

THE
COMPLETE WORKS OF CHINESE
ART DESIGN CLASSIFICATION

书画教学系列 / 中国书画教学

ART DESIGN
中国美术·设计分类全集

【绘画基础卷】

辽宁美术出版社

LIAONING FINE ARTS PUBLISHING HOUSE

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图书在版编目 (C I P) 数据

中国画教学 / 张建华等编著. — 沈阳 : 辽宁美术出版社, 2013. 3

(中国美术·设计分类全集)

ISBN 978-7-5314-5384-0

I. ①中… II. ①张… III. ①花鸟画—国画技法
IV. ①J212. 27

中国版本图书馆CIP数据核字(2013)第045944号

出 版 者: 辽宁美术出版社

地 址: 沈阳市和平区民族北街29号 邮编: 110001

发 行 者: 辽宁美术出版社

印 刷 者: 沈阳新华印刷厂

开 本: 889mm×1194mm 1/16

印 张: 34.5

字 数: 630千字

出版时间: 2013年3月第1版

印刷时间: 2013年3月第1次印刷

责任编辑: 苍晓东 李 彤 申虹霓 郭 丹 方 伟

技术编辑: 鲁 浪 徐 杰 霍 磊

责任校对: 张亚迪 徐丽娟 黄 鲲

ISBN 978-7-5314-5384-0

定 价: 220.00元

邮购部电话: 024-83833008

E-mail: lnmscbs@163.com

http://www.lnmscbs.com

图书如有印装质量问题请与出版部联系调换

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序言

美术的种类及其主要特征，是美术本身的基本规律的重要内容之一。它也是进行美术创作及鉴赏首先需要掌握的基本知识。它通常指绘画、雕塑、工艺美术、建筑艺术等在空间开展的、表态的、诉之于人们视觉的一种艺术。17世纪欧洲开始使用这一名称时，泛指具有美学意义的绘画、雕刻、文学、音乐等。

绘画，不仅种类和形式丰富多彩，而且由于各个国家和民族在社会政治经济和文化传统等方面的差异，世界各国的绘画在艺术形式、表现手段、艺术风格等方面存在着明显的区别。一般认为，从古埃及、波斯、印度和中国等东方文明古国发展起来的东方绘画，与从古希腊、古罗马绘画发展起来的以欧洲为中心的西方绘画，是世界上最重要的两大绘画体系。它们在历史上互有影响，对人类文明作出了各自的重要贡献。

绘画是美术中最主要的一种艺术形式。它使用笔、刀等工具，墨、颜料等物质材料，通过线条、色彩、明暗及透视、构图等手段，在平面上创造出可以直接看到的并具有一定形状、体积、质感和空间感觉的艺术形象。这种艺术形象，既是现实生活的反映，也包含作者对现实生活的感受，反映了画家的思想感情和世界观，同时还具有一定的美感，使人从中受到教育和美的享受。

从绘画的种类、形式来讲，绘画在整个艺术门类中是最丰富多彩的艺术形式之一。从画种来分，它可以分为中国画、油画、版画、水彩画、水粉画、素描、速写等。其中有些画种因为使用的物质材料、工具和表现技法不同，又可分成不少样式。从绘画表现的题材内容来分，一般习惯把绘画分成肖像画、风俗画、历史画、风景画和静物画等几种。同样的，这几种绘画也不限于使用某一种物质材料和工具，即油画可以画肖像画、风俗画、历史画、风景画和静物画，其他画种也大都可以用来画上述几种题材的绘画。

中国画，简称“国画”，指在中国民族的土壤上长期形成和发展起来的、在世界美术领域中自成独特体系的中国民族绘画。它是用毛笔、墨以及中国画颜料，在特制的宣纸或绢素上作画。按表现题材，可分为人物、山水、花鸟等；按表现手段和技法，可分为工笔、写意、水墨等画法；按幅面样式，可以分为立轴、横卷、册页、扇面等款式。中国画十分重视笔墨，运用线条、墨色和轻重彩色，通过勾皴点染，干湿浓淡并用，来表现客观物象的形体结构，阴阳向背；运用虚实疏密结合和“留白”等手法来取得巧妙的构图效果。中国画特别讲究“形神兼备”“气韵生动”，不但主张要“外师造化”，而且还要“中得心源”。中国画在画面上还题写诗文，加盖印章，将诗文、书法、篆刻融为一体。西画，指区别于中国传统绘画体系的西方绘画，简称西画。包括油画、水彩、水粉、版画、铅笔画、钢笔画等许多画种。传统的西洋画注重写实，以透视和明暗方法表现物象的体积、质感和空间感，并要求表现物体在一定光源照射下所呈现的色彩效果。

但是，不管是东方绘画，还是西方绘画，绘画作为一种重要的艺术形式，有其共同的特点。这主要表现在它是通过可以直接看到的、有形有色的具体的艺术形象来反映生活和抒发画家对客观现实的感受的。

这套《绘画基础》丛书是介绍绘画的基础课程，共分九卷。此卷是“中国画教学”卷，包括“中国画”、“中国画 工笔”、“人物画教学”、“山水画教学”、“花鸟画教学”五册图书。本套丛书融知识、技能、创造、艺术为一体，使临习者掌握绘画造型的基本方法与技能，并拓展艺术思维与想象力，提高艺术表现力与创造力。了解绘画的不同风格与表现形式，能运用所掌握的造型能力表达自己的思想和情感世界。

Preface

The classifications and main features of the fine arts, one of the significant contents of the fine arts' basic laws, are also the basic knowledge that should be grasped before any art creation and appreciation. The Fine art often refers to a kind of visual art including painting, sculpture, arts and crafts, architectural art and some other forms or art, which are carried out in some space, and displays some forms. When this term was firstly used in Europe in the 17th century, it referred to anything possessing aesthetic value like painting, sculpture, literature, music and so on in a general sense.

Painting has not only various categories and forms, but also distinct differences in art forms, means of expression, art styles and some other aspects as a result of the differences in social politics and economics, cultural tradition and some other fields in every state and nation. It is generally accepted that eastern painting, (developed from some eastern countries with ancient cultures including ancient Egypt, Persia, India and China), and western painting, (originating from ancient Greek and Roman painting with Europe as its center), are the most important two painting systems in the world. These two systems have mutual impacts in history and have made significant contributions to human civilization respectively.

Painting is one of the main art forms in the fine arts. By using some tools like brushes and knives, some materials like ink and paint, and some means like lines, colors, lights and shades, perspective and composition, the painters can create visible artistic images on flat surface with certain shape, size, texture and space. This kind of artistic image reflects the real life, the painter's feeling about real life, and their thoughts, emotions and world views. Besides, it has some aesthetic values and educational functions and can bring enjoyment of beauty to us.

From the perspective of categories and forms, painting is one of the richest artistic forms in all kinds of art. It can be divided into Chinese painting, oil painting, engraving, water color painting, gouache painting, charcoal drawing, sketch and so on. Some of them can be subdivided into many forms because of the differences in the usage of materials, tools and display techniques. From the perspective of the themes and contents displayed in painting, it is usually divided into portrait, genre painting, historical painting, landscape painting and still life painting. But these forms of painting are not limited in using some certain materials and tools, that is to say, portrait, genre painting, historical painting, landscape painting and still life painting can be displayed in oil painting. Most of other kinds of painting can be used to present the forms of painting mentioned above as well.

Chinese painting, as a unique system in the field of the world fine arts, refers to the Chinese national painting system originating and

developing from China national land over a period of time. Writing brushes, Chinese ink and paint are used to draw pictures on some special Xuan paper or silk. In terms of themes, Chinese painting includes figure painting, landscape painting, flowers and birds painting etc. In terms of the means of expression and techniques, Chinese painting has fine brushwork, freehand brushwork, Chinese monochromes and so on. In terms of the width and breath of the painting, it has many styles like vertical shaft, horizontal reel, sheets and painting on fans. Chinese painting emphasizes the use of brushes and ink. Shape, structure, shade and position of objective images can be shown by the use of lines, color of ink, quantity of different colors and the techniques of drawing the outline with light ink strokes and dry or wet inks. Methods of combining virtual and reality, density and spacing and leaving white space can achieve fantastic effect of composition of a picture. Chinese painting pays attention to "unity of form and spirit" and "vivid artistic conception". It stresses on getting inspiration not only from the nature, but from the instinct as well. Poems and seals are always parts of Chinese painting, which combine poems, calligraphy and seal cutting altogether. Western painting refers to the western pictures being different from the traditional Chinese painting system. Western painting includes oil painting, water color painting, gouache painting, engraving, pencil drawing, pen drawing and many other painting styles. Traditional western painting emphasizes reality. Size, texture and sense of space of subjects are displayed by perspectives and light and shade. Color effects of subjects under some light should be displayed in western painting, too.

However, as a significant form of arts, eastern and western paintings have some common features, namely, painting reflects life and expresses artists' feelings towards objective reality by some visible and specific artistic images with shapes and colors.

This series of books, *Painting Basics*, totally nine volume, introduce some basic knowledge about painting. This volume is called "The Teaching Volume of Chinese Painting", including "Chinese Painting", "Chinese Painting Fine Brushwork", "Teaching of Figure Painting", "Teaching of Landscape", "Teaching of Flower-Bird", all together five books. This series of books combine knowledge, skills, creation and arts together, which enable learners to grasp basic means and techniques of painting and modeling, widening their artistic thinking and imagination, and improving their artistic expressive force and creativity. Readers can know different styles and presentation forms and can express their own thoughts and emotional world by the capabilities of modeling they learn from the books.

总目录/CONTENTS

The Complete-works

Chinese of
Design art Classifi-
cation
Art
Design
of Works

第一篇

中国画 / 张建华 陈文国 王伟生 王可刚

邵 丽 付宝民 孙世昌 编著

第二篇

中国画·工笔 / 文 艺 编著

第三篇

人物画教学 / 何 枫 编著

第四篇

山水画教学 / 张 彦 编著

第五篇

花鸟画教学 / 梁如洁 编著

Preface

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第一篇/中国画 The Complete-works

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王伟生 王可刚
邵 丽 付宝民
孙世昌

目录 contents

序

概述

第一章 山水篇	009	第一节 关于临摹 / 009
		一、反思传统 / 009
		二、关于山水画的临摹 / 010
		三、解析名作 / 014
		四、简介画论 / 016
		第二节 关于写生 / 018
		一、师古人与师造化 / 009
		二、写生的意义 / 020
		三、写生的要求 / 020
		四、写生的形式 / 021
		五、写生的步骤 / 024
		第三节 关于创作 / 024
		一、绘画语言的剖析 / 024
		二、精神内涵的理解 / 030
		三、作品完整性的认识 / 032
		四、时代精神的把握 / 035

第二章 花鸟篇	039	第一节 关于临摹 / 039
		一、认识临摹 / 039
		二、工笔花鸟画的临摹 / 040
		三、写意花鸟画的临摹 / 042

第二节 关于写生 / 049

- 一、造型与笔墨 / 049
- 二、写生的认识 / 052
- 三、工笔花鸟写生 / 053

第三节 关于创作 / 055

- 一、构思的诱发因素 / 055
- 二、构图的讨论 / 056
- 三、品格的修炼 / 066

— 第三章 人物篇 **067**

第一节 关于临摹 / 067

- 一、笔墨的内容 / 067
- 二、技法的讨论 / 070
- 三、工笔人物画的临摹 / 070

第二节 关于写生 / 080

- 一、工笔人物的写生 / 080
- 二、意笔人物的写生 / 087

第三节 关于创作 / 106

- 一、创作的方法 / 106
- 二、创作的思考 / 108

概述

OUTLINE

中国画基础教学研究包括三个部分，即山水画基础教学研究、花鸟画基础教学研究和人物画基础教学研究。每个部分都是围绕临摹、写生、创作三个教学环节而展开的。

第一部分：山水画基础教学研究

关于临摹，包括：一，讨论什么是传统，什么是中国画传统，如何对待传统，如何师承传统；二，探讨临摹的态度、写生与临摹、临摹的方法；三，挑选几件经典作品，介绍其内容，解析其技法，并做临摹提示；四，推荐经典画论，简介其作者及主要观点。

关于写生，包括：一，论述师人与师物的关系；二，挖掘写生的意义；三，提出写生的要求；四，归纳出对景水墨写生、记忆写生等形式；五，归纳出立意构思、经营位置、意匠加工、调整统一等写生步骤。

关于创作，包括：一，剖析绘画语言的分解与重组；二，从情感方面和具体物象两个方面理解绘画作品中的精神内涵；三，探讨作品的完整与完善；四，探讨绘画创作过程中如何把握时代精神。

第二部分：花鸟画基础教学研究

关于临摹，包括：一，解释临摹的意义，总结临摹的方法；二，介绍工笔花鸟画的临摹方法，讲解不同时期的几件代表性作品的临摹步骤；三，结合经典作品，分析写意花鸟画的临摹方法。

关于写生，包括：一，探讨花鸟画的造型与笔墨问题；二，探讨临摹与写生、创作的关系，归纳写生的方法，如慢写、速写、默写、意写；三，归纳工笔花鸟画的写生方法。

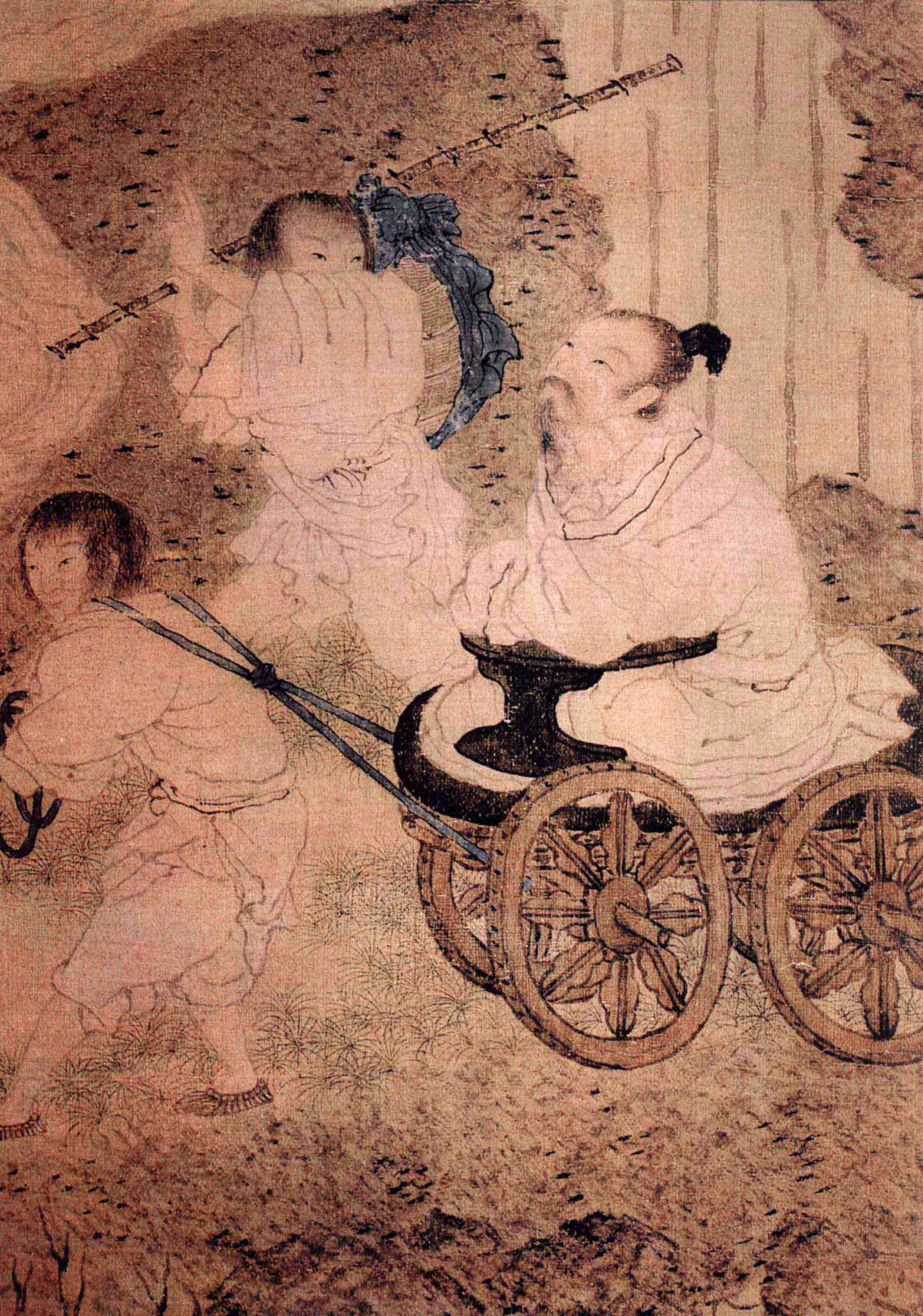
关于创作，包括：一，介绍创作构思的三个诱发因素：因物兴感，借物言情，缘势成画；二，从视觉中心、构图的形式美、花鸟画构图的物象布置三个角度，研究创作的构图；三，探讨人品与画品的关系。

第三部分：人物画基础教学研究

关于临摹，包括：一，分析笔墨的内容，如笔法、执笔、运笔；二，讨论笔墨技法的重要性；三，结合具体作品讲解临摹的方法及步骤，赏析经典作品。

关于写生，包括：一，结合实例，讲解白描写生、淡彩人物写生、重彩人物写生方法及步骤；二，介绍速写、白描的写生方法以及水墨人物的写生方法、步骤。

关于创作，包括：一，归纳出创作方法，包括立意、构图、用色、制作等四个方面；二，探讨创作中的主题、章法、生活、风格、品格几个问题。



山水篇

本章要点

- 关于临摹
- 关于写生
- 关于创作

第一节 关于临摹

一、反思传统

1. 什么是传统

谈经典，自然要论及传统。传统，似乎是一个老得不能再老、熟得不能再熟的话题，尤其是在这个以标新立异为荣耀、为时尚，以保守陈旧为耻辱、为落后的现代社会。既然如此，为什么还要论传统呢？因为我们很多人并没有搞清楚什么是传统，如何对待传统，如何师承传统等一系列的问题。那么，什么是传统呢？传是人类历史的延伸、延续、承袭；统是传的精神整体、文明与发展的方向。传统就是人类生活中前后相继、主导人类文明的文化灵魂与精神整体，是在历史进程中延伸着的思想纲领和生活主题。传统是一种精神，是一种蕴涵着几千年中国美学、中国哲学、中国文艺思想精髓以及民族审美习性的精神。对于人类来说，传统发生于过去，但却永恒地生成于现在和未来，显现于日常生活，深藏于人的本性之中。按一般的看法，中国画传统就是历代大师流传下来的画法和画论。但我认为，画法和画论只是中国画传统的表层形式，而它的深层内容则是画家的思想品格所蕴涵的文化传统，文化精神。

2. 如何对待传统

既然搞清楚了什么是传统，接下来的问题就是如何对待传统，答案似乎也很简单：推陈出新，借古开今，前人早有定论。但如果我们只论出新、开今，不顾推陈、借古，那么继承传统发展也还是一句空话，一句废话。

创新没错，但创新必须以师古为基础。潘天寿说：“新，必须由陈中推动而出。倘接受传统，仅仅停止于传统，或所接受者，非优良传统，则任何学术，亦将无所进步。若然，何贵接受传统耶？倘摒弃传统，空想人人作盘古皇，独开天地，恐吾辈至今，仍生活于茹毛饮血之原始时代矣。苦瓜和尚云：‘故君子惟借古以开今也。’借古开今，即推陈出新也。于此，可知传统之可贵。”美术史上的任何一位大师，都用自己的卓越成就证实了开今、创新须以敬古、师古为基础的道理。

3. 如何师承传统

(1) 钻研传统技法

大师之所以能成为大师，在中国画史上占有一席之地，其中一个原因就是他们具备深厚的笔墨功力。我们向大师学习，首先要学习他们的笔墨技法，磨炼我们的笔墨基本功。郭熙《林泉高致集》中说：“凡落笔之日，必明窗净几，焚香左右，精笔妙墨，盥手涤砚，如见大宾。必神闲意定，然后为之。岂非所谓不敢以轻心挑之者乎？已营之，又彻之，已增之，又润之，一之可矣，又再之，再之可矣，又复之。每一图，必重复终始，如戒严敌，然后毕，此岂非所谓不敢以慢心忽之者乎？所谓天下之事，不论大小，例须如此而后有成。”范宽的《溪山行旅图》、郭熙的《早春图》、李唐的《万壑松风图》、王希孟的《千里江山图》、龚贤的《溪山无尽图》等气势雄大、制作谨严的经典之作，都是画家心血的结晶。这种“五日画一石，十日画一水”的作品，正是今天我们训练笔墨基本功的最佳范本。

（2）补习传统文化

一件绘画作品成就的高低，不只是取决于章法、笔墨等外在手段，更是取决于作者的才情、气质、格调等内在精神，而这种内在精神便是其文化修养与人格气度的统一，即所谓的文化性。历代大家的绘画作品，无一不流露着这种文化性。师承传统绘画，应该研究历代大师的技法，但我们绝不能只是纠缠于技法，如果只是纠缠于技法，那么必然不能深入地与大师大心灵相沟通，必然不能真正地领略大师的精神境界。而若想领略这种精神境界，首先要师承传统文化。传统文化是中国画的思想基础，也就是说中国画是一种特别强调中华民族传统文化精神的东方绘画。古代文人是以前诗和书为教育的基础，从启蒙时便诵诗习字，在数十年的陶养中，自然通于一而毕于万，故多才多艺者数不胜数。早在20世纪30年代就有人说古代的经书已经有百分之六十看不大懂了，已经是21世纪的今天，我们能看懂的经书又能有多少呢？而对于我们这些美术学习者，不要说经书，就是古代画论，我们能读懂的人也是少之又少。而不去读、读不懂古代经典、古代画论，我们又如何能读懂古人之思想、古人之品质？我们又如何能领略传统文化之精神？我们又拿什么来充实我们的学养、修炼我们的品格？当然，时光无法倒转，今人不可能倒退为古人，我们想要达到古人诗书画印俱佳的境地已非易事，但这并不能成为我们学习传统文化的障碍。我们达不到古人的境地，不是我们放弃传统文化的理由。相反，我们更应该抓紧时间补课，补传统文化这门大课，充实我们的学养。那么，如何去做呢？读书。读书是认识传统文化的一个有效途径。潘天寿说：“不读书，不了解中国文化，就不知道什么是中国画传统。”读书，读经典，读画论，也是我们必须训练的一个基本功。

（3）承接文化精神

徐复观《当前读经问题之争论》说：“其实，每一文化精神，常是通过某一时代的具体事件而表现。某一时代过去了，某一时代的具体事件之本身，多半即失掉其意义。读古典，是要通过这些具体事件以发现其背后的精神，因此而启发现代的精神。”中国传统文化是中华民族精神的载体和表现。从本质上说，文化精神与民族精神是相通的。可以说，民族精神是特定民族文化传统的相互凝聚和整合，在民族文化心理结构中的长期积淀而形成的整体国民性格。只要认真品味中国画史上的任何一位真正的大师，我们都不难发现，他们之所以成功，是因为其独创的笔墨技法，更是因为支撑其技法、铸就其风格的人格精神、文化精神。何怀宏在《何谓“人文”》中说：“最重要的是

自己去阅读，去阅读那些伟大的经典，去细心体会和感悟，去和那些伟大的心灵对话。我们需要有某种行动和体悟，去读那些无字之书，但人文教育的主要途径也还是阅读那些人文经典。在经典里面，不仅凝聚了那些伟大心灵的思考，也是他们的行事的结晶。重要的还在于，他们已经不存在了，我们只能通过经典来认识他们。经典就是我们穿行于各个高峰之间的索道，它也给我们提供一种评判自身和社会生活的标准。”可以说，临摹经典的传统技法，就是为我们的艺术树立一个规范，学习大师的伟大品格，就是为我们的人生确定一个坐标。

对于传统，光靠热情洋溢的宣传和满怀信心的呐喊，或是不断重复“批判地继承”、“创造性地转换”之类虽然正确却相当空泛的口号是解决不了问题的，关键是付诸脚踏实地的行动。这里，我们需要明确，研究大师及其经典不是从文本到文本的转述，而是将历史与现实、艺术与生活贯通，如此，才能真正地师承和发展传统。我们更需要明确，大师及其经典不是我们进艺修身的目的地，而是我们进艺修身的路标。

二、关于山水画的临摹

山水画的学习，离不开临摹、写生、创作这三个环节。学习传统，先学临摹。临摹是学习山水画的第一步，也是我们学习和掌握中国画语言获取山水画技法的最基本的手段。写生是消化这些技法，使它们能够用来传达我们自己的感受。创作是运用掌握的语言系统重新组成自己理想的画境。

1. 临摹的态度

山水画，经历代画家苦心求索，不仅在笔墨、章法上有一套完整的经验，而且表现手法之丰富也是无与伦比的，这是我们的宝贵财富。所以，潘天寿说：“笔墨技法，既然是我们民族绘画艺术的特点，这种技法，既然是多少年代，多少画家的创作经验积累起来的，因此我们就须重视它、整理它，将它继承下来。”而继承笔墨技法的有效途径就是临摹。临摹有两种态度，一种是被动的，一种是主动的。被动的临是只求形状位置的相像，这样的临摹徒有虚壳，不见精神。主动的临是既要研究范本的技法，又要领悟范本的精神。解读技法既要分析出用笔用墨的浓淡枯湿的组合程序，又要理解运笔规律。临摹不仅是摹形，更重要的是明理。

2. 写生与临摹

写生与临摹有所不同。临摹的过程是了解掌握传

统绘画语言的过程。通过临摹前辈大师的基础技法，来研究这些基础技法是如何组合，并表达出画家的情感世界的。而写生则要求画家面对自然，进行取舍组织。写生与临摹又有所联系。古人画本都是从写生中来，我们进行哪一阶段的临摹就要配合哪一阶段的写生，从临摹中学到技法之后，需要到自然中去印证、理解和消化。临摹是对画理、画法进行了解的过程，写生是对自然物象的理法进行研究的过程。二者相辅相成，殊途同归。

3. 临摹的方法

(1) 选

古人说，法乎其上，仅得其中；法乎其中，仅得



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