



三色圖

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李克仙書畫集

克仙

Calligraphy and Paintings Collection
of Li Kexian

Great Wall Publishing House

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山水畫

山水畫

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李克仙 (1937-)北京人。中國畫研究會會員，中國書法家協會會員，神劍文學藝術學會常務理事。自幼喜愛書畫藝術。藝術創作受王冕、夏昶、徐青藤、齊白石、王雪濤、李苦禪等先生影響，并得到王飛五老先生真傳實教。書擅楷隸，運筆多變，靜中求美，莊重而活潑。畫長于梅、竹、蝦、蟹、松、鷄、鴨，梅竹蝦更爲突出。國內外報刊均有專題報道。



李克仙書畫集



长城出版社

序言

本人十分榮幸地得到中國當代著名書畫家—李克仙（字仙橋）先生的同意、支持、協助出版他的這本書畫集。這是他作品中的上乘之作，故面向海內外愛好中國書畫者發行。

李先生的書畫不僅是中國收藏家搶手珍品，而且被海外愛好中國書畫人士視為收集的重要瑰寶，更被視為民族藝術的代表作；曾為中國國家領導人做為“國禮”送給世界上許多友好國家元首和組織的領導人。目前不僅一些海外知名人士，如英國得裏奧菲爾爵士、美國李敦白先生、日本古賀繁一先生、馬來西亞翁詩杰議長等都收藏他的書畫；甚至享有盛名的法國盧浮宮，日本東京奈良書畫院，以及IBM、NEC、西門子、湯姆遜等跨國公司總部中，都懸挂或收藏他的杰作；并在國內外參展中曾多次獲獎。

李先生祖籍中國河北省，自幼長在北京，今年六十有餘，他從小酷愛中國書畫藝術，家貧如洗，生活飽經滄桑，坎坷的經歷激發他刻苦求知，奮發向上的決心和勇氣。他的藝術天賦和對藝術的鑽研精神，終於被人們所青睞，得到書畫名家王慶雲、婁師白、尹瘦石等老先生真傳實教。後受青藤、吳昌碩、齊白石、王冕、王綏、夏昶、陳錄、李苦禪等著名書畫大師的影響，形成了他獨特風格。中國的《人民日報》、《國際人才報》、《光明日報》、《工人日報》、《中國書畫報》、《中華工商時報》、《中國社會報》、香港《華聲報》、馬來西亞《南洋商報》、新加坡《新明日報》、日本《國際貿促報》以及歐美許多國家報刊雜誌都分別刊登過李先生的書畫佳作，也分別報道過他的簡歷或介紹他的書畫作品。

由於篇幅有限，這次收集李先生的藝術作品僅是其中一部分，不過我們仍可看到作品特點：他立足于傳統，師法古人，但又不踵古人之迹，博採衆家之長，善于用傳統技法與時尚制約相結合，除去凡俗，別具一格。從中領略他“物為畫之本，畫為物之神”以及“求實、神似、唯美”藝術的境界。

從本畫冊收集的梅花圖中，我們可以看到李先生梅花的獨特寫實風格：前後呼應，虛實得當，老幹如鐵虬龍盤踞，新枝如矛

猶有在俏，三花如品，聚散有秩，花蕾脫枝多變，收縮適當。紅梅、綠梅、白梅、臘梅連理生長，寒香溢烈，欺雪傲霜，把梅花的風骨刻畫地“神趣盎然”。

從本畫冊收集到的墨竹畫中，收藏者不難看到李先生寫竹之特點，不但能分出風、雨、雪、晴，還可以感受到春夏秋冬四季；它的墨竹，是古代畫竹的傳統技法古樸寫實的格調；真、草、隸、篆八法寫竹，逢竹看結頂，層次段落分明，即重密奪巧，又高風勁節，使竹人性化，達到物、我兩融。中國書畫名家陳叔亮先生評價他的墨竹：“竹縱垂頭非是節，桐雖焦尾不傷材”中國書協主席啓功先生稱他寫竹為“蒼龍過雨影在壁，別出參差玉一枝”許多名家都有肯定和稱頌。從這本畫冊收集到的李先生的蝦、蟹、蟲、蛙、魚、鷄、鴨、鷹等作品中，可以領略到他在衆多前輩畫師的類似意境中，有他獨特的韻味；尤其他畫蝦，是經他多年細心觀察蝦的生活習性，解剖蝦的生理結構；蝦在水中游、爬、跳、靜止時的各部肢、節的姿態。故此他畫的正、反、仰、側、翻背的蝦，兩黑眼珠向前伸，炯炯有神；六須剛柔間勁；飄灑自然，栩栩如生。許多人認為不僅承先了齊白石大師的畫蝦精髓而且有更進一步的創新。

這次收集李先生的書法不多，但我們仍然可以看到，他的書法擅長楷、隸；運筆多變、涉獵百家之長，筆筆有源，靜中求美，活潑猶勁，有他自己獨到之處。總之，收藏家可以從這本畫冊中，感受到它的誠實，坦蕩胸襟，剛正不阿的性格，溫柔善良和美好的內心世界，領悟到他對中國書畫藝術的博大精深。

李克仙先生現為：中國畫研究會會員

中國書法家協會會員

“神劍”文學藝術學會常務理事

澳大利亞堪培拉華文出版社社長：白瑩

公元2000年春

Preface

I feel honored to get the consent of Mr. Li Kexian (also styled as Xian Qiao), a famous figure in Chinese modern calligraphy and paintings for helping him to make this collection published. This collection contains his masterpieces. Now we'd like to make it to the public and let the Chinese calligraphy and painting enthusiasts both at home and abroad share. Mr. Li's works are not only one of the most popular treasures for domestic collectors, but also termed as important art works to be collected by foreign collectors. His works are regarded as a kind of representation of China's national art. As a matter of fact, many government officials have presented his works to some foreign government and organization leaders as "national present". A number of world well known figures such as British Sir Deffell, Mr. Rittenberg from the States, Mr. Koga Shigehazi from Japan and Mr. Wongshijie, chairman of Malaysian Parliament, all have his paintings in hand. He has won many rewards for his works in domestic and overseas shows. Even in the prestigious Louvers, France, Tokyo Nala Painting House, Japan and some of the headquarters of intercontinental companies such as IBM, NEC, Siemens and Thomson, you can also see his works hanging there.

Mr. Li was born in Hebei Province, but he has stayed in Beijing since his childhood. He is now over 60 in

age. He has had a special favor for Chinese paintings since young. His family was poor, so he experienced a hard life before. However this has aroused his will and courage to seek for knowledge and forge ahead. His talent and hardworking at art has been recognized at last. He has received the genuine teachings from Yin Shoushi, etc. And later on under the influences of famous masters such as Mr. Qing Teng, Mr. Wu Changshuo, Mr. Li Kuchan, he has formed his unique style. Some of his works or his background have been published in "China Industrial & Commercial Times," "China Social News," "Hong Kong China Voice," "South Pacific Commercial News" of Malaysia, Singapore's "Xinming Daily" and Japanese "International Trade Promotion" and some European and American newspapers and magazines.

Due to the limited space, what we have collected is only part of Mr. Li's works. However from these we can see the features of his works. Based on the Chinese tradition, he has learnt from the senior painters but not limited in imitation. On the contrary, he has made a full use of merits of various schools and he is good at integrating traditional ways and techniques with modern fashion. Out of this we can get to know his artistic mind, i.e. "Object is the base of painting and painting is the spirit of the object", and "seeking reality, coming from

reality and getting the beauty of reality.”

From the painting of “Plum Blossom” in the collection, we can see his unique painting style: the flowers are perfectly integrated in the front, at the back and in-between. The trunk branches just like the spiraling iron dragons overlapping each other while the new ones like elegant spears.

The flowers are either concentrated or dispersed in an orderly way. The buds are with different varieties. The red, green, white and winter-sweet plums are blossoming on the interlocked branches sending forth rich fragrance in spite of the snow and frost. The painting depicts the nature of plum very vividly.

From the Ink Bamboo in the collection, we can not only sense the wind, the rain, the snow and the fine weather, but also feel the four seasons. He used the traditional simple but true style to draw his black bamboo with different writings such as regular script, cursive script, official script, seal characters, etc. So he has made a clear distinction among different levels and sections. He is sophisticated in using the dense ink in layers to get the excellent viewing results expressing the elegance of the bamboo. He knows well that in drawing a bamboo, the key part is the top. He endowed his bamboo with human nature, making a good combination of the human nature and the object. China famous painter Mr. Chen Shuliang gave his high remarks to this ink bamboo as “the bowing bamboo is not the result of knots, while the burning branch of phoenix trees for musical instrument doesn’t harm the wood itself.” Mr. Qi Gong, chairman of the Chinese Painting Association praised the bamboo as “the bamboo reflects its image on the wall like dragons after a rain, and the new leaves look much greener like jadeite.” And many other outstanding figures in the field have also given Mr. Li positive and high comments. From the shrimps, crabs, worms, frogs,

fishes, chicks, ducks and eagles he has painted in this collection, we can also see that based on the similar mood of his predecessors, his work shows his own style. Particularly, the shrimp he has drawn reveals the result of his long time observation of the real life and the physiological components of the shrimps. Therefore, any movements of any parts of shrimps, swimming, crawling, jumping or staying still are all vivid. Either the front and back views of the shrimps, or the views of lying down with face-up or on one side or even lying with the back side up, they are vividly depicted. Shrimps with any posture are seemed like real ones with the two black eyes gazing forward, the six feelers looking both rigid and flexible floating at will. Many people hold the idea that he has not only inherited the essence of great shrimp painting Master Mr. Qibaishi, but also brought forth new ideas.

Though the calligraphy works in this collection are only a few of Mr. Li’s, we also can see that he has his own unique style in this field. He is good at drawing experiences from different schools and of all his scripts, you find their sources. He is skilled in using both the regular scripts and official scripts and in varying in the movements of his brushed, beauty in still, lively in vigor. All in all, we can feel from this collection his nature of honesty, open, upright and above flattery, his fine and kind inner world, and the profound thoughts he has possessed in Chinese calligraphy and paintings

Mr. Li Kexian now is:

Member of Chinese Painting Study Society
Member of Chinese Calligraphy Association
Executive Council of “Shenjian” Literary and Art Institute

Mr. Baiying, Chairman of Canberra Chinese Publishing House Australia

Spring of 2000

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含
英
咀
花

仙
橋
筆





原載“神劍”美術





原載 98 年挂歷



原載“華聲報”



NEC (南郷翠女士) 收藏 (日)



原載 98 年挂歷



86 年中央領導贈美駐華第一任代辦

怒枝圖

室內有梅春常在

山靜無人水自流

歲在戊戌春

克仙題寄畫

於京華



山東烟台國泰賓館藏



只留清氣滿乾坤

疎影橫香清韵在春未相賞更想思
似雪似花蕊似雪欲綻奇葩報平安

丙午己卯春
克山筆

原載“中國青少年健康與理想”封底