

# 集選畫書唐名方





The Paintings  
and Calligraphy  
of Fang Zhaoling

方召麐書畫選集

錢松喈題



方召麀书画选集

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東臨碣石以觀滄海  
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纔風着瑟  
洪波湧起  
日月之行  
若出其中  
星漢粲然  
若出其裏





# 序

钱松岳



弟子方召麐，无锡世家女也。自幼攻读诗文，兼学书画。旋迁沪及香港，复居伦敦。飞越重洋，纵目环球，扩胸怀，长见识，下笔气益壮，胆益豪。曾负笈英国曼城大学、香港大学及牛津大学，专研文史哲学。于画，先后游于赵少昂、张大千两大师之门。余居无锡最久，召麐尚年少，请益于余及故友陈旧村，见其聪颖过人，韶秀之气质，溢于眉宇，皆奇之。其治艺求学，复孜孜不倦，锲而不舍，知其必当大成。

世事沧桑，瞬已数十载。一九七三年夏，召麐自海外来金陵访余，出其书画近作见示，惊其果然大成，殊为可钦。后来居上，更为可喜。其笔墨雄厚质朴，浑成大方，乃中华民族绘画之特色，优良传统之继续。点染全从造化及书卷中得来。虽久居异域，而作品署名，辄冠以“梁溪”二字。梁溪者无锡也。不忘桑梓，爱国之情，拳拳服膺。古训：艺事以敦品为第一，人品高，画品亦自高也。今不远万里归来，以作品向祖国汇报，虚怀接纳各方评论，观者莫不惊叹。兹付印成集以广流传，余以先睹为快，并知之较稔，欣然为书数语。

八十五叟钱松岳 一九八三年十一月二日 北京

## FOREWORD

My student Fang Zhaoling (方召麐) was the daughter of a scholarly family from Wuxi. During her childhood she already began studying poetry and literature, and learning painting and calligraphy. Later she moved from Wuxi to Shanghai and then to Hong Kong and London. Having flown across the Oceans and circled the globe, she has widened her knowledge and experience and developed a breadth of vision which shows in the growing power of her brushwork and the increasing boldness of her compositions.

Her formal education encompassed undergraduate and graduate studies in literature, history and philosophy at the University of Manchester, the University of Hong Kong and Oxford University in England. Her involvement in Chinese painting was, at different times, guided by two well-known masters: Zhao Shao'ang (趙少昂) and Zhang Daqian (張大千).

I lived in Wuxi for a large part of my life, and when Zhaoling was very young she was tutored by me and my late friend Chen Jiucun (陳舊村). Even at that early age she surprised us with her extraordinary intelligence and marked flair. Again, her assiduity and perseverance in educational and artistic pursuits clearly indicated that she was destined for great heights in later life.

Time flies so fast and several decades have passed in what seems like no time at all. In the summer of 1973 Zhaoling returned from abroad and visited me at Nanjing. I was astonished by her recent paintings and calligraphy which she showed me. My earlier expectations were fulfilled — they all demonstrate a very high level of admirable accomplishment. I was even more pleased to find that she had even surpassed the earlier generation of painters. Her brushworks all show her receptiveness in learning both from nature and classical studies with an intense inner strength, a guileless simplicity, a natural wholeness which is the embodiment and continuance of the spirit of our superb national painting tradition. I also came to notice that her signature is always preceded by the characters 'Liangqi' (梁溪), another name for Wuxi, to state her birthplace and express her unfading love for the homeland though she has lived in a foreign land for decades. A feeling of patriotism is also demonstrated in her paintings. Our ancient art philosophy places great emphasis on the character of the artist as a prime element in the creation of great works of art.

Recently Fang Zhaoling has returned from afar to exhibit a selection of her excellent works. She has come with an open mind, eager to receive our comments. Visitors to her exhibition, speechless with surprise, could only marvel at the strength and originality of these paintings and calligraphy. To make these excitingly unusual works available to a much wider public, a book has now been compiled and I have the honour of viewing it prior to its publication. Having known Zhaoling for such a long time I am immensely happy to provide these few lines as a short introduction to the general reader.

Qian Songyan  
at the age of 85.

2nd November, 1983.

Beijing.



# 序

韩素音

有关方召麐画家的天才与成就的赞扬，很多人已说过了，重复再写，有点不必要吧？我敢说方召麐将来会被人们所怀念，犹如西方国家怀念米罗（Miro）和毕加索（Picasso）是现代的创拓大师一样。方召麐这女子，早年丧夫，有八个子女要抚养教育，竟能以无比的毅力，赋与中国画以新生命，新面貌。她将传统的中国画带上了更为宽阔的道路；从而使它踏上了真正具有时代面目的新境界！

许多人在贰崇方召麐艺术成就方面，会讲得比我更彻底、更好。当我第一次被邀请主持她1961年在新加坡举行的个展时，我已被这位女画家画风的雄伟气魄所吸引而深为感动。由于她是位思想比较前进的女子，当时的经济情况又不宽裕，可以说是处在极为艰难困苦的逆境里。尤其因为她是女性，许多人并不能正视这位画家的不平凡表现！

六十年代与现在的方召麐比较，她还是一位较传统的画家。然而就以那时的作品而论，已表露出内在的气魄，丰富的想象力。许多画的宏伟表现大大地吸引着我对她的注意。自从星马几次个展之后，方召麐一直严肃地、继续不断地刻苦用功，为她的艺术开拓新的方向，并努力追求新的表现方式。当时我是否觉察出方召麐是个天才，我不能肯定地说这句话，但那时我的确对自己说：方召麐这些画作本身已有足够抵抗一切无聊批评的力量，在许多平庸和摹仿者面前，她的作品已显露出初步的峥嵘而不平凡的表现了！

二十三年之后，在方氏的艺术确立自己风格、举世已承认她成就的时候，我为自己早期在荆棘中发现奇葩的心情而感到欣慰。

对于方氏的一切，我并不想居功。我是作家，象画家一样常常要寻求新的表现方式。我对方召麐从未指示过应走的方向，只有她自己，从心的寂寞孤独里，从她坚毅不屈的精神引导下，果断地追求，不停地探寻真理，最后使她接近人性的理解而找到了自己的道路。

在追求探索的崎岖道路上，方氏遭逢到艰困与压力，她远离温暖舒适的家庭生活，从古往今来难于逃出的妇女职责和无尽期的束缚中勇敢坚毅地去追求较高的理想，——只此一点已看出她是位了不起的天才，使我对她异常的钦佩！

在这里，我不谈方氏的师承问题。老师的教导是重要而必不可少的。中国绘画一贯的教育方法，注重临摹。时到今天，这一点已值得思考议论了。老师首先要从他们所指导的学生中激发

起他们本身的力量和创新的勇气；要鼓励他们脱开传统的束缚，不应只事临摹而忽视创作。方召麀一向尊师重道，敬重她的老师们。但是她敢于脱出她老师们已铺设的轨道而行。这是非常值得我们学习的一课。

方氏认为中国的艺术根植于中国。只有中国自古至今的伟大文化，才能孕育出伟大的中国艺术。而且将继续不断源远流长地孕育下去。当有人坚持不回中国时，方氏敢于谏说，敢于争论。由于她对自己的祖国有信心，深切了解中国的永恒与伟大，也就是这种对自己祖国无比的坚毅信心，引导她继续不断地努力工作。为开创中国艺术新道路而努力。更为丰富伟大的中国传统艺术而工作，而努力下去！

韩 素 音    一九八四 瑞士 洛桑



## INTRODUCTORY REMARKS

What can I write about Fang Zhaoling that would not merely repeat the well deserved praise and admiration her genius has already earned for her? I can say that she will be remembered in years to come as the West now remembers its great innovators in painting amongst the Impressionists and in such modern Masters as Miro and Picasso. Alone, a woman, a widow with eight children to feed and educate, Fang Zhaoling has brought a new dimension to Chinese painting. She has taken the tradition of her art and broadened it and widened it to make it truly accessible and compelling in the perspective of China's modern period.

Many others can say so much more than I about the art of Fang Zhaoling, so I will tell of the woman: the woman whose enormous power already mesmerized me when I first met her officiating at the opening of her one-woman exhibition in Singapore in 1961. Then, everything seemed against her. Personal, political and economic factors seemed to conspire against her, but above all she had to overcome the hurdle of being a woman in a field where women were seldom taken seriously.

She was then a more classical artist than she has become, but even in that classicism there was already a power, a life-giving energy, an inner fire which struck me greatly. Since then I have learned that it was after that exhibition that Fang Zhaoling began to take seriously the idea of carving out a new path for herself, a new road of expression for her art. Perhaps I felt the pulse of that first stirring of genius—I don't know. All I know is that I thought to myself: 'Here is something great which will stand firmly in the face of foolish criticism, mediocrity and repetitious conformism'. Now that twenty-three years have gone by, and Fang Zhaoling has found her own way in her art and been acclaimed for it by the whole world, I am satisfied that what I felt then was right.

I had no share in this — except as a fellow artist also trying to find new ways of expression in her own art. I did not tell Fang Zhaoling what to do. She alone, in the silence of her heart and the greatness of her spirit, in that perpetual search for ultimate reality which is mankind's very soul, found her own way.

In doing so she encountered many obstacles, both physical and spiritual. She chose a lonely struggle for her art over the temptations of settling down as a placid housewife in a wealthy household. She broke away from the established role of a woman and mother in pursuit of her own accomplishment. I revere and praise such a spirit — it is what makes her a genius in her own right.

I shall not talk in detail about her many teachers. Teachers are necessary and valuable so long as they do not insist only on conformism, on being imitated by their students. A teacher must first develop in the pupil the strength and courage to be different, to break away from slavish imitation. Fang Zhaoling has always honoured her teachers. We have often talked of them and she always renders them honour and respect. But she could also diverge from them and this is a lesson that all of us must learn. Thus when one of them decided never to return to China she had the courage to argue that it was in China that lay the essential life-force which had given birth to Chinese painting and that it was China that would continue to nourish it. Her faith and trust in her own country, her ability to discern the Eternity of China, is also part of her ability to continue the process of enrichment of and innovation in the ancient art of Chinese painting.



# 序

李 约 瑟

一九四二年初次到达中国，最使我景仰而印象深刻的就是在这个伟大的国家，人民、文化及其它一切，都是既有古，又有今，古今并存。当时有一所科学实验室设立于古老的庙堂内；又有一间航空零件修理装配厂，安装在广西的岩洞里进行工作。当我第一次到四川灌县的时候，会见好几位水利工程方面的工程师，很可能是英国曼城大学或者美国麻省理工学院的毕业生。与其他同胞一样，他们穿着中国蓝布长褂，袋内携带着计算尺；许多年后，我穿着长衫，坐在剑桥大学坚氏学院内，让人给我画像，我也备带着一管计算尺子。

在我心目中，方召麐的绘画也是从古代到现代的延续。她从中国传统艺术中蜕变开创她的新道路，是传统与创新的混合体。几千年来中国文化就是这样继续不断地发展，以迄于今。方召麐沿着中国传统道路，不离根本地探索创新，画出了有自己风格，有时代气息，而且是大有气魄的雄伟作品。

本人既不是研究艺术史的人，更不是艺术评论家，多年的友谊，真诚欣赏重视方召麐这个人，促使我写成这段文字，以为序。

李约瑟于剑桥



## PREFATORY WORDS

When I went to China first in 1942, one of the aspects of that wonderful land, culture and people, that most impressed me was the mixture of the old and the new. One would find a statistics laboratory installed in an old temple hall, or a whole aeroplane repair shop in the interior of one of those karst limestone pinnacles ("sugar-loaf mountains") in Guangxi. When I went to Guanxian in Sichuan for the first time, I met many of the hydraulic engineers. They might well have been trained at Manchester or M.I.T., but they were still wearing the long blue gowns that everybody else wore, and the slide rules stuck out of their pockets. That was why, many years later, I sat for my portrait at Caius College, Cambridge, wearing a long blue *chang-kua*, and with a slide rule too.

Fang Chaoling's paintings have always seemed to me the incarnation of a mixture of the old and the new, the traditional and the experimental, which has been going on in China for a whole millennium or more. She follows, up to a point, the classical models, but always in an entirely new style, adapting them with great strength and power to the ethos of the present day. I am far from being an art historian or an art critic, yet personal friendship, as well as genuine appreciation, obliges me to offer these few lines for Fang Chaoling's book.

Joseph Needham

Cambridge



# 目录

1. 江流有声
2. 荷塘跃蛙
3. 观瀑图
4. 瀑布
5. 蓝峰
6. 天人合一
7. 思翁构图法
8. 秋江
9. 大青绿
10. 长江
11. 静穆
12. 长方形山水
13. 面壁图
14. 泉涓涓始流
15. 瑞士小景
16. 联想
17. 怀石涛
18. 愚公移山
19. 冰肌玉骨
20. 艰苦的登山道路
21. 故乡太湖
22. 墨荷
23. 乡思
24. 黄河之水天上来
25. 磐石
26. 虎年将届
27. 大巧若拙
28. 观景
29. 无法之法
30. 水仙
31. 蓝色山水
32. 峡中
33. 磐石印象
34. 太极晨运
35. 静物
36. 祖国的水果
37. 瓶梅
38. 虞山密地回忆
39. 漓江
40. 山水
41. 利市图
42. 中秋节
43. 三峡晨航
44. 黄山石
45. 墨荷
46. 静物
47. 杭游印象
48. 红日高升图
49. 雄鹰图
50. 金冬心诗意
51. 书画同源
52. 拙趣
53. 青绿山水
54. 险峰
55. 松鸟图
56. 太湖早春
57. 黄河两岸
58. 玉洁冰清
59. 暮色苍茫
60. 古运河流经故乡无锡
61. 蓬莱三岛
62. 华山印象
63. 三峡
64. 书画同源
65. 无法之法
66. 鹤寿
67. 松涛
68. 小楷:前出师表
69. 小楷:后出师表
70. 草书
71. 王荆公诗
72. 小楷:古今人诗词
73. 毛主席词
74. 李白赠孟浩然诗
75. 篆书
76. 心经
77. 毛主席词
78. 鲁迅诗句
79. 观沧海
80. 隶书



## PLATES

- 1 SPRING SONG 1975 108 × 105 cm.
- 2 LEAPING FROG AND LOTUS 69 × 136 cm.
- 3 WATCHING THE WATERFALL 1981 97 × 180 cm.
- 4 WATCHING THE WATERFALL 1976  
70 × 102.8 cm.
- 5 BLUE PEAK 1977 39 × 123 cm.
- 6 UNITY: MAN AND GOD (STONEHENGE) 1982  
68 × 68 cm.
- 7 LANDSCAPE IN THE STYLE OF DONG  
QICHANG 1981 54 × 79 cm.
- 8 AUTUMN RIVER 1970 173 × 94 cm.
- 9 BLUE AND GREEN 1974 93 × 96 cm.
- 10 CHANGJIANG 1980 68 × 101 cm.
- 11 TRANQUILITY 1965 70 × 46 cm.
- 12 LANDSCAPE 1961 62 × 43.5 cm.
- 13 FACING THE WALL 1965 979 39.5 × 69.5 cm.
- 14 SPRING SONG 1983 69 × 83 cm.
- 15 SNOW IN SWITZERLAND 1983 72 × 69 cm.
- 16 STONEHENGE: MEMORIES OF THE STONE  
FOREST 1982 68 × 68 cm.
- 17 HOMAGE TO SHITAO 1981 79 × 97 cm.
- 18 THE FOOLISH OLD MAN WHO WOULD MOVE A  
MOUNTAIN 1975 60 × 96 cm.
- 19 PLUM BLOSSOM 1982 60 × 60 cm
- 20 THE DIFFICULT PATH TO THE SUMMIT 1974  
45 × 66 cm
- 21 LAKE TAI 1983 68 × 69 cm
- 22 LOTUS 1970 73 × 95 cm
- 23 HOMESICK 1974 36 × 68 cm
- 24 THE YELLOWRIVER WATER COMES FROM  
HIGH ABOVE 1980 180 × 97 cm
- 25 STONEHENGE NO. 1. 1981 106 × 96 cm
- 26 THE YEAR OF TIGER 1973 59 × 76 cm
- 27 DONKEYS 1973 69 × 69 cm
- 28 VIEWPOINT 1983 56 × 106 cm
- 29 METHOD FROM NO METHOD 1980 70 × 110 cm
- 30 NARCISSUS 1976 45 × 68 cm
- 31 BLUE LANDSCAPE 1977 76 × 55 cm
- 32 IN THE GORGE 1980 80 × 102 cm
- 33 STONEHENGE INSPIRATION 66 × 68 cm
- 34 MORNING EXERCISE (TAI JI) 1982 68 × 96 cm
- 35 STILL LIFE 1975 63 × 45 cm
- 36 LYCHEE, MANDARIN AND PEACH 1979  
46 × 67 cm
- 37 A VASE OF PLUM BLOSSOM 1975 45 × 57 cm
- 38 INSPIRATION YOSEMITE 1970 69 × 69 cm
- 39 THE LIJIANG 1979 135 × 68 cm
- 40 LANDSCAPE 1977 105 × 19 cm
- 41 PROSPERITY 1972 43 × 34 cm
- 42 MIDAUTUMN FESTIVAL 1975 63 × 45 cm
- 43 THROUGH THE YANGZI GORGES 1977  
63 × 81 cm
- 44 THE ROCKS OF HUANGSHAN 1981 68 × 69 cm
- 45 MONOCHROME LOTUS 1977 70 × 121 cm
- 46 STILL LIFE 1975 40 × 46 cm
- 47 INSPIRATION: HANGZHOU 1974 78 × 66 cm
- 48 THE SUN RISES HIGH 1982 65 × 54 cm
- 49 EAGLE 1971 58 × 70 cm
- 50 POETIC FEELING OF CHING NUN 1965  
65 × 48 cm
- 51 CALLIGRAPHY AND PAINTING SHARE THE  
SAME SOURCE 1981 90 × 97 cm
- 52 NATURALNESS 1983 35 × 35 cm
- 53 BLUE AND GREEN 1978 38 × 38 cm
- 54 BEAUTY ON THE PERILOUS PEAKS 1972  
69.5 × 93.5 cm
- 55 BIRDS AND PINE 1977 69 × 97 cm
- 56 EARLY SPRING, LAKE TAI 1975 97 × 82 cm
- 57 TWO BANKS OF YELLOW RIVER 1977  
105 × 102 cm
- 58 LOFTINESS 1982 75 × 95 cm
- 59 TWILIGHT 1971 98 × 61 cm
- 60 THE GRAND CANAL FLOWS THROUGH MY  
NATIVE LAND (WUXI) 1982 90 × 34 cm
- 61 THREE PEAKS OF PENG LAI 1973 68.5 × 112 cm
- 62 HUASHAN 1976 61 × 95 cm
- 63 THE GORGE 1977 43 × 83 cm
- 64 CALLIGRAPHIC COMPOSITION 1981 67.5 × 58 cm
- 65 METHOD COMES FROM NON-METHOD
- 66 LONGIVITY 1979 44 × 76 cm
- 67 RUNNING STYLE CALLIGRAPHY 1977  
68 × 123 cm
- 68 SMALL CALLIGRAPHY 1976 85 × 35 cm
- 69 SMALL CALLIGRAPHY 1976 83 × 34 cm
- 70 CURSIVE STYLE CALLIGRAPHY 1964 82 × 30 cm
- 71 POEM BY WANG ANSHI 1979 134 × 57 cm
- 72 POEMS BY ANCIENT AND ONTEMPORARY  
POETS (SMALL CALLIGRAPHY) 1978 63 × 34 cm
- 73 POEM BY MAO ZEDONG 1983 127 × 34 cm
- 74 POEM BY LI BAI 1980 150 × 48 cm
- 75 SEAL SCRIPT 1983 136 × 68 cm
- 76 BUDDHIST SUTRA 1979 158 × 39 cm
- 77 POEM BY MAO ZEDONG 1983 127 × 34 cm
- 78 POEM BY LU XUN 1978 34 × 127 cm
- 79 POEM BY CAO CAO 1979 67 × 133 cm  
(RUNNING STYLE CALLIGRAPHY.)
- 80 OFFICIAL SRIPT 1983 58.5 × 123 cm



圖版

PLATES









1. 江流有声 SPRING SONG 1975 108 × 105 cm.





2. 荷塘跃蛙 LEAPING FROG AND LOTUS 69 × 136 cm.  
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