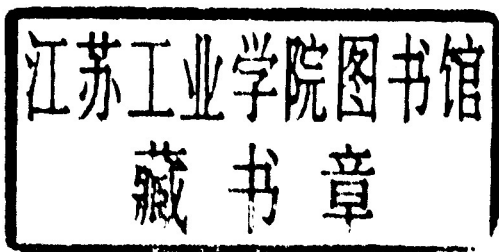


摩罕水墨

摩罕水墨



摩罕水墨



图书在版编目 (CIP) 数据

摩罕水墨 / 严摩罕著. —福州: 海潮摄影艺术出版社出版,
2006. 12

ISBN 7-80691-289-4

I. 摩... II. 严... III. 水墨画 - 作品集 - 中国 - 现代 IV. J222. 7

中国版本图书馆 CIP 数据核字 (2006) 第 160187 号

作者: 严摩罕

主编: 刘丹旗

总策划: 严达 严以卫

责任编辑: 吴宝光 刘强

装帧设计: 李媛

出版: 海潮摄影艺术出版社

印刷: 浙江万盛达实业有限公司

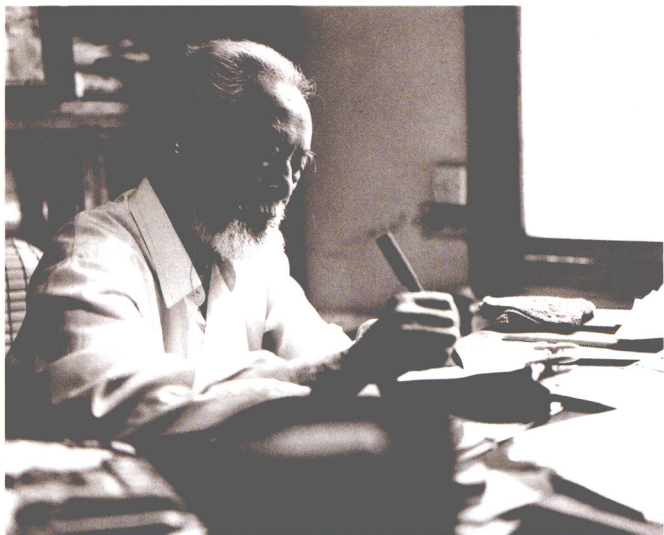
开本: 1/16 印张: 4

版次: 2006 年 12 月第一版

印次: 2006 年 12 月第一次印刷

ISBN 7-80691-289-4/J·59

定价: 80.00 元



严摩罕先生，1910年出生于浙江省慈溪县孝中镇（现为宁波市江北区慈城镇），20世纪30年代先后在上海白鹅绘画研究所、尼特画室进修，后任教於江苏南通女子师范学校，1952年调入中央美术学院华东分院（1958年更名为浙江美术学院，现名为中国美术学院）从事外语教学和外国美术史教研工作，担任副教授、硕士研究生导师，为中国美术家协会会员。为了教学与科研需要曾翻译外文资料数百万字，曾有《列宾评传》、《希腊罗马美术》、《古代西亚埃及美术》、《文艺复兴欧洲艺术》、《欧洲美术史》等甚多译著问世。1961年参与了文化部主持的《外国美术史教材》编写工作。

严摩罕先生以美术史论学者闻世，在教学、科研之余，伸纸作画聊以自遣。他一生潜移默化地将学术理论与艺术探索实践自然契合、相得益彰。他所作写意花卉、山水画熔中西之长，构思奇逸，笔墨淋漓，意境深远，有清超之美，如其人典雅秀整、超脱，独出心裁，达到了高妙的艺术升华。本画册精选了严摩罕先生的47幅画作以飨读者用以共勉。

画者心之迹

——读严摩罕老师画作 代序

刘江

严摩罕先生（1910年生）是我二十世纪五十年代读书时的老师，他担任俄语和外国美术史两门课的教学。在课堂上，他思路明确，语言简练，讲到某一美术作品时，辅助以图片，使学生一目了然，印象深刻。同学们对他的讲课都感兴趣，是受到学生好评的一位严肃而又和蔼、可敬而又可亲的好老师。

后来才知道他二十世纪三十年代在上海，先后在“白鹅绘画研究所”和“尼特画室”进修过。五十年代调入中央美院华东分院（今中国美术学院），担任教学与研究，七十年代他担任研究生导师，曾先后有《列宾评传》、《文艺复兴欧洲艺术》、《希腊罗马美术》等多种译著问世。

我毕业后留校工作。多年之后，我的宿舍与严老师还是同一单元，他住二楼，我居四楼，上下楼道时也常碰面，他总是慈祥微笑与我们打招呼。逢年过节时，我们当年的学生，也常去他家拜访问候；他总是关心地问问我们的工作、生活情况，给我们一种忠厚长者对后辈的关爱之情。

严老师退休之后，每天都有一定时间外出散步，平时在家多是看书或拿起画笔画画，长期潜心于中国画的研究，我们有时去他家时他常拿出自己的近作给我们观赏，有时还让我们挑选一张送我们作留念。

严老师的中国画，幅面不大，多是花卉、山水题材，并是从生活中提炼而来，构思奇巧、布局别致，用笔简略、概括大方，色彩单纯中极富有变化，能熔中西之长，自成格局，奇趣别出。如他常画的高山杜鹃，干粗花大，低丛鹃花，枝细叶重，常以粗细对比、燥润相配。其他如牡丹、荷花或是外来的郁金香等，其墨与色变化，层次众多、水乳交融、浑湿多姿、生气盎然、韵致奇逸，即是传统中的梅、兰、竹、菊四君子，能摆脱传统固有程式，却又具有中国传统画之精神。其造型、取景、笔墨、敷色，使茁壮与冷艳并施，极高古华丽、简朴之态。粗重树干与细巧花点对比，构成动听的乐章。其山水画用笔着墨、自由豪放，点线皴擦、随意而施，墨块与细线的并置，长线与短划的互配，刚直与

柔曲的对比，墨与色的参差交融，构成不同的画面，铺陈有序、自然而生动。

摩罕老师的画，不是传统的中国画，也不是传统的西洋画，更不是那种简单的表面的中西溶合，而是剔除中西两种绘画的外在形色的羁绊，熔汇两种绘画的精神、风骨。从画面中可略见八大的清高与简略，金农的深沉与古拙，塞尚的创新与严谨，凡高的激情与执著等等，而铸成自己的风范：繁茂而有序、豪放而又理性、艳丽而沉着、随意而清雅的品格。这些也正是他长期从事中西绘画史论的研究与退休后不断实践的结果，也正是他平静的心态与创新精神的表现。尤其是有的画面还题有诗句或钤有“隅寄闲情”、“聊寄有涯之生”或“花开花落未能宠辱不惊”的印章，更正好与其绘画与心志的一致。他这种宁静的心态与不断继承传统精髓与不断探索的创新精神，正是值得我们年轻一代好好学习的。匆匆写上几句，是我读画与学习的体会，权以为序。尚望老师与读者指正。

2006年牡丹开候于杭州

Tracing an Artist's Mind

Liu Jiang

I came to know Mr. Yan Mohan (1910-) in the 1950s, when I took his courses on the Russian language and the history of art. In the classroom then, I was particularly struck by Mr. Yan's perceptive observations and elegant language as he introduced us to a great variety of art works around the world. To many of his students, he was an attentive teacher with high standards, accessible yet widely respected.

Only many years later did I realize that Mr. Yan had other interesting experiences than what I saw in his classroom. He was an art student himself in the "White Goose Research Institute of Arts" and "Nite Art Studio" in Shanghai during the 1930s. In the 1950s, he began teaching and researching at the Eastern China branch of the Central Institute of Fine Arts (now Chinese Institute of Fine Arts) in Hangzhou. Only after the Cultural Revolution (1966-1976) ended was he able to devote energy to establishing a graduate program on the history of art in the Department of the History and Theory of Fine Arts. He also translated works from Russian, and published *On Ilya Repin, European Arts during the Renaissance*, and *Greek and Roman Fine Arts*.

I became Professor Yan's colleague and neighbor upon my graduation and began my own teaching career at my alma mater. We had apartments in the same building and saw each other often. On holidays, those of us who studied with him would go and pay our respect. His joy over the news of our achievements always makes us feel that he cares for his students even though we had long graduated.

An avid reader, Mr. Yan also picked up painting again upon his retirement. For years he kept a daily routine of hiking the hills surrounding the West Lake. Being close to him as neighbors, I have had chances of viewing his new paintings often and receive such gifts sometimes.

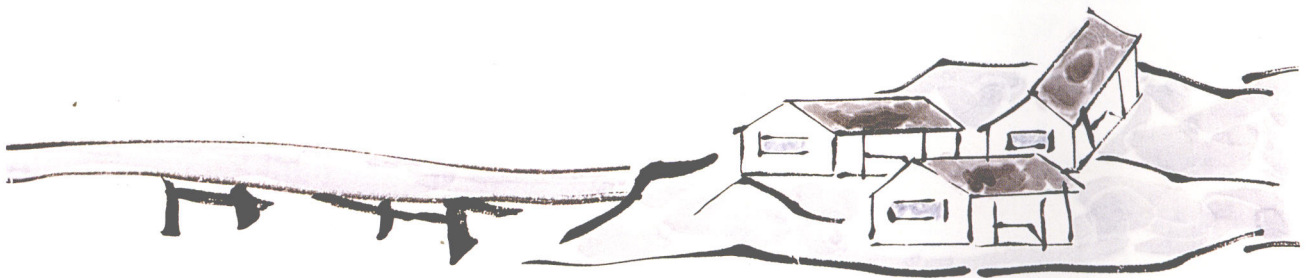
Nearly all of Mr. Yan's paintings are of small size, most of them take the subject of flowers and, occasionally, landscape. His ingenious compositions are

accentuated by the sparse, elegant strokes and seemingly simple colors with unexpected variations. They show his ability to assimilate the artistic sensibilities of the East and the West, and to break new grounds after his own taste and insight. Under his brush the images of azaleas, peonies, lilies, lotus flowers and tulips acquire a unique spirit. Even on the traditional subjects such as plum flowers, orchids, bamboo, and chrysanthemums, Mr. Yan's depiction departs from the established format and develops his own, with unconventional composition and color choice that underscore the contrast of the substantial and the delicate. His landscape paintings exude free will and spontaneity, in a playful combination of the seemingly chance strokes and broad ink patches to highlight the paradoxical coexistence of the refined and the bold.

Mr. Yan's artistic creation is not the traditional kind of Chinese painting, nor does it follow the conventions in Western tradition. He goes beyond the superficial combination of the two, and breaks free from their usual application of the form and the color and reaches deep into the spirit of both. Here and there in his paintings we discern traces of the influences from Master Bada, Jin Nong, Paul Cezanne, and Vincent van Gogh, yet all have served to enhance the style of his own. It is only natural that he can so readily draw from this wide array of inspirations after many years of research on the history and theory of Chinese and Western paintings. His paintings are the reflection of his tranquil mind and innovative spirit. Attentive viewers will also find a special delight from reading the many inscriptions and seals he set on his paintings. "An Occasional Note on Feelings in Idleness," "Only for the Limited Span of Life," "Flowers Bloom and Wither, Taking Notes on Praises and Affronts [in the human world]," are just a few from those seals that mark the paintings and the painter's mind.

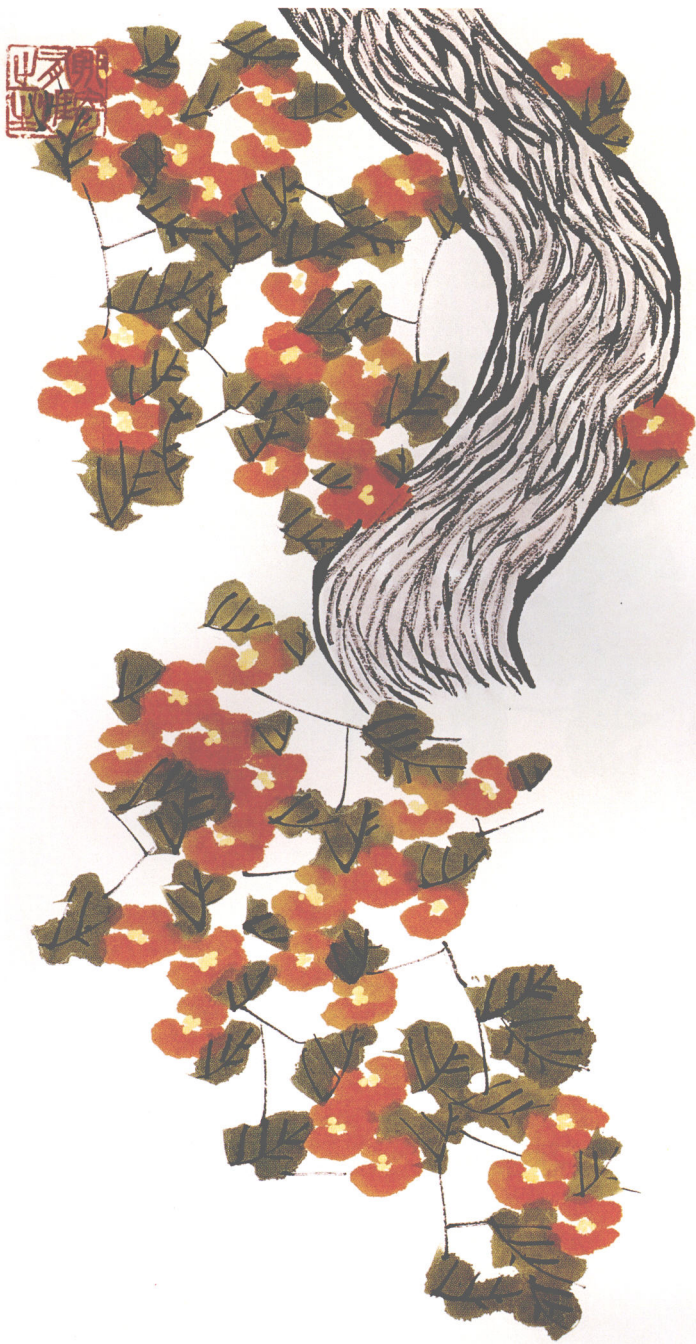
图版目录

- | | | | |
|-------|------------------|-----------|-------------------------|
| 01 山茶 | Camellia | 26 杜鹃 | Azalea |
| 02 山茶 | Camellia | 27 杜鹃 | Azalea |
| 03 山茶 | Camellia | 28 菖蘭 | Orchid |
| 04 山茶 | Camellia | 29 牡丹 | Tree peony |
| 05 山茶 | Camellia | 30 牡丹 | Tree peony |
| 06 山茶 | Camellia | 31 牡丹 | Tree peony |
| 07 山茶 | Camellia | 32 牡丹 | Tree peony |
| 08 紫藤 | Chinese wistaria | 33 牡丹 | Tree peony |
| 09 梅花 | Plum flowers | 34 枇杷 | Loquat |
| 10 梅花 | Plum flowers | 35 凌霄 | Chinese trumpet creeper |
| 11 梅花 | Plum flowers | 36 荷花 | Lotus flowers |
| 12 梅花 | Plum flowers | 37 荷花 | Lotus flowers |
| 13 梅花 | Plum flowers | 38 荷花 | Lotus flowers |
| 14 梅花 | Plum flowers | 39 荷花 | Lotus flowers |
| 15 梅花 | Plum flowers | 40 荷花 | Lotus flowers |
| 16 梅花 | Plum flowers | 41 荷花 | Lotus flowers |
| 17 葡萄 | Grape | 42 荷花 | Lotus flowers |
| 18 杜鹃 | Azalea | 43 荷花 | Lotus flowers |
| 19 杜鹃 | Azalea | 44 荷花 | Lotus flowers |
| 20 杜鹃 | Azalea | 45 苍松 | Pine |
| 21 杜鹃 | Azalea | 46 葫芦 | Calabash |
| 22 杜鹃 | Azalea | 47 山水 | Landscape |
| 23 杜鹃 | Azalea | 48 摩罕译作书影 | |
| 24 杜鹃 | Azalea | 49 后记 | |
| 25 杜鹃 | Azalea | | |



丙子
初冬
慧年

山茶 Camellia
45 × 70cm/1996 年



壬午夏月 李



山茶 Camellia
37 × 101cm/2002 年



丙子冬
白子
畫

山茶 Camellia
45 × 50cm/1996 年



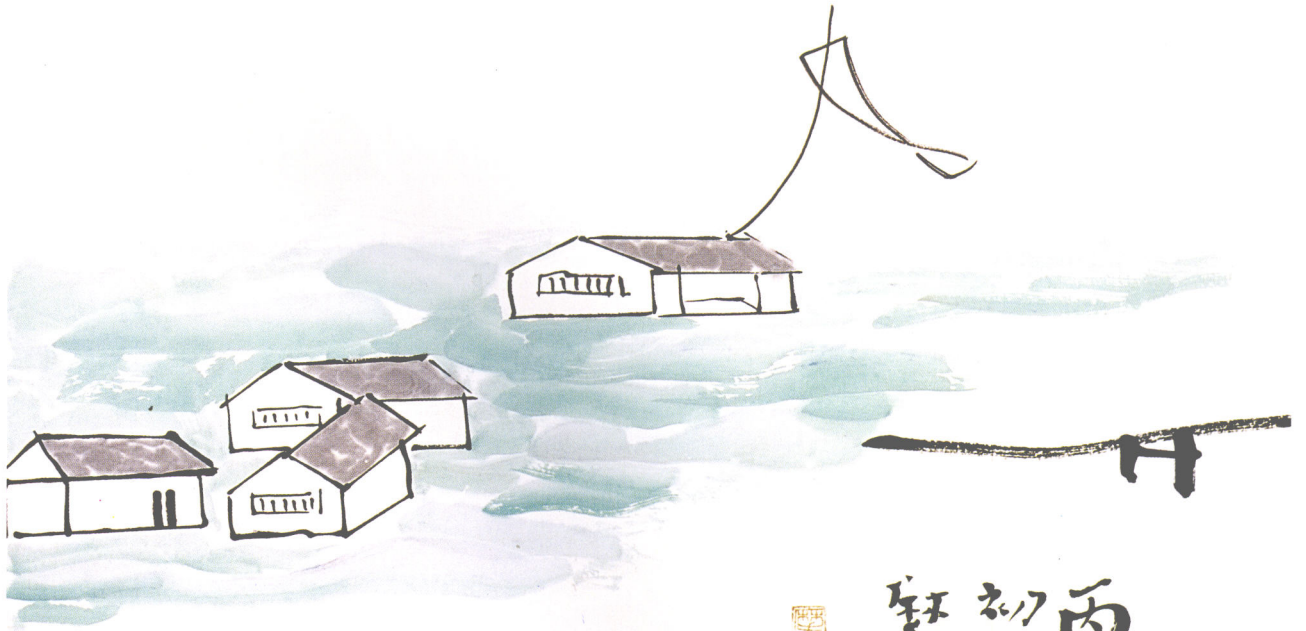
丙子初冬
慧二



山茶 Camellia
35 × 70cm/1996 年



山茶 Camellia
45 × 70cm/1996 年



丙子
初冬
雙年

山茶 Camellia
45 × 70cm/1996 年

丙子年冬月
文白



丙子冬月
文白



山茶 Camellia
35 × 70cm/1996 年



紫藤 Chinese wistaria
45 × 70cm/2002 年