

# 朱穎人畫集

Selections From The Traditional  
Chinese Painting of Zhu Ying-Ren



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浙江美術學院出版社



## 朱穎人題跋摘錄

文之謂文，人之識也，詩之謂詩，人之志也。繪畫當在詩文之間。

蘭芳、竹節、石堅，誠由詩人多管閑事，畫家易動感情所致。然世人確有是非，故有詩畫之累。

瑞石、盛世之珍寶也，此石能得透則美，若人能得透則直，從政能透則廉明，廉明通達，方能與民同樂。

爲畫至難，欲得新意于法度之中，收奇趣于意想之外則更難。

中國繪畫以書卷氣爲重，今可演釋爲精神文明的一種標志，爲修養深淺之體現。

藝術的國際性，應以有民族性爲自豪；民族性又以豐富國際性爲己任，世間藝壇、方顯光彩。

蕉葉同心初展開，白紅桃李映窗臺。咿呀識得蒙童語，我亦園丁露下栽。

爲人民服務與確立個人風格，應是繪畫整體的兩個方面，任何偏廢，必將是繪畫藝術上的缺陷。







## 人品清淳畫品高

## Fine Paintings by a Pure Personality

中國畫的筆情墨趣，在花卉翎毛中更為出色。此中以小見大，以一當十和以虛帶實的表現手段，作為中國繪畫藝術狀物寓意、繪形傳神的特殊藝術功能，在浙派水墨意筆中，益見其妙。讀朱穎人教授的畫，更形象地感受到這一點。

朱穎人教授是當代浙派畫的重要傳人。專長花鳥，兼畫山水、人物，風格清新，結構嚴謹，韻味醇厚。他自五十年代開始，宗浙派吳昌碩的流風，師承浦江吳貽（菊之）先生為入室弟子，又得潘天壽先生指授，三十多年來，在繼承中求發展，于突破中有創造，終於形成自己的風格，是一位勤奮而嚴肅的藝術家。

他的筆墨功力非常扎實。六十年代起，又得潘天壽先生的指點，悉心日課，練筆不輟，把韶光盡收腕底。因此，在同輩畫家中出類拔萃，其成就不在交際場中，不在酬酢敷衍，更不在借外力吹捧，而在自己的能甘淡泊，能忍寂寞和能矢志守初衷。朱穎人先生年屆花甲，但四十余年的苦功，使自己成為一棵堅韌的梅樁，于冰雪中能開花，在風雨裏見生趣，這是藝術的功力使自己根柢深厚。較之靠僥幸而絕稱一時，經不起炎涼榮枯的應時花草，朱穎人的從藝和治學的精神，是他成功的第一要素。

朱穎人教授是一位有信念和有追求的畫家。從主體上看，他的作品體現了中國文人畫的傳統。但又是文人畫在新時代重要流變的代表人物。因為在他的筆下，既有淡泊、蘊藉之味，却無孤傲、冷僻之氣；在稚拙中見清新，于質樸間寓雋永。尤其在濃淡疏密中別有一番俊逸，即使在狹小尺幅中仍不失浩瀚氣勢。他不僅突破了文人畫習見的蕭條和苦澀，也開拓了浙派畫重墨輕色的偏向。即使在墨竹、墨蘭和墨菊中，仍然展現墨色的多姿與多態，以墨借色，以色破墨，墨色相間而又變化無窮。從他幾幅作品中可見：如癸卯年畫的《果蔬圖》，數只芋艿，一株紅椒，以墨襯色，不僅墨彩華滋，且造型生動，情趣盎然；壬戌年的《墨蘭》，一派清香入硯池，使幽蘭而具奔放的情致；丙寅年作的蘭竹《雙清》，用赭石溶墨，花莖在墨葉中愈見嫵媚，而花青著竹枝，蒼翠欲滴，戊辰年的《海棠》，僅在淡墨中以胭脂點蓓蕾，大片濕墨勾成的葉與莖，用焦墨點染的花蒂，蒼蒼和別致的茜草，既保持了傳統技法中的格局，又在布局和結構上出新，尤其是畫家對物象的生趣、神態的觀察入微，彌補了舊文人畫因不解其狀而不求其形之弊，始能真正得其神似。尤其是他在翎毛和走獸中

的功力，豐富了花鳥畫的新內容。他筆下的八哥和松鼠，團團濕墨略略點焦，使鳥羽的層次和茸茸的鼠毛畢具，造型稚拙，憨狀可掬，別有一番生意和諧趣。這與他的名作《新秋佳色》中以新羅山人華岳的手法畫的枯筆在赭石中撇、抹而成的松鼠，又儼然具兩種風格。同樣，他筆下的蝦蟹，尤其是用濃墨濡染，淡墨撇捺，又用焦墨勾勒的湖蟹，已神情生動，再用三筆赭墨勾鉗和腹臍，頓覺蟹欲從畫裏爬出……。凡此種種，說明畫家從生活出發，以傳統為基礎，創造了新文人畫的格局，自然能雅俗共賞，老少咸宜，我以為，這種新格局的出現，增強了中國畫的生命力，更豐富和發展了浙派的內容。穎人先生的巨幅作品《幽徑》，是受潘天壽先生的影響所創作的。雖然畫面上也如大頤壽者闢巨石橫亘、用樹、藤、枝、蔓布置，破其壅塞，出以清新，點綴野花，以取明絕，雜以蛺蝶，更見俏麗。這種造險而又救險的方法，是壽者一脈的新的衍變，並且以墨襯色，着墨不多而筆墨更增豐腴。這是反其道而行之又能取得異曲同工之妙，可見其一脈相通。

我是一個愛好繪畫的門外漢。但是我讀朱穎人教授的畫，感到花鳥畫中的精妙之作，往往是畫家以過人的功力和超人的毅力來表達自己驚人魄力的。雖然花鳥畫常在尺幅之中，但是畫家的意思在筆底產生的意境，使讀者覺得意趣無窮。其中的成就高低和意境深淺，都決定于畫家本身的學識、經歷和功力。穎人先生是位詩人，更是一位誠實敦厚的學人。他不善自薦，勤于筆耕而拙于詞令。但可以想見：他在繪畫中的風格和平時的品格是一致的。因此，雖然對他缺少研究亦欣然為之序。

• 吳祖光 •



The appealing power of the traditional Chinese painting is the most remarkable in flowers-and-plants and birds-and-animals, where such expressions as bigness within smallness, one as ten, and solidity among empty space are brought into full paly by Zhejiang School of ink and wash. They bear the special artistic function of representing the froms of things and of carrying the original meaning and spirit, and Professor Zhu illustrates to us this unique style of the Chinese painting.

Indeed, Professor Zhu is an important figure of modern Zhejiang School of painting. He majors in flowers-and-birds and minors in landscape and frgure in an unconventional and compact style which is fairly charming. Since the 1950's, he has followed Wu Changshuo of Zhejiang School, under the guidance of Professor Wu Fuzhi. In the course of 30-odd years, he has formulated his own style as a hardworking and serious artist by creatively inheriting the ancient tradition.

Zhu shows a remarkable competence in brush and ink. Starting from the '60s, wder the direction of Professor Pan Tianshou, he has practised painting so conscientiously that spring comes to hand. So he stands out amomg the contemporary painters, deriving his achievements not from social activity, entertainment or propaganda, but from solitary indifference and persistence. New in his 60th year, Zhu, with 40 years of hard work and artisfic cultivation behind him, has become a tough plum bonsai, which blooms in snow and thrives

in storms. This spirit of scholarship is of paramount importance in his success, and it is unlike the transient seasonal flowers which show up by chance but cannot stand the change of weather of society.

Professor Zhu is a confident and dedicated painter. On the whole, his works embody the tradition of Chinese scholars' painting, but they also represent the important changes it undergoes in the new age. His brushwork reveals indifference and reserve, but not aloofness or desolation; we find elegance in naivete and meaningfulness in simplicity. Often beauty prosides over intensity, and density and vast momentum remains in the small format. He not only breaks the depression and bitterness frequent in scholars' paintings, but also develops Zhejiang School's preference of ink to colour. Even his bamboo, orchids and chrysanthemum in ink display manifold shade, borrowing colour from ink and breaking ink with colour; all changes take place between ink and colour. In Fruits and Vegetables (1963) taros and a red-pepper plant are shaded by ink. The gorgeous ink with its vivid structure is impressive. Orchids (1982) has brought a sweet scent into the ink slab, and the usually secluded orchids overflows with feeling. For Double Elegant of bamboo and orchid (1986) umber was added to ink, so that the stalks look all the more charming among inky leaves, while indigo blue on the bamboo branches makes a dripping green. Crabapple (1988) only needs drops of rouge pigment for buds



amid light ink. The large patch of wet ink for leaves and stalks is dotted with scorch ink for sepals, green moss and exceptional madder. This is an essentially traditional technique, with innovations in the composition. In particular, the painter's detailed observation of the habits and appearance of images makes up for the lack of form due to incomprehension of their shapes on the part of old scholars' paintings, thus achieving a real similarity in spirit. His competence in birds-and-animals painting has diversified flowers-and-birds paintings. His mynas and squirrels, with patches of wet ink sporadically dotted with scorch, clearly show the gradation of feather and details of downy hair; the simple and naive structure appears quite vivid and humorous. This is another style derived from that of his famous Fascinating New Autumn, in which the squirrel is done with the slash and smear of a withered brush in umber, in the style of Hua Yan. Similarly, his shrimps and crabs, especially lake crabs done with light ink and scorch ink outlining thick ink, appear all the more lifelike when the chelae and abdomen are touched with three strokes of umber ink, as if the crabs were crawling ..... All these show that he has set a pattern for the new scholars paintings, based on real life and tradition, which caters to both refined and popular tastes, both the old and young. To my mind, this new pattern has vitalized traditional Chinese painting, as well as enriched and developed Zhejiang School. Zhu's large-format Secluded Path was in-

fluenced by Pan Tianshou. Like Pan, The large horizontal rock, with trees, vines, branches and tendrils breaking the congestion and gaining elegance remind one of Pan Tianshou and the wild flowers and vanessas here and there make it ever so beautiful. This method of relieving dangers created by himself is a variation of the style of Pan. The little ink as a foil to colour is quite plump. But Zhu achieves the same effect by acting just in the opposite vein.

I am an amateur painter. When I view Zhu's paintings, I can feel that exquisite ness in his flowers-and-birds paintings which shows great boldness by the painter's extraordinary skills and willpower. Though in small format. The flowers-and-birds bring out the painter's ideas in significant artistic conception; the achievements and depth of the work depend on the painter's learning, experience and skills. Professor Zhu is a poet, and above all, an honest and sincere scholar. He is a diligent painter, though weak in self-recommendation or speech. However, it may be expected that his style of painting is in line with his own character, therefore, I have written this Preface even though I have not yet made thorough researches into him.

Preface by Wu Zuguang  
Translated by Wang Zhiguang

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山色皆為人  
意發藤蘿經一樹透新秋  
癸亥冬月  
款人少湖上



藤蘿一樹透新秋

Impending Autumn Through Wistaria



黃葉舞秋風  
Yellow Leaves in East Breezes







新秋佳色

Fascinating New Autumn





# 東風頌

為畫士難欲得新意  
 法度之中收奇效於畫想  
 之外則更難戊辰夏日  
 親人乘興寫於西湖上

東風頌

The east wind is strong



野花開遍不知名  
Wild flowers





井崗山上所見





清秋佳節

Joyous Autumn Festival



雪 梅

Plum in Snow

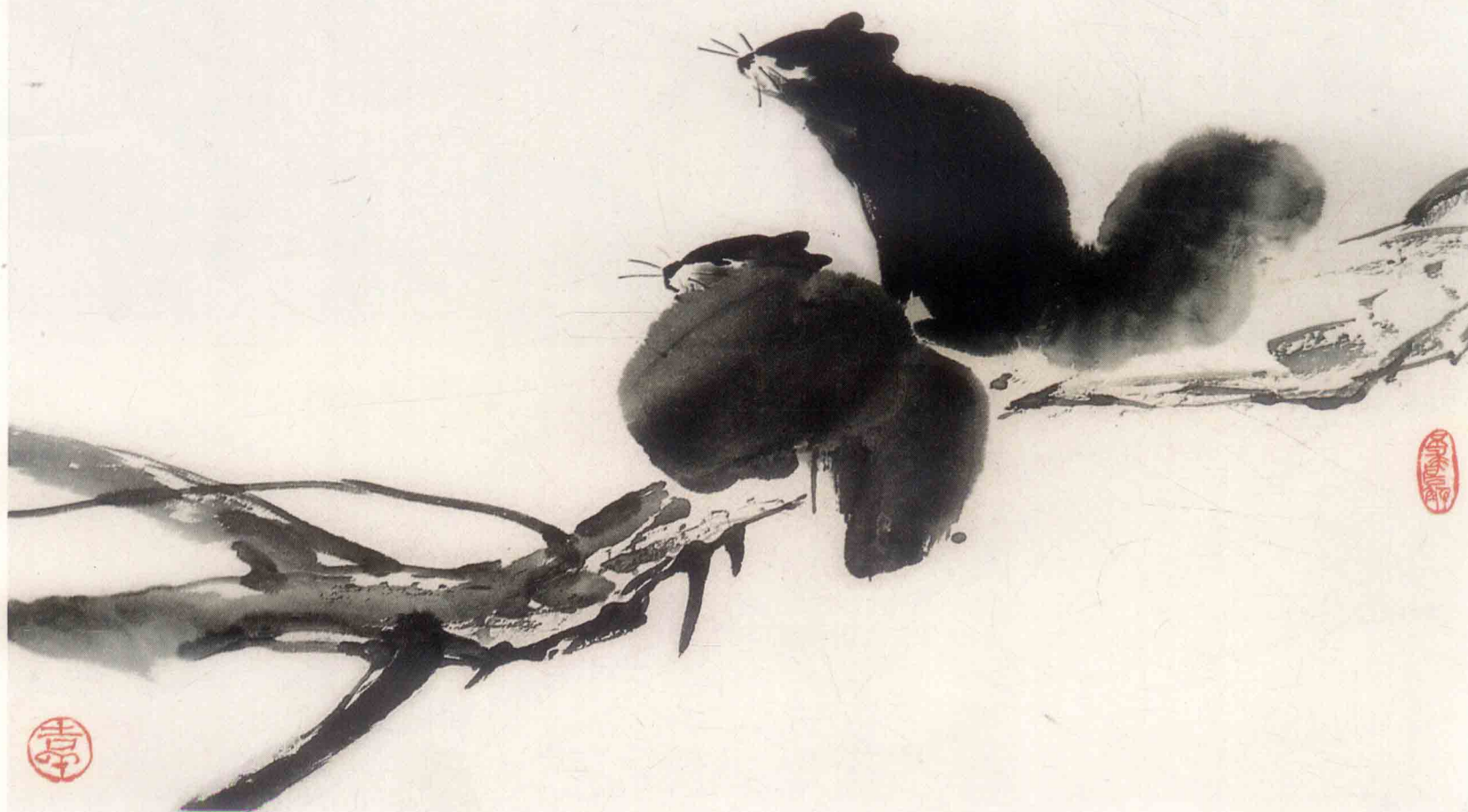


松鼠圖  
振筆追視  
廢紙三千  
如何求是



穎人并題

戊辰



松鼠圖

Squirrel in ink and Wash