

# 中国美术

## 辽博馆藏·历代名家墨迹精选

辽宁省博物馆 编

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*Chinese Art: The Selection of Famous Calligrapher's  
Works in Each Dynasty Displayed in Liaoning Museum  
Liaoning Fine Arts Publishing House*

辽宁美术出版社



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中国美术是以华夏民族为主题所创造出来的,是在艺术发展的长河中占有重要地位的艺术。它经过发展,始终保持着兼容并包的延续性与创新性,并对世界艺术的发展做出了极大的贡献。《中国美术》系列丛书是超大型的重点出版工程。它汇集了几百位全国高校优秀教师十多年来美术理论研究和教学实践总结的优秀成果,形成了一套完整的教学体系。这些是最为扎实的理论基础和丰富的知识体系,将会带给读者一个全新、权威的体验。

随着创意经济时代的到来,今天的艺术领域发生了飞速的变化。在工业化、全球化、城市化的大背景下,各类艺术不断拓展出新,社会经济发展对艺术、设计、创意人才的需求也在日益增加。2011年,国务院学位委员会、教育部对我国高等院校的学科门类作出了重要的调整,将艺术学从文学门类中分离出来,成为新的独立的学科门类。由此,艺术学理论、美术学、设计学升为艺术学门类下的一级学科。这是艺术学科自身发展的必然结果,也是时代发展对艺术学科的要求。它将极大改变我国艺术教育的整体格局,直接关系到中华民族伟大复兴所必需的自主创新能力培养的大问题。

近两年来,根据艺术学学科设置的此项变化,为适应普通高等院校艺术专业教育发展的需要和社会人员艺术学习和欣赏的需求,建构艺术学的学术框架和科学规范教学用书,我们组织编辑了《中国美术》大型系列丛书。本系列丛书涵盖美术学下设的主要分级学科的内容,是大美术的概念,是针对中国人学习和认识美术的需要所配备的图书。它的出版也将造福于中国美术事业,不论在理论界,教育界都具有里程碑的意义。

美术的种类及其主要特征,是美术本身的基本规律的重要内容之一。它也是进行美术创作及鉴赏首先需要掌握的基本知识。它通常指绘画、雕塑、工艺美术、建筑艺术等在空间开展的、表态的、诉之于人们视觉的一种艺术。17世纪欧洲开始使用这一名称时,泛指具有美学意义的绘画、雕刻、文学、音乐等。

绘画的种类和形式丰富多彩。由于各个国家和民族在社会政治经济和文化传统等方面的差异,世界各国的绘画在艺术形式、表现手段、艺术风格等方面存在着明显的区别。一般认为,从古埃及、波斯、印度和中国等东方文明古国发展起来的东方绘画,与从古希腊、古罗马绘画发展起来的以欧洲为中心的西方绘画,是世界上最主要的两大绘画体系。绘画在历史上互有影响,对人类文明作出了各自的重要贡献。

从画种来分,它可以分为中国画、油画、版画、水彩画、水粉画、素描、速写等。其中有些画种因为使用的物质材料、工具和表现技法不同,又可分成不少样式。从绘画表现的题材内容来分,一般习惯把绘画分成肖像画、风俗画、历史画、风景画和静物画等几种。同样的,这几种绘画也不限于使用某一种物质材料和工具,即油画可以画肖像画、风俗画、历史画、风景画和静物画,其他画种也大多可以用来画上述几种题材的绘画。

中国绘画和中国书法关系密切,两者的产生和发展相辅相成,故历来都有“书画同源”之说。中国书法是中华民族传统文化的瑰宝,是独居世界艺术之林的艺术形式之一。甲骨文、金文、汉简、隶书等,不同时期的座座丰碑,为人类的艺术世界贡献颇丰。中华民族对书法艺术更是情有独钟,几千年来代代相传,使书法艺术璀璨夺目。

本套《中国美术》图书共计23种。主要围绕基础、创作、欣赏、研究四个方面而展开。具体有《素描基础》《色彩基础》《速写基础》《解剖·透视》《水彩·水粉》《中国画及其教程》《油画基础》《综合绘画》《绘画理论》《摄影基础》《楷书临写与创作》《名碑名帖临创指南》等。

设置艺术学门类为我国艺术类人才培养提供了更大的空间和自主性。在新的学科门类体系下,针对美术学科的特性,有系统、有计划、有新意地推出美术学范畴的图书,以供社会广大美术爱好者、高等院校师生之用,对繁荣和发展我国高等艺术教育事业有积极的意义。



*Chinese Art* is centered on the Chinese nation and has an important position in the art history. It maintains the features of inclusiveness and innovation, which has made great contribution to the development of world's art. The series of *Chinese Art* is a huge publishing project, which is the achievement of the theoretical research and teaching practices of hundreds of university teachers over a decade and has developed into a complete teaching system. It is the most solid theoretical basis and rich knowledge system and it will give a brand-new and authoritative experience to the reader.

With the arrival of the creative economy, the art has witnessed rapid development. With the industrialization, globalization and urbanization, various kinds of art have come into being and the social and economic development has greater need for talent in art, design and creativity. In 2011, the State Council Academic Degrees Committee and the Ministry of Education made major adjustment on the discipline of colleges, separating the study of art from literature as an independent discipline. As a result, artistic theory, fine arts and design science have become the first-level discipline of art. It is the inevitable result of the development of art and the requirement of age on art. It will greatly change the pattern of China's art education and is directly related to the cultivation of independent creativity of the Chinese nation.

For the past two years, based on the change of the art discipline and to accommodate to the development of art major of university and the need for art learning and appreciation, we compiled the large series *Chinese Art* with the aim to establishing the academic framework and standardizing teaching books. The series covers the major part of the hierarchical subjects of the fine arts. It is the ideal book for Chinese to learn about the fine arts. Its publication will bring benefit to the Chinese art and has great significance in both the theoretical circle and the educational circle.

The categories and the major characteristics of the fine arts are the major content of artistic features. It is also the basic knowledge for artistic creation and appreciation. It usually refers to the kind of visual art in certain space such as painting, sculpture, industrial art and architectural art. When it was firstly used in Europe in the 17th century, it generally referred to the paintings, sculpture, literature and music with aesthetic significance.

There are lots of categories and forms of paintings. Due to the differences in society, politics, economy and cultural tradition among nations, the artistic form, ways of expression, artistic style differs greatly in paintings. Generally speaking, eastern paintings originated from ancient Egypt, Persia, India and Chinese and western paintings originated from ancient Greek, Rome with Europe as the center form the most important two painting systems in the world. The painters have had impact on each other and have done great contribution to human civilization.

In terms of painting classifications, it can be classified into Chinese painting, oil painting, print, water colour, gouache, sketch and speed painting. According to the materials, tools and performance techniques, the paintings can be subdivided. Based on the theme, it can be classified into portrait, genre painting, history painting, landscape painting and still life. Similarly, the above paintings can also be done with different materials and tools. In other words, oil paintings can be portrait, genre painting, history painting, landscape painting and still life. Other categories can also be done with different themes.

Chinese paintings are closely related with Chinese calligraphy and they supplement each other. Chinese calligraphy is the treasure of traditional Chinese culture and a unique form of world's art. The inscriptions on bones or tortoise shells of the Shang Dynasty, inscriptions on ancient bronze objects, bamboo slips of Han Dynasty and clerical script are all the milestone of respective times and treasure in world art. Chinese nation shows special preference to calligraphy, which has been passed by generation to generation and makes calligraphy more dazzling.

There are altogether 23 kinds of books in *Chinese Art*, which centers on basis, creation, appreciation and research. Specifically, they are *The Basis of Sketching*, *The Basis of Color*, *The Basis of Quick Painting*, *Anatomy and Perspective*, *Gouache and Watercolor*, *Chinese Painting*, *The Basis of Oil Painting*, *Integrative Painting*, *Painting Theory*, *The Basis of Photography*, *Copy and Creation of the Regular Script*, *Guide of Famous Copybook for Calligraphy* and so on.

The establishment of art provides larger space and autonomy for China's art talents. Based on the characteristics of the fine arts discipline, to promote artistic books in a systematic, planned and creative way for art lovers and universities students and teacher has significance to the prosperity and development of China's higher art education.

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01

辽宁省博物馆 编

历代名家墨  
迹精选(一)





# 總序

歷來從事書法藝術者，都要經過一段時間的臨池作業，藉以奠定基礎，從而循序漸進，方能探驪得珠，收事半功倍之效，這早已成為公認的不刊之論。

過去，限於科技水平，祇能以石刻碑志和叢帖拓本為臨池對象，還出現了歐、顏、柳、趙以及蘇、黃、米、蔡諸大家，他們在書法藝術上的卓越成就，莫不通過對前賢碑帖拓本的摹寫，艱苦實踐，從而各自樹立旗幟，成為後世的楷範。如是層層積累，形成我國書法藝術的優良傳統，輝映古今。

作為碑帖拓本，畢竟有它一定的局限性，儘管經過高手勾勒上石，或在棗木上精雕細刻，能使原來墨蹟的形體結構得以再現，但欲進一步探究真蹟的風韻，在拓本上則難於窺見廬山真面目，故有望洋興嘆之憾。

隨着時代的前進，科學日漸昌明，二十世紀以來的印刷術，日新月異，它不但能夠將歷代善本碑帖影印成冊，大量提供，盡呈書法愛好者之前，作為借鑒和臨習的課本。尤為可貴的是，人們可以藉此觀賞書家傳世墨蹟的本來風采。精美的複製品，可以起到代替真蹟的作用。因為它能全部體現原作中筆畫的使轉、頓挫、輕重、緩急的微妙處，又能反映墨氣的濃淡、過筆變換、多姿多態的韻致，豈但下真蹟一等，於原作實可亂真！

以上提到碑帖及其印刷技術對書法愛好者帶來的福音，它已具備充分條件複製傳世歷代大書法家的墨蹟，而遼寧博物館正好庋藏大量的法書真品，面向社會，為了讓廣大書法愛好者更多地看到墨蹟，經過鑒定，先精選出歷代名家名作十種，商得遼寧美術出版社同意，陸續印製發行，隨後根據社會上的需求，還將增選若干種，庶幾積腋成裘，自成體系，蔚為大觀。這不僅能使書法藝術愛好者獲得稱心的精神食糧，同時，也使歷代名家翰墨得以重光於今日，承先啓後，從而發揚光大，有功書苑，裨益匪淺。

楊仁愷

於沐雨廬

字空模翠如雲

烟、耶聖郎

遠莫如烟空裏

數山依然但是

兩崖蒼、暗絕

壁中有石道飛

秦泉崇林修

石徑復見下赴谷

口為常川、平

山開林麓所

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宋張即之六字行書杜詩

蘇漢卿題答



# 宋張即之大字行書杜詩

徐英章

張即之，字溫夫，號樗寮，歷陽（今安徽和縣）人。生於南宋淳熙十四年（公元一一八六年），卒於景定四年（公元一二六三年），享年七十八歲。累官司農寺丞，授直秘閣。有《桃源誌》一書傳世。

張即之出身於顯宦之家，父孝伯，為高宗時代進士，官至參政知事。伯父孝祥，字安國，紹興二十四年（公元一一五四年）狀元，官集英殿修撰，歷知平江、荊江、荊南，皆有聲績。『讀書一過目不忘，下筆頃刻數千言』，『文章過人，尤工翰墨，嘗親書奏劄』，高宗見之，曰：『必將名世』。其狀元策及詩與字，時稱『三絕』。朱熹評其書：『安國天資敏妙，其作字多得古人用筆意。』樗寮自幼深受伯父影響，甚愛翰墨，並得以傳授指點。明文徵明在《張即之汪氏報本庵記》跋中稱其『甚能傳其家學』，『稍變而刻急，遂成名家』。這裏所云『家學』，指的是繼承其伯父張孝祥的衣鉢。

張即之是南宋書壇的一朵奇葩。《宋史》本傳載，張即之『以能書聞天下』。當時與南宋對峙的女真族對其翰墨亦極為重視，不惜重金搜求。即之一生勤奮，臨池不輟，書法擺脫宋代書家影響直取晉唐，在學習名家傳統的基礎上吸取營養，以特異獨行之見地，與當時一般崇尚二王書之正派者，大相徑庭，自創新格，受到後世多數書家之稱許。元代著名書畫家趙孟頫在青少年時代曾追摹過他的書法。孔廣陶《嶽海樓書畫錄》評其書『骨格剛勁，意動調熟，又由顏、褚少變，自成一家』。詹景鳳於《東圖玄覽》評張氏大字，謂『其結字蓋以魯公法，中函分書，方勁古拙，斬釘截鐵之意，以成一家。』（先）未有是體，而樗寮自心創制，遂以傳耳。這些都道出了張即之書法的淵源和特徵。樗寮喜作窠臼大字，字呈方形，運筆險勁，筆法亦多方折，常介於行楷之間，以其獨特的風格區別於宋代各家。

《杜詩》卷，紙本，縱三四·六，橫二二八·七厘米，大字行楷書杜甫《紫宸殿退朝口號》《贈獻納使起居田舍人澄》七律兩首。款署『淳祐十年八月下泮樗寮時年六十五寫』。每行二字，字徑近二十厘米，筆勢雄強，力能扛鼎。一般來說，大字難見功效，在結體和運筆上，歷代很少有人達到



好處。此卷運筆堅實峻健，點畫顧盼生情，輕、重、疾、徐，相映成輝。他以顏體楷法為基礎，從掠、磔、側、趯中求變化，用顏真卿圓頭直入、筆鋒居中的筆法，間或用側筆捨去中鋒，筆畫粗細交替使用，力求運筆險勁，突出一個「力」字。他的字左撇很有特色，左彎曲斜出時末了向上鉤起，頗見老辣之意味，如「座」、「漏」、「省」等字，十分醒目。寫「雙」、「天」、「食」、「更」、「獻」字的捺脚作燕尾，增加了俊美風流。寫「才」字的一撇，寫「中」字的豎筆，其落筆神情，特別詭異生動。寫「景」字、「光」字的左右兩點，「筵」字的竹字頭，「瑣」字的上邊六點也特別勁利風流。一字中若出現較多的橫畫，十分注意長、短、粗、細、俯仰的配合，轉折多用方筆，起筆多露鋒，收筆處，有的出鋒外露。以筆畫輕重的懸變對比分割進行空間的處理，伸縮舒展皆隨機而作，却又不失法度。顯著的地方，即在「橫輕豎重」，重筆非常壯麗，勁筆非常瘦細，直如牡丹綠葉，頗收相得益彰之效。用筆、結體、行氣、章法與自身的氣質、情感有機地糅合起來，使作品達到了出神入化的境地。明張寧評其書：「溫夫特善大書，扁額字如作小楷，不煩佈置，而清勁絕人。」又云，「即之作大字，如寫小楷，而筆意兼行，轉折作止之態，如老生作禮，雖骨格強硬，而意度調熟，見之者自當嘆重」。此說頗有見地。全篇看來，大氣磅礴，以勢取人，字字含墨飽滿，抑揚頓挫，使轉峻急，時露飛白，斬釘截鐵的豪邁風格躍然紙上。足見作者施盡全身之力，如獅子捉象，閱之有「力透紙背」之感，寫出了有別於他人的獨特風格，此卷作為張氏榜書之代表作，當為不過。

張氏此卷流傳七百餘年，從宋至明，無一題跋和收藏印記，很可能贗品一出，移作他用。明吳寬在《匏翁家藏集》跋溫夫墨蹟條中載：「張即之生宋南渡後，書名在當時甚盛，此所書杜詩已不完，開化徐敦夫得以示余，蓋書之變至此已極，當時所以重之。」吳寬所跋的《杜詩》墨蹟不知是否此卷，現無法考證，但從跋中可以看出他對張氏書法的推崇。現此卷中騎縫處鈐清代王澐收藏印多處以及乾隆、嘉慶、宣統三朝印璽。《石渠寶笈》初編著錄。

張即之墨蹟傳世稀少。就遼寧省博物館而言，尚存有張氏《汪氏報本庵記》和《華嚴經》卷。前者雖為小字，信手而出，揮灑自如，可與《杜詩》卷相媲美。後者因書寫佛經之緣故，字字明朗清晰，規整秀麗，一絲不苟，無一筆行草，可見對佛教的虔誠恭敬態度，尤其是持之以恆的精神更為可貴。張氏書法造詣之深，筆法變化之宏，字態創格之奇，源於臨習之寬，內容之廣，用功之勤。

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