

潘天寿基金会学术丛书

吴昌硕 齐白石 黄宾虹 潘天寿

四大家研究

FOUR LEADING MASTERS OF LITERATI
PAINTING IN TWENTIETH CENTURY CHINA



浙江美术学院出版社

(浙)新登字第11號

责任编辑: 林 尊

封面设计: 王义钢

吴昌硕、齐白天

黄宾虹、潘天寿

四大家研究

浙江美术学院出版社出版

(杭州南山路 218 号 邮政编码 310002)

新华书店经销 浙江新华印刷厂印刷

开本 850×1168 毫米 大 32 印张 13.25 字数 310 千

1992 年 11 月第 1 版 1992 年 11 月第 1 次印刷

印数 0001—2000 册

ISBN 7-81019-174-8 / J · 153

定价: 精装 29 元 软精装 25 元

顾 问: 黄 胄 宋忠元
编 委: 卢 炘 李延声 李 松 郎绍君
 杨 新 潘公凯 薛永年 (按姓氏笔划)
执行编委: 李 松 郎绍君 卢 炘

序 一

中国传统绘画发展到近现代，并非全面衰落，而是仍然获得了很大的进展。——时至今日，这已成为多数画家学者的共识。国外研究中国美术的专家，也以重新审视的目光，日益关注起中国的近现代美术史来。这是十分令人欣慰的。但这种局面还只是近十年的事。在这之前，由于中国的贫困、动乱和封闭，国际地位低下，中国的近现代美术自然更不值得一提，加上国内政策的偏颇，中国人自己也将传统文化批得一钱不值，那还有什么可说的呢？种种因素造成的结果，使得我们对中国近现代美术史的研究至今还只处于起步的阶段。有鉴于此，我们潘天寿基金会、北京炎黄艺术馆在今夏共同筹办了“吴、齐、黄、潘四大家画展和研讨会”，其目的，就是想对中国近现代美术史的研究起点促进的作用。

20 世纪的中国美术受到西方文化的影响冲击，开阔了眼界，丰富了表现形式，油画等外来画种在中国生根开花。在中国画领域内，则呈现出两类不同的风格取向：一部份画家借鉴外来艺术，用中西融合（包括吸收日本和苏联）的办法来改造中国画，取得了开拓性的重大成就。另一部份画家则坚守本土文化的立场，在继承传统价值观的基础上推进中国画，也取得了独立于西潮之外的重大进展。这两类画家目前被一些学者简称为“融合派”和“传统派”，他们通过各自不同的方式和途径，对中国民族绘画在近现代的发展作出了互相不可替代的贡献。

吴昌硕、齐白石、黄宾虹、潘天寿，在后一类画家中具有代表性。我们之所以选择这四位画家按年代先后放在一起比较研究，是由于他们所具有的典型性和明显的共同特征：

其一，这四大家作品较之于更早的前代画家，都有大的演进和拓展，这种演进和拓展主要表现在绘画语言方面。从梁楷到青藤、八大，中国画的笔墨、章法逐渐从对象形相上分离出来，取得了相对的独立性和越来越丰富的审美内涵。表现方法从小写意发展到大写意，在作品中通过笔墨章法直接抒发作者性格情怀的主观成份越来越多。吴昌硕以金石入画造成的浑厚气度，黄宾虹的黑墨团中透露出来的蕴藉修养，齐白石的率真，潘天寿的风骨，都将传统中国画推到了一个新的境界。

其二，这四大家生活的时代，正值中西文化碰撞交汇的大潮流。他们对此当然有所身受和感触。吴昌硕在“十里洋场”的上海，齐白石也并非闭目塞听，黄宾虹与国外学者早有通讯往来，潘天寿则一直在西画为主的美术学院任教。但在他们的作品中，却看不到任何外来文化的直接影响。这是值得研究的。他们对于外来文化，似乎是十分有意识地采取了一种“划清界线”的态度。之所以如此，外国列强对中国的欺侮所激起的民族主义情绪是原因之一；这几位画家对传统文化的深刻理解所奠定的对民族绘画前景的坚定信念是原因之二。他们这种对传统艺术所持的“保护主义”立场，是在特定历史条件下，对西化思潮的一种平衡。这种“保护主义”的平衡与激进的西化思潮一样，宏观来看，对中国艺术的发展进步都是有意义的。

其三，四大家致力于在本土文化基础上的拓展，他们的艺术与西方现代艺术的最深刻的不同之处，在于作品内蕴藏的价值观念。例如：西方现代艺术推崇反叛与创新是最高价值，而四大家则十分重视继承与积累的价值。前者可以使一个艺术圈子以外的人一夜之间成为明星，后者则把继承前人成果和高难度的基本功训练看成是创新的起点。又如：西方现代艺术以突破界限、制造极端来求得发展；四大家则主张在限制中求拓展，在继承与创新之间寻找恰如其份的“度”，将运动变化着的“中庸”看成是最难

以把握的高级境界。再如：西方现代艺术将古典绘画的综合功能加以分解，将各种因素抽取出来作单项开拓，如视觉刺激、概念游戏等等，横向扩大领域，将艺术看成是人的单项才能的产品；而四大家则坚持绘画功能的综合性，重视纵深的文化修养，将绘画看成是人的（尤其是全面发展的知识分子的）完整人格的外化。四大家的艺术所体现的这种对艺术本质的理解，是否一定落后过时并将由西方现代艺术的理念所完全替代，则仍然是可以研究的。

中西文化差异的核心就在于价值体系的不同。以美国为代表的西方现代社会的价值观带来了高速发展的物质文明，但却不能保证欧美国家永远繁荣下去，亚洲的东方正在崛起。上帝在创造世界的时候，将差异撒向统一的人类，这真是上帝的聪明之处。中国艺术的现代化是否一定要照走西方的路呢？对此我始终抱有怀疑。对“传统派”四大家的研究，如果能对中国绘画的前途的思考提供一点启示的话，那就是进一步的收获了。

潘天寿基金会学术部主任

潘公凯 于美国旧金山

序 二

本集所收的学术论文为“吴昌硕、齐白石、黄宾虹、潘天寿四大家学术研讨会”的成果

1992年4月—6月，由浙江省博物馆、北京画院、潘天寿纪念馆、炎黄艺术馆共同主办四大家画展在北京展出期间，炎黄艺术馆与潘天寿基金会于5月25日—27日召开了四大家学术研讨会。这次研讨会得到了各地美术院校、研究部门、美术馆和四大家纪念馆的积极支持，到会的有来自北京、浙江、上海、江苏、湖南、四川、广东、福建、内蒙和台湾以及美国的专家、学者、画家40余人，收到论文40多篇。

吴、齐、黄、潘四大家是20世纪艺术大师，对于四大家的研究具有深远意义。这次研讨会的特点是第一次把四大家同列作参照比较的研究，并立足当代，通过对四大家的研讨，重新评价20世纪中国画的发展。研讨会的主要着眼点在于研究这些借古开今型的代表画家艺术实践的现实意义。这次研讨会是五四以来三次关于中国画前途与命运大讨论的继续，并具有鲜明的实践意义。

会议对四大家艺术进行了多角度的探讨，包括宏观的比较、创作理论研究、有关画家生平与创作活动新史料的发现与研究，以及由此而引发出的关于研究方法论的探讨等。

会议论文的结集、出版，反映了近年来美术史、美术理论的新成果，希望它能够对四大家艺术、现代美术史研究起到积极的作用。

感谢为举办研讨会和编辑、出版论文集作出贡献的所有同志。

编者 1992年6月

PREFACE 1

The traditional Chinese painting, far from being in a process of general decline during the modern times, has been developing, but in a unfavourable situation. This has now become the view held by many artists and scholars in China. International experts on Chinese art have also had a new perspective on it. They have shifted their attention to the history of modern Chinese art. All these pleasing changes occurred only in the past decade. Before that period, China, in poverty and turmoil and with insignificant international status, could hardly make its modern art recognized by Westerners. Influenced by some inappropriate policies in China, even the Chinese people themselves belittled their own traditional art and culture. These facts help to explain why the study of the modern Chinese art history is still at a preliminary stage. For making improvement in this area possible, Pan Tianshou Foundation and Yanhuang Art Museum held "The Exhibition of the Works of the Four Masters: Wu Changshuo, Qi Baishi, Huang Binhong and Pan Tianshou" and "The Symposium on the Four Masters" in this summer.

The twentieth century Chinese art, under the Western influence, became more inclusive. The result was the increase in the forms of expression. The Chinese painter adopted the genre of oil painting and other techniques. In the field of Chinese painting, there were two different stylistic orientations: some painters drew on Western art experience (including that of Japan and the

Soviet Union) for reforming traditional Chinese painting and achieved their effect by fusing elements of these different traditions; others based their art on Chinese culture and traditional values and made remarkable progress independent of Western impact. These two groups of painters are now called "Fusing School" and Traditional School" respectively. Both school, with their different approaches, made distinct contributions to the development of Chinese painting.

The Four Masters were the representatives of the latter category. We selected them and put them in a chronological order for comparison because they obviously had typical common characteristics:

1. The works of the Four Masters shew an improvement in pictorial language over that of the painters before them. From Liang Kai (梁楷) to Qing Teng (青藤) and Ba Da (八大), the brushstrokes, ink application and composition were gradually separated from the appearance of the object depicted and became relatively independent elements with increasing aesthetic implications. They proceeded from moderately free to very free brushworks. The strokes, ink stains and composition were more often used to express the authors' moods, emotions and personalities: Wu Changshou's bold strokes with inscripational effect showing his strength; Huand Binhong's ink masses demonstrative of his mastery and training; Qi Baishi's his sincerity; and Pan Tianshou's his uprightness. By their effort, they pushed the traditional Chinese painting into a new realm.

2. The period in which the Four Masters lived was a time when Chinese and Western cultures converged. They knew the

cultural contacts. Wu Changshuo was in Shanghai, a international city; Qi Baishi had some ideas of what was foreign; Huang Binhong corresponded with Western scholars for years; and Pan Tianshou held a teaching post in an academy of fine arts where Western painting was a dominant subject. However, in their works, there was no trace of direct foreign influence. This is a point worth examining. It seemed that they consciously drew a line of demarcation to keep out such influence. There were two reasons for their doing so: the first, their nationalism which stemmed from witnessing the suffering inflicted on the Chinese people by imperialists; the second, their profound understanding of the values of traditional Chinese culture which increased their confidence in the future of the traditional Chinese painting. Their "protectionist" attitude towards traditional art was, in the specific circumstance, a counterbalance to the Westernizing trend. Generally speaking, this "protectionist" attitude like the Westernizing trend was important for the development of Chinese art.

3. The creative works of the Four Masters had the Chinese culture as their foundation. What distinguished their art from the modern Western art was the differences of implicit values in their works. For example, modern Western artists regarded nonconformity and originality as the highest values, while the Four Masters laid emphasis on the values of inheritance and cumulative efforts. In the West, a person might become a famous artist overnight, but this was highly impossible in a traditional sense. The Four Masters considered learning from the past, getting proper training and acquiring sophisticated techniques to be

the starting point for innovation. Modern Western artists tried to develop their art by breaking traditional restraints and by going to extremes, while the Four Masters made an effort to create something new within the limit of traditional media and find a proper balance between what to inherit and where to innovate = a balance most difficult to strike and most valuable to obtain. Furthermore, the Western artists, who disintegrated the comprehensive functions of classical painting, isolated for development individual elements such as visual stimulant, concept etc. and looked upon art as the product of individual talent, while the Four Masters, who held the idea of painting in possession of comprehensive functions, had a high regard for cultural accomplishment in an artist's background and viewed painting as the embodiment of the artist's complete personality. Whether the opinions about the essence of art held by the Four Masters are outmoded or whether they should be replaced by modern Western art concepts are questions which need further discussion.

The differences between Chinese and Western cultures lie in their different systems of values. The values of modern Western societies, of which United States is a representative, have brought about high material civilization, but they may not be able to ensure constant prosperity in these societies. The Eastern countries are now accelerating their development in many areas. Happily we should say: God is so clever as to create a world with many differences. Then, should Chinese art follow the Western path? I have doubt about it. If the study of the Four Masters can make us consider seriously the future of Chinese painting, then this endeavour can be justified.

San Francisco

Pan Gongkai
Academic Director of Pan Tianshou Foundation

PREFACE 2

This collection contains some of the treatises presented at the recent symposium on the lives and works of the four leading masters of literari painting: Wu cangshuo, Qi Baishi, Huang Binhong, and Pan Tianshou.

From April to June 1992, Zhejiang Museum, Beijing Art Academy, Pan Tianshou Museum and Yan Huang Art Museum jointly held an exhibition in Beijing of the works of the Four Masters. In addition, a symposium was held by the Yan Huang Art Museum and the Pan Tianshou Art Foundation from June 25 to June 27. This symposium got support from many fine art colleges, research groups, fine art museums, and the Four Masters Memorial Hall and was attended by more than 40 specialists, scholars, and painters from Beijing, Zhejiang, Shanghai, Jiangsu, Hunan, Sichuan, Guangdong, Fujian, Neimenggu, Taiwan, and the United States. It received over 40 treatises.

The renown Four Masters have had a great impact on the world and this symposium provided the first opportunity for a comparison of the Four Masters and a re-evaluation of the development of Chinese painting in the Twentieth Century from present-day perspective. The main focus was on the immediate influence of the representative artistic practices past on the present. This was the continuation of

in the post "May 4th Movement" discussions of the future and fate of Chinese painting.

The symposium provided a place for heated discussions of the arts in the areas of macro-comparison, creation theory study, discovery of chronology, and artistic activity, and methodology.

The papers presented to the symposium discuss the new conclusions regarding the study of fine art history and art theory during these years. We hope this book will make a positive contribution to future research on the Four Masters' art and promote artistic pursuits in regard to art history and its individual painters.

We acknowledge our debt to all the people who had worked for the symposium and helped us in bringing this book to the present form.

Editors

目 录

序.....	(1)
二十世纪的 传统四大家	
——论 吴昌硕、齐白石、黄宾虹、潘天寿	郎绍君 (1)
借古开今	
—— 中国画革新的重要途径	邵大箴 (24)
转换与推进	
—— 吴昌硕、齐白石、黄宾虹、潘天寿四大家艺术论略	朱金楼 (37)
论 吴、黄同异	李 松 (43)
明灯还会不断出现	
—— 四大家在当代美术史上的地位与影响	李树声 (57)
文人画的历史性转换	刘曦林 (65)
传统的继承与发展	金维诺 (74)
吴昌硕、齐白石艺术之异同	龚产兴 (81)
吴昌硕的画中师友任颐 and 蒲华	吴长邕 (91)
吴昌硕画真伪谈	丁羲元 (101)
吴昌硕与张孟皋	
—— 兼及津沽画派与海派关系	崔 锦 (107)
吴昌硕“七十以后以字行”考	洪 亮 (111)

吴昌硕与张鸣珂····· 丁羲元 (116)

草木有情

——论齐白石····· 何怀硕 (120)

齐白石花鸟画中的平面构成····· 洪惠镇 (134)

齐白石篆刻艺术论稿····· 黄苏民 (141)

齐白石早期艺术创作····· 郭彤 (149)

千军为扫万马倒

——黄宾虹山水画的晚熟····· 王伯敏 (159)

艺海天涯乐作舟

——缅怀宾虹先生····· 黄涌泉 (165)

黄宾虹综论····· 卢辅圣 (171)

黄宾虹品画卓识····· 王克文 (185)

三眠三起，穿茧而飞

——读黄宾虹致顾飞信····· 骆坚群 (193)

雄伟阔大，高古新奇

——先师潘天寿先生的艺术成就之浅析····· 高冠华 (204)

潘天寿先生绘画的民族精神····· 邓白 (222)

潘天寿对现代国画的贡献····· 潘耀昌 (227)

潘天寿的设色艺术····· 洪惠镇 (243)

略谈潘天寿艺术的现代因素····· 徐虹 (250)

深谙传统精髓，发展传统理论

——试论潘天寿对传统画论的新贡献····· 范达明 (268)

潘天寿对传统文化的取舍初探····· 卢忻 (290)

大块文章

——潘天寿艺术论····· 徐建融 (310)