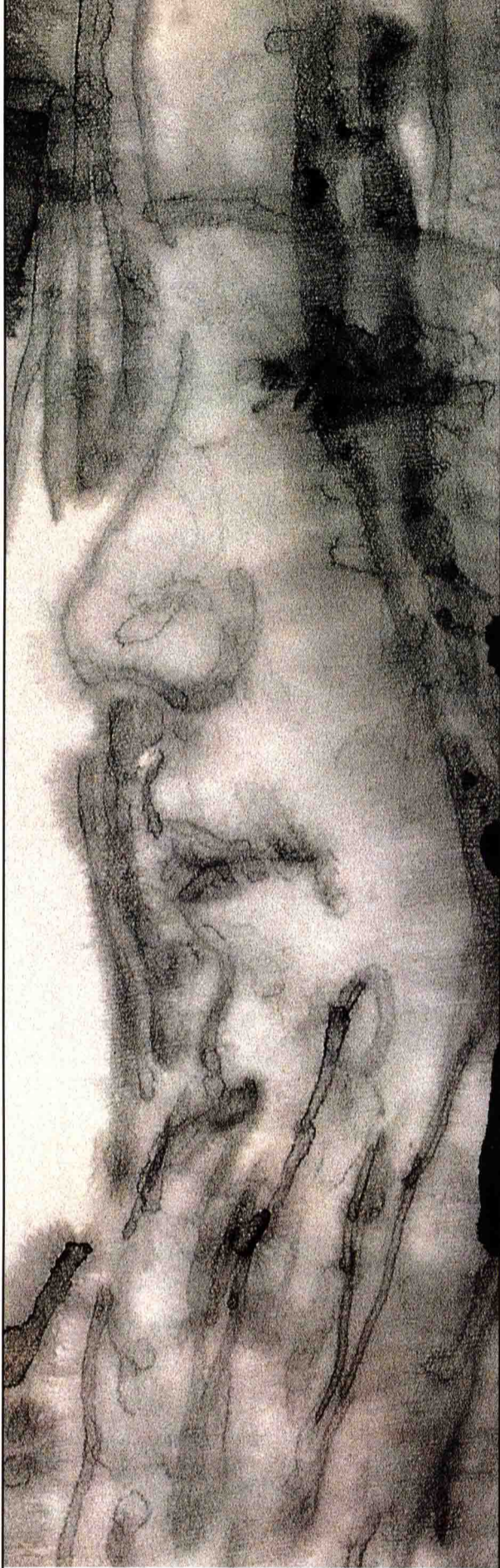


王羲之



画集

山东美术出版社



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画集

图书在版编目(CIP)数据

吴山明画集 / 吴山明绘. - 济南: 山东美术出版社, 1999

ISBN 7-5330-1348-4

I. 吴… II. 吴… III. 中国画: 人物画 - 作品集 - 中国 - 现代 IV. J222.7

中国版本图书馆CIP数据核字(1999)第63951号

出版发行: 山东美术出版社

济南市经九路胜利大街39号(邮编250001)

印刷: 深圳华新彩印制版有限公司

规格开本: 787 × 1092毫米 8开 23.5印张 4插页

版次: 1999年12月第1版 1999年12月第1次印刷

印数: 1-1500

定价: 280.00元



吴山明艺术年表

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|-------|--|-------|--|
| 1941年 | 出生于中国浙江省浦江县前吴村。 | 1983年 | 天津美术出版社出版《吴山明水墨速写集》；评为浙江省“为人师表”优秀教师，任浙江省政协委员。 |
| 1955年 | 考入中央美术学院华东分院附中学习。 | 1984年 | 晋升副教授职称；任中国画系副主任。在新加坡举办“浙江三杰”中国画展。 |
| 1957年 | 《天津画报》发表连环画《两个公差》（合作）。 | 1986年 | 与陆俨少、赵宗藻赴香港，出席“浙江美术学院教师中国画展”；新加坡举办“吴山明作品欣赏展”；为新加坡国际艺术博览会作画示范及在新加坡大学讲学，当地所有报刊、电视台均作专题报导，并应新加坡政府邀请出席国庆观礼；浙江美术学院出版社出版《意笔人物画技法》教材。 |
| 1959年 | 附中毕业，考入浙江美术学院中国画系人物画本科专业学习。 | 1987年 | 在中央电视台举行“意笔人物画”电视讲座；以宿墨法为主陆续创作了一批意笔线描人物画。 |
| 1964年 | 浙江美院中国画系毕业并留校任教；《美术》发表国画《飞雪迎春》（1963年作）。 | 1988年 | 在台湾举办“吴山明国画人物展”，出版画册；完成电影水墨动画片《山水情》造型设计，获“88年国际动画节（上海）”大奖；连任浙江美术学院国画系副主任，分管教学；被推选为浙江省政协常委。 |
| 1965年 | 《美术》发表毕业创作连环画《茶农苦难史》选页（合作）；为专题画展创作系列作品，并出版专辑；升助教职称。 | 1989年 | 晋升教授职称；浙江电视台拍摄《吴山明艺术》专题片，浙江电视台、中央电视台分别播出；浙江美术学院拍摄《吴山明水墨人物画教学》电视专题片。 |
| 1967年 | 参与筹办、编辑《工农兵画报》。 | 1990年 | 《山水情》获蒙特利尔国际电影节短片大奖、苏联青年电影节“美与勇”奖；《画人物的人物——吴山明》电视专题片由国家电影电视部选送赴日本交 |
| 1977年 | 国画《星星之火·毛泽东古田途中》（合作）入选建军50周年全国美展。 | | |
| 1979年 | 晋升讲师职称；任中国画系人物画教研组长。水墨连环画《秋瑾》（合作）获中国首届连环画展二等奖。 | | |
| 1981年 | 赴边疆写生，画出大量毛笔速写与意笔人物写生；上海人民美术出版社出版《吴山明画选》；参加由中国国际书店组织赴日本、美国举办的画展。《西日本新闻报》作专题介绍。 | | |
| 1981年 | 国画《延安五老》入选建党六十周年全国美展。 | | |
| 1982年 | 国画《生机》、《孺子牛》入选第六届全国美展，其中《孺子牛》被选入该美展精品展。 | | |

流，东京电视台播出。

- 1991年 《山水情》获电影电视部大奖、国家金鸡奖；浙江美术学院出版社与香港南艺术出版社联合出版大型画册《吴山明》；《中国人物画技法》第二版发行，获华东地区出版物二等奖；名列英国剑桥与美国传记中心多种名人传记（91-95）；应邀赴日本访问举办画展；赴德国汉堡美术学院访问、讲学、举办画展；北京工人出版社出版《怎样画人物小品》。
- 1992年 当选八届全国人大代表；任中国画系主任；西泠印社出版社出版《吴山明意笔人物线描集》；天津人民美术出版社出版《毛笔速写》；香港“一画廊”举办画展、出版画册《晶莹水墨》；名列美国传记中心《二十世纪有杰出贡献500名人传记》；创作水墨大写意人物画《高原之韵》系列作品。
- 1993年 《吴山明课徒画稿》由天津人民美术出版社发稿；《人民日报》发表专题介绍与作品；《美术》连续发表《中国意笔人物画简编》；在台湾高雄、嘉义和台北美术馆举办画展并举行学术讲座。
- 1994年 《美术》发表《回到单纯——论吴山明艺术》（冯远撰稿）；《人民日报》（海外版）发表专题介绍文章及作品；赴香港中文大学讲学，作品为该大学收藏。
- 1995年 浙江浦江经文化部批准举办“95中国书画节”，

“山明美术院”由浦江人民政府投资建造，在浦江落成，展出捐赠中国画精品108幅；上海少年儿童出版社出版《人物画技法与欣赏》；《中国人物画技法》第三版发行，获国家出版物二等奖。

- 1996年 应邀访问韩国，韩国亚洲美术馆（筹）收藏近期代表作品；任中国美术学院（原浙江美术学院）造型艺术学部主任；中央电视台拍摄播放电视专题片《吴山明和他的意笔人物画》在绍兴博物馆举办画展；《吴山明传》（陈军撰稿）被收入介绍当代艺术家的传记集。
- 1997年 中国美术学院、中国美术家协会，在中国美术馆联合举办“吴山明意笔人物画展”，并举行“吴山明作品学术研讨会”；有5件作品被中国美术馆收藏。其中《造化为师》黄宾虹像入选中国美术馆收藏百年精品展。《美术》、《人民日报》及海外版刊登吴山明专题介绍。当选浙江省人民代表大会常务委员会委员。
- 1997年 中央电视台“东方之子”拍摄并播出吴山明专题。担任浙江省中国人物画研究会会长、西泠画院院长。
- 1998年 家乡金华市人民政府举办“吴山明、高晔作品展”。
- 1999年 山东美术出版社出版《吴山明画集》，河北教育出版社出版《吴山明中国画精品集》。



1984年在青海大武高原写生

At the Dawu Plateau of Qinghai

1997年3月18号“吴山明水墨人物画展”在中国美术馆举行。图为参加“吴山明学术研讨会”的同行们合影留念。

Taking a Group Photo with the Colleagues of Wu Shanming Art Discussion in front of Chinese Art Museum on Marth 18th, 1997.



The Chronology of Wu Shanming's Art

- 1941 Born in Qian Wu Village of Pujiang County, Zhejiang Province, China.
- 1955 Began his education at the Middle School of the East China Branch of the Central Art Academy.
- 1957 Published the cartoon "Two Bailiffs" (co-worked) in "Tianjing Picture Magazine"
- 1959 Graduated from middle school and began his college education at Chinese Painting Department of Zhejiang Art Academy, majoring in figure painting.
- 1964 Graduated and got teaching post in Zhejiang Art Academy. Chinese painting "Heavy Snow Welcoming the Spring" (painted in 1963) got published in "Art" magazine.
- 1965 Selection of his work of graduation, the cartoon "The Miserable History of the Tea Peasants" (co-worked) got published in "Art". Paint series works for the art exhibition "Support Vietnam and Fight Back USA", and published his personal special. Was promoted Assistant Professor.
- 1967 Took part in the establishment and the edition of the "Worker-Peasant-Soldier Picture Magazine".
- 1977 Chinese painting "Flickers in the Dark:--Maotzetong on the Way to Gutian" was selected by the National Painting Exhibition celebrating the Army's 50th Anniversary.
- 1979 Was promoted Lecturer. Became the head of the Figure Painting Teaching Group of Chinese Painting Department. Ink-and-water cartoon "Qiu Jing" won secondary award at the First China Cartoon Exhibition.
- 1981 Painted from life in the frontier region and painted a great number of brush sketches and freehand figure paintings from life. The People's Art Publishing House of Shanghai published "The Selection of Wu Shanming's Paintings". Joined the painting exhibition held in Japan and America, organized by China International Bookshop. "West Japan News" made a special introduction on him. Chinese painting "Five Old Men of Yan'an" was selected to the National Exhibition of the Party's 60th Anniversary.
- 1982 The Chinese paintings "Life" and "Gentle Cattle" were selected to the 6th National Art Exhibition, and "Gentle Cattle" was selected into the excellent works exhibition of this one.
- 1983 "The Collection of Wu Shanming's Ink-and-Water Sketches" was published by Tianjin Art Publishing House. Got the "Good Teacher" honourship of Zhejiang Province, and became the committee member of Zhejiang Political Congress.
- 1984 Promoted Vice Professor. Became the deputy dean of Chinese Painting Department. Held a Chinese painting exhibition of "Three Masters in Zhejiang" in Singapore.
- 1985 Together with Lu Yanshao and Zhao Zhongzhao, took part in the "Exhibition of Chinese Paintings of the Teachers of Zhejiang Art Academy" in Hong Kong. "The Exhibition of Wu Shanming's Works" was held in Singapore. Made example of painting for the Singapore International Art Exhibition and lectured in the University of Singapore. The local media made special reports on it. Invited by the Singapore Government to enter the National Day Celebration. The book "On the Skills of Freehand Figure Painting" was published by the Zhejiang Art Academy Publishing House.
- 1987 Lectured on "Freehand Figure Painting" on CCTV. Painted a number of freehand line drawing figure paintings using the skills of Ink-hangover.
- 1988 Held "Wu Shanming's Chinese Figure Painting Exhibition" in Taiwan, then published the picture book of the works. Finished the structural design of the ink-and-water cartoon film "Love of Water and Mountains", and the design won the grand award of "The Shanghai International Cartoon Festival of 1988". Elected Dean of Chinese Painting Department of Zhejiang Art Academy again, in charge of the education. Elected to the cabinet of Zhejiang Political Congress.
- 1989 Promoted Professor. Zhejiang TV made a special program on "Wu Shanming's Art", and was shown both on ZJTV and CCTV. Zhejiang Art Academy produced the film "Wu Shanming's Teaching on Ink-And-Water Figure Painting".
- 1990 "Love of Water and Mountains" won the Short Film Award in Montreal International Film Festival, and the "Beauty and Courage" Award in Youth Film Festival of the Soviet Union. The film "Wu Shanming: The Figure who Paints Figures" was selected by the National Film and TV Department to send to Japan for culture exchange, and was shown on Tokyo TV.
- 1991 "Love of Water and Mountains" won the Film and TV Department Award and the National Golden Cock Award. A big painting collection "Wu Shanming" was published by Zhejiang Art Academy Publishing House and Hong Kong Southern Art Publishing House. Second edition of "Skills of Chinese Figure Painting" was published, and won the Second Publishing Award of East China. Listed in various Famous People's Biographies (91-95) Such as published by British Cambridge University and U.S. Biography Center. Invited to hold exhibition in Japan. Visited, lectured and held exhibition in Hamburg Art Academy, Germany. "How to Paint Figure Pieces" was published by the Worker's Publishing House of Beijing.
- 1992 Elected Representative of the People's Congress. Became Dean of Chinese Painting Department. "The Collection of Wu Shanming's Freehand Line Drawing Figure Painting" was published by the Publishing House of Xiling Stamp Society. "Brush Sketches" was published by Tianjin People's Art Publishing House. Exhibition was held in "One Gallery" in Hong Kong and the collection of paintings, "Sparkling Ink-and-Water", was published. Listed in the "Biographies of 500 Famous People of Great Dedications to the 20th Century" by the U.S. Biography Center. Pain-

ted the series ink - and - water freehand figure paintings "Rhythm of the Highland".

- 1993 "The Teaching of Painting by Wu Shanming" was published by Tianjin People's Art Publishing House. People's Daily made a special report to introduce the painter and his works. "A Brief Edition of Chinese Freehand Figure Painting" was published in "Art". Visited Taiwan, held exhibition and lectured in Gaoxiong, Jiayi and Taipei Art Gallery.
- 1994 "Back into Simple: On Wu Shanming's Art", written by Feng Yuan, was published by the "Art". A special article reporting the painter and his works was on the People's Daily (overseas edition). Lectured in Chinese University of Hong Kong, and works were collected by the university.
- 1995 Allowed by the National Department of Culture, Pujiang County of Zhejiang Province held "Chinese Calligraphy and Painting Festival of '95". Shanming Art Academy was invested and built by the People's Government of Pujiang in the county. 108 pieces of Chinese painting classics were donated and exhibited in it. "The Skill and Enjoyment of Figure Painting" was published by Shanghai Children's Publishing House. The third edition of "Skills on Chinese Figure Painting" was published and won the second award of the National Publication.
- 1996 Invited to visit South Korea. Recent representative works were collected by the Asian Art Academy of Korea (pre-

paring). Became Dean of Structural Art Department of China Art Academy (the former Zhejiang Art Academy). CCTV made and showed the special program "Wu Shanming and His Freehand Figure Painting". Held exhibition in Shaoxin Museum. "A Biography of Wu Shanming" (written by Cheng Jun) was collected in the Biographies of Modern Artists.

- 1997 "Wu Shanming's Freehand Figure Painting Exhibition" and a research meeting on Wu Shanming's works were held in China Art Gallery. Five works were collected by China Art Gallery, among which "Nature to Be the Teacher" and "Portrait of Huang Binghong" were chosen to exhibit in the Exhibition of 100 Years' Collection of Excellence in China Art Gallery. Art and People's Daily (including its oversea edition) made special reports on Wu Shanming's art. Elected into the Central Committee of Zhejiang People's Congress.
- 1997 A special program on Wu Shanming, as one of the series of the Sons of the East, was broadcasted by CCTV. Held position as master of both the Zhejiang Figure Painting Research Institute and Xiling Painting Arcademy.
- 1998 Exhibition of Works of Art by Wu Shanming and Gao Hua was held by Jinghua Government in Wu's hometown.
- 1999 Collection of Wu Shanming's Paintings was published by Shandong Fine Arts Publishing House. Wu Shanming's Best Works of Chinese Paintings was published by Hebei Education publishing House.



1999年3月为朱镕基总理访问美国，绘制赠戈尔先生的国礼——《戈尔先生偕夫人在中国》。

Painting Picture as the National Present of Premier Minister Zhu Rongji for Mr. Gore.

1999年和中国画系研究生主干课程同学在一起。

With the Postgraduates of the Traditional Chinese Painting.



序

范景中

中含太古不尽意，笔墨超然绝畦径。
画家安得论三尺，身世生缘俱堕甑。
——楼钥《攻愧集》

在我读书的时候，吴山明先生的作品就饮誉士林，被争相传模，成了许多青年学子的习画典范。近十几年来，他精进不懈，风格翻然而变，大江南北，翕然而从者益众。我有幸几次拜读他的作品，印象强烈而深刻。这种印象，姑且概括为六个字：体正、气长、格清。

先说体正。我们知道，吴先生作为浙派水墨人物画的健将之一，具有扎实而牢固的造型基础。现在，这种基础虽然备受冷落，但它却依然是学习美术的坦坦正途。吴先生正是以这种功夫，加上灵活多变的笔墨，把他的作品画得秀劲圆润，自然洒脱。时至今日，浙派人物画的成就，几经新潮的冲击，已经模糊不清了，事实上，自宋以降，人物画的名家寥落，没有形成大的气候。浙派人物画异军突起，影响广阔，不能不说是二十世纪中国画的重要成就之一。就此而论，吴先生单凭这一点，便足以名家，扬芳于世。但是，他不是那种不断采擷，不断加工，不断述而不作的画家。他的性格有点“吾听风雨，吾览江山，常觉风雨江山外，有万不得已者在”的味道。他向往的是一种天籁之音，一种大化之境。这正是古代哲人所梦寐系之的妙庄严域。因此，他对待自己的艺术，总有着一种神圣的不满，这使他决不肯固步自封，更不肯文过求名。而实际上，名声在他看来，也不过是“其得名处即其下处”而已。这种过勿惮改的器度，视那些自处于无过之地者，既狭又小矣。也正是这种器度，他才能认真、严肃地看待浙派人物画所暴露出的问题：形象刻画，有过前贤，若取之象外，则不逮往哲；笔墨亦由于帅气灵巧，易流于轻滑佻脱。为了解决这些问题，吴先生的变法大刀阔斧，百折不挠。因此也艰辛劳瘁，呕心沥血。尤其是这种变法的背景是一片“中国画危机论”的声浪，就更加需要一种击楫中流，闻鸡起舞，临大节而不可夺的气概。实际上，危机不仅存在，而且是非常深刻的。但它不是中国画的危机，而是中国画家本身的危机。取径不正的人，正如南田所讥，如氓留鬋丝，视以前古法物，目眩五色，拚舌而不能下。这样的人，始终摆脱不了困境，是不言而喻的。正是在这一关键之处，吴先生弃捷径，斥怪异，折身返入传统，以中国画的精华宝地——山水画中寻求解决问题的方案。换言之，要借山水画来开创人物画的新生面。这比起融合花鸟画的取向来说，依傍可谓深矣，胸襟、识见可谓高矣。门径既阔，堂庑既大，面貌不求异而自异，气象不求新而自新。是以称之为体正。

然而，这又何其不易也。我曾经慨叹过：中国画传统博大精深，欲窥其堂奥，继承一二，至难也！非大智力、大愿力、大毅力者，不能入。这些有感而发的话，也许说得过分了。但我的确相信，画家必经传统磨莹，才能皎然益明。吴先生在时下纷纷漠视传统的气氛中，能洞彻阻碍，自尔超迈，我不禁不赞之为“体正”。所以，在谈他的艺术的第二个方面时，我首先要交待的是，他的作品不仅现代，而且古典，他能使戛戛独造与循循入矩如骖如靳，相辅以行，这体现了他多方面的才能。但这里，我只能就其作品，举凡摄要，试读三项，以论其“气长”。

一、以山水点苔之法增神采。《绘事微言》说：“画不点苔，山无生气。昔人谓：苔痕为美人簪花。”苔点虽小，却关乎全局。吴先生所画的作品，形象固不必尽美，其所以点苔者，为画添生气也。他的《新装》（1995年）、《牧民头像》（1989年）尽是山水家法，使人仿佛于峰峦晦明，风溪谷雨之中得见偃仰亏蔽与聚散历落之致。此真可谓对山水皴法的灵心妙用。但更妙的是，他能以点苔来提醒画面的精神，其牢笼全局的手法，看似简单，其实，大手笔也。《古寺老僧》（1996年）的苔点则愈发老练精到，疏密安排得若有神助，令人想起了石涛的绝唱：“有没天没地当头劈面点，有千岩万壑明净无一点。噫，法无定相，气概成章耳。”

二、以北碑南帖之线立骨气。北碑的特点是界格方严，法书深刻，既所谓的金石气味，康有为曾将其析为“魄力雄强”、“气象浑穆”等十美。而南帖则是意态风流，疏放妍妙，即所谓的珠玉丰神，周星莲曾比喻为：唐书如玉，宋书如水晶。简而言之，北碑气刚、瘦、透、皱也；南帖气柔、幽、修、漏也。吴先生欲执两端而并蓄，乃是一种追险绝而归平正的壮举，也是他在线条方面所作的最引人入胜的探索。他用十几年的心血来画意笔线描人物，我猜测，其用意全在于此。他的《库尔干的孩子们》、《师生间》等作品，主要是南帖的笔法，尤其是能得啄笔与掠笔之妙。或按笔蹲锋，潜蹙于右，借势收锋迅即掷出；或微曲而下，势旋于左，法涩而动，意畅而婉。气势翩翩，若飞若动。《朝圣者》和《织帐图》则以北碑为主，骨力峭拔，气息浑古，下笔尽意骏厉，极其势而去，若不欲还，我在前面曾经暗示过，他的人物甚至还借用了山水的皴法，这两幅画正典型地反映了这种特色。他的人物画则常常是两种线条交互并用，以求得凝重处与轻盈处各得其所。这在人体的绘画史上堪称是独具一格的。

但是，欣赏吴先生的作品，我们却不能一一按图索骥，执象以求。他的成功之作能把这两方面的特点融合统一，形成了特殊的锋颖之美。有时短线纵横纷错，若乱斧斫削粗石，有时长线袅空飘逸，若惊风斜挂飞瀑，有时是一笔写出，墨色、水色，连带物色，三者交融，俨然有双声和弦的意趣。欣赏吴先生的画，往往会使人产生这样的联想，他画的线条是否与他夫人的音乐陶冶有关。选堂曾经说过，书道如琴理。我也试仿一句，画道亦如琴理。其行笔譬诸按弦，贵能入木三分。轻重、疾徐、转折、起伏之间，正如吟猱、进退、往复之节奏的进展。吴先生用线的精彩之处，枯湿浓淡均见力度和节奏，我们正须泯灭北碑、南帖的界限，于此细心体会。

三、以积墨法和宿墨法求幽淡苍茫。积墨和宿墨虽宋人已有（见《林泉高致》），但以黄宾虹先生论之最夥，也用之最精。吴先生以山水画中汲取精华。积墨、宿墨亦是重要的一端。他的方法大致是，用墨以淡墨为主，当把淡墨积至可观处时，再施以浓墨，所以纸上有许多滋润处。有时又在浓墨处点以更重的宿墨，使得墨色响亮而明朗，又萧然有拂云之气。有时，即使在窑处用墨，也能获得“未尝不劲，未尝不疏”的艺术效果，他的《初雪》和《阳光》（1994年）这两幅作品，能以杂乱中见清楚，在滋润中见苍老，把阳光的明亮感，白雪的苍茫感，不着一笔而摄敛全神，靠得就是墨色的烘托。他的点苔也时用积墨法，浑点丛聚，由淡而浓，松透灵活。潘天寿先生曾经说过：“醒目点、糊涂点、错杂纷乱点，此三种点法，工于积墨者，自能知之。”然而，潘先生铿锵高卓，久无嗣响。人物画中，吴先生可谓知音也。

以上三点并非吴先生笔墨的全部特色，而这些特色在印刷品中又颇遭磨损，这是令人遗憾的。因为吴先生写心宣志，作色揣称，其锤炼处，其用力处，舍笔墨外几无其他。盖笔与墨初为二途，然笔与墨交融之后，却关系到气之短长。龚半千论山水画笔墨曾有“愈老愈秀，愈秀愈润”的说法。我想，吴先生取北碑南帖而参之画笔，其意殆即在求老求秀。概言之，老而秀，即笔之有神力处，透不逮则乏神采，老不至则无气概。秀而润，即笔与墨交融之处。吴先生于此能从山水画中迁想妙得，借积墨、宿墨以显笔之高妙，与墨之光彩，可谓人物画之创格。迨笔墨用到精微之处，便墨不碍墨，墨中有墨，若气息回环，烟缊会和；便笔不抢笔，笔下生笔，若气息贯索，周流不遏。所谓笔所未到气已吞，笔所已到气不尽；所谓真画一划，见其生气；所谓笔才一二，象已应焉，离披点画，时已缺落，笔不周而意周者；横说竖说，百虑一致。实不在笔墨布置的繁简，全在于笔墨运用的微妙。故有笔有墨乃中国画的神髓。舍此作画，不论下笔之前，有多少“意”，有多少激情感荡心灵，也难成佳作。故曰：行笔如行气。气行，则磅礴郁积，无象若有象。古人所谓“行气如虹”。虹乃气之有象者也。如虹，按照清人杨庭芝的解说：“极言其气之长无尽处也”。因此，这里借用“气长”以评价吴先生的笔墨。

最后再说“格清”。所谓格清，是指吴先生作品给人留下的总体印象。总的说来，吴先生的构图取八大山人的简笔一路。其特点是，能以行笔的轻重，繁简作开阖之势，能以运墨的虚实、浓淡作空、色异相之辨。因此，布局便显得奇崛而灵变。他的章法常常是随笔而走，似乎不加经营，好象东坡作文，汨汨流来，行其所当行，止其所当止。有时看似乱笔盘空，其实动势有序，有时看似草草涂抹，其实大密之中有小疏，大疏之中有小密。不难看出，这又是黄宾虹的路数。只不过黄先生是执一驭万，一即一切，所得在繁；吴先生是万类归一，一切即一，所得在简。黄先生如宋人千岩万壑，无一笔不减；吴先生如倪迂疏林瘦石，无一笔不繁。黄先生浑厚华滋；吴先生则清虚简淡。可以说，这正是学黄能学到遗貌取神之处。

吴先生的这一番拆骨还文之士，究竟耗去了多少日月的磨砺，于此可以想见，但实际上，倘若没有密的基础，他的简是很难达到这一境界的。从另一方面来看，他的“格清”也是以“格绮”为嚆矢的。所谓格绮，我指的是他所画过的一些美人画。那些画赋色绮丽，灿然可观，收藏者度之若宝，但却受到了评家的訾议。其原因不在于别的，而是因为形象美的缘故。我想，这大概和目前流行的一种偏见有关。为了说明这一点，此处不怕赘笔，引一桩词史上的公案，以资比较。

盖词自明末，弥尚艳冶。因此，词家结集命名，往往以禅譬。例如明人吴本泰的《绮语章》，清人郭频伽的《忏余绮语》之类。词人一方面自言忏悔，一方面仍写绮语。但就艺术性而言，他们在词境的开拓上实有功匪浅。龚芝麓于其词有绮忏自题云：“湖上旅愁，呼春风柳七，凭栏欲语，时一吟花间小令……寻自厌悔。昔山谷以绮语被诮，针锤甚痛，要其语妙天下，无妨为大雅罪人。吾不能绮，而诡之乎忏。然则吾不当忏绮语，当忏妄语矣。”虽有忏悔之心，然而仍是小乘之冗，远不如为赵秋《香销酒醒词》作序的项名达依大乘义现身说法，来得高明。项氏说：“香与酒犹之声色，苟融情于香酒，自有不待消而消，不待醒而醒者。故知声即无声，得微妙声；色即无色，得善常色；情即无情，得普遍情……由文字入，总持门出，生功德无量。则是词也，小乘戒之日绮语，大乘宝之则曰道种。”（参见饶宗颐《澄心论萃》）作画虽不是填词，但化绮丽而归至道，则其理如一。诗云：深红净绮罗。语云：佛者心清净是。吴先生画的美人其超脱处也正在于似纤秣而实清静。画美人能画出雾余水畔，红杏在林，月明华屋，画桥碧阴的境界，又谈何容易！因此，我想极力强调的一点就是，画的好坏，格调的尊卑，不在于形象的妍媸，而在于笔墨、境界的高低。日下，形象丑怪已成了时髦的东西，故略辨于此。

当然，这只是吴先生的次要一面。他的重要作品，除了一些人体之外，大都来自极普通、极平凡的形象。或是粗衣布裙，和敬闲寂的妇女，或是历尽风霜，和言蔼语的老汉，或是不露光化，隐然温润晶莹的少年，他们虽来自田边、草庵和高原，在画家的笔下，却达到了古代诗歌所吟咏的高雅境界。

司空图在二十四诗品中写道：“娟娟群松，下有漪流。晴雪满竹，隔溪渔舟。可人如玉，步履寻幽。载瞻载止，空碧悠悠。神出古异，淡不可收。如月之曙，如气之秋。”我们不妨把前八句和后四句看作是吴先生艺术的两个方面的写照。但刊华落实，终归乎澹泊。透过作品，我们所领略的则是作者心中的一片湛然的光明之海。这也就是“格清”一词的涵义。

环顾近些年来的画坛，可说是营营焉，攘攘焉，屑屑焉。常常令人黯然悲观。我们能看到吴先生析理探本，求古寻论，不以千乘雷起，万骑纷纭的排山倒海的场面，而以平凡的形象，发为惊锐之笔，画出了山水画般的博大气象，为浙派人物画又拓出了新的境界，这的确是令人震撼，又令人鼓舞的。

丁丑元月写于小惭小好之室。

Preface

When I was still a student, the works of Mr. Wu Shanming had won great fame among the scholars and became models of many students of painting. In the recent ten Years, he worked hard and changed his style frequently, and his followers were all over the country. I was fortunate to have several chances to see his works, and was strongly impressed. Such impression can be summarized into three phrases: righteous style, strong spirit and unearthly taste.

First we talk about "righteous style", We know that Mr. Wu has a solid base of structuring capability for he is one of the masters in ink-and-water figure painting of the Zhejiang School. Even though such basic capability is desolated nowadays, it is still the major way to learn art. Depending on this basic capability and the flexibility of using brush and ink, Mr. Wu created works with elegant, forceful, smooth and natural features. Surged by the tides of modern artistic trends, the achievement of the figure painting of Zhejiang School has been blurred. Actually, after Song Dynasty, there are only a few masters in figure painting. The rise of figure painting of Zhejiang School has a vast influence, and it is one of the important achievements of Chinese painting in the 20th century. From this point of view, it's enough for Mr. Wu to gain a historical fame. But he is not that kind of painters of gathering, processing and lecturing without creating. It is his character that "I listen to the wind and rain, I observe the river and mountains, and often feel that there are meanings beyond description". He seeks the sound of the nature, a conception of grand unity. That's right the mysterious and pious kingdom that ancient philosophers dreamed of. Thus, he always has a pious and unsatisfied feeling to his art. This makes him ambitious and strict in his work. In fact, to him, fame is just the incapable part of one's work. Those self-satisfied ones are quite mean, compared with him who will never be afraid of correcting. And just because of this manner, he is strict and serious about the problems in the figure painting of Zhejiang School. The likeness of the figure in the painting is better than in the ancient, but the conception beyond the figure is far less. The over-elegance of the drawing makes the figure faint and buoyant. In order to solve these problems, Mr. Wu reforms boldly with utmost effort and through great difficulty. The background of this reform is the common claiming of the crisis in Chinese painting. Thus, a positive spirit of activity, steadiness and selfdiscipline is needed. Actually, the crisis not only exists but is also very serious. But it's not the crisis of Chinese painting, it's the crisis of Chinese painters. The painters take shortcuts are like those, whom are criticized by Nan Tian, take the old piece as a treasure and dare not to use it. Such ones certainly cannot extricate from the straits. And just at this key point, Mr. Wu neglects shortcuts and the fantasy, turns back into the tradition and looks for the solution of the problems of figure painting in the landscape painting--the treasure house of Chinese painting. That is to say to establish a new kingdom of figure painting by borrowing ideas from landscape painting. This choice has a much deeper thinking and broader view compared with the choice of bringing it together with bird-and-flower painting. With a broader view, the appearance and feature of the new painting is special without specializing. That is called "righteous style".

But how difficult this is! Once I sighed that the tradition of Chinese painting is so extensive and profound that to understand and to learn even a bit of it is too difficult. It's impossible without outstanding intelligence and determination. Those words may be exaggerative, but I really believe that a painter will be outstanding only after being polished by the tradition. Mr. Wu knows quite well about this, and he takes his step firmly in spite of those who ignore the tradition. That's why I can't help to praise it as "righteous style". So when we talk about the second feature of his art, I should say at first that his works are not only modern but also classic. He can combine unique creation and strict rules together. That shows his versatile capability. Here I will analyze his second feature of "strong spirit" in three sectors.

1. To wake up the countenance of the picture by moss-like points in landscape painting. "Comments on Painting" says, "Without moss-like points, the mountains show no liveliness. It is said by former painters that to draw moss-like points in the painting is like to wear flowers in a beauty's hair." Moss-like points are small, but they influence the whole picture. The figures painted by Mr. Wu may not always be perfect, but to draw moss-like points on it can wake up the liveliness of the picture. His "New Wear" (painted in 1995) and "Portrait of a Herdsman" (painted in 1989) are full of skills borrowed from landscape painting. It makes the viewers feel like being among the shadow and light of the mountains in the wind and mist to see the complexity and orderliness of the picture. It is really a marvelous use of the friction strokes of landscape painting. But it is even more marvelous of him to wake up the spirit of the picture and control the general structure by using the moss-like points. It looks simple, but is really a big hand. The moss-like points in "Monk of an Ancient Temple" (painted in 1996) are more experienced and strident. The loosely or densely scattered points are arranged miraculously and make people think about Shi Tao's famous saying: "There could be absurd points covering the sky and the earth, and there could be not a single point at the peak and in the valley. The truth is beyond rules. The overall momentum makes it is."

2. To establish the momentum by the line feature in the calligraphy of both Northern Tablet Cuttings and Southern Copybooks. The character of Northern Tablet Cuttings is squared and strict. That is the so-called taste of metal and stone cuttings. Kang Youwei summarized it into ten features like "bold strength" and "pious momentum". And the character of Southern Copybooks is refined and elegant. That is the so-called spirit of the pearl and jade. Zhou Xinglian described the calligraphy of Tang Dynasty as jade, and that of Song

Dynasty as crystal" in brief, the spirit of Northern Tablet Cuttings is strong, slim, clear and crease, and that of Southern Copybooks is soft, ambiguous, slender and dispensed. Mr. Wu's pursuing of the combination of the two extremes is really a great exploration, and that is also the most attractive research in line drawing. I guess that that's his goal of more than ten years of endeavoring on freehand line drawing figures. In "Kulgan Children" and "Between the Teacher and Students", he mainly used the features of Southern Copybooks, especially at the point of brush pecking and brush sweeping. He sometimes stopped the brush to hide the crease and then struck out by the momentum; sometimes shriveling down to prepare the winding aside, sticky but lively, smooth but gradual. The momentum is full of liveliness. The features of "The pilgrimage" and "Weaving Canopy" are mainly that of Northern Tablet Cuttings. They are vigorous and steep with severe momentum. As I said before, he even used brush strokes of landscape painting in his figure painting. These two paintings are the good examples of this feature. He often uses the interaction of two kinds of line drawing to present the constrained or agile parts in his figure painting. This is quite unique in the history of figure painting.

But to appreciate Mr. Wu's works, we can not do it superficially. His successful ones combine the two kinds of features together to form a unique line drawing beauty. Sometimes short lines are used like chopping the rough stones, and sometimes long lines are used like waterfalls waving in the wind. Sometimes the color of ink, water and material are combined in one stroke and has the taste of chord melody. To appreciate his paintings often makes people to think whether his line drawing has something to do with the musical knowledge of his wife. Xuan Tang once said that the principle of calligraphy is like that of music. I would like to say that the principle of painting is also like that of music. Strokes go onto both paper and strings. The strength, the speed and the changing of the brush strokes are just like playing a musical instrument. The dryness and wetness, the thickness and the thinness of Mr. Wu's line drawing all show the strength and rhythm. We should ignore the difference between Northern Tablet Cuttings and Southern Copybooks, and experience this deeply.

3. To achieve the effect of ambiguous mood and vastness by using ink accumulation and ink hangover in the painting. Although the methods of ink accumulation and ink hangover existed in the paintings of Song Dynasty (see "Spring in the Woods"), Mr. Huang Binghong commented on them most and used them best. For Mr. Wu's absorbs skills from landscape painting, these methods are certainly important. His way is like this: Using light ink mainly in painting. When light ink is applied to a certain extend he uses thick ink strokes to make the painting shine with desolate mist. Then he will use hangover ink, which is blacker, to enlighten the painting like the sun-rays piercing through the clouds. In his "First Snow" and "Sunshine" (painted in 1994), there is order in the agitated, aging in tenderness. The brightness of the sunshine and the vastness of the white snow are presented without even one brush stroke but by the setting off of the ink. He also often uses ink accumulation to draw moss-like points. All points are gathered nimbly from pale to black. Mr. Pan Tianshou once said, "There are eye-catching points, casual points and roughly presented points. The painter skilful at ink accumulation knows how to use these three methods well". But Mr. Pan's idea is so superb that there are hardly any followers. And Mr. Wu can be considered as an understanding one of this comment in figure painting.

The three sectors we've mentioned above can not fully express all the features of Mr. Wu's painting. And it is unfortunate that these features are often worn and blurred in the printed copies. The brush and ink are two different methods in painting, but when they interact, they will determine the strength or weakness of the spirit of painting. Gong Banqian has the saying of "the more aged, the more elegant; the more elegant, the moister" in his comment on the use of brush and ink in landscape painting. I think the reason why Mr. Wu combine features absorbed from both Northern Tablet Cuttings and Southern Copybooks is to achieve both the aged and elegant effects of the painting. The conception "aged and elegant" describes the strength of brush strokes. The character is languishing without elegance, and the momentum is lacking without aged effect. The conception "elegant and moist" describes the effect of interaction between brush and ink. Mr. Wu is quite creative in borrowing the methods of ink accumulation and ink hangover from landscape painting, and to apply them in figure painting. At the consummate stage of brush and ink skills, ink does not hinder ink and ink emanates within ink, just like in the mixture of air and mist. The brush strokes do not bother each other but reinforce each other. That is like the breath circulates smoothly and endlessly in one's body. That is so called "The brush strokes are not there but the momentum is there, the brush strokes are there and the momentum is still endless". The spirit appears just by one stroke and the figure appears just by a few more. The figure exists beyond the drawing lines. It does not depend on the arrangement of the brush strokes, but on the marvelous presentation of them. So the combination of brush and ink is key to Chinese painting. Without this, no matter how much spirit and energy you have before painting, you cannot do it a classic one. So it is said that using the brush is like breathing. When doing so, the painting is vigorous and the figure is presented beyond itself. There is an old saying that "Breathe as long as the rainbow". Rainbow is believed to be the materialized breath of the spirit. According to the Qing Dynasty painter Yang Tinzhi's explanation, to be like rainbow means "to have a strong spirit like an endless long breath". So here we use the phrase "strong spirit" to describe Mr. Wu's using of brush and ink.

At last, we talk about "unearthly taste". The phrase "unearthly taste" expresses the general impression of Mr. Wu's works. In general speaking, the structure of Mr. Wu's paintings follows Zhu Da's simple-stroke style. The feature of this style is that the momentum is achieved by the contrast in the strength and the complexity of the brush strokes, and the figures are distinguished by contrast of the thickness and darkness of the ink. Because of this, the arrangement can be quite flexible and extraordinary. There seems to be no rules with his strokes. It is as spontaneous as Su Dongpo's poetry which goes where to go and stops where to stop. Sometimes the brush strokes seem quite rough but actually there is order in momentum. Sometimes they seem to be sketching, but there is small looseness in the thick place and small thickness in loose place. Obviously this is like Huang Binghong's painting style. Only that Mr. Huang repeats one stroke into a thousand, but he a thousand strokes into one. One is all. The conception is presented through simplification. Mr. Huang's painting is like that of the painters in Song Dynasty. Every stroke of his mountains and valleys is simple. Mr. Wu's painting is like that of the painters in Song Dynasty. Every stroke of his mountains and valleys is simple. Mr. Wu's painting is like that of the painter Ni Yu. Every

stroke of his sparse woods and slim rocks is elaborated. Mr Huang's style is thick and vigorous while Mr. Wu's style is loose and clear. He has really absorbed the spirit of Huang's paintings instead of the appearance.

It is hard to say how much time and effort Mr. Wu Has taken to reach this stage of spirit. But actually without his solid basic capability of complication, his simplicity can hardly reach this high stage. On the other hand, his "unearthly spirit" is also developed from his own "sensuous style", When I mention "sensuous style", I mean the beauty paintings he painted. Those paintings are charming and elegant. They are the treasures of the collectors. But the reviewers criticize them. There is no other reason but the beauty of form. I suppose this has smething to do with the popular prejudice nowadays. In order to explain this, I would like to show a comparative example in the history of poetry.

Since the end of Ming Dynasty, sensuous poetry had been quite popular. Because of this, poets often showed Buddhist regrets on the title of their collections, such as "The Barrier of Sensuous Words" by Wu Bentai of Ming Dynasty and "The Repent of Sensuous Words" by Guo Pinjia of Qing Dynasty. While repenting, the potes kept on writing sensuous poems. But from the artistic point of view, they were quite creative in the conception of poetry. The poet Gong Zhilu repented like this:"Touring on the lake, Poet Liu was melancholy in the spring breeze. He stands by the railing, chanting sensuous poems occasionally...then regretful. The poet was cursed for his sensuous words, and was painfully hurt. Anyway, for his poems are the best ones in the world, he is still a sinner of great elegance. Though I cannot chant real sensuous lines, I pretend to repent. I should not repent on the sensuous lines but on the lying words."Although he shows his regrets, they are narrow-viewed in the sense of Buddhism. The comment of Xiang Minda who wrote the preface for Zhao Chiu's "Poems of Overnight Drunk" has a much broader view. Xiang said, "Fragrance and liquor represent the pleasure of erotic life. The one fall into it gets the real meaning of it when he naturally wakes up. So when you understand that the pleasure is not pleasure, you get real pleasure...For poetry it is the same case. By writing sensuous literature, one can make immeasurable contribution to people's awareness of the truth. In a narrow view it is called sensuous words, but in a broader view it can be called the seed of truth. "Painting is not poetry, but the principle is the same. What's important is the pureness of the spirit. There is also a pureness in Mr. Wu's beauty paintings. How difficult it is to have this feature in a beauty painting. What I want to emphasis is that the quality of a painting does not depend on the figure itself, but depends on the conception of the use of brush and ink. I point out this because strange and ugly figures are so popular in today's painting.

Certainly beauty painting is the less important part of Mr. Wu's paintings. The majority of his works are figures of common people in life despite some body paintings. It could be a quiet woman in coarse cloth dressing, or a gentle old man who has experienced the slings and arrows of life, or an unsophisticated and naive boy. Although they are from the fields, the thatched cottage or the highland, under the painter's brush, they all have the elegance and dignity as chanted in ancient poems.

In his "Twenty-four Tastes of poem", Si Tukong wrote, "Graceful pine trees with a beautiful pond. Snow-covered bamboo contrast-ing fishing boat across the river. A Jade-like beauty wandering leisurely. The blue sky appears and disappears in the white clouds. The faint atmosphere is mysterious and hard to describe."It is like the light of the moon and like the air in the fall" We can take the first four and the last two sentences as the two aspects of Mr.Wu's art. It begins with elegance and sums up in pureness. From his works, we can feel the brightness in the painter's heart. That's the meaning of "unearthly taste".

It is full of sounds and fury in Chinese painting of recent years. This makes people pessimistic. But Mr. Wu works enthusiastically to the principle of the ancient. He neglects such big scene as toppling the mountains and overturning the seas, but just draws ordinaty figures with shocking skills and has achieved the grand momentum of landscape painting. This creates a new conception of figure painting of Zhejiang school, and it is really vibrate and encouraging.

January 1997, by Fan JingZhong
In the Gradually Changing Room

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意笔线描人物画简论

一、中国画：线的艺术

原始绘画，大都以“线”勾画。但后来随着各民族、各地区人民对自然规律认识的发展和民族性格的不同，而逐渐产生差异：在有些民族的绘画中，线的功能逐渐消失，而代之以明暗与色彩——西方各国大致如此；有的则仍沿着本来的路子，以不同的线描形式继续发展着——东方国家基本如此。

线是最简单、最容易掌握的作画方式，原始绘画、民间绘画、儿童画都以线为主。但线又具有比任何其他绘画方式更能简练地概括对象的特征，因此许多绘画流派与风格发展到高级阶段，往往强化线的表现功能，以追求高度概括的艺术境界。不仅东方绘画，就是西方的毕加索、马蒂斯等大师晚年也迷恋于线描形式。

中国封建社会闭关自守，自给自足式的生产与生活方式，延续了几千年，但这种封闭式的生存空间却给中国民族艺术个性的强化创造了自我完善的条件。中国绘画始终保持着以线为主的特点，也与中国雕刻、建筑、衣饰、工艺美术等注重外形结构上的曲线美与流动感有联系，受着本民族特有的审美心理的支配。因此，保持和发展、丰富线的表现力，现在和将来仍然是中国绘画（特别是中国人物画）的主要课题。

虽然西方也有以线为主要表现形式的绘画作品，但它与中国绘画中线的地位与作用是不相同的。首先，中国画的线不仅是“形”的表现，而且还包含着所表现事物的“质”的本身。而西方绘画中的“线”，一般只作为表现形体的一种手段，这就使中西绘画在用线的观念去观察对象、表现对象时，其审美方式与审美情趣都不尽相同。具体地讲，西方绘画一般将线作为勾画对象形体外沿的轮廓，以及形体结构的界限，因此主要着眼于事物形体的外部特征，以及线勾画形的客观准确度，诸如形体的大小、曲直、部位和比例等等，而这在中国绘画中只是线描功能的一部分而已，因为中国画中的线，除完成外形特征的勾勒外，还必须以线本身的艺术变化去体现物体形态与构成的力度，运用不同性质的线去适应事物的不同质感、气度、神态，并将作者对事物的不同情感有机地融合于其中。因此，中国画中的线，显然不仅是反映式的描绘，而且是作者的造型能力、功力、涵养、理解与感觉的结合。

中国画中的线，本身还具有相对独立的欣赏价值。在学习和训练中，对线的艺术趣味的研究，表现能力的掌握和各种构成形式的探讨，这些方面素养的积累与融合，使中国画中的线具备了特殊的艺术魅力。中国画的线的魅力，除通过对其本身的反复学习研究而取得之外，还应融合其他方面艺术的趣味与特色，如书法、篆刻、砖刻、石刻、碑版、青铜

器图案铭文……，吸取它们的形式与理趣。中国画的线之所以能发展成为具有丰富形式趣味的、有艺术强度和力度的表现手段，是由其本身的艺术内涵决定的。

中国画还有其特有的审美要求：除画面的意境、形象、章法处理外，欣赏者往往对具体笔墨的巧拙如何也非常注重，甚至究其一笔一墨来认定作者的艺术修养和功力。一幅有好的意境、而笔墨功夫欠缺的画是算不得上品的，而对笔墨精到而意境平凡的作品却容易受到人们青睐。这是中国画笔墨以丰满的艺术内涵游离于其所依附的物象之外，从而由其本身的形式美而赢得人们共鸣的秘密所在。如果不理解这一点，便无法欣赏中国画，也不可能画好中国画。这与对中国戏剧的欣赏大致相似。那些对某一剧种剧目百看不厌的戏迷，不是为了那早已熟透的内容，而是为了细细品味演员的唱腔与演技，也可以说是一种纯形式美的欣赏。所以，尽管西方绘画也是用线，但其意义和作用都不如中国画中的线那样重要。因此可以说，中国画就是线的艺术。

二、对工、意两大线描体系的剖析

工笔与意笔是传统中国画中两种不同线描形式造成的各自独立的艺术表现体系，而且一直沿着各自的艺术规律发展着各自的艺术特色，强化着各自的艺术个性。

中国人物画的情况也如此。工笔与意笔两种线描体系存在于中国人物画发展的全过程中，但是在过去艺术院校的专业教学中，只有工笔型线描——即工笔白描，列入教学规程，而没有意笔线描这一科目。意笔人物画的线描基础由工笔白描去完成，这是一个不小之历史误解。工笔白描是单纯以研究和提高工笔线的表现力为目的的课程，它暂时排除工笔的其他表现手段，因此对线的功力，线的构成，线的表现力方面要求便更高了，对线本身的训练也更严格了，学习难度也增加了。这对打好工笔画的主要基础——线描的能力是非常有好处的。工笔线描体系要求作者在冷静地思考，周密地筹划和安排，严谨地勾勒与制作中去完成一幅作品。因为有一个反复地探讨造型，处理线的构成，思考选择线的形式的草图过程，人物的形态与神态可以在不断地修正中逐步地去体现，作者的追求也可在正稿制作前作种种试验。在草图完成后，即可进行正稿的绘制。作者既定，用笔方式，通过一丝不苟的绘画，去实现其总体的艺术设想与效果。人物的形态，风格的个性化，线的功力、结构与形成，都寓于这严谨之一笔一画的勾勒之中。这种工笔线描体系的学习，对加深中国画线的基本艺术要求的理解，无疑是非常有益的。但是，实践表明，工笔白描程式，追求装饰趣味，严中带活，单纯中求丰富；意笔则不讲究程式，意与形合，将主观的情感、修养、思想融入对客观物象的感觉之中，用笔自由，对比丰富，外象疏灵。虽讲究用笔，但更注重总体的洗炼、节奏、韵律

与力度，活中寓严，并在丰富中求整体，对物象的美感的追求，平时所具备的涵养与练就的功力，需在落笔的瞬间呈现出最佳艺术效果来，虽然同是中国人物画线描，但思考问题的方式却是在两个不同的方位上。长期教学实践使我们认识到，工笔白描的学习只增强了作者对中国画特点的理解，而没有能解决意笔线描实际所需的基础问题，由工笔白描人物进到意笔人物的学习过程中，总感到有一种脱节现象，缺乏一个切实的、更科学的，衔接得上的意笔线描的基础训练环节。

工笔与意笔两种不同体系的线描，是两种不同审美意识所形成的不同的艺术形式，同是线的艺术，它们之间当然可以互相补充和吸取，但却不能互为基础。有的工笔画家，改搞意笔，往往都有一个再实践、再学习的过程。显然是因为原来对工笔画的规律与程式先入为主的认知，妨碍了他对意笔线描体系特有规律的把握，而对这种规律的把握又必须从审美角度上改革自我，打破工笔线描的用笔习性，然后才可能获得解放，而步入意笔画的审美领域。

三、意笔线描是意笔中国人物画的基础

为了改变意笔画训练程序中的脱节现象，我们提出了直接以意笔线描取代工笔作为线描基础训练科目的设想，并付之教学实践，正式列入美术学院中国人物画专业的课程设置。这些年的实践已取得良好效果，普遍认为意笔线描完整了意笔画的教学体制。教学进程的科学化，提高了教学质量，形成了专业素描、意笔线描、意笔着色、兼工带写与大写意的渐进层次，使学习能一环扣一环地进行。

在中国古代意笔人物画中，非常注重线的功能，为了突出线的艺术效果，常常很少甚至根本就不着色。从历代流传的大量意笔线描佳作的表现形式上看，大致可分三类：一是工笔型线描的粗笔化。其用笔的自由度、对比手法的强化与多样都有所发展，线的构成规律与工笔相类似，但带有意笔基本特点。二是打破了工笔画线的构成规律，只保留中国式线描的基本要求，而按意笔艺术处理上的需要去改变线描的类型，并追寻新的构成规律，从而丰富了线的类型、线的表现力、线的形式美，使之更有利于作者感情的发挥，同时也有利充分发挥意笔线描的长处，强化意笔线描的个性，并最终发展成为与工笔线描并行的一大体系。第三类是线的笔意延伸与扩大，成为线、点、块、面组成的大写意与泼墨画，这是意笔线描规律和个性的高度强化，是“线”意识大幅度渗化与发展，在表现上更带有强烈的主观自我表现意识。因为它是为了追求物象最本质的东西，而依作者主观感受去重新塑造对象，大取大舍，概括、强化、变异，甚至局部地抽象对象，因此在艺术手法上仅以线描不能满足这种感情的表达，于是带有线的艺术特征的块、面、点进入了意笔线描体系，构成了一个新的技法和审美领域。

意笔线描是在胸有成竹的基础上爆发式的即兴完成，修养、功力、情绪、感觉集中在短时间内的运笔过程中，终以自如、流畅、简便而内涵丰富的线准确地塑造形象。

意笔线描的重点应放在基本规律的认识与基本技法的训练上，因此必须临摹各种古代名迹，接触各种意笔线描形式，尝试以各种不同形态的线去表现不同的艺术感受。当然，首先重要的是必须进行良好的艺术素质与素养的自我培养，具

体地说就是贯穿于技法与规律学习之中的笔性、笔力的训练与养成，以及对笔势、笔趣、笔意的研究与掌握，在经验与功力的深化中，逐渐形成自己完整的艺术个性。因此作为意笔线描的任务，很重要的就是为这种个性的培养打下最基本也是最重要的基础。

笔性，犹如一个人的性格与习惯，因此学画之初养成良好的笔性，象一个人从小就注意好品格的培养那么重要。在我接触的不少青年朋友中，有的由于初时有良好的指导，有的虽是自学，但所选学的范本较好，因此，虽谈不上功力如何，但没有养成不好的用笔习惯，而有的则由于缺乏正确指导，盲目性或者说冒险性很大，刚想入门，就已养成一套很坏的习惯，而坏习惯一经养成就很难改。最常见的是，尚未了解中国画的基本规律便过早的追求熟练、流畅、生动，养成轻飘、粗俗的习性。要改变这种用笔习惯，犹如改造一个顽童，确实要化更大的精力。坏习惯是潜移默化的，妨碍着他对新知识的吸取，既影响整体格局，又时时流露于具体用笔过程，顽固地阻碍着好的笔性的介入。因此往往还不如这方面的空白者，可以脚踏实地从头干起，容易有一个良好的开端。养成好的笔性必须严格、扎实，重视格局的研究与追求，具有技术发展余地大，应变力强等特点。养成好的笔性是很幸福的事，它影响着一辈子的艺术追求的方向与道路。

笔力是指用笔的功力。具体的讲，它包含着对用笔节奏的控制能力，对用笔形态的掌握能力，对用笔质感的理解能力。笔力的培养主要应注意两个方面：一是对笔的功能的理解不断深化。二是持之以恒的练习。这就要求平时多想多画。笔力是体现好的笔性的具体用笔能力，笔力与笔性的结合是用笔的关键所在，是能力与修养在笔尖上反映。没有反复苦练的过程，这种反映便不可能敏捷自如，也容易产生心高手低的状况。集中的笔力训练一般通过意笔线描进行，因为意笔线描，线完全是暴露的，不允许其他手段去含混与掩盖表现上的弱点，目的明确、集中并且要求严格。另外，还可补助其他训练方式，如书法练习，甚至山水花鸟画的学习，平时还可以多画毛笔速写，增加以毛笔作画的实践。

笔势、笔趣、笔意，是为增加笔的形式美，是线描训练时所追求的其他几个课题。笔势：从局部看是运笔的趋向与形态，以及笔与笔之间节奏上的联系；从整体看则是整个用笔所构成的气势、韵律与运动感。一幅作品的气势主要体现在笔势上，而意笔人物画在这方面要比工笔更直觉，更明显，也更重要。线是这种笔势的主要依籍，其它用笔的组成方式与趋向，也是增强笔势不可忽视的因素。我们在学习意笔线描时应养成一种在下笔前从总体上进行设想与安排的习惯，特别是那些主要部位的用笔构成，必须进行精心地思考，使他们能在线的勾勒中成为与左右联系并牵制着总体的纽带。它是整个笔势形成的关键，就象一棵树木的主干一样，是其它次要枝叉的出发点和变化的依据。因为线的构成是联系笔势的主要手段，因此线与线之间的构成，如何能形成有艺术魅力的“势”，是可以在训练时经常遇到的，我们应该在实践中去积累这方面的经验。

笔趣与笔意，具体的讲就是多种艺术趣味，以及作者的灵感在用笔上的即兴发挥和自然流露。与笔趣、笔意直接相关的，是作者的艺术修养和天资。修养是用笔之艺术内涵丰富与否的关键，也是天资能否充分发挥的基础。我们在画意笔人物画时，有许多必须懂得的规律与必须具备的基本功需

要掌握，但是在具体作画时，却往往由于描绘的对象与作者当时感情不同，经常会即兴式的随机应变，这种能力主要体现在笔趣与笔意上。一幅基本功不错的作品，如果笔趣和笔意欠缺，就容易使人感到作品缺乏韵味或感到作者缺乏才华。一般地说，欣赏者的着眼点也往往在这方面，因为它们与意境的联系更直接，在形式美上更敏感。基本功要出神入化地体现，主要看笔趣与笔意的多少与高低。广泛地借鉴，不断扩大自己的艺术修养面，是提高这方面能力的重要条件，同时，不断地总结与积累自己的经验，以寻求并逐步形成自己特有的审美角度，也是十分必要的。在意笔线描训练中，也有一个循序渐进的问题，开始时可偏重于注意笔性、笔力的养成和锻炼，然后逐步参入笔势的课题，而笔趣与笔意只能在体验与修养的积累中逐步增强。

在意笔线描训练中可能为意笔人物画提供基础能力的上述几个方面，实际上是不可分割的与互相渗透的——也可以说是从几个不同角度来阐明一个目标，作为基础训练的意笔线描之目的、要求及其意义。

四、意笔人物线描的形成和发展

现存最早的原始绘画——是粗笔型的岩画，按现在的观点看，其形态是属“意”笔型的。简单、粗犷的绘画，是人类尚未认识绘画规律时朦胧的思想印记。随意而无规律的粗笔型绘画先于严谨而有规律的工笔画，这是符合人类认识发展规律的。

这种粗笔型绘画方式几乎是远古阶段整个绘画的特征。这在岩画上，以及以后的已带装饰味的彩陶、砖石、竹木简上随时可以见到。随着人类的进步，人们在绘画实践中不断加强对规律的认识，努力寻求对早期粗笔画原始状态的摆脱，于是有规律的工整的细笔画开始出现，并逐渐取得主导地位，中国绘画开始进入工整、严谨，富有装饰趣味的、规律化的工笔画时期。这是人类认识发展的必然趋势，呈现以其严谨、庄重、华丽、细微的艺术特征，适应着当时统治者实施政治教化的需要，因而得到充分的提倡，并且很快地进入艺术成熟的高阶段。到唐、五代时期，工笔画已达到历史上的高峰期。

随着历史的发展，人们又不满足于过份流一的严谨作风了，开始寻求新的表现方式与审美情趣。五代、两宋工商业的发展，市民阶层的扩大，市民与农民的审美要求，影响着绘画，促使在绘画题材上定出宫廷贵族的生活圈子，一些描写下层生活的风俗内容的题材开始出现。与之相适应的，一种自由奔放的线、点、面用笔方式相结合的绘画风格逐渐形成，它带有原始粗笔绘画的某些特点，但又不是原始绘画粗放、稚拙的面目，而是一种内谨外松，试图以最简练的用笔去表现经过强化的、个性更突出的形象与情感。这是粗笔画质的飞跃，是原始绘画经历了严格的工笔时代后的突变。既具有工笔画那样的规律性，又以技术性高，技巧丰富，表现力强的新面貌出现（其中以五代、两宋的简笔画最具代表性）。从而开启了工笔型线描形式与意笔型线描形式并行发展的中国人物画历史。

我国意笔型人物线描的发展是很不平衡的，从总体上看，宋代、清代和当代属创造性较多的时期，其他时间均属大风格的延伸期，甚至有时也出现低潮。

远古时期的原始粗笔绘画，是朦胧而神秘的，随意表露的稚拙、粗略的图象中，无所谓技巧、规律、形式的追求，这是先民们本能的感情冲动的反映，因此带有某些符号的性质。

从春秋战国到隋、唐、五代，是我国工笔画发生、发展并达到高峰时期，但同时一直存在着粗笔型绘画或带有粗笔某些特征的工笔型绘画。在战国时期的帛画，汉唐壁画，以及有关吴道子、贯休、甘凤子、晁补之、石恪那样一些画家的文字记载与流传作品中，都可见到这种情况，有的已完全堪称为“意”笔画了，有的类似兼工带写，有的工中带意，是自如型的工笔画。吴道子便是这后一种线描类型的绘画大师，他的兰叶描，严谨而又自如，具有一般工笔画所没有的流畅感、节奏感与韵律感。贯休则属意中带工的线描类型，他用粗犷厚拙的意笔线描塑造严谨而带有装饰夸张趣味的形象。而晁补之、石恪等人则以早期粗笔脱胎而出的意笔线描面目出现。他们与魏晋南北朝以前的墓葬壁画，木简木板画上的人物画风格更为近似。从河南、河北、辽宁的汉代墓葬壁画以及甘肃居延、武威，还有扬州等地出土的木板、木简中可看出，那些粗笔绘画，已初具形象的概括能力，用笔已有起止收放，抑扬顿挫之变化，线条粗细相间，自由流畅，具有一定的表现力，可见当时已能熟练地掌握和发挥毛笔的性能。而隋、唐的一些墓葬壁画，如章怀太子墓、永泰公主墓壁画的风格，又与战国帛画很为接近，属工中带意的线描形式，这也是古人的一种创造。

五代、宋是意笔型人物线描发展的一个新阶段，在中国绘画史上，开创了意笔人物线描与工笔人物线描共存并荣的新局面。

五代、隋、唐时已出现的意笔线描画法，有了进一步的发展，部分画家如石恪等，在吴道子、贯休的基础上，吸取了王维、张璪、王墨的某些特点与手法。特别是王维开创的水墨山水画取得的艺术成就，必然给人物画的发展带来巨大影响。五代以后人物画的意笔线描，无疑是这影响下发生的。

宋代的梁楷又将这种作风加以强化，并逐渐地趋于完善和系统化，终于形成一种具有新的生命力和独立的审美价值的意笔人物画形式。

梁楷等人的主要贡献，在于最大限度地将其意笔人物画线描延伸与扩大到点、面、块中，造成了意笔人物线描技法新的特色范畴。无论画文人墨客、道释仙侣、渔夫、货郎、杂戏，都以大笔驰骋，或以简笔勾勒，形成块面或单线的人物基本骨架，将笔力与笔趣等自然地融合于大笔触或简笔之中，有的巧妙地利用大笔触形成的自然状态的笔痕笔势进行点、线的添加与人物形象的勾画。有的用不同类型的线与笔法，表现不同的感受和形象。从总体看，作风奔放、稚拙、简练，造型概括、夸张，给人以强烈的艺术感染力。

五代、两宋的人物画的意笔型线描，由梁楷等人推向了一个新的更高的层次，并成为与工笔并行发展的新的人物画大系。

元、明时期山水、花鸟画非常发达，宋代繁荣一时的人物画进展不大，特别是意笔人物画就更少，虽然如刘贯道、颜辉、张渥、王绎等在技术上很有功力，但风格个性不强。作品以偏工笔居多，少数偏意笔的作品，技术上又很少有新的突破。

明代的人物画以总体上看比元代有生气一些，许多著名画家也常作意笔人物，如唐寅、戴进、吴伟、杜堇、张路、郭诩、徐渭等都留下了许多精品，作品多采用人物与山水相结合的方法。