

COLLECTION OF PAINTINGS OF

LIU QIANLING

刘奎龄画集

第一卷



刘奎龄画集

刘奎龄

天津人民美术出版社藏画

TREASURES OF TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE

COLLECTION OF PAINTINGS OF

LIU KUILING

责任编辑：杜滋龄 张安吾

封面装帧：黄维中

版式设计：章亦

作品拍摄：张朝玺

英文翻译：天津外国语学院

郑云深 教授

出版：天津人民美术出版社

印制：深圳当纳利旭日印刷有限公司

发行：天津人民美术出版社

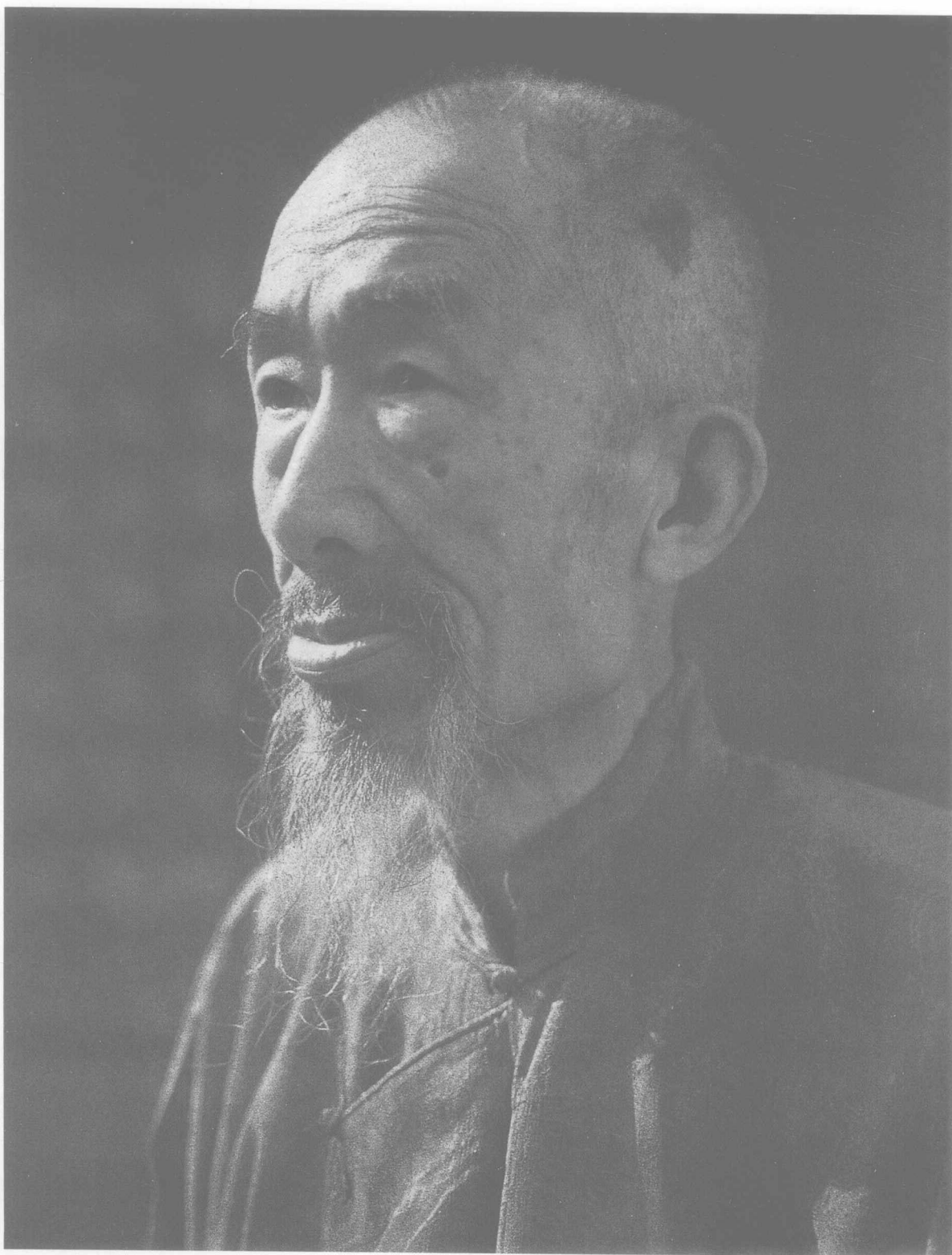
1989年12月 第1版

1995年12月 第2次印刷

开本：787×1092毫米 1/8

印数：3001-6000

ISBN 7-5305-0219-0/J · 0219



画家刘奎龄

LIU KUI LING, THE PAINTER

继承传统 刻意求新

(代序)

张映雪

刘奎龄是我国现代著名的走兽花鸟画家，一生创作了大量的优秀工笔画。他的作品在表现方法上，运用了精细工整的写实手法，形成了独树一帜的艺术风格，受到广大群众的喜爱。几十年来，刘奎龄先生在美术事业上的贡献，令人敬佩和怀念。研究、介绍他的作品和他在艺术上的成就，了解他走过的艺术道路，会给人以启发和教益。

刘奎龄字耀辰，生于1885年，是旧时代被称为天津“八大家”之一“土城刘家”的后裔。他的父辈是经营当铺和粮食而致富的。大约在清代光绪庚子年前后，家业开始日渐衰落，经济上每况愈下。刘奎龄少年时期曾在天津敬业中学（南开中学前身）求学。自幼因受长辈的熏陶，对绘画特别喜爱。最初他先学西画，在中学里学过一点透视、色彩、光影、解剖方面的知识，后来又兼学传统国画。从他自学国画之日起，曾博览、临摹过许多古今名画，特别是对宋、元以来花鸟画名家的作品，都作过较深刻的学习和研究。为了培养绘画技能，他常常去郊外和动物园写生，把最感兴趣的自然景色画下来。日积月累，年复一年。

由于刘奎龄先生刻苦自学，勤奋不懈，半个多世纪里创作了有关花鸟鱼虫、人物走兽、楼台、殿阁等作品不下千幅。无论宏篇巨作，或斗方小品，都可以看出他深厚的素养与功力。在他的作品中，特别是走兽、翎毛一类的作品，更可见其造诣之深。其表现技法上的绝妙之处，令人叹服。刘奎龄先生早期作品以花鸟为主，晚期作品画走兽较多。到了六十多岁后的作品，技法上日臻成熟。他的人物画多以历史故事为题材，例如《水浒传》，所塑造的人物逼真、生动，有血有肉，性格鲜明而不落俗套。其画法工整，笔调流畅。在他青年时，曾在

天津早期出版的《醒俗画报》上发表过不少有关反映民俗生活、揭露社会不良现象的人物画，作品颇受读者欢迎。

刘奎龄先生的大半生是在旧中国度过的。虽然出身于富有之家，由于家境的变迁和生活遭遇的磨难，他却过着潦倒的光景，历尽坎坷。从35岁起直到1949年解放，四十多年漫长岁月，一直是靠卖画维持生计。奎龄老人一生清白正直，待人忠厚，处世慎微，为艺术勤劳不辍。

在绘画艺术上，刘奎龄先生有哪些主要特点呢？首先是他继承了宋、元以来工笔花鸟画的传统技法。同时又吸收了西画技法上一些有益因素，中西合璧，融为一体，创造出与众不同的风貌，别具一格。他的翎毛走兽在技法上形成了一个新的画派。他的作品不仅造型准确，精细逼真，而且富于神韵，充满生气，雅俗共赏。他的表现方法是多种用笔和微妙赋色，这就形成了他绘画上的特点。

在艺术创作中，刘奎龄先生追求的精细逼真，绝非照搬自然，而是通过生活，反复观察，明察秋毫，揣摩研究，捕捉“物之微妙”，研究“物之理”，写“物之神”。凭借敏锐的感受和丰富的艺术想象力，运用纯熟的写实技法描绘要表现的物象，将他的意念和意趣倾注在作品之中。通过对生活的观察，他掌握了花木生长的规律；雨、露、风、晴的天时变化；鸟兽习性和飞、鸣、食、宿的生活特征。同时，对鸟兽的解剖和皮毛色相的浓淡、明暗也作过细致了解。正是由于他有扎实的生活基础和丰富的知识，所以对动物的瞬间神态、花草树木的生长动势，都能心手相应地自如表现。从许多精品来看，画家不以表面的真似和熟练的技法为目的。更重要的是他在艺术上要求把描绘的物象深化。站在更高的层次上，追求新的意境、新的情趣，把动物的灵性，自然神态以及各异的

习性特征，连同动物在大千世界里的天真意趣刻画出来。画集中《空山虎啸》、《峻岭回声》、《松猴图》、《狮吼》、《跃枝戏食图》等作品中可以看出这些天生造化的生灵性格特征、神态变化：如虎的威严，狮的彪悍，豹的凶猛，狗的机警，羊的温顺，猴的灵捷，松鼠的活泼，狐狸的多疑，都描绘得各具情态，栩栩如生。不仅如此，有些作品还能使人领略到山川的雄伟气势，猛兽在其间奔跑吼叫的情景，产生出画外有画的效果。

在花鸟画中，刘奎龄先生又以善画孔雀闻名。他设色艳丽，用笔细劲。孔雀翠羽生动，金羽辉灼，其效果可谓精妙之极。他画的《孔雀》、《祥和》、《鸳湖秋色》、《鸡牡丹》等等，也同样表现得维妙维肖，生趣无限。画家对于禽鸟羽片的构成，羽毛结构间的起伏，形色的变化，哪些应着力刻画，哪些应省略，都根据作品的需要及画家的意图进行再创造。作品充满了一种祥和恬静的氛围：禽鸟在丽日和风中自由翱翔，欢快雀跃。对美好生活的追求与向往都溶化在作品之中，给人以无穷的回味。达到这样的水平和境界，没有敏锐的观察力和丰富的想象，没有刻意求新的创造精神，是不可能的。

刘奎龄先生在绘画技法上很重视笔墨意趣。用笔转折，顿挫，线条千变万化，皴、擦、染等技法的相互交替使用都耐人寻味。用色鲜润，色薄而明快，不轻易施重墨，更少用粉，可是表现出来的物象却显得丰厚饱满。用笔用色的轻重、硬软、干湿、浓淡、层次，都是出于对物象神形的塑造和艺术效果来考虑的。例如对走兽皮毛刻画的那样逼真，质感量感极强。这样的效果，都是在晕染、皴擦、烘托技法的基础上加上数笔兽皮斑纹，或勾勒填色，同时把绒毛蓬松柔软与硬挺，薄厚、疏密、明暗起伏，以及表皮下的肌肉与骨骼关

系，都恰到好处地，十分出色地表现出来。有的身上需要留有空白，或者全白（如兔），只要经过画家略加点染，皮毛质感便即刻显现出来。这种以虚见实，以少胜多的手法的确不凡。至于画孔雀，为了探求新的技法，画家常常独坐案旁，沉思捉摸良久。手里拿着孔雀翎子，一面研究，一面写生，有时一画就是半夜，苦心经营。如果发现不足之处，还要断断续续地加工修改，直到满意为止。

在构图和布局上，刘奎龄先生讲究奇特、别致、新颖、百出不重。至于疏密变化、浓淡对比、宾主呼应、虚实关系，无一不是贴切、周密地予以处理。在他的翎毛走兽作品中，背景常用树石花木来衬托，采取半工半写的手法，有些稍复杂具体，但有些则寥寥数笔，看似漫不经心，却把主体衬托得更加生动，更加真实可信，画面的空间感和气氛也更加浓郁了。从画集众多动物作品的背景来看，不论是层叠的山峦和广漠的原野；不论是耸翠的苍松和挺拔的古柏；不论是巨大的岩石和静谧的草坪，画家都匠心独具地考虑到它们间的穿插配合，整体和局部的变化，使它们之间达到一种自然和谐的统一协调。尽管只是一枝一草，一虫一鸟，画家也不了事从事，而是反复推敲以就。他每作一幅画，都有小稿（所谓缩本），几经思考修改，方才正式落在纸上。从这里不难看出，画家是如何严肃认真地对待创作，如何重视每一幅作品的完整和完美。

刘奎龄的绘画艺术，是深深地植根于民族传统文化的土壤里的，为了创作出有新意的作品，充分发挥了自己的才智，也付出了一定的代价。在文人画盛行和旧社会画界门户之见很深的年代，在那些唯以师古为准者的眼里，对敢于冲破陈规戒律的人，往往会给予种种指责和非难。尽管刘奎龄先生当时在天津

名噪一时，也同样不可避免地遭到非议。他的绘画造诣高深，可多数作品只流传于天津及周围，全国其他地区则很难见到。究其原因，我想这和门户之见、保守偏见不无关系。他鄙视那些非议，把偏见置于脑后，继续他的钻研，终于以锲而不舍、顽强不懈的进取精神，在国画界工笔画的领域里闯出一条新路。

刘奎龄先生的大半生是在沧凉的风霜雪雨中度过的。新中国诞生后，他受到党和国家的关怀、重视，被聘为天津市文史馆馆员。1955年被聘为中国人民政治协商会议天津委员会委员。1956年被选为中国美术家协会天津分会副主席。他的作品多次在国内外展出、出版。1967年因病与世长辞。

刘奎龄先生为美术事业勤奋一生，他并无专一的师承，以坚毅的精神，孜孜不倦地自学成名，堪称一代宗师。他绘画艺术造诣宏深，对自己作品要求极严。他以革新创造精神，数十年来探求新的表现方法，在继承民族传统绘画的基础上，独创个人风格，被誉为我国近代画坛上一个新的绘画流派。他创造的描绘走兽翎毛新技法，引人瞩目，是前人未有的。由此可以说，刘奎龄先生对于工笔动物画发展的贡献是罕见的。其业绩，将在中国近代美术史上留下不朽的篇章。

为广大读者以及文化积累的需要，天津人民美术出版社从本社珍藏的近300幅作品中，精选其中一部份编辑成集出版。这对广大读者提供研究刘奎龄先生的创作经验，欣赏、借鉴他的艺术成果，都是很有意义的。画集的问世，对于我们如何发扬民族文化，弘扬民族精神，勇于创新，勇于开拓，勇于进取，创作反映新时代的作品，都会给以有益的启示的。

To CARRY OUT TRADITION, SEDULOUSLY STRIVE FOR FRESHNESS

—IN LIEU OF A PREFACE

ZHANG YING XUE

Liu Kuiling was a contemporary noted painter of animal-flower-and-bird. He created a large amount of painting of exquisite fine brushwork. In expression, his works employ careful, realistic way and form an artistic style of unique method, which are warmly received by the masses. For several decades, Liu's contribution to the artistic career has been esteemed and cherished. To introduce his works and to sum up his achievements will give people some enlightenment.

Liu Kuiling, born in the year of 1885, was the descendant of "Tuo Cheng Liu", one of the Tianjin "eight big families" in old China. His elder generation got rich by running a pawn shop and dealing in grain. The means of the family was declining and deteriorated around the year of Geng Zi during the regime of Guang Xu of Ching dynasty. Liu was educated in Jin Ye Middle School (now Nan Kai Middle School) in his youth. Under the influence of his elderly he showed his profound love in painting. At first, he learned Western painting and absorbed some knowledge on perspective, colour, shade and anatomy, later he studied traditional Chinese painting. Since the day of his learning the traditional painting, he viewed extensively and imitated many ancient and contemporary famous paintings, especially the well-known flower and bird works, which he made rather penetrating study and research. In order to cultivate the painting skills, he usually went to the outskirts and zoo to paint from nature as well as to draw the most interested natural scenes, then accumulated them year in and year out.

As Liu Kuiling studied assiduously and worked diligently, he created in over half a century not less than a thousand pieces of works for flowers, birds, fish, insects, figures, animals towers, terraces and pavilions. No matter whether it was a magnificent work or a simple artistic creation, he treated it with thoroughgoing

efforts. In his works, especially the type of classical Chinese painting featuring animals and birds, we can see his great attainments. In way of expression, his ingenious skill gasps us in admiration. The early works of Liu Kuiling were mainly flowers and birds while in his late sixties was near to perfection. The theme of his figure painting was mainly adopted from historical stories, e.g. "THE WATER MARGIN". The figures he created were vivid, true to life with clear-cut disposition also conforming to no conventional pattern. His technique of painting was graceful; the style was easy and smooth. In his youth, he contributed to "The Morals Awakening Pictorial" some figure painting reflecting folk life and exposing the unhealthy tendencies which were favorably received by the readers.

The greater part of his life was spent in the old China. Though he was born into a rich family, he lived in hardship and passed a lifetime of frustrations owing to the decline of his family circumstances. During the forty and odd long years from his thirty-fifth year of age till the Liberation, he maintained his living by selling painting. Liu Kuiling was a man of integrity and he was honest, cautious and diligent in work.

The characteristic of Liu in the painting art is that he inherited the traditional skill of flowers and birds brushwork after Song and Yuan dynasties. Furthermore, he absorbed the significant factors in the Western painting, melted together in perfect harmony and created a unique style. His painting of animals and birds formed a new school of painting. His works were not only accurate in mold-making but also full of magical expression and suited both common and refined tastes. He was adept in using the painting brush and the delicate colour thus constituting his characteristic in painting.

In artistic creation, Liu pursued meticulousness but he would not copy nature. Through life, he observed and elicited the minutest detail and grasped "the subtleness of matter" and studied "the reason of matter" in order to draw "the soul of matter". Based on sharp influence and rich artistic imagination, he made use of his proficient realistic painting skill to depict the phenomenon. He put his thought and conception being imbibed in the work. Through the observation of life he kept abreast of law of the growth of flowers and plants, the weather changes of rain, dew, wind and becoming clear, the habits of animals and birds with their characteristics of flying, crying, eating and lodging. In the meantime, he made a thorough study of the anatomy of the animals and birds. He was fully aware of the thick and light, bright and dark of the colour and appearance of the skin. Precisely because of the fact he had a sound knowledge and foundation of observing life, he could masterly depict the transient manner of animal and the growth momentum of flowers and plants. From the fine works of painting, the painter pays less attention to the likeliness of the subject and the meticulous skill, but the more important is that he requests in art to deepen the subject matter. Standing on a higher stage, Liu pursued the new artistic conception, new interest and described the innocent manner of the animals and the soul, spirit and habits of them. The "TIGER ROARING IN THE OPEN MOUNTAIN", "THE ECHO ON A STEEP RIDGE", "THE MONKEY AND THE PINE TREE", "THE ROAR OF A LION", "THE SQUIRRELS PLAYING AND CHASING FOOD AT THE BRANCHES" in the collection, we can see the characteristics of personality and the varieties, of manners of the heavenly endowed creatures, for instance: the stateliness of tiger, the bravery of lion, the ferocity of leopard, the vigilance of dog, the tameness of sheep,

the agility of monkey, the liveliness of squirrel and the suspicion of fox which were portrayed vividly and livingly. From some of the works, we can further appreciate the stately and imposing manner of the rivers and mountains as well as the ferocious animals running and roaring in the wilderness, thus creating pictures beyond the painting.

In flowers and birds painting, Liu was good at drawing peacock. He specialized in laying dazzling paint as well as in using fine and strong brush. The peacock presented its vivid green and golden feathers proudly and caused an extraordinary exquisite effect. His drawings of "THE PEACOCK", "THE CALMNESS", "MAN-DARIN DUCKS IN THE POND AND AUTUMN SCENERY", "THE CHICKEN AND THE PEONY" were absolutely lifelike and overflowing with joy of life. The painter recreated the constitution of the plums, the rise and fall of the structure of feathers, the change of shape and colour, further he made his own choice to emphasize or to neglect. The works were imbued with peaceful and calm atmosphere. Birds were flying freely under the bright sun and pleasant breezes, cheerful and light-hearted. The pursuit and yearn of glorious life was absorbed in the works, which made the people fall in reverie. It was impossible to reach the high level and realm without sharp perception, rich imagination and the creative spirit of sedulously strive for freshness.

Liu Kuiling laid stress on implication in painting technique. His alternative use of wrinking, rubbing and dyeing, turning and pausing of brush were unique and the lines were everchanging. He employed brilliant colour and the shade was lucid and lively. It was infrequent for him to apply heavy ink and powder, yet the thing expressed was full and round. The way of using brush and colour was out of the consideration of the mold of subject matter and the artistic effect, such as the weight and hardness of the brush, the dryness, the thickness and the shade. Thus to let the feel of the quality and quantity became true of life in drawing the skin of animals. The effect was achieved because of the use of technique of misting, wrinking, contrasting and the addition of a few strokes of stripes or sketching the contours and filling in the colours. In the meantime, it was just right to depict the hair fluffy or stiff, thick or thin, light or shade, rise or fall and of different density. In some paintings, it was necessary to leave a void space of the body or an utter white (for instance: rabbit) and only through the painter adding details to the painting, the feel of skin was immediately felt. The technique of using seemingly false and real, few and much was quite out of ordinary. As to painting peacock, the painter, for exploiting new technique, was used to sitting by the desk alone and lost in thought. With a feather in hand, the painter was drawing till midnight, taking great pains in searching for truth. If there was any thing not to his liking, he would continuously perfect it.

In composition and layout of pictures, Liu Kuiling strove for peculiarity, unique, and originality. All was proper and well-handled including change of spacing, contrast of thick and light, arrangement of subject theme and the relationship between false and real. In the paintings of feathers and animals, Liu usually used a background of trees, stones, flowers and plants, adopting the technique of half-fine-brushwork and half-painting; some were complex and concrete, some were just a sprinkling as if done casually but with the main theme set off vividly and the spatial feeling became stronger. From the painting of animals in the collection, we can see that no matter whether the background is a range of mountains or

vast wildness, the tall and green pine tree or upright cypress, the huge rock or tranquil meadow, the painter ingenuously well considered their coordination, the change of its entirety and detail to make them reach a kind of natural harmonious agreeableness. The painter was never careless on a minor matter nor an insect or a bird but finished the painting after repeated deliberation. Whenever he made a painting, he had a draft (the so-called miniature) first. He would only begin to paint with elaboration. From this, we can see how the painter seriously treated his creation, how he attached importance to the integrity and perfection of each his work.

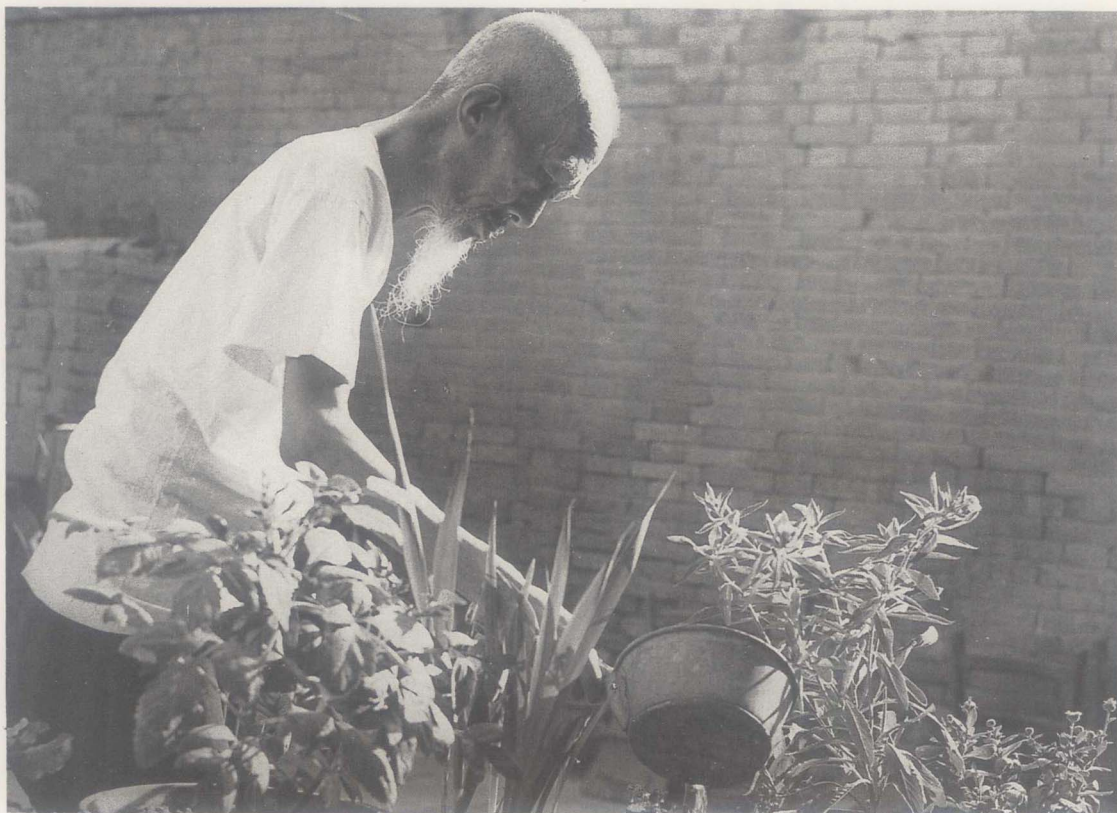
Liu Kuiling's painting art was deeply rooted on the national soil. He created something new and brought his own talent into play, consequently he paid a considerable price. In the years when scholarly painting prevailed and sectarian bias in the painting circles was serious, the one who dared to smash the bonds of tradition was sure to receive blows as well as unwarranted charges from those people who were used to mode themselves after the ancient. In spite of the fact that Liu then gained considerable fame among his contemporaries, he unavoidably met with reproaches. He was of high attainments in painting, yet his works were only popular around Tianjin and not in other places in China. The reason was nothing, in my opinion, than the sectarian bias, conservative thinking and prejudice. He despised all these but endeavored to perfect his skill. At last, he broke a new path in the domain of fine brushwork of the traditional painting circle thanks to his perseverance and staunch untiring effort.

Liu Kuiling's greater part of his life was spent in the dreary wailing wind and weeping rain. Since the birth of the New China, he received special care of the Party and the government and was appointed as a member of the Tianjin Research Institute of Culture and History. In 1955, he was invited to be a member of the Tianjin Committee of the Chinese People's Political Consultative Conference. In 1956 he was elected vice-chairman of the Tianjin Branch of the Chinese Artist Association. His works were many times exhibited and published at home and abroad. He passed away of illness in 1967.

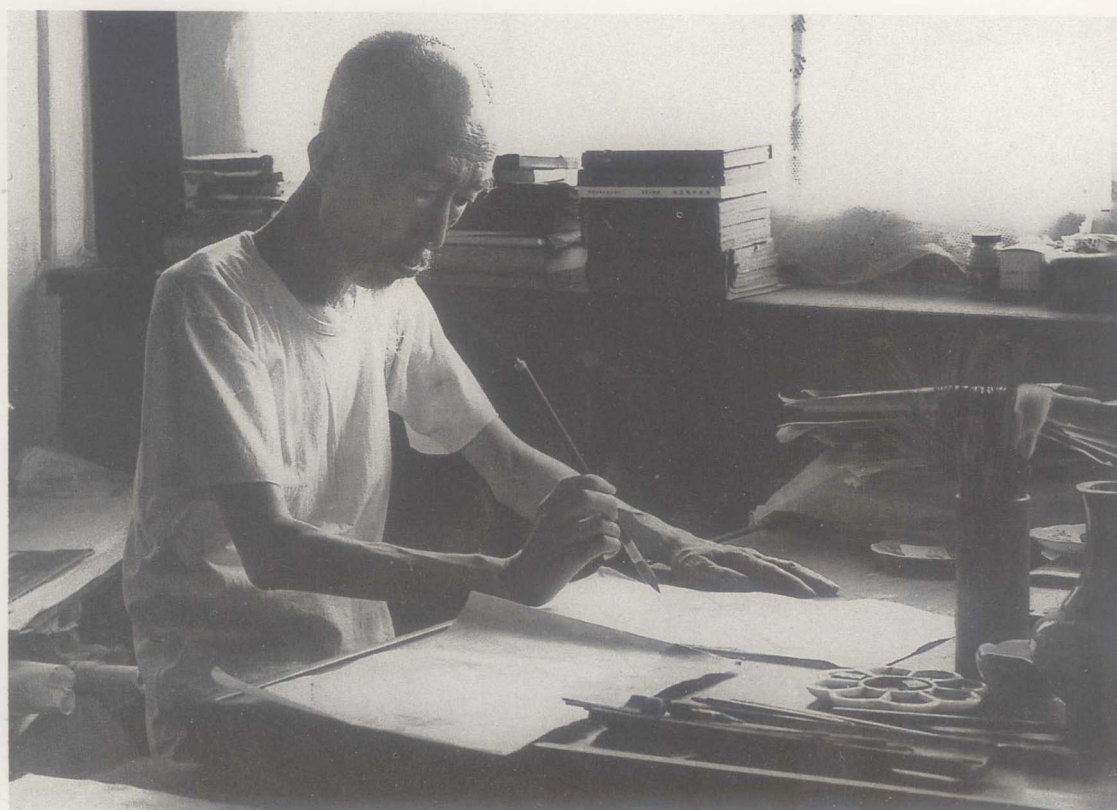
Liu toiled diligently with firm and persistent untiring spirit at the art career for his whole life. He had no fixed teachers, but became famous and a master of his time through self-study. Profound in artistic attainments, he set a high demand on his works. With his innovative and creative spirit, he explored for decades a new way of expression, on the basis of inheriting the national tradition of painting, created a style all his own. His style became a new school in the painting circles. The new technique of depicting animals and birds was the focus of attention and unprecedented. From this, we can confidently say Liu's contribution to the fine brushwork animal painting is exceptional. His career will leave an immortal page in the history of the Chinese contemporary art.

To meet the needs of the wide reading public and for the cultural accumulation, the Tianjin People's Fine Art Publishing House carefully choose a part among about 300 pieces of works collected by them, edit and publish a collection. It is meaningful to furnish the readers with the encountering of the creation of Liu Kuiling, to appreciate and to draw on the experience of his achievements. The coming out of this collection will be an enlightenment to us on developing our national culture and spirit. It will stimulate people to dare to blaze new trails, dare to explore, keep forging ahead and to create works reflecting the new epoch.

刘奎龄在浇花 1957年夏



刘奎龄作画 1957年夏



刘奎龄与刘继卣 1961年12月7日

傅自立 董岩青摄





1 獅 橫披

1. THE LION



乙酉年月初旬
自耀辰
別奎於繪





3 双猫 横披

3. DOUBLE CATS