

画集

沈
錫
純



A SELECTION OF SHEN XICHUN'S ART

沈錫純畫集

集



A SELECTION OF THE PAINTINGS BY SHEN XICHUN

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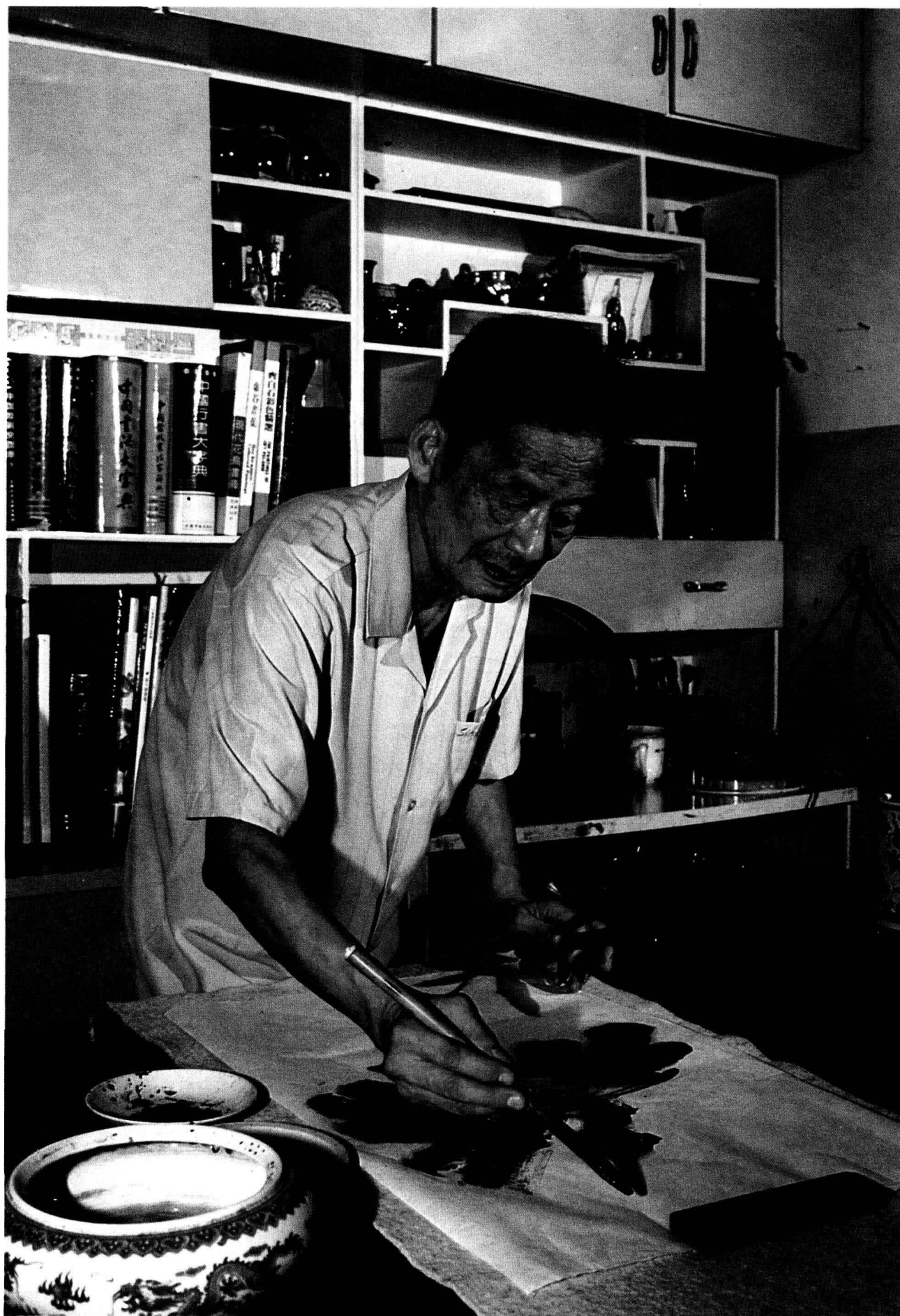
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沈锡纯近照

The Artist Shen Xichun



序

我与沈锡纯既是同乡，又属同行。早年分别就学于沪杭，相邀于大海返梓，途中狂风骤起，波涛汹涌，依然洒脱如常，谈笑风生，三天三夜方抵广东汕头。个中之缘，意气相投也。

嗣后数十年，我远在重庆，他客居榕城，彼此远隔，而往来不断。我每次返乡，必在他家小住，阔别重逢，彻夜畅谈；切磋艺术，欢趣之事油然倍增。近适逢福建漆文化（中日）艺术活动，我再度返梓，小酌中，得知他的百来幅精作正结集出版，欣羨之余，往事历历……

锡纯从小习画，师从谢半圭，为吾邑清代“诏安画法”传流之一，著名画家沈古松（瑶池）、谢琯樵（颖苏）、沈锦周之后，南宗沈南蘋（石田）遗系。

锡纯1933年毕业于上海新华艺专国画系，长期受潘天寿、诸闻韵等大师影响，因而其画风以家乡前贤为基础，熔“岭南”、“两江”于一炉；汇对大自然之感受，集自身艺术悟性于笔端，形成自己独特之风韵，所作花卉草虫，色彩艳丽而不失调和；画虎尤其是拿手好戏，熟谙传统之技法，又屡有雄浑传神之笔，虎虎生风，深得同行嘉评；偶作山水人物，其情其景，妙趣天成。1937年，上海古今名画出版社（即大众生活书局）将其彩色工笔花卉草虫一套入选于《古今名画粹》，色彩绚丽，栩栩如生，至今记忆犹新；同年，尚读上海金城工艺社出版之《沈锡纯画集》，可谓内容丰富，工写俱佳，洋洋大观。1947年，《中国美术年鉴》选载其虎、菊两作，已趋炉火纯青，且始名扬中外，甚得佳评，故《中国现代艺术家像传》（香港波文书局据1947年《中国美术年鉴》编著出版）中，锡纯之像传已与潘天寿、徐悲鸿、齐白石、张大千、刘海粟等名家同列一册了。

据我所知，在半个多世纪的艺术生涯中，锡纯先后在上海、南京、福州、厦门、汕头等地办过个展，并有作品在印度尼西亚、婆罗洲、新加坡等地参展或举办个展。1945年，为庆祝抗战胜利，又在榕举办个展。尔后定居榕城，与汪尉山、吴适、张凌波、陈子奋诸名家过从甚密，为振兴八闽传统画艺同案切磋，研墨挥毫，成为佳话。

1979年中秋节前，锡纯又应国家文化部邀请，赴京与钱松岩、关良、亚明、宋文治、陆俨少诸老一起，作画于颐和园藻鉴堂和人民大会堂。仲秋之夜，诸老一行与国家领导人及吴作人、李可染、李苦禅等40多人泛舟昆明湖上，赏月吟诗，挥毫作画。不少佳作被国家收藏或作为国家礼品馈赠外国贵宾。国家领导人多次接见和赞扬，使锡纯带着人民的嘱托、国家的希望，步入新的研艺阶段，奋战于斑斓多姿的艺术殿堂。

80年代后，锡纯更是佳作迭出。作品时常参与国内外、省内外各种形式之展出。其《雄虎》赴日参展，展毕作为中日友好纪念品馈赠长崎市长本岛珍存。《百鹤图》、《松鹤》、《八哥红叶》、《百菊》等多幅上乘佳作为美国、日本、新加坡、台港澳等地名人或收藏家珍藏。1983年，新加坡著名书法家兼收藏家柳明诚先生编著出版《翹园文风》一书，收入了锡纯的精

作《百鹤图》、《百牡丹图》、《百菊图》等，并以《国际大画家沈锡纯的杰作——百鹤图、百牡丹图、百菊图》为题，详细向海外读者介绍了沈锡纯从艺从教六十余年成名经历、艺术成就及作品特色。文章在列举锡纯取得艺术成就之四大因素后认为，在海外行家看来，“锡纯先生的画可谓‘振妙一世、传芳万祀’”。柳文还介绍说，锡纯先生所作花鸟，海外观者美评云：“闻花花香，指鸟鸟语。得者如获至宝。”

1987年1月15日，我从《人民日报》读消息一则：“美国多伦多城春节期间举办‘中国古今名人书画展’，展出绘画包括扬州八怪和现代著名画家张大千、齐白石、沈锡纯、黄君璧等作品……”阅后使我想起锡纯还有多幅佳作在美国、英国、德国、奥地利、日本、澳大利亚等地参展，其声名在外，不但为我中华艺术增辉，而且为我中华民族添彩。

近几年，国家改革开放，对外交流活跃，锡纯虽年事已高，仍积极参与各种有益国家民族之活动。多次应邀为省领导出访欧美、日本及东南亚赶制画作礼品，并为海峡两岸文化交流献力。《春满神州》则是他与早年同窗——台湾著名画家沈耀初先生及其学生——中国美协常务理事、上海美协主席、著名画家沈柔坚在异地几经辗转，合作而成的，这是两岸情深的珍贵写照。前年，我再次来榕，与锡纯畅叙别后之情，言语投机，兴之所致，与之合作《武夷珍禽佳果图》，觉锡纯年逾八旬，然笔力雄浑，不减当年。歇笔余兴，叙谈之际，知60年代末70年代初，他曾率眷山居武夷名胜务农，整日与花木禽鸟昆虫及珍稀走兽为伴，六越寒暑，根据观察与写生，作出无数的画稿，流传于中外各地。

近年来，又跋涉于松花江畔、长白山中、兴安岭下；极目黄河、长江，并在黄山、庐山、千山、衡山、雁荡、太姥等名山大川留下足迹。所谓生活乃创作之源泉，锡纯数十年来的创作，无一不出自于他全副身心对大自然，对生活之感受也。

锡纯治艺严谨。他说：所谓书画同源，书讲腕力中锋，形体结构，分行布白；画同样讲锋腕，依层次论阴阳侧背、高低远近与藏露。作者不论师承何家，均须守六法，先工后写；取前人之长，汲生活之源，不断研磨；大自然一应花卉草木，高山大川，寒暑季节，均需入微观察。所谓春花不添秋草、寒冬不见夏蝉、循其规律，下笔方有成竹在胸，一挥而就，一气呵成之功效。写景状物亦求先主后宾、浓淡疏密、虚实分布按条理、章法结构具备；心有灵犀、抒情写意、标新立异，方有笔外之意、意外之笔、不似之似之情趣。

锡纯作画有此心境，更难得他以不让老之精神，还受聘于福建省老年大学及福州大学讲授中国画课；平时登门求教谈艺者有年仅七八岁者，也有七老八十者；有国内的，也有美国、日本等国外的，真乃不次当年之豪趣也。在此诚望老友不以年迈之志趣，于无涯艺海更加奋发，精益求精，不遗余力，为祖国灿烂文化承先启后，继往开来，作出新贡献。

沈福文

FOREWORD

Shen Xichun and I are from the same hometown, and in the same profession. When we were students, he studying in Hangzhou and I in Shanghai, we were returning to our homes by sea, when the ship encountered an unexpected heavy storm. There were tremendous waves from the tumultuous sea, but we managed to have a good conversation, as if at home. After three days and nights on the boat, we arrived at Shantou. Our pleasant companionship was the result of our similar temperament, taste and interest.

Ten years later, Shen worked in Fuzhou, but I was living in Chongqing, we continued to communicate on a regular basis. Whenever I had occasion to return to Fuzhou, I was a guest in his home, and our long talks, far into the night, continued. We had many good discussions about art, and recalling our childhood experience.

On the occasion of my return to Fuzhou for the Fujian Lacquer Art Cultural Festival, I learned from Shen that a great number of his paintings were being published. How pleased I was to hear this! Shen Xichun began to study painting when a child. His teacher was Xie Bangui, the celebrated Qing Dynasty artist, who had inherited the Zhaoan School of Painting Technique. Xie had been a student of Shen Gusong, (also known as Yaochi), Xie Guangjiao, (also known as Yinsu), Shen Jinzhou, and Shen Nanping, (also known as Shitian), at various times.

Shen Xichun graduated from Xinghua Art College of Shanghai in 1933, having majored in Chinese Painting. His art was influenced by the artists, Pan Tianshou, Zhu Wenyun and other professional artists, each one representing the painting technique of different school. Shen Xichun created his own characteristic style, based on styles of previous generations of artists from his hometown. His colorful flowers and insects appear harmonious, and his tigers greatly admired. By blending traditional painting technique with his own vigorous style, he creates tigers of great energy. His mountains-and-waters and figure paintings are also excellent.

In 1937, a series of his meticulous brush works of flowers and insects were included in the album *"A Selection of Ancient and Modern Famous Paintings"* published by the Shanghai Gujin Minhua Publishing House, (Dazhong Shenghuo Press). The same year, the book *"A Collection of Shen Xichun's Art"* was published by the Shanghai Jingchen Arts and Crafts Publishing House. In 1947, two of Shen's paintings "Tiger" and "Chrysanthemum" were included in *"The Chinese Yearbook of Art"*.

It was during this period Shen Xichun perfected his painting technique and became well-known in China and internationally. His photograph and biography were included with those of Pan Tianshuo, Xu Beihong, Qi Baishi, Zhang Daqian, and Liu Haisu, in the book *"Photos and Biographies of Modern Chinese Artists"* published by the Hongkong Bowen Publishing House in 1947.

During Shen Xichun's half century of artistic achievements, he held exhibitions of his paintings in: Shanghai, Nanjing, Fuzhou, Xiamen and Shantou. Selected paintings were shown at art exhibitions and also his one-man shows were held in Indonesia, Malaysia, and Singapore. In 1945, he held a one-man show in Fuzhou, celebrating victory of the eight year war against Japan. He then settled in Fuzhou to live and work, and developed a close relationship with Wan Weishan, Wu Si, Zhang Linpo, Chen Zhifen, and other professional artists. This group held frequent discussions about how to encourage further development of the traditional painting technique of Fujian Province. They occasionally cooperated to create paintings. The practice was enjoyed by artists of that period.

In 1979, Shen was invited to Beijing by the National Cultural Bureau on the eve of Mid-autumn Festival, to participate in painting at the People's Great Hall and at Zhaojian Hall of the Summer Palace, along with Qian Songyan, Guan Liang, Ya Min, Song Wenzhu, Liu Yanshao, and other esteemed artists, and sat in boats on Lake Kunming, with China's leaders, and renowned artists, Wu Zhuoren, Li Kerang, and Li Kuchan. As they enjoyed the moonlight, they composed poems and painted. Much of the works created that night, was collected by the Chinese Government, and some were presented as gifts to foreign guests. This experience was an inspiration to Shen Xichun, and stimulated him to greater efforts as an artist.

Since 1980, Shen has created many paintings of distinction. His works have been included in many exhibitions, and "Tiger" was exhibited in Japan. After the exhibition, this painting was presented to the mayor of Nagasaki, as a memento to Sino-Japanese friendship. The paintings: "One Hundred Cranes", "Pine and Crane", "Myna and Maple Leaves", and "Chrysanthenmums", have been collected by important people and collectors from America, Japan, Singapore, Taiwan, Hongkong and Macao.

In 1983, Liu Min chen, a well-known calligrapher and collector from Singapore wrote *"Qiaoyuan's Style of Writing"* a book containing paintings of Shen Xichun: "One Hundred Peonies", "One Hundred Cranes", and "One Hundred Chrysanthemums". The book introduced Shen to foreign readers, and told about his sixty years as an artist, his accomplishments, and the characteristics of his

style of painting. After describing four major factors he considered responsible for Shen's success in the field of art, the author concluded by stating, "Shen Xichun's paintings can be said to be proud of for generations to come. Flowers and birds painted by Shen are now highly valued by their foreign owners, one of whom said, 'You can smell the fragrance of the flowers and hear the birds singing in these treasured acquisitions.' "

On January 15th, in 1987, I read the following in the People's Daily, "Exhibition of Ancient and Modern Painting and Calligraphy held in Toronto, Canada and United States during Spring Festival time. Paintings exhibited included the works of eight artists of Yangzhou, (Qing Dynasty) and the modern celebrated artists of China, Zhang Daqian, Qi Baishi, Shen Xichun, and Huang Junbi". Reading this article, I recalled several fine paintings by Shen, which were being exhibited in the United States, Great Britain, Germany, Austria, Japan and Australia. These paintings and exhibitions, have enhanced the prestige of not only Chinese art and artists, but also of China.

China's foreign exchange is presently increasing, along with reforms and the further opening of China. Shen Xichun, although he is aging, he still participated in many activities. He occasionally paints pictures as gifts for provincial leaders who visit Europe, America, Japan and Southeast Asia. He is also actively working for cultural exchanges with Taiwan and the Chinese Mainland.

The friendly attitude of both sides of the Taiwan Straits was demonstrated with a scroll "Spring Comes to China" which had been partially painted in Fuzhou by Shen Xichun, was then sent to Shen Yaochu, a famous artist in Taiwan, and to Shen Ronjian, a former student of Shen Xichun, and now an executive member of the Chinese Art Association and chairman of the Shanghai Art Association, who completed the painting.

Two years ago, I again returned to Fuzhou. After a long discussion with Shen Xichun, we decided to cooperate and paint "A Picture of Exotic Animals and Fruits of Wuyi Mountain". Although Shen was now in his eighties, he painted with the same powerful strokes as he always had. As we talked, he revealed things about his life on Wuyi Mountain. I learned that during the sixties to the seventies, he farmed on Wuyi Mountain with his family. During those years, his companions were the flowers, animals and birds of Wuyi Mountain. He later made many drawings from the sketches of his six years of observing nature.

In recent years, he has visited the shores of Songhua River, Yellow River, and Yangzhi River, Changbai Mountain, Xingan, Huangshan, Yandang, Lushan, Henshan, and Taimu Mountains. His chief resource of creation is from life itself, and all his paintings express his feelings concerning life and nature.

Shen Xichun is also recognized as a meticulous scholar of art research. It is his belief, that calligraphy and painting, originated from the same source. Calligraphy stresses vigour of the strokes, whereas planning a composition when painting, also stresses structure of the figures, according to Shen. He insists all artists should stick to the six canons of painting, irregardless of which school they follow when painting. Besides, they should know that meticulous brush work must be mastered before free sketching and they should concentrate study and work hard. They should also use the past generation as an example for everyday life, and make their achievements your goal. Flowers, trees, mountains and rivers and the four seasons should all be carefully observed. Then when painting, one should be able to avoid mixing the weeds of autumn with the flowers of spring and to deal with both subject and object, intensity and density, space and concrete, in a correct manner and composition. Then when inspired one can paint with great freedom.

One has to admire the fact Shen, at his age, still delivers lectures about Chinese painting at the Fujian Senior Citizen University and Fuzhou University. He is visited by many people asking for advice. The youngest are seven years of age, and the older in their seventies and eighties. He accepts them all as friends. I hope my good friend Shen Xichun will continue to work and contribute to our culture and our country.

by Shen Fuwen



沈锡纯常用印谱

Seals often used by Shen Xichun

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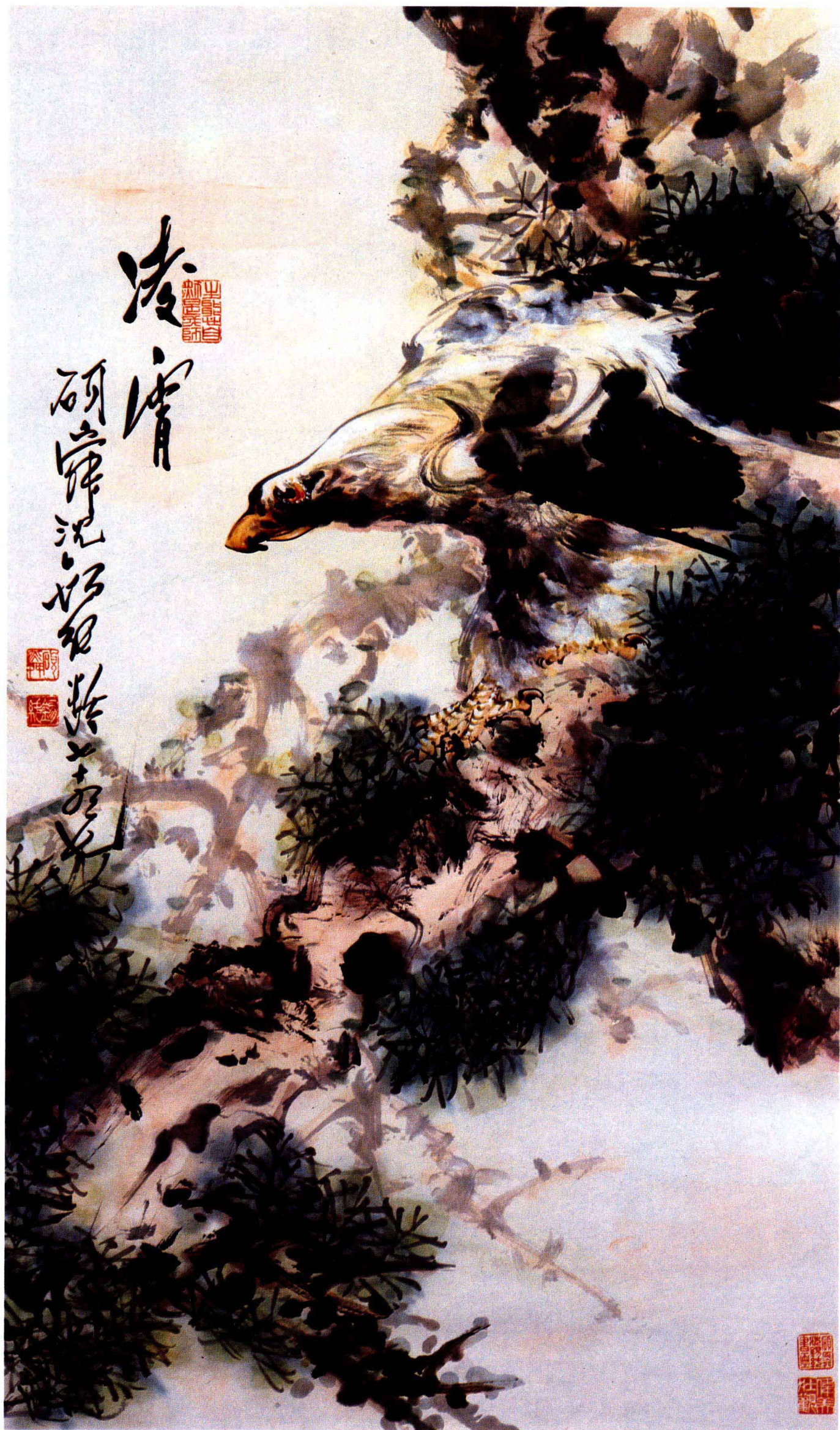
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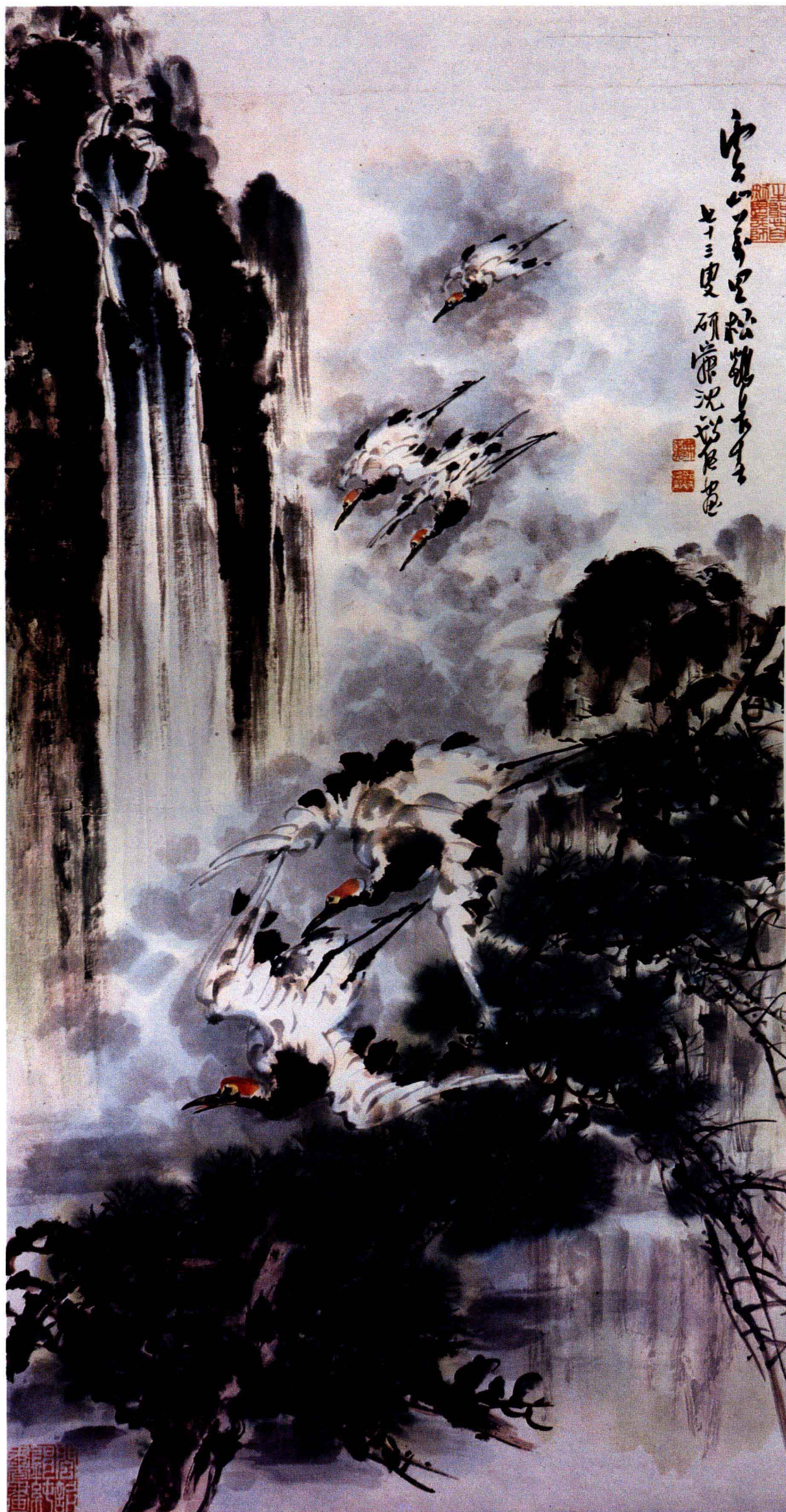
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