

吴昌硕



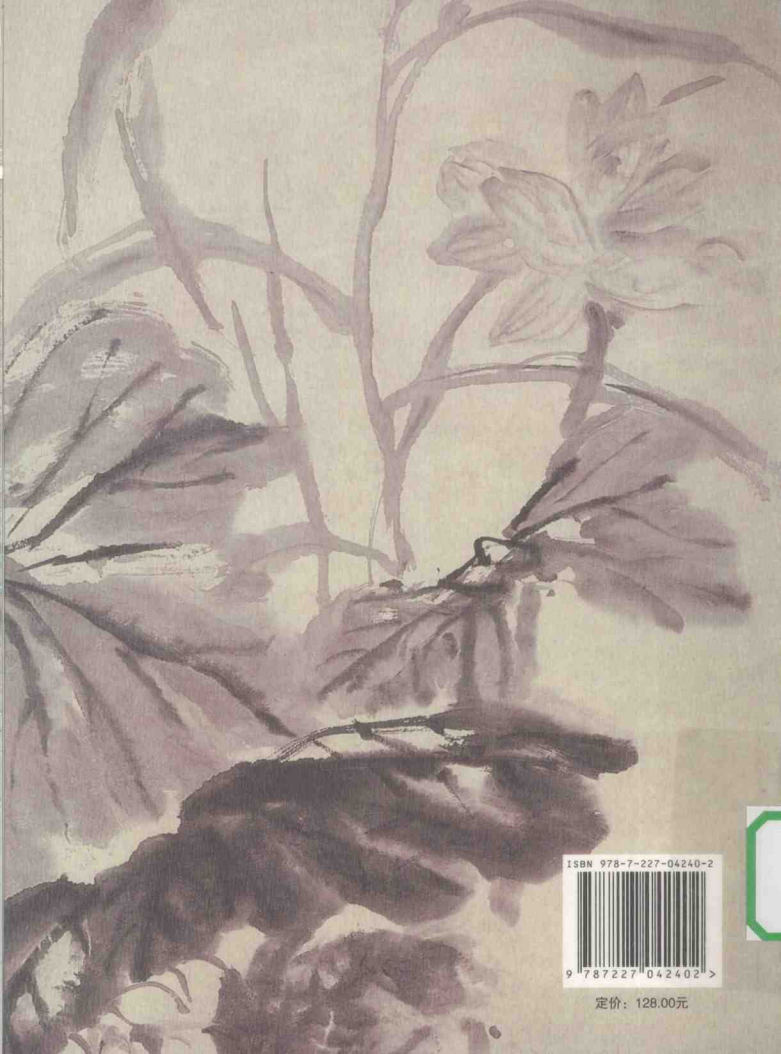
朴茂雄浑

吴昌硕书画精品集

Unadorned and
Vigorous - A Fine Collection of
Mr. Wu Changshuo's Masterpieces

宁夏人民出版社

中国近现代书画名家作品系列展览之一
One of Series Exhibitions of Famous Works of
Modern Chinese Painting and Calligraphy



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致辞

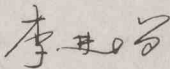
2008年8月28日，宁夏博物馆新馆开馆并向观众全部免费开放。2009年8月28日，宁夏博物馆建馆五十周年暨新馆开馆一周年庆典活动即将举行。值此盛况来临之际，由宁夏博物馆、浙江省博物馆联合举办的《朴茂雄浑——吴昌硕书画精品展》于2009年7月1日在宁夏博物馆展出。它犹如西子湖畔的清波，在塞北湖城荡起文化的涟漪；它宛若西子湖畔的垂柳，在塞北的蓝天白云下展现艺术的魅力。它是宁夏博物馆筹划举办的《中国近现代书画名家作品系列展览》的开篇之作。作为宁夏博物馆新馆开馆以来引进的第一个省外大型展览，它集名家、名作、名品于一体，不愧为一席丰厚的文化盛宴。

中国书画艺术源远流长。不同的历史时期，涌现出了许多杰出的书画大家和优秀作品。吴昌硕在中国近现代书画史上独树一帜。他的诗、书、画、印是他品格与成就的真实写照。他一生钟爱梅花，而不拘泥于梅。梅、兰、竹、菊、荷花、水仙、牡丹、松柏、菜蔬果品都是他笔下的常客。其绘画墨彩交融；其诗文傲兀奇崛；其书法雄厚扑拙；其篆刻高古苍茫。他以特有的艺术感受和方式，将自己的真情实感挥洒在花草树木之间，将自己的心襟意蕴镌刻在山石书卷之中。他用笔墨和颜料颐养着自己的“草木之心”，承袭着先贤的诗情画意，也为后人开辟了朴茂雄浑的新天地。

应该说，我们是幸运的。而这种幸运，有赖于浙江省博物馆对此次展览的鼎力协助。是他们，远隔千山万水，为我们带来了江南水乡的风雅情致、佳作名篇，让我们有幸如此近距离地走进大师，感悟他的艺术辉煌与思想真谛。

对此，我们表示深深的谢意。让我们共同翘首期盼大师百余件的书画精品铺就的多彩壮美的画卷！

宁夏博物馆馆长



Ceremonial Speech

On August 28th, 2008, the new Ningxia Museum was due to be opened free of charge to the public, and on August 28th, 2009, the varied celebrations will be held to mark the 50th anniversary of the building of the Ningxia Museum and the first anniversary of the new Ningxia Museum. On the occasion of this grand celebration, "Unadorned and Vigorous - An Exhibition of Mr. Wu Changshuo's Masterpieces" is supposed to be unveiled on July 1st, 2009, jointly held by the Ningxia Museum and the Zhejiang Provincial Museum. The exhibition is like clear water of the West Lake presenting cultural ripples in our beautiful lake city, Yinchuan, and also like the weeping willows of the West Lake displaying their artistic charms under the blue sky of Ningxia. It is the first endeavor planned by the Ningxia Museum in its series exhibitions of famous works of modern Chinese painting and calligraphy. As the first large-sized exhibition introduced from other provinces since operating the new Ningxia Museum, it deserves to be a rich cultural feast in that we present their finest collections of Mr. Wu Changshuo's masterpieces.

Chinese calligraphy and painting has a long history. Many outstanding artists and their unique works have been emerging in multitude during different historical periods. Mr. Wu Changshuo has developed a school of one's own in China's modern and contemporary arts field, at which his various works of painting, calligraphy, seal-carving rubbings and poems is a true reflection of his personalities and achievements. He loves plum blossom in his life, but does not restrict himself to it. What frequently comes to his works includes plum blossom, orchid, bamboo, chrysanthemum, lotus, daffodil, peony, pine tree, fruits and vegetables. His style of painting is overpowering on a basis of heavy and bright coloring elements, while his poems are full of what the common is the most strange. Furthermore, his calligraphy is solid and simple, with less meticulous refinement, and his seal-carving is unsophisticated with specially vast and primitive artistry. With his special artistic comprehension and approach, he has been enamored himself in flowers and trees with his real feelings and thoughts, and his artistic implications have been engraved on his with calligraphy and seal carving in a variety of metal and stone tablets, seals and paintings. Taking care of his "unsophisticated heart" by his pen and ink as well as pigment, he inherited predecessors' poetic and pictorial splendor, and also opened up a solid and simple art frontier for later generations.

It should be mentioned that we are lucky. Such good luck should be ascribed to the valuable help from the Zhejiang Provincial Museum. It is our colleagues from the Zhejiang Provincial Museum who bring us a great collection of Chinese art and calligraphy with flavors of the south of the lower reaches of the Yangze River, making us lucky enough to approach master Wu Changshuo so close and appreciate his splendid success and interpretation of life.

For these, we should like to express our earnest gratitude for their help. Let us look forward with great expectation to the splendid hand-scroll of painting emanating from more than one hundred finest collections of master Changshuo's masterpieces.

Li Jinzeng
Curator of the Ningxia Museum

致辞

浙江省博物馆与宁夏博物馆联袂推出的“吴昌硕书画精品展”在银川拉开了帷幕，这是浙江与宁夏两地间文化交流的盛事。

吴昌硕是将中国传统艺术由晚清带入民国的领行者，是以诗、书、画、印“四艺合一”的全面成就称雄于世的近代艺术巨匠。他的诗作，奇崛磊落，纵横旷逸；他的篆刻，兼习浙皖诸家之长，进而上溯秦汉古玺、封泥瓦当，以高古朴野之美开晚清印学的一代新风；他的书法，长期致力于商周大篆、两汉隶书，尤以《石鼓文》成就最大，用力最深，而其行草书，则综合篆书、篆刻的营养，化为老辣、灵健、硬拙的自我风格。

主张“直从书法演画法，绝艺未敢论其余”的吴昌硕，藉深厚的书法诗文之学、金石碑版之功夫，开创了近世金石大写意的一代新风。浑朴的用笔和浓重的墨色，令人感受到一种篆籀之气充沛、宽博凝重而又古趣盎然的格调。与此同时，晚年鬻画沪上的生涯，又赋予他职业艺术家对潮流敏锐的洞察与把握，体现在作品中的，是一种不避时俗之嫌的新鲜大胆意趣。

吴昌硕出生在浙江安吉，在他青年时代的游学历程中，浙江的杭州和湖州，是两个重要的驻足地。而七十岁时，他再次返回杭州，众望所归，出任了西泠印社首任社长。浙江不仅是他的故乡，也见证了他艺术的成长、所取得的卓越成就和巨大声望。由于这一历史的因缘际会，浙江省博物馆自二十世纪五十年代开始便致力于吴昌硕作品的征集与收藏，成为吴昌硕艺术极为重要的收藏机构。此次展览的作品，荟萃了浙江省博物馆藏品的精华，内容涵盖了吴昌硕早、中、晚各个艺术发展阶段和书、画、印及诗文等多个艺术品类。

作为承前启后的一代宗师，吴昌硕以其自身的感召力和作品的感染力，深刻地影响了一个世纪以来的几代艺术家，这种影响力至今仍任延续。相信此次展览将为广大的宁夏观众、艺术爱好者提供一个亲炙大师佳作、感受传统艺术精神魅力的良机，同时也会对吴昌硕研究的继续深入起到积极的推动作用。在此，我谨祝愿展览取得圆满成功，并真诚地期待以此作为良好的开端，在今后的工作中进一步加深我们的合作，共同为促进浙江与宁夏两地间的文化交流、弘扬中华璀璨文化作出新的努力。

浙江省博物馆常务副馆长

陈浩

Ceremonial Speech

Jointly presented by the Zhejiang Provincial Museum and the Ningxia Provincial Museum, An Exhibition of Mr. Wu Changshuo's Works was unveiled, which is a grand event of cultural exchange between Zhejiang and Ningxia.

As a leading figure who had carried forward traditional Chinese arts from the late Qing Dynasty to the Republic of China, the modern artistic master, Mr. Wu Changshuo distinguished himself by his unprecedented accomplishments in poetry, calligraphy, painting and seal-carving as well as these four artistic combinations and creations. His poems are exotic, bold and unconstrained, while his seal-carving is based upon the combined style of varied schools from Zhejiang and Anhui, even dating back to the style of stone tablet calligraphy synonymous with the Qin and Han Dynasty, thus setting a new seal-cutting trend at the late Qing Dynasty with his bold and pioneering style. Since he had undertaken the study of large seal script of the Shang and Zhou Dynasty and official script of the East and West Han Dynasty, his calligraphy is fully represented by his great achievements in the inscriptions on drum-shaped stones. It should be stressed that he was influenced by the calligraphic features of seal character and seal carving, making his Xingshu (semi-cursive style) and Caoshu (cursive style) with an expressive, individualistic style in more unsophisticated, inspirational and powerful manner.

His artistic practice of "drawing calligraphy into painting" is still contributing a great significance to today's traditional Chinese paintings. Based on his great talents in painting, calligraphy, seal-carving and poem, master Wu combined and reformulated these arts to reach new heights in the artistic firmament of calligraphy and seal carving, resulting in artistic achievements that were epoch-making in the modern history of Chinese fine arts. At the same time, he later settled down in Shanghai, where he was given an insight into the latest arts' trends or developments, so that his works are obviously presented with his unconventional, bold and pioneering style.

Master Wu Changshuo was born in Anji of Zhejiang province. In his youth two places (namely Hangzhou and Huzhou of Zhejiang province) had played an important role in his study experiences. He returned to Hangzhou when he was 70 years old, and was unanimously chosen as the first President of the Xiling Seal Engravers Society. Zhejiang is not only his hometown, but also witnesses his artistic growing-up, his outstanding achievements and great prestige. Therefore, owing to such relationship occurred in history, the Zhejiang Provincial Museum had committed itself to collecting his works, making it possible for the Museum to house the finest collections of Mr. Wu Changshuo's masterpieces. The exhibits we proudly presents are considered the best of their kind in the Museum, covering the various stages of Mr. Wu Changshuo's artistic development, with a variety of arts available including his calligraphy, paintings, seals and poems.

As a great master playing a transitional role in China's contemporary arts field, Mr. Wu Changshuo, based upon his charisma and the artistic appeal of his works, has profoundly influenced artists from generation to generation since last century, and most importantly, such influence is still going on. This exhibition we believe will provide an excellent opportunity for viewers and arts lovers from Ningxia to directly appreciate Mr. Wu's masterpieces and to experience charms of traditional arts as well as to promote further research on his works. Hereby I wish this exhibition a complete success, and I am looking forward with great expectation to promoting our future cooperation on a basis of this good beginning, with a result of that we will make our further contribution to enhance the cultural exchange between Zhejiang and Ningxia, and carry forward our colorful Chinese culture.

Chen Hao

Executive Vice-Curator of the Zhejiang Provincial Museum

绘画

吴昌硕作画起步较迟，但交游多是丰才硕学及画界名家好手，故起点很高。其从事的绘画以超乎寻常的“金石力”为支柱，书法通画法，又能融合晚清各家长处于一炉，遗貌取神，加以创造革新，墨彩交融，以极度简练概括的笔墨来表现深邃的意境，抒发丰富的思想感情。他所作的画，苍苍古厚，笔恣墨纵，不拘成法，外貌粗疏而内蕴浑厚，虚实相生，能纵能收，疏可走马，密不容针，这正是“大处着眼，小心收拾”的结果。

Painting

Mr. Wu Changshuo learned Chinese painting at a later stage, but enjoyed a high starting point due to many celebrated scholars and famous artists with whom he kept close contact. Furthermore, owing to his solid grounding in seal-carving and calligraphy, he incorporated the strengths of varied schools at the late Qing Dynasty by capturing the essence and brilliance of all styles. He innovated and rejuvenated the traditional Chinese painting by the combination of China ink and watercolors. His style of painting was swift, brisk and overpowering, and his coloring was unconventional, bright and heavy, representing idea of simple and unsophisticated aesthetics in his bold and pioneering spirit. "Putting in order carefully by starting from a big picture" is reflected vividly in his paintings.



墨松轴

Pine Tree in Ink

188.2cm×92.9cm



長松一線危飛
泉聲削中孤
地勢偏向日
俗壘風濛
吹呼龍蒼
去耕煙
癸亥年十一月
吳昌碩畫

菊石轴
Chrisanthemus and Stone
152cm×42cm



乱石山松图轴
Rock and Pine Tree
133.4cm×65.2cm



牡丹轴

Peony

168.5cm×47.1cm



墨荷轴

Lotus in Ink

98.5cm×46.1cm





牡丹轴

Peony

166.5cm×48.8cm

梅花蒲草轴
Plum Blossoms and
Leaf of Cattail
126.8cm×66.9cm

