

劉凌蒼

当代

中国画

精品集

Masterpieces of Modern  
Chinese Painting .

Liu Lingcang's  
Figures Paintings

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人  
物

荣宝斋出版社





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## Figures Paintings

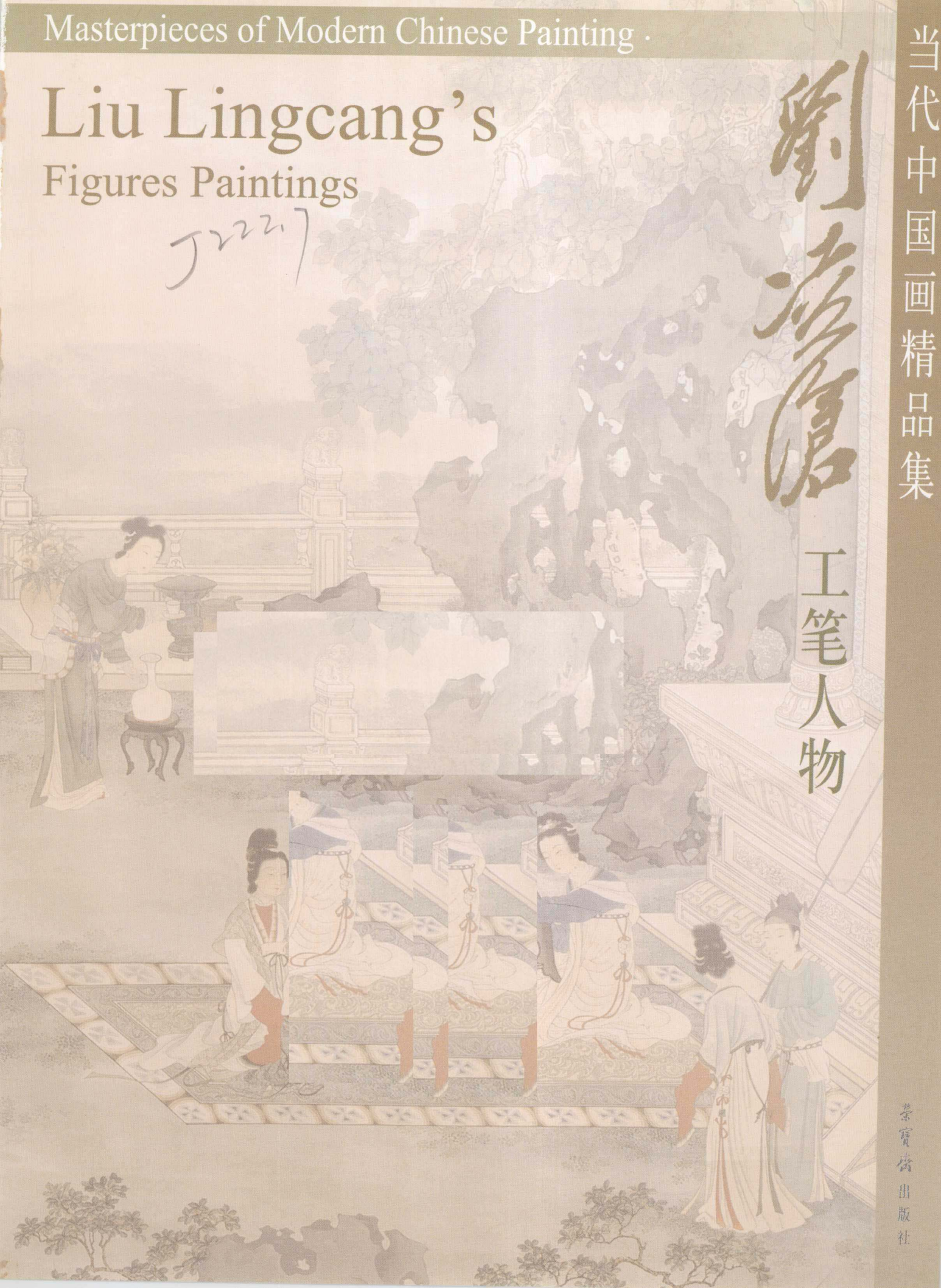
丁巳仲夏

刘凌沧

工笔人物

当代中国画精品集

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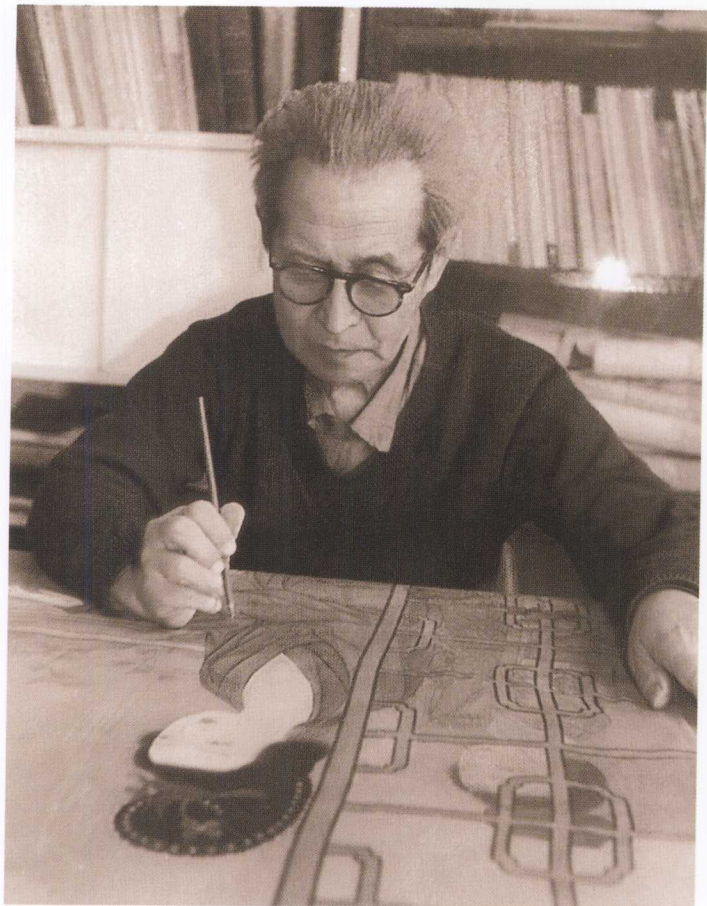
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刘凌沧 (1907~1989), 名恩涵, 字凌沧, 河北省固安县人。中国美术家协会会员, 中央美术学院教授。曾任中央美术学院中国画系人物科主任、中国画系研究生指导教师, 中国画研究院导师、中国书画函授大学名誉教授; 北京海峡两岸书画家联谊会顾问、北京工笔重彩画会名誉会长、中国当代重彩画会荣誉顾问。他一生从事中国画创作六十余年, 专攻工笔重彩人物, 尤其擅长古典历史人物画和仕女画。早年曾多次参加国际艺术展览, 并获巴拿马国际博览会和比利时国际博览会的奖章。多年来发表了许多艺术论文, 专著有:《唐代人物画论》、《宋代人物画论》、《中国重彩人物画技法论》、《中国古典人物画论集》等书。他从事教学近五十多年, 担任过许多美术学院的教授, 培育了一代又一代的国画新人。

刘凌沧先生学识渊博, 艺术造诣精深并能融会古今、贯通中西, 尤其对传统工笔重彩技法及理论有极深刻的研究, 并把民间艺术和文人画的长处结合起来, 形成自己独特的风格。他近几十年来创作的许多作品参加了国内外展览, 或出版或为国内及世界各国所收藏, 堪称中国美术界工笔重彩的一代宗师。

刘凌沧先生的绘画传统功力深厚, 笔法严谨、清丽典雅、潇洒绚丽, 富于诗的韵律, 将文人画的超逸与民间绘画的淳厚相结合, 开创了一代工笔重彩画的新风尚。



## Introduction

Liu Lingcang (1907-1989), named Enhao (Lingcang was his alias), a native of Guan, Hebei Province. He was the member of China Artists Society, the professor of Central Academy of Fine Arts. He once was Director of Figure Painting Subject of Department of Chinese Painting, supervisor of graduate students of Department of Chinese Painting of Central Academy of Fine Arts, the honorary president of Beijing Society of Meticulous Painting in Rich Colors, the supervisor of Chinese Painting Research Institute, the honorary professor of Chinese Calligraphy and painting Correspondence University, the consultant of Beijing Friendship Federation of Calligraphers and painters on the Both Sides of Taiwan Strait, the honorary consultant of China Society of Modern Strong Colouring Painting. He was engaged in Chinese Painting for more than seventy years. He majored in meticulous figures in rich colors and was good at classical paintings, historical paintings and beauties paintings. He once took part in the international art exhibitions and won the medals of Panama International Exposition and Belgium International Exposition. His art theses were published and he wrote the monographs *On Figures Paintings of Tang Dynasty*, *On the Techniques of Chinese Figure Painting in Rich Colors*, *Collection of Theses on China Classical Figure Painting*, and so on. He had been engaged teaching for more than sixty years and taught as professors of many fine arts colleges. He had reared generations of Chinese painting. Mr. Liu Lingcang had immense knowledge and profound art achievements. He could digest the ancient and the modern, Chinese and Western styles. He was particularly specialized in traditional techniques and theories of meticulous painting in rich colors.

He combined the folk art with the strengths of paintings of scholars and officials and created his unique style. Many of his works were exhibited in Chinese and foreign exhibitions, were published or were collected by collectors and galleries of China and foreign countries. He was rated as a great master of meticulous painting in rich colors in China fine arts circle.

Mr. Liu Lingcang was well grounded in traditional techniques of Chinese painting, his paintings were careful and precise, clear and graceful, natural and elegant, bright and colourful in hand, full of metre and rhyme of poetry. He linked the grace and ease of paintings of scholars and officials with the pure and honesty of folk paintings and created the new practice of meticulous painting in rich colors.



## 怀凌沧师

北国风，江南雨。我未归，君作古。

拳拳师生情，漫漫丹青路。忍听薤露歌，泪落顿如注。

1933年，我在北平京华美术学院上学时，来了一位新老师，西服革履，风度翩翩，谈笑风生，语带幽默，大家很快就喜欢了他，他就是刘凌沧先生。他教人物课，不像别的老师，光传授技法，而是谈今论古，还拿东洋画和西洋画来作比较，结论总是“都不如中国画”。看他的画，传统功力很深，又透着一股文人画的灵气，属于简淡清雅的管平湖一派。

后来我们知道，凌沧先生原是画工出身，刻苦自学，才跻身士流。他还自学英语，阅读了许多美术书刊，是最早介绍毕加索和马蒂斯的人。他还擅长摄影，和张印泉有很深的交谊。这更使我们添了几分对他的尊敬。

那时北平有个“中国画学研究会”，会长是周养庵，刘凌沧是他的学生和得力助手，帮他编《艺林月刊》。他借周养庵任国立古物陈列所所长的有利条件，得以纵览饱临故宫文华殿所藏的大量唐宋名迹，使他跳出狭隘的文人画眼界，对工笔重彩人物画的传统有了新的认识，并下定了为弘扬这门已濒临灭绝的艺术而献身的决心。

对凌沧先生来说，这是在当时历史条件下所能获得的最好机遇，也是最好选择，使他能以独具风格的工笔重彩人物画蜚声于20世纪30年代画坛。

我也是在他的启发和带动下踏上这条工笔重彩道路的。

1937年，我离开北平，到1949年回来，再见到凌沧先生时，他已放弃他所热爱的教学工作，在华大美术供应社从事美工了。他清瘦而略见苍老的容颜留下艰苦岁月的印记，但神情还是那样坦荡乐观，我很欣慰。我们谈到别后情况和今后的打算时，他说：“我还是想当教书匠，想想在京华美术学院那个时候，多么令人怀念！”

到1952年，凌沧先生终于“归队”了，在中央美术学院任教。这年年初，河南禹县兴修白沙水库，发现了三座宋代壁画墓，国家文物局指派我，还聘请凌沧先生和叶浅予、董希文、林岗、杨之光等前去临摹。凌沧先生对此很感兴趣，出身民间画工的他，既有画壁画的经验，也有临摹的经验，因此他出了很多好主意，解决了许多工作中的难题。嗣后他便不断地被邀请参加此类文物复制工作，如敦煌壁画、唐章怀太子墓壁画、内蒙古汉墓壁画，以及长沙战国帛画、马王堆汉墓帛画等，他都出色



地完成了任务。通过这些工作，他掌握了许多新发现的材料，充实了美术史知识，也使他的教学内容变得丰富而生动。

1959年，他为中国历史博物馆创作了巨幅历史画《赤眉军无盐大捷图》；1977年，又完成另一巨幅历史画《淝水之战》。这两幅历史画人物众多，战斗激烈，场面壮阔，气势夺人，表现了他驾驭大场面的能力，是工笔重彩创作上一个新的突破。

他自恢复教学以来，讲课十分认真，虽然作画少了，但写作很勤，前后编写出版了《唐代人物画》《中国人物画简史》《壁画制作与民间艺人绘画技法》《重彩人物画技巧》等书和多篇论文。他把全部心血都倾注在培育人才上。但他受到的各种干扰也不少，“文革”中完全被迫停止了一切艺术创作和教学活动，60岁高龄还被下放到农村去劳动锻炼。在逆境中，凌沧先生仍处之泰然，他达观的性格和宽阔的胸怀好像一个充气球，永远不会沉溺。“文革”的十年，他挺过来了。

“文革”过后，一个历史新时期到来了。大地回春，百花复生，也催开了他的工笔重彩之花。这是凌沧先生一生所向往的。1979年8月，北京工笔重彩画会成立，公推凌沧先生为名誉会长。他可不是只挂空名，凡是画会的活动他都带头参加，身为表率。80年代中期，中国画坛刮起一股否定传统风，并有人断言中国画前途必定走向抽象。凌沧先生以他亲身经历予以驳斥，他对学生们说：“30年代我就听说过这种论调，那些激进派不久就自我否定，向传统回归了。因为他们生活在这块民族土地上，总不能不要传统这个立足点。我不避保守分子之嫌，就是要讲传统，我相信我这点知识对你们还是有用的。”

他看到画工笔的人多起来了，非常高兴，说我们的事业大有希望，后继有人啊！凌沧先生为工笔重彩辛勤耕耘了一生，终于等到了收获的季节，看到了累累硕果。但他毕竟太累了，在中国画研究院给进修班学员上完最后一课，便住进了医院。

1989年3月，春寒料峭，他离开了我们，给我们留下了无尽的怀念！

凌沧先生一生作画甚多，但绝大部分都散失了。为了纪念他，我们特向各收藏单位和个人借回原作，出版了这本画集。

潘洁兹



## A Cherishing Memory: For My Respected Teacher Liu Lingcang

*The cold wind from the north stroke my face,  
The weeping rain from the south stabbed my eyes.  
I dashed day and night to say him good-bye,  
But it's too late.*

*Maybe I should sing an elegy,  
To express the sincere friendship between us,  
And to release the deep sorrow crushing my heart;  
Surely I would paint a wonderful work,  
To record and to prove what excellent skill you have given me.  
But what I could do now is to cry.*

In 1933, when I was studying Chinese painting skill at Jinhua Academy of Fine Arts in Beijing, a new graceful professor in western-style clothes and shoes entered our studio, talking cheerfully and humorously, and surely winning him the friendship of us at once. This is Mr. Liu Lingcang, my teacher. He abandoned the traditional way focusing exclusively on passing on Chinese painting techniques; instead, he widened the horizons of students, talking over past and present, comparing western and Japanese paintings with Chinese paintings, and thus reached a thought-provoking and meaningful conclusion: Chinese traditional paintings were the most outstanding. If you stand before his paintings, you will feel vivid spirit of “wenrenhua” (paintings of men of letters) based substantially on the profound traditional skill, implying the subtle relation between his art and concise and elegant style of “guanpinhu school”.

As I knew later, Mr. Liu Lingcang had earned his living as a commercial painter, and strove being an erudite scholar through self-study. He also learned English independently, reading a lot of books and magazines on western arts. He is the first person who introduced Picasso and Matisse. To ours' surprise and respect, he was expert in photograph, and keep constantly a friendship with Zhang Yinquan.

Liu Lingcang has been a student and a capable assistant of Zhou Yang'an, who was the president of Chinese Painting Theory Institute at that time, helping him compile The Monthly Magazine of Art. Meanwhile, Zhou Yang'an, who was also the head of the Chinese National Antiquities Exhibition Institute, introduced him to copy widely the masterpieces of Tang and Song dynasty collected in the Wenhua Hall of National Palace Museum. Consequently, Liu Lingcang freed him of the narrow confine existing in the coterie of “Wenrenhua”, and thus acquiring a new concept on the tradition of “Chinese Gongbizhongcai” (Chinese realistic painting characterized by exact, fine delineation, close attention to detail and enrich colors) figure painting, and devoting himself to salvaging and developing the valuable art on the verge of extinction.

At that time, this was the best opportunity and the best choice for him. Accordingly, his paintings were famous for the originality in “Gongbizhongcai” figure painting circle in 1930s.

It was him who impressed me to devote my soul and heart to “Gongbizhongcai figure” painting.

I left Beijing in 1937. But when I returned in 1949, Mr. Liu Lingcang had been forced to give up the art education occupy, working in the shop of art appliance in Jinhua Academy of Fine Arts as an art worker. He was emaciated and slightly older, implying he had suffering a hard time. But he was still cheerful and magnanimous, which relieved me. “How I expect to return the studio!” he said when we talking about our past and future, “especially when I thought of the unforgettable things in Jinhua Academy of Fine Arts.”

In 1952, Mr. Liu Lingcang eventually returned the studio he deeply loved and had been separated from him for so long time, working in the Central Academy of Fine Arts as a Chinese painting teacher. Just in the beginning of this year, the three



mausoleum of Song Dynasty, which decorated by plenty of excellent frescoes, had been found during the construction of the Baisha reservoir in Yu county in Henan province. Appointed by National Cultural Relic Bureau, Liu Lingcang, Ye Qianyu, Dong Xiwen, Lin Gang, Yang Zhiguang and I went to Henan to copy these frescoes. This challenge intrigued Liu Lingcang, who had been a folk painter full of the experience in painting and copying frescoes. He gave us many good ideas which solved effectively a lot of problems during the task. Subsequently, he was invited to this kind of work constantly, such as the Dunhuang frescoes, the frescoes in Zhanghuai crown prince's mausoleum of Tang Dynasty, the frescoes in tomb of Han Dynasty in Inner Mongolia, the ancient paintings copied on silk from the tomb in Changsha of the Period of Warring States, the ancient paintings copied on silk from the tomb of Han dynasty at Mawangdui, etc., accomplishing every task splendidly. Through these work, he acquired many new materials, enriching his knowledge in art history, hence enriching and further vitalizing his lessons.

In 1959, he painted a huge historical painting *The Great Victory of Chimei Insurrectionary Army at Wuyan* for the Chinese National Museum of History, and in 1977, he accomplished another huge historical painting *The War Beside Fei River*; in both of which he showed us his magical ability controlled the vast scene containing a large quantity of figures, violent battle, grand spectacle and magnificent momentum, implying the watershed in his art creation.

Since he returned the studio, he devoted himself to education to train students and foster their art talent, and inevitably lost much time for painting; however, he wrote many books, such as *The Figure Paintings During Tang Dynasty*, *The Concise History of Chinese Figure Painting*, *How to Paint Frescoes and What We Could Learn from the Folk Artist*, *The Techniques of Figure Painting*, and a lot of academic theses.

Unfortunately, he had suffered disturbance from many aspects. During the "Cultural Revolution", he had to stop every activity in art and education, transferred to do manual labor in the countryside in his 60s. Under the adversity, he preserved his equanimity, succeeding in pulling through that terrible ten years.

A new time terminated that ten chaotic years, settling the "Gongbizhongcai" painting in a desirable condition as Mr. Liu Lingcang had been expected day and night. In August, 1979, Beijing Gongbizhongcai Institute was established, and Mr. Liu Lingcang was elected the honorary president. But he was not nominal leader, instead, he nearly took part in every activities of the institute, playing an exemplary role.

In the middle of 1980s, a trend denying Chinese painting tradition appeared in Chinese painting circle, alleging that Chinese painting will be destined to fall into abstract. Mr. Liu Lingcang refuted that declaration according to his personal experience. "In 1930s, I had heard this so-called theory," he said to his students, "but soon those radicals refuted the opinion themselves and returned to the tradition, because they could not escape from the loam which had been deeply nourishing their national culture consciousness. I will not avoid arousing suspicion denouncing me as a conservative, because I believe that the tradition is valuable to you and me."

He was pleased to see more and more people were painting "Gongbizhongcai" painting, and predicted that this special art should have a hopeful future so far as the talent younger artists are concerned. He devoted himself wholly to "Gongbizhongcai" painting, and now he saw the fruitful time, but he exhausted. He had to be in hospital after the last class he gave to the students of refresher class in Chinese Painting Research Institute.

In March, 1989, he left us in this cold spring, leaving us unforgettable memories.

Mr. Liulingcang had painted a large quantity of works, but a lot of them have been lost. In order to commemorate him, we have borrowed his original works from the units and individuals collecting them, and now we express our heartfelt thanks for their kindly cooperation.

Pan Jiezi





箜篌图

Konghou  
Planner  
(136cmx67cm)  
1934 年作





箜篌图 (局部)  
Konghou Planner (details)





箜篌图 (局部)  
Konghou Planner (details)





柳阴仕女

Beautiful Maids under the Willow Shadow (50cmx50cm) 1935 年作

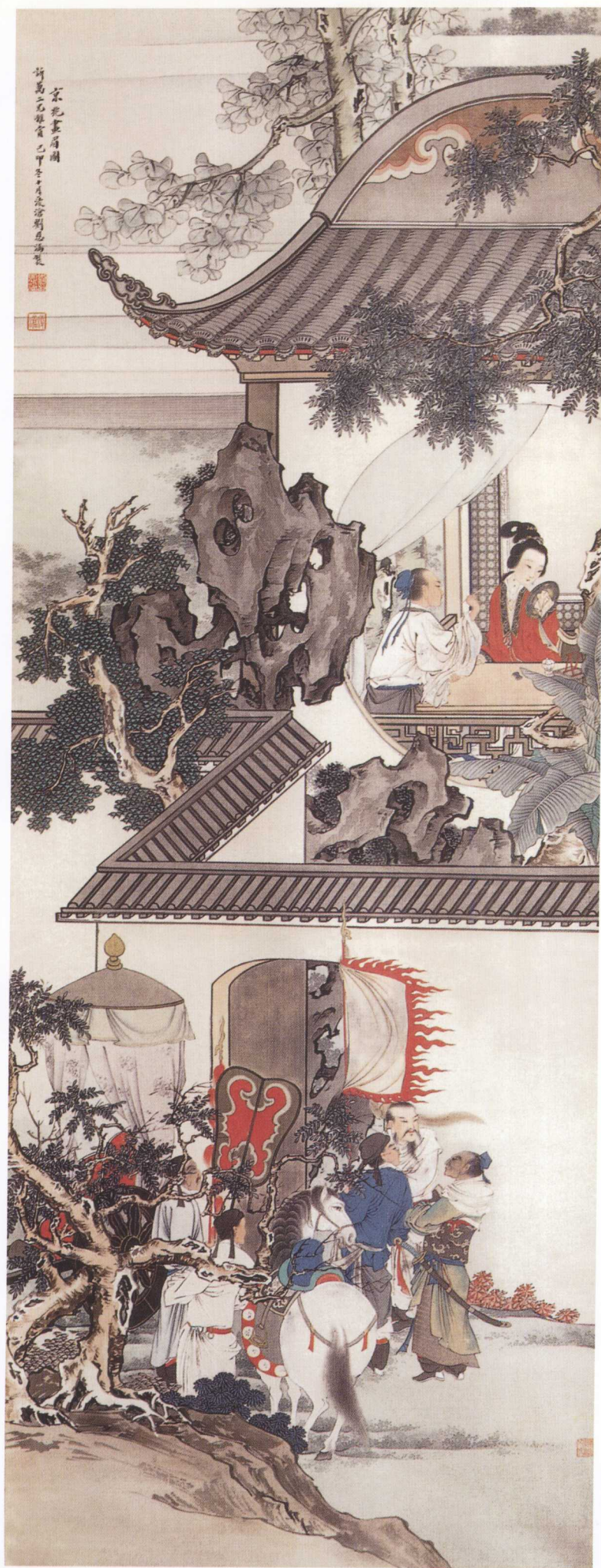


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釵鈿盒以固之又命裁步搖金璫明年冊為貴妃 甲戌冬十一月浚滄劉恩涵



贵妃出浴图  
Beauty after Bath  
(136cmx67cm)  
1934 年作





京兆画眉图  
Zhang Chang Painting  
Eyebrows for His Wife  
(110cmx60cm) 1939 年作





蝉声扰午梦  
Siesta Disturbed by  
Sound of Cicadas  
(100cmx50cm) 1943 年作





康成诗婢图

一九五七年春凌滄畫



康成诗婢图

Kangcheng Teaching His Servant Girls (26cmx16cm) 1957 年作