



# 董希源畫集

SELECTIONS OF DONG XIYUAN'S PAINTINGS

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# 目 錄

- ① 藍、嵐、覽 (133×81)cm
- ② 煙漠漠 (89.5×68)cm
- ③ 風沙沙 (70×67)cm
- ④ 雲行山自在 (64.6×67)cm
- ⑤ 眩轉寒空濶 (136×67)cm
- ⑥ 松瀑圖 (62×62)cm
- ⑦ 巴山欲雨 (98×90)cm
- ⑧ I 盼、II 諧、III 瞄、IV 戲 (102×21×4)cm
- ⑨ 荷塘深處 (134×66)cm
- ⑩ 故鄉行 (66×64)cm
- ⑪ 照川明 (136×63)cm
- ⑫ 照川明(局部)
- ⑬ 秋 月 (76.5×65)cm
- ⑭ 雪中行吟 (116×66)cm
- ⑮ 立壁千仞 (166×95)cm
- ⑯ 無風季節 (66×53)cm
- ⑰ 太湖月夜 (137×63)cm
- ⑱ 晚行望雲山 (134×66)cm
- ⑲ 萬壑有聲含晚籟 (136×67)cm
- ⑳ 伴 侶 (50×46)cm
- ㉑ 松鼠逸趣 (85×48)cm
- ㉒ 幽 會 (117×66)cm
- ㉓ 乾坤10號——再生 (75.3×67)cm
- ㉔ 乾坤5號——自然的感觸 (77×61)cm
- ㉕ 乾坤3號——飄動的雲 (50×50)cm
- ㉖ 乾坤6號——雲行雨施 (95×45.5)cm
- ㉗ 乾坤8號——鏡泊 (70.6×65)cm
- ㉘ 白石堆頭借大痴 (74.5×55)cm
- ㉙ 夕陽隴上 (64×66)cm
- ㉚ 雲峰萬里圖(局部) (122×520)cm
- ㉛ “仿宋人筆意”(絹本) (132×65)cm
- ㉜ 雪 霽“仿宋人筆意” (180×95)cm
- ㉝ I 逗、II 韻、III 覓 (136×25×3)cm
- ㉞ 梅雀爭春 (67×45)cm
- ㉟ 幽篁墨兔圖 (136×67)cm
- ㊱ 潔身清上 (85×45)cm
- ㊲ 高 格 (137×67)cm
- ㊳ 靜 流 (64.6×67)cm
- ㊴ 瑞 雪 (85.4×67)cm
- ㊵ 落日寒 (66×53)cm
- ㊶ 秋 夜 (93×65)cm
- ㊷ 余韻吟天籟 (135×66)cm
- ㊸ 行穿崖壁 (136×65)cm
- ㊹ 雲滿空谷 (137×67)cm
- ㊺ 摩潔修道 (50×49.4)cm
- ㊻ 山暝雲橫 (66×53)cm
- ㊼ 白雲出山 (107×55)cm
- ㊽ 霞 披 (54×68)cm
- ㊾ 俯瞰烟村 (44×41)cm
- ㊿ 飛雲流泉 (100×51.6)cm
- ① 寒泉繞舍流 (109×67)cm
- ② 暮 歸 (109×67)cm
- ③ 漫天雪 (117×67)cm
- ④ 斜陽里 (109×67)cm
- ⑤ 寒雲淡日 (112×68)cm
- ⑥ 寒雲淡日(局部)
- ⑦ 夕陽時 (90×45)cm
- ⑧ 平生難得 (124×47)cm
- ⑨ 秋 趣 (85×45)cm
- ⑩ 松 鼠 (65×82)cm
- ⑪ 朔風雪寒 (98×66)cm
- ⑫ 秋光晴到水 (90×68)cm
- ⑬ 董希源常用印章



# 董希源畫集

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## 簡 介：

董希源，字西園、號靜遠。生於福建省詔安縣。祖籍山西太原。自幼得舅父沈錫純、沈冰山啓蒙，并從吳七章先生學西洋畫，嗣後師承著名畫家錢行健、樂震文專攻中國畫山水、花鳥。曾在上海、福州等地舉辦過個人畫展。現任福建省青年書畫家協會會長。

## Brief Introduction

Dong Xiyuan, alias Xiyuan, or Jinyuan, was born at Shao'an county in Fujian Province. His ancestral home is in Taiyuan, Shan Xi. In his childhood, he was enlightened by the painters Shen Binshan and Wu Qizhang, later taught by the famous figures Qian xijian and Le Zhenwen, and devoted himself to Chinese Painting about mountains, water, flowers and birds. He once held his personal painting exhibition in Shanghai, Fuzhou, etc. Now he holds a position as Chairman of Fujian Provincial Younth Chinese Calligrapher & Painter Association.







## 序 言

閩地畫家希源畫冊即將付梓，囑余作序，余觀其畫，頗感新意，富有氣韻，故欣然命筆。

中國繪畫，歷經滄桑，衍變迄今，人材輩出，流派迭起，畫論技巧駁雜。余認為，中國繪畫，母論新派舊派，傳統現代，本質一脈承傳，注重理念，探求對象自身的生命美，內在美，從而充分生動地在畫面上把「理」、「真」、「神」體現出來，較之西畫寫實之特點，涇渭分明。因此，不管中國畫家諸如瘦勁、粗獷、深厚、朴拙、精巧等之風格，畫家們均循之「同歸心源」，通過內心之感悟，情感來狀寫自然，揣摩自然，塑造自然。故此，先人云「以形寫神」、「遷想妙得」、「外師造化，中得心源」，可概括中國繪畫之一大特點。中國繪畫的美，在于自然中見神韻，自然中寫精神，造境界，把畫家的個性融化于藝術之中。

希源在藝術領域里，孜孜矻矻，扎根傳統，力求創新，以「曠達無累，和光同形，理入影蹟，悠悠東籬之境界，以達觀千器而後識劍，師自然而宗靈氣」自勉。基于這種藝術追求，在其畫集作品中，不論山水、花鳥、走獸，畫風明晰，清新而不駁雜，洗練而非累贅，雋永而不拙重，質韻却不硬板，自然之中崇意境。中國繪畫，博大精深，歷代畫風之賡變，無不潛移于現代畫壇，故如不經過一番對傳統畫的仿效、摩挲、繼承和思索，必然囿于傳統，無所創構。希源攻山水，兼花鳥走獸，畫冊中山水畫居多，山水畫中諸如《藍風覽》、《雲峰萬里圖》、《巴山欲雨》等，畫面墨韻渾厚，氣勢雄奇，注重骨法，意境超越，給人以深沉、清幽、空靈之印象，沒有泥古不化之蹟象，具有鮮明的理性和現代色彩，這也是希源畫個性之所在。如果說希源對中國繪畫有自身的思索，那麼，他的這種思索，應當包含在他對傳統畫的繼承，諸如《雪霽》、《仿宋人筆意》等仿古畫，臨摹之精細、體悟之深度，可見一斑。至于花鳥走獸，工筆寫意相結合，有其新路。《幽篁墨兔圖》構圖簡朴，綫條剛柔相濟，畫中一兔、一叢篁竹，兔之神態木拙，體形豐碩，情態似在期望，似在怡情養氣，兔的背景，襯以篁竹，顯得意境幽穆，把誇張、寓意溶于一體。又如《松鼠》等，松鼠用筆精工，栩栩如生，襯以水墨寫意之葡萄，粗細相交，頗具氣度。

綜觀希源之畫，暢然一新，自有風韻，這于青年畫家，實是可嘉，願希源能研摩純一，終有所成。

一九九〇年十一月廿三日於壯暮堂 謝稚柳



## PREFACE

The painting album by Xi Yuan from Fujian Province will soon come out. He asks me to write a prologue for it. Having seen his paintings, I feel them rather original and full of charm, so I glad to write down.

Having gone through the roughs and smooths so far, the Chinese Painting field has sprung up numerous great figures and schools, furthermore, its theories and techniques are heterogeneous. But I think, no matter what the old or the new, the traditional or the modern schools, the Chinese Painting having come down from the same origin in the substance, emphase on the senses, and search the subject for its life beauty and inner beauty so as to show "Senses", "Truth", "Vividness" completely in the picture. Comparing to the Western Paintings' characteristic, which emphases on describing things as they really are, the Chinese Paintings quite distinct. Therefore, no matter in what style such as vigourness, roughness, strength, exquisiteness, etc. the Chinese Painters the law "Return to the Mind together" to describe, observe and model the nature by way of their inner comperhensions and emotioins. So we can give a broad exprission of the Chinese Paintings feature, such as the ancients siad "Describing the Spirit with the Shape", "Wonderful Painting from Thinking twice the Nature", "Absorbing the Nature and Comprehending in the inner mind", meanwhile, the Chinese Paintings' beauty lies in showing their charm, describing the spirit, creating the vista in the nature and bring the painter's personality into the art.

In the art field, Xiyuan assiduously seek and try to bring forth new ideas in the base of tradition. He encourages himself according to his principle that the natural objects are so spacious that they become no real trace, I detach myself as if accompanying with the time and light, demonstrating the theory through the paintings, so that I will stand aloof myself and stroll around the fences at ease. Only by seeing vavious kinds of weapons, one can identify the real sword; only by studying the nature, one can surpass the nature. According to such principle of pursuing the art, he shows a clear painting style in his works nomatter what landscapes, flowers, birds or animals. His works' style is fresh but not heterogeneous, simple but not cumbersome, charming but not stiff. The artistic conception lies in their natural charateristics. The Chinese Paintings, are extensive and profound. The change of the painting style through the ages lies in modern painting fields. So if not through imitating, researching, inheriting and thinking of the tradilional paintings, they certainly will adhere to the conventional from and have not any creation. Xiyuan specializes in mountains and waters, together with flowers and birds. Most of his paintings are landscapes. In these landscape paintings such as "VAST AND GRAND MOUNTAINS", "MOJIE CULTIVATING IN THE DOCTRINE" etc., they were used rich ink with vigorous bruchworks, imposing manner, profound framework and high conception, so that they will make a deep, quiet and spiritual impression on people, but no sigh of adherence to tradition, and the characteristic of Xiyuan's paintings also lies in their distinct and modern colour. If one says that Xiyuan has his personal thinking to Chinese Paintings, then his thinking must be included in his inheritance of traditional paintings such as "THE SKY CLEARING UP AFTER THE SNOW", "A PROFOUND PICTURE FROM OBSERVING THE NATURAL WORLD CAREFULLY" the imitations of ancient paintings, the meticulous copy and deep comprehension are clear enough. As to flowers, birds and animals, the fine brushwork and free sketch are combined and create a new way. "PICTURE OF THE SECLUDED BAMBOO AND THE BLACK HARE" is simply has a full figure. It seems to be longing, to be resting at ease, and it is set off by the bamboo so that the whole conception looks deep and quiet. The painter combines the artistic exaggeration with the conception. Another example as "SQUIREEL" etc., the animal was painted lively in meticulous style, and set off by the grapes, outlimed by ink and wash. The crudeness and fineness are so well combined that it looks very powerful and spiritual.

Making a comprehensive conclusion of Xiyuan's paintings, his style is delightful and full of lingering charm. It is indeed precious for a young painter. In the end, I hope Xiyuan will make a great achievement after researching and pursuing his own art pensistently.

Editor: Xie Zhiliu in Shanghai

November 23, 1990









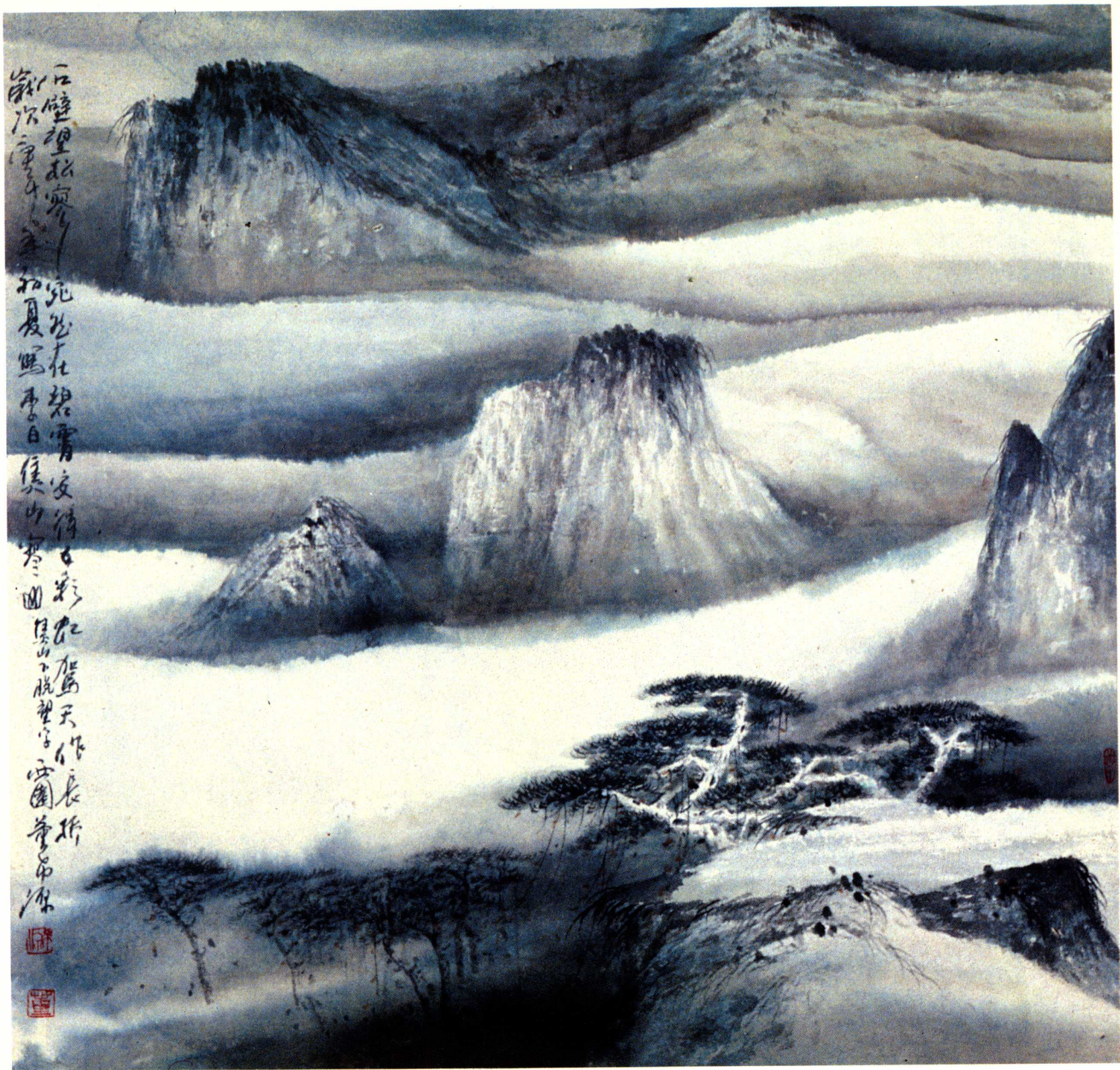
② 煙漠漠 (89.5 × 68) cm Smoke from a Chimney (the Thick Mist)











④ 雲行山自在 (64.6×67)cm Drifting Clouds and Quiet Mountains





5 眩轉寒空濶 (136×67)cm The Snow Fleeting in the Cold Sky





⑥ 松瀑圖 (62×62)cm Picture of the Pines and the Waterfall



