

# 常州書畫作品集

CALLIGRAPHY AND PAINTING  
IN CHANGZHOU

天津人民美術出版社



# 常州书画作品集

谢集题



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常州書畫作品集

謝琴題



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# 前言

中共常州市委書記 虞振新

常州地處江蘇南部，北枕長江，東瀕太湖，西倚茅山，南扼天目山麓，居南京至上海之中段，京杭大運河穿城而過。常州最早的文字記載稱“延陵”，為春秋時期(公元前722—前481年)吳王壽夢第四子季札的封地，距今已有二千五百多年的歷史。優越的地緣環境和悠長的歷史沿革，形成了常州豐厚的文化底蘊，養育了一代代文化名人。正如清代詩人龔自珍所感嘆：“天下名士有部落，東南無與常匹儔。”

同於一源，以綫造型的中國書畫，是一個時代現實生活的藝術反映，又是作者道德情操的體現形式。她是一個地區文化品位的重要標志之一。將自古至今生於常州、長於常州或藝術實踐在常州的書畫家的代表作品結集出版，對於促進地區文化藝術的發展，進一步繁榮書畫事業，滿足人民群眾的審美需求，加強常州與外部經濟文化交流，是很有裨益的。

## 一

十餘次蒞臨常州、終老於常州的蘇軾，為唐宋八大家之一、北宋大文豪，又是一位名貫古今的書畫家。蘇東坡書法內力極佳，筆法精熟，造意高妙，洋溢着撲面的書卷氣息。這要歸功於他淵博的知識和高深的學養，被稱為北宋四大家之首。東坡鍾情於常州並最終選擇定居常州，固然有其諸多緣由，但與常州民風之淳、朋友之厚、文風之盛有很大關聯。

南宋以降，江浙成了書畫家薈萃之地，尤其在元、明、清三朝，中國繪畫史上的代表流派代表畫家雲集蘇常一帶，形成了名震中華的常州畫派。常州書畫之風格，既未脫離此大背景，但又極具地緣風骨和獨特風貌。

明代是書畫藝術發展的重要時期。流派紛呈，爭姿鬥艷。吾邑唐順之的行草和孫慎行的行書或揮灑自如，楚楚風韻，或氣度恢宏，沉着痛快，在情境創作中體現了強烈的自我表現欲。惲向的山水畫

筆墨圓潤流暢，自然率真，虛實相濟，枯濕互融，出神入化，不失為明末山水代表畫家之一。

清初六大家之一的惲壽平，遠承五代徐熙“沒骨法”野逸派，形成獨特面目，創立“常州畫派”。惲南田的沒骨花卉意趣高妙，清新冷艷，一破當時泥古之風，在中國繪畫史上獨樹一幟，對清代及後世有着重要的影響。南田的山水畫格，常被他的沒骨花卉畫名所掩，其實他的成就，並不在“四王”之下。

清代畫家湯貽汾的畫，簡淡超脫，頗入古格。作為清代狀元的于敏中、錢維城，常州詞派創始人的張惠言，著名學者洪亮吉，小說家李伯元，訓詁學家段玉裁等人的書畫作品，亦各具風格，意趣盎然。

## 二

辛亥革命以後，文化的走勢隨着社會變革而起着變化。近現代書畫創作的現象，從某個側面反映着歷史演變的特徵。美術教育體制一改封建時代重於“師承”的模式，轉向學院式的專業教學。出生於常州青雲坊的劉海粟，於1918年以卓越的膽識創辦了中國第一所美術學校——上海圖畫美術院，倡導美術改革，開現代美術教育之先河。並於同年創辦我國第一個專業刊物《美術》，為新文化啟蒙運動、為中國美術事業的發展作出了傑出的貢獻。海老熱愛祖國、熱愛家鄉，為家鄉的文化建設作了很大的貢獻。海老運用勾、勒、點、潑等手法，使滿幅畫面充滿了生命力和激情。超越自我、超越古人，是劉海粟一生的追求。

被稱為海上名家“三吳一馮”的馮超然，山水畫以深厚的傳統功力和突出的自我風範為世稱道，是山水大家陸儼少的老師。書畫家莊蘊寬、湯滌、錢振鐸、謝玉岑、唐肯、唐駝、龔鐵梅、鄧春澍、房少臣、程璋等人，是活躍在這一時期的代表作者。房虎卿、戴元

俊等畫家，不僅是三四十年代至建國後的重要畫家，而且培養了一批當今常州乃至江蘇、外省市的骨幹畫家。謝稚柳是我國著名書畫家，又是權威的書畫鑒定家，是一位才藝廣博、造詣高深的藝術家。抗戰時期，他與張大千深入莫高窟，潛心研究敦煌壁畫。早期陶醉於工筆細寫，60歲後苦研南唐徐熙落墨之法，並加以改造和拓展，畫風大變。由工細轉入粗獷、豪放，作品帶有濃郁的浪漫主義意境。

吳青霞、曾杏維等蜚聲海內外的常州籍女畫家，以她們自己的繪畫特色，在當今中國畫壇獨占一席。

### 三

新中國成立後，在黨的“百花齊放”、“百家爭鳴”方針指引下，常州書畫家煥發了創作積極性。他們到工廠、礦山、農村、部隊，深入廣大群眾，汲取豐富營養，搜集創作素材。50年代到60年代前期，他們的作品在全國美展、省美展中參展或獲獎，有的作品被選送到國外展出。這一時期常州作者走了一條繼承傳統、以實際生活為依據、發揮作者藝術特長的路子。十年浩劫破壞了文化，形成了文化的斷層。

70年代末，隨着黨的中心任務轉向經濟建設，歷史進入改革開放新時期，文藝的春天來臨了！書畫家們敞開胸懷，擁抱新時代，投入改革的大潮。人們用嶄新的目光審視世界、審視自我，以前所未有的廣度和深度關心世界、認識世界。在中國畫創作方面，呈現出五彩繽紛、多元化的發展趨向。中國藝術問題與世界藝術問題更多地聯繫了起來。這裏有如何借鑒外來藝術的問題、中國畫如何走向世界的問題，有如何對待自身的文化傳統的問題……書法界也遇到類似的問題。這裏的中心問題是在新的歷史條件下，還要不要民族傳統。經過80年代的探索、實踐，書畫家們認真地反思過去，展望未來，得出這樣的結論，即我們必須在更高的層次上認識中華文

化傳統，並積極地運用和發展它。用否定的觀點、用西方現代主義替代中國傳統，用僵化、停滯的目光對待傳統，都是不可取的。歷史賦予我們這一代藝術家的神聖使命，是研究和繼承民族優秀傳統，借鑒和吸納外來藝術的精華，創作出無愧於祖國和人民、無愧於當代和歷史的作品來。

常州書畫創作群體的一個特點，是他們對藝術的專注精神，甘於寂寞，甘於艱辛，勤於磨礪，目標始終如一。創作的過程是一個十分艱難的過程。人物畫家深入火熱的工廠生產一綫，深入抗洪救災現場，深入田間地頭，深入少數民族地區；花鳥畫家遠赴西雙版納、牡丹之鄉、熱帶動植物王國；山水畫家到水鄉、名山采風，更是奔赴黃土高坡、青藏雪域……豐富的生活積累，對信息、素材的梳理、取舍，苦心經營，他們筆下的畫幅才能使人賞心悅目，或使人震撼激蕩。常州的書法創作呈現良好的勢頭，書家們除了上溯下追，向歷代宗師學習外，注重結字、用筆的研究和境界的營造，形成強烈的個人風格。他們苦練內功，提高素養，崇尚交流，在真、行、草、隸、篆與篆刻作品中，均有不俗的表現。近幾年在創作的同時，十分重視書論研究，開拓更廣更深的理論與實踐的視野。常州的書畫作品，屢屢在全國重大展覽中入選和獲獎，在江蘇這個書畫大省中居於重要的位置。

社會的發展，歷史的使命和建設文化名城的步伐，人民群眾日益增長的審美需要呼喚常州書畫家們創作更多的精品。我們要研究書畫藝術發展趨勢，掌握創作規律；形成群體合力，發揮群體優勢；加強創作人員的培養，加強美術批評工作，把常州書畫創作推向新的高度。用我們的筆歌頌真、善、美，歌頌祖國和人民，不斷地探索，不斷地創造。新世紀的曙光即將升起，人類新的千年的門檻等待我們跨越，讓我們滿懷信心前進在灑滿陽光的大道上。



# PREFACE

**Yu Zhenxin**

Secretary  
the CPC Committee of Changzhou City

Changzhou is located in the southern part of Jiangsu Province, bordering the Yangtse River in the north, the Taihu Lake in the east, the Maoshan Mountain in the west, and the Tianmu Mountain in the south. It lies in between Shanghai and Nanjing, with the Grand Canal passing through the city proper. Changzhou was called "Yanling" in its earliest history, when it became the fief of Jizha, the fourth son of Shoumeng, the then King of the State of Wu, conferred upon by his father in the year 547 BC in the Spring-and-Autumn Period (722BC - 481BC). This place, due to its advantageous location and favourable environment and its long history of more than 2,500 years, has formed a rich cultural deposit, and has produced generations and generations of cultural celebrities. No wonder Gong Zizhen, a renowned Qing-dynasty poet, wrote in praise of the galaxy of talents the city had produced:

*Under the heavens, great people are found everywhere,  
No place in Southeast China, however, can with Changzhou compare.*

Chinese calligraphy and Traditional Chinese Painting share the same origin, and are both dependent on the use of the linear pattern. It is one of the most important symbols of the high cultural quality of the locality, as it is not only the artistic manifestation of real life, but also the embodiment of the authors' morality and sentiments. Now, the works of art done by those artists who were born and bred in the city are represented in this book. Such a book will certainly be highly beneficial to the city's cultural and art development, to the prosperity of its calligraphy and painting, to the satisfaction of the aesthetic needs on the part of the general public, and to its economic and cultural exchange with the outside world.

## I

Su Dongpo, alias Su Shi, one of the eight greatest men of letters in the Tang and Song dynasties, had been to Changzhou eleven times and finally died here in the city. He was not only an eminent writer but also a renowned calligrapher and painter in the Northern Song Dynasty (960 - 1127 AD). His adept brushwork at calligraphy was rich in substantial content and lofty artistic conception, which altogether formed his own calligraphic feature of obvious scholarliness. All this attributed to his erudition and profundity of learning. Because of this, he was commonly recognised as the leading person of the four great masters of art and literature in the Northern Song Dynasty, and as the "great genius" by Dr. Lin Yutang, a famous contemporary writer who authored more than 35 books in English. It is true that there were quite a few reasons for Su Dongpo to choose Changzhou as his final settlement, but we could also say that perhaps it was something to do with the prevailing custom, the closeness of his friends, and the literary and artistic prosperity of the city.

Since the Southern Song Dynasty, Jiangsu as well as Zhejiang became a gathering place for literary and artistic celebrities. Especially in the Yuan, Ming and Qing dynasties, most of the representative painters of that time gathered together in the Changzhou region, thus forming the "Changzhou Painting School" known to the whole nation. The styles practised by the calligraphers and painters in Changzhou were closely related to this grand background, but at the same time, they had strong local and unique features of their own.

The Ming Dynasty (1368 - 1644 AD) saw an important booming in the nation's calligraphy and painting. Many different schools of thought turned up and vied with each other for individuality. In this city, there were Tang Shunzhi, who was good at "rapid running hand" and Sun Shenxing, who did well in "running hand". Their works, whether they were freely manipulated or elegantly made, manifested their strong desires of self-expression. Yun Xiang's landscape painting was done with natural, full, smooth, and expressive strokes. It was balanced in perspective and the proportion of dry and wet touches. It was due to such artistic beauty that he established himself as one of the typical mountain and water painters in the late Ming Dynasty.

Yun Shouping, alias Yun Nantian, one of the "Six Distinguished Painters" of the early Qing Dynasty (1644 - 1911 AD), by adopting Xu Xi's "Boneless Method" in the Southern Tang Dynasty, established the "School of Changzhou Painting" with unique characteristics. Yun Nantian's "boneless flowers" were fresh and cool, intriguing and ingenious, charming and gorgeous. He discarded the ethos of imitating ancient painters only, which prevailed at that time, and developed a school of his own in the history of Chinese painting, and exerted strong impact on the painters in the Qing Dynasty and later generations. Yun Nantian's landscape painting have often been overshadowed by his boneless flower paintings. However, his achievements in the former were by no means inferior to the "Four Wangs", namely Wang Shimin, Wang Jian, Wang Hui, and Wang Yuanqi, four of the aforesaid "Six Distinguished Painters".

The paintings of Tang Yifen, another painter in the Qing Dynasty, seemed to be simple, but in fact, had an unconventional grace of their own. The exquisite works by other painters were also stylistic and original, such as those by Yu Minzhong and Qian Weicheng, two of the Qing-dynasty *zhuangyuan*, Number One Scholars who came first in the highest imperial examinations; by Hong Liangji, a noted Qing-dynasty man of letters; by Li Boyuan, a well-known Qing-dynasty novelist; and by Duan Yucai, a renowned Qing-dynasty expert in philology.

## II

After the Revolution of 1911 (the Chinese bourgeois democratic revolution led by Dr. Sun Yat-sen which overthrew the Qing Dynasty), the cultural trend varied with social changes. The art education system was changed from the "teacher-disciple" teaching mode of long standing to academic speciality education. In 1918, Liu Haisu, born in Qingyunfang of Changzhou, initiated the very first art college in China — Shanghai Art College, and advocated reform in art and art education, which marked the advent of modern art education in China. In the same year, he also launched the first art journal in China — *the Journal of Art*, making great contributions to the New Cultural Enlightenment Movement and to the development of art in China. He put vigour and passion into his paintings by adopting such techniques as *gou* (the technique of delineating with the brush tip to express the structure or shape of an object painted), *le* (the technique of enhancing the function of *gou* by using engraving-like touches), *dian* (the technique of dotting to show masses of things or trees in the perspective), and *po* (the technique of splashing ink on paper to achieve a special effect).

It had been Master Liu Haisu's lifelong pursuit to overcome himself and ancient masters of art.

Feng Chaoran, the teacher of Lu Yanshao, a famous landscape master in modern China, was a member of an artistic elite in Shanghai often referred to as "Three Wus and One Feng" together with the other three famous painters by the name of Wu. His landscape painting was known to be a good combination of traditional skills and his own unique features. Also active in this period were such calligraphers and painters as Zhuang Yunkuan, Tang Di, Qian Zhenhuang, Xie Yucen, Tang Ken, Tang Tuo, Gong Tiemei, Deng Chunshu, Fang Shaochen, and Cheng Yaosheng. Fang Huqing and Dai Yuanjun and others were important painters in the period from 1930's to after liberation. Besides, they were also art educators who trained quite a few painters in the city, in the province or even in the country. Xie Zhiliu, one of the distinguished calligraphers and painters in the country is one of the artists that the city has produced. In addition, he was also one of the authoritative expert identifiers of ancient paintings. During the Anti-Japanese War period, he went with Zhang Daqian, another famous painter and calligrapher to Mogao Grottoes in Gansu Province, and made close studies of the Dunhuang Murals. In his early days, Xie Zhiliu was very much interested in *gongbi*, one of the techniques in traditional Chinese painting characterised by fine brushwork and close attention to detail, and practised it with great concentration. But in his sixties, he began to adopt the technique of *luomo*, i.e. setting ink to paper to have a special effect in painting, practised by Xu Xi in the Southern Tang Dynasty. He renovated and developed this technique, thus changing his usual way of painting, diverging from what was fine and minute and detailed to what was straightforward and bold and unconstrained. So his later paintings were full of romanticist conception and flavour.

Wu Qingxia and Zeng Xingfei were well-known women painters born in Changzhou. Their paintings, not without their own characteristics, hold a unique place in the present-day art world of China.

### III

After the founding of New China in 1949, the passions of the calligraphers and painters in Changzhou were aroused and they took an active part in the artistic creative activities under the guidance of the nation's policy of "letting a hundred flowers blossom and a hundred schools of thought contend". They went to factories, mines, countryside and armies to seek nutrition and gather materials for their creative work. In the 1950's and early 1960's, quite a few artistic works either found their way to provincial and national exhibitions or won prizes, some of them were even chosen to be exhibited abroad. Artistic heritage was again paid attention to, and at the same time, individuality was brought into full play with the artists' experience in real life. However, the succeeding ten-year turmoil of the so-called "Great Cultural Revolution" from 1966 to 1976 indeed shattered culture, and left with it a heartrending discontinuation of cultural development.

The end of 1970's, with the nation's central mission orientated towards economic construction, and towards reform and opening up to the outside world, saw once more the renaissance of art, literature and culture. The

artists were eager to embrace the new epoch with open arms, and to throw themselves into the spring tide of reform. As far as the creation of Chinese painting was concerned, there appeared a great variety of styles and tendencies. Artists began to ponder upon such questions as how Chinese art should become an indispensable part of world art; how to make use of Western art in developing Chinese art; how to make Chinese painting a form of art known and acceptable and appreciative to the outside world; how to treat traditional Chinese culture, etc. Chinese calligraphy was also confronted with similar questions, the key question being whether we should carry on the national tradition under new historic conditions or not. After a decade's exploration and practice, the calligraphers and painters, after seriously considering the past and looking forward to the future, drew the conclusion that we should re-recognise the cultural traditions of the nation on an even profounder level, and make active use of it and develop it. It was not acceptable to adopt the negative viewpoint, that is to say, to replace Chinese tradition with Western modernism, or to look at tradition with a stiff and still eye. The sacred mission that history endowed with us artists, was that we should study and carry on the excellent national heritage as well as using and absorbing the essence of foreign art to serve our purpose, and that we should create such works as to be worthy of our motherland, the people, and future generations.

One of the characteristics of the Changzhou calligraphic and painting creative groups is their engrossment in art. They are industrious and prepared for solitude, as we all know that the process of creation is troublesome and difficult. In order to produce better works of art, painters went to different places throughout the country to seek first-hand sources. The rich accumulation of material and experience from real life, the process of arranging, combining and selecting information and material they have obtained enables the painters to produce works of art more pleasant to the eye and more touching. Calligraphy in Changzhou is also gaining momentum. The calligraphers not only learn from ancient masters and masterpieces but also try to establish their own characteristics and styles. Over the past few years, the calligraphers have treated the artistic theory of calligraphy as important and tried hard to widen the horizon of theoretical studies and calligraphic practice. The calligraphic works by Changzhou artists have time and again found their way to important national exhibitions and contests, and as a result, Changzhou calligraphy holds its own unique position in Jiangsu's world of painting and calligraphy.

Social development, historic mission, the importance to build Changzhou into a distinguished cultural city, and the increase of the people's aesthetic needs: all these call for more and better production of art works. We should, therefore, 1) study the development of the modern art of painting and calligraphy; 2) master the laws of art creation; 3) bring teamwork into full play; 4) pay attention to the training of new and young calligraphers and painters; 5) lay stress on art criticism. In short, we should make efforts to bring art works and art activities to a new height. We should constantly explore better ways to eulogise with our pen the true, the kind and the beautiful; and to eulogise our motherland and the people in the second millennium.



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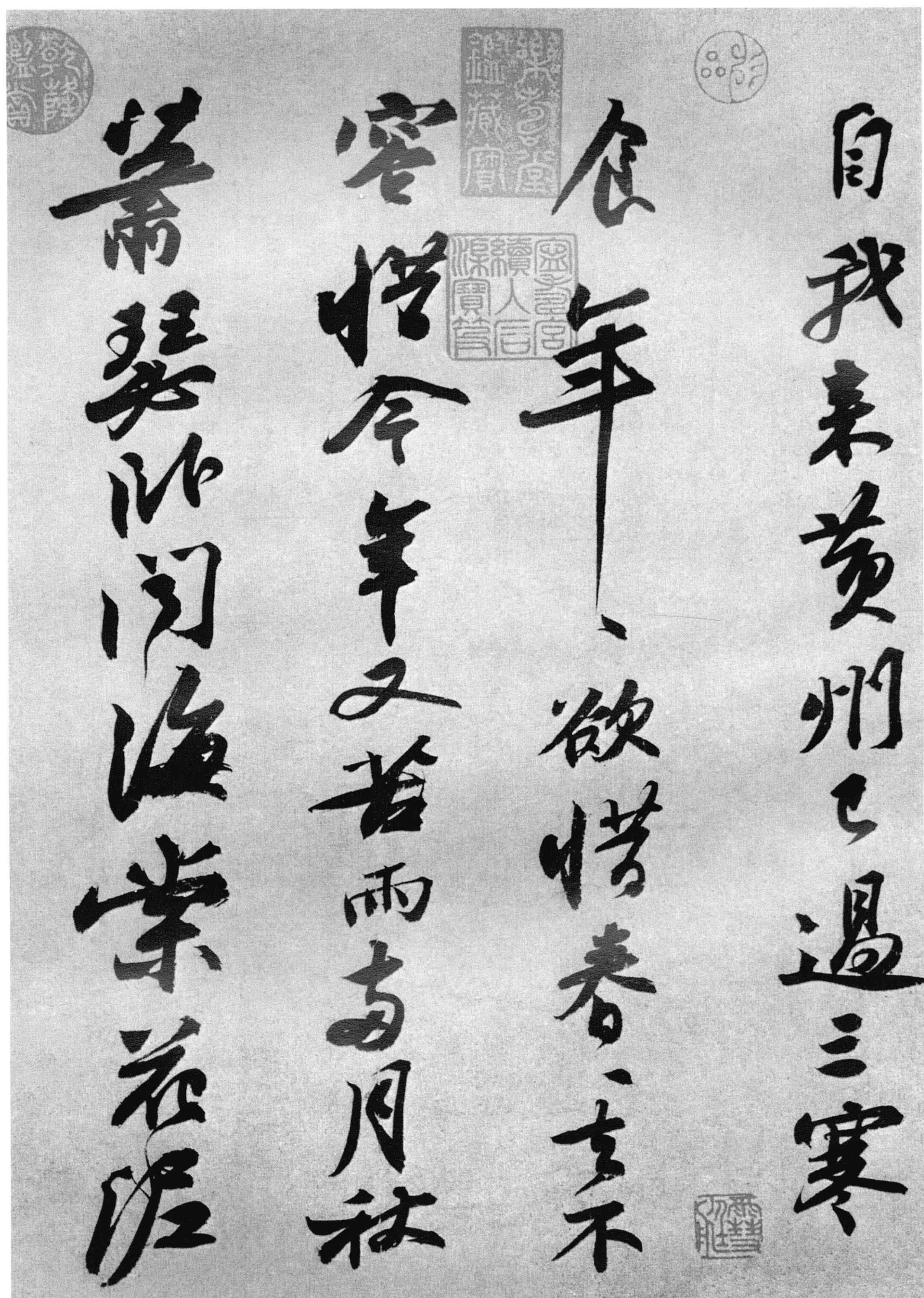


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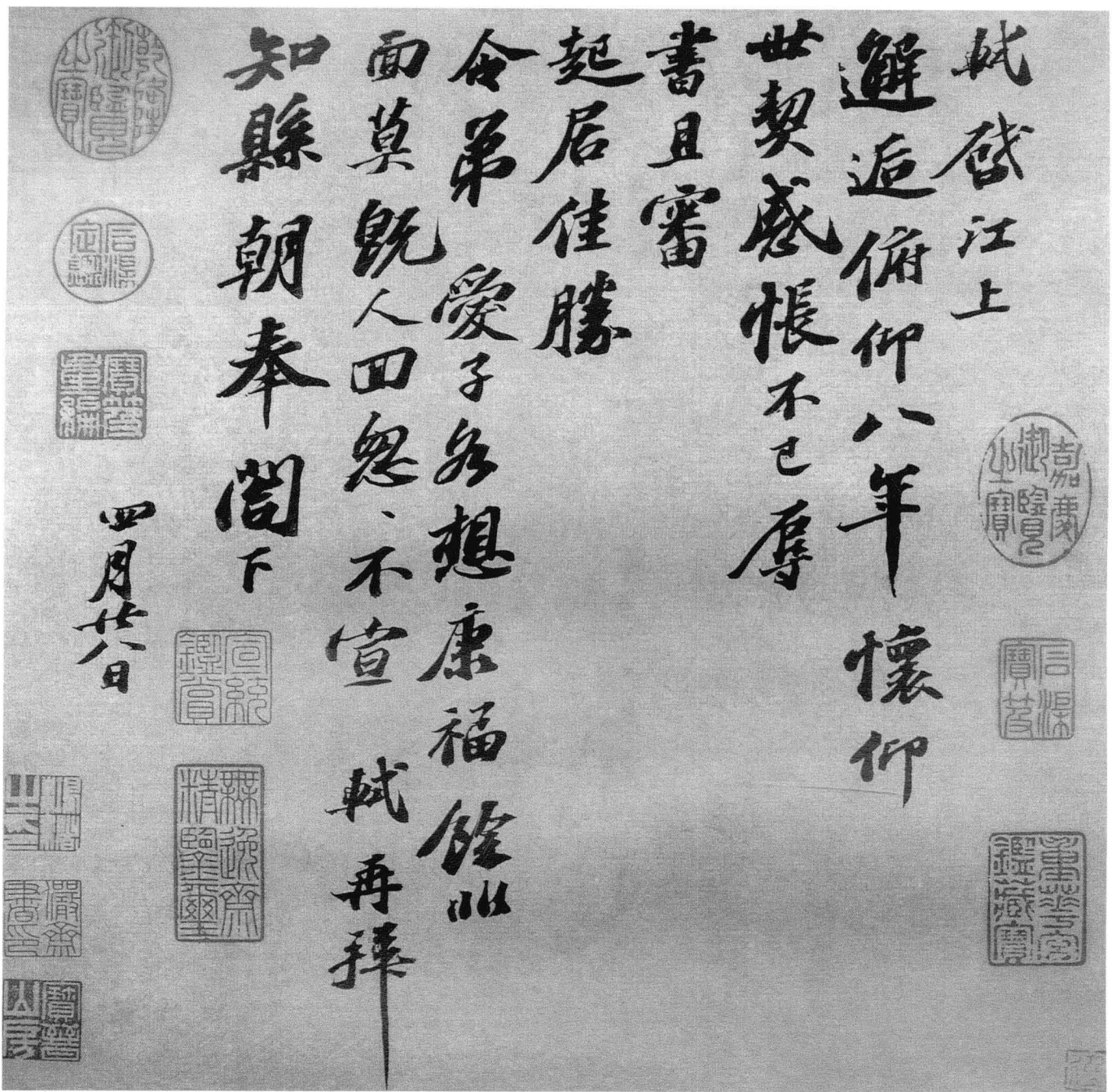
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1 蘇軾 行書黃州寒食詩帖（局部）  
Su Shi Calligraphy, running hand





2 蘇軾 行書江上帖  
Su Shi Calligraphy, running hand

大佛頂如來密因修證了義諸菩薩萬行首楞嚴經  
爾時觀世音菩薩即從座起頂禮佛足而白佛言世尊憶念我昔無  
數恒河沙劫於時不佛出現於世名觀世音我於彼佛發菩提心  
彼佛教我法華思修入三摩地初於閻闍入流亡所而入既寂動  
靜二相了然不生如是漸增聞所聞盡覺聞不住覺所覺空  
空覺極圓空所空滅滅生滅既寂寂滅現前忽然超越世出世間十  
方圓明獲二殊勝一者上合十方諸佛本妙覺心與佛如來同一慈力  
二者下合十方一切六道眾生與諸眾生同一悲仰世尊由我供養觀  
音如來蒙彼如來授我如幻闍維聞修金剛三昧與佛如來同慈力  
故令我得身成三十二應入諸國土世尊若諸菩薩入三摩地進修三  
漏勝解圓我現佛身而為說法令其解脫若諸菩薩修小乘靜妙  
明勝妙現圓我於彼前現獨覺身而為說法令其解脫若諸  
有學無學十二緣覺對勝性性勝妙現圓我於彼前現緣覺

身而為說法令其解脫若諸有學無學四諦空修進入滅勝性圓  
現我於彼前現聲聞身而為說法令其解脫若諸眾生欲心明悟  
不犯小過欲身清淨我於彼前現梵王身而為說法令其說法若  
諸眾生欲為主流領諸天我於彼前現帝釋身而為說法令其  
成就若諸眾生欲自在遊行十方我於彼前現自在天身而為  
說法令其成就若諸眾生欲自在飛行虛空我於彼前現自在  
在天身而為說法令其成就若諸眾生愛諸統鬼神救護國土  
於彼前現天大將軍身而為說法令其成就若諸眾生愛諸  
世界保護眾生我於彼前現四天王身而為說法令其成就若  
諸眾生愛生天宮驅使鬼神我於彼前現四天王國太子身而為  
說法令其成就若諸眾生樂為人主我於彼前現金身而為說法  
其成就若諸眾生愛主族姓世間推讓我於彼前現長者身而



壬子歲七月五日雲林生寫

屋角東春風多在花小齋容膝  
度年華金梭躍水池魚戲彩鳳  
栖林澗竹斜簾清涼霏玉屑  
蕭蕭白髮岸烏紗而今不三韓  
康價市上懸壺未足誇甲寅三  
月月榭軒翁復携此扁來索  
謬詩贈寄仁仲醫師且錫山  
予之故鄉也容膝齋則仁仲燕  
居之所他日將歸故鄉登斯齋  
持危酒展斯扁為仁中壽當  
遂吾志也雲林子識





董巨苑巨梅道人一派濃墨之中自具生機之致  
此世畫家不鮮此意單求其法而不知其鍊毫握  
千里矣壬申中秋後為子明社兄畫因志之惲向



5 惲向  
董巨遺意圖  
Yun Xiang  
Painting, landscape in  
expression of ancient  
masters