

图书在版编目 (C I P) 数据

管锄非墨宝研究 / 贾越云主编. — 长沙 : 湖南美术出版社, 2011. 8

ISBN 978-7-5356-4665-1

I. ①管… II. ①贾… III. ①汉字—书法—研究—中国—现代②中国画—研究—中国—现代 IV. ①J212.05

中国版本图书馆CIP数据核字(2011)第157375号

书 名: 管锄非墨宝研究
主编主撰: 贾越云
出 版 人: 李小山
责任编辑: 刘 昕 杜作波
副 主 编: 蒋宏梅
版式设计: 席 之
摄 影: 黄 志
制 版: 陈 亮 邓环宇 胡 强
英文翻译: 贾 腾 邹 颖 赵 凤
艺术策划: 管锄非纪念馆
出版发行: 湖南美术出版社
(长沙市东二环一段622号)
经 销: 湖南省新华书店
印 刷: 健峰彩印实业有限公司
开 本: 787mm×1092mm 1/8
印 张: 31.25
版 次: 2011年8月第一版
2011年8月第一印刷
印 数: 1—3000册
书 号: ISBN 978-7-5356-4665-1
定 价: 320.00元
【版权所有, 盗版必究】

管锄非：一位二十世纪八大山人式的大书画家——

Guan Chufei: A great painter of the type of the Ba Da Shanren in the twentieth century

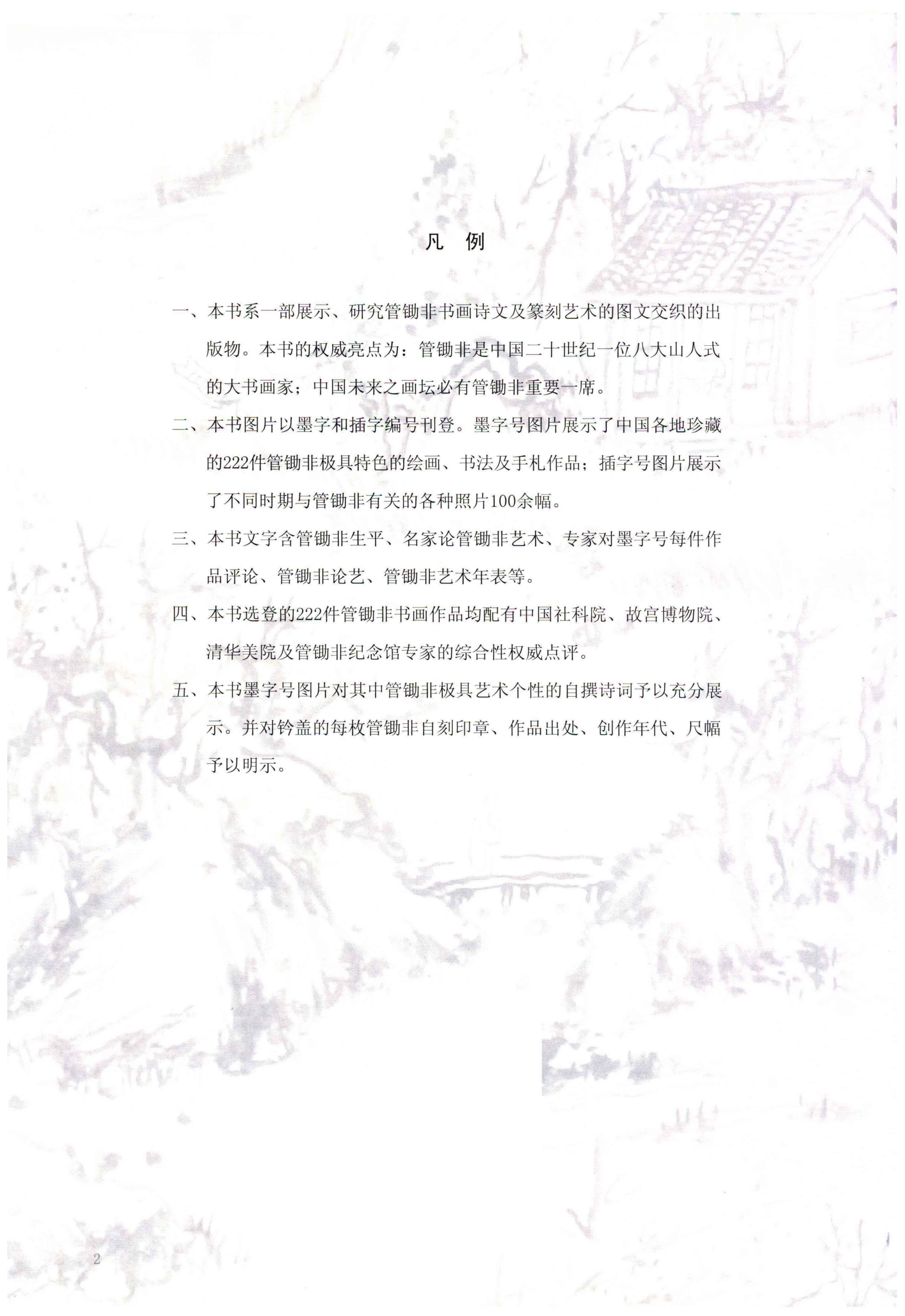
管锄非墨宝研究

Research of Guanchufei's Treasured Painting

贾越云 主 编

Jia Yueyun Chief editor

湖南美术出版社



凡 例

- 一、本书系一部展示、研究管锄非书画诗文及篆刻艺术的图文交织的出版物。本书的权威亮点为：管锄非是中国二十世纪一位八大山人式的大书画家；中国未来之画坛必有管锄非重要一席。
- 二、本书图片以墨字和插字编号刊登。墨字号图片展示了中国各地珍藏的222件管锄非极具特色的绘画、书法及手札作品；插字号图片展示了不同时期与管锄非有关的各种照片100余幅。
- 三、本书文字含管锄非生平、名家论管锄非艺术、专家对墨字号每件作品评论、管锄非论艺、管锄非艺术年表等。
- 四、本书选登的222件管锄非书画作品均配有中国社科院、故宫博物院、清华美院及管锄非纪念馆专家的综合性权威点评。
- 五、本书墨字号图片对其中管锄非极具艺术个性的自撰诗词予以充分展示。并对钤盖的每枚管锄非自刻印章、作品出处、创作年代、尺幅予以明示。



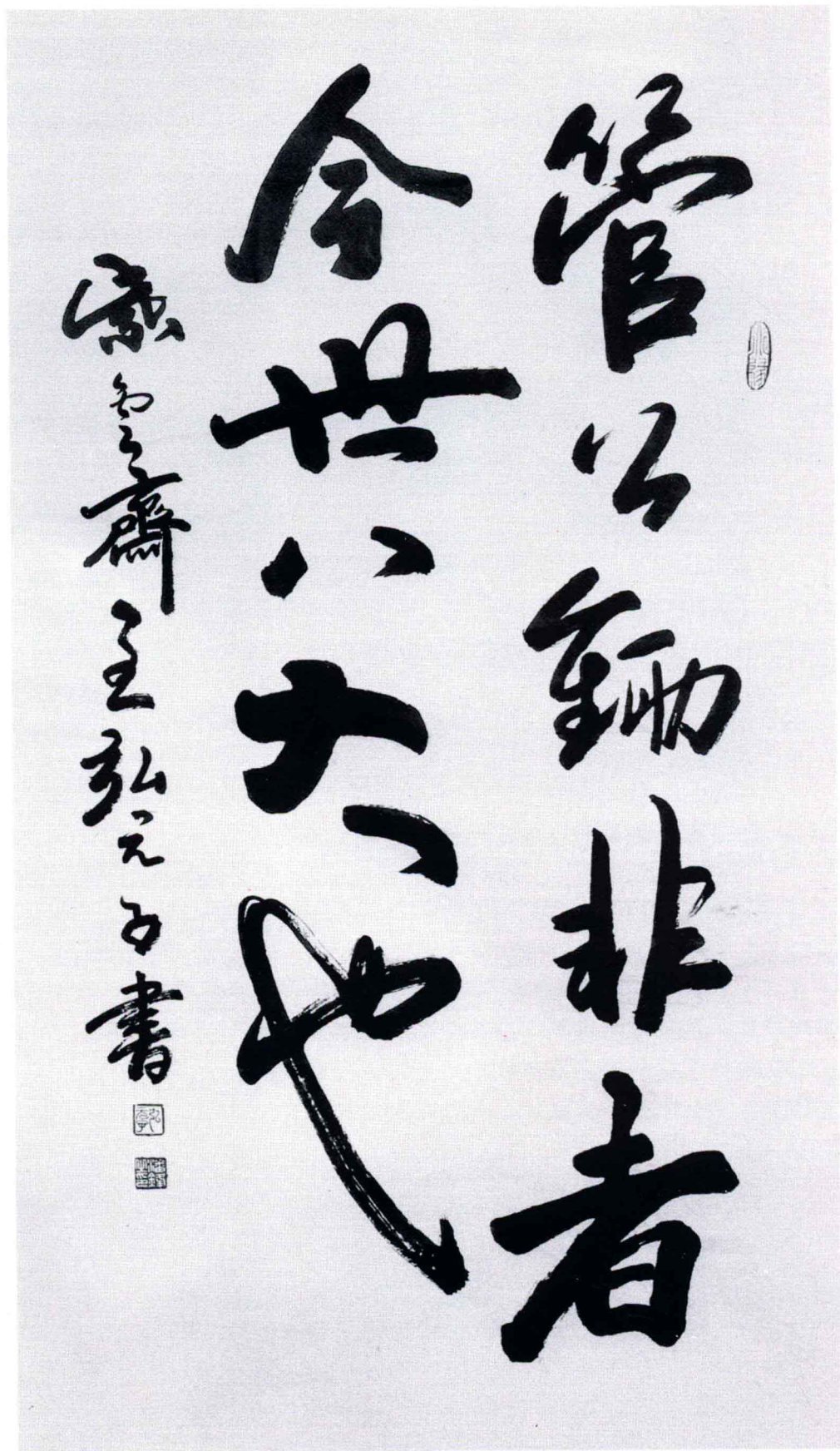
△ 图为管锄非在破庙中作画钤印（插A）

This picture is the inscription and stamp Guan Chufei used in the old temple.

管锄非（1911~1995）：二十世纪八大山人式的大书画家。其诗书画篆均极具个性。曾求学于上海美专、新华艺专，系国画大师黄宾虹大弟子。抗战时入黄埔军校任少校美术教官，举办书画义展支援前线，成抗日名画家。后被错划右派，妻亡子女散，孤独棲身于湘南深山破庙中潜心诗书画篆数十年。晚年时被京沪高人发现荐举出庙，先后在长沙广州深圳上海及北京中国美术馆举办个人画展，名动中华。出版诗词书画著作多种。被民间推选为中国二十世纪（去世的）最具传代潜力的十画家之一。

Guan Chufei (1911~1995) : A great painter of the type of Ba Da Shanren^① in the twentieth century. His poems, calligraphy, Chinese painting and sealcutting are all of his personal style. He Studied in Shanghai Academy of Fine Arts and Xinhua Art College, and he was the chief disciple of Huang Binhong. During the anti-Japan war he served as art instructor of Huangpu military academy. Later he was unjustifiably labelled as 'rightist'. After his wife's death and children's leave, he lived alone in a shabby temple in a mountain of south Hunan and devoted himself to painting for several decades. At his old age he was found and recommended by experts from Beijing and Shanghai and was invited to give his painting exhibition in Changsha, Guangzhou, Shenzhen, Shanghai and Art Gallery of China. Then he was known all over China and published many books of poems, calligraphy and waiting. He was recommended as one of the 20th century's top ten painters whose paintings and calligraphy deserves collection most, though they have died.

①Ba Da Shanren: A famous painter, calligrapher in late Ming dynasty and early Qing dynasty. His painting are full of symbolism and feature in unique image and simple structure.



△ 中国社会科学院著名学者、道学书法家潘峰（弘元子）题辞（插B）

目 录

Table of contents

序 言	中国未来之画坛必有管锄非重要一席	杨臣彬	7
Preface	Guan Chufei will hold a significant position in the future Painting world of the China	Yang Chenbin	

一、管锄非生平	12
Chaprter 1、 life of Guan Chufei	

二、论管锄非艺术	83
Chaprter 2、 Commentary art of Guan Chufei	

- | | |
|--|-----|
| 1、综述 | 83 |
| Introduction | |
| 2、他是一位“写古知新为真知”的人（邵洛羊视角） | 87 |
| He believes that true knowledge only comes from a master of ancient and modern learning (Shao Luo yang's view) | |
| 3、管锄非的画作，追求的是一种纯正刚阿不曲的人品精神（傅京生视角） | 91 |
| The painting of Guan Chufei seek the spirit of integrity (Fu Jingsheng's view) | |
| 4、管锄非梅花绝唱令当今梅坛诸公难望其项背（杨福音视角） | 101 |
| The wintersweet painting drawed by Guan Chufei superior to all the wintersweet paintings of contemporary painters. (Yang Fuyin'sview) | |
| 5、他深明“必须变，变则通，通则久”的艺术哲理（姜瑞丰视角） | 105 |
| He deeply recognize the artistic philosophy ' one must change;change carries development;permance follows development.' (Jiang Ruifeng's view) | |
| 6、管锄非艺术植根于深厚的民族土壤（张小补视角） | 109 |
| The art of Guan Chufei takes root in the deep national soil (Zhang Xiaobu's view) | |
| 7、管锄非艺术的特殊时代性(贾越云视角) | 125 |
| The art of Guan Chufei's special epochal character (Jia Yueyun's view) | |

三、管锄非论艺	139
Chaprter 3、 Guan Chufei talks about art	

- | | |
|--|-----|
| 1、管锄非评古今名家字画 | 139 |
| Guan Chufei's comments on the calligraphy and paintings of ancient and modern famous experts | |
| 2、管锄非艺术语录 | 142 |
| Art quotation of Guan Chu fei | |
| 3、管锄非论艺诗文 | 147 |
| Guan Chufei's poetry and articles on art | |

四、名家评管锄非 166

Chaprtter 4、 Famous experts' comments on Guan Chufei

五、民间评判二十世纪（去世的）中国最具传代潜力的十画家 179

Chaprtter 5、 The 20th centurys top ten painters whose paintings and calligraphy deserves collection most,though they have died

六、管锄非九泉之痛：书画遭遇李鬼 193

Chaprtter 6、 Pain of Guan Chufei: Calligraphy and paintings encounter the fake

七、附录 201

Chaprtter 7、 Appendix

1、管锄非委托贾越云向衡阳市党政领导及市教委领导求房的材料

The materials by which Guan Chufei authorize Jia Yueyun to apply a house from officials of Hengyang government and Municipal education committee

2、美术理论泰斗、新华艺专理事长邵洛羊专函湖南省长陈邦柱为管锄非求房

Shao Luo yang, a leading art theorist, and New Huayi specialized director, sent special letter to Hunan Governor Chen Bangzhu for applying a house for Guan Chufei.

3、衡阳市政协委员呼吁批给管锄非纪念馆一块地的提案

The proposal, put forward by Hengyang commissar of the Chinese People's Political Consultative Conference to appeal for the allocation of a piece of land for Guan Chufei memorial

4、管锄非强烈要求保存的自己居住多年的破庙神秘消失

The ruined temples ,which Guan Chufei occupied for many years, and he request to preserve , vanished mystically.

八、管锄非年表及艺术要事 211

Chaprtter 8、 Chronology and important artistic events of Guan Chufei

九、管锄非墨宝图片索引 236

Chaprtter 9、 index of picture of Guan Chufei treasured painting

十、本书插图索引 239

Chaprtter 10、 index of illustration

后记 诗画共泪祭管公 241

Postscript lament for Guan Chufei with poems and paintings.

管锄非是中国二十世纪长期隐居庙堂的一位八大、石涛式的大书画家。

近日，我当年在北京国子监文物班讲授书画鉴定时的学生、湖南文人画家贾越云寄来许多关于管锄非的资料，请我为他正在编撰的《管锄非墨宝研究》一书作序，真情难却。管锄非其人其艺我早就闻知，这次读了长篇传记《画家管锄非》等资料后了解更深了。他早年就读于上海美专和新华艺专，拜黄宾虹为师，出众的才华频获同校师生佳评。抗战中管氏从戎抗日，入黄埔军校独山分校任少校美术教官，本着湘人忧国忧民之秉性，于黄埔军校举办抗日个展义卖画作支援前线，名重一时。后来一头扎入湘南深山老林庙中潜心于书画诗篆，孜孜不倦数十年，穷困潦倒三餐不继亦不为心动，终练悟成饱学之士。无论是品读数年前管锄非纪念馆将馆藏的管氏不同时期极具艺术个性的作品结集出版的《管锄非书画选集》，还是品读这次《管锄非墨宝研究》中选刊的笔墨功夫不同凡响的管氏墨迹，都使人心眼一亮。管氏的山水画多以中锋用笔，笔墨远接五代北宋风骨，近承八大石涛宾虹公艺脉，遂形成管氏独到的笔墨情性，自成一格。其笔下梅花立干盘倔，出枝劲傲，圈花酣畅，且以诗偕梅，诗书画融为一体，具梅即我、我即梅之意境，可见性灵。沪上邵洛羊、天津姜瑞丰、北京傅京生等皆言管锄非是入得丹青梅花谱者，我认同。管锄非的书法亦悟彻笔墨之道，常人不可及。因此，初看见拙见奇，细看惊心动魄，这正是八大、管锄非一类画家作品的艺术魅力之所在。对于评判这类暗示性极强的个性画家的作品，切忌以顺眼、靓丽为标准去定精品或非精品，否则你会闹下丹青笑话。

正如1994年6月30日《人民日报》刊登的《挥毫落墨日千点》一文所言：“作为本世纪初出生的一代书画家，管锄非是他们的代表之一。管公具有广博的文史知识，长于诗词歌赋；书法功底扎实，以书入画，坚守传统；旁涉金石，治印雕根。这一代人多为饱学之士，这是当代年轻的书画家所难忘其项背的。……管公写山水，笔力雄健恣肆，勾勒皴擦多变化而不紊乱。……所作梅画，苍劲矫健，清淡秀雅，生机勃勃。在中国历代画梅名家中，管公确应写入‘梅花谱’。”

这正是世人厚爱管锄非遗墨和民间将管锄非定为中国二十纪（去世的）最具传代潜力十画家之一的原因。我深信，像八大、石涛一样，中国未来之画坛必有管锄非重要一席。

《管锄非墨宝研究》一书，结合管锄非的坎坷经历、人生观念，对他的极具个性的遗墨进行研究、评介。所选登书画，皆为管锄非先生不同时期的代表作，读来让人激动。值此管公诞辰一百周年之际，这本书的出版，必将对管锄非艺术的传播产生深远影响。

楊臣彬



2011年春月于北京

（杨臣彬：著名书画鉴赏家，故宫博物院研究员，国家文物鉴定委员会委员，中央美院书画鉴定专业硕士生导师。）

Preface Guan Chufei will hold a significant position in the future Painting world of the China

Guan Chufei, who has lived in the temple for a long time, is a great Chinese painter and calligrapher with the style of Ba Da and Shi Tao in twentieth century.

Recently, Jia Yueyun, a student I taught in Beijing Imperial Academy, who is a scholar in Hunan, has sent me many materials about Guan Chufei. He asked me to write a preface for the book ---The Research of Guanchufei's Treasured Painting. I have heard of Guan Chufei and his works long ago. After reading the biography named 'painter Guan Chufei', I know more about him. He studied in Shanghai Academy of Fine Arts and Xin hua Art College in his early years and he invited Huang Binhong as his teacher. His got a good reputation in college because of his outstanding talent. In the Anti-Japanese War period, he joined the army and became a artistic drillmaster of Du San branch campus of the Huangpu Military Academy. In the nature of a Hunan people, he worried about his country, and he held art exhibitions to support the front line in Huangpu Military Academy, so he was of high prestige for a time. Then he entered the temple in deep mountains and forest in south of Hunan, and dedicated in calligraphy, painting, poem and seal character for decades. Finally, he became a learned scholar. Both the works in 'Painting and Calligraphy' of 'Guan Chufei' and the works in 'Research of Guan Chufei' Treasured Painting' catch my eyes. Guan Chufei uses the brush in center in his landscape painting, like the style of the Five Dynasties Northern Song Dynasty, continuing the art pulse of Shi Tao, Ba Da and Huang Binhong. That makes Guan's works have a style of his own. The wintersweet branches he painted is intertwined, vigorous, merry and lively. His poems, writings and paintings fuse together so that he formed the artistic conception that I am the wintersweet and the wintersweet is me. I agree with the viewpoint of Shao Luoyang in Shanghai, Jiang Ruifeng in Tianjin, Fu Jingsheng in Beijing that Guan Chufei can enter 'Meihua Pu' ①. The Calligraphy of Guan Chufei follows the nature of writing brush and Chinese ink, which ordinary person can't achieves. Thus, the art charming of such works of painters like Ba Da and Guan Chufei is that it looks not attractive at the first sight but the more you look at it the more interesting it will be. To judge such suggestive works of these painters with strong personal style, you should not use the words like good looking, large to judge whether they are great works or not. Otherwise you will make a art history joke.

As the article 'Wield a Brush and Splash Thousands of Ink Everyday'

in People's Daily which is published June 30 of 1994 said: Guan Chufei is one of the delegates of the calligraphers and painters born at the beginning of this century. He has extensive knowledge of culture and history, and he is also good at verses, ditties, odes and songs; He has a good mastery of calligraphy, and direct calligraphy into painting, hold on to the traditions; at the same time, he is an expert in epigraphy, sigillography and root carving. People of this generation are mostly learned scholars, but the contemporary young artists are incomparable with them. In the landscape painting of Guan, the lines are vigorous and unrestrained, full of variation of skills like sketch, cun and wiping. The picture of wintersweet drawn by him is forceful, robust, beautiful, refined, and full of vigour. Compared with previous painters, Guan Chufei can be listed in Meihua Pu.

This is the reason that we like the writings and paintings left by him and he was listed as one of the ten painters whose works deserves collection most in 20th century. I believe that Guan Chufei will hold a significant position in the future Painting world of the China like Shi Tao and Ba Da.

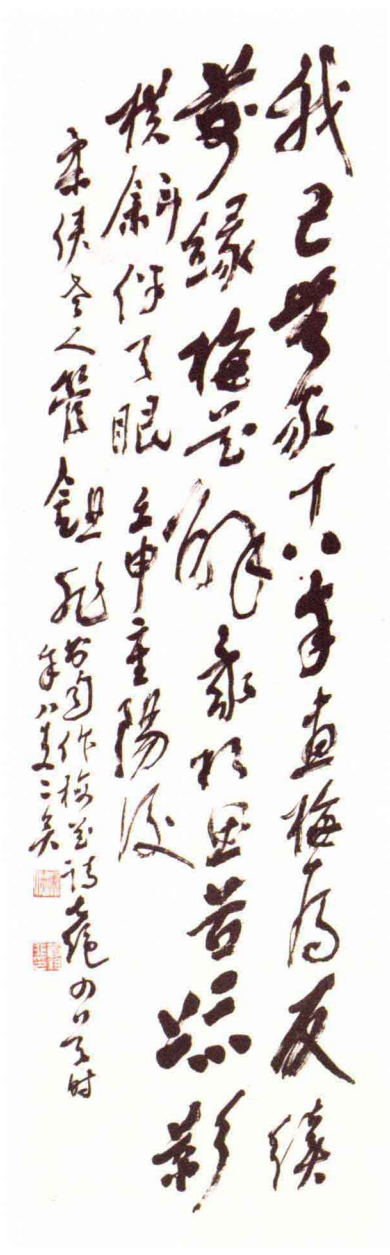
According to Guan Chufei's experience and philosophy, the book, Research of Guanchufei's Treasured painting, researches and reviews the personalized paintings and writings left by him. The paintings and writings published are representative work of Guan Chufei at various period, and make people excited while viewing them. On the occasion of the 100th birthday of Guan Chufei, the publication of this book will have a significant influence on the spreading of Guan Chufei's art.

Yang Chenbin

2011 spring month in Beijing

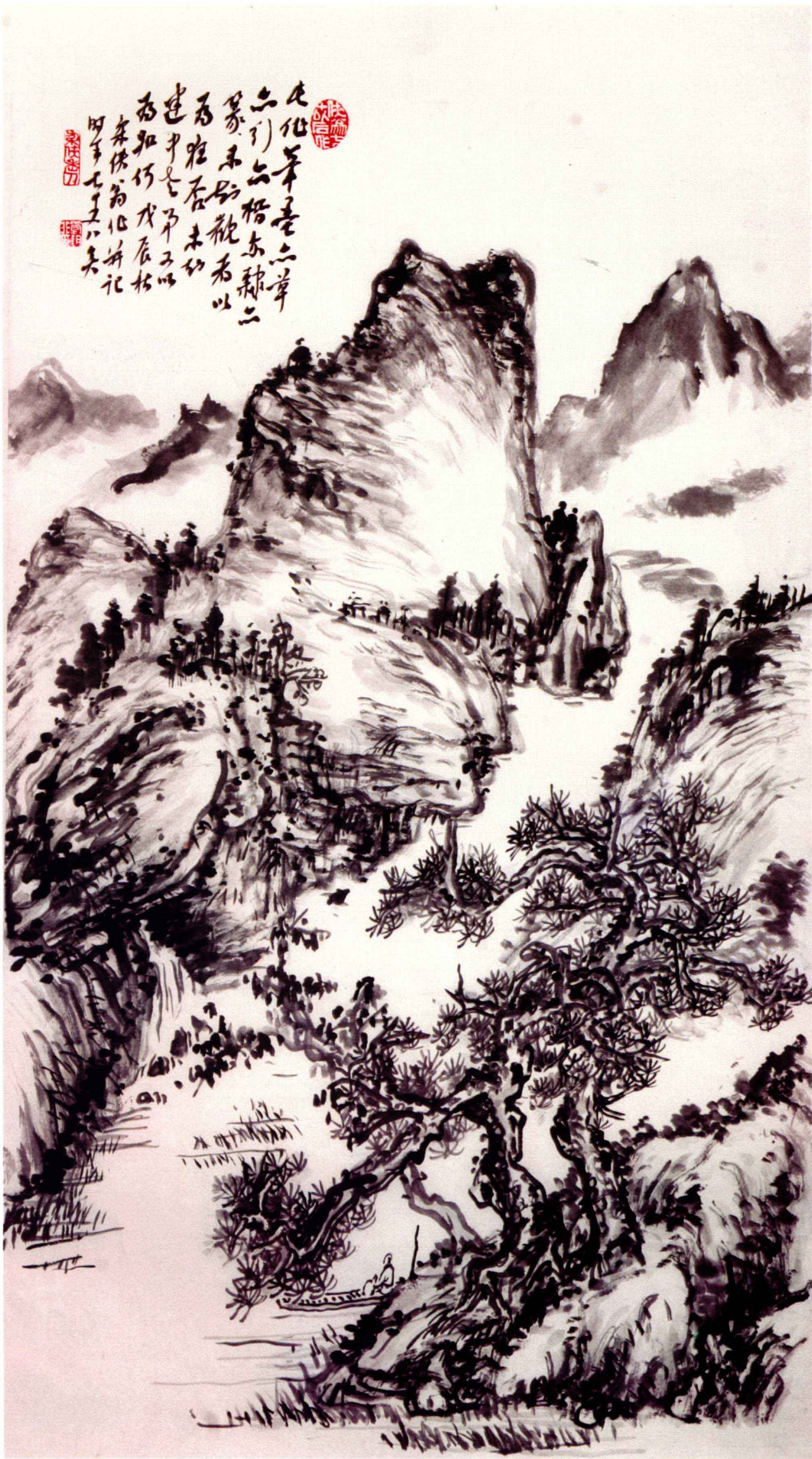
①Meihua Pu: The original meaning is a book about the skills of playing Chinese chess. Here it refers to a list of top-skilled painters.

(**Yang Chenbin**: Renowned calligraphy and painting connoisseur, researcher of Palace Museum, member National cultural relic authenticating committee, Master supervisor of the Central Academy of Fine Arts on paintings and writings identification)

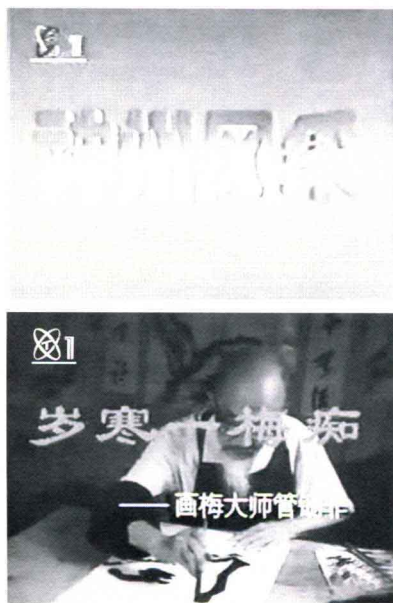


管锄非书法及诗（见墨24）：

我已无家十八年，画梅为友续前缘。
梅花解我相思苦，疏影横斜伴月眠。



管锄非，一个爱憎分明的果敢名字。上世纪末，即1994年2月21日中国中央电视台神州风采节目（见插A）和1994年6月30日人民日报分别以《岁寒一梅痴》、《挥毫落墨日千点》为题对这位长期蛰居湘南深山破庙的黄宾虹的大弟子大胆进行报道时，一向对管锄非十分陌生的人们开始认识管锄非；而到了21世纪初，当专家学者考证研究后权威地将这位早期曾任黄埔军校独山分校少校美术教官、后来长期孤居破庙寒吟饥画的艺者定位为二十世纪八大山人式的大书画家时，人们对管锄非又从认识进入到惊悟……



△ 中国中央电视台播报管锄非的画面（插C）

墨1、行草走笔山水图 水墨纸本 镜片 99cm×54 cm 1988年作

铃印：柔侠老人、管锄非印、侠翁七十以后作

题句：此作笔墨亦草亦行，亦楷亦隶亦篆，未知观者以为狂否？

管锄非纪念馆藏品

专家点评：

此作书风入画，笔墨苍莽多变，刚柔互见，坐看怀远。一字曰：高。

一、管锄非生平

数年前，笔者（本书主编）创办的管锄非纪念馆经政府批准在湖南正式面世，上海著名美术理论家邵洛羊先生为纪念馆题写了八个大字：“埋玉出土，沉珠见天”（见插49）。那天人很多，读着这八个字，不少人流下泪水。

用“埋玉出土，沉

墨2、答胡白梅图

设色纸本 立轴

96cm×46 cm 1993年作

铃印：柔侠老人、

管子、锄非

题自撰诗：

一、

芳心不死天难葬，
玉质长存地不埋。
青女素娥俱耐冷，
月中霜里共徘徊。

二、

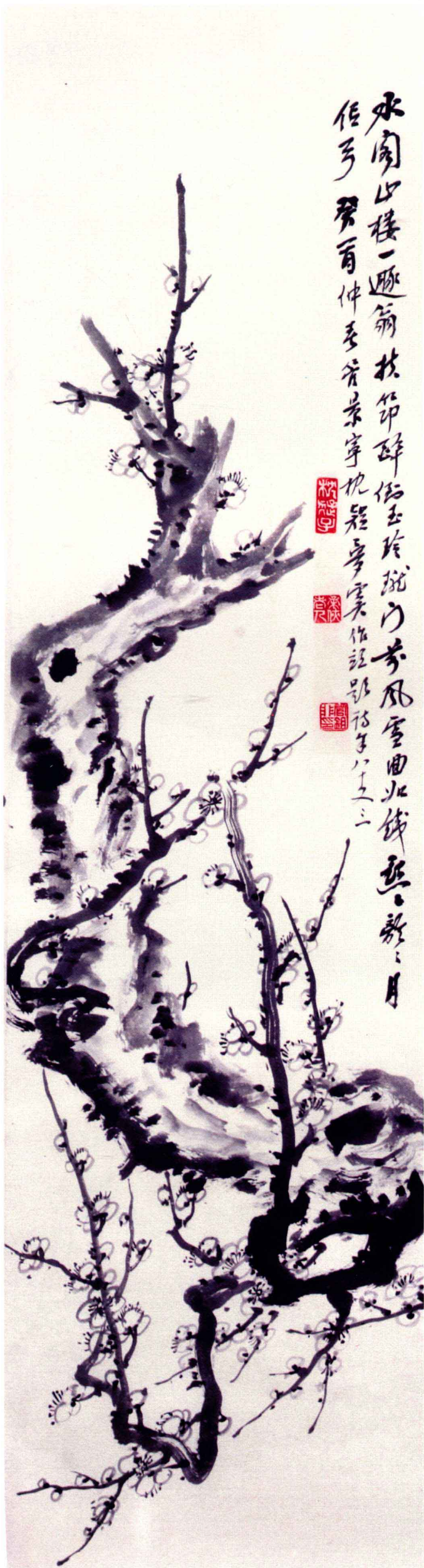
抛砖引玉事难忘，
酬答梅花一段香。
长绕先生七宝座，
草堂今见十三行。

管锄非纪念馆藏品

专家点评：

此作老辣肆意，勾皴见魂，淋漓文气中含暗示。





墨3、如铁梅花图 水墨纸本 镜片
121cm×31cm 1993年作
钤印：枕疑子、柔侠老人、管锄非印
题自撰诗：水阁山楼一遁翁
扶筇醉倒玉玲珑
门前风雪曲如铁
点点离离月似弓

管锄非纪念馆藏品

专家点评：

此作笔沉墨实，龙体蟹爪，断干新枝中悬念万丈。

珠见天”来比喻管锄非这位中国二十世纪八大山人式的大画家再恰当不过。

管锄非出生于1911年。这一年对中国来说，可谓旧去新来、翻天覆地。这年10月10日，革命党人在武昌打响第一枪。辛亥革命爆发，中华民国军政府宣布成立。随即，把中国折腾得百态扭曲的满清政府宣布解散皇族内阁。这一年，让中国南北不少大老爷们皆跟着他染上娘娘腔的慈禧的太监总管李连英终于病死；清华学堂宣布成立。在这一年出生的人注定要经受磨砺，历尽坎坷。女作家萧红、科学家钱学森也是这一年出生的。

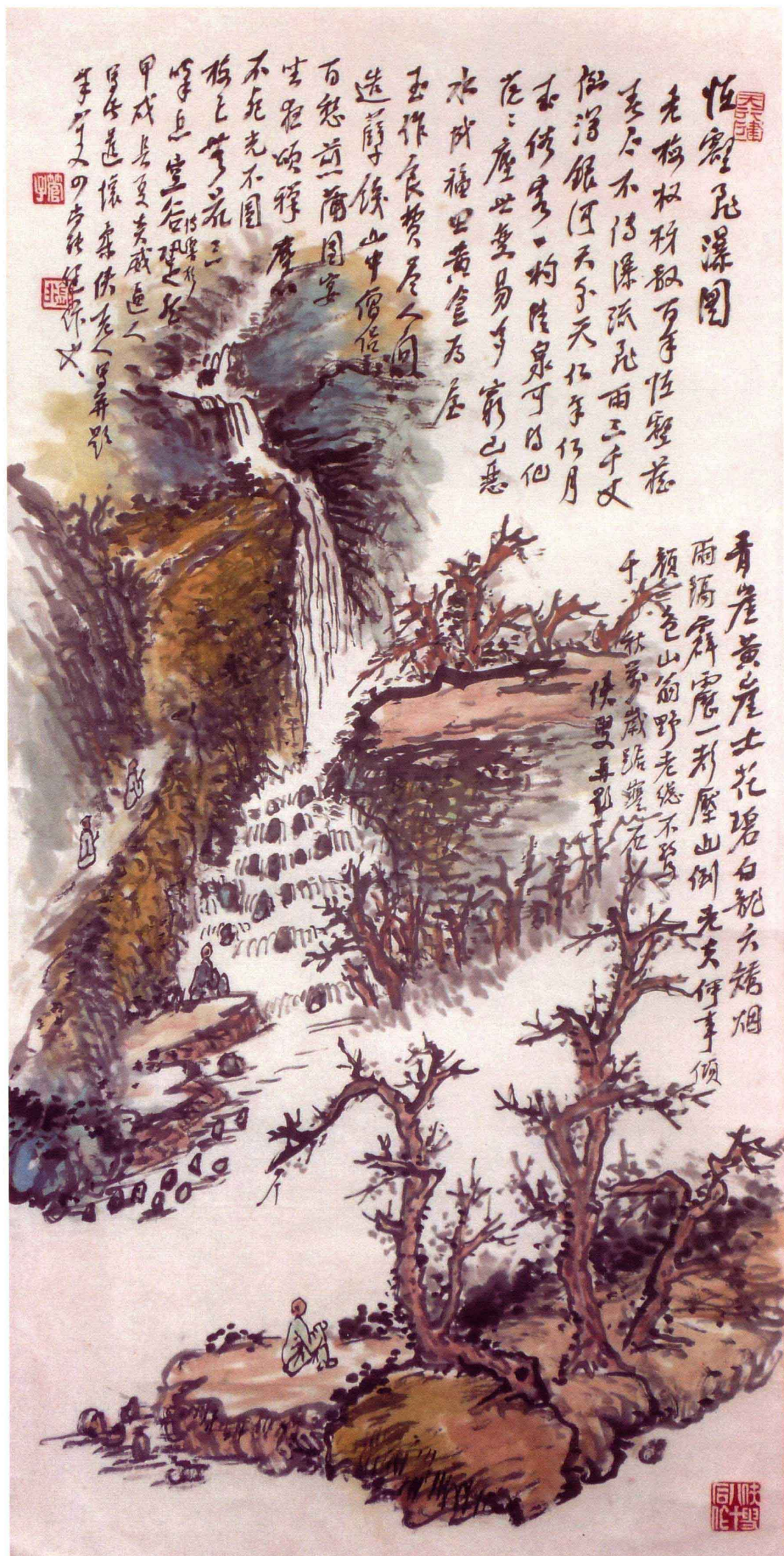


插1、二十四岁时的管锄非

管锄非的出生地是湖南祁阳县官家嘴（后划为祁东县），著名的浯溪碑林就在该县的湘江岸边。管家属望族。管锄非的祖父管步升是位秀才，父亲管慎吾在县城做杂货生意，后来曾任乡里的团总。

在父亲管慎吾的心里，是希望管锄非跟祖父学些三字经、增广贤文、孔老著述，将来能在当地写得出节日对联，红白喜事应酬文章即可。谁知管锄非自从见了一幅曾熙的梅花画作后便迷上了书画诗词，立志绘画，从县城的模范小学、衡阳的船山中学、长沙市的华中高艺一直到上海美专、新华艺专，直到做了黄宾虹的入室弟子和黄埔军校分校的美术教官。

管锄非的艺术才华也随着他求学的踪迹一路彰显。邵洛羊曾在1992



墨4、怪壑飞瀑图 设色纸本 镜片
97cm×48cm 1994年作

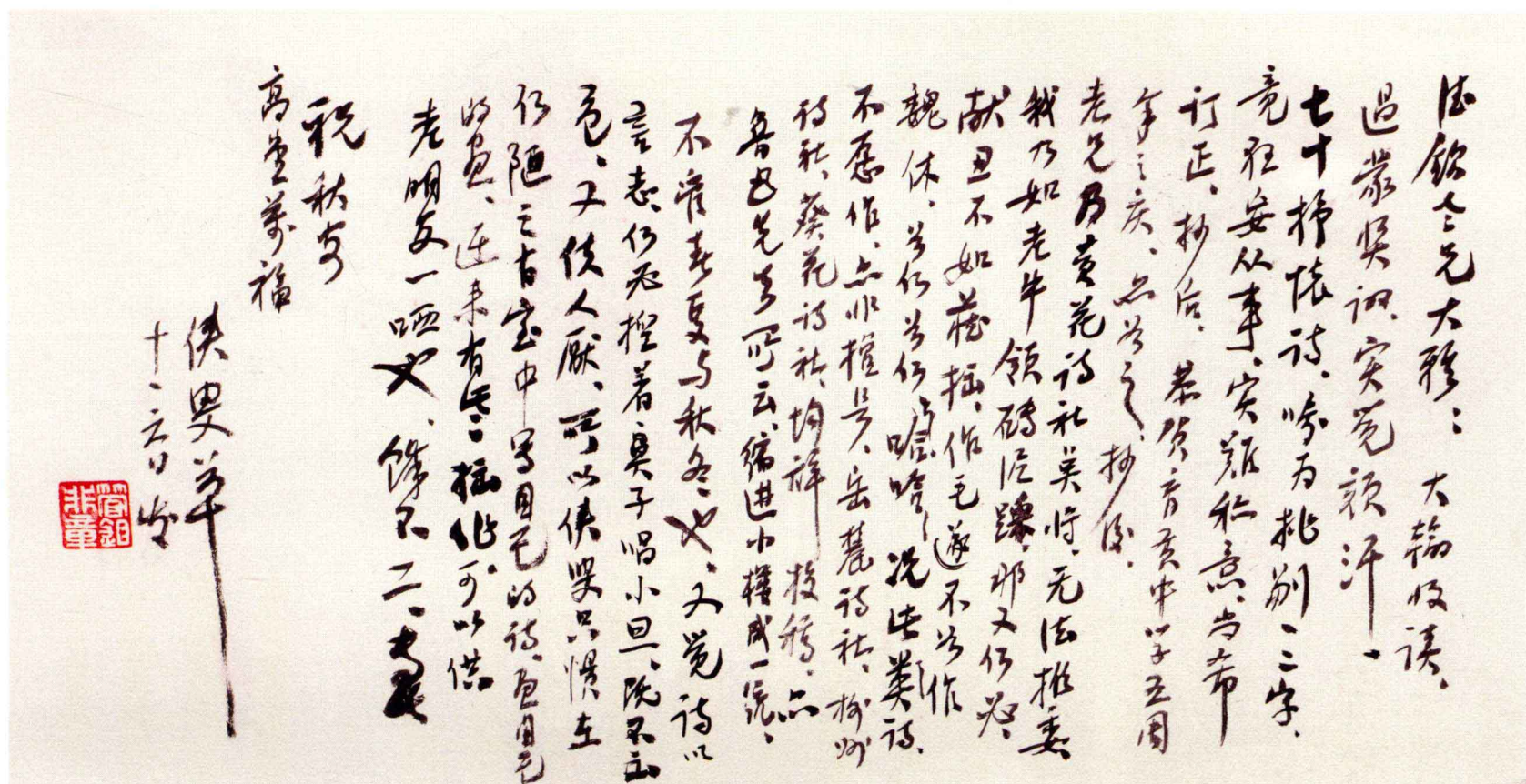
铃印：天行健、管子、锄非、侠叟八十后作

题自撰诗：（选一）老梅杈桠数百年
怪壑藏春今不传
瀑流飞雨三千丈
倒泻银河天外天

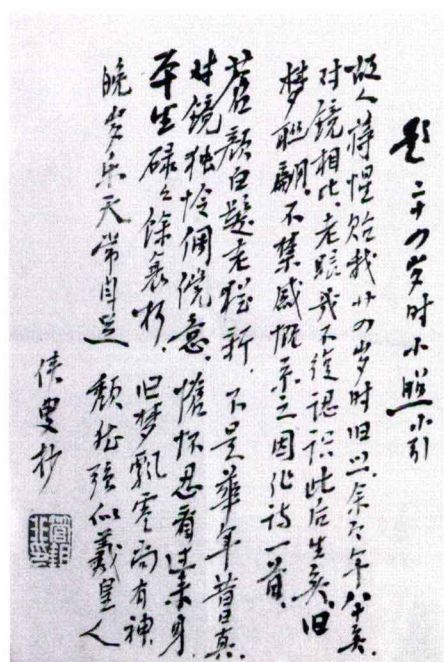
向国华藏品

专家点评：

此作奇崛冷逸，儒笔道墨，山人合一也。怪壑飞瀑配以奇诗，非久居破庙之锄非公不可出。



墨5、手札·致祁东诗友肖德钦 纸本 27cm × 51cm
 铃印：管锄非章
 手札内容：谈吟诗事
 管锄非纪念馆藏品
 专家点评：
 管公手札走笔灵动，墨迹苍润，信手写来，见功见心。



插2、管锄非为自己24岁照片题诗

年2月1日的长沙晚报上刊登回忆在新华艺专求学时的文章：“1934年秋，我入新华艺专国画系得识高年级学长管锄非，他的豪纵洒脱和一手好笔墨在当时就受到老师的器重和同学的钦佩。”

1994年3月13日的韶关日报亦发表有卢中强的文章《画梅大师管锄非》：“管锄非先生……从四五岁开始就喜欢作画，尤喜画梅。学生时

代，他已崭露头角，成为同学中的佼佼者。读初中时，他画的梅花已使图画老师（黄江口）惊叹：‘管生乃明月前身，梅花后世！’三十年代初，他就学于上海新华艺专，是国画系的高材生，颇得画坛大家黄宾虹、汪声远的器重。有一次，他带着自己画的梅花册页去拜访他的老师黄宾虹，黄看后非常赞赏，欣然在册页上题道：‘此册用简笔，颇有奇逸之趣。可佳