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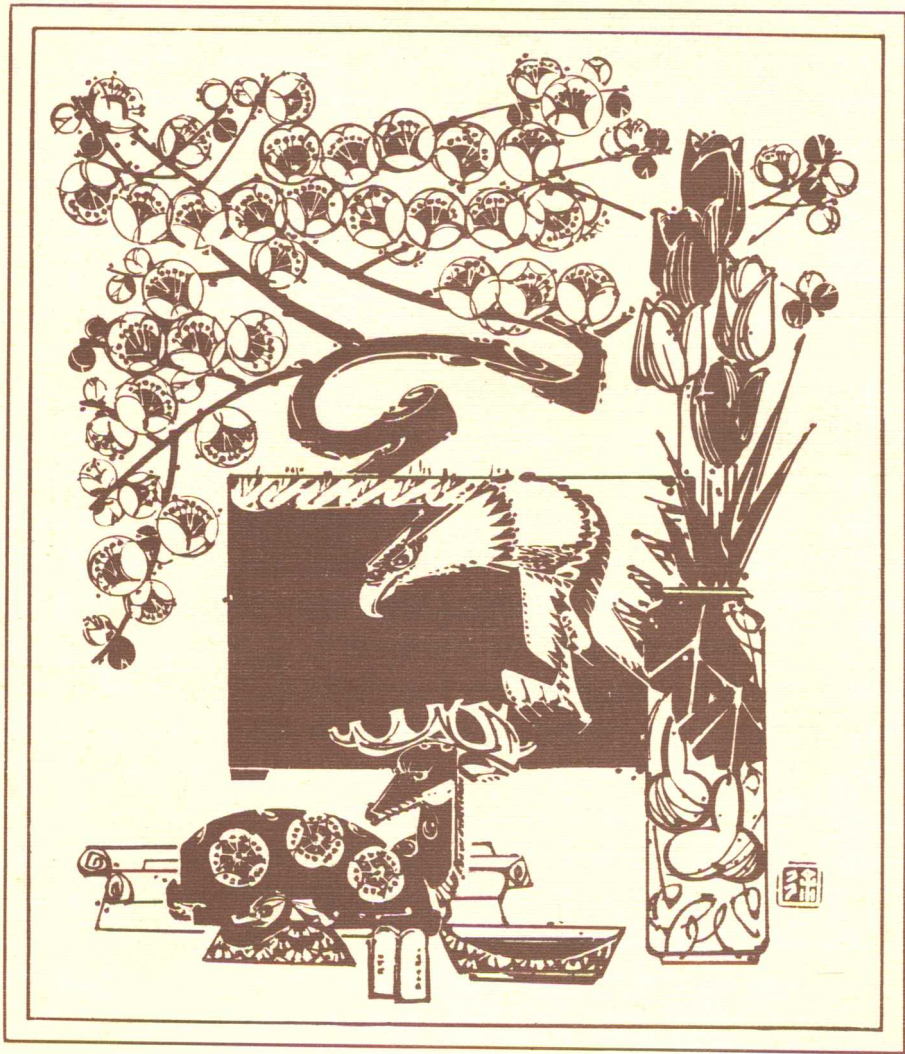


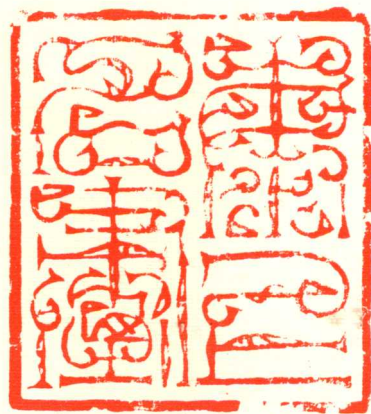
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海上名畫

孙寿





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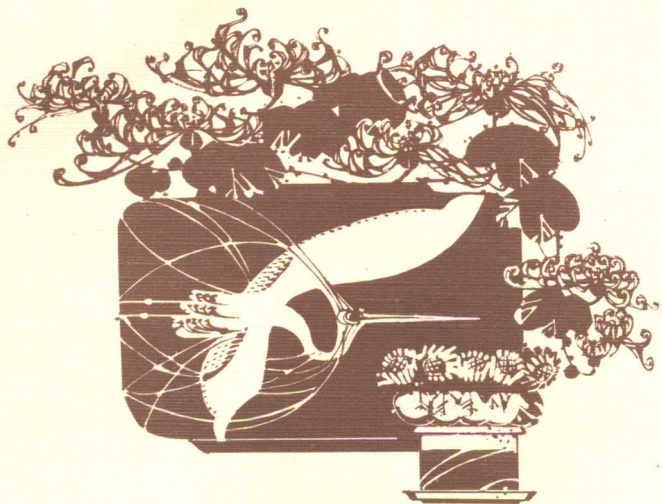
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前言

谢稚柳

绘画在上海，近两百年来，旗鼓称雄的健将，济济画坛。

人物，山水，花果，禽兽，各种流派，各个风貌，春风秋月，夏绿霜红，艺术的纷华，形成了艺术的上海。

因而在过去，全国对上海的画坛，封上一个称号——海派，自然，这是一个赞美的称号。

在清康熙时的“四王吴恽”^①，乾隆时的“扬州八怪”^②而后，上海的画坛之盛，以视康熙、乾隆时期，是有过之而无不及的。

然而，直到现在，由于上海画派的繁衍，风貌的纷华，千姿百态，万户千门，虽地域是上海，实已非上海一隅所能局限，而“海派”这个名称，多少年来，又引伸到了别一含义，因而再运用在绘画上、实际上就有些不恰当了。

上海文物商店编印这本画册，收集了近两百年来或定居在上海，或曾流寓过上海的名家六十三人、作品共一百二十一件，在上海来说，过去还未有过这样的画册，可称是创举了。

十九世纪七十年代前后，声势烜赫的是“四任”即任渭长，任阜长，任伯年，任立凡，他们的画派，都以陈老莲为宗，尤以任伯年对所有画科，加之写照，工笔与阔笔，无不精能，因而在当时尤为杰出，执画坛牛耳。而虚谷，以奇崛质朴的笔调，写花果虫鱼，异军突起，推为独步，虚谷画派，自言出于华岳，这正如八大山人之与董其昌，完全是天南地北的。史称赵之谦画笔出于陈白阳，李复堂，其实他的体态，丰腴而浓丽，与白阳，复堂并非一家眷属，而蒲华的花、竹却与李复堂、李方膺是同声相应的，吴昌硕的墨竹，其体制正是从蒲华而来。吴昌硕以篆书雄浑的笔势写花果，纵横驰骤，气势磅礴，风靡了大江南北、高名播及东邻，比之明代的夏仲昭^③，所谓“夏果一个竹，西凉十锭金”了。吴穀祥好作青绿山水，风格出于明代文征明，卓然成家。陆廉夫近于王石谷而温润平淡。程璋写生参用西法，逐多新意。王震以写佛教画著称，而花卉亦颇饶青藤^④遗趣。吴徵以清王原祁为宗，为当时巨擘。郑昶山水隽峭多姿，时推高手。而四川人张善孖、张大千兄弟，善孖以画虎独步于海上，大千初以乱真石涛，闻名全国，进而以宋元为宗，多写名山大川，画风丕变，人物自游敦煌而后，出入唐人骨气，近年作山水，演为泼墨泼彩，是令人惊绝的新创。钱瘦铁山水梅石，清气盎然，写黄山尤其妙境。同时的贺天健亦以山水称名家。吴湖帆山水，步趋娄东二王，低徊吴门文唐，涉猎宋元，明丽稠密，才调清新，当年海上有“三吴一冯”之称，实以湖帆为魁首。其又一吴，即为吴徵。张石园下笔清健、俯拾王翬真如探囊。冯超然兼擅山水、仕女，笔意温婉，山水间得文征明之情趣，仇十洲而后的仕女画派，冯超然颇与之相近，“三吴一冯”之冯，即谓超然。江寒汀花鸟，清丽温静，尤多写生，后学之士，翕然从风。谢之光服膺齐白石，笔意纵横，时出新意。来楚生介于吴昌硕、齐白石之间，笔墨凝重，别创新格。张大壮得恽南田没骨法三昧，变为阔笔，浓丽清新，推为妙制。刘海粟，林风眠初以西画著称，后俱宗国画，海粟山水，花鸟、笔墨深厚，涉猎既深，演为新调，驰名中外。林风眠好写沙际群凫，疏野清远，妙趣横生，作花卉，色彩明丽多变，尤为独绝，亦风靡于中外。赵子云，王个簃，俱以毫放格调推为吴昌硕继起，而王个簃又以及门，得吴之神髓，实为吴之惟一嫡传。朱屺瞻山水花卉，老笔纷披，浑拙壮伟，得昌硕、白石旨趣而自成机杼。关良专写戏剧人物，新奇生动，世无其匹。陈秋草风调近任伯年，而多写生时出新意，情致温婉，风格卓然。黄幻吾为岭南派高手，独步于海上。陆俨少以元人为宗，演为新貌，画水尤称独绝，为时所推重。唐云花鸟，得华新罗之神理，近年大笔奔放，松鹰墨荷，豪气横溢，才调清新，人所共赏。应野平数上黄山，特擅写貌，墨气淋漓，笔力酣畅，时称妙手。沈柔坚以版画驰名中外，近年好作写生花鸟，尤善画鸡，笔墨豪放婉静，新意在任伯年、吴昌硕、齐白石之外。程十发擅写少数民族，风姿窈窕，杂以牛鹿花鸟，清丽婉妙，为人所艳称。林曦明山水，阔笔奔驰，别具新裁。刘旦宅人物传统既深，新意妙发，作“九歌”、红楼梦等人物，尤称精能。

兹就册中所列，举其大略，既多遗缺，明珠玉盘，实未能尽各家之所长，上海文物商店属为此册弁一言，而文笔荒芜，又必有未当之处，其中大多为故旧朋好，夙所钦仰，言不能尽其情意，是不胜惭疚的。

注①“四王吴恽”：即王时敏、王鑑、王翬、王原祁、吴历、恽寿平。

注②“扬州八怪”：即清代乾隆间，扬州八位著名画家，金农、郑燮、罗聘、李鱓、李方膺、高翔、汪士慎、黄慎。

注③“夏仲昭”：即夏景、明初画竹能手。

注④“青藤”：即明代中期著名画家徐渭的名号。

P R E F A C E

Xie Zhi-Liu

The art of Chinese painting has been flourishing in Shanghai during the past two hundred years with a host of outstanding talented artists of great brilliance.

Paintings of human figures, landscapes, flowers and fruits, birds and animals in various schools showing distinctive features, Spring wind and Autumn moon, Summer verdure and Winter frost, in fact, art of different descriptions all contribute to make Shanghai artistic.

This is the reason why people all over the country have awarded the painting circle of Shanghai the title "Hai Pai" in the past, which literally means the school of Shanghai. This, of course, is an honorable title.

Six distinguished painters lived during the reign of Emperor Kang Xi—four Wangs, one Wu and one Yun. At the time when Emperor Qian Long was on the throne, "The Eight Eccentrics of Yangzhou" appeared. Since then, the Shanghai painting circle has thrived in comparison with the period under the rule of those two emperors, and has been far superior in all respects.

Due to the fact that followers of the Shanghai painting school have been growing considerably in numbers, all manner and countless styles of painting have emerged. However, in spite of the fact that they are all living within the district of Shanghai, their works, can no longer be confined to the school of Shanghai alone. The title of "Hai Pai", which has for some years past, been defined by some as having another meaning, is therefore, no more appropriately applied to the paintings of the present day.

In compiling this pictorial album, the Shanghai Antique and Curio Store has collected a total of 121 masterpieces painted by 63 of the most prominent contemporary artists who either made their abode in Shanghai or resided in Shanghai for a certain period of time. This is, indeed, a pioneering act, in so far as Shanghai is concerned, for pictorial albums of this kind have no precedent in Shanghai.

The four Rens viz. Ren Wei-Chang, Ren Fu-Chang, Ren Bo-Nian and Ren Li-Fan were brilliant in Forefront in painting in the 1870s. They were all of one and the same school, originated and passed down by Chen Lao-Lian. Among them Ren Bo-Nian in particular, was skilled in all categories of paintings; in fine as well as rough strokes in addition to excellent sketches. As a matter of fact, he was expert at everything. Consequently, he was recognized as the most celebrated authority of this time. Xu Gu, another well known artist at that time, painted his flowers, fruits, insects and fishes with simple touches peculiar to himself, to which no parallel could be found. His school was originated by Hua Yan according to his own statement. This was similar to the relationship between Ba-Da-Shan-Ren and Dong Qi-Chang which was virtually poles apart. It was related in the history that Zhao Zhi-Qian's achievement was the result of his pursuing the style of Chen Bai-Yang, Li Fu-Tang. His styles which were mellow and magnificent, when compared with those of Bai-Yang and Fu-Tang, were not of one family. With respect to flowers and bamboos painted by Pu Hua, they were like similar sounds echoing each other within the works of Li Fu-Tang and Li Fang-Ying. As to the paintings of bamboos in Chinese ink by Wu Chang-Shuo, his styles descended from Pu Hua. By using the style of Li Shu (a style of Chinese calligraphy which is free in lengthwise and breadthwise strokes), Wu painted his flowers and fruits with a sense of powerful vitality, which earned him great distinction along both banks of the Yangtze River. His reputation, in fact, even reached as far as Japan. He was not inferior to Xia Zhong-Zhao of the Ming dynasty, whose paintings of bamboo, were reported to cost 10 gold bars per piece in Si Liang. Wu Gu-Xiang was fond of painting colourful landscapes, and his styles were from Wen Zheng-Ming of the Ming dynasty. He became a master painter by himself. Lu Lian-Fu was close to Wang Shi-Gu, but was more plain and elegant. Cheng Zhang, in making sketches combined Western method with that of the Chinese, hence his works abounded with new ideas. Wang Zhen was known for his Buddha drawings; however his flowers were also full of flavour as that of Qing Teng. Wu Zheng adhered to Wang Yuan-Qi of the Qing dynasty and was one of the great masters of his time. Zheng Chang's landscapes were noted for their charming composition and he was regarded as one of the senior painters of his time. With regard to Zhang Shan-Zi and Zhang Da-Qian, two brothers from Sichuan, the former held the foremost place in Shanghai specializing in tigers, while the latter in his early stage was famous nationwide for his supreme skill in imitating works of Shi Tao to such an extent that people could hardly distinguish the difference between the imitations and the original. Later, by taking the paintings of the Song and Yuan dynasties as his examples, he

devoted much of his time to the painting of landscapes of famous mountains and rivers which produced a profound change in his styles. After his visit to Dunhuang, he painted his human figures in the style of the Tang dynasty. His recent works of landscapes have evolved into dispersion of Chinese ink and colours which is an astonishing new achievement. The paintings of Qian Shou-Tie on the themes of landscapes, plum blossoms and stones are suffused with freshness and harmony. His paintings of Huang Shan were especially filled with exquisite beauty. Simultaneously, Ho Tian-Jian was also noted for his landscape paintings. The landscape paintings of Wu Hu-Fan followed the footsteps of two Wangs from Lou Dong. He made Wen Zheng-Ming, Tang Bo-Hu of Suzhou his aim of research and his study traced back to Sung and Yuan dynasties. His works were bright and dense and their tone fresh and new. The so called "Three Wus and one Feng" at that time was headed by Hu-Fan, the other Wu being Wu Zheng. The strokes of Zhang Shi-Yuan were clear and sturdy and he could pick up Wang Hui's styles as easily as taking something out of his pocket. Feng Chao-Ran specialized in both landscapes and beautiful women. His strokes were mild and soft and his styles were derived from that of Wen Zheng-Ming. His paintings of women were very much like that of the school of beauties since Qiu Shi-Zhou. The full name of Feng in the so called "Three Wus and one Feng" was Feng Chao-Ran. The paintings on flowers and birds by Jiang Han-Ting were both pretty and quiet and most of them were in the form of sketches. There were quite a number of scholars who ardently followed his suit. Xie Zhi-Guang extolled Qi Bai-Shi. He manipulated his brushes at will and often presented new ideas. Lai Chu-Sheng stood in between Wu Chang-Shuo and Qi Bai-Shi. His strokes were forceful and energetic, thus creating new ideas. Zhang Da-Zhuang obtained from Yun Nan-Tian the "Three secrets of skeletonless method" which converted his brushes from elaborate and refined touches into rough and rugged strokes. On account of its beauty and freshness, his works were applauded as excellent. Liu Hai-Su and Lin Feng-Mian gained their reputation through their Western style paintings in the early years of their lives. Later, however, they both dedicated themselves to the art and technique of Chinese painting. The paintings of Liu Hai-Su of landscapes, flowers and birds employed heavy strokes and ink, but as his experience deepened his works evolved into new styles which were well known both at home and abroad. Lin Feng-Mian was fond of depicting birds on the Seashores with background far distant and when making flowers, the colours were bright and varied. These were his best work and are now prevalent in China and in some overseas countries as well. Both Zhao Zi-Yun and Wang Ge-Yi were openminded in temperament and were looked upon as successors to Wu Chang-Shuo. Being a favourite student of Wu, Wang is the only one who has inherited the spirit and essence of his master. Zhu Qi-Zhan is an old hand in landscapes and flowers. His works have the flavour of Chang-Shuo and Bai-Shi. He knows the like and dislikes of Wu and Qi and forms a style of his own. Guan Liang is specialized in describing dramatic figures, strange and vivid, the like of which can not be found elsewhere. The styles of Chen Qiu-Cao are close to those of Ren Bo-Nian. He sketches and often creates new ideas. Huang Huan-Wu is a senior member of the "Ling Nan" school, predominant in Shanghai. Lu Yan-Shao is an ardent follower of artists of the Yuan dynasty. He is particular good at landscapes and his works are highly esteemed by his contemporaries. Inherited from the essence of Hua Yan, Tang Yun painted his flowers and birds beautifully. In recent years, taking advantage of his skillful management of the brush, he described pine and eagle as well as lotus in Chinese ink with a magnificent air. His styles are fresh and new and his works are therefore fully appreciated by all. Ying Ye-Ping who had visited Huang Shan several times, is renowned for his skill and technique in depicting scenic spots. He utilized the advantages of Chinese ink to the fullest and controls his brushes freely. For this reason, he is highly praised as a clever hand. Shen Rou-Jian won his fame both at home and abroad through woodcuts. Recently, however, he devoted himself to sketches of flowers and birds of which chickens are his best. His new ideas are beyond that of Ren Bo-Nian, Wu Chang-Shuo and Qi Bai-Shi. Cheng Shi-Fa is skilled at depicting national minorities. In combination with cows, deer, flowers and birds, the beauties are charming and angel-like. His work is admired by many who are interested in paintings of human figures. The painting of landscapes by Lin Xi-Ming is characterized by his new designs with fluent of rough brush strokes. Liu Dan-Zhai is profound in skill and technique of traditional literary characters. He is especially apt at painting those human figures in "The Nine Songs" and in "The Dream of the Red Chamber" and so forth.

What I have just mentioned above are those eminent contemporary artists whose masterpieces have been included in this album. In response to the request of the Shanghai Antique and Curio Store, I hope my brief introduction of their achievement in the realm of painting skill and technique, though far from being complete, will be of some help to those interested in the art of Chinese painting. Words can hardly express my feeling of respect towards those outstanding artists of the present-day China. Incidentally, most of them are old acquaintances of mine and I am convinced that they will forgive me for my brevity.

綠樹曳風雲
暮山涵雨時
溪亭隱不列
幽室坐吟詩

光緒戊寅夏六月既望

張子祥



张子祥
Zhang Zixiang

山水
Landscape



柳花卷上人
手書於申江書舍之西廂
張子祥



张子祥
Zhang Zixiang
花鸟
Flowers & Birds



穀、霜華、落、漸、遠、木、葉、黃、放、起
西風、見、家、門、外、波、光、冷、淚、到、春、間、自
省、紅、柳、周、胎、知、事、意

張子祥





朱梦泉
Zhu Menquan

花卉
Flowers



任渭长
Ren Weichang
花鸟，走兽
Flowers & Animals



任渭长
Ren Weichang
花鸟，走兽
Flowers & Animals





任渭长
Ren Weichang

人物
Figures

王秋言
Wang Qiuyan

花鸟
Flowers & Birds





唐解元有春風圖偶擬其意
祥蓀仁先大人之屬同治丁卯冬日
存伯周閑寫於退娛堂



周存伯
Zhou Cunbo

花卉
Flowers

翠竹清湘月明
瑞洛浦風
福至仁光正之
胡公壽



胡公寿
Hu Gongshou

花卉
Flowers

行解發餒
虛谷



倦
歸
一
石
紅



虚谷
Xu Gu
花鸟，走兽
Flowers & Animals

0003117

花鳥走獸



紫綬金章



虚谷
Xu Gu

花鸟，走兽
Flowers & Animals