

榮寶齋

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COLLECTED BY
RONG BAO ZHAI

藏冊頁

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by Wu Changshuo

吳昌碩
花卉冊

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方寸之间的大千世界

唐 辉

书画册页起源于唐代，兴盛于明清，也称为小品、册叶、叶册，是历代书画集藏者欣赏、保藏零散的单件小品、手札、团扇、折扇等书画作品的一种装裱形式。明清时期出现了成本册页，即预先装裱制作成册，后作书画。

此次出版的《荣宝斋藏册页》系统地整理了荣宝斋所收藏的历代名家名作，经过精心梳理、编辑后以飨读者。这不仅是对中国书画创作及形制进行的研究与呈现，同时也反映出荣宝斋作为百年文化老字号的深厚积淀。这其中有明末清初的“浙派”代表人物蓝瑛与“姑熟派”大家萧云从，清早期的学者型画家王概与“戾家”吴世贤，清中期“扬州八怪”中的黄慎与名未见经传但画艺精湛的曹润，近代的海派巨擘任熊、吴昌硕，以及文人画的集大成者黄宾虹、齐白石等诸多历史上各门派的代表人物和精品力作，从一个侧面展

示了自晚明以降中国书画的主流面貌。雪泥鸿爪之中，可窥见中国画学的历史演变轨迹与传承关系。这其中一些知名学者、士人与小名头画家与作品，虽然他们在艺术上的造诣并不为后人所熟知，然而这些匠心独运的墨迹小品，却在今天成为了对既有的“经典”艺术史的重要补充。从《荣宝斋藏册页》中的作品题材、内容来看，这套册页涵盖了山水、人物、花鸟三大类，其中大江大河、乡野小景、道士仕女、花鸟鱼虫、蔬菜瓜果等题材兼收并有之。方寸之间不仅是对大千世界的描绘与再现，更折射出中国古典美学中的自然观、人生观、世界观，展现了数百年来中国书画思想的历史传承。

“以文会友，荣名为宝。”愿本套《荣宝斋藏册页》能成为广大书画艺术从业者与爱好者们在艺术求索之路上的重要参考范本。

Small Sketches Make Colorful World

Tang Hui

Album of paintings originated from Tang dynasty and thrived during Ming and Qing dynasties. Also known as short sketch, album and copies, album of paintings are seen as a mounting form for short sketches, personal letters, silk fans, folding fans and other painting works collected by the painting collectors for appreciation. The set of album appeared in Ming and Qing dynasties, which was mounted ahead of time, and it became painting album later.

In *The Selection of Album*, the author has systematically arranged the representative works that had been collected in Rong Bao Zhai form painters in different dynasties. All the carefully combed and edited works are for readers' appreciation. This album is not only a study and presentation of Chinese painting works and their creation but also the reflection of hundreds years of culture for Rong Bao Zhai. These masters include Lan Ying, the representative painter in "Zhe School" during late Ming and early Qing period, Xiao Yuncong, a representative of "Gu Shu", Wang Gai, a scholar in the early Qing dynasty and Wu Shixian from "Li school", Huang Shen, one of the "Yangzhou Eight Eccentric Artists", Cao Jian who is not that famous but proficient in painting skills, Ren Xiong and Wu Changshuo, two masters from "Shanghai school"

in modern times, as well as master Huang Binhong and Qi Baishi. In this album, the author displays the mainstream of painting since the late Ming dynasty from a certain perspective. Tracing of the past, we can find the historical development trials and relationship of Chinese painting science. There are many famous scholars, gentries and other ordinary painters whose outstanding painting skills are not known, but their works are regarded as proceeded short sketches and significant supplement for the existing "classic" paintings. From the perspective of the theme and content of *The Selection of Album*, we can find that it includes three main types: landscape, figure, flowers and birds. Besides, it also contains some themes on rivers, landscape in villages, Taoist and beautiful women, animals and plants. The small sketches in these paintings not only depict and reproduce the colorful world, but also reflect the view of nature, philosophy and world view in Chinese classical aesthetics, which can be regarded as the historical inheritance of the ideas in Chinese painting works.

Our motto is "Make friends through literature, Become profound with proficiency". Wish Rong Bao Zhai's *Selection of Album* be a reference sample for calligraphy and painting amateurs to study on art.

作者简介

吴昌硕（1844—1927）原名俊、俊卿，字昌硕，又字仓石，别号缶庐、苦铁、大聋等，七十岁后以字行。浙江安吉人。同治四年（1865年）秀才，亦当任江苏省安东县知县，仅一月即去，自刻“一月安东令”印记之。其先后问业于俞樾、杨岷，研训诂辞章、诗、书、篆刻。一九一三年杭州西泠印社正式成立，被推为社长，其画名益扬，日人尤为尊崇。吴氏诗、书、画、篆刻皆精。书长篆，脱胎石鼓，雄浑恣肆。篆刻上取鼎彝，下挹秦汉，钝刀硬入，茂苍劲。画擅花卉、蔬果、山水等，最擅长写意花卉，受徐渭和八大影响最大，亦受赵之谦、任伯年影响。尤以金石书法入画，如盘虬屈铁。所作花卉木石，笔力得厚老辣，力透根背，又纵横恣肆，气势雄强，布局新颖，构图也近书印的章法布白，虚实相生，主体突出。用色上似赵之谦，喜用浓丽对比的颜色，色彩强烈鲜艳。其画笔墨淋漓，色彩浓郁，气魄醇厚，一振晚清萎靡干涩之风，开现代写意画派新景象。有《缶庐集》《缶庐诗存》《缶庐印存》及书画集多种刊行。

Wu Changshuo(1844—1927), formally known as Wu Jun or Wu Junqing, styled himself as Changshuo, as well as Cangshi and nicknamed himself as Fou Lu, Ku Tie, Da Long and so on, and he was called the style name when he was seventy years old. In the fourth year of Tongzhi Emperor (1865), Wu Changshuo passed the imperial exam and was selected as the magistrate of county Andong in Jiangsu province. He stamped the mark “Yi Yue An Dong Ling” by himself. Later, he asked Yu Yue, Yang Xian and Yan Xungu as his masters to learn articles, poetry, calligraphy,

paintings and seal cutting. Wu Changshuo was appointed as the president of Xi Ling Painting Community which was established in 1913. His paintings became more and more popular, especially among the Japanese. Wu Changshuo is proficient in poetry, calligraphy, paintings and seal cutting in which the characters are thought to be vigorous and arrogant. His cutting are from Ding Yi (on which are curved the paintings of famous people in ancient times) on the above and Qing and Han dynasties on the below. He is good at depicting paintings of flowers, vegetables, landscapes and so on, and he does best in paintings of flowers, which was mostly affected by Xu Wei and Ba Da Shan Ren (a distinctive painter in the early Qing dynasty), as well as Zhao Zhiqian and Ren Bonian. What's more, he brought the skill of stone calligraphy into his paintings like inscriptions. The paintings of flowers and stones are depicted with forceful sketches, which are regarded as bold and arrogant. The momentum is also strong and elegant, and the composition is novel and creative. Although the layout combines with actual and empty phrases, the subjects are outstanding. Coloring skills are something like what Zhao Zhiqian did, preferring to heavy and bright colors. His paintings are depicted in heavy inks, which can blow out the drooping spirit in the late Qing dynasty and open a new road to modern freehand brushwork in traditional Chinese paintings. His representative works are Fou Lu Collections, Fou Lu Collections of Poems, Fou Lu Deposit Collections and other paintings series, including album of paintings.



毛豕肉嫩多食

盤自味酸寒不

耐浪可惜羊園殘雪

裹一畦肥桑野風乾

乙卯三月吳昌碩



古
老





素素素
歌城之鼓
素素素
吴昌硕



五月天越換
葛衣家盧
摘黃且肥
多於
坐強名邪
咏忍饑
空向林間
飛
老岳



受天
百禄
树无
穷



乾坤
清气
出



佳人爭買
點妝紅
已卯年
昌祿



牆根菊
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吳昌碩
老缶



