

PAINTINGS BY CHINESE MASTERS

WANG GEYI

中國名家繪畫
王個簫



中國書店
CATHAY BOOKSHOP

圖書在版編目 (C I P) 數據
中國名家繪畫. 王個簃/況達主編. —北京:
中國書店, 2010. 5
ISBN 978-7-80663-849-1
I. ①中… II. ①況… III. ①寫意畫: 花卉畫—
作品集—中國—現代 IV. ①J222.7
中國版本圖書館CIP數據核字(2010)第092852號

中國書店: 出版發行	Publisher: Cathay Bookshop
況 達: 主編	Editor-in-Chief: Kuang Da
Mina Yvonne Li Walls Jan W. Walls: 主譯	Chief Translators: Jan W. Walls Yvonne Li Walls Mina
朱 巖: 總監制	Supervisor: Zhu Yan
盧 炘 Jan W. Walls: 副主編	Associate Editors: Jan W. Walls Lu Xin
中國社科院歐亞所美術研究中心: 策劃	Sponsor: Fine Arts Research Centre, Institute of Euroasian, Chinese Academy of Social Sciences
北京歐亞現代藝術中心(有限公司): 編輯	Edit: Beijing Euroasian Modern Arts Center Co., Ltd.
辛 迪: 責任編輯	Managing Editor: Xin Di
董雙全: 法律顧問	Legal Adviser: Dong Shuangquan
高 艷 趙 丹: 監印	Printing Supervisors: Zhao Dan Fanny Gao
應安娜: 版式	Format Designer: Ying Anna
應安娜 Yvonne Li Walls Jan W. Walls: 校對	Proofreaders: Jan W. Walls Yvonne Li Walls Ying Anna
高 艷 Lucy Jiang: 編務	Editorial Staff: Lucy Jiang Fanny Gao
新華書店: 經銷	Marketing: Xin Hua Bookstore
北京歐亞現代藝術中心(有限公司)	Beijing Euroasian Modern Arts Center Co., Ltd.
2010年5月第1版 第1次印刷: 版次	First Edition: May 2010
635mm×965mm 1/8: 開本	Format: 635mm×965mm 1/8
3.5: 印張	Impression: 3.5
ISBN 978-7-80663-849-1	ISBN 978-7-80663-849-1
360.00圓(全10冊): 定價	¥360.00 (10 Volumes)

中國名家繪畫

PAINTINGS BY CHINESE MASTERS

王個簫

WANG GEYI

中國書店

CATHAY BOOKSHOP

學術委員會

ACADEMIC BOARD

邵大箴 Shao Dazhen
童中燾 Tong Zhongtao
于華剛 Yu Huagang
況 達 Kuang Da
龔彥興 Gong Chanxing
董玉龍 Dong Yulong
Jan W. Walls

已出版

PUBLISHED

虛 谷	Xu Gu	陸儼少	Lu Yanshao
趙之謙	Zhao Zhiqian	關山月	Guan Shanyue
蒲 華	Pu Hua	賴少其	Lai Shaoqi
任伯年	Ren Bonian	張 仃	Zhang Ding
吳昌碩	Wu Changshuo	宋文治	Song Wenzhi
齊白石	Qi Baishi	柳 村	Liu Cun
黃賓虹	Huang Binhong	程十髮	Cheng Shifa
王一亭	Wang Yiting	李震堅	Li Zhenjian
陳師曾	Chen Shizeng	亞 明	Ya Ming
高劍父	Gao Jianfu	黃 胄	Huang Zhou
高奇峰	Gao Qifeng	顧生岳	Gu Shengyue
朱屺瞻	Zhu Qizhan	周昌穀	Zhou Changgu
徐悲鴻	Xu Beihong	孔仲起	Kong Zhongqi
劉海粟	Liu Haisu	盧 沉	Lu Chen
潘天壽	Pan Tianshou	周思聰	Zhou Sicong
王個簣	Wang Geyi	童中燾	Tong Zhongtao
錢松壘	Qian Songyan	石 齊	Shi Qi
張大千	Zhang Daqian	吳山明	Wu Shanming
李苦禪	Li Kuchan		
陸維釗	Lu Weizhao		
林風眠	Lin Fengmian		
吳蔭之	Wu Fuzhi		
傅抱石	Fu Baoshi		
蔣兆和	Jiang Zhaohe		
顧坤伯	Gu Kunbo		
趙望雲	Zhao Wangyun		
沈耀初	Shen Yaochu		
李可染	Li Keran		
郭味蕓	Guo Weiqu		
何海霞	He Haixia		
余任天	Yu Rentian		
陸抑非	Lu Yifei		



王個簪

(1897—1988)

中國繪畫名家。

江蘇海門人。

名賢，字啓之，號個簪，別署霜葉閣。

歷任新華藝專教授，中華藝術大學

教授，上海美專教授兼國畫系主任，

全國政協委員，上海中國畫院第一

副院長、名譽院長，上海美術家協

會副主席，上海書法家協會副主席，

西泠印社副社長。

Wang Geyi

(1897- 1988)

Wang is a painting master in China. He was born in Haimen City, Jiangsu Province. His first name is Xian, courtesy name Qizhi, assumed name Geyi and Shuang Tuge. He had filled successively the posts of professor in Shanghai Xinhua Arts School, professor in China Arts College, professor and dean of the Department of Chinese Painting in Shanghai Arts School, member of the National Committee of CPPCC chief vice president and honorary president of Shanghai Chinese Painting Academy vice president of Shanghai Artists Association, vice president of Shanghai Calligraphers Association and deputy director of Xiling Seal Engraver's Society.

序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球倒真的是一個“村”的概念了。相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織之前就已開始了。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，表現着人類的普遍人性，也表現着人類對“現實”和“理想”、“已知”和“未知”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

有記載的中國的繪畫可追溯到三千年以上。戰國時期（前 475—前 221 年）就已有專業的畫家（時稱“畫史”）。中國畫重精神，藝必合於道，是為精神。故傳統上連稱“道藝”，又曰“心畫”，要求性情的真（“自然”——自然而然）與人性向上（以臻於“至善”。而不以“自我”為中心）。也許是由於中國先民理智（人之所以為人）之早熟；再或是由於最先導入繪畫之工具的特殊性，使中國繪畫自人類繪畫的點、綫的普遍表現，到了東晉（公元 317—420 年），即以點、畫為“骨法”的形式（“筆墨”為繪畫的實體），確定了其不同凡響的特殊面目和特殊之精神。恰就是這種特質使它成為世界繪畫的一個高峰。

社會的發展，會自然地帶來藝術氣象的更新。近百年的中國繪畫，已完全區別了清代繪畫的精神與形式，形成了新的時代之形態。尤其是在近三十年的時間中，繪畫在擺脫了對政治過於密切的依附而進入了自律發展的軌道後，其現代的品質更是表現得十分鮮明。

繪畫藝術的屬性是什麼？中國古代藝術家在論及藝術的功能時認為：藝術並不止於近代所說的“審美”功能，即不應祇是今天人們所說的“自娛”或“娛人”，在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化，助人倫，窮神變，測幽微”，即為成己、成人、成物。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生、對社會毫無熱情與無所作為的人。

為了使當今世界了解近代中國繪畫的狀態與發展，也為使這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，本着所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性的原則，我們從 19 世紀中葉到當代眾多的杰出畫家中，遴選出 60 位，形成了這套《中國名家繪畫》係列。同時，為使西方藝術家及藝術鑒賞者第一步就能全面、立體的了解、理解一個中國畫家及其繪畫，認識並接受中國繪畫的純粹與精華，我們又從體現畫家藝術觀念的畫論中精選部分，輯錄在側。

在這個係列裏，所謂名家，僅是指在中國畫藝術領域中卓有成就的畫家，他們為繼承傳統，出以新意，技有專長，並形成自己的面目者。至於具有獨特創造性的，則可謂之大家者，以上均與資歷、資格及社會職位等因素無任何之關聯。

我們認為：這些藝術信息密集的作品，一方面能表現出藝術家們對自然與人生的種種看法與思考；另一方面也完整地體現着一個藝術家對人生、社會、歷史的某種責任感和使命感。

對這些作品的欣賞，用得上中國獨特的審美方式：品察，因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

PREFACE

Kuang Da

The world is in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one “village”. Compared to clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, but it is also because of people’s conscious initiatives to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, which is a supreme cultural form of expression, embodies a nation’s inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about “realities” and “ideals”, and “known” and “unknown” worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate without the need for translation.

Chinese painting dates back more than 3000 years. In the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called “painter officials”. Chinese painting puts more emphasis on spirit. Art must fit with Natural Principle, and that is spirit. Therefore, traditionally it is called “principled art” which is also called “painting from the heart”, and this requires higher truths, such as the nature of human character and the human tendency to seek improvement. This should even extend to the greatest good, but it should not be self-centered. It may have been the ancient Chinese people’s early maturity of intellect, or perhaps the special nature of the earliest tools introduced to them, that enabled Chinese painting to start with the use of dots and lines common to peoples around the world. This evolved into the so-called “brush stroke method” (using the brush pen and black ink) of using dots in the Eastern Jin period (317 – 420), ensuring its unique appearance and spirit. It is also this unique quality that has made Chinese painting a pinnacle in world painting.

Social developments will naturally bring about changes to the arts. Chinese painting during the past hundred years has been very distinct from that of the Qing Dynasty (1644 – 1911) in both spirit and form, and a new style has come into being. This is particularly true in the last thirty years: after Chinese painting broke away from a close relationship to politics and entered its own self-disciplined path of development, it has more clearly revealed its modern qualities.

What are the main attributes of the art of painting? When ancient Chinese artists talk about the function of painting, they believe that art is more than “esthetics” of modern times, it should also be more than self-amusement or entertaining others as said by contemporaries today. Beyond “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and with living and society. In other words, painting should “enlighten people, improve human relations, and express spiritual essence while exploring the mysteries of the universe”. This means fully developing oneself, fully developing others and fully developing all things. This is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate about life and society, and makes no contribution to society.

We have selected 60 representative artists from among the many excellent artists from as early as the mid-nineteenth century to the present, so that the world may better appreciate the conditions and the development of Chinese modern and contemporary painting, and share in the aesthetic joys of its unique spirit and form. Thus we have edited these 60 volumes of *Chinese Master Paintings* based on the principle of works representing both the times and the styles of the artists. At the same time, in order for Western artists and connoisseurs to more completely and solidly appreciate Chinese artists and their paintings from the very start, and come to understand and accept the pure simplicity and essence of Chinese painting, we have also compiled and appended each artist’s representative views on painting.

What is meant by “masters” here is those who have made great artistic achievements in the realm of Chinese painting. They have inherited tradition and brought out new ideas. They have shown special skills and formed their own identity, to the extent that they reveal their own unique creativity, and can be called famous artists or masters. It has nothing to do with their experience, qualifications and social status.

We believe these works, which are loaded with artistic information, can both represent the views and beliefs of the artists towards nature and life, and completely embody their sense of responsibility and mission towards life, society and history.

To appreciate these works, we may use the unique Chinese way of appreciation called “savoring”. The beauty of form and the beauty of the realms embodied in these works simply cannot be appreciated by going through them in haste.



Pineapples and Sugarcanes—Specialties from the South

南國風光

南國風光

此乃三疊石
油山前二事
好意好景
此乃三疊石
油山前二事
好意好景
白雲下





墨竹芭蕉
Bamboos and Bananas



Red Persimmons in Branches in Late Autumn

紅柿憶秋



神仙富貴
Daffodils and Peonies



露下鮮花紅似錦
 偶逢書畫雅於心
 筆前舊作彩色清
 近時筆法別從情
 壬戌歲十月既望
 介和題於協定詩樓



Dewy Chinese Roses in the Morning

月李合錄



竹報平安

壬午年正月

吳昌碩





Bamboos Painted with Dark Ink
竹報平安

霜階冷露展新姿
 半段重陽節 雨於
 港上西郊張碩榜
 庚子王念翁八十歲



Osmanthuses and Cockscombs in the Autumn Wind

霜階冷露

