

# LANDSCAPE PAINTINGS OF WANG KANGLE

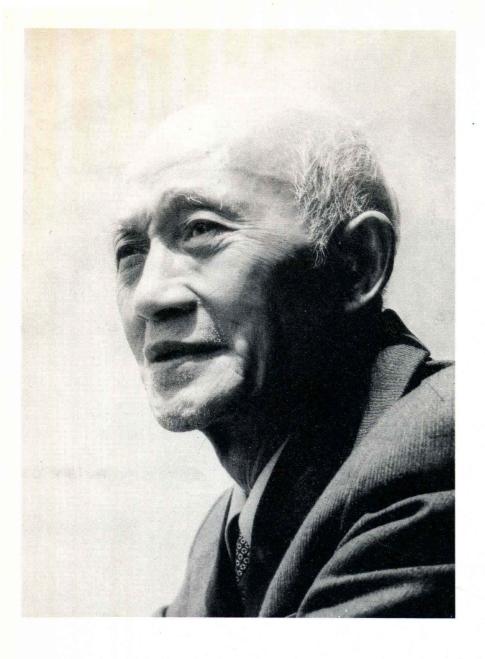


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### 王康乐山水画集

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## 作者簡介

浙江奉化市人,1907年生。先後師從黄賓虹、鄭午昌、張大千三位國畫大師研習山水畫。建國後長期擔任國畫教學及山水畫創作。退休後旅遊寫生,足跡遍及祖國各地。所作筆力蒼勁,墨彩潤厚,既得黄賓虹筆墨點染之祕,又取張大千潑墨賦彩之法,融兩家創格於一體,而自成風貌。

#### ABOUT THE ARTIST

A native of Fenghua city in Zhejiang Province, Wang Kangle was born in 1907. He learned to paint landscapes from three master artists--Huang Binhong, Zheng Wuchang and Zhang Daqian, with whom he also made studies of the art as a pursuit. After the birth of New China, for a protracted period of time he served as a teacher in the traditional Chinese painting and applied himself to his speciality—landscape painting.

Retirement has made it possible for him to travel about and do sketches from life and Nature, with his footprints covering nearly the whole country. It has been appraised of him that his strokes are bold and vigorous; his inking and colouration, rich and full-bodied. He has possessed the secrets of touching up and adding details as imparted to him by Huang Binhong. In the meantime, he has adopted the method of ink splashes and colour application as taught him by Zhang Daqian. Blending the two master artists' styles of great originality into one, he has evolved the stylist features typically of his own.

1907年10月,我出生在浙江省奉化市。在寧波毓才中學結束了 我的學校生活。這所天主教辦的學府給我影響較大的是在音樂和美 術方面,使我後來有一個時期去練習小提琴和西洋畫。到1927年接 觸了中國書畫後,我一變初衷,業餘專攻國畫,迄今六十餘年,浮 水沉煙,後未中斷。

1924年初,考入上海商務印書館圖畫部,開始了我的美術生涯。 1932年"1.28"國難,這家集編譯、印刷、發行於一體的當時國 內最大的出版機構的閘北總樞,統遭炸燬。我整整八年的從藝兼自 學的優異處境也告完結,捲入失業的浪潮中去了。"從此梅花雪又霜" (當時感遇詩句)。

1934年初,我由甬返滬,在一次參觀畫展中,意外地碰到了十年前商務印書館同仁黄賓虹老先生,很自然地把他和我對山水畫的苦心摸索聯繫起來。我上去交談,提出求教的願望,他首肯了,便約日登門拜師。偶然的機緣,竟成終身的感遇。

當時我傾心"元四家"畫風,携去求正的都是這類習作。黃先生邊改邊講,有塞實者疏朗之,空缺者充實之。我問:補筆看似不多,而收效甚大者其故何在?先生從方法上予以啓示說:畫有大膽落筆,細心收拾兩個步驟。成竹在胸,落筆自然大膽。先占了筆墨優勢,細部局部在收拾時連貫之、協調之。收拾不是修修補補,全幅的精神氣韵多賴收拾之得當與否來决定。畫到七八成是關鍵時刻,初學者到此往往難以措手,應停筆審視,寧懸壁三日,探出其着力點之所在,然後加上收尾之筆以竟全功。一席話令我終身受益。

先生晚年畫層層疊疊,筆力千鈞,墨彩生輝。論者稱白賓虹昇華為黑賓虹。概其特點為"黑、密、厚、重"四個字。我認為: "黑"是筆墨積累 為畫面細部模糊的部份,也是墨法示意重要的部份,是意在墨中求層次。積墨作畫,實乃畫道中的一個難關; "密"包含滿的意思,使畫面緊凑不鬆散 與章法有關聯,密不通風,還得有立

雖之地。先生畫到至密處常留空白,即成活眼,是密中之虚;"厚" 即渾厚樸實,宛如老人漫步,隨意觀賞,情在不言中;"重"則入木 三分,筆筆到家,耐人尋味,笨濁滯澀之筆與重字無涉。四者互為 賓主,不能偏廢。我們若善用這些方法去寫真,既便於跳出古法之 局限,也利於筆墨之創格。這就是賓虹先生突破前人規範,開拓新 徑,為後繼者提供了極可寶貴的"求變"經驗。

四十年代初,我又從國畫大師鄭午昌先生。抗日勝利,張大千先生由蜀來滬,我與前電影製片廠美工同行胡旭光、胡倬雲同進大風堂。行拜師禮後,伴張先生蒞百花畫廳觀畫論道,引導我們繼續前進。

建國後到1972年我退休的一大段時間中擔任了國畫專職教師,同時參加山水畫創作活動。逐漸實現了我"行萬里路"的夙願。北京是常被邀去的地方。北至黑龍江,西到新疆邊陲,華南各地,川蜀而下,大江南北,所至均入畫頁。出遊歸來,整理畫箧,舉辦個展聯展。近二十年來,不畏朔風驕陽,户外寫生的艱苦日子,至今可告一段落了,晚年的設想是總結經驗,唱好第三部曲子。

我認為學畫有三個步序:一是師古人,接受歷史文化精萃;二是師造化,充實生活,為大自然傳神;三是發揮知識、經驗搞創作。即先繼承後開拓。不開拓無以自存,不繼承無從開拓。到此可謂人畫俱老了!

現録題畫小詩作結束語:

一墨含五色,一筆寓萬象。筆墨本乎情, 時或出痴想。

半生攻讀半生遊,宣紙塗鴉白了頭。若使天**書傳**竅訣,愚公何 用移山邱!

王康樂 九十年代第二春於上海市文史研究館

## AN AUTOBIOGRAPHICAL SKETCH

I was born in October 1907 in the city of Fenghua, Zhejiang Province. My school life concluded as soon as I finished secondary education at Yucai High School in Ningbo Municipality. While I was there in that Catholic missionary school, what interested me more than anything else was music and fine arts lessons. They intrigued me to apply myself afterwards to practising at the violin and the Western painting for quite a length of time. It was not until I was brought into contact with the traditional Chinese painting that I changed my first aesthetic attempts. I began to devote all my spare time to our own pictorial art. Up to now, more than sixty years have elapsed, yet in spite of many vicissitudes of life and ups and downs, I have never ceased this artistic pursuit.

At the beginning of the year 1924, after passing a required examination I was taken on by the Drawings Department of The Commercial Press in Shanghai and thus started my life career as an artist.

Unfortunately, in 1932 there took place the "January 28th" Shanghai Incident. The Head Office and main site of The Commercial Press, then China's biggest publishing house incorporating translation, editing, compilation, printing and distribution into one working unit, was razed to the ground under the enemy bombing, for it was situated in the Zhabei District, the first target of the Japanese attack. And along with this destruction ended up my full eight years' stable life, a most favourable period in which I could do artistic work and at once improve myself through self-studies. I lost my job amid the spreading waves of unemployment then hitting hard at the metropolis of Shanghai and left for home. At an hour like that I could not help humming a verse and sighing with feeling: "From then on, plum blossoms will see snow and frost."

Two years later, early in 1934, I returned to Shanghai from Ningbo. Unexpectedly, at a painting exhibition I came

across Mr. Huang Binhong, a colleague of mine when I first joined The Commercial Press ten years before. (It was, then, very natural that we two were immediately linked together by our common interest—both had taken great pains to grope for the ways of painting landscapes in our earlier years.) I went up to have a chat with him, and during the conversation I expressed my desire to seek advice from him personally. He nodded in assent. Then we made an appointment that I would call on him and be his pupil in earnest. Who could have imagined that this encounter by chance, as time went on, came to be a life-long association between us!

In those days I was in full admiration of the painting styles of the four Yuan-dynasty master artists (namely, Huang Gongwang, Wang Meng, Ni Zan and Wu Zhen), and so the works that I had brought along for Mr. Huang's review were all my exercises on imitating their styles. I begged my teacher to give comments on my landscapes and make necessary corrections, which he did while at once obliging me with his critical remarks. Where there looked compact and heavy enough, there he did some thinning and light-up. Where vacant and missing, there he made some filling and enrichment. When I asked him how is it that his added strokes seem few and far between, yet they yield tremendous results, the reply I got at the time was a revelation from the angle of the methods employed:

In painting, there are two measures to be taken, namely, to be bold in putting pen on paper at the outset and to be meticulous in doing finishing touches. With a composition already well-thought-out in mind, a painter naturally will not be timid in wielding the pen, and right then and there, if he does the strokes with surety, most of the so-called "game of ink and pen" has been won. In the end, it is necessary for the painter to piece together and harmonize the parts and details into an integral whole. The touch-ups are, however, by no means

mere mending and patching up, for the conveying of the spirit and tone of the whole piece depends largely on whether or not they are appropriately executed. When a painting is, in the main, completed, here comes the crucial moment or stage where beginners or amateurs would always find it difficult to deal with. They should stop and look closely at their own works. It is advisable that they should rather leave them alone hanging on the wall for three days before taking them up again. They should find out where they are to put forth emphatic efforts prior to adding finishing touches to accomplish the whole thing.

I should admit that these words of advice from my teacher have been of great benefit to me throughout my life.

In the early forties, I had another mentor in Mr. Zheng Wuchang, also a master of the traditional Chinese painting, and then still another one in Mr. Zhang Daqian, who had come to Shanghai from Sichuan Province after VJ Day. One day Hu Xuguang and Hu Zhuoyun, formerly art workers in a local film studio, and I went together to visit Mr. Zhang's studio-Great Wind Hall-as we were in the same profession. We were to take him formally as our teacher. When rituals were over, Master Zhang accompanied us to the exhibition gallery, the Hundred Flowers Hall. In going round, he very often stopped before a painting on display to give us on-the-spot instruction and guidance as to how to seek attain ment of still greater heights in the art of painting.

In the long period from the establishment of our People's Republic in 1949 to 1972, the year I retired, I had been a full-time teacher of the traditional Chinese painting and at the same time had joined in activities of various forms aimed at producing creative works in landscape painting. Such activities afforded me good opportunities to travel wide as it had been my long-cherished wish to "traverse ten thousand miles" in my life. In gradually getting this wish fulfilled, I often paid visits to Beijing upon invitation and went to a lot of

other places such as Helongjiang Province in the North, the borderlands of Xinjiang Province in the West, various scenic spots in South China, the interior Sichuan Province, and regions on the both sides of the lower reaches of the Changjiang (Yangtze) River. Wherever I set my feet, I never omitted painting the sceneries. On my return from these trips, I picked out some of my works from my chest and held one-man or joint art exhibitions. In the past two decades, disregarding the piercing wind or the blazing sun, I have never refrained from going out and passing the days of hardships on travel to paint from Nature. Now such a stage of outdoor work should come to a close, and my contemplation for the remaining years of my life is to very well sum-up my own experience and complete the third part of my trilogy, that is, the third phase of my life and work:

To my mind, learning to paint has three phases. First, it is to model my works after those of the ancients and assimilate the quintessence of our history and culture. Second, it is to learn from Nature so as to enrich and substantiate my life and render my works graphically lifelike. Third, it is to give scope for my knowledge and experience already gained to the benefit of producing highly original works.

In a nutshell, it is to inherit first, then to develop. Without opening up for the sake of development, mere self-preservation or survival is impossible; without inheritance, development has no way to get started. By the time the last phase comes, it can be said that both the painter and his paintings are ageing.

Wang Kangle at the Shanghai Research Institute of Culture and History in the 2nd Spring of the 1990s Translator: Yang Liyi

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3. Evening Clouds Hanging Low

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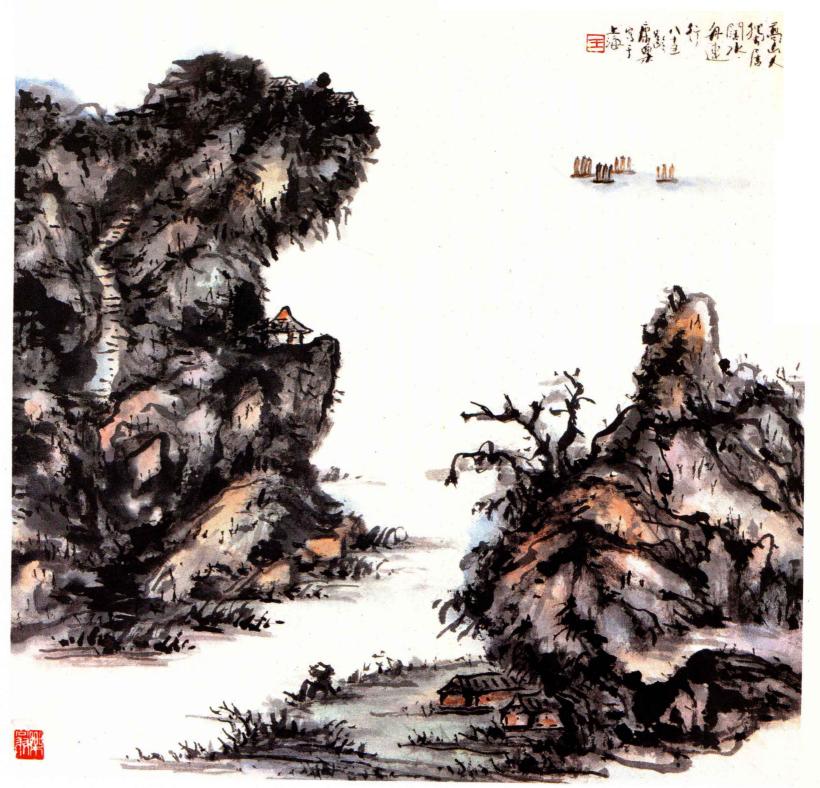






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八 南渚泊舟

8. Tying Up at an Islet



九 地寒天似凍 9. Frozen Earth, Frigid Air

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