

# 画意禅境

国画大家刘伯骏诗画集

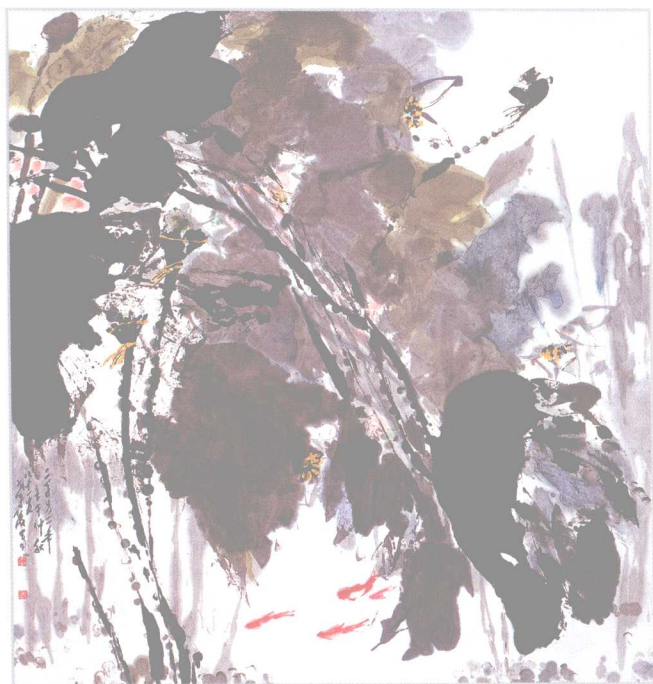
Paintings and Poems by  
Liu Bojun



主编 羊慧明

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国画大家刘伯骏诗画集



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谨以此诗画集敬献给为吾辛劳一生的  
恩爱夫人林兆容女士

——刘伯骏



筆有新意  
墨有神通

伯駿題  
神原

一九六三年

王琦題

于京華



王琦，时任中国美术家协会党组书记、常务副主席，著名画家



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画意禅境







《春寒新雨后·一抹枝上红》（纸本彩墨） 68cm x 136cm

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# 序 一

## 点染万象 意蕴鲜活

常任侠

刘伯骏，笔名老牛骏，四川宣汉人，一九四七年毕业于杭州国立艺专，师承潘天寿、吴茀之先生，攻写意花鸟，兼习指墨，书宗秦汉。

刘之为画，十分重视传统，对古人及前贤作品潜心临习，深得其妙，但他学古而不泥古，继承传统精华，不落俗套。不断刻意求新。以画荷而论，前人多以“势”入手，刘则舍其单一势，追求气与神的凝聚。精气神融于一体达于完美。此一境界之拓新，颇得画坛推许。

他观察生活细致入微，师法自然如痴如迷。为画梅，他常去孤山，俯仰梅林，流连忘返。为画竹，他在城市的烦嚣中，于宅旁种竹一丛，日夕观察。正如前人所谓：“不可居无竹”，“何可一日无此君”！

刘擅长指画，得潘天寿先生心传。此项艺术本为清人高其佩所创，但真正集大成并发展至高峰者，首推潘老。唯指画难度较大，潘天寿之后继之寥寥。现仍执著于指画艺术并卓有成效者，只伯骏等少数画家，因而亟须发扬。

在绘画题材上，刘不拘一格。他既画了松、竹、梅之类的传统题材，也画了为人所不屑的螳螂、壁虎甚至癞蛤蟆等动物。大千世界之芸芸众生，恒河沙数之人间万象，无不入其画境。它们虽贱为丑类，然一经他点染，便意蕴鲜活，堪称艺术佳品，从而扩展了绘画题材领域。



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1





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《玉骨荷魂》（指墨·纸本彩墨）1992年 90cm x 97cm



刘伯骏长期在大巴山默默耕耘，对于山中风景人物，社会情况，颇受领悟，皆在画中获得表现。当今中国社会正向新的阶段前进。伯骏的画笔，也正向新的领域开拓，艺术永远要同人民共呼吸。他永远属于人民。他现已年届古稀。过去，他像幽谷之兰，长在深山人不识，现在，乘改革春风，理当扬其芳香，让它飘越秦岭，飘出夔门，飘进京华，飘向社会。周恩来总理早年曾有诗曰：“面壁十年图破壁”，今伯骏于画坛面壁已去半个世纪，破壁而飞，此其时矣！

一九四二年，我任国立艺专教授，伯骏曾就学于余。“小楼一角笑语温”，犹可想见当年师生亲密情状。那年我三十八岁，今则八十九矣！

五十年已过去，当时艺专诸大师及同仁，多已凋谢，我也入老境，睹伯骏之大器晚成，何可无言？爰书浅见如上，伯骏其勉之乎！

#### 作者简介：

常任侠，中国文坛泰斗，新中国成立前曾任国立艺专文学教授，新中国成立后任中央美院资深教授，国务院文物古籍整理小组顾问。1998年逝世，享年94岁。此文为1993年《刘伯骏书画展》之前言，曾刊载于1993年6月7日《光明日报》。



昔年為客  
住江州聽  
雨聽風江上  
樓回憶金  
蘭促坐夜  
浮園閣上  
月如鉤

以為吳冠中題  
詩今再為  
伯駿書之

九十年翁常任俠





## Manifestations of Nature Vivid Implication

By Chang Renxia

Liu Bojun, whose pen name is “Lao Niu Jun”, was born in Xuanhan, Sichuan. He graduated from Hangzhou National Art School, was a disciple of Mr. Pan Tianshou and Mr. Wu Fuzhi. He specializes in freehand brushwork in flowers and birds, and finger painting, as well as calligraphy of the Qin and Han Dynasties style.

Mr. Liu likes painting; he pays much of his attention to the tradition, and has been applying himself in learning from the works by the ancient and the people of old generation. He has learned the tricks from the people in ancient times by way of carrying on the cream from the tradition but departing from the old conventions, instead of rigidly adhering to them. He has been meticulously seeking for innovation. Taking the painting of lotus by him as an example, while most of the former painters were starting from the “momentum”, Mr. Liu is seeking for the congenital essence and spirit so as to make it perfect by putting together the congenital essence, refined substance and spirit, such creative development in painting has been highly recommended.

Mr. Liu is very careful in observing life, and naturally gets intoxicated and stupefied in observing. In order to paint plums, he even went to isolated mountain to look down on the plums, and enjoyed himself so much that he often forgot to go home. In order to paint bamboo, he planted a clump of bamboo in front of his house out of the hassle and noisy city, observing day and night, as the ancient people



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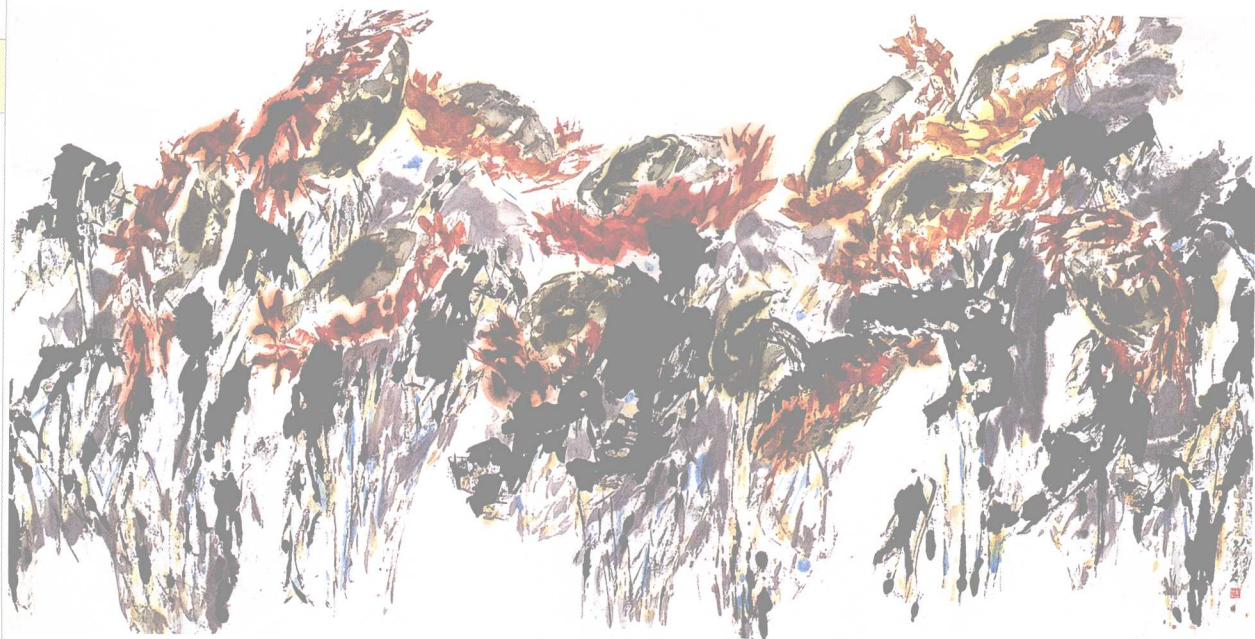
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said: "One can not live without a bamboo in front of the house." "Why can this be missed for a day!"

Liu Bojun is good at figure painting; he received mind-to-mind education from Mr. Pan Tianshou. This art was originally created by Gao Qipei in Qin Dynasty, but Mr. Pan Tianshou is the first one who made achievements and developed it to the height. The finger painting is the most difficult and only few people followed up after Mr. Pan Tianshou. Liu Bojun is one of the few who has been persisting in this art, and has made achievements in development.

Liu Bojun also has his own style on the painting subjects. He has not only painted the traditional subjects like pine tree, bamboo, plum and so on, but also painted animals ignored by others such as mantis, lizard and even toad. The world is full of living things, numerous manifestations of nature as the sands of the Ganges on earth all appeared in his painting. They all looked cheap and ugly, but they became alive and full of vitality in his detailed painting, which are commented defined art, and expanded the painting objects.

Liu Bojun has been working silently and diligently in the Dabashan



《生命的赞歌》（纸本彩墨）2004年 125cm × 248cm

Mountain, and his understanding of the scenery, people and the social situation in the mountainous area all displayed in his paintings. Today's China is marching forward to the new era. Liu Bojun's painting brush is also developing toward the new area, the art will forever breath together with the people. Mr. Liu will forever belong to the people. He is now over 80. In the past, he was unknown like orchid in deep mountains. Now in the spring breeze of reform, he should be made known outside Qinling, outside Kuimen, and even in the capital of China, to all the people. Premier Zhou wrote a poem saying: "Facing the wall for 10 years, breaking the wall with paintings". It's been half a century since Mr. Liu Bojun began to face the wall painting in the art world. It is time for him to break the wall!

In 1942, I was a professor at the National Art School, Liu Bojun was one of my students. "Talking and smiling in a corner of a small chamber", you can imagine how close friendship between the teacher and the student was. I was 38 years old then. Now I'm already 89! 50 years have passed and most of the masters and colleagues of the Art School have been languished. I, too, have been an aged. How can I keep quiet seeing Liu Bojun's achievements during these years? The above is my humble opinion as an encouragement to Bo Jun!

#### About the writer:

Chang Renxia, born in 1904 is a lord in the modern Chinese literary world. He was a professor of literature at the National Art School before 1949 and then a senior professor at the Central Art Institute, and was a consultant for sorting the cultural relics and historic sites at the Chinese State Council after that.

He died in 1998 at the age of 94.

This preface by Chang Renxia was an introduction to the *Exhibition of Liu Bojun's Paintings and Calligraphy* in 1993. It was published on *Guangming Daily* on June 7, 1993.



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