

美国珍藏
中国书画

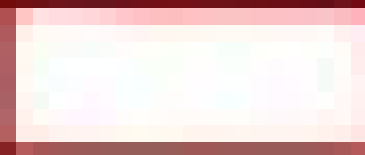
十春 卉荣

Ten Spring
Flowers Blooming

An American Collection of
Chinese Paintings
and Calligraphy

张以国 / 主编
徐彦彬 / 副主编

河北出版传媒集团
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图书在版编目(CIP)数据

春荣十卉：美国珍藏中国书画：汉英对照 / 张以国

主编. — 石家庄：河北教育出版社，2012.10

ISBN 978-7-5434-9751-1

I. ①春… II. ①张… III. ①汉字—书法评论—中国—文集—汉、英②中国画—绘画评论—中国—文集—汉、英 IV. ①J212.05-53

中国版本图书馆 CIP 数据核字 (2012) 第 238376 号

春荣十卉：美国珍藏中国书画

Ten Spring Flowers Blooming: An American Collection of Chinese Paintings and Calligraphy

主 编 / 张以国

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特约编辑 / 高文静 陈爱儿 李是 管起龙

英文编辑 / 陈珊珊 张瑞敏 Thomas A. Myers Seth R. Goldstein 瑞德

装帧设计 / 王忠海

封面题字 / 张以国

出版发行 / 河北出版传媒集团

河北教育出版社

(石家庄市联盟路705号，邮编050061)

出 品 / 北京颂雅风文化传媒有限责任公司

www.songyafeng.com

北京市朝阳区望京利泽西园3区305号楼

邮编 100102 电话 010-84852503

责任编辑 / 刘峥 范国新

印 刷 / 北京雅昌彩色印刷有限公司

开 本 / 787×1092 1/8

印 张 / 36

字 数 / 60千

出版日期 / 2012年10月第1版 第1次印刷

书 号 / ISBN 978-7-5434-9751-1

定 价 / 288元

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前言

《春荣十卉：美国珍藏中国书画》以陈道复的一个书画手卷而命名，此书汇集了70多件中国古代和近现代书画精品。美国藏家历经二十余年的积累与努力，使收藏富有体系，这些作品代表了中国书画史上的辉煌成就，其中包括著名的陈道复《春荣十卉》书画合璧手卷、欧阳询宋拓《皇甫君碑》、张弼《草书古诗四首》、王铎泥金手卷《草书自书诗》、石涛《蔬果螳螂图》、钱穀《山水》、黄向坚《万里寻亲图》、以及八大山人、华岳、齐白石、张大千、徐悲鸿、吴玉如、启功、王己千等人的书画力作，许多是博物馆级的珍品。

这些收藏再现了中国艺术史和传统文化。美国藏家对中国艺术的珍爱和保护，中国画家对西方文化的汲取，从另一个角度反应了中西文化的交流与分享。

本书属于中国书画的鉴赏书籍，具有博物馆展览图录的性质。它将传统的考据方法与西方的鉴定学理论相结合，专业的赏析文章，通过具体、可感知的语言，分析每件作品的形式与风格、流传与历史，探讨艺术本身，对艺术品进行鉴定与欣赏。

《春荣十卉》采用中英双语，设计精心，图文并茂，我们希望提供给中外学者、收藏家、鉴赏家，以及书画爱好者一个参考、讨论与研究的机会，也真诚地恳请大家的批评和指正。

张以国

Preface

Named for Chen Daofu's hand scroll painting, *Ten Spring Flowers Blooming: An American Collection of Chinese Paintings and Calligraphy* collects more than 70 ancient and modern calligraphy pieces and paintings. The works are all from an American collection built over the past twenty years that represents key developments in the history of Chinese calligraphy and painting. It includes Chen Daofu's *Ten Spring Flowers Blooming*, Ouyang Xun's *Song Rubbing of Huangfujun Stele*, Zhang Bi's *Four Ancient Poems in Cursive Script*, Wang Duo's *Poems in Cursive Script*, Shitao's *A Lesson in Hoeing*, Qian Gu's *Landscape*, Huang Xiangjian's *Seeking One's Parents One Thousand Miles*, and the masterpieces from Bada Shanren, Hua Yan, Qi Baishi, Zhang Daqian, Xu Beihong, Wu Yuru, Qi Gong, and Wang Jiqian.

This collection reflects the resurgence of interest in Chinese traditional art among American collectors. The renewed cultural dialogue between China and the West has brought wider recognition of these priceless works and has helped foster international efforts to protect and preserve them. In keeping with this spirit, the catalogue is published in both Chinese and English.

This book is dedicated to the efforts of connoisseurs and scholars. Drawing on both research on traditional sources and Western curatorial approaches, the catalogue provides a formal essay on each work in which in-depth aesthetic and historical analysis is conveyed in highly accessible language.

It is our hope that the book will serve as catalyst for Chinese and foreign collectors, connoisseurs, and art-lovers to maintain an enduring dialogue.

Yiguo Zhang

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张元举 观瀑图

扇面 设色泥金

款识：丙戌（1586）秋日写，张元举

铃印：元举

尺寸：47.5 × 15.5 cm

说明：张元举，字懋贤，号五湖，苏州人。明代画家，擅长临摹古画。明万历二十二年（1594）作《溪山深秀图》卷，现藏于北京故宫博物院。

张元举师从陈道复（1483–1544），陈道复的写意技法对后世的花鸟画影响巨大。从落款推测，此扇面作于1586年，取陈道复的淡墨法，墨韵明净，极富文人趣味。画面构图平稳，右下方坡石横向展开，大片留白显示出平静的湖面，令小幅的扇面在描绘山水景物时，铺开了布局，意境开阔、疏简。在左上角，张元举只截取部分山脚，来表现山体的垂直矗立、高耸壮观。直泻而下的飞瀑，与渺小的人物形成对比，气势雄放而意境幽雅。画面的设色轻淡柔和，山石轮廓方折，造型疏秀，有文徵明（1470–1559）粗笔山水的传统。

Zhang Yuanju Watching the Waterfall

Ink and color on golden paper, fan

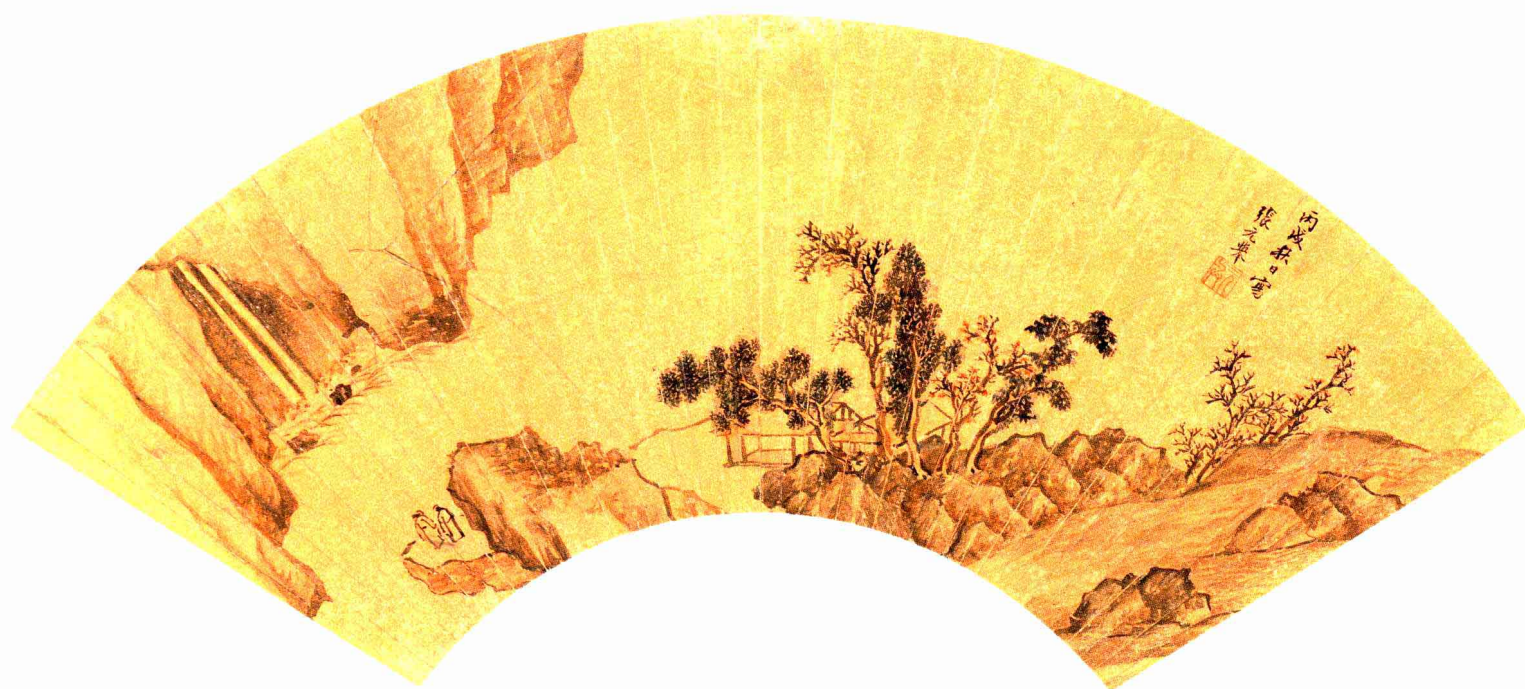
Dated: 1586

18 ³/₄ × 6 ¹/₈ in

Zhang Yuanju, born in Suzhou (Jiangsu province), was a famous Ming dynasty painter who was skilled at imitating ancient paintings. One of his works, dated 1594, is in the collection of the Palace Museum in Beijing. Zhang studied the paintings of Chen Daofu (1483–1544), whose freehand brushwork exerted a great influence on later Chinese bird-and-flower paintings.

The inscription of this fan painting indicates that the work was created in 1586. Here, Zhang uses Chen's method of light ink to depict the landscape, reflecting literati sensibilities.

The composition is balanced and stable, with the rocks in the lower right corner stretching horizontally to the left. A large space is left blank to suggest the peaceful lake surface, creating an open and expansive landscape on the small-scale fan-shaped paper. The artist depicts the foot of the mountain in the upper left corner, suggesting its great height and grandeur. The rushing waterfall in the distance contrasts sharply with the tiny figures standing on the cliff in the foreground. The color tone of the work is gentle and soft. The contours of the rocks and mountains are depicted with square and zigzagged lines, reminiscent of Wen Zhengming's (1470–1559) landscape paintings employing freehand brushwork.



元举

颜炳 仿巨然山水

扇面 水墨纸本

款识：仿巨然墨法，奉柳桥大兄雅正。壬子（1852）秋日，朗如炳

铃印：颜炳之印

鉴藏印：鹿州王氏家藏

尺寸：50 × 18 cm

说明：颜炳，字朗如，号少文，清末上海人。擅画山水，精通篆刻，师从王学浩（1754–1832），深得其用笔用墨之法。跟他的老师一样，颜炳致力于研习古人绘画，并曾于道光十七年（1837）仿宋元山水画册，用笔苍润而豪逸。

《仿巨然山水》创作于1852年秋。巨然（活跃于960–995）绘画喜作山水立轴，此作虽为小幅扇面，但笔墨丰富、层次清晰，画中散发的湿润之气，颇有巨然江南山水的意趣。画面正中描绘低矮丘陵，用笔沉着，层层皴擦，深受王原祁（1642–1715）山水的影响。丘陵下潺潺溪水，采用中国画的留白技法，营造出安静、祥和的效果。前景浓墨点苔，沉着利落，十分醒目。坡石上一片浓密的树林，树枝形如龙爪，随风摇曳，两位高士席地而坐，享受着惬意的自然风光。

Yan Bing Copying of Juran's Landscape

Ink on paper, fan

Dated: 1852

19 ⁵/₈ × 7 ¹/₈ in

Shanghai native Yan Bing was an excellent Qing period landscape painter who was also skilled at seal carving and calligraphy. Known for his bold and uninhibited brushwork, he acquired his method of applying ink from his study of Wang Xuehao (1754–1832).

This 1852 painting, based on a landscape of Juran (active ca. 960–995), is from a series of imitations of Song and Yuan landscape that Yan studied. Although this is a small fan, the brushwork is rich and the composition is appealing. The middle section depicts the low hills of the Southern landscape using stable and painstakingly layered brushwork reminiscent of Wang Yuanqi (1642–1715). He creates the river running out from the hills by leaving a large empty space, which conveys a sense of sublime peace. In the foreground, Yan applies thick ink dots and dense trees with dragon-claw branches and places the two contented scholars face-to-face in the lovely setting.



颜炳之印



鹿州王氏家藏

徐菊庵 马公愚 蕉荫读书图

成扇 设色纸本

款识：一枕梦回迟，无事倦停针绣。行到绿天深处，爱晚凉时候。闲来石畔坐题诗，翠拂越罗袖。靠得满身花影，问冰苔冷否？录秦云词。

镜蓉先生雅属正之。辛巳（1941）夏徐菊庵写于沪上

钤印：菊龕

释文：田车孔安，鉴勒冯[冯]，既简，左骖幡幡，右骖騑騑。吾以跻于[原]，吾戎止垓。官车其写，秀弓寺射。麋豕孔庶，麀鹿雉兔。其原有绅，其[口]奔[奔]。大出各亚。镜蓉先生大雅属，永嘉马公愚

钤印：马公愚印、冷翁、耕石簃

尺寸：46.5×18.5 cm

说明：徐菊庵（1890-1964），原姓仲，后嗣继外家，改姓徐，号菊庵，别号澹香庐主、九百品斋主，晚号朽翁。浙江桐乡人。善画人物仕女，初学改琦（1773-1828），后师法费丹旭（1802-1850）。著有《淡香庐诗草》、《淡香庐日记》。

此扇正面描绘了两位仕女于蕉荫下读书的美景。一人倚靠石畔思考，一人立于芭蕉后拂袖，两人低首相对，情境颇为生动。图中人物刻画精微，眉清目秀，姿态优雅，有费丹旭笔下女子之态。画家的用色淡雅清丽，人物、花卉、树石均以墨线细致勾勒，略施淡彩晕染，透露出淡淡的书香气息。

背面为书法家马公愚（1893-1969）的题字。马公愚，本名范，初字公取，后改为公愚，晚号冷翁，浙江永嘉城区百里坊人。幼承家学，曾师承孙诒让（1848-1908）。书法篆、隶、真、草皆能；绘画擅长山水、花鸟；篆刻取法于秦汉。

此扇面所书为马公愚节临的《石鼓文》，《石鼓文》被书界奉为“石刻之祖”、“篆书之宗”，历代书家将其视为学习篆书的重要范本。马公愚精研篆刻，故而他的篆书笔力浑厚，气息醇雅。与《石鼓文》相比，其用笔更为圆润，结体也更为修长（图1-2），他吸取了秦代小篆的结构，字体匀称协调，形成了自家面貌。



图1“车”选自《石鼓文》

图2“车”选自《蕉荫读书图》



冷翁



耕石簃



菊龕



马公愚印

