醇厚，极具时代特征，“气”、“韵”、“文”、“质”具佳，尤以“气”、“质”取胜，实为现当代书法界的巨擘。

一方水土养一方人。对以潘天寿和沙孟海为代表的众多宁波籍名家来说，宁波对于他们，绝非仅仅是出生地而已。宁波深厚的文化底蕴和优越的人文环境，对他们艺术创造的影响是深远的。同样，在他们一生的艺术活动和教学生涯中，有着浓浓的家乡情结。在这里，你会发现，大师们的许多重要作品都为宁波而作或创作于宁波。潘天寿早年在宁海创作的不少作品，已充分体现出他日后的风格特征。无论是立轴大作，还是盈册小品，都极具强劲骨力和霸悍之气。其题款书风、画中用笔极为和谐，已显得相当成熟。无论是近观还是远望，都洋溢着惊人的艺术张力。构图造势险而大稳，行笔稳健、冷峭奇峻。行家认为，此非大功力者而不敢为也。为何早期就能有如此大成就？仅此一隅，已值专家学者的深究了。

而对中国现当代的民间艺术来说，象山的农民画家高妙兰则是一位杰出的代表。她是土生土长的建国后第一代优秀的农民画家，她以稚拙而丰富的民间艺术语言向世界和全国介绍了宁波。在中国美

术学院的我国著名油画家全山石，国画家顾生岳、童中焘、孔仲起、吴永良，在上海的我国著名国画家王康乐、陆一飞，水彩画家张英洪，连环画家贺友直等等，他们倾情于家乡美术事业的发展。几十年来，他们不断地回家乡考察、写生、讲学，不仅培养了大量在我国画坛上有影响的美术人才，而且一直关心和支持宁波美术馆的建设，为宁波美术事业的发展作出了特殊的贡献。家乡的沃土培育了他们的艺术，名家们也用自己的艺术情怀感恩和回报着家乡人民。

宁波也是一个充满活力的港口城市。改革开放带给宁波的文化发展带来了无限的生机。宁波美术馆开馆伊始，即以弘扬本土文化为重任，隆重推出“现当代宁波籍美术书法名家作品展”并精选成集出版，以志纪念。这既是当代宁波人对众多名家的顶礼和颂扬，更是对今后宁波文化艺术发展的鞭策和展望。

宁波美术馆

二〇〇五年九月

Preface

Ningbo is a famous historical and cultural city that has produced a large number of talented people. With a 7000-year long cultural buildup it has nurtured numerous scholars and personages, and also many virtuosos. For example, historical art figures of Ningbo descent include Yu Shinan in the Tang Dynasty, Lu Ji in the Ming Dynasty, Yao Xie and Mei Diaoding in the Qing Dynasty. When it came to modern times, there emerged a galaxy of artists, deceased or living, such as Pan Tianshou, Sha Menghai, Chen Zhifo, Chen Qiucao, Sha Qi, Gao Miaolan, Ying Yeping, Xie Zhiguang and Chen Yifei. Their profound learning and exquisite art skills have added immensely to the art and calligraphy of China.

Ninghai County of Ningbo is famed as Home of Painting and Calligraphy, as it produced the great artist Pan Tianshou. Rational but with a strong personality, Pan Tianshou absorbed the quintessence of Zhu Da (Badashanren) of the early Qing Dynasty and the style of Huang Daozhou of the Ming Dynasty. He used Lishu style in painting, and made his works imposing, grotesque, deep and robust, which vitalized the traditional painting. Pan did the same in his calligraphic works. He learned from bone inscriptions, bronze inscriptions and tablet inscriptions, Zhong Yao's small regular scripts, Ni Yuanlu's and Sheng Zengzhi's semi-cursive and cursive scripts. His calligraphic works are also ranked high among calligraphers.

The calligraphic master Sha Menghai was born of a famous doctor's family in Yinzhou of Ningbo. In childhood years, he learned the art of seal cutting, and later attended the No. 1 Middle School of Ningbo. When he turned 20 years of age, he had made his name known in the calligraphic circle. He modeled himself after a great number of virtuosos, and particularly Yan Zhenqin, Su shi, Huang Daozhou and Wang Duo. His style is robust and deep, with features of vitality, grace, comeliness, and essence. He is therefore identified as a top figure in modern Chinese calligraphy circle.

A piece of land nurtures folks distinctive from others. For Pan Tianshou, Sha Menghai and many other artists and masters, Ningbo is not only a birthplace. Ningbo's rich cultural heritage and exlent environment have imparted lasting influence on them. They show a strong hometown complex in their art creation, art teaching, and social activities. Here you can find that many of the exhibits are originated from Ningbo or made for Ningbo. The great number of works created by Pan Tianshou in Ninghai in his early years already embodied the style he was famous for in later years. Pan's calligraphic works, either vertical scrolls or short sketches, all look strenuous and imposing. His inscriptions on paintings always run in perfect

harmony with the paintings proper, Pan's early works display a high degree of maturity. Seen either from a close look or a distant look, they give off tremendous artistic vitality, with grand layout and stern yet steady brush wielding, which, could hardly be done without consummate skills. Why could Pan make such great achievements in his early years? This is an issue worth of study by experts and scholars.

Another figure worth mentioning is Gao Miaolan, an outstanding folk artist in modern China. As one of the first generation of farmer artists born after the New China was founded, Gao introduced Ningbo to the rest of the country and the world in her simple language of folk art. The famous oil painter Quan Shanshi and Chinese painting artists Gu Shengyue, Tong Zhongtao, Kong Zhongqi, Wu Yongliang with China Academy of Art, and the Chinese painting artists Wang Kangle, Lu Yifei, watercolor painter Zhang Yinghong and picture-story painter He Youzhi in Shanghai, all render their wholehearted support to the development of the art undertaking of their native place. For decades, they have been back to Ningbo time and again, for sightseeing, lecturing, or sketching. They have not only fostered a large number of talents of art, but kept showing their kind support and concern for the construction of Ningbo Art museum, thus having made immense contributions to the art undertaking of Ningbo. The soil of the hometown has nurtured them, and in return, they kindly repay their hometown with great artistic affections.

Ningbo is also a vigorous port city. The ongoing opening-up drive has brought about bountiful opportunities for the cultural undertakings to develop. The Ningbo Art museum takes as its obligation to carry forward its local culture and thus puts on this Exhibition of Contemporary and Modern Paintings and Calligraphic Works by Ningbo-Descent Artists. The exhibits are now compiled into an album and published in commemoration of this event. It is not only to eulogize the famous Ningbo-descent artists, but to urge Ningbo people to strive for a broader prospect of the art undertakings.

Ningbo Art Museum

Sep. 2005



陈之佛 (1896—1961) 又名陈绍本，号雪翁，浙江慈溪人。早年毕业于慈溪镇堂学校和杭州甲种工业学校。1918年东渡日本留学，次年入东京美术学校（现东京艺术大学）工艺图案科学习，作品参加日本美术协会展览，获一等奖。1923年回国，先后任上海东方艺术专科学校图案科主任、上海艺术大学教授、广州市立美术专科学校教授、上海美术专科学校教授、南京中央大学艺术系教授。曾任上海国立艺术专科学校校长，被聘为联合国文教组织中国委员会委员及美术组专员。1946年后历任南京大学艺术系副院长，1960年在南京举办「陈之佛花鸟画展览」，次年受文化部委托主编《中国工艺美术史》教材。已出版有《陈之佛画集》、《陈之佛画选》、《陈之佛花鸟画集》等。生前为中国美术家协会理事，中国美术家协会江苏分会副主席，江苏省文学艺术界联合会主席。

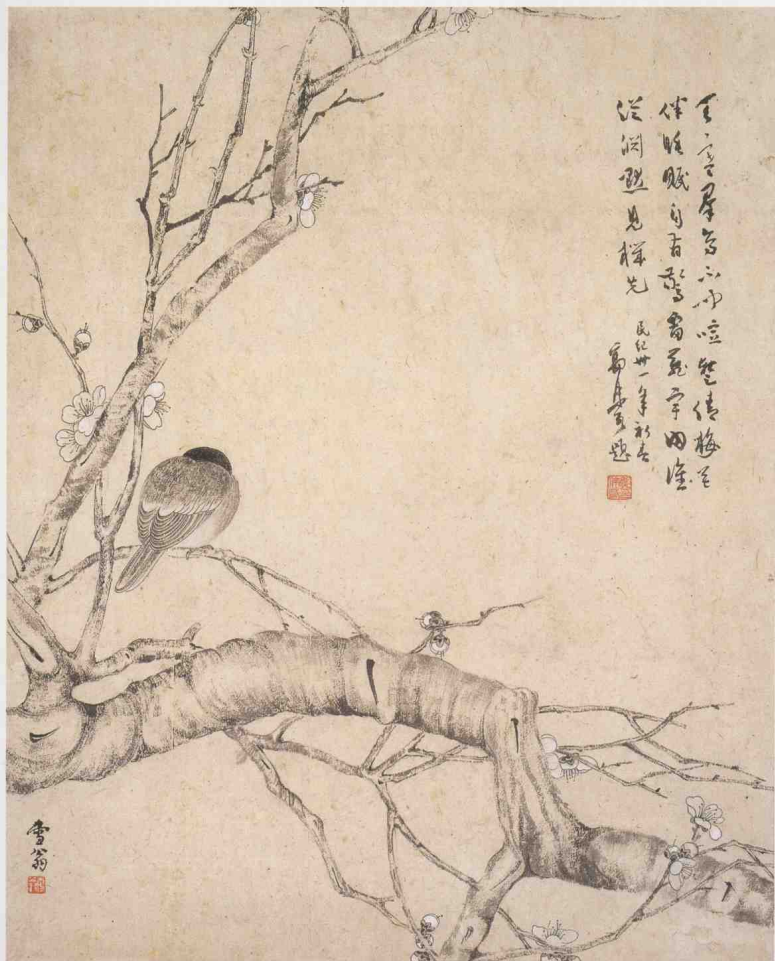
目 录

CONTENTS

序.....	1
作者简介.....	5
梅梢三雀图轴.....	1
梅花睡鸟图轴.....	2
红荔白鸚图轴.....	3
翠竹群雀图轴.....	4
梅雀山茶图轴.....	5
花枝春禽图轴.....	6
月波雁影图轴.....	7
秋塘荷鹭图轴.....	8
雪芦落雁图轴.....	9
榴花四鸽图轴.....	10
玉兰群鹊图轴.....	11
花间觅食图轴.....	12
樱花双栖图轴.....	13
花间双鸟图轴.....	14
花丛群鸽图轴.....	15
梅鹤迎春图轴.....	16



梅梢三雀图轴
Three Sparrows on Plum Twigs
49.2cm×60cm
1941 年



梅花睡鸟图轴
Sleeping Birds in Plum Flowers
59.4cm×47.5cm
1942 年



翠竹群雀图轴
Sparrows in Green Bamboos
137.8cm x 54.4cm
1946 年



梅雀山茶图轴

Plums, Sparrows and Camellia Blossoms

103cm×57.6cm

1946 年



翠底小红肥
 春禽暖夕晖
 丁亥春雪翁
 好

花枝春禽图轴
 Spring Birds on Flower Twigs
 78cm x 36.7cm
 1947 年



月波雁影图轴
Moonlight and Swan
103cm×47.5cm
1947 年