

梅香雪裡見精神
沈石



关山月
黄知秋
刘炳森
诗书画集



河南美術出版社

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关山月
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诗书画集

画：关山月
诗：黄知秋
书：刘炳森

**A Collection of Huang Zhiqiu's Poems
Inscribed on Guan Shanyue's Paintings**

Painting : Guan Shanyue Calligraphy : Liu Bingsen Poetry : Huang Zhiqiu

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沈鵬題



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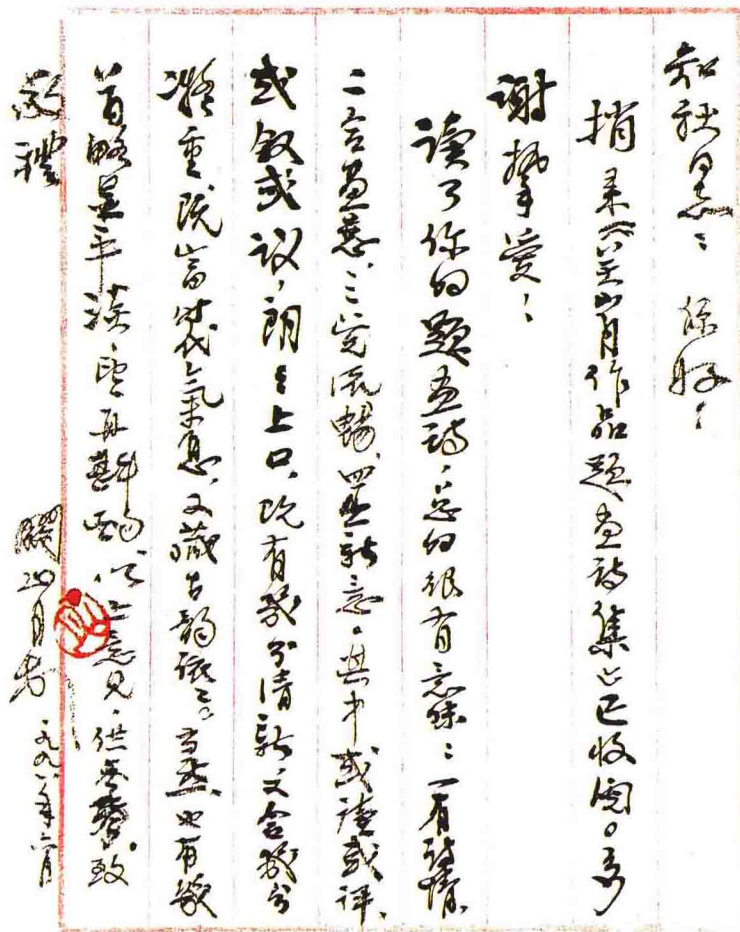
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关山月给黄知秋的一封信

A Letter to Huang Zhiqiu



知秋同志：

你好！

捎来《关山月作品题画诗集》^①已收阅。多谢挚爱！

读了你的题画诗，总的很有意味：一有诗情，二合画意，三觉流畅，四出新意。其中或读或评，或叙或议，朗朗上口，既有几分清新，又含几分凝重；既富时代气息，又藏古韵依依。当然也有几首略显平淡，望再斟酌。以上意见，供参考。

致

敬礼

关山月 顿
一九九八年六月

【注释】

《关山月作品题画诗集》后改为《黄知秋题关山月画意诗集》，定稿时又改为《关山月黄知秋刘炳森诗书画集》。内中诗句，后经推敲，小有变动，但刘炳森先生的书法已定稿，惟有保留原样，请读者留意。

June, 1998

Dear Mr. Zhiqiu,

Your Collection of Picturesque Poem has been received. Thanks for your attention.

My impressions upon reading your picturesque poems is that they possess poetic feeling, picturesque quality, smooth expression and original insights. They read, narrate or comment, fresh and dignified, with modern and classical artistic tastes. Several poems appear insipid, further improvement is to be desired. These opinions are only for your reference.

With best regard.




Guan Shanyue

新聲古韻畫友

書魂

讀黃知秋題畫詩後題

啓功書於小京

启 功 书

新声古韵 画友书魂——启功

New Poetry with Classical Flavour
QI Gong



关山月，著名国画家，美术教育家。1912年9月生于广东阳江，1933年毕业于广州市立师范本科，1935年入“春睡画院”随高剑父先生学画。1939年在澳门、香港举办“抗战画展”，并在曲江、桂林、贵阳、成都、重庆巡回展出。1943年沿河西走廊深入敦煌研究、临摹古代壁画。以后到南洋、井冈山、新疆等地写生。坚持不懈地深入生活，追求时代精神。

1946年任市立艺专中国画科主任教授。新中国成立后，从事美术教育工作，历任华南文艺学院教授兼美术部副部长；中南美专副校长兼附中校长；1958年广州美术学院成立，任副院长，兼国画系主任、教授。同年，由国家委派往欧洲主持“中国近百年绘画展览”。1959年与傅抱石为人民大会堂合作《江山如此多娇》。1981年被香港中文大学聘为学位考试委员会校外委员并赴港参加评选活动。1982年国画《俏不争春》被日本《读卖新闻》评为世界名画。1994年为国务院紫光阁创作《轻舟已过万重山》，随后，又为全国政协礼堂创作《黄河魂》。1997年，“关山月美术馆”在深圳市落成。

从40年代起，曾先后出版《关山月画集》十余种，并有论著《关山月论画》等。曾任中国美术家协会副主席、广东省美术家协会主席、广东画院院长，现为中国美术家协会顾问、广东画院名誉院长、广州美术学院终身教授、全国人大代表。

注：关山月肖像，作者为恽圻苍。

Guang Shanyue, famous national painter artist, painting educationalist. Born in September 1912. Graduated from Guangzhou City Normal University in 1933, he entered "Sleeping Spring Painting Academy" in 1935 to study after Mr. Gao Jianfu. In 1939, he held "Exhibition of Anti-Japanese Invasion Paintings" in Qiujiang, Guilin, Guiyang, Chede and Chongqing. In 1943, went to Dunhuang to imitate and study ancient wall paintings. Later went to Southern Asia and Xinjiang etc. to sketch from nature. He realized in practice that "No painting without motion", so he unwittingly explored into the depth of life and sought after spirit of the age.

Appointed prof. and dean of Guangzhou City Art College. After the founding of the People's Republic of China, he worked in the field of painting education, served as Prof. and vice dean in South China Literature and Arts University. In 1958, on the founding of Guangzhou Academy of Fine Arts, he was appointed vice president of the Academy, dean and Prof. of the Dept. of National Painting. The same year, he was sent by the country to Europe to chair "Exhibition of Chinese Paintings in the Recent Century". Cooperated with Fu Baoshi to paint Such Beautiful Scenery for the People's Conference Hall in 1959. In 1981, appointed out-school member of Degree and Examination Committee of HongKong Chinese University. In 1982, his painting Not to vie with Spring was awarded world masterpiece in Japan. In 1994, painted for the Zi Guang Ge of the State Council Light Boat Bypassing Thousands of Mountains and soon Soul of the Huanghe River for the hall of National Political Consultation. In 1997, Guan Shanyue Art Gallery was founded in Shenzhen.

From the 1940s on, he has published more than ten collections of paintings, and Guan Shanyue on Painting, etc. He was appointed as: Vice President, Chinese Painters Association; President of Guangdong Province Painters Association; President of Guangdong Painting Academy. Present appointments: Consultant, Chinese Painters Association; Honorary President, Guangdong Painters Academy; Tenured Prof., Guangzhou Academy of Fine Arts; member of National People's Congress.



目淡凡尘却置身，虚舟不系梦中魂。
戎装未束骑鲸意，本质原来旷野人。

这是黄知秋题陈振国教授为其所画肖像之诗，抑或是诗人之自我写照。

黄知秋，本名陈勇。1956年6月生，广东陆丰人。曾任首长秘书、宣传科长、理论室主任。现为广州军区空军政治部宣传处处长，大校军衔。

出版新诗、格律诗若干集，发表报告文学、新闻特写等数百篇。《副军长蒋道平当“扫帚大叔”》一稿在全国引起很大反响，《韦特莱广告的启示》、《信得过的眼睛》、《人间真情》等在军内外言论和好新闻评比中获奖。1998年抗洪抢险中，带领军区空军宣传组赴长江抗洪一线，组织策划、采访创作，在上级的指导和同事们的共同努力下，成功地推出了“抗洪英雄高建成”这一重大典型；其作词反映“抗洪英雄高建成”事迹的歌曲《长江边的故事》（孟庆云作曲，佟铁鑫、林萍演唱）在人民大会堂演出后，受到江泽民主席的表扬，中央电视台反复播出；由其创作的音乐报道剧《大江边的故事》获全军创作一等奖，并在参加全军业余文艺节目演出时，受到总政于永波主任特别表扬。

近年工作之余对题画诗情有所钟，出版的集子有《黄知秋题云涌黄山》、《黄知秋题方楚雄之中国十二生肖》、《黄知秋题庞泰嵩之中国十二名胜》、《黄知秋题尚涛之十二花翎》、《黄知秋题陈振国之中国十二佳人》、《黄知秋题陈永锵之十二鱼图》和《黄知秋题粤东明珠玄武山》等。个人传略被收入1997年《中华百年》（人物篇）和1998年《世界华人文学艺术界名人录》。

注：黄知秋肖像，作者为广州美术学院国画系主任、教授陈振国

With slight care to the world where I dwell,
This soul drifts freely like an empty boat.
Uniform I'm clad in, yet my mind yearns to roam,
For I belong to the wild.

This poem, inscribed on the poet's portrait drawn by Prof. Chen Zhenguo, is a self-expression of Mr. Huang Zhiqiu the poet.

Huang Zhiqiu, whose original name was Chen Yong, was born in Lufeng, Guangdong, in June of 1956. He has been secretary, head of propaganda section, and director of theoretical research. Presently he is head of the Propaganda Section, Political Dept. of Air Force, Guangzhou Military Region, with the rank of Colonel.

He has published several collections of new style and classical poems, and hundreds of news features and reporting literary works. His Commander Jiang Daoping Works As an "Uncle Bloom" has caused great response throughout the country, while his Inspiration of the Whitley Advertisement has won prize in competition of the whole Army. Trustful Eyes, True Love and other works were also awarded with honor in news evaluation. Especially during the flood-fight period in 1998, by going to the front of the anti-flood campaign with the propaganda section of the Military Region, he has successfully established the typical hero image of Gao Jiancheng with directions of the leaders and the joint efforts of his colleagues. The song The Story By the Yangzi River whose words were also written by him, and which was an eulogy to the hero Gao Jiancheng, was praised by Chairman Jiang Zemin when it was performed in the People's Great Hall and has been repeatedly broadcast by the Central TV. The musical drama by the same title also created by him has won the first prize in a competition of the whole Army. The drama won the immediate praise of Yu Yongbo, director of the General Political Dept. when it was put on in the show of Amateur Works of the Army. In recent years he has particular interest in poetry inscribed on paintings. He has published similar collections such as Poems Inscribed on Paintings of Cloudy Huangshan Mountain (published in time sequence), Poems Inscribed on Twelve Year-creatures Painted by Fang Chuxiong, Poems Inscribed on Paintings of Twelve Famous Scenes by Pang Songtai, Poems Inscribed on Paintings of Twelve Birds by Shang Tao, Poems Inscribed on Paintings of Twelve Chinese Beauties by Chen Zhenguo, Poems Inscribed on Paintings of Twelve Fishes by Chen Yongqiang, and Poems Dedicated to Xuanwu Mt. in East of Guangdong. His biography was collected into the Eminent Chinese Figures of Literature and Art in the World - 1997, and Century China (people) - 1998.



刘炳森，字树庵，号海屯，幼年自号刘五先生。1937年8月出生于上海，祖籍天津武清。1962年夏于北京艺术学院美术系中国画山水科本科毕业，同年秋至北京故宫博物院从事古代法书绘画的临摹复制和研究工作至今。

刘炳森教授是国内外著名书法家，书艺向以隶、楷著称兼长行、草，传统功力深厚，书风凝重稳健而又俊逸潇洒。其书法出版物总发行量达二百余万册，在国内外有着广泛的影响。其隶法，在传统基础上发挥了创造性，形成了鲜明的个人风格，在当代中国书坛上独树一帜，世称“刘体隶书”。1990年5月，荣获日本“富士美术奖”。

先后出访北美、西欧和南亚，积极宣传民族的传统书画艺术；为了促进中日两国的文化艺术交流，二十余次东渡扶桑。

现任：北京故宫博物院研究员，中国书法家协会副主席，中国书画函授大学特聘教授，河北大学客座教授，河北省文联顾问，山东曹州书画院名誉院长，日本白扇书道会顾问，日本书道研究学会顾问，中日友好协会理事，中日友好二十一世纪委员会委员，中国人民政治协商会议全国委员会常务委员。

Liu Bingsen, also called Shu-an and Haichun, styled himself Mr. Liu Wu early in his life. Born in August of 1937 in Shanghai. Graduated in summer of 1962 from the Dept. of Painting, Beijing Arts College, majoring in landscape section of Chinese painting. From autumn the same year he has worked in the Imperial Palace till far, imitating and studying ancient calligraphy and paintings.

Prof.Liu is a calligrapher and painter renowned home and abroad. He was famous in Japan from his youth. Landscape painting stresses to paint with calligraphic strokes, noted for its archaic and mellow style. But for years his painting characteristics are obscure by calligraphic features. In calligraphy, he is famous for Lishu script and regular script, and good at running and cursive scripts. He has solid foundation, and his calligraphic style is dignified and unrestrained. His publication boosts over 200,000 pieces. He fully exhibits creativity in Lishu in which he works with modern aesthetic consciousness. Borrowing the charms and flavors of sister arts, adding his literary breeding, he formed his own style, called "Liu style Lishu". In May of 1990, he was awarded "Fuji Painting Prize" in Japan.

In recent years, cherishing sincere friendly feeling, Prof. Liu visited North America, West Europe and South Asia, actively publicizing our nation's traditional painting and calligraphy. In order to promote Sino-Japanese cultural and artistic exchange, he has visited Japan more than twenty times, with his footprints left everywhere in the Japanese Islands.

Present appointments:

Fellow of Beijing Imperial Palace Museum

Vice President, Chinese Calligraphy and painting Correspondence University

Guest Prof., Hebei University

Consultant, Hebei Province Literature and Arts Association

Honorary President, Shandong Caozhou Calligraphy and Painting Academy

Consultant, Japanese Calligraphy Association

Member of Sino-Japanese friendship Association

Member of Sino-Japanese Friendship 21st Century Committee

Member of the Standing Committee , Chinese People's Political Consultation

National Conference

看过题画诗，第一印象是好。继而觉得不易，不易而好，便难能，艺因难能而可贵。

众所周知，中国题画诗是名符其实的国粹。在画的空白处，由画家本人或他人题上一首诗，诗的内容或抒发作者的情感，或谈论艺术的见地，或咏吟画面的意境。诚如清方薰《山静居画话》所云：“高情逸思，画之不足，题以发之。”这种题在画上的诗就叫题画诗。而此集中知秋君之诗是单独成篇；刘炳森先生之书法也并未题于画内，但仍然是题画诗，或可算是题画诗之另类。诗书画三家相对独立，又熔之一炉，颇有新意。

题画诗萌芽于两晋南北朝，成型于唐、五代，发展于宋、元，鼎盛于明、清，延续于近现代，前后有一千多年的历史，有数以万计的作品，它属于中国文化的一种奇异现象。题画诗之独成一种体制或格调，是诗与画共同滋养的艺术结晶，“诗中有画，画中有诗”已成为中国文艺美学的一个重要特征。在伴随中国画所走过的千年的漫长历程中，题画诗所起的作用不但是不可小视的，而且是无法磨灭的。

清人弘仁诗云：“生破苔衣第几重？梦中三十六芙蓉，倾来墨沈堪持赠，恍惚难名是某峰。”“恍惚难名”正是关山月广漫而深远的绘画世界，提供给我们的“可居可游”的山水、花鸟意境和时空特征，知秋君深谙其美轮美奂之真谛，配之以题画诗，做了关老画魂的蝴蝶，飘然而飞，以绚丽生幻的羽翼，牵动追踪者的目光，神游其画迹缥缈幽深之境，使之画魂诗魂两相知，更让我们领略了“恍惚难名”的无限风光。

绘画是空间的艺术，莱辛在《拉奥孔》中提出：“把时间上必然有距离的两点纳入同一幅画里……就是画家对诗人领域的侵犯，是好的审美情趣所不能赞许的。”但是，关山月的画就常常“侵犯”诗人的领域，而且是为我们的审美情趣所赞许的“侵犯”——关老的画在本质上是超时间的，展示的是画家经历了若干个旦暮晨昏的饱游饫览之后对于那一串串山光水色的回忆。知秋君从那笔墨构图恣肆奔放的音乐节奏中，觉出了它的飘逸畅流如同音乐旋律那样传达着心灵的律动：“四月江南雾霭深，雷霆灌耳雨淋淋”（题《万壑争流》）；“倒挂嵯峨入九霄，云团结雨袭江涛”（题《漓江雨》）。诗人透过一个个静止化的空间画面，看到了一个富于诗意创造的流动的辗转的渗透时间节奏的空间——“渔郎一曲悠闲唱，青笠鸬鹚浪里摇”（题《漓江雨》）。在这无限的空间中，诗人又把自然变成了人，自然之间的关系被赋于世态人情：“依是清清玄圃妆，梦魂缕缕似思乡”（题《冷月伴梅香》），自然有了人的灵性，人的感情，诗人笔下的灵动感也就让无灵的自然鲜活了。

一般意义上的“诗中有画”，指的是诗中含有画境。这“画境”是诗人创造的，可入画而又未入画的，并非确定意义上的某画家的某件作品中的境界。题画诗则不然，它本来就是根据某件绘画作品或配合某件绘画作品而创作的，所以它所含的“画境”，要么是