

崔培鲁画集

PAINTINGS BY CUI PEILU



新世界出版社

NEW WORLD PRESS

崔培魯畫集

朱屺瞻



新世界出版社

NEW WORLD PRESS

责任编辑:罗海波
装帧设计:李琳
封面题字:朱屺瞻

Editor in Charge: Luo Haibo
Designer: Li Lin
Cover Inscriber: Zhu Qizhan

崔培鲁画集

*

新世界出版社出版
(北京百万庄路24号)
北京印刷厂制版印刷
开本:12开 印张:4 印数:1—5000册
1992年1月(汉英)第一版第一次印刷
ISBN 7—80005—167—6 / J. 42
定价:28元

First Edition 1992

ISBN 7-80005-167-6/J.42

PAINTINGS BY CUI PEILU

Published by

NEW WORLD PRESS

24 Baiwanzhuang Road, Beijing, China

Printed in the People's Republic of China

乐此不疲

望海同舟道
成辰年冬黄胄题



乐此不疲
黄胄题

Unremitting Pursuit in Art
by Huangzhou

畫筆之英

崔培魯畫展

謝稚柳題



畫筆之英 謝稚柳題

A Highly Accomplished Artist
by Xie Zhiliu

崔葡萄与崔牡丹

——读崔培鲁的画（代序）

当代中年画家中致力于花鸟画创作的崔培鲁先生是卓有成就的。近年来，他的作品多次在国内外展出和发表，引人瞩目。1985年他在上海举办个人画展之后，又先后在香港、新加坡、美国等国家和地区举行画展。美国维吉尼亚国家博物馆曾收藏其代表作《墨葡萄》。1989年在庆祝建国四十周年之际，应邀为北京人民大会堂作大幅《葡萄图》与《牡丹图》。故他的绘画是值得研究的。

崔培鲁生长在盛产葡萄的鲁南山乡，以作葡萄见长，素有“崔葡萄”之雅称。多年来，他确实把画葡萄作为事业来做，努力不懈。试看他的题葡萄诗：“心存事业鬓添霜，西抹东涂并日忙，识得酸甜三昧后，写来琼果供君尝。”

中国画史上，宋末元初的僧侣画家温日观即以画葡萄而得名，被誉为“温葡萄”。据传温僧作画，先是一气横扫一粗枝，上添细枝和藤蔓，再用柔笔破浓淡不同的墨叶，画果实即以饱满的淡墨表现出葡萄之圆润。《珊瑚网》评道：“喜描葡萄，须梗枝尚草书法也。”崔氏继承传统，在笔墨上苦下功夫，但有发展和创新。主要表现在以现代绘画理论的点、线、面构图法组成形式美的艺术形象。先以圆溜的葡萄为点入手，再用浓重的泼墨法画叶为面，继之以富有骨力的草书法勾勒蔓茎为线。观其作画，节奏分明，画点如慢板，叶面若快板，枝茎似流水，富有音乐韵律之美感。尤以墨葡萄最见功力，以柔笔淡墨画点，下笔成形，如转丸珠，技法纯熟，可叹观止！而且墨色变化微妙，轻重得宜，浓淡适中，果实饱满圆润，晶莹透剔，望之生津。故当今丹青高手兼鉴赏家谢稚柳先生为之题画赞道：“此图写累累鲜实，大有琼浆玉液之感！”

崔氏绘画之成功，来之匪易，而是经过“熟其性，取其形，得其神”的三步曲。说明画家是在长期观察自然，掌握植物生长的本质和规律后，为之传神写照。他曾在一幅水墨葡萄上写道：“余山东老家盛产葡萄及大石榴等多种果品，但唯与葡萄有缘，年来挥写不下千余帧，亦曾跋涉于火焰山下吐鲁蕃。然笔下自有胸中之葡萄也。”此种心得，即是清代画竹专家郑板桥所说的：“其实胸中之竹，并不是眼中之竹也。”（《郑板桥集·题画》）此是杰出的画家成功的共同规律，从体验生活入手，熟悉事物的本质，其胸中孕育着艺术形象，然后进行创作。“崔葡萄”所画之葡萄，虽是从眼中得来，却不等于生活中自然的再现，而是通过概括、提炼的结果。这合乎一般艺术典型化的创作规律，经验是可贵的。

崔培鲁不但以画葡萄闻名于世，而亦以画牡丹驰誉于中外，又有“崔牡丹”之称号。牡

牡丹为花中之王，古今花卉画家，无不为之传神写照。但画史上以画牡丹而称名者，颇为罕见。而今人以牡丹称崔氏，足见其在此方面成就之高。崔氏画牡丹与其画葡萄一样，是其“踏遍曹州三万亩”的成果。正如他在一幅牡丹图上题诗道：“年年谷雨正春风，常为花王写玉容。我与牡丹缘不浅，此身似觉是秋翁。”崔氏以《醒世恒言》中灌园叟之秋公自喻，寄深情于牡丹。故其笔下之牡丹，绚丽多姿，气韵不凡，给人以无穷的美感。

崔氏画牡丹，工笔与写意兼长，彩色与墨笔并美。他的工笔牡丹品貌各异，色调鲜明，浓淡相间，错落有致，蝶戏其中，香气纷纭，几疑置身于曹州牡丹田园之中，进入“不知花香是墨香”的境界。至于写意牡丹，采用“没骨法”，落笔成形，着手成春，意态自若，神韵天成，自有“薄言情晤，悠悠天钧”（司空图《诗品·自然》）的韵味，尤为作者所追求的境界。

中国花鸟画，从五代以来，形成黄筌与徐熙两大派。黄的画法，即所谓“双勾傅色，用笔极精细，几不见墨迹，但以五彩布成”，适合宫廷审美之趣味，形成院画工笔派。而徐的画法，则“落墨为格，杂彩副之，迹与色相隐映”，是“没骨法”的创始人，形成文人写意派。两派在风格上有“黄家富贵，徐熙野逸”（均见郭若虚《图画见闻志》）之说。崔氏的牡丹，继承黄、徐两派之长，兼有“富贵”与“野逸”之趣，神存富贵，韵求清奇，故其笔下之花王，格调典雅，妙造自然，自少俗艳之气。崔氏认为，水墨画更能表达牡丹的动感与生气。正如王维所云：“画道之中，水墨最为上。”（《山水诀》），实乃实践经验之谈，堪资借鉴。

崔培鲁作为花鸟画家，不唯以葡萄与牡丹见长，而其他如石榴、梅花、水仙、木瓜以及公鸡等，皆有精绝之处，都是经过生活体验中得来，均为世人所珍爱。试看他的题《石榴》句：“吾画石榴个儿大，采自峰县俺老家。”风格朴实亲切，画如其人。

总起来看，崔培鲁绘画的特点是，以生活为创作源泉，以继承为技法基础。所以，他的作品富有浓郁的生活气息与鲜明的民族风格。但在他的作品中，又看到富有创新精神的时代感。首先表现在作品的意境，不论是葡萄与牡丹还是水仙与石榴，都是生机勃勃，洋溢其间，反映出时代发展、事业兴旺的欣欣向荣之气象，给人以奋发向上的审美感受。这是我们时代的本质。其次在技法上，遵循其师王小古先生“师古不古”的教导，取诸家所长并吸收西洋绘画之方法，不为传统所束缚。但又紧紧抓住继承并发展民族风格的特点，书法之功底，诗画之结合，以及文人画所强调的神似的审美之情味，在他的作品中表现得比较突出。故崔氏的绘画，既不是一味从事正宗传统的仿古主义的假古董，亦非是着意追求西洋画的形式主义之现代派，而是当代历史条件下民族化的产物。崔氏正值壮年，并不满足于现状，仍继续向艺术顶峰发展。但在弘扬中华民族文化之今天，崔培鲁绘画所走之路，无疑是值得借鉴和提倡的。

孔寿山 一九九一年七月写于上海

Grape Cui and Peony Cui (Preface) — on paintings by Mr. Cui Peilu

Mr. Cui Peilu, devoted to flower and bird painting, is one of the most accomplished among the middle-aged contemporary Chinese painters. Since his first individual art exhibition held in Shanghai in 1985, he has been enjoying an increasingly growing popularity both with the public and art critics. In recent years, quite a few of his works have been selected for inclusion in publications both at home and abroad. His art exhibitions have been held in Hong Kong, Singapore, the United States and other countries and regions. One of his representative works *Grapes in Ink* has been selected for collection by the Virginia State Museum of the United States. On the 40th anniversary of the founding of People's Republic of China in 1989, he was specially invited to create the two large scale decorative paintings of *Grapes* and *Peony* for the Great Hall of the People. Hence, his art works merit particular attention and study.

Born and brought up in the grape-rich mountain areas of southern Shandong Province, Mr. Cui Peilu is expert in drawing the fruit. He is affectionately known by the name Grape Cui. Actually he took the painting of grape as a life-long cause and has been making strenuous efforts for so many years. This is expressed by one of his poetic inscriptions on a grape painting: "Grey my hair becomes, still with a noble cause in heart, / busy in painting grapes from morn to night, / after the sour tastes and bitter trials, then / I create fine fruits for you to appreciate."

In the history of Chinese painting, the monk painter Wen Riguan at the end of Song Dynasty and the beginning of Yuan Dynasty was most famous for painting grapes and was widely known as Grape Wen. It was said that when Wen painted grapes he used to first draw in one bold stroke a thick stem, on which he would then add the thin trailing branches. The various shades of the leaves were created with the different ink-tints by a fine and soft brush while the full and glistening fruits are painted by a brush heavily soaked with light ink. The painting book *Coral Net* commented: "If one likes to paint grapes, one must be good at stem-painting and cursive-hand calligraphy as well."

With whole-hearted dedication to and painstaking practice of painting and calligraphy, Mr. Cui has not only inherited the fine traditional techniques and style but also made new and inventive development of his own in his grape paintings. In the creation of his artistic images, he has made masterful use of the modern painting theories on composition through varied deployment of points, lines and surfaces. He usually begins from the painting of the points expressed by the round transparent grapes, before deploying the surfaces by creating the leaves with splashing ink. The lines in his paintings are expressed by the stems and branches in strong and bold calligraphic strokes. Slow and gentle in painting the points, quick and resolute in his treatment of the surfaces while smooth and unbroken in that of the lines, the entire process of Mr. Cui's painting of grapes appeals to the audience as a moving melody. He is specially adept at painting the fruits of grapes in ink without any added colours. So dexterous and consummate in the art, Mr. Cui brings out onto the paper his plump, crystal and pearl-like grapes without the waste of a single stroke. These fruits are so lively and natural that they bring water to the mouth of the audience. Just for this reason, the highly accomplished painter and art critic Xie Zhiliu cannot help inscribing for one of Cui's paintings the following: "These clusters of grapes hanging heavily on the vines are so life-like and vividly presented that they remind the audience of the delicious juicy taste of the fruit."

The way to success is no smooth running but an arduous path filled with ups and downs. He underwent the three stages of close observation and genuine understanding of the fruit, the mechanical portraying of its superficial appearance, and finally the ability to freely and accurately convey the essential nature and spirit of the fruit. He once inscribed on an ink and wash painting of grapes: "Rich and abundant is my hometown in the production of grapes, pomegranates and many other fruits. But amongst all of them, I seem to be particularly bound by fate to the grapes. This year alone I have painted no less than one thousand pieces of the fruit, apart from a special trip to the remote Turfan — Home of Grapes at the foot of the Mountain of Flames. I have thus formed in my mind's eye the eternal image of the fruit which is always ready to flow onto the paper under my brush." This reminds people of the similar sayings of Zheng Banqiao (a bamboo painter in Qing Dynasty), "The bamboo in one's mind's eye is but essentially different from the bamboo we see every day in the natural world" (*Inscriptions on Paintings, the Collection of Zheng Banqiao*). This sums up the essential experience of many successful artists who, before throwing themselves into the actual artistic creation, would usually first closely observe and acquaint themselves with the subject matters they are to paint so as to get a genuine knowledge and thorough understanding of the very nature of them and foster the artistic images in the mind's eye. The artistic creations of grapes by Grape Cui are, by the same token, artistic abstractions and summaries in his mind's eye of the grapes in nature.

Not only is Mr. Cui Peilu famous for painting grapes, he is equally well known for his paintings of peony. The other title he is popularly known within the art circles is Peony Cui. In the history of traditional Chinese painting, peony, the queen of flowers in China, had always been a common subject matter of painting. Yet, few if any had extra-ordinary artistic breakthroughs or outstanding acclaims in the painting of the flower. The very fact that Mr. Cui has been given by people the name of Peony Cui speaks for itself his achievements. However, like his success in his paintings of grapes, this was attained through meticulous observation in the fields and endless practising, "leaving his footprints all over the thirty-thousand-*mu* land of Caozhou — the legendary residence of the Fairy of Peony." This is well expressed by a poem he once inscribed on one of his works: "In the spring wind each *Guyu*, I am keen / To paint the beauty of the Flower Queen. / By fate it seems I was bound to Her, / I feel I've become Qiu the Gardener." A character created by the famous Chinese novelist Feng Menglong of the Ming Dynasty in his *Stories to Awaken the World*, Gardener Qiu is a great admirer of peony to whom the flower has become absolutely an indispensable part of his life. Painted with such affections and admiration like Old Gardner Qiu, the peonies under Cui's brush are uniquely refined and elegant.

Mr. Cui is highly accomplished in peony painting both in plain ink without added colours and with colours and both in *Gongbi* characterised by fine and detailed brushwork and *Xieyi* featured with bold and freehand brushstrokes. His well-composed *Gongbi* peonies, bright in colour and balanced in the treatment of light and shades with butterflies spotted here and there, are so vivid and life like that one can hardly make out whether they are paintings or real. In front of these pieces, one feels as if one is strolling around *Caozhou* and would indeed "mistake the fragrance of ink as that of the flowers."

As for his *Xieyi* peony, Mr. Cui brings into full play the technique of the school of boneless paintings, a style which resembles that of water colour. Though succinct in style and composition, terse and few in strokes, even a seemingly careless stroke is so meaningful and well placed, they bring home the essence and nature of the Flower Queen. Indeed, the highest Chinese poetic goal of using the "least number of words to express the deepest feelings and cover the broadest subjects" is just what Cui constantly strives to attain.

Since the period of the Five Dynasties, Chinese flower and bird paintings began to fall into two schools respectively represented by Huang Quan and Xu Xi. The school of Huang Quan is characterised by “fine and detailed brushworks and free application of colours with hardly any ink.” Bright and elegant, these works were soon introduced into the palace and thus gave birth to the later school of imperial painting academy *Gongbi*. In the paintings by Xu Xi, on the other hand, “ink becomes the predominant theme while colours are only used occasionally as supplements.” Xu found the school of *boneless* painting and gave birth to the later Intellectual School of *Xieyi* Paintings. The difference between the two schools are well summed up by the following: “The works of the Huang school is refined and majestic while those of the Xu school is bold and wild” (*Painting Anecdotes* by Guo Rexue). Cui has inherited in his peony paintings the merits of both Huang and Xu by adopting the refinement and elegance of the Huang School to convey the spirit and appearance of the flower while the wild and bold style of the Xu School in composition. Thus the peonies under Cui’s brush not only remains loyal to but also transcends the peonies in the natural world. He believes that the technique of ink without added colours can best convey both the mobility and vitality of the Flower Queen. As pointed out by Wang Wei “Of all styles of paintings, works in ink without added colours excel all the rest” (*Rhymed Formula on Mountains and Waters*).

Though a flower and bird painter best at grapes and peonies, Cui Peilu paints equally well pomegranate, plum, narcissus, Chinese flowering quince, roosters and other objects in his unique way. His artistic inspiration comes directly from the colourful natural world surrounding him and his unusual personal experiences. Read his inscriptions on *Pomegranate*: “The pomegranates I paint are big and round. / Only in Yi County – my home-town can they be found.” Simple and natural is his language and so is his personality.

In the main, Cui’s paintings are based on solid personal experiences and traditional techniques. Thus his works are full of life and have a strong national flavour. Yet they lack not the spirit of the times and new inventions. His artistic images, be they grapes, peonies, narcissus or pomegranates, are all full of life and vitality, demonstrating the fast pace and prosperity of the times and providing the audience with confidence and courage to forge ahead. In dealing with tradition and modern Western art, he has adopted the famous motto of his teacher Wang Xiaogu – “To follow the tradition without falling hostage to the tradition.” He thus draws upon both our long and rich traditions and Western art for food of thought and improvement of his skill. In his paintings one can discover all the fine traditions characterising traditional Chinese painters, profound mastery of calligraphy, integration of poetry with painting, the aesthetic pursuit of Intellectual Painters for likeness in spirit rather than merely in form. Yet they are by no means mechanical imitations of classical works nor are they result of blind copying of modern Western arts.

In prime of his life now, Mr. Cui does not rest on his present laurels but keeps on striving to attain still higher artistic accomplishments. In our present drive for carrying forward and rejuvenating the long-standing Chinese cultural heritages, Cui’s artistic practice and experiences certainly merit special attention.

Kong Shoushan
Shanghai,
Summer, 1991

作品目录

1. 管领春风是牡丹
 2. 丰收颂
 3. 工笔牡丹
 4. 绿梅
 5. 绿葡萄
 6. 大石榴
 7. 富贵牡丹图
 8. 竹石水仙图
 9. 生时酸苦熟时甜
 10. 蝴蝶兰
 11. 国色天香
 12. 雄鸡枇杷
 13. 娇容三变
 14. 云锦丹霞
 15. 勒杜鹃
 16. 粒粒皆辛苦
 17. 管领春风
 18. 小院有此醇香
 19. 蕃木瓜
 20. 兰竹图
 21. 版纳野果图
 22. 意足不需笔墨多
 23. 葡萄
 24. 幽兰图
 25. 天竹
 26. 墨葡萄
 27. 绿牡丹
 28. 蓝田玉
 29. 水墨牡丹图
 30. 梅竹图
 31. 结实千年
 32. 只留清气满乾坤
 33. 墨梅图
 34. 南国之花
 35. 牡丹水仙
 36. 水墨葡萄图
 37. 墨笔月季
 38. 春风吹又生
 39. 姚黄魏红
 40. 雨后
 41. 版纳野林图
 42. 秋景山水图
 43. 猫息图
 44. 鸟栖图
 45. 曹州三月
 46. 出水芙蓉
 47. 墨笔芙蓉
- 封面：饱经风雨更晶莹

CONTENTS

1. Peony in spring
2. Bumper harvest
3. Peony
4. Green plum
5. Green grapes
6. Giant pomegranate
7. Luxuriant peony
8. Narcissus with rocks and bamboo
9. Grapes
10. Butterfly Orchid
11. Incomparable colour and fragrance
12. Rooster and loquat
13. Peony with triple colours
14. "Clouds"
15. Azalea
16. Fruits of hard labour
17. Peony, the queen of flowers
18. Pure fragrance in courtyard
19. Chinese flowering quince
20. Bamboo and orchid
21. Wild fruits in Xishuangbanna
22. Little ink, rich connotation
23. Grapes in a plate
24. Orchid
25. Flowers with bamboo
26. Grapes in ink
27. Green peony
28. Blue peony
29. Peony in ink and wash
30. Bamboo and plum
31. Peach, Chinese symbol of longevity
32. Peony with lofty air
33. Plum in ink
34. Flower of south China
35. Peony and narcissus
36. Grapes in ink and wash
37. Chinese rose
38. Peony in vernal breeze
39. Yellow peony of Yao and red peony of Wei
40. After rain
41. Wild forests in Xishuangbanna
42. Landscape in autumn
43. Sleeping cat
44. Perching bird
45. Spring of a peony garden
46. Lotus out of water
47. Lotus in ink

Cover: Crystal Grapes



1. 管领春风是牡丹

Peony in spring



2. 丰收颂

Bumper harvest



3. 工笔牡丹 Peony

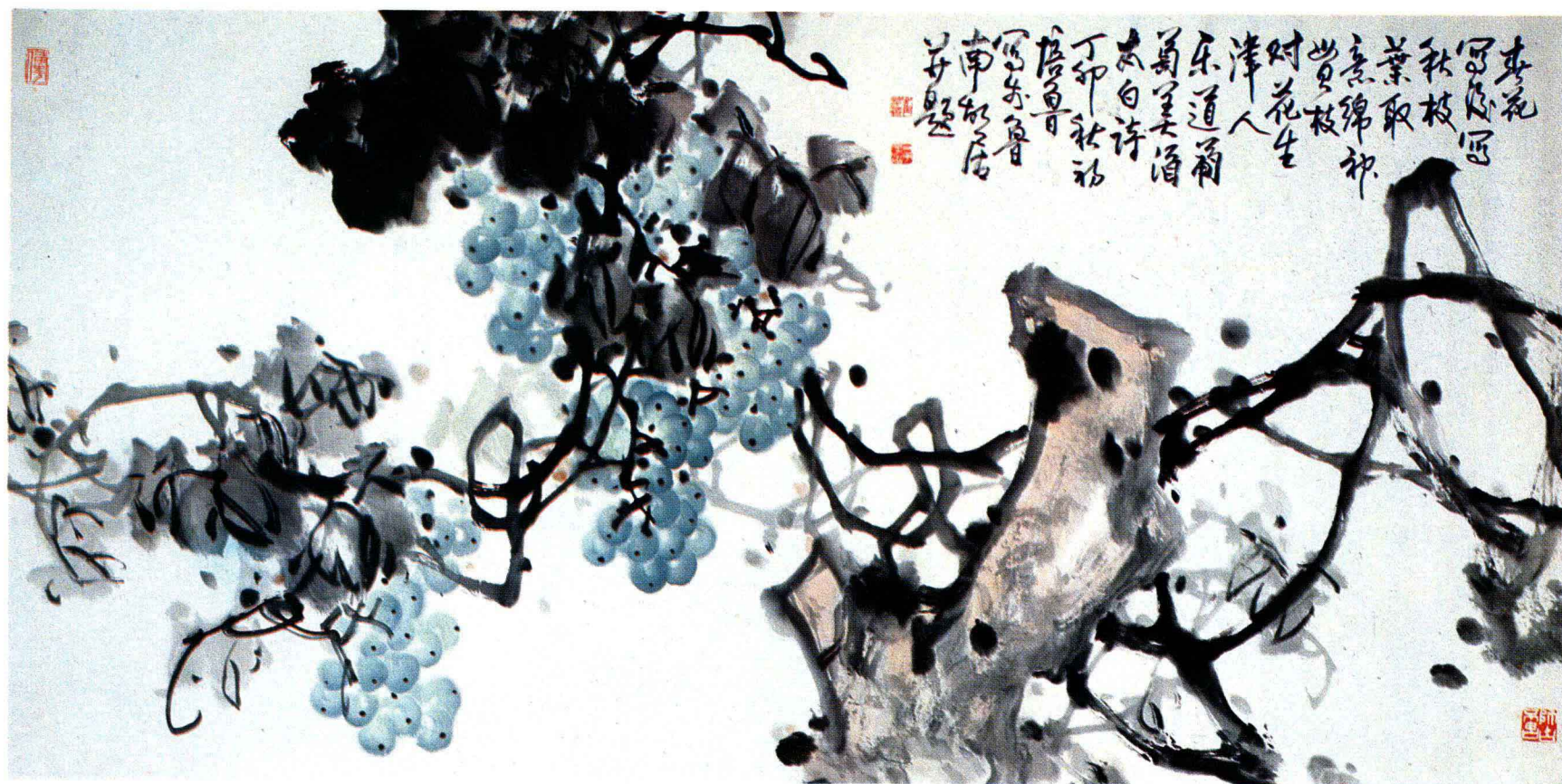


觸目橫斜千朵賞
心只有兩三枝
在丙寅夏月
培魯寫



4. 绿梅

Green plum



5. 绿葡萄 Green grapes