

# 孫 悟 音 畫 集

SUN WU YIN'S  
PAINTINGS COLLECTION

吳龍子孫悟音畫集

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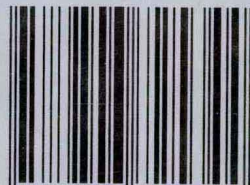
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孫悟音 (1916—2002)。江蘇吳縣人，中國著名花鳥畫家。1936年於上海美術專科學校畢業後留校工作。1956年於上海美術家協會創作研究室工作，同年加入中國農工民主黨，1960年任上海工藝美術學校國畫花鳥畫教師。1979年退休任上海工藝美術學校顧問。曾任中國美術家協會會員，上海美術家協會會員，上海工藝美術家協會會員。作品曾多次參加國內外展出。出版《上海花鳥畫集》，著有《花鳥畫技法教材》等。

Sun Wuyin (1916-2002), born in Wu County, Jiangsu Province, is a famous artist of Flower-and-Bird painting. She graduated from Shanghai School of Fine Arts in 1936 and became a teacher there afterwards. Later, in 1956, she moved to The Research Studio of Shanghai Artists Association, and became a member of Chinese Agriculture and Industry Democratic Party in the same year. In 1960, she worked as a teacher once again in Shanghai Art and Crafts College, teaching Flower-and-Bird painting. After her retirement in 1979, she was invited as a consultant there. She was a member of Chinese Artists Association, Shanghai Artists Association and Shanghai Craft Artists Association. Her works were exhibited many times in China and abroad. She published a *Collectioion of Shanghai Flower-and Bird paintings* (Shanghai hua niao hua ji), and wrote a book called *Textbook of Flower-and -Bird painting skills* (Hua niao hua ji fa jiao cai).



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悟音女史雅正

南樓雖去留餘韻  
六法欲從教後生

戊午春雨沙蘇局仙



# 序

朱孝岳

中國畫前輩孫悟音先生的花鳥畫集終於在她離開我們一年後問世了。這本畫集經畫家生前親自審定并曾囑予寫序。當時不勝惶恐，藐予小子，長者在前，何敢侈論妄言。不想在今天，這竟然成為一段紀念文字了。

四十年前，我大學畢業初進上海工藝美術校，當時認識的第一位中國畫老師便是孫先生。說來有緣，一聊便知孫先生之女總青與我是小學同學，如此算來，我雖忝列孫先生同事，她着實長我一輩，於是更增添了對先生敬仰之意。

很早時候便得知孫先生工筆花鳥極佳。同事之日，得聞孫先生工筆花鳥甚多，漸漸體會，孫先生作品在用筆敷色之外，自有一種天趣情致。孫先生20世紀30年代畢業於上海美專，20世紀50年代從江寒汀先生專攻花鳥畫，丹青生涯凡六十年，腕底功力直逼宋元，然先生聰穎靈秀，慧眼獨具，於常見自然小景之中，抉出一片生趣盎然的天地。試看《篁竹小鷄》、《紅葉小鳥》、《紫藤綬帶》、《蓮葉翠鳥》諸畫，或三隻小鳥呢喃枝頭，或一對山雀閒關葉底，那湧動於紙上的生命力，那浮現於筆端的率真意，令人遐想不能自禁。孫先生的畫境，不是冷逸、奇崛，而是明淨、韻秀；不是高古、通脫，而是親和、溫煦。畫家力圖告訴人們，這個世界不只是嘈雜紛亂，也有美麗的淨土和可愛的生命，“美到處在，只待人們發現”。

孫先生愛養金魚，也愛畫金魚，她的沒骨金魚聲譽卓著。沒骨畫只是以色塊和墨塊成形，不用綫作輪廓。呂鳳子先生以為中國畫以骨為質，塊是點和綫的擴大，故不同意沒骨畫一稱，對此我有同感。然孫先生不駐工筆而以沒骨畫金魚，則別有一番慘淡經營。觀金魚如觀蓮，可遠觀而不可褻玩。畫金魚亦然，要捕捉住金魚搖曳生動之姿，似乎沒骨較之工筆更富自由天地。孫先生筆下的“龍睛”，那嬌憨十足的表情，幾條透明若有若無擺動着的尾鰭，似舞蹈家，似貴婦人，別有一種雍容華貴之態。安知孫先生此處畫的是魚耶？抑或人耶？

孫先生治印一方，文曰“吳郡女子”。吳郡多美景，吳郡多才子，吳郡多精雅，吳郡多柔婉。孫先生能詩善畫，處事又極其平易。在工藝美術校執教期間，諸同仁和學生凡同她結交的，無不為她的人格風範所感動。1979年退休後，先生無意涉足社交界，更不染指美術市場，一直在家作畫自娛，淡泊處世。2002年1月，先生溘然長逝，享年八十有六。

蒼天寥寥，人生渺渺。惟有先生筆下之花鳥魚蟲，永遠是那麼生氣盎然。“賣花人去路還香”，這是豐子愷先生的佳句，這裏奉獻與孫悟音先生，也送給崇敬和喜好孫先生作品的人們。

謹以為序

2003年春

# PREFACE

Zhu Xiaoyue

This collection of Flower-and-Bird paintings by Madame Sun Wuyin, a senior of traditional Chinese painting, has finally come out about one year and a half after her passing away. During lifetime, Sun checked and approved her collection and invited me to write a preface for her. What an honor! But under her reputation, how could I have enough confidence to evaluate her works? Today, Unexpectedly, what I write down here will only become a memorial article.

I can still remember that when I graduated forty years ago and began to work as a teacher of Shanghai Art and Crafts College, the Chinese painting teacher I met first was Sun. I was told that her daughter, Zongqing, was my primary schoolmate. I believe it was this coincidence that let me always look upon her as an elder and better, rather than a colleague.

Actually, long before we became colleagues, I had known that Sun painted very good fine-stroke Flower-and-Bird paintings(*Gong bi hua niao*). Later, fortunately, I had more chances to enjoy Sun's works during work. I understood little by little that besides the usage of painting brush and color, Sun had her comprehension on painting. Sun graduated from Shanghai School of Fine Arts in 1930s, became a student of Mr. Jiang Hanting, a famous artist, and specialized in Flower-and-Bird painting in 1950s. Her sixty years' career of painting brought her a lot, her painting skills can compete with those of the masters in Song and Yuan Dynasty. Her talent and acumen in painting can often help her to find a brand new world in natural scenery. Her master pieces such as *Bamboo and Chickens* (*Huang zhu xiao ji tu*), *Red Leaves and Birds* (*Hong ye xiao niao tu*), *Vine Blossom & Longevity* (*Zi teng shou dai tu*), *Lotus' leaves and Kingfisher* (*Lian ye cui niao tu*), all of them depicted a world full of vitality. Three little birds twittering on the branch and a couple of sparrows singing under the leaves, what she had painted shows that her painting style is not exclusive but simple, is not aloof and stubborn but warm and fragrant. The painter tried to tell us: Although the world is full of turmoil, pure land containing lots of lovely things still exists. "Beauty can be found in anywhere, as long as we try to discover".

Sun loved raising goldfishes so much, therefore, she painted a lot of so-called "Boneless" paintings(*Mo gu hua*) about goldfishes, which were well reputed in the artist circle. In traditional Chinese painting, "Boneless" (*Mo gu*) means that what one paints is just formed by different lumps of color or ink, not simply by lines. Mr. Lü Fengzi had different ideas. He thought that "Bone" (also means the structure of a painting) was the dominant element of traditional Chinese painting and lumps of color or ink were extension of dots and lines. Hence, he did not agree to the appellation "Mo gu hua". I do agree with him. Sun painted goldfishes in "Boneless" way(*Mo gu fa*), rather than fine-stroke(*Gong bi*), she had her own reason: goldfishes, as well as lotus, are holy and pure. People can only enjoy them from a far distance and definitely can't profane them. Since it's so vivid and vigorous, painting goldfish in "Boneless" way(*Mo gu fa*) is better than fine-stroke(*Gong bi*) because the painter wanted to express a likeness in spirit and soul, not just a likeness in form. Sun's representative work *Dragon Eyes* (one kind of goldfish) is the best example. Its simple and naive looks, almost transparent and faintly discernible tail fin, elegant as a dancer and poised as a grandeur dame. What she painted was just the goldfish, or it also stood for us human beings? Only the painter herself can explain it.

Sun had a seal which engraved *Wu Jun Nü Zi* (Lady from Wu County). Wu County (in modern China) was very famous for its beautiful scenery and its large amount of genius. Wu County was delicate and mild, elegant and charming. Sun was so gifted both in painting and poetry, yet she was still so amiable and approachable. She got along with all her colleagues and students during her teaching career in Shanghai Art and Crafts College. Everyone was deeply attracted by her personality. After her retirement in 1979, she just stayed at home and enjoyed her own paintings, having no intention to engage in social contact or to take a share of the Art Market. She lived a tranquil life without seeking fame and wealth. In last January, Sun passed away and finished her 86 years' life.

Time elapses and life fades, but the flowers, the birds, the fishes and the insects she painted are still so vivid. "Fragrance remains though the flower-seller has left", I'd like to present this well-turned phrase of Mr. Feng Zikai, with my deepest respect, to Madame Sun Wuyin and all those who regard Sun with veneration and love her works from the bottom of their hearts!

I dedicate the preface above to this collection with high esteem!

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蓮葉翠鳥 74cm × 52cm LOTUS' LEAVES & KINGFISHER