

COLLECTION OF PAINTINGS OF

LIU QIANLING

刘奎龄画集

第三卷



劉奎齡畫集

作人書



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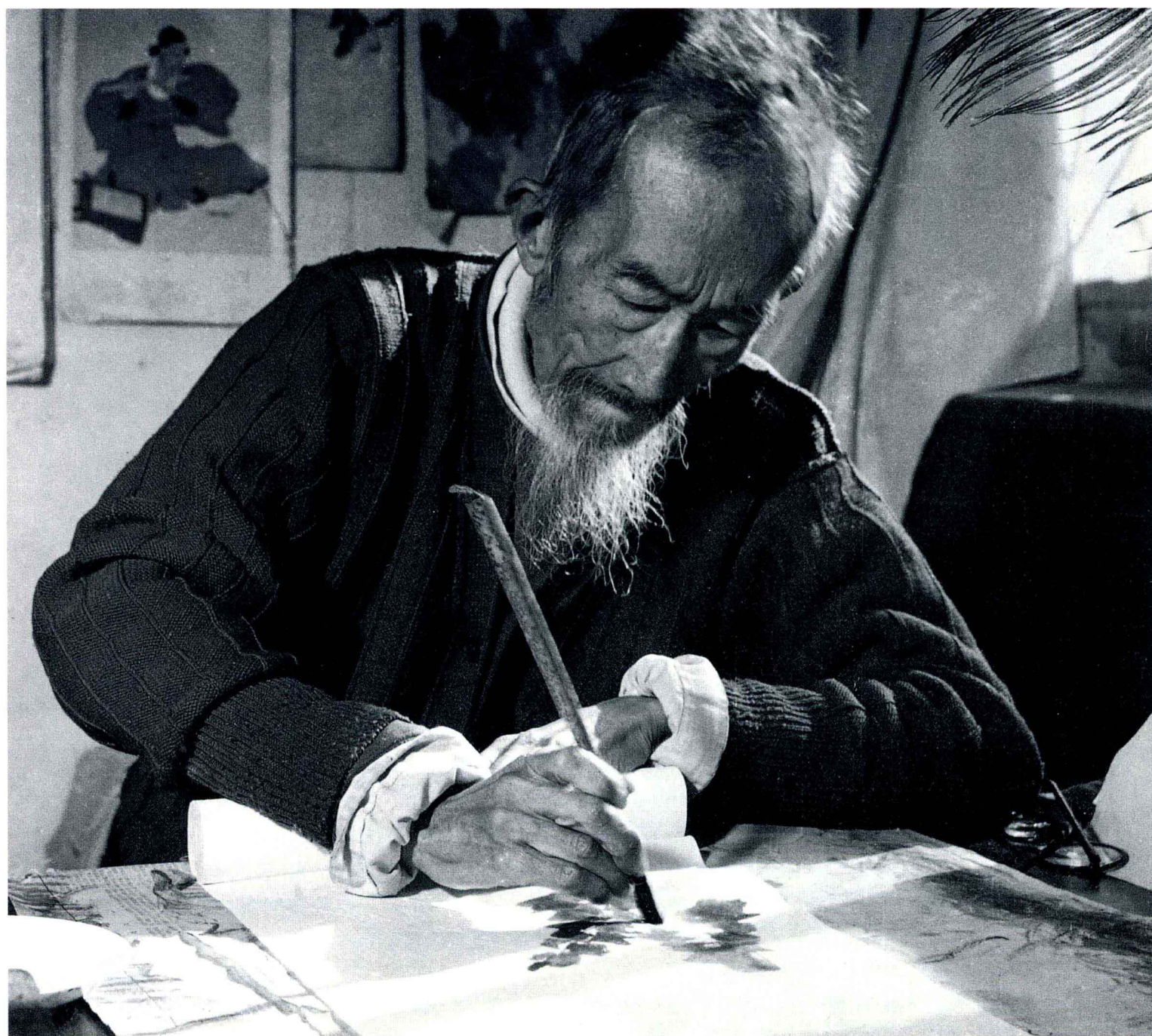
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画家刘奎龄先生
MR. LIU KUILING—ARTIST



PREFACE

九河上下，沽水流长，藏龙卧虎之地，贮珍荟宝之乡。

刘奎龄，字耀辰，当代津门名士，画坛奇人。

刘氏祖上巨富，髫年大贫，壮岁结茅“种墨草庐”，笔耕砚耘劬而不辍，稼穡务丹青。

先生擅作工笔翎毛走兽，兼画人物。喜欢种花养鸟，豢猫犬鸡鸭，以观察摹写；师造化，法自然，并无专一师承；学西画，习传统，不泥古，不因循；孜孜以求，独树刘家门风——广征博采，熔冶铸锻，笔墨工极而写，寓写于工；工则精细入微，写则见意而止；并非一味仿真。

耀辰自题花卉条幅，坦言“师北宋没骨法”，另题扇面画曰：“本郎世宁画风。”昭然诚然，古今中外，兼容并包，皆为我用。又如《绿杨双鸂》、《金鱼戏水》图，大胆取法焦点透视，示观者以鸟、鱼之尾，翩翩、款款，向画面纵深空间飞、游而进，真可谓惊人之笔，异曲同工。还有一幅引人注目的《蔬果禽鸟》立轴，画家自题诗句：

野圃无人昼掩扉，
黄瓜初熟紫茄肥。
如斯秋色邀谁赏？
和有鸣鸂自在飞。

如许诗情画意，自然流露着平民画家和光同尘的悠然心境。

先生晚年，尤钟于画兽，大则如狮虎山中之王，小至松鼠草兔林林总总。赏家或谓“各有千秋”，愚以

为画中的猫狗最传神——倘多幅悬列并陈，细味漫品，似与不似，已无须过论。惟其情淳意真，艺术营造了鲜活的动物世界，家畜一族，呼之欲出；宛然其声可闻，憨态可掬；这才是刘奎龄动物画高妙之所在。据实而论，“笔墨当随时代”，模宋规唐徒自苦，敢画前人所不能者可有几位？

奈何常人俗尚，门户之见纷纭，刘先生苦心孤诣，特立独行。所以他生前从艺半个世纪，径自寂寞求索，不甘于在别人的影子后面讨生活。没有鲜花铺路，没有掌声喝彩，脚步沉沉，在人生旅途中艰苦跋涉。惟其如此，心静若水，布衣芒鞋，才成就了一位淡泊超逸的艺术家。耄耋之年悄然离去时，给后人留下一行踽踽前行者的足迹，留下浩博多彩而醇和的美，也留下几许无言的思索……

曾记得当今贤哲睿语：“不图一时乱拍手，只求他日暗点头。”智者真识灼见，音犹在耳，泽被苍生，也是评鹭高尚艺术的不易之论。

四十年来，天津人民美术出版社收藏刘奎龄先生画作真迹颇丰。曾编印画集一册出版发行，博得海内外同道和读者欢迎。今又精选新编《刘奎龄画集》第二、三册付梓。如此善举，更真切表明：社会公众喜爱耀辰花鸟动物画，四海景慕画家刘奎龄。

1995年11月

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PREFACE

Qin Zheng

Fed by no less than nine rivers, the Gu River is running very long, on which Tianjin is the one city where talented men still remain in concealment and exquisite treasures are gathered and stored.

Mr. Liu Kuiling, styling himself Yao Cheng, was a famous person and a prodigy in the painting world of Tianjin.

Mr. Liu's ancestors were very wealthy but his parents suffered financial decline in extreme poverty when he was a small child. However, young Liu cultivated papyrus, "sowing Chinese ink in a straw hut". He was very diligent, dedicated his brush always poised at inkstand to sow and reap his paintings.

Mr. Liu was both adept and meticulous in producing paintings, such as featuring birds and animals as well as figures. He loved planting flowers, raising birds and rearing cats, dogs, chickens and ducks in order to observe them for depiction. He created his own models, following natural

principles, and had no specific teaching from any master. With untiring vigor, he developed his own style, learning from the west and practicing the eastern tradition, disregarding old formalities. He utilized the strong points of others, casting and forging an original result. His fine brush techniques show on the painting in which the message was inhabited. His techniques were fine and delicate in terms of the expression without luxurious strokes and bold emulation.

Yao Cheng wrote an inscription on one of his vertically-hung flower scrolls, saying in plain terms that "There is no such a technique in the Northern Song Dynasty". On another fan shape drawing, he said: "I only go with my own painting style in my life time". It is very true indeed that anything and everything, both ancient and modern, Chinese and foreign, will be absorbed for my own use. Such as in the pictures of Two Turtledoves in Green Willow and Golden Fish Playing with Water, the

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tive was boldly adopted to show the observer the tails of birds and fish gracefully dancing with leisure movements, flying and swimming forward to the depth of image spacing. What an extraordinary striking technique! Different approaches contribute to the same end. On another vertical scroll of an eye-catching painting — — — ***Vegetable, Fruit, and Birds***, he wrote a poem himself:

Nobody in a wild garden with
closeddoor at night,
Cucumbers initially ripe and
violet eggplants fat,
Who could be invited in such
an autumn scenery?
Only with singing turtledoves
flying freely about.

Such a poetic and artistic conception naturally reveals the carefree and leisurely frame of mind of an ordinary artist who really knows how to appreciate the nature.

In his old age, he was deeply in love of

painting animals in great abundance from big ones, tigers and lions — — the kings of the mountains, to small ones, squirrels and rabbits, etc. Connoisseurs may comment that “Each has its own merits”. In my humble opinion, I think the cat and the dog are the most vivid and expressive ones. There is not need to give any comment on whether they really look like the true ones or not when many in display are tastefully appreciated. Anyhow, such artistry of unsophisticated feeling and true significance create the lovely animal world. Charmingly naive, were they called they would become alive while their barking and mewing could be heard. Here lies the exquisite charm of Mr. Liu’s animal paintings. As a matter of fact, “Pen and ink speak that given age”. It would be to paint the lily that the styles of the Song Dynasty and the Tang Dynasty are followed and imitated. There are not many who could do whatever their ancestors dare not do!

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It cannot be helped that there are various schools whose current fashions are closely pursued by ordinary painters, but Mr. Liu made achievements after extraordinary persistent and painstaking efforts, originating a style of his own. During the half century in which he devoted himself wholeheartedly to the art, he made the exclusive acquisition of refining upon his art, unwilling to follow the suit. He was trekking with heavy steps on his life road upon which no flowers were paved. Although no applause was made to him, only with calmness like water and in straw sandals and a common gown could such an indifferent but a conspicuous artist be made. He left the world quietly in his senile age, leaving behind him the footmarks the front traveler made in solitude, and the pure and mild beauty with his great erudition and versatility, and even some meditation

I have kept in mind that a wise and able

person once said that “Do not hanker after noise applauses in short while, but look forward to inward nods some other days”. His high perspicacity, which is still echoing in ears and reaching down to many generations of common people, is also an irrefutable statement in evaluating the graceful fine art.

For forty years, Tianjin People's Fine Arts Publishing House has richly collected the authentic work of Mr. Liu Kuiling's calligraphy out of which one album has been published and issued. Now some his work have been selected and edited for the publication of the second and third volumes of Liu Kuiling's Album of Paintings. Such a philanthropic act can sincerely indicate that the society and the public love Yao Cheng's paintings of flowers, birds and animals, and the whole world admires the artist, Mr. Liu Kuiling.

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