

高风峻骨

潘天寿绘画艺术

Painting Art of Pan Tianshou

潘公凯 编著

Pan Gongkai

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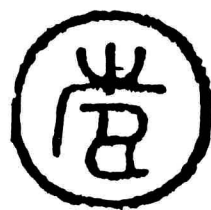
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寻求精神性
The Search for Spirituality



寿 朱文圆印 自刻
Longevity Red Cut by himself
1.8cm×1.8cm 1936

The Search for Spirituality

A look into China's recent and modern history reveals the country under great burden and a nation in calamity. The severity and frequency of the tribulations seemed nothing less than any of the troubled periods when China has ever suffered in her history. In the wake of dramatic social changes and cultural conflicts, there came the sense of national humiliation, the urges for revolution and the passion for an ideal society. These emotions were so intense that only a few periods and societies in the entire history of the world have witnessed such tremendous consequences they led to, both positive and negative. In the context of such enormous change, there is no way for an artist, if he is sensitive and truthful enough, to avoid the pressure of his time, especially when he comes to a clear realization of the pressing issues and decides to confront them consciously. His response can sometimes spark amazing brilliance. Therefore, the level of involvement and complexity of his response to these issues in his environment is what intrigues writers and historians the most.

This type of consciousness was developed in Pan Tianshou, due to the experience in his younger years. His mother passed away when he was seven. This traumatizing event was directly related to an armed uprising in eastern Zhejiang against foreign religion, a movement beyond his comprehension at that time. To the child Pan Tianshou, what foreigners meant to an impoverished China and what the humiliating terms accepted by the cowardly Qing government meant to the Chinese people were not some kind of book knowledge but a real experience. The May Fourth Movement (1919) he participated in while being a student at the Zhejiang Provincial Number One Normal School (the No.1 Normal School) was also triggered by the intensification of national crisis. He was very concerned about the fate of the nation at the time. Many newspaper clippings he saved during the May Fourth Movement were still kept intact until their confiscation during the Cultural Revolution in the 1960s and 1970s, indicating how much he cherished the lessons learned from that particular period of history. The No.1 Normal School was a stronghold of the New Culture Movement in the South, boasting famous educators like nationalist Jing Hengyi and other eminent scholars of its faculty. It maintained an atmosphere of high academic standards where a passion for national salvation through education and the mood for serving the public prevailed. The student years at the No.1 Normal School allowed him to combine new knowledge and new ideas with an inherent quality in his character known as "the stubborn temperament of the Taizhou folks," which was inherited from his ancestors and local heroes such as Fang Xiaoru. He directly recognized the strength and value of integrity and strongly felt that it was an obligation for an individual to sacrifice his or her own interests for the sake of the nation. Also important were the excellent environment for artistic creativity at the No.1 Normal School and the close guidance of such incredibly talented art teachers like Li

寻求精神性

近现代中国的历史是如此沉重，其民族灾难之惨烈与频繁恐怕不亚于中国历史上任何一个国运多舛的时期。而在社会激变和文化冲突中被唤醒的民族屈辱感、弃旧图新的渴望和理想主义的激情，所造成的正面和负面的震撼人心的结果，在世界历史上亦是少见的。在这恢宏壮阔的背景之下，真诚敏感的艺术家的往往无法躲避时代的压力，尤其是当他清晰地意识到这种压力并试图自觉地予以回应的时候，艺术家与时代背景之间联系的紧密性和矛盾的复杂性就呈现出令人惊异的光彩。这正是文学家和史学家们最感兴趣的。

潘天寿早年的经历促进了这种自觉。他7岁丧母，这一刻骨铭心的事件与一场他当时还弄不明白的浙东反洋教武装起义直接相关。洋人对贫穷落后的中国意味着什么，清政府的丧权辱国对中国的老百姓意味着什么，对于幼年的潘天寿来说都不是书本上的知识，而是切肤的感受。他在浙江省立第一师范学校（简称“一师”）读书时曾经参与的五四运动，也是由民族矛盾的尖锐化而激发的。他当时很关心国事，竟然一直到“文革”被抄家，还细心保存着“五四”时期的许多剪报。他很珍视那段历史给他的教益。“一师”是那场新文化运动在南方的重镇，有民主主义教育家经亨颐等一批文化名人为台柱，不仅学术气氛浓厚，而且洋溢着教育救国、为民请命的激情。求学于“一师”的几年，将他性格中从方孝孺和祖辈们那里继承下来的“台州人的硬气”与新知识、新思想结合了起来，使他更直接地感受到了人格的力量与价值，更切实地体会到为国家民族牺牲个人是理所当然的。而且，“一师”又有很好的艺术氛围，有李叔同这样才华横溢的艺术教师，耳濡目染，对他的艺术眼界的开阔和提高自然是十分有利的。

Shutong. The learning experience there greatly broadened his artistic horizons and improved his skills.

The influence the No.1 Normal School left on him was profound and long-lasting. He was reticent, not very smart at socializing and communication. During the student movement, he realized that he was "not a very good candidate for getting things done, acceptable only when it comes to painting," which made him somewhat disappointed at himself. The sudden departure of Li Shutong from the teaching post into monkhood was a big shock, leaving him with a confusion too much to overcome for a prolonged period of time, because there seemed to be no easy explanation to the cause of Li's departure that could link the event directly to the progress of the Enlightenment Movement or to the on-going national crisis. Initially it seemed like a reversal, an act against the trend. This confusion forced him to observe things from a different perspective and seek answers at deeper spiritual levels. He became so pensive that for the rest of his life he was never far away from the sense of remote melancholy and solitude.

This is a mood that can cast one in higher aspirations and aesthetic visions, in a disposition that allows the artist to place the starting point of his artistic journey above plebeianism and vulgarity and to go straight for spiritual heights, so that he can keep his art at a good distance from the mundane in everyday life. Such a high expectation encouraged him to abandon an easier access to success and to choose "a path of great uncertainty" instead, which led him to indulge himself in a wild style and also brought him enormous anxiety unfit for his age group nor for his circumstance. At one point he was facing such indivertible agony that he almost converted himself to Buddhism.

To get away from the boring inactivity in the remote hilly regions of Ninghai and Xiaofeng, Pan Tianshou went to Shanghai at the age of twenty-seven. As he moved through the hustle and bustle of that commercial metropolis, he gradually penetrated into the heart of the largest art community in eastern China and emerged as a promising young artist. The next five years of his stay in Shanghai allowed him to benefit from Wu Changshuo and other masters. He studied and taught art history at the same time, which provided him with a better understanding of the artistic tradition and led him to ponder deeper over the nature of art as well as its course of evolution. His attitude towards the established conventions took several turns in the opposite direction during this period. With the advice from Wu Changshuo, he was able to curb his untamed ferity and individual idealism he originally had. He then turned to concentrate his attention on various styles and approaches of previous masters. Wu Changshuo's idioms served as a back-support for him to fell on, from which he soon projected his works into maturity and restraint. Seeking

“一师”给予他的影响是复杂而深远的。他沉默寡言，不善交往。在参与学潮的过程中，他意识到自己“实非干事之才，唯有画画尚可胜任”。他甚至对自己有些失望，而李叔同的突然出家，更是在他心里引起暗暗的震惊和长时间的困惑。因为这件事与当时的启蒙主义思潮和民族矛盾并无直接的关联，初看起来甚至是反方向的行为。这一困惑逼迫他去思考一些更深层次的精神性的东西，使他沉入内心深处，以致于在以后的人生道路上总是逃避不了那种清远的悲哀和空漠之感。

这是一种氛围。在这种氛围中，凝结起一种自我期许的高标准的人生理想和艺术观，将他的艺术道路的起点提升到了一个鄙视平庸与低俗的精神性的境界，拉大了他与现实生活的距离。这种高标准使他在青年时代就放弃了本可以走得很顺利的平实之路，而沉醉于“行不由径”的狂野画风，致使他陷入一种与他的年龄和处境不相吻合的无端的烦恼与苦闷之中，以至不可解脱，到了几乎要出家为僧的程度。

为摆脱在宁海和孝丰的孤寂与沉闷，潘天寿27岁时来到上海。穿过这个商业都市的嘈杂空间，他逐渐深入中国东部人数最多的艺术家圈子里，并崭露头角。在上海五年，他从吴昌硕等大家那里得益良多。同时，他研究和讲授绘画史，不仅对传统加深了体悟，而且对艺术的本质及其变迁演进的轨迹默默地思考着。在此期间，他对传统规范的态度经历了一个“之”字形的转折：在吴昌硕的劝诫下，他将原来不受拘束的野性和个性化的理想主义激情尽量地压抑下去，全神贯注于前辈大师的风格与法度。吴派的图式使他获得稳固的依托，他的作品迅速走向纯熟与蕴藉。向吴派深入在他看来是很自然的选择，一是出于对吴昌硕的由衷钦佩，二是因为吴昌硕的气度与自己近似，吴昌硕的笔墨语言对他自己来说相当合适。30岁左右的潘天寿本可以沿着这条路

depth while following Wu's mode of painting seemed a natural choice for him at the time, out of admiration for Wu for one thing and, for the other, he found such a similarity between Wu's temperament and that of his own and that Wu's vocabulary of brush and ink language suited him well for some of his intended expressions. The thirty-year old Pan Tianshou could have continued on this track for quite a long period of time without much worry, but he diverted from the ready path in a hurry. Of particular note is that when he ventured out of Wu's mode he was far from being ready in forming a style of his own. He almost slipped back into the same territory several years ago where he was on "a path that seemed to lead to nowhere." In the first few years as an instructor at the National Academy of Art in Hangzhou, he proceeded from time to time with wildness and passion shown in his earlier years.

In essence, Wu Changshuo's advice acted as a form of restraint and standardization required of the young Pan Tianshou by the necessity of mastering the traditional formats. This meant pressure from tradition. He certainly did not fail to recognize the benefits from such pressure, nor was he unaware of the dangers in deviation from previous models of success; however, he departed resolutely from Wu's mode of painting. The underlying reason for his daring departure was to be found in his high standard of ideals for life and his artistic vision. Specific techniques and idioms of the brush and ink language cannot replace one's personal ideals and artistic vision, if they can serve as indicators at all, because they exist only in vague notions and abstract concepts. Such ideals are broad and comprehensive (exceedingly cool and aloof in his instance), and contain spiritual contents beyond the realm of painting. They are vague to others but clear to the individual, because they dwell inside his soul. Although he liked Wu Changshuo's style very much, it was still not the exact vehicle for the expression of his own feelings. Therefore, he had to give up following in Wu's steps. He made a hard choice under the dilemma: going back to his own style of aloofness and austerity at the expense of risking failure and misunderstanding by his friends.

From the perspective of art itself, the young Pan Tianshou in the 1930s was under pressure from two sides: native traditional conventions and foreign artistic concepts. At that time, the Western painting method had already gained dominance in his art school while fewer instructors and less hours were provided for Chinese painting classes. Within the circle of Chinese painters, he seemed somewhat "bizarre." In the eyes of those colleagues who were zealous about Western painting, however, he appeared old-fashioned. At the National Academy of Art in Hangzhou, he was almost single-handedly tugging at the load of Chinese painting instruction, which was now deemed extremely "out-of-date," without being recognized just for the tiring task of teaching.

继续走很长的一段时间，然而，他却按捺不住地急急逃离开去。特别值得注意的是，他在跳出吴派时并未在形成自己的图式方面作好准备，几乎是又回到了几年前“行不由径”的状态之中。在杭州国立艺专任教的最初几年，他又不时地显露出早年的野性和激越。

吴昌硕的劝诫，其实质正是意味着传统图式对青年潘天寿的规范，这就是传统的压力。他并不是不明白这种压力对他的好处，也不是不知道脱离前人图式以后可能面临的危险。可是，他还是毅然决然地跳出了吴派画风。其中深层的心理原因，还是上述其高标准的人生理想和艺术理想。这种人生理想和艺术理想并不是具体的语言图式，而只是朦胧的抽象理念。这理想的内涵太宽泛，又太清峻高拔，包含着许多绘画范围以外的精神性的东西，既朦胧，又清晰，而且纯粹是属于自己内心。吴昌硕的画风虽然是他极为喜欢的，但又总觉得无法充分表现自己内心那些纯粹个人的感受，于是不得不放弃。他在不可两全的矛盾中忍痛抉择，宁愿冒着有可能失败的风险和朋友们的不理解，也要回到属于自己的冷峻疏野中去。

从艺术本体的角度看，20世纪30年代的潘天寿承受着来自两方面的压力：一方面是本土传统规范，一方面是外来艺术观念。其时他所身处的美术学校环境当中，西画已经占有绝对的优势，而中国画教学师资少，课时也少。他在中国画圈子里使人感到“出格”，而在热衷西画的同事们眼里又显得守旧背时。他在杭州国立艺专默默地几乎是单枪匹马地支撑着中国画教学，十分辛苦而又很不“现代”。在社会变革和民族矛盾日益激化的年代，中国画更加显出了它和社会的疏远，这也使他感到茫然与无奈。相比之下，刚传入中国的西画则从一开始就洋溢着新鲜的生机。西画的写实技

In an era of rapid social change and intensified conflicts, the limitations of Chinese painting in reflecting social reality became more pronounced, and he found himself at a loss at what he could do to improve the situation. In comparison, the newly introduced Western method of painting was full of vitality in its realistic approach to representation, which was particularly capable of reflecting current events and social life. Although technically at a fledging stage, artists working in Western media saw great potential across-the-board. To a generation of sensitive intellectuals and young students, Western culture was closely associated with "democracy" and "science," and represented promise for the future. Comparatively, not only did Chinese painting which was the remnants of the feudal society and its old culture lose its former glory, but its very survival in the future society was at stake. Such a contrast naturally posed a great challenge to Pan Tianshou. Personally, it was a challenge to his choice of what kind of artist to be. On a grand scale, it was a challenge to the survival and development of China's national art form. Of course he was aware of the strengths of Western painting and believed that its introduction was beneficial to China. However, his deep immersion in the spiritual wealth of Chinese painting not only prevented him from discarding the fundamental values of the Chinese tradition, but encouraged him instead to believe in its affirmative prospects in the future society. Under the successive waves of influence from Western art, he was able to think independently and carefully over the map to the revival of Chinese painting from the then current situation. He maintained that a nation's artistic style hinges heavily on its history and geography, that various cultures that thrived in different regions have their own values and that it is beneficial as well as necessary to absorb nutrients from foreign cultures, but those do not mean one needs to go so far as to revoke one's own characteristics. On the future development of art, he advocated strengthening one's own merits and advantages while circumventing the inherent weaknesses. "The use of your weak points in your attempt to mimic your rival's strength will end up in the permanent loss of your own excellence." For this reason, he was very cautious about the attempts to integrate Chinese and Western approaches, and he always emphasized the importance of maintaining national characteristics. However, the problem facing traditional Chinese painting was how to relate itself to social reality and how to proceed in its attempt of revival from old traditional contents. It would take great efforts to find the right answer. It posed an extremely tough question, especially during the initial period of the encounter of the Chinese and Western cultures when the basic circumstances were not ready yet.

His artistic ideals were so lofty that he could not find the right idioms of expression despite all that time he spent searching for them. His personal aspirations were so high that he could not gain the right access to their fulfillment despite all his efforts. His zealous nationalistic mindset and readiness for devotion to national salvation through art education seemed ineffectual in

法，又特别适合于表现当下的社会生活，虽然当时在技巧方面还很幼稚，但已在画坛展现出一片充满潜力的新天地。在一代敏感的知识分子和青年学子心中，西方文化总与“民主”、“科学”联系在一起，代表着未来的方向。而中国画则是封建旧文化的延续，不仅早已失去了昔日的光彩，连是否能在未来社会中继续生存发展都已大成问题。这种对比态势，对潘天寿而言自然是一种无形的压力。这压力既是对他个人道路的选择而言，更是对整体的民族绘画的生存发展而言。当然，他是看到西画的长处的，而且认为引进西画对中国很有意义。但是，他受中国画传统中那些深远的精神性的内涵浸染过久，不仅不能忘怀与放弃，而且相信在未来社会中一定有它的前景。他对西潮澎湃之下的中国画的处境及其改革图存的方案是作过认真思考的，他认为民族风格的形成有其深刻的历史、地理等原因，不同地域的文化有着各自不同的价值取向，吸收外来营养是必要的，有好处的，但不能由此而取消自己的特色。他主张发展艺术要扬长避短，“若以己之短，步趋人之长，久之，恐失己之长耳”。所以他对中西融合抱着很谨慎的态度，始终强调民族特色的重要性。然而，难题是传统中国画如何适应现实社会，中国画在传统基础上的推陈出新究竟应该怎么做。要寻找到恰如其分的答案，诚然是艰巨的任务。这个课题太困难，尤其是在中西文化交汇刚开始，基本的条件还不太具备的时候。

他的艺术理想过于高远，使他一直在寻找表达这一理想的语言图式而未能得；他的人生理想也过于高远，使他一直想寻找趋向于这一理想的行为途径而同样未能得。他的民族自尊自强的心理，献身艺术教育以救国的抱负，在现实的社会矛盾和民族危亡中显得无能为力。他觉得自己是“合有宰予疾，无长聋瞽人”，已成不可雕的朽

the reality of a society full of conflicts and against the background of a nation in crisis. He felt that he was good for nothing, describing himself as "having all the ailments of Zai Yu, lacking in sensibility like a deaf and blind person" and was very unsatisfied with himself. Nevertheless, he continued carrying out his duties and remained serious and responsible on his job as an art teacher, until he took over the position as President of the art academy under extremely difficult circumstances. Under his advocacy, the academy began to promote both Chinese and Western approaches to painting, restored the Chinese Painting Department, fully equipped it and staffed it with professors having diverse academic views. These measures enabled the academy to wade through the hard times and began to prosper. Amidst all that, he was tired of power struggle in personnel management and administrative structuring while worrying over the fate of the country. From time to time, he could not but indulge himself in the spiritual depths of art as an escape when he felt helpless, enduring loneliness. "Stubbornness and fortitude strengthen one's bones" he reflected, and "loneliness and detachment foster endurance." His works produced in the late 1940s are further removed from social reality and are almost reduced to pure structural frameworks of brush and ink renditions imparted with an indescribable sorrow of solitude and detachment.

After 1949, China underwent enormous changes. Although he did not understand politics that well, he was full of hope for the new society, and was willing to spare no efforts in accepting the truth. He was over fifty at the time after spending most of his lifetime in the old system, and he found his personal and artistic ideals a little off the prevailing trend in the new environment. For a period of time in the early 1950s, he was quite depressed when the rhetoric of national nihilism that "Chinese painting is bound to be phased out" dominated mainstream art. A new era and a new society posed a new requirement for artistic creation. That "Chinese painting must revive itself through innovation" was an urgent call of the time. Under its pressure, many artists who were anxious to succeed took a cursory approach of "labeling" by simply adding such signs as red flags or electric power poles onto their otherwise traditional themes and formats, assuming that their pictures were then garnished with revolutionary content. Pan Tianshou refused to take such a shortcut, because he understood very well that the road to the revitalization of China's national art form was going to be a complicated and difficult task. He spent several years contemplating over the possibilities and exploring a feasible direction towards the renovation and transformation of the Chinese painting system laden with cultural traditions but then challenged by the demands of a new era. He attempted to identify within the Chinese painting tradition the potential elements that could revitalize themselves, tried to extract these elements and reorganize them for the development and construction of a fresh style and form that would satisfy new aesthetic

木，因而对自己很不满。于是，一方面，他仍然忠于自己的职责，极为认真地对待艺术教育，直到在最困难的条件下担任艺专校长，同时在校内倡导中西画并举，恢复并健全中国画系建制，重用具有不同学术观点的教授，使学校不仅渡过了难关，而且有了一个中兴局面。另一方面，他又厌倦人事纷争，忧虑国家前途，无奈之下，只能不时地沉浸到艺术精神的深处，感觉着内心的孤独，“倔强弥坚撑傲骨，寂寥端合耐寒心”。他在40年代后期的作品，更加远离社会现实，在严谨到几乎无可挑剔的笔墨结构中，隐藏着莫名的悲哀和清超绝尘的远世倾向。

1949年以后，中国发生了翻天覆地的变化。他虽然对政治不甚理解，却仍然充满着对新社会的希冀，他愿意为接受真理而付出自己的努力。其时他已50余岁，在旧制度下生活了大半辈子，他常常觉得他原有的对人生和艺术的理想与新的环境有距离。尤其是在50年代初“中国画必然淘汰”的民族虚无主义论调占据画坛主流的局面下，他曾一度十分苦闷。新的时代、新的社会对文艺创作提出了全新的要求。面对“中国画必须创新”这一时代的压力，许多画家急于求成，采取了简单的、概念化的“贴标签”的办法，在传统图式中加上红旗、电线杆，就算加进了革命的内容，而潘天寿不愿走此捷径。他深知中国民族绘画的推陈出新是一个十分复杂、困难的变革过程。他用了几年时间思考和探索这个有着深厚文化根基的传统绘画体系向着新时代的需求转化、变革的可行之路，试图从中国画传统内部寻找具有潜在生命力的因素，抽取出来加以发展和重组，以构筑能适应新的审美要求的高格调的新风貌、新形式。

他的努力主要从四个方面入手：一是题材。他尝试将近景山岩与山花野卉相结合，既不同于前人鸟瞰式的远景山水，也不同于仅配以假山的单纯花卉。这种新组合