

趙景庵五集



趙景庵畫集
八景在神



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赵景庵画集

赵景庵 著

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青藤
低首

甲子冬月
二日觀
景庵先生畫展
因題

序

穆孝天

中国花鸟画的历史是相当悠久的,从《尚书》、《周礼》等古籍的记载中,可以发现早在虞、夏、殷、周时代,它已“展翅翱翔”,并且奠定了很好的始基。此后,才人辈出,史不绝书,如秦有善画鸾凤的烈裔,汉有专精牛马飞鸟的陈敞、龚宽,唐有擅写蜂蝶蝉雀的边鸾和以绘猫兔鸟雀闻名的刁光胤。五代,徐熙与黄筌并驾,把中国花鸟画推到了大完成的新阶段。宋代濠梁崔白一跃而起,变黄家格法为“清赡”一派,为中国花鸟画增辉添彩,注入了无限生机。元、明、清三代,高手迭出,精品纷呈,汇为奇观。近百年来,无数的花鸟画家一直在沿着前辈的道路,高擎着这极乐天国的灿烂奇葩奋勇前进。

在这个花团锦簇的天地里耕耘了四十余年的赵景庵先生,便是这支声势浩大队伍中的一员。

景庵赵氏,字济民,安徽省阜阳市人,生于1922年,1948年毕业于安徽大学艺术系,先后在安徽大学、南京大学艺术系任教,现执教于阜阳师范学院艺术系,为中国美术家

preface

Mu Xiao-tian

Chinese traditional flowers-and-birds painting has a long history, as we know in “shang shu” and “zhou Li”, two Chinese ancient classics, it can be traced back to Yu, Xia, Yin, Zhou Dynasties (2179—256 B. C.). At these times, solid foundations have been laid for its later developments. From these times on, painter of talents come out in succession, for example, according to historical records, Lie Yi of Qin Dynasty (221—207 B. C.) was skilled in phoenix, Chen Chang and Gong Kuan of Han Dynasty (206 B. C.—220 A. D.) in oxen, horses and flying birds. In Tang Dynasty (618—907) Bian Luan was good at bees, butterflies, cicadas and sparrows, and Diao Guang-yin.

(C. 852—935) at cats, rabbits and birds. During Five Dynasties (907—960), Xu Xi and Huang Quan (?—965) enjoy equally high prestige. They pushed the Chinese flowers-and-birds painting to a new stage of great maturity. In Song Dynasty (960—1279) Cui Bai of Hao-liang made a great leap forward, transformed the conventional style into that of “tranquil and plain”. He enriched the flowers-and-birds painting and made it full of vitality. Talented painters appeared repeatedly, many masterpieces were produced and converged into marvellous treasures in Yuan (1206—1368), Ming (1368—1644) and Qing (1616—1911) Dynasties. In recent hundred years, countless flowers-and-birds painters have been firmly following the way started by the ancients, and striding forward with these marvellous treasures.

Mr. Zhao Jing-an, Zi (styled himself) Ji-ming, born in 1922, a native of Fu-yang city, Anhui province. He graduated from the Department of Fine Arts, Institute of Anhui in 1948. He had been an instructor in art in D. F. A., University of Anhui and later University of Nanjing, now

协会会员、安徽省美术家协会荣誉理事。据我所知，早在安徽大学专攻书画艺术时期，他就以突出的成绩享誉校内外。此后四十余年，他一面从事艺术教育，一面精心艺术创作，一直挽着青春前进，走着一条不断自我完善的艺术之路。虽然，他在山水、油画和书法上造诣颇高，但花鸟画乃是他的主攻方向。在安徽大学和南京大学执教期间，即在南京、芜湖等地举办过个人花鸟画展和师友们的联展。1954年，曾代表阜阳地区美术工作者出席了安徽省文联成立大会；1956年，参加安徽省青年美展，并获得奖金、奖章；1957年，参加了华东地区美展，同年应邀参加了全国青年美展观摩座谈会。也就在这一年，涛奔浪涌的寒潮席卷大地，他在劫难逃，也不可幸免地被裹进漩涡之中，成了历次运动的对象，一个朝气蓬勃的青年画家从此失去了欢笑。

谁料到，1984年和1985年，景庵竟以其健壮之躯和惊人的毅力，像往昔一样挺立在朋辈群中，并以其数年之间积聚的新作，在上海、安徽两省市博物馆举办了个人花鸟画展，以其进取不懈的精神揭示了他的顽强生命的继续存在，而且更加奋发向上。当时，我曾题词祝贺，谓其画“……纵逸豪迈，不拘成格；笔致潇洒奔放，用色和谐雅淡。往往轻描淡写或随意点染，便有澹逸清华和趣味横生之妙，余素所深慕……”

忽焉，今又六载矣！

苍松翠竹、菰萝紫藤、牡丹芍药、苍鹰枭鸟、八哥虫鱼等等，虽仍然是他笔下的“永恒”的主题，而其内涵却更加饱满了，其笔力更加凝重了，其画面更加清新了，其风格也

is a professor in D. F. A., Teachers College of Fu-yang. Mr. Zhao is a member of Artists Association of P. R. of China and an honorary member of the Council of Anhui Branch of A. A. of P. R. C. As I know, he was already renowned for his excellent works as early as he majored in calligraphy and Chinese traditional painting in Institute of Anhui. In later more than forty years, he has been engaged in art teaching all along as well as in creation, he always keeps his spirit young and improves himself as well as his art. Although being proficient at Chinese traditional landscape, calligraphy and oil painting, he chose flowers—and—birds painting as his speciality. He held his personal flowers—and—birds painting exhibitions and participated in the joint exhibitions in Nanjing and Wuhu with his colleagues. While teaching in University of Anhui and University of Nanjing. In 1954, Mr. Zhao, as a representative of the artists in the Fu-yang Prefecture, attended the inaugural meeting of Writers and Artists Union of Anhui, and the Art Exhibition of Artists of East China, in 1956 and 1957, he was invited to the forum on the Art Exhibition of Young Artists of Young Artists of China, and was awarded a prize and a medal. But at the same year, a political movement swept over China. Mr. Zhao could not escape from the calamity, was involved in the whirlpool, from that time on, he had been the target of various political movements, a merry and vigorous young man had become taciturn and smileless.

However, who would have thought that Jing—an could stage a comeback in 1984 and 1985? He is a miracle of amazing fortitude and sturiness, stands among his colleagues and friends again. On his personal flowers—and—birds painting exhibitions held in Shanghai museum and Anhui museum, he showed the public his new works done in the past several years. These works being full of enterprising spirit reveal the existence of his indomitable vitality which is even more stronger than before. When I inscribed congratulations on his exhibitions, in which I made an appraisal of his paintings, “...generous and untrammelled, he never sticks to established conventions; his brushwork natural and unrestrained, his coloring harmonious and elegant. Only with dots and delicate touches the simple, untrammelled, elegant and magnificent effects which I al-

就更加引人入胜了。人常说,“士过三日,刮目相看。”今六年矣,他的艺术的确从长期积淀中清醒后,更能体现传统,也更能表现其无拘无束的性格。1988年12月,他的力作《松英图》,以其超凡脱俗的风姿,在《长江日报》和中国老年书画协会武汉分会主办的“墨龙杯”书画大奖赛中,名列榜首,正是他继续“师古师今师造化,博取精华熔一炉”的具体体现。

当然,他的力作何止于此呢?如:

他的花鸟系列作品《咏秋图》,其中有《秋晖》、《鸣秋图》、《胜似春光》、《秋声》等。如果认为只在咏秋,那么也太表面化了;如果认为他只是在咏自己,那未免太庸俗了。他是在歌咏什么呢?他是在歌咏这五光十色的新时代,这百鸟争鸣、百花齐放的新时代。他的《胜似春光》一图,画的仅是一株鸡冠花的上半部,但在数片分披针叶衬托的老辣茎枝上,凭着一簇火红的花冠,却表达了作者极其炽热的情怀。可以说这是艺术激情与童心相撞击而产生的美丽火花。

他的《牡丹图》,或朱或墨,贵在有我,贵在有情,朱而不厌,墨则有光,层次分明,一片氤氲;枝交而花絮累累,梢分而萼蕊疏疏。有的含苞待放,美在“花看半开”;有的怒展芳容,无遮无掩,坦胸露腹,让人尽情欣赏;有的在鲜嫩欲滴的花瓣上,停了一只小憩的蝴蝶,有稍惊即飞之势,更增添了动感与花香虫活之妙。

他也是善画“八哥”的高手,他笔下的八哥为数众多,千姿百态,各有巧妙安排。或一

ways admire deeply emerge, they are full of interest...

Time passes so fast that six years have been past! Although green pines and bamboos, wistries, peonies, goshawks, eagles, mynas, insects, and fishes etc. are still his “perpetual” subject matters, their meaning becomes much deeper than before. His strokes more imposing, the impressions of his paintings fresher, his brushwork more fascinating. As the saying goes, “After an absence of three days from a scholar, one ‘rubs his eyes’ and sees in him a changed man for the better”. Now six years has been past, his art arises as if it wakes after a long deep sleep, embodies more the tradition and expresses his untrammelled character much better than before. In December 1988, he was the champion for his new work “Pines and Flowers” in the “Ink Dragon Cup” Calligraphy and Painting Competition held by Wuhan Branch of the Senior Calligraphers and Painters Association of China and by “Yangtze Daily”. This work incarnates his motto, “Learn from the great ancients, contemporaries and nature. melt all essence in a pot.”

In addition to this painting, his excellent works include the series of “Ode to the Autumn”, they are “The Sunlight in Autumn”, “The Chirps in Autumn”, “Better than Spring”, “The Autumn Sound” and so on. It may seem superficial to think the artist merely extols the autumn, and it vulgar to think he only chants himself. What does he want to express? Actually he is singing the praises of our great era, the new era of hundreds of flowers blooming together and hundreds of birds singing freely. In his “Better than Spring”, only the upper part of a cockscomb is showed, but on the tip of the sturdy stem folioed by several pieces of pine needles the flaming corolla is the emblem of the artist’s passionate feelings. It is, as it were, the beautiful sparkle flash produced by the crash between the artist’s passion and his childlike innocence. His “peonies”, some vermilion and some blackish, are valuable for the artist’s true self and his feelings in them. With a subtle gradation, the peonies, both the light vermilion and the ink with gloss, seem to be hidden in a mystical enshrouding mist. The flowers and twigs are properly spaced. Some flowers are just in bud, others in full bloom and dignified. A butterfly rests on the fresh and tender petal, it seems to leave in a moment. This treatment gives more vitality and dynamism, and even sweet smell to the pic-

二只,或三五只,或七八只,或歌或唱,或嬉水梳羽,或相依相偎,或高站枝头,但其共同特点在于神气十足。在他的笔下从不见有寒雀恼人之处,而总是“鸟以鸣春气象新”,使人时有“生气盎然”之快。有时更在画面上点缀些临风摇曳的柳枝,或配些老干虬枝的腊梅,笔墨虽无多,然活力却无尽。

他写禽鸟,往往采取山水中的水石为搭配,以辅助巨幅花卉的意境;他画苍鹰,亦往往伴以虬枝傲干的苍松,两苍相映,更见其挺拔厚重;他笔下的花卉,亦多深山绝壑中之山花野卉、乱草丛篁。高下欹斜,纵横离乱,其姿致之天然荒率,其意趣之清奇纯雅,其品质之高华绝俗,绝非缺乏生活的画家所能想象得之,也非缺乏传统功力和学术素养的画家所能信手拈来。

他作大画,能收放自如,能复杂而不复杂,能简单而不简单,能空虚而不空虚,能闷塞而不闷塞。他作小幅,却又能高瞻远瞩,小中见大,扼要得体,不落小家子习气。

他在处理疏密关系上,有时疏到极点,往往寥寥数笔,轻描淡写,却有情有景有境,情景交融;有时画到极密之处,却又没有闷塞、窒息之感,终能“虚实相生,疏密相用,得空灵变化于景外”。

他的画,用笔沉着畅快,畅快沉着。画兴来时,如“渴骥奔泉”、“饥鹰啄食”,随意着笔,便得特殊意趣。画兴尽时,终日奔驰于平原沃野之上,或高山大川之间,或终日枕书而眠,或对酒吟咏……从生活中、大自然中、前人的宝库中进行无尽地寻觅。

ture.

He is also a specialist in “myna”, he has painted many “myne” pictures, each has a wonderful composition. The mynas are in various postures, one or two a group, or several, singing or dancing, playing water or combing their feathers, leaning close to each other, or perching high on the twig, they are all fresh with energy. There are on any melancholy, but a “new and dynamic atmosphere produced by spring birds, cry.” Sometimes the scenes are embellished with some wickers swaying gently in the breeze, or with some hardy and twisting winter sweets, not much ink and brush used, but full of life.

In order to enhance the artistic charm of his huge flowers-and-plants paintings, he usually embellishes several fowls set off by rocks and flowing water. While painting goshawks, he also usually draws green pines with twisting branches and unyielding trunks to set off the goshawks, makes them to add to each other's splendour. Sometimes his wild flowers and plants are located in remote mountains and precipices, they are elegant and natural in various postures, free from vulgarity, obviously done by a specialist with superb traditional skill and great learning, absolutely not by an ordinary painter lacking life experience.

He can make painting of great size. These paintings can be of variety but not complicated, of simplicity but not sketchy, of sparsity but not empty, or of ednsity but not obstructive, appropriate to gathering as well as to scattering. He looks far ahead and aims high, so even his paintings of small size lood monumental and with decorum, have a style of a great master.

In treating the spacing of the objects in paintings, sometimes the painter reaches the extreme simplicity, only with a few free and delicate strokes, the scene, emotion, and situation appear and are in perfect harmony. Sometimes he reaches the extreme thick, but there are no senses of suffocation. He can always facilitate the mutual promotion between void and solid, between sparsity and density, get untrammelled freedom and change outside the scene.

Mr. Zhao's brushwork is steady and carefree. When the mood comes, his experiences comes to life, he would look like “a thirsty thoroughbred horse running towards a fountain”, or “a hungry

中国古代绘画,盖多五彩兼施,而以丹青为主色。唐宋而后,渐向水墨发展,以水墨为绘画之主色。而他则往往将二者融为一体。即使以丹青为主色,亦往往只求雅淡,不求艳丽;以水墨者,同样要求浓淡得体、黑白相用,干湿相成,虽无丹青,亦常呈五彩斑斓之象。

吴昌硕先生曾说:“作画不可太着意色相之间。”观景庵先生的绘画作品,可知他也深谙此中奥秘。

景庵先生的画,很讲究平衡对称。但这平衡对称不是呆板的置陈,而是灵活的安排,从不平衡中求平衡。因其在书法上也有造诣,所以往往可以借题款弥补其不平衡。他的画面景物往往从上倒挂而下,如《猫头鹰》、《紫藤》等图,呈上重下轻之状,看来似乎不平衡,然而反复观之,反觉得妙趣无穷,妙境无限。

.....

还有一些特色值得探索,限于水平,笔者也不知道如何分析才好,读者可以从景庵先生众多的作品中去追寻,去发现,去玩味,去品评.....

另外一些情况,如画家的师承关系、画家的艰辛历程、国内外有识之士对他的评价,以及近年来他的作品在国内外展出的情况等等,这些我本想顺便也作些介绍,可惜如此小文没有多大的容量,望读者见谅。

《赵景庵画集》问世了,谨以此为贺!

eagle hawking at a prey", he paints at will and the interest and charm create. Besides painting, he likes to travel in the wild field, among the great mountains and rivers, or lies on a bed to read books all day, or drinks and chants... searches restlessly for inspiration from life, nature, and predecessors, treasure.

In ancient Chinese painting, the main tone was made by cinnabar and azurite, added with a few other pigments. After Tang and Song Dynasties, Chinese painting tended to ink painting, the main tone was made by ink. However, Mr. Zhao combines the two methods into one, that is, the main tone was made by cinnabar and azurite, but it is light and elegant rather than bold and bright. For ink painting also needs the same appropriate tone, appropriate relation between black and white, dry and wet. Although there is no other colours, it looks multicoloured. Wu Chang-shuo (1844-1927) advised, "while painting, one cannot pay too much attention to colouring". From Mr. Zhao's works, we can see that he knows it very well. Mr. Zhao's name, now, has been put down in the Great Dictionary of Chinese Artists.

Jing-an's painting strives for equilibrium and symmetry. However, they are dynamically achieved. He usually reaches equilibrium by inscriptions, for he benefits by his great attainments in calligraphy. The objects in his painting often look like placed upside down, for instances, his "Owl", "Wistaria", look like top-heavy, they don't seem to be quite balanced at all, when you look deeper, you will fully appreciate its subtlety.

As for other characteristics of Mr. Zhao's painting, I think, the best way is that the readers find, enjoy, and comment on by themselves.

As to other aspects, such as the painter's inheritance, his hard career, the appraisals of him and of his works made by scholars of insight at home and abroad, and information about his works showed domestically and overseas etc, I cannot introduce in such a limited space, although I would like to. I hope readers will excuse me for that.

Let's congratulate Mr. Zhao on the publication of his "Zhao Jing-an's Flowers-and-Birds Painting Album."

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2. 春声图(启功题 68cm×33cm)



3. 鸣春(与王个移合作 68cm×45cm)



4. 雄鸡(陈叔亮题 136cm×68cm)

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7. 紫藤幽禽(与陈大羽合作 68cm×45cm)



8. 鹰(与徐子鹤合作 136cm×68cm)

9. 鸣秋图(与王个簃合作 68cm×45cm)



10. 垂涎(与徐子鹤合作 68cm×45cm)





11 荷 (136cm×68cm)