

Collected Works of Chen Congzhou

陳從周畫集

辛巳年



同济大学建筑与城市规划学院编

Edited by College of Architecture and Urban Planning, Tongji University

上海书画出版社

Shanghai Fine Arts Publisher

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图书在版编目(CIP)数据

陈从周画集/同济大学建筑与城市规划学院编. - 上海:
上海书画出版社, 2007.5
ISBN 978-7-80725-423-2

I. 陈… II. 同… III. ①汉字-书法-作品集-中国-
现代②绘画-作品综合集-中国-现代 IV. J121

中国版本图书馆CIP数据核字(2007)第063096号

College of Architecture and Urban Planning Tongji University

陈从周画集

同济大学建筑与城市规划学院编

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英译: 吴秀芝

译校: 刘宓庆

装帧排版: 宋善威 肖慈璇

责任编辑: 孙扬

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陈从周画集 同济大学建筑与城市规划学院编

上海书画出版社 出版发行

地址: 上海市延安西路593号

邮编: 200050

网址: www.shshuhua.com

E-mail: shcpph@online.sh.cn

印刷: 上海精英彩色印务有限公司

经销: 各地新华书店

开本: 787×1092 1/8

印张: 22

印数: 0,001-2,000

版次: 2007年5月第1版 2007年5月第1次印刷

书号: ISBN 978-7-80725-423-2

定价: 220.00元

陈从周，浙江绍兴人，1918年生于杭州，2000年卒于上海。早年毕业于之江大学，获文学学士学位。曾任苏州美术专科学校副教授、之江大学建筑系副教授、圣约翰大学建筑系教员。1952年秋开始执教于同济大学建筑系，先后任副教授、教授、博士生导师。主讲中国建筑史、园林史、中国营造法、造园学等等。曾担任中国园林学会顾问、中国建筑学会建筑史学术委员会副主任、上海市文物保管委员会委员、美国贝聿铭建筑师事务所顾问等职。先后加入中国美术家协会、中国作家协会及日本造园学会并参与工作。对中国古代建筑和园林，曾作大量鉴定与维修设计指导。曾参照苏州网师园殿春簃设计美国纽约大都会博物馆之中国庭院“明轩”，设计并重建上海豫园东部和水上游廊及宁波天一阁东园等工程。著有《苏州园林》、《苏州旧住宅》、《漏窗》、《装修集录》、《江浙砖刻选集》、《扬州园林》、《绍兴石桥》、《园林谈丛》、《说园》、《中国名园》、《中国民居》、《中国厅堂》、《园综》、《上海近代建筑史稿》、《中国园林鉴赏辞典》等大量古建筑园林专著和论文，出版有《书带集》、《春苔集》、《帘青集》、《随宜集》、《世缘集》、《山湖处处》、《诗词集》、《徐志摩年谱》、《梓室余墨》等文学著作。陈从周先生以“诗情画意”为研究中国园林的着眼点，中国画造诣尤深，为张大千先生的入室弟子，1949年曾在上海举办个人画展。其作品自然潇洒，格调高雅，强调神韵意境，讲究笔墨情趣，堪称当代中国文人画的代表。



Chen Congzhou(1918-2000), a native from Shaoxing, Zhejiang Province, was born in Hangzhou. After graduation from Hangzhou Christian College, he worked successively as associate professor of Suzhou College of Fine Arts, associate professor in the Department of Architecture at Hangzhou Christian College and instructor of the Department of Architecture at St. John University. He was appointed as associate professor by Tongji University in 1952 and worked up to full professor and PhD tutor. He was lecturing on History of Chinese Architecture, History of Chinese Garden, Gardening, Chinese Traditional Construction Rules Method of Construction and Garden Construction in his teaching career. He was once an advisor of Association of Chinese Gardens, vice-director of the Committee of Architectural History of Chinese Architectural Association, Shanghai Preservation Committee of Cultural Relics, a member of Chinese Artists Association, a member of Chinese Writers Association, a member of Japanese Garden Association and consultant of I. M. Pei Design Office. With his expertise in traditional Chinese architecture and gardens, Prof. Chen actively went in for designing and giving instructions pertaining to the investigation, assessment and restoration of historical buildings and gardens. Basically modeling Wangshi Garden in Suzhou, he successfully designed the Chinese garden Ming Xuan in the Metropolitan Museum of Art in New York. Chen's masterpieces also include the restoration design of the Aquatic Sightseeing Corridor and the construction project of the eastern area of Yu Garden in Shanghai as well as the reconstruction of the Eastern Garden of Tianyi Pavilion in Ningbo, Zhejiang Province. Among his diversiform works, there are Suzhou Gardens, Traditional Residence of Suzhou, Windows with Views, Jiang Zhe Zhuan Ke Xuan Ji, Notes on Gardens, On Chinese Gardens, Famous Gardens in China, Chinese Vernacular Houses, Yuanzong, Shudai Ji, Qingtai Ji, Liangqing Ji, Suiyi Ji, Shiyuan Ji, Random Thoughts on Garden, Peoms, Chronological Life of Xu Zhimo, Notes on Restoration, Brick Carvings in Jiangsu and Zhejiang, Essays on Gardening, Gardens in Yangzhou, Stone Bridges in Shaoxing, The Renowned Gardens in China, Folk Residences in China, Chinese Halls, An Overall View on Gardens, History of Modern Architecture in Shanghai, A Connoisseurs' Dictionary of Chinese Gardens etc. In addition, He also published a large number of articles on traditional in architecture gardens. His research on Chinese garden is characterized by a tinge of romantic imagery tightly related to his poems and paintings. Personally disciplined by Chang Ta-ch'ien, a master in present-day Chinese traditional painting with unique style and originality, Prof. Chen was outstanding in painting. His personal exhibition was held as early as 1948 in Shanghai. Naturalness, poise and elegance are among the most frequently used keywords to feature his style. He paid much attention to creative spirit, artistic mood and aesthetic charm in his art works, which are typical of "the literati painting" in present-day China.

吴志强 序

陈从周教授是我国当代著名古建筑学家、中国园林学家、散文家、画家，是中国园林建筑学的一代宗师。先生一生挚爱中国文化，融建筑园林艺术与文学、书画、戏曲文化为一体，登融会贯通之境界；先生一生钻研中国文化，继承中求新，硕果累累，著作等身；先生终身传授文化，桃李天下，国内外学者近悦远来，为发展建筑和教育事业，为弘扬传统文化奉献了毕生的精力。

陈从周先生是浙江杭州人，祖籍绍兴，生于1918年，卒于2000年。父陈清荣，母曹守贞。其兄弟七人，排行最末。原名郁文，字从周，出自《论语》“周监于二代，郁郁乎文哉，吾从周”，后以字行。晚年号梓翁，室名“梓室”，园名“梓园”。他1942年毕业于之江大学文学院，先后任教于圣约翰高级中学、圣约翰大学、苏州美术专科学校、苏南工业专门学校、之江大学，1952年后，在同济大学建筑系执教直至退休。

陈先生自幼受国学熏陶，其后又受训于美国教会学校，身处东西教育，却以西方研究推进国学传统。他师从夏承焘、王遽常先生，诗词自成风格，所撰园林散文，更堪称绝响，冯其庸盛赞“陈氏文章如晚明小品，清丽有深味”，钱仲联赞其词作“雅音落落，惊为词苑之射雕手”，更称其为“杂文家之雄杰”。在绘画方面，他是张大千先生的入室弟子，得大风堂真传，仕女花鸟兼工，幽兰修竹齐名，尤以墨荷著称。

先生对中国古建筑及园林情有独钟。早年刻苦学习中国营造法式，受业于中国营造学社创始人朱启铃，后受教于中国古建筑学家刘敦桢先生。在其厚实的文史和绘画基础上，先生在中国古典园林的学术研究领域登上了一个新的历史高峰。20世纪50年代初，他出版了《苏州园林》一书，引起了国内外专业界的重视，其后四十余年成果丰硕。1984年出版的《说园》一书，代表了先生学术思想之巅峰。半个世纪中，他出版了重要古建筑园林专著和文学著作近三十部，堪称著作等身，对中国园林研究作出了杰出的贡献。

先生一生遍访名家学士，全国各地都留下了他的足迹，也曾多次出访欧美和东瀛。他调查勘测大量古建筑和园林，呼吁修复大批名胜古迹，他为呼吁“还我自然”、保护生态环境而不遗余力，四处奔波。20世纪50年代，他为保护苏州城墙、梁思成为保护北京城墙而于南北两地同受批判；20世纪70年代，他与叶圣陶、俞平伯等人联名上书修复苏州名园；他也为杭州郭庄修复、为保护嘉兴南北湖的环境、为保护上海徐家汇藏书楼古建筑、为重建杭州西湖雷峰塔等等，作了自己最大的努力，真可谓“半生湖海，未了柔情。

陈从周先生被称为中国园林界的硕学泰斗。他曾任中国建筑学会建筑史委员会副主任、中国园林学会顾问等学术职务，他又是中国作家协会会员、中国美术家协会会员，文学和书画是他学术和艺术造诣的源泉。他把中国传统的诗情画意，融入了园林建筑之中。他主持建造及修复的有美国纽约大都会博物馆之“明轩”、上海豫园东部、云南昆明楠园、江苏如皋水绘园、上海龙华塔影园、松江方塔园寺庙、杭州西湖郭庄、绍兴东湖景点等。这些都是先生为我们留下的极为宝贵的遗产。

今在此所呈献的虽然只是陈从周先生绘画和书法作品中的一小部分，但从中我们可以感受到先生的才情和智慧，体会到先生对艺术和生活的热爱，可以借此理解先生看待中国园林的深意。2007年适逢同济大学建校一百周年华诞，按照中国传统算法，也是陈从周教授九十岁诞辰。我们同济大学建筑与城市规划学院谨以此书作为献给同济大学百年校庆的礼物，也是对陈从周教授最好的纪念。

吴志强

同济大学建筑与城市规划学院院长 教授

2006年12月于上海

Professor Chen Congzhou(1918-2000) was a man of versatility. As an accomplished expert in traditional Chinese Architecture and garden design, Professor Chen also distinguished himself in prose-writing and painting. Actually, what he cherished was a profound passion for the uniqueness of the Chinese Culture as a whole and what he endeavored to do was to integrate successfully Chinese traditional architecture with traditional literature, calligraphy, painting and even traditional Chinese operas. His lifetime devotion to research and teaching on the Chinese Culture was clearly featured by innovation through careful and critical remoulding of the inheritance. His works are rich and diversified and, above all, his attainments in art teaching at Tongji University are very resultful, with the fact that he had pupils and supporters everywhere at home and abroad.

Prof. Chen Congzhou was born in Hangzhou, Zhejiang Province, his ancestral home being Shaoxing. His father's name was Chen Qingrong and his mother Cao Shouzhen. He had seven brothers and he was the last son of his parents. His original name was Yuwen, his alias being Congzhou, which was borrowed from Analects of Confucius and hence went by it. In his later years, he named himself as Zi Weng, his study Zi Shi and his garden Zi Yuan. He graduated from the Hangzhou Christian College in 1942 and successively held teaching posts in St. Johnson High School, St. Johnson University, Suzhou College of Fine Arts, South Jiangsu School of Industrial Arts and Hangzhou Christian College. From 1952 up to his retirement, he taught in the Department of Architecture, Tongji University.

Prof. Chen's academic thinking as well as artistic accomplishments were deeply rooted in and nourished by profound Chinese culture. With a passionate love for the traditional Chinese culture, he started his pursuit for self-cultivation very early. Notwithstanding the education in a Western mission school, he maintained the identity of being a Chinese and at the same time the dedication to the promotion of Chinese national culture with the help of Western methodology. In the wake of Prof. Xia Shengtao and Prof. Wang Quchang who was once his tutor in literature, and thanks to his own efforts he succeeded in shaping up his own style in poetry. In his essays pertaining to Chinese gardens, the uniqueness of his style was acclaimed by Prof. Feng Qiyong as "the essays similar to those written by late Qing masters, elite and full of intention" and by Prof. Qian Zhonglian as "that of a master-hand in poem-writing whose beauty in tones is resounding from every corner", and the writing "of an outstanding essayist". In painting, again in the wake of a master, Chang Ta-ch'ien who was supposed to tutor Prof. Chen, his artistic merit finds expressions not only in the realistic depiction of figures, flowers and birds but in the freehand images of his favorite flowers and plantings especially lotus.

With deep love for ancient Chinese architecture and gardening, Prof. Chen was engrossed in the Chinese traditional construction rules from his early youth when he was instructed by Zhu Qiqian, the founder of the Chinese Society of Construction, and Liu Dunzhen, a scholar in traditional Chinese architecture. With the help of his profound knowledge in Chinese history and literature and his skillfulness in painting, his research on traditional Chinese gardens reached an unprecedented level. In early 1950s, his Suzhou Gardens was published, arresting worldwide attention. This started his fruitful effort in this direction which lasted more than forty years. In 1984 his *Chinese Gardens* was published, a book that stands out as a manifestation of his

academic thinking.

During his lifetime, Prof. Chen traveled a lot around China. He also visited Europe, the United States and Japan. In his tours he paid much attention to investigations, reconnaissance, preservations and restorations of historic buildings and gardens. More importantly, he did not neglect to visit the people especially the celebrities in their connection in order to pool together their effort to push ahead the work of historic preservation. He was animadverted, together with Liang Sicheng in Beijing, for their attempt to preserve the circumvallation in Suzhou and in the capital in 1950s. In 1970s he addressed a petition with Ye Shengtao and Yu Pingbo for the restoration of famous gardens in Suzhou. More recently, Prof. Chen did his best in defense of the renovations and preservations of Guo Village in Hangzhou, the South-North Lake in Jiaying, the traditional Library in Xu Jia Hui in Shanghai and Leifeng Pagoda in Hangzhou. In retrospect, we have two poem-lines to sum up his work and to describe his personality:

For half his lifetime, he wandered around rivers and lakes,
Yet left his love and passion for motherland unfulfilled.

Respected and praised as the foremost scholar in academia of the Chinese gardening, Prof. Chen was once the vice president of CAH(the Committee of Architecture History) under SCA(the Society of Chinese Architecture), adviser of Society of Chinese Gardening, member of the Association of Chinese Writers, member of the Association of Chinese Artists, member of the Management Committee of Cultural Relics in Shanghai and consultant of I. M. Pei Design Office in the United States. Among his diversified works, there are in gardens and architecture and a large number of papers and reports on investigations pertaining to ancient architectures. Among his literary works there are: *Chronological Life of Xu Zhimo*, *Random Ideas in My Study*, *The Book Belt*, *The Spring Liverwort*, *Random Thoughts*, *The Worldly Luck* and *The Mountains and the Lakes*. Among the design and restoration projects that Prof. Chen sponsored are: *Ming Xuan* in the Metropolitan Museum of Art in New York City, the eastern section of *Yu Garden* in Shanghai, *Nan Garden* in Kunming, Yunnan Province, *Guo Village* near West Lake in Hangzhou, *Ying Yuan* in Longhua Temple in Shanghai, *Square Pagoda Temple* in Song Jiang and the *East Lake* sightseeing spot in Shaoxing. These are the precious legacies left for us by Prof. Chen.

Needless to say, what we collect and present here in this volume is but a small part of what Prof. Chen has done for us. Small part as it is, we can see from it his talent for art, his passion for life and his love for his motherland. We can also see his artistic originality in his hard work to activate and renew the time-honored beauty of the Chinese garden. The year 2007 will witness the 100th anniversary of Tongji University and concurrently the 90th birthday of Professor Chen Chongzhou. It is a great pleasure and a special honor for the College of Architecture and Urban Planning to publish this special issue in memory of Professor Chen's contributions and in commemoration of the centenary of Tongji University.

Wu Zhiqiang

Dean and Professor, College of Architecture and Urban Planning, Tongji University

December 2006, Shanghai

陈从周先生是我们的老师。

1952年夏天，我们从南京大学（前身是中央大学）建筑系毕业，被分配到同济大学，戴复东担任了建筑设计与中国建筑史的教学辅导，作为陈从周先生的助教，辅助他的中国建筑史教学课。陈先生对中国历史的宏观面貌和微观细节都比较熟悉，所以在课堂教学上能把历史与建筑的关系、一般人不太熟悉的人与建筑的轶事、我国南方与北方民间的民俗生活等生动的内容穿插在讲课的内容中，从而引起学生对中国建筑史的兴趣。此外在中国园林的规划设计中强调结合中国绘画的特色，如池水岸线宜曲不宜直，宜隐不宜现等等都仔细地教给学生，从中我们也获益匪浅。

记得戴复东第一次随陈先生去浙江省峡石市为学生的参观实习做准备，陈先生向他这样刚出校门的年轻人介绍了徐志摩先生的经历、诗作，并送我们几本《志摩诗集》；陈先生还回忆了自己早年向张大千先生学习绘画的情况，使我们了解了陈先生在中国画、书法、诗词和文学方面的功力，使我们在人文知识方面开拓了眼界。

另一次陈先生带领戴复东去苏州为学生的教学实习参观做准备工作时，在文庙山门两侧发现了极为珍贵的宋代《天文图碑》和《平江府城碑》，于是立即告知陪同我们的苏州文管局同志，这两块碑有很高的历史价值，要好好保存。后来，这两块碑移到了苏州市博物馆。以后陈先生在长年的教学、古建筑保护与改造实践中，坚持著名的“整旧如旧”的观点，得到了学界、社会 and 政府的广泛认可。以后，有新毕业生留校，由他们担任陈先生的助教，戴复东就和陈先生在工作上分开了，但陈先生和我们的师生情谊却是永存的。文革后，陈先生的绘画与书法要携带出境需得到海关的特批，这说明陈先生字画水平已经达到很高水平并得到国家的承认。在20世纪80年代初，陈先生送给我们夫妇一幅画有葫芦的条幅（吴庐生曾被朋友们谑称“葫芦生”）。构图活泼雅致，着墨浓淡组合有韵律，笔法丰满饶有风趣，我们非常珍爱，将它装入红木细边画框内，挂在起居室里，得到客人们的赞赏。陈先生也很喜欢画竹，构图简练、叶片挺拔、浓淡有致、劲节有力，有板桥先生风

格，得其神韵。

陈从周先生的夫人蒋定女士去世后，在殡仪馆举行家庭送别仪式，我们夫妇都应邀参加。在仪式上陈先生默默无言，但内心显得极为痛苦。仪式结束，准备送走他夫人的遗体时，陈先生突然双膝跪下，两手伏地长拜不起。这一情景给我们很大震撼，几十年夫妻的恩爱、深情以及对夫人为他而受苦的歉疚，中华民族的家庭、道德、夫妇之礼、心与心的牵挂……全在老先生的长跪之中，使我们不禁潸然泪下。

陈先生晚年时节，卧病在家。老年人爱吃水果，吴庐生知道他爱梨更有所好，于是经常送鸭梨给他，他见梨而喜，露出稚童般的笑颜，我们心中也感到愉快。

陈从周老师逝世后，在南北湖为他建立了纪念馆，今天学院为陈从周老师出书画专集，我们怀念之情油然而生，写出这篇短文以示我们对他永远的纪念。

戴复东

中国工程院院士 教授 原同济大学建筑与城市规划学院院长

吴庐生

同济大学建筑设计研究院教授 建筑设计大师

2006年12月于上海

After graduation from Nanjing University in 1952, we were assigned to a job at Tongji University. Fudong worked as an assistant teacher in Architectural Design and History of Chinese Architecture, specifically in his teaching of History of Chinese Architecture. Everyday closeness made us know that Prof. Chen had extensive knowledge and insightful understanding of Chinese history in both its overall evolution and dynastic events. His lectures were very popular among students as he put much relevance between history and architecture into them, such as little-known anecdotes and folk customs in North and South China. All this gave students much fodder for thinking about the history of Chinese architecture. In addition, Prof. Chen attached much importance to the combination of Chinese garden design and the features of Chinese traditional painting, such as curving the pond-shore and concealing by foliage where appropriate, and so on and so forth. As a matter of fact, we all benefited considerably from his innovative ideas all along his enlightening teaching.

Fudong's first trip in company with Prof. Chen was his visit to Xiashi, Zhejiang Province, scheduled to make some preparation for students' field work. Young and inexperienced, he was deeply impressed by the professor's kindness and instructiveness. He talked much about Xu Zhimo, a well-known poet in modern Chinese literature, and even gave me several copies of Poetry Anthology of Zhimo. From time to time he would share with us his experiences in following the distinguished master Zhang Daqian, a prominent Chinese painter with unique style and artistic insight. All this gave account for Prof. Chen's attainments in Chinese humanities including art, history, poetry, calligraphy apart from traditional painting. In retrospect, we must say that it was the trip that broadened our knowledge horizon in many dimensions.

Another field trip made by Prof. Chen with us was to Suchou which led to his discovery of two very precious steles built in the Song Dynasty, one of which, carved with a celestial chart, was named Stele of Astronomy and the other Stele of Pingjiang City. They were found on the two sides of the city's Confucian Temple. After careful appraisal Prof. Chen informed in no time the officials from Suchou Cultural Relic Bureau that the two steles are of high historical value and should be preserved properly. Later the steles were moved to the Suchou Museum and so far carefully protected. Developed from years of his experience in teaching as well as in preservation and restoration of ancient architecture, his viewpoint of "restoring relic as it used to be" has thus been widely recognized. Years later, Fudong was replaced by a new graduate assistant hence left Prof. Chen. However our friendship went on closer and deeper.

Meanwhile Prof. Chen's artistic attainments won praises from not only the people but from the authorities of national level. After the years of Cultural Revolution in China, Chen's works of art are now among strict contrabands subject to the Customs' Special Approval. In early 1980s', Prof. Chen gave us as a present a piece of painting with a cucurbit on it as Wu Lusheng, was metaphorically nicknamed as "cucurbit" after the

Chinese pronunciation. We were all astonished to find the beauty when we unfolded the painting--the simple and delicate composition, the smooth weave of shade and light flowing all the way like exquisite rhythms in addition to the metaphorical inscription on it. We loved the painting so intensely much that we had it carefully put in a glass-embedded rose-wood frame and hang it on the wall of our living room. Actually the painting on the wall did win all admiration and appreciation from almost all the guests who had ever visited us and saw it in those years. Prof. Chen took great interest in bamboo-painting and his effort to fully embody the beauty of verve and liveliness of the plant was just in the style of Zheng Banqiao, the prominent master of bamboo-painting in the history of Chinese painting. For years the brilliant painting made our living room full of life.

During the years when he was kept in sickbed, he was attentively taken care of by his friends. Knowing that he was fond of fruits, my wife would send him pears. We felt really happy to see him cheerfully enjoy the fruit.

In memory of Prof. Chen Congzhou for his contributions to Chinese art, a memorial hall has been set up by the side of South-and-North Lake. And, as his former students, we feel greatly honored to be asked to preface this special issue in memory of this distinguished artist and scholar and, above all, a distinguished and ever-remembered teacher of us all.

Dai Fudong

Professor, College of Architecture and Urban Planning, Tongji University

Academician, China Academy of Technology

Wu Lusheng

Professor, Architectural Design & Research Institute of Tongji University

National Master of Architect

1975年的3月间，我在平伯仁丈家见到陈从周先生的画，真是笔健气雄而清新宜人，钦羨不已，即恳托仁丈代求。当时想，要是斗室中能挂上一幅从周先生的画，那是多么光彩照人啊！当时的心情真是恨不得马上得到先生的画，但先生是古建筑专家，到处有人请他去鉴定古建筑文物，参加修复古建筑与规划方案的研讨与制定，应该是十分忙碌的，所以不敢存太多的奢望。没想到在4月10日即收到平伯丈回信及从周先生的《红梅图》一幅。这幅红梅是一尺见方的斗方，画得鲜艳夺目而绝无一点俗气，布局之匀称，墨色之适宜，红梅之神态，无可挑剔。可谓神来之笔，真令人爱不释手。平伯丈传来从周先生写给他的原信是裁去了两边的朱丝格毛边纸直行笺，从周先生信手写了十一行，行气贯通，令人爱不释手，信云：

昨寄一画并附画二幅，谅可与此书同时到达。兹再赠湜华兄小品，似别无可取者。闻刚主翁云，湜华兄究心吴中文物掌故，钦慕久矣，便乞代致拳拳，他日到京，还图良晤也。

平翁座右，后学从周顿首，二日。

信中如此谬奖，读了真令人汗颜。我急急去平伯丈家取回了另两幅，并承约定，等从周先生下次来京，约定时间，在平伯丈家见面。从此不但与从周先生订了交，书信往还不断之外，我凡去上海，必去同济新村拜访他；他来京期间，只要抽得出空，总要约我去见面，有时甚至提前一天退了宾馆的房间，住到我家，与我畅谈，第二天由我送他上火车。

从周先生的画清新简洁、意境深邃、格调高雅、亲切宜人，真是笔笔幅幅令人敬仰。凡来我家见到从周先生作品的，莫不欣喜，而每露欲求之心，遇此等情状，共鸣固不待言，偶一流露于信札，从周先生总是毫不吝啬，速速为我友画好了寄来。1976年5月14日他来信时附来的是《双干凌云》长幅，上题郑板桥诗，未落上款，以备我转送同好。他的画我是件件爱不释手的，不过有时见到朋友爱之每与我同，甚至更逾于我者，有时也为了不再另外去麻烦他专门为我友人挥毫，也就割爱将一些现成无上款的画，转送他人了。

从周先生教学工作之外，社会上方方面面对他的殷求又实在太多，幸亏他当年精力尚充沛，所以校内校外百务缠身之外，亦能抽空游艺丹

青，有时还为他的学生来京求墨宝。从周先生与我通信，几乎都是写信必复，并且还都十分及时。先生偶因外出开会，未能及时收到信，在复信时还总要慎重致歉。如1976年9月25日一信云：

湜华吾兄赐鉴：暑间赴苏州参加虎丘塔基础会议，大礼未答为罪。每于刚翁处得悉尊况，略慰下怀。平翁及耐圃老人前又久久未通只字，思之颇感不安，还乞代致拳拳。以诚弟曾去函询其祖及父辈名号，待复，不后即告。拙画承诺老加题，感与愧并。而兄高谊则又非寻常言语所能表达于万一者。欣然写竹幅，聊卜一笑。《桐桥倚棹录》今在梦茗翁处，题就后当奉还。京行无期，恐须明春矣。专此敬复，即颂俚绥！

弟陈从周顿首，七六，九，廿五。

那些年从周先生来京的机缘还是比较多的，一年往往数次，而似乎每次分手又都有阔别之感。信中所言“拙画承诺老加题”，是指他赐我的《木芙蓉》横幅。我首先求平伯丈在画上题了两句诗，后来圣陶丈又另幅题了一首七古。启功先生则用郑板桥的《集外诗》题于一幅绵纸上赐我，而诗的内容则是咏《水芙蓉》的。为此我又另求从周先生画了一幅《水芙蓉》。在陈次园先生建议下，又请吴玉如仁丈为这两幅画用篆书题了“水木清华”四字引首，合裱成长卷，便成了闻名遐迩的《水木清华》手卷了。跋尾上钱仲联、谢刚主、田遨、王西野、巨赞法师、李鹤年诸先生都作了题识，有的是长跋，有的是题诗题词，今跋尾已全部题满，真成了世上不可再得之珍宝。

顾颉刚丈藏有道咸年间他的族人顾录(字铁卿)所著《桐桥倚棹录》一部，原为上下册，是专门记述虎丘七里山塘一带的方志书，已成孤本，堪称是吴门乡邦文献中至关重要并万分珍贵的史书。我曾抄录一部，以使海内存有副本；后来刚主仁丈借我的抄本去又录了副本；从周先生闻诸刚主丈，又将我抄本借去抄录，并为我的抄本题了辞，前信亦已提及。

这里再录另一信，从信文推测，当在上一信之前，现一并抄存于此，因其与抄录《桐桥倚棹录》有关也：

手教敬悉多天，迟复为罪。《桐桥倚棹录》已题就，兹乞苏州钱仲联先生(现为江苏师范学院教授)加题，钱先生为大诗家，其骈文诗词及诗注释之学，谅早洞悉。上海如能有相称可题者，亦为代求何如？

刚丈时见，渠近得《石湖百咏》手稿本，屡为作图，已画就，云与《桐桥倚棹录》可成双璧。

前写《竹》幅未能称意，昨门人送来旧笺数张，纸极佳，写《芙蓉》一张，为返沪后最得意者，画就再三考虑应赠何人？想来想去还是送您。因此画纯用明人笔法，兄可乞平老加题，其小品远超晚明诸公之上。如此为拙画增彩，并记吾三人那晚之难能可贵之畅聚。

叶圣老有兴亦书上几个篆字，则此次北游少长咸集矣！想叶老亦必欣然挥毫。拙写《梓室余墨》虽草成六卷，然芜辞难见人面，有机会托人带上乞正。收到乞示一音。

湜华吾兄，弟从周顿首，四日。

信中所书“想来想去还是送您”之语，可见从周先生厚我之非同一般，可谓时时处处想到我，对我特别优厚有加啊！信中牵涉《桐桥倚棹录》、《石湖百咏》、《水木清华图》、《梓室余墨》等诸多内容，在此为省笔墨，就不再一一详述了。从周先生是大千先生的入室弟子，但他从事绘事活动，相对于他的古建筑研究等而言，毕竟还只能排到第二位。建国以后，他正当壮年，他为保护祖国古建筑不遗余力，从实测到规划，研究到论述，堪称事无巨细，每每事必躬亲，耗去了他最主要的才华与精力。而书画活动又是他的最大爱好，所以百忙之余，往往用丹青来抒发豪情、调剂生活，在这方面真是孜孜不倦，勤勉有加。

从周先生不论在古建筑方面，还是美术创作方面，都是无私的、全身心的，工作起来往往只顾事业而不顾自己的身体，所以每每都是透支的。在培养教育年轻一代上，更是尽心尽责，入门弟子们的体会自然更深。从周先生的绘事创作又都是利他的、不求回报的。他很少考虑自存画稿，以备结集的问题，所以他一生创作了大量作品，竟多散存在朋友及弟子的手中，家属所藏反而是极少数。从周先生待我之好，真是难以表述详尽，也正因为此，他离开我们已快七年了，我竟始终没有写出稍稍像样的一篇文章来纪念他，也曾多次鼓劲动笔，而终感挂一漏万，不知从何说起而作罢。

为纪念从周先生出版画集，他女儿胜吾同摄影师葛宇平特地专程自沪飞来我家，并连夜飞回，摄录先生的书画书信及印鉴等，整整一下午竟拍了一百好几十张，又一次看到先生厚我之深。而先生的利他忘我，更是又一次得到了明证，我正是他广为奖掖后进的实例之一。胜吾要

我为书画集作序，我哪有置喙的份，本不该答应，而再一想，先生的这类事情例不一定广为人知，我实有来谈谈切身感受的必要，所以还是答应了。一经动笔，发现该说的话实在太多，努力择其要，蜻蜓点水式地概略说来，已数千字了，不知是否反映出从周先生一生从事书画活动之万一？

王湜华

中国艺术研究院研究员

2006年12月 北京

In March or April 1975, I happened to see a painting by Mr. Chen Congzhou on a visit to my uncle Mr. Yu Pingbo's house. Impressed by the power admixed in the freshness of the brushwork, and imagining how my small sitting room would be changed by such a beautiful piece of art I entreated a favor of my uncle for a painting by the painter. Admittedly, I couldn't bear the wait although I was well aware that Mr. Chen was very busy as an expert in Chinese traditional architecture with an expertise especially in cases of identification, restoration and related designs and planning overall replacement until one day I got a reply in great surprise from my uncle:

April 9

Dear Shihua,

The other day you asked me to entreat Mr. Chen Congzhou for his painting.

Here it is enclosed, totaling three sheets. They are a painting of red plum blossom by Mr. Chen and his note in addition. Apart from these, there's a sheet of paper for writing which I have to keep for the moment in order to avoid loss in delivery. According to Chen, the paper has been intended for your father to write something on for him. Yet, I withheld my promise to him for fear that it might not be easy for the poor eyesight of your aged father.

Best regards.

Pingbo

The painting of red plum blossom is about one square "chi" in size called "doufang", meaning "a tiny piece (of art)" in traditional Chinese painting. Totally free from stereotyped strokes, Chen's brushwork is just amazing. The painter's faultless artistry finds expressions in the evenness of composition, appropriateness in coloring and, above all, the vitality of the flowers. I just couldn't tear myself away from its elegance and charm. Also enclosed was Mr. Chen's letter to my uncle. The letter was written on a piece of roughly salvaged bamboo paper with silky frame and the handwriting in eleven columns was very forceful. The letter reads:

I posted a letter to you yesterday with a painting enclosed. Hopefully it would arrive together with this letter. Here I am presenting two more paintings to Shihua as I think they are a bit different from the previous one. I was told that Shihua has been interested in investigations in cultural relics in Jiangsu and Zhejiang areas, which is all the more admirable and respectable. I am looking forward to meeting him when I go to Beijing.

Respectfully yours,

Congzhou

Reading the letter, I felt deeply ashamed by Mr. Chen's kind compliments. At that time he was doing investigations for the restoration of the ancient gardens in Suzhou

wholeheartedly. During the protection period that prevents the Tiger Hill Pagoda from collapse, he even took the risk of climbing up to the top of the dilapidated pagoda which had been barred from entrance for long. This made it possible for him to bring up practical plans for reconstructing the pagoda and the reconstruction eventually made it stand miraculously high on the top of the Tiger Hill. Eager to see the paintings, I rushed to my uncle's and told him that I wanted to meet Mr. Chen in this house as soon as he came to Beijing. Since then I was in close association with Congzhou. Every time I went to Shanghai I would visit him in the Tongji New Village where he stayed and every time he managed to meet me in Beijing in the thick of things. He would stay in my house sometimes when he advanced his checkout from hotel in order to talk with me to our heart's content and to have me to see him off the next morning at the railway station.

His backup for my career is as hard to describe in a short article like this as is easy to see his influence on my professional attainments. The style of his paintings makes a feature of glowing simplicity which can be traced almost in every stroke of his brushwork, respectable at once sincerely attached to the beholders who happened to see his works in my house. And, whenever they revealed their shy entreatment for his painting or writing in their eyes or between lines of their letters, Mr. Chen would make the request fulfilled and sent the work to the admirer as soon as possible. In 1976, he wrote a letter (dated 14th, May) to me which reads:

Dear Shihua,

I received your letter which brings forth my memories of our friends in Beijing.

Enclosed is a long scroll on which I wrote something this morning, the thing you want from me. Keep it if you love it. Also I've finished the inscription you wanted me to write only the handwriting is just so so. We all admire you for your diligence.

Best regards to you and your wife.

Respectfully yours,

Congzhou

What he sent me this time was a long scroll on which he wrote a poem by Zheng Banqiao. He put down his autograph on the scroll but deliberately left out the name of the would-be solicitor and told me that it was a standby in case some one came up with an even more eager request for his work. As a matter of fact the entreatments of his admirers from all walks of life were more often than not fulfilled thanks to his good-will, good health and full vitality notwithstanding his busy job of teaching. He even tried to help his students by going to Beijing himself to get what they wanted from artists in the capital.

Mr. Chen communicated with me by letters very often. He seldom forgot to send me

replies. Mostly they were in time. There were times when he happened to go out and his reply turned belated, he would apologize sincerely in his replies. Here is one of them

dated Sept 25, 1976:

Dear Shihua,

I am awfully sorry for not being able to send you a reply as I was out of the town for Suzhou to attend a meeting on the basement construction of the Tiger Hill Pagoda. I felt at ease when I was told that you were fine. Yet I am a bit worried for Ping and Naipu who haven't dropped me a single line. Please convey my sincere concern for them. I feel grateful and quite ashamed to have invited elderly scholars to put on inscriptions on my paintings. And, speaking of your friendship, it's often the case that words fail me to describe how precious it is for me. To express the state of my mind, I made up a painting of bamboo for you. I will return the painting Scenery Seen from a Boat to you after I write the inscription on it. Currently it's in Mengzhao's place. My trip to the capital has not yet been scheduled, hopefully in next spring.

Best regards to you and your wife.

Respectfully yours,

Congzhou

His painting he mentioned in the above letter refers to Lotus, which he had kindly given me. The first "elderly scholar" whom I asked to put an inscription on the painting was my uncle Yu Pingbo, who wrote two lines of his poem on it. Later, Uncle Ye Shengtao put a poem on another of Congzhou's paintings. Then Mr. Qigong wrote on a sheet of blank Xuan paper something from Banqiao's poetry describing lotus too. I took the paper to Congzhou and asked him to paint lotus on it. When Mr. Chen Ciyuan saw it, he suggested to me to invite Mr. Wu Yuru to write Shui Mu Qing Hua (meaning lotus on a pond) mounting in a combined long scroll (a style of Chinese calligraphy). This is the story behind the well-known collection of Shui Mu Qing Hua. In the blank end of the scroll, there are inscriptions, short and long, poems and sentences. They were put down by Messrs Qian Zhonglian, Xie Gangzhu, Tian Ao, Wang Xiye, Li Henian and Monk Ju Zan. Actually the end of the scroll is full of respectable elders' original handwritings. It has become a rare treasure.

As a disciple of Zhang Daqian, the master of traditional Chinese painting, Mr. Chen Congzhou's attainment in painting is exceptional. However, compared with his research on the traditional Chinese architecture, his success in painting has to be placed under the former. During the first decades after the establishment of the People's Republic in 1949, when he was just in the prime of life, he spared no effort to work for the protection of the historic buildings and sites of this country. He threw himself into his job and did everything involved from surveying to preservation planning and design. Taken as his

hobby, painting played a very important role in his life. He took painting as his spiritual sustenance as well as an emotional harbor from which he set out to enjoy himself as well as to console others who share his art with him. As a teacher, he loved his students, caring not only about their study but also their personal growth.

Mr. Chen Congzhou's dedication to painting was by no means egoist. As what he did for the traditional architecture and gardens of this country, he always painted for others regardless of their return. Rarely he thought only about himself and his own collection. Most of his works were not for his family members but for his friends and students. Congzhou's deep feelings about me were far beyond my description. It is because of his profound sentiments of friendship that from time to time drove me out of the train of thought in writing. During these five years after the day he passed away from us, I tried many times to write something to express the grief in my heart but every time it was in vain.

For the publication of the anthology in his memory, Congzhou's daughter Shengwu together with a cameraman, Mr. Ge Yuping, made a special trip from Shanghai to my house in Beijing. In an intraday's snappy work, more than one hundred pieces of Mr. Chen's paintings, handwritings, letters and seal carvings were shot. The great amount of souvenirs from him reveals his profound sentiments for me as a true friend. It is also an evidence to fully prove his real altruism, generosity and concern about his juniors and the younger generation. At Shengyu's request, I wrote this after long hesitation as a preface of a sort to his anthology in the hope that the great artist's personality especially his warmheartedness toward the younger generation would be more widely remembered and become more popular. To say about him, I have got too much. Nay, then, I will stop for now.

Wang Shihua

Researcher Fellow, Research Institute of Chinese Art

陈从周先生是位杰出的中华传统文化的继承者、捍卫者和弘扬者。他为人耿直豪爽，豁达幽默，有一股中国文人的傲气而又十分平易近人，虽遭遇无数人生坎坷却能泰然处之。他治学严谨、著作等身，是一位值得人们尊敬、值得人们怀念的中国老一辈知识分子的代表。

陈从周先生的主要成就当然是在中国古建筑和园林艺术方面，然而他又博学多才；他是一位极有文采的散文家，同时既工书画，又善诗词，兼对中国传统戏剧尤其是昆剧情有独钟，对于这些传统文化门类，他达到了融会贯通的境界。

书画对陈从周先生来讲只是他在繁忙的工作之余的遣兴，他借书画抒发自己的感慨和抱负，“丹青只把结缘看”是他的座右铭。陈从周先生的绘画显然是属于中国传统文人画的范畴。“文人画”，顾名思义当然是文人所作的画，在中国的文明发展长河中，文人画有其特殊而重要的文化价值，它不同于民间画工的绘画和宫廷专业画家的绘画。相对而言，文人画有更丰富的内涵，更强调精神性，作者要有更深厚的文化修养。文人画通常多取材于山水花鸟，梅兰竹菊四君子、古松顽石及出淤泥而不染的荷花等是他们喜爱的表现对象。人们论及文人画时强调其四个要素：人品、学问、才情、思想，四者俱备乃为完善。

陈从周先生的绘画并不刻意标新立异。早年陈先生曾受张大千熏陶，

为大风堂入室弟子，20世纪40年代即在上海举办过个人画展，蜚声当时。从继承传统文人画精髓的角度看，陈从周先生的绘画已经达到炉火纯青的境界了，他的画平淡自然、格调高雅、强调神韵，讲究笔情墨趣，毫无媚俗之态，诗书画印样样俱精，达到了完美的结合。他的用笔劲健挺拔而不乏潇洒，用墨温润浑厚而富于变幻，信手挥来却又法度严明，内涵丰富，意境深邃。看陈从周先生的画真能体味到中国文人淡泊明志、宁静致远的精神世界。在当今中国画坛上，能在传统笔墨情趣上达到这样高度的，已经是凤毛麟角了。

陈从周先生一生勤于笔墨，但其作品大部分已失散，尤其是早期作品已无法寻觅。此画册搜罗了陈先生上世纪50年代到90年代的作品百余件，从这些典型的文人画中人们亦能感受到那股甘泉美酒般的风采。

陈龙

原上海美术馆副馆长

2006年12月于上海

Prof. Chen Congzhou was an outstanding successor of the heritage of Chinese traditional culture who never ceased to safeguard it and endeavor to carry it forward. His personality was a perfect combination of honesty, frankness, optimism and witty humor. Typical of Chinese traditional literati, he was a bit haughty at once easy to approach; he was calm to face any frustration in life and ready to bear up anything in his calmness. He was vigorous and hard working in academic research and his pursuit was fruitful. All this wins back for him respect and memory from society.

Prof. Chen's accomplishments are chiefly in ancient Chinese architecture and the art of gardening. Versatile as he was, Prof. Chen also distinguished himself in prose-writing, calligraphy, painting and poetry. In addition, he was a great lover of Chinese operas especially Kunqu Opera. In all this, Prof. Chen achieved the mastery through a comprehensive understanding of the Chinese culture in diversified forms.

As a matter of fact, calligraphy and painting were just hobbies to him. Yet he took them as tools to express his emotions and aspirations as his motto says: "I take painting as my predestined sweetheart". Viewing from this perspective we can see that Chen's paintings are to be categorized in what we call "literary men's painting", which are of specific importance in the long process of evolution of the Chinese civilization, and the value of which is different from folk arts on the one side and "court paintings" on the other. In comparison, literary men's paintings are rich in content in the sense that they contain more "spiritual elements" which call for more refined cultivation on the part of the author. Generally speaking, the author of these paintings tends to take landscape, flowers and birds as their themes and objects of depiction. In them, plum blossoms, orchids, bamboos and chrysanthemums are metaphorized as "men of virtue"

(gentlemen), while old pines, rocks and lotus free from muddy ponds, are cherished by them as "loving favorites" for representation. In commenting on literary men's paintings four elements are generally stressed, namely, personality, knowledge, talents, emotions and insightfulness. A combination of the four would be regarded as perfection.

But then Prof. Chen Congzhou did not choose to get apart from convention. In the early years of his youth, he was naturally influenced by Zhang Daqian, a painter with unique style and originality, as he had been personally disciplined by the master. Early in 1940s his exhibition in Shanghai had been a success. Viewed from the context of the Chinese heritage in fine arts, his painting artistry has already attained a high degree of perfection. In Prof. Chen's art realm, a perfect of combination of different kinds Chinese fine arts, such as calligraphy, painting and seal-carving together with poetry are presented in a way totally free from affected charm but naturally blended with elegance and confidence. His style of painting is characteristic of human interest, very close to life yet refined to a degree to lead the beholder to find life's significance and the nature's vitality. His brushwork is free and forceful but strictly professional. A mindful beholder would be sure to experience a typical Chinese literati's theme of life: find sustenance in a simple life to uphold ultimate ideals. In today's Chinese artist circle, few can reach the loftiness of emotional and spiritual mould as has been done by Prof. Chen Congzhou.

Regretfully, most of the works he produced in the early years of his productive life were lost. Notwithstanding the limited collection, this album managed to put together about 100 pieces of his works from 1950s to 1990s. The beholder, hopefully, could be able to appreciate the sweetness and fragrance of the author's artistic attainments achieved in the fashion of "literary men's paintings" by a typical Chinese man of literati.

Chen Long
Artist
Dec 2006, Shanghai

吾友沈周陳君三年前於海上初見其所寫小幅山水蕭疎澹遠清逸
 有味淡古大千居士愛始獲奉手沈周並擅詞章才華茂貴曩歲學
 詞於永嘉夏君曜禪夏君肯與先兄正岑為輩交久推詞宗以是知沈周
 之師承有自也沈周畫初學為明人旋棄去大千居士遂盡棄其所學
 凡人物山水花鳥一以宋元為歸終之古寫出所著隨月梅讀畫記於往
 古之蹟媿妍真膺辨析深淵蓋汲古可以發今體物足以為新典型既
 備左右近及才藻花爛輝光映發昔年先兄有贈大千居士句云大千筆力猶
 扛鼎仍沈君家子弟為沈周家古論三摺義特發於此句義芳菲外襲
 來日無量寧得碑之台 三十七年七月 謝稚柳書

來日無量寧得碑之台 三十七年七月 謝稚柳書



陳巡周
畫鐘

三十八年夏日欣夫王大隆



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