

PAINTINGS BY CHINESE MASTERS
FU BAOSHI

中國名家繪畫
傅抱石



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傅抱石

(1904—1965)

中國繪畫名家。

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Fu Baoshi

(1904 - 1965)

A famous Chinese artist, he was a native of Xinyu, Jiangxi Province. He was a professor in the Fine Arts Department of the former Central University, a professor in the Fine Arts Department of the Faculty of Education at Nanjing University, and Dean of the Jiangsu Provincial College of Chinese Painting. He was also President of the Jiangsu Provincial Artists Association, Vice President of the China Artists Association and Vice President of the Xiling Seal Carving Society.

序

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球倒真的是一個“村”的概念了。相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織之前就已開始了。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，表現着人類的普遍人性，也表現着人類對“現實”和“理想”、“已知”和“未知”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

有記載的中國的繪畫可追溯到三千年以上。戰國時期（前 475—前 221）就已有專業的畫家（時稱“畫史”）。中國畫重精神，藝必合於道，是為精神。故傳統上連稱“道藝”，又曰“心畫”，要求性情的真（“自然”——自然而然）與人性向上（以臻於“至善”。而不以“自我”為中心）。也許是由於中國先民理智（人之所以為人）之早熟；再或是由於最先導入繪畫之工具的特殊性，使中國繪畫自人類繪畫的點、綫的普遍表現，到了東晉（公元 317—420 年），即以點、畫為“骨法”的形式（“筆墨”為繪畫的實體），確定了其不同凡響的特殊面目和特殊之精神。恰就是這種特質使它成為世界繪畫的一個高峰。社會的發展，會自然地帶來藝術氣象的更新。近百年的中國繪畫，已完全區別了清代繪畫的精神與形式，形成了新的時代之形態。尤其是在近三十年的時間中，繪畫在擺脫了對政治過於密切的依附而進入了自律發展的軌道後，其現代的品質更是表現得十分鮮明。繪畫藝術的屬性是什麼？中國古代藝術家在論及藝術的功能時認為：藝術並不止於近代所說的“審美”功能，即不應祇是今天人們所說的“自娛”或“娛人”，在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化，助人倫，窮神變，測幽微”，即為成己、成人、成物。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生、對社會毫無熱情與無所作為的人。

為了使當今世界了解近代中國繪畫的狀態與發展，也為使這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，本着所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性的原則，我們從 19 世紀中葉到當代眾多的杰出畫家中，遴選出 60 位，形成了這套《中國名家繪畫》係列。同時，為使西方藝術家及藝術鑒賞者第一步就能全面、立體的了解、理解一個中國畫家及其繪畫，認識並接受中國繪畫的純粹與精華，我們又從體現畫家藝術觀念的畫論中精選部分，輯錄在側。

在這個係列裏，所謂名家，僅是指在中國畫藝術領域中卓有成就的畫家，他們為繼承傳統，出以新意，技有專長，並形成自己的面目者。至於具有獨特創造性的，則可謂之大家者，以上均與資歷、資格及社會職位等因素無任何之關聯。

我們認為：這些藝術信息密集的作品，一方面能表現出藝術家們對自然與人生的種種看法與思考；另一方面也完整地體現着一個藝術家對人生、社會、歷史的某種責任感和使命感。

對這些作品的欣賞，用得上中國獨特的審美方式：品察，因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

The world is in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one “village”. Compared to clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, but it is also because of people’s conscious initiatives to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, which is a supreme cultural form of expression, embodies a nation’s inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about “realities” and “ideals”, and “known” and “unknown” worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate without the need for translation.

Chinese painting dates back more than 3000 years. In the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called “painter officials”. Chinese painting puts more emphasis on spirit. Art must fit with Natural Principle, and that is spirit. Therefore, traditionally it is called “principled art” which is also called “painting from the heart”, and this requires higher truths, such as the nature of human character and the human tendency to seek improvement. This should even extend to the greatest good, but it should not be self-centered. It may have been the ancient Chinese people’s early maturity of intellect, or perhaps the special nature of the earliest tools introduced to them, that enabled Chinese painting to start with the use of dots and lines common to peoples around the world. This evolved into the so-called “brush stroke method” (using the brush pen and black ink) of using dots in the Eastern Jin period (317 – 420), ensuring its unique appearance and spirit. It is also this unique quality that has made Chinese painting a pinnacle in world painting.

Social developments will naturally bring about changes to the arts. Chinese painting during the past hundred years has been very distinct from that of the Qing Dynasty (1644 – 1911) in both spirit and form, and a new style has come into being. This is particularly true in the last thirty years: after Chinese painting broke away from a close relationship to politics and entered its own self-disciplined path of development, it has more clearly revealed its modern qualities.

What are the main attributes of the art of painting? When ancient Chinese artists talk about the function of painting, they believe that art is more than “esthetics” of modern times, it should also be more than self-amusement or entertaining others as said by contemporaries today. Beyond “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and with living and society. In other words, painting should “enlighten people, improve human relations, and express spiritual essence while exploring the mysteries of the universe”. This means fully developing oneself, fully developing others and fully developing all things. This is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate about life and society, and makes no contribution to society.

We have selected 60 representative artists from among the many excellent artists from as early as the mid-nineteenth century to the present, so that the world may better appreciate the conditions and the development of Chinese modern and contemporary painting, and share in the aesthetic joys of its unique spirit and form. Thus we have edited these 60 volumes of *Chinese Master Paintings* based on the principle of works representing both the times and the styles of the artists. At the same time, in order for Western artists and connoisseurs to more completely and solidly appreciate Chinese artists and their paintings from the very start, and come to understand and accept the pure simplicity and essence of Chinese painting, we have also compiled and appended each artist’s representative views on painting.

What is meant by “masters” here is those who have made great artistic achievements in the realm of Chinese painting. They have inherited tradition and brought out new ideas. They have shown special skills and formed their own identity, to the extent that they reveal their own unique creativity, and can be called famous artists or masters. It has nothing to do with their experience, qualifications and social status.

We believe these works, which are loaded with artistic information, can both represent the views and beliefs of the artists towards nature and life, and completely embody their sense of responsibility and mission towards life, society and history.

To appreciate these works, we may use the unique Chinese way of appreciation called “savoring”. The beauty of form and the beauty of the realms embodied in these works simply cannot be appreciated by going through them in haste.

一九五三年三月十日院傳抱石寫于南京





Spring Rain in South China
江南春雨



松間聽泉
丁巳年
畫

松間聽泉
Listening to the Gurgling Spring Among the Pine Trees





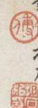
石濤詩意圖



Late Autumn in Hupao Springs
虎跑深秋

井田

山下望龍石山道數角相間散軍圍固萬十重我日解休不敵 早已森嚴
 更要加緊在賊鐵壁岸山上張布陰坡道敵軍宵遁
 爲勝計學奔開山勇士哨口一處分兵守衛一先期參陳龍吉冬十月牙紅勾聯神
 遊小女乞註淚求 至壬辰正月丙寅三二六二一 丁酉南記草林友



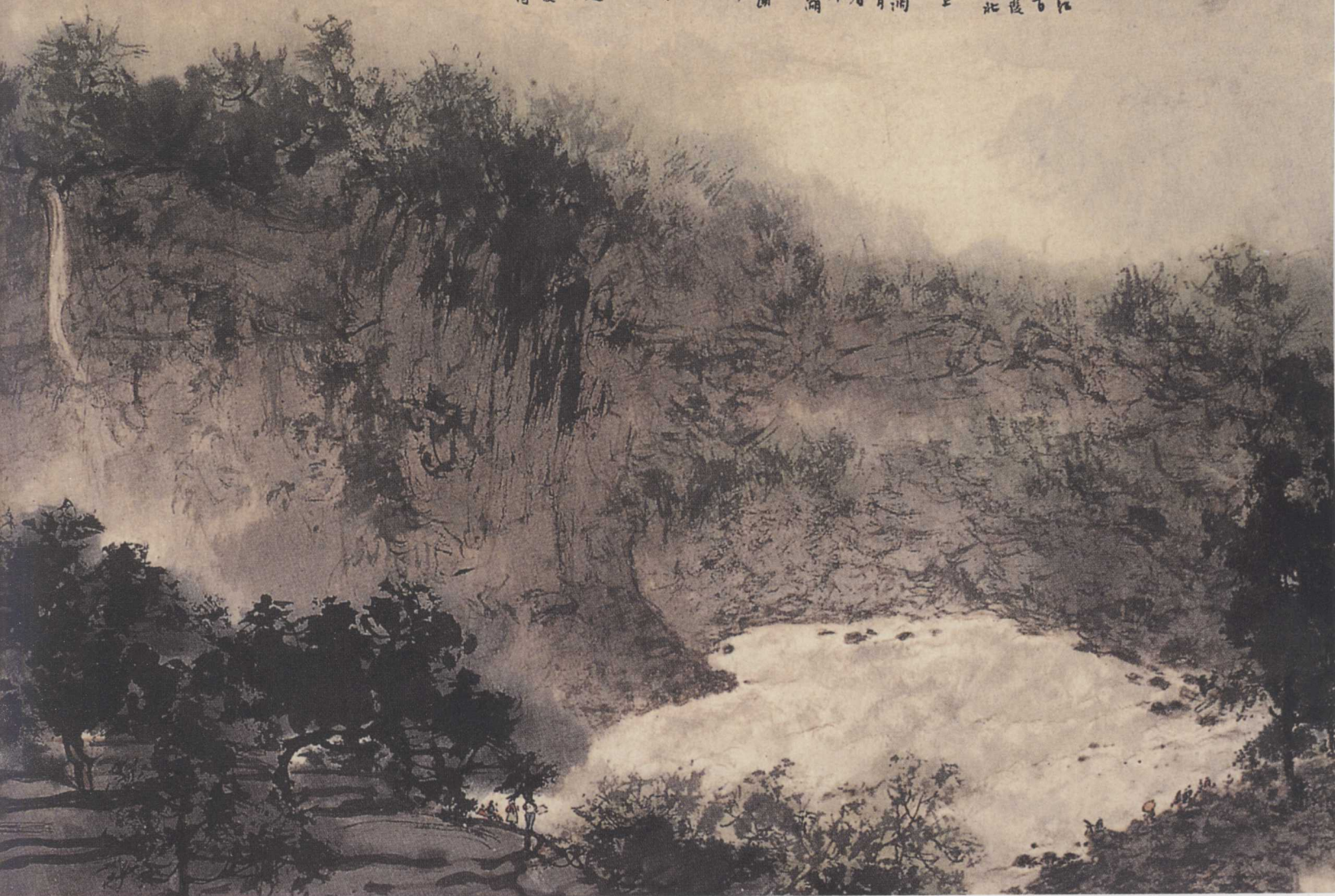


Jinggang Mountain
井冈山



鏡泊飛泉

鏡泊湖在牡丹江
市寧安縣南此百
餘里曲折迴旋
風景絕勝方集此
松樹根極大之一
今夏仍留湖上
周餘年也此湖
有深潭形勢壯闊
而北為奇觀六月
十二日下午遊覽者
海客暨省中各外
同長十餘人往遊湖
水已漲石灘是雨
過方未台步旅關
山雷聲疾走奔
寒山谷子星舍而
眼所眺觸生至景
皆步於懷石下南
山口中牡丹江
隱余拙筆不足
狀其第一及其遠
六之小皆夢蹟是
而遊之處水已漲腹
長亭已文所甚同
志處工猶豫背
我遊未此情此
景我仍忘之手
我故不揮筆
遊言記于鏡泊
湖時
傅托名



Flying Waterfall at Jingbo Lake
鏡泊飛泉



Autumn Evening at Mt. Lu
廬峰秋夕



Playing Weiqi at Water Terrace

水閣圍棋