

唐・十大詩人詩畫雅鑒

圖書在版編目(CIP)數據

唐·十大詩人詩畫雅鑒/常進、田黎明等編繪 TANG·SHI DA SHI REN SHI HUA YA JIAN 武漢: 湖北美術出版社 9510 ISBN 7-5394-0488-4

I.唐··· □.常···、田··· □.唐詩──雅鑒 IV.J443

鄂新登字 06 號 湖北美術出版社出版發行 (社址: 武漢市昌東亭路 2 號 郵編: 430077) 香港雨花電分制版公司制版 捷誠印務 (深圳) 有限公司印刷 一九九五年十月第一版第一次印刷 開本 889× 1194mm 1/16 印張 16 ISBN 7-5394-0488-4/J• 443 印數 1-1000 册 定價 280 圓











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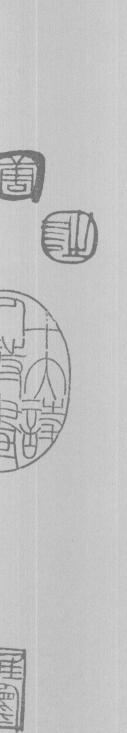






Jaos いら!

昌紫 大詩











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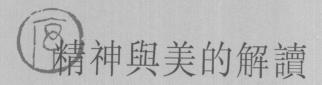
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郎紹君



"詩畫本一律,天工與清新。"這是宋代大詩人、畫家蘇東坡的名句。 在中國藝術史上,他是第一個多方面闡釋詩畫相通觀念的人。"古來畫師非俗士,妙想實與詩同出。""古來畫師非俗士,摹寫物像略與詩人同。""味摩詰之詩,詩中有畫。觀摩誥之畫,畫中有詩。"……這些論述,對中國詩畫、特別是中國文人繪畫產生了深刻影響。蘇軾强調詩畫一律的動機,是要提倡用詩的妙想構思畫,用詩的情感態度作畫,畫出詩的境界和格趣來。宋代畫家大受這一思想的恩惠,從皇帝到文人再到宫廷畫院的待韶、學生,都很看重詩的修養和"畫中詩"的表現:或强調空間境界的詩意,或强調自然情趣的詩意,或强調生活情味的詩意,或强調隱喻理趣的詩意等。宋代詩人晁以道說:"畫寫物外形,要物形不改。詩傳畫外意,貴有畫中態。"所謂"畫外意""物外形",即像外之旨,弦外之音,有限中的無限。中國繪畫從中國詩歌所獲得的,主要是這一美的品格,而非對詩歌意像的圖像性翻譯。

嚴格說來,詩歌和繪畫在語言、形態上都是很不相同的。自萊辛寫了《拉奧孔》之後,西方美學家較多地關注它們的不同。在黑格爾的龐大精神體係中,詩歌和繪畫就被視為浪漫型藝術的不同形式、不同階段之表現。十九世紀的西方美術比較重視叙述與描繪,被人稱作"繪畫的文學性"。二十世紀的西方美術則重視"内在表現"和"語言自律",繪畫的"文學性"受到冷落。在古代中國,雖然也有人注意到了詩與畫的區別,多數還是偏重强調它們的一致性。"詩是無形畫,畫是有形詩。"之論,流行至今。以藝術史的眼光衡量,從注意藝術的"同"到注意它們的"異",從看重共性到看重個性,無疑是一種發展。但强調同者的藝術與强調異者的藝術,都有傑出的創造。重詩意的宋畫和重筆意的元畫有高下之分麼?二十世紀藝術比十九世紀的藝術一定出色嗎?藝術品的最終價值是由藝術品自身而不是一種什麼觀念來决定的。當一種觀念和愛好不妨礙另一種觀念和愛好的時候,藝術的自由才算是真正的自由。因此,不管寫實的、寫意的、平面的、立體的、再現的、表現的、古典的、現代的、詩畫一律的、詩畫兩律的,祇要畫得好,真有創造性,都應有它們的位置。

以上述態度觀之,《唐·十大詩人詩畫雅鑒》和《宋·十大詞人詞畫雅鑒》的編創可以説別具慧眼。編者意在用今人的體驗、今人的話語解讀前人的詩詞,且把文字解讀和繪畫解讀併在一起。責任編輯朱岳凌小姐把主要精力放在組織繪畫創作方面——三個寒暑,數百封組稿通信和多次的車船往還,邀請了當代二十位優秀的中青年國畫家參與其事。面對唐宋詩詞的巨人傑作,畫家們極其虔誠又充滿自信地把筆運思,精心繪製。他們懂得,詩是詩,畫是畫,以圖釋之意求畫,必費力而不討好。唯一可行之路是以古人詩詞為母題和起點,根據視覺圖像的可能和畫家本人的體驗進行再創造。讀者可以看到,這二十位畫家的視覺闡釋是富於個性的——這個性不僅在於他們對詩詞的獨特體會與聯想,還在於傳達那體會聯想的獨特繪畫風格。我們從中能看到詩畫的一致,也能看到詩畫的不同。能間接感知唐宋詩詞的境界,亦能直接感知畫家對那境界的空間截面的視覺表現。讀者可以進行詩畫的比較,可以從詩的角度觀畫,可以從畫的角度觀詩,還可以由畫家的視覺解讀引發開去,根據自己的經驗和想像再解讀……

在大地被一片功利、實惠之聲覆蓋,傳統被一片現代之風吹遠的今天,如果能經常在唐宋詩畫雅鑒中停留一下(哪怕是短暫的),我們或許會感受到生命的另一處境界、醒悟到人生還需要另一種東西吧。





這一片星空

朱岳凌



近五百封組稿通信,歷時三年多的編輯組稿工作,幾經反復之後,《唐·十大詩人詩畫雅鑒》及《宋·十大詞人詞畫雅鑒》的一切編輯工作終於劃了一個句號,我也彷彿經過了一次長途跋涉後,沉湎於必有的思緒清理。我很累,却也由衷地感到得大於失的欣慰。至於它們的質量水準如何,我不必絮語,讀者諸君自會見仁見智。

我是文字編輯,對與我合作的同行作者朋友,我感到高興和愉快,自也不必多說。我以為最大的收獲並非這個句號的完成,而是我頗有成效地接觸了中國美術界、這個對我而言全新的領域,以及由此而結識的這一批恐怕今後"從來也不會想起",却"永遠也不會忘記"的朋友和師長。我認為自己獲得了一個珍貴的"……"號。

常常有畫家朋友開玩笑問我:"朱岳凌,你到底用了什麽手段,讓這幫大腕們這麽給你'賣命'?"我想應該是朋友間的"真誠信任+精英意識"吧。這篇文字值得一寫的理由也就在這裡。

這是一片燦爛的星空,原本没有我的星座,我能徜徉其間,純屬偶然。我向不大理會與我現實生活和工作半徑不相交的領域和事物,故我對中國美術界幾乎是一無所知。由於這兩本畫册的編輯體例和形式結構是在反復推敲和論證的基礎上形成的,故我以為對傳統經典文學作品的現代再表現,應該由當代優秀的畫家從視覺語言的角度豐富、並補充單純文學語言可能會出現的單薄感和單一的形式感。但在正式約稿中,我却走了一些彎路。不過最終曲徑通幽,方才形成了今天這種惺惺相惜,物類和諧的格局。為此我應該首先誠摯地感謝中國藝術研究院的郎紹君先生和湖北省社會科學院的張正明先生、馬曉玲女士的鼎力相助。尤其是朱成樑和邊平山先生,他們以豐富的實際經驗和卓然的藝術品位,為本書編輯構想的最終定形和完善添上了精彩的點睛之筆。這批畫家大都在美術界享有盛譽,可謂成名在先。然"數易其稿"却是絕大多數畫家們的共同之處,故大家一再驚呼:大伙是在擺擂臺賽了。

這批作品絕大部分的確是精英意識的結晶,而風格迥異、色彩紛呈, 則又無不是個人品學氣質的形像化再現:陳平為人執著嚴謹;田黎明恬 淡謙和;于水淳厚穩健;李老十勤業精思;常進清曠淡遠;邊平山質雅神清;劉二剛誠樸温文;朱新建神遊像外;江宏偉秀外慧中;季酉辰淡然律己;周京新聰明質樸;李孝萱形放神勞;范揚寬容隨和;唐勇力苦心經營;方駿、王孟奇有學者之風;張正民不乏鮮明的現代意識。囿於畫册容量,對許多應進而未能進入本書的朋友,我感到深深地愧憾,並期望以後能有合作的機會。

這套畫册中有三位女畫家,我想多說幾句。

成功的女性一般往往會見責於男性世界,被視為可賞不可親的女强人,但她們給我的印象是:事業上當仁不讓鬚眉,生活中充滿女性特有的本色性格。楊春華為人爽真可親,藝術時空對她而言充滿了彈性,無論涉足哪一種藝術形式,她似乎都能暢如遊刃,但她最大的願望却是希望擁有一套現代化的厨房和書房。徐樂樂的豪爽自信建立在細密嚴謹的基礎上,雖然在很多時間裡她給人的第一印象是:未見其人先聞其聲,但她的作品中透逸出來的清靈秀雅之氣,巾幗之中亦不多見,更何况鬚眉。然自古以來創業不易守成難,徐樂樂面臨的却並不是一枝獨秀的理想國,尤其是常常處於"君子坦蕩蕩,小人長戚戚。"矛盾經緯交織中的掘進心理,更會令她這輩子都不得安寧。聶鷗的謹慎質樸一如其作品,特定的生活經歷形成其獨具特色的藝術表現形式,其筆墨的深沉與其天性的純真更多的是在作一種內循環式的宣泄與表達,也因此烙有鮮明的時代標志。三人併列,各呈千秋。做她們的丈夫,真可謂福澤三生。

最後談談我自己。我喜歡讀書,却没有受過正規化的係統訓練,這一直是一種難以釋懷的缺憾,但我也因此很少受到人為章法的約束,從而形成自己的思維方式、價值觀念和做人原則。在精神領域裡,我希望自己的觸角儘可能呈輻射狀擴展。在生活領域裡,我希望做一個静静的原點,或儘可能縮短其旋轉半徑。作為女人,我最大的願望是希望能在遠離塵囂的地方,擁有一個爬滿長青藤的小院,在家務之餘,静静地梳理日落黄昏、月行中天的清趣。

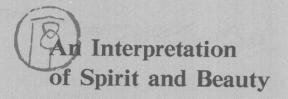
這兩本畫册在裝幀形式與內容的珠聯璧合上,選用了李剛田、王鏞、韓天衡、黄惇先生的篆刻作品,還得力於馬士達、蘇金海、查仲林、許雄志、朱培爾、張愛國、張儀、戴武、陳建平、紀容建等先生們的篆刻作品,謹向他們表示真誠的謝意。

願畫册的完成能如一顆小小的隕石落入歷史文化浩瀚的長河中, 願它泛起的浪花能够波及現在和未來。借此機會,謹向所有關注並支持 過它們的朋友致以謝忱,並以此文代後記。

一九九四年六月十五日於武漢







by Lang Shaojun

"Poetry and painting are of one rule in terms of liveliness and originality" is a famous saying of Song poet and painter Su Dongpo, who was the first man in expounding on the relations between poetry and painting. "Painters, past or present, are by no means vulgar, their wonderful ideas share the same origin with poets". Painters, past or present, are by no means vulgar, their depiction of things is somewhat identical with that of poets". "Reading the poems of Mo Ji, we see pictures beyond the poems; looking at the paintings of Mo Ji, we see poems behind the paintings". ... The descriptions left obvious traces in Chinese poetry and painting in general and strong impressions on the paintings of writers in particular. Stressing the idea that poetry and painting are of one rule, Su Dongpo advocated to design a painting with poetic imagination and to do painting with poetic emotion so that to reach poetic taste and state in the painting. The painters of Song dynasty greatly benefitted from the thought, people from emperors to men of letters and further to teachers and students in the imperial palace art school all cared much about their poetic accomplishment and" the poetic expression" of their paintings, with emphasis either on the poetic effect in the space layout and in the natural taste of a painting, or on the poetic effect in the vivid expression of life and in the metaphorical philosophy of a painting. "A picture is drawn beyond the object itself and so makes the appearance of the object unchanged," said Song poet Chao Yidao. " A poem depicts the meaning beyond a picture and so keeps the soul of the painting". The so called "meaning beyond a picture" and "drawn beyond the object" denote the soul beyond the picture, the sound beyond the tune and unlimitedness inside limitedness. What the Chinese painting absorbes from the Chinese poetry is mainly the beautiful quality and style of the poetry, not mechanically interpreting a poem with a picture.

Poetry and painting, to be exact, are quite different in terms of language and appearance. After Lessing wrote Laokoon, western aesthetes paid more attention to the differences. Poetry and painting in the enormous spiritual system of G. W. F. Hegel are considered as different forms of the romantic school and appeared at different stages of time. The western art of the 19th century comparatively strssed description and depiction, and so it is called "Literariness of painting"; the western art of the 20th century paid more attention to "internal expression" and "language self—displine". The "literariness of painting" was brushed aside. In ancient China, though some people noted the differences

between poetry and painting, the majority tended to emphasize their unity. "A poem is an invisible picture and a picture is a visible poem" is a saying still popular. Judging from the angle of the art history, the stress shift from the artistic "unity" to "difference", from generality to individuality, is undoubtedly a progress. However, both schools of arts of "unity" and "difference" have respectively created outstanding works. Is the Song painting which lays emphasis on poetic effect superior to the Yuan painting which stresses on drawing technique or vice versa? Must the art of the 20th century be better than that of the 19th century? The final value of a piece of art is not determined by any concepts, but by the art itself. Only an idea or a propensity is not throttled by another idea or propensity can the freedom of art be said to be a real one. It is therefore concluded that no matter what it is, whether it is realistic or imaginative, plain or three—dimentional, expressing or re—expressing, ancient or modern, of one rule or of two rules, if only the painting is well done and with creativity, it will certainly take root in the art world.

From the above point of view, the creative edition of the album Appreciation of the Illustrated Works of Ten Tang Poets and Ten Song Poets is a highly intelligent approach to the subject. The editors aim at using the experiences and the language of the present to interpret the poems of the past and meticulously arranged the captions with the paintings. Miss Zhu Yueling, editor in charge of the album, took great pains — — — for three years communicating and travelling to select and contact with every painter and writer — — in inviting and organizing twenty excellent young Chinese painters to participate in the project. Confronting the great works of great poets of Tang and Song dynasties, the painters, pious and confident, have done a wonderful job. They know poetry is poetry and painting is painting. They know if they draw a picture simply to express the meaning of a poem, they will get half the result with twice the effort and their job will turn out to be a hard but thankless one. They know the most feasible way is to recreate, taking the ancient poems as maternal topics and start points, making full use of visual picture and their life experiences. As a result, readers can see that the interpretation of the twenty painters is laden with individuality, not only in their unique understanding and wide association, but also in their unique style in conveying them. We can find in their works unity as well as difference between poetry and painting, feel indirectly the taste and state of Tang and Song poetry as well as the visual expression of them. Readers can make comparison between the paintings and the poems, either to appreciate the paintings with the poems or vice versa. Readers can also wander along the picture intereprtations of the painters and extend them with their own experiences and imaginations. ...

When the ground is immersed in an atmosphere of utility and material benefits, when the tradtion is blown afar by the modern wind, if we can constantly stop over (even for a very short moment) to appreciate the illustrated works of Tang and Song poets, we may be able to experience quite a different realm of life and come to realize another need of life.









月沙王