

錢定一廬集

程學題



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序

东风一样猖狂态 吹上梅梢气便清

朱鸣冈

人的一生事业发展,不完全取决于才能,有时还看机遇。命运的顺否,对每一个人才能的发挥大有关系。有些人早年生活顺利,才能很早得到发挥,这是幸运的;也有些人命运偃蹇,直到中晚年方露头角,甚至一生不遇也大有人在。但一个真正有学问、有修养的人,总是能善自对待自己,胜不骄,败不馁,对待自己所从事的学问,始终坚持不懈,做到“衣带渐宽终不悔,为伊消得人憔悴”。吾友钱定一教授就是这样一位令人钦佩的老诗人、老画家、老教育家。

他在七十五岁时,曾写过几首七律述怀。最能道出他的心情和超然物外的高尚品德。

其一

图书垂老性犹耽,一卷丹黄意最酣。身外浮名春梦淡,眼前好景夕阳贪。薄闻画里朱颜驻,浅识诗中妙悟参。海上暮年怀秃笔,东风吹绿又江南。

其二

托迹人间七五秋,诗坛艺苑罢交游。百年一瞬春能几,万壑千岩笔底收。世事纍纍悲代谢,浪潮滚滚逐谋猷。自知旅进无长策,何似闲心物外求。

好一个“闲心物外求”,不正道出一个真正艺术家甘于寂寞,“富贵不淫贫贱乐”的本色吗?由此可以看出定一教授志趣高洁、人品脱俗的道德风范。

诗和画都是人的思想感情产物,因此诗品和画品也是人品的体现。宋代爱国诗人陆游,在他晚年曾说过“功夫在诗外”。老友钱定一教授,最可贵、最令人敬佩的正是他那学养有素的“诗外功夫”。

中国画一向是文人画占主导地位,文人画也就是士大夫画,它代表着封建上层知识分子的审美趣味与审美爱好。他们往往在一幅画上题一首诗就能增加画的品位。如我们熟知的郑板桥“衙斋卧听萧萧竹,疑是民间疾苦声。些小吾曹州县吏,一枝一叶总关情”。以及“咬定青山不放松,立根原在破岩中。千磨万击还坚劲,任尔东西南北风”。这些诗不仅使画增加了艺术感染力,唤起人们的共鸣,而且长期在群众中流传着,起到历久弥新的艺术效果。因而诗书画的结合,也就成了中国绘画的一大特色。

但在绘画史上,真正做到诗书画三绝的人,为数并不多,时至今日就更难寻找了。在这为数甚少的画家中,吾友钱定一教授可说最有代表性了,他以一个画家而工诗,再加上他学养深厚,他所吟成的题画诗,就更意蕴深厚、别具韵致。下面且举吟梅为例:

为有凌霜傲雪情,无边烟月可怜生。东风一样猖狂态,吹上梅梢气便清。

他正是借梅花抒发自己感情,把自己感情移入了梅花,于是才兴起“无边烟月可怜生”之叹。但不管东风一时怎样猖狂作态,一接触到梅梢,气氛就变了,这不分明说“人定胜天”,以不变应万变吗?我很欣赏这首诗,就是借这首诗嗅到作者的人品,并富有哲理。

六十年前,我有幸同定一教授一同在苏州沧浪亭苏州美专中国画系学习,他是我系高年级同学,成绩优异,毕业后即留校任教。数十年来经他培养的不少校友,多已成为国家专才,活跃在文物考古和绘画部门工作。建国以后,定一教授退出学校专事诗文研究和绘画创作。这期间他周游了祖国名山大川,所到之处必有诗记游,写成多卷记游诗稿,被誉为诗坛的徐霞客。他博览群籍,涉猎广泛,举凡前人笔记遗佚,亦不放过。他雅好文物,长于鉴赏。由于深谙中国工艺美术,而又恨许多旷世珍奇,连一个作者姓名也未留下,常引以为憾。

他深知历史是劳动人民创造的。可封建社会却轻视劳动人民,这是极不正常的,于是他决心为这些工艺美术家立传。

稍有常识的人都知道,这是一件多么困难而艰巨的工作,但经他数十年的积累,终于完成了《中国民间美术艺人志》(人民美术出版社出版)。书中搜集了从汉代直到民国,两千多年来两千多位艺人加以考证审定,这虽是历史长河中沧海一粟,但却填补了美术史上一段空白,而它的政治含意更超出了它的学术价值。

苏常一带自古便被誉为海滨邹鲁,自明清以降,出了不少著名画家。如明代的唐、沈、文、仇;清代的四王、吴、恽。定一教授是常熟人,自幼就开始受到绘画熏陶,后来又苏州美专国画系深造,他遍观真迹,潜心临摹,练就一手传统绘画的基本功,再加上他本人气质聪颖,旧文学知识渊博,所以他深得吴门画真传。作品清新灵秀,笔墨古朴典雅,意蕴深厚,诗情画意跃然纸上,深受校友的器重。

今世论国画者,多着眼于两方面:一是继承,二是发扬。随着老一辈国画家相继谢世,新一代学院培养人才增多,尚能潜心学习传统者日渐减少,因此年逾耄耋至今尚能作画的老画家,理应受到重视和尊敬自不待言。

无可否认,以四王为代表的传统绘画,近世曾遭贬抑。但它的影响,在大陆,在台湾,在广大华侨中,特别是国外在日本和韩国仍然存在。日本画家把中国传统绘画称作南画,他们认为最不易学的是南画,学也不易学像,认为南画是很有特色的。缘乎此,最近加拿大一学术团体拟于今年五月邀请定一教授前往讲学,并同时举办画展。为了进行学术交流,弘扬华夏传统文化,近期定一教授特选国画近作六十幅精印出版问世。这六十幅作品,既是以诗人的慧眼捕捉的艺术形象,也是用传统手法表现的神州风采,我相信定会受到欢迎。为弘扬传统文化,为精神文明建设,为对外文化交流,做出贡献。

1994年3月于厦门

PREFACE

The east wind blows as savagely as ever,
But stills as it touches the tips of the plum blossoms

By Zhu Minggang

A man's career does not always depend on his talents; it depends sometimes on opportunity. Whether one's fate is good or not has a strong influence on whether his talents can be brought into full play. Some people are lucky in that they live a smooth life in their early years and their talents are brought into full play at an early stage. Others, however, have difficult times when they are young, so they do not have the opportunity to show their talents until middle or old age, and there are quite a few who never have the opportunity to show their talents. But a cultured man with real learning knows very well how to consider himself—he does not become conceited because of his accomplishments or disheartened because of his failure; he will always persevere in his profession and carry forward the spirit of “willing to become thin, wan and sallow for his own cause with no regret”. Professor Qian Dingyi, one of my good friends, is just such an admirable senior poet, artist and educationist.

When he was seventy-five years old, he wrote several eight-line poems to express his feelings. Those poems can best show his inner world and noble quality of staying away from the scene of contention. Let us cite two of those poems:

First:

Still young in nature though ageing with my books,
With a scroll of painting, I enjoy the greatest pleasure.
Fame is as vain to me as a dream in spring,
Yet I treasure the sight before my eyes as of the setting sun.
I keep the youthful looks of the beginning of my career in art,
Fine ideas come to me when I have just stepped into poetry.
In my old age, I vainly possess a brush pen in Shanghai,
Yet the spring breeze has turned my life green again.

Second:

Seventy-five years have passed since coming into this world,
Yet I am still a newcomer in the gardens of poetry and art.
I must treasure time, for a hundred years pass in a twinkling,

So I put innumerable mountains and valleys to ink and paper.
Alas! How time flies amidst the diverse and confused events!
In the surging waves and tides I quietly make my secret plan.
I am well aware that I will not make much progress now,
So my aim is to pursue spiritual things with a leisurely heart.

"To pursue spiritual things with a leisurely heart" is a realistic description of the noble quality of a real artist who is willing to remain out of the limelight, impervious to the temptations of wealth and power, happy in poverty and in a lowly condition. From this we can see Professor Qian's lofty interests and aspirations and the refined quality of the good example he sets in morality.

Both poetry and painting are the products of man's thinking and feeling; and so, poems and paintings are the embodiment of a man's moral quality. Lu You, a patriotic poet of the Song Dynasty (960—1279), said in his old age, "The spirit lies beyond poetry." The most precious and the most admirable quality of Professor Qian Dingyi is none other than this "spirit" that lies "beyond poetry".

Chinese painting has always been dominated by the painting of scholars, or the painting of *literati* and of officials. This painting represents the aesthetic taste favoured by the intellectuals in the feudal upper-class society, who usually gave a special flavour to their painting by adding a poem on it. We have some familiar examples from the famous Chinese painter, Zheng Banqiao (1693—1765), from whose paintings come the following poems:

- 1) *Resting in my office, I hear the bamboos sighing,
I suspect they are the moans of the suffering poor.
Though only a small and insignificant county official,
Even the leaves of the bamboos concern me.*
- 2) *Holding fast to the green hill it will not loosen its grip,
Its root firmly set in the crack of the rock.
Steadfast and unyielding though repeatedly battered,
It cares not if the gale is from east, west, south or north.*

These poems not only added artistic appeal to the paintings and aroused sympathy from the people, but they also circulated among the people for a long time and established a new school of art. Consequently, the combination of poetry, calligraphy and painting has become one of the major characteristics of Chinese painting.

In the history of painting, not many artists have performed wonders in poetry, calligraphy and painting, and such artists are still fewer today. But my friend Professor Qian Dingyi can be said to be the most typical among those very few. As a learned artist and poet, the poems accompanying his paintings are profound in meaning and distinctive in style. Ode to the Plum Blossom which follows is an example.

**The plum blossom braves the biting frost and snow,
And pity arises in the boundless mist and moonlight.
The east wind blows as savagely as ever,
But stills as it touches the tips of the plum blossoms.**

Professor Qian expresses his own feelings by transferring them to the plum blossom, leading to his emotional sigh: "And pity arises in the boundless mist and moonlight." No matter how savagely the east wind blows, it becomes gentle when it touches the tip of the plum. Is this not a clear statement that man can conquer nature, and that shifting events can be answered by keeping to a firm fundamental stand? I appreciate this poem very much, for through this philosophical poem can be detected the poet's moral standing.

Sixty years ago, I had the good fortune to study together with Professor Qian Dingyi in the Department of Traditional Chinese Painting of the Suzhou Academy of Fine Arts located in the Canglang Pavilion of Suzhou. He was an excellent senior student in our department. After graduation, he worked as a teacher in the academy. In the last few decades, he has trained many students who have become professionals in the field and are actively engaged in archaeological studies and in the fine arts in China. After the establishment of New China in 1949, Professor Qian retired from teaching and began to engage in studies in prosody and prose, and in the creation of painting. Since then, he has been travelling to all the famous mountains and rivers in China. Wherever he went, he would write a poem to record his visit, and now has several volumes of travel poems. As a result, he is known as a versatile travel poet. He reads extensively and will make a careful study of any notes and anonymous works that he can get hold of. He is fond of cultural relics and a connoisseur in their appreciating. Because of his deep knowledge of command of Chinese arts and crafts, he always regards it a great pity that so many Chinese rare curios are the work of people, not a single one of whom has left a name behind.

Professor Qian knows only too well that history is created by the labouring people and the labouring people were despised in the feudal society, which is grossly unfair. And so, he was determined to write biographies of these artists and craftsmen.

Anyone with a little general knowledge will know that this is a very difficult task. After several decades of hard work, however, he eventually completed *The Biographies of Chinese Folk Artists and Craftsmen* (published by the People's Fine Arts Publishing House). He carried out textual research on more than 2,000 artists and craftsmen in the two thousand years and more from the Han Dynasty (202 BC—220 AD) to the Republic of China (1912—1949). This is a mere drop in the river that flows into the vast ocean of history, but it has filled some of the gaps in the history of fine arts, and its political significance far outweighs its academic value.

The area near Suzhou and Changshu has been praised since ancient times as a coastal region of outstanding intellectuals. The area has given rise to many famous artists since the Ming (1368—1644) and Qing (1644—1911) Dynasties, such as Tang Yin (1470—1523), Shen Zhou (1427—1509), Wen Zhiming (1470—1559) and Qiu Ying (? —1552) in the Ming Dynasty, and Wang Shimin (1592—1680), Wang Jian (1598—1677), Wang Hui (1632—1717), Wang Yuanqi (1642—1715), Wu Li (1632—1718) and

Yun Shouping (1633—1690) in the Qing Dynasty. Professor Qian comes from Changshu and he grew up nurtured by the fine arts. Later, he studied in the Department of Traditional Chinese Painting of the Suzhou Academy of Fine Arts. He has studied all the authentic works and has done his utmost to imitate them. As a result, he has a solid foundation in traditional painting. With his great wisdom and the wide range of his knowledge of ancient literature, he has acquired a real command of painting in the style of Suzhou painting school. His paintings are pure, fresh and delicate in style and simple, unsophisticated and elegant in structure; his readers appreciate their profound implications and their vivid imagination, and so, his works are greatly treasured by his schoolmates.

In comments on traditional Chinese painting today, two points are focussed on; one is on inheriting the tradition and the other is on developing the tradition. As the old artists of the traditional Chinese painting pass away one after another and a new generation of graduates come onto the stage, very few people are willing to put their mind and effort into the study of traditional Chinese painting. It goes without saying, therefore, that it is highly necessary to value and respect an old artist who is working on his paintings even in his eighties.

There is no denying that the school of traditional Chinese painting represented by the works of Wang Shimin, Wang Jian, Wang Hui and Wang Yuanqi has been belittled in recent years. But the influence of this school of painting still exists on the mainland, in Taiwan and among the overseas Chinese in various parts of the world. The influence is especially strong in Japan and the Republic of Korea. Japanese artists call traditional Chinese painting Southern painting and regard it as being the most difficult to learn and difficult to imitate, and they regard Southern painting as one having special characteristics. Recently, a Canadian academic organization has invited Professor Qian to visit Canada this coming May to give lectures and hold an exhibition of his paintings. In order to promote academic exchange and spread traditional Chinese culture, Professor Qian has selected 60 recent traditional Chinese paintings from his works to be published in a deluxe edition. The paintings are not just artistic images caught with the acumen of a poet, they are also examples of the beautiful scenery of China manifested in the traditional style. I am sure the 60 paintings will be popular among the readers and will help to spread our traditional culture, build up our intellectual and moral culture, and promote cultural exchange between China and other countries.

Written in Xiamen, China,
in March, 1994

夷斋先生印象

韩天衡

夷斋钱定一先生，今年正八十，与我为忘年交。他不嫌弃我的稚拙，二十年来，坐而论艺，上下古今，海阔天空，不设防，无顾忌，可谓自在欢快至极。

交虽深，情虽笃，而对于先生，我有一点始终是为之不解的。甚至有着抱屈的情绪。先生弱冠聪颖，十岁操笔，即名蜚虞山；十五岁考入苏州美术专科学校，为名画家吴子深赏识，列为门墙；二十岁为颜文梁聘请，留校执教鞭；三十岁出任苏州美术专科学校国画系教授……不可不谓之平步青云。然而，在其之后的五十个春秋里，他寓居上海闹市，日与笔砚为伴，其名其艺居然不为世人知晓，乃至都不为同道中人知晓。这堪称是不可思议、不可有二的一个孤例。这情况，曾使我耿耿，而夷斋先生却依旧日复一日地恬淡宁静地生活着、笔耕着，不为名利所动、所累，似乎天下本不存在名利场！我之耿耿，他这恬淡，正衬托出钱先生品格的高洁清渊。

古来画坛即有“不求闻达”之论。我尝粗略地考察过一些被冠以“不求闻达”嘉名的人士，其中十之七八多是其艺其品本“不能闻达”的；此外之一二又多是艺事外的劫难和坎坷而“不及闻达”的。即使幸运之神降临，“闻达”一下，前者也是人工制作的“闻达”；后者则是同情制作出的“闻达”。要之，艺术家以艺立身，实力不逮，即使是作“安慰赛”、“还债式”的一时闻达，而终不免会湮没无闻的。客观地说，“闻达”的程度、机缘本不正比与艺品的高下、文野、优劣。前贤不是即有“五百年后人论定”的牢骚吗？可见我们不能以耳代目，单以名声的大小，推论水准的高低。而应该以一种公允而不势利的眼光审视艺术家本身所具有的“含金量”才是。

夷斋先生从艺七十年，成绩可人，而不为人知，也不求人知，远“闻达”而无怨艾，不是嘴上说说，而是身践力行的。这才是地道、纯洁的“不求闻达”。即使这次友人们为祝贺他的八十寿诞出版这本集子，也是千推万拖始出来的。他是那样地谦恭与清醒，总认为自己的画作不足以与外人道，给行家看的。由此，也就可见其心态的恬淡、清澈、坦诚和磊落了。是的，夷斋先生的精神境界宛若峨眉月、阳朔水、白山雪、桃源云，是令我辈肃然起敬的。

多年来，我有幸成为夷斋先生画作的老读者，乃至第一个读者。由于熟悉他的品格，由这种品格契入，对他的画作似乎也就多了一份领悟、一份崇敬。

夷斋先生的绘画，是以厚实的传统打基础的，也是以深邃的文学打底子的。他认为“特别是文学的修养是最关键的”。因此，在他的画作中无处不透露出这种文学的内涵。他是山水、花鸟、人物兼擅的画家，他的山水画漾溢的是诗味，花鸟画里弥漫的是文气，人物画渗发的是雅趣。实在是可圈可点、抓人感人的。总之，他的画散布着一种浓郁的斯文和安逸，有着文人画的古丽清韵，而决无市井式的哗众取宠。人格关乎画格，决定画格；学问也关乎画格，决定画格。倘若习艺者仅热衷于画的技能训练，而无视、忽视人格和学问的锤炼，无疑是舍本求末之见，付之实践则难免求万得一。至于钱先生所论“文学修养是最关键的”，当是中国画里颠扑不破的道理。然而夷斋先生成功的实践又告诉我们，要把文学修养转化为画的

灵魂,使之画中有诗,画即是诗,且是高明的诗,也不是一件轻而易举的事情。因为笔墨造型等技能的艰辛训练又是不可少的,是轻视不得的。历史上有些大学问家,虽然情系丹青,而终难忝于成功的画家之列,也说明了此中必竟自有其机关在。

夷斋先生这本画集的问世,有其不寻常的意义。除却上述陋见。我还以为画的功能当然是要让人观赏的,而贵在作高雅、深沉的宣泄,以粗俗的急就,取宠的鼓噪为低格。夷斋先生以七十年如一日的恬淡之心,在画坛作出的殉道者般的努力,厚积薄发,以至近于厚积而不发,不图名声,唯求自我怡悦,陶冶性灵。这境界,这心态,诚然是不必要求人人步趋的。然而,在喧闹、哗器的环氛中,对世俗的追求勇于不取不为,安于道而乐于寂寞的精神,以做学问的功力来研讨画理的精神,至少对于我,对于那些初涉艺海的年轻人是有启迪意义的。

1994年5月2日于南阳豆庐

MY IMPRESSION OF PROFESSOR QIAN DINGYI

By Han Tianheng

Professor Qian Dingyi, whose studio name is Yizhai, has just reached the age of 80. Despite the great difference in our ages, we are good friends. In the last twenty years, instead of disliking or avoiding my innocence and clumsiness, he has sat with me talking about art from the ancient times to the present day in a discursive and easy-going manner with no scruples, all of which gives us both the greatest pleasure.

Though we have deep and sincere friendship, there is one thing I do not understand about Professor Qian, and even feel that he has not been treated as he deserves. He was very clever even when he was a child and he became famous at Yushan when he took up the painting brush at the age of 10. At the age of 15, he was enrolled through examination into the Suzhou Academy of Fine Arts, where he was appreciated by the famous artist Wu Zishen, whom he regarded as his honoured master. At the age of 20, he was employed by Yan Wenliang as a teacher in the academy. At the age of 30, he was promoted to the rank of Professor in the Department of Traditional Chinese Painting of the Suzhou Academy of Fine Arts.... Professor Qian can be said to have risen rapidly. In the fifty years since then, he has lived in the bustling city of Shanghai, with brushes and inkstone as his daily companion, while his name and works have remained unknown not only to the general public but also to the world of the art connoisseurs, a situation which is both incredible and unprecedented. I once brooded on this unfairness, but Professor Qian continues day after day to lead a tranquil life, working with his brushes and doing nothing to win fame or accumulate profit, as if there is no such place as vanity fair in all the world. My brooding on the unfairness Professor Qian has suffered while he himself gives it no heed clearly illustrates his noble quality.

Art circles have since ancient times promoted the idea that artists should have “no desire to seek fame”. I have made a brief study of those who were regarded as “having no desire to seek fame”, and found that in seven or eight out of ten cases, their works would not have enabled them to “seek fame”. The rest were “unable to seek fame” as a result of disaster and misfortune. If they were lucky enough to enjoy “fame”, the fame of the first group was a manufactured fame, while for the second group, fame was given out of sympathy. It is important that an artist establish his fame through the power of his art. If his art is not sufficiently powerful, the fame he wins will be only a consolation, a temporary fame which will eventually disappear into obscurity. Objectively speaking, the degree and chances of fame are not in direct proportion to the quality of an artist's works. Wise men of the past have said that one's character cannot be correctly judged until five hundred years later. So we should not judge an artist by the magnitude of his fame, using our ears instead of our eyes. Instead, we should evaluate the quality of an artist through a just and sound judgement of his actual work, and not on the basis of snobbery.

Professor Qian has made great achievements since he devoted himself to art seventy years ago, yet he has no fame nor does he seek any. He has no regret in staying far away from fame, and this is reflected through action rather than through words. Professor Qian has practised the ideal of “not seeking fame” through his actions. Even the publication of this collection on the request of his friends to celebrate his

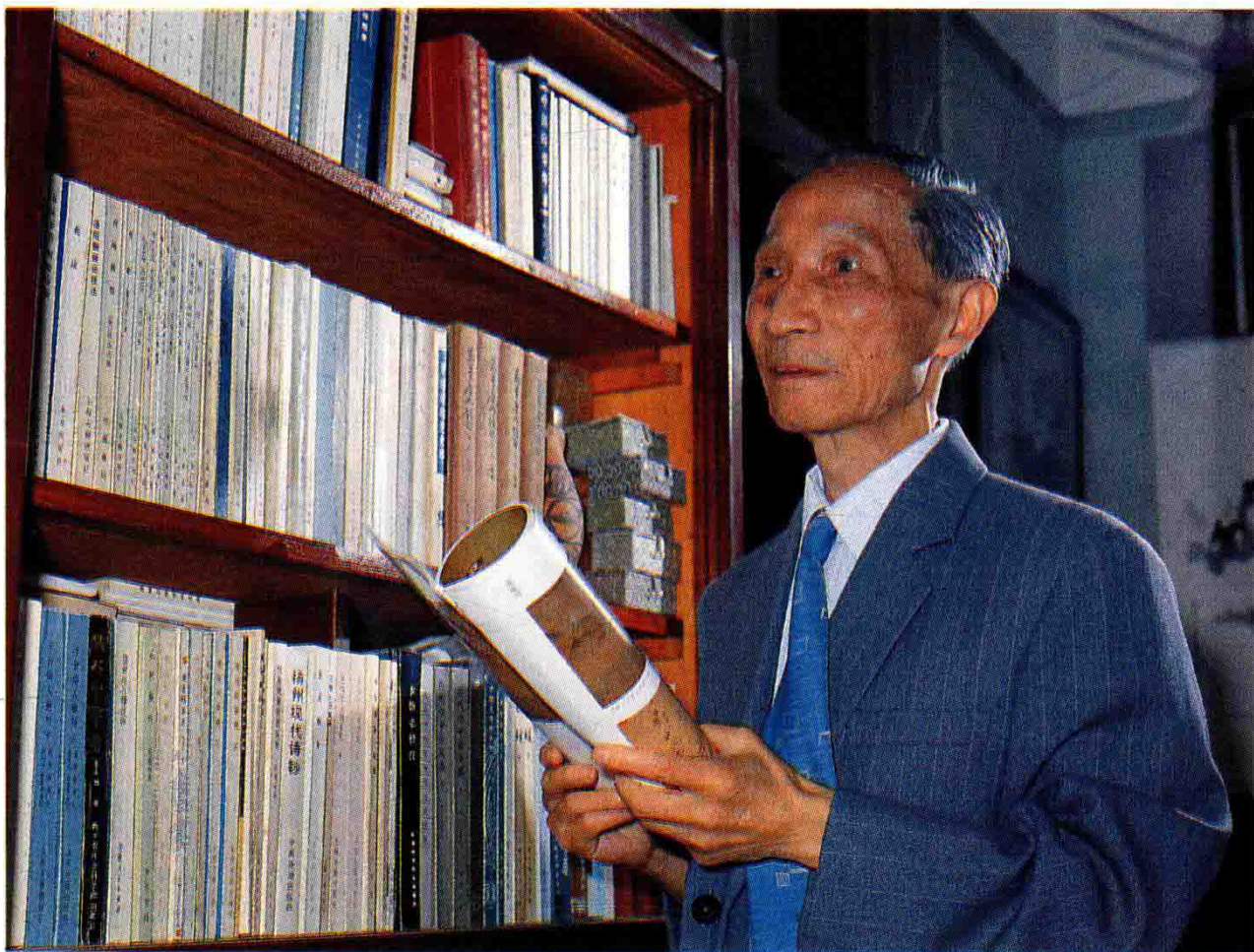
eightieth birthday was realized only after repeated refusals on his part. He is so modest and clear-headed, always thinking his paintings unworthy of the appreciation of the public and the experts. From this, we can see Professor Qian's sincerity, uprightness, limpidity of mind and indifference to fame and gain. Indeed, Professor Qian's loftiness is like the moon of Mount Emei, the waters of the Yangshuo River, the snow of the White Mountain and the clouds over the Peach Garden, and as such is worthy of our respect.

In the last few years, I have had the good fortune to be a regular reader and even the first reader of Professor Qian's poem-paintings. Because of my understanding of his character, I seem to have more understanding and a deeper respect for Professor Qian's paintings.

The paintings of Professor Qian Dingyi are based on a firm and solid tradition and founded on his profound knowledge of literature. In his opinion, literary accomplishment is crucial to painting. And so, literary connotations and allusions are to be seen everywhere in his paintings. He is an expert in landscape painting, flower-and-bird painting and portrait painting. His landscape paintings are full of poetry, his flower-and-bird paintings produce a gentle and quiet atmosphere while his portraits are examples of refinement and taste. All his paintings greatly attract and inspire admirers. In short, his paintings are imbued with ease and gentleness; they carry an ancient beauty and quietude, typical of painting by a man of letters, who does not descend to commonplaces in order to seek applause from the gallery. The artist's character is related to the painting's character and determines its personality and style, and so does the artist's learning. If a beginner in art aims only at training his painting skills and pays no attention to the development of his personality and learning, he will be attending to trifles to the neglect of essentials and will achieve very little in practice. Professor Qian's theory that literary accomplishment is essential to painting is an incontestable truth in Chinese painting. Professor Qian's success, on the other hand, tells us that it is not an easy task to transform literary accomplishment into the soul of a painting, to enliven paintings with poetry so that they become poems. An arduous training in painting skills is indispensable and cannot be neglected. Some great men of letters in history had an ardent love for painting, yet failed to join the rank of successful artists, which shows that there is *something* in the learning of the painting skills.

The publication of this collection of Professor Qian's paintings is of unusual significance. Apart from my humble opinion as expressed above, it is my view that paintings are definitely done to be appreciated. It is important then that they be noble, graceful and profound in their expression and coarse work done in a rush to please the public can only be regarded as being of low aesthetic value. Professor Qian, indifferent to fame and gain, has in the last seventy years put his best efforts in art into accumulating much while publicizing little or even none of his work, seeking no fame but simply entertaining himself and moulding his own character. Of course, it is not necessary to demand that everyone imitate Professor Qian's lofty spirit. Nevertheless, in the noisy and roaring environment of this world, his indifference to worldly fame and gain, his adherence to his principles, his content in living in quietude and his spirit of using his great knowledge to study the principles of painting, all serve as an inspiration and enlightenment at least to me and to young people who are having their first taste of art.

Written in Doulu, Nanyang
on 2nd May, 1994



作者简介

钱定一,字夷斋,江苏省常熟市人,寄居上海市。1915年生。1935年毕业于苏州美术专科学校国画系。毕业后留校任教,历任至教授、苏州美协执行委员。1947年,作品由美国威斯康星州麦迪逊市美术学会主办假该市市立图书馆举行个人画展;1948年与上海名画家吴子深举行师生联合画展于苏州青年会。1950年至上海从事美术装潢设计,任上海市食品工业公司产品包装装潢设计室负责人及上海工业展览会轻工业馆总设计,已经退休。创作的国画曾获上海市文化局颁发的1954年新中国画秋季年展三等奖。

现为上海民间文艺家协会会员,上海诗词学会理事,上海民俗学会会员,中国社会福利教科文中心国画研究会会员。著有《中国民间美术艺人志》、《夷斋旅游诗》等。

ABOUT THE ARTIST

Qian Dingyi, style name Yizhai, was born in the city of Changshu, Jiangsu Province, in 1915, and resides in Shanghai. After graduation from the Department of Traditional Chinese Painting of the Suzhou Academy of Fine Arts in 1935, he was retained as a teacher, and rose to the rank of Professor, becoming an Executive Member of the Suzhou Artists Association. In 1947, the Madison City Artists Association in the American state of Wisconsin organised a solo exhibition of his works at the Madison Municipal Library. In 1948, Mr Qian, together with his teacher, the famous Shanghai artist, Wu Zishen, held a joint exhibition of their paintings at the Suzhou Y.M.C.A. He came to Shanghai in 1950 as a decorative arts designer. He was in charge of the Product Packaging Decorative Design Studio of the Shanghai Food Industry Corporation, and chief designer for the Light Industry Hall of the Shanghai Industrial Exhibition Hall. He has now retired. His paintings were awarded Third Prize at the 1954 Annual Autumn Exhibition of Paintings in Traditional Chinese Style organised by the Shanghai Cultural Bureau.

Mr Qian is today a member of the Shanghai Writers and Artists Association for Folk Art and Literature, a director of the Shanghai Poetry Association, a member of the Shanghai Folklore Association, and a member of the Traditional Chinese Painting Research Association of the Social Welfare, Educational, Scientific, and Cultural Centre of China. His works include *A Record of Chinese Folk Artists* and *Poems of Travel by Yizhai*.