



劉繼卣  
动物画集

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Animal Painting  
by Liu Jiyou

人民美術出版社

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# 刘继卣

1918 - 1983

# 一世躬耕 千秋尊崇

杨仁恺

我国历代孕育出不少杰出而伟大之画家，为祖国精神文明宝库增添无数绚烂光彩，炫耀古今，备受崇敬，子孙引为自豪。故人刘继卣先生固今日画坛之巨擘，自当受到推崇。

1983年11月5日刘继卣先生不幸逝世，1984年3月5日在北京中国人民政治协商会议礼堂，由中华人民共和国文化部主持为刘继卣先生举行隆重追悼仪式，悼词中誉继卣先生为杰出画家，对他高尚的品格、精湛的画艺，对党对国家，对人民抱有深厚的感情，几十年如一日，呕心沥血，为人类文化艺术的发展，为祖国民族文化的振兴所做出的巨大贡献给予了肯定和赞扬。真所谓“盖棺论定”，析理精辟，对画家所作之高度评价，情词恳挚，感人肺腑。

近十几年中，国家开放改革，顺潮流，得民心，于政治经济领域诸方面，已然取得惊人进展。独惜画家刘继卣先生中道云亡，竟弃我辈而去，转瞬将届十载，缅怀故人，悲不自胜。前人有云，人固有一死，有重于泰山，有轻于鸿毛，惟继卣先生之死，较之泰山还重。岁月流逝，思之弥笃，不能自己。

有关继卣一生在绘画艺术上之卓越成就及其突出之贡献，萨空了先生、河北伦明先生等国内外艺术论坛名宿们均已有全面论述，阐发周详，勿待赘陈。顷人民美术出版社着手精选继卣遗作动物画出版，不计工本，力求精美，意在弘扬我国文化菁华。继卣夫人裴立女士征序于余，自惭才疏，见闻鄙陋，未必能深入堂奥，探幽发微，愧对知己。所幸已有萨先生鸿文在前，步伍后尘，就所感知数端，藉作芹献，庶几逃避画蛇添足之嫌。

众所周知，天津刘氏一门，画名重当代。先是奎龄先生首创新风，哲嗣继卣承继衣钵，并有所开拓，幅幅新作，昭昭在人耳目。山东美术出版社、天津人民美术出版社数年前出版继卣先生画册，品鹭精当。于是父子画集，相互交辉，诚乃艺坛一时之盛事。读者从中不难看出父子两人之技艺，既有继承，又有发展，后继有人，时代使然。

萨空了先生称誉继卣为新中国连环画之奠基人，良非虚语。《鸡毛信》具有时代里程碑之历史艺术价值，家喻户晓，并荣获世界反法西斯大奖，为国争光！《武松打虎》、《孙悟空大闹天宫》两套组画，已成古为今用之典型名作，脍炙人口，跨越时空，获世界青年节国际奖。1954年，毛泽东主席视察天津，于万机之暇，接见老画家刘奎龄、刘继卣父子，当展阅继卣作品时，为之称赏不已。“博古通新，刘氏出人材！”固乃刘氏父子之殊荣，亦天津地区之光荣，全国艺术界之光荣！

继卣为人内向，喜怒不形于颜色，知交颇为寂寥。建国前，日伪统治华北时期，一年天津洪水成灾，黎庶流亡失所，哀鸿遍野，惨不忍睹。继卣憎恶日伪政权漠视民间疾苦，固作《天灾图》长卷以讽刺之。为揭露敌人腐朽罪行，竟招来囹圄之苦刑，亦在所不悔，足见其有胆有识，不愧为铮铮铁骨之士！同时名家蒋兆和先生有《流民图》之作，久享盛誉而不衰，惟独《天灾图》终遭敌伪销毁，幸与不幸，间不容发，能不浩叹。

继卣一生富有正义感，疾恶如仇，忠于艺术，须臾不离。以上列举之连环画，乃画家兼擅诸科之一。论技法精湛全面，兼工带写，无往而不通。人物、走兽、草虫、山水诸作，应手成形，生趣盎然。萨空了先生序中举例，分析发凡，至为允当。考其之所以能臻此妙境，自不外于师传统，师造化，更与本人“思深曲达”之艺术素养密切相关。外界认为继卣全部承袭乃父之笔墨技巧，从表面形式观之，此语似有所据；实则触及内涵，不难发现两者之间存在千差万别。同一主题作品，细察表现手法之纯熟，刻划之密致，构图之变化，千姿百态，不可方物。



刘继卣 1958 年在河北农村辅导农村青年学习美术创作 姜维朴摄

事物以比较而存在，有心人方可运用此法识别万事万物。奎龄先生晚年之作，由于精力不济，继卣间或于个别处为其添笔赋色，多少具有西画笔墨情趣，非幕中人无从窥其隐秘，但无碍于名作之完美，反之，更将使之天衣无缝，美玉无瑕。历代名家中，多有父代子笔之例，此则反是。本文所以拈出，别无它意，原以立足于鉴定科学而言，并无好奇或标新立异之心。

继卣先生兼擅诸科，于人物、走兽画造诣尤精，穷极妙理。盖人类社会亦即所谓之大千世界，固以人为主宰，而形形色色之动物群，生存于大自然之中，蔚为壮观。姑无论其实际所起之作用如何，亿万年以前，早已与人类共同生存相处于宇宙之间，生态平衡，备受青睐。继卣走兽画创作之宏旨，或本诸于斯乎？

考察古代绘画之兴起，当在万年前后之原始社会，今日世界各地岩画时有发现，多以野兽为描绘对象，商周之际，十二地支配以龙虎牛马之属，由来尚矣。故古代画史当以动物走兽居先，人物出现于狩猎主题之中，彼此关系至为密切。晋唐以降，代有名家，动物题材之作，极为广泛，各有专工。继卣幼承家学，青出于蓝而胜于蓝，观察刻划入微，既求形似，更重神情，穷物态之千变万化，通过巧妙生动之造型手法，揭示各类动物之精灵，其难能可贵处即在于此。

唐代大诗人杜甫有《丹青引》一首，乃赠将军曹霸之作：“斯须九重真龙出，一洗万古凡马空。”又《画马赞》有云：“韩干画马，笔端有神；骅骝老大，鬃衰清新。”可知唐代画马已臻于至善之境。然而继卣画马，别出机杼，如出自大写意之《奔马图》，上有叶剑英元帅录徐悲鸿自题画马句，“须知时世非长夜，漠漠穷苍有尽时，”当时国运将苏，寓意深远，一望可知。若以为是图犹存徐氏蹊径，而另一图枣色奔马，侧面自上而下，风驰电掣，迎面而来，有“四蹄雷电，一日天地”之势。《草原春暖图》描绘蒙古牧民草原风光，其气势之磅礴，人马刻划之唯妙唯肖，引观者遐思不已。

继卣画牛，既不同于古之厉归真、戴嵩、韩滉，阎次平兄弟诸家，又与今日李可染《师牛堂》作品异趣。对虎豹之描写，以外貌威严为其特征，顾盼之间，令人生畏。惟作幼虎嬉戏，以拟人手法出之，耐人寻味。《声威震大千图》大横幅，雌雄狮成对，吼声如雷，诚有天地为之变色之概；画家病危时奉献全国人民代表大会之《双狮图》，寓爱国之忧，与何香凝老人创作意图实无二致。尚望读者勿以单纯艺术观点视之。

猿猴与人类同属灵长类，继卣笔下所出现之猿猴，灵巧机智，活泼天真。《大闹天宫》主角孙行者实无异于能争善战、足智多谋之“将军”，其人格化后之生动形象，与生活于嬉戏森林丘壑中者实有所不同，以善良习性启人深省。《怡然自得图》构思之巧妙，超越前人。北宋画猿高手易元吉，以及历代传世作品中，均无此类作品。艺术上之标新立异，往往出人意料之外者。

继卣描绘宇宙间走兽，主题极为纷繁。除以上所涉及者外，尚有兔、鹿、羊、犬、松鼠、狐狸、熊猫之属，不胜枚举，各具特性，彼此之形态、性格又迥不相同，一经显现纸面，无不充满生机，给予观者以鲜明崭新之印象。历代名家擅长画牛者未必兼工画马，唐韩滉有《五牛图》传世，国之瑰宝，但未见兼擅其它走兽之作，亦未见之记载；唐曹霸、韦偃、韩干画马名家，见之于同时代大诗人之吟咏，韦偃《牧放图》长卷有李公麟之临本；韩干传有《照夜白》流传域外，均未见画马之外尚有其它走兽之创作；北宋李公麟又有《五马图》、《三马图》，金代赵霖



刘继卣 1978 年在北京创作《雄狮图》

有《昭陵六骏图》孤本传世，元初龚开作《瘦马图》、任仁发《出园图》、《二马图》等皆有名于时，惜未睹其它作。此外，北宋易元吉画猿最为有名，有《聚猿图》真迹传于代，北宋大家崔白画兔，辽代墓葬出土之《竹雀双兔图》，元人颜辉《猿图》、钱选《桃枝松鼠图》等等，所有古代画家，绘制走兽，最多兼擅两门，今之任伯年、虚谷、张善孖、徐悲鸿诸巨擘，亦皆以专工一两种走兽享名当代，未若继卣涉及范围，竟有如此之广且精者！固然，中间有继承传统与乃父奎龄先生之家学诸因素，尤为重要者，在于画家本人对描绘对象之深入观察，精思之，明辨之，勤习之，生生不息，永无止境。奎龄先生以工笔为尚，静态较多；继卣间工带写，笔触随对象动势而变，不拘成法，敢创新路，此或即画家创作秘诀之所在，尚有待于各方研究者予以论证之。

刘氏一门三代皆精绘事，世不多觐。惟北宋马氏、元代赵氏、明朝文氏、蓝氏诸家有之。第一代奎龄先生与第二代继卣先生早有定评，时势造英雄，尤以继卣成就之卓越，彪炳艺苑，固无论矣。第三代有继卣长女刘蔷，不忘家学，并获日本国立东京艺术大学美术研究生部博士学位，现执教东瀛。次女刘葵亦得衣钵之传，现居美国执教。公子刘楠，“将门虎子”，1981年赴比利时皇家美术学院攻博士学位，成绩斐然，留校执教。继续传播刘门画风，发扬光大。如是三代风流，绵绵不辍，世间稀有。而继卣之学术地位与日俱增，功绩显赫，极应表而出之，以昭告国内外关怀继卣之亲友及广大读者，实乃今日艺坛中一桩佳话。

刘氏画派之所以日臻兴盛，历三代而不衰，继卣实乃关键人物，与平日之身教言教及子女本身之敏而好学，互为表里。

综观继卣艺术生涯五十年，尽瘁于绘画事业，一生坎坷，半世苦辛，埋首画室，不求闻达，以苦为乐，孜孜不倦，佳构如林，所创作之各类艺术形象，别出机杼，来于传统与生活，而又超越传统，高于生活，无不生动感人。具体分析，已见萨先生昔日之序文。请读者从中探索，得出各自结论，方为公允。历史乃最公正之见证人，继卣一生心血，化为绝妙精品，无私奉献，历经数十年暴风骤雨，终能屹立于今日，树起巍然之里程碑，岂属偶然！

凡有所作为之艺术家，自必热爱生活，忠于事业，其中核心则为画家对祖国之衷心爱戴。继卣以其艺术语言，充分体现出高度爱国之忱，诚乃富有真挚感情之爱国主义者。当其卧病弥留之际，仍念念不忘祖国，特嘱家人向全国人民代表大会常务委员会献上《双狮图》巨制，藉表敬意。继卣固以画狮最为杰出，得其神髓，早为国内外所钦仰。而此幅巨制尤为画家得心应手之精品，作于1982年病中，极为珍视。原拟自藏，传之子孙，几番思考，竟能大公无私，画家性格突出坚贞，于此可见。考其关键时刻，作出决定，自有深意存焉。盖继卣出生乱世，国将不国，时怀书生报国无门之悲。新中国诞生，中间虽几经动荡，毕竟国威大振，与稠昔不可同日而语。所谓睡狮之讥，一跃而叱咤风云，双狮雄风，具有象征之宏旨，其意深，其志切，耐人寻思。当为继卣在北京中国人民政治协商会议礼堂举行隆重追悼仪式时，余曾撰联哀悼：“为万物写真传神，家学渊源，艺苑中独树一帜；爱乡国痍瘵在抱，思深虑远，病危时犹献双狮。”事隔六载，重温旧作，疏漏实多，藉此撰写序文之机，再认识、再思索，未敢有负故人，无愧平生，于愿足矣。

1993年5月于沐雨楼中



# Toiling for Life, Revered Forever

by Yang Renkai

There have appeared many well known painters in China's history, whose masterpieces have added to the artistic treasure of the country's spiritual civilization. And they have been held in great respect by their later generations, who take a great pride in what they have left for them. As one of the giants in the contemporary art circle, late painter Liu Jiyou deserves such a respect as his ancient counterparts do.

Concerning what Jiyou has achieved in his life time in the art of painting and his prominent devotions to the art, Mr. Sa Kongliao, Mr. Lunming from Hebei Province and some other well known art critics at home and abroad have done him enough justice in their essays. I just give my humble opinions about his works.

As is known to all, the Liu family in Tianjin has been famed for its painting in contemporary art circle. Mr. Liu Kuiling created a style of his own, and then his son Liu Jiyou not only carried on the family tradition, but also developed the style. His works attracted the attention of the art world. The fact that the works of the father and son all enjoyed great fame became a popular anecdote on the lips of the modern painters. It is easy for viewers to find out that the son had not only carried out, but also developed the father's techniques. The Liu family did have an excellent successor.

It is not too much for Mr. Sa Kongliao to honor Jiyou as the founder of New China's picture - story books. The household work picture - story book "Chicken Feather Letter" was of historical artistic value, and it did credit to the country by winning a grand international antifascist prize. His two sets of picture - story works "Wu Song Kills a Tiger" and "Monkey King Creates Havoc in the Heaven" became typical masterpieces in the way of making use of the ancient materials. They were popular with people of different ages from different walks of life and of different times. They won Jiyou international prizes at World Youth Festival. When late Chairman Mao went on an inspection tour to Tianjin in 1954, he spares some time from his busy agenda to meet Liu Kuiling and his son Liu Jiyou, and he could not help pouring compliments upon Jiyou when appreciating his paintings. "Conversant with something in the past and present are the talents from the Liu family." This was not only the honor of the father and son, but also honor of the Tianjin people and of the art circle nationwide.

Jiyou never betrayed his sense of justice for the evils in his life time, and his commitment to the art was consistent. The picture - story books mentioned above are only the demonstration of some of his talents. His refined techniques and skills covered a wide range of subjects, and either minutely depicted realistic or freehand brush work pieces could all be well done under Liu's brush. Figures, beasts, flowers and birds, grass and worms as well as landscape could all be true to life under his brush. Mr. Sa Kongliao, in his preface, gave proper examples and made to the point analysis about Jiyou's art skills. The reason why he could attain the acme of perfection in art was because he had learned from the tradition and nature, and what was even more important was that he had cultivated himself to such an extent that he could feel the art with his mind from the inside out. The outsiders held that Jiyou had just taken over his father's techniques. The statement seemed true in terms of Jiyou's painting forms.

Nevertheless, so far as the essence of the two's paintings was concerned, there was a huge difference between the father and son. Careful observation of the works on the same subject could only discover the skillful techniques, the detailed touches and the changes in composition. However comparison worked in showing the difference, and only those who always set their minds on something could tell the difference between one thing and the other with this method.

Deficient in energy in his late years, Liu Kuiling had some of his works remedied by his son Jiyou, whose touches bore the style of Western paintings. Outsiders could not discover the secrets inside.

Anyway, the son's touches added to the perfection and excellence of the masterpieces instead of rendering them imperfect. Of the renowned artists in the history, many fathers added brushes to their sons' works. However, the principle was just opposite for this couple of father and son. I do not write about it out of curiosity or with the intention to cut a conspicuous figure, but only for scientific evaluation of the works.

Versatile as Jiyou was in art, he was particularly good at the figure and beast paintings. Man dominates the human world, and different beast paintings. and different beast living in the wild make the world colorful. No matter what impact they have had upon the human beings, they began to live together with man in the world thousands and thousands of years ago. The ecological balance has become one of the great concerns for today's world, and probably that was why Yiyou focused his brush on the beasts.

Ancient painting originated about 10,000 years ago in primitive society, according to research concerned. The paintings on rocks discovered in various places around the world are mostly about beasts. It was the same reason why the twelve earthly branches were combined with the same number of animals to indicate people's age in the Shang and Zhou dynasties. So beasts and some other animals were the earliest and main themes of ancient paintings, and man appeared in paintings only about hunting. Man and animals were closely related in ancient paintings. Every dynasty had its own well known painters after the Tang Dynasty, and many of them painted about animals with each's emphasis on a certain specific animal.

Learning from his father from his childhood, Jiyou had surpassed his father. His brush depiction of the animals were refined with careful observation. Apart from portraying the animals true to life, he paid more attention to the conveying of the air and spirit of the animals. With his brush, he spared no pains catching the various changes in the air of animals in order that the spirit of the beasts could be demonstrated with refined touches and plastic method. This was indeed where Jiyou deserved the deep respect.

Great poet Du Fu of the Tang Dynasty wrote a poem titled "Ode on a painting" dedicated to General Cao Ba, which goes to the effect, "In no time, came out of the Ninth Heaven a real dragon." All horses that had been born were as nothing before you paragon. Another poem titled "In Praise of a Painted Horse" goes in this way, "King of Han painted horse, with energy collected at the brush point; the best horse in red looked energetic and vigorous." So the painting of horse had reached quite perfection in the Tang Dynasty. Yet, Yiyou painted horse with his own characteristics. For example, in the painting of "Running Horses" of freehand style, there was a couplet copied by Marshall Ye Jianying from painter Xu Beihong's verse about his own painting of horses, which read like this, "The present world is a long night drawing to its close as is known, the vast expanse of sky has its own ends." Then the luck of the country was to be improved, the meaning behind the verse could be read at a glance. One might think that there was something similar to the painter Xu Beihong's techniques in this painting. Yet another horse painted in the colour of claret ran downward from the flank as fast as the wind, just rushing towards you. It looked as if the four hooves rash like lightening and as if it could cover the distance from the land to the heaven in a single day. "The Spring on the Grassland" depicted the Inner Mongolia's grassland landscape. The tremendous momentum and the lifelikeness of the people and horses gave loose to the imagination of the viewers.

In the way of painting cattle, Jiyou's works were different from those of such ancient painters as Li Guizhen, Dai Song, Han Huang and Yan Ciping brothers, and different from the contemporary painter Li Keran's "The Hall of Teacher Buffalo" as well. In portraying tigers and leopards, Jiyou gave prominence to their awe-inspiring ap-

pearance, and their life-like expression which revealed that they were looking for prey gave viewers an awesome feeling. Personification was appealed in painting tiger cubs playing together to give viewers something more to chew about. In the piece "Lion's Roar Shakes the World," a couple of male and female lions roared with such a might that it seemed as if the whole world would be terrified at the roar. The "Couple Lions" Jiyou dedicated to the National People's Congress when he was mortally ill contained his patriotism, as was the motivation for Madame He Xiangning's paintings, I sincerely hope that viewers will not take it simply as an artistic piece.

Apes and monkeys belong to primate the same as human beings. The apes and monkeys under Jiyou's brush were dexterous, clever, brisk and "innocent." The monkey king in "Raising a Havoc in the Heaven" was not so much a monkey as a "general" good at fighting. Its personified image was really different from that of those monkeys in the mountains and forests. Its character of kindheartedness provided viewers with food for thought. The piece "Happy and Pleasant Monkeys in the Nature" exceeded many forefathers in conception. Such a great piece had never been seen in the works of monkey painting master Yi Yuanji of the Northern Song Dynasty and some other masterpieces about monkeys before. In art those who seem least expected to produce extraordinary works give people surprise with their extraordinary pieces.

The theme varied in Jiyou's painting of beasts. Apart from what was mentioned above, he also painted rabbits, deer, sheep and goats, dogs, squirrels, foxes, pandas and some other animals. They all had their own characteristics under Jiyou's brush, and they were all true to life and in high spirits on paper. Viewers could always get fresh impressions from them. Great master painters in ancient dynasties who were good at painting cattle were not necessarily also expert in the painting of horses. Tang Dynasty painter Han Huang had his "Five Buffaloes Painting" handed down as a great masterpiece, but never drew other animals as had never been read in the records available. Painters like Cao Ba, Wei Yan and Han Gan also from the Tang Dynasty were all great masters painting horses, as being complimented by their contemporary poets in their verses. The "Painting of Horse Herding" by Wei Yan had been kept in Li Gonglin's best album, and Han Gan's masterpiece "Lighting up the Night" was somehow taken abroad by someone else. Anyway, none of them had painting of other animals handed down. Painter Li Gonglin from the Northern Song Dynasty had painted famous "Five Horses Painting" and "Three Horses Painting", and he had copied the "Painting of Horse Herding" by Wei Yan from the Tang Dynasty. Zhao Linyou from the Jin Dynasty had his single "Six Steeds at Zhaoling Tomb" handed down. The piece titled "Thin Horses" done by Gong Kai at the early Yuan Dynasty and the "Out of Garden" as well as "Double Horses" by Ren Renfa were all masterpieces of the time. Yi Yuanji of the Northern Song Dynasty was particular good at painting apes, and his original copy of "Gathering of Apes" can still be seen today. "Sparrow and Two Rabbits Playing in Bamboo Forest" by Great master painter Cui Bai of the Northern Song Dynasty was excavated from a tomb of the Liao Dynasty. The "Painting of Apes" by Yuan Dynasty Yan Hui and "Squirrel on Peach Tree Branches" by Qian Xuan also from the Yuan Dynasty were all masterpieces of their time. As a matter of fact, none of the ancient painters could specialize in the painting of animals in excess of two kinds. The same was true of the contemporary great masters like Ren Bonian, Xu Gu, Zhang Shanma and Xu Beihong, who had never involve such a wide range of animals in their paintings as Jiyou did.

Of course, the influence of tradition and the teaching of his father counted, but the most important was that Jiyou spared no efforts in carefully observing what he was to paint, chewing what he had obtained from observing what he was to paint, chewing what he had obtained from observation time and again until he could tell from the tiny differences, and practicing all the time until his death. Mr. kuiling was particular good at minutely-depicted realist

paintings and paid special attention to the depiction of details. Most of what he painted were inert and in still state. However, his son Jiyou mingled the freehand and finebrush in his painting, and his brush altered in keeping with the changes of the subjects. Instead of confining himself to the conventions or established rules, he was creative and paved way of his own where his inspiration allowed him. This might be the key to his success. Anyway, a lot of work are still to be done by experts to find out how Jiyou had made such a great achievement.

Three generations from the Liu family are all good at painting. Liu kuiling, the first generation, and his son Liu Jiyou, the second, had all established themselves in the art circle. Of the two, Jiyou was even more outstanding than his father, and gained himself a fame as one of the most talented and accomplished artists. No one would challenge his reputation and achievement. As the third generation of the family, Jiyou's two daughters Liu Qiang, Liu Kui and his son Li Nan continue to carry out the family's tradition and art style. It is really unusual for three generations of a family to keep a form of art in succession without interruption. With great achievement, Jiyou had a position in academic circle which have been becoming more and more important. So publicity should be given to Jiyou's achievement so that all those at home and abroad including his relatives, friends and painting viewers who are concerned about him should know what he has done to the art. This should really be an excellent story to tell in today's art circle.

In his 50 years of art career, Jiyou had devoted whole-heartedly to the art of painting. He had a bumpy life, spare no pains and efforts in the pursuit of the art in his studio, and had never asked for fame. He just sought pleasure from his hard work and never felt bored of his pursuit. As a result, he had painted so many pieces, and his various types of artistic images were out of original conception based on tradition and life. On the other hand, his works had exceeded the tradition and life, and all of them were moving and impressive to the viewers.

All artists, who have an aspiration to accomplish a career, love life, devote themselves to their career, and are patriotic. Jiyou expressed his sincere patriotism in his artistic language. He was indeed a patriotic artist.

Jiyou was a particularly magic hand in painting lions, the works of which have been admired by viewers at home and abroad. Great masterpiece "Double Lions Painting" was done in 1982 when the painter was suffering from a disease. This was one of his most favourite pieces done with great proficiency, and he treasured it so much that he wanted to keep it himself and had it handed down within his family. Yet, he dedicated it to the country after careful and repeated consideration. There must have been of particular importance for him to make such a decision at such a time. He was born in troubled times, when the country was endangered by various crisis. He felt sad because he was at a loss what to do to serve his country. Although there had been turbulent years after the birth of New China, she gained prestige as a big country, which had no comparison with its past. Compared to a sleeping lion as she was, China woke up and caused a stir in the world. The majesty of the double lions meant much more than the lions themselves, and it did give viewers food for thought. When a memorial meeting was held over Jiyou's death at the conference hall of the Chinese People's Political Consultative Conference in Beijing, I wrote a couplets in memory of Jiyou to the following effect: "Portray all things on the earth true to life, follow and develop the family art style, to establish a school unique in the art circle, still cherish a sincere love for the motherland in his illness, and have foresight and take long view, to dedicate the painting of double lions before departing from life." Six years have passed. Reviewing what I wrote, I have found that I omitted quite a lot. Taking advantage of the chance to write this preface, I just want to think twice about the life of Jiyou for fear that I may fail to do what I should for him or may have something on my conscience.

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英文翻译 朱 渊

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Tiger	121 × 34cm	1954	2
Leopard	121 × 34cm	1954	3
Lynx	121 × 34cm	1954	3
Dog	33 × 38cm	1956	4
Tiger	32 × 43cm	1956	5
Leopard	32 × 43cm	1956	6
Monkey	32 × 43cm	1956	7
Rabbit	32 × 43cm	1956	8
Donkey	32 × 43cm	1956	9
Deer	32 × 43cm	1956	10
Horse	32 × 43cm	1956	11
Cat	32 × 43cm	1956	12
Sheep	32 × 43cm	1956	13
Bear	32 × 43cm	1956	14
Squirrel	33 × 38cm	1956	14
Leopard	138 × 34cm	1962	15
Lion	138 × 41cm	1963	16
Tiger	138 × 41cm	1963	16
Bear	138 × 41cm	1963	17
Deer	138 × 41cm	1963	17
Hen	33 × 33cm	1963	18
Fawn	46 × 69cm	1965	19
Two Horse	46 × 69cm	1965	19
Wild Boar	69 × 46cm	1968	20
Horse	75 × 69cm	1970	21
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Horse	69 × 46cm	1972	31
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Cat	179 × 96cm	1972	34
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Squirrel	(Detail)		37
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Black Bear	68 × 45cm	1972	42
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Deer	129 × 248cm	1972	46
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Calf	45 × 68cm	1973	50
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Two Cat	129 × 193cm	1973	52
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Sheep	96 × 46cm	1975	59
Monkey	68 × 45cm	1976	60
Lion	133 × 67cm	1976	61
Squirrel	49 × 23cm	1976	62
Cock	139 × 69cm	1976	63
Fox	69 × 46cm	1976	64
Panda	86 × 60cm	1976	65
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Panda	137 × 68cm	1978	86	Cock	138 × 69cm	1980	125
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Deer	138 × 69cm	1979	97	Two Tigers	70 × 47cm	1982	141
Wolf	70 × 47cm	1979	98	Tiger	70 × 47cm	1982	142
Black Bear	68 × 45cm	1979	99	Dragonfly	33 × 46cm	1982	143
Panda	45 × 68cm	1979	100	Monkey	33 × 45cm	1982	143
Panda	68 × 45cm	1979	101	Cat	68 × 45cm	1982	144
Wild Boar	33 × 45cm	1979	102	Cat	68 × 45cm	1982	145
Three Rabbit	61 × 57cm	1979	103	Panda	69 × 46cm	1982	146
Golden Monkey	45 × 68cm	1979	104	Panda	70 × 45cm	1982	147
Three Sheep	138 × 69cm	1979	106	Leopard	33 × 45cm	1982	148
Wolf Dog	46 × 69cm	1979	107	Cattle	33 × 45cm	1982	149
Dog	45 × 68cm	1979	107	Pigling	68 × 45cm	1982	150
Squirrel	33 × 46cm	1979	108	Sheep	45 × 68cm	1982	151
Squirrel	45 × 68cm	1979	110	Antelope	46 × 70cm	1982	151
Starling	45 × 68cm	1979	110	Lynx	45 × 68cm	1982	152
Cat	69 × 46cm	1979	111	Two Donkey	60 × 97cm	1982	154
Cock	138 × 69cm	1979	112	Squirrel	33 × 46cm	1982	154
Leopard Crouching	69 × 46cm	1980	113	Antelop Runing	69 × 46cm	1982	155
Panda	45 × 70cm	1980	114	Duck	69 × 46cm	1982	156
Tiger	133 × 67cm	1980	116	Grey Mouse	69 × 46cm	1982	157
Horse Runing	69 × 46cm	1980	117	Parrot	100 × 36cm	1983	158
Two Rabbit	33 × 46cm	1980	118	Dog	69 × 46cm	1983	159
Dog	45 × 68cm	1980	118	Golden Monkey	67 × 44cm	1983	160
Dog	69 × 46cm	1980	119				
Doglike	68 × 45cm	1980	120	Seals often used by Liu Jiyou			161
Two Dog	68 × 45cm	1980	121	Liu Jiyou's Chronological Table			163
Dog	46 × 69cm	1980	122				