

山

石

百歲畫集



A COLLECTION OF PAINTINGS BY
ZHU QIZHAN AT HIS CENTENNIAL



山 石

百歲畫集

上海人民美術出版社

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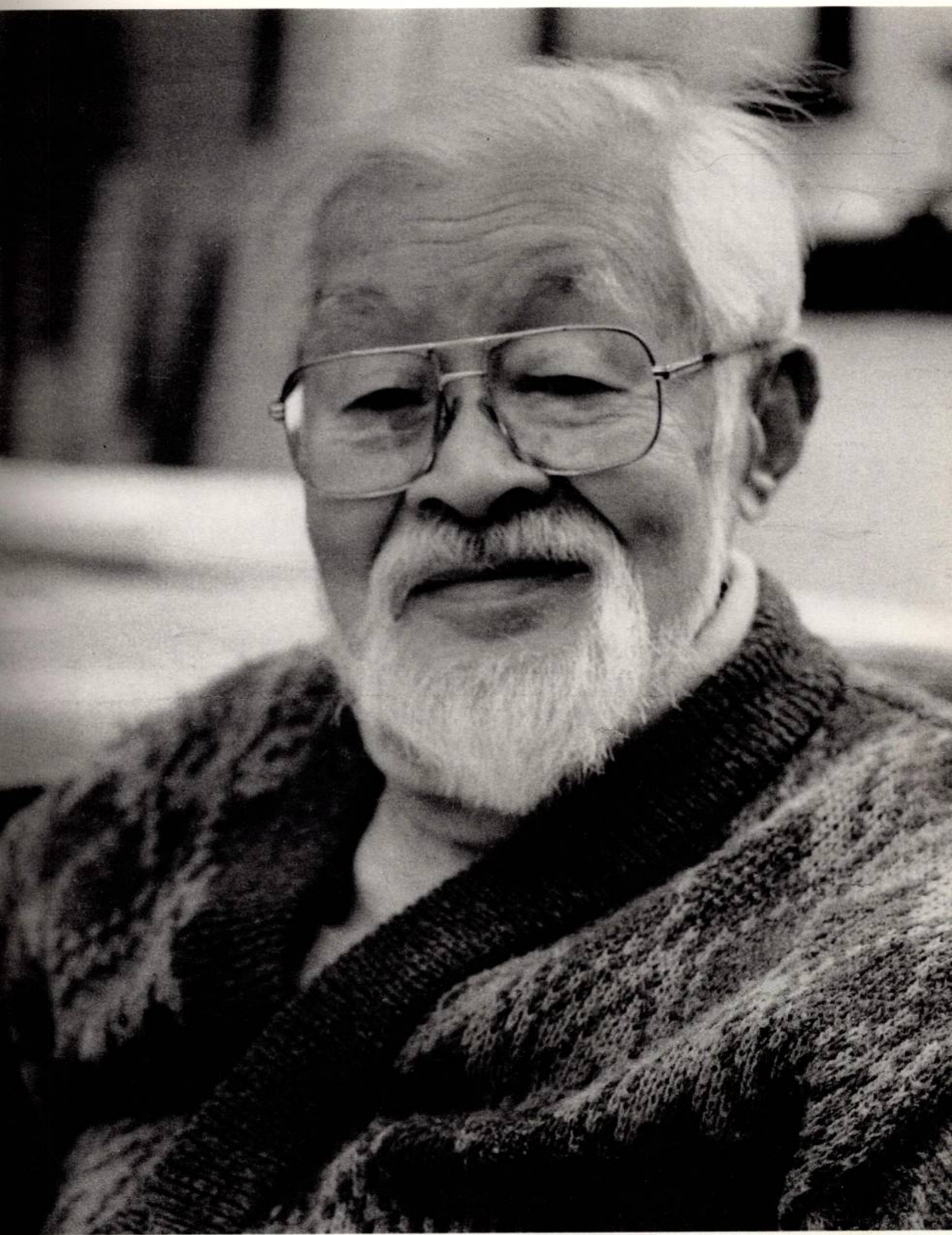
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朱熹瞻國畫集

許德珩題





默默耕耘的 國畫巨匠 朱屺瞻

張 仃

朱屺瞻先生中西畫兼長，晚年專攻水墨，但大大發展了傳統“文人畫”。先生藝術特點很多，近年來評論研究者頗不乏人。我作為一個後學，多年來一直注意先生的藝術發展和變化，常看常新。先生的藝術風格給人最突出的印象是：雄渾、沉着、勁健兼而有之。這是晚唐司空圖所歸納的中國美學最高境界和陽剛之美的幾個重要方面。

中國民族繪畫風格及美學理論，是經過漫長歲月發展建立起來的，積二千餘年歷史，到今天在世界上獨樹一幟，自成體系。就山水畫而言，雖在唐以前就有“寫意”之說，但在藝術創作主流方面，唐宋兩代尚形似重於神似，狀物高於達意。真正能够狀物述懷，以形寫神，還是元以後的事。

由於中國特殊的歷史背景和民族文化心理結構，中國畫在長期藝術實踐中，形成了“超以象外”，“尊意”、“暢神”的美學風範。不重實證，不遵循情節邏輯，而追求抒情達意，表現自我，是中國“文人畫”的主要特徵。在藝術鑒賞方面，則有“能品”、“神品”、“逸品”審美的不同層次。近代有的美術家將中國山水畫面貌概括為：唐宋尚法，元尚意，明尚趣。

中國的“文人畫”是尚意、尚趣的主要流派，“人品”與“畫品”統統通過筆墨來表現，筆墨又以線條來達意。到清石濤明確提出“一畫”說，線條已成為中國畫語言主要特色，線條已離開狀物，用以表現作者精神世界，有其相對獨立性。

正因為“文人畫”是尊意的，畫家以線達意，但所尊之意，不同時代不同畫家有不同具體條件，意有千差萬別，筆墨線條亦千變萬化，題材可以相同，或梅蘭竹菊，或高山流水，但藝術內涵却十分豐富，面貌風格因人而異。這正是中國“文人畫”的可貴之處。

然而由於中國長期的封建社會一直是封閉的，“文人畫”也有其共同特點：從王維到倪瓚，所表現大多是士大夫情懷，過的是隱士生活，嚮往逍遙自得，在與自然關係上，含有儒家、道家與釋家的“中庸之道”，“物我為一”的審美觀。明董其昌倡南北分宗，書畫同源，使“文人畫”更加“脫離塵俗”。雖然到明逸民畫家八大、石濤、石谿、漸江、程邃都有亡國之痛，脫離貴族與士大夫生活，亦僧亦道，常有不平之氣，但筆墨上均未脫離開前朝影響，意境上仍是出世的。

近幾個世紀以來，“文人畫”表達“出世脫俗”之“意”，筆墨重“師承”甚於獨創，使藝術逐漸衰微，失去蓬勃的生命力，因而引起不少畫家的反叛。朱屺老便是其中一位。

朱屺老熱愛祖國草木山河，深入塵世，他以世界的胸懷，現代的激情，以充滿陽剛之氣的綫條和強烈色調，如暴風驟雨般沖洗這個塵世污泥濁水，創造出一個理想的、煥然一新的藝術世界。

朱屺瞻先生生於江南太倉，家境較為富裕。本可循規蹈矩，作一個安詳的寓公，弄點筆墨遊戲，也可為婁東派文人畫家中一位佼佼者。然而先生竟走了一條“聰明人”所不為的道路，是一條“傻人”的道路，一條崎嶇的道路，他與近百年中國畫坎坷的命運同甘共苦。未安於家庭優越的物質條件，接受了家庭環境精神方面的薰陶，讀書之餘，全心投入藝術。八歲已善畫蘭竹，因受新思潮影響，青年時東渡日本，從藤島武二等名師受嚴格的西畫訓練。同時也打開眼界，看到近代西方大師梵高、馬蒂斯等如何受東方藝術影響，改變了西方藝術重客觀重物象的審美觀念。特別是後期印象派與野獸派藝術主張，同我國藝術的“外師造化，中得心源”的境界有某種內在相通。但西方後期印象派明確反對以“詩”入畫。這與我國文人畫主張恰恰相反。

先生歸國後，更深入鑽研，重新認識民族藝術遺產的精華所在。於是沉入徐青藤、八大、石濤、金冬心以及吳昌碩，同時與黃賓虹等交游，他有感於近代中國文人畫衰落的根本病源：長期摹古，遠離生活，脫離時代，玩弄筆墨，甚至缺乏必要的造型能力。

師造化，不是理論和口頭禪，是要付諸實踐，需要極大決心與行動勇氣的。先生花甲已過，入蜀壯游，渡三峽，登青城。古稀之年再游黃山、新安、富春、雁蕩、廣東，飽覽祖國名山大川。

在風格上，予先生影響最深的，首推齊白石。當時白石老人正醉心於明逸民與近代的這一流派，甚至於願在九泉下為青藤、老缶“走狗”。在陳師曾鼓勵下，正衰年變法，願不為人知餓死京華。當時竟被遠在數千里之外的江南朱屺瞻引為知音絕非偶然，齊白石在當代文人畫家中，一貫主張創新，無論製印、作書、作畫，反對盲從古人。青年離鄉遠游，晚年定居北京。由於重視生活，作品充滿生機，給文人畫輸入了民間藝術血液，剛健清新，一掃文人畫蒼白陳腐之風。這也正是屺老所追求的。兩人都具有“南人北相”，共同氣質，共同理想，故而殊途同歸。

屺老既受民族藝術哺育，又受現代藝術洗禮，有過硬的油畫基本功及中國筆墨訓練，已深入中西藝術核心。心胸開闊，目光遠大，既不迷信民族藝術傳統，也不拜倒西方新潮，他有民族自尊心與自信心，本着獨創精神為中國畫開拓新路。

屺老的藝術，充分體現了雄渾、沉着、勁健這一最高美學境界。他以百煉成鋼的生辣筆墨，大刀闊斧地在水墨畫領域探索着。有時以印象派強烈色彩與大寫意綫條或潑墨相結合。如山水畫“千山青翠”、“落日溶金”等，其輝煌燦爛程度，在中國水墨畫中從未出現過，加以立意新奇，筆墨酣暢，源於生活而又高於生活，達到“天人合一”境界，把

中國文人畫提到一個更高層次。

杞老越到晚年，越加“返樸歸真”，近乎天籟。這正是古今大師夢寐以求而難以達到的境界。在花卉方面，成就也不低於山水，傳統題材無論梅、蘭、竹、菊，或水仙、葫蘆、牽牛……都造型簡練，色彩鮮明。意境深遠含蓄，筆墨更加粗獷生辣，如食川菜，餘味無窮。也許慣於甜食者一時不易適應，但其藝術純正如美酒，將愈久而愈醇。

一九八一年七月，杞老在上海錦江飯店畫六尺蘭石，圍觀者叫好，杞老自稱“瞎搨”，一連七句，文藝評論家柯文輝在場有感而贈以短歌：

瞎搨瞎搨，橫七豎八，橫藤穿雲，豎江劈峽，墨浪滔滔，筆風颯颯，畫師意氣，電馳風發，怪石崢嶸，怒蘭峻拔。雲林嘯石，廉頗貫甲。鮮健靈逸，質樸生辣。有意無意，破法有法。

當時在場者無不稱絕。

中國對外開放以來，文化上也從封閉禁錮解脫出來，中國繪畫出現多元化狀況，同時也有人對中國繪畫發展前途產生懷疑。事實上五·四以來，中國繪畫一直變革着。本世紀許多前輩大家都以畢生精力參與這一變革。在這一變革的大時代，朱杞老作出的貢獻是難以估量的。先生是世紀同齡人，一生從事藝術勞動，虛懷若谷，淡於營名營利，默默耕耘，碩果纍纍，稱得當代名實相符的巨匠和大師。他的藝術成就，是中國藝術的勝利，民族的驕傲，使美術界增強了巨匠意識，提高了畫家們的自尊心及自信心。深信在我們的時代，中國畫發展會超越過去歷史，會出現無愧於我們民族與時代的作品，為世界藝術寶庫增添新的財富。

一九八八年夏於北京小莊

ZHU QIZHAN, A GREAT MASTER OF TRADITIONAL CHINESE PAINTING

ZHANG TING

Be adept in both Western and Traditional Chinese painting, Mr. Zhu devotes himself to the studies of ink and wash in his late years, and thus has greatly developed traditional 'literary painting'. His works of recent years have attracted a large number of critics owing to their unique features. As a younger artist, I have kept my eyes for many a year on the development and changes in Mr. Zhu's works, which always take on a new look. The most remarkable features of his style are identified as being powerful, calm, and vigorous, which are the important aspects of Chinese aesthetics in late Tang Dynasty.

The style of traditional Chinese painting and aesthetic theory were formed through the development of over two thousand years with a system of their own. As to the landscape, despite the fact that the theory of 'painting in an impressionistic manner' had emerged before Tang Dynasty, in the main stream of artistic creation in Tang and Song Dynasty the stress was laid on the reality in spirit rather than in form. It was after Yuan Dynasty that Chinese artists began using forms to show the spirit.

Because of special historical background and psychological structure of Chinese nation, traditional Chinese painting has formed its own aesthetic style in accordance with the principles of 'catching the spirit beyond the form', 'painting in an impressionistic manner', and 'conveying the spirit vividly'. Chinese 'literary painting' mainly didn't stress the reality in form and logic of the plots, but sought to convey emotion, artistic conception and self-expressions. In the artistic appreciation, there were three grades of the works, namely, superb work, fine work, and skilful work. In modern times, generalization was made by some artists that techniques were stressed in Tang and Song Dynasty, meanings in Yuan Dynasty.

Chinese 'literary painting' laid its stress on spirit and interest. Figures and landscapes were expressed with brush and ink, which in turn expressed ideas with lines. When Shi Tao put forward 'One painting' Theory in Qing Dynasty, lines had become main features of traditional Chinese painting language and had been freed from the shape. With the independent characteristics, lines were used to present the spiritual world of the painter.

It was because 'literary painting' laid its main stress on meanings. However, the meaning embraced in the painting could be of numerous varieties because of the differences in times and painters. and the lines could be either plum, orchid, bamboo and chrysanthemum, of mountains and waters, but the artistic connotation was rich and colourful, and the style differed from one painter to another. This is the praiseworthy quality of the 'literary painting'.

However, since China had a long history of an isolated feudal society, 'literary painting' thus shared some common features: From Wang Wei's to Ni Zhan's times, painters mainly sought to present the emotion of literati and officialdom and led a solitary life. Their appreciation of the beautiful embraced 'Doctrine of the Mean' of Confucianists, Taoists and Buddhists. In Ming Dynasty, Dong Qichang suggested the separation of Northern school, and the same clan of painting and calligraphy, which made 'literary painting' divorced from secularity.

In Qing Dynasty, though some painters such as Bada, Shi Tao, Shi Xi, Jian Jiang and Cheng Sui were painted to see national subjugation, and wanted to break away from the life of aristocrats, literati and officialdom, their paintings were still bound with the influences of their predecessors.

In the past few centuries, 'literary painting' was intended to express the meanings detached from the world. Being tradition-oriented rather than original, Chinese arts declined and lost their vitality. This trend was encountered with resistance from a large number of Chinese artists, among whom was Mr. Zhu Qizhan,

Mr. Zhu has deep love for the plants, mountains and rivers of his motherland. With the world and contemporary passion in his heart, he painted with powerful lines and striking colors, to create an ideal and entirely new artistic world. His works cleaned up the filth left by the secular world.

Mr. Zhu, born in a fairly well-off family in Taicang of Jiangsu Province, could have enjoyed a comfortable life with the family, or won his fame as a literary painter. However, Mr. Zhu took a rugged and rough road, and shared weal and woe with the fate of traditional Chinese painting. He didn't indulge in a good life at home. Instead he devoted all his time to the arts after school. Only at the age of eight, he had been very good at painting orchid and bamboo. Influenced by new trend of thoughts at his early years, he traveled to Japan, where he received intensive trainings from great master Fujishima on Western painting. Meanwhile, he witnessed how some great Western painters such as Van Gogh and Matisse altered objective description-oriented concept of aesthetic appreciation under the influence of oriental arts. Particularly, the views of impressionism and symbolism of later period were closely interconnected with the concept of Chinese arts that spirit could be expressed by studying and imitating nature. In contrast with Chinese literary paintings, the impressionists of later period explicitly held negative attitude towards the paintings with poetic flavour.

After Mr. Zhu returned from abroad, he made deeper studies so as to re-understand the cream of our national artistic heritage. Then he was engaged in the studies on the works of Xu Qingteng, Bada, Shi Tao, Jin Dongxing and Wu Chanshuo. Meanwhile, he made friends with other artists such as Huag Binhong. He recognized that over a long time traditional Chinese painting had been imitations of ancient works, which were detached from the real life and painters own time. He also noticed that some painters even used their brush and ink to show off with their poor modelling ability. This was the main reason for the declining of Chinese 'literary painting'

'Painting from nature' on any account is not a theory of a pet phrase. On the contrary, it should be put into practice, which requires strong mind and action, in spite of his old age. Mr. Zhu went for a tour in Sichuan Province, which is famous for its scenic spots. He also revisited Huangshan, Xian, Fuchun, Yandang, and Guangdong Province to drink in the beauty of the scenery.

In the style, Mr. Zhu was mostly influenced by Qi Baishi, who was deeply engrossed in the schools of the painters in later Ming Dynasty and recent times. It was not surprising that the two great artists became intimate friends, though they lived a thousand miles apart. Baishi constantly brought new ideas into the arts, and opposed following blindly the ancients in seal-engraving, calligraphy or painting. He traveled around the country in his early years, and finally settled down in Beijing in his later years. As his artistic creations were closely linked with realistic life, his work were full of vigour. Thus Chinese 'literary painting' took in the elements of folk arts and broke up conventional style and features. This was also what Mr. Zhu was seeking for. Qi Baishi and Mr. Zhu shared the same temperament and ideas.

Cultivated by national arts and baptized by modern arts as well, Mr. Zhu had a good grasp of essential techniques of oil painting, calligraphy and traditional Chinese painting, and penetrated into the core of Chinese arts and Western arts. He neither held blind faith in national tradition, nor blindly followed the new Western trend. With a strong sense of national pride and self-confidence, he is opening up a new path for the traditional Chinese painting.

His works are characterized by powerfulness, calm and vigour, which are regarded as the most lofty realm of Chinese aesthetics, he is probing into the art of Chinese ink and wash, sometimes combines strong colors of impressionism with bold outline or splash-ink. His landscapes 'Fresh and Green Mountains' and 'Setting Sun' present unprecedented brightness and splendour in Chinese ink and wash. Painted with ease and grace, they show the viewers an interesting new approach. Though painted with the source of real life, they appear above the life, Mr. Zhu has raised Chinese 'literary painting' to a new level.

In his later years. Mr. Zhu has a strong desire to 'return to original nature', the realm that many ancient and modern artists dreamed of but could hardly reach. His achievements in the flower and plant painting are by no means less than in landscapes. The traditional subjects such as plum, orchid, chrysanthemum, narcissus, calabash and morning glory were painted with simple forms and bright colors. They convey a deep artistic conception with bold and unconstrained brush and ink, which can be understood only through long and deep observations.

As a contemporary of this century, Mr. Zhu has been engaged in artistic creation all his life with no thought to his personal fames and gains. His abundant works entitle him a name of great master. His great successes are regarded as the successes of Chinese art and the pride of the nation, which have increased self-confidence of the Chinese artists. It can be sure that traditional Chinese painting of this era will surpass that of the history. create master pieces worth of pride of our nation, and enrich the artistic treasure-house of the world.



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51. Shoals of Fish
52. Autumn Scenery
53. A Landscape
54. Heavy Rain
55. A River-side Pavilion
56. River Bank in Afterglow
57. Flowing River and Pouring Rain
58. Living in Mountains
59. Poetry of Jia Xuan
60. Valleys and Streams after the Rain
61. Green Mountains after the Rain
62. Autumn Scenery of Mountain Village
63. Ancient Temple in Autumn Mountains
64. Old Fishing Village
65. Chinese Wistaria
66. Autumn Chrysanthemum
67. Jade hairpin
68. Camellia
69. Clouds and Mountains, in splash-ink
70. Sailing Boat
71. A Landscape of Mountains and Rivers.
72. First Rays of the Morning Sun
73. Great Mountains
74. Mountain Village in Morning Fog
75. A Boundless View of Mountains
76. Rolling on in Waves
77. Purple Scales
78. Poetry of Song Dynasty
79. Crabs and Wine
80. Persimmon
81. Oxen
82. Autumn Melon
83. Fresh Fruits of Early Autumn
84. Boundless Blue Sky
85. Range upon Range of Mountains
86. Trees Shrouded in the Clouds
87. Shadow of Trees in Summer
88. Snow Landscape
89. Ancient Vase and Precious Flowers
90. Azalea
91. Orchid
92. A Peasant Family
93. Clouds and Mountains, in splash-ink
94. Remote Cloudy Mountains
95. A View of Minjiang River
96. An Autumn Day
97. The Sound of Bell from an Ancient Temple
98. A Landscape
99. Senery of Streams and Valley
100. Autumn Scenery



