

# 畫書超國

SELECTED PAINTINGS OF SUGUO CAO



四川美術出版社



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國

越

之

為

星



的風格力求創造一種新的意趣從此發展下去  
前途無限。他的有圖意的書法亦<sup>具</sup>有妙趣。這是  
一種新派書法並且能幫助他的繪畫的發展這種  
超乎古人法度的書法不可厚非。

這精緻的冊頁出版國造要我提一些更高的  
希望我也沒新<sup>有</sup>的話說我祇希望他創新的實踐  
中不要像公路行駛車輛那樣容易塞車不  
要擠在那裡要勇於自闢新路人云這要求太  
高了我說不高人云勢高是膽高誠至意也。

我再要求國造之藝在海闊天高中再行

月曜

程十髮

一九九九年十二月十八日  
于松江城東修竹遠山樓



## PREFACE

When Mr Su Guochao came from Chengdu to Shanghai, I stayed in Songjiang County. Then he came by bus to visit me. To this I feel very happy. At that time, an activity was held in Songjiang County, the home town of Dong Qichang, a painter of the Ming Dynasty. In the activity we painters were seeking our roots. We painters must have three respects—the respect for the past, the respect for the present and the respect for the future. In other words, we must seek our roots. We must not be trees without roots, nor water without sources. I think Mr Su has all these respects in his art. When he draws paintings, he inherits the past traditions and tries to make them abound with contemporary features. He was also trained by his elders in Sichuan Province, so that he has created his own styles in form and content and combined the skillful penship and real life. He tries his best to increase the interest and charm of his paintings. If he insists on doing so he has boundless future. It is quite interesting that his calligraphy has a style of painting. This is a new school of calligraphy which can help develop his



序

國超從成都來滬，恰我住在松江，

他又趨車來董其昌的家鄉車探生我，

覺得很高興。不久松江舉罷了。上海松江尋

根的活動十分熱鬧。但這是尋解史尋

根源我們國家必須有三個尊重，即尊重

過去、現在和未來。即是說必須尋根，不做無根

之木、無源之水。我鑒國超從藝此三者俱重，

過去傳統及四川之現代之畫風國超深有涉獵，

亦有四川老前輩對他的培養，但自己又創造自己

的形式和內容，而筆法流暢中與生活相結，他

painting. This school of calligraphy which does not follow the beaten track is beyond reproach.

When Mr Su plans to publish this beautiful picture album of his own, he asks me to write down my hope to him as the preface. I have nothing new to say. I only hope that he will not be stopped in his activities of creation as vehicles jammed on the highways in rush hours but be brave to open a new way. People may say this requirement may be too high, but I do not think so. The saying is quite true that the boldness of creation stems from super skill.

I also hope that Mr Su will make still greater achievements in the field of art.

Chen Shifa



# 畫秀為善 人直為高

· 車 輻 ·

我認識蘇國超，是在老友劉既明那里。劉是一位真正從事藝術且善良慈祥的老人，除繪畫外，可以說什麼也不知道，恰如前人詩里說的：“百無一用是書生”。他被錯劃后，茫然不知所從，在那破舊清冷的西城角住宅里，真要陷于極其困難的境地了。可是，年輕的富于正義感的蘇國超，“敢于直面慘淡的人生”，以他力所能及的微薄之力去關心既明老人，“涸轍之鮒，相濡以沫”，雖然是初初相識，但我對他做人的份量卻很實重了。

老友李瓊久在一股邪風之下，開除了公職，生活頓時無着。我到樂山城牆邊破爛的天后宮去看他時，家里只有幾把矮竹凳子，冷冷清清，到了“十有九人堪白眼”的地步。可是，蘇國超又出現于瓊久兄破爛的家里，他從成都每月領得竹簾幾十張去樂山請瓊久為之作畫，替老人換得酬勞，得以維持其生活。這樣赤誠地關心困境中的老前輩、老藝術家，不是幾個月，而是經年累月地、默默地作出他自認為是份內的事。韓愈在柳子厚墓志銘中說：“嗚呼！士窮乃見節義。”在十年浩劫那段時間，像蘇國超這樣的人還是不多見的。

他被四川省總工會評為自學成才先進個人，得500元獎金，全捐給他的家鄉資陽縣敬老院。省氣象學院一少數民族學生患白血病，他悄悄地送去300元，卻未留名姓。湖北黃梅縣一同行因生活困難向他寫了求助信，他毫不猶豫地向這位素不相識的朋友伸出了友誼之手。

他的老師程十髮說他：“酷愛美術，很有禮貌，為人敦厚，重友情。”“在那風風雨雨的歲月里，他也曾冒了風險，不遠千里，只身跑到那個唐代首都西安去探望石魯，給他送去他最喜歡吃的辣味腐乳。當時，石魯滿頭白髮、滿臉白須，病勢非常沉重！石魯的想法已經無從知道了，但同樣身處逆境的我卻能從腐乳的辣味中品嘗出人世炎涼。”他們的師生之情如同一股熱流，在那瘋狂鬧劇似的日子里，今天看來，是彌足珍貴了。

石魯曾說過：“畫秀為善，人直為高。”所以，書畫在一定程度上反映出作者的思想情操。姜白石在《續書譜》中認為書體要具備風神，“一須人品”。沈尹默在向他弟子授學時，反復強調：“人品為上，書法次之。”樓鑒明在《學書》一文中說：“做人是學書的基礎”。我國書畫歷來講究蓄意象于筆底，是情感素質的顯露，心動情移的記錄。關於國超的繪畫，別人評得很多，這裡只談談他的書法。國超的書法在傳統的基礎上，自變其法，不滿足于一色濃墨的平面表現方式。追求多層次、多變化、隨心所欲、灑脫飄逸的意境。在書法工具上也另辟蹊徑，在慣性思維一成不變的常規下來一些逆向思維，縱橫馳騁，大有舍我其誰的氣勢。值此國超第二本畫冊付梓之時，我想了許久，說了些畫外之話。并以此祝願國超書畫在不斷積極探索中大步向前。

1994年11月小雪后



## Excellent Paintings and Noble Character

I began to know Mr Su Guochao in the home of Liu Jiming, an old friend of mine. Mr Liu was an honest and kindhearted old artist. He knew nothing except painting. After he was wrongly classified as a "rightest", he was at a loss what to do. He lived a miserable life in his lonely house in the western corner of the city. Young Su Guochao, with a sense of justice, did what he could to help him. Although I knew Mr Su for the first time, I could not help admiring him for his noble character.

My old friend Li Qiongjiu was wrongly discharged from public employment and had nothing to live on. There was nothing but a few bamboo stools in his broken house at Tianhougong near the Leshan city wall and most people looked upon him with contempt. But Mr Su often went to visit him and brought dozens of bamboo curtains from Chengdu to Leshan city every month and asked the old painter to draw paintings on them. After selling the curtains, he got some money with which the old painter could support himself. He showed concerns to his elders not for months but for years running because he regarded it as his duty. In the ten years of great turmoil, such persons as Mr Su were very hard to find.

Mr Su was appreciated by the Sichuan General Workers' Union as an advanced individual who became talented through self education and was awarded 500 yuan. He donated the money to an old folks' home in his hometown Ziyang County. When he knew a student of national minority origin in Chengdu Meteorological Institute suffered from leukemia, he sent him 300 yuan without others knowing it. When a painter from Huangmei County, Hubei Province, was in difficulty and wrote him to ask for help, he lent him a helping hand without hesitation.

His teacher Chen Shifa says that he is a polite, kindhearted art lover who highly values friendship.

"In those troubled years, he once ran the risk and travelled a long way alone to visit Shi Lu in the ancient Tang capital Xi'an and brought the old painter some hot fermented beancurd which the white-haired and white-bearded artist loved best. Shi Lu was then seriously ill. I don't know what he thought of it. But I, who was also in adversity, could taste the fickleness of the world. The friendship between the teacher and the student was full of love. The sincerity and love in those turmoil years should be treasured.

Shi Lu once said, "If you want your art to be excellent you must have a noble character." So calligraphy and paintings are to some extent the reflection of one's thinking and sentiments. Jiang Baishi holds that if one wants his calligraphy and paintings to be superb, he must have superb moral character. Shen Yinmo stresses "Moral quality first, calligraphy and paintings second." Lou Jiangming says, "Noble character is the foundation of calligraphy." In China, calligraphy and painting have long been considered as the record of one's moral standing.

About Mr Su's paintings, there are many comments. Here I only want to say something about his calligraphy. On the basis of tradition, he tries his best to give variety to his calligraphical works. He is not satisfied with monotone but is in pursuit of variety, arbitrariness and affectedness. He runs counter to the convention and tries to use new tools to do calligraphy.

When his picture album is going to be printed, I think and think and then write to foregoing remarks. I hope he will advance in big strides in the field of art.

Che Fu

In November, 1994





1994年3月16日  
在上海參加劉海粟大師  
百歲慶典的筆會上和海  
粟大師在一起。

蘇源攝

With Master Painter  
Liu Haisu at Master Liu's  
100 birthday party in  
Shanghai on 16 March,  
1994

photo by Su Yuan



1992年元宵節于  
深圳看望陸儼少先生。  
譚天仁攝

Visiting Lu Yanshao  
in Shenzhen at the Lantern  
Festival of 1992

photo by Tan Tianren



1990年秋陪同恩  
師李瓊久先生參觀都江  
堰養鹿場。

何家壁攝

Visiting a deer farm  
in Dujiangyan with his  
teacher Li Qiongjiu in the  
autumn of 1990

photo by He Jiabi



1986年冬于上海  
看望王個移先生。

李大君攝

Visiting Mr Wang  
Geyi in Shanghai in the  
winter of 1986

photo by Li Dajun



1992秋陪同恩師  
程十發先生在上海街頭  
散步。

歐豪年攝

Strolling in a street of  
Shanghai with his teacher  
Chen Shifa in the autumn  
of 1992

photo by Ou Haonian



1993年蘇國超夫  
婦與何海霞老師、師母  
合影于成都龍泉桃花  
源。

何家壁攝

Su Guochao and his  
wife taking a photo with  
his teacher He Haixia and  
his wife in the Peach  
Flower Garden of  
Longquanyi, Chengdu

photo by He Jiabi



1990年夏與鄭乃  
珽先生合影于福州。

廖繼胤攝

Taking a photo with  
Mr Zheng Naiguang in the  
summer of 1990

photo by Liao Jiyin

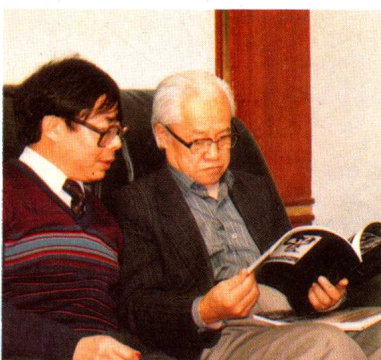


1991年春前往蘇  
州看望費新我老師。

蘇賁攝

Visiting his teacher  
Fei Xinwo in Suzhou in the  
spring of 1991

photo by Su Pen



1992年參加深圳  
元宵筆會時請教白雪石  
先生。

李金遠攝

Asking Mr Bai Xueshi  
for advice in Shenzhen at  
the Lantern Festival of  
1992

photo by Li Jinyuan



1993秋與美籍畫  
家丁紹光先生合影于廣  
州。

倪國華攝

Taking a photo with  
Ding Shaoguang, an Amer-  
ican painter of Chinese ori-  
gin, in Guangzhou in the  
autumn of 1993

photo by Ni Guohua



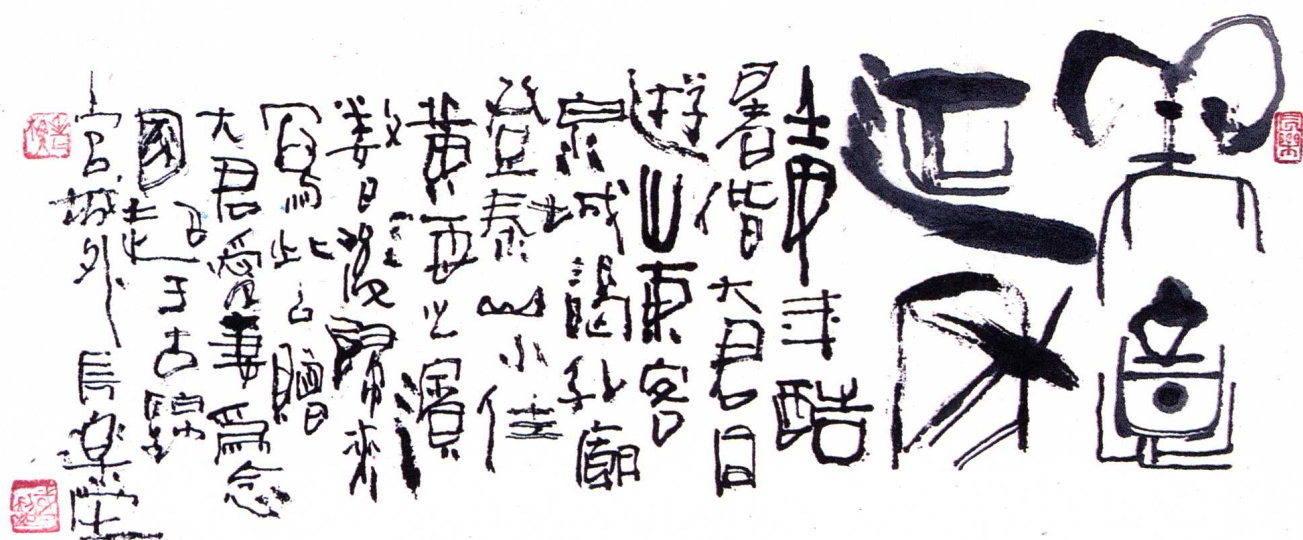
- ①美意延年
- ②雨余穿麗日 花底啄香泥
- ③有田有屋雲堆處 半廓半村山影中
- ④月夜苦讀
- ⑤寒色初凝野 秋聲忽在林
- ⑥林中雙禽
- ⑦返照入江翻石壁 歸雲擁樹失山村
- ⑧對弈圖
- ⑨鄉間印象
- ⑩魚樂圖
- ⑪新春樂
- ⑫綠陰深處掩幽禽
- ⑬蘇武牧羊
- ⑭不倒翁
- ⑮風定猶聞碧玉香
- ⑯重岩花發似聞香
- ⑰早 春
- ⑱琉璃瓶
- ⑲雙 鷄
- ⑳晨 露
- ㉑年年有余圖
- ㉒秋林放牧
- ㉓嘖嘖相呼樂
- ㉔荷花開后小魚來
- ㉕杜甫月夜詩意
- ㉖家在林中不勝幽
- ㉗艷寒宜雨露 香冷隔塵埃
- ㉘東山春曉
- ㉙瓶 花
- ㉚蓮 花
- ㉛寶瓶自有鬼神護 留在人間插古梅
- ㉜殘荷聽雨
- ㉝曹雪芹
- ㉞幾處青山連斷崖 數家黃葉帶孤村
- ㉟春 晴
- ㊱觀梅圖
- ㊲簾櫳寂寂雨斜斜 一寸金鱗似赤砂
- ㊳山深溶淡墨 峨眉秀雲烟
- ㊴荷花嬌欲語 雛鷄相對眠
- ㊵林影有風摧落葉 澗聲無雨咽清流
- ㊶蜀宮樂伎
- ㊷年年我亦畫梅花
- ㊸本無塵土氣 自古水雲鄉
- ㊹樹陰綠迷禽
- ㊺青城秋
- ㊻九寨春深
- ㊼樹深時見鹿
- ㊽綠樹風涼鳥自鳴
- ㊾蜀江行
- ㊿紅葉報秋來
- ①陶趣圖
- ②林中晨韻
- ③梅妻鶴子
- ④山中印象
- ⑤古 樹
- ⑥枝上幽禽秋多少
- ⑦月上柳梢頭
- ⑧山中小景
- ⑨晨 曲
- ⑩張孝祥詞意
- ⑪豐福吉祿
- ⑫松風竹影
- ⑬中秋明月夜
- ⑭古風今雨
- ⑮夢
- ⑯雲霞出海曙 梅柳度江春
- ⑰筆情墨趣
- ⑱幽 蘭
- ⑲和為貴
- ⑳秋
- ㉑風雪迎春
- ㉒雨
- ㉓春日江村
- ㉔鄉
- ㉕風清月朗
- ㉖歸
- ㉗藝
- ㉘風吟
- ㉙實
- ㉚年豐



# CONTENTS

- ① Good luck for years running
- ② Playing under the flowers after rain
- ③ A mountain village hidden in the clouds
- ④ Studying hard in the moonlit night
- ⑤ An autumn wood
- ⑥ Two birds in a wood
- ⑦ Sailing back in a river beside mountain cliffs
- ⑧ Playing chess
- ⑨ A rural village
- ⑩ Fish
- ⑪ Early spring
- ⑫ Birds hidden in a deep wood
- ⑬ Su Wu herding sheep
- ⑭ A roly-poly
- ⑮ Fragrant flowers after the wind stops
- ⑯ Fragrant flowers on the cliffs
- ⑰ Early spring
- ⑱ Making glazed vases
- ⑲ Two cocks
- ⑳ Morning dew
- ㉑ Every year there is need
- ㉒ Grazing near an autumn wood
- ㉓ Singing birds
- ㉔ Fish swimming to blooming lotus
- ㉕ On Du Fu's poem *Moonlit Night*
- ㉖ The house in a secluded wood
- ㉗ Plum flowers
- ㉘ Early spring morning on the Eastern Mountain
- ㉙ Flowers in a vase
- ㉚ Lotus flowers
- ㉛ Ancient plum in a vase
- ㉜ Listening to the rain on a broken lotus branch
- ㉝ Chao Xueqin—the author of *Dreams in Red Mansions*
- ㉞ A lonely village in rolling mountains
- ㉟ Sunny spring
- ㊱ Watching plum flowers
- ㊲ Small red fish
- ㊳ Graceful Mount Emei shrouded in mist
- ㊴ Chicken sleeping near blooming lotus flowers
- ㊵ A shaded house near a mist river
- ㊶ Female musicians in the palace of the Shu Kingdom
- ㊷ Birds perching on a plum branch
- ㊸ Lotus growing in a mud
- ㊹ Birds in the green shade
- ㊺ Mount Qingcheng in autumn
- ㊻ Jiuzhaigou in the middle of spring
- ㊼ Deers visible in thick woods
- ㊽ Birds singing in a green wood
- ㊾ Sailing in a river of Sichuan Province
- ㊿ Red leaves promise the coming of autumn
- 1 Potteries
- 2 Morning in a wood
- 3 Plum wife and crane sons
- 4 A view in a mountain
- 5 Ancient trees
- 6 Birds perching on a branch
- 7 Moon over the willow branches
- 8 A view in a mountain
- 9 Singing in the morning
- 10 Sunny snow-covered ground
- 11 *Feng Fu Ji Lu* meaning “bumper harvest”, “happiness”, “luck” and “official's salary”
- 12 *Song Feng Zhu Ying* meaning “wind sighing in the pines” and “bamboo shade”
- 13 *Zhong Qiu Ming Yue Ye* meaning “moonlit night in mid-autumn”
- 14 *Gu Feng Jin Yu* meaning “ancient wind” and “present rain”
- 15 *Meng* meaning “dream”
- 16 *Yun Xia Chu Hai Shu, Mei Liu Du Jiang Chun* meaning “clouds hovering over the sea” and “plum and willow growing on the other side of the river in spring”
- 17 *Bi Qing Mo Qu* meaning “interesting pens and ink”
- 18 *You Lan*
- 19 *He Wei Gui* meaning “Friendship is precious”
- 20 *Qiu* meaning “autumn”
- 21 *Feng Xue Yin Chun* meaning “a snowstorm greeting the spring”
- 22 *Yu* meaning “rain”
- 23 *Chun Ri Jiang Chun* meaning “a riverside village in spring”
- 24 *Xiang* meaning “hometown”
- 25 *Feng Qing Yue Lang* meaning “gentle breeze” and “bright moon”
- 26 *Gui* meaning “going back”
- 27 *Yi* meaning “art”
- 28 *Feng Ying* meaning “wind is sighing”
- 29 *Shi* meaning “fruit”
- 30 *Nian Feng* meaning “bumper harvest year”





美意延年

Good luck for years running





雨余穿麗日 花底啄香泥  
Playing under the flowers after rain.





有田有屋雲堆處 半廓半村山影中

A mountain village hidden in the clouds



東坡先生詩集卷之四



月夜苦讀

Studying hard in the moonlit night





寒色初凝野 秋聲忽在林

An autumn wood





古人又似  
近人宇宙  
空間較大  
可見化者之  
意  
甲戌嘉興  
國趙老弟近作  
吳昌碩

林中雙禽

Two birds in a wood





返照入江翻石壁 歸雲擁樹失山村  
Sailing back in a river beside mountain cliffs



數樓頭過鴈正酒熟茶溫玉林  
 新院珠簾捲風片送秋坪擅指  
 鐘聲顫算古今山河幾變問  
 如河白髮青衫這一局消閑慣  
 堪歎方寸南北半紙疆場險  
 看如箭願藏六根了不盡自  
 衿因把年華消得雲林迂  
 瘦醉寫銀床冰簟看今朝  
 春回大地江山正煥

右調瑞鶴仙

歲次甲戌友人出對奕圖索  
 頻湯成一闋 蘊玉趙石



此  
 對弈圖

上甲子年十一月九日  
 趙石

對弈圖

Playing chess