

柳倩柳晓棠

父女诗书画集

百幅牡丹图



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百幅牡丹圖

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作者简介

柳倩，当代著名诗人，学者，书法家。1911年1月10日出生于四川荣县。5岁开始学书法，早年读于国立成都大学，“九·一八”事变后到上海从事新文艺工作，1932年筹办了中国诗歌会，1933年参加左联。抗日战争爆发后，经郭沫若介绍参加南方局领导下的文化工作委员会，是中华文艺界抗敌协会会员，后任浙东行署文教处负责人。全国解放后，在上海军管会文艺处、华东文化部工作，曾任上海诗歌工作者协会副主席。1953年调北京市戏曲编导委员会，从事戏曲改革工作，1979年后，参加中国书法家协会的筹建工作，曾任中国书协两届常务理事，中国书协北京分会副主席，现任中国书法家协会顾问，中国作家协会会员，中华诗词学会顾问，老年书画研究会副会长，中国书画函授大学教授、副校长，中国诗书画研究会会长，中国书法艺术研究院院长，中央书画院名誉副院长等职。

解放前曾出过作品有《生命的微痕》、《无花的春天》、《自己的歌》、《震撼大地的一月间》及诗剧《防守》等，主编了《综合杂志》、《新诗歌》月刊及《开拓者》等等。

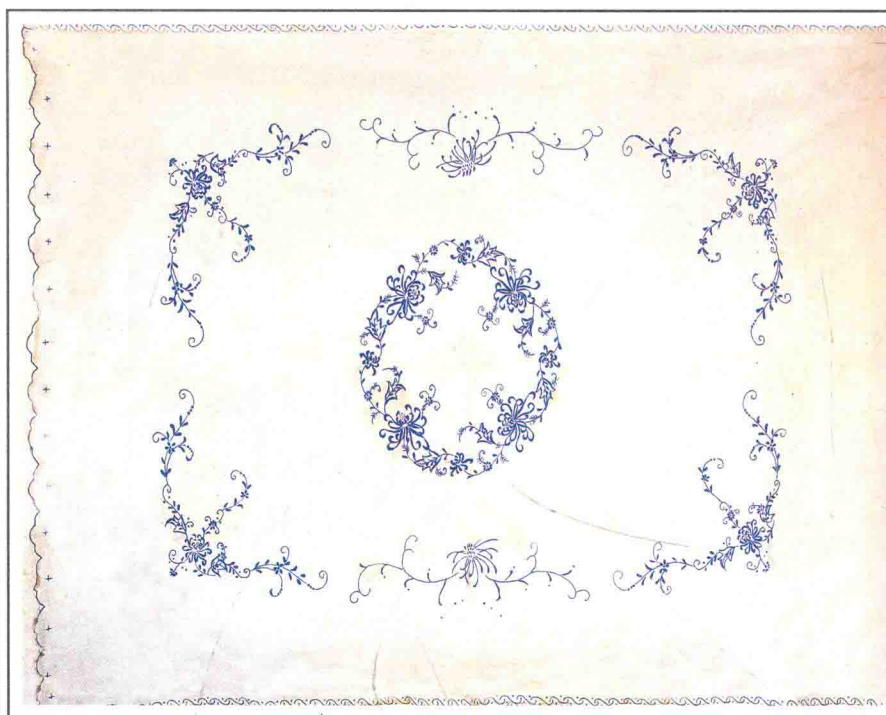
解放后主持编写京剧汇编108册，编改整理了约500出戏曲，还出版了《柳倩草书千字文》、《柳倩诗词选》一、二辑、《大西北行》、《川汉纪游》、《陇上行》，最近出版了《抹不掉的伤痕》，现即将出版套书：《挥戈集》、《柳倩绝句选》、《律诗选》、《柳倩词曲选》。《柳倩诗词选》等三辑，和《柳倩艺术生涯》、《锦绣中华》31卷，（已出版了《北京》、《上海》、《海南》、《浙江》、《安徽》、《宁夏》六卷，）其它将继续出版。

BIOGRAPHICAL NOTES

Liu Qian is a famous contemporary poet, scholar and calligrapher. He was born in Rongxian County, Sichuan Province, started to learn Chinese calligraphy when he was at the age of five, educated in National Chengdu University in his early years, and engaged in new literature and art work after the September 18th Incident. He made preparations for the establishment of Chinese Poems and Songs Association in 1932 and joined the League of Leftist Writers in 1933. When the War of Resistance Against Japan broke out, he joined the Cultural Work Committee led by the Southern Bureau, became a member of the Association of Resistance Against Enemies, and later became the person in charge of Department of Culture and Education of Zhedong Prefecture. After liberation, he worked in the Department of Literature and Art of Shanghai Military Control Commission and was once the Vice-Chairman of Shanghai Poets Association. He was transferred from Shanghai to Beijing to work in the Write and Direct Committee of Traditional Operas mainly engaging in the opera reform work. After 1979, he took part in the preparational work for the establishment of Chinese Calligraphers Association (CCA), was the Managing Director of CCA for two terms and the Vice-Chairman of CCA Beijing Branch, and is now the Adviser of CCA, Member of Chinese Writers Association, Adviser of Chinese Poem and Verse Association, Vice-Chairman of Old People's Calligraphy and Painting Research Association, Professor and Vice-President of Chinese Correspondence University of Calligraphy and Painting, Chairman of Chinese Research Association of Poetry, Calligraphy and Painting, President of Chinese Calligraphy Research Academy and Honorary Vice-President of Chinese Academy of Poetry, Calligraphy and Painting.

Before liberation, Liu Qian published his poetical works such as "Slight Mark of Life", "Flowerless Spring", "My Own Songs", "The Earthshaking January", and the poetic drama "Defend". He supervised the publication of "Comprehensive Journal", "New Poems and Songs Monthly", "Pioneer" and etc.

After liberation, Liu Qian took charge of and took part in the collection of 108 volumes of Beijing Opera, compiled more than 500 traditional opera scripts. He also published "Liu Qian's One Thousand Characters of Cursive Script", Part One and Two of "Liu Qian's Selected Poems and Calligraphy", "Tour of Northwest", "Notes on the Trip to Sichuan and Wuhan", and "Tour of Gansu". Recently he published "The Never-Wiped Wound" and is about to publish a set of book of "Brandish My Weapons", "Liu Qian's Selected Jueju", "Liu Qian's Selected Regulated Verses", "Selected Lyric Verses and Songs", Part Three of "Liu Qian's Selected Poems and Calligraphy", and "Liu Qian's Artistic Life". His six volumes of "Beijing", "Shanghai", "Hainan", "Zhejiang", "Anhui" and "Ningxia" which are the parts of thirty-one volumes of "Splendid China" have been published, and the rest will be published soon.



使儿今日笔生花

幼年学母勤绣花， 万绣千针育幼芽。
好山好水巾上舞， 红花绿叶迎朝霞。
十年遇亲学诗画， 训女严父写精华。
感谢双亲培育我， 使儿今日笔生花。

晓叶





作者简介

柳晓叶，柳倩长女，1943年生人，战乱中寄养在山东，1958年参加工作。从小随养母学习刺绣、绘画，后得著名画家徐北汀先生和其父著名诗人、书法家柳倩先生等经常指导。曾毕业于中国书画函授大学，中央美术学院结业。现任中国诗书画研究会会长助理、中国书法艺术研究院院长助理、中国诗书画研究院画家、黑龙江省北开艺术学院国画副教授、山东王羲之故居研究会顾问，山东菏泽诗书画研究院名誉院长等。擅长牡丹花鸟草虫等。其作品参加了中国名人协会举办的海峡两岸书画展，国际中国书画博览会，纪念毛泽东诞辰一百周年书画展，纪念任弼

时诞辰90周年书画展，纪念世界反法西斯战争胜利五十周年画展等。曾获金奖、银奖、优秀奖多次和“当代书画艺术名人”称号、全国金鹤书画大赛金杯奖。作品被毛主席纪念堂、人民大会堂、中南海、首都博物馆、神州书画院、韶山毛主席纪念馆、军事博物馆、柳倩诗书收藏馆收藏。部分作品被港、澳、台和欧、美、新加坡、马来西亚、汶莱、斯里兰卡等友好人士收藏。（古竹画刻石于淮南文化碑林）。在黑龙江省哈尔滨市举办了《柳倩柳晓叶父女诗书画展》。

BIOGRAPHICAL NOTES

Liu Xiao-ye, born in 1943, grew up in Shandong Province, and started working in 1958. She learned embroidery and painting from her foster mother when she was a small child. Later, She was instructed by Xu Bei-ting, a very famous painter in traditional Chinese style, and her father Liu Qian, a famous poet and calligrapher. She graduated from Chinese Correspondence University of Calligraphy and Painting, and studied in the Central Academy of Fine Arts. Now, she is an Assistant to the Chairman of the Chinese Research Association of Poetry, Calligraphy and Painting, Assistant to the President of Chinese Research Academy of Calligraphy and Arts, painter in the Chinese Research Academy of Poetry, Calligraphy and Painting, Associated Professor in traditional Chinese style of Beikai College of Fine Arts of Heilongjiang Province, an Adviser of Research Association of the Former Residence of Wang Xi-zhi, Honorary President of Heze Research Academy of Poetry, Calligraphy and Painting in Shandong Province, and etc. She is good at painting flower and bird, grass and insect, and Peony. Some of her works have been exhibited in the Exhibition of Calligraphy and Painting of the Two Sides of Taiwan Strait hosted by Chinese Celebrities Association, in the International Fair of Chinese Calligraphy and Painting, in the Calligraphy and Painting Exhibition of 90th Anniversary of Ren Bi-shi's Birthday, and in the Painting Exhibition of the 50th Anniversary of the Victory of the World War Against Fascist. She has won golden, silver and commemorative prizes for many times and the Golden Cup Prize of National Golden Duck Competition of Calligraphy and Painting as well as the Honorary Title of Contemporary Chinese Celebrities of Calligraphy and Painting. Her works have been collected by Chairman Mao's Memorial Hall, People's Great Hall, Zhongnanhai, Capital Museum, Shenzhou Academy of Calligraphy and Painting, Chairman Mao's Memorial Museum in Shaoshan, Chinese Military Museum, and Museum of Liu Qian's poems and Paintings. Some of her works have been collected by friends from Hong Kong, Macao, Taiwan, United States, Singapore, Malaysia, Brunei and Sri Lanka. Her painting of "ancient bamboo" is carved in the Cultural Forest of Steles in Huainan. She held an "Exhibition of Poems, Calligraphy and Painting by the Father and Daughter, Liu Qian and Liu Xiao-ye".

是兒襁褓竟離家，可畏人言應
有涯。異母連枝憐稚女，同登宗
室姐妹花。難忘兵燹輕離散，
割舍親生寄魯家。覓得乳名尋
舊迹，堪嗟垂老近靈芽。

贈琴兒生日
五十九初度
一九九三年八月
柳倩八十二



贈琴兒生日

是兒襁褓竟離家，
可畏人言應有涯。
異母連枝憐稚女，
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覓得乳名尋舊迹，
堪嗟垂老近靈芽。

1990年8月26日

忽逢兵燹起悲笳
 霹雳惊空振远涯
 母爱辛勤育幼女
 父严训子写春花
 难忘冰冻涉千水
 投身革命离鲁家
 今朝骨肉重相见
 同彰诗画遍中华

晓叶敬和老父赠儿诗一首
 庚子年秋月

晓叶



敬和老父赠儿诗
 忽逢兵燹起悲笳，
 霹雳惊空振远涯。
 母爱辛勤育幼女，
 父严训子写春花。
 难忘冰冻涉千水，
 投身革命离鲁家。
 今朝骨肉重相见，
 同彰诗画遍中华。

1993年8月26日

晓叶

代 序

兵家常说，不打无准备之仗，不打无把握之仗，准备就绪，则无往不胜，无往不利，纵使较量，也可应付自如。这些军事法则也实用于文学艺术活动。记得我的长女柳晓叶今夏随我到北大荒去，晓叶当年曾在那块黑土地上战斗过十八个春秋。我们从三江平原回到哈尔滨后，临时决定举办一次《柳倩柳晓叶父女诗书画展》，当场有不少观众索要画册，因为实在匆促，蓦然布展，不但没有作品集，连简单的展览说明书也没有，更谈不上介绍柳晓叶的简历，创作道路，经哪些名师指点，又如何迅猛成才等等，岂不叫人难堪！？

鉴于此，总觉得有必要将在哈尔滨展出的绘画作品和晓叶所写的诗词编辑成册，以便提供方家和广大读者对作者柳晓叶的认识和了解，作出较为客观的评价和论断。

据我所知，全国画花鸟，特别是画牡丹的名家不少，在北京的就有已故的齐白石老人，还有王雪涛等前辈。健在的还有李凌云、卢光照、王静如等先生。山东青岛、菏泽牡丹产区，河南洛阳地区涌现了不少画牡丹的名家，全国各地擅长画牡丹的人才也不少。

柳晓叶是个中年画家，她除画花鸟、草虫之外，特攻牡丹。她画牡丹的花头、枝叶饶具特色，与不少名家相比，无穷象、有色象，雍容博大、独具芳姿、神态奕奕、饶有富贵气，让人们能领略到这百花之首的玉质芳魂，这是与众不同的地方。要独具国色天香、天下奇的宝座，就必须落落大方，要雍容华贵，与灵气、骨气、神态相一致，而不可分割。

柳晓叶绘画之所以成功之处在于勤奋。她作画的习惯与众不同，也许从“闻鸡起舞”故事受到启发，她十年如一日地经常从夜半三点钟起床作画，天明赶去上班，并封闭严密不让人知道。后来组织上允许她内部退养，这样既解决了照料老人生活的问题，又保证充分的时间学诗作画。尤其是近几年来，晓叶学诗、学画愈加勤奋。一方面孜孜不倦地致力于诗词创作，一方面更勤奋地从事牡丹画创作，她特别钟爱牡丹，也许是由于对牡丹有着“舍命不舍花”的高风亮节的缘故吧。

由于战乱，我不能不割舍亲生女，将晓叶寄住山东。因她养父家境贫困，故幼年失学，随她的养母学习刺绣，因此，她从挑针拈线、写写画画初具艺术知识，我衷心感谢她们的教养。近几年来，正当晓叶五十初度之时，她奉和我写的诗，不胜感慨地写到：

忽逢兵燹起悲笳，霹雳一惊空震远涯。

母爱辛勤育幼女，父严训子写春花。

难忘冰冻涉千水，投身革命离鲁家。

今日骨肉重相见，同彰诗画遍中华。

这首诗是她向自己的父亲深沉地倾诉她1958年到北大荒去建设边疆的情景，她在那里整整18年，把青春献给了北大荒。诗里提到的母爱，是她已故养母给予的恩情。晓叶之所以热爱花鸟，尤其是牡丹，这多少跟她养母分不开的。北大荒18年，养成了她吃苦耐劳、雷厉风行、韧性战斗、势在必成的坚强性格，同时又从我们老一代身上浸润新鲜血液和学到了率先垂范，无私奉献的精神。

柳晓叶的创作思想、题材，虽说是侧重于牡丹，可她接受新鲜事物能力强、反应灵敏、吸收快，在她身上能起到举一反三的作用。她不但画画，连写诗也这样，每当我在构思时，她马

上跟上来要比个高低，争个我强你弱，这种好胜的心理、不服输的坚强韧性和倔强性格更是胜人一筹，如果能充分地运用到艺术领域，将是一种动力，促进她在艺术上精益求精，永攀高峰，取得更大的成就。我更希望她在现有基础上对自己的创作思想和艺术进行认真的总结，努力探索出一条属于自己的创作道路，从绘画技法上，从基本功上狠下功夫，像金字塔那样不断增宽、增厚、增高，以不断促进自己的创作工程。

在柳晓叶创作《百花齐放》一画中，她与我都碰上了许多“麻烦”。一张安放在大厅的宣纸竟长到一丈八尺，当然不能铺在画案上，只能就地在地毯上画起来，纸不能分割，又不能裁开，晓叶只好连蹲带爬的苦战了三天两夜，终于完成了这项工程。

经验告诉我们，晓叶的创作思想，首先把整纸分画成几个框架，用乔松作为最大的覆盖物，其它山石、花鸟，特别是画些晓叶所侧重的牡丹花卉一类的花草加以充实填补，展现出百花齐放，百鸟争鸣的气象。然后由我或蹲或跪着用书法行笔题诗，使这巨幅书画合壁相互辉映。回京后，虽有部分修改，可说是柳晓叶的成名之作。

自从画这幅大画以后，接连又画了丈二批《孔雀图卷》，从此，她不断加强功力，锻炼了胆识，提高了自信心，一切无所畏惧，大大小小的作品可以说是挥洒自如。这正象经过大战役的指挥员指挥若定，临阵不乱，序列分明。画家作画亦复如此。我以为一个画家作画，关键在于勤奋，在于一贯、衿持。柳晓叶作画，除了结合生活实际，并继续向纵深、广阔探索外，她的成功得力于她的好学和勤奋，她每天发奋忘我的忙于写诗作画，这是难能可贵的。

为了把画品不断提高，她很注意培植、加强画外功，还不断加强文化理论学习。《柳倩柳晓叶父女诗书画集》的出版，是柳晓叶十多年来从事绘画的成果，此外她多年来将创作的诗词也编辑成册，定名为《跟爸爸学诗》，不久将印行问世。

柳 倩

一九九五年十月中秋节

PREFACE

Military strategists say that fight no battle unprepared and fight no battle you are sure of winning. With full preparation, everything will go smoothly, successfully, and you could handle the situation with ease when face a competition. These military rules are very suitable for literary and artistic activities. I remember that when my elder daughter Liu Xiao-ye and I went to the Great Northern Wilderness in northeast China where Xiao-ye worked for 18 years, when we came back to Harbin from Three Rivers Plain, we decided in a rush to hold "An Exhibition on Painting and Calligraphy and Poems by Father and Daughter--Liu Qian and Liu Xiao-ye", many viewers asked for painting albums and wanted to buy our collections on the spot. Because the exhibition was so rush that we could not have time to prepare albums, collections, even the brief introduction of the exhibition, not to mention Liu Xiao-ye's biographical notes, her creative road, her well-known instructed teachers, and how she could achieve such a rapid success. This put us in an extremely awkward situation.

In view of the above-mentioned facts, we feel it is necessary to compile a painting album of the paintings of flower-and-bird, grass-and-insect, peonies exhibited at Harbin, and poems and verses written by Xiao-ye, in order to provide convenience for readers and help readers to have further understanding of the artist Liu Xiao-ye, so as to make objective comments and judgments.

So far as I know, there are many outstanding artists all over China who are good at flower-and-bird paintings, especially peony painting, the late seniors Qi Bai-shi and Wang Xue-tao, the living Li Ling-yun, Lu Guang-zhao and Wang Jing-ru in Beijing, and some famous peony artists in Qingdao and the peony production area Heze in Shandong Province, and Luoyang area in Henan Province, and some other well-known peony artists in other places.

Liu Xiao-ye is a middle-aged artist, who is really good at painting peonies apart from painting flowers and birds, grasses and insects. She has formed her own characteristics and styles in painting flowers, branches and leaves, which make no difference with the outstanding artists, elegant and poised, original and vigorous, and full of richness and honor, from which people could taste the pure quality and lofty spirit of peony, the queen of flowers. This is where her difference lies. If one wants to come to the throne of peony painting with unique quality and ethereal color and celestial fragrance, her painting must be natural and at ease, must be elegant and poised, and must have the integrity of intelligence, strength and expression which could not be separated.

Liu Xiao-ye's success in painting lies in diligence. Her painting habit is different from others, often getting up to paint at middle night and going to work at daybreak, which she has persisted for ten years and never let it known by others. Maybe she derives inspiration from the story of "Rise at Cock's Crow". When she was permitted to resign she could have time to take care of her parents and study poetry and paint. She works harder than ever before in painting and writing poems, and most of her time and effort are spent on painting peony. She loves peony and indulges her self in the painting of peony and has the noble character and sterling integrity of "sacrifice herself but not the flower".

Because of the war I had to send my daughter to Shandong Province even when she was a small child. Her family was very poor so she had to give up schooling when she was a child. She learned embroidery from her foster mother, and formed her preliminary artistic knowledge from needle and thread work as well as writing and paintings. I feel grateful to her for bringing up the child. When Xiao-ye just came into her fifties she wrote me a poem based on my poem's rhythm:

Nomad flute is heard in the sudden ravages of war,
The thunderbolt shakes the sky and remote corners of the earth.
The sincere maternal love fosters the young girl,
And the stern father's education leads me to success.
Never forget to start the long and arduous journey in freezing times,
To leave the hometown of Shandong for the revolution.
We are so joyful to have a family reunion today,
Carry forward together the painting and poetry all over China.

This poem was written at the time when she started her long journey for the Great Northern Wilderness to develop

the border in 1958, where she stayed for 18 years and dedicated her youth. The "mother" in the poem means her late foster mother, from whom Xiao-ye's love for flowers and birds, particularly peony is inseparable. She formed a very strong character to bear hardships and stand hard work, to carry out her duties vigorously and speedily with indomitable mind and to make success in whatever she did. At the same time, she also learned the spirit of selfless devotion and taking the lead and setting an example for others from the older generation.

Though Liu Xiao-ye's ideas guiding artistic creation and materials lay special emphasis on peony, however, she has a strong ability to learn the new, she is quick in response and in absorption of knowledge. She could draw inferences about other cases from one instance. She does this not only in painting but also in writing poems. While I am working out the plot of a poem, she would like to compete. Her psychological mind to outshine others, her strong tenacity not to admit defeat, and her unbending character have a cut above others. If she could apply this to her artistic area, it will be a motive force for her artistic creation and encourage her to scale new heights and make greater achievements. I wish that she could make a serious summary of her creative idea and art and find out her own creative road, and make further efforts on painting techniques and basic skills, just like the pyramid to increase its thickness, width, and heights, so as to promote her creative project.

Liu Xiao-ye and I once came across some inconvenience by chance. A piece of painting paper with the length of 6 meters was laid on the floor of the hall and we had to work on the carpet, because it could not be put on the painting table. It took us three days and two nights to finish the painting, "A Hundred Flowers Blossom".

The design made by Xiao-ye was to divide the paper into few frames, using the pine tree to cover the main frame, rocks, flowers, birds, and peonies in other frames. This reveals the scene of letting a hundred flowers blossom and a hundred birds sing. Then I squatted and kneeled down to write poems in Chinese calligraphy. This is a very good combination of Chinese painting and calligraphy. When we came back to Beijing, though some polish work was made, it is still regarded as her master piece.

After finishing this huge piece of painting, we painted the "Picture Scroll of Peacock", which is 4 meters long. From then on she has improved her skill, increased her courage and insight, and strengthened her self-confidence, so that she could paint with facility in all her work. Like a military commander with experience of big battles, who directs the military operation with perfect ease and face danger fearlessly, a painter should be the same during the painting. I believe that a painter's work lies in diligence, consistency, and restraint. Xiao-ye's success lies in being fond of learning and diligence apart from combining with life reality and exploration into depth and width. She forgets to eat and sleep during painting and writing, this is very commendable.

In order to improve her painting, she pays attention to the skill out of painting and strengthen her cultural and theoretic studies. The publication of "Collection of Poems, Calligraphy and Painting of Liu Qian and Xiao-ye" is the crystallization of her years' work. "Learn Poetry from Father" is another collection of her poems and verses, which will be published soon.

Liu Qian

Mid-Autumn Festival, October 1995

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富贵丛中有人知
所幸繁花负盛时，
牡丹蛱蝶总成痴。
逾墙尚觉蜂先梦，
富贵丛中有人知。



学得牡丹经岁月

遣来双翠望花枝，
 笔慧如描振细思。
 织锦敢忘心绣慢，
 涂描岂让手行迟。
 艺先始得出新意，
 技接图增换旧知。
 学得牡丹经岁月，
 春温未压绿荷池。