

朱穎人畫集

浙江人民美術出版社





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陸儼少跋



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人品清淳 畫品高

(摘錄)

吳祖光

中國畫的筆情墨趣，在花卉翎毛中更爲出色。此中以小見大，以一當十和以虛帶實的表現手段，作爲中國繪畫藝術狀物寓意、繪形傳神的特殊藝術功能，在浙派水墨意筆中，益見其妙。讀朱穎人教授的畫，更形象地感受到這一點。

朱穎人教授是當代浙派畫的重要傳人。專長花鳥，兼畫山水、人物，風格清新，結構嚴謹，韻味醇厚。他自五十年代開始，宗浙派吳昌碩的流風，師承浦江吳谿（弗之）先生爲入室弟子，又得潘天壽先生指授，三十多年來，在繼承中求發展，于突破中有創造，終于形成自己的風格，是一位勤奮而嚴肅的藝術家。

朱穎人教授是一位有信念和有追求的畫家。從主體上看，他的作品體現了中國文人畫的傳統。但又是文人畫在新時代重要流變的代表人物。因爲在他的筆下，既有淡泊、蘊藉之味，卻無孤傲、冷僻之氣；在稚拙中見清新，于質樸間寓雋永。尤其在濃淡疏密中別有一番俊逸，即使在狹小尺幅中仍不失浩瀚氣勢。他不僅突破了文人畫習見的蕭條和苦澀，也匡正了浙派畫重墨輕色的偏向。即使在墨竹、墨蘭和墨菊中，仍然展現墨色的多姿與多態，以墨借色，以色破墨，墨色相間而又變化無窮。

我是個愛好繪畫的門外漢。但是我讀朱穎人教授的畫，感到花鳥畫中的精妙之作，往往是畫家以過人的功力和超人的毅力來表達自己驚人魄力的。雖然花鳥畫常在尺幅之中，但是畫家的意思有筆底產生的意境，使讀者覺得意趣無窮。其中的成就高低和意境深淺，都決定于畫家本身的學識、經歷和功力。穎人先生是位詩人，更是一位誠實敦厚的學人，他不善自薦，勤于筆耕而拙于詞令。但可以想見他在繪畫中的風格和平時的品格是一致的。因此，雖然對他缺少研究亦欣然爲之序。

Fine Paintings by a Pure Personality

(extract)

The charm of traditional Chinese painting is best shown in the paintings of birds, flowers and animals. The special techniques used to depict an object's form and to convey its spirit, such as using one stroke to imply ten, using the small for the big and empty space for solid images, are unique to Chinese pictorial art. These techniques are well demonstrated in the free-hand ink-and-wash paintings of the Zhe school, especially in the works by professor Zhu Yingren.

Professor Zhu is a chief successor to the Zhe School painting. He is expert at flower-and-bird painting but occasionally does landscape and figures. His paintings, fresh and lively, are well-composed and have a lasting appeal. In the 1950s, he began to follow the style of Wu Changshuo and became a disciple of Wu Xi (Wu Fuzhi) and Pan Tianshou. As a diligent artist, he has carried forward the fine tradition of flower and bird paintings creatively. In the course of more than 30 years, he has developed a style of his own.

Zhu Yingren is a painter of faith and aspirations. Generally speaking, his works are in the style of Chinese literati painting. Specifically, he is a representative of a new era of literati painting. In his brushwork, there is a flavor of quietness and temperateness, but nothing of desolateness and aloofness. His paintings reveal a sense of naivety, freshness and purity. The ink tonalities and spacing in his painting are subtly and superbly arranged, so that you cannot fail to see grandness even in a small piece. He has not only got rid of the desolateness and sadness that often characterize traditional literati painting, but has also developed the Zhe School artists' common practice of regarding ink as superior to colors. Even in his ink flower-and-plant paintings, the tints of ink and the colors are well matched to make lovely effects.

A lover of art as I am, I am only a layman. But Zhu Yingren's efforts make me aware of the fact that fine flower-and-bird paintings can reveal not only the painter's superb skill, but also his remarkable personality and bold vision. Flower-and-bird paintings are usually of small format, but their artistic charm is unlimited. This charm is a result of the artist's knowledge, experience and skill. Zhu Yingren is a poet, and an honest and sincere scholar. Though diligent in writing, he is modest about his achievements and unwilling to talk about himself. It is obvious that his simple and restrained style of painting reflects his style of life. I am very pleased to preface this book with this brief introduction, despite my preliminary understanding of his works.

Wu Zuguang

藝術的路

(摘錄)

柯 靈

「爲情造文」，「爲文造情」是兩種不同的藝術觀點與藝術方法，對於情景的表達，也是文藝評論中一個很重要的課題，而「畫以傳情」，是我們的重要原則。

看朱穎人教授的畫，會清楚地感到此中及物傳情的原則和蘊含其中的特有情思。他的畫少數屬園林景色，更多的得于山野之趣。貫穿其中是作者對自然美的集中與概括。這與他是畫家兼詩人有關。穎人教授既用畫家的眼睛，又用詩人的智慧在觀察與思考，詩情畫意，既提高了作者的素養，又深化了主題。他不以形似爲準則，而以神韻爲先導，這是中國繪畫獨到之處，也是穎人教授優異之點，所以他所采擷到的物象，安置在不同的空間裏都能動之以情、得之于勢，加上他用「揉直使曲」的手法，使多變的畫面產生強烈的動人效果，對於那些優美的儀態、雅逸的情致、似嘗甘露，如沐清風，沁人肺腑。

教授也有苦悶之處，他在《蘭竹石圖》上寫有「蘭芳、竹節、石堅，誠有詩人多管閑事，畫家易動感情所致，然世人確有是非，故有詩畫之累」。他在爲蒲華墨竹小冊子前言中最後題有「有節人人愛，生枝疑是哀。幸留片片葉，掃淨月明來」一詩，詩畫都耐人咀嚼。

The Way of Art

(*extracts*)

There are two different views and approaches in literary and artistic creation, namely, "writing for conveying emotions" and "creating emotionality for writing". How to represent scenes is an important subject of critics. A basic principle we should follow is "painting for conveying emotions." Take a look at Zhu Yingren's paintings and you will have an idea what this means. For in these paintings, you can clearly feel the artist's emotions. Zhu Yingren paints few garden scenes. Most of his works are of wild scenery, and they reveal his ability to condense natural beauty. This ability comes from the fact that Zhu Yingren is not only a painter, but also a poet. He sees and thinks with both an artist's eye and a poet's wit. The pursuit of poetic quality in painting has promoted the painter's artistic accomplishment and deepened the significance of his works as well. Formal likeness is not his artistic goal. Zhu Yingren demands that spirit be prior to form. To capture an object's spirit is a principle unique to traditional Chinese painting. Zhu Yingren knows it. The images he painted, no matter what background they are set against, are always lively and appealing. By using the technique of "transforming the straight into curve", he gives variety to his pictures and produces striking effects. While viewing his paintings, one cannot but feel intoxicated by them.

Professor Zhu has his vexation, and he expressed it in an inscription on "Orchid, Bamboo and Rock": "In painting and poetry, orchid is praised for its unwordly fragrance, bamboo for its strength of character, and rock for its solidness. These praises reflect the feeling of the poets and painters. Yet wrongs do exist on earth, so they bother to write poems and to do paintings." Zhu Yingren wrote another poem in his preface to the Collection of Bamboo Paintings by Pu Hua: "Your integrity wins all admiration, But too many branches will bring depression. Sweep away the dark clouds with your lush leaves, and let the moon shine forever." Both the poems and the paintings set people thinking.

Ke Ling

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夕陽影

裏千章

樹枝作

珊瑚葉

作花

蘇之先生句

庚午立夏

朱穎人錄以補空

幽壑流雲

穎人時客淡坪
歸來後制衣



幽壑無

聲雲過

時山前

栗鼠

有何思

躍占枝

上窺珍

果人世

辛勞亦

可知

丁卯

朱穎人

畫於淡坪上



賓虹老先生有

章法屢改筆

墨不移之說謂

不移者精神

屢改者面貌

由此可

知筆墨之

道應顯現

精神

夫則難論

筆墨矣今之

畫壇難論

之畫亦在法

穎人註

二 幽壑流雲

寧德支提山勢迴拔遊群品鱗次櫛比名

刹華藏寺建于此地巨柯橫谷靈石齋天

山道曲清泉湧僧人不言梵音漸未修心

養身志在普渡衆生而我寓于晨鐘暮鼓

之中焉得世外之樂乎

其時東方欲曉寒意未消輕霜先落紅葉

醉倒鴉鳥初鳴群雀出巢此時之景忘憂慮

消飄若有登仙之樂矣相距十數步石

間松鼠相逐亦喜亦跳初似戲嬉及以尋找或因

苦于不測猶帶惶恐之狀靜而觀之却遠我去

也何其怪哉我亦寄寓天地有心相叙當今盛

世區域開發經濟騰起保護自然亦亦有幸何

懼之由亦有幸未此受禪師好客覽得眼前

無盡物狀亦或補缺生物之鏈人畜共寶繁榮昌

盛大同互望松鼠之心態能與外人道乎

一九九三年秋游閩東寧德支提山

支提山歸來作松鼠圖存之喜賦

該地已列為旅游經濟開發區此昌年

盛世之家也 朱穎人補記



眼圓臉

興極機

靈聽

得語音

先暫停

若有身

前淅瀝

响掉頭

一溜保

安寧

支提山道

上海李清

晨見

一九九三年

朱穎人占

向以是



好事持醪莫漫過
 餐英擬和獨醒歌
 傍人祇愛寒香遠
 知受風霜是幾多
 秋蚤花神仗雨催
 扇頭聊借墨華裁
 故山歸去重陽近
 籬下疎枝正好開

右系明人咏菊花詩之絕句人錄以補古詩之缺
 庚午年清好

天壽翁謂楊誠高有詩云碧酒

時傾一兩杯船門才開又還開好山萬

皴無人見都被斜陽括出來是畫

意也亦畫理也原宇宙萬有變化

無端惟大詩人與靜者每至無意

中得之非歟之遑路者所能領會亦

非閉戶作畫者所能夢見故誠高

翁有好山萬皴無人見之嘆身

壽翁先生以此等感慨論畫故有

荒山亂石間幾枝野草數朵閑花

即是吾輩無上粉本之體會再觀

先生之佳作巨構當知常人之不能見也

庚午穎人日記



淡色惟求

清逸至彩

惟求古厚

知此即得

周色之極

境

青翁語也

願人景以自

勉身



夢筆生花非詫怪
滿天星斗入

神來天君融動
芳菲色竹葉

青蘭開

初字

朱題人註

庚午新秋之時
願人景以自勉身





秋來似急人間事
返照夕陽面更紅

徐國重九之時適逢霜降節合朱韻人畫于西子湖上

六 雁來紅