

当代中国画名家作品

Traditional Paintings by Contemporary Chinese Masters

牡丹集

PEONY ALBUM



中国世界语出版社

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序

刘曦林

在万紫千红的花海里,牡丹花于中国人的心灵中占有独特的位置。大约 1500 多年前,这野生的灌木移栽到庭园之中,并以其美形美色戴上了“花中之王”的桂冠。这牡丹也确有王者风范,其花端庄艳丽,大可盈尺,其叶繁茂,若众侍相扶,其干苍拙,具鼎力之势,所以,它总是作为一种富贵、繁兴的象征,成为中国人精神上的寄托。对牡丹的偏爱在唐代可能达到了高峰。“唯有牡丹真国色,花开时节动京城”¹;“共道牡丹时,相随买花去。……家家为习俗,人人迷不悟。”² 这种景况,在今日的牡丹之乡洛阳、曹州(即菏泽)甚而过之。由此可见,热爱自然、信奉“天人合一”哲学的中国人与牡丹结下的不解之缘。

尽管掌握了现代科学的人们可以让牡丹随时开放,但其真正的花期只在春天,“花开花落二十日,一城之人皆若狂”³,即此况之写照。由此,以牡丹为题材的绘画应运而生,为了让它永驻人间,正如多愁善感的画家所说:“独怜凋落易,为尔贮丰神”。⁴ 中国画中出现牡丹的形象大约和中国人开始培植牡丹为同一时期,在晋代大画家顾恺之(约 346—407)的《洛神赋图卷》⁵ 中,牡丹就同洛神一起在那洛水边临风摇曳。此后,伴随着花鸟画与人物、山水画的分科,牡丹从人物画的背景中走出,成为独立的艺术形象,并且出现了工笔重彩、半工半简、简笔水墨、简笔重彩等多种语体和样相。但无论是何种语体、何种风格的图画都有一种共同的美学追求——既通过牡丹花特有的造型和风姿,表现其勃勃生机,更注重于藉牡丹花表达人的情感。所以,牡丹花几至成为中国人寄托



《洛神赋图卷》(局部) 东晋·顾恺之
Picture Version of On the Goddess of the Luo River (Part)
Eastern Jin Dynasty Gu Kaizhi



《簪花仕女图》(局部)
唐·周昉
A Woman with Flower
on Her Head (Part)
Tang Dynasty Zhou Fang

美满、富贵、吉祥、繁荣之思的艺术符号,也成为文人、诗人、画家别有所寄的中介。由于中国的美学总是把自然物、把花当人来看,牡丹花的精神内涵也变得丰富起来。唐代诗人画家王维笔下的牡丹就不沾富贵之气,他说:“绿艳闲且静,红衣浅复深。花心愁欲断,春色岂知心。”⁶ 他一方面称颂牡丹形质文雅、色泽丰富,但诗的中心是让那花负荷了一个“愁”字。唐代女诗人薛涛的《牡丹》诗曰:“去春零落暮春时,泪湿红笺怨别离。常恐便同巫峡散,因何重有武陵期? 传情每向馨香得,不语还应彼此知。只欲栏边安枕席,夜深闲共说相思。”此诗由人花相遇引出人仙相交的爱情故事,着意表达的恰是对情人的思念和渴盼。中国画曾经深刻地受到诗歌的浸淫,并有“诗中有画,画中有诗”,“诗画本一律”,“画是无声诗”之说,所以,我以为,像诗人那样表现牡丹,那画方不失为真画,像欣赏诗那样欣赏中国画中的牡丹始为真赏。至于古代文人画家们不施丽色铅华,独以水墨画牡丹,则是他们心志高逸、不贪图富贵的人格的象征,明代画家文征明题画诗中有句:“应是主人忘富贵,故将闲淡洗铅华”⁷,即是此意。

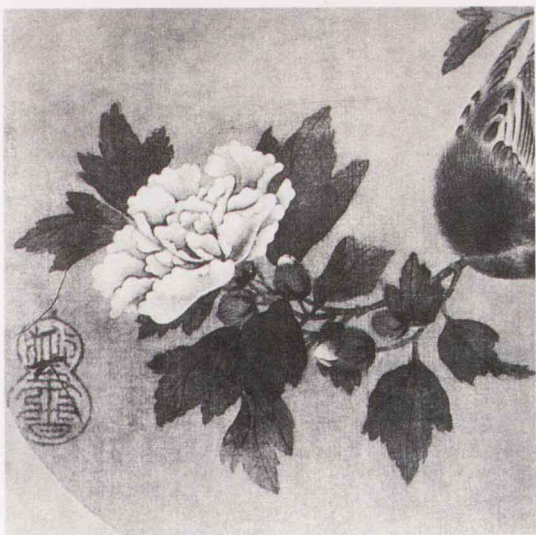
当代的中国画家们继承了诗画相融相发的文化传统,也继承了天人合一、人花同感的思维方式,并且结合着现代人的情感,变化出一些新的章法、笔法、墨法和设色方法,创造了各不相同的牡丹画的新样,可以说是中国牡丹绘画的一个新的阶段。熟悉当代中国画史的于沁女士特邀请了数位擅长画牡丹的大家汇集成册,正体现当代中国牡丹画之繁盛不



《玉堂富贵图》
五代·徐熙
Riches and Honor
Five Dynasties Xu Xi



《彩禽啄虫图》
宋·赵佶
Color Bird Pecking at
Worm Song Dynasty
Zhao Ji



《牡丹图》 元·佚名
Peony
Yuan Dynasty
Anonymous



《牡丹图》 明·陈淳
Peony
Ming Dynasty Chen Chun



衰且锐意出新的景况，也映照出中国人厚爱牡丹的一番深情。当中国世界语出版社将此画册推向世界的时候，我想，世界各民族的人民都会喜欢它，因为那是牡丹仙子带去的美的灵魂，是中国画家、中国人民带去的美好的祝福。

注：

1. 唐·刘禹锡《赏牡丹》。京城，指中国河南省洛阳市，自东周至后唐，许多朝代建都于此。洛阳为中国牡丹著名产地，古代即有“洛阳牡丹甲天下”之说。近年，该市牡丹已发展到近 500 个品种，百万余株。该市以牡丹为市花，每年花季举办牡丹花会，中外游客蜂拥。
2. 唐·白居易《买花》。
3. 唐·白居易《牡丹芳》。
4. 明·陈淳《题牡丹图》。
5. 洛神，相传为中国洛水的女神洛嫔。三国时曹植作《洛神赋》，乃表现爱情的名篇。故宫博物院藏《洛神赋图卷》，传为东晋顾恺之作的宋代摹本。
6. 唐·王维《红牡丹》。
7. 明·文征明《题水墨牡丹》。



《杂花卷》(局部) 明·徐渭
A Variety of Flowers (Part) Ming Dynasty Xu Wei



《牡丹图》 清·恽寿人
Peony Qing Dynasty Yun Shouren



《牡丹》 清·八大山人
Peony Qing Dynasty Badashanren



《牡丹图》 清·华岳
Peony Qing Dynasty Hua Yan



《牡丹飞禽》 清·任伯年
Peony and Bird Qing Dynasty Ren Bonian



Preface

by Liu Xilin

Among all the flowers the peony occupies a unique position in the eyes of the Chinese people. About fifteen hundred years ago this wild flower was transplanted to gardens and crowned the King of Flowers. The peony flower is gorgeous with luxuriant leaves and a vigorous stem, which makes the peony a symbol of prosperity and life. The Chinese people have found sustenance in the peony, and their predilection for this flower probably reached its height during the Tang Dynasty. As poems of that time say, "Only the peony is of true national beauty / All in the capital city are excited during its blooming season"¹, and "When the blooming season comes / people go to buy flowers in groups. . . . Every family follows this custom / With no exceptions."² People in Luoyang and Caozhou (also called Heze), homes of the peony, were even more involved during its blooming season in the days. The peony is tightly bound to the Chinese people, who love nature, and believe that man is an integral part of nature.

Although the peony can now bloom at any time by means of modern technology, its original blooming period is spring-time, as the poem describes, "During the twenty days of the bloom period, all people in the city are in wild happiness."³ And so paintings depicting the peony appeared. As the sentimental painter said, "The peony fades so quickly that I wish that it could last in the world."⁴ The peony began to appear in traditional Chinese painting almost at the same time the Chinese people began to cultivate it. In the Picture Version of On the Goddess of the Luo River,⁵ by master Gu Kaizhi of the Jin Dynasty (about 346-407 A.D.), the peony appeared in the painting together with the Goddess of the Luo River. Later, when flower and bird painting separated from figure and land-



《瓶花》(花卉册页之一) 清·边寿民
Peony in Vase (From the Flower Album)
Qing Dynasty Bian Shoumin

scape painting, the peony became an independent object portrayed in a variety of styles including meticulous brushwork with sumptuous colors, half meticulous and half free style brushwork, freestyle ink and wash, and freestyle with sumptuous colors. Paintings in those different styles have one thing in common, that is an aesthetic effort pursue to express human emotions through the flower. Since the natural world has always been taken to symbolize the human in Chinese aesthetics, the peony has rich spiritual connotations. Under the pen of Wang Wei, a great poet and painter of the Tang Dynasty, the peony is not the symbol of wealth—"The green leaves are quiet / Red clothes are getting darker. Depressed with a broken heart / How can the spring know about her heart?"⁶ Wang Wei praised the peony's grace in this poem, but the main point is that the flower is heavy with worry. Xue Tiao, a woman poet of the Tang Dynasty, wrote in her poem Peony, "Last year when the spring faded away with fallen and withered blossoms / Tears wet my red letter for you have been away / I am always afraid that we will be separated just like the clouds over Wuxia Gorge dispersed / Then how can we manage to meet in a beautiful and secluded place as Wuling? / I confide my feeling to the flower / We understand each other without saying a word / I just want to sleep by the flower / To talk about my lovesickness in the deep of the night." Poetry had a great influence on traditional Chinese painting, as the sayings go—"A poem replete with graphic description and a painting with poetic grace," "Poetry and painting are made by the same rule" and "Painting is silent poetry." In my view, great painting is made and appreciated in a poetic way. Artists in ancient China always



《牡丹图》(指画花卉十页卷之二) 清·高凤翰
Peony (the Second of the Ten Flower Finger Paintings)
Qing Dynasty Gao Fenghan





《牡丹》 清·吴昌硕
Peony Qing Dynasty Wu Changshuo



《牡丹》 现代·齐白石
Peony Modern period Qi Baishi



painted the peony in ink and wash to show their strong will and their disdain for riches and honor. The Ming Dynasty painter Wen Zhengming once wrote on his painting, "I am impervious to wealth and power, so my flower is made without color."⁷

Contemporary Chinese painters have not only inherited the cultural traditions of the combination of poetry and painting, but also the way of thinking that man is an integral part of nature and shares the feeling of a flower. Adding to these, new painting techniques have been created to bring peony painting to a new stage. Ms. Yu Qin, an art historian of modern Chinese painting, has invited several masters of peony painting to present this album. I hope the people of the world will like this peony album because it is the spirit of the beautiful peony fairy maiden, and it is a blessing from Chinese artists and the Chinese people.

Notes

1. Appreciating Peony by Liu Yuxi of the Tang Dynasty. Capital city refers to Luoyang City in today's Henan Province. From the Eastern Zhou to the Later Tang dynasties, Luoyang was the capital city. It has long been known as the home of peonies, as the saying goes "the peony in Luoyang is the best under heaven." There are now nearly 500 varieties peonies grown in Luoyang. The peony festival is held at Luoyang each year during the blooming season, attracting many tourists.
2. Buying Flowers by Bai Juyi of the Tang Dynasty.
3. The Fragrance of Peony by Bai Juyi of the Tang Dynasty.
4. Inscription on Peony Painting by Chen Chun of the Ming Dynasty.
5. The Goddess of the Luo River is said to be Luo Bin, a goddess of the Luo River. The poem On the Goddess of the Luo River by Cao Zhi of the Three Kingdoms is a famous love story. The Picture Version of On the Goddess of the Luo River collected by the Palace Museum is said to be a Song copy of Gu Kaizhi of the Eastern Jin Dynasty.
6. Red Peony, by Wang Wei of the Tang Dynasty.
7. Inscription to Ink and Wash Peony by Wen Zhengming of the Ming Dynasty.

《共沐春光》(局部) 现代·刘奎龄
Enjoy Springtime (Part) Modern period Liu Kuiling





《牡丹蜂雀》 现代·于非闇
Peony and Sparrow Modern period Yu Feian



洛陽牡丹名品多自謂天下無能過及東江南花亦好
絳紫淺紅如舞
梅聖俞牡丹句
辛酉仲秋畫于上海梅花軒堂記
朱杞瞻

《梅圣俞诗意》 现代·朱杞瞻
For the Poem by Mei Shengyu Modern period Zhu Qizhan





《文猫饲蝶》(局部) 现代·陈之佛
Butterfly and Peony (Part) Modern period Chen Zhifo



《牡丹》 现代·王雪涛
Peony Modern period Wang Xuetao



图 录

于希宁

- | | | |
|----|--------|--------------|
| 18 | 牡丹册页之一 | 34.5×46cm. |
| 19 | 牡丹册页之二 | 34.5×46cm. |
| 20 | 牡丹册页之三 | 34.5×46cm. |
| 22 | 牡丹册页之四 | 34.5×46cm. |
| 23 | 牡丹册页之五 | 34.5×46cm. |
| 24 | 牡丹册页之六 | 68×68cm. |
| 26 | 春意醉 | 34.5×46cm. |
| 27 | 倾国 | 68×68cm. |
| 28 | 富贵神仙 | 68×68cm. |
| 29 | 野牡丹 | 67.5×45.5cm. |
| 30 | 墨牡丹 | 68×68cm. |

俞致贞 刘力上

- | | | |
|----|-------|-------------|
| 32 | 国色天香 | 86×60cm. |
| 33 | 长寿永昌 | 142.5×82cm. |
| 34 | 牡丹白头 | 90×58cm. |
| 35 | 耄耋春长在 | 120×88cm. |
| 36 | 百花争妍 | 108×68cm. |

刘继瑛

- | | | |
|----|-------|-----------|
| 38 | 春风 | 108×64cm. |
| 39 | 墨玉金颜 | 86×55cm. |
| 40 | 朱砂牡丹 | 92×55cm. |
| 41 | 静日玉升香 | 83×52cm. |
| 42 | 春风绽蕊 | 83×51cm. |
| 43 | 墨牡丹 | 68×42cm. |
| 44 | 牡丹红练 | 68×68cm. |
| 45 | 春酣 | 68×68cm. |
| 46 | 锦绣春光 | 68×68cm. |
| 47 | 临风 | 68×68cm. |

李凌云

- | | | |
|----|---------|-----------|
| 49 | 墨韵春色 | 68×45cm. |
| 50 | 泼翻墨汁当胭脂 | 68×68cm. |
| 51 | 淡妆 | 68×68cm. |
| 52 | 富贵图 | 108×68cm. |

- | | | |
|----|---------|-----------|
| 53 | 独占人间第一香 | 108×68cm. |
| 54 | 争春 | 68×68cm. |
| 55 | 墨牡丹 | 68×68cm. |
| 56 | 晓风 | 68×45cm. |
| 57 | 洛阳名品 | 68×68cm. |
| 58 | 独占人间第一香 | 68×68cm. |
| 59 | 春韵 | 68×68cm. |

刘菊清

- | | | |
|----|---------|-----------|
| 61 | 春风拂槛露华浓 | 65×65cm. |
| 62 | 一枝红艳露凝香 | 65×65cm. |
| 63 | 沉醉倚东风 | 62×62cm. |
| 64 | 和平富贵 | 67×109cm. |
| 65 | 中华之春 | 90×135cm. |
| 66 | 春雨空濛 | 65×65cm. |
| 67 | 花开时节动京城 | 62×62cm. |
| 68 | 白牡丹 | 59×48cm. |
| 70 | 春光烂漫 | 64×64cm. |
| 71 | 春雨濛濛 | 64×43cm. |
| 72 | 洛阳春色 | 66×43cm. |
| 73 | 白玉 | 45×64cm. |

喻继高

- | | | |
|----|--------|-----------|
| 75 | 牡丹小蜂 | 47×47cm. |
| 76 | 牡丹夹蝶 | 30×40cm. |
| 78 | 牡丹双鸽 | 40×82cm. |
| 79 | 牡丹银雉 | 82×138cm. |
| 80 | 牡丹鸽子 | 137×70cm. |
| 81 | 牡丹和平之春 | 50×70cm. |
| 82 | 国色 | 137×70cm. |
| 84 | 牡丹银雉 | 70×95cm. |

金鸿钧

- | | | |
|----|------|-----------|
| 86 | 富贵白头 | 66×66cm. |
| 87 | 雨 | 120×82cm. |
| 88 | 国色 | 58×77cm. |
| 89 | 国色 | 67×64cm. |

- | | | |
|----|------|------------|
| 90 | 和平繁荣 | 160×120cm. |
| 91 | 春色满园 | 120×82cm. |
| 92 | 花王 | 33×45cm. |
| 94 | 春荫 | 66×44cm. |
| 95 | 牡丹白头 | 43×43cm. |
| 96 | 牡丹双鸽 | 130×66cm. |
| 97 | 万紫千红 | 117×80cm. |
| 98 | 牡丹玉兔 | 140×130cm. |

李魁正

- | | | |
|---------------|------|----------|
| 100 | 金牡丹 | 80×80cm. |
| 101 | 红牡丹 | 47×42cm. |
| 新国色系列: | | |
| 102 | 霞映姚黄 | 66×23cm. |
| 103 | 魏紫争艳 | 66×23cm. |
| 104 | 金丝冠顶 | 66×44cm. |
| 105 | 紫金霞 | 66×44cm. |
| 106 | 夜光白 | 66×44cm. |
| 107 | 雨铸青铜 | 68×46cm. |
| 108 | 火炼金丹 | 65×64cm. |
| 109 | 白玉 | 66×65cm. |
| 110 | 雨中状元 | 66×66cm. |
| 111 | 黑乌魁 | 66×66cm. |
| 112 | 碧玉 | 66×23cm. |
| 113 | 朱砂品 | 66×23cm. |

周彦生

- | | | |
|-----|-------|------------|
| 115 | 碧玉 | 179×93cm. |
| 116 | 大富贵 | 134×68cm. |
| 118 | 芳香普宇 | 134×68cm. |
| 119 | 天香秀色 | 102×103cm. |
| 120 | 国色 | 68×46cm. |
| 121 | 花香蝶自来 | 68×68cm. |
| 122 | 绿绮白雪 | 184×116cm. |
| 123 | 迎风浥露 | 68×68cm. |
| 124 | 富贵凝香 | 134×68cm. |

