

陳天然書畫集

楚圖南



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# 陳天然

*Chen Tianran*

陳天然

河南美術出版社

## 陳天然傳略

1926年4月 生於河南省鞏縣(今鞏義市)柏溝嶺。

1934—1941年 上學,讀《四書》、《詩經》、臨《多寶塔碑》。

1942—1944年 在家當農民,業餘臨《芥子園畫傳》。

1945—1948年 當農村教師,參加中華全國木刻協會函授班學木刻。

1948—1953年 任《新洛陽報》《湖北日報》等美術編輯。

1953—1960年 在湖北省美術室和群眾藝術館搞創作,作木刻《套耙》、《牛群》和《山地冬播》,參加全國美術展覽,出展東歐各國,選入《十年來版畫選集》。

1960—1966年 任湖北藝術學院講師和版畫教研室主任。臨摹晉唐法帖,常回故鄉作國畫寫生。作品入法文版《中國現代木刻》,中國美術館和阿拉伯聯合酋長國博物館收藏。

1966—1977年 在河南省群眾藝術館和美術展覽辦公室工作,下放四年。通讀并選修河南省博物館庫藏碑帖,木刻赴瑞士展覽。

1978年以來,曾任河南省美術家協會和書法家協會副主席、河南省美術家協會名譽主席、河南書畫院院長、一級美術師,中國美術家協會、中國書法家協會、中國版畫家協會常務理事,河南省第五屆人民代表大會、第六、七屆全國人民代表大會代表,四次率團訪日。經常跋涉黃河兩岸,尋味高原詩情,致力書畫創作。作品參加歷次全國美術展覽書法展覽,出展日本、美國、新加坡、韓國、馬來西亞和巴黎春季沙龍,選入《中國新興版畫五十年選》、《中國新文藝大系》、日本、法國及東南亞各國出版的書畫集,并為中外多家美術館收藏。

1984年 出版《陳天然畫集》。

1993年 出版大型精裝《陳天然書畫集》。

# 陳天然の略歴

1926年4月 河南省鞏県（現在の鞏義市）柏溝嶺生まれ。

1934年から1941年 学業、〈四書〉〈詩経〉を読破、〈多宝塔碑〉を模写す。

1942年から1944年 農業に従事し、その合間に〈芥子園画伝〉を模写す。

1945年から1948年 村の小学校教諭、中華全国木彫協会通信教育訓練班に参加。

1948年から1953年 〈新洛陽報〉〈湖北日報〉等の美術編集に従事す。

1953年から1960年 湖北省美術室と群衆芸術館で創作、木彫 〈套耙〉〈牛群〉〈山地冬播〉を発表。全国美術展に出品、東ヨーロッパ各国出展、〈十年来版画選集〉に入選。

1960年から1966年 湖北省芸術学院の講師と版画教学研究室の主任。晋、唐の法帖を模写す、創作のためにたまたま帰省。作品は仏文版の〈中国現代木刻〉に入選、また中国美術館とアラブ首長国連邦の博物館に収蔵。

1966年から1977年 河南省群芸館と美展事務所に勤務、下放四年、河南省博物館蔵の碑帖を選修と通読、木彫でスイスに出展。

1978年以来、河南省美術家協会と書法家協会副主席、河南省美術家協会名誉主席、河南省書画院院長、一級美術師、中国美術家協会、中国書法家協会、中国版画家協会常務理事、河南省第五次人民代表大会、第六次、第七次全国人民代表大会代表を歴任、四回訪日団引率、その間、黄河兩岸を徒歩で歩き、高原の詩情を尋ね、書画の創作に尽力す。歴次全国美術展 書法展に出品、日本、アメリカ、シンガポール、韓国、マレーシア、パリ春季サロンに出展、〈中国新文芸大系〉〈中国新興版画五〇年選〉に入選、日本、フランス、東南アジア各国で書画集を出版、中国国内外の美術館に収蔵される。

1984年 〈陳天然画集〉を出版する。

1993年 大型の上製本〈陳天然書画集〉を出版する。

# CHEN TIANRAN'S BIOGRAPHICAL SKETCH

April, 1926 Born in Baigou Hill, Gong County (now Gongyi City), Henan.

1934 – 1941 Enrolled by a private village school and taught the Chinese classics of The Four Books and The Book of Songs. At the same time learning to master penman ship by copying closely off the model of calligraphy collected in a calligraphic art book the Inscription on a Stele for Commemorating the Erection of Duobao Pagoda.

1942 – 1944 Working as a farm hand in his native village. Learning the art of painting by closely copying art works from Jiziyuan Collection of Traditional Chinese paintings.

1945 – 1948 Employed as a teacher working with a village school and at the same time taking a correspondence course in xylography, which was run by China National Xylographers' Association.

1948 – 1953 Art editor of New Luoyang Daily. Later on art editor of Hubei Daily.

1953 – 1960 Employed as an artist by both Hubei Provincial Art Studio and Hubei Provincial Folk Arts Studio. His woodcut products of this period include "Hitching the Harrow", "The Cattle", and "Sowing the Slope in Winter" and others. The three woodcut products named above were later included in a national fine arts exhibition. Still later on the three woodcut products were on exhibition held in East European countries. After that they were collected into A Collection of Woodcut Works Created in the Decade Since 1949.

1960 – 1966 Instructor and concurrently director of xylographic art teaching and research group at Hubei Provincial Art Institute. Engaged in doing the close copying of calligraphic models produced in the Jin and the Tang Dynasty. Went to his native village from time to time to create landscape sketches in the style of traditional Chinese painting. These landscape sketches have been collected in a French – language version of Woodcut Creations of Modern China and are now partly in the possession of China National Gallery and partly in the custody of the State Museum of The United Arab Emirates.

1966 – 1977 Artist, Henan Provincial Folk Arts Studio and Henan Provincial Art Exhibition Affairs Agency. Sent to do physical labor in rural areas for four years. Made a thorough study and did selected close copying of prints from calligraphic inscriptions engraved on ancient stele in the custody of Henan Provincial Museum. The selected close copies from these prints were later sent to an exhibition held in Switzerland.

1978 – present Vice Chairman, Henan Provincial Association of Artists. Vice Chairman, Henan Provincial Association of Calligraphers. Honorary Chairman, Henan Provincial Society of Arts. President, Henan Provincial of Arts and Calligraphy. Conferred the title of "First Class Artist". Member, General Steering Body, China National Association of Artists. Member, General Steering Body, China National Association of Calligraphers. Member, General Steering Body, China National Association of Woodcut Artists. Elected People's Representative to the 5th Henan Provincial People's Congress, Elected People's Representative to the 6th and the 7th National People's Congress. Led Henan Provincial Delegation of Calligraphers to visit Japan for four times. Toured frequently along the banks of the Yellow River to seek inspiration from the landscape on the Yellow Plateau in order to create paintings and calligraphic works. His works have been displayed at every national exhibition of art creations and included in exhibitions held in Japan, The United States, Singapore, The Republic of Korea, Malaysia, and the Spring Salon (Paris). Publications such as China's Nascent Woodcut School's Selected Works Created in the Half Century and China's Neomacrosystems of Arts and Literature as well as collections of paintings and calligraphic works published in Japan, France, and East Asian countries contain samples of his works. A number of art galleries at home and abroad have made a point of collecting his works.

1984 Collection of Chen Tianran's Traditional Chinese Paintings was published.

1993 Large-Sized Clothbound Collection of Chen Tianran's Traditional Chinese Paintings and Calligraphic Works was published.

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    いつも鍛練して硯を磨き

    寒林に於いて品学を修す

    昔の夢を板に書留め

    それは縁日の剣劇のこと

東嶺は私が幼い頃の私塾です、一九八四年のお正月に、昔の面影を思いながら、目の前の新たな景色によって〈安居樂業〉という版面を刻んで、その後、詩に描いたものです。

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    幼き時に読んだ春眠の調

    壮年になって襄陽の道を写生し

    白髪の際は鹿門山の幽玄を訪れ

    昔から風流豪気を嘯いている

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    書を万巻読んで

    筆を走らせれば神のようである

自撰文〈帰居自白〉……………27

    南に依る嵩山、北に黄河が流れ、高原は聳え、私は隠遁に入る。詩書を励げんで、新たに展開を期す。長い道程を百廻通いしばば邙洛へゆく杜老の堂塔を訪れ、遺文を伺ったらその知識の宏博をよく分る。道を得るに必ず万里なるを知り、逍遙遊して常に楽しむ。江漢久しく留まり、黄鶴楼に泊まった。

    （成都の杜甫の）草堂を想えば、西へ遡る、蜀の径の険しさを驚き、天府の明月を觀賞す。長城を凌ぎ、北を塞ぎ走れり、南粵に至り、南海を極め、泰

山の山頂に登れば塵を絶ち、金陵をみて灼を識る。真理を正権勝れるにおもむく。天涯を客として、野鶴に思いを寄せ、旧園を戻って、故きを温めて新意を知り。丹田からの書画の靈感を溢れた。四海の風雲を属望し、近く天地の造化をみ、余生にふるさとに思いを寄せ、高らかに心の歌を歌う！

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    滄桑の道をしばし通って通い

    その波乱文を觀て喜ぶ

    河流や高山は画意に満ち

    風霜は詩魂を温める

    月日に大きく嘯けば

    筆は走って煙雲のごとくに

    四顧すれば天地が狭くなり

    きらめく星座を探る

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    偉大なるかな鞏義

    天は高く地に厚く

    それは自然の恵みであり

    奇觀を境内に集め

    伏羲の卦の台

    北魏の石窟

    宋帝八陵

    杜甫の絶句なり

    詩史は長く浩然の気を存す

    雷鳴を聞くのみ

    千尋（一尋＝八尺）の豪情に激す

    嵩邙を挟み

    伊洛をめぐって

    大河の驚濤を揮う

    滄桑の世界を喚び醒す。

    曠世の変化を眺め

    雲外の高原に万頃碧。

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## CALLIGRAPHICAL WORKS

1. Written in 1978 and based on the text of Chen Yi's poem "Reflections Awakened after Passing the Weishan Lake".  
Having crossed the Yangtse and the Hui River to complete a journey of seven hundred li, I found the beauty of the lake most relaxing. so strikingly impressive was the landscape in the south of Shandong. When my boat sailed into the picturesqueness of a moonlit night.
2. Written in 1979 and based on two lines from "At the Foot of Beigu Hill", a poem by Wang Wan of the Tang Dynasty. Where to send my letter home? Hope a migratory bird would carry it for me back

to Luoyang.

3. Written in 1979 and based on the text of "A Heroic Song Inspired My Eastbound Voyage", a poem by Zhou Enlai.  
The poem of "Shuidiaogetou" by Su Shi was still ringing in my ears when I got on board.  
I had expected to absorb all sorts of knowledge to rid my moterland of pauperism.  
A decade spent in single-mindedly pursuing my end should be rewarding heroic all the same.
4. Done in 1982 and based on the text of "Calligraphy Hinges on Uniqueness of Style", a poem by the calligrapher.  
Stylistic uniqueness uplifts a calligrapher's penmanship.  
Just as prosodic peculiarity ensconces a poet.  
Ink-and-brush lore's so rich  
That its wealth can never be exhausted
5. Done in 1983 and based on the three Chinese characters meaning "landscape addiction".
6. Done in 1985 and based on three lines from "Mid Autumn", a poem in the tune of "niannujiao" by Su Shi of the Song Dynasty.  
At a lofty place I gazed into distance  
And peered into the infinity of heaven  
There not a single wisp of cloud seemed lingering
7. Done in 1985 on plaques to decorate the entrance to the Forest of Stelae near the Yellow Crane Pavilion in Wuchang  
Singing cranes are hovering high up  
And inspecting the restored divine elegance of the pavilion.
8. Done in 1985 and based on the text of "Climbing Huashan Hill and Songshan Hill", a poem by the calligrapher  
Having climbed Huashan and Songshan,  
I seemed to be able to reach for the ninth heaven  
Here I was afforded an overview of my motherland,  
Where prosperity could be seen resting unper-

turbed,

And life going smoothly organized,

And honesty and sincerity cherished by all,

Let this poem of mine be an informative message  
to everybody.

And let our land rise to eternal affluence.

9. Done in 1987 and based on the text of "Going  
into the Mountain", a poem by Du Mu.

A paved trail goes tortuously up to the hilltop

There veiled by the clouds can be detected  
farmhouses

I stopped my carriage to gaze long at the maple  
forest silhouetted against the twilight.

The foliage looked even handsomer than flowers in  
Spring

10. Done in 1986 and based on the text of "A  
Painting of an Eagle" a poem by Du Fu of the  
Tang Dynasty

On a piece of white silk is presented a back-  
ground frosty and bleak

Against it is drawn an eagle very queer in shape.

Couching it seems to be ready for swooping  
down on a cunning hare

Looking aslant its eyes seem to be polls of  
coagulated sorrow.

Still they are so beaming that rays from em seems  
tangible.

Actually it can, if it would, snatch a piece of  
rainbow from the sky

Or smash an edifice with a sweep of its talon

Why would it deign to kill a titbit of a sparrow

And contaminate the earth with the victim's  
blood and feathers.

11. Done in 1987 and based on the four Chinese  
characters meaning "wild compositions and ex-  
travagant words"

12. Done in 1987 and based on the four Chinese  
characters meaning "Half of the space has been  
besmeared with the smog".

13. Done in 1987 and based on the text of the

following couplet;

"The calligraphy that can remain immortalized  
must be able to thrill deities as well as man."

"The painting that is artistically worthy must be  
able to represent in a nutshell the whole univers."

14. Done in 1987 and based on the text of two lines  
from "On Leaving Jiazhou Prefecture", a poem  
by Su Shi.

My hometown seemed to be drifting into remote-  
ness

And my nostalgia practically knew no bounds

15. Done on 1988 and based on the two Chinese  
characters meaning "A Pool of Ink"

16. Done in 1989 and based on the text of  
"Bamboos and Rocks", a poem composed and  
inscribed on his own painting by Zheng Banqiao  
of the Qing Dynasty

They have hitched themselves inseparably to the  
hill

though seemingly they have managed only to  
strike their roots in the crevices of loosened rocks  
With toughened cores they have withstood all  
sorts of weathering

And can stand unscathed no matter in what a  
direction the evil wind tries to prevail

17. Done in 1990 and based on the three Chinese  
characters meaning "unsurmountable probity"

18. Done in 1990 and based on the text of "The  
Reflections Dawned Upon Me on the Lunar New  
Year's Day of 1984". a poem by the calligrapher.

I received my primary education at my native  
mountainous village Dongling

I enriched my knowledge and personality in the  
rigors of that chilly climate

To eternalize it I'd make my childhood revive in a  
woodcut block

And this festive day is the very right time for  
playing my chisel and burin in high spirits

(FOOTNOTE: Dongling is my native village I got  
my first schooling at a private educational

institution here. On the lunar New year's Day of 1984, I began to produce a woodcut work bearing the caption of "Gratified with Everything" which was intended for exhibition at the 6th National Show of Fine Arts Works.)

19. Done in 1990 and based on the text of the following couplet:  
 "Divinely executed handwriting is rendered more glorious by the glamorous ink"  
 "The imposing calligraphic magnificence is furthered by its creator's vigorous artistic dynamic".
20. Done in 1990 and based on the text of the following couplet:  
 "An powerful eagle he is!  
 His genius has a life expectancy of an aeon"
21. Done in 1991 and based on the two Chinese characters meaning "Wind from the Sea"
22. Done in 1991 and based on the text of "A Visit Paid to Meng Haoran's Abode in Xiangyang", a poem composed by the calligrapher.  
 Meng's most popular line about dozing on a spring day was not unfamiliar to me as a child  
 In my adulthood I shuttled along the corridor into Xiang Yang, being kept busy painting landscape.  
 My seniority finds me knocking about in the Lumenshan Mountain to spot esoteric natural charm.  
 Either place reminded me of the unfailing splendor of his uncanny genius.
23. Done in 1991 and based on the four Chinese characters meaning "freshening zephyr and allaying moonlight"
24. Done in 1991 as an inscription on an ornamental board to be fixed over the entrance to the Divine Ink Stele Forest. The inscription contains the three Chinese characters meaning "an ode to genial spring"
25. Done in 1991 based on the two Chinese characters meaning "love for the native place"
26. Done in 1991 as an inscription on an ornamental

scroll to be presented to Du Fu mausolean Park in Gongyi city the inscription contains two lines from "A Poem with Twenty-two Rhymes To Be Presented to Revered Senior Sub Prefect Wei", a poem by Du Fu.

Backed up by the knowledge you've gleaned from a world of books.

You've succeeded in magicking your literary talent.

27. Executed in 1991 and based on the text of "The Purport of My Retire Home", a literary composition by the calligrapher.

My ravinated native village is bounded in the south by Songshan Hill and in the north by the Yellow River. It nestles deep in the lap of the magnificent plateau which lays it in obscurity. Ancient Chinese classics constituted the principal part of my elementary education. Afterwards, I strove to enlarge my stock of knowledge by all means, shuttling indefatigable between my home and my schools for numerous times. To Luoyang and Mangshan I went again and again for visiting Du Fu's mausoleum and for seeking opportunities to study the erudition his works manifest. I fully understand that true knowledge can be acquired only through travelling far and wide. However, I always enjoy such travelling as a means of freeing my mind from any obsessions. I have roamed back and forth for years along both the Yangtse and the Hanshui River and made a point of going anonymous in such cultural sites as the Yellow Crane Pavilion. I aspired after the honor of seeing in person the relic of the Thatched Lodge Du Fu occupied in his lifetime. therefore, I sailed westwards upstream and then traversed the astonishingly difficult mountainous areas via the dangerous plank roads built along cliffs, faces before I arrived in Sichuan to do the sights there. I have been to the Great Wall and journeyed northward

beyond the Great Wall. I have been to Guangdong and even come to the extremely southern coast of our country. I have negotiated the summit of the Tai Mountain to subdue my worldliness. I have toured Nanjing to improve my academic acumen. For decades I have been drifting about our country for enhancing my knowledge of truth and viewing all manifestations and embodiments of her aesthetics. Now, like an aged crane in a very distant climate I have come to think of the old nest I left behind and am nostalgically after a return to it. Once back in my habitat I would review and reassess my old stock of knowledge so as to extract some new conclusions from it and put into words all the wild feelings that have been fermenting in my mind. Once back in my habitat I would as usual watch every change taking place in various parts of the world as well as in my native village. I shall be contented with the picturesque landscape of my native village and would sing most affectionately panegyrics to my own way of living.

28. Executed in 1992 and based on the text of "A Lyric of My Calligraphic Career", a lyric poem by the calligrapher.

I have witnessed so many vicissitudes in my life,  
Which have occasioned my preference for passionate literary compositions.

Landscape I long observed has now sublimated  
into an unexhaustible source of inspiration for me.

And years of prolonged perturbation have purged  
my prosodic talent of lyrical incongruities

Now to give full vent to my escalating poetic  
feeling I take to chanting poetry wildly.

When inspired, I'd rhapsodize new paintings  
offhand

I look around and find the earth is too small a  
place for me

I lift my eyes to scan the constellations.

29. Done in 1991 and based on the two Chinese characters meaning "quiet and secluded"

30. done in 1991 and based on the three Chinese characters meaning "watching the sea"

31. Done in 1992 and based on the text of "A Eulogy to Gongyi", a poem by the calligrapher.

Gongyi is brilliant.

Favored by Heaven, it has very rich natural  
resources.

It has imbibed so much solar and lunar essence  
Which have within the city's precincts crystallized  
into a whole spectrum of cultural cynosures such  
as

The Eight Diagrams Tower constructed by Emperor  
Fu Xi, the legendary ruler,

The Grotto Buddha Shrines carved during the  
Northern Wei Dynasty,

The Mausolea of the eight emperors of the Song  
Dynasty

Here, even Du Fu chose to compose a lot of his  
favorite poems

Which are known in the history of Chinese poetry  
as a demonstration of integrity of literati,

And which sound truly awe-inspiring

And immensely thought-provoking

Flanked by Songshan Hill and Mangshan Hill and  
Commanding both the Yichuan River and the  
Luoshui River,

Gongyi's in a position to arouse the Yellow River  
to a furious howl

Which could frighten the world to a standstill.

For all the epochal changes taking place in the  
world,

Gongyi would poise unperturbed.

