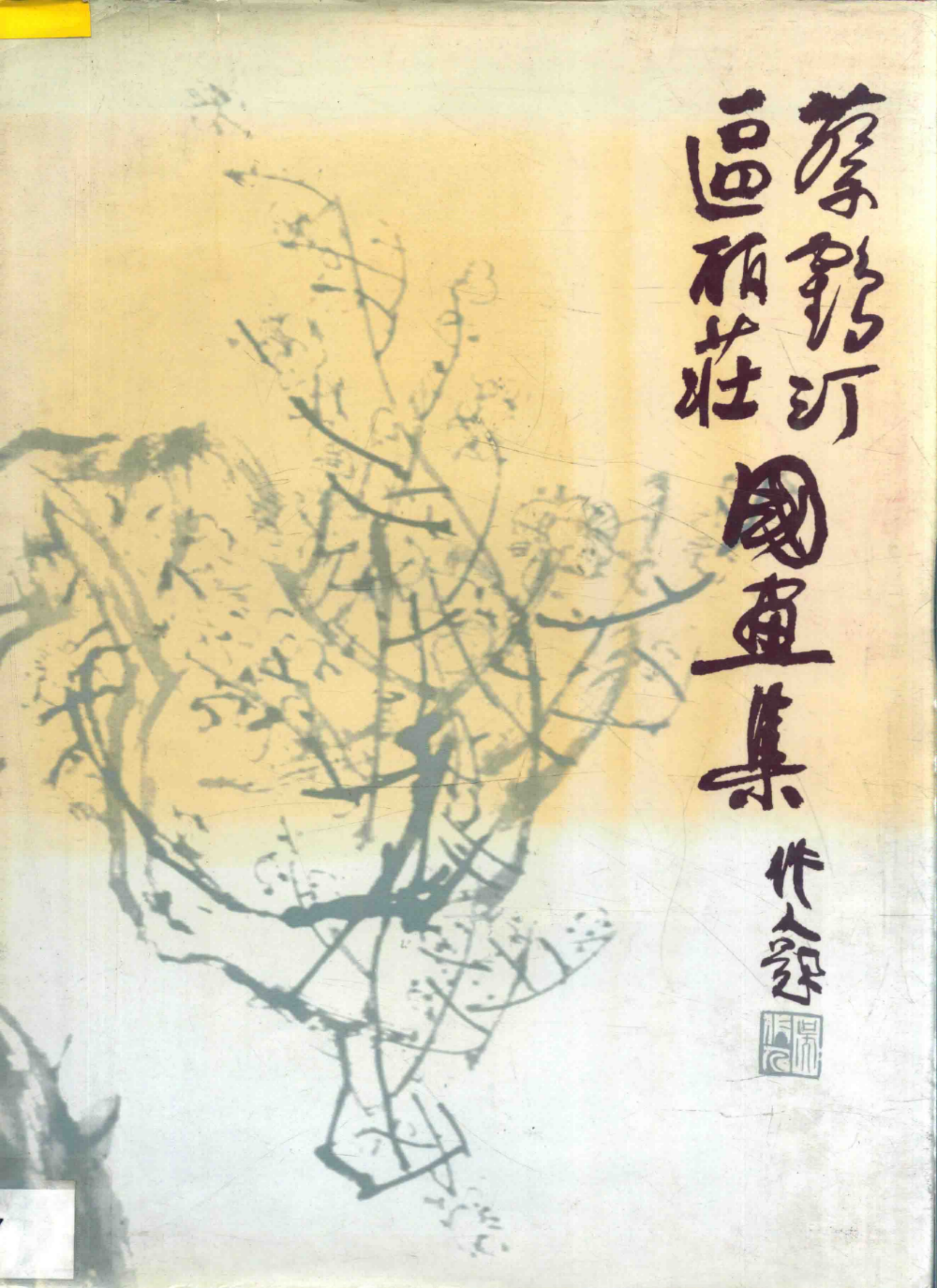


蘇軾詩
區碩莊

國畫集

作人題



汀莊
鶴麗
蔡區

集畫國

區麗莊 編著

陝西人民美術出版社

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封面題字 吳作人
序 言 石 魯、尹瘦石、鄭乃珖
譯 文 穆善培
責任編輯 周政王
攝 影 錢鵬、張應銘
封面設計 蔡小麗、王佳楠、周政王
裝幀設計 周政王

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An Album of Traditional Chinese Paintings

Cai Heding Ou Lizhuang

Ou Li Zhuang Author

Cover Autography Wu Zuoren
Preface Shilu 、 Yin Shoushi and Zheng
Naiguang
English translator: Mu Shanpei
Managing editor: Zhou Zhengwang
Photographers: Qian Peng, Zhang Yingming
Binding designers: Cai Xiaoli, Wang Jianan
Zhou Zheng Wang

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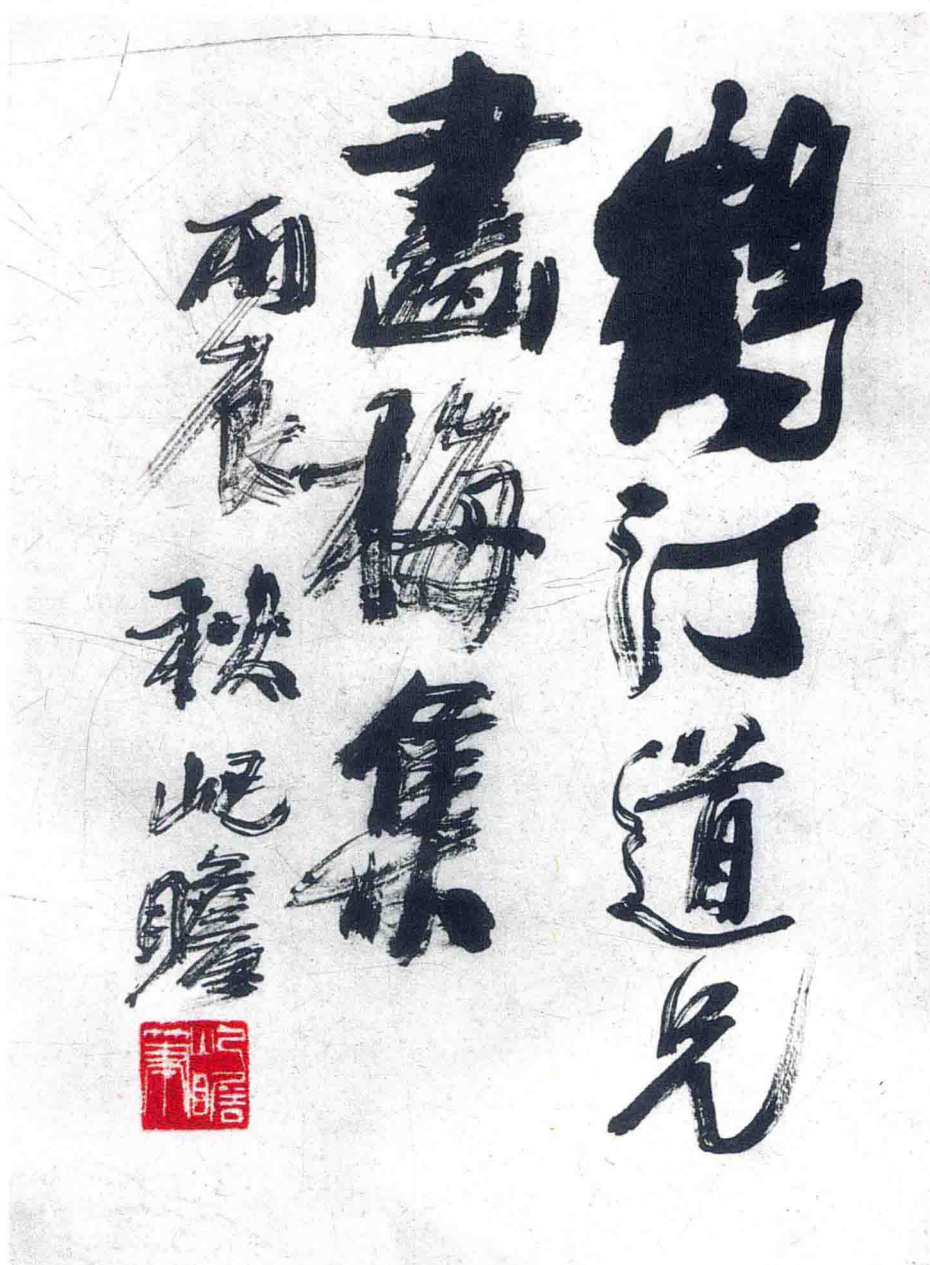
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多能善變
栗少年以選
博為能品
逸趣之大
師也亦貴
傳神寫照
鶴汀手筆

皆木下於新
輩實堪當
代派也識
尤斯豈有
他手所寫
極筆百種
又為能也

石魯謹識

鶴汀畫師高年藝德多能善變聚伯年以還堪為能品逸趣之大師也，畫貴傳神寫照鶴汀手筆皆不下于前輩實堪當代一派也識如斯豈有他乎所寫梅花百種又為能也

鶴汀麗莊風奇道長工可比伯年
能為書苑奇風至今由為少可比也
所寫山川，花木，蔬果蟲魚皆見其
生動可喜也

石魯謹題

雙清畫侶寫新篇

在我國繪畫史上夫婦同是畫家的，最著名的有元代趙孟頫和管道升，當代有吳作人和蕭淑芳。今則，蔡鶴汀和區麗莊夫婦將其作品合集出版，是很有意思的。

蔡鶴汀先生早年師法任伯年、吳昌碩，繼承傳統，博采眾長，獨辟蹊徑，卓然成家，參加上海書畫會，與張大千、劉海粟、朱屺瞻、唐雲等相互交流，藝事益進。中年後長期在西安工作，又與趙望雲、石魯等過從甚密，筆墨更是富有新意。晚年尤喜畫梅，融會篆、隸、行、草，干濕相間，窮研極致，構圖布局常于不經意處出奇趣。石魯贊以“八大，石濤亦不過也”。

區麗莊女士生于粵南中山，與蔡鶴汀結為伉儷，遍歷東南山水之勝。後西游古都長安，閱覽三秦文化，及其古樸剛陽之氣。舉凡人物、花卉、孔雀、獅、虎、牛、白鵝、小貓無不瑰麗多采，勇猛剛健。筆墨洗煉，脫却脂粉氣，實為難能可貴者。

鶴汀，麗莊畫侶相隨，共研繪事，何異趙明誠、李易安“夜盡一燭為卒”誠為畫壇佳話。鶴汀不幸早逝，麗莊慘淡經營，先曾出版《蔡鶴汀畫輯》，今又從鶴汀百幅梅花中精選出60幅，與她的作品40幅合集出版，這種精神實在使人感動。麗莊囑我寫序，爰出短文如右。

尹曉山

1991年1月4日于青天碧海之樓

西望長安憶故知

寫在鶴汀麗莊夫婦畫集出版之際

去歲深秋，喜接麗莊惠書，知鶴汀兄梅花精品60幅與她的作品40幅即將合集出版。此舉誠為畫壇盛事，實在可喜可賀。

鶴汀兄出身清貧，從小酷愛繪畫藝術，常以荻蘆劃沙習畫，及至成名，顏其畫室為“荻蘆廬”。早年師法任伯年、吳昌碩，傳統功力深厚，銳意開拓進取，風格獨樹一幟。曾參加上海書畫會，時與張大千、劉海粟、朱屺瞻、唐雲等名流切磋技藝，筆墨日精，從此樹清新風格于滬上，專職國畫創作，展覽鬻畫為生。廣交游，歷名城，辦畫展，播聲名，影響所及，卓然成家，飲譽國內外。

五十年代，鶴汀夫婦西游長安，為三秦大地豐富絢麗的文化傳統和大西北的山水風情所陶醉，遂定居古都，長期從事繪畫藝術創作。曾發起組織“西北中國畫研究會”創辦紅蓼畫苑、後併入中國美協陝西分會。公余之際與西安趙望雲、石魯交誼甚厚，互相交流、技藝更趨精妙。汀兄欣賞并率先支持石魯所倡導的“樂天愛土，以民為風”創作思想，立足傳統，扎根生活，貼近時代，刻意求新。他，登華岳，臨泰山，上峨嵋，赴陝北，越秦巴，穿戈壁，游敦煌，遍歷名山大川，沐受日月之精華、山水靈秀之澤惠，深得民俗淳風，自然奧秘盡入畫囊。現實生活的感染，寫生、作畫，宵衣旰食，壓抑不住的創作激情猶如涌泉噴灑筆底，呈現出一派鮮活生機，達到了藝術創作的新高峰，且以其大量優秀作品，確立了蔡氏畫派在中國畫壇上的重要位置。盛名遠播海內外，弟子、門生遍天下，其中諸多佼佼者已成為畫壇名流。

鶴汀兄素有勤勉毅力，奮進精神，他的才氣膽識，人格畫品早為畫界所敬重。在創作上，宗法先賢善于繼承，但并不一味泥古，博采眾長，獨辟蹊徑。其早期作品多畫人物、山水、飛禽、走獸等，既有筆墨豪放之氣勢，又具意境新奇之妙趣。所作《長恨歌》、《紅樓夢》、《木蘭詞》等詩詞長卷仕女畫，典雅多姿，婀娜傳神，栩栩如生，呼之欲出，張大千先生曾題其《木蘭詞》贊曰：“如聞其聲，如見其人”。山水筆法近似李唐、馬遠、劉松年之間，擅寫涌濤飛瀑、風雪嶠岩，早獲“畫泉有聲”之譽。

弟與汀兄咸集青門三十寒暑，朝夕過從，把酒論藝，知兄從公之暇不廢翰墨，晚年尤喜寫梅，自成風格，興酣落紙立就數十。所寫梅花，風情綺麗，意象萬千，雄健有奇氣，筆法古拙，設色渾厚，融匯六書入畫，縱橫馳騁如作草書，落筆生花，神在老蓮八大之間。嘗自謂“阿汀畫梅無定格，忽草忽篆任意翻”。石魯先生亦曾贊之曰“八大石濤亦不過也，鶴老之梅富也”，既言之汀兄以他畢生的追求和光輝的成就，在中國畫壇大師譜上，寫下了自己閃光的名字！

麗莊幼即愛畫，蘭質慧心超然脫俗，自與鶴汀結為伉儷，朝夕相隨，相濡以沫，沐受教澤，頗具工力。此後，遍歷東南山水之勝景，領略三秦文化之風采，鑄就一夥熱愛藝術之赤心。她的畫，題材廣泛，立意新穎，人物、花卉、翎毛、飛禽、走獸無所不涉。或艷麗、或淡雅、或雄偉、或奇巧。兼工帶寫剛柔相濟，瑰麗多姿。舉凡孔雀玲瓏剔透，獅虎威武膘悍，小貓活潑輕快，白鵝悠然灑脫、水牛敦厚拙樸——畫來匠心獨運，妙趣天成。石魯大師曾以“江南牛王”之譽贊麗莊畫技之精。她的畫，取材雖不驚人但却善于運用富有金石情趣的白描和寫意點染手法相結合的創作技巧，突破了傳統寫意畫的固有格局，幾有所作，皆多新意。其代

表作如《春競艷》、《牡丹屏》、《孔雀屏》、《百鶴圖》、《萬紫千紅屏》等等，色彩紛呈。麗莊是廣東人，其畫法雖以嶺南派秀麗雅致，清新灑脫為主，但也受到西北高原雄渾豪健、古樸厚重的影響，形成自己獨特的畫風，成為蔡氏畫派的重要代表。如今雖年逾花甲，仍在奮進努力，揮毫潑墨，誠為可貴矣。

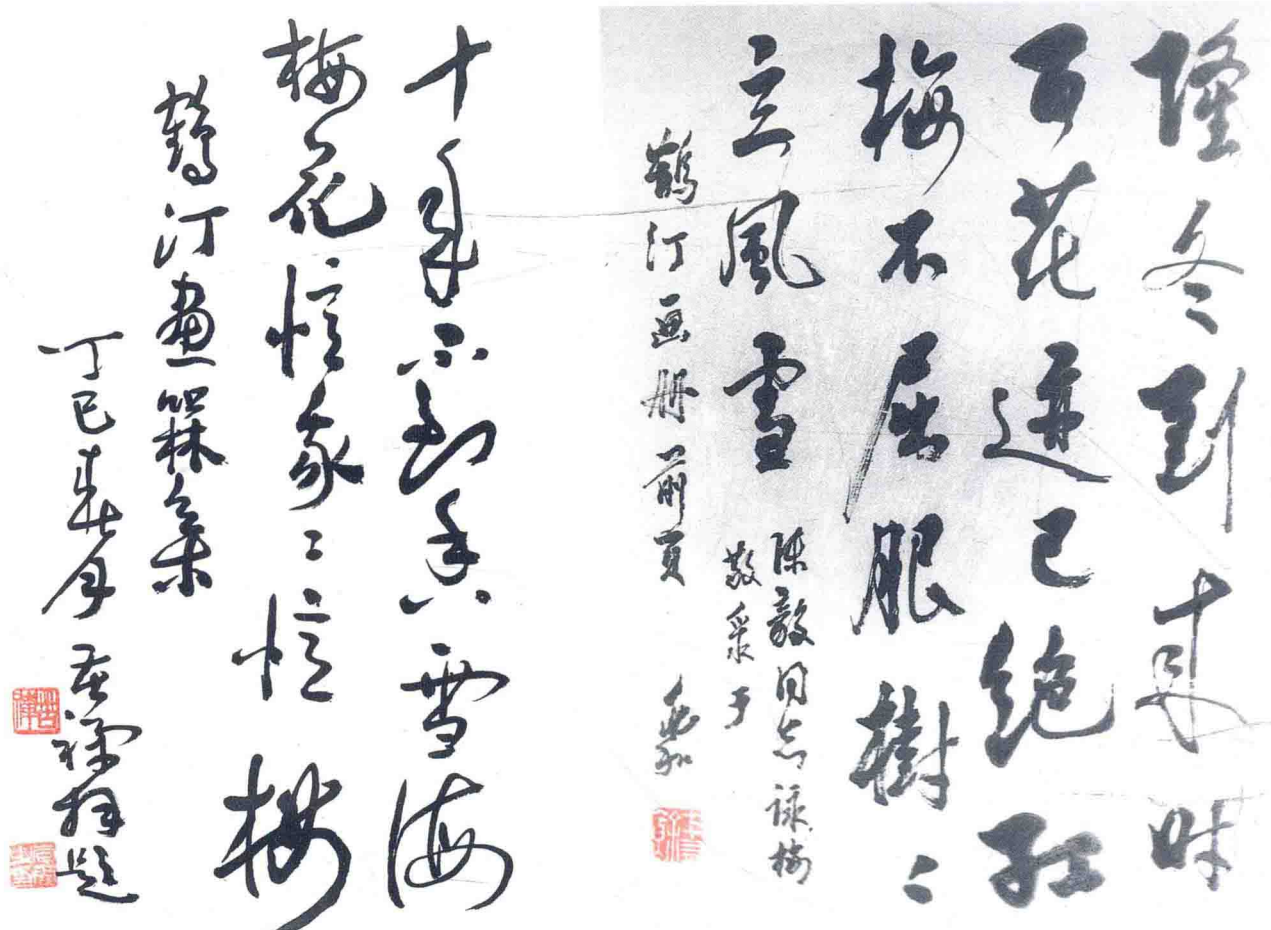
弟與汀兄意趣相投，幼年即成總角之交，數十年來共研藝事，友愛情篤，獲益匪淺，殊深難忘。欣悉鶴汀、麗莊夫婦畫集出版，西望長安憶故知，萬般感慨難以自制，才疏不敢言序，僅就此文遙寄，聊表祝賀之意。

鄧乃光

一九九一年元月于福州畫院

名人題詞

1. 李苦禪題字
2. 蔣兆和題字
3. 陸儼少題字
4. 關山月題字
5. 程十發題字
6. 費新我題字
7. 劉自讀題字



一林隨處
烟霞

張江閣詠梅句
漢陽關外

墨點字梅
小院

東義山句
章雨春
陸佩少

報春

聯莊同志命題
鶴汀漁友書

寒窗長安

烟司痕

丙辰初冬
鶴汀漁友書

想
人真

此句初見於石於子手札
崔江作此詩為名
重南

畫家簡介



畫家蔡鶴汀遺像

蔡鶴汀，字頤元，號枕石散人，齋號荻蘆盒，福建省福州市人。（1909—1976）幼貧常以沙礫作紙，荻蘆作筆習畫，成名頗其畫室“荻蘆盒”。早年師法任伯年，深得其筆墨豪放，意境新奇之趣，并取法吳昌碩、石濤、八大等能手繼承傳統中集眾長，而不落古人巢窠，獨辟蹊徑，中年結合古今，獨出新意，富有創作精神。

舉凡人物山水、飛禽走獸、翎毛花卉、蟲、魚、瓜果、園蔬、無所不包，無所不妙。山水筆法近予李唐、馬遠、劉松年之間。擅寫驚濤飛瀑、風雨之作，水風飛動，山鳴谷嘯。海烟村雨之造景有獨到之處，早獲畫泉有聲之譽。人物畫尤善阿睹傳神，所作“長恨歌”“木蘭詞”“紅樓夢”“潯陽夜色”長卷仕女畫，雅麗多姿，栩栩如生，呼之欲出。

張大千曾題其“木蘭詞”曰：“如聞其聲，如見其人”。山水人物膾炙人口飲譽國內外。早歲參加上海書畫會，與當時畫家張大千、劉海粟、朱屺瞻、錢瘦鉄、唐雲、王渭泉等相交游，藝事更進，歷次在港、澳、京、津、滬、杭各地舉辦畫展甚獲好評。

晚年喜寫梅、竹、松濤，大型孔雀、獅、虎、牛等。作畫強調書畫同源，精研書法。寫魏碑出神入化而能創新，梅花三百篇，一氣呵成，以篆、隸、行、草、真融繪之。用筆用墨正側兼擅，干濕并妙，融會旁通，相得益彰。窮研極態，婀娜多姿，盡畫梅花之精氣，極富情趣，所構圖布局于常人所不經意處，自出新意，方寸之間似有石破天驚之膽略，枝干交錯處，又感畫家用心之良苦。窮盡丹青之妙，墨間筆下或淡或濃，相繁寸間無不是畫家心中豪氣，為海內外所不多見。石魯贊之曰：“八大石濤亦不過也，鶴老之梅富也……”。

鶴汀作畫，從宋人的金碧山水到元人的沒骨花卉，從文人畫派的瀟逸到民間藝術的淳厚，并及西洋素描等方面的技巧，都能兼取其長，熔為一爐，故其創作獨樹一格有聲于時。

鶴汀生前系中國美術家協會會員，美協陝西分會常務理事、美協紅蓼畫苑主任、中國畫創作室主任，陝西省戲曲研究院藝委會美術室創作主任，陝西省政協委員，西安市蟬聯三屆人大代表。



畫家區麗莊近照

以沒有“脂粉氣”而飲譽于畫壇的女畫家區麗莊，字耐霜，號磨劍室主，荻蘆室主之一。1924年生，現為中國美術家協會會員，美協陝西分會常務理事、陝西國畫院畫師，文化部國畫創作組客座畫師，陝西婦女書畫會副主席，北京神劍書畫會顧問。

人品畫品超然脫俗的區麗莊女士，早年與八閩畫家蔡鶴汀結為伉儷，遍歷東南山水名勝，后西游古都長安，縱覽三秦文化之古樸陽剛。豐富的閱歷、廣潤的見地，鑄就她熱愛生活的一顆童心始終熱愛着世界。因之誘發着她的作品題材涉獵廣泛，立意高雅，追求新的審美意識。舉凡人物，花卉，飛禽走獸等，或揮灑寫意，或工筆勾勒，濃淡得宜，剛柔相濟，出神入化，情趣盎然。她所作的大屏獅、虎、水牛和孔雀，點染雕琢神態飛揚，墨彩光輝，墨氣滂薄，使人觀之精神煥發，激情洋溢。作仕女畫則以天生麗質，栩栩如生的風韻贏得欣賞者的贊美。她筆下的花卉，表現出勃勃生機，呈現着傲霜斗雪的貞秀風姿。其代表作“萬紫千紅”構圖新穎，以其堅硬的山石和激流的泉水襯托出燦爛如錦的菊花，工致而生動，技法用色都別出心裁。尤喜畫貓，家飼雙貓，日必臨之。曾多次舉辦國內外個人畫展，作品為美協博物館等單位收存并出版，參加中日第一回女流水墨合同展，獲得真、善、美和諧統一的好評。

縱覽區麗莊女士的國畫藝術作品，使人感到她飽蘸民族情感的毫端凡四十年如一日地在描繪她心中那不蔓不枝，香遠益清的世界，從而使人們聯想到女畫家的高雅正直的品格，她那默默奉獻卓越的業績和精益求精的治學精神，使她的芳名自然而然地載入了“中國婦女名人錄”，“中國現代美術家名人大辭典”，“中國當代國畫家辭典”。

Collected plum blossom Paintings OF cai Heding Chinese inscription by zhu Qizhan

Mr Shi Lu's Comments

1. Mr Cai Heding was a master artist of traditional Chinese paintings, as famous as Ren Bainian in artistic accomplishments. He had developed his own style of art characterized by novelty and vivid touch, which to some extent could match any other masters in Chinese history. Especially worth praising are his more than one hundred paintings on plum blossoms, which may be regarded as the representative of varied styles of the same subject matter.

2. Mr Cai Heding was expert in brushwork featuring refined and realistic descriptions. In this respect, probably no other artists except Ren Bainian could be matched with him. his works covered very wide-ranging subjects including mountains and rivers, flowers, vegetables and fruits as well as insects, fishes and animals, especially plum blossoms, cats, peacocks and tigers. All these are lifelike, attractive and appealing.

Couple—Artists Adding a New Page to the History of Traditional Chinese Paintings

Yin Shoushi

The history of Chinese paintings boasts a number of couple—artists, such as Zhao Mengfu and Guan Daosheng in the Yuan Dynasty, Wu Zhuoren and Xiao Shufang in modern times. Now we have another couple of artists Cai Heding and Ou Lizhuang, and therefore the publication of their works would be in the spotlight of artistic circles and arouse strong interest among the lovers of traditional Chinese paintings both at home and abroad.

Mr Cai Heding, who passed away in the 1970s, had learned traditional Chinese paintings from Ren Bainian and Wu Changshuo, and absorbed the quintessence of their artistic creation before he became a famous artist with his own distinct style. In his early years he joined the Shanghai Traditional Painting Society where he made friends with masters artists Zhang Daqian, Liu Haisu, Zhu Jizhan and Tang Yun, who to some extent had played an important role in making him improved in painting skills.

When he was in his middle age, he moved to Xi'an and worked there till he breathed his last. During the period he was keeping very good company with the well-noted artists Zhao Wangyun and Shi Lu and had reached artistic perfection. In the later years of his life he devoted himself to the paintings of plum blossoms, with which he blended the flavour of Chinese calligraphic art of running hand and cursive hand, and therefore his plum blossoms are novel in form and composition, indicating a kind of romantic beauty even in a common touch. It is no wonder that the master artist Shi Lu praised him as an artist parallel with the celebrated artist Ba Da Shan Ren of the early Qing Dynasty.

Artist Ou Lizhuang, wife of Cai, was born at Zhongshan County, Guangdong Province, had cooperated with her husband in artistic career for several decades. After travelling along the famous mountains and rivers in South China, she settled in Xi'an (ancient Capital Chang'an) and has been nurtured by the local culture characteristic of vigorous and energetic flavour of life, which perhaps has exerted some influence on her works. And therefore her paintings, such as flowers, human figures, peacocks, lions, tigers and other birds and animals, apart from being elegant and attractive, are full of vigour and vitality.

The couple of art, Cai and Ou are praised for their artistic achievements, their sincere love and close cooperation, which reminds us of the ancient literati Zhao Mengfu and his wife Li Qingzhao

,whose story has been popular among the Chinese people.

Unfortunately Mr Cai had no chance to see his works published. His posthumous work "Collected Paintings of Cai Heding" edited by Ou Lizhuang was published some time ago. Now another work, which contains both Cai's 60 pieces from among the three hundred paintings on plum blossoms and Ou's 50 master pieces of different subjects, will come out of press owing to Ou Lizhuang's strenuous efforts.

I am so much moved by her spirit that I can not but comply with her request to write the preface to the album in order to express my admiration for the couple artists.

Reminiscences of My Old Friend in Chang'an

Zheng Naiguang

In the late autumn last year I was informed in a letter from Ou Lizhuang that over 60 masterpieces of paintings of her late husband Cai Heding coupled with 40 pieces of hers will soon be published. This is really a gratifying event worth praising in the art circles of China.

Mr Cai Heding was born into a poor family. In his childhood he had a great interest in painting and often practised drawing on sand using reed as a brush. This was why he had named his studio "Reed Studio" afterwards when he became a famous artist.

In his early years Mr Cai had learned traditional Chinese paintings from such great masters as Ren Bonian and Wu Changshuo and then joined the Shanghai-based Calligraphy and Painting Society, where he made acquaintance with famous artists Zhang Daqian, Liu Haisu, Zhu Jizhan and Tang Yun and discussed problems of artistic creation with them. During this period he was so much improved in theory and practice of traditional Chinese paintings that he formed his own style and became one of the well-noted artists in Shanghai. As a professional painter, he created a great number of works and held painting show in different cities, which made him well-known at home and abroad.

In the 1950s he and his wife moved to Xi'an, ancient capital of China, where the couple were fascinated by the brilliant cultural heritage and beautiful landscape around the area, and therefore they decided to settle in the city to continue their career. On his initiative two art academies were established in Xi'an—The Traditional Chinese Painting Academy of Northwest China and Hong Liao Painting Academy (the two Academies were merged into the Shaanxi Branch of China Fine Art Association afterwards). In Xi'an he became good friends with famous artists Shi Lu and Zhao Wangyun, sharing their viewpoints on art, especially Mr Shi Lu's viewpoint that artistic creation should be based on the tradition of China and artists should have their root among the people, keep track of current events and strive for originality in artistic style. With this idea in mind, he spent a lot of time travelling the famous mountains and rivers of China and visiting many places of scenic spots and historical interest in order to draw on artistic inspiration and cultural quintessence from the people, to explore the secrets of man and nature and absorb nutriment from them. He spared no effort to improve his art in content and style. His passions for art like a volcano poured forth a large number of paintings, which covered a wide range of subjects and made him occupy an very important position in art circle of China.

Mr Cai was a devoted artist with great talent and personality, and praised by his friends and students. In artistic creation, he not only learned from the great masters in Chinese history and incorporated their advantages in his works, but also had developed his own distinctive style, a style characterized by a delicate touch full of vigour and novelty, which was embodied in his paintings such as human figures, landscapes, birds and animals, especially his paintings "Tang Emperor Minghuang and His Concubine Yang Yuhuan", "A Dream of Red Mansions" and "Ancient Girl Mulan Joining Army". All the woman figures portrayed in these pictures are so vivid, so elegant and beautiful that just as great artist Zhang Daqian put it, "they were about to go out of the picture when asked to." As for his landscapes, his waterfalls and rocks and cliffs produce such an effect as if the viewers may hear the sound of the water rushing down.

Mr Cai had kept good friends with me for more than 30 years. We often discussed problems of art and traditional Chinese paintings, on which he held original and incisive points of view. In his later years he had a special love for painting plum blossoms, blending the feature characteristics