

王海文

画集

An album of Paintings
by Wang Yufu



An album of Paintings by Wang Yufu
王渔父画集

荣宝斋出版社 北京

图书在版编目(CIP)数据

王渔父画集 / 王渔父绘. — 北京 : 荣宝斋出版社, 2012.5
ISBN 978-7-5003-1487-5

I. ①王… II. ①王… III. ①写意画: 花鸟画—作品集—中国—现代 IV. ①J222.7

中国版本图书馆CIP数据核字(2012)第026112号

责任编辑
孙志华

审读
江金照

毕景滨

WANG YUFU HUA JI
王渔父画集

出版发行
荣宝斋出版社

地址
北京市西城区琉璃厂西街十九号

邮编
100005

制版
北京三益印刷有限公司

印刷
北京燕泰美术制版印刷有限责任公司

开本
七八七毫米×一〇九二毫米 八开

印张
二十三

版次
二〇一二年五月第一版

印次
二〇一二年五月第一次印刷

印数
一五〇〇

定价
四百九十七元

(版权所有翻印必究)



王渔父像

《王渔父画集》编委会

主 编：贵州大学艺术学院

编委主任：封孝伦

编委副主任：项锡黔 谢天鹃（执行）

色彩校对：王小竹 王泽翊虎

图片修复：刘维阳 王泽翊虎 谢天鹃

编 委：杨长槐 王唯惟 耿 翊 姜澄清 王小竹 鲁 风

王 斌 徐 恒 李跃南 李晓纯 王振民 王丹桂

王小渔 王泽翊虎 程 瑶 刘原一

漁父先生遺像

以孝子承繼父志
吳昌碩畫



关山月作王渔父水墨画像

序

姜澄清

今岁，值先生诞生百年暨逝三十五周年之祭。

在海内外，王渔父先生乃是画界众所皆知的名家。于一九五八年受聘于贵州大学艺术系，其时，我亦在该系，因此，对先生的艺业、性情尤有亲切的了解。值此先生祭之岁，以资緬念。

一九二九年九月，渔父先生考入林风眠大师任校长的北平大学艺术学院，受教于王梦白、齐白石、陈半丁、凌文渊、萧谦中、王悦之、徐悲鸿等大师门下；一九三二年，随王梦白、熊佛西等大师转入由姚茫父、邱石冥等主创的北平京华美术学院，此期间，齐白石、徐悲鸿等先生再次亲为授业。

还在求学时期，渔父先生便举办了个人画展；一九三三年出版了《王柳汀花鸟画集》，画集封面由王梦白先生题签。一九三六年学业结束后，旋即受聘于故籍涿县（今涿州市）简师及育才中学任美术教师。

求学时代的业绩，在技艺方面，自然以画集画展为总结，而在艺术思想方面，渔父先生表现出了独立的倾向。

一九三七年，七七事变爆发，同年八月，渔父先生携妻刘竹韵经石家庄、榆次、潼关、郑州，流寓许昌。次年，开封沦陷，许昌告急，先生又携妻经武汉至长沙。一九三九年秋，在长沙举办了《王渔父个人画展》。

不久，日军轰炸长沙，城无完屋，室无片瓦，先生不得不又携妻流寓至广西，住石涛的故乡全州，因寇锋未至，暂得安定。时局动荡，糊口维艰，一介画人，除以画谋生外，别无良策，渔父先生的画作，在交裱画店后，该店主大奇，赞誉中西画法，难得一见，一时全州名流，传为美谈；先生因此结识了客寓全州的金石篆刻、书画词赋名家钱无梦先生，并经其介绍，于一九四一年获得一工作，这是五年动荡生活中的一个短暂安憩。乱中得此一息，蕴积胸中的创作热情，如泉喷潮涌，短时间，便作画二百余幅。

一九四二年，渔父先生即携此批佳作赴桂林，举办了大型个人画展。其时，海内名流流寓至此甚多，展后，全部作品销售一空，而他的画名从此大振！

一九四四年，日军蹄践广西，渔父先生与妻子又开始了流亡生活，这也是他与贵州结缘之始。这一年，先生举家流亡至独山，而寇蹄旋即随至，不得已先生再次携妻经都匀到贵阳，这是他流亡经历中最为痛苦的一次，半壁河山，尽沦敌手，国破家亡，痛曷可言！那时，从独山到贵阳既无车，又无马，他别无选择，只得步行。赖少年时代醉心于京剧，练过功，且又当壮岁，所以总算走完了这段山程。

到贵阳后，经北平大学艺术学院同窗马济云介绍，任教于贵阳师范学院附中，后在贵州省群艺馆得一职务。

一九四五年四月，此间关山月旅行结婚，路经贵阳还专程拜访过渔父先生并且向先生请教，共同合作交流。

一九四五年八月，日本投降，渔父先生的动荡生活亦告结束，从此，他便定居贵阳。

一九四九年新中国刚成立，先生适值四十岁，那时，他的画名已隆。五十年代加入中国美术家协会，先后担任贵州省政协委员，贵州省文联戏曲部副部长，中国美术家协会贵州省分会副主席，贵州省文教厅艺术科副科长，贵州省文化局艺术科副科长、美工室主任。一九五六年以后，历任贵州民族学院艺术系、贵阳师范学院艺术系（贵州师大前身）、贵州大学艺术系、贵州省艺术专科学校美术系《花鸟画》课教授，对贵州省艺术教育事业贡献巨大。其间，于一九五六年由中国美术家协会重庆分会主办《王渔父、吴一峰、杨济川、钟道泉中国画联展》，先生参展四十四幅作品。展后，多数作品在全国专业刊物上发表。

八年战乱，八年逃亡，八年不舍翰墨丹青，艰难困苦，终于玉成了一位卓越的艺术大家。先生的绘画，奠基于大师的教诲，成熟于流亡中的勤奋。

『天将降大任于斯人也，必先苦其心志，劳其筋骨』，其斯之谓乎？清之画学名家沈芥舟云：『凡绘事之成名者，多北人南来，南人北来。渔父先生生于北，寓于南，秉性兼容北人的豪犷，南人的清雅。他恭习北派，又嗜岭南画风，经历与师承都兼济北、南，终于熔铸为一家独创风貌。渔父先生在战火中，足迹贯乎南北，到贵阳后，他总其感获，艺事大放异彩。』

一九四八年，渔父先生把流亡路途中南方的大自然美景一一收入眼里，妙成了他的代表作《月夜飞鳧》。画面上，一轮明月隐现于薄薄的雾霭中，群鳧从芦苇中振翅而飞，鳧由近至远，环状分布，最末一只，似已融入月中；高处的云天与垂枝，如梦幻般轻盈而模糊；近景则是深调子的大写意残荷与苇叶，中部只有一片朦胧，一片虚空。这种构意，使整幅画充满了妙不可言的诗意，色墨的运用达于极致！先生早岁攻习徐（熙）、黄（筌）的没骨与勾勒，熔『富贵』与『野逸』于一炉。青年后期，嗜染岭南画风，至五旬以后，终于集大成而独标一帜！此作于一九四八年秋完稿，这幅画是渔父先生心性 with 技艺的极致发挥！我与先生同事二十年，对他颇有深知。在性情上，渔父先生是富于艺术家情怀的人，每临案作画，总是情浓意深。先生的熔铸功夫十分罕见，他不偏执一家，无论徐、黄，无论南、北，他都兼涉，且善取其长，融入一己之作，《月夜飞鳧》正是这方面的代表作。东坡评王维『画中有诗』，渔父先生的画，且更诗意盎然！这幅画以『○○○○一』藏号为国家收存，其后国家领导人出访，此画又被复制一幅赠送苏联珍藏。

渔父先生的人生经历与艺术道路颇相契合——他籍贯北土而归宿南方，追范『元四家』却又式『岭南』，在门派意识很强的画坛，他从不固执一家，这样的阅历与秉性，明显地反映在他的画作上，《月夜飞鳧》是一件熔铸多种画风而冶为一家一己面目的极致代表性杰作。

渔父先生远在二十世纪三四十年代便是名播海内外的艺术大家，然而，于名于利，先生都淡然对待，我与先生共事近二十年，从未听到他一句扬己自誉之言，他是那样的低调，他的亲和力和人格魅力所致。

花鸟画易坠俗淖，红花绿叶，本为俗好，故媚俗者往往以浓艳入俗眼。先生施彩，大胆而不失于『雅』，纵手挥毫而不流乎『野』，徐、黄之韵，妙合纸素。此恰如王雪涛先生为一九三三年出版《王柳汀花鸟画集》所题：『笔情秀逸，生致可掬』。

一九五八年至一九六〇年间，先生创作热情甚高，其时，他任教于贵州大学艺术系。一九五九年所作的《孔雀》《梨花斑鸠》及次年画的《八哥红叶》题款皆署『花溪』，其他未署地名的，从画风看，也当系此期间所作。先生佳作甚多，《雨霁》《梨花鱼》《荷塘乳鸭》《溪边》《锦鸡》《海棠孔雀》《紫藤鹦鹉》《保雏》《柳枝喜鹊》等即其代表作。先生鹤归前，创作了巨幅大作《大地春深》，在艰难困苦之中，衰病中的渔父先生期盼着大地春深，在这幅画稿完成后的三年，『文革』结束，终于春回大地。

先生的绘画，才情两济，他青年时期，即师从名师大家，其后与国内大师广有交谊，耳闻目睹，广采博纳，终于独标一风。先生是性情中人，他倾注深情于笔端，凡所皆富情韵。这样的外功内情终于锻铸出了一代巨擘。

渔父先生其人格和艺术魅力，深受弟子们爱戴，今享誉省内外知名画家，如杨长槐、鲁风等皆出先生门下。而先生之哲嗣王小竹，谨承父业，今亦为全国『花鸟画』名家。其孙王泽翊虎也秉承渔父先生绘画、音乐天赋，在就读中国传媒大学前后，系统学习素描、色彩、雕塑，绘画作品数次获国内外青少年美术展览大奖，经中国美术学院国画山水考评获最高九级，现为贵州省青年美术家协会会员。还系统学得一手钢琴技艺，凡此，皆系渔父先生的惠泽所致。

渔父先生逝世后，国家生活步入康庄，治世崇文，先生之名，海内共仰。斯可谓虽可憾而可慰也。

公元二〇一一年春，于花溪贵州大学

This year is exactly the centenary of Mr. Wang Yufu and the 35th anniversary of his death.

Mr. Wang Yufu is a well-known painter both at home and abroad. He was employed in the Art Department of Guizhou University in 1958. At that time I also taught there and had a vivid understanding of his art creation and temper. Therefore We compiled the book to cherish the memory of him.

In September 1929, Mr. Wang Yufu was admitted to the Art College of Beiping University whose dean is Mr. Lin Fengmian. There he learned from Mr. Wang Mengbai, Mr. Qi Baishi, Mr. Chen Banding, Mr. Ling Wenyan, Mr. Xiao Qianzhong, Mr. Wang Yuezhi and Mr. Xu Beihong. In 1932 following Mr. Wang Mengbai and Mr. Xiong Foxi he transferred to Jinhua Art College in Beiping which was set up chiefly by Mr. Yao Mangfu and Mr. Qiu Shiming. There he had the opportunity to learn from Mr. Wang Mengbai, Mr. Qi Baishi and Mr. Xu Beihong once again. He held his solo exhibition when he was still a student. *A collection of flower-bird paintings by Wang Liuting* (Mr. Wang Yufu styled himself Liuting) was published in 1933, and Mr. Wang Mengbai wrote the inscription on its cover. After his graduation in 1936, he was offered a post of art teacher by both Yucai Middle School and normal school in his hometown Zhuoxian.

The solo exhibition and collection of his paintings summarized his academic achievement in craftsmanship. But otherwise he had shown a special tendency in the artistic thought.

The July 7th Incident broke out in 1937. In August of that year, he and his family went to Xuchang by Shijiazhuang, Yuci, Tongguan and Zhengzhou. The following year Kaifeng was occupied and Xuchang was in a critical condition. He and his family had to flee there again and went to Changsha by Wuhan. In 1939 his solo painting exhibition was held in Changsha.

Soon Japanese army bombed Changsha. After the bombing the whole city became just a heap of rubble. Mr. Wang Yufu was forced to travel to Quanzhou, Guangxi which is Shitao's hometown. Because the feet of enemies had not trodden, he led a stable life with his family for a short time. In the stirring times as a painter he could only paint to earn a living. A mounting shop owner lighted on his paintings and praised him for the fantastic combination of Chinese and Western techniques. And his reputation spread throughout Quanzhou. Thereby he picked up Mr. Qian Wumeng who was a famous artist in painting, calligraphy, seal cutting, poetry and prose. Mr. Qian Wumeng recommended him for a position in 1941. He took a short rest in the precarious life of 5 years. His strong creative passion broke out and painted more than 200 works in a short time.

In 1942 he carried these works to Guilin and held a large-scale exhibition there. Then most celebrities of the country lay there. After the exhibition all his paintings were sold out and he enjoyed greater reputation ever since.

Japanese army attacked Guangxi in 1944. He began the life of a refugee once again. From that time he became attached with Guizhou. This year he arrived at Dushan, but the enemy was swiftly coming. He had to travel to Guiyang by Duyun with his family. This is the hardest one during his wandering experience. Half of the country was conquered and innumerable families were ruined. His mental anguish was beyond words. At

that time there was not any vehicle could be taken from Duyun to Guiyang. Fortunately in his boyhood he had been fascinated by the acrobatic-fighting role of Beijing opera and he was still at the meridian of life. So finally he managed to walk the length of the mountain road.

After arriving at Guiyang, he was recommended for a position in the attached middle school of Guiyang Normal College by Ma Jiyun, his college classmate. Later he worked for Guizhou Art Gallery. In April 1945, Mr. Guan Shanyue had a wedding trip by the way of Guiyang and paid a special visit to him. Mr. Guan Shanyue sought advice from him and they exchanged ideas with each other adequately. In August of this year, Japan made an unconditional surrender. His precarious life had finally drawn to an end. From then on he settled in Guiyang.

Mr. Wang Yufu was just 40 years old when the People's Republic of China was founded in 1949. At that time he had been a painter of great eminence. In the 1950s he joined Chinese Artists Association. He had occupied the following positions: CPPCC Guizhou Provincial Committee Member; vice-director of Chinese Opera Department, Guizhou Provincial Federation of Literary and Art Circles; vice-chairman of Guizhou Artists Association; vice-chief of Art Section, Culture Education Bureau of Guizhou province; vice-chief of Art Section, Cultural Bureau of Guizhou province. Since 1956 he served as a professor of flower-bird painting in the following departments of colleges: Art Department of Guizhou College for Nationalities, Art Department of Guiyang Normal College (the predecessor of Guizhou Normal University), Art Department of Guizhou University, Fine Arts Department of Guizhou Art Junior College. He had made a great contribution to Guizhou's art education. In 1956 Chongqing Provincial Federation of Literary and Art Circles sponsored a joint Chinese painting exhibition of Wang Yufu, Wu Yifeng, Yang Jichuan and Zhong Daoquan. There were 44 works on display provided by Mr. Wang Yufu. After the show most works were published by professional journals all over the country.

Despite the chaos caused by war and his wandering life lasting a lengthy time of 8 years, he had never given up painting. Bad times finally made a brilliant artist. His painting was based on the instruction of his teachers and reached maturity in the precarious life because of his diligence. "When Heaven is about to place a great responsibility on a man, it always tests his resolution first, exhausts his body and makes him suffer great hardships." His case was just apposite to that proverb. Shen Jiezhou, a famous painting theorist of Qing Dynasty, said that any well-known painter was a northerner with the disposition of a southerner, or a southerner with the disposition of a northerner. Mr. Wang Yufu was born in the north and lived in the south for a long period. He was bold and unconstrained like a northerner, and on the other hand he was clean and elegant like a southerner.

He studied paintings of the Northern School and was addicted to Lingnan Painting Style at the same time. His personal experience and mentoring relationship made the northern style and southern style concurrently melted in his paintings. At last he developed a unique painting style of his own. In the war he had travelled extensively from north to south. After arrival at Guiyang all of his acquisition and perception over these years made him show extraordinary talents.

In 1948 he painted his representative work *Flying widgeons in a moonlight night*. Its background was

derived from the natural beauty of the south which the painter had ever seen. On the picture a full moon looms through the mist and a flock of widgeons flaps their wings and flays away from the reed marshes. The widgeons form a circle distribution from the near to the distant. And the last one seems merged into the moon. On the upper part are cloudy sky and weeping branches which are lightsome and dim like in a dreamland. The withering lotuses of freehand brushwork and reed leaves are in the close-range view. In the center there is only a space of void. The composition made the painting rich in poetic flavor beyond expression. The painter's use of color and Chinese ink came to a head in the work. He learned non-outlined painting style and sketching from Xu Xi and Huang Quan in his early life. Then he combined the rich and honored with the bold and unrestrained. In the later part of his youth he was influenced deeply by Lingnan Painting Style. After the age of 50 he finally became an epitomizer and stood apart from every other in the painting history. The painting was finished in the autumn of 1948, in which he had taken his technique and inwardness to extremes. We had worked together for 20 years and I have a good grip of his temper. He was full of artist's feelings by nature. Whenever he painted he was always filled with strong affections. He had considerable ability to combine different styles together. He was good at taking in various style and never got a lop-sided view of one style. *Flying widgeons in a moonlight night* is precisely a work like this. As Su Dongpo praised Wang Wei "There is poetry in his paintings", Mr. Wang Yufu's paintings are more pregnant with poetry. The precious work numbered 00001 was a collection of the country. Later on when the nation's leader went to former Soviet Union for a visit, a copy of the painting became a diplomatic gift.

For Mr. Wang Yufu there was an agreement of high level between his life experience and artistic career. He was born in the north, however the south was destination of his life voyage. He pursued the style of the four greatest painters in the Yuan Dynasty and also learned from Lingnan Painting School. Despite of the sectarian views in the art circle, he was never limited to a certain style. Such experience and disposition was imaged apparently in his paintings, just like *Flying widgeons in a moonlight night*.

He had been a famous artist all over the world early in the 1950s. However he cared very little for fame and gain. I had never heard that he said one word to praise himself during the 20 years we had worked together. He always kept a low profile. His affinity was derived from his personal charm.

Flower-bird painting is inclined to become vulgar since this kind of subject matter is a very profane taste. Therefore the Kitsch often likes gaudy colours. Mr. Wang Yufu used colors daringly and boldly, and the colors was still elegant and restrained, which had the charms of Xu Xi and Huang Quan. As Mr. Wang Xuetao said in *A collection of flower-bird paintings by Wang Liuting* (which was published in 1933), "the strokes of the brush are graceful and the image seems lively."

From 1958 to 1960 he was enthusiastic and creative. Then he taught at the Art Department of Guizhou University. In 1959 he painted *Peacock and Pear blossoms & Turtledove*. In 1960 he painted *Mynah and red autumnal leaves*. He produced many excellent paintings including *Raining, Pear blossoms & fish, Ducklings in*

a lotus pond, By the stream, Golden pheasant, Chinese flowering crab apple&peacock, White wisteria&parrot, Protecting nestlings and Willow branches& magpie. Before he passed away he finished a large-scale painting *Spring awaked the earth*. On a bed of pain he expected that spring returned to the earth. Three years after the painting was born, the Cultural Revolution was over and spring came.

His paintings were highly skilled as well as deeply affecting. In his youth he learned from masters and later associated with the distinguished painters all over the country.

Seeing and hearing, drawing the valuable from others, he finally developed a unique style of his own. He was sentimental and his deep emotion was centered on his paintings. So whatever he painted was filled with lingering charm. An art giant just like him had been tempered by painstaking effort and inward emotions.

He was beloved by his students because of his personal charm and artistic glamour. Now some well-known painters such as Yang Changhuai and Lu Feng were once his pupils. His son Wang Xiaozhu followed in his father's footsteps and has been a celebrated flower-bird painter. His grandson Wang Zeyihu embraced the gift for painting and music from his grandfather. Wang Zeyihu studied sketch, color and sculpture systematically when he was a student of the Communication University of China. His paintings got many awards in teenagers' art exhibitions at home and abroad. He took the exam of Chinese landscape painting sponsored by China Fine Arts Academy and got the best band 9. Now he has been the member of Guizhou Young Artists Association and can play the piano quite beautifully. I would say that all these are benefits spread by Mr. Wang Yufu to his descendants.

After his death, People has going through wide corridors. Cultural and art undertakings made a greater development. He is much more famous than before. It is a pity, but also a relief.

Jiang Chengqin

Guizhou University in Huaxi

Spring in 2011

一代大家，彩笔妙生辉

——王渔父先生生平记略 人跃撰文

王渔父先生，系王梦白、齐白石、陈半丁大师的得意门生之一。原名王庆春，王柳汀，汉族（一九〇九年三月至一九七四年九月），河北省涿县酱各庄（今涿州市）人。毕业于北平大学艺术学院、北平京华美术学院，大学本科。系中国美术家协会会员。二十世纪五十年代至六十年代中期（文革前），担任贵州省第一、第二、第三届政协委员，贵州省文联戏曲部副部长，贵州省文联执委委员，中国美术家协会贵州分会成立筹备委员会委员，中国美术家协会贵州分会副主席（首届），贵州省文教厅文化科副科长，贵州省文化局美工室主任，贵州省文化局艺术科副科长，贵州大学、贵州民族学院、贵阳师范学院（今贵州师范大学）、贵州省艺术专科学校艺术系（今贵州大学艺术学院）花鸟课教授。对贵州的美术事业、美术教育事业做出过巨大贡献，在二十世纪三十至七十年代，声名享誉海内外。

王渔父先生自小性格开朗、活泼，幼年时期读私塾，做文章日课之余，喜爱绘画和戏曲，对昆曲、京剧、梆子戏尤为痴迷；还喜好捕捉观赏昆虫、鱼、飞禽。在读高小时就受当地书画家们的影响（文化课老师），爱好广泛，尤其喜好画戏曲人物。一九二五年六月，十六岁的他性格更加开朗、乐观，富有激情，对绘画更为痴迷、执著，为了绘画，他甚至产生舍弃文化学习，一心专攻绘画的念头。由于他从小聪明好学，又有一定的绘画基础，功夫不负有心人，于一九二九年九月如愿考入北平大学艺术学院（林风眠任校长）。进校后，他刻苦钻研绘画技能和专业理论知识，向名师请教，在名师的指导下，他尊师学习古人的作品，尊师学习师长的作品；二十世纪三十年代初，他首先从钻研中国传统画的宗派入手，系统学习，反复临摹，并且用似意、仿意、背临等多种方式认真学习、研究徐熙、黄筌、陈老莲等的没骨画、勾勒法，继而又学习、研究王蒙、黄公望、倪瓒、吴镇四大家的技法，在学习传统绘画的过程中他苦守墨绳，研益多师，遍临名作，不断地历练自己，又来回反复临摹『四王吴恽』、邹一桂及『杨州八怪』，以及任伯年、吴昌硕等前人的作品及学习他们的艺术特点和不同风格。同时又学习临摹授课先生齐白石、王梦白、陈半丁等的画作，他不固守成法，重融会贯通，为了练好过硬的绘画基本功，还专门拜齐白石先生门下学习绘画。在齐白石、王梦白、陈半丁、凌文渊、萧谦

中、王悦之、徐悲鸿等先生的指导下，他夯实了传统绘画的基本功底，此时期又受林风眠、王悦之、徐悲鸿等留学法国唯美派画家们的影响，因而在绘画风格上，特别是用粉方面，逐渐糅入西画风格，将西方绘画用色技法来衬托构图上的留白，从而使画面效果有视图突破感。一九三二年五月由于学院闹学潮无法正常上课，作画，七月他便跟随王梦白、齐白石、熊佛西等大师转入由姚茫父、邱石冥等创办的北平京华美术学院继续深造。来到京华美术学院，又再次得到齐白石、王梦白、陈半丁、萧谦中、王悦之、徐悲鸿等大师的传授、辅导，在学习绘画的过程中，齐白石大师对王渔父先生这段学习所画出的作品加以认可、赞赏，并且勉励说：『无论是惊飞站立树枝上的喜鹊、鹦鹉、八哥、雉鸡，还是白鹇、鹰、孔雀、大雁或走兽，甚至草虫、花卉，水中遨游的鲤鱼、金鱼等，在他笔下都显得栩栩如生、活泼可爱，能把大自然的物象精髓镌刻得活灵活现，富有精气神，独有生命灵气，技法上能融会贯通。』特别是对画出的鱼，造型之精准给予高度的肯定，并玩笑说：『可称得上渔（鱼）之父』。有了齐白石先生的勉励，王渔父先生更加手勤心摹、心志更高地反复体味、默写笔下的大自然，用勤来抒写笔下物象是他每天的必修之课。在学生时代就举办个人画展，于一九三三年出版个人画集《王柳汀花鸟画集》，画集封面由王梦白大师题签，同门同学王雪涛题词『笔情秀逸，生致可掬』。收入的作品体现出『北派』的传统笔墨功夫和『海派』的苍厚、富有生气的俊俏风格。在临近毕业前，随着他年龄的不断成熟和受众视面不断扩展，接触的绘画流派更为广泛，特别是对『二高一陈』（高奇峰、高剑父、陈树人）创始的岭南画派很是青睐。岭南画派从近代日本绘画的变革经验中得到启发，形成自己的独特风格。他们在世界许多国家举办画展，作品被多个国家的收藏家和观众认可，用卖画所得款资助孙中山先生革命。王渔父先生深受岭南画派鼓舞，决心摆脱成规，遵循齐白石先生的教导，即『中国画是在似与不似之间，并且它是来自民间的活血脉』，『死守成法是行不通的，要有我法何辞众口骂的骨气』。他立志找出自己的创新画法之路，要独辟艺术蹊径。这种对自我的挑战使他在绘画技法方面敢于大胆尝试，在傅彩用粉、用色上有了关键性转变。画出许多具有此时期的代表性作

品，于一九三四年二月、一九三五年七月分别在涿县举办『王柳汀花鸟画展览』、『王柳汀扇面画展览』，展出的作品注重写意，用色泼辣大胆，不拘一格。扇面作品注重传统秀丽又融入西画用色风格。在两所美术学院学习、深造近八年后，于一九三六年七月毕业。毕业后被老家涿县育才中学、男高小、简易乡村师范学校聘为美术教师（毕业前也曾兼美术教师）。

一九三七年日寇发动七七事变，日军入侵北平，烧杀抢掠，无恶不作。王渔父先生不甘愿当亡国奴，于八月携妻刘竹韵开始了艰难的颠沛流离生活，由石家庄转正太路抵榆次县，正赶上二十六路军在娘子关与日本侵略军作战，他怀着满腔爱国热情，去娘子关做宣传工作。因时局不稳，在返回榆次后从潼关经郑州至许昌，住平定路九十二号。

一九三八年五月，日军入侵河南开封，许昌告急，王渔父先生不得已又携妻流寓至湖北武汉，暂住武汉大学附属小学内，近一年的颠沛流离生活历经艰辛，本打算中途与妻由广州返回北方，但是由于时局告紧，成为泡影，只能朝湖南方向继续艰难前行，沿途靠卖画、打零工为生。在那兵荒马乱的年月里，居无定所，食无果腹，生活极为困难，但是他始终不畏艰难，仍然坚持作画，哪怕是在马槽这样的地方，临时搭块破木板仍专心作画，到了夜晚，常露宿街头、马槽下、牛圈外，还得随时担心战火是否又燃烧至附近，身边时刻带着一个包，包里仅有一个沙锅、一把雨伞、一床棉絮、几件衣物、一把毛笔、几个盘子（既用来盛食物又用来作画）、一卷先生们留作纪念的字画，以便随时逃生。

一九三九年秋，他与妻沿途经历日军狂轰乱炸，饱尝了战乱之苦，一路艰辛地来到湖南长沙，此时，想起恩师齐白石故籍是湖南，倍感思念恩师对自己的关怀和勉励，加上沿途所看到的战乱惨景，于是用大学时恩师齐白石的话易名为渔父（为生存）。并于九月二十八日正式用新名在长沙举办『王渔父个人作品画展』（综合）。一九三九年底，由于日本空军轰炸长沙，引起震惊中外的长沙大火，只好又携妻往广西方向继续流亡。

一九四〇年八月至广西全州，住桑村（石涛故居）。当时全州人文背景颇为深厚，地处交通要地，又有中国军队驻守，还较稳定，生活总算暂时安定下来，绘画时间也较多了，几乎终日作画。画出的作品送往全州县城内裱画店装裱，该店老板见了他的作品大为惊奇（工写相兼，中西结合），说是难得一见的新派画法，经该老板四处宣传、介绍，引起许多书画爱好者、地方名流、绅士们的注意。这期间，他结识了客居该地的金石篆刻、书画词赋名家钱无梦先生，同时还认识流寓该

地的太仓大收藏家、富甲江湖一方的钱十严先生（学识渊博、品位高雅、考据颇深），安徽凤阳人、著名徽派山水画家刘知白先生（苏州美专毕业，解放后定居贵阳），治印篆刻家刘亦农（今江西省书法家协会名誉主席），篆刻家蒋慰曾，本地书法名家阎少复，以及精于书画鉴赏的银行金融家嵇锡寿等，并且和他们与当地书画名流联合创办了书画词赋艺社，切磋技艺，相互交流。

一九四一年秋，经钱无梦先生介绍，王渔父先生在广西宜山铁路机务处得工作。由于生活较为稳定，他便集中精力创作，画出作品二百余幅。

一九四二年日军已入侵中国五年之久，在中国处处残害同胞，许多文化界名人、知名画家都纷纷流亡到大后方桂林。当时桂林号称是西南地区『大文化城』，也正赶上全国工程师年会在桂林召开。借此机会，他即赴桂林举办大型个人作品展览，作品以花鸟、山水、人物为主，约二百余幅。此次展览作品在短时日内销售一空，轰动了西南地区，使他一举扬名。观众对其兼采中西画法，别具一格的画风高度赞赏，好评如潮。借展览之机，他结识了许多全国画界及文艺界的著名人士，并与他们交流，听取绘画方面的建议，为的是更清醒地认识总结自己，更进一步地明确自己要走的绘画之路。展览结束后，他返回宜山。钱无梦先生建议他『运用岭南画派技法，中西结合大胆继续走自己的创新绘画艺术之路，形成自己独特风格』。他接受钱先生的建议，利用自己来自北方具备的京剧功底（京剧票友）和音乐天赋，在创作上有意识地追求戏剧、音乐与绘画相互呼应，构图上博采中国戏剧舞台上的表演风格，简约、柔美、含蓄、利落，融静与动、虚与实，节奏感、韵律美为一体，特别是大幅作品还把西方的交响乐所具有的节奏和韵律融于其中，极大地引发了观众的空间想象力。这样的作品既符合观众、社会的需要，又有自己独特的意境、风格。除继续精心钻研绘画外，他还利用有限的空余时间，将黔桂铁路沿线主要工程画成一系列巨幅山水画，从作品中可以看得出他对祖国充满着热爱，用满腔的激情颂扬祖国的大好河山，展现中国劳苦百姓修建铁路的这一壮举。

一九四四年十月，日军侵略至广西，他不得不又再次携妻乘坐火车至贵州独山，正赶上日军轰炸独山，发生了『黔南事变』。日军北侵北京卢沟桥，南侵独山深河桥，一北、一南，都让王渔父先生遇上了，身边所带的名师字画、衣物等无一留存，好在保全了性命，被迫一路艰难步行经都匀到贵阳，暂住扎佐镇。到贵阳后，正赶上贵阳市立小学筹集教育基金，便拿出二十幅作品参加义卖画展，这是他的作品首次在贵阳与观众见面，颇受到各界人士的垂青。一九四五年三月在贵州省立艺术馆获得一工作（总务主任）；同年四月，关山月旅行结婚路经贵阳，专程拜

访王渔父先生，期间共同合作交流。

一九四六年春，偶遇北平大学艺术学院同学马济云，经其介绍在贵阳师范学院附中兼任美术教师。

一九四七年九月，为了一家人的生计，王渔父先生赴昆明举办『王渔父个人画展』，此次个展竟将作品全部卖出，卖画所得用来解决生活温饱。历经了多年的颠沛流离的日子，总算是在贵阳市醒狮路(今消防大楼对面)暂时居住生活下来，至此也结束了他长时间的动荡生活。

一九四八年初他在艺术馆举办绘画训练班兼任花鸟课；同年十一月王渔父先生赴重庆举办个人画展，大获成功。返回贵阳后，他总结出画家『以画展养画展』才是长久之计，便大量深入生活，精心搞创作，在装裱款式上注重考究，力求雅俗共赏。由于这段时期不再流离漂泊，他创作出大量作品，如《月夜飞鳧》《虎啸》《梨花渔》《柴门流水》《豆花鸡》《秋月枫鹭》《春雨鸬鹚》等。原本计划沿岭南画派线路，赴广州转南洋、举办个人画展，此时西南将要解放，他便将计划调整为先赴重庆办个人画展，然后再作北上返家打算。于是他在一九四九年十月中旬启程，到车站已买了票，正准备上车，贵阳的一位朋友赶来告之贵阳即将解放，将他再三挽留，他才没走成。这一挽留，贵州画坛才有了王渔父先生。

一九四九年十一月十五日贵阳迎来了解放，军管会文教接管部派文教小组，接管了旧艺术馆，王渔父先生作为人才，一九五〇年元月初正式参加了革命工作。当时贵州省文联要对旧戏班进行社会主义戏曲改造，因为缺乏戏改干部，组织上了解到王渔父先生是京剧票友，又有一副好京腔，所以找到他。一九五〇年初春，王渔父先生作为指导员来到庆筑戏院主抓戏改工作，启发旧艺人们的阶级觉悟，改革旧戏班的旧制度，上演新戏。一九五一年四月月底因戏曲工作需要成立了戏曲部，王渔父先生任戏曲部副部长，他与其他领导首先抓庆筑戏院工作，将其并成京班。

一九五一年五月一日，公私合营的黔光京剧社正式成立。在搞公私合营戏院过程中，王渔父先生从观察、认识、学习、实践的基础上加深了对新事物的了解，从而在工作中更具备了信心和热情。由于得到政府的关注，工作稳定，又有较为安定的居住环境，他在创作上有了更多的时间。他拿出部分作品，与贵州省著名人物画家宋吟可（南京人）和山水画家桂百铸、孟光涛先生在贵阳、成都、重庆、昆明等地举办联展。这时期，从他的作品中看出其艺术创作已步入稳定和成熟顶峰，画出了最具有代表性的作品《月夜飞鳧》。这幅作品于一九四九年底作为新中国成立首选国家珍藏佳作，一九五二年入选新中国成立首届全国美展，在当时的中国画坛上引起强烈反响，好评如潮，全国各大报刊争相介绍，影响力颇大。二十世纪五十

年代，该画又送到苏联展览，并在苏联印刷出版。同时，经有关部门要求，又复制一幅，作为国礼赠送苏联珍藏。此幅力作描绘了在朦胧的月色下，悠然宁静的荷塘边，成群的野鸭从芦苇丛中由低到高、错落有致地飞起，观者仿佛听到它们扇动翅膀飞翔的声音。画面背景用独特的技法渲染而成，如烟的薄雾烘托出蒙蒙月色，气氛恰到好处，展现出野鸭群与大自然和谐共生的自然之美。体现出作者倾入全部情感去观察自然，从中得到的是不可多见的创作灵感智慧，因而这幅画才能在构图上前后呼应，意境上超凡脱俗，使人在观赏画面的同时仿佛听到一曲悠扬、高雅，饱含着东方艺术审美元素的美妙乐曲，令人遐想难忘。艺术上的精深加上作者的才情，使得整幅画生动而有朝气，从而让观者进入到一种深层次的想象空间。作品被收入《中国花鸟画教学大纲》、《中国美术馆珍藏画集》（首批）、《中国现代花鸟画全集》、《百年中国画集》（一九〇一年至二〇〇一年），同时自用篆刻印章编入《中国现当代书画名家印款》等。

一九五二年七月王渔父先生调贵州省文教厅文化科任副科长（仍主抓戏曲工作）。一九五三年贵州省文教分开，贵州省文化局成立，随着戏曲工作的变动，再次调贵州省文化局任艺术科副科长，主要是负责帮助旧艺人提高阶级觉悟，鼓励上演新戏和建设贵阳市各个剧场等工作。

一九五三年王渔父先生部分花鸟画作品在西南地区展览会展出，作品受到公众肯定，认可度极高，后来，作品转送北京参加全国美术作品展，其中的《梨花斑鸠》被选送出国参加『国际青年和平年展览』。

一九五四年王渔父调贵州省文化局美术工作室任主任，主要负责《贵州画报》创办等美术宣传工作。

一九五六年，中国美术家协会重庆分会主办王渔父（河北）、柯璜（浙江）、吴一峰（浙江）、杨济川（四川）、钟道泉（四川）五人国画联展，王渔父先生的四十四幅参展作品，以写意、兼工、没骨著称，作品大多表现南方的灵秀、俊俏和北方的大气、苍厚，其内容意味无穷，强化自然美。王渔父先生此次参展作品得到观众颇高的评价，其后，作品相继在西南、重庆、成都等地专业刊物上登载。

从二十世纪三十年代至七十年代，王渔父先生一生致力于花鸟画的创作、研究，以及花鸟画的创作意境的探索。这次由荣宝斋出版的《王渔父画集》中着重推出了王渔父先生绘画艺术成熟期的创作和写生作品，画集介绍他在不同时代的作品，在技法上与前人脉息相通，同时也融入了自己不同时期的绘画艺术风格；在构图上，把握情与景之间的相互衬托，掌握瞬间的机趣，捕捉大自然转瞬即逝的那一刻——不留痕迹的妙意。在静止的画面上，既找到了情感随景物而生发又隐化为想

象的关键联系，在他笔下的一草一兽、一石一瓦、一虫一鸟、一枝一叶总是有生、有情、有灵，这是花鸟画意境创作的极致精髓。王渔父先生以灵动多变的笔墨技巧，将颜色融会于西画色彩手法，以色助墨、以墨显彩，又借鉴音乐节奏、韵律感，以及京剧舞台上虚与实的表现方法来丰富画面的内容。用自己的心灵去感受、观察、体味自然界的物象，使他每次创作出的作品，总是让观众时刻都有惊喜：深邃内容的造型、新颖的构图、异彩斑斓的色调、充满生机的画面意境等等，都能从这本画集作品中显现出来。并可以从中总结出王渔父先生所追求的艺术思想、观点、选题、笔墨的表达语言，结构上的娴熟把握，以及所形成的独特个人风格。如《东风万物苏》色墨淋漓尽致，在黑白之间桃花的辅衬，色彩的点缀，产生浓郁活泼的艺术效果，具有生命感染力。《晚啼》中，雌鸡站立在草丛里，随笔双勾萱草的配衬，寥寥数笔颈部的表现，虽然动感小，却显出空灵的画面。上有如京剧舞台上的有声似无声，有动似有静的感觉，仿佛雌鸡在呼唤同类，眼神是一种既惊又专注的神情。《和平之声》中绽放开的红白牡丹，几根扎杆斜横相错，一灰一白两只鸽子，一高一低站立着，那专注的神态，高傲稳健的姿势，呼唤着春天来了。从作品画面上来看，作者这种瞬间反应，闻声抓索的那一瞬间意境，也是给后人窥见其中笔精墨妙、意韵隽永、精湛造詣的方式。

王渔父先生在艺术领域上取得了卓著成就，他对绘画艺术的严谨、认真、刻苦、痴迷、热爱，甚至把毕生精力和心血都奉献给绘画事业。每当创作出一幅作品，他都要反复来回几次甚至几十次推敲，不断改进，直到自己满意为止。他一直以来遵循齐白石先生的教导：‘画画在‘似与不似之间’。所以在他创作的作品中，常常运用音乐韵律、京剧舞台表演动作形式，融会贯通，求得神韵妙笔。他的这一独特艺术领域打破了花鸟画的局限性，大胆拓展了花鸟画的发展，改变了明清时期花鸟画僵硬并谨慎的模式，从而有助于传统写意花鸟画的发展，起到了上承下传的关键辅助作用。画集中展示了王渔父先生大量艺术创作和写生作品，这也是第一次向社会观众公开展示他作品成熟发展的过程，从这些画作可看出生活中的王渔父先生长期以来刻苦执著、严谨钻研、苦练笔墨的功底与手勤心摹、体味抒写自然是分不开的。他既传承了传统绘画的精华，又融入了写生的鲜明对照、动态与灵活等多种元素。他具备自身独有的艺术天赋才情，用宁静致远的心态，从精神上、个性上至真、至诚地运用西方绘画技法来衬托构图上留白用光，所创作出的作品既符合时代发展的需要，又时刻为观众审美着想。他是这样的忠诚、至爱、至心、至深、至勤地用笔端来描绘他心中的大自然。从《月夜飞鳧》《虎啸》《秋月枫鹭》《梨花斑鸠》《孔雀》《松鹰图》到临终前最后一幅巨作《大地春深》，都可以清楚地看

出他对花鸟画创作不断进取升华的轨迹。在他创作的作品中，更为众多专家、观众赞赏的还有《梨花鱼》，入选‘社会主义国家造型艺术展’，在苏联展览，（全国排名第三位，一九五七年十月）。该作品描述了群鱼互相追逐游戏漂落在水中的花瓣，鲤鱼在水里欢畅遨游的景象，好比鱼跃龙门。《雨霁》描绘出三只小鸟正在认真梳理被雨淋湿后的羽毛，画面生动又可爱协调。《春雨鸣》画面上描绘两只斑鸠站在梨花枝头上悄悄相互倾诉‘心事’，画面即恬静又相得益彰。《乌蒙锦鸡》描绘四只跳跃在山谷溪水旁的锦鸡，在春天艳山红花开满乌蒙高原的山野中啼鸣、戏斗场景，让人觉得愉悦、活泼。还有《柳枝喜鹊》《荷塘乳鸭》《溪边》《海棠孔雀》《保雏》《鹦鹉》《菊花翠竹四季鸟》《兰草茶花图》《牡丹红嘴相思鸟》《海棠鹦鹉》《荷叶清趣》《桃花小鸟》《八哥红叶》《荷花》《白头紫藤》（后三幅中国美术馆珍藏）等，以及与吴作人、李苦禅、陈半丁、刘奎龄等人同时一起登载在北京《鸟语花香》册页上的《豆花鸡》等作品，在他的画作中，各种鸟类、昆虫、走兽都表现得生机活泼，富有大自然无穷的生命力，同时也充分表达出他的艺术真情和对大自然的热爱。为怀念过早去世的王渔父先生，一九八一年九月贵州人民出版社出版发行《王渔父花鸟画选集》。

遗憾的是，在‘文革’中王渔父先生受到批判，成为所谓的‘反动学术权威’‘封资修’，不仅被剥夺了绘画权利，而且还被关进‘牛棚’，被迫参加劳动改造。使他受尽精神上的痛苦折磨，几经磨难、蹉跎，于一九七四年三月十日突发性脑溢血，经过半年多的努力抢救治疗，最终于一九七四年九月二十七日清晨七点五十分与世长辞，享年六十五岁。从此他在贵阳永远地搁下了画笔，他的逝世，自然是对贵州画界、贵州美术教育界乃至全国画界的一大损失。他对绘画事业执著严谨，至今凡是了解他的人仍记得他时常说的一句话：‘只要活着，若让自己一生只做好一件事，那就是画好画，出好作品，就足矣，对名与利别无所求。’王渔父先生已经做到了，作为后人，我们要学习他做人的朴实人品；一生勤奋刻苦钻研、勇于探索、不断创新的进取精神；对待事业数十年如一日，呕心沥血、孜孜不倦、精益求精、一丝不苟、锲而不舍的态度。他用一生心血开辟了中国花鸟画的新纪元，不愧为人民的艺术家。正如王安石所说：‘看似寻常最奇崛，成如容易却艰辛。’王渔父先生虽然离开我们已三十五周年了，但是他做人的品格和佳作将永远留存在海内外画坛和观众的心里。