

李志纲 编著

苏仁山



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广东人文艺术研究会

总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瓘的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的—批画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷维、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上—道奇异的风景，至今具有重要的认识价值。与此同时，—批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出一大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡—川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了—大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详—些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suruo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guzhi, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefu, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the Lingnan Artists Series. We selected the representative artists and works of different periods in accordance within the historical context of Lingnan Painting, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

内容提要

苏仁山籍贯为广东顺德县杏坛乡，生于清代嘉庆十九年（1814），传世作品最晚为道光二十九年十二月（1850年1月~2月），因此可能三十七岁之后不久便与世长辞。苏仁山诞生的年代，也是孕育大变革的时代，与他同时的洪秀全（1814—1864）和稍后的孙中山（1866—1925），都出自广东地区。

苏仁山是画史上罕见的奇才，流传画迹早至十四岁，当时技法已超乎常人。可惜命运坎坷，以致行为畸异，被世人视为癫狂。苏仁山的作品风格不受传统束缚，意境离奇诡异，深刻地反映作者心中的不平与孤寂。这位苦命天才一生仅活了约不超过四十载，连去世的确实年月仍未能稽考；不但生前未被重视，死后画迹也长期被埋没。直至20世纪前期，由于日本驻广东领事须磨弥吉郎 [Suma Yakichiro]（1892—1970）大量收集，引起国人关注而开始搜罗，苏仁山的艺术才逐渐披露于世。到20世纪70年代，广东学者简又文（1896—1978）的《画坛怪杰苏仁山》，比利时学者Pierre Ryckmans（1935—）的*The Life and Work of Su Renshan 1814—1849?, Rebel, Painter & Madman*同时出版，奠定了苏仁山研究的重要基础。经过多方的共同努力，现今存世作品见诸海内外公私收藏者，共达二百多件，为数已相当可观。

苏仁山，原名长春，号静甫；后来改名为仁山，字长春。自幼在父亲苏引寿（1788—1862）指导之下读书习字，并利用《芥子园画传》临摹画法，少年时代便在家乡一带画名远播，作品为父亲赢得朋辈间的称赞。十九岁和二十二岁两次乡试落第之后，与家人关系出现裂痕，展开为时一年的广西之旅，是为生命中一次蜕变。桂林岩洞的奇特山水地

貌，重新激起苏仁山心中的创作动力，为他的绘画注入丰富的灵感。桂林游历的经验，对于自小在乡镇成长的苏仁山，产生影响至深的心灵冲击作用；1843年的巨幅作品《山下出泉图》（香港中文大学文物馆藏），在3.5米大幅画面上营造出雄伟壮观的山水，可算是这种冲击的明显例证。

然而，苏仁山作品上的题字，往往流露出愤世嫉俗的强烈情绪，对儒家礼教无情唾骂，引起家人不安。他这种性格的形成，固然因为科举落败所致；不过，有传说谓苏仁山虽然曾经结婚，但由于顺德女子有“不落家”习俗，令苏仁山未能得享天伦之乐。另外，根据前辈学者搜查到的乡里传闻，苏仁山跟家人失和之后，更被父亲“诬以不孝之罪”而遭送入监狱。假若确有其事，相信必定与他的大胆言行有关，使其家人迫于无奈将他交到官府托管，以免祸及家族。这些不幸遭遇，无疑令他抱憾一生。苏仁山艺术的最大特色，是他的绘画大多为不赋色彩的水墨作品，不论人物或山水，都以线条勾勒为主，没有渲染和皴擦。尤其在二十五岁游历广西返家之后，画风渐趋疏简。苏仁山的“白描”画法，看起来跟《芥子园画传》一类木刻版画非常相似，考其风格渊源，可以追溯至十四岁时的早年作品。现存最早的《山水图册》（1827，京都国立博物馆藏），共有九幅，不但画中的山水楼阁完全像木刻版画的效果，楼阁建筑的样式都可以从《芥子园画传》之中逐一找出对应参照。苏仁山对于《芥子园画传》的利用是长期性的，终其一生的不同时期的作品，皆可以见到这部画谱给他的启发和帮助，例子包括：三十三岁（1846）时的《杨柳荫浓图》（香港中文大学文物馆藏），现存最晚的《临李思训山水图》（1850，香港中文大学文物馆藏）。事实上，更重要的是苏仁山本身的

机智和创造力，足以在缺少古代名迹以供观摩和良师传授的环境之中，依然能够从呆板乏味的木刻画谱里，找到艺术灵感和养分，从而建立极具个性的画风。

由须磨弥吉郎对苏仁山作品之一见倾心，到Pierre Ryckmans的深入研究成果，已充分证明苏仁山的绘画，具有跨越地域文化界限的非凡特质，吸引了来自东西异国人

士的注目。可是，到目前为止，世人对苏仁山的认识跟其成就相比，尚有很大的落差。这位杰出画家的艺术，完全值得有更高的评价。若使他的价值更广为人们所认识，从而促使更多被忽视、埋没的画迹和史料重现世间，对于苏仁山的研究必然有很大的帮助，中国画史的内容也必更见丰富与充实。

Abstract

Su Renshan, a native of Xingtian Town, Shunde County, Guangdong Province, was born in the 19th year of the Reign of Emperor Jia Qing of Qing Dynasty(1814). His last works handed down was painted in the 29th year during the Reign of Emperor Dao Guang (January of 1850), so it is estimated that he died shortly after he turned 37. Su Renshan's time nurtured great changes, and the coeval great revolutionists Hong Xiuquan(1814—1864) and the later Sun Yat-sen (1866—1925) were all from Guangdong.

Su Renshan was a genius in the history of Chinese painting, and his painting techniques were said to be extraordinary as early as he was 14 years old. Unfortunately, rough life led to his distorted behaviors, and he was regarded as a mania in his time. Su's painting style, with a bizarre mood, and deeply reflected of the injustice and lonely heart of the painter, was far from traditional restraints. This genius had a bitter life of no more than 40 years, and his exact death date were uncertain; he was not taken seriously when alive, and was obscured for a long time after his death. Until the early 20th century, Suma Yakichiro(1892—1970), the Japanese consul in Canton, collected a large number of Su Renshan's works, which drew the attention of the domestic art circle, and Su's art was gradually disclosed to the world. During 1970s, *Su Ren-shan, Eccentric Genius of Kwantung: His Life & Art* by Guangdong scholar Jian Youwen(1896—1978) and *The Life and Work of Su Renshan 1814—1849?, Rebel, Painter & Madman* by the Belgian scholar Pierre Ryckmans (1935—) were published simultaneously, which laid an important foundation for the study of Su Renshan. After years of efforts, Su's works were gradually revealed at home and abroad, scattered in different collectors' collection with a considerable number of 200 pieces.

Su Renshan, formerly known as Changchun, alias Jing Fu; later renamed himself Renshan. In his childhood, his father Su Yinshou(1788—1862) guided him to read, write and paint by duplicating the *Jieziyuan Huazhuan (Mustard Seed Manual)*.

He made his fame far and wide in his home area, and won praise among peers of his father. However, he failed in the two imperial examinations at the provincial level at 19 and 22, and cracks appeared in his relationship with his family. Consequently, he left home and took a one-year tour in Guangxi, which transformed him. The unique landscape of Guilin cave geomorphology rekindled the creative motivation of Su Renshan, and injected rich inspirations into Su's painting. His travel experiences in Guilin brought profound impact on his heart. This great impact could find its proof, in his spectacular work painted in 1843, *Spring Out of the Mountain-foot* (collected by Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong), a majestic landscape in a 3.5 meter long scroll.

However, the inscription on Su's works often showed a strong cynical feeling and mercilessly curse on Confucian ethics, which stirred up uneasiness in his family. The formation of his character was certainly a result of his failure in the civil examinations. It is said that Su Renshan once got married, but did not enjoy the happiness brought by marriage because his wife was against the arranged marriage and lived with her own family after wedding. Also, according to folk stories collected by our earlier scholars, Su, accused by his father with disobedience and unfilialty, was sent to prison because of his conflict with his family. If it was the fact, it would result from his accustomed satirical speeches. Undoubtedly, this misfortune filled his whole life with great regrets. Su Renshan's art is unique in that his paintings were mostly painted with pure-lines without usage of cun (a typical Chinese texturing method in painting) and colour washes, whether on human figures or on landscapes. This was especially true to his painting finished after his travel in Guilin at the age of 25, and his painting style became sparse and simple. Su's pure-line technique is very similar to woodblock printed painting manuals like *Jieziyuan Huazhuan (Mustard Seed Manual)*, and origins of this style could be traced back to his early painting years at the age of 14. In the earliest works of Su Renshan,

Landscape Drawings (1827, collected by Kyoto National Museum) with nine paintings as a series, the landscape and pavilions were very similar to the effect of woodcut, and the building styles of the pavilions could also find the corresponding references in *Jieziyuan Huazhuan (Mustard Seed Manual)* one by one. Su's imitation of *Jieziyuan Huazhuan (Mustard Seed Manual)* was long-lasting during his painting career and the influence left by the Manual would be found in many of his works finished at different times of his life, including *Landscape with Willows* (1846, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong) painted at the age of 33, and the latest existent painting *Imitating Landscape of Li Sixun* (1850, Art Museum, Institute of Chinese Studies, The Chinese University of Hong Kong). In fact, Su Renshan's own resourcefulness and creativity made him enough to

find artistic inspiration and nutrients from the dull and stiff woodcut, and established his highly personalized painting style even in an environment of lacking ancient master pieces to imitate, and famous mentor to learn from.

From Suma Yakichiro's love on the first sight to Pierre Ryckmans' depth research, Su Renshan's painting has been fully proved to be with extraordinary characteristics attracting attention at home and abroad. However, until now, there is a huge gap between Su's achievements and the world's understanding of him. The art of the eminent painter deserves a higher ranking, and if his value can be revealed to more people, more significant and profundity would be exposed to the world. It would be of great help to the study of Su Renshan and his works, and enrich and deepen the content of Chinese painting history.

目錄

蘇仁山研究	1
引言	1
天才的“再發現”	2
流星般的人生	6
早慧神童	6
歷劫天倫	8
卒年懸案	11
藝術之路	14
啟蒙	14
蛻變	16
成熟	19
怪杰奇行	29
結語	33
圖版	36
山水圖	37
山水圖冊冊頁之一	38
山水圖冊冊頁之二	39

山水图册册页之三	40
山水图册册页之四	41
细笔山水图	42
楼阁山水图	43
山水图	44
青绿山水图	45
仿李成法山水	46
人物图册册页之邵程论学	47
人物图册册页之赠君双鲤鱼	48
人物图册册页之秋林传易图	49
人物图册册页之行行重行行	50
仿李昭道山水图	51
云泉高阁图	52
采薇图	53
山水斗方之一	54
山水斗方之二	55
归航图	56
温门一乐图	57
苏子瞻父子图	58
观音大士图	59
福临图	60
簪花仕女图	61

插花舞女援镜笑春图	62
骑驴图	63
文箫彩鸾图	64
人物山水兰花图册册页·兰花图册之一	65
人物山水兰花图册册页·兰花图册之二	66
人物山水兰花图册册页·兰花图册之三	67
人物山水兰花图册册页·兰花图册之四	68
人物山水兰花图册册页·兰花图册之五	69
人物山水兰花图册册页·兰花图册之六	70
人物山水兰花图册册页·兰花图册之七	71
人物山水兰花图册册页·兰花图册之八	72
人物山水兰花图册册页·兰花图册之九	73
人物山水兰花图册册页·兰花图册之十	74
人物山水兰花图册册页·兰花图册之十一	75
人物山水兰花图册册页·兰花图册之十二	76
人物山水兰花图册册页·兰花图册之十三	77
人物山水兰花图册册页·兰花图册之十四	78
人物山水兰花图册册页·兰花图册之十五	79
人物山水兰花图册册页·兰花图册之十六	80
人物山水兰花图册册页·山水人物图册之一	81
人物山水兰花图册册页·山水人物图册之二	82
人物山水兰花图册册页·山水人物图册之三	83

人物山水兰花图册册页·山水人物图册之四	84
人物山水兰花图册册页·山水人物图册之五	85
人物山水兰花图册册页·山水人物图册之六	86
人物山水兰花图册册页·山水人物图册之七	87
人物山水兰花图册册页·山水人物图册之八	88
仿元四家图册册页之一	89
仿元四家图册册页之二	90
仿元四家图册册页之三	91
仿元四家图册册页之四	92
童子言师采药去图	93
山水图	94
山水图(局部)	95
山水图横披	96
自画像	98
携琴图	99
洵洲先生携童图	100
列子像	101
松荫觅句图	102
秋景山水图	103
山下出泉图	104
山居水榭图	105
楷书十二言长联	106

行书	107
高山流水图	108
三老图	109
五羊仙迹图	110
人物图	111
八仙图	112
柳鸦图	113
花鸟图四屏	114
八仙图四屏	116
摹王摩诘山水图	118
披云拂云图	119
披云拂云图册册页之一	120
披云拂云图册册页之二	121
披云拂云图册册页之三	122
披云拂云图册册页之三(局部)	123
披云拂云图册册页之四	124
披云拂云图册册页之五	125
披云拂云图册册页之六	126
披云拂云图册册页之七	127
书画图册册页之一	128
书画图册册页之二	129
书画图册册页之三	130

书画图册册页之四	131
人物册册页之一	132
人物册册页之二	133
人物册册页之三	134
人物册册页之四	135
人物册册页之五	136
宣和时事人物图	137
青溪碧嶂图	138
青绿山水图	139
山水图	140
山水图	141
光孝寺十八罗汉图	142
十九大士像	143
贤劫庵庄严寺两祇园图	144
拟毛山辉山水图	145
摹元人山水图	146
溪亭远眺图	147
山水图	148
杨柳荫浓图	149
白描山水图	150
仿陈氏书阁本墨法图	151
葛稚川诗意图	152