

广东省立中山图书馆成立90周年纪念

广东省立 中山图书馆 馆藏金石书画选

THE
COLLECTION
OF INSCRIPTIONS
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廣東省立中山圖書館 館藏金石書畫選



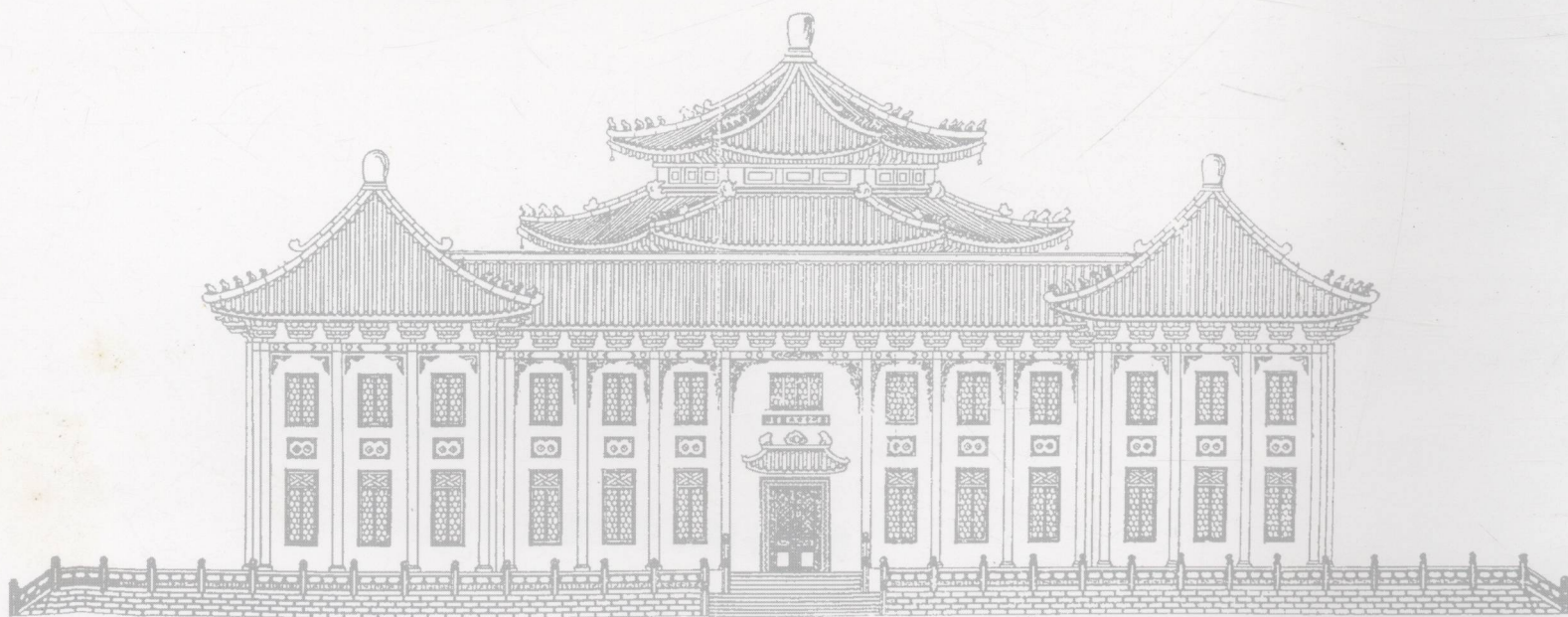
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中山圖書館

1986年11月26日，邓小平同志为广东省立中山图书馆题写馆名

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人们通常认为，图书馆只收藏图书典籍，而书画的收藏，乃属博物馆、美术馆之事。然而，中国图书馆学一代宗师、已故中山图书馆馆长杜定友先生，秉承“研究乡邦文化，发扬民族精神”的宗旨，并继承了历代私人藏书家兼收书画的传统，提出了对于图书馆的文献征集，“应具有远大的眼光，广阔的范围，并且不以书本为限，照广东省立图书馆所订的征求范围，分图和书两大类，图就是图片……如图画、照片、碑志、拓片、档案、谱牒、传单、标贴、板片、唱片、影片等等”的主张。为此，在抗战期间广州沦陷前，他不顾个人之安危，组织各大图书馆藏品的转移与疏散；抗战胜利后，在百废待兴之际，他不仅奔走呼号为国家抢救文物，而且还亲自率队，费煞心力，抢救了散存各地及日军未发现和运走的大批图书古物，这当中就包括了许多极为珍贵的“图”类的文物资料。杜定友先生对广东省图书馆事业的贡献，可谓厥功至伟。在他的感召下，广东省立中山图书馆的几代同人，以执着的精神，在广征集图书典籍的同时，致力挖掘、征集、整理“图”的珍贵文物资源，为我们今天的“读图时代”提供了弥足珍贵的宝藏。

广东省立中山图书馆的金石、书画度藏甚丰，其来源也是多方面的：

1946年1月，在广东文化名人简又文、叶恭绰、黄般若等的倡导下，广东文献馆成立，馆址在当时的广府学宫（今文明路市一宫）。该馆首要的任务就是抢救性地征集历代先贤遗迹，包括古物、善本及手稿、书画作品。建馆半年内，已征集了图书2792册，历代文物及名家书画近6000件。1949年2月，国民党政府南迁广州，文献馆因国史馆的迁入而关闭，其藏品由中山图书馆接收。现今该馆所藏的书画，大部分还可以在文献记载及相关报道中找到踪影，如吴荣光的书法、邓尔雅所藏《唐琴绿绮台拓本》、叶因泉的《抗战流民图》及政要名人的题字等，都是当年广东文献馆保留下来的。

另一方面，战后广东的画坛空前活跃，展览无月不有，当时位于文德路的中山图书馆这一古色古香的建筑物，最具文化内涵，且楼层高，适合展出寻丈巨制作品，因而成为除广东文献馆外的最佳的展览场所。当年轰动一时的广东省艺专和南中艺专联合举办的“庆祝艺术节画展”，著名漫画家黄尧漫画展，赈灾书画展，由赵浩公、胡根天、李研山、黄

般若、伍千里发起的由广东美术家协会、国画研究会、广州市立美术学校同学会举办的“国庆联合美展”、“聋哑美术展”，胡根天等十五人发起的“西洋名画欣赏展”等大型美术展览都是在该馆举行的。为了适应这一形势，该馆还特别设立了“美术陈列处”。现存的一些书画藏品，相信是展览后送给图书馆的。由于该馆与书画家建立了良好的合作关系，1946年11月，广州艺术界为解决中山图书馆经费紧缺问题，举办了筹募图书经费的义卖展览。义卖后的剩余作品，也自然由图书馆保存下来，使我们今天尚能看到当年一些画坛新秀的稚嫩之作，成为研究广东艺术史及画家艺术轨迹的宝贵资料。

其他作品的来源，还有广东省立民众教育馆、广东教育厅移交的藏品。

据此估算，新中国成立前，中山图书馆金石字画藏品，除碑帖外有近万件之丰。但建国后这些书画屡被平调，使该馆的书画藏品锐减。所幸的是，过去博物馆的收藏，一则以国家一、二、三级品和“大家”、“名家”的作品为主，二则有关人员缺乏对广东历史文化艺术之史识与学养，对广东地方文献的价值缺乏应有的了解，因而使中山图书馆仍得以侥幸地保存了一批极具价值的书画。80年代之后，该馆同人逐渐有意识地整理、征集、出版、展览有关“图”类的史料。1998年容庚先生家属的无私捐赠，又大大丰富了该馆金石书画的收藏。

今夏，李昭醇馆长为迎接建馆90周年，决定对这些珍贵的文化遗产进行整理、编目，并从新旧藏品中精选结集出版。笔者有幸应邀参与其事。书稿既成，细加审视，虽无唐寅、八大之画，亦无羲之、庭坚之书，但斯集之出版对保存与研究中国近代，特别是广东近代的历史文化具有无可替代的作用。

轻轻拂去卷轴上数十年留下的尘埃，逐一展卷细读，笔者不时发出惊喜的唏嘘。在一字轴上看到王亚斧的署名时，眼前为之一亮，心中为之狂喜，马上想起十多年前在《有所谓报》上见过的《亚斧写字》的广告：“王君亚斧，予友也。夙擅书，其笔法古峭，迥于诸大家，别辟蹊径者。予与相知有素，故为之介绍……”介绍人皆为当时同盟会会员，《有所谓报》著名的报人郑贯公、易次乾、陈猛进（陈树人）等。当时遍查书画家传，皆不见其名，各美术馆、博物馆亦未见其作品，深感遗憾。

鉴于当年潘达微在创办同盟会国内机关刊物《时事画报》时，就旗帜鲜明地提出美术家当“以革命思想入画”的主张，其时，不少画家、诗人以革命思想入画、入诗之风盛极一时，留下了无数佳构妙句，而书法家又是如何应对时代？十多年来，我苦苦寻觅有关的实物史迹，以求印证艺术史上新的一章，但终无所获，如今终于在偶然间发现。之所以有“若狂”之感，并非因其书法造诣特佳，而在于其联文：“缺去河山常恨满，暗无天日倍思明”。虽无署年份，但显然是在同盟会成立时孙中山提出“驱除鞑虏，恢复中华，创立民国，平均地权”的革命纲领后的作品。在辛亥革命前的书画藏品中，它是极为罕见的以革命思想融入书法的作品，因而在文物角度而言，尤显重要而珍贵。

广东省立中山图书馆还藏有大批记录与描绘辛亥革命及孙中山活动史迹的书画作品，著名美术教育家、战时广东省博物馆馆长胡根天先生所绘的《援救孙中山伦敦蒙难出险之康德黎先生之遗像》便是其中之杰构。

《淹留》与《抗战流民图》是中国抗日战争时期极为重要的革命文物。

手抄期刊《淹留》，是老同盟会会员廖平子在抗日战争期间的诗学专著。廖平子早年曾主《中国日报》、广州《平民报》、美洲《大汉日报》笔政，辛亥革命后，助潘达微致力慈善事业，后息影顺德乡间，从事农作。1938年广州沦陷后，廖平子倾其家业，尽购枪支弹药，组织抗战敢死队，终因敌我强弱悬殊，又不谙兵法，以致失败。逃亡澳门后，虽一贫如洗，饔飧不继，却坚拒国民党当局救济。遂编写《淹留》，月出两期，共出版四十期，每期手抄十五册，扉页为国画山水小品，从创作、绘画到书写、装订、邮发都亲自为之。每册收润笔十元，以维升斗之资。他在《淹留》自序中有云：“文人之有诗歌，文人之结晶也。然诗歌云者岂特吟风弄月，欣奇赏胜，往复酬酢而已？必须察祸福之本源，挺然而作国家民族之保障。故夫武人之剑锋不能为国家为民族效力，武人之羞也；文人之笔锋不能为国家为民族捍卫，抑亦文人之羞也……虽然羞自羞，耻自耻，悠悠千百载，于此中致力者曾几何人？欲中国免为各外族蹂躏其可得哉！其可得哉！”一腔热血，化作动人的诗篇：“汉家大将东出师，掘破昆仑八千里。山神黯黯魂欲断，眼中突兀奇男子……壮者

一跃如飞鸟，幼者初跃神魂小。老翁兴酣亦上前，铮铮铁骨精神矫……国魂借问几时苏，誓如李广平匈奴。壮哉战壕内，光彩昭百代。任是天昏鬼火青，到底山河增气概！”作为手抄的专著期刊，已属空前绝后，而这和血写成的抗战诗篇，更是中国抗日战争时期重要的史料。现知存世者仅此一套（缺两期）。值得注意者，廖平子不仅是一位多产的诗人（《淹留》三十八期中共有诗410首），而且是一位著名的画家（有不少画学著作）。《淹留》每期扉页附一画作，其画风在石溪、石涛之间，却又不为成法所囿，寥寥数笔，五色分明，诗意盎然。其书法信手写来，风骨自显。

如果说廖平子的《淹留》描绘了抗日战争全民动员、浴血奋战、气吞山河的历史画卷，那么叶因泉的漫画《流民图》则是描绘日军侵华时期沦陷区民众之惨状的真实记录。

广东是中国近代漫画的发源地，也是漫画成为中国艺术史上新画种的催生地。1905年，广东的漫画家何剑士、潘达微等以漫画为武器，开辟了文化战线上一个波澜壮阔的新战场，为辛亥革命作出了重要的贡献。叶因泉是继何剑士之后的著名漫画家。1929年在广州创办《半角漫画》，并以“阿老大”连环画鸣于时。“阿老大”虽大多以小市民生活为主要题材，但亦有尖锐的政治题材，如《生产》组画，把“生育”之产房与制造“杀人武器”的兵工厂进行比较，隐喻杀人武器的生产速度远比生育的速度快千万倍。画幅中丰富的想像力与高超的表现技巧，令叶因泉名声大振。香港沦陷后，他卖画街头，以求存活。其后奔走于内地各沦陷区，饱尝了中国人民在日寇铁蹄下的苦难生活，于是有《流民图》之作。提起《流民图》，人们脑海中自然涌现出两幅同名画作：一为宋代郑侠所作，但只存其目，不存其画；二为蒋兆和作于1941—1943年的《流民图》，高2米、长约26米，可谓巨制。但若把蒋、叶的《流民图》进行比较，蒋兆和创作的起因是应日伪时期北平大汉奸殷同之“嘱”，并获得他与不便提名的“某君”“经济上之帮助”（“费银二万九千余元”）才“勉为努力”而创作的，展出的因由也是赶在殷同“国葬”前“以稍少补我于殷先生之一点遗憾，而同时以感答某君的感情与期待”（蒋兆和的《流民图》创作经过及展览起因见蒋兆和《我的画展略述》，载民国三十二年十月三十日北平《学生新闻》）；从画面上看，他笔下的难民，只是在画

室中对模特儿进行的“再创作”，其过程更多的是注意诸如人体的结构、造型的准确，西洋画中素描的光影与中国画线条如何结合的艺术探索，并穷于应付巨大的画面而明显地缺乏了“神”。而叶因泉的《流民图》画幅虽小（每张不及盈尺），且因当时物质缺乏，只能以糊灯笼用的土制纱纸来画，他并无刻意进行艺术的雕琢，只以中国画舍其形、求其神的意笔信手写来。但由于他在沦陷期间和广大同胞一起颠沛流离，同样过着妻离子散、家破人亡的悲惨生活，在死亡线上一同挣扎，艺术家的良知迫使他用画笔记录下日军的暴行。因此，下笔时便把自己和所有中国同胞共通的悲愤之情遣于笔端，倾于纸上。如美术史家黄般若言：“倭人所贻我之痛苦，有为文章所不能描，摄影术所不能穷者，因泉君已尽图之矣。”画成后再由著名的新闻工作者、诗人严南方题诗，相得益彰，更起画龙点睛之效。因此，当《流民图》在南宁、广州和香港展出时，其强烈的艺术感染力令三地都出现了万人空巷的情形，展厅中只闻饮泣呜咽之声，处处可见泪光涕影，书画家及各界人士争相为之题跋，叶因泉因之被誉为“今之郑侠”，彪炳中国美术史册。而与此迥然相反的是，蒋兆和《流民图》的展出虽在客观上亦有反战效果，但却引起了社会各界的反感，以致连他的老朋友徐悲鸿直到抗战胜利后也拒聘他为北平艺专教授。笔者无意否定蒋兆和在中国美术史上的成就及地位，但若仅就《流民图》而言，蒋氏之作虽不失为借助中西技法创作中国人物画的有意义的探索，而叶氏之《流民图》则是以血泪写成的堪称不朽的传世艺术杰构。

从这些珍贵的度藏中，我们不仅可以感悟历史的风云，而且还可藉此一睹广东书画家“笔墨当随时代”的优良传统与艺术轨迹！

广东省立中山图书馆的金石书画藏品与专业的博物馆、美术馆的藏品从数量上虽然无法相比，但容庚捐赠的一批钟鼎墨拓，邓尔雅所藏的《唐琴绿绮台拓本》，从一个侧面折射出中华民族文化艺术历史积淀厚重；佚名《清大驾卤簿图式》所绘清代王室出巡时仪仗队使用的行头凡八百余件，让人想起了古代帝王的奢华；丝织画《巴拿马境内的古老西班牙桥》与《位于巴拿马运河太平洋入口处的灯塔》，引证出一段中西文化交流的历史；释德清的《曹溪长老素林裕公退院序》、康有为的《春秋笔削大义微言考》均为难得之稿本……

广东省立中山图书馆度藏的书法，不乏具有极高艺术价值的精品。吴荣光的巨幅行书杜诗联屏书法，豪雄跌宕、天马行空、有如神助，是为吴氏罕见之艺术精品，虽然六屏缺二，亦当使鉴藏家们刮目。细读张维屏、陈澧、梁鼎芬、胡汉民、叶恭绰的作品，令人为之神爽，真难怪巴黎大学熊秉明教授说“书法是中国文化核心的核心”了。

本集所收书法，大多出自广东近代的名人通儒之手，他们在世时不以书法著，更不欲以书法名，其中有的甚至生平不见于传，但今天看来，这些墨迹不仅可作艺术观，而且更重要的是，它们都洋溢着那个时代的人文气息。如曾先后任著名的学海堂学长的曾钊、陈澧、伍学藻、吴道镕的对联、手札；各家书赠政界要人子云（李耀汉）及学界郑师许的墨迹……都无不蕴含着学者的治学之道与性情、学林掌故、文人趣事、官场佚闻，让今人洞见当时政治、文化、社会的历史面貌。

广东的绘画，自林良之后，几度兴衰。清代南海何丹山是广东19世纪有代表性的画家，画法虽师法新罗山人，但却善把新罗之法与宋元之妙融于方寸之间，笔致高秀，对清代广东“新罗画风”的形成具有承前启后的影响。他的存世精品甚稀，或为时人所仿。今存广东省立中山图书馆三幅，意境深邃，有宋元之风，堪称精品；梁枢的《水墨蕉石图》笔墨清脱，直逼徐渭，是为神品；陈树人的《空江佳胜》，亦堪称上乘之作。另有一些书画，其作者名不见经传，但笔者在清末民初的报刊中，尝见其作品与事略，如吴英萼，是潘达微与傅菩禅的老师，1905至1906年间曾为《时事画报》的美术同人；吴凤生1903年居汕头时曾刊润例卖画；更有清末著名画家苏六朋幼子苏少琴，画法足见乃父遗风……他们的作品，各地博物馆、美术馆皆鲜见度藏，如今发现，对广东美术史的研究可起补缺拾遗之功。

是集出版，不仅凸现了广东省立中山图书馆度藏的特色，而且对广东近代文献与艺术史的研究大有裨益，并将有助于读者及研究者从中钩沉历史、了解历史，在重新认识历史的同时，弘扬民族精神，传承传统文化。

2002年9月28日于四无恙斋

（作者系艺术史家）

Preface

Huang Dade

People usually believe that only books and ancient records are collected in library, while the collection of paintings and calligraphies is the responsibility of museum and gallery. However, Du Dingyou, a master of Chinese library science, the late curator of Sun Yet-San Library of Guangdong Province, took the purpose of research of local culture and developing national spirit, inherited the tradition that book-collectors in past dynasties collected the paintings and calligraphies as well. With regard to the collection of the library, he said, "we should have open eyes, broad range and be beyond the limit of books. What Guangdong Provincial Library needs contains pictures and books. Pictures contain drawings, photos, records of events inscribed on tablets, rubbings, files, leaflets, labels, planks, records, movies and so on." For this, before Guangzhou was occupied by the Japanese, regardless of his safety, he organized libraries in Guangdong to transfer and disperse their collections. After the Japanese was defeated, when all neglected tasks were being undertaken, he not only went around trying to rescue cultural relic for country, but also led groups in person and took great pains to rescue books and relics that had scattered all over the country and that remained untouched by Japanese, which included many valuable cultural relic resources in the category of pictures. Mr. Du made a great contribution to library course of Guangdong Province. Under his influence, the coterie for generations of Sun Yet-San Library of Guangdong Province with persistent spirit devoted to excavating, collecting and arranging precious relic resources of "pictures" besides collecting books and ancient records widely. These offered precious deposits for our "Image Times" today.

Sun Yet-San Library of Guangdong Province collects a great many inscriptions, paintings and calligraphies by many ways.

In January 1946, sparked plug by Jian Youwen, Ye Gongchuo, Huang Boruo and other cultural celebrities in Guangdong, Guangdong Literature Museum was founded. It lay in Guangfuxue Palace that day (The First Palace in Wenming Road now). Its most important task was to collect and save relics of the wisdoms in past dynasties, which included antiques, reliable texts, scripts, paintings and calligraphies. Within half a year, it collected 2792 books and about 6000 pieces of antiques, paintings and calligraphies. In February 1949, the Kuomintang government moved to Guangzhou, so did the Chinese Historical Data Museum, because of which the Literature Museum was closed. So Sun Yet-San Library of Guangdong Province took over the collections. Most paintings and calligraphies in the Library now, such as handwritings by Wu Rongguang, rubbings of lvqi-platform collected by Deng Erya, Portrait of Refugees by Ye Yinquan, inscriptions of political personalities and so on, were in debt to Guangdong Literature Museum.

After the Japanese were defeated, Guangdong art circle was unprecedentedly active. More than one exhibitions were hold every month.

Sun Yet-San Library of Guangdong Province that lied in Wende Road at that time bore culture connotations for its antique architecture and was fit for exhibiting large works in its tall building. And so it became the best exhibition place except Guangdong Literature Museum. Most large-scale art exhibition were held here, such as Painting Exhibition for Celebrating Fine Art Day which was held by Guangdong Provincial Art Academy together with Zhongnan(South China) Art Academy, caricature exhibition of famous caricaturist Huang Yao's works, painting exhibition for relieving the people in disaster, Art Exhibition for National Day, Exhibition of the Works of the Deaf and Dumb's which were held by Gungdong Artist Association, Chinese Painting Academe and Association of Fellow Guangzhou Municipal Art School and advocated by Zhao Haogong, Hu Gentian, Li Yanshan, Huang Boruo and Wu Qianli, Exhibition of West Famous paintings for Appreciation which was initiated by Hu Gentian and other fourteen persons, etc. For this, the library set up a place for displaying art works specially. It's believed that some extant collections were gifts from those exhibitions. Because of the good cooperation between the library and the artists, in November 1946, Guangzhou art circle held sales of work to finance Sun Yet-San Library of Guangdong Province. Then the Library got the remanent works, which show us some immature works ascribe to those new stars in art circle at that time, and give us precious resources to research the history of art in Guangdong and the growth of those artists.

What's more, it got more collections from Guangdong Provincial Demotic Education Center and Guangdong Office of the Education.

It is estimated that before the founding of People's Republic of China, Sun Yet-San Library of Guangdong Province had collected about ten thousand pieces of inscriptions, paintings and calligraphies, apart from stone rubbings. But after the People's Republic China was founded, those collections were often sent to other museums, which resulted in a sharp reduction of its total collection. Fortunately, only those that had been confirmed the national first-degree, second-degree and third-degree collections and that ascribed to masters and famous calligraphers and painters were transferred to other institutions. On the other hand, those who took these collections didn't know more about the history, culture and art of Guangdong, and neglected lots of valuable works, which were left in Sun Yet-San Library of Guangdong Province now. Since the 1980's, the librarians began to intentionally arrange, collect, publish and exhibit these sort of picture. In 1998, Rong Geng's relations' unselfish contributions made the library's collection of inscriptions, paintings and calligraphies more rich.

This summer, to welcome the ninetieth anniversary of the library, the curator, Li Zhaochun, decided to have the precious cultural heritage arranged and listed, and picked some best out of these old and new collections into a

volume. Luckily, I was invited to participate in it. Reading carefully the finished manuscript, I found neither paintings like Tangyin and Badashanren's nor handwritings like Wang Xizhi and Hang Tingjian's, but I knew it would play an indispensable role on reserving and studying modern history and culture of Chinese, especially of Guangdong.

I flicked slightly the dust left by several decades of time on the reels and read carefully the volumes one by one. I couldn't help sighing with great excitement. When I found the name Wang Yafu on a reel, my eyes popped and my heart beat with joy. Immediately, I remembered the advertisement for Yafu's Calligraphy put in Yousuowei Newspaper, which I saw more than ten years ago. It said, "Wang Yafu is my good friend. He is good at calligraphy. He has a vigorous style of writing. He can do a good job as those masters, such as Wang Xizhi, Huang Tingjian and so on, do, but it is easy to know him from them. I have known him for several years, so I introduce him to you..." The introducers, Zheng Guangong, Yi Ciqian, Chen Mengjin (namely Chen Shuren) were all famous journalists of Yousuowei Newspaper, and members of the United League of China, too. But when I looked for his works in museums and art galleries and his name in biographies of painters and calligraphers, I failed. It was really a pity. When Pan Dewei originated Current Affairs Pictorial, the first domestic organ of the United League, he definitely suggested that the artists should express the revolutionary ideas in paintings. So did many artists and poets at that time, which left many excellent paintings and poems. Then how about calligraphers? And how did they reply to the tide of this period of time? To confirm they did as those painters and poets in the new chapter of modern history of art, I have been looking for something about Wang Yafu and other calligraphers at that time for more than ten years. But I drew a blank. Eventually, I found it by chance today. My exultation wasn't due to his excellent calligraphy, but the couplets he wrote, which was The fragmentary land results in the hatred of Manchu very often, the complete darkness arises the yearning for Ming Dynasty too much. It was not dated, but obviously it was created after the revolutionary creed to drive out the alien invader, recover the Chinese nation, found the Republic of China, grant each the same right to own burgage was put forward by Sun Yat-san when the United League of China was founded. Among the collections of paintings and calligraphies created before Revolution of 1911, it's hard to find revolutionary thought was mixed together with art, but this one mixed so well. So, as a cultural relic, it is rare.

There are also lots of paintings and calligraphies recorded and described the Revolution of 1911 and Sun Yat-san's stories in Sun Yet-San Library of Guangdong Province, for example, The Portrain of Deceased Kang Deli Who Delivered Premier Sun Yat-san from Danger in London painted by Hu Gentian, the famous art educationist, wartime curator of Guangdong Museum, is a mas-

terpiece among these.

Stay for Long Period (Yan Liu) and Portrait of Refugees are very important revolutionary relics during the War Against Japanese.

Stay for Long Period, the handwritten magazine was a poetics monograph written during the War Against Japanese. The author was Liao Pingzi, an old member of the United League of China. Liao was once a chief-editor in China Daily, Civilian Newspaper (Pingmin Ribao) in Guangzhou and Han Nationality Daily (Dahan Ribao) in America. After the Revolution of 1911, he assisted Pan Dawei to devote to charities, then he secluded in the village of Shunde, engaging in farming. After 1938, when Guangzhou was occupied, Liao contributed all his family fortune to purchase firearms and ammunition and organized dare-to-die corps. The resistance ended in failure for the great disparities in military strength between two sides and the lack of military strategies. Then he had to run away to Macao. Living in want, he refused to receive the almsgiving from the Kuomintang authority. He compiled Stay for Long Period, publishing two issues every month, which added up to 40 issues in total. There were fifteen copies of handwritten for each issue, with head page of landscape miniature. He created, painted, wrote, bond and posted, do every thing by himself, getting 10 yuan as remuneration to support himself. In Author's Preface of Stay for Long Period, he said, "Literator wrote poetry to manifest his idea, but not only to write sentimental verse, or to appreciate rare beauty or treat with courtesy, what is more important is to detect the root of the misfortune and serve as the safeguard of the nation bravely. So it is shameful for the soldiers not to serve their nation with swords. Also, it is shameful for the literator not to guard his motherland with pens...People know this well, but few of them had done something to safeguard our nation. Then how can we prevent our nation from being devastated by the alien?" His zeal burst out in poems:

Generals of Han Dynasty dispatched troops from east,
the eight-thousand-kilometers Kunlun Mountain was convulsed.
The god of the mountain was deeply grieved,
when he catch the vision of great men.

...

The elder jumped as birds,
the younger jumped timidly.
The old man also took part in,
being strong and in high spirits.

...

When will the soul of our nation resuscitate?
They vowed to emulate Li Guang who had conquered Xionglu.
They were so brave in trench,

and their glorious images were appreciated by following generations.

Death of hero darken the heaven,

but it delivered our mountain and river vigor.

As handwritten monograph, Stay for Long Period was the unique one. Still more, those poems written in blood are important historical materials of the War. Now just one set of them was reserved in the library (two issues were lost). What worth our attention is that, Liao Pingzi was not only a prolific poet (There were 410 poems in Stay for Long Period), but also a famous painter, who had many works on painting. A picture was attached to the head page of each issue. The style of the picture was between Shixi's and Shitao's, breaking conventions. In the painting, there were only ink and just a few touches, but it seemed colorful and poetic. Being written effortlessly, his calligraphy was full of vigour of style.

Liao Pingzi's Stay for Long Period is a historical picture scroll that depicted general mobilization of the nation and the bloody battle in the War of Resistance Against Japan, which was full of daring. While, Ye Yinquan's cartoon Portrait of Refugees is real record of people's miserable condition in enemy-occupied area when the Japanese aggressed China.

Guangdong is the birthplace of Chinese modern cartoon, and the place in which cartoon become a newly kind of painting in the history of Chinese art. In 1905, Guangdong cartoonists, such as He Jianshi and Pan Dawei, pioneered a new magnificent battlefield in cultural front by cartoon, contributing much to the Revolution of 1911. After He jianshi, Ye Yinquan became a famous cartoonist. In 1929, Ye created Semi-angle Cartoon (Banjiao Manhua) in Guangzhou. From then on, he was well known for a series of comics named "He Laoda". Though the series of comics mostly represented plebeian life, they also involved sharp political theme. For example, in Bearing (Shengchan) the delivery room was compared with the arsenal, implying that the speed of arm's producing was far faster than that of people's bearing. It's for the imagination and technique that Ye Yinquan won his reputation. After Hong Kong was occupied by Japanese aggressors, he often sold his paintings in streets for a living. Later, he went from place to place in the enemy-occupied area, being feed up with distressful life under the iron heel of Japanese aggressors, thus he created Portrait of Refugees. When the title was spoken of, two paintings naturally emerged in our mind: one, created by Zheng Xia of Song Dynasty, was lost, just the title of it was remained; the other, created by Jiang Zhaohe from 1941 to 1943, which is 2 meters high and 26 meters wide, deserved to be called giant picture. Jiang Zhaohe painted to answer the entrust of Yin Tong, who was a well-known traitor when puppet regime was in power. What's more, he accepted "a financial aid" (more than 2900 yuan) from "somebody" whose name he didn't want to let out. So he exhibited it before "the state funeral" for

Yin Tong was held "to make it up to Mr. Yin, who troubles my conscience, at the same time, it's in response to the emotion and expectation of 'somebody'" . (Please see Jiang Zhaohe, A Brief Narration of the Painting Exhibition of Mine, Recorded in Student News of Pekin on October 30, 1944 to know how the picture was created and why it was exhibited.) From the picture we can see that the refugees was just "re-create" of models in his studio, and in this course, he paid more attention to the law of art such as the structure of human body and the veracity of sculpt, thinking about how to combine the skill of light-and-shadow in Western painting with the skill of lines in traditional Chinese painting. In addition, he exhausted himself to make the pictures a giant one, so he failed to represent the spirit (Shen) of characters. As a result, the pictures lost their artistic appeal. The size of Ye Yinquan's Portrait of Refugees is small (each piece is less than one chi). What made it worse is that he had to paint on handmade gauze paper, which was used to make lantern, because there was short of suitable material at that time. He never painted sedulously, but did it effortlessly, according to the faith of Chinese painters that you'd better pay more attention to spirit(shen) instead of appearance(xing). On the country, during the War, Ye Yinquan lived in the same station as his compatriots, that is to say, the mass, drifting from place to place, homeless and miserable, family broken up, wife and children missed, struggling for living on the verge of death. As an artist, his conscience impelled him to record Japanese army's violence in his painting. So when he created the portraits, he represented grief and indignation shared by himself and his compatriots. Just as the art historian Huang Boruo said: "All the pains and agony given by Japanese aggressors that couldn't be described in article and photograph, Ye Yinquan have representd in his painting." When the painting was finished, Yan Nanfang, the famous journalist and poet, dedicated poem for it, which made it better. Thus the painting and the poem brought out the best in each other. Portrait of Refugees had so strong artistic appeal that when it was exhibited in Nanning, Guangzhou and Hong Kong, almost all citizens went into the exhibition centers. In the exhibition hall, there were tears and sound of sob everywhere. Many calligraphers and painters and personages of various circles vied with each other in inscribing postscripts and colophons for the painting. So Ye Yinquan was compared to "Today's Zhengxia", shining in the history of Chinese art. On the contrary, exhibition of Jiang Zhaohe's painting aroused public repugnance, although it was against the war objectively. So even his friend Xu Beihong refused to engage him as a professor of Bekin Art Academy until the victory of the War. I did not mean to derogate Jiang Zhaohe's achievement and his position in history of Chinese art. If we just talked about Portrait of Refugees, Jiang's picture might, after all, be accepted as one kind of beneficial exploration of painting Chinese figure with the aid of Chinese and Western skill and technique, but Ye's deserved to

be called immortal art masterpieces, which will come down to posterity.

From these precious collections, we could not only come to realize rapid changes in history, but also discern Guangdong artists' slot and fine tradition of "brush and ink should follow times".

The collection of inscriptions of painting and calligraphy in Sun Yet-San Library of Guangdong Province can't compare with galleries and museums of art in quantity. But there are many perfect ones in the Library. The rubbings of the ancient cooking vessel bell contributed by Rong Geng and the rubbings of musical instrument of Tang dynasty from lvqi-platform (Tang qin lv qi tai tuo ben) show us how great the cumulation of Chinese culture and art is from one respect. The Da jia lu bao tu shi, which depicts more than eight hundred costumes used by the honour guard when the royal of Qing dynasty was on tour of inspection, brings to our mind the extravagance of ancient monarch. The embroider Ancient Spain Bridge in Panama(Banama jinlei de gulao xibanya qiao) and Lighthouse Lying at the Entrance of Panama Canal to Pacific Ocean(Weiyu banama yunhe taipinyang rukouchu de dengta) adduce the history of culture exchange between China and the western countries. Shaman Deqing's Caoxi Zhanglao Sulin Yugong Tuyuan Xu and Kang Youwei's Chunqiu Bixiao Dayi Weiyan Kao are scarce ones.

Among the calligraphy collected by Sun Yet-San Library of Guangdong Province, there are many perfect works which have high art value. Wu Rongguang's running hand (Xingshu) works of Dufu's poem that has a great length is written on a folding screen. The works is a peculiar one of Wu's, diverse and full of vigour, seeming to have been helped by God. The whole is composed of six screens, among which two were lost. Being not whole, it excites connoisseurs much. Close reading in works of Zhang Weiping, Chen Li, Liang Dingfeng, Hu Hanming and Ye Gongchuo will refresh you. So it's no wonder for professor Xiong Bingmin of Paris university to say that "calligraphy is the core in core of Chinese culture".

Many pieces of calligraphy collected here were by celebs and literati of latter-day in Guangdong. They were not famous for calligraphy and never wished to be famous for it, life of some of them even cannot be found in biography. But today, these pieces of works can be regarded as art. What's more, they are full of humanistic atmosphere of that time. Some works contains the author's doctrine on learning and his temper, anecdotes of academic circle, interesting things of literators, anecdotes of officialdom. For example, couplets and personal letters of Zeng Zhao, Chen Li, Wu Xuezhao and Wu Daorong who had been in charge of xuehaitang school successively, pieces of works presented to Zi yun(called Li Yaohan also) who was celeb of the politic circle and that to Zhen Shixu who was celeb of the learning circle, they give us a deep sight in the visage of politic, culture and society at that time.

From the artist Lin Lang onward, painting of Guangdong rises and falls for many times. He Danshan of Nanhai in Qing dynasty is a representative one for Guangdong painting in 19th century. Learning from hermit of Xinluo (Korea), he fused the method of Xinluo and Song and Yuan dynasties in details. Thus his calligraphic style is so outstanding and elegant. He had been served as a link between past and future for Xinluo style of Guangdong to come into being in Qing dynasty. His works remained very few, and some were copied by his contemporary. There pieces of his works were collected in Sun Yet-San Library of Guangdong Province. With deep mood and the style of Song and Yuan dynasties, they may be rated as fine works of art. Liang Shu's Ink Painting of Banana and Stone (shuimo jiaoshi tu), which in spirit is very close to Xu Wei's works, is pure and fresh as well as unconventional, in fact a sublime works it is! Chen Shuren's Beauty of Kongjiang (kongjiang jiasheng) may also be rated as a masterpiece. As for some other works of painting and calligraphy, the authors of them were not famous enough to appear in biography. But I have seen their works and the criterion of remuneration for them (the painters or calligraphers) in the newspapers and publications from the end of Qing dynasty to the beginning of the Republic of China. For example, Wu Yin'e, teacher of Pan Dawei and Fu Puchan, had been the art colleague of Current Affairs Pictorial (Shishi Huabao) from 1905 to 1906; When he lived in Shantou in 1903, Wu Fengsheng sold pictures on the price published as remuneration; Su Shaoqin, the youngest son of Su Liupeng, the famous artist of Qing Dynasty, took his father's style well. Museums or art galleries seldom collected their works. Discovery of their works today can serve as imperative complement to study the history of art. Publication of the volume not only represents the feature of collection of Sun Yet-San Library of Guangdong Province, but also benefits the research of Guangdong latter-day literature and history of art. Moreover, it will conduce readers and researchers to be in touch with history and find out hidden history. While we re-understand history, we could keep our national spirits up and carry down our traditional culture.

September 28, 2002

Si Wuyang Study

Huang Dade

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后 记

本馆以搜集度藏图书文献为要务，同时兼收金石书画。经过几代同仁的共同努力，更承蒙社会各界人士鼎力支持，以及容庚、何建华等一批收藏家的慷慨捐赠，我馆金石书画藏品日丰。今藉建馆 90 周年之际，特从上万件藏品中精选 144 种，并经国家文物出境鉴定广东站副研究员李遇春、广州市文物总店副总经理李月梅、广州市艺术博物院历代绘画馆馆长李焕真等专家鉴定。本书的编辑出版得到了各方人士支持，著名学者、著名书画家黄苗子先生为本书题签；艺术史家黄大德先生参与选编，并为之作序；岭南美术出版社高度重视，精心编排，在此一并表示诚挚的谢忱。

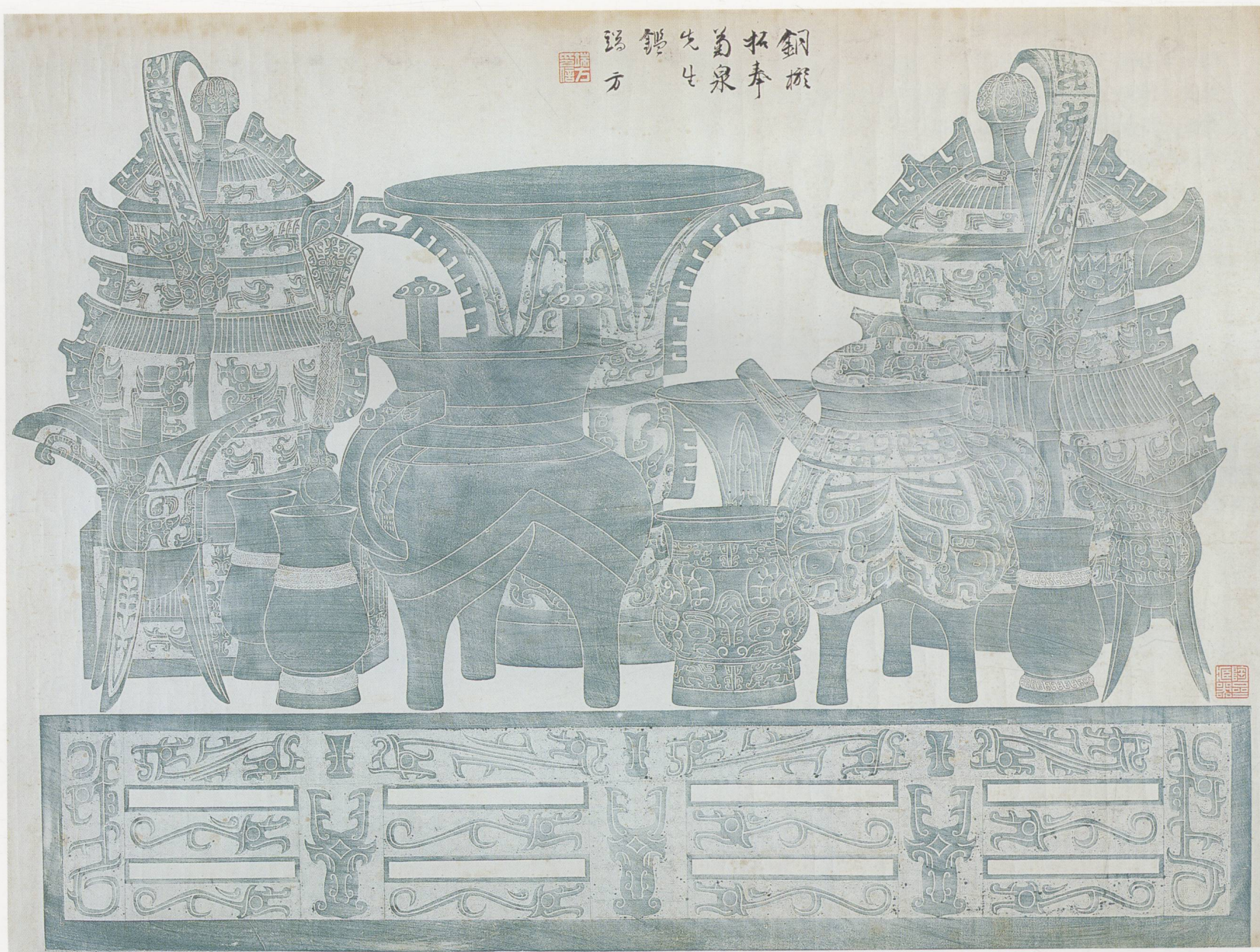
编 者

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1 端方題鐘鼎集拓

72 × 94cm

端方（1861-1911）字午樵、午橋，號陶齋、午亭。滿洲正白旗人。光緒八年舉人。歷任陝西按察使、湖北巡撫、江蘇巡撫、川漢鐵路督辦大臣等。收置彝器等物甚丰，亦工書法。著有《陶齋吉金錄》、《泰西各國金幣拓本》等。

2 邹 安 钟鼎墨拓题识

80 × 41cm

邹安（1864-1940）号适庐。浙江杭县（今杭州）人。曾任上海仓圣明智大学教授。博览古器，考订精详。著有《周金文存》、《南越文王黄肠木刻字及明器》等。

後古亦錄此謂以之趙晉為吾郡先
哲豈即其所藏耶據製作是晚周或秦
器也 辛酉十一月杭州鄒安題記

