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丹青

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中国书画名家纪念馆馆藏精品

上海书画出版社



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# 世纪丹青

中国书画名家纪念馆联会十周年特集

Paintings of the Century of Great Masters in Chinese Paintings & Calligraphy Special Collection of Ten Anniversary

三

上海书画出版社





# “联会”十年——书画名家与名家馆

中国书画名家纪念馆联会秘书长 卢 炘

## 序

历史的步伐永不停息，匆匆间我们迈入21世纪已经五个年头，而中国书画名家纪念馆联会则迎来了十周年的成立纪念。

2005年金秋10月，在这丰收的季节，“联会”十年庆典在上海嘉定隆重举行。在陆俨少艺术院新建的一流展厅里，二十位名家大师的经典之作又一次集锦展示，上海市政府和嘉定区政府给予了极大的关心和支持，无疑这将是“联会”第二个十年辉煌的起点。

十年间，“联会”组织过十次名家馆主的书画展览、十次管理工作研讨会，分别在浦江、上海、北京、江浦、深圳、济南、宁波、杭州、安吉、湘潭留下了足迹和美好回忆。

文化部、各省市县相关领导和全国的艺术家协会朋友们多次热情地光临我们的画展，不少贵宾在研讨会上即席发言，名家馆主的家属后裔更是以主人的身份直接参与其事。各馆馆长和馆内同仁对“联会”活动付出了辛勤的劳动。“联会”十年正是拥有了如此优越的人文环境，才为今后的继续发展奠定了坚实的基础。

回首往事，难忘众多动人的场面，难忘关心、指导、帮助我们工作的那么多熟悉而亲切的面孔。潘公凯、许江、廖静文、徐庆平、刘国华、安远远、董小明、鲍贤伦、郭怡琮、张岳健等都在会议上做过重要讲话。尤其是1997年春天第三届年会和画展（北京）正值“潘天寿百年诞辰纪念”在北京举行；1998年岁末的“世纪丹青”馆藏精品联展（深圳），正逢“全国水墨画双年展”在深圳举行。几乎全国著名的画家和美术理论家都成了我们活动的嘉宾，大家关注着“联会”的学术活动并给予了直接的鼓励。

新闻界的朋友也给予了热情的关爱，中央电视台和省市电视台、广播电台、《美术》、《美术家通讯》、《美术报》、《中国文化报》、《中国书画报》、《文汇报》、《深圳特区报》、《浙江日报》、《济南日报》等二十几家媒体都报道过我们的活动，并寄予厚望。中国书画名家纪念馆联会和各地名家馆的诞生是时代的产物。她的应运而生缘于广大民众对书画名家大师的无比敬仰，缘于各地政府、有识之士对名家大师与地域文化、民族文化关系的深刻认识。

记得1998年文化部艺术司美术处刘国华处长代表艺术司领导在联会研讨会上致词，他指出：

“名家纪念馆已成为我国社会主义精神文明建设和现代博物馆事业有机的组成部分，已在社会上发挥了积极的作用。”

“自1995年成立‘中国书画名家纪念馆联会’以来，取得的成绩是有目共睹的。我们认为成立名家纪念馆联会，定期召开联会年会，举办纪念馆作品联展，是一个很好的形式。因此，从一开始，我们就十分关注纪念馆联会，并希望它能健康地发展。”

“要依靠自己的力量把纪念馆建好、办好、管好。兄弟馆之间没有高低之分，没有大小之分，大家要为事业着想，看得远一些，取长补短，团结一致，多做贡献。提倡敬业精神。不讨论各纪念馆艺术家的艺术成就的高低，尊重各馆不同的艺术观点，不攀比各纪念馆建造的大小、气派，而重在办好、办精。”

“我国的博物馆、美术馆事业不够发达，纪念馆管理工作的经验更为缺乏，名家纪念馆由于各馆的成立与发展各不相同，其隶属关系、规模大小、经济状况、专业人员、设备条件等情况也不尽一样，因此要根据各馆的历史与现状，考虑各馆的特点和特色。对纪念馆进行管理，既要有整体的、宏观的、统一的认识，又要有微观的、多元的认识，针对各馆具体的情况开展工作。”

“联会成员都是大师名家纪念馆，许多已被国家文物局列入国家文物管理范围。大师的作品是留给我们和

后人的最宝贵的文化财富，也是全世界和全人类的宝贵财富。各纪念馆要保护好这些作品，这是非常重要的，也是各馆的重要责任。”

“我们希望并要求，在纪念馆管理工作中，要从各个环节严格把关，制定科学、可行的管理办法。特别要加强安全保卫措施，注意解决各馆的防火、防盗以及温湿度方面设施的建设。”

名家纪念馆不仅要收藏、保管、陈列好大师的作品，还要注意收集、整理与大师有关材料，我们也希望大师的亲属、弟子们多写一些文章，尽量多地留下宝贵的材料，使后人从不同的侧面，立体地了解大师的成就。”

文化部有关领导的发言可谓高屋建瓴，重温《致词》，倍感亲切。平心而论，我们各个馆和“联会”正是遵循最初的创建宗旨和文化部的期望努力奋斗了十年，所以我们相处得很和谐，大家都是主人，各馆均是兄弟。尽管各个馆称谓有别，诸如纪念馆、美术馆、艺术院、艺术馆、书画院、书学院种种名称都有，但准确地说均是名家纪念性的美术博物馆，可以简称为“名家馆”，而我们的“联会”也就是中国书画名家馆的“联会”。

我们的“联会”是20世纪中国书画的名家馆集群。20世纪的中国书画在历史长河中璀璨夺目，光照古今，她是悠久的中国文化最重要最辉煌的一个部分。至今从数以千计的中国书画艺术家中，历史仅公正地遴选出二十几位大师和名家。我们这些馆的名家馆主有：“金石”大写意、开宗立派的吴昌硕，融会中西、博大精深的徐悲鸿，沉雄阔大、奇崛高华的潘天寿，刚健清新、雅俗兼得的齐白石，浑厚华滋、平淡天真的黄宾虹，清新雅丽、创新多变的张大千，解衣般礴、纵横排奁的傅抱石，古拙老辣、苍莽强健的朱屺瞻，侠肝义胆、写意人生的李苦禅，借洋兴中、金铁烟云的李可染，干裂秋风、润含春雨的林散之，豪放雄强、郁勃飞动的沙孟海，立足固求、腴古苍润的王个簃，鲜艳亮丽、雅俗共赏的王雪涛，丰润刚健、婀娜多姿的吴荭之，浓重绚丽、工写交融的郭味蕖，气势磅礴、跌宕奇肆的陆维钊，变幻莫测、灵透流动的陆俨少，重彩镂金、金碧辉煌的何海霞，凝重厚实、形简意深的沈耀初，他们既是照耀20世纪美术苍穹的大星，又是辛勤育人的艺苑宗师，他们以各自的艺术特色和成就，雄踞这一段美术史而且具有不可替代性。他们的人品、学养和振兴民族艺术的使命感、责任心和爱国主义精神，至今还在影响着新生的一代。

可以说，建立这些名家大师的个人纪念馆，并不断展示他们创造的艺术瑰宝，既是人们对他们的崇敬，又是以他们为楷模，激励当代书画艺术家从中吸取养料，在传统的丰厚积淀上，继续创造新世纪无愧于祖先，又无愧于人民的艺术佳作来。名家馆群体是美术界一个稚嫩的小群体，但又是近二十年美术界不可或缺的重要一元。多元的结合和互动，产生出一种合力，推动着美术事业的蓬勃发展。各个名家馆作为分散的个体，也许并不起眼，可是积小成大，这些小美术馆的集群诞生后，人们便当刮目相看。几十家书画名家馆的收藏之和，也许会让大美术馆惊叹，因为他们撑起了20世纪美术馆的半边天。

“联会”宗旨在于开展有益的馆际交流，推动学术研究，加强对外宣传，提高管理水平，弘扬民族艺术，将各个纪念馆办成真正的艺术殿堂和出色的爱国主义教育基地。这些年来，“联会”以学术性活动为纲开展工作，首先重视各馆的学术研究交流，互通有无，促进了对馆主书画、手稿、书信、日记、照片及社会各界联系的史料的征集和收藏，并对此梳理分类，编年谱，作收藏卡片，整理谈艺语录、文集、诗集和影集，撰写并出版各类传记和画册，一丝不苟地做好画家个案研究。其次，交流各馆陈列、布展、文物征集保护、安全措施、电脑管理、宣传等方面的经验，增强其科学性。第三，便是举办各种形式的展览，个展、联展、专题展、文献展、图片展、遗物展等等，扩大社会影响。第四，讨论如何维持并发展名家馆的长远规划和短期打算，谈“以作为换地位”，取得当地党政领导和民众的支持，话创收经验，多渠道争取社会赞助，还尝试办经济实体来补充经费的不足。

除了《世纪丹青》三集画册，“联会”还公开出版过联展画册两种、学术研讨论文集三种、《名家印鉴》一种、《名家书画辨伪汇编》两种，特别是电子音像出版物《世纪丹青》VCD光盘（八盘）及CD—ROM光盘两种，内容包括对馆主的艺术评价、作品赏析、大事年表和纪念馆介绍，并且还含有名家大师们作画、书写及日常生活动态影像、历史图片和书画图录数千幅。

以上仅仅是联会的一些活动，至于每个馆都各自举办过许多展览，出版过多种画集、传记、文集、诗集、印集、研究论文集，甚至电视专题片。一般人总觉得与大馆相比，名家馆显得“门庭冷落维持困难”，其实尽管经济有压力，但名家馆的同仁们从不气馁，大家同心同德寻求出路，创造出最佳的社会效益。十年来我们感到欣慰的是绝大多数馆已经走出困境，希望之星已经升起。



# **Ten Years in the Making: The Museum Association Of Great Masters in Chinese Painting and Calligraphy**

Lu Xin      Secretary General The Museum Association of Great Masters in Chinese Painting and Calligraphy

Time flies. Before we realize it, we are now already in the 5th year of the 21st Century and the 10th anniversary of The Museum Association of the Great Masters in Chinese Painting and Calligraphy (the “Association”).

In October 2005, the season of harvest, the Association is holding a grand ceremony for its 10th anniversary in Jiading, Shanghai. With the utmost care and support from both the Shanghai Municipality and the local government of Jiading District, the classical works of twenty Chinese masters are once again collectively on exhibition in the brand-new first-class exhibition hall of Lu Yanshao Art Academy. This will undoubtedly mark the glamorous point for the Association to enter its second decade.

The past decade has witnessed ten exhibitions of the masters’ works organized by the Association, as well as ten annual conferences devoted to the exchange of ideas on museum management; the Association has left its footmark, together with the wonderful memories, in Pujiang, Shanghai, Beijing, Jiangpu, Shenzhen, Jinan, Ningbo, Hangzhou, Anji and Xiangtan.

Among our honored guests who have frequented our exhibitions there are officials from the Ministry of Culture and provincial and local governments, as well as our friends in the art circle all over the country. Many of them have made impromptu speeches at our seminars. The descendants of the masters have been actively involved in all the events, and the curators and their colleagues have all contributed handsomely to every single event hosted by the Association. All these factors together have led to the success of the first ten years of the Association, which has provided a solid foundation for its future development.

Looking back over the first decade, we will never forget those touching scenes or those familiar and friendly faces that have cared, guided and helped our work along the way. Those who have made important speeches at our conferences include Pan Gongkai, Xu Jiang, Liao Jingwen, Xu Qingping, Liu Guohua, An Yuanyuan, Dong Xiaoming, Bao Xianlun, Guo Yizong and Zhang Yuejian. There are, however, two events that mean more to us than others: the Third Annual Conference/Exhibition held in Beijing in 1997, which coincided with the Commemoration for the Centenary Birth of Pan Tianshou; the joint exhibition of each museum’s treasured collections, 20th Century Chinese Paintings, held at the end of 1998 in Shenzhen, which coincided with the biennial Chinese Ink and Wash Exhibition. During the two events virtually all nationally renowned painters and art theorists had become our distinguished guests, who had not only shown us their care but also given their clear encouragement to the academic activities organized by the Association.

And we have been blessed with the warm care from our friends the Chinese press, too. More than twenty Chinese media organizations have reported our events and placed high hopes on us. There are, among others, broadcasting stations such as China Central Television (CCTV), provincial and local TV and radio broadcasting stations, trade magazines such as The Art and The Newsletter for the Artists, Chinese Culture, Chinese Painting and Calligraphy, and influential dailies such as Wenhui Daily, Shenzhen SEZ (Special Economic Zone) Daily, Zhejiang Daily, Jinan Daily, to name only a few. The Museum Association of the Great Masters in Chinese Painting and Calligraphy, like our member museums across the nation, is a product of times. It owes its birth directly to both the public’s vast admirations for the masters and the profound understandings of the relationship between the masters and the regional and national cultures of local governments and the people with breadth of vision.

Mr. Liu Guohua, the then-Chief of the Division of Fine Arts of the Ministry of Culture, delivered a speech on the Association’s annual seminar in 1998, on behalf of the Director of the Department of Art of the Ministry. He said:

The museums have become an integral part in both China’s socialist spiritual construction and our modern museum industry, as well as a positive force in our society...The Museum Association of the Great Masters in Chinese Painting and Calligraphy has made indisputable achievements since its inception in 1995. We believed that it is a very good idea to form such an association and hold annual conferences and collective exhibitions; therefore, from the beginning, we cared about the Association and hoped it would grow healthily...It is important that every museum should do a good job in building, operating and managing its own museum, all on the basis of self-reliance. There should be no superiority or inferiority among member museums; instead, everybody should focus on the general cause and have visions and try to learn from each other. Members should unite and make more contributions and should emphasize the spirit of devotion to the career and respect the different views in art from other museums, rather than focus on comparing the contributions of the masters, the sizes or the manner of the facades of the museums. The important thing is to have a well-run and proficient museum...Compared with the developed nations, our museum and art gallery industry still has a long way to go and we have yet to accumulate more experience in museum management. The historical differences among member museums have resulted in their different affiliations, sizes, economic status, staff expertise and equipment; therefore, management should be tailored to the specific needs of each museum. Macro and unified knowledge are as important as micro and pluralistic understanding...All members in the Association feature Chinese masters in painting and calligraphy, and the works by many of them have already been listed as China’s national cultural relics, which are the most valuable cultural treasures the masters have left us for our future generations. They are also valuable cultural treasures to the whole world and the

humankind. It follows that it is very important that each museum protect well those artworks ...We hope and we demand as well, that member museums should pay attention to every detail in management and employ scientific and practical management policies. Special attention should be paid to the security issue in order to prevent fire and theft as well as problems caused by temperatures and moistures...Members are expected not only to collect, care and exhibit the works of the masters, but also to collect and organize materials related to them. We also hope the relatives and disciples of the masters will try to write more articles about the masters so that people will be able to appreciate the achievements of the masters from different angles. . .

A review to Mr. Liu's speech, made from the unique angle of the regulatory body, still brings back warm feelings. Frankly, it is precisely because all members have followed the mission of the Association and the expectations of the Ministry of Culture in the past decade that we have maintained a harmonious relationship among member museums. Every member is the host and all museums are equal. Despite the differences in our names-memorial halls, art galleries, art academies, painting and calligraphy academies, calligraphy institutes, etc.-we are all, in the final analysis, museums of the masters of art, as is evident in our Association's name.

The Association is the collective body of the masters' museums of Chinese painting and calligraphy in the 20th Century, which shines in the long history of the Chinese art and constitutes one of the most important and glorious parts in the long history of the Chinese culture. History has convincingly selected a few dozens among thousands of excellent artists. The masters behind these museums include Wu Changshuo, the style-creating pioneer and master of freehand brushwork; Xu Beihong, a true expert with extensive knowledge and profound scholarship in both the East and the West; Pan Tianshou, a master of profoundness, grandeur and rare beauty; Qi Baishi, a master known for his vigorous and fresh style that suits both refined and popular tastes; Huang Binhong, a master of simplicity and honesty; Zhang Daqian, a master of pureness, elegance and creativity; Fu Baoshi, a master of the majestic style; Zhu Qizhan, a master of a primitive and crude and yet powerful style; Li Kuchan, a master whose chivalry and loyalty is etched into his works; Li Keran, a master who borrowed from the West in order to rejuvenate the East; Lin Sanzhi, a master of versatile styles; Sha Menghai, a master best known for his boldness; Wang Geyi, a master who had never deviated from his selected course; Wang Xuetao, a master whose bright colors have found audience in both the connoisseurs and the folks; Wu Fuzhi, a master of liveness and graces; Guo Wei, a master of rich colors who brings realistic styles and freehand brushwork into harmony; Lu Weizhao, a master known for his majestic and free style; Lu Yanshao, a master of a mysterious and witty style; He Haixia, a master of splendors; Shen Yaochu, a master whose seemingly simple drawings always carry profound meanings.

These masters are not only the stars that shine from the ceiling of the art vault of the 20th Century but also tireless educators in their own fields. Their achievements have rendered them irreplaceable and their personalities, scholarship, their devotion to promote the common cause of the Chinese art and their sense of responsibility and patriotism still have their influence to this day.

The museums for these masters and the constant exhibitions of their artistic gems have not only demonstrated people's admirations for them, but will also inspire young artists to produce future artistic gems. These museums may be small and young, but they have become an indispensable part in the Chinese art field for the past two decades. Divided, each museum might not merit much attention; united, this group of small museums begins to have power, for their total collections account for half of China's 20th-Century collections.

The mission of the Association is to foster inter-museum exchanges, promote academic studies, improve museum management and introduce Chinese art to the world. Academic activities have been the major theme for the Association's work in the past decade. First, it has attached importance to the exchanges of academic studies among member museums, which has helped the collections of artworks, manuscripts, letters, diaries, photos as well as the communications with different walks of the society. Furthermore, it has helped organizing and categorizing the documents and materials by compiling lists of chronological events, making storage cards, organizing and editing the masters' anthologies, photo albums and their views on art, and writing and publishing biographies and albums of paintings. Second, it has helped member museums share their experiences in painting display, exhibition organization, the collection and protection of artworks, security measures, computerized management, promotions, etc. Third, it has provided more service to the public by helping organize various kinds of exhibitions-individual exhibitions, joint exhibitions, theme-oriented exhibitions, literature exhibitions, photo exhibitions, relic exhibitions, etc. Finally, it has organized forums on both the long-term and short-term strategies on how to maintain and develop the museums. Proposals range from seeking support from local governments by making social contributions first, maintaining museums' financial stability, seeking sponsorship from society through multiple channels, and establishing for-profit entities to supplement funding.

Among the Association's publications, there are two volumes of 20th-Century Chinese Paintings, two albums of paintings from joint exhibitions, two volumes of research articles and The Masters' Signets. In addition, the VCD and CD-ROM editions of 20th-Century Chinese Paintings, published by the Electronic Audio/Video Press, not only include reviews on selected works, lists of chronological events and introductions about member museums, but also contain video images of the masters' painting, writing and daily lives in addition to nearly a thousand photos and paintings.

The above are only the activities organized by the Association, which obviously do not include the individual exhibitions and publications and other kinds of activities done by each member museum. Most people share the feeling that, compared with big museums, the masters' museums appear to attract few visitors and thus have difficulty surviving; but the truth is, our colleagues in the masters' museums have never given up and have worked together to survive and make most contributions to society. Today we are glad to see that most members have put their worst days behind them and what lies ahead of them is a promising future.



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吴昌硕

1844-1927 年



# 独领风骚的一代宗师——吴昌硕

吴昌硕纪念馆

在中国文人画发展历程中，吴昌硕可称是一个引人注目的人物，他给中国近现代美术史增添了光辉的一页。他的一生正好处于中国清末民国初年的特定阶段，也是海上画派的成熟期。上海在清代乾嘉时期已是“迢迢申浦，商埠云集”，成为“江海之通津，东南之都会”。四方英才奇士交汇于上海，外来文化也随之而来。流寓上海的一部分画家，他们不同程度地汲取了西洋绘画的营养，进而逐渐形成近代史上重要的美术流派——海派。他们那种精进、革新的风尚，已构成了上海画派鲜明的艺术特色。吴昌硕更是“海派”的佼佼者。他造诣高深、风格独特的诗、书、画、印为后人所敬重，深深地影响了他以后的整整一个世纪。

吴昌硕继承了我国民族绘画特别是文人画的优秀传统，毕生孜孜不倦地进行画理、画史、画法的研究。他的成就首先在诗文上，后因精通金石篆刻而跃为书法高手，又因精通书法，才在绘画上独占鳌头。因此他的成就，体现在诗、书、画、印众多方面。

吴昌硕文学功底扎实，他的诗文一开始就不同凡响，六十多年，几乎每天有吟咏的习惯。吴昌硕平时吟诗勤勉，诗作颇丰。收入《缶庐集》的诗篇就达五百首左右。对诗情的玩味、求索，无疑使吴昌硕的书画更增辉煌。

吴昌硕刻印，早期曾学浙派，并受邓石如、吴让之、赵之谦等人的影响。中年以后研究历代金石文学并从中汲取营养。他的治印风格，醇厚朴茂。他善于在方寸之内，将刚柔、巧拙、收放、欹正、粗细等对立因素辩证地统一起来，而纳雄浑奔放与精工多姿于一体。

吴昌硕的书法作品，个性鲜明，功力深厚。其书法浸染着浓郁的传统风韵，他在深入传统后进而又突破传统，营造了个人的书艺天地，“强抱篆隶作狂草”，则显然是一种创造性的尝试。必须特别指出吴昌硕在篆书学习上颇下功夫和成就非凡。中年以后，他在博览大批金石文物原件和拓本的基础上，尤钟情于石鼓文，反复练习，锲而不舍，领略神韵，体悟笔意，故而写篆籀文字，往往别出心裁，刚柔并济，每幅都有一种独特的审美境界。

吴昌硕的书法与绘画结合得至为紧密，显得苍茫古厚。他自己也以钟鼎篆隶之笔入画为所长，这点在他的题画诗句中常常有所流露。如《挽兰丐》诗中有这样一句：“画与篆法可合并，深思力索一意唯孤行。”又如题画梅诗：“山妻在旁忽赞叹，墨气脱手推碑同。蝌蚪老苔隶枝干，能识者谁斯与邕。”由上述诗句可知吴昌硕对书法与绘画关系的深层次思考。

吴昌硕以画写意花卉见长。他的作品选材，如梅、兰、竹、菊、牡丹、荷花、水仙、松梅、笋蔬、瓜果、杂卉等，在这些平凡的题材上，显示了他独到的艺术匠心，从而形成文人画发展史上的又一高峰。

他的画，凝重朴茂、气势雄健；从抒情要求出发，不假雕饰，充分发挥笔墨的造型特长，塑造出既源于自然又带有一定抽象意趣的艺术形象，开拓了新的意境。

他的绘画熔诗、书、画、印于一炉。就其绘画艺术的成就主要体现在如下几个方面。

## 一、学古人 出己意

吴昌硕有过一段钻研传统艺术的漫长历程。但他没有“泥古不化”，而是为我所用。他发挥了写意画中表现意象的笔墨特色，充分显示笔墨的独特审美价值，力求从传统中突破出来，别开生面，付以时代的特色和生机。诗文书画有真意，贵能深造求其通。强调尊重艺术发展的客观规律，要求深入把握，通其底蕴。他提出“画当出己意，摹仿堕尘垢。即使能似之，已落古人后”，以及“画之所贵贵存我”、“古人为宾我为主”等等，这一类闪耀着革新光辉的思想，贯穿在他整个绘画创作中。他无论“借古”或“开今”，都是老老实实，一步一个脚印地实践。

## 二、师造化 求“神似”

艺术是生活的反映。尽管写意画造型远远不是纯自然的模拟，它糅合着作者的情愫，将被表现对象加以高度提炼、净化，但它终究不能脱离具体的形象，不能脱离自然的主要特征。扎根于生活的土壤，辛勤耕耘，才能孕育出生命力旺盛的艺术之花。吴昌硕的绘画成就，与他成功地师法造化的实践分不开。

吴昌硕在艺术中善于以生活为本源。他的大写意，寓雄浑博大于精微严谨中，这与他对象的认真观察分不开。为了解花卉的成长规

律、生态特点，他早年在“芜园”中精心种植过梅花，日夕为伴、反复摩挲；后来漫游各地时，又对各种各样的梅花进行分析比较；及至晚年，还常往邓尉山、孤山、超山等地观赏梅花。如此不遗余力，心中才形成了种种梅花意象。

吴昌硕在师法造化的过程中，总是带着他特有的感情和选择标准。他赞美梅花是“冰肌铁骨绝世姿”，显然是在借梅花表达自己所追求的品格、情操。他爱竹，爱其“深抱固穷节，豁达忘嗟吁”，他笔下的墨竹，是自然竹的神采的凝聚。他爱菊，则是“写菊取有傲霜骨”，菊之情态，与画家的性格息息相通。他画松，激起的情感状态是“笔端飒飒生清风，解衣般礴吾画松”，取其德性，取其屹然挺立、不畏劫难的气概。他画瓜果、杂卉，则体现了他与劳动人民接近的思想感情，反映了他对自然敏锐而深刻的观察力。

### 三、画意浓 书味足

吴昌硕特有的书法功力，使画作充满着浓郁的书法意趣。他执笔作画坚持悬腕中锋，如写字一样，导送运转，笔笔翔实，引出富有生命力的艺术形象。吴昌硕“以书入画”的个性特征是明显的，他的行笔“疾”“涩”同具，不浮华，不凝滞，使构成形象的一点一画内力充实。

在吴昌硕的笔下，苍劲的松柏、冷艳的梅花、出水的墨荷、傲霜的秋菊、粗枝大叶的芙蓉、水墨淋漓的葡萄等等，无不生意盎然，神在个中。出于艺术表现上的追求，他的作品主体部分突出，花卉形象显著。构图上常作斜势上行，枝叶相互交叉穿插，枝干抢当险行，充分发挥了书写作画的特长。

吴昌硕在用色上也是别具一格。他并不墨守文人画那种淡雅的风格，而在很多作品中使用浓丽对比的颜色。由于巧妙的以色助墨，以墨醒色，画面的色彩效果强烈而不刺激，宛如取得了高音调的谐和。潘天寿说：“他大刀阔斧地用大红大绿而能得到古人用色未有的复杂变化，可说是大写意花卉善于用色的能手。”

他善于处理艺术上的对立统一关系，提出“奔放处要离开法度，精微处要照顾到气魄”。他曾解释说：“画荷最忌呆黑，学者往往会犯这个毛病。雪个说‘大写’，又说‘泼墨’，并非说可以漫不经心，必须粗中有细，从大片水墨中显示出分明的层次来才好。”只有理解了这一点，写意画的气魄才不致被误解成胡乱的水渍墨团。因此，吴昌硕的作品，有时寥寥数笔，却有层次丰富、耐人寻味的效果。

无论是立足于抒写胸臆的审美主义，或者是放眼于笔墨情趣以及诗书画印的结合，吴昌硕都无疑是承继文人画传统的精英。他是在“山鸣谷应，风起云涌”的历史变革中，是在西方文化冲击尤甚的时代崛起的伟大的画家。凭他的聪明才智，凭他的刻苦努力，凭他的天才气质和过人的国学基础，而成为中国画学旧文化的集粹者和推进者。唯其如此，他的绘画实践和画论思考才能显现出耀眼的光辉，而起着承前启后的重大作用。

吴昌硕之后，“传薪”的弟子不乏其人，以他的写意画作为典范学习者比比皆是。吴昌硕的艺术在中国画坛影响力之大、辐射面之广是并不多见的。20世纪30年代后，吴氏画风成为风尚乃至“正统”，其艺术影响之大是前所未有的。其后继者有王一亭、赵子云、陈师曾、赵古泥、诸闻韵、诸乐三、王个簃、沙孟海、陈半丁、徐穆如、日本的河井仙郎等，在绘画、篆刻、书法上有的是开宗立派人物，如深受影响而成为大家的齐白石、潘天寿，以及李苦禅、朱屺瞻、刘海粟。乃至现在的一大批写意花鸟画家，无不从他这里汲取营养。可以说吴昌硕画派是传统文人画跨入现代之际最为繁茂、最有影响力的一个画派。

在中国绘画的历史长河中，吴昌硕是近现代新旧交替阶段的杰出大画家。他的艺术成就，具有历史阶段的代表性，从文化价值评价，吴昌硕不愧为写意花鸟画领域独领风骚的一代宗师。吴昌硕为弘扬民族传统文化，在绘画上取得卓越成就，完全应该成为人们学习的榜样之一。

# Wu Changshuo, a Great Master of Unique Excellence

Wu Changshuo Memorial Museum

In the history of Chinese paintings by scholars, Wu Changshuo (1844-1927) is a conspicuous figure, for he added a brilliant chapter to the annals of modern China's fine arts. His active years coincided with a specific period in China's history when the great country began to modernize itself. His life also coincided with the rise of a group of Shanghai-based artists. Wu was an outstanding figure of this brilliant artist group. His works in poetry, calligraphy, painting, and seal engraving are accomplished and unique in style. His works have not only earned him the veneration of later generations but also profoundly influenced artists for a century.

Wu Changshuo inherited the tradition of the Chinese national painting, and in particular, the fine tradition of scholarly painting. He was first known for his accomplishment in poetry and essay writing. Then he became a master calligrapher because he was extremely versed in seal engraving on stone and metal. Then the mastery of calligrapher enabled him to create a new world in painting. Therefore his achievement is well displayed in poetry, calligraphy, painting and seal engraving.

With a very solid foundation in essential literary training, Wu was a prolific poet. The Foulou Collection is a poetry collection by Wu, which alone has about 500 poems. His pursuit in poetic expressions undoubtedly added color to his calligraphy and painting.

In studying seal engraving, Wu once focused on the Zhejiang style. After his middle age, the artist began to study the inscriptions of the past dynasties and absorbed the best from them. His style in seal engraving is mellow, sincere and honest. He was good at displaying majesty, vigor and refinement on a seal surface as small as in only one square inch.

Wu Changshuo's calligraphic masterpieces highlight his distinct personality and perfect mastery of the handwriting art. His calligraphy was deeply rooted in the tradition, but not confined to it. The breakthroughs he made constitute his unique calligraphic world. After the middle age, as a result of the study of a great amount of original inscriptions on stone and metal and rubbings, Wu developed a passion for the style of inscriptions on drum-shaped stone blocks that dated back to the Warring States Period (475-221 B.C.). He practiced this style with perseverance. When he wrote seal characters, he was able to come up with some unconventional ideas and couple hardness with softness, thus making each of his creations display a unique artistic flavor.

Wu Changshuo translated his calligraphy into his paintings seamlessly. The most eye-catching feature of his paintings is that he painted as if he was writing in the styles of the official script and the seal script.

Wu Changshuo specialized in painting flowers in freehand brushwork. Though the theme might appear conventional enough, he was able to show an original ingenuity.

His paintings are vigor itself. Wu painted to express his emotions. So he paid little attention to minute adornments. Instead, he gave full scope to potentials hidden in the brush and ink for creative shapes and appearances. His artistic images, both natural and abstract to some extent, created new space for imagination.

Wu Changshuo successfully introduced poetry, calligraphy, and seal engraving into his painting. His major achievement in painting can be summarized as follows:

## 1. Learning from the ancients and expressing oneself in original ideas

Wu Changshuo studied the arts of the past for a long period of time, but he did not have bigoted belief in the ancients. Instead, all achieved by the ancients helped him blaze a new trail. He gave full play to the characteristics of the brushwork and ink applications typical of freehand paintings, and fully expressed the unique aesthetic values of the brush and ink. He sought to break away from traditions and add



the features of the times and vitality to his paintings on the basis of his unconventional ideas. He pointed out that paintings should express the uniqueness of the artists' original ideas and that the value of a painting lies in expressing it self. These innovative ideas can be seen in all his painting creations.

## 2. Learning from nature and seeking the spirit

Art reflects life. Though images created in the freehand style are not images strictly represented by the nature, which incorporate the emotions of the artist, these images cannot afford to deviate too far from concrete images and cannot be divorced totally from main characteristics created by nature. Art must take roots in the soil of nature and the artist must work diligently before art itself will burst into exuberance and bloom brilliantly. Wu Changshuo's achievement in painting lies in his success in learning from nature.

In learning from nature, Wu Changshuo endowed his artworks with his specific emotions and had his criteria for choosing subjects for expressing his metaphoric implications. He celebrated the plum blossom for "its pure skin, unbent bones and a posture unusual in the cold world". He had a passion for the bamboo for "its adherence to moral integrity, its open-mindedness, and its refraining from feeling sorry for its fate". He appreciated the chrysanthemum for "its will to stand up to frost". He painted the pine for its virtue, for its uprightness and mettle for disaster. He described a scene of his painting the pines: "My brush moves and the wind blows. Feeling emotional, I take off my coat to paint pines."

## 3. Fusing calligraphy with painting

Wu Changshuo's typical calligraphic charms add full delight to his paintings. While painting, he held the brush-pen upright as if he was writing calligraphy and kept the brush tip in the center as a calligrapher is supposed to do. From his brushwork in paintings, one could detect brush movements made by a calligrapher. Each brush stroke is full and accurate and images thus created are full of vitality. In bringing calligraphic techniques into painting, Wu successfully transplanted calligraphic "swift" and "crude" strokes into painting. There is neither ostentation nor stagnation in his strokes. The component strokes, full of substance and an internal force, add beauty to images.

The subject matter in his creations always stands out. The objects in the painting are often arranged in a diagonal upward way. While painting plants, he tended to let leaves and twigs crisscross each other, thus highlighting the charm of his calligraphic techniques.

Wu Changshuo was also unique in applying tints to his painting. Many of his creations have a striking contrast in colors. He used colors skillfully to help the ink stand out, and used the ink to underscore other colors he used. As the result, his paintings show strong color effects, which are not overwhelming at all.

Wu Changshuo expressed his emotions ebulliently and aesthetically, sought charms and satisfaction from masterly applications of brush and ink, and integrated painting with poetry, calligraphy and seal engraving. When viewed in all these fields, Wu Changshuo undoubtedly stands out as an elite master in inheriting the scholar-styled paintings. His painting practice and theoretical exploration not only shine brilliantly but also played an important role in carrying the traditional Chinese art forward into the future.

His disciples are numerous. Those who follow his footsteps in painting in a freehand style can be found everywhere. In terms of the wide and profound influence on Chinese artists, Wu Changshuo is quite rare. Of the most conspicuous art masters in modern-day China, Qi Baishi, Pan Tianshou, Li Kuchan, Zhu Qizhan, and Liu Haishu were all profoundly inspired by Wu Changshuo. A galaxy of present-day artists who paint birds and flowers in the freehand style has drawn on Wu's achievements. It can be concluded safely that Wu Changshuo led the largest and most influential group of Chinese artists at a time when the traditional scholarly painting shifted itself into modern days.

In the long history of Chinese painting, Wu Changshuo is an outstanding master at the historic juncture when China started and sped up its modernization drive by bringing an end to the millennia-old feudal system and launching a nationwide new cultural movement. His artistic consummation represents a historical period. In terms of the valuable contribution he made to the Chinese culture, he is worthy of the reputation he enjoys as a great master of no equal of his time in the field of painting birds and flowers in a freehand style.

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彭林



半潭秋水一房山

己卯四月蒼石弟吳俊篆





獨松關圖  
曠止与刀鋸  
雪箇影天竺  
光緒乙未三月初吉





