

簸箕与斗
——费正 杜凤海山水画集



Finger Loops and Whorls

簸箕和鬥

費正 杜鳳海山水畫集

Landscape Painting Collection of Fei Zheng and Du Fenghai

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簸箕和鬥

費 正

我與鳳海的交往，是從他把自己的山水畫作品拿到我家來開始的。雖然我是畫西畫的，但他仍請我指點。我們之間的友誼，十幾年來不曾中斷。

一次鳳海偕夫人小惠來我家，閑聊時無意中說起指紋，我說我是十個鬥，鳳海立刻驚喜地說，他是十個簸箕。小惠說這可是千載難逢的絕配！我想：我和鳳海可以很好地合作、可以互相切磋藝術。冥冥之中，這是否是命運的安排？

有一次鳳海讓我看他的新作，面對他的作品，我說：“我們現在生活在二十一世紀，與二十世紀不同，二十世紀是工業社會，而二十一世紀是信息社會。我更願意生活在二十一世紀，因為當今社會不僅給我們的生活提供了方便與快捷，還會給我們種種意想不到的可能。作為藝術家，我們對這個社會應有新的觀念、新的感情，也應創作出新的作品。藝術是感情的外化，具有現代觀念的人也一定喜歡看這種創新的作品。”

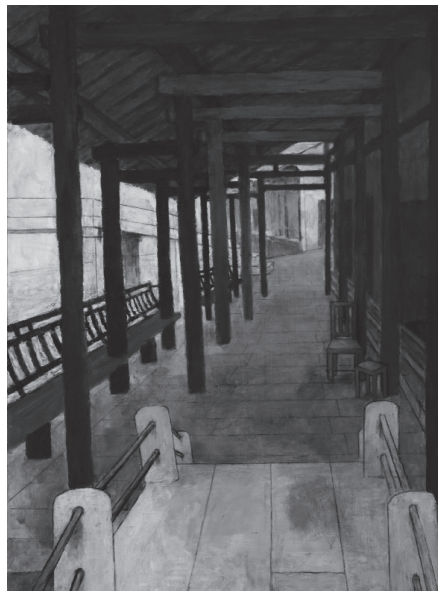
把中國傳統的山水畫帶入到現代社會，帶入到我的創作之中，一直是我的探索與追求。我們不但要師古人、師自然，同時還要關注西方，將西方藝術中對我有用的東西，拿來為自己服務。多年來我在畫畫時就是這樣做的，我把它叫做“東走西看”。畫傳統的中國畫也要有這種自覺，我希望鳳海能走這條路。

我有一幅上世紀六十年代日本珂羅版印刷的《女史箴圖卷》，此畫現存倫敦大英博物館。畫卷中有一小段山水，它使用的繪畫語言非常簡潔，除了黑色與白色之外，用了少許灰色，山體和石塊僅用綫勾勒，形成一種平面構成的幾何形，使得這幅遠古時期的作品，反而有了些現代感。正是這一小段山水，成為了中國山水畫的雛形。中國以后的山水畫就是沿着這個形式發展起來的，後來發展起來的山水畫有着各種皴擦和渲染，還把山體畫成立體的。我給鳳海看過《女史箴圖卷》，認為這幅中國最早的山水畫可以供他參考。

鳳海曾過畫幾幅長卷，但前后變化不大，山體沒有明顯的特征，也沒有分段，更沒有節奏感。我覺得黃公望的《富春山居圖》很值得讓他看看。

元代畫家黃公望的山水長卷《富春山居圖》是他的代表作，此畫用墨淡雅，山與水的布置疏密得當，且極富變化，被稱為“中國十大傳世名畫”之一。《富春山居圖》在明朝末年遭焚壞燒成長短兩段，長的后段稱《無用師卷》，現藏臺北故宮博物院，短的前段稱《剩山圖》，現藏浙江博物館。

幾年前，我買過一張由日本二玄社制作的此畫高仿真印刷品。一天鳳海來我家，我將《富春山居圖》徐徐打開，指着畫面對鳳海說：“你這樣慢慢看過去，就像聽一部交響樂一樣，它既有時間藝術的特點，又有音樂的節奏感。畫面的第一段比較平緩，像交響樂開始時那一小段引子，發展下去出現第一個高潮，再往后又出現了兩個高潮，就像交響樂中的呈示部、展開部和再現部。這幅作品的山頭上有一些皴擦；山下的樹木、河邊的堤岸用綫勾勒，結構精準；河中的漁舟寥寥數筆，成為畫中的點睛之處，也是令我驚嘆之處；再往后，近山漸漸消失，只剩下隱隱約約的遠山，好像是交響樂的尾聲。”



鳳海認真地聽我講，又一遍遍仔細地看《富春山居圖》。后來，他的畫果然有了明顯的起色。一問，原來他也買了一張《富春山居圖》。

最近，鳳海又拿來一批山水作品給我看。我看到有的畫面近景出現了農舍、山路、河流，但是看過之后，我覺得有些蕭條，好像這房子很久沒有人住了，那河水也與人們的生活没有什么關係。我想是否應該加些人物或家畜，如：牛、羊、雞、狗，似乎還應該有人去河邊挑水……我便與鳳海商量，由我來添加上述這些內容，他欣然同意。好在他畫的這些山村都是我早已熟悉的，過去我也曾到這樣的山村去居住過、畫過寫生。我畫好之后，請鳳海來看，鳳海高興地說：“這真是不謀而合啊！”

最近，鳳海又去了廣西，畫了許多瑤族村寨。回來后，請我在畫上補加人物。廣西的瑤寨，恰好我在六十年代也去過。那時我從美院畢業，分配到部隊機關工作。剛一入伍，便下連當兵鍛煉，半年后隨所在部隊開赴越南，支援那裏的抗美戰爭。出境前，部隊在廣西邊境做短暫的休整，我仔細觀察過駐地周圍的環境和民俗，畫了一些速寫。我在他的畫上，畫了一些我熟悉的瑤民生活場面，為鳳海的畫增添了生活氣息。

我每次與鳳海合作，都有一個圓滿的結果。

最近我們倆突發奇想，將我新近畫的一批仿古山水油畫和鳳海最新的一批山水作品，搞一個聯展。鳳海還提議，我們倆再出合出一本畫冊。

展覽與畫冊的題目就叫《簞箕和門》。

2013年7月

Finger Loops and Whorls

Fei Zheng

The friendship between me and Fenghai can be traced back to the bygone days that he brought rolls of his paintings to my place. He was seeking my advice although I am in western oil painting. Our sustained relationship has been maintained ever since.

One day Fenghai and his wife visited us, and we accidentally talked about our. “Mines are ten loops”, I said. Fenghai was pleasantly surprising, as his are ten whorls. Xiaohui said, “You two are perfect match”! I pondered we two can cooperate and learn from each other. Was it fate that is responsible for our meeting?

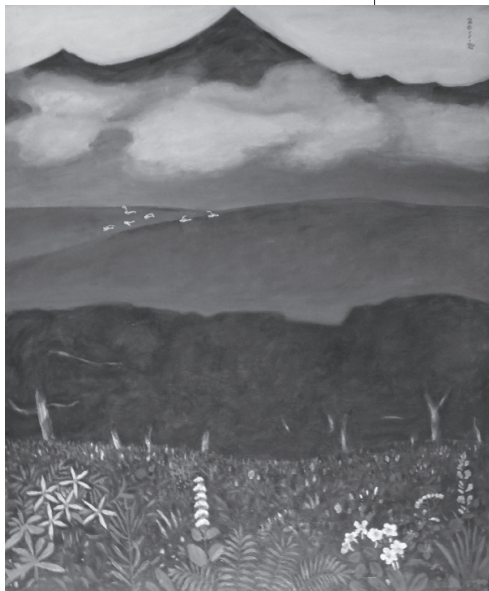
Once Fenghai came to me with his new paintings. Inspired by his works, I said, “the 21st century we lived in, the information society, differs from the 20th century—the industrial society. I prefer the former one because it brings more convenience and rapidity for our daily life with unexpected possibilities as well. As an artist, we should form new concept and fresh emotions, so should we create new compositions. Art is the full externalization of emotions. People with modern notion must be in favor of those creations”.

Amalgamating traditional Chinese paintings into my creation and into modern society has been my ever-lasting pursuit. We learn from ancients as well as nature and even west world. What is good and useful in western art should be taken over. I have been devoting myself to that belief for years in my paintings. I called it “west or east, the useful is the best”. The consciousness also is adoptable for Chinese painting. I wish Fenghai would follow the trail as well.

I collected a printed copy of Admonitions Scroll by Collotype Printing, of which the genuine is in British Museum. A simple landscape scene in the scroll is succinct in black and white, and a slight of grey. Simple strokes lines out a mountain and rocks, presenting plane geometries, which embeds a sense of modern fashion in this ancient antique. The landscape is the embryo of Chinese landscape painting, the trail that Chinese landscape paintings followed by. Developed painting develops various skills like wrinkling and rubbing skills and water wondering skills and mountains in three dimensions. I showed the scroll to Fenghai and expected to provide him some reference.

Several scrolls Fenghai drew in different periods were no remarkable changes. The mountains in his paintings feature no clear section, no eye-catching characters, and neither rhythm. I believed the Painting of the Fuchun Mountain by Huang Gongwang was a valuable reference for him.

The most representative work of Huang Gongwang in Yuan Dynasty is The Painting of the Fuchun Mountain. The painting is in flat and elegant strokes with appropriate density of hills and water, known as "one of China's ten surviving paintings ". It was burned up into two in the Ming Dynasty; the longer one was called The Master Wuyong Scroll which is now in the National Palace Museum of Taipei, the short segment called The Remaining Mountain which is now in the Zhejiang museum.



Several years ago I bought the reproduction of The Painting of the Fuchun Mountain by Nigensha Publishing Co., Ltd. One day, Fenghai came. I showed him the scroll slowly, “looking down the scroll, you will find it combines time and musical rhythm like a symphony. The beginning section is flat and simple like the introduction part of a symphony. The foregoing climax and the following two climaxes are exactly the exposition, the development and the recapitulation of a symphony. The top of the mountains are used wrinkling and rubbing strokes; trees under the mountains and the banks were lined out exquisitely; simply outlined boat was the finale, impressing me most. Then the mountains fade in shades, just like the epilogue of a symphony”.

Fenghai listened carefully and watched over and over. Later, his paintings turned better. It was turned out that he bought one too.

Recently, Fenghai brought me rolls of paintings. I saw some cottages, rugged roads, river in his near scenes, but I felt an air of desolation, as if the house was obsolete for a long time and the river had nothing to do with people. I considered whether it was necessary to add some figures or livestock, such as cattle, sheep, chicken, dog, etc., or man carrying water at the river.... I told him my ideas and commended to draw those by me. He gladly consented. Fortunately, the village he painted was my acquainting views, as I lived in that kind of villages before for painting. After I finished, I asked Fenghai to take a look. Fenghai was delighted, "they were in perfectly harmony"!

Recently, Fenghai went to Guangxi, painting many Yao villages. After coming back, he asked me to add figures. I happened to be assigned there in the army in 1960s after I graduated. Just soon as I joined the army, I was serving as a soldier to take military exercises. Half a year later, I followed my troops to Vietnam against the United States. The troops took a short rest on the border of Guangxi. I had been observing the residential environment and learned folk customs carefully for a while, and draw some sketches. So, I painted some life scenes of Yao ethnic groups, adding a flavor of life.

Our cooperation always comes to a satisfactory outcome.

Recently, we had a brainstorm to host a co-exhibition of my oil paintings modeled after Chinese landscape paintings and Fenghai’s new compositions. Fenghai also proposed to publish a collection.

The name would be “Finger Loops and Whorls”.

July, 2013

鳳海、小惠和我們

阿 青

與鳳海、小惠結識，已經有十幾年了。

在此之前，我因聽說一件事知道了鳳海這個人，也因這件事對未曾謀面的鳳海油然產生了敬意。

事情是這樣的：我們這裏有一位青年畫家對藝術十分痴迷與執著，甚至不惜丟掉鐵飯碗，只身去宋莊闖蕩。初到那裏，局面尚未打開，生活十分拮据。一次鳳海去宋莊，見他度日艱難，于是便慷慨解囊，掏出身上的五千元錢幫他解決了燃眉之急。五千元在十幾年前可是一筆數字不小的錢，況且鳳海以教書為生，并非腰纏萬貫的大款。

我聽后十分感動，心想，能拿出這樣一大筆錢去幫助朋友的人，此人該有着怎樣善良的心腸，又有着怎樣寬闊的胸懷！那時我與鳳海還不認識，但是他的善心之舉，足以令我贊嘆、令我敬佩。

后來終于見到了鳳海。他拿着一大卷畫來我家請費正指點。

鳳海擅長山水，師承我國著名山水畫家、中央美術學院教授賈又福先生。2002年，鳳海考入了中央美術學院賈又福工作室研究生班，成為賈又福教授的得意弟子之一。畢業后，又在賈又福工作室擔任指導教師。

在日后的交往中，鳳海不止一次向我們提到這位恩重如山的老師。他說，賈先生不僅是他成長道路上的一盞指路明燈，也是他在藝術創作、教學工作上的一位恩師。鳳海的言語裏充滿着感激、神情中流露着虔誠，讓我看到一個學生對自己老師的尊崇與感恩，也讓我看到鳳海的人品和美德，于是便想到一句中國的老話：“一日為師，終身為父。”

按說，作為賈又福教授弟子的鳳海，他的國畫山水與費正的油畫風景本不搭界，他却十分恭敬地上門請教。恰好費正在作畫時，常常吸收、借鑒中國傳統繪畫的精髓和技法，將東方與西方的元素一起融入于創作之中。因此交流間，費正與鳳海便有了越來越多的共同語言，談得十分投機、融洽。

我在一旁默默注視着鳳海，這就是為朋友雪中送炭的人，這就是令我贊嘆、敬佩的人。他的衣着裝束很普通，沒有一丁點人們眼中所謂的藝術家“範兒”；言談話語也很誠懇、實在，對費正沒有絲毫做作的恭維與頌詞。漸漸地，我從他的言行中感到了磊落與豁達，從他的眉宇間看到了仁厚與善良。

再后來，我們不約而同地搬進了一個新建的小區，成為了鄰居，于是我們之間的走動變得頻繁起來。也是從那個時候起，我結識了鳳海美麗文雅的妻子——小惠。小惠為人誠摯、熱情，我倆很投緣，很快成為了好朋友。

小惠也是一位美術教師，在家中開設了工作室，并取了一個極可愛的名字——小畫筆藝術工作室。小惠除了自己畫畫外，還帶着幾十個小學生。按照孩子們的年齡、水平分為幾個班，分別教他們寫生、素描和創作。

費正與我曾去小惠的工作室參觀過，她家那套復式住宅的樓上就是小畫筆藝術工作室。一踏上樓梯，就看到了孩子們的作品琳琅滿目地挂滿了工作室的牆面。有色彩絢爛的寫生、也有充滿童趣的創



作。孩子們的奇思異想在一幅幅作品中得到淋漓盡致的展示，他們宣泄着純真的天性，也洋溢着濃濃的歡樂。

費正看過這些畫，先是誇孩子們畫得好，又誇小惠教學有方。說她没有用條條框框去束縛孩子，也沒有讓孩子照葫蘆畫瓢去單純臨摹，而是充分發揮了他們的想象力和創造力。于是，孩子們畫畫時，沒有任何約束和限制，而是充滿着快樂和興趣。小惠就是用這樣的方式教孩子們畫畫，難怪每幅畫都畫得妙趣橫生、不同凡響。這時，小惠又從櫃子裏拿出一摞精品讓我們看。費正一張張仔細地看着，贊口不絕。他感嘆道：“其實孩子都是繪畫大師啊！”

一次，費正在河北美術館舉辦扇面作品展覽。開幕式的第二天我們去展廳，一進門便看見小惠領着二十幾個孩子在費正的畫作前參觀，她指着每一幅畫給他們詳細講解。我心中驟然一震，想起了幾年前在莫斯科特列恰科夫美術博物館見到的場景：一位年輕美麗的女教師帶着一群小學生，也是這樣一邊看一邊講。當時，我非常羨慕地看着這些孩子，他們小小的年紀，就能與世界上最頂級的繪畫作品零距離接觸，受到良好的藝術熏陶。而小惠也這樣做了，她告訴我，只要有好的畫展，她都會帶孩子們來參觀。爲了鼓勵孩子們學畫，小惠還想方設法借場地爲他們舉辦畫展，并邀請名家前去指導。小惠說，幾年相處，孩子們不僅學到了繪畫的知識和本領，還與她建立了深厚的感情，有的學生已經上了初中，但對小畫筆藝術工作室仍然戀戀不舍，一到周末還來跟小惠學畫。我想，小惠的學生是多么幸運啊，因爲他們有一位好老師！

還有一次，鳳海與小惠來我家做客。小惠看到茶幾上放着一本書——《溫迪婆婆講述繪畫的故事》，便饒有興致地看了起來。這本書是英國一位專門研究美術史論的婆婆溫迪·貝克特編寫的，她以講故事的形式，深入淺出地介紹了西方的美術史，書中還配有許多精美的繪畫名作，很適合青少年閱讀。小惠看后，高興地說：“我一定要去買一本，作爲教學用，還可以向家長推薦。”我想，小惠的教學思路很寬、很廣，她不只局限于教孩子們畫畫，還引導他們了解西方美術史和欣賞世界名畫。

小惠不僅教學，自己也潛心創作。爲了提高自己的繪畫水平和藝術修養，她報考了中國國家畫院高級研修班賈廣健工作室。她一邊學習、一邊創作，周末還要風塵僕僕地趕回來給學生上課。功夫不負有心人，小惠終于學成畢業，她的畢業創作《美人蕉》，榮幸地被中國國家畫院美術館收藏。我們聽到這個消息后，都爲她感到高興。

俗話說：遠親不如近鄰。自從與鳳海、小惠成了鄰居，我們在這個城市就多了兩位親人。鳳海常對我們說，家裏有什麼事兒需要幫忙隨時給他打電話，不要把他們當外人；也常對小惠說，費老師的孩子不在身邊，你經常過去看看，有什麼活兒幫着干干。鳳海實實在在的一番話說得我們心裏熱乎乎、暖融融的。這些年來，費正每次拍畫，都是請鳳海來幫忙；每次用車，也都是跟鳳海打招呼。小惠更是成爲我家的常客，她在自家的露臺上種了一些蔬菜，每逢香椿發芽了、韭菜長高了、絲瓜成熟了，她總會摘些嫩的、割



荏新的給我們送來，有時會端來一碗熱氣騰騰的餃子、或是一個剛剛烤好的蛋糕；還時常送些蜂蜜、土雞蛋、綠色蔬菜。每次去外地寫生或旅游，也總要給我帶些禮物。鳳海、小惠的熱情、善良，如春風、如清泉一般，溫暖着、滋潤着我們的心。

我們和鳳海、小惠的友誼與日俱增。常常沏上一壺清茶，四人圍坐在桌旁，海闊天空地侃、暢所欲言地聊。一次說到指紋，費正說他是十個門，鳳海說他是十個簸箕。小惠一聽驚呼道：“絕配呀！這可是千年才能修來的緣分啊！你倆太有緣了！”自然，鳳海與費正切磋最多的還是繪畫，對中國山水畫的探討與研究，似乎成為他倆永遠也說不完的話題。

上世紀七十年代，臺北故宮博物院將一批唐宋元代的書畫藏品，委托世界著名的出版機構——日本東京二玄社進行仿真復制。二玄社采用高端印刷技術、選用特殊研制的紙和絹，對這批中國國寶級的珍品進行了精心制作。這些復制品不僅精妙地還原了原作面貌，還有效地修復了個別畫面的殘缺破損。幾年前，上海太一文化藝術有限公司將一批日本二玄社制作的中國古代名畫高仿真印刷品在全國各大城市巡回展覽，也來到了河北美術館。

費正去看展覽，如同見到稀世珍寶一般。如今這些名貴的古畫都在臺北，想要見到真迹談何容易。在展會上，太一公司帶來少量復制品銷售，由于當年二玄社對復制品都是限量生產，所以太一公司所掌控的產品可謂是鳳毛麟角。機會難得，費正毫不猶豫買下了一批，其中就有一張範寬的《山行旅圖》。

當這些畫被高高挂在客廳時，心中的震撼與激動是難以言表的！

這是我們第一次如此近距離地與這些幸存人間的巨作接觸，這是我們第一次與中國古代大師們心靈的邂逅！

著名畫家徐悲鴻曾這樣評價說：“中國所有之寶，故宮有其二。吾所最傾倒者，則為範中立《山行旅圖》，大氣磅礴，沉雄高古，誠闢易萬人之作。此幅既系巨幀，而一山頭，幾占全幅面積三分之二，章法突兀，使人咋舌！”

過了幾天，鳳海到家裏來，一眼看到了牆上的《山行旅圖》，便樂不可支地告訴費正他也買了一幅。鳳海指着畫，眉飛色舞地說：“你想啊，全世界才四百張呀，光咱們小區就有兩張，你說牛不牛啊？”

不久，費正買了一套《宋畫全集》，這套書幾乎囊括了宋朝時期的名家名作，開本大，紙張好，印刷精美，價格自然也不菲。費正將它們視為珍寶，時常翻看，從中汲取營養。

一日鳳海、小惠來做客，費正搬出幾本請他們看，說：“你們太應該買一套了！”鳳海、小惠看着，竟愛不釋手。過了不久，鳳海興衝衝地跑來告訴費正，說《宋畫全集》買回來了。我學着他口氣說：“這《宋畫全集》光咱們小區就有兩套，你說牛不牛啊？”

鳳海常帶學生外出寫生，每次回來都要拿一大卷畫請費正指點，費正除了提些意見外，總是誇鳳海



越畫越好了。一次，費正突發奇想，對鳳海說：“你的山水畫得很好，只是少些人物、動物，就缺乏了生氣和活力。我想幫你添一些，你看怎樣？”

鳳海一聽大喜，說：“那太好了！這些畫我就不拿回去了，您有空就幫我添點東西吧。”

費正對自己的創意極感興趣，第二天就迫不及待動手了。他在農家小院的門前添了幾只雞、村中的小路上加了幾條狗、田埂的池塘旁勾了兩頭牛、崎嶇的山路上補了一群羊、農舍的牆根下多了一溜兒蹲着吃飯的老鄉、通往村莊的小道上走來一個背柴的老婦……費正將這些畫一張張挂了起來，畫面上頓時充滿了鄉村情調、洋溢着生活氣息。

費正打電話告訴鳳海，鳳海飛也似地跑來。看到費正添加的人物和家畜，與整個畫面是那么協調、那么自然，高興地連聲叫好。而費正却意猶未盡，對鳳海說：“你再畫一批吧，我還有新的想法呢，”

鳳海不斷地畫，費正不斷地添。于是我看到了古人觀瀑、今人旅游；敦煌的千佛洞、龍門的盧舍那；新春佳節山裏人家門上火紅的對聯、高山流水前鳳海瀟灑閑逸地彈着古琴；大觀園裏的閨秀們賞花撲蝶、賦詩作畫……

此時，小惠從北京回來。一進家門，就急不可待地去看那批畫。她激動地對我說：“太好看了！我真没想到那么好看啊！”

一天晚上，又是沏上一壺清茶，又是四個人圍坐在桌旁，大家興致勃勃地談論着這批畫。費正又突發奇想，他對鳳海說：“最近我畫了一批仿古山水，咱倆合搞一個畫展，你看怎么樣？”鳳海剛說出一個好字，費正就又冒出一串點子：“畫展的名字就叫‘簞箕和門’，好嗎？畫展的海報印上你我的一雙手……”他的話如同一簇火苗，陡然間將我們的情緒點燃了。鳳海激動地說：“我已經十年沒搞畫展了，十年磨一劍哪！這十年的作品該好好展示一下了。”

接下來，你一言、我一語，大家熱火朝天地商討着、議論着，越說越興奮、也越說越說詳細。于是，一個畫展的雛形漸漸形成，清晰地呈現在我們面前。

夜很深了，在柔和的燈光下，《簞箕與門》畫展的創意就這樣誕生了……

鳳海與費正，十個簞箕和十個門。我常想，是巧合呢，還是天意？我想，這應該是緣分、是十幾年來我們兩家人的情感和友誼，更是鳳海與費正對藝術孜孜不倦的共同追求。

2013年7月16日

Fenghai, Xiaohui and us

Aqing

I have known Fenghai and Xiaohui for more than ten years.

Actually, I knew of Fenghai before we met. I have held him in full respects ever since I heard a story of him.

The story goes like this. A young artist was so dedicated and obsessed with art that he gave his iron rice bowl to find his art way in Songzhuang (an artistic community famous for numerous artists). He lived in straitened circumstances at the beginning. Once during a visit in Songzhuang, Fenghai knew his difficulty and generously gave him five thousand Yuan to help him out. Five thousand Yuan was not a small sum of money a decade ago, let alone it came from a person making a living by teaching, instead of a tycoon.

Melted by his generosity--lavishing money on his friend--I pondered what a kind-hearted and broad-minded man he was. Even though I did not know him yet, that charitable deeds deserved my support, praise and admiration.

Fenghai holding a large roll of traditional Chinese painting for Fei Zheng's advice, I saw him in person finally in my home.

Fenghai specializes in Chinese landscape painting, studying under Professor Jia Youfu—a famous artistic master in Chinese painting—in Central Academy in Fine Art. In 2002, Fenghai was admitted in postgraduate course of Jia Youfu Studio, became one of Professor Jia's proud disciples. Later, he became a teacher in the studio after graduation.

Fenghai has mentioned his benefactor more than once. He described Professor Jia reverently as a beacon in his road to art and also a mentor for his art creation and teaching. His speech was filled with gratitude and his look revealed his earnest, which showed me a student's respect and gratitude toward his teacher. Those reflected Fenghai's personal charming and virtue. As a Chinese saying goes, a teacher for a day is a father for a lifetime.

To be honest, as a disciple of Professor Jia, Fenghai's landscape of traditional Chinese painting and oil painting Fei Zheng specialized in are of two different painting worlds. He, however, paid a visit for advice with full respects. Coincidentally, Fei Zheng constantly assimilated the essence of Chinese painting and borrowed its skills in his artistic creation by amalgamating western and eastern cultures. They found more common grounds in each other as the time went by, talking more and more congenially in harmony.

I kept all that in my mind, knowing Fenghai more and more. This is Fenghai, a person provides timely help for friends, and a person who I praise and compliment greatly. He is in ordinary dress with no showing off artistic identity; his remarks are honest and sincere without obsequious flattery. Gradually, I saw his open and clear from his words and deeds, and felt his benevolence and kindness from his forehead.

Later, we moved into the same community of one accord and became neighborhoods. Our mutual visits turned more often. At that time, I made friends with his beautiful and elegant wife, Xiaohui who is sincere and warm. We found we were on the same wavelength more and more.

Xiaohui is also an art teacher who owns an art studio in her home named as Small Paintbrush Art Studio, teaching dozens of pupil sketching, drawing and creation by classing



them according to their age and painting level.

Feizheng and I visited her studio where located on the upstairs of her duplex apartment. When we stepped on upstairs, we saw that the wall was dazzled by children's beautiful exhibitions, not only for colorful sketchings but also lovely creations. Their wild notions were well presented, draining off their innocent natures, flooding their joy.

Having been seeing those paintings, Fei Zheng praised highly about children's paintings and compliment Xiaohui's enlightening teaching as she did not confine children by making replicas of other's but employed their imagination and creation in self-expression. Without any boundaries, children drew with plenty of fun and interests. No wonder those extraordinary works are fun and ingenious, as their teacher is great. Watching pictures carefully one by one, Fei Zheng praised all the while, "Children are natural masters of brush"!

Once, Fei Zheng held exhibition on fanpainting in Hebei Art Gallery. On the second day when we checked around the hall, we saw Xiao Hui explaining something to more than twenty children. My heart throbbed all of a sudden; a similar scene years ago in Moscow Telieqiaketu Art Museum dwelled up upon my mind—a beautiful young lady was also informing a group of pupil around the hall. At that moment, I envied at those children for being so close to top-notched paintings all around the world and exposing in fine arts at such small age. Now Xiaohui was doing the same thing, and she told me she would take her student to visit every time when there was an important exhibition. In order to encourage children learning painting, Xiaohui also borrowed places for children's painting exhibitions and invited famous artists for instruction. Xiaohui holding up for continuous year, her students not only learned profound painting skills and also developed sound emotional bonds with her. Some students followed her even when in secondary schools. I was thinking how lucky her students are by having a good teacher like her.

Another time, Fenghai and Xiaohui visited us. Xiaohui picked up the book on the tea table—The Story of Painting, and read with interest. It is written by Sister Wendy Beckett who is a Britain researching the history of art. The book introduced western history of art by telling stories with many exquisite photographs of paintings, a tailored book perfectly for teenagers. "I must buy one too, for teaching, and I can refer it to parents as well", she was delighted after reading. I believed she taught in a broad sense—introducing the history of western art and appreciating well-known western works instead of confining in paint teaching itself.

Xiaohui engaged in artistic creation as well as teaching. She was admitted by China National Academy of Painting on Senior Seminar of Jia Guangjian studio. She learned, painted and taught at the weekend in the weary travels between Beijing and Shijiahzhuang. There is a will, there is a way. Her works Canna was collected by China National Academy when graduated. We were all delighted at the news.

As the saying goes, "A near friend is better than a far-dwelling kinsman". We have had two more families in the city ever since Fenghai and Xiaohui became our neighborhoods. "Call me anytime if you need someone", Fenghai insisted, "please make no stranger of me". He always reminds his wife, "Since Mr Fei has their children outside the city, you visit them more