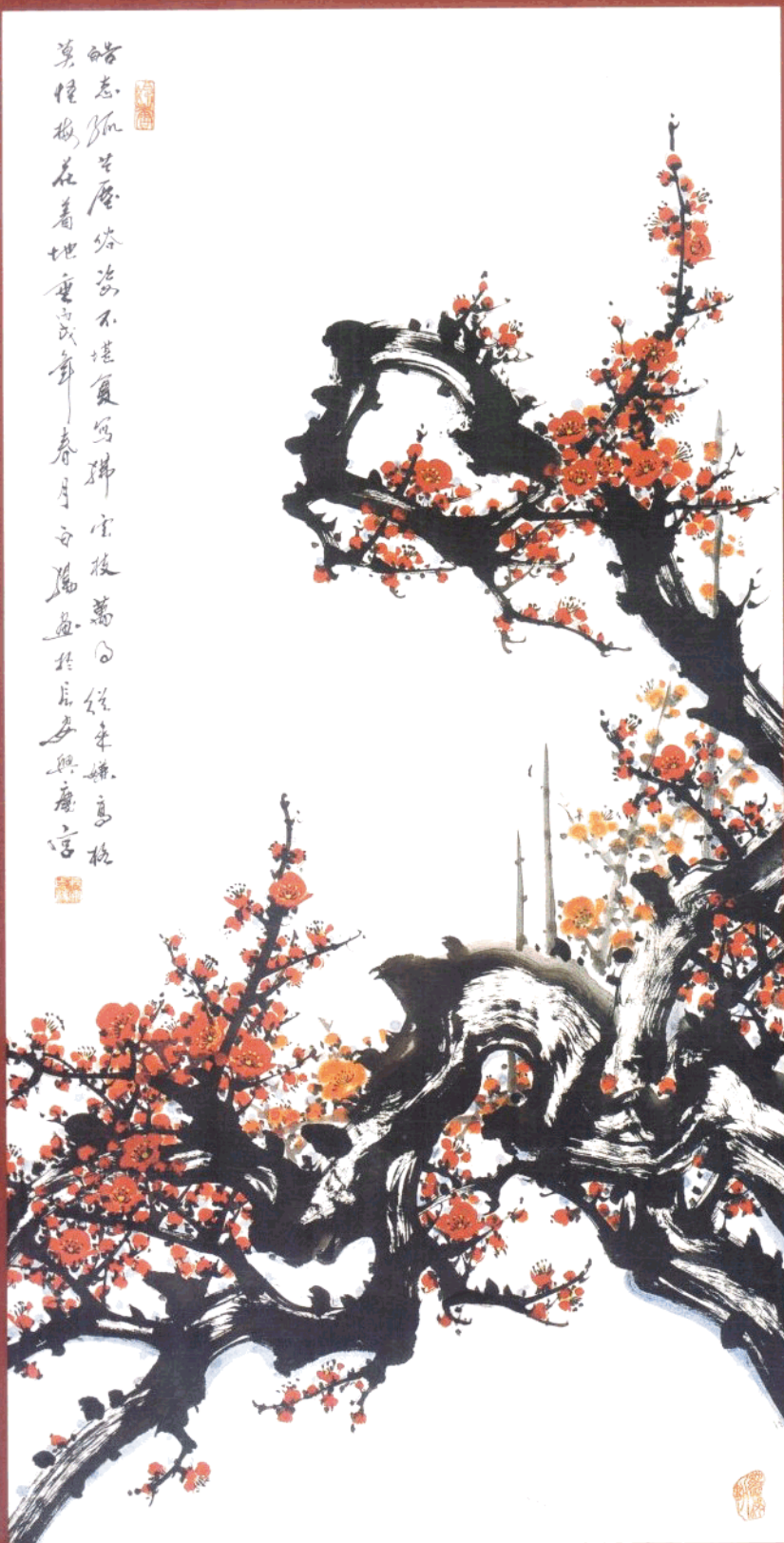


中國龍梅畫譜

白楊龍梅輯



皓志孤生歷塔法不堪復寫佛
空枝萬白從來無意
莫怪梅在着地重
歲年春月白陽
畫於長春興慶宮

陝西人民美術出版社

BAIYANG
LONGMEIJI

中國龍梅畫譜

龍梅輯



白揚



神与龙万物以通并存，故其龙亦万物之灵也。
 俗以龙为神，故其物亦灵也。

陕西人民美術出版社

图书在版编目 (CIP) 数据

中国龙梅画谱. 白杨龙梅辑 / 白杨绘. — 西安: 陕西人民美术出版社, 2007. 6
ISBN 978-7-5368-2104-0

I. 中… II. 白… III. 梅—花卉画—作品集—中国—现代 IV. J222.7

中国版本图书馆CIP数据核字 (2007) 第070986号

中国龙梅画谱·白杨龙梅辑

陕西人民美术出版社 出版发行

新华书店经销 西安五星印刷有限公司印刷
787 × 1092 毫米 8 开本 18 印张 10 千字
2007 年 6 月第 1 版 2007 年 6 月第 1 次印刷
印数: 1 1000 册

ISBN978-7-5368-2104-0

定价: 166.00 元

版权所有·请勿擅用本书制作各类出版物·违者必究
地址: 西安市北大街 131 号 邮编: 710003
发行部电话: 029-87262491 传真: 029-87265112

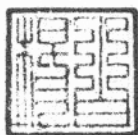
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龍梅軒主



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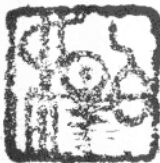
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獨創龍梅第一人



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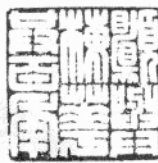
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香雪齋主



白楊書畫



白楊

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白楊先生近影

白楊 艺术简历

白杨，原名刘新立，著名国画家、客座教授、研究员、华夏龙梅画创始人。

1950年出生于西安。早年毕业于中央工艺美院，深造于中国画研究院高级研修班。历经四十年的艺术实践，取得了丰硕的成果，蜚声海内外，被画坛誉为中国著名龙梅画大家。

1995年荣获“世界华人艺术家”称号，其作品和专辑被国内外多部名家艺术大典收录。2001年《人民画报》、《中国画报》向全世界多个国家和地区推荐介绍。作品先后多次在国内外获奖，在各种杂志报刊发表数百幅。

现为中国画研究院研究员，北京齐白石艺术研究会会员，山东省美协会员，中国历史博物馆特邀画家，陕西省盛世书画院副院长，陕西省东方艺术院副院长，西安大唐国画院常务副院长，陕西省国际书画交流协会副会长，兰州军区老战士大学艺术顾问、教授，中国黄帝陵颂祖碑林委员会委员。

白杨先生以画龙梅闻名于世、独树一帜，多次举办个人画展。2005年、2006年在古城西安，举办龙梅画大展，引起轰动。作品先后被中国历史博物馆、陕西省美术馆、毛主席纪念堂、香港特别行政区政府、西安市人大、大雁塔文馆所等单位 and 政府首脑收藏。广泛流传东南亚、欧美等国。中国黄帝陵大厅悬挂《龙梅神州图》；长庆油田龙梅厅《龙梅图》即先生大作。近年出版有《白杨书画集》、《白杨龙梅辑》、《胜利之路》等，发表论文有《民族文化的主流精神》、《新时期梅意象的定位》、《龙骨梅魂的艺术内涵》等。

Baiyang's Art Vita

Baiyang (meaning aspen in Chinese), with his initial name of LIU XinLi, is a well-known artist of traditional Chinese painting, professor, researcher, and the initiator of contemporary painting series of Chinese long (former translated as dragon) and mei flower (plum blossom).

Mr. Baiyang, born in 1950 in Xi'an, was graduated from the Central Institute of Arts and Crafts, and pursued further studies in the advanced research class of China National Art Academy (former Research Institute of Traditional Chinese Painting). Through 40 years artistic practice, he obtained plenty of art fruits, and became famous at home and abroad. He is extolled in painting circles as a great painter of Chinese long and mei flower paintings.

He had the honor to win a title of the world Chinese artist in 1995. His works and specials were included in dozens of artistic canons of famous artists at home and abroad. They were recommended and introduced to 188 countries all over the world by the People's Pictorial and China Pictorial in 2001. His works win multiple prizes in various domestic and international art exhibitions. He had several hundred pieces of works published in various magazines or periodicals.

Mr. Baiyang is a research fellow with China National Art Academy (former Research Institute of Traditional Chinese Painting), member of Beijing Qi-Baishi Art Seminar, member of Shaanxi Provincial Artists Association, specially invited painter of China Historical Museum, vice president of Shaanxi Shengshi Calligraphy and Painting Academy, vice president of Shaanxi Oriental Art Academy, standing vice president of Shaanxi Great Tang Chinese Painting Academy, vice president of Shaanxi International Exchange Association of Calligraphy and Painting, professor of University for Elder Combatants (or Warriors) in Lanzhou Military Region, commissioner of the Forest of Steles committee for eulogizing the ancestry in the China Emperor Huang's mausoleum in Huangling County, Shaanxi, and member of the executive council of Calligraphy and Painting Association affiliated to Shaanxi province.

Mr. Baiyang is well-known for drawing Chinese long and mei, developing his unique style. He gave time after time exhibitions of his paintings. In 2005 and 2006, he had exhibitions of his Chinese long and mei paintings in the ancient city of Xi'an, and caused a sensation. A lot of his works were collected by some institutions, political VIPs, or State leaders such as China Historical Museum, Shaanxi Provincial Art Gallery, Chairman Mao Memorial, Hong Kong SAR, Xi'an Municipal People's Congress, Cultural Relic Administration of the Big Wild Goose Pagoda. His works spread far and wide among Southeastern Asia, European and American countries. The Divine Land drawing of Chinese long and mei appending to the hall of China Emperor Huang's mausoleum, and the drawing of Chinese long and mei appending to the Chinese long and mei hall of CNPC Changqing Oilfield Headquarter in Xi'an are Mr. Baiyang's great works. He has been had several books published in recent years such as Collection of Selected Works of Baiyang's Calligraphy and Paintings, Baiyang's Collection of the Chinese Long and Mei Drawings, Road to Victory etc. And he had treatises published such as the mainstream spirit of the national culture, Position of the Chinese Mei Flower Imago in the New Epoch, The Artistic Connotation of the Chinese Long framework and Mei Pneuma etc. (Translated by YAN Jihui)

龙魂梅韵

白杨龙梅画的创新价值

萧云儒

我是在这样一个基点上来谈白杨先生创造的龙梅画系列的：一幅画或一组画的价值，一位画家或一个绘画群体的价值，不在于重复前人之美的精致程度，而在于能和前人之美的区别开来的创新程度。艺术是一种创新性的精神劳动，对艺术价值判断的标准固然很多，但最重要的、最后的标准我以为只有两个字，这便是“创造”。

龙与梅是中华民族精神两个重要的符码、两个重要的图像。龙象征着入世有为、团结共进、和合创造的民族精神，是中国人民群体人格的一种图象，是中国人的代称。梅则以傲霜独立、斗雪绽放，成为中国人个体人格精神的一种暗寓，一种密码。这也是千百年来，梅花总是处于花鸟画重要位置的原因吧。我们不妨说，龙魂梅韵、龙心梅骨、龙神梅形、龙吟梅谱，这就是中国魂，也就是中国人！

龙魂与梅韵、龙心与梅骨，敢用尺幅之纸将民族的两大文化符号艺术地融为一体，这位白杨先生，真是何等的气魄！

他是从形入手而直达神韵的。形：梅那粗砺有力、扭动多变的枝干，与龙的形体和腾跃极为相似，即所谓“铁干虬枝，曲如龙鳞”。而梅节树疤和龙鳞龙爪之间、梅花蕾朵和龙云龙雾之间，又总能启动而：一是提炼出梅精神中的遗世独立和孤傲冷傲，后来逐渐成为强者和高人个体人格力量的寄寓，使之成为刚性载体。二是提炼出梅略带女性味的凄婉幽怨，这又逐渐成为多愁善感的文弱者个体人格的寄寓，使之成为柔性载体。三是从梅的曲折孤冷中提炼出扭捏作态的病态美，这成为处在精神压抑和性格扭曲中的生命寄寓，一种喻态载体。这在中国园林的盆景里更为普遍。白杨却不满足于前人对梅精神的这三个层面开掘，他大幅度地淡化梅的孤傲、幽怨和扭捏，而致力于对梅精神中的坚毅不阿、苍劲刚健、生气蓬勃和花开摇曳等元素的开拓和升华。突出梅花铁干虬枝在曲折中的力度感和富丽感，强调梅花迎风傲雪时的灿烂和绚丽，通过与龙的形象嫁接，注入龙的精神寓意。于是，传统的梅精神升华为中华民族群体性的精神力量，升华为蓬勃向上的生命状况的展示。铁干虬枝在舞动中的力度，花蕾花朵在簇拥中如浪如潮的开放，成为龙引领下的民族群体凝聚力的暗示。

在他笔下，梅的传统精神便这样作了现代的、入世的转型。他不仅以梅、龙的形去触发欣赏中的类比，更重要的是以梅精神寄寓、熔铸了时代的主旋律和当下的民众情绪。比如繁荣发达、昌盛发展的盛世景象；和谐、和平、和合、和惠的祥瑞之气；比如在与风雪、冰霜的斗争中，在激流飞瀑形象的烘托和迭加中，那种虎虎的生气、积极向上的人生态度。这是对国家昌盛、民族精神的歌吟，也是对每个生命的激励。这些，只要渗透于他的作品中，便可以感受到。在许多《龙梅图》中，画家都表达了“繁花如云，铁杆如龙，民族腾飞，梅韵如幽”这样



的意思，也明确点出了自己的创作意图。这也正是中华民族的人文初祖轩辕黄帝陵大厅正中选用他的《龙梅神州》巨幅作品的原因。读画，总能读出画家暗藏其中独有的心观之境、情练之境、灵智之境来。徐青藤用泼墨肆意挥洒乱舞清波的虬龙古木、凄风苦雨中的翎毛花卉，我们从中感受到的，是一种强心铁骨而决不媚俗的人生态度，是一种受压终生而深度畸变的狂郁心态。如果从徐青藤那里读到的是无望的抗争，从八大山人那里读到的则是无奈的虚静。白杨的龙梅画也是“借物以抒胸中之所有”，我们进入的是另一种境界，一种祥瑞恬和而又热烈奔放的精神世界，一种积极向上的人生态度与天干和谐的生命追求。中华民族的龙心梅魂，经由画家的龙心梅魂，才有白杨笔下的一幅一幅的龙梅赋、龙梅吟、龙梅谱啊。

这不是小创造，不是在某个局部的艺术观念和技法上的创造，而是一种大创造，是画家顿悟生命和艺术，对整个中华民族精神世界的一种创造性理解、对梅花的深层人文含义的一种创造性开掘。同时，又把这种理解成功地转化为前无古人的艺术构思，再落实在笔墨技法的创新上。白杨“龙梅系列画”的创造性是全维度的，落实在表现技巧、艺术构思和文化精神，亦即技、艺、道三个层面上。它应该在中国画的梅谱中存留下来。也正是基于创造的全维度，我感到他的路子还可以再拓宽，比如表现千姿百态的、更加个人化的梅形象，进一步发掘梅的审美潜能。

白杨是一位有大的想法的画家，是一位能将大想法认真地落在一砖一瓦的构造中、年复一年的坚持中的画家。论私交，白杨可亲可友，作为艺术家，你要注意，白杨实在很有点可敬可畏啊。

作者系中国文联委员、中国文联理论批评委员会副主任、陕西省文联副主席、陕西省评论家协会主席、中国西部文艺研究会会长。

The Chinese Long's Pneuma and Mei's Charm

– Innovation value of Baiyang's painting series of Chinese long and mei flower

By XIAO YunRu

I talk about a painting series of Chinese long (former translated as dragon) and mei flower (plum blossom) created by Mr. Baiyang on a basic point like this: the value of a piece or a group of paintings, and the value of a painter or a group of artists, are one not of exquisiteness extent of repeating our predecessors' beautifulness but one of innovation extent of differentiating themselves from the predecessors' beautifulness. Art is an innovative spiritual labor. No doubt, there are many criteria that we use to judge the value of arts, but, I think, the most important and ultimate criterion is "creativity".

The Chinese long and mei flower are two important symbols or images of the Chinese national spirit. The Chinese long symbolizes the national spirit of getting some achievement as a human being coming to the world, holding together and getting ahead together, harmoniously combining and creating. It is an image of the group personality of the Chinese people, and another designation for the Chinese. Independently braving frost and snow and blossoming defiantly, the Chinese mei flower became an implication or a cryptogram of individual personality and spirit of a Chinese. This is a reason that the Chinese mei flower has always been at an important position in the painting of flowers and birds in traditional Chinese style for thousands of years. We might say, the Chinese long's pneuma and mei's charm, long's heart and mei's bone, long's spirit and mei's shape, long's reciting and mei's score, is the soul of China, is Chinese!

He dares to blend artistically the nation's two cultural symbols, that is, the Chinese long's pneuma and mei's charm, or long's heart and mei's bone, into an organic whole, with a feet size of paper. What boldness of vision this Mr. Baiyang has! How ambitious is this Mr. Baiyang!

He starts with the shape through into the verve. It begins: Chinese mei's strong and various twisting branches are very similar to a cavorting Chinese long. That's the so-called "hard trunks with curly branches like tortuous Chinese long." The sear on Chinese mei branch sections and Chinese long's squamas and claws (or unguis), the Chinese mei flower bud and clouds or fog like Chinese long, always interact. It proceeds with an area: firstly, he extracts the independence left behind the world and loneliness and offish haughtiness of from Chinese mei spirit. These later became gradually lodgement of the individual personality of the strong and persons of master-hands, turning it into a rigid carrier. Secondly, he extracts the plaintive but lovely (or sadly moving) and hidden bitterness, with a little bit female flavor, of Chinese mei character. These became gradually lodgement of the individual personality of the gentle and weak and spoony or sentimental persons, turning it into a flexible carrier. Thirdly, he extracts the affectedly bashful and hoity-toity morbid beauty from the zigzag and solitary or offish Chinese mei. This has become the life lodgement of distorted personality in a spiritual depression, a deformed state vector. This is more prevalent in the Chinese garden plants Lane.

Mr. Baiyang is not satisfied with the spirit of the previous three level development of the Chinese mei's spirit. He significantly weakened the questions from the Chinese mei's lonely haughtiness, hidden bitterness and affected bashfulness. He takes up with the exploitation and sublimation of perseverance, energetic and vigorous, the vibrant flowers and other ele-



ments of the Chinese mei's spirit. He gives prominence to strength and lingering feeling stayed in the twists and turns of Chinese mei flower's hard trunks with curly branches, stressing that the glory and splendor of Chinese mei flowers braving wind and snow. Grafting with the image of the Chinese long, the Chinese long's spiritual or implied moral is injected into his works. Thus, the traditional distillation of the spirit of the Chinese mei is sublimed as the spirit of the Chinese nation group, and become a state display of the prosperous and progressive life. The dancing strength of Chinese mei flower's hard trunks with curly branches, the opening scenes like waves of the flower buds in clusters, hinted group cohesion of the nation under the guidance of the Chinese long.

Under his brush, the traditional spirit of Chinese mei was transformed, coming into the modern world. He not only triggers the analogy in artistic appreciation by similarity in shape of the Chinese mei and long, more importantly, to embody and cast of the main theme of our times and the current public sentiment with the spirit of the Chinese mei. For example, the flourishing and developing, prosperous development in the past scenes; Harmonious, peaceful, cooperative and co-beneficial and auspicious states; For example, in a struggle with snow or ice, in contrast to the image and stacking of famous rapids and waterfalls, the the Chinese mei indicates vigorousness and spunkiness, and positive and progressive attitude to life. This is singing of the country's prosperity and the national spirit, the encouragement of every life. These could be felt if immersed in his works. In many of the Chinese long and mei paintings, the painter had expressed a meaning of "numerous flowers as clouds, hard trunk as Chinese long, the takeoff of the nation, the Chinese mei charm as rainbow". Also he clearly points out his intentions of his creation. This is the reason for his huge work of Divine Land drawing of Chinese long and mei being selected appending to the center hall of the Mausoleum of Emperor Xuanyuan Huang, the earliest humanistic ancestor of the Chinese nation.

Reading painting, we could after all realize the unique situation of the heart and soul, the feelings or sentiment, soul and intelligence, hidden in the painting by the artist. XU Qingteng (namely XU Wei, 1521-1593, a late-matured-great-mind artist and dramatist in Ming dynasty), using traditional Chinese ink, brandish wantonly the curly Chinese long and old trees, feathers and flowers in the wailing wind and the excessive rain, in his painting. What can be felt is the life attitude of a strong heart and hard bone, by no means of catering to the vulgar tastes of society, and is a lifetime oppressed, deeply distorted, and crazily morose mentality. If we obtained hopeless resistance from reading the works of XU Qingteng, what we get from reading the works of Badashanren (namely ZHU Da, 1626-1705, maestro of Chinese traditional painting of freehand brushwork in late Ming and early Qing dynasties) is the resigned feeling of helplessness of Calmness.

Baiyang's painting of Chinese long and mei flower is also to "describe what in his mind by the materials in his views". We enter another realm or bourn, that is, a kind of sweet and auspicious but warm and lively untrammelled minds, and an active or get-up-and-go attitude to life and the pursuit of a harmonious life in the boundless universe. Chinese national long hearts and mei soul, expressed by the Chinese long hearts and mei through the artist's mind, thus have the pieces of ode, intoning, and composition of the Chinese long and mei by Mr. Baiyang. This is not small creations, not in a locally creative art concept and techniques, but a giant creation. The artist uses up all his life and art, a creative understanding of the entire



Chinese people's spiritual world. He conducts a creative exploitation of the deep cultural meaning of the Chinese mei flowers. At the same time, he has successfully transformed his understanding into an unprecedented artistic design, and then put it into effect of the ink technique innovation.

Mr. Baiyang's creativity of the painting series of Chinese long and mei flower is multidimensional, carrying out on the performance techniques, the artistic designs, and cultural ideas, that is, three levels of technique, art, and Tao. It should exist in the Chinese mei register of the traditional Chinese painting. It is precisely because of the multidimensional nature of his creation. I feel that he can still widen the road, for instance, in representation of more personalized images of the Chinese mei with great varieties of shapes and forms, in further exploring the aesthetic potential of the Chinese mei.

Mr. Baiyang is an artist of great ideas, who can implement his big ideas in a down-to-earth way to the construction with a brick by brick and tile by tile, persisting year after year. In term of personal friendship, Baiyang is amiable to be friends. As an artist, you have to pay attention to, ah fearsome Baiyang is really quite reverential or respectable.

(The author is member of the Chinese Federation of Literature and Art, vice chairman of Theoretical Criticism Council of the China Federation of Literature and Art, vice chairman of the Shaanxi Provincial Federation of Literature and Art, a well-known critic. Translated by YAN Jihui)



序二

梅韵·龙魂·国运

白杨“龙梅”的文化透视

李志慧

馨馨梅韵，矫矫龙魂。铁枝劲挺，疏影著锦。

笑揽霜雪，叶纳风云。幸甚至哉，春满乾坤。

这是我对白杨先生“龙梅”画作的审美感受。

每一个民族，都有自己的主流精神；都有映现主流精神的物质载体。作为造型艺术的绘画，只有以新颖逼真的艺术形象，真切地再现这种主流精神，才能弘扬时代的主旋律。我以为，白杨先生的“龙梅”画作，表现出来的正是这种艺术神韵和文化内涵。也只有在其具有五千年悠久历史的中华大地上，在十三朝古都，创造过汉唐盛世文明的长安的皇天后土中，才能产生这样大气磅礴具有艺术冲击力的“龙梅”之作。正如中国道教协会会长任发融所称许的：“白杨先生是能够拨开艺术天窗的大师级的人物。”

“龙梅”将梅韵与龙魂完美结合，昭示的正是国运，即一种可贵的民族精神。其所以然者，是因为中华民族的文化精神，即有多元展示，又有主体意识，这就是植根于“天人合一”观念所形成的刚健有为的精神。故《易经·象传》人“天行健”中悟出“君子以自强不息”，认为“刚健而文明”是“应乎天而顺乎人”，主张“刚健中正，纯粹精也。”中华民族正是凭着这种精神艰苦创业，开拓奋进，激扬起大汉雄风，辉煌出盛唐气象，创造了辉煌的中华文明。表现这种民族精神的物质载体是多样的，分别表现了民族精神的不同侧面。而其中最具有代表性的，就是梅意象和龙文化。

应该说，国人在对梅意象的选择和对龙文化的创造中，逐渐注入了民族的主体意识。作为农耕民族，在“日出而作”中“耕田而食”，伴随着四季轮回，眼看石开花花落。本来，这都是植物的自然属性使然。但是，历代文人却将自己的感情因素和人生体验移注于其中，孔子赞叹松柏以表坚贞之志，屈原礼赞春兰以表高洁之情，陶潜钟情菊花以喻隐逸之趣，濂溪酷爱莲花以言遁世之心。梅之为花，迎风斗雪，破寒而开，也是自然属性，古人将其与松、竹并称“岁寒三友”、与兰、竹、菊合为花中“四君子”，正是将主观感情融入自然属性中。融入的主观感情尽管是多元的，但相对突出的却是赞美其报春的情怀；然而，则称羨其凌霜傲雪的奋斗精神，逐渐向主流精神靠拢。于是，民国时期曾将梅花定为国花。一代伟人于百花之中独咏梅花，称羨其“欢喜漫天雪”的强者之态，赞美其“已是悬崖百丈冰，犹有花枝俏”的拼搏精神，从而为千古梅花意象树立了高格调。

如果说，梅花意象是自然界的真实存在与精神领域的价值观念的完美结合；那么，龙魂是国人借助神话观念和宗教意识创造出来的艺术形象。中华民族是否有龙图腾尚有争论，但龙



文化的存在却是不争的事实。不同的是，梅花意象始终是正面的，龙形象则既有其正面性，亦有其负面性。越到后世，其负面性越是淡化，正面性日益突出。龙腾虎跃、龙飞凤舞、龙凤呈祥等等吉言，比比皆是。降及近代，龙则成为民族的代称，民族精神的象征。所以，龙的传入成为国人的自豪，华夏腾龙成为对中华振兴的期盼。

白杨先生的“龙梅”画作，以梅韵传达龙魂。其梅韵即梅花之造型和神韵，多有新意。《潜确类书》谓“梅有四贵：贵稀不贵繁，贵老不贵嫩，贵瘦不贵肥，贵合不贵开”，自有其合理处，却又不尽然。古人笔下之梅或“疏影横斜水清浅，暗香浮动月黄昏”（林逋《山园小梅》），或“故作小红桃杏色，尚馀孤瘦雪霜姿”（苏轼《红梅》），或“寒依疏影萧萧竹，春掩残香漠漠苔”（高启《梅花》），多于忧谗畏讥之时，抒写其清高孤傲之趣，不过是龚自珍所惋惜的“梅梅”罢了。白杨先生的“龙梅”，多有稀、老、瘦、合之传统意趣，却并不完全舍弃繁、嫩、肥、开之蓬勃生机；因为在梅花客观的自然之形中本来就兼有两者，前者是特定环境使然，后者正是其生命力之表现。“龙梅”作为艺术的自然之形，既再现了梅花在特定的气候条件下形成的生态特征，又映现出其蓬勃旺盛的生命力。其形态表象中所包含的美的规律，也就是所谓龙魂吧，正来源于画家对生活的深刻观察，对时代精神的准确把握。其龙魂所自，并不是着意将梅花画成龙的造型，将其枝杆画成龙鳞龙爪，那是江湖艺人的小把戏；而是从整体上映现出龙的精气神来。

从白杨先生的“龙梅”图中，我们观赏的是梅韵，领悟到的是龙魂，感受到的是国运。那浑厚的根基，那勃勃的生机，那腾飞的气势，不正是历史悠久的中华民族，在近代历经劫难之后，在新的历史时期振兴崛起的象征么！这正是民族精神和时代精神的艺术再现。画家要传达出这种民族精神和时代精神，自然要有艺术的灵气，但更要有理性的思辩和学养的积累。只有具备这种综合的素养，才能准确地把握时代的脉搏，清醒地认识时代的文化走向，高扬时代的主流精神。这正是白杨先生的成功处！

丙戌岁云暮矣，我是在《当代中国书画名家》（陕西卷）的首发式上结识白杨先生的。乍见之时，我即暗暗称奇。他不像时下某些艺术家借蓬头垢面、不修边幅以表现其山林“气”。他高大魁伟有丈夫气，着装整齐有儒雅气，谈吐不俗有豪士气。观赏了他的“龙梅”画作，我进一步相信，只有这样的画家，才能画出这样的画作。是的，艺术家的人品与艺术品不能完全划等号；但是，白杨先生却是人品与画品和谐统一的又一个有力的例证。

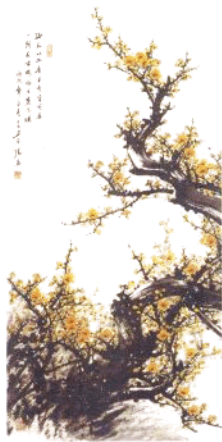
白杨先生嘱我看过“龙梅”图后写点感想。作为艺术的审美者，我是欣慰的，情之所至，不能自己，聊赋短章，以抒情志：

梅韵龙魂意象深，催生九域精气神
画家自有凌云笔，振兴大道有传薪

至于从文化学的层面所谈的一些体悟，愚者千虑，或有一得。白杨先生以为然否？

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序三

华夏龙梅第一人

论国画家长杨及其“龙梅”的艺术价值

况志明

梅花幽香五千年，时值盛世始怒放。

2003年，中国黄帝陵举行仪式，隆重收藏国画家长杨先生的一幅龙梅精品。中国文联副主席刘炳森盛赞：“长杨先生创作的这幅龙梅，充满着中华龙文化的真谛，大自然的真气，民族文化的正气，画家的灵气。作品充分体现出画家博大的胸怀和真正的艺术才能！”

2006年夏，长杨曾在家乡西安展出的巨幅龙梅图，轰动一时。观者纷纷评价长杨的龙梅图艳而不烈，素而不俗，疏而不虚，生机盎然，法度严谨，气韵流畅，令人回味无穷。正如黄平西所言：“凤鸣龙吟铁骨寒，铁骨铮铮志弥坚，香飘秦川八百里，春风得意在长安。”

龙梅一枝俏画坛——国画家长杨的龙梅从此风流长安，名震黄河两岸。

真正的美术批评应该尊重任何一种创新的出现，并且将这种尊重落实为认真的分析、仔重的考量、理性的判断和认同。那么，龙梅画的出现，价值何在？龙梅产生的历史潮流和动力是什么？它的时代特征有哪些？龙梅对于画坛的影响、意义何在？

长杨者，陕西长安人，1950年生于长安书画世家。因出生地为长杨寨，原名刘章立的他从艺多年后起艺名长杨，以怀念家乡。孩提时即跟随吴志新学习隶书打底扎，少年师承刘子久、蔡鸿洲先生研习国画，专攻山水、花卉。1968年参军到青海，跟随刘敏学习画虎等，由于当时社会特有的政治背景，学习创作了大量宣传画。1971年转业到甘肃长庆油田，结识刘子久之子刘祖泰，一面系统学习山水，一面临摹了刘子久大量的作品及写生。期间还跟随于颂余学习山水。1973年，结识花鸟画家袁果操，经袁的言传心授，手把手的带教，开始大量研习梅兰竹菊，尤其是梅花，用功精深。自上世纪70年代中期进入画坛，参加了大量的群众美术活动和专业美展。到上世纪80年代中期成为甘肃非常活跃的青年国画家和群众美术社团的负责人。其中1974年到1975年在中央工艺美术学院深造，1989年毕业于齐鲁美术学院。2001年5月在北京中国画研究院高研班进修。

龙梅是画家长杨近40年美术实践的结晶，也是他对中国当代美术的贡献。

东方文化是收敛含蓄的文化，东方艺术是寓情言志的艺术。花鸟画作为与人物画、山水画并列的中国画三大画科之一，自唐代成为一个独立的画科以来，一直在集中体现着人与自然生物（动植物）的审美和依存关照关系，往往是通过描绘画家个人的独特思想，传递有鲜明特色的个人体验，从而反映时代精神，迎合当下的俗世情趣，融入社会文化生活的（注1）。

由于强调“收敛含蓄”和“寓情言志”，所以，中国的花鸟画讲究陶冶情操，以物指人，