

文化和旅游部2018年度国家美术作品收藏和捐赠奖励项目

National Art Collection and Donation Program  
Ministry of Culture and Tourism, 2018

A Series of Artworks Donated to NAMOC  
中国美术馆捐赠与收藏系列展

SEEKING TRUTH FROM ARTS  
20th-Century Chinese art masters  
Zhang Anzhi

艺道寻真  
20 世纪中国艺术名家  
**张安治**

主编

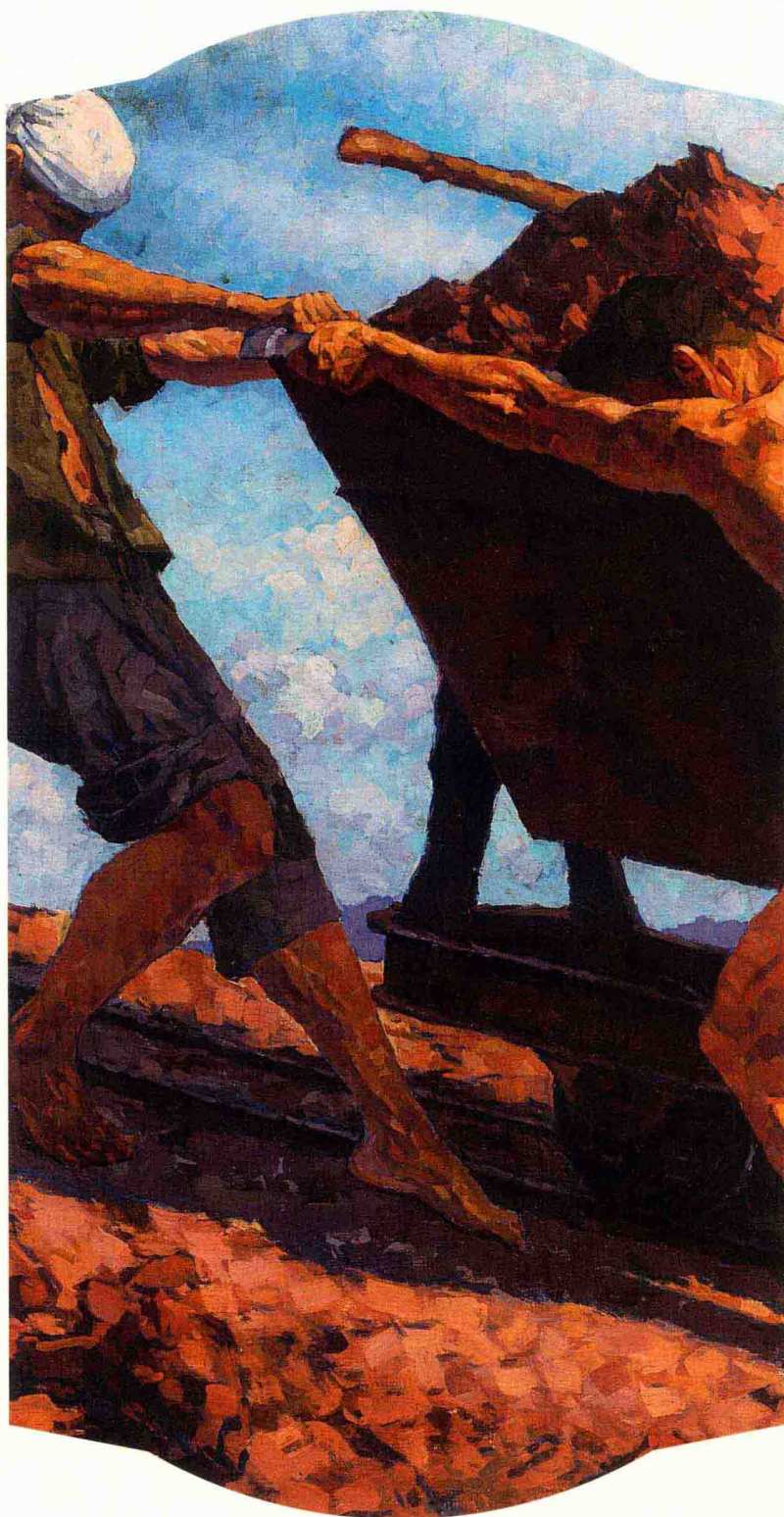
吴为山

Chief Editor

Wu Weishan

National Art Museum of China

中国美术馆



文化艺术出版社  
Culture and Art Publishing House

---

National Art Collection and Donation  
Program  
Ministry of Culture and Tourism, 2018  
A Series of Artworks Donated to  
NAMOC

SEEKING TRUTH  
FROM ARTS  
20th-Century Chinese art masters

Zhang Anzhi

National Art  
Museum of China

---

文化和旅游部 2018 年度国家美术作品收藏和捐赠奖励项目  
中国美术馆捐赠与收藏系列展

艺道寻真  
20 世纪中国艺术名家

张安治

主编  
吴为山

中国美术馆

---

## 图书在版编目(CIP)数据

艺道寻真:20世纪中国艺术名家张安治/吴为山主编.--  
北京:文化艺术出版社, 2018.6  
ISBN 978-7-5039-6516-6

I.①艺… II.①吴… III.①中国画-作品综合集-中国-  
现代 ②绘画评论-中国-现代-文集IV.  
①J221.8②J205.2-53

中国版本图书馆CIP数据核字(2018)第153284号

---

## 艺道寻真：20世纪中国艺术名家张安治

---

主 编 吴为山  
责任编辑 王 红 李 冬  
装帧设计 墨鸣设计-郭萌  
出版发行 文化艺术出版社  
地 址 北京市东城区东四八条52号 100700  
网 址 www.caaph.com  
电子信箱 s@caaph.com  
电 话 (010) 84057666(总编室) 84057667(办公室)  
84057691—84057699(发行部)  
传 真 (010) 84057660(总编室) 84057670(办公室)  
84057690(发行部)  
经 销 新华书店  
印 刷 北京雅昌艺术印刷有限公司  
版 次 2018年7月第1版 2018年7月第1次印刷  
开 本 787毫米×1092毫米 1/8  
印 张 31  
字 数 40千字 图片270余幅  
书 号 ISBN 978-7-5039-6516-6  
定 价 680.00元

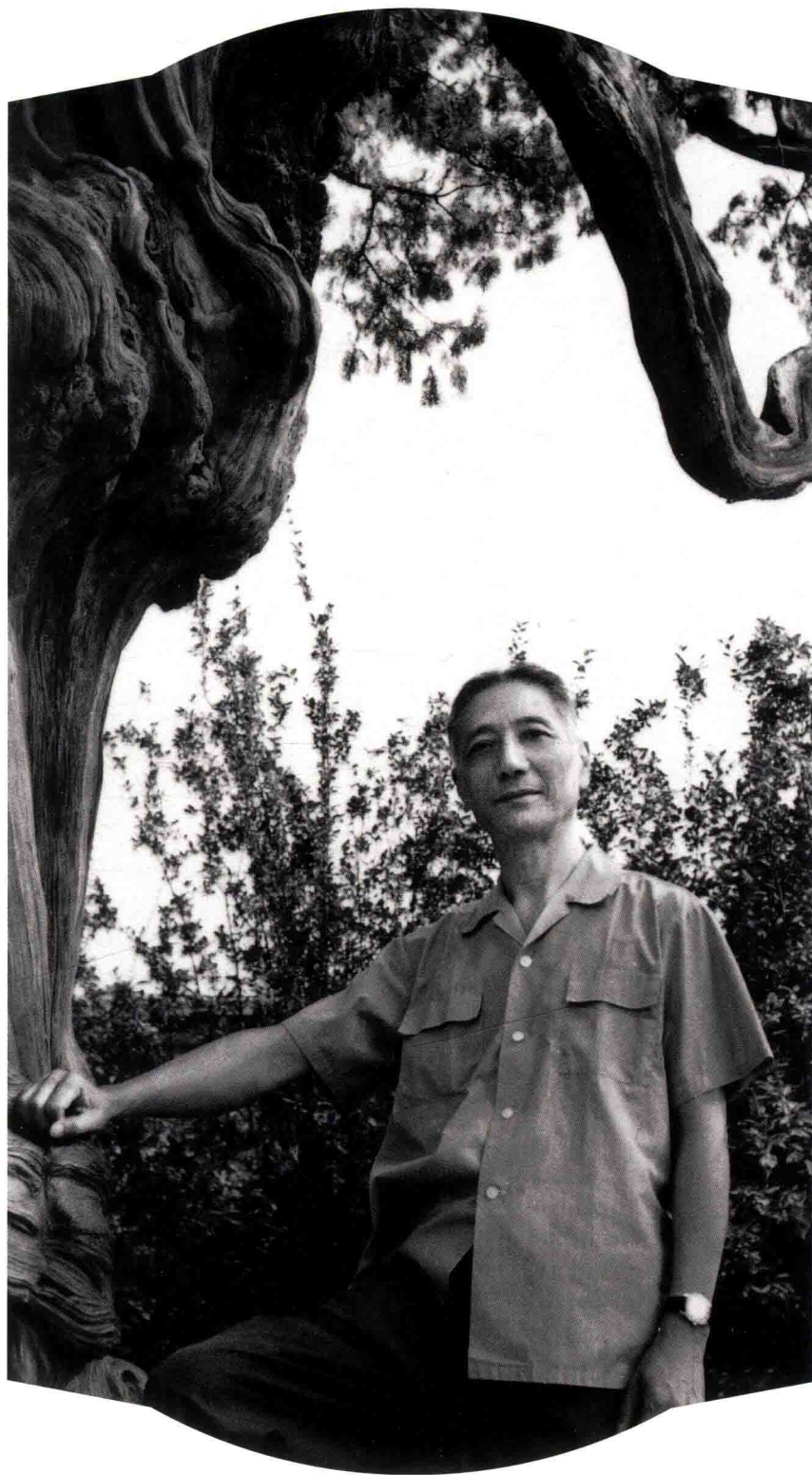
---

艺道寻真

20 世纪中国艺术名家

张安治

Zhang Anzhi





## 前言

在20世纪中国美术发展历程中,张安治先生是一位集书画创作、诗词写作与美术史论研究于一身的学者型艺术家。在中西融合与社会变革之中,张安治以文艺之笔实现着一个知识分子对社会的担当。他将对民族文化的热爱、对社会民生的关注、对祖国山河的挚爱、对新时代的激情融入到他的创作之中。在他的身上散发着中国传统文人特有的诗性情怀,他以画表象,以诗寄怀,诗以启画,画以明诗。诗画相承,竭尽意象之美。他在美术史论研究上,站在中西比较的文化立场上,从创作实践的角度出发,对画论、画作及美术现象进行学术梳理、考镜源流,成绩斐然。在旧学、新学之间,张安治融会贯通,打通东西壁垒,以诗画史三位一体,卓立世间,三者异名同质,共同成就了他的艺术人生。

张安治的艺术人生正是20世纪波澜壮阔的社会现实的映照。中西融合是张安治时代最为显著的文化特征,他的学术历程也是在中西文化碰撞之下与个人心性、现实关照相统一中逐渐展开的。张安治在中国传统文化的积累上得益于少时老辈文人的影响,在南京外祖父家,作为前清秀才的舅父余恒常与梁公约、凌文渊、李瑞清雅集,他耳闻目染接受了传统文化的蒙养,于诗词书画兴趣日浓。从其少年时代摹习谢公展师的花鸟画,可见他于传统花鸟画的技法已得一定基础。后入中央大学学习,选习吕凤子、汪采白的中国画课,于传统水墨画理解与实践打下了扎实的基础。在诗词上,受教于汪东、吴梅先生。在美学理论上,问学于宗白华先生,为后来进入中国美术史问题研究奠定了基础。张安治对于西方文化的学习是从中央大学教育学院西画班开始的,在这里,他接触到了刚刚从法国留学归来的徐悲鸿、潘玉良、蔡任达诸位先生,接受了西画的系统训练,于素描、速写、油画、水彩、粉画诸手法间游刃有余,成为中国早期学院美术教育培养的西画人才。张安治于1946年至1950年赴英国考察、研修与交流,并在伦敦大学科塔艺术研究院研习美术史,开始接触西方美术史研究的方法。欧洲游学经历使张安治对西方文化有了深入了解,并在文化比较中重新审视中国文化的民族性特色,进而推动他在艺术创作与史论研究上进行现代性的探索。

张安治所接受的学院教育与中西艺术系统间的游历,使他在技法上走向中西艺术的互融。他在水墨画中承袭徐悲鸿先生的现实主义风格,将西画的写实因素融入到中国水墨画的创作之中,在书法用笔的线性之间增加了体积、光影、色彩的表现,拓展了传统水墨的表现力。在他的油画、水彩及粉画的创作中,东方意味的审美元素以及写意手法、线造型的穿插,探寻着西画的中国化之路。在绘画的主题上,张安治积极响应徐悲鸿先生所提出的“画随时代、艺为人生”的艺术主张,他创作的油画《群力》(1936年)、《后羿射日》(1937年)以及巨幅中国画《万众一心》(1942年),表达了在民族危难之时万众一心共赴国难的决心,他以画笔表现救亡图存,以期启蒙大众,激励人心。张安治一生之中辗转各处,留下了他写生的足迹,或用水彩,或用水墨,或用铅笔,将

那些鲜活隽永的场景如抒情诗般地记录下来，让观者仿佛能够通过画面穿越时空而身临其境。新中国成立后，张安治积极响应党的文艺创作方针，用画笔表现新时代劳动人民的新气象，表现社会主义的大好河山。他在绘画表达上认同徐悲鸿先生崇尚“画家画”，批评“文人画”的理念，但是先生的晚年，随着人生阅历的积累，人文修养的厚积，尤其是对中国美术史研究的精深，使他对文人画的价值有了重新的认识，在他人艺俱老的人生佳境，艺术表达进入了自由境界。他晚年的水墨画创作笔随意走，直抒胸臆，气象万千，诗书画达到完美融合。那了然中西文化、笑谈千古风云的潇洒自信状态尽显笔端。正如他的诗所云：“濡毫振笔歌松海，澄意精思论古今。”

张安治先生在20世纪西风日盛的文化背景下，一生依然如传统文人一般“常伴诗囊，书画相依”，诗性是他精神世界的基石，也是他艺术风格形成的重要因素。他在艺术实践中以开放的姿态放眼世界，汲他人之所长，在借鉴与融合之中，推进中国传统文化的现代发展。并在文化的比较之中，通过艺术的实践与精研，展现出对民族文化的信心与推崇。令人感动的是，在张安治捐赠展举办之际，先生的家属将其毕生最具代表性的50件作品捐献给中国美术馆，成为国家艺术宝库的永久收藏，张安治先生的精神财富将被后人永远铭记。有感于家属的奉献义举，我代表中国美术馆对于这种无私奉献的精神表示感谢与敬意！



中国美术馆馆长 吴为山  
2018年7月

## Foreword

In the evolution of Chinese art in the 20th century, Mr. Zhang Anzhi distinguished himself as a scholarly artist who engaged in painting and calligraphy creation, poetry writing and art history research. Amid the fusion of Chinese and Western cultures and social changes, Zhang Anzhi made his share of contributions to society with the pen of literature and art. He integrated his devotion to national culture, his concern for the people's livelihood, his love for the motherland, and his passion for the new era into his creation. He had the unique poetic sentiments typical of traditional Chinese literati. He depicted the world in his eyes with painting and expressed his feelings with poetry; the poetry illustrated the painting while the latter brought out the connotations of the former. The combination of poetry and painting presented the beauty of imagery to the utmost. In the study on art history theory, he took a comparative approach between Chinese and the Western cultures. From the perspective of artistic practice, he carried out academic analysis and traced the roots of painting theories, paintings and artistic phenomena, and achieved remarkable results. Zhang Anzhi integrated the old and new learning, broke the barriers between the East and the West, and made exceptional achievements in the trinity of poetry, painting and history.

Zhang Anzhi's life of art is an epitome of the social reality of the 20th century. The integration of Chinese and Western cultures is the most notable cultural characteristic of the era of Zhang Anzhi. Following his own inclination under the actual circumstances, his academic career was unfolded under the collision of Chinese and Western cultures. Zhang Anzhi's accumulation of the knowledge about traditional Chinese culture was attributable to the influence of the elder generation of literati when he was a child. At the home of his maternal grandfather in Nanjing, his uncle She Hengchang, a scholar who passed the imperial examination at the county level in the Qing Dynasty, often had get-togethers with the fellow scholars including Liang Gongyue, Ling Wenyuan and Li Ruiqing. As thus he was imperceptibly influenced by traditional Chinese culture and developed a keen interest in poetry, painting and calligraphy. From his copy of the flower and bird paintings of Xie Gongzhan in his teenage years, it can be seen that back then he had the foundation in traditional flower and bird painting techniques. Later he studied at the National Central University where he took the Chinese painting courses offered by Lu Fengzi and Wang Caibai and as thus laid a solid foundation in the understanding and practice of traditional ink painting. In poetry, he was taught by Wang Dong and Wu Mei. In theory on aesthetics, he learned from Zong Baihua, which helped him lay the foundation for the study of Chinese art history. Zhang Anzhi began the study of Western culture at the Western Painting Class of the Central University's School of Education. Here, he had contact with Xu Beihong, Pan Yuliang and Cai Renda who had just returned from France after receiving systematic training in Western painting. As master hands at drawing, sketching, oil painting, watercolor, and pastel, they were western painting talents for art education in Chinese colleges earlier on. From 1946 to 1950 Zhang Anzhi went to the UK for study, training and exchange, and studied art history at the Courtauld Institute of Art of the University of London where he began to learn the methodology on Western art history research. The study tour to Europe enabled Zhang Anzhi to gain a deep understanding of Western culture, to re-examine the national characteristics of Chinese culture through comparison, and get prompted to conduct modern art creation and history theory research.

Zhang Anzhi's academic education and his experience with Chinese and Western art

systems enabled him to integrate Chinese and Western artistic techniques. In ink painting, he inherited the realistic style of Mr. Xu Beihong, bringing the realistic factors of western painting into the creation of Chinese ink painting, highlighting the volume, sheen and color, and enhancing the expressiveness of traditional ink painting. His works of oil painting, watercolor and Chalk Drawing featuring the combination of the aesthetic elements of the East, freehand techniques and line modeling reflected the Sinicization of Western painting. On the theme of painting, Zhang Anzhi followed Mr. Xu Beihong's artistic idea of "painting the time, taking art as life". His oil paintings "Teamwork" (1936) and "Hou Yi Shoots the Sun" (1937) and the huge Chinese painting "Unite as One" (1942) showed the Chinese people united with one heart to tide over the national crisis. He used the brush to depict national salvation, to enlighten and inspire people. Zhang Anzhi moved around throughout his life, leaving paintings of watercolor, ink, or pencil. His works record the vivid scenes like lyrics such that the viewer would travel through time and find himself in the scenes depicted. After the founding of New China, following the party's literary and artistic creation guidelines, Zhang Anzhi used the brush to show the morale of the working people in the new era, and to portray the wonderful scenery in the socialist country. In painting, he agreed with the concept of Mr. Xu Beihong who advocated the "painter's painting" and criticized the "literati painting". However, in his declining years, with the accumulation of his life experience, with enhanced humanistic aptitude, and with in-depth study of Chinese art history, he renewed his understanding of the value of literati painting. As a veteran artist at an advanced age, his art expression entered the realm of freedom. He wielded his brush as he pleased to express his gut feelings, presenting impressive views with the perfect combination of poetry, calligraphy and painting. His intimate knowledge about China and the West and his ease and confidence in treating history and current affairs are manifest at the tip of his brush. Just as his poem goes, "In glorifying beautiful scenery with the brush, I express my views on the world affairs of the past and the present".

In the 20th century when the Western influence was expanding, Mr. Zhang Anzhi still lived a life of a traditional man of letters, often accompanied by poetry, painting and calligraphy. Poetry is the cornerstone of his spiritual world and an important factor in shaping his artistic style. In the practice of art, he looked at the world with an open attitude, drawing on the strengths of others, and promoting the modern development of Chinese traditional culture in reference and integration. And in the comparison of cultures, he showed confidence in and respect for the national culture through the practice and intensive study of art. What is touching is that at Zhang Anzhi's Art Exhibition, the family members of Mr. Zhang donate 50 of his most representative works to the National Art Museum of China, which will become part of the permanent collection of the national art treasure house. Mr. Zhang Anzhi's spiritual wealth will be forever remembered by future generations. Moved by the generosity of his family, I would like to express, on behalf of the National Art Museum of China, my gratitude and respect for such selfless contribution!

**Wu Weishan**

Director of the National Art  
Museum of China  
July 2018

## 目录

---

002	前言	269	斫轮老手 蔼然师表
001	真中之梦——油画、粉画、水彩、素描、速写作品	272	治艺治史度春秋
089	梦中之真——中国画、书法作品	273	张安治的爱国诗词
209	学人·诗心——诗词、史论研究	275	穷理尽法 纲举目张——序《墨海精神》
224	张安治艺术年表	279	悼念张安治先生
252	自述	280	张安治在桂林
253	满身勇气满身力	281	永在的教益——缅怀我的老师张安治
254	看了张安治先生的绘画以后	285	张安治美术文集·序
256	张安治画展致辞	287	师恩难忘——《张安治美术文集·代序》
256	张安治画展序	290	动心得美 不诚无物——观张安治先生艺术文献展感言
257	张安治画展序	294	画里涛声——张安治和他的绘画
257	我所认识的张教授	297	学者的艺术家素质——忆我的老师张安治
258	更挥彩笔写春山	300	长驻春光在素笺——张安治先生的中国画
260	传统的回归和升华——张安治的中国画创作道路	304	岱岳还留一片云——张安治师的中国画
262	张安治的艺术道路	310	图版索引
264	张安治的艺术创作与学术研究		

## Contents

---

002	Foreword	272	A Life of Artistic and Historical Inquiry
001	Dreams in Reality—Oil painting, Chalk Drawing, Watercolor and Sketches	273	Patriotic Poems of Zhang Anzhi
089	Truth in Dreams—Traditional Chinese Painting and Calligraphy	275	Principle, Technique and Mastery—Foreword to The Spirit of Ink
209	A Learned Scholar and Romantic Poet—Poetry and History Research	279	In Mourning for Zhang Anzhi
224	A Chronology of Zhang Anzhi's Life	280	The Days of Zhang Anzhi in Guilin
252	A Brief Autobiography	281	Lasting Benefit from Wisdom—In Memory of My Teacher Zhang Anzhi
253	A Courageous and Energetic Man	285	Foreword to Collected Art Articles of Zhang Anzhi
254	My Impression of Paintings by Mr. Zhang Anzhi	287	To the Memory of My Beloved Teacher—Foreword to Collected Art Articles of Zhang Anzhi
256	A Message to Zhang Anzhi's Painting Exhibition	290	Beauty Created with Passion, and Truth Sought with Sincerity—Comments on Mr. Zhang Anzhi's Artistic Document Exhibition
256	Foreword to Zhang Anzhi's Painting Exhibition	294	The Sound of Waves in Painting—Zhang Anzhi and His Painting
257	Foreword to Zhang Anzhi's Painting Exhibition	297	Lasting Benefit from Wisdom—In Memory of My Teacher Zhang Anzhi
257	Professor Zhang in My Eyes	300	Unfading Scenery on Paper—Mr. Zhang Anzhi's Art of Chinese Painting
258	Landscape Painting of a Unique Style	304	Mountains and Clouds—Mr. Zhang Anzhi's Art of Chinese Painting
260	Tradition and Its Elevation: Zhang Anzhi's Path to Chinese Painting	310	Index Chart
262	The Art Path of Zhang Anzhi		
264	Zhang Anzhi: Artistic Creation and Academic Research		
269	A Revered Master of Art		

文化和旅游部 2018 年度国家美术作品收藏和捐赠奖励项目  
中国美术馆捐赠与收藏系列展

**艺道寻真**  
20 世纪中国艺术名家

**张安治**

**真中之梦**

油画、粉画、水彩、素描、速写作品

**Dreams in Reality**

Oil Painting, Chalk Drawing, Watercolor and  
Sketches



---

## 真中之梦

油画、粉画、水彩、素描、  
速写作品

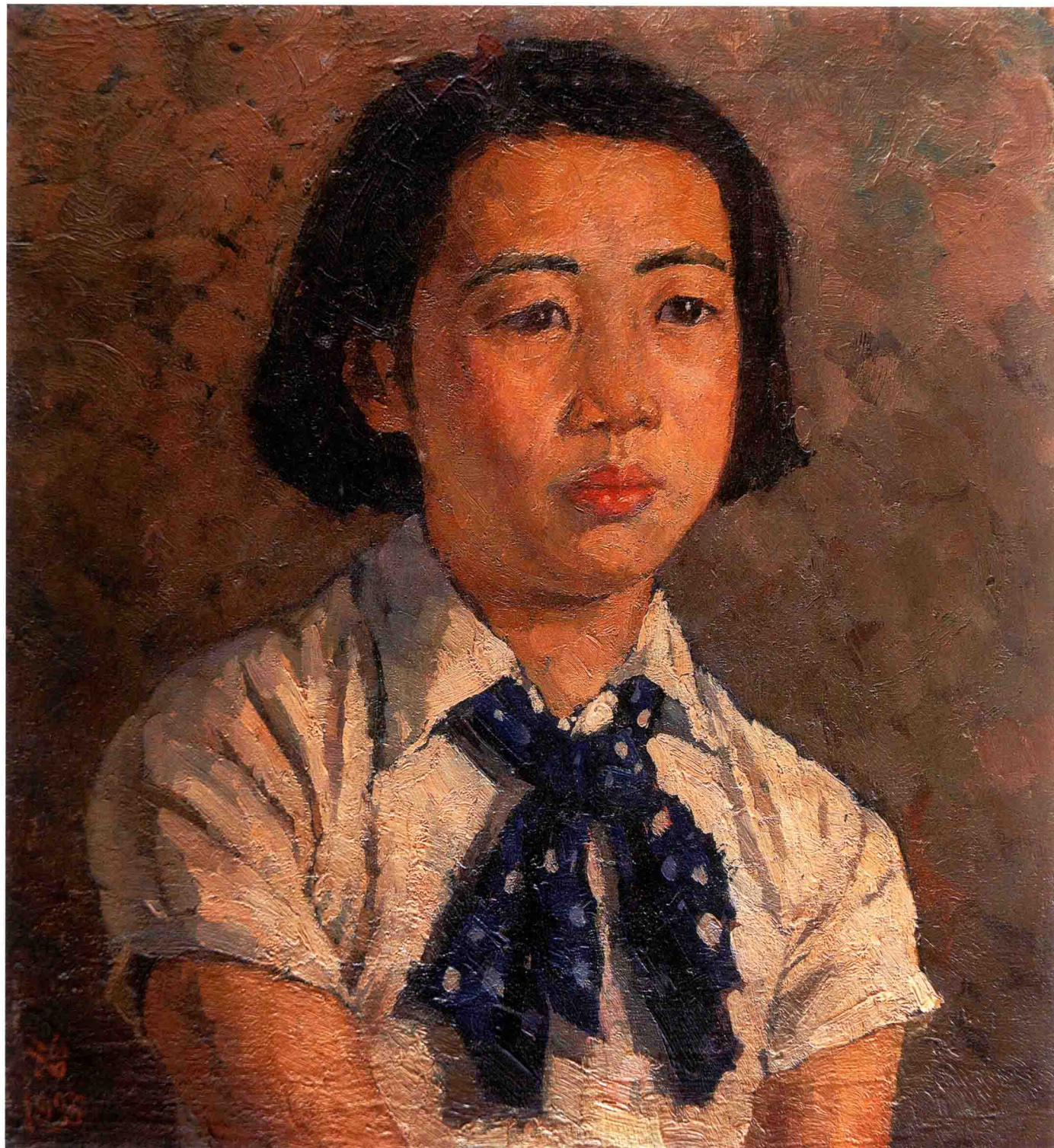
## Dreams in Reality

Oil Painting, Chalk Drawing,  
Watercolor and Sketches

---

20世纪初，西方现代美术教育体系传入中国，张安治就是在这样的文化背景下开始接受西画教育。他从江苏省立第四师范国文图画科毕业之后，于1928年考入中央大学教育学院艺术科西画专业学习，师从留法归来的徐悲鸿、潘玉良、蔡任达诸教授。在中大，他受到了系统的西画训练，从素描、速写、粉画、水彩到油画创作，具备了坚实的造型基础和创作技能。受“为人生而艺术”的文艺主张的影响，张安治在油画创作中选择了现实主义的创作路线，从《渔翁》、《群力》、《后羿射日》这些作品中可以感受到他在社会大变革的历史洪流中对劳动人民的关注，对于中华民族文化精神的追求，具有大众启蒙的意义。张安治先生一生将绘画作为表达工具，勤奋不辍，从他大量的风景写生、素描、速写作品中可以看出他辗转的艺术历程和人生轨迹。他将中国文化中的诗性和写意韵味融入到西画中，在现实语境中融入浪漫情怀，开启了中西融合的艺术实践之旅。

Zhang Anzhi began to receive Western painting education at the beginning of the 20th century, when the Western modern art education system was introduced into China. After graduating from the Chinese Painting Department of Jiangsu Provincial Fourth Normal School, he was admitted to the Central University's School of Education in 1928 to study Western painting in the Art Department under professors Xu Beihong, Pan Yuliang, and Cai Renda, who had returned from their study in France. In the Central University, he received systematic training in Western painting, through which he laid a solid foundation for modeling and developed creative skills in charcoal drawing, sketching, pastel, watercolor, and oil painting. Influenced by the literary and artistic proposition of "Art for life," Zhang Anzhi chose the realistic creative route in oil painting creation. From works such as "Fisherman," "Joint Efforts" and "Houyi Shooting the Sun," we can appreciate his concerns with the working people and his pursuit of the cultural spirit of the Chinese nation in the historical torrents of social changes, which is of great significance to enlightening the mass. Taking painting as an expressive tool, Mr. Zhang had been working hard all his life. From his numerous landscape sketches, we can see his artistic trajectory and life path. He integrated the poetics and freehand brushwork of Chinese culture into Western painting, and Romanticism into realistic contexts, thus initiating an artistic practice integrating Chinese and Western cultures.

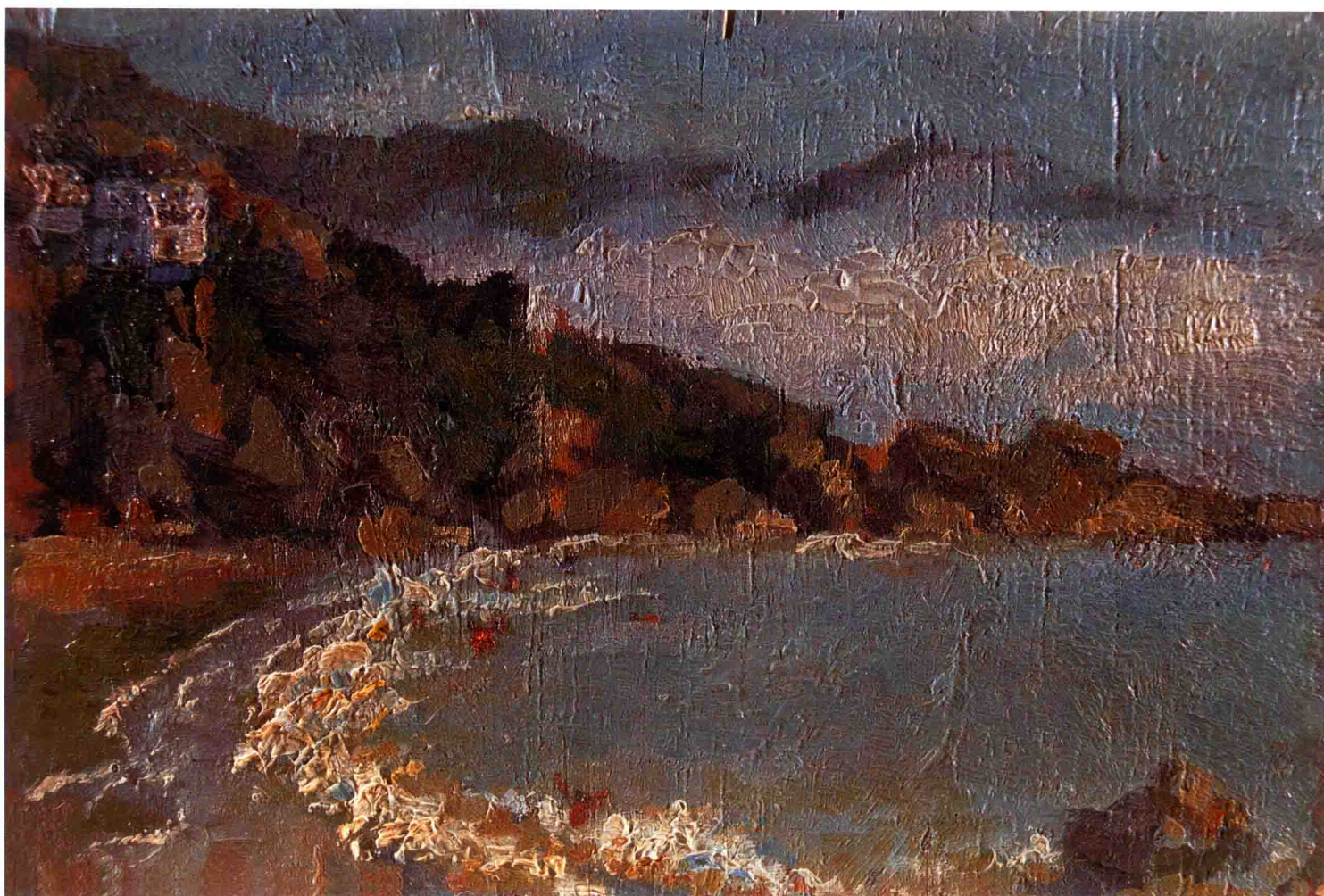


短发女像  
Short-haired Woman

木板油画  
Oil board painting  
38cm × 34cm  
1935



黄山松  
Huangshan Pine  
木板油画  
Oil board painting  
14.5cm × 21cm  
20世纪30年代



欢海  
Joyful Sea

木板油画  
Oil board painting  
14.5cm × 21.5cm  
20世纪30年代