

翰墨名家  
MASTERS OF CHINESE PAINTING

# 刘万鸣

LIU WANMING WASH PAINTING

水墨写意



GONGREN PUBLISHING HOUSE OF CHINA 中国工人出版社



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## 悟者天成

### ——展观万鸣之画作

以往画者成器者，关乎于两种条件：其一营造合乎国画生长之佳境；其二追随具深养国画之高入。此吾一生所倡也，是为重要关键之所在，况乎环境养人，取法乎上。

吾之学生万鸣，聪慧且悟性过人。其绘画环境尤佳。万鸣入美院之门，时未过立笄之年。天津美院之地，所处气场和谐。自1906年建校至今未曾迁址。1931年湖社于天津设立分会，陈少梅、惠孝同、刘子久等共主之。此间，大凡京地名家长半于天津举办展览。20世纪60年代，孙其峰先生主天津美院之国画工作，溥佐、李智超、张其翼、李鹤筹、萧朗等先生随之亦进，天津美院遂成其中国画教学之重镇。或言：良好气候之形成，历半百年之余，不为过也。万鸣于此间频频接触老先生，其真正目的在于问道。若与王振德先生讨教精幽深邃之画理，畅谈共研中国画论，勤奋有加。此一证也。

时过几载，吾荐彼拜教于陈绶祥先生，入学中国艺术研究院之研究生部。时院址位于恭王府，乃乾隆朝权臣和珅之府邸；咸丰、同治二朝恭亲王奕訢之府邸。若此，其所养所聚之气自非寻常也。此间，万鸣曾数次拜访高哲之人，若钱钟书、张岱年、启功、朱家、徐邦达等诸先生。其所探讨之最初问题皆以高处入手，自何谓之“境界”、何谓之“气格”，至“应目会心”、“师心独见”、“灵心自悟”、“直自师心”等诸多画理，后悟得其妙。此二证也。

万鸣守静，喜清幽之居，有水竹甚佳。好读古书，临习古画，收藏古董，无更多繁杂人事，为单纯之人。吾常训之，曰：“从艺者当以最大之努力完善于己身。从学者可研之，切不可滔滔而论，无休之讨论，若击瓶成片，拾而补之，无稽之谈也。”彼诺诺然，日后如是。万鸣读书作画只研不讨，年积月累，文画趋成。此三证也。

万鸣勤奋，常作画至深夜，其所得所悟乃他人远不及。我之观点，勤奋者亦为天才，不然“天道酬勤”一词由何而来。上苍所造之人有惰者，自有勤者。万鸣之勤奋即在于天性。好思，亦为勤者之体现。偶及学年之时，彼手持名家画集一册，向吾请教，并指及画中缺点所在。是时，无人敢提及于此，吾视其胆略、胆识、眼力之独到，内心甚悦，知其绘事必将有所得。彼予吾之印象尤为深刻——资质聪明、悟性过人，有别于他之年少者。此四证也。

万鸣谦虚，自持自励，其因缘于识及大家甚多，并研读古书画理。常与吾请教其绘画，吾未曾嘉奖于彼。对其优长处，亦只略谈，而对其缺点处，则向来厉语批评之。然则，吾亦于其中窥见其对艺术之专一，可造可塑。吾曾告彼曰：“年轻有为者，当广猎古今知识。尤其从艺者，画史、画论、经史子集，需研读之；杂书旁理，不可弃之。如此，以养其“画外功夫”。是年，彼曾访于哲人张岱年先生、大儒钱钟书先生等。旋即述吾曰：“先生教吾访贤者，请教谈话，吾似于其处借无形之气。其非常特殊之人，内心清澈明朗、天趣淡然，吾恭之敬之。”彼拜访故宫博物院朱家先生，述吾曰：“朱先生经纶满腹，然朴素平淡，似平常之老者，吾知您所求所倡朴素美之缘由也。”至此，万鸣无论作画做人，内心皆平静、内敛、不愠不火。依而行之，其文或画，渐具深养。此五证也。

余又告之曰：“从艺者当广游历，参瞻名胜古迹，吾国文化之发祥地，可养目，亦可养其自身内质，塑造人格。”此举万鸣如是，历数载，遍踏国之文化名胜古迹。万鸣之阅历似无关乎艺术，然则，其创作之适然心态，即由此而成。此又一证也。



万鸣洁癖，亦为多人所不解。吾则暗地喜叹，此为万鸣特殊心态之性格。于绘者而言，有利而无弊是也，亦为彼之画面洁净舒朗之一大原因。心若不洁，则其画品必有污浊处。古人亦云：“人无癖不可交，无癖非君子。”上诸所言者，皆万鸣之琐事，亦为彼之艺术阅历也。

万鸣之传统绘画尤为扎实，传统文化底蕴亦尤为深厚。在校之期，穷览临摹宋元大家作品。其绘画创作花鸟、人物、走兽，偶作山水，虽随意点染，皆刻画精妙。画种不同，然于笔墨而言，皆相通之。万鸣此选，当为中庸之道。赏万鸣之画，观者可探析其基本人生态度与之从艺精神——知而不争。其悠游心态，直取自老庄哲学。彼切入于此，静观自然，通悟古老哲学之思想，品赏传统绘画形式内涵之美也。

对传统笔墨之探索，万鸣不辞辛劳，重画外功夫之渐养、渐修，强调“笔墨情趣”之表现；重传统文化因素渗于绘画之中，以绘画之语言反观中国文化之美。万鸣曾自题画跋曰：“画不贵形似，而在笔墨之妙。”吾一贯倡中国绘画，贵守“虚”守“静”，此于万鸣之绘画气象而言，表现极为明显。彼无意强求“虚”“静”之道，可因天性加之勤奋体悟而得，纯以渐养而出。

万鸣推古、崇古。其思想在画作体现尤为突出。师法古人，不离传统之正道，为万鸣高人之处。所绘人物，叙古人古事，写古件古器，引观者入古远之意境。徐书城先生评其曰：“万鸣之画格调高古、冷逸、淡远、静雅。习古法，而不为古法所拘，笔墨周旋于前辈大家稳重、精整、萧散、野逸之间，足谓自辟蹊径。”万鸣之画虽突出古意，具博雅古韵之书卷气，然未忘已生活于现代。以实力衬托，其传统笔墨语言，妙合于古人思想。视绘画性与文化性为其创作主旨，时刻呼唤渐已失落之传统文人精神。淡雅之画面，或苍茫荒寒，广猿之吼，凄而不厉，哀而不伤；或空灵隽永，鸟立孤枝，神情古峻，韵气清雅。笔墨干湿有致，清韵痛快，收放随意，运笔空灵，达其适之天然之卧游之心境。

万鸣之画作，于形式而言，追求丰富，深具传统意味，不随当下潮流。手卷、册页、条屏、扇面、镜心、巨幅制作等皆有尝试，且卓有成彩，表现出一位后起之秀不拘一格之拓取心态，展其广阔艺术创作之空间。就材料而言，万鸣亦求讲究，选择苛刻。仅此而言，吾极为欣赏。今世之画者，多不重画材之选择，孰不知，材料之选用对绘画可生辉亦可减色也。

万鸣年轻有为，自不必重提。其超然心态，独到之绘画见解，使与彼年龄相当之画家，或诸多前辈，皆深深为之叹美。

今日，吾写此文实由心而抒，由心而发也。

丙戌春日霍春阳于天津美术学院之般若书屋



## The Comprehensive Being Destined to Success

### ——Wide View of Liu Wanming's Painting

There are two conditions to form a successful painter, one is to construct suitable environment for Chinese painting's development. The other is to learn from talented person. This is the key point I advocate in all my life. Besides, the environment is very important in raising people.

My student Wanming is intelligent and has a good comprehension. His painting is outstanding for the good environment. When he entered into the artistic institution, he is still in his young age. The Tianjin artistic institution is located at a place where owns harmonious environment and hasn't been moved since it was established in 1906. In 1931, the Lake Association set up a branch in Tianjin which is charged by Chen Shaomei, Hui Xiaotong, Liu zijiu, ect. During that time, nearly all the famous painter hold exhibition in Tianjin. In 1960's, Sun Qifeng took charge of the Chinese painting works of Tianjin artistic institution, then Pu Zuo, Li Zhichao, Zhang Qiyi, Li Hechou and Xiao Lang followed. So the Tian Jin artistic institution became the key place of Chinese painting's teaching. Or we can say, it's not exaggerated at all that the good environment's establishment has experienced for more than one hundred years. Wanming communicated with old master frequently during that time, the true purpose is to learn. He discovered and learned the abstruse painting principle from Wang Zhende and researched Chinese painting theory together. He is really diligent. This is the first proof.

After several years, I suggested he learn from Chen Shouxiang and go to the postgraduate department of Chinese art academy. The academy is located at Prince Gong's residence where are the residence of powerful official He Shen's in Qian Long Dynasty and also the residence of Prince Gong Yi Xin's in Xian Feng and Tong Zhi Dynasties. If so, the atmosphere it has gathered is sure unusual. During this time, Wanming had visited talented person many times, such as Qian Zhongshu, Zhang Dainian, Qi Gong, Zhu Jia, Xu Bangda, ect. They discussed the initial problems from high point, for example, what is the "realm", what is the "personality" "understand by heart", "creative view", "realize by oneself" and other painting theories. Then he realized its profound. This is the second proof. Wanming likes quiet, enjoying a quiet and peaceful place. It's better if there is water and bamboo. He is interested in ancient books, facsimileing ancient painting and collecting curio, without complicated thing's interruption. I often instruct him that a painter should try his best to perfect himself. He can do research, but should avoid empty talks which just like a broken glass. It is no use to pick the fragment and patch them up. You should do and follow the said point. When Wanming is reading and painting, he just researched instead of discusses. With the time piled up, his painting is perfect gradually. This is the third proof.

Wanming is diligent and often paint till deep night. What he has got and realized are beyond others. In my view, the person who is diligent is also a talent. Otherwise, where does the phrase "the diligent will be reciprocated" come from? The person the God has created can be divided into the diligent and the lazy. Wanming's diligence is determined by his natural instincts. Preferring think, is also embodiment of the diligent person. When he reached the age of going to school, he asked for advice from me, holding a painting gather of famous painter, pointed the painting's shortcomings. At that time, no one dared to do this like he did. But I was rather happy for his courage and resource, knowing that he was potential in painting. He had gave me a deep impress—intelligent, high comprehension and different from the other youths. This is the forth proof.



Wanming is modest and often exerts himself. For this reason, he gets familiar with many people. He researches the ancient books, painting theory and often asks me to teach him painting. However, I have never commended him. I talk little about his good points while criticize much about his shortcoming. Yet I still discovered his concentration on art from this. I have ever told him that, “the person who is promising in his young, should widely read ancient and modern knowledge, especially the person who is engaged in art, should master painting history, painting theory and so on. For the other books and theories, they are also very necessary. In this way, he can cultivate his “skill out of the painting”. That year, he visited sage Zhang Dainian and scholar Qian Zhongshu, and then he told me, “You ask me to visit the virtuous and ask for advice from talking with them. It seems that I have borrowed good atmosphere from them. The person who is special owns distinct mind and lives tranquilly without seeking fame and wealth. I really appreciate them.” He visited Zhu Jia in the Forbidden City museum and told me, “Mr. Zhu masters a lot of knowledge, but he is still thrifty and simple, just like the common older. Now I get to know the reason why you advocate plain beauty.” To that extent, no matter painting or acting as a person, Wanming can behave as a tranquil and calm person. His article or painting begins to possess artistic attainments. This is the fifth proof.

I also told him, “An artist should have wide peregrination, visit the place of interesting where is the birthplace of our culture. Those experience can not only pleasure one’s eyes, but also cultivate his character and personality.” This is what Wanming has done. He has covered Chinese place of interesting within many years. It seems hat his experience has no business with art. However, his carefree passion of his painting is all from this. This is another proof.

Wanming’s morbid preoccupation with cleanliness is not understood by many people, but I appreciate it inwardly for this is his special personality. For a painter, it is beneficial without any harm. It’s also an important reason why his painting is clean and clear. It is certain that a person’s painting would have stain if his heart is not clean. Ancient also says, “it’s not wise to make friend with one who has no shortcoming. The one like that is not a real gentleman.” The above things are all Wanming’s trivial matters which are also his art experience.

Wanming has solid skill in traditional painting and possesses thick traditional culture. During the time he was at school, he watched and copied works of famous artist’s of Song–Yuan Dynasty. He created painting about flower and bird, figure, occasionally, he painted landscape. Though he just did it conveniently, the paining was fairly exquisite. The type of painting was different, but it was connected for the painting technique. Wanming’s this chooses could be rated as the doctrine of the mean. Watching Wanming’s painting, the viewer can learn his basic attitude towards life and the spirit of going in for art–be aware but no competing. His leisurely attitude is directly from the philosophy of Lao Zi and Zhuang Zi. He keeps to this point, watches the nature calmly, realizes the idea of ancient philosophy and appreciates the inner beauty of traditional painting.

For the exploring of traditional painting technique, Wanming spares no pains. He pays much attention on the outer skill of gradually raising, gradually keeping, emphasizes the display of “interest”, focuses on the traditional culture and permeates it into painting, in order to see the beauty of Chinese culture from painting language.

Wanming has ever titled his painting, "A painting is not brilliant in a similar shape, but in the excellent painting technique." I consistently advocate that Chinese painting should concentrate on "pureness" and "quietness" which is obviously expressed in Wanming's painting. I don't mean to enforce the principle of "pureness" and "quietness", which can be raised gradually from the diligent comprehension as well as natural instincts.

Wanming praises highly about ancient. His idea is obvious embodied in his painting. Taking ancient as teacher and following the tradition, this is the very place where Wanming goes beyond others. What he has painted, including the ancient people, things and objects lead the viewer go into the ancient and remote mood. Xu Shucheng comments his painting as follows, "Wanming's painting style is recondite, elegant, subtle and tranquil. He is learning ancient practice but does not cling to it. His painting technique is among the senior's steadiness, precision and desolation, it may be said to start a path by himself." Though Wanming's painting give prominence to ancient idea, being provided with the bookishness of learned and aroma, but it still closely connected with the modern society. Providing a contrast with his real strength, his traditional painting technique language is ingeniously corresponded with ancient ideas. He takes the character of painting and culture as his creating purport, calling out the gradually loosing spirit of traditional liberator. His quietly elegant picture offer a vast expanse without a boundary, like ape's roar, sad but not shrill, doleful but not distressed; or is lyrical and meaningful, like bird standing at a single branch, taking on stern expression and refined charm. His painting ink is dry or wet, limpid and delighted, free on pushing and pulling, lyrical on wielding the pen. Those make him reach a mood of corresponding with nature.

Wanming's painting search a rich connotation on style, possessing traditional significance and not following the current trends. He has tried many styles like file, volume, scroll, scallop, huge making of painting and get highly effective on them which show an up-and-coming talent's psychology of not sticking to one pattern and display his wide space of art creating.

As far as the material is concerned, Wanming is harsh on choosing it. For this point, I appreciate it very much. The current painters all do not stress on choosing material without knowing that the material can not only add splendor but also lose luster to the painting.

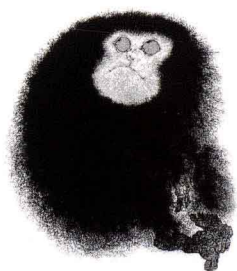
Wanming is young but does well which is unnecessary to refer to again. His detached attitude, special view on painting makes the painter of his same generation or many older generations praise profusely.

Today I wrote this article and expressed my emotions by my heart.

2006 Spring Huo Chunyang at Ban Ruo Study of Tianjin Fine Art College



作 品 Works







秋景悟音 2004年 48cm × 40cm Realization in Autumn Scenery





文禽 2004年 40cm × 38cm Fowl on Art





清韵 2003年 50cm x 60cm

Limpid Charm





生趣 2004年 50cm × 40cm Joy of Life

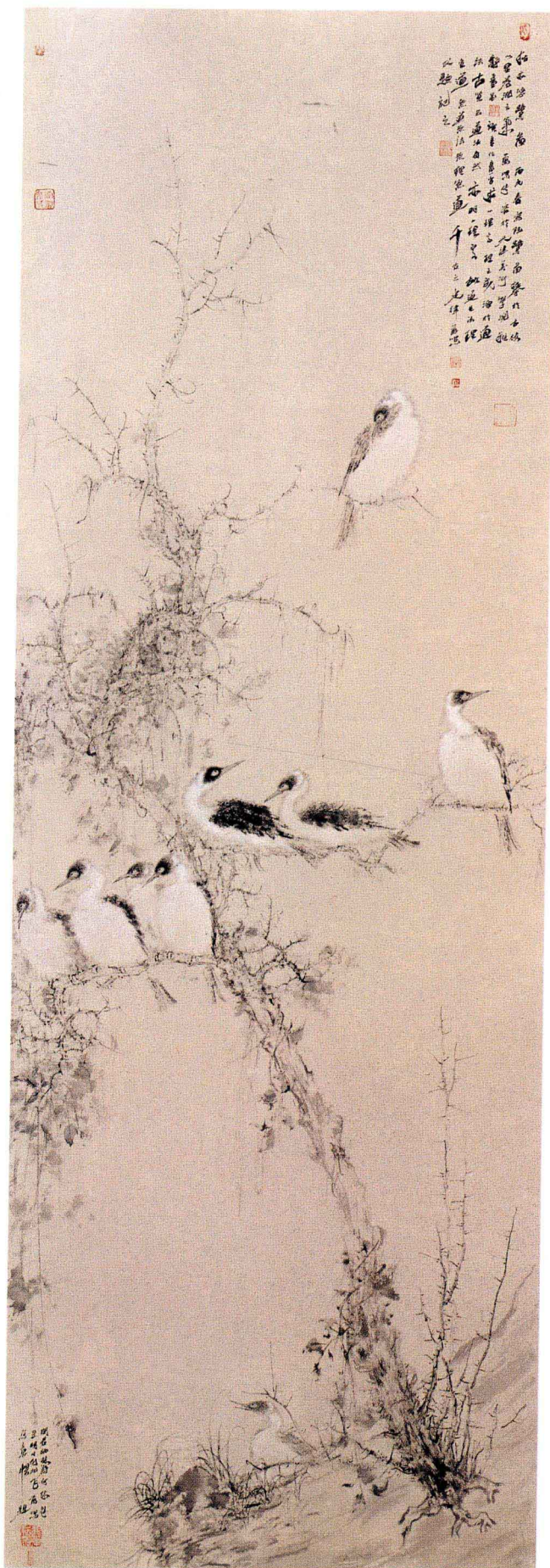




秋林清音(局部)

Clear Sound in Autumn Grove (part)





秋林清音 2006年 198cm x 70cm  
Clear Sound in Autumn Grove





无味香余 2004年 45cm × 40cm

Being Tasteless But Fragrance Spreading