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劉繼卣

人 物 画 集

Figure Painting
by Liu Jiyou

人民美術出版社

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FIGURE PAINTING
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刘继卣

1918—1983

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序

杨仁恺

画家刘继卣先生生前创作为数众多之连环画及年画，主题内容丰富多采，为广大读者所喜闻乐见，声誉远播遐迩。我国出版界名宿萨空了先生撰有诗文，推崇有加，称许继卣先生为今日连环画之奠基人，卓越之人民艺术家，良非过誉。

画家曾目睹多年辛勤耕耘之丰收成果，年复一年，月复一月，洒向祖国大江南北，跨越西藏高原，飞过天山皑皑之巅，蜿蜒起伏之原始森林，以及恢宏壮丽之白山黑水，其怡然自得，殊堪告慰。须知所有画家自有其共同愿望，咸欲在普及之基础上力求提高，乃事物发展之必然规律，未可偏废。此在继卣人物创作历程上，体现极为鲜明，早通过实践——验证。惜乎生前仅见其普及读物不胫而走，但单幅精能之作，竟未得选编精制图录问世，藉窥一生创获之全貌，而溘然长眠于九泉之下，不无遗憾。所幸天道酬勤，广大读者追慕之情，与日俱增。于是山东美术出版社首先顺应客观之要求，于画家辞世后两年，即筹备综合性精装画集向国内外发行，越三年即1988年再版，可见社会人士需索之殷，不因值昂而裹足。只此一端，鲜明之事实，昭示画家技艺早已深入人心，继卣地下有知，必将化遗憾为欣慰也。

众所周知，继卣绘画艺术，兼擅各科，尤以人物及走兽特为超拔。著名创作《鸡毛信》、《东郭先生》、《大闹天宫》、《武松打虎》诸剧迹，以古今人物故事为主题，通俗易懂，而又寓意深远，深入浅出，故能使家喻户晓。至于古装人物，现实题材，大而狮虎走兽，小而蚱蜢昆虫，无不应物取象，神情如生，处处表现出画家之才华过人，造型功力之深邃，赋予各类典型形象以无限生机，使之更具有勃蓬之生命力与艺术之感染力。

继卣人物画技巧精益求精，生活、传统，外来手法，取精用宏，冶为一炉，突出各自特有之点，因而笔下形象千差万别，顾盼多姿。除致力于造型娴熟之外，更注重于内心活动之描写，若见其人，若闻其声，含情脉脉，尽在阿堵之中。孙悟空、武松、东郭先生、小英雄海娃以及古今妇女仪容，又何其鲜明，跃然纸上。诚乃工笔重彩与写意淡抹并施，交相辉映。

须知人物画创作之难度，居诸画科之首。战国、秦、汉以来，众文献不乏论列，惜语焉不详，惟唐人朱景玄《名画录·序》阐述较备，至今尚可借鉴，所谓“夫画者人物居先”，复又强调“古人云：‘画者圣也。’盖以穷天地之不至，显日月之不照，挥纤毫之笔，则万内由心；展方寸之能，而千里在掌。”如是以微观与宏观并举，一实一虚，思辨清澈，耐人寻味。固知继卣于此理冥思苦想，领悟尤深，方能臻于佳境，独得妙谛。

继卣艺术生涯，可资记述者正多。早岁从乃父奎龄先生学画，并鬻画于津沽，以画替父酬世。40年代前期，津门水灾，“万家墨面没蒿莱”，黎庶无处逃生，哀鸿遍野，惨不忍睹。继卣血气方刚，激情满怀，藉画笔作巨幅长卷《天灾图》以鞭挞敌伪统治人物，由是招来横祸，身陷囹圄之厄。新中国诞生，创作天地豁然开朗，眼前新事物，莫非绚丽多采，诱画家笔不停挥，佳作层出，歌颂新人新事，移风易俗，成效显著。因而画家父子幸蒙毛泽东主席接见，予以表扬鼓励，引为殊荣！



刘继卣与夫人裴立在宅院中(1983)

继卣在人民美术出版社工作，达三十余年之久，埋首于斗室之中，默默从事创作，“不伎不求，何用不臧”。惟独对待艺术创作，一丝不苟，上下求索不已。从而名作连幅，有如涓涓流泉，倾泻无穷，浸润亿万读者之心田，奉献极其丰富之精神食粮，并为国家创造大笔物质财富，厥功甚伟，自应受到各方尊崇。50年代后期，偕著名画家傅抱石联袂访问东欧，视野益广，日后创作，裨益匪浅。继卣性极内向，喜怒不形于色，实则爱憎分明，《天灾图》已见前述；病危之际向全国人民代表大会赠献《双狮图》巨幅，一片热爱祖国心情，胜过千言万语，诚乃可敬可贵之爱国主义者！

继卣一生所作出之无私奉献，昭昭在人耳目，但其家生计以及画业实赖贤内助裴立夫人操持，撑起场面，抚育子女成长，排除后顾之忧，直接有功于继卣之创作事业，殊堪称道。更有进者，继卣伉俪有二女一子，自幼均承庭训，双亲之身教言教，使之茁壮成长，光大门楣。长女刘蔷考入中央美术学院国画系就读，毕业后赴日深造，取得博士学位，发扬刘门画风；开拓刘氏画派，次女刘葵定居美国，仍操画笔，精勤绘事。长子刘楠毕业于军事学院艺术系，留学比利时皇家美术学院攻读博士学位，以优异成绩留校执教。综观刘氏三代皆以丹青名世，德泽绵远，艺苑中传为美谈。

顷人民美术出版社将分别编选继卣人物、走兽作品专集精印图录以飨国内外广大读者，此举不仅对画家刘继卣先生具有意义深长之纪念性质，更为重要者，实乃弘扬我国民族绘画中，曾一度处于低潮之人物画重新推向高峰，诚大好事。裴立夫人为出版此专集征序于余，叨在交末，勉缀短文，辞不达意，愧对故人。庆幸继卣谢世六载之后，一部精印之人物作品专集，刊出若干幅代表杰作，从兹流传宇内，继卣一生中凝结智慧、辛勤、才华之艺术生命，赖以永垂不朽，幸何如之！

1990年3月24日于沐雨楼中

展刘继卣画卷 闻吴道子玄音

——堪称千年绝笔

觉 海

“吾之绘画原于德而成于天，万物均能显现于作，皆于自然媲美，索物成生，理山穷水尽于一卷而罢笔。犀通神形造化，求似与不似之至极。吾歌随万物逝而供其求，诣融天霓幻彩虹，魄溶五色渲净土，万象同穆，乐在其中。”

这是刘继卣先生病重时，会见日本美术评论家河北伦明先生时畅叙之句。笔者有幸一同亲聆警警，至今铭刻在心。河北伦明约定先生光临日本讲学，未曾想先生仙逝，以上所言竟是对世间丹青舞弄儿的拂袖之遗教，胜过累牍。如今已过14个春秋，仍然历历在目，记忆犹新。现为《刘继卣人物画集》写序，旁征博引，拙笔笨行盍以刘继卣先生玄阐之句用来开门见山。

刘继卣先生字大唐，生于1918年10月3日，歿于1983年11月5日。刘继卣先生三岁随父刘奎龄先生习画，天付劲毫，幼抱神奥，执笔一生。他的作品为中华民族文化知识宝库增添载无数绚烂光彩，炫耀古今，备受崇敬，每一位中国人都引为自豪。有关刘继卣先生一生在绘画艺术上之卓越成就及突出之贡献，杨仁恺先生、萨空了先生、启功先生、沈鹏先生、金维诺先生、桑原住雄先生、河北伦明先生等国内外艺术论坛名宿们均已有崇文誉论，阐发周详，勿待赘陈。此次人民美术出版社在发行《刘继卣动物画集》之后，又着手编辑《刘继卣人物画集》，意在弘扬中华民族之菁华。

“在中国有位画家名叫继卣，我看过他的作品，有人物画，有动物画，造形相当准确，色彩丰富，质感生动。透视与空间的关系处理得非常科学。与以往的油画作品相比，他对物象状态的表现，无论是动的或者是静的都能够刻画得更加微妙含蓄。尤其是他用笔在薄薄的纸上染色，断然绘成的灵敏的线条和层次丰富的黑色形状，更使物象变得神奇莫测，感动充满视野。这是东方艺术的代表，要想理解就要做为课题来研究。”以上文句是法国卢浮尔宫博物馆馆长卡得尔先生对来访卢浮尔宫座谈的杨仁恺教授和溥申博士(美国大都会博物馆东方艺术部主任)等学者的谈话记要中的一段，他的提示得到在场的学者们的赞同。

人民美术出版社继《刘继卣动物画集》之后出版此册《刘继卣人物画集》给人的印象只有一个字：美！画册中刊出的作品笔墨艺术化，构图哲学化，这种汇集了几千年中华民族文化之光于每一页的美，给人予心领神会，获益匪浅。当代绘画以绘人为难，山水则易。画山，巍峨矗立云天，气势磅礴。山有纹理可寻照，但有云雾掩遮而无心考证。画水，一川清澈、烟波渺沔，回波荡漾而动静无方，无深浅可揣测。唯有观其笔精墨妙，赏俗堪雅，南北之隔互相领悟博大精深。绘人物妙肖生发之情态则难上难。读刘继卣画时定对“心灵赏会，耳目穷迹，观其笔锋，悟其心境”的诀窍深有领悟。衣举鸿博、吉兴片羽，卓越的艺术技法，凡不容于纤素、行笔劲至怒而不可止。使相对静止的画面气韵，强动显于雄势。可谓“六法俱全，万象必尽，神入假手，穷极造化也”。

《草原春暖》画幅小而场面浩荡，在狭窄的空间，错落排列人物、动物生趣相应。构图得法更为显著。骏



刘继卣在农场写生(1970)

马与人相依，曲腰欲跃，骨骼皮毛随笔抖出活力鬃纹。马群分向互应，狂奔张舞大有迎面撞出之冲动感。

《武松打虎》组画信笔人物、动物、山水，形色至极。寸指分割均可供赏为一图。猛虎欲跃山阜，英雄置虎于死的醉态，衬以青山苍柏露茅屋。造型的准确莫及于透视角度的奇险，一双目光炯然，引出喜颜万千。

《闹天宫》组画虽只方方一尺画卷，却生仙气洒满人间，引人入胜。满纸飞动之拍节可闻，动态可掬，神态可信，丹青焕彩，相映生辉，真具极而微之升腾气韵。

几千年的艺术结晶至西洋油彩画法，层涂重抹望尘莫及于案下。东方艺术的伟大成就在于笔下微妙的演变，使视觉者醒目至足。

再观仇英绘《西园雅趣图》、《水月观音图》、史道硕绘《竹林七贤图》、苏汉臣绘《长春百子图》（均藏于台湾故宫），虽然内设花草树木、楼廊殿阁，人物情态各异而生动，服饰着色更为典雅超群，但难脱再观《闹天宫》组画之绝梦。

刘继卣先生的人物画，线条简练，注重刻画人物神态，尤其是点绘眼睛的神采。着色典雅，除染原色之外略调染中间色彩，使质地倍出层次，准确对比突出光亮的部分，平添耀目的光感产生出浅淡浮雕的意外效果。“发潜德之幽光弦通知音”，使人在理解故事立旨的同时，恍惚于五彩之中，粉白色，黛绿色的青光紫霞幻贯成一道彩虹。展卷欣赏均给读者珍贵无比的艺术享受。刘继卣先生绝伦无比造型能力，诣於人物心态体现于线，不参模特，远取诸物、近取诸身，一经撷取便维妙维肖直臻大匠堂奥，心同、理同生成艺术而不是作成。可以看出艺术家的伟大成就和表彰能力，这些用线连接起来的空构成无需语言传达的美。这种美的沟通，使人进入得天独厚的臻绝妙境。

中国的人物画，早出于上古时期石壁画、彩陶绘画。集线、色、全面具体表现人物的绘画也有两千多年的历史，从长沙东郊五里牌马王堆，西汉遗址出土文物中有大量的彩绘、帛画，帛画的上、中、下三个部分主要以人物为主。漆棺上的人物神态、动作的连环画已有由线贯穿勾廓造型，涂色美化气氛之立旨。出土文物中还有一幅绢本气功导引图，图中人物动作灵活，造形着色朴实、明快。随后，历代均有人物画家层出不穷。从东晋的顾恺之具象操笔开始至今大有人在。唐代绘画，由于皇室之喜好而大兴。唐初人物画家有：阎立德，阎立本兄弟。李思训画尚工丽，善用青绿，号称“金碧山水”。王维则善水墨，以超脱秀逸为尚。吴道子长于山水、人物无所不工。此外曹霸、韩干皆以画马及人物著名。张萱、周昉工于人物仕女而著名。宋代：王瑾、武宗元、王拙……。元代：朱好古、赵孟頫均画人物。元代四家：黄公望、倪瓒、王蒙、吴镇，虽功于山水均在风景之中略有人物操琴。明代初：绘画以王冕、夏昶为著名。后来：“沈周、文徵明、唐寅、仇英”四大家山水、花鸟、人物均具所长。明末则以董其昌之成就最大并倡南北分宗理论，其影响于清代。万历年之后西洋画画法随之入中国影响画坛，人物画也有影响。明末画家石涛、八大山人所作写意人物、山水、花鸟



刘继卣在北京画店讲课(1978)

画独创新意。

中国古代画家在人物画的绘制上，创造了许多笔法，习惯生成多种多样的线。刘继卣先生在观赏据传出于吴道子粉本之壁画时曾论：“吴之笔大多现于寺庙壁画因而取高取大，画工用力至势，随意圆转，使衣服飘举方向致一，渐而标成吴带当风，风有气韵却无质，如束于画卷之中则堪于无空。北齐画家曹仲达笔出人物其体稠叠，衣服紧窄。虽如轻纱贴体露肌，但艳色出而不实。隋、唐绘技，大助绘画、雕塑艺术两大流风。当今绘画：人物、动物，必求急剧、平缓、连续之动律而造就，必现生命内在充沛至奔放。”

刘继卣先生不仅对诸些技法娴熟精练，而且综合用以表现衣物不同的质地、形态和人物肌肤的弹性，条分缕析。又以独创的“明线断韵”来夸张肌肉、关节部位的动感。工写兼行，以线为骨立造型之气脉；以颜色水墨为血肉，生形象之神韵。使作品产生出立体变形、充实空间、走出画面的效果。水滴石穿，使物象具有运动节奏，使画面生机勃勃。画册中的每一幅作品都可以看到以传统技法痕迹做为点缀。如顾恺之的紧劲连绵铁线描，吴道子的兰叶描，马远、夏圭的椽头描，梁楷的折芦描以及高古游丝描、琴弦描、行云流水描、钉头鼠尾描、混浊描等等。有的是用来刻画人物，有的是用来刻画衬托风景，有的用来刻画英雄体魄的疏放雄犷，有的用来刻画娇柔仕女的婀娜细腻。“吴带当风，风欲不静；曹衣出水，水欲不干”。这一条美丽的线失之毫厘谬以千里，贯穿组成极为完美、科学的物象造型，精湛、生动更加显示出中国绘画伟大的艺术性。

《刘继卣人物画集》像一个五彩缤纷的世界，给予富有灵性的人类无比舒逸的美丽享受。而这一幅幅瑰宝均是刘继卣先生辛勤耕耘于艺术原野的劳动果实。刘继卣先生作画时往往刻意追求造型准确、洒脱，惯用调和的色彩以满足观感，他在绘画时曾对旁观学者论说：“将人类共同追寻的色彩凝结于画面之上，先满足人类求美之欲望，而圆满自己求美之娱乐。……笼天地万物于一体，参悟人生与世间堂奥。以笔墨玄寂之气圆造文明精气神。大知闲闲，得大自在戒于俗。莫以区区笔墨令人玩好，莫蹈先人之大作而飘然疏狂。”刘继卣先生以书画立身“修身齐家治国平天下”，弃鬻画闲居，投身于新中国人民美术事业，以积极顽强的创作精神把书画作为一种情感寄托，随时代发展创造出更加美好的作品，作为人格、理想的表现。从他各个时期的作品可以看出他自强不息、不屈不挠的英雄气概。

刘继卣先生为人内向，喜怒不形于颜色，知多颇为寂寥，但为人坦诚忠厚，信义至上。他在作画时经常自语，子曰：“不怨天、不尤人，下学而上达，知我者其天乎。”绘马时则语，子曰：“骥不称勤，称其德也。”绘画酬人时则语，曾子曰：“以文会友，以古辅仁。”等用来助兴。案前时有求教者拜学，刘继卣先生则先说教兴德：“君臣、父子、夫妇、兄弟、朋友乃五伦是也，有同志而无师徒，人人间助乃中华民族守则文化之特质。尔等彼求信义、互学、互谅、互解与墨溶偏见，与色渲倾颇与线系心魄发挥仁爱升华人类为知己。”应宋代郭若虚云：“人品即已高矣，气韵不得不高，气韵即高矣，生动不得不至。”



刘继卣与女儿刘蔷在画室中(1982)

用心去读刘继卣先生的人物绘画作品时不由想到唐代“画圣”吴道玄。《唐朝名画录》书中赞誉他：“凡画人物、佛像鬼神、禽兽、山水、台殿、草木，皆冠于当世，国朝第一。”涉及丹青者众过千万，吴道子及刘继卣人人皆知。唐起诸朝尊崇吴道子“画圣”，千余年来改朝换代人人堪颂他那罕见之才领先了唐代绘画的各个领域，面面俱到，誉满殿阁，登峰造极之英姿被后人树立为偶像崇拜。鼎沸风扬、燭火明而至今可叹的是没有一件可信之作，得以展示人前。唐后每朝皆有传摹神本虽大过世目，均喻以“吴带当风”为准，略伴持临者笔意千秋。使仰慕者闻其声，难观其貌，爽然若失。静观刘继卣先生卓越的艺术成就，使人顿开茅塞，心明眼亮。无论是读他早年自操画案的工笔画卷，以及读他弃文人墨客雅趣之酬，罢笔津门后，被政府调至北京，执笔挑大旗，坚实莫立了历史里程碑的连环画巨作，均给人一种神笔生花出奇艳，繁花似锦吐芬馨的生动美。再读一遍刘继卣先生早年书写的对子，上联：“笔墨丹青埋头斗室振兴文化报国恩”，下联：“以工兼写立意真情开拓美术为人民”。横批：“春绿秋红”。更是令人感慨万分。刘继卣先生数以万计的作品均以独到的笔墨、精湛的技艺，哲学化的构图立意，统措绘画：道理、佛典、人物、动物、山水、楼阁、草虫、花鸟为一筹。件件精到至极无比，笔笔令观者称绝。此画册中集有代表作工笔组画：《大闹天宫》、《武松打虎》以及连环画《鸡毛信》、《东郭先生》、《水帘洞》等是刘继卣先生创作于新中国建国初期的部分作品，一日绘数卷，家喻户晓，传世至今，闻名海内外，令人传颂神奇。当时的美术史权威朱丹先生曾颂写书法：“禅定于斗，攻绘画似入老君炉。神来夺笔，画悟空成真修成画圣。”赠予他相互勉励。刘继卣先生绘画，不限苟稿，单凭记忆组合面对生宣，无论工笔、写意一气呵成。像他自己所言：“万物吾观皆自得，心使妙生发，气使象万千，德使画圆满，而美画则长于诗、立于礼、成于乐。”刘继卣先生的作品众心皆慕，虽被绘事者尊为楷模，却难以临摹至真，显赫于大千。近来虽有画坛“杰出”之手笔，大量伪造赝品取薪蒙世，但与画册略对皆被识破。刘继卣先生从小叫大唐，使人联想到大唐盛世的文化顶峰，追索到大唐的画圣吴道子以及历史对吴道子的高度评价。

宋代绘画史学家郭若虚所著《图画见闻志》中称：“吴道子画，古今一人而已”，“吴生之作，为万世法，号曰画圣，不亦宣哉。”宋代大文豪苏轼曾说吴道子的画艺，“盖古今一人而已”。记得不久前，绘画史学家谢稚柳先生在“枫林馆”欣赏到刘继卣先生的绘画原作时，满面悦色赞叹高吟：“吴道玄千年又复，继卣兄丹青妙绝。”名斐国际的艺术学坛泰斗杨仁恺先生乐在其中，在一旁唱问一句五言：“两家皆神骏，可观道玄珍。”谢翁愉快唱回：“虚幻千年梦，一联此卷中。”可见“大唐”刘继卣先生的天钧绘艺与画圣吴道子彼是方生，而异立于彼。六合始论至今，彼笔相随，谁乘黄龙而出水？唤为虚，观为实，刘继卣先生不愧为震烁天河之巨星。

笔于揽星庐

PREFACE

Yang Renkai

Artist Liu Jiyou created a lot of picture-story books and New Year Pictures with rich and varied themes and content during his lifetime. They are loved by the reading public and enjoy great prestige far and near. It's not overpraised that Mr. Sa kongliao, the famous old publisher of China, wrote poem to praise Mr. Liu Jiyou as a founder of today's picture-story books and a distinguished people's artist.

Liu Jiyou gathered materials for his picture-story books and New Year pictures everywhere in matherland: on both sides of the Changjiang River, on Xizang plateau, on the snow-covered summit of the Tianshan mountain, in the wriggle primeval forest and on the magnificent Zhangbaishan mountain and Heilongjian river. The artist, seeing with his own eyes the great successes of his hardworking cultivati on for many years, felt happy and pleased with himself, and also had great conso lation in his successes. All artists have a common desire that they wish to raise their standard of art on the basis of its poputarization. This is an inexorable law of the development of things, and neither of them should be overemphasized at the expense of the other. It reflects very distinctly in the course of Jiyou's figure paintings creation and has been tested and verified through his practice. What a pity, Liu Jiyou had only seen that his popular paiting works had been spreading like wildfire, but his excellent single paintings album had not been published untill his death. He failed to see the whole picture of his creation result of all his life, it is really a pity for him. Fortunately artist's diligence has its reward, the admiration of the mass of readers to him is growing with each passing day. As a result, two years after his death the Shandony Fine Arts Publishing House, conforming to the objective requirement, at first published the hardcover comprehensive album of Liu Jiyou's paintings that was put on sale both at home and abroad. After three years, in 1988, this album was reprinted. It is thus clear that the requirement of the social people was so ardent that they did not mind the high price of the album. This is a distinct fact declaring that Liu Jiyou's artistry had struck root in the hearts of the people long ago. If Jiyou had known this fact, he would turn his regrets into gratification.

As everyone knows, Liu Jiyou was good at all kinds of traditional chinese painting, especially at painting of figures and animals. His famous creative works, such as "A massage with a Feather Attached", "Master Dongguo", "Turning the Hearenly Palace Upside down", "Wusong Beating the Tiger", etc, all take the stories of ancient and morden figures as their theme. These works are not only pregnant with deep meanings, but also explained in simple terms. So they are easy to understand and are known to every household. In his paintings whether the figures in ancient costum or the realistic subjects, big animals like lion and tiger, small insects like grasshopper, had invariably drawn materials from life and nature. So they are all extremely lifelike and in all respects show that the artist had surpassing artistic talent. His consummate skill of painting gives great vitality to his typical forms and fills them with life-force and artistic appeal.

Liu Jiyou constantly improved his techniques of figure painting. He absorbed the quintessence from life, traditions and the techniques of foreign paintings and mixed them together in his painting, at the same time stressed their respective characteristics. As a result the images in his paintings are very different and have various looks and postures. Besides devoting himself to be skilled in painting technique, he paid more attention to express the inner activities of his figures and make them come to life, so the looks of Sun Wukong, Wusong, Master Dong guo, the little hero Haiwa and the ancient and modern women are very distinct in Jiyou's paintings. This is a result of always using both the realistic painting with deep colours and the free-hand painting with light colours and making them add radiance and beauty to each other.

It must be understood that the creation of figure paintings is most difficult in all kinds of painting. Since the Warring States (475-221 B.C.), the Qin Dynasty (221-207 B.C.) and the Han Dynasty (206B.C-A.D.220), many documents had talked about it, but were not in detail. Only the man of the Tang Dynasty (618-907) Zhu Jingxuan expounded it minutely in his writings "Preface to the collction of famous paintings" that up to now we still can use for reference. He said: "Figures painting should be in the first in the painting art", then he stressed: "The ancients said 'Painters,are saints', because they can express what surpasses the nature by means of their painting brushes and their spirit." This brilliant exposition contains profound truth and gives us

much food for thought. Liu Jiyou thought this truth long and hard, and comprehended it so deeply, that he fully appreciated its subtlety and attained a high level of his painting art.

There are many things about Jiyou's art career that we can provide to record. He learned painting from his father Mr. Liu Kuiling in his early years and sold his paintings in Tianjin. Instead of his father he presented his paintings to others for the social intercourse of his father. In the early days of forties there was a flood in Tianjin area, the people nowhere ran for their life. There were disaster victims everywhere, this sight was too horrible to look at. Jiyou was a courageous and upright youth, he was full of sap and enthusiasm, so he created a large-sized painting work "Natural Disaster", that castigated the enemy and puppet rulers, and at the same time incurred unexpected calamity -- Jiyou was thrown into prison. After the birth of New China the field of art creation suddenly became open and clear, before artists' eyes were bright and colourful new things which enticed artist Liu Jiyou to paint unceasingly, and his excellent works were emerging one after another. They sang the praises of new people, new things and the transformation of social traditions. These works produced a marked social effect, so Chairman Mao Zedong received him and his father, praised and encouraged them. Both the father and son looked it as a special honour.

Jiyou worked in the People's Fine Arts Publishing House as long as thirty years and more. He quietly engrossed himself in creation in his small room. He stood aloof from worldly success, only to art creation he was conscientious and meticulous, endlessly explored new painting techniques and constantly brought forth new ideas in the arts. He created in succession many famous works, as if the flowing stream comes down in torrents endlessly. These works are soaking into the fields of the hearts of hundreds of millions of readers, offered very rich nourishment for the mind and created great material wealth for our country. Liu Jiyou had made a great contribution and should be worshiped by the broad masses of the people.

In the late 1950s he visited Eastern Europe in the company of the famous artist Fu Baoshi. It broadened his outlook and was of great benefit to his creation afterwards. Jiyou had an introverted disposition and wore neither a happy expression nor an angry look, but in fact he was clear about what to love and what to hate. For example, his painting "Natural Disasters" expresses the deep hatred for the enemy, and at the time of being critically ill he presented a large-sized painting "Two Lions" to the National People's Congress. This expression of an ardent love for his motherland surpassed thousands and thousands words. Jiyou was really a respected and commendable patriot!

The selfless contribution that Jiyou had made throughout his life is known to all, but in home life managing his family livelihood and even his painting cause in fact depended on his virtuous wife Mrs Pei Li. She brought up the children for getting rid of his fear of disturbance in the rear. She made contributions to Jiyou's art creation and was praiseworthy. It is more worth mentioning that their two daughters and a son all received good and strict family education from their childhood. The examples and precept of their parents made them reach maturity and bring honour to their family. Eldest daughter Liu Qiang after graduation from the department of traditional Chinese painting in the Central Fine Arts college went to Japan for advanced studies, has achieved Master's degree and carries forward the painting style of Liu's family. Second daughter Liu Kui who has settled down in Hongkong is still engaged in painting and is developing Liu's painting school. Son Liu Nan graduated from the art department in military academy, then studied in the Imperial Fine Arts college of Belgium, specializing in doctor's degree. He remained to be a teacher in the college because of doing exceedingly well in his studies. It has been the story on everybody's lips in the art circles that Liu's three generations all are famous artists, keeping up the good family tradition of Liu's painting style and Liu's moral character and enjoying high prestige and great respect.

Now the People's Fine Arts Publishing House will publish Jiyou's figure paintings album and animal paintings album, offering to the reading public at home and abroad. This act not only has a commemorative character with a deep meaning to the artist Mr Liu Jiyou, but also, it is more important, develops the figure painting that was at a low tide for a time in national paintings of our country and pushes it to the height. This is really a good deed!

For publishing this painting album Mrs Pei Li asked me for a preface to it. As an old friend, I wrote this short article with my exertion, but the words in it, perhaps, fail to convey the idea, I have a guilty conscience to my old friend. Happily, after six years since his death an elegant album of his representative works of figure painting will be published, a number of his master works which are carried in it will hand down in the world from now on. Depending on these works Jiyou's artistic life, that is an embodiment of wisdom, diligence and talent, will be immortal. What a good fortune this is!

writing in Mu Yu House
24 March 1990

LIU JIYOU — THE SECOND WU DAOZI

—His paintings may be rated as
consummate art throughout the ages.

Jue Hai

“My paintings originate from mind and result in nature, all things and scenes on earth may be expressed in them. They are alike both in appearance and in spirit, and their romantic charms are expressed between likeness and unlikeness. My paintings singing the praises of all things on earth can compare favourably with nature. As an artist, I find pleasure in painting and enjoy it all my life.”

When Liu Jiyou was being critically ill, he met with Japanese art critic Hebeilunming and said the above words. I was fortunate to hear these words and they are engraved on my mind to this day. Mr. Hebeilunming invited Liu Jiyou to give lectures in Japan, but Liu died of illness soon after, and these words became his teachings of deceased to the artists of younger generation. Though fourteen years has passed since Mr. Liu's death, this past event remains fresh in my memory. Now when I am writing the preface to the album “Figure Paintings by Liu Jiyou”, I quote copiously from many sources, especially quote Mr. Liu Jiyou's original words above as the very beginning.

Liu Jiyou, other name Da Tang, was born on 3rd October 1918 and died on 5th November 1983. When Liu Jiyou was a boy three years old, he began learning painting from his father Liu Kuiling. Liu Jiyou had a natural gift for painting from his childhood and took up painting as a profession all his life.

“Liu Jiyou's painting works have added lustre to the cultural treasure-house of the Chinese nation and all Chinese people are proud of his distinguished paintings. Many forum celebrities both at home and abroad, such as Yang Renkai, Sa Kongliao, Qi Gong, Shen Peng, Jin Weinuo, Sangyuanzhuxiong and Hebeilunming, all have brilliant expositions on Liu Jiyou's great achievements and outstanding contribution in the field of art throughout his life. It is unnecessary for me to go into details. Now the people's Fine Arts Publishing House, after the publication of the album “Animal Paintings by Liu Jiyou”, began to compile another album “Figure Paintings by Liu Jiyou”. It is aiming at expanding the cream of our national art”. (A quotation from Mr. Yang Renkai)

As everyone knows, Tiangjin Liu's family all are famous artists in modern China. Mr. Liu Kuiling originated a new style, Liu Jiyou inherited the mantle of his father and had new development in the painting of his own. He created many excellent paintings which can be acclaimed as the acme of perfection. Several years ago the Shandong Fine Arts Publishing House, Tiangjin People's Fine Arts Publishing House, People's Fine Arts Publishing House and Zhong Nan Hai Publishing House all have published albums of Liu Jiyou's paintings. As a result, the father's album and the son's album each shines more brilliantly in the other's company. It's a great event in the art circles of China. From their albums readers can make out the painting techniques of both father and son and the inheritance and development in Liu Jiyou's painting artistry.

“It is not overpraised that Mr. Sa Kongliao praised Liu Jiyou as a founder of the picture-story books of new China. Liu's painting “A Massage with a Feather Attached” is known to every household. It is a milestone of the times and has good artistic and historical value. This painting was awarded the world anti-fascism prize and won great honour for our country! Two series paintings “Wusong Beating the Tiger” and “Sun Wukong Turning the Heavenly Palace Upside Down” are the typical master works of making the past serve the present. They are widely loved and won the international prize of the World Youth Day. When Chairman Mao Zedong inspected Tiangjin in 1954, he received old artist Liu Kuiling and his son Liu Jiyou. Chairman Mao, looking at Jiyou's paintings, greatly admired: “Being conversant with arts past and present, Liu's family produces talented artists! ‘This is a special honour not only to Liu's painting school, but also to the city Tiangjin and the art circles of China!’” (A quotation from Mr. Yang Renkai)

“There is an artist in China, his name is Liu Jiyou. I have seen his figure paintings and animal paintings. They are all correctly shaped, are rich in colours and have lively charm of art. He was skilled in scientifically handling the relation between perspective and space. In comparison with oils, his expression of objects is more delicate and implicate either in dynamic or in static. Especially his colours, skilful lines and changeable ink forms on a sheet of thin paper always make the figures very marvelous. It is the