

金華書畫作品選集

啓功題端



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一九九八年八月



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繪名蹟甚高画院教千人皆是臨摹章法

專工設色而已欲求內美改畫前人劉孝子馬夏

天才學力俱極優秀野外寫生只能平素小

達川世先生大隱生捧誦

手書竊大作畫古木竹石花鳥諸件欣

賞再四具微

天才學力皆實光輝無任欽佩浙

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漳郡尊長訓迪如夜旦所忘數者

曰端德業精進尤量而僕素類已

甚前以原目南洋失所反朋贈送不克

報答今賴新治復元配鏡尚未全完

題畫小冊請 正今方國画研究精益求精

幸蒙白景物富生師長兼師造化宜其加意已祇候

文德 廣雅上校作附也

令親仲錫先生是仰均代致候幸

序

王伯敏

“其如婺水源头远，相对龙山地脉长。”

——倪逸甫《过鹿田书院》

金华，历史悠久，曾经是“江滨芦岸语，寻来便为诗”的好地方。金华文化渊源有自，并非偶然所致。横店的新石器遗址，足证五千多年前，婺州这个地区，早有披发先人“日出而作”；婺窑的出现，表明金衢盆地的经济、文化早已发达；一个由“玄畅楼”改名为“八咏楼”的胜地，令人“思接千载”。这座名楼与南朝名士沈约的关系太大了，沈的“八咏”，道出了人类生存的价值，写出了大自然孕育仁智者的许多微妙关系……。有这样又那样的因素，才使得金华后来在文学、美术、音乐诸多方面人才的不断涌现。

不妨再回顾。唐代有张志和，是金华较早的著名山水画家。当时书法家颜真卿任湖州太守，闻志和名，以五首《渔歌》相赠，志和据此作画，“曲尽其妙”；五代有才气横溢的画僧贯休，绘“庞眉大目，朵颐隆鼻，怪骇突兀”之状的十六《罗汉》，不只在十世纪被誉为“生花之笔”，而至今天，还成为画学史上的稀世珍品。

到了近现代，金华人文荟萃。有诗云：“子岁婺州黄质(宾虹)出，三百年来第一家”，又有蒋瑞麒，字莲僧，与黄宾虹同庚，时人姜丹书作诗曰：“同是婺江自在身，画坛赢得两丈人”。又如三十年代，上海成立著名的书画会“白社”，仅五位画家，其中张书旂、张振铎，吴弗之三人同为浦江人……。

新中国成立，万象更新。金华书画家，足迹遍天下，作品饮誉海内外。他们为社会主义文化建设，尽情奉献出自己的力量。他们之中，有杰出的画家，美术教育家；有美术骨干，有美术理论家及书画收藏家。当地具有事业心的热情工作者，为已故的名画家筹建纪念馆，或恢复其故居；对有成就的健在书画家，则建美术馆，或设艺术研究机构，至被推为“书画之乡”。这不仅对当地、对本省，以至对全国的美术发展，都有积极意义，都有促进作用。

顷者，由金华市政协主办，编印《金华书画作品选集》，计选古代书画家 8 人，作品 8 幅；近现代书画家 126 人，作品 132 幅。内容有人物、山水、花鸟和各体书法及篆刻。风格多样多采，或写，或工；或水墨，或青绿；或立足传统而稳健遒劲，或立意抽象而风趣巧拔。这些作品，如作人物，落笔无多而形神具显，不只求外貌之肖，能重内在性格特征的描写；山水之作，写风光宜人，或作长河巨浪，汹汹崩屋，或画青山白云、岚烟竹树，都无非为了体现中华大地之美。至于画花画鸟，为自然传神，用笔磊落，赞寒梅吐香，歌金菊傲霜，借物抒情，教人激赏；那些书法，不拘一格，行草流畅，篆隶古拙，足以在书苑争得一席。那些刻印，作者皆于方寸之中下足功夫，奏刀结边，诚为读者不胜雅赏。总言之，这一集佳作，犹如春花秋卉，各竞芬芳，各具风姿，其所可贵，还在于致力创新。此集掇金华艺林精英，充分体现“双百”方针。编选期间，编者不辞辛劳，不遗余力，大有功于此集之成。本人应编者之约，撰此引言。诗人艾青在《添翼的白马》中，有句云：“借了这杯美酒，说出我的会心语”。我是借了这些好作品，写下我的琐言一二，辞不避拙，不知确当否？尚祈达者正之。

一九九八年七月十日于杭州南山

PREFACE (1)

“Just as the waters of the *Wujiang* River runs afar,
So the range of the *Longshan* Mountains lies long.”

—Ni Yifu, *Passing By Lutian Academy*

Jinhua has a long history. In former times, it was a nice place. As a poem writes, “Out of the whispers at a reedy bank, Lines of poetry come at hand.” Jinhua has its own distinctive origin of culture, and it was not incidental at all. The Neolithic relics at *Hengdian* shows with evidence that there were ancestors living in the region of *Wuzhou* (*Wu* Prefecture) 5000 years ago. The appearance of *Wu*-style kilns indicates the economy and culture in the *Jinhua-Quzhou* Basin were once quite developed. The *Bayony* (Eight Odes) Tower, another place of cultural interests, and whose name was derived from *Xuanchang* Tower, reminds us of its thousand-year existence. The Tower was closely related to Shen Yue, a celebrity of the South Dynasty. He expresses the value of human existence in his famous *Bayong* (Eight Odes) and points out various subtle relations how the nature gives birth to the benevolent and the wise.... Such factors contribute to the constant emerging of talents in Jinhua in the fields of literature, fine arts, music, and the like.

We might as well look back again. Zhang Zhihe of the Tang Dynasty was one of the earliest well-known mountains-and-waters painters native to Jinhua. The famous calligrapher Yan Zhengqing, who was then a government official of *Huzhou*, heard of him and persented him with five “Fisherman’s Songs (poems)”. In return, Master Zhang painted pictures in the light of the poems to the greatest excellence. Guan Xiu was a Buddhist monk painter of superb talent in the *Wu* Dynasty. His painting of sixteen strange-looking Buddhism arhats, with wide eyebrows, big eyes, long ears, and swelling noses, was not only praised as a “brilliant work of art” in the 10th century but is now regarded as a rare piece of relic in the history of painting.

Modern Jinhua became a place with a galaxy of intellectuals and artists. First, there was Huang Binhong (also known as Huang Zhi). As a poem writes, “Native to *Wuzhou* was Huang zhi, So prominent to be first for hundred years.” Then, there was Jiang Ruiqi who styled himself Lianseng. He was the same age as Huang Binhong. The then famous Jiang Danshu wrote in a poem about the two artists, “Free from trammels were they born of the *Wujiang* River, Twin Masters they became in the world of art.” Another example is the “*Baishe*”, a well-known art academy founded in Shanghai in the 1930s by five painters, three of whom, namely Zhang Shuqi, Zhang Zhengdu, and Wu Fuzhi, were from Pujiang of Jinhua by origin.

Great changes have taken place since the foundation of new China. In every corner of the world there are painters and calligraphers native to Jinhua. Their works enjoy great prestige both at home and abroad. They devote themselves to the cause of socialist construction. Among them, there are outstanding painters, educationists of fine arts, core members of fine arts, theorists of fine arts, and collectors of works of painting and calligraphy. Museums have been set up and former residences have been restored in memory of the late painters and calligraphers by local enthusiasts. Art galleries and research institutes of arts have been established for those accomplished painters and calligraphers still living. No wonder it is renowned as “the Home of Painters and Calligraphers”. This has brought about a positive development of fine

arts in the province, in the country, as well as in the locality.

Sponsored by the People's Political Consultative Conference of Jinhua, *Selected Works of Art By Painters and Calligraphers Native to Jinhua* is now being prepared for publication. The collection includes 126 modern and contemporary painters and calligraphers, and 132 pieces of their works, in addition to 8 ancient painters and calligraphers, and 8 pieces of their works. They cover figure paintings, mountains-and-waters paintings, flower-and-bird paintings, various styles of calligraphy, and seal cuttings. The styles of paintings vary from *Xieyi* (literally means painting the feelings), marked by exaggeration of form and liberal use of ink, to *Gongbi* ("meticulous brushwork"), characterized by strict and detailed representation of the subject; and from ink-and-water to blue-and-green landscape. Some of them show a tradition approach and are moderate and vigorous in style, while others take an abstract approach and are witty and ingenious. The figure painters integrate form with spirit in fewer but delicate brushwork to the extent that close attention has been paid not only to the physical appearance but rather to the character of the figure. The mountains-and-waters painters have introduced attractive scenes: roaring waves over running waters, or bamboo and trees floating among mists in green mountains under white clouds. What the painters want to show here is nothing but the beauty of our motherland. The paintings of flowers and birds are concise and straightforward in brushwork but natural and life-like in essence. Such painters express their feelings through various "objects" — plum blossoms in the severe winter, golden chrysanthemum in the frost. They hope to share their feelings and experience with the readers. The works of calligraphy collected in this book are not limited to one style. The smooth running and cursive scripts, together with the sophisticated seal and official scripts, are good enough to win over a firm stand in the field of calligraphy. The seal cuttings, which are obviously the result of painstaking efforts and excellent cutting skills, are really worthy of the appreciation of us readers.

In a word, this collection of fine works is just like spring and autumn flowers, contending for sweetness in their own charm. The fine quality also lies in the devotion to bringing forth new ideas. The collection is the cream of fine arts in Jinhua, and is a reflection of the policy "Let a hundred flowers blossom and a hundred schools of thought contend". In the course of collecting works and compiling the book, the compilers have spared no effort and have rendered great service. This preface is made here at their kind invitation.

The famous contemporary poet Ai Qing, also native to Jinhua, writes in his poem *The Winged White Horse*, "With this nice cup of wine, How can I keep my words deep in the heart." With these masterpieces in front of me, I know what I said above is far from adequate and accurate. I would appreciate your comments and correction.

Wang Boming
Nanshan, Hangzhou
July 10, 1998

序二

卢辅圣

将金华籍的古今书画家作品选编成帙,是颇有意义的工作。它通过一个独特的视点,展示了金华文化的丰厚积淀以及金华人尚文重艺的价值态度。

如果将文化的基本含义理解为人类的生存方式,包括在不断的创造中所选择的物质存在和精神存在,那么,既集中地体现着价值观念、审美取向、社会心态等等精神存在方式,又相对超脱地依违于生产活动、生活习惯、社会组织等等物质存在方式的书画艺术,无疑比那些不是偏重形而上一端就是寓居形而下一极的文化现象,具有更加丰富的信息涵泳量。在书画作品中,不仅凝聚着作者的人格修养、心路历程和时代际遇,反映着历史、人文、习俗乃至审美方式、功利类型的背景图像,同时也以其共时性和历时性的离合变化,折射出地域文化传统的动人色彩。遗憾的是,由于文献阙失严重,加上编选时间仓促,本书未能更多地涉猎古代书画史,而将绝大部分篇幅让给了近代书画作品。但尽管如此,仍然有望通过这些作品,获得对金华文化特色和艺术传统的某些方面的真切印象。

根植于江南文化的清婉秀美之气,是金华书画作品中引人注目的艺术特征之一。透过时代和风格的差异,工拙和静躁的区别,以及书情和画意的形态学疆界,不难看到,它们刻意或不自觉地营造着一种重性灵、尚才情并且较大程度地依循历史文脉的文化氛围,往往秀逸多于苍茫,精致多于粗犷,泽惠文人画传统的优越感多于弄潮聚啸的强悍气和随缘媚俗的乡土味。这与金华建置一千八百余年的悠久历史并拥有众多名胜文物、名人俊士的地域文化优势正相一致。

东晋以来,中国文化的重心数度南移,江浙一带渐成文人荟萃、文物昌盛的文化集散中心,元、明、清的文化,可以说是以江浙士大夫及其相应的心理状态为代表的文化,文人书画的图式趣味,也与这种文化基质相与表里。金华虽然不像吴门、武陵、松江、扬州那样形成显赫一时的书画流派,却孕育了贯休、黄晋、宋濂、心越禅师、黄宾虹、张书旂等各领风骚的艺坛巨擘,而且将其影响播散到更广远的地方。因此,源源不断地为各地输送文化人才,成为金华文化构成中又一引人注目的特征。

随着现代传媒日趋普及和改革开放日益深入,艺术的地域特色将逐渐淡化。如果说,历史上的金华由于多负笈远游之士而较早地摆脱了地域隔离状态,那么,面对如今的一体化趋势,反而有必要结合本地区的文化背景和心理背景以强化书画艺术的地域特色。这不啻因为艺术乃民族地域文化和心理文化的典型代表,同时也是金华这座历史文化名城藉以进一步丰富其资源、优化其形象、完善其功能的需要。对此,贯休的奇崛,黄宾虹的浑厚,陈亮的激越,黄晋的俊逸,都是重构和提升金华书画艺术地域性品格的极好借鉴,倘若再能从每天迎着初升的太阳改变其面貌的现代事物中发掘出艺术母题和新鲜趣味,一个与金华人尚文重艺的价值态度相匹配而又无愧于先贤的书画艺术创作高潮,终将会有一天来到我们面前。

唯其如是,本书的编选出版,也就超越了历史回顾和现状检阅的意义,而在更久远的时空中,呼唤着金华艺术的又一个春天。

PREFACE (2)

The preparation of a collection of fine works by painters and calligraphers native to Jinhua is quite meaningful. It opens up before our eyes the rich cultural heritage of Jinhua and reveals its attitude of value to advocate literature and art.

If the basic implications of culture can be interpreted as ways of human existence, including material and spiritual existence in the process of continuous evolution, the art of painting and calligraphy, which is a concentrated reflection of such spiritual existence as values, aesthetic standards, social mentalities, and which reflects material existence more conventionally dependant on production activities, habits and customs, and social organization, etc., is more informative than other cultural phenomena, metaphysical or otherwise. Any works of painting or calligraphy is an embodiment of the character, mentality, and experience of the painter or calligrapher. It also presents a background picture of history, culture, customs and habits, aesthetic conceptions, and types of utility. In the meantime, it reflects the fascinating colours of local traditions of culture through the changes of diachronic and synchronic separation and reunion. Much to our regret, a fuller discussion on the history of ancient painting and calligraphy has to give way to a major coverage of modern works of paintings and calligraphy due to time limit and the short and missing of documents. Nevertheless, these works are probable to make a vivid impression on the readers about the cultural features and artistic tradition of Jinhua.

One of the most striking artistic features of these works of painting and calligraphy is the spirit of delicacy and gracefulness deeply rooted in the culture of the South. Beyond the difference of times and styles, and across the morphological boundaries between literary appeal and pictorial charm, we can see with no difficulty that these works are creating, intentionally or incidentally, a cultural atmosphere which values the temperament and literary or artistic talent of the artists, and which follows the cultural heritage to a greater extent. They are more elegant and refined than indistinct, more delicate than bold, and more favoured with the superiority complex of the *literati* tradition than with the overbearing hegemonism and the obsequent rusticity. This falls exactly in line with the cultural advantages of Jinhua as a city of over 1800 years old with numerous cultural relics and a big number of celebrities.

In the wake of the several southward shifts of Chinese culture since the East Jin Dynasty, the *Jiang-Zhe* Area (part of the South) became a cultural distribution center where scholars gathered and cultures flourished. Cultures of the Yuan Dynasty, the Ming Dynasty, and the Qing Dynasty are all featured by scholar-officials and their relevant mentalities. The pictorial taste of *literati* is also closely related to this cultural element. It is true that there has never been such a prominent school of painting or calligraphy in Jinhua as that in Wumen, Wuling, Songjiang, or Yangzhou, but Jinhua has given birth to such dominant and influential artists as Guan Xiu, Huang Jin, Song Lian, Buddhist Master Xin Yue, Huang Binghong, and Zhang Shuqi. It has been yet another striking feature of the making of the culture in Jinhua to provide different places with cultural talents in a steady stream.

With the popularization of modern media and the further implementation of reform and open-door policy, the regional features of art tends to be gradually weakened. If, in history, there were a large number of artists who chose to extricate themselves from geographical isolation and left Jinhua, now on the contrary, in the face of the current trend of globalization, it is necessary to strengthen the regional features of painting and calligraphy in the light of the cultural and psychological backgrounds of the locality. This is partly due to the fact that art typically represents the regional and psychological culture of a nation, but mostly due to the needs of Jinhua as a famous historical and cultural city to further enrich its resources, optimize its image, and improve its functions. In this sense, the ingenious style of Guan Xiu's works, the bold and vigorous style of Huan Binghong's, the intense and vehement style of Chen Liang's, and the delicate and elegant style of Huang Jin's are excellent examples to follow in reconstructing and improving the regional qualities of painting and calligraphy in Jinhua. If new subject matters and new tastes of art can be explored out of modern objects that are changing with every rising sun, a climax of artistic creation, which goes with Jinhua's attitude of value to advocate literature and art, and which makes us feel no qualms before the sages of the past, will soon present itself before our eyes.

Only in this way can we say that the publication of this book is more than a simple review of history and the *status quo*. It is rather a call, across a further time and space, for another spring to Jinhua's fields of art.

Lu Fusheng
Haishang Tianyao Chamber
July, 1998

目 录

1	贯 休	十六罗汉图之一
2	黄庭坚	楷书 宋故徐纯中墓志铭
3	黄 湣	行书 与德懋书帖
4	宋 濂	行书 王诜烟江叠嶂图跋
5	宋 璲	草书 敬复帖
6	倪仁吉	仕女图
7	蒋兴侍	十八罗汉图之一
8	姜 岱	高秋图
9	太平天国侍王府壁画	樵夫挑刺图
10	倪 淦	憩栖
11	黄宾虹	缎本设色山水轴
12	黄宾虹	青城山中
13	蒋莲僧	山水图
14	应 均	梅花图
15	邵飘萍	行楷 对联
16	陈望道	行书 信札
17	童子风	远山情多
18	丰子恺	西风梨
19	徐天许	松鹰图
20	夏家丞	采芝图
21	陈尧山	行楷 前赤壁赋(局部)
22	张书旂	孔雀图
23	张书旂	百鸽图
24	吴弗之	富贵神仙图
25	吴弗之	古木寒鸦
26	金维坚	行书 梦游岱岳诗稿
27	吴文质	野渡无人
28	施世珍	黄山天都峰
29	郑祖纬	双虎图
30	张振铎	鸡

31	陈松平	春风鸣禽
32	吴 晗	行草 信札
33	艾 青	无题
34	张华鑫	鸡
35	吕 蒙	秋韵
36	潘絮兹	湘夫人
37	潘絮兹	人神之间
38	施明德	仙华胜景
39	姚贻庆	仙华山
40	吴 芳	出诊
41	劳坚清	春临西陵峡
42	朱 恒	装点此江山
43	毕民望	书法 篆刻
44	李长白	黄山飞来石
45	叶一苇	篆刻
46	柳 村	寿柿丹丹
47	胡 雪	梅鹊图
48	盛寿藻	竹石图
49	洪 瑞	白孔雀
50	倪如霖	双猫图
51	张岳健	鸟语花香
52	张世简	育雏图
53	胡子为	秋色宜人
54	高 清	行草 对联
55	吴 湘	松寿图
56	胡今叶	万世师表
57	袁 飞	紫藤八哥
58	施志刚	独履峻岩
59	朱力光	高扬摩碧空
60	王景芬	行草 戴叔伦诗

61	陈永源	行书 对联	102	吕德胜	遍地英雄
62	方增先	粒粒皆辛苦	103	陈心昌	行书 李清照词
63	方增先	达摩	104	应 青	屹立
64	章寿松	行草 李清照诗	105	陈轶超	草书 杜牧诗
65	汤 池	篆书 务实求真	106	李章庸	行草 七言绝句
66	严 军	神仙福寿	107	卢辅圣	幽篁
67	潘景友	柏树丛中	108	徐新奇	觅
68	王 扬	故园	109	包中庆	行书 唐人诗句
69	许文巨	行书 李清照诗	110	王晓峰	月是故乡明
70	沈高仁	伏虎图	111	张 禾	金色年华
71	洪以瑞	春意	112	何 斌	隶书 王维诗
72	冯志来	行书 铁骨	113	王宏理	行书 前赤壁赋
73	何保华	行草 袁氏世范	114	周友好	禽戏图
74	张咸镇	把酒问青天	115	张风明	草书 宋徐元杰诗
75	洪世川	东风骀荡	116	陈为民	行草 唐人诗
76	金正惠	春醉图	117	胡良勇	雾霭徊徨
77	鲁 光	秋意	118	傅延禄	行书 张志和渔家子词
78	吴奇峰	火焰山下	119	吴 舫	行书 陆游诗
79	胡振郎	五峰秋韵	120	徐小飞	虚心劲节
80	施成铎	草书 五言律句	121	蒋英坚	和平之歌
81	朱一嫣	天龙叠泉	122	胡宁娜	荷畔幽情
82	丁绍光	古文明	123	陈 琪	祥和瑞意图
83	朱祖侃	白云秋山	124	蒋为民	幽幽国药香
84	阿万提	载歌载舞	125	石照东	夜巡图
85	吴山明	造化为师	126	蒋 跃	蚕的诗章
86	吴山明	江南三月	127	沈健人	帘下
87	诸葛栋	风荷	128	南 溪	雾
88	张树才	花鸟	129	王利群	偶过草庐间
89	胡竹雨	兰石图	130	刘国强	襟岚岬云图
90	孙韬成	铁骨生春	131	刘去非	隶书 对联
91	凌宇冰	晨露	132	窦金庸	山色苍然
92	朱亦秋	六月六	133	梅子明	秋霜
93	徐有武	胡公上书图	134	石君一	行草 七言律句
94	金鉴才	行草 东坡词	135	马锋辉	山居图
95	汪 苗	鲁迅	136	廖达敏	篆刻
96	郑竹三	梅		陈金彪	篆刻
97	王振业	赤松黄大仙(局部)		卢心东	篆刻
98	晋 庚	山鬼		吴文胜	篆刻
99	雨 石	冠立秋风		董三军	篆刻
100	朱 峰	松石图			
101	王义森	金华山古意			



1 贯休 十六罗汉图之一

贯休，832-912，俗姓姜，字德隐，又字德远，号禅月大师，金华兰溪人。善书，工画，诗称“姜体”。书比怀素，画比阎立本。所绘罗汉真容，悉是梵相，粗眉大眼，丰颊高鼻，形骨古怪。传世画迹《十六罗汉图》为其所作，现藏日本京都高台寺。又画《释迦十弟子》，颇为佛门弟子所宝。著有《禅月诗集》。

宋故徐純中墓志銘

金華黃庭堅撰并書

君諱似字純中贈宣德郎徐

君陟之子庭堅之姑長安縣

太君君母也徐氏世為豫

2 黃庭堅 楷書 宋故徐純中墓志銘

黃庭堅，1045－1105，字魯直，号山谷道人、涪翁，祖籍金華，北宋詩人、書法家。工書，擅行、草書，用筆以側險取勢，縱橫掣輻，自成格調，與蘇軾、米芾、蔡襄並稱“宋四家”。傳世墨迹有《松風閣詩》、《華嚴疏》、《經伏波神祠》、《諸上座》、《廉頗藺相如傳》等。

元黃潛書

信賴者五拜



德懋學正拉舉尊契名長生

信六月十一日藉

甚祗賤事東西馳役在邑中

僅旬日耳昨暮歸自鄰境

今早又出郊拉田這值陳兄

行倉猝拏楮聊伸

啓后教甚愧不虔且无一物

可餽虛函者三、願寸尚需後

便言祁

垂鑒不宣

信賴者五拜

八月廿五日謹宣

3 黃 潛 行書 与德懋书帖

黃 潛，1277—1357，字晉卿，金華義烏人，元代畫家。博及群書，工書法，宗薛稷而自成一家。善畫山水，筆近王蒙。传世作品有至正七年（1347）作《梅花書屋圖》軸，紙本設色，筆墨蒼古，氣勢渾厚，圖錄于《故宮書畫集》。著有《義烏志》、《日損齋稿》，另世存手迹有《兔穎帖》、《跋蘭亭圖》。

王晉卿畫烟江疊嶂圖
多見歟本其布置廣狹
以不同因一本有東坡親筆
以題詩者尤為精絕此卷
籤題乃徽廟所書蓋嘗
入宋內府矣可寶也
翰林學士宋濂識



4 宋 濂 行书 王洗烟江叠嶂图跋

宋濂，1310 - 1381，字景濂，金华潜溪人，后迁居浦江，明代著名文学家，被明太祖称为“开国文臣之首”。其书清古有法，行笔极萧散，而有纯棉裹铁之意，小楷端庄工整，挺拔精研，为明代惟一精细楷者，亦善草书，有龙盘凤舞之像，后人列为“草圣”。著作甚多，合刊《宋义宪公全集》50卷，其中《画原》中提出的“书画同源”理论，一直为后世所重。