

A Picture Album of Art Treasures
from XMU Official Collections

厦门大学馆藏书画珍品

书画系题



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前言

洪惠镇

四月是厦门这个海岛城市最美的季节，风和日丽，春暖花开。1921年的4月6日，爱国华侨领袖陈嘉庚在此创办了厦门大学，转眼已历90个春秋。为庆祝华诞，也见证校史，学校决定编辑出版《厦门大学馆藏书画珍品》画册，将历年收藏的书画作品选粹付梓，以资纪念与交流。

入选的藏品有多个来源，第一是厦门大学人类博物馆。该馆于1953年落成，筹备期间及开馆之后的1955与1956年，受赠和收购到一批书画。其中最为珍贵的是支持筹建人类博物馆甚力的徐悲鸿先生所赠者，包括他本人的《行书轴》与《雄鸡图》，齐白石的《墨蟹图》，弘一法师的《楷书轴》以及张书旂的《八哥垂柳图》。前三人都是彪炳20世纪的书画大师。徐悲鸿艺贯中西，引西方写实主义改造传统文人画，创立现代院体，意义重大，影响深远，但他也尊重并精通传统，书法和题画诗都很优秀。齐白石则是文人画的现代巨匠之一，诗书画印四绝而皆推陈出新，充分证明传统并非死水而是活流，能够不断焕发生命力，与时俱进，创造辉煌。弘一法师博综众艺，曾经星耀一时，但灿烂至极，复归平淡，成为佛教律宗大师，书如其人，淡泊宁静，明净安详，空前而且绝后。《雄鸡图》和《墨蟹图》都是作者艺术成熟期乃至晚年的作品，尽显风格特色，弘一法师的《楷书轴》为早期所写，特色还不显著，但也已露端倪。

张书旂画宗海派大师任伯年，又得岭南画派大家高剑父指授，特擅花鸟，明丽俊逸，雅俗共赏，是民国一代名家。1925—1927年，陈嘉庚先生开办高级师范选科，内设艺术，后改为教育学院，礼聘江浙名家任教，张氏即为教授之一，是迄今为止在厦大执教过的最有影响的国画名家。可惜那时厦大草创不久，不遑搜罗名家书画，故而张书旂似未留下片羽，《八哥垂柳图》是赠送徐悲鸿而后徐又转赠人类博物馆的，乃张氏的力作。

1950年代，新中国甫立，百废待兴，收藏习寝，旧物流散，众多书画名作沉浮民间，有识之士乘机淘宝，人类博物馆也得以寻购充实。可惜厦门地小位偏，晚至鸦片战争之后开埠，文化积淀欠厚，坊间古玩殊少精品，名家书画，真迹难觅，赝品横流，馆中所收，大抵如是。不过作为教学参考，亦有价值。例如托名明代四大家中的两位——仇英绘图，文征明题诗的工笔人物《六十仕女图卷》，虽系伪作或仿作，但线描精细，设色典丽，略得明代朱谋㮮《画史会要》称誉仇英工仕女，“落笔乱真，发翠豪金，丝丹缕素，精丽绝逸”的意思，精彩为当今画家所难及，足供艺术院系师生观摩效法。

人类博物馆自成立至今，接待各方人士无数，因此受赠题词颇多，本集略撷一二，如郭沫若《行书轴》等，以纪盛况。郭沫若是书法大家，为学者书法的典范之一，工于行

草，风神洒落，爽劲浪漫，号称“郭体”，观此轴可窥其貌。

入选藏品的第二个也是最主要的来源，是厦门大学陈嘉庚纪念堂。纪念堂建于1981年校庆60周年之际。翌年至1984年，连续三年由学校派出专人，赴外地以纪念堂名义向全国知名的书画家求请墨宝，基本上有求必应，收获颇丰，足见爱国华侨陈嘉庚的影响及受人尊崇之程度。当年慨赠书画者，颇多大名家，且所作不乏精品，多数又已作古，是以藏品弥见珍贵。

国画大家多为京津沪宁杭老前辈，以《松石图轴》作者朱屺瞻最为年长，他原为西画家，晚年改作大写意花鸟和山水画，画风雄肆苍厚，蜚声于20世纪末，年过百岁犹挥毫不辍，创了书画大家的长寿记录。《松泉图轴》作者王个簃乃海派大师吴昌硕的入室弟子，也是海派最后一位标志性画家，晚年自立门户，如此帧者已显画风之变，改其师笔墨苍劲磊落为刚健直率。《春风万世》作者钱松喦为新金陵画派重要代表，以诗书画结合的传统文人山水画“旧瓶装新酒”，表现五六十年代的社会主义建设，是当年最具时代特征的创新典范，此幅小画虽然未能展示这个特点，但却尽显传统功力。《梅竹图轴》作者陆俨少是20世纪最后一位文人山水画大师，传统功力深厚而又独出机杼，创立个性特色极为鲜明的艺术图式，再一次为文人画传统在现代仍可持续性发展作出无可辩驳的明证，山水之余，梅花也是一绝，此轴尤见用心，堪称精品。

大家以降，声名昭著的画家有陈秋草、唐云、谢稚柳、魏紫熙、崔子范、高马得、孙其峰、李震坚等。陈秋草借鉴西画瓶花创新花鸟画，独辟蹊径，令人耳目一新（《瓶花图轴》）。唐云很早就在花鸟画坛脱颖而出，画风独特，别出心裁（《香远益清》）。谢稚柳乃20世纪最具权威的书画鉴定家之一，亦以山水花鸟名世（《桃花图轴》）。魏紫熙是新金陵山水画派名家，作风雄浑重厚（《黄山高秋图轴》）。崔子范将花鸟画的“大写”推向极致，略带抽象而增强视觉张力，为花鸟画的现代化做了有益探索（《玉兰八哥图轴》）。高马得是现代水墨戏曲人物画的重要代表画家（《品梅图轴》）。孙其峰曾受业于徐悲鸿，专擅花鸟，造型写实，犹存其师遗风（《猫石图》）。李震坚则是20世纪浙派人物画的创立者之一，最工人物写生，也善花鸟（《香远益清》）。

其他名家，如岭南画派在上海的高手黄幻吾、齐白石的高徒娄师白、师从过山水画大师黄宾虹的著名美术史论家王伯敏、开创20世纪写生山水画派的大师李可染三位高足——张步、李行简、万青力（同时也是陆俨少高足和著名美术史论家）、20世纪人物画大家黄胄的门人石齐等等，都渊源有自，成就斐然。

陈嘉庚纪念堂的书法藏品，不少出自国家领导人手笔，他们都关怀纪念堂的建设而慨然赐题。有的领导工书，例如全国人大副委员长楚图南，楷书学颜真卿而逾规矩，国务院副总理方毅，行书效何绍基也出己意。全国政协副主席赵朴初更是著名书家，法综李北海、苏东坡，字迹满天下。

书法家应邀题赠更为踊跃，其中亦多大家，如王遽常，即为章草大家，近代以来无人可望项背；萧娴以行草大字驰誉书坛，师康有为而有出蓝之誉，曾被尊为“女书圣”；启功行书风神俊秀而又精严清朗，在20世纪末期名震一时，所赠《楷书题陈嘉庚诞辰百十

周年七绝》洵为佳作。其他名家，如钱君陶与张仃并以画名又都善书法，徐邦达是和谢稚柳齐名的书画鉴定权威，也同样兼工书画。欧阳中石则为中国第一位书法博士生导师。他们都书名昭显，地位崇隆。

还有一位虞愚先生应该提到，他是出身厦门大学的书法名家，毕业并曾任教于厦门大学。弘一法师1928年到厦门南普陀挂搭，其后至1942年圆寂，多在闽南活动，虞愚先生因此亲炙过他，又得到书法大师于右任点拨和推赏，声名鹊起，晚岁尤著。

自校庆60周年开始，每逢十年大庆（1991年70周年、2001年80周年），都有书画家馈赠墨宝，成为第三个藏品来源。其中仍不乏全国名家，例如潘素，民国时期就已著名的女画家，大收藏家张伯驹夫人，擅山水画（《春树霭云》）。宗其香，徐悲鸿弟子，但不囿于师门而自立家风（《清气满乾坤》）。陈从周，著名园林专家，也能书画，颇有传统文人画之书卷气（《作育英才》）。沈柔坚，原擅西画，晚岁改作中西结合的墨笔画，很勇于艺术探索（《水仙图》）。周韶华，全国学术界长期关注，创新最为大胆的国画名家（从其所赠的《水仙图》即可见一斑）。

校庆书法藏品，同样含有国家领导人如都担任过人大常委会副委员长的廖承志与卢嘉锡的墨宝。也有出自名人如数学家苏步青与作家马识途的手笔。馈赠题词的著名书法家，则有苏州费新我、黑龙江游寿、新加坡潘受、浙江刘江、北京李铎等等。也有各地著名画家题赠，如台湾余承尧（山水画大家）、江西陶博吾、重庆晏济元（将届110岁还在作画，已创世界美术史之最）、天津王学仲等等。

第四个藏品来源，是历年过访的政学界名人题词与书画名家的留赠墨宝。政学界名人中不乏书法名家，例如中共中央统战部副部长齐燕铭以篆书胜，国防部长张爱萍上将草书胜。著名作家周谷城和香港国学大师饶宗颐俱工行书。值得一提的还有厦门大学老领导曾鸣也善草书，并且好作大幅，殊为难得。

书画名家来访，都喜即兴挥毫。例如1982年刘海粟来访，乘兴泼墨点画，题写鹰石，笔墨老辣，尽显书画个性。同年稍后，王个簃、朱屺瞻、陈秋草、唐云、沈迈士、应野平、张雪父、吴青霞、万籁天、钱君陶、黄幻吾等13位上海书画和美术名家联袂而至，各展所长，合作巨障《东风浩荡图》，更是丹青盛事，校史佳话。他如四川漆艺大师沈福文和安徽版画名家赖少其都兼善书画，亦有佳作馈赠。

最后一个来源是厦门大学艺术学院的藏品。厦门大学在上世纪20年代创办教育学院，曾设艺术科，不久并入人文学院，艺术被撤。直至1983年才与福建省教委合作，创办厦门大学艺术教育学院（后改为艺术学院），这在全国综合性大学里还是首创，于今已经遍地开花。建院之初，多有名家题词，如将军书法家魏传统、油画大家吴作人、雕塑大家刘开渠等。嗣后每有同行名家来访讲学，辄留墨宝或表演示范。例如岭南画派著名山水画家黎雄才1990年即席在美术系表演他最擅长的墨松图；曾出家为僧（法号慧禅）的北京著名人物画家史国良2002年为师生示范墨笔人物画写生。还有著名花鸟画家郭怡综、著名人物画家杜滋龄等人，或书或画，都成为艺术学院珍贵的藏品和教学资源。

在所有藏品中，还有很多福建、厦门以及本校的书画家之作，他们中不乏各地泰斗

而饮誉海内外。例如泉州李硕卿，在1950年代以描绘厦厦铁路建设的山水画《移山填谷》声名鹊起，成为当年革命现实主义经典画家。厦门罗丹、福州沈颢寿，都是当地书坛的“教父”。原在鲁迅美术学院任教，曾是抗战时期著名革命版画家朱鸣冈，晚年移居厦门转事诗书画创作，风格庄重严谨，一如其人。厦大艺术教育学院的首任院长魏传义，原以油画著称并创立四川画派，来长艺院后致力现代文人画，作风潇洒清新，享誉画坛。其他限于篇幅，无法一一评述。

出于对爱国华侨陈嘉庚先生的敬仰和对厦门大学的尊重，书画馈赠者都不会虚与委蛇率尔操觚，故而藏品都很有质量，是厦门大学的一笔宝贵财产。它们的价值，若以今天的书画市场拍卖行情评估，无疑将是天文数字。然而这不重要，它们的真正价值，是像所有收藏在普天之下公私之手的中国历代书画一样，昭显着文化传统的无限宝贵。中华文化光耀千秋，与西方文化异轨而并行，如日月经天，缺一不可。今天中国正以举世瞩目的惊人速度重新崛起，硬实力已成就大国地位，软实力却还亟待增强。而大国的软实力，是指能够影响世界的文化。中国得以绵延五千年，全赖优秀文化传统，它曾经影响过周边世界，但在近古被西方崛起的强势文化所逼，折羽已久，如今应该重新高翥了。国家已意识到文化传统复兴的重要性，国学热正在加温，一向作为“国粹”的书画艺术，将在未来扮演重要角色。中国书画与诗文互为表里，是一种文化综合体，在全世界独一无二。我们以“善”主导“美”和“真”，具有修身养性功能，是对生命有益的艺术（故书画家如上述者多长寿），可以和西方以“真”主导“美”和“善”的艺术互补，从而更加丰富人类未来的文化生活。

有鉴于此，珍惜爱护，学习继承与发扬光大书画传统，不单是书画家的责任，也是从幼儿园到大学各级教育机构的责任。出版书画藏品，即是在尽责任，在宣扬传统，在传承教育和对外交流中发挥作用。同时，也可借此机会，向所有藏品作者表示敬意与谢忱。正是出于以上目的，这本画集才郑重其事地由厦门大学党委书记朱之文、校长朱崇实亲自主导，厦大档案馆主持，人类博物馆、艺术学院及其他单位配合，编辑成册，隆重出版，它因校庆而生，亦将永载校史。

谨识于厦门大学艺术学院

2010年12月6日

（作者系厦门大学艺术学院教授）

Preface

Hong Huizhen

For Xiamen, an island city, the most beautiful season is April, which is a time of sunshine, gentle breezes, warm weather and bloomy flowers. It is already 90 years since April 6, 1921 when the patriotic overseas Chinese leader Tan Kah Kee founded Xiamen University (XMU). In order to celebrate the 90th anniversary of the founding of XMU and commemorate its history, Xiamen University decides to select excellent works from among the collections of calligraphic works and paintings over the years, and then publish *A Picture Album of Art Treasures from XMU Official Collections* for commemoration and cultural / academic exchanges.

There are several sources for the collected works, and one of them is XMU Anthropology Museum which was built in 1953. During its preparation period and between 1955 and 1956 after its opening, a number of calligraphic works and paintings were either donated to or bought by the Museum itself. Among the most precious are some donated by Xu Beihong, who offered his substantial support for the founding of the Museum. Xu Beihong's donations include his own masterpieces "Running Script" and "Rooster", "Crabs" by Qi Baishi, "Regular Script" by Master Hong Yi, and "Two Mynahs Resting on a Willow" by Zhang Shuqi. Qi Baishi, Master Hong Yi and Zhang Shuqi were outstanding Chinese masters of calligraphy and paintings in the 20th century. Xu Beihong was proficient in Chinese and Western arts. He introduced the Western realism to reshape the traditional literati paintings and initiated a modern court style, which was of great significance and profound influence. Meanwhile he also respected tradition, which can be seen from his mastery of calligraphy and poem inscription in paintings. Qi Baishi was one of the greatest modern artists of literati paintings, who had unique talents and made innovations to the four Chinese traditional wonders: poem, calligraphy, painting and seal cutting. This amply proves that tradition is not like a stagnant pool but a flowing stream, which can consistently maintain vitality and advance with time to meet glory. Master Hong Yi has a broad capacity in art. He had been enjoying a great fame for a time but returned to peace afterwards to become a great Buddhist master of Vinaya School. His works match his characters: simple, peaceful, unprecedented and unrepeatable. "Roosters" and "Crabs" were completed during the two painters' fully-fledged stage of art creation or late age, so that they fully illustrate the painters' styles and features. However, finished at Master Hong Yi's early stage of art creation, the "Regular Script" did not show a conspicuous feature, but still began to display clues of Master Hong Yi's character.

Zhang Shuqi, a master of painting in the time of the Republic of China, was specialized in Shanghai art school and Ren Bonian's style, and learned from Gao JianFu, a master of Lingnan art school. He was especially good at painting flowers and birds. His paintings present a style of brightness, beauty, elegance and are enjoyed by all. During the period of 1925-1927, Tan Kah Kee set up the Senior Normal Department offering courses on arts among others, which was changed into a college of education later. Some famous professors from Jiangsu and Zhejiang were invited to teach here, one of whom was

Mr. Zhang Shuqi, who is by far the most influential professor in Chinese art in Xiamen University. But it's a pity that it was at the initial stage of Xiamen University and few works of art by masters, including Zhu Shuqi, were collected. His masterpiece, "Two Mynahs Resting on a Willow", was given to Xu Beihong first and later Mr. Xu gave it to XMU Anthropology Museum.

In the 1950s, because the People's Republic of China was newly founded, everything was under development, people had little interest in collecting works of art and so various kinds of calligraphic and painting works were scattered around the country. Persons of insight seized the opportunity to hunt for treasures, so did XMU Anthropology Museum. But in addition to its short history as a city which was built around the beginning of Opium War, Xiamen has small coverage and unfavorable location which contribute to its lack of cultural heritage. As a result, there were few high-quality antiques and famous authentic calligraphic works and paintings at the market as well as in the Museum. But those collections still had value for the teaching reference. For example, the traditional Chinese realistic painting named "Sixty Beauties" which was claimed to be drawn by Qiu Ying and inscribed by Wen Zhengming, two of the four masters of art in the Ming Dynasty, was a counterfeit or replication. However, its fine drawing lines and cultured and beautiful colors were highly praised by Zhu Mouyin in his "The Record of Drawing History" as "painting with perfect color and drawing which cannot be distinguished from the original". Its brilliance is unparalleled by that of the works of the present-day painters and it can be set up as a painting model for all the teachers and students of any department of arts.

By now, numerous visitors have been here since the building of XMU Anthropology Museum, so there are many dedications left in the Museum. Here an example is cited to memorize the grand occasion at that time, e.g., "Running Script Scroll" by Guo Moruo, the great master of calligraphy and one of the models for learners. His works were characterized by cursive hand and they were free, straightforward, powerful and romantic, thus enjoying the name of "Guo Style", which could be felt through appreciating this scroll.

The second and the main source of the collection is the Tan Kah Kee Memorial Hall of Xiamen University, established at the 60th anniversary of Xiamen University in 1981. The University assigned specific persons to request calligraphic works from famous calligraphists and painters throughout the nation in the name of Memorial Hall for three continuous years from the ensuing year to 1984. The great majority, upon request, were very cooperative and generous, an indication of the tremendous influence of and great respect for Tan Kah Kee, a patriotic overseas Chinese leader. Now, many of the donors have passed away, which of course has added to the value of their calligraphic works and paintings.

The majority of the great masters of Chinese painting come from Beijing, Tianjin, Shanghai, Ningbo and Hangzhou. Zhu Qizhan, painter of "Pines and Rocks", is the eldest among them. Having studied Western-style oil painting originally, he turned his interest to Chinese painting of flowers and birds and landscape by means of vigorous freehand brushwork in the later days of his life. He painted with a radiance and brilliance with his paint brush eloquent and unafraid, and consequently became well-known at the end of the 20th century. He kept painting even when he was over 100 years old, setting a record of longevity among the calligraphic and painting masters. "Beside a Stream" was painted by Wang Geyi, a disciple of the prestigious painter Wu Changshuo, the leading master of Shanghai art school, a Chinese artistic movement. Wang is the last hallmark of that school as well. At his old age, he established his own style and genre by himself, which could be reflected through his painting in those

days, converting from his teacher's bold and swift brush strokes to his own vigorous and forthright brushwork. "Eternal Spring Breeze" is painted by Qian Songyan, a significant representative of New Jinling School. It's a traditional literati's landscape painting intertwined poems with painting, such as "new wine in old bottles"; it displays the socialist construction during 1950s and 1960s. The painting is the apotheosis of innovation with distinguished features of the times. Although the character is not revealed in this work, it exposes the traditional competence thoroughly. "Plum Flowers and Bamboo" is fulfilled by Lu Yanshao, the last great literati landscape master of the 20th century. His brilliant command of traditional competence of painting, as well as his individualistic originality, creates an artistic style or schema with extremely vivid individual characteristics, and provides an irrefutable transparent evidence for the sustainable development of literati painting tradition nowadays once again. In addition to landscape painting, his plum blossom is rated as unsurpassed. This scroll, displaying his concentrated devotion particularly to the arts, can be ranked as a showpiece.

Save great masters, there are such famous painters as Chen Qiucuo, Tang Yun, Xie Zhiliu, Wei Zixi, Cui Zifan, Gao Made, Sun Qifeng, Li Zhengjian. Chen Qiucuo (1906-1988) innovated flower-and-bird paintings by borrowing the style from the Western vase-and-flower paintings and developed a new style of his own, which makes his works unusual and novel. ("A Vase of Flowers") Tang Yun (1910-1993) stood out in flower-and-bird painting circles very early and was famous for his unique and original style ("Fragrant Orchids"). Xie Zhiliu (1910-1997) was one of the most authoritative connoisseurs of painting and calligraphy in the 19th century and noted for his landscape flower-and-bird paintings. ("Peach Flowers") Wei Zixi (1915-2002) was an eminent landscape painter of new Jinling school, whose works are vigorous in style and heavy and thick in stroke. ("Huangshan in Deep Autumn") Cui Zifan has helped modernize flower-and-bird paintings by developing the art of Chinese ink painting of flowers and birds in liberal style to its extreme, which is slightly abstract but helps to enhance visual tension. ("Magnolia and Mynahs") Gao Ma-de is an important representative of modern Chinese opera figure painting in Chinese ink-and-wash style. ("Appreciating Plum Blossoms") Sun Qifeng has apprenticed with Xu Beihong and is good at flower-and-bird painting. His realistic style is an exact carryover from his teacher. ("Cat on Rock") Li Zhenjian (1921-1992) was one of the inventors of figure painting of Zhejiang School of the 20th century. He was at his best in portrait from life and good at flower-and-bird painting ("Fragrant Loutus").

In addition, the following painters are renowned for their profound background and great achievement as well: Huang Huanwu (1906-1985), a remarkable master of Lingnan art school in Shanghai; Lou Shibai (1918-2010), a brilliant student of Qi Baishi; Wang Bomin, a famous historian of art and a student of Huang Binhong who was a great master in landscape painting; Zhang Bu, Li Xingjian and Wan Qingli (also a remarkable student of Lu Shaoyan and a well-known historian of art); three outstanding students of Li Keran, a great master who initiated the school of landscape painting from life in the 20th century; Shi Qi, a disciple of Huang Zhou who was a great master in figure painting in the 20th century.

Many pieces of the calligraphic collection in Tan Kah Kee Memorial Hall come from our national leaders. They all care much about the construction of Tan Kah Kee Memorial Hall and generally gave us their calligraphic works as a gift. Some leaders are good at calligraphy, such as Chu Tunan, the vice-chairman of the Standing Committee of the National People's Congress, who imitates Yan Zhenqin's regular script and breaks the constraints coming from the established practice in calligraphy; Fang Yi, the vice-premier of the State Council, who imitates He Shaoji's running script and forms his

own calligraphic characteristics. Moreover, Zhao Puchu, the vice-chairman of the Chinese People's Political Consultative Conference, is really a well-known calligrapher. He integrates the essence of the calligraphic works of Li Beihai and Su Dongpo who are two greatest calligraphers in China, and his own calligraphic works are spread over the whole country.

Calligraphers are also very active to present their calligraphic works at our invitations and many of them are very distinguished calligraphers. For example, Wang Juchang is a great calligrapher of Zhang cursive script and nobody can equal him in modern times; Xiao Xian gets a high reputation for her Xing cursive script in the calligraphic circle. Her teacher is Kang Youwei but she is said to have outdone her teacher. And she has been respectfully called as "the Lady Calligraphic Master"; Qi Gong's running script is not only lively and pretty, but also delicate and clear. He got a great fame in the late 20th century and the calligraphic work "Poem in Regular Script in Honor of the 110th Birthday of Tan Kah Kee" he presented us is truly a masterpiece. And there are many other famous calligraphers, such as Qian Juntao and Zhang Ting who are famous for their paintings and are also very good at calligraphy, Xu Bangda who shares the same authority with Xie Zhiliu in the identification of calligraphic works and paintings is also good at calligraphy and painting. Another calligrapher, Ou Yang Zhongshi, is the first tutor of doctoral students in calligraphy in China. All of them hold a high reputation and have a great status in Chinese calligraphy.

In addition, Mr Yu Yu deserves to be specially mentioned. He is a distinguished calligrapher from Xiamen University. He graduated from and once taught in Xiamen University. In 1928, Master Hong Yi came to Nan Putuo Temple in Xiamen to hold the ceremony of hanging the beam. From then on, Master Hong Yi spent most of his time in the southern part of Fujian Province until he passed away in 1942. During this period, Mr Yu Yu once studied under Master Hong Yi's direct guidance. What's more, he also got appreciation from the great calligrapher—Yu Youren who gave him directions and commendations. Then Mr Yu Yu began to gain a high reputation in calligraphy and was especially famous in his later years.

Ever since the celebration of XMU's 60th anniversary, artists have been contributed their works to Xiamen University at every decade celebration (the 70th anniversary in 1991 and the 80th in 2001), which becomes the third source of the collection. There were many famous artists among the donors, such as Pan Su, wife of Zhang Boju, the great collector, who made her mark early in the period of Republic of China and was good at landscape painting ("Trees in the spring Mist"); Zong Qixiang, student of Xu Beihong, who established his unique style ("Refreshing Scent over Heaven and Earth"); Chen Congzhou, a famous expert in landscape architecture who is also good at drawing and painting and shows a style of traditional scholar in his works ("Virtue and Wisdom of a Teacher"); Shen Roujian, who used to be good at painting in the western style but picked up Ink and Wash Painting which combines western and eastern styles, and proved to be active and bold in art exploration ("Narcissus"); Zhou Shaohua, who has long been attracting the attention of the Academia in China, is the most courageous artist in Chinese traditional painting (we can get a glimpse of his style from his "Narcissus").

The calligraphic selection for this celebration also includes works by national leaders, such as Liao Chengzhi and Lu Jiayi, both of whom were Vice Chairmen of the Standing Committee of the National People's Congress of PRC, and those by other celebrities such as Su Buqing, a mathematician, and Ma Shitu, a well-known writer. Many renowned calligraphers have presented their epigraphs, such as Fei Xinwo from Suzhou, You Shou from Hei Longjiang Province, Pan Shou from Singapore, Liu

Jiang from Zhejiang Province and Li Duo from Beijing, just to name a few. Artists in painting around the country also bestowed their inscriptions, including Yu Chengyao from Taiwan (a great master in landscape painting), Tao Bowu from Jiangxi Province, Yan Jiyuan from Chongqing (who is still drawing at the age of 110, ranking the first in the history of world art), and Wang Xuezhong from Tianjin.

The fourth source of collection comes from the political and academic celebrities and famous artists who visited Xiamen University during the past years. Many statesmen and academic celebrities are masters in calligraphy as well. For instance, Qi Yanming, Vice Minister of the United Front Work Department of CPC Central Committee, is good at the Seal Character while Zhang Aiping, Minister of National Defense of PRC, is skilled in cursive script. Zhou Gucheng, a famous writer, and Rao Zongyi, master of Chinese Culture in Hong Kong, are both accomplished in the Running Script. Furthermore, Zeng Ming, a senior leader of Xiamen University who merits particular mention, is also adept at cursive script and is keen in photomurals, which is rare if ever.

Masters of Chinese painting and calligraphy all enjoyed impromptu brush writing or painting when they paid a visit to Xiamen University. Liu Haisu came in 1982, painted and wrote about the eagle rock. The mature and sharp style fully showed his personality. Later in the same year, another 13 renowned painters and calligraphers from Shanghai (Wang Geyi, Zhu Qizhan, Chen Qiucuo, Tangyun, Shen Maishi, Ying Yeping, Zhang Xuefu, Wu Qingxia, Wan Laiming, Qian Juntao, Huang Huanwu and so on) visited together and jointly finished a massive folding screen painting called “The Mighty East Wind”. This great event of painting and calligraphy became an unforgettable memory in the history of Xiamen University. Other experts such as Shen Fuwen, the lacquer art master from Sichuan and Lai Shaoqi, the etching master from Anhui also presented their works as a gift.

The last source for collection of treasures is the College of Arts of Xiamen University. XMU built its College of Education in the 1920s. This college used to have an art section which was later combined with the College of the Humanities in which the art section was removed. It was not until 1983 that Xiamen University and the Education Commission of Fujian Province began to co-build the College of Art Education (later named the College of Arts). It was the first college of this type in all the comprehensive universities in China. At the very beginning, there were a lot of famous experts who contributed their works here, such as general calligrapher Wei Chuantong, oil painter Wu Zuoren and sculptor Liu Kaiqu. Ever since then, when other famous experts came to Xiamen University for visits or lectures, they would leave their precious works of calligraphy or demonstrations of their exhibitions with us. For example, Li Xiongcai, a famous landscape painter of Ling-nan School of painting, drew a picture of ink pine for the College of Arts on the spot. The famous figure painter Shi Guoliang, who used to have a dharma name as Hui Chan, demonstrated his Chinese ink painting of figure in 2002. And the writing or the painting works of famous flower-bird painter Guo Jiazong, famous figure painter Du Ziling and others are all now precious collections and instruction resources of the College of Arts.

Many of the collections are the works of calligraphers and painters from Xiamen University, Xiamen and other places in Fujian, some of whom were well-known at home and abroad for their excellent techniques. Li Shuoqing from Quanzhou rose to fame with his painting named Moving Mountains and Filling Valleys in 1950s. The picture portrayed the scene of building the railway from Yingtan to Xiamen and made him a classic painter of revolutionary realism at that time. Luo Dan from Xiamen and Shen Jinshou from Fuzhou are both “godfathers” of local calligraphers. Zhu Minggang,

the famous communist etching master during the War of Resistance against Japan, was once a teacher in Lu Xun Academy of Fine Arts and moved to Xiamen to focus on painting and calligraphy in his later years. His dignified and precise style reflected his personality. Wei Chuanyi, the first dean of the College of Art Education, Xiamen University, initially became famous for oil painting and founded Sichuan school of painting. After coming to Xiamen, he turned to modern literati paintings. Wei enjoyed great fame with a style of grace and purity in his paintings. Due to the limited space, there is no possibility to introduce any more other talented people here.

Out of admiration for the patriotic overseas Chinese Tan Kah Kee and respect for Xiamen University, donors of these paintings and calligraphy did something solid and substantial. Therefore, the collections are of high quality and value, and the cherished treasures of XMU. Although their market prices are high nowadays, their true value lie in their cultural traditions. The glorious culture of the Chinese nation develops with Western culture separately and in parallel. Both of them are indispensable to this world just like the moon and the sun to the universe. Today, China is rising again with a stunning speed and a great visible hard power of a big country, but China's soft power needs to be reinforced because it is the real power that can influence the world in cultural aspects. The reason why China has prospered for five successive centuries lies in its splendid cultural tradition, which has been flourishing enough to influence the surrounding regions and countries. Although the Chinese cultural tradition has been declining since the late 19th century due to the various powerful influence of Western culture. A renaissance of our traditions and culture is in an urgent need and China has also realized its significance. Sinology is becoming more and more popular. As has always been the quintessence of Chinese arts, paintings and calligraphy will play an important role in the future. Together with poems, they are indispensable to each other in forming an integrated culture complex, enjoying a unique and unparalleled fame in this world. Performing beauty and trueness under the guidance of goodness is an art that can cultivate the moral character and nourish the nature (It can benefit and lengthen one's life). This is complementary to the performance of beauty and goodness guided by trueness in Western arts, thus enriching people's culture and life in the future.

In view of this, it is not only the duty of experts to cherish, inherit, and glorify the best traditions of paintings and calligraphy, but also the duty of educational organizations at various levels from kindergartens to universities. Publishing these collections is carrying out the duty and glorifying the traditions is playing a role both in educational transmission and in international exchanges. Meanwhile, we will take this opportunity and pay all our respects and gratitudes to the authors of all the collections. For all those purposes, this album was compiled and published under the leadership of Zhu Zhiwen, CPC secretary of XMU, and Zhu Chongshi, President of XMU, under the direction of XMU Archives, in association with XMU Anthropology Museum, the College of Arts of Xiamen University and other organizations. This album is born with the 90th anniversary and will be recorded in the history of XMU.

Dec.6,2010

(The author is a professor with the College of Arts of XMU)

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