



壬戌九秋  
周澄畫

綠林紅樹  
石畔樓  
有客攜琴  
坊友生今夜  
西軒風月  
好殷勤為我  
鼓商聲

# 周澄山水畫集

Anthology of Landscape Painting by Chou Ch'en

藝術圖書公司印行



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編繪者 周 澄

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發行人 何恭上

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# 序

袁靜畧

華波為吾友以承原先生高弟未及中  
年已以書畫篆刻名世承原積事格  
高而韻逸華波能得心傳卓然有以自  
立此其所以傑出之藝事之成就才性功力  
固渾金璞玉而才性尤為難得正如曹子桓  
所云雖在父兄不能以授子弟者蓋才性



得之於天賦而力存諸於人爲其有畢生  
困於丹青者是其才有限之也華波  
嗜藝事如生命其才又是以副之既逆  
名師好且博覽而文劇跡心領神會  
時亦居於筆端渾淡枯潤去不其其  
神理若爾清才故多賦境頌編輯行世  
期與藝林同賞因於新見用爲之介

吳克孟身畫社稷書畫社稷文堂





# The Landscapes of Chou Ch'eng

## Spiritual Vitality in Painting

Landscape painting is the object of Chou Ch'eng's obsession. This is related to the process of his upbringing. As a child he used to be a naughty boy at the foot of mountains and among streams. Later he often accompanied his father traversing hill and dale in search of coal. As an adult he roamed the mountains without cease and established a sort of contact with the spirits of the mountains. Hence we can say, 'He has hills and valleys in his breast' (something traditionally said of masters of landscape painting.)

When talking of his passion for landscapes, Chou Ch'eng would mention that it was his highschool art teacher, Mr. Yang Ch'ien-chung, who initiated him in its finer appreciation. He was further encouraged by his teacher of Chinese classical literature, Mr. Chiang Chao-sheng, who appreciated him and enabled him to plunge into the field of *guo hua*, Chinese traditional painting. Later, he entered National Normal University, and became an official disciple of Mr. Chiang's 'Ling-ou kuan'. He took the tzu Ch'un-po and spent most of his time with his teacher, and was treated as a member of the Chiang family.

Chiang Chao-sheng was strict and demanding as a teacher. He stressed the importance of Chinese studies, was generous and proper toward people, resolute and straightforward in dealing with affairs, and thoroughly attentive in his teaching. Everytime Ch'un-po heard Master Chiang admonish, 'You're painting too fast!' he would start a painting all over again. In this way, he made great advances in his painting.

Looking at Ch'un-po's painting today, there is warmth and moisture in the surfaces; the painting is elegant, bright, pure and unfettered; mountain ranges interlock. His brushwork is clean and abbreviated, resembling that on bronzes and ancient stone stelae. It is of a rare quality. The reasons for this may be listed below:

1. Orderly copying process. He began copying the ancients from the more recent, Ming masters (chiefly Shen

Chou, Wen Cheng-ming, T'ang Yin), and progressed toward Yüan masters (especially Wu Chen and Huang Kung-wang), and then onto the Sung masters (mostly Fan K'uan). As for masters of the late-Ming, the Ch'ing and present eras, he closely followed Shih-t'ao, Shi-ch'i, and the contemporary master Huang Chün-pi.

2. Access to famous masters. He had access to the paintings and calligraphies in the National Palace Museum and to the less readily visible ancient treasures of the Pai-yun-t'ang collection of Kung-chün-weng. He grasped the spirit of empirical practice in life-drawing from the master of bird-and-flower painting, Lin Yü-shan. He gleaned the cultivation in traditional scholarship of the master of the Hsiang-po-lou collection, Ma Chin-feng.

3. Effective nurturing of traditions. He learned to be able to read the ancient books assigned by Master Chiang Chao-sheng, loved to roam in the countryside, profoundly knew that 'guidelines in literature are those in painting'. He understands the 'visage of mountains', 'method (of rendering) trees', loves 'cloudy woods', distinguishes between 'smoke' and 'vapour', understands the 'emotions of willows', the 'nature of bamboo', and excels in the 'writing of inscriptions'.

4. Attainment in techniques. With over twenty years' immersion, he has mastered 'brush techniques', 'ink wash', 'fine detailed scenery', establishing himself as one who has 'prodigious craft up his sleeve.'

Emotion saturates Ch'un-po's brushwork, fills his compositions and stirs the heart of viewers. His work is not hampered by antiquity, it is pure, beautiful, elegant and refined, with a quiet and joyful air, and exudes a particular flavour of 'literati painting'. Other than painting 'mountains' and 'waters', he also renders the 'character of mountains'. The so-called 'pure mountains, bright waters, calm breezes and beautiful sun' all emerge from his paintings. He often says landscape paintings are filled with spirit, and don't lose to the spirit of mountains.



# Contents 選圖色彩

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春林通一徑  
野色此中分  
鶴跡松根見  
泉聲竹裏聞  
草青經宿雨  
山紫帶斜暉  
深溪掩白雲  
何處柴門掩  
白雲  
壬戌小雪訪韓前夕  
漢波周亮工畫



1 春林幽徑  
Lonely Path in Vernal Woods



