

PAINTINGS BY CHINESE MASTERS
WU FUZHI

中國名家繪畫
吳 荈 之



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吴弗之

(1900—1977)

中國繪畫名家。

浙江省浦江人。

初名士綏，后改名谿，字弗之，號吳谿子。歷任國立杭州藝專教授，浙江美術學院教授、中國畫系主任。

Wu Fuzhi

(1900 - 1977)

He is a famous modern Chinese artist, born in Pujiang, Zhejiang Province. His given name was Shisui initially, later changed to Xi. His style name is Fuzhi and assumed name Wu Xizi. He was a professor of the National Hangzhou Arts Academy, and professor and Chair of the Department of Chinese Painting at the Zhejiang Fine Arts Academy.

序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球倒真是一個“村”的概念了。相對於國界的明確，不同國度，不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織意識之前就已開始了的。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，也表現着人類對“已知”和“未知”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

中國的繪畫可追溯到三千年以上。據記載在戰國時期（前 475 — 前 221）就已有專業的畫家（時稱“畫史”），以繪畫之“成教化、助人倫”表現其功用。也許是由於中國先民的宇宙觀和生命觀，再或許是最先導入繪畫之工具的特殊性，使中國繪畫一開始即以綫條為“骨法”的抽象形式確定了其不同凡響的藝術特質。也正是由於這種特質，使它成為當今世界三大繪畫藝術形式之其一。從某種意義上說，它代表着東方繪畫之形態。

社會的發展，自然地帶來了藝術氣象的更新。近百年來的中國繪畫，已完全區別了清代繪畫的精神與形式，形成了新的時代之形態。尤其是在近三十年的時間中，繪畫在擺脫了對政治過於密切的依附而進入了自律發展的軌道後，其現代的品質更是表現得十分鮮明。

繪畫藝術的屬性是什麼？我想，不應祇是今天人們常說的“自娛”或“娛人”。中國古代藝術家在論及繪畫功能時認為：在“悅情”與“快人意”之外，還應關注自然與生命，人生與社會，所謂“成教化，助人倫，窮神變，測幽微”即是。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生，對社會毫無熱情與作為的人。

為了使當今世界了解近現代中國繪畫的狀態與發展，也為了使這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，本着所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性的原則，我們從十九世紀中葉到當代眾多的杰出畫家中，遴選出了 60 位杰出的畫家，形成了這套 60 卷本的《中國名家繪畫》。同時，為使西方藝術家、藝術鑒賞者第一步就能全面、立體地理解一個中國畫家及其繪畫，認識並接受到中國繪畫的純粹與精華，我們又從能代表畫家藝術觀念的畫論中精選出部分，輯錄在側。

體現一個畫家藝術成就的是其藝術高度而非廣度，如無高度，即使他的作品能鋪滿整個地球也無法進入繪畫史。所以，我們所選擇的作品，對體現一個畫家藝術的風格與高度基本具有代表性。我們認為：這些藝術信息密集的作品，一方面表現着藝術家們對自然與人生的種種看法與想法；另一方面也完整地體現着每一個藝術家對人生、社會、歷史的某種責任感和使命感。對這些作品的欣賞，用得上中國獨特的審美方式：細品。因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

PREFACE

Kuang Da

The world is now in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one "village". Compared with clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, and the conscious initiative of people to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, as a supreme cultural form, embodies a nation's inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about the known and unknown worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate without the need of translation.

Chinese painting dates back more than 3000 years. According to records, in the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called "painter historians" who used their paintings to "enlighten people and promote morality". It may have been the ancient Chinese people's understanding of the universe and life, or the special nature of the earliest tools introduced to them that enabled the artists mainly to use lines with strength and beauty in painting from the very beginning, with an abstract form that defines its unique artistic quality. It is also this unique quality that has made Chinese painting one of the three major painting forms in the world.

In a sense, Chinese painting is representative of the painting forms of the East.

Social developments have naturally brought changes to arts. Chinese painting during the past hundred years has been very distinct from that of the Qing Dynasty (1644 – 1911) in both spirit and form, and a new style has come into being. This is particularly true in the last thirty years: after Chinese painting broke away from close attachment to politics and entered its own self-disciplined path of development, it has more clearly revealed its modern qualities.

What are the main attributes of the art of painting? I think it is not merely for self-entertainment or entertaining others, as people often think today. When ancient Chinese artists talked about the function of painting, they said that in addition to "pleasing the senses" and "pleasing people", painting should concern itself with nature and life, and with living and society. In other words, painting should "enlighten people, promote morality, express the spiritual essence and explore the slightest possible details". (As a matter of fact, no matter how an artist strives to achieve purity of his art form, his works will bear the cultural features and values of the time.) I think this is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate towards life and society, and makes no contributions to them.

In order to help the world understand and comprehend the condition and the development of Chinese modern painting and to share the aesthetic joy of its unique spirit and form, we have selected 60 representative artists from among the excellent artists from as early as the middle of nineteenth century to the present. We have edited these 60 volumes of *Chinese Master Paintings* based on the principle of works representing the times and representing the styles of the artists. At the same time, in order to completely understand and comprehend an artist and his paintings, we have edited and published the artist's views on painting along with the paintings. Our effort is to ensure that Western artists and connoisseurs can understand and realize the purity and essence of Chinese paintings from the very beginning. I believe the quintessential works of these artists represent the artistic conditions of modern paintings in China.

What embodies the achievement of an artist is his depth and not his breadth. Even if he had produced enough paintings to cover the whole world, if they had no depth, these works could not be included in the history of painting. Therefore, the works selected into this series are mostly representative works of the selected artists. These works, which are loaded with artistic information, both represent the views and beliefs of the artists toward nature and life, and completely embody every artist's sense of responsibility and mission towards life, society and history.

To appreciate these works, we may use the special Chinese way of aesthetics called "savoring". The beauty of form and the beauty of the realms contained in these works simply cannot be appreciated by going through them in haste.





春和與後龍
廿七年 初春宮北湖上致末為第之



Rose Bush and Chicks (Detail of painting on last page)

蔷薇雞圖 (局部見上頁)



冷齋
丙戌春夜
吳昌碩

Two Crows on a Tree in the Late Fall

吴昌硕



滇海移來
一九六三年
紫柳三月
春觀西
春花展
吳昌碩
昌碩

滇海移來
Tree Poem

傳
 友
 之
 冷
 海
 石

Palm Tree and Loquat

棕櫚枇杷



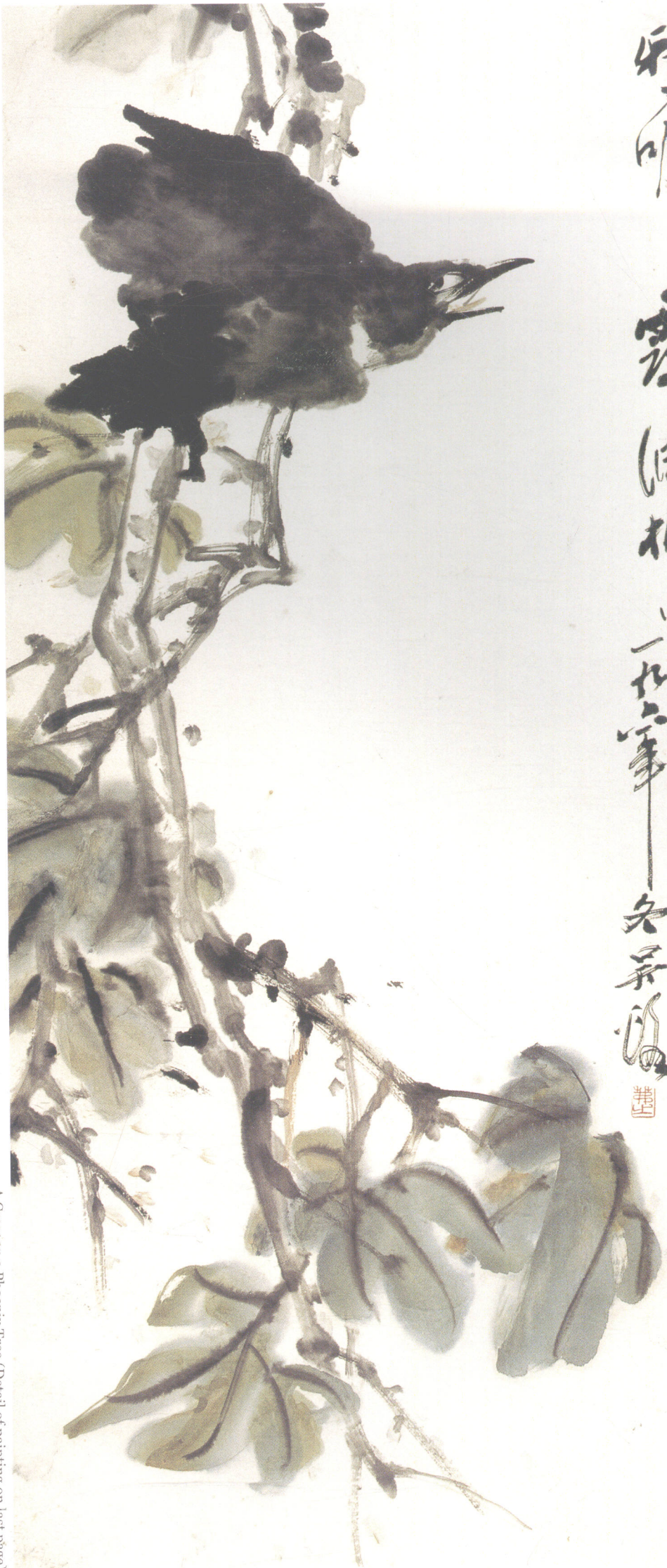
鳴

露滴桐

寫長卷詩志

冬景

楚



A Crow on a Phoenix Tree (Detail of painting on last page)

鳴啼露滴桐 (局部見上頁)

五果山圖

吳昌碩作
 五月五日端陽
 節早為初霽
 吾時方果園
 以征真
 工拙能辨也
 身臨手而
 洽極時
 之趣
 吳昌碩
 年八
 月

