

集畫光延葵

A SELECTION OF KUNG JIXIAN'S PAINTINGS



黎延先畫集

謝 葵



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龔繼先畫集

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水墨清華

藝繼先画展

朱屹瞻賀



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李苦禪先生題字

Inscription on Kung Jixian's Painting by Li Kuchan

朱屹瞻先生題字

Inscription on Kung Jixian's Painting by Zhu Qi Zhan



龔繼先先生近照

龔繼先一九三九年生於北京。一九六三年畢業於中央美術學院中國畫系。從著名畫家李苦禪、李可染、葉淺予、王雪濤諸先生學習花鳥、山水、人物。擅長水墨大寫意花鳥畫，並對中國美術史論有深入研究。一九六三年到上海後，得著名書畫鑑賞家謝稚柳諸先生指導研究古代書畫鑑定，過目國內公私收藏晉唐以來書畫真迹近萬件。其繪畫融雄渾於簡靜之中，得平淡天真之趣。作品曾多次在國內外展出及發表。著有《龔繼先畫集》、《怎樣畫荷花》。現為上海人民美術出版社總編輯、中國美術家協會會員、上海中國畫院兼職畫師、上海滬東畫院院長。

Kung Jixian, born in Peking in 1939. He graduated from the Traditional Chinese Painting Dept. of Chinese Central Academy of Fine Arts in 1963. He had studied traditional Chinese figure, mountains-and-waters and birds-flowers paintings following famous painters, such as Li Kuchan, Li Keran, Ye Qianyu and Wang Xuetao. He is expert in the freehand brush work of traditional Chinese birds-flowers paintings and makes deeply researches on the theory and history of Chinese Art. He has resided in Shanghai in 1963, since then, he has been studying the appreciation of traditional painting and calligraphy under the guidance of the famous painter and connoisseur Xie Zhiliu, and testing thousands pieces of original works of painting and calligraphy ranging from Jin Dynasty to our time which are the private or national collections. Showing the plain and unaffected taste, his paintings blend vigorous character, simple and calm state. His works have been issued and exhibited inland and abroad for many times. Book titled 'The Selection of Kung Jixian's Paintings' was published. Now, he is the chief-editor of the Shanghai People's Fine Arts Publishing House; a member of the Chinese Artists Association; artist of Shanghai Institute of Traditional Chinese Painting and the President of Shanghai Hudon Institute of Traditional Chinese Painting.

序

“駿馬秋風薊北、杏花春雨江南。”這是屬於文學的，也是屬於美學的。

中國幅員遼闊，北地胡茄，南朝金粉。歷來北方畫家豪爽尚質，所以大都骨力雄強；南方畫家婉約尚文，所以大都墨韻秀麗。而融匯了南北畫家特長的龔繼先，他的作品便很自然地具備了雄渾的氣魄，且富於水墨情韻的發揮。正如孔子云：“文質彬彬而後君子。”這文與質的結合，既是人格美，也是藝術美。

出生於北京，就職於上海，師承水墨花鳥畫大師的龔繼先，是一位在藝術上永遠不知道滿足的畫家。他孜孜以求，以其深厚的筆墨功力及對大自然蓬勃生機的深切感受，以簡練的筆墨，創造了鮮明的個人風格。舉其作品，不論尺幅巨幀，都能作到氣勢恢宏，筆墨靈秀，意境深邃，盡得自然之流美。因此花鳥大師李苦禪先生生前曾題道：“繼先弟與我交遊多年，爲人心誠學切，藝業大有進展，如此急進不怠，前途極有作爲。”到他大有作爲的時候，著名書畫家鑑賞家謝稚柳先生在他的畫上題道：“繼先擅粗筆花鳥，淋漓水墨，放蕩清空，而粗豪中尤見精工也。”這些其實都與他的廣博的藝術修養有着極密切的關係。從少年時代起，他就孜孜不倦地浸淫於古書畫裏，從畫史到畫論；從老莊哲學到現代美學，從陶瓷到戲劇、音樂。此外是對八大山人、石濤、青藤、白陽、趙之謙、吳昌碩、齊白石等大家的廣泛汲取。到上海後，足跡遍及大江南北，過目公私收藏晉唐以來書畫真迹近萬件，這一切都大大豐富了他的創作。同時，也使他在書畫鑑定方面獨具慧眼，受到謝稚柳、楊仁愷等鑑賞家的讚許。

“吾道一以貫之”，他從極度單純而又變幻萬千的太極中悟到了陰陽虛實相輔相承的關係，並以之貫穿於他創作的全部形式與過程中，通過單純而富於微妙變化的筆墨體現宇宙萬物內在的生命律動；以“知白守黑”追求空

間的節奏；在意境上，以簡、靜來表現個人的心態，因此使他的作品給人以清逸空靈的感受。例如：《松風清韻》、《蓮塘小趣》、《空山幽鳥》、《吟風圖》、《老藤八哥》等，都遠遠地脫離了都市的塵囂，而返樸歸真地回到大自然的寧靜之中，使讀者在緊張的生活節奏中，獲得片刻休息，好像一首抒情詩，一首月光曲，在寧靜中，它帶給人們的是對人生更深刻的思考。靜是萬物的開始，也是終極，“境至靜矣，而此中有人，如隔蓬山，思之思之，遂由靜而見深”。

龔繼先從事指畫創作，不過是近兩年的事，由於他有着深厚的筆墨基礎，所以作起指畫來，自能駕輕就熟。他大胆採用生紙作指畫，純以指掌運水運墨，因而開卷墨氣渾潤，大胆灑脫，在變化中不失整體，在古今指畫大師高其佩、潘天壽之外又能別開生面，創造了鮮明的個人風格。其作品水墨清逸淡雅，設色則艷而不俗，以指運綫，剛柔並濟，如折紋股，屋漏痕，巧拙互見；在章法上巧妙地利用空白，結合題款印章，使畫面形成一個虛實相生，又富於節奏變化的整體。

龔繼先常說，中國書畫到最後就是畫修養，講韻味，講氣息，他的藝術正是廣博藝術修養與艱苦加勤奮的道路上走過來的。但他從不滿足現狀。是的，一個有作為的藝術家，當他每登上一級臺階時，也正是他的一個新的起點。“藝無止境”，正如李苦禪先生所說“如此急進不怠，前途極有作為”。基於這一點，我完全相信，他在藝術上的不斷進取，將使他獲得更大的成功。

崇基於滬上煙雨樓

一九九一年六月

PREFACE

“The steed is running on the northern land with autumn wind blowing; the apricot comes into bloom on the southern bank of the Yangtze in the spring rain.” This poem embodies both literary and aesthetic meanings.

With such a vast territory, China shows striking contrasts in styles between North and South — works of the northern painters, who are bold and unconstrained in temperament, are characterized by straightness and boldness, while those of southern painters, who are in gentle and mild in nature, have a taste of exquisiteness and subtleness. As far as Kung Jixian is concerned, he has established his own style by absorbing the features of northern and southern styles. Therefore, his works are incorporated with vigorous and gentle strokes. As was said by Confucius: “The refined and courteous manner is the character of a noble man”, the blend of the noble spirit and beautiful substance conveys the beauty of personality as well as arts.

Kung Jixian was born in Beijing, and follows his professional career in Shanghai. He began to absorb the techniques of painting birds and flowers from some masters at his early age. Never self-satisfied, he has been working at artistic creation arduously with his consummate skills in Chinese ink and wash, and consequently developed a style of his own with the simplicity of strokes. His works, whether in large or small size, are found with perfect combination of vigorous strokes, elegant brush and ink, deep artistic conception, and the beauty of nature. Li Kuchan, the late well-known Chinese painting master, once highly praised him in his inscription, saying: “As a friend of mine for many a year, he is trust-worthy; as a highly productive and hard-working artist, he is promising and bound to be successful in the future.” Xie Zhiliu, a famous Chinese art connoisseur, inscribed on one of Kung’s paintings with the following words: “Jixian is adept in sketching birds and flowers with bold brushes, splashes of ink and water, simple lines and composition, but without lack of technical exquisiteness.” All these should be owned to his artistic accomplishment. Since his childhood, he has indulged himself in a wide range of fields associated with arts, which cover the history of painting, the theory of arts, the philosophies of Lao Tse and Zhuang Tse, modern aesthetics, ceramics, drama, music and so on. He has also absorbed the techniques from the works of some great masters, such as Ba Da Shan Ren, Shi Tao, Qing Teng, Bai Yang, Zhao Zhi Qian, Wu Chang Shuo and Qi Bai Shi. Having traveled across the country, Kung has seen as many as ten thousands art works collected publicly as well as privately, which have tremendously developed his creative ability, and also made him become a distinctive connoisseur in arts. His talent was highly appreciated by the famous connoisseurs such as Xie Zhiliu and Yang Renkai.

“Yi is my philosophy”, said Kung. He perceived that Ying and Yang (the two opposing principles in nature) are actually interconnected out of the context of Tai Ji, which seemingly simple, but may present unlimited variations of forms. He incorporated this

principle into all forms of his arts. With his simple but subtle brushes, he presented the internal pulses of living things so as to catch the rhythms of the space by the means of composition. To obtain the artistic conception, he depicted the individual attitudes with such simple and serene brushes that his works gave the viewers a feeling of serenity. The works "The Sougning of the Wind in the Pines", "A Small Lotus Pond", "Birds in Serenic Mountains", "Song of the Wind", and "Myna" present the viewers a picture free of metropolitan noise and dust, but a picture of serene life of returning to nature. In fact, this picture seems to be a poem, which may give the viewers a short time of sheer rest in their quick rhythms of life, during which they may ponder deeply over their lives.

It was only two years ago that Kung started to practice on the finger painting, thanks to his adept skills in Chinese traditional painting, he can control his fingers at ease. His works show the comprehension of unity, the free movement of strokes, and varieties of the colours. Remarkable contrasts and diversions are brought out through the lines, some of which are powerful, some soft; some of which are exquisite, some crude; some of which are smooth, some coarse. This forms Kung's individual style and makes himself distinctive from the finger painting masters such as Gao Qi Pei and Pan Tian Shou. The seals and inscriptions were incorporated into the blank space of the painting to bring the picture perfect composition and dynamic rhythms.

Kung often said: "The highest pursuit for a Chinese painter is to create artistic taste and convey the context of Chinese culture, history and philosophy." This is the way leading Kung to success. Though successful, he regards his every accomplishment as a new start in his artistic career. To him, there is no top on the mountain of arts. Master Li Kuchang once said: "As a highly productive and hard-working artist, he is promising and bound to be successful in the future." I am confident that his constant progress in the arts will bring him greater success.

Chong Ji
June, 1991

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