



作篆之法作畫別具風
趣在生人不細誰能生今心
不知誰非識者已願看時多
言老余之喜

水仙長壽芝不凋東晚風光慰寒老石一卷天位置昆侖
叔子傳紅綃 甲寅三月集牙堂安吉昌碩時年七十有

吳昌碩彩墨精選

缶園主人題時年七十



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史

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吳昌碩彩墨精選

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本書標題、題詩承企園老人、周士心先生、池士勳先生協助 謹此銘謝。

- 4 吳昌碩之畫 縱橫跌宕 蒼勁簡老 周士心
6 吳昌碩 藝壇巨擘 胡豈凡
8 WU CH'ANG-SHUO : A MIGHTY PRESENCE IN
TWENTIETH-CENTURY CHINESE ART by Hu K'ai-fan

吳昌碩彩墨精選 目錄

1	藤花爛漫圖 Wisteria in Spring	37	茅堂清供圖 Floral Sketches	72	玉蘭富貴圖 Magnolia and Peonies
2	葫蘆圖 Autumn Gourds	38	荔枝圖 Lychee	73	菊石圖 Chrysanthemums
3	藤圖 Wisteria	39	天竹圖 Summer Colours	74	壽桃圖 Peach
4	松石圖 Pine-Rock	40	秋菊圖 Autumn Hues	75	丹鳳髓(荔枝圖) Lychee
5	藤花圖 Wisteria	41	天竹圖 Dancing Tendrils	76	葫蘆圖 Gourds
6	桃實圖 Ripened Peaches	42	梅枝清影圖 Pure Fragrance	77	牡丹蘭石圖 Peony and Cymbidium
7	水仙花圖 Narcissi	43	歲朝清供圖 Still Life	78	虞花、雁來紅圖 Foliage in Colour
8	杏花圖 After Rain	44	水仙梅石圖 Spring Fragrances	79	梅花圖 Ink Prunus
9	牡丹圖 Peonies	45	天竹圖 Reds and Whites	80	歲朝圖 Auspicious Greetings
10	菊石圖 Chrysanthemums	46	牡丹圖 Peonies	81	紫藤圖 Young Wisteria
11	藤花圖 Wisteria	47	秋菊石榴圖 Autumn Sill Life	82	二秋圖 Autumn Colours
12	牡丹蕙石圖 Peonies and Cymbidium	48	紫藤圖 Wisteria	83	石榴、雅石、菊花圖 Pomegranate and Mums
13	梅花圖 Plum Blossoms	49	石榴拳石圖 Pomegranates	84	歲朝圖 Dance of Colours
14	萌筍圖 Bamboo Shoots in Spring	50	鍾馗圖 Chung K'uei, Demon Queller	85	秋菊圖 Autumn Harvest
15	枇杷圖 Loquats	51	梅花圖 Prunus Blossoms	86	高士圖 Seasons' Choices
16	葫蘆圖 Gourds	52	牡丹圖 Over Ancient Imprints	87	梅石圖 Red and White Plums
17	菜根圖 Cabbage Stalks	53	瑞花呈祥圖 Potted Plants	88	葫蘆圖 Gourds
18	竹石圖 Bamboo and Rock	54	玉梅圖 Jade Flowers	89	紅梅圖 Red Prunus
19	桃實圖 Peaches	55	水仙天竹圖 Spring Profusion	90	荷花圖 Lotus
20	古柏圖 Ancient Cypressess	56	牡丹圖 Double Peonies	91	寒菊圖 Chrysanthemums in Winter
21	鳳仙花圖 Balsam and Rock	57	桃花圖 Peach Blossoms	92	牡丹水仙圖 Peonies and Narcissi
22	牡丹圖 Peonies	58	荷花圖 Lotus	93	牡丹圖 Peonies
23	秋菊佳色圖 Autumn Mums	59	荷塘逸趣圖 Purity	94	桃花圖 Peach Blossoms
24	秋卉圖 Autumn Colours	60	壽桃圖 Peach of Longevity	95	菊石圖 Chrysanthemums and Rocks
25	山水圖 Landscape	61	秋菊圖 Autumn Mums	96	秋菊圖 Autumn Mums
26	白荷圖 White Lotus	62	葫蘆、秋菊圖 Mums and Gourds	97	牡丹圖 Peonies in Spring
27	松鶴圖 Pine and Crane:Longevity	63	梅石蒼松圖 Three Old Men:Prunus, Pine and Rock	98	天竹圖 Like Coral Branches
28	荔枝圖 Lychee	64	荷香圖 Fragrance:Lotus	99	歲朝清供圖 New Year Still Life
29	墨梅圖 Ink Prunus	65	放鶴圖 Releasing the Crane	100	桃實圖 Peaches Mid-Summer
30	歲寒三友圖 Three Friends of Winter	66	秋菊圖 Chrysanthemums	101	紫藤圖 Wisteria
31	乾坤清氣圖 Primordial Purity	67	多子圖 Pomegranates	102	碧桃開華圖 Green Peach in Bloom
32	仙桃圖 Peaches of the Immortals	68	菊石圖 Autumn Splendour	103	玉蘭圖 Magnolia in Breeze
33	石榴圖 Pomegranate	69	梅花圖 Plums	104	牡丹木蓮圖 Magnolia and Peony
34	桃實圖 Hoary Peach	70	秋菊圖 Mums	105	雙雀梅花圖 Sparrows on Plum Bough
35	葫蘆圖 Gourds	71	芙蓉圖 Hybiscus	106	丹華碧葉圖 A Blossoming Branch
36	枇杷圖 Loquats				

吳昌碩之畫

周士心

縱橫跌宕、蒼勁簡老

在中國畫史上，寫意的花鳥畫，由明代的徐渭文長、陳淳道復的文人畫風，一路流傳遞變，到揚州八怪、華新羅、趙之謙、吳讓之及本文所要敘述的吳俊卿，都可說是文人畫派的範疇。

揚州八怪雖然不盡是屬於這派，所畫的也不全是花卉畫，但受潮流的影響，有共同的趨向。華新羅是清代後半期花鳥畫的宗匠，以他縱逸駘宕的筆墨和清疏淡雅的才氣，他的作品在當時確能風靡於世，對於後世花鳥畫也有相當影響，但是學他的人往往失之柔弱，流於疲軟。在華岳（即華新羅）的長處，恰好變成了後學的短處。趙之謙是清朝咸豐時人，他對詩文書畫篆刻無所不能，花卉木石及雜畫的水準，在道復和李鱣之間，風致極佳，此時已首創將篆隸書法入畫的先聲。吳讓之擅長詩書篆刻，作花卉饒有士氣，筆致渾厚，遂將華岳的輕清秀逸之風轉變為淳厚持重的面貌。到了同治、光緒時代和民國初年，藝壇出了一個吳俊卿，又將寫意的花卉畫帶到粗筆、豪放從來未有的境界，他的畫風史學家稱之為：「縱橫跌宕，蒼勁簡老。」

由於趙之謙、吳讓之、吳昌碩都是精於註解經史之學，腹笥豐富，又能詩文、古籍、金石、篆刻，具備舊時中國文人實質的文人畫家；又因為擅於將隸篆書法入畫，後人遂名之為「金石派」，成為近代中國繪畫重要流派之一。

吳昌碩在四十五歲以前，對於繪畫還不甚了了。他出生書香門第，而且是三代舉人，他自己也是一名秀才，幼時因受洪楊之亂，離鄉別井，逃過艱難。生活的顛沛、困苦可想而知，但是他在這樣的環境底下，仍努力讀書、習字學篆刻。曾經做過傭工、雜差。直到戰爭平定，才決定遠遊訪師問道。那時吳昌碩已廿九歲。

他一生中，研究辭章文字訓詁之學，曾師事並得益於清末經學大師俞樾曲園、詩詞書法則得到蘇州楊峴見山的切磋指導，他本來要拜楊為師，但楊却以換帖弟兄相稱，但吳到老仍以師尊之禮相待，一生視楊為「恩師」。至少他在四十四、五歲以前還沒有認真繪畫，那年由畫家高邕之介紹，登門求教任伯年，任要他畫幾筆試畫，他很為難還說：「我從來沒有學過畫，怎能畫得出呢？」但是經過任伯年的鼓勵，並發現他已具備書法基礎，有很紮實的筆力，才逐漸引起了繪畫的興趣。在日本藏有吳昌碩早期的蘭竹畫，造形生疏，結構鬆懈，還不能看出日後他作品上的縱橫氣概。嚴格說來，吳昌碩的後半生，才是他繪畫生涯中最為光輝的時期，也是近代中國繪畫史上極為光輝的一頁。

吳昌碩初到上海時，大約四十歲左右，生活仍然十分清苦，以賣書法、篆刻為生，據他的三子東邁和弟子王个簃在紀念他的文章中提到：「初到上海時，與張熊合住一間小房，不但只容兩張床，一張畫桌，連陽光也很少照到，那才真簡陋……。」二十年後，他的聲名大噪，在上海同輩畫家如張子祥、胡公壽、蒲作英、陸廉夫、喬笙伯、吳待秋中，已有卓越地位，求字畫篆刻的人愈來愈多，同時他的成就震動了日本的藝術界，最早與他訂交的有：長尾雨山和何井荃廬兩人。吳昌碩和這兩位日本人的交往，不僅成為知交，也由於雨山、荃廬兩人的極力推介，更使他成為日本藝壇傾心崇拜唯一近代中國藝術家；荃廬得到吳的指教，成為日本近代有崇高地位的篆刻金石書法家。吳昌碩的藝術對日本的影響，究竟如何深遠，則尚待深入研究。

吳昌碩的詩文書法篆刻繪畫都有很高的成就，一位文人有這許多才能，而且都能卓然成家，不是常有的事。吳昌碩的晚年，正值中國新舊文化交替的時際，無怪乎他的死，有人曾感慨地說，也是中國舊式文人畫的告終。後來的

人，也許能有某一項藝術的成就，却不能全般平均發展到如此精湛的地步。吳昌碩的繪畫藝術，在他個人來說，是最後才發展的。如果他不具備文學上的修養，沒有詩人的襟懷，缺乏書法上篆籀筆法的鍛鍊，不經過人生顛沛流離痛苦的熬煉，不能體會到金石篆刻那種蒼勁和結構上奇特跌宕的章法，我敢肯定的說，他的繪畫就不會這樣感人，也不會有如此令人觀之不盡的內涵。

因此我們看吳昌碩的繪畫，最好也是將他所有的藝術結合起來作整體的來看，如果僅是在一枝一葉一筆一墨上來週旋探討，是不會有完整的概念的。

後半生的鑽研勤勞，使他成為近代畫壇偉人，這份成就遠遠超過他最初熱衷於官場企求出路的願望，使得這些營謀，顯得微不足道。

在吳昌碩的畫上，可以見到他取法的來源，和他在藝事上所要追求的水準，譬如他在一幅葫蘆菊花畫上題着：「乙丑立冬後數日，畫竟黏壁間，羈邨老人以為酷似天池，未敢信也。吳昌碩時年八十二。」可見吳對徐文長的終生心儀，也可以證明他用篆法入畫，運用爛漫豪放的筆法，才能成為自己的特色，如果我們試看徐文長的畫，爛漫狂放的效果，却是得自草書，而愈益顯出他狂傲的性情；反觀吳畫，會覺得渾厚得多了。餘如李復堂、黃癭瓢、趙搗叔、張孟皋、昔耶居士、華之寺僧，甚至八大山人等，對他都有一定的影響。

中國畫家的技法，沒有一位不來自傳統再加以昇化，深思用心，擅於發揮個性，推陳出新勤加鍛鍊，才能自成一派，吳昌碩也不能例外，他有幾句題畫詞句和詩，值得參考：

「小技拾人者易，創造者則難。」

「今人但侈摹古昔，古昔以上誰所宗？詩文書畫有真意，貴能深造求其通。」

「畫為出己意，摹仿墮塵垢，即使能似之，已落古人後。」

又他對於以篆法之入畫，出自創意，亦頗自得，在他七十一歲時所作天竹、水仙、芝石一圖，有題云：

「以作篆之法作畫別有風趣，在古人不知誰是，在今人亦不知誰非，識者已領，吾無多言。」

吳昌碩畫論，並不多見，但仔細體味以上數則，便可體會出他的創作觀念。

這一位偉大的藝術家，生於清朝道光二十四年（一八四四）死於民國十五年（一九二六），享年八十四歲。他是浙江省安吉縣鄣吳村人，初名俊，又名俊卿，字香圃，中年後更字昌碩、倉碩、蒼石，後因友人金傑贈古缶，遂署老缶、缶道人、聾缶、別號阿倉、老倉、苦鐵道人、苦鐵、大聾、石尊者、石敢當、石人子、破荷亭長、蕪青亭長、倉石道人、五湖印句等。他的書房署名有：去駐隨緣室、石人子室、一角樓、禪覽軒等。他的配偶，最先是章氏，因戰亂來不及成親，章氏已病故，後娶施氏，生三男一女，長男十六歲夭折，次男子茹，三男東邁，長女次蟾，都能書畫篆刻。他的學生有陳師曾、王今簾、沙孟海、潘天授、趙石農等人，介於師友之間的，有齊白石、梅蘭芳、王一亭等，再傳私淑弟子無數。

吳昌碩葬於浙江杭縣超山報慈寺西側山麓，墓地在宋梅亭畔，墳前刻有沈淇泉所撰聯語：

其人為金石名家，沉酣到三代鼎彝，兩京碑碣。

此地傍玉潛故宅，環抱有幾種山色，十里梅花。

一代藝人長眠於此，青山環抱，梅香馥郁，後人到此憑弔，當起景仰之心，他的藝術光輝，更將照耀萬世，永垂不朽。一九八二年九月十九日於台北客次。

藝壇巨擘 吳昌碩

胡豈凡

古今傑出人士，其勤勞堅忍，必有過於人者，而能特立獨行，爲世所尊。

我們看民國初年，以金石、書畫，名震一時的吳昌碩先生，他的出處言行，與他終身奮志不移的情操，就可以獲得證解。

吳昌碩，初名俊，字音輔，於滿清道光二十四年（公元一八四四年）農曆八月一日，出生於浙江省安吉縣彭村一個書香門第，其父辛甲先生爲舉人，學養俱優，雅好金石書畫，受知於閩里，人皆以鴻儒欽之。昌碩在家學淵源下，自幼耳濡目染，即對書法與篆刻，產生了濃烈的愛好，且在辛甲先生課督下，一面致力文學，一面則專心於揀石奏刀。十歲以後，更知憤發上進，朝斯夕斯，勤學不懈，迄十六歲之年，對所學均已漸窺門徑，如能再假以時日，當能嶄露頭角於儕輩中，而早享令名。

詎料翌年洪秀全勢力滲入浙江，清軍繼入，兩相征戰互肆兇殘，刀光血影，廬舍爲墟。昌碩在家存身不得，乃隨家人逃亡，慌亂中竟與父母散失。不得已，遂孤身浪跡天涯，輾轉於窮鄉僻壤間，日食野菜，夜棲岩穴，終歲奔波，不辨東西。

後來於不知不覺間，竟遠走安徽、過江西、到湖北，沿途所經所遇，多爲民生凋敝的區域，謀生不易。於斯時也，一個年未及冠的異鄉青年，祇好以勞力做零工爲活，雖然艱苦倍嘗，但從事學問之決心，並未稍懈。故每於工作之餘，或者風晨雨夕，無法致力戶外工作時，則設法讀書。當然，此際係在兵燹戰亂之後，書之獲得頗爲不易。昌碩於是一面留心受僱傭人家之斷簡殘篇，取以研讀，一面則耐心用服勞力以爲交換方式，向當地塾師借讀所需書籍。當遇有自認須要熟讀精讀之書，則儘力設法抄下，作爲長期研讀之用。如此堅苦生活，連續五年。

迨至二十一歲，由於年事日長，且已儲積可以返回家鄉路費，遂作歸計，歷時數月，幸於千辛萬苦之餘，還返故鄉安吉。抵家之日，則

一切均已改變，原有房舍，已成廢墟，母與弟妹，亦均爲亂軍所害，於是隨侍暮年老父，從事農耕，以圖重振。

尚幸歲稔年豐，昌碩在一年辛勤之餘，除與老父生活所需外，並有少許富餘。乃克紹舊業，重新讀書，且開始臨摹石鼓文及精心致力篆刻。由於往年倍歷艱險，深知在安定環境下讀書的機會，實在難得，故一卷在手，一筆在握，一刀在掌，靡不聚精會神以赴，絕不含混。是以所學各藝，進境快速；雖不能一日千里，然每學均有長足進步；蓋昌碩於返家之第二年，即一舉獲中當時讀書人夢寐以求的秀才。此誠如夏侯勝所云：「取青紫如俯拾地芥」，自是決非偶然。

在此如他人當之，誓必銳意場屋，以求青雲直上，快意功名，爲門楣光。但昌碩淡於進取，認爲微逐名利，不免降志辱身，有背高雅志潔。由是絕意八股時文，不再應府考，惟以生活需要，寄身遊幕，並追求唐宋文學，及嘗試以草書筆法，參入石鼓文筆畫內寫作。且將字體略變瘦長，字之右方並予提高，再參以商周金文骨架，其作品遂有劃時代成就。

在遊幕生涯中，昌碩於同治十一年（一八七二），與歸安縣（今改吳興縣）菱湖鎮望族施季仙女士結婚，此時已年屆二十八歲。翌年離家，先至杭州，後轉蘇州，再遊滬上，初從俞曲園（樸）探討辭章及訓詁等學理，繼又師事名書法家楊見山（峴、藐翁）習八分書及詩詞，雖爲楊見山拒列門牆，並約爲兄弟，但昌碩仍以師禮尊之，在所作詩文中，有「藐翁吾先師」語，足資徵信。

研習金石之學，爲昌碩早年的藝業，初無師承，僅得乃父辛甲先生之啓導，後依秦漢印章拓本，自我摸索，終獲大成。我們看他在光緒八年（一八八二）所刻「缶廬」朱文小印，其邊款上有云：「余得一瓦缶，乃三代物，古樸可愛，遂以名廬。」並作詩以見志，詩曰：「以缶爲廬廬即缶，廬中歲月俯爲壽；俯捋持贈情獨厚，時維壬午四月九。雷文斑剝類蝌蚪，眇無文字鐫俗手；既廬其中守厥口，十石五石

頗能受。興酣一擊洪聲吼，廿年塵夢驚回首；出門四顧牛馬走，拔劍或似王郎偶。昨日龍湖今虎阜，豈不懷歸畏朋友；吾廬風雲飄搖久，暫頓家具從吾苟。折釵還釀三升酒，同心婦子奉我母；東家印出覆斗紐。西家器重提梁卣，考文作記定誰某；此缶不落周秦後，吾廬位置儔箕箒。雖不求美亦不醜，君不見江干茅屋杜陵叟。」云云，足見一斑。

光緒三十年夏（一九〇四），當時負有時譽之篆刻家如葉品三、丁輔之、吳石潛、王福庵等在杭州西湖人倚樓，研究金石篆刻等學術，參加者日衆，爲連絡方便，特議定創設「西泠印社」，並於民前二年（一九〇九）正式成立，公舉吳昌碩爲社長，推辭不得，乃撰聯明志，聯云：「印詎無源，讀書坐風雨晦明，數布衣曾開浙派；社何敢長，識字僅鼎彝瓊璧，一耕夫來自田間。」其謙遜淡泊的襟懷，躍然紙上。

昌碩治印，古拙雄渾，蒼勁勃鬱，絲絲入扣。開始練習時，取法乎丁敬、吳讓之、鄧石如、趙之謙等篆刻之長，復致力浙派，通過皖派，而上追秦漢，以及封泥瓦甓等。故其治印，能在結構及用刀上，脫離前人羈絆，而另創新猷。是以挺拔灑脫，古茂跌宕，奇趣撲人。因此於不經意處見功力，嚴謹處見鋒芒，錯落欹斜，虛實翕張，得自然之雅韻，合剛勁之法度，使人難望其項背。

當昌碩在三十多歲時，期望於書刻之餘，致力畫學，但苦無師承。後經友人高邕函介，往執弟子禮於任伯年，伯年初次接見，即囑其作畫一幅，以定取捨。並告以隨興趣爲之，不必拘泥體裁範圍。昌碩以尚未習畫爲辭，未獲同意，祇好硬着頭皮，以寫石鼓文勁道，立時畫了幾筆，伯年看他水墨表現圓潤堅挺，不同凡流，大加讚許，認爲將來必享大名。於是指導昌碩開始學畫，從此兩人過從甚密，情若師友，以相互砥礪繪事。

由於吳昌碩作人的謙誠熱切，平易溫和，故人多願與之接近。當他開始學畫時，師友們均極力鼓勵，且竭誠指導，加上他頻年爲衣食奔走所涉獵的山川文物已多，更運用篆籀筆意和刀鋒，以一併注入畫筆中。是以能恣意縱情，依法度而不拘成法的去勤奮力學，如此數年，迄四十之年，其在畫面表現上，已充份顯出了潑辣而又疏獷，簡練且多古樸風格。致其內蘊，則又深邃精密，窮極變化，此即其大過於他人之處。

在習畫年代內，他最崇拜徐青藤、陳白陽、沈石田、八大、石濤諸家，而於揚州八怪畫品，亦時加揣摩。因此他的畫，有人評爲「疏可走馬，密不容針」。我們看他留存到今天的諸作，這兩句評語，自是定論。

明唐寅有云：「世之善書者多善畫」。王世貞亦云：「畫石如飛白，畫木如籀，畫竹如篆，畫枝如草，畫葉如真，畫節如隸，郭熙唐棣之樹，文與可之竹，溫日觀之葡萄，皆自草書中得來，此蓋畫與書相通者也。」董其昌則謂：「士人作畫，當以草隸之法爲之。」李日華更強調：「余常泛論畫學，必在能書，方知用筆。」證之吳昌碩習書有成，用以習畫，故其效果特顯，成效特大，上述諸公見解，確爲識論。

就昌碩傳世之畫言，自以松、石、竹、菊、梅、蘭、牡丹、紫藤、桃、荷爲最多，間及人物山水鷗鷺等，其畫面無論水墨或設色，悉以重筆塗抹爲主，再配以淡彩，使人感到活力充沛，生機昂揚，神韻富厚，大氣磅礴，有如滾滾長流，而不可阻遏。故觀昌碩之畫，不啻置身於活鮮鮮的紅綠叢中，使自己的生命豐富，熱情奔放起來。

詩，亦爲昌碩於石鼓文、篆刻、繪畫之外，另一大成就。惜其爲金石書畫所掩，故晦而不彰。

當昌碩於五十三歲那年，也即是清光緒二十五年十一月，在一個錯綜複雜的際遇裏，竟然代理了江蘇省安東縣（現改爲漣水縣）令職務一個多月，這是他宦海生涯中的最高潮。此後他就掛官返璞，遷居於上海市山西路吉慶里，以賣畫、鬻字、刻印爲生，從此聲名日顯，所入日豐；尤以日本人對他更爲推崇，故其作品，常爲日人競購對象。縱觀昌碩一生，青年時期飽經憂患，中年側身遊幕，五十歲以後，生活始漸富裕，七十歲之年，雙耳失聰，其境遇波折頗多，因此他所用名號，應時增加。最初名俊，號音輔，字俊卿，後改昌碩、倉碩、蒼石、缶廬、老缶、老蒼、苦鐵、大聾、石尊者、破荷亭長、五湖印匊，一月安東令等。他有三子一女，長子半倉，於十六歲殤折。次子子茹，擅書畫篆刻，惜不永年，於五十二歲去世。三子東邁，亦能書畫，女丹姁，則長於隸書。

最後，還得一提的，即昌碩作畫，未下筆前，作深長考量，既下筆之後，則縱橫馳騁，一氣呵成。再細心經營，以達到奔放處不離法度，精微處兼含氣韻。他常強調繪畫，必須自我創作，以表露個性，而能做岸自立。

WU CH'ANG-SHUO : A MIGHTY PRESENCE IN TWENTIETH-CENTURY CHINESE ART by Hu K'ai-fan

Wu Ch'ang-Shuo was born in 1844 a scholar's family in the village of Chang-wu located in Chechiang Province, Anchi Prefecture. His father, Hsing-chia, holder of the chu-jen degree, was a highly cultivated gentleman, refined of character, whose love of bronze and stone rubbings, calligraphy and paintings, was well-known in the area where his Confucian erudition was widely admired. Growing up in such surroundings Ch'ang-shuo developed a passionate love for calligraphy and the art of seal-carving (where linear configurations from distant antiquity acquires contemporary vitality and meaning). Under his father's tutelage he worked simultaneously on his book learning, and on the art of the knife in carving seals on precious stones.

Ch'ang-shuo developed his own eye and understanding of ancient calligraphy forms through the study of rubbings taken from inscriptions on bronzes, and carved on stones dating from the Chou period (roughly from the 11th century to the 3rd century BC). He was encouraged in the art of the seal by his father, and later went on to study the seals and rubbings of the Ch'in and Han periods (roughly late 3rd century BC to early 3rd century AD), and entirely without formal training under particular masters, reached unique attainment in the art.

His seals are antique in appearance, with an air of heroic simplicity and virility. His first period in seal-carving followed recent Ch'ing period masters such as Ting Ching, Wu Jang-chi, Teng Shih-ju and Chao Chih-ch'ien. He also studied the styles of the Schools of Chechiang and Anhui, but eventually returned to the early styles of the Ch'in and Han seals and roof tiles. Hence his seal carving attained its own distinctive characteristics, and stood apart from contemporaries and predecessors with their awesome and marvellous flavour. There is unusual skill in unexpected places and traces of the knife-point in spaces usually filled with care. The angles of the lines, the areas of density and sparseness attained their own distinctive, elegance harmony which, together with the compelling vigour of his methods, create an unforgettable impression.

In his early thirties Ch'ang-shuo wished to study painting in his spare time but could not find a suitable teacher. Later his friend Kao Yang introduced him to Jen Po-nien who upon first meeting him asked him to paint. He would then decide whether to teach him. "Paint only what interests you. Do not be hemmed in by restraints and constraints," Master Jen enjoined. Since he had never painted before, Ch'ang-shuo pleaded to be excused from such a harsh test. But Jen insisted. At last Ch'ang-shuo took up his brush and, using the calligraphy method he'd been steeped in copying the ancient Stone Drum style, he applied a few brushstrokes to paper. Jen Po-nien saw that his expression in inkwash was well-rounded and vigorous, vastly different from ordinary brushwork; he was greatly impressed and said right there that the young man would achieve great fame one day. From that time on he began to guide Ch'ang-shuo in painting and the two men became fast friends. Their close association was to exert a profound effect on their art.

As a man Wu Ch'ang-shuo was modest, sincere, friendly and gentle and people all liked to be close to him. When he was first learning to paint, teachers and friends alike gave him encouragement and earnest guidance, urging him to incorporate all he'd learned in his calligraphy and seal-carving in the ancient styles, into his painting. In this way he was able to achieve in his painting, already around the age of forty, a unique image of freedom and spontaneity, a new sparseness and virility, and an antique simplicity. In expression and content, the profundity and infinite variety began to surpass the work of others by far.

Among Ming and Ch'ing masters Ch'ang-shuo most deeply admired Hsu Wei, Ch'en Shun, Shen Chou, Chu Ta and Shih-t'ao, and also the works of the so-called Eight Eccentrics of Yang-chou, men who each in his own way provided new departures in Chinese painting. For this reason people called Ch'ang-shuo's works "sparse enough to allow a horse to pass through, and yet dense enough so that a needle can't penetrate". Looking at his extant works today, we'll have to admit that this observation is definitive.

The Ming master T'ang Yin had said, "Those who are good at calligraphy make good painters." Wang Shih-chen also said, "One paints stones using the calligraphy brush-method called 'flying sash', and when painting woods one may use the calligraphy method of the ancient seal-script. Painting branches one may use the cursive script style, painting leaves the formal or regular script style, the segments in the clerical style. The trees painted by the Sung master Kuo Hsi and the Yuan master T'ang Ti, or the bamboo painted by the Sung master Wen T'ung, the Yuan monk Jih-kuan's grapes — all derive from the cursive style of calligraphy. This is because calligraphy and painting are essentially the same." The observations by these two men are born out by the painting of Wu Ch'ang-shuo which is nearly entirely evolved from his rugged calligraphy style and which has thus attained an especial greatness.

Among paintings by Wu Ch'ang-shuo surviving in the world today, the most numerous types include pines, rocks, bamboo, chrysantheums, prunus, cymbidiums, peonies, wisteria, peach and lotus, followed by landscapes, figures. Whether in ink monochrome or in colours, his paintings rely primarily on linear brushwork. Daubed lightly in inkwash or colours, his paintings are informed with a sense of immediacy and life, full of vitality and rich in spiritual resonance. Like a mighty river the energy from his paintings flow forth unstoppable. For this reason looking at Ch'ang-shuo's works is like being in the freshness of nature's forests and gardens. It enriches one's life and arouses the emotions.

Ch'ang-shuo's life was filled with ups and downs, and his growing number of seals reflect as much, from the uncertainties of his youth, his wanderings and studies of the middle years, the beginning of establishment and security in his fifties, till the loss of hearing in both ears in his seventies, the names and sobriquets he gave himself are seen to reflect his life. At first he was called Chun, with his hao Yin-p'u, his tzu Chun-ch'ing. Later he changed to Ch'ang-shuo, Ts'ang-shuo, Ts'ang-shih, Fou-lu, Lao-fou, Lao-ts'ang, K'u-t'ieh, Ta-lung, Shih tsun-che, P'o-ho t'ing-chang, Wu-hu yin-hsiung, I-yueh Antung-ling, etc. He had three sons and one daughter. The oldest, Pan-ch'ang, son died prematurely at the age of fifteen. The second son, Tzu-ju, continued in his footsteps working on painting, calligraphy and sealcarving, but did not attain long life, either, dying at the age of fifty-one. The third son, Tung-mai, is a calligrapher and painter. His daughter, Tan-heng, excels in the clerical style of calligraphy.

Ch'ang-shuo would spend much time and energy planning a painting beforehand, but once the first stroke is put to paper he would let his brush fly and finish the work in one sitting. Afterwards he would go over it carefully to make sure the spontaneity did not transgress principles of harmony, and in the minute and fine sections one still finds echoes of spirit consonance. He often underscored the need for a painter to create his own compositions entirely out of his own inner self. Only this way could he express his individuality and leave his own stamp on the world of painting.

藤花爛漫圖
Wisteria in Spring



一 藤花爛漫圖
〔原文〕
花爛漫，藤弗斬。
丙辰秋老缶。

葫蘆圖
Autumn Gourds



二 葫蘆圖
〔原文〕
依樣。
乙卯孟冬吳昌碩。

藤圖
Wisteria



三 藤圖
〔原文〕
珠光。
缶。

松石圖
Pine-Rock



四 松石圖
〔原文〕
木與石鬪。
苦鐵。

藤花圖
Wisteria



五 藤花圖

〔原文〕

稟金秋之清條，抱東陽之和煦，肇寒葩于結霜，成炎果乎纖露。

桃實圖
Ripened Peaches



六 桃實圖

〔原文〕

松江黃泥牆桃，味鮮美，釀酒尤醇，寫以解渴。
丁巳夏至，雨窗，吳昌碩年七十四。

水仙花圖
Narcissi



七，水仙花圖

〔原文〕

曉曳珠璫步江水，夜寒翠袖俯天風，
琦花瑤草堪爲侶，不入千紅萬紫中。
丁巳先立秋三日，偶然間以顏色。吳昌碩。