

# Chinese Figure Paintings

*—Contemporary Visions*



五眼三停以外

| 現代中國水墨人物畫

李玉清

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—Contemporary Visions

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—現代中國水墨人物畫

Cover: **Lin Fengmian (b. 1900)** *(Opera Characters)*  
Undated, mounted on rice paper, ink and colour on paper  
50 x 40 cm  
With one seal of the artist

Design: Laurence Lee

Photography: Simon Leung

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# Foreword

Some of the exhibits are fine-lined paintings, as represented by the works of Chen Itayi, Hai Tian and Jiang Tailu. We have recently seen too many so-called 'expressionistic' paintings, which are actually produced by people who lack basic training in sketching and modelling. I believe that spirit derives from form, and that likeness in spirit can only be achieved with the highest degree of modelling skill. Some people might dismiss fine-lined paintings as dull, but I believe that sincere and serious works should be encouraged as they would have a rectifying effect on the patchy and worthless 'free-style' productions.

My special thanks go to Mr Wan Qingli who has, despite his many other commitments, written the introduction for this catalogue. He has studied the photographs of the paintings and the artists' biographies in great detail before putting forward his opinion. His responsible and thorough attitude has my greatest respect.

## Ng Kai-yuen

Luen Chai Curios Store

There is an anecdote about the great Tang painter Zhou Fang in *Tubua jianwenzhi* (*Experience of Chinese Painting*), written by Guo Ruoxu of the Song dynasty. Zhao Zong, the son-in-law of Guo Ziyi, asked Han Gan, a painter skilled in painting horses, to draw a portrait for him. He then asked Zhou Fang to do him a second one. When Guo Ziyi asked his daughter to comment on the two portraits, she replied that both were good likeness of her husband, but Zhou's was better. When asked why, she answered, "The first portrait depicts only my husband's appearance, but the second one also conveys his spirit - it shows his character and bearing." In other words Zhou's portrait is superior to Han's because the former is a 'likeness in spirit'. The Chinese title of this present exhibition is *Beyond the Formula of Five-eyes and Three-sections*, which is another way of saying 'likeness in spirit'. This has been the principle of figure painting since ancient times, which has remained unshaken, though tools and materials might have changed. The impact of the 'theory of likeness in spirit' is so profound that most painters have since stressed the importance of likeness in spirit and spurned likeness in form. They consider a too true-to-form figure painting as dull and lifeless, and is no different from a photograph.

China, an enormous land with a large and varied population, has yielded a great number of outstanding painters in the recent years. Amongst the eighty painters featuring in this exhibition, the majority of them are concentrated in five regions: Beijing (18 in total), Shanghai (10), Zhejiang (8), Hong Kong (8) and Nanjing (7) while the rest come from Sichuan, Taiwan, Shaanxi, Hunan, Tianjin, Guangdong, Guangxi, Hubei, Qinghai and Guizhou. This list is by no means exhaustive of all eminent painters in China. Owing to the regrettable fact that the works of some painters are not readily available, or that it is difficult to find suitable works within a limited period of time, some highly esteemed and worthwhile painters are not represented.

This exhibition is a review of the development of ink figure painting from the beginning of this century up to the early 1990's. While arranging the hundred or so paintings, I noticed one important breakthrough in the twentieth century figure painting, and that was the import of Western techniques. Much attention has been paid to naturalistic realism which, combined with traditional Chinese brush and ink, has brought new elements into Chinese painting as a whole. Another striking feature is the increased number of nudes, which would have been a rare phenomenon before the twentieth century.

# Beyond the Formula of 'Five-eyes and Three-sections'

## An Review of Twentieth Century Chinese Ink Figure Paintings

During recent years Ng Kai-yuen, the proprietor of Luen Chai Curios Store, has devoted himself to promoting contemporary Chinese painting. After two spectacular exhibitions *Metamorphosis* and *In the Literate Tradition*, he is now presenting a third which he entitles, in the Chinese language, *Beyond the Formula of Five-eyes and Three-sections*, a title which is immediately appealing and meaningful.

'Five-eyes and Three-sections' is a term from the ancient Chinese painting vocabulary used to describe the proportions of the various parts of the human face. Shen Zongqian of the Qing dynasty wrote in *Jiezhou xuehuabian* (*Introduction to Painting*): "the distance between the two ears is equivalent to the length of five eyes", and "the first section being from the top of the head to the eyebrows, the second section from the eyebrows to the nose, and the third section from the nose to the chin". There are many similar convenient terms. For instance by using the height of the human head as a unit of measurement a painter can invent terms such as 'standing - seven' (the height of a standing person is equivalent to the height of seven human heads), 'sitting - five', 'squattting - three', and so on. However, for thousands of years, correctness of proportion has never been a criterion upon which a figure painting is judged, nor is it the ultimate aim of the painter. In the history of Chinese art, the Six Dynasties period was the era when many theories in literature and art, including some important theories on painting which were to have profound influence on posterity, were established. There is an entry in *Shishuo xinyu, quoyi* (*New Idioms*), written by Liu Yiqing during the Southern Dynasties period, that Ku Kaizhi's figures were painted without pupils in their eyes. When asked why he replied, "It is the spirit hidden in the eyes that appeals and not the beauty of the body." From this observation came the famous theory of 'likeness in spirit', which has since become the watchword in figure painting. When Xie He (also of the Southern Dynasties) listed the 'Six Principles' in his *Gubhua pinlu* (*Appraisal of Ancient Paintings*), 'vivid representation of spirit and bearing' came first, and correctness of proportion was deemed to be of such minor significance that it was loosely incorporated in the third principle 'likeness in form'. Therefore, what differentiates Chinese figure painting from classical Western figure painting is the appeal of the former which lies not in the beauty of the human body but in something "*Beyond the Formula of Five-eyes and Three-sections*".

Ink figure painting has become the mainstream of Chinese painting in the twentieth century, a phenomenon unparalleled since Tang times, as landscape painting has always played a predominant role. It is true that some prominent painters of this

## 前言

宋代郭若虛《圖畫見聞志》記載了唐代大畫家周昉的一個故事，郭子儀的女婿趙庭璽精於畫馬的神幹畫像，又請周昉畫了一幅。郭子儀要女兒品評。答謂兩者均似，但以後者為佳。詢之何故。女兒說：“前畫空得趙郎狀貌，後畫兼移其神氣，得趙郎性情音笑之姿。”換言之，周昉一幅優於韓幹，理由便是周畫“傳神”。今次展覽取名「五眼三停以外」亦即取“傳神”之意。千古以來繪畫人物畫都奉為圭臬，無論工具和材料怎樣改變，這個原則始終保持不變。由於傳神論的影響，後世人物畫家大多着重神似，延擇形似，認為大像真的作品是死板和沒有生氣，與梗照無異。

中國幅員廣大，畫家衆多，特別近來年來名家輩出。個人做了一個小統計，在此次挑選的八十名畫家中，大多集中在北京（18人）、上海（10人）、浙江（8人）、香港（8人）和南京（7人）這五個地方，其他則散佈在四川、台灣、陝西、湖南、天津、廣東、廣西、湖北、青海、貴州等地。這份名單當然未能包括所有中國傑出的人物畫家，蓋部份畫家的作品不易搜求，或在有限時間內找不到適合的作品，致有遺漏遺珠的情況。

是次展覽皆在總覽自二十世紀早期至九十年代水墨人物畫發展的過程。併比近百件作品時可以看出二十世紀中國人物畫最大的突破是引入西洋技法，注意自然真實，結合中國傳統簡括的筆墨，注入了新生命；另一個突破是表現人體美的裸體畫的演現也是十九世紀以前不常見的現象。

展品中有部份作品是工筆畫一類。湖南省的陳白一、陳天和蔣兆輝屬於這一派。近期出現一些所謂「寫意」的作品，實質上缺乏基礎和基本造型的訓練。大神以形存，要寫出傳神的作品務必有高度的造型能力。可能部份人仕會議評工筆畫是呆板，但個人以為具誠意的細謹製作庶幾可矯正胡亂塗鴉的作風，是值得鼓勵的。

最後要特別一提的是萬青力先生在百忙中慨然答允作序，其問不厭其煩地審閱畫作的照片和畫家傳略，然後執筆，這種實事求是的精神是令我非常感佩的。

吳繼遠

brush-lines have evolved from the running and grass scripts, and his pictures are a perfect combination of calligraphy and painting, which distinguish him from both his predecessors and contemporaries. Cheng began with picture-strips but has already risen above this art form. Of the younger generation there are Dai Dunbang (b.1936) from Shanghai, Liu Guohui (b.1940) from Zhejiang, Ye Yuzhong (b.1941), Peng Xiancheng (b.1941) and Xu Hengyu (b.1944) from Sichuan, Wang Mengqi (b.1947), Xu Lele (b.1955) and Zhou Jingxin (b.1959) from Jiangsu. Together they represent the group of figure painters born in the 1940's and 1950's. Not only do they enjoy great fame in the sphere of picture-strips but they have also brought new energy to ink figure painting. These three Jiangsu artists should be singled out as steeped in tradition but by no means out of touch with the modern world. Their works are humorous, amusing, and with depth, far removed from the superficial posing of movie stars in ancient costumes. Furthermore each of the three has his or her own style. Wang Mengqi's style is unrestrained, Xu Lele's is tranquil and that of Zhou Jingxin is ever-changing.

Reformism has had its impact on contemporary Chinese ink figure painting. For several generations, painters have debated about the best way to improve Chinese painting, and theories that 'the Western should complement the Chinese' or 'a merge of the Chinese and the Western' have been put forward. Due to their different objectives, these reformists can be divided into two camps. The first camp has as its objective the realism of 18th/19th century Europe. Xu Beihong (1895-1953) is undoubtedly its most representative figure. However, due to Xu's early death, the most influential person of this camp is Jiang Zhaohe (1904-1986) who, paradoxically, never studied abroad. Jiang had a solid foundation in sketching; the ink rubbing technique he used in shading the human face reveals the powerful brushmanship of a consummate figure painter. His *Vagabond*, produced in the 1930's, is an important work in the history of contemporary Chinese painting. Since Jiang left behind few pictures, it is a rare fortune that the present exhibition can show two of his works. Two artists indirectly influenced by Jiang, Wang Ziwu (b.1936) and Wang Youzheng (b.1941), are also represented in this exhibition. Recently, Wang Ziwu has used less of the rubbing technique to depict facial shading but his modelling is still meticulous. Wang Youzheng adopts the style of Liu Wenxi (b.1933) by showing more of the characteristics of the Shaanxi school. The most outstanding of Jiang Zhaohe's disciples is Zhou Sicong (b.1939), who is also a distinguished pupil of Ye Qianyu (b.1907), Li Keran (1907-1989) and Li Kuchan (1898-1985). Talented and diligent, she is one of those rare artists who seek neither fame nor wealth. A set of her fan paintings is included in this exhibition, a consummate work of art that incites renewed interest at each viewing. Her husband, Lu Chen (b.1934), an earlier graduate from the Central Academy of Fine Arts and went through a similar experience. His recent works can be considered as a successor to Li Keran's free-style figure painting. Those influenced by Zhou and Lu in turn are Yang Gang (b.1946), Nie Ou (b.1948) and Wang Mingming (b.1952) from Beijing. Thus it is obvious that the realistic camp, especially amongst artists trained in the Chinese Painting Department of the Central Academy of Fine Arts, has already departed from purely European realism and has accepted the brush-line technique. The net result is a group of serious figure painters with solid training in modelling, who derive their subject matters from life and execute their

century such as Qi Baishi, Huang BinHong, Zhang Daqian, Fu Baoshi, Pan Tianshou, Li Keran and Lu Yanshao, though some of them occasionally paint figures, they are mainly known for their landscapes and flowers and birds. But it is in figure painting that we find the greatest number of artists, the greatest number of works, and the fastest developments in skill. Since the 1980's, outstanding figure painters emerge one after another, each of them popular in their own way; thus the world of figure painting has become the domain of young artists.

Since man is the prime element of society, it is natural that the social effect of figure painting is more apparent and direct than that of landscape or flower and bird painting. The rapid development of figure painting in this century, on the other hand, is very much linked to social changes in China. 'Ink painting' is a general term, broadly used since the 1950's and refers more to the media than to the type. Interestingly, contemporary figure painting has its origin in magazines which were published in large quantities during the latter half of the 19th century. The best-known of them was the *Dianshazhai Pictorial*, a magazine which covered a wide range of subjects and was published three times each month, and continued in circulation for ten years. By the early twentieth century there were no fewer than a hundred black and white, hand-drawn magazines. Picture-strip albums also began to make their appearance, deriving their subject matters from chivalrous adventures, mythical stories or romantic love affairs. The popularity of these magazines and picture-strip albums gave birth to a large number of figure painters, in the same way that the prevalence of Buddhist and Daoist murals in Tang times gave rise to painters like Wu Daozi; in both cases the cause was historical. Unfortunately picture-strips were considered too trivial an art form by art historians, and we are left with little information about those painters who worked at the turn of the century, with the exception of a few names such as Wu Youru (whose date of birth and death is not known). The fact, however, is that many distinguished figure painters of the present century, especially those who emerged after the 1970's, are also skilled picture-strip painters. The message behind this is that when there is a demand for figure painting, talent would respond. Picture-strips are not to be taken lightly, as they have become the cradle of figure painting, serving as the forum for aspiring artists to show their merits. The painters featured in this exhibition are representative of a wide spectrum of styles and many started their careers in picture-strips. For example Xu Yansun (1898-1961) and Liu Jiyon (1918-1983) from Beijing, and Cheng Shifa (b.1921) from Shanghai have all produced highly-acclaimed picture-strips. It was during the creation of the picture-strips that their individual styles and modelling characteristics took shape. These masters epitomized the highest standard attainable in the 1950's and 1960's. Obviously a single figure painting is structurally different from picture-strips; it is neither an illustration for a literary work nor a story in picture form. It is an expression in its own right and detached from literature. It is independent in structure, atmosphere and modelling. Composition and use of ink and colour are aimed at achieving this unique effect. If a figure painting gives the impression of being an enlargement of a one picture strip from a series, it is because the painter has not grasped the principles governing these two different types of drawings, or because he is deficient in technique. We find no such faults in Cheng Shifa's paintings, the reason being that he follows the literati painting tradition and attaches great importance to the use of the brush. His

humorous modelling so typical in his works. Other artists who also belong to the same camp are Wu Hualin (b.1942), Shi Hu (b.1942) and Shao Fei (b.1954). Amongst them Shi is an unorthodox genius. His modelling is many-faceted and very modern. Shao stresses the use of colours; also ever-changing in technique. Both of them testify to the venturing spirit of the younger generation.

Needless to say, the veteran painters from the Lingnan school were among the pioneers to reform Chinese painting. However, they rarely painted figures. As a remedy, the present exhibition manages to include a figure painting by Yang Shanshen (b.1913) who is reputed as 'the successor of the Lingnan school'. Whilst reforming Chinese painting has become the central issue of this century, there are many painters who prefer to adhere to tradition. One of them is Yu Ming (1884-1935), an expert in traditional figure painting. He is the teacher of Xu Yansun (mentioned above, see p.82) who in turn is the teacher of Liu Lingcang (b.1907) and Pan Jiezi (b.1915), all four of them feature in the exhibition. Pan has spent years studying the murals at Dunhuang. For more than ten years he has been promoting fine-lined heavy-coloured painting, with much success and notable influence. The present exhibition also shows the work of Zhao Qin (b.1955), who is the disciple of both Liu and Pan. Thus we have a good opportunity to study the evolution of style within four generations of this artistic lineage. The painting by Mi Gengyun (b.1910), the disciple of Zhang Daqian, is one of fine delineation and elegant colours. The fan painting by Wu Qingxia (b.1910), is reminiscent of the beauty paintings of the Qing dynasty. Another expert in beauty pictures is the old master Deng Fen (1892-1963) from Lingnan (different from the Lingnan school), who has a delightful style of his own. Li Keran (1907-1989) is known as the 'revolutionary landscapist', but in figure painting he is more inclined towards the traditional free style. The bold and untrammeled elements in his earlier works come close to the style of the Ming painter Guo Qingshuang (1456-1528). His later works, however, are inspired by the calligraphic tablets of Han and Wei times. The lines change from smooth to restrained, the brush-strokes from swift to slow. The study of calligraphic tablets was very much in vogue during the 19th century. Calligraphy on tablets was preferred to calligraphy on paper, and vigour was preferred to suppleness. Pre-Tang calligraphic tablets were esteemed to be perfect models and zealously copied. This had great impact on aesthetics, and for more than a hundred years both calligraphy and painting have been biased towards this direction. To paint with robust and heavy strokes became a fashion that continues to the present day. A good example is provided by Lu Fengzi (1886-1959), whose brushwork is transmuted from Han and Northern Wei calligraphic tablets. His figures have a sense of antiquity and are of a distinctive style. Also included in the exhibition is the painting of a *guanyin* by Rao Zhongyi (b.1917), with an inscription that 'it is painted with sculptural lines'. The lines are actually calligraphy of the *zhongzhu* (large seal) style, and beneath an outer suppleness there is an inner vitality. The face of the *guanyin* is very human, perhaps the artist is being allusive? The whole composition is serene and scholarly. Literati painting has become history as the social class known as 'the literati' has ceased to exist. In its place we can perhaps put 'scholarly painting', and Rao would undoubtedly be ranked among the scholarly painters.

paintings with meticulous brushmanship. However, during the three generations, styles have changed. Starting with Zhou Sicong and continuing with Yang Gang and Nie Ou there is a change in form and a shift in interest, with a tendency towards brevity. Also to be included in this camp are artists from the South, namely Fang Zengxuan (b.1931) and Chen Dexi (b.1936). Fang and Chen have always considered brush and ink the most expressive media. They introduce the thread-lines found in traditional flowers and birds painting into figure painting. With a sparing use of ink, the visual effect is one of substantiality, and it is such conciseness that requires the greatest skill. The artist who has pursued the 'colour and ink' style for the longest period of time is Yang Zhiguang (b.1930) from Guangzhou, whose recent works have also put less emphasis on facial shading. In a general sense, there is the tendency of these formally-trained 'academics' to revert to tradition. They have greatly contributed to linking the past with the future, educating their successors and developing figure painting as a whole.

There is a second camp of reformists, the leading figure of whom is Lin Fengmian (b.1900). They believe that Eastern and Western paintings are common in spirit and different only in the use of media. Consequently, they advocate 'a merge of the Western and the Chinese'. Their objective is post-impressionism modernism. Using the basic tools of Chinese painting - paper, brush and ink, and supplementing them with Western water colours, they seek to progress side by side with their European contemporaries. Lin's figure paintings have the roundness and smoothness of ancient ceramic painting. The modelling technique is one he learned from the European masters Cezanne (1839-1906), Matisse (1869-1954), Modigliani (1884-1920) and Picasso (1881-1973), but without a hint of imitation. Aided by other Western techniques such as the squared and all-over format he creates an unique style of his own which is decidedly different from the traditional Chinese manner. As the doyen of contemporary Chinese artists Lin needs no enumeration of his accomplishments, and the present exhibition can justly claim an exceptional degree of representativeness in being able to show two of his figure paintings. Lin's main concern is to explore new directions in painting but not to create any specific school. His educational approach is to cultivate the creativity of his pupils, thus those who imitate his style are certainly not his disciples. Two painters from the same generation as Lin, who also share Lin's ideals are Guan Liang (1900-1986) and Ding Yanyong (1902-1978). Guan studied in Japan but was influenced by Western painting. His and Ding's works are different in character but equal in excellence. Guan's brush-strokes linger and his figures have a sense of naivety, whereas Ding's brush-strokes run and his figures have a sense of playfulness. Ding even occasionally made fun of the people from the past with the vocabulary of Bada Shanren. What relates them to each other is that they both used the brush-line as the basic compositional element, and are both conferred the appellation 'Matisse of the Orient'. Huang Yongyu (b.1924), the youngest artist from the first generation, won his reputation at the age of sixteen. His woodblock prints are done in relief rather than the usual intaglio on a black ground. So much complexity and virtuosity are involved that they have a distinctive character, known as the 'Huang school'. In the 1970's Huang turned to ink painting. Not bound by any rules and flexible in technique he attempts figures, landscape and flowers and birds. The figure painting shown here exemplifies his emphasis on the brush-lines and the

also have a primitive, mysterious character, but with an added surrealistic flavour. His compatriot You Shaozeng's (b. 1911) style is closest to the Fauvist Matisse and his works are instilled with a sense of brevity and urgency. The style of Zhu Xinghua (b. 1935) is even more westernized. His work could more appropriately be called 'colour painting on paper' rather than 'ink painting', but its inclusion adds variety to this exhibition.

It would be difficult to write about all the eighty painters featured in this exhibition. Some of them, for instance Huang Zhou (b. 1925) and Fan Zeng (b. 1938), are already familiar to the people of Hong Kong. What I would like to remind the audience is that some of the paintings included in the exhibition are of the best results of their creators. To name a few He Jiaying's (b. 1957) *Nude*, Zhang Youxian's (b. 1954) *Figure from the Ghost Novel, Liao Zhai*, Luo Bin's (b. 1960) *A Scene from Chinese Opera*, Shi Jingzhao's (b. 1940) *Seeking Shelter*, Li Jin's (b. 1957) *Young Girl*, Yang Fuyin's (b. 1944) *Lady Viewing Plum Blossoms*, Yang Gang's (b. 1946) *Shepherd's Song*, Ye Yuzhong's (b. 1941) *Zhong Kui Marrying off His Sister*, Wu Sheng's (b. 1943) *Dongpo Exploring the Hidden*, Ma Xiaoquan's (b. 1955) *March*, are all excellent paintings. Zhou Jingxin's (b. 1959) *The Eight Eccentric Painters of Yangzhou* is the companion work to the winner of a Silver Medal at the 7th National Art Exhibition, each leaf a masterpiece. I can only applaud and repeat what I said earlier: the world of figure painting has become the domain of young artists.

As the twentieth Century reaches its final decade, Luen Chai Curios Store has taken the initiative to organize this exhibition, a retrospect of the development of Chinese figure painting of the previous nine decades. To my knowledge this is the first exhibition of such a nature, and much energy and effort have been spent in selecting the paintings and organizing the show. I am happy to write this introduction for the catalogue and hope that this article can enhance the audience's interest during their visit.

## Wan Qingli

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In *Huapi (Heritage of Painting)* the Southern Song writer Deng Chun classified painting into thirteen categories in terms of subject matters, of which 'landscape comes first and architectural painting comes last'. In late Yuan/early Ming times Tao Zhongyi gave a detailed listing of the thirteen subjects in his *Chuangenglu* as: 1) buddhas and bodhisattvas, 2) Daoist gods and immortals, 3) heavenly guardians, deities, spirits, *luobans* and monks, 4) dragons and tigers, 5) historical figures, 6) mountains and forests, 7) flowers, bamboos and birds, 8) mules and beasts, 9) vessels and implements, 10) mansions and architecture, 11) other earthly creatures, 12) farming and weaving, 13) blue and green landscapes. Among these, at least five of the subjects are related to figure painting. Obviously this way of classification is no longer appropriate nowadays, but 'weaving and farming' must have referred to the genre painting popular during Song times. Genre painting is not being neglected today. There is a group of outstanding Hunan painters who, under the leadership of Chen Baiyi (b. 1926), concentrate on daily-life subjects. They are quick to capture the exact moment of the event and, characterized by their fine-lined heavy-coloured technique, have created their own 'Hunan school'. The veteran painter Song Yinke (b. 1902) has lived most of his time in Guizhou. His pictures about the life of the Southwest ethnic minorities, though not done in the fine-lined heavy-coloured manner, share the characteristics of genre painting. Other examples of genre painting are Shi Lu's (1919-1982) *Leisurely Traveller* and *Wanderer*, produced during his visit to the Middle East in the early 1960's. Many of the young figure painters do genre painting as well; for instance Wang Youzheng's *Sister and Brother* and *Whisper*, Jiang Tailou's (b. 1941) *Rustic Scene*, Hai Tian's (Tang Jibing, b. 1951) *Duckling*, Qu Xue'ai's (b. 1942) *Early Spring*, Zhou Heling's (b. 1959) *Little Fisherman*, Lu Ping's (b. 1958) *Mountain Girl*, and Liu She's (b. 1960) *Mountain Fortress*. All these pictures have been executed to the smallest detail and within a lengthy period of time. The introduction of such serious works into the art market might, hopefully, have a rectifying effect on those so-called artists who mass-produce without regard to quality.

The breadth of the present exhibition, both in terms of range and variety, is considerable, and Taiwan artists are duly represented. Their works have an island-culture flavour, and their styles can be described as 1) traditionalist, 2) Westernized and 3) folk art. Painters of the first category, such as Qiu Yacai (b. 1949) and Yu Peng (b. 1955) use traditional media and work in a spontaneous, amateur manner (though some of them are professionals). Zheng Zaidong (b. 1953) belongs to the second category. Apparently under the influence of Fauvism and expressionism he seeks expressions through colours and distorted forms. The third category is typically rural and is best represented by Hong Tong (1920-1987), himself an extraordinary phenomenon in 20th-century art circles. His work exhibited here, with the flower root painted to look like human toes or fingers and with an eye, evokes a strong sense of primitive mystery. For a while, Taiwan had some painters working in the primitive style, that being a psychological reaction to the rapid expansion of the country's bustling cities, but only Hong's works can be called primitive art. During his life time, Hong refused to sell his pictures. The one included in the exhibition is among the 500 pieces he left behind and is a collector's item. Some of the works of the Hong Kong painter Chen Fushan (b. 1905)

連環圖畫的風行，造就了一大批人物畫家。正如宋代釋道昇畫佛所造就出吳道子等一批大畫家一樣，皆由於歷史的原因。可惜，十九世紀後期到二十世紀初期這批“不登大雅之堂”的畫師和連環圖畫作家，未引起美術史家的重視，除吳友如等幾個人而有名姓可考之外（吳友如生卒年亦失考），竟大多已渺沒無聞。其實，本世紀水墨人物畫名家，竟有許多皆出自連環圖畫高手。而七十年代後涌现的一批青年才俊，更是大都經過連環畫的鍛鍊。這一歷史事實說明，人物畫有“用武之地”時，自有畫家應運而生。不能小看連環圖畫，它在本世紀已經成為培養人物畫家的搖籃之一，至少是為青年畫家提供了一個崭露頭角的機會。本次展覽包括的畫家具有相當廣泛的代表性，其中有不少畫家正是從連環畫入手而成水墨人物畫的名家。如北京的徐燕茹（1898-1961）、劉繼卣（1918-1983）、上海的程十髮（1921）等，都創作過膾炙人口的連環畫作品，他們的筆墨風格和造型特徵正是在連環畫創作時期已基本形成，代表了五十到六十年代的最高水平。當然，獨幅水墨人物畫畢竟與連環畫在藝術表現上是不同的。它不是文學作品的插圖，不是故事的連續性圖解，它要求不依附文學的繪畫自身的表現。不僅要有獨立的畫境人物造型，而且在筆墨、色彩的運用，章法的安排上都要附和畫境和人物造型的要求，使之獨立成體。常見的某些人物畫缺點，如“連環圖中某幅的放大”，即是畫家未能把握理解不同畫種的表現規律，或學者表現技巧不足所致。程十髮的畫則毫無連環圖放大之感，關鍵之一是他繼承了文人畫書法用筆的傳統，以他獨樹一幟細筆行草的連環筆意入畫，書畫相得益彰，構成了他既不同於古人又不同於時輩的一己面貌。程十髮無疑是入連環圖而能出，能小能大，大小自如，才高一籌的傑出畫家。更晚一輩如上海的戚邦邦（1936）、浙江的劉國輝（1940）、四川的張誠中（1941）、鄭先誠（1941）、徐邦璣（1944）、江蘇的王孟奇（1947）、徐樂樂（1955）、周京新（1959）等，代表了四十年代和五十年代出生的一代人物畫家，他們不僅僅是連環畫創作中的佼佼者，更給水墨人物畫帶來一派生機。特別是江蘇的三位，對傳統精神體味深，有古意又不失現代感，幽默詼諧，有株可把，一縷電影明星穿古裝擺姿態作表情那種常見的淺薄之氣。難得的是，三人的風格又能拉開距離，王孟奇的瀟灑，徐樂樂的沉靜，周京新的靈變，各不相同。

現代水墨人物畫，又受近代改良主義思潮的推動。以西方繪畫它山之石，攻傳統中國畫之玉。或主張“以西潤中”，或主張“中西融合”，成為幾代畫家改革中國畫的志向。由於藝術取向不同，這些畫家可大致分為兩派。一派以徐悲鴻（1895-1953）為代表，以歐洲十八、九世紀寫實主義為取向。由於徐悲鴻早逝，這派畫家中影響最大的反倒是非末流派的蔣兆和（1904-1986）。蔣兆和素描功底甚深，他畫人物面部，以水墨皴擦作明暗表現，筆力強勁，有大家氣派。三十年代所作《流民圖》為現代繪畫史上的重要作品。蔣兆和流傳作品不多，此次展覽包括了他的兩件作品，實屬難得。這次展覽也選在兩位即接受蔣兆和畫風影響的名家之作，一是王子武（1956），一是王有政（1941）。王子武近期作品減弱了面部表現的明暗皴擦，但是造型仍十分嚴謹；王有政承襲劉文西（1933），帶有更多陝西畫派的特點。在蔣兆和的嫡傳弟子中，最杰出的當推周思聰（1939），而周思聰又何是主張這樣一派領銜人物。董凌子（1907）的得力門生，兼師李可染（1907-1989）和李苦禪（1898-1983），得天獨厚，又勤奮潛心創作，不謀名利，為中年一派水墨人物畫家中所罕見。這次展覽中有她一尊扇面，含蓄耐看，是她精心之作。周思聰的丈夫盧沉（1934），經歷相似而略早畢業中央美術學院，他的近年作品，可承接李可染的寫意

## 五眼三停以外

### ——二十世紀水墨人物畫一瞥

萬青力

#### 聯齋

主人吳繼祖兄。近年致力現代中國水墨畫的推廣與傳播，在令人矚目的《蛻變》和《本月風流》兩展之後，又推出這水墨人物畫的專題展，以《五眼三停以外》為題，取意妙而有深意。

“五眼三停”是古代人物畫關於面部比例關係的術語。“五眼者，人兩耳中間有五眼地位”。三停者，自眉至鼻為一停；自鼻至唇為一停；自鼻至頤為一停。”清·沈宗敬《芥舟學畫編》。把人的面部橫向從兩耳間，以眼睛的長度為衡量單位，大致有五隻眼睛長度的距離，稱五眼；從頭頂到下頷，大致看作三段相等距離，稱三停。當然，這種口訣式的總結處有不少，如以頭部長度為單位的人體比例術語“立七”、“坐五”、“蹲三”之類。然而，在傳統中國畫中，作為主要畫科的人物畫，歷來並非以人物比例的正確與否作為品評標準，也並非人物畫家的最終追求。意所周知，南北朝時期，是中國文學、藝術理論的奠基時代，影響千載的一些重要繪畫理論亦發端於此時。據南朝宋劉義慶《世說新語·巧藝》中記述，“顧長康（愬之）畫人，成數年不點睛，人問其故，愬曰：‘四體妍媸本無關妙處，傳神寫照，正在阿堵中。’有名的‘傳神論’即出於此，其後‘傳神’二字成了人物畫的代名詞。南朝齊謝赫在其《古畫品錄》所列的“六法”中，以“氣韻生動”一條為首，實為“傳神”的總括效果。而人體比例在“六法”中竟不被列為獨立的一法，恐怕只能作為第三條“應物象形”中的內容之一。因此，中國的人物畫不同於西方古典人物畫，其妙處不在四肢的美醜，當於“五眼三停”以外求之。

水墨人物畫在本世紀的發展，成為中國現代繪畫史的一條主線。這一現象，是唐以後，從十世紀到十九世紀以山水畫佔主導地位的中國繪畫史中所未有，意義是不尋常的。雖然，從深度來說，本世紀出現的一些重要畫家，如齊白石、黃賓虹、張大千、傅抱石、潘天壽、李可染、陳徵少等，其中有兼作人物的，但是成就仍以山水、花鳥畫為主。然而，就廣度而言，人物畫家數量之多，作品數量之多，技藝進步之速，已成壓倒之勢。特別是八十年代之後，人物畫壇代有才人出，各領風騷一時，令人目不暇接，已經成為青年一代的天下。

人是社會的主體，人物畫的社會功能，與社會內容的聯繫自然比山水花鳥畫明顯而直接。本世紀人物畫在本世紀的迅速推進，與中國社會的變革息息相關。當然，水墨畫一詞，廣泛用於五十年代之後，僅是室內壁上或案頭觀賞繪畫的一種形式，源於繪畫的傳統媒介。說來有趣，近代人物畫的興起，却是從十九世紀下半葉城市畫報的大眾出版為起點，最有名的如《點石齋畫報》，時事風俗，內容無所不包，月出三集，持續十年之久。至二十世紀初期，這種以黑白線描表現為主的人物畫報，已見刊不下百餘種；更有獨立成冊的連環圖畫，以武俠神話、才子佳人故事為主要題材，風靡街頭巷尾，印刷發行量之大難以數計。實際上，這種時事畫報和

在改革中國畫成為本世紀畫主流的形勢之際，堅持繼承發展傳統中國人物畫的畫家仍大有人在。本展收入最早的一位畫家俞明(1884-1955)，是本世紀初傳統人物畫高手，其弟子徐熙蘿(前已提及)，再傳劉凌濛(1907)、潘劍茲(1915)等，都有精品入展。其中潘劍茲研究敦煌壁畫藝術多年，近十數年倡導工筆重彩畫，影響甚著，成績斐然。本展亦有劉凌濛一派弟子趙勤(1955)的作品，可一覽此師承傳派四代人的風格演變，殊為難得。另外，本展亦收入張大千(1899-1983)高足樊鑑雲(1940)的作品，刻劃精微，設色清雅，顯示作者深湛的傳統功力。女畫家中老一輩黃青瑛(1910)的扇面，可見清代仕女畫的遺風。湖南(非嶺南派)老畫家鄧芬(1892-1963)的芳草美人，於傳統作風中別具一格。有“山水畫的革新家”之稱的李可染(1907-1989)，人物畫却承襲傳統對寫一派，早年畫作筆墨雄肆，直追明代畫家郭靖狂(譜：1456-1526)，晚年之作，以漢魏碑書筆意入畫，線條由流宕入濃重，行筆由急入緩，畫風為之一變。十九世紀“碑學”盛行，楊碑記帖，於凝豎堅勁的傳統審美觀以巨大衝擊，斥絕柔媚陽剛，以晉唐以前古碑字為楷模，左右三百餘年書畫風格，形成了一個新傳統。在這種風氣下，以瘦茂奇崛，沉鬱厚重的用筆入畫，成為風尚，至今不衰。在本世紀的水墨人物畫家中，如呂鳳子(1886-1959)，線條筆意全從漢·北魏碑刻演化而出，所作人物畫，造型奇古，用筆拙重蒼勁，畫風獨特。值得一提的是，此展亦收有本港大學者鍾宗頤(1917)所作觀音一幅，自題“此以期型擬羅漢入畫”，線條實出禪葉筆意，曲線盤金，外柔內剛。觀音面部頗類生人，或意不在畫觀音也。這幅清雅文靜，書卷氣躍然紙上。歷史上“文人畫”概念已不適用於本世紀繪畫，因文人士大夫階層早已解體，或可以“學者畫”取代之。而當得起學者畫者，屈指可數幾人？鍾宗頤之作，可為學者畫爭一席之地。

南宋鄒祐《畫繼》中將繪畫分為十二科，“山水打頭，界畫打底”。元末明初陶宗儀《輟耕錄》中記十三科為“佛菩薩相，玉帝真王道相，金剛鬼神羅漢聖相，瓶花龍虎，宿世人物，全境山林，花竹翎毛，野獸走獸，人間動用，界畫樓臺，一切情生，群種機械，難貴故難。”其中涉及人物畫的至少有五科之多，當然，這些分科已不適用今天的繪畫。不過“群種機械”一科，當指宋代盛行一時的風俗畫傳統。風俗人物畫在本世紀仍有相當發展，不應忽視。以湖南一批畫家為例，在陳白一(1926)的倡導下，以工筆重彩的形式，重視從普通人的日常生活中，汲取題材，捕捉感人的瞬間畫面，作情節性的描繪，培養出一批出色的畫家，已形成以風格著稱的“湖南畫派”。長期生活在貴州的老畫家宋吟可(1902)，以表現西南少數民族生活著名，他的畫雖非工筆重彩，亦有風俗畫的特點。陝西畫家石魯(1919-1982)，六十年代初所訪問中東掠影《邊疆者，流浪者》，也可作風俗畫之一種。年青一輩水墨人物畫家作風俗畫者甚多，如陝西王有政《祖孫情》、《悄悄話》；湖南蔣大祿(1941)的《農家即景》；海天(唐繼炳)(1951)的《趣》；青海曲學萬(1942)的《早春》；河北周繼勳(1959)的《小漁夫》；北京龐子(1958)的《山妹》；南京劉敏(1960)的《山裏小景》，都是製作時間長，刻劃細緻之作。引入這類作品入藝術市場，對於抵制粗製濶造，不求質量，只求日產量的欺世盜名之風，或有一些匡正之功。

這次欣賞囊括的畫家面相當廣泛，風格雅蒼而亦相當全面。幾位臺灣畫家的作品，顯示出一種海島文化氣息。風格傾向大致可分三類：一是以傳統繪畫媒介，表現出一種不見正規訓練痕跡，以“非行家”或“業餘”(其實這些畫家已部分專業化)的生拙或自發作風，如邱亞才(1949)和于勤(1955)；二是受“野獸派”或“表現主義”等現代西方繪畫明顯影響，追求色彩和變形的表現可歸入中西融合一路，如鄭

人物畫道風。周思聰、盧沉之後，北京有楊剛(1946)、黃曉(1948)、及王明明(1952)等人，他們都曾受到過周思聰、盧沉的影響。由此可見，以寫實主義改革中國畫一派，在中央美術學院中國畫系，又由於王張據擅寫意一派的神和，已並非純粹的歐洲寫實主義，培養出了一批最識認真的水墨人物畫家。一般來說，這批畫家造型基本功扎实，重視從生活中觀察寫生，筆墨表現做謹。然而三代人的風格顏色已發生了明顯的變化。從周思聰開始，包括楊剛、黃曉的畫，已見一定的變形及趣味上的追求，畫風更趨向簡括。屬於盧沉、周思聰一代水墨人物畫高手，南方尚有方增先(1931)、陳德暖(1936)等人。方增先和陳德暖的人物畫，更強調筆墨的表現力，以傳統寫意花鳥畫的線條、章法入人物畫，着墨不多，却畫面充實。這種簡單水墨人物畫，難度甚高。持續五十年代“彩墨畫”作風時間最長的當屬廣州的楊之光(1930)，近期所作小品，亦減弱了面部光線明晰的表現。總體上看，這種受過嚴格造型訓練的“學院派”水墨人物畫家，有返歸傳統的趨向。這一代人，在承上啟下培養後進，推動水墨人物畫的發展中，功不可沒。

視東·西繪畫精神相通，只是媒介不同，而主張“中西融合”創造新畫種，是改革中國畫的另一潮流，領銜人物首推林風眠(1900)。這一派向歐洲印象主義之後的現代主義看齊。基本上以傳統中國畫的媒介(紙、筆、墨等)加以西畫水彩顏色的補充，求與西方現代繪畫的同步發展。林風眠的人物畫，線條取古陶兒手繪圖案的圓潤流暢，造型融入塞尚(PAUL CEZANNE, 1839-1906)、馬蒂斯(HENRI MATISSE, 1869-1954)、莫迪利阿尼(AMEDIEO MODIGLIANI, 1884-1920)、畢加索(PABLO PICASSO, 1881-1973)等人的手法而不露痕迹，加以方構圖。滿幅式的表現，與中國傳統繪畫的樣式劃出涇渭分明的界限，創造出他獨特的個人風格。林風眠作為一代藝術宗師，成就毋庸贅言。本展收入的他的兩件水墨人物之作，堪稱有相當的代表性。林風眠的主張與追求，開創出一個藝術方向，却無意也並沒有建立起一個畫派。林風眠教育思想強調發揮學生的創造個性，因此，模倣林風眠畫風的人偶或有之，却必然不是林風眠的弟子。與林風眠在有些方面追求有些相似的老一輩畫家，尚有留學日本，却未受日本畫而受歐洲現代繪畫影響的關良(1900-1986)和丁衍庸(1902-1978)。關良與丁衍庸的藝術風格異曲同工，關良用筆揮灑，造型雋逸；丁衍庸行筆流宕，造型滑稽，有時以八大山人語彙開古人玩笑。然而兩人的畫風都以線為主要表現，屬簡約一路，因皆有“東方馬蒂斯”之譽。稍年青一輩有黃永玉(1924)，實際上是老一輩畫家中最年青的一位，十六歲即已名噪塵壇。他的本版畫，一反常見的黑底白刻手法，以陽刻線條為主要表現，流利靈變，造型詠諷，刀法之純熟複雜，令人驚嘆，在版畫界獨樹一幟，有“黃派”之稱。七十年代始作水墨，不拘一格，手法多變，山水、花鳥、人物無所不涉。本展中他的水墨人物畫，可見他的貫徹線條，造型詠諷的作風。在本展中，可歸入這一路向的水墨人物畫家，四十年代後出生的一代，如吳華慶(1942)、石虎(1942)、邵飛(1954)等。其中石虎可稱是水墨人物畫中的“怪才”，造型手法多變，相當現代感；邵飛更重色彩，手法亦多樣，反映年青一代勇於探索的活力。

當然，本世紀革新中國畫的先行者，是宋雨溪的第一代畫家，但是這一代畫家少見畫人物者。本展收入的被譽為“湖南水墨承人”楊善深(1913)的人物畫作品，可聊補缺憾。

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在東(1955)等；三是地道的民間畫風，似乎一點未受城市文化的薰染，如洪通(1920-1987)，其中洪通畫，可以說是本世紀中國畫壇上的一個奇異現象。如本展中收入的一幅，花草根部形如人脚或手，並長出一只眼睛，表現出一種原始的神秘感。臺灣畫壇推出過一些追求原始主義畫風的畫家，反映出對急劇發展的喧囂城市文化的一種心理分離現象。但是，只有洪通的作品才是真正原始藝術。洪通生前拒絕出售他的作品，此為遺作二百多幅之中的一件，頗有收藏價值。其實，香港畫家陳福善(1906)的畫，也有時流露出某種原始藝術的神秘感，不過已算上一派“超現實主義”的現代繪畫色彩。具有現代面貌的香港畫家除了陳福善外，還有尤細曾(1911)和朱興華(1935)。前者的畫風近於馬蒂斯等野獸派畫家，畫面簡捷強烈。後者顯然帶有更多的西方現代繪畫特點，炳水墨畫已有點抽象，不如稱紙本彩畫，不過也可另樹一格，以增加多樣性。

畫展收入畫家七十多位，本文未能一一盡錄，有些名家，如黃胄(1925)、范曾(1938)之類，本港觀眾對其人其畫知之已詳，不擬另費筆墨。還想提醒觀者注意的是，此展中不少精心之作，足以代表作者最佳水準，如何家英(1957)的《裸女》、張友藍(1954)的《聊齋人物》、羅彬(1960)的《望江亭》、石景明(1941)的《投宿圖》、李津(1952)的《少女》、楊福音(1949)的《仕女觀狗》、楊剛(1946)的《牧歌圖》長卷、葉毓中(1941)的《繩燈嫁妹圖》長卷、吳聲(1943)的《蘇東坡採幽》、馬曉娟(1955)的《三月》等，都是難得精品。而周京新(1959)的《揚州八怪》八幅，乃第七屆全國美展獲銀獎作品之姊妹作，細幅精采，令人愛不釋手。余撫案不盡贊之三嘆，自信上文所言不虛：如今本埠人物畫，已是年青人的天下！

在二十世紀進入最後十年之際，聯齊舉辦水墨人物畫專題展，頗識遠慮，頗費心血，為回顧本世紀水墨人物畫發展，提供了一個難得的機會。據余所知，舉辦近百年水墨人物畫專題展，此系首創，繼述兄屬作序，因樂而應命。文固不住，充作展覽導遊說明文字可也。

四月八日草於港大陸佑堂。

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50. 邱發才	詩人齊子建像	60			

Exhibits 展品



1

**Chen Baiyi**  
*Dress Up for the Festival*

Dated 1982  
Framed, ink and colour on paper  
57 x 78 cm  
With inscription and one seal of the artist  
陳白一 舞日狂飄  
水墨設色紙本一九八二年作



2

**Chen Dexi (Chan Tak Hei)**  
*Calligrapher Huizong*

Undated  
Hanging scroll, ink on paper  
67 x 28 cm  
Unsigned, with two seals of the artist  
陳德騷 楊家書法  
水墨紙本立軸



3

**Chen Fushan (Luis Chan)**

*Purple Crowd*  
Dated 1984  
Mounted on silk, ink and colour on paper  
68 x 90 cm  
With signature and three seals of the artist  
陳福善 人海  
水墨設色紙本一九八四年作



4  
**Cheng Shifa**  
*Feeding Goats*  
Undated  
Hanging scroll, ink and colour on paper  
44 x 66 cm  
With signature and two seals of the artist  
程士斐 喂羊  
水墨設色紙本立軸

28



5  
**Cheng Shifa**  
*Figures*  
Dated 1971  
Album of 12 leaves, ink and colour on paper  
26.5 x 20.5 cm  
With inscriptions and nine different seals of the artist  
程士斐 人物  
水墨設色紙本十二頁 一九七一年作



29



Dai Dunbang, Liu Guohui and others

Zhong Kai

Dated 1989

Album of eight leaves by eight different artists

Ink and colour on paper

31.7 x 31.3 cm

With inscriptions and eighteen seals of the artists

戴敦邦、劉國輝等八家  
中風

水墨設色紙本冊八頁，一九八九年作



Deng Fen

Figures

Dated 1943

Framed, two leaves, ink and colour on paper

24.5 x 27 cm

Each painting with inscription and three seals of the artist

鄧芬 美人

水墨設色紙本冊二頁幅，一九四三年作





8  
*Deng Fen*  
Luofan  
Dated 1957  
Mounted on silk, ink and colour  
on paper  
111 x 35 cm  
With inscription and three seals  
of the artist  
鄧芬 罗凡  
本册設色紙本，一九五七年作

52



9  
*Zhong Kui Marrying off His Sister*  
Dated 1985  
Hanging scroll, ink and colour  
on paper  
69 x 46 cm  
With inscription and one seal of  
the artist  
丁衍庸 謂道  
水墨設色紙本立軸，一九八五年作

53

# 范曾畫集



10  
**Fan Zeng**  
*Laozu, the Philosopher and Child*  
Dated 1981  
Hanging scroll, ink and colour on paper  
67 x 135 cm  
With inscriptions and three seals of the artist  
范曾 老聃與孺子  
水墨設色紙本立幅。一九八一年作



11  
**Fan Zeng**  
*Drunken Shi Xiangyue*  
Dated 1977  
Mounted on silk, ink on paper  
30 x 55 cm  
With inscription and three seals of the artist  
范曾 史相云醉酒圖  
水墨紙本。一九七七年作



12  
**Feng Yuan**  
*Red-sabined Barna*  
Dated 1989  
Hanging scroll, ink and colour on paper  
130 x 66 cm  
With inscription and eight seals of the artist  
高雲 赤壁芭蕉  
水墨設色紙本立幅。一九八九年作





34  
*Guan Liang, Chen Dayu*  
*The Boar Forest*  
Dated 1978  
Mounted on silk, ink and colour  
on paper.  
29 x 56 cm  
With signature and one seal of  
Guan Liang and one seal of  
Chen Dayu  
關良、陳大羽 野豬林  
水墨設色紙本，一九七八年作



35  
*He Juying*  
*Hai Tian (Tang Jibing)*  
*Duckling*  
Dated 1999  
Mounted on silk, ink and colour  
on silk  
115 x 77 cm  
With signature and one seal of  
the artist  
海天（唐繼堯） 雞  
水墨設色絹本，一九八九年作



36  
*He Juying*  
*Nude*  
Undated  
Mounted on silk, ink and colour on silk  
78 x 127 cm  
Unsigned, with one seal of the artist  
何家英 裸女  
水墨設色絹本



17  
*He Jiaying*

*Name*  
Elderly  
Mounted on silk, ink and colour on paper  
67 x 94 cm  
With signature and two seals of the artist  
何家英 樂女  
水墨設色紙本



18  
*Hong Tong (Hong Tung)*

*Title*  
Tree People  
Dated 1981  
Framed, ink on paper  
27 x 39 cm  
With signature and one seal of the artist  
洪通 草木人  
水墨紙本，一九八一年作



19  
*Huang Yongyu*

*Name*  
Figure  
Dated 1982  
Hanging scroll, ink and colour on paper  
67 x 69 cm  
With inscription and three seals of the artist  
黃永玉 老人  
水墨設色紙本三幅，一九八二年作



20  
*Huang Zhou*  
Minority Dancer  
Dated 1985  
Hanging scroll, ink and colour  
on paper  
134 x 67 cm  
With signature and three seals  
of the artist

黃周 小數民族少女  
本題設色紙本立軸，一九八五年作



即農  
黃天

21  
*Jiang Taiyu*  
Village Life  
Dated 1990  
Mounted on silk, ink and colour on paper  
64 x 90 cm  
With inscription and one seal of the artist  
蔣天祿 延安四景  
本題設色紙本，一九九〇年作



22  
**Jiang Zhaobe**  
*Patriotic Poet Qie Yuan*  
Dated 1982  
Hanging scroll, ink and colour on paper  
79 x 49 cm  
With signature and two seals of the artist  
蒋先和 直指流而賦詩  
水墨設色紙本立軸。一九八二年作



23  
**Jiang Zhaobe**  
*Sketch of a Man*  
Dated 1939  
Hanging scroll, ink on paper  
49.5 x 34 cm  
With signature and one seal of the artist  
蒋先和 人物素描  
水墨紙本立軸。一九三九年作



24  
**Li Fushen**  
*Picking Chrysanthemums*  
Undated  
Mounted on silk, ink and colour on silk  
75 x 60 cm  
Unsigned  
李維繁 挑菊圖  
水墨設色紙本

25  
**Li Jin**  
*Young Girl*  
Undated  
Mounted on silk, ink and colour on paper  
46 x 42 cm  
Unsigned, with two seals of the artist  
李津 少女  
水墨設色紙本





26  
**Li Jinman**  
*Holding*  
 Undated  
 Mounted on rice paper, ink and colour on paper  
 68 x 45 cm  
 Designed, with two seals of the artist  
**李金漫** 持物  
 本册设色纸本



27  
**Li Keran**  
*Contemplating Poetic Fiction*  
 Dated 1985  
 Hanging scroll, ink and colour on paper  
 68 x 52.5 cm  
 With inscription and six seals of the artist  
**李可染** 考古图  
 本幅设色纸本立轴，一九八五年作



26

**Li Keran***Figure*

Undated

Hanging scroll, ink and colour on paper  
70 x 33 cm

With signature and two seals of the artist

李可染 人物

水墨設色紙本立幅



46

27

**Li Keran***Reposing beneath a Pine Tree*

Undated

Mounted on silk, ink and colour on paper  
95 x 34 cm

With inscription and two seals of the artist

李可染 松下小憩

水墨設色紙本



28

**Li Shiznan***Painter Liu Haisu*

Dated 1982

Hanging scroll, ink and colour on paper  
68 x 45 cm

With signature and one seal of the artist

李世南 創作素像

水墨設色紙本立幅，一九八二年作

29

**Lin Fengmian***Opera Characters*

Undated

Mounted on silk, ink and colour on paper  
54 x 34 cm

With signature and one seal of the artist

林風眠 講花戲

水墨設色紙本



47



32

*Liu Fengzhan*

Opera Characters

Undated

Mounted on rice paper, ink and colour on paper  
50 x 40 cm

With signature and one seal of the artist

林鳳眠 秋江

水墨設色紙本

33

*Liu Fengzhan*

Nean Lake

Dated 1974

Hanging scroll, ink and colour on paper

101 x 69 cm

With inscription and one seal of the artist

湖靜山天鵝舞

水墨設色紙本立幅。一九七四年作





54  
*Liu Lingcang*  
Cao Xueqin, author of the *Dream of the Red Chamber*.  
Dated 1982.  
Hanging scroll, ink and colour on paper.  
132 x 67 cm.  
With inscriptions and four seals of the artist.  
劉凌蒼 晉唐肖像  
水墨設色紙本立幅。一九八二年作。



55  
*Liu Lingcang*  
*Lady*  
Dated 1985.  
Hanging scroll, ink and colour on paper.  
67 x 25 cm.  
With inscription and two seals of the artist.  
劉凌蒼 純雪  
水墨設色紙本立幅。一九八五年作。



56  
*Liu Shie*  
*Village*  
Undated.  
Mounted on silk, ink and colour on silk.  
80 x 83 cm.  
Unsigned, with three seals of the artist.  
劉蒼山 山莊小景  
水墨設色絹本。



36  
*Lu Fengzi*  
Monks  
Unlined  
Hanging scroll, ink and colour on paper  
27 x 46.5 cm  
With inscription and three seals of the artist  
呂楓子 摹活  
本題設色紙本立幅，一九九〇年作

37  
*Lu Chen*  
Scholar and Lotus  
Dated 1989  
Hanging scroll, ink and colour on paper  
131 x 54 cm  
With inscriptions and six seals of the artist  
蘆沉 純淨  
本題設色紙本立幅，一九八九年作



38  
*Lu Fusheng*  
Figures  
Dated 1990  
Mountred on silk, ink and colour on paper  
69 x 59 cm  
With inscription and one seal of the artist  
蘆甫生 人物  
本題設色紙本立幅，一九九〇年作



39  
*Lu Ping*  
Picking Herbs  
Dated 1990  
Hanging scroll, ink and colour on paper  
65 x 55 cm  
With signature and one seal of the artist  
蘆平 山野  
本題設色紙本立幅，一九九〇年作



望江亭

41

*Luo Bin*

A Scene from Chinese Opera

Undated

Mounted on silk, ink and colour on silk

50 x 22.5 cm

With signature and one seal of the artist

羅彬 望江亭

水墨設色紙本



54



三月

43

*Ma Xiaojuan*

March

Undated

Mounted on silk, ink and colour on paper

64 x 21 cm

With signature and three seals of the artist

馬小娟 三月

水墨設色紙本



55

44

*Mi Gengyun*

Reposing beneath Banana Trees

Dated 1965

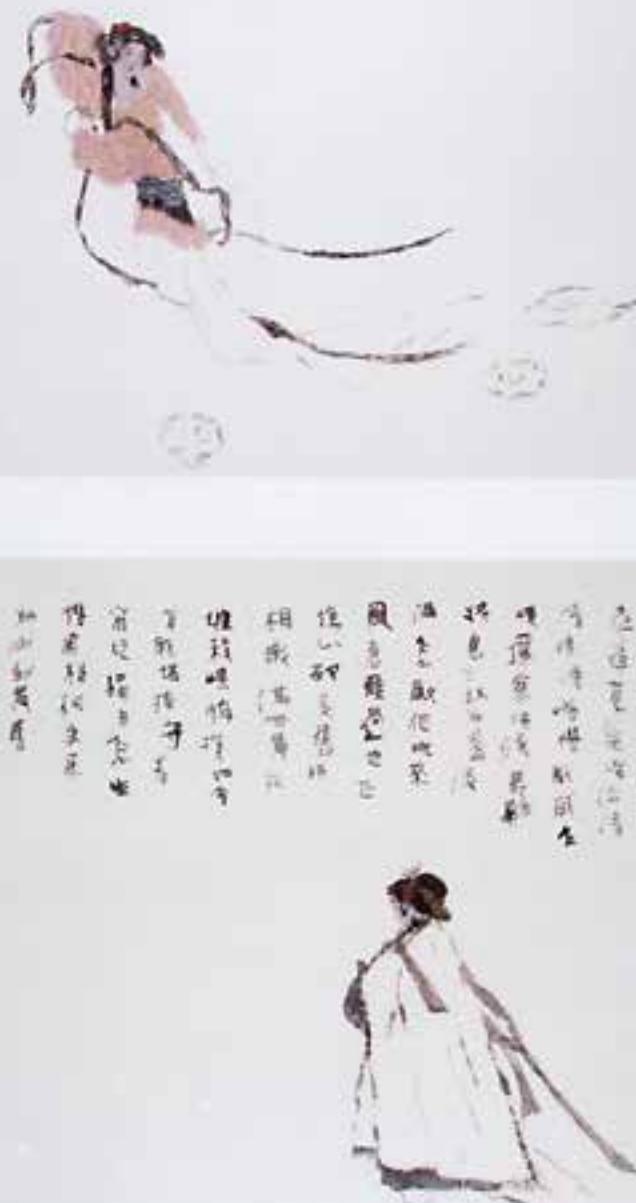
Mounted, ink and colour on paper

36 x 47 cm

With signature and three seals of the artist

米耕雲 蔡廷桂題

水墨設色紙本，一九六五年作



15  
Sie Ou

Figures and Landscapes

Undated

Album of 16 double leaves, ink and colour on paper  
40.5 x 50 cm

With inscriptions and one seal of the artist

蘇軾 人物山水

水墨設色紙本册十六頁



16  
Sie Ou

Figures

Undated

Album of 12 double leaves, ink and colour on paper  
19.5 x 27 cm

With inscriptions and one seal of the artist

蘇軾 人物

水墨設色紙本冊十二頁



87  
*Tao Yuanming*

*Tao Yuanming*  
Dated 1947  
Hanging scroll, ink and colour on paper  
78 x 29 cm  
With signature and two seals of the artist  
陶淵明  
本幅設色紙本立軸，一九四七年作。



88  
*Maitreya Preaching Buddhist Doctrines*

*Maitreya Preaching Buddhist Doctrines*  
Dated 1988  
Mounted on rice paper, ink and colour on paper  
60 x 44 cm  
With inscription and three seals of the artist  
彭先誠 生公講法  
木版設色紙本，一九八八年作。



89  
*Autumn Leaves*

*Autumn Leaves*  
Dated 1988  
Mounted on rice paper, ink and colour on paper  
68 x 46 cm  
With signature and one seal of the artist  
錢小英 秋風葉落  
水墨設色紙本，一九八八年作。



50  
*Qiu Yacai (Chiu Ya-tsai)*

Portrait  
Cao Ziqian  
Undated  
Hanging scroll, ink on paper  
90 x 44 cm  
Unsigned, with one seal of the artist  
邱亞才 時人肖子達作  
水墨紙本立軸



51  
*Qu Xue'ai*

Early Spring  
Dated 1990  
Mounted on silk, ink and colour on paper  
68 x 66 cm  
With signature and five seals of the artist  
曲學愛 早春  
水墨設色紙本，一九九〇年作

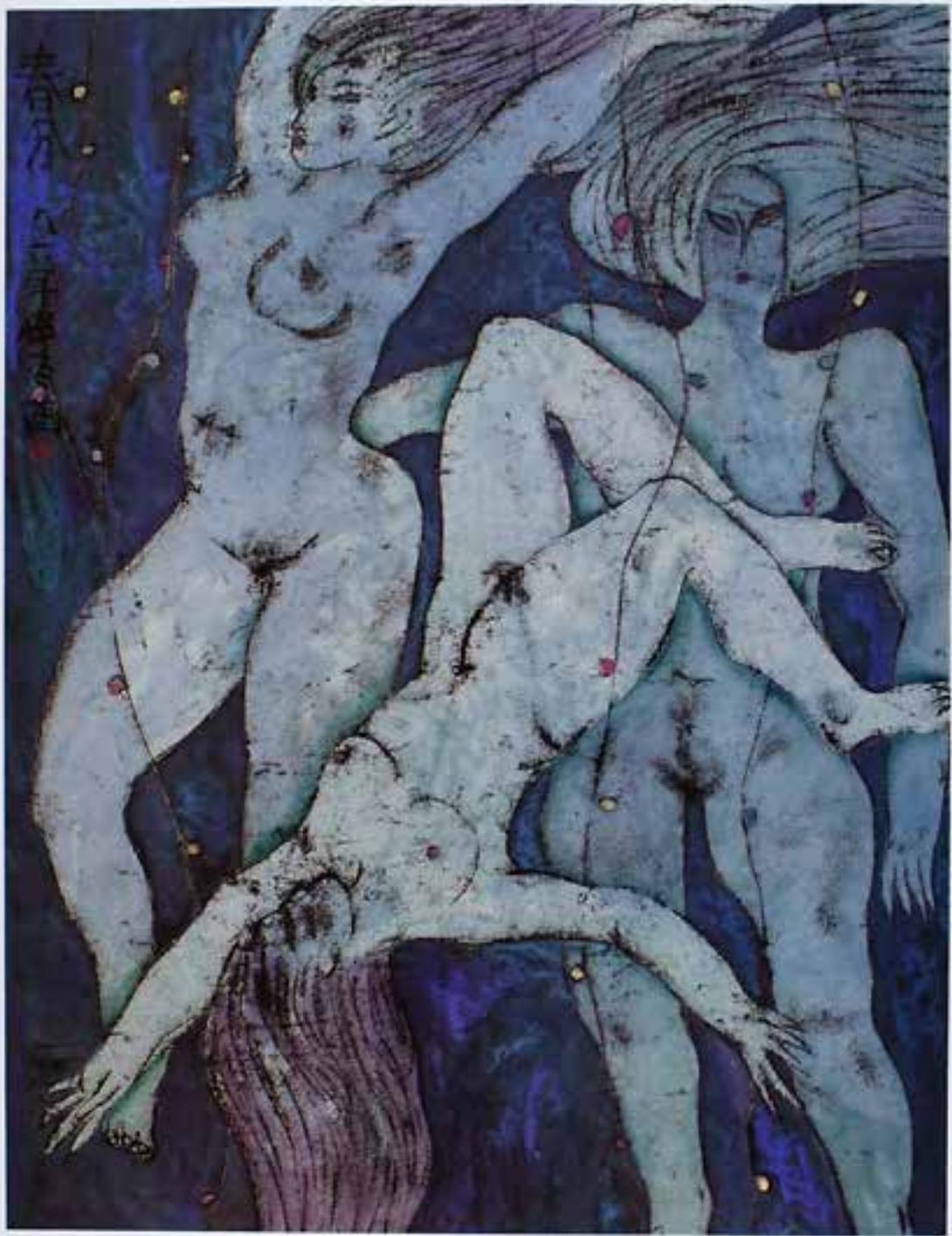
52

*Rao Zongyi*

Avalokitesvara (Goddes of Mercy)  
Dated 1986  
Hanging scroll, ink and colour  
on paper  
95 x 58 cm  
With inscription and four seals of  
the artist  
饶宗頤 菩薩  
水墨設色紙本立軸，一九八六年作



53



53  
*Shao Fei*

Nudes

Dated 1986

Mounted on silk, ink and colour on paper

119 x 92 cm

With signature and one seal of the artist

邵飛 象分

水墨設色紙本，一九八六年作



54  
*Shao Fei*

Zhen Yan Sends off the Son

Dated 1986

Hanging scroll, ink and colour on paper

90 x 56 cm

With signature and one seal of the artist

邵飛 贈顏送子

水墨設色紙本立幅，一九八六年作



55

**Shen Zicheng***Ladies in Four Seasonal Landscapes*

Dated 1945

Album of 12 leaves, ink and colour on paper

32.5 x 22.5 cm each

With inscriptions and twenty-four seals of the artist

沈子丞 款水洞意

本册設色紙本第十二頁，一九四五年作



64



65



56

**Shi Daxi***Literary Gathering*

Dated 1989

Mounted on silk, ink and colour on paper

91 x 206 cm

With signature and three seals of the artist

施大器 老友圖

本册設色紙本，一九八九年作



57  
**Shi Hu**  
*Bathing*  
Dated 1990  
Mounted on silk, ink and colour on paper  
66.5 x 69 cm  
With signature and three seals of the artist  
石虎 女浴  
水墨設色紙本，一九九〇年作

58  
**Shi Hu**  
*Life of the Miaoity People in Yunnan Province*  
Dated 1985  
Mounted on rice paper, ink and colour on paper  
67 x 134.1 cm  
With signature and three seals of the artist  
Exhibited: Nanjing Museum, China  
石虎 雲南風情  
水墨設色紙本，一九八五年作  
展览：中国南京博物院





99  
*Shi Jingzhuo*  
*Seeking Shelter*  
Dated 1990  
Mounted on rice-paper, ink and colour on silk  
77 x 82 cm  
With signature and three seals of the artist  
石景昭 段扇圖  
水墨設色絹本，一九九〇年作



60  
*Shi Lu*  
*Wanderers*  
Undated  
Framed, ink and colour on paper  
50.5 x 38.5 cm  
Unsigned, with one seal of the artist  
石魯 踪迹者·流浪者  
水墨設色紙本



61  
*Song Yizhe*  
*Herding*  
Dated 1974  
Hanging scroll, ink and colour on paper  
67 x 46 cm  
With inscription and five seals of the artist  
宋吟可 牧牛圖  
水墨設色紙本立軸，一九七四年作



62  
Wang Mengqi

Figures

Dated 1988

Mounted on rice paper, ink and colour on paper  
34.5 x 34.5 cm

With inscription and three different seals of  
the artist

王孟奇 人物

水墨設色紙本，一九八八年作



63  
Wang Mingming

Figures

Dated 1989

Album of 12 fan-shaped leaves, ink and colour on paper  
34 x 33 cm

With inscription and nine different seals of the artist

王明明 人物

水墨設色紙本册十二頁，一九八九年作





64

Wang Youzeng

Grandfather

Undated

Hanging scroll, ink and colour on paper

122 x 101 cm

With signature and one seal of the artist

王有政 爷爷像

水墨设色画,立轴



65

Wang Youzeng

Sister and Brother

Undated

Mounted on silk, ink and colour on paper

94 x 63 cm

With signature and one seal of the artist

王有政 哥弟像

水墨设色画,立轴



66  
**Wang Zizhu**  
*Frostless Li Qingzhuo*  
Dated 1985  
Hanging scroll, ink and colour  
on paper  
137 x 68 cm  
With inscription and three seals  
of the artist  
王子武·李清照  
水墨設色紙本立軸，一九八五年作



67  
**Wang Zizhu**  
*Zhong Kao*  
Dated 1988  
Hanging scroll, ink and colour  
on paper  
152 x 83 cm  
With inscription and two seals of  
the artist  
王子武·鍾馗  
水墨設色紙本立軸，一九八八年作



68

**Wu Bairu***Bo Ya and Zhong Ziqi*

Undated

Mounted on rice paper, ink and colour on paper  
60 x 137 cm

With inscription and one seal of the artist

吳伯如 伯牙子期

水墨設色紙本



69

**Wu Huashan***Opera Characters*

Undated

Mounted on rice paper, ink and colour on paper  
69 x 69 cm

With signature and one seal of the artist

吳華山 謝王須題

水墨設色紙本



70

Wu Qingxia

*Wenji Returning to Her Native Country*

Dated 1937

Folding fan, ink and colour on paper

24 x 46 cm

With inscription and two seals of the artist

吳青霞 文姬歸漢

水墨設色紙本摺扇 - 一九三七年作



71

Wu Sheng

*Dongpo Exploring the Hidden*

Dated 1988

Mounted on silk, ink and colour on silk

55 x 46 cm

With signature and five seals of the artist

吳聲 蘇東坡探幽

水墨設色絹本 - 一九八八年作



72

Xiao He

*Eccentric Painter Zheng Banqiu*

Dated 1991

Mounted on rice paper, ink and colour

on paper

66.5 x 66.5 cm

With inscription and three seals of the artist

蕭相 鄭板橋

水墨設色紙本 - 一九九一年作

73

Xu Hengyu

*Early Spring*

Dated 1990

Mounted on silk, ink and colour on silk

66 x 78 cm

With inscription and two seals of the artist

徐衡瑜 早春

水墨設色紙本 - 一九九〇年作



74



74  
**Xu Lele**  
*Gathering Butterflies*  
Dated 1988  
Hanging scroll, ink and colour on paper  
121 x 52 cm  
With inscription and four seals of the artist  
徐樂樂·捉蝶圖  
水墨設色紙本立幅，一九八八年作

75  
**Xu Lele**  
*Figures*  
Dated 1989  
Album of 12 double leaves, ink and colour on paper  
41 x 94 cm  
With inscription and twenty-one different seals  
of the artist  
徐樂樂·人物  
水墨設色紙本冊十七頁，一九八九年作



A set of six hanging scrolls,  
ink and colour on paper  
60.5 x 10 cm

With inscriptions and five  
seals of the artist

徐禹生

本幅设色乐本立轴

香奈六幅

一九三六年作





Yang Chunhua  
*Spring Dream*  
Dated 1990  
Mounted on silk, ink and colour on paper  
64 x 35 cm  
With inscription and three seals of the artist  
楊春華 春曉  
水墨設色紙本，一九九〇年作

79 (opposite)  
Yang Gang  
*Shepherd's Song*  
Dated 1988  
Mounted on rice-paper, ink on paper  
36.5 x 55 cm  
With signature and two seals of the artist  
楊剛 放歌圖  
水墨紙本，一九八八年作



Yang Fuyin  
*Lady Viewing Plum Blossoms*  
Dated 1988  
Mounted on silk, ink and colour on paper  
130 x 34 cm  
With inscription and four seals of the artist  
楊福音 仕女觀梅  
水墨設色紙本，一九八八年作





80  
**Yang Shenshen**  
*Figures*  
Undated  
Mounted on silk, ink and colour on paper  
50 x 35 cm  
With inscription and one seal of the artist  
楊善深·寫坐於官  
水墨設色紙本



81  
**Yang Shenshen**  
*Studying beneath a Tree*  
Undated  
Hanging scroll, ink on paper  
108 x 50 cm  
With signature and one seal of the artist  
楊善深·樹下讀書  
水墨紙本立軸



82  
**Yang Zhiguang**  
*Appetite Dancer*  
Dated 1980  
Hanging scroll, ink and colour on paper  
83 x 65 cm  
With signature and two seals of the artist  
楊之光·八木小調  
水墨設色紙本立軸·一九八〇年作



83  
**Ye Qianyu**  
*Tibetan Dance*  
Dated 1964  
Hanging scroll, ink and colour  
on paper  
133 x 68 cm  
With signature and one seal of  
the artist  
葉淺予 西藏高原之舞  
水墨設色紙本立幅  
一九六四年作



84  
**Ye Qianyu**  
*Tibetan Dancer*  
Dated 1977  
Mounted on rice-paper, ink and colour on paper  
69 x 60 cm  
With signature and one seal of the artist  
葉淺予 西藏舞  
水墨設色紙本 (一九七七年作)



65  
Ye Yunchong

Zhong Kui Marrying off His Sister

Dated 1989

Handscroll, ink and colour on paper

50.7 x 504 cm

With signature and eighteen different seals of the artist

集稿中 趙旭深林圖

水墨設色紙本手卷 一九八九年作

67  
Yu Ming

Sage

Dated 1929

Hanging scroll, ink and colour  
on paper

105 x 46 cm

With inscription and three seals  
of the artist

俞明 梅妻鴉子

水墨設色紙本立幅 一九二九年作





98  
**Yu Peng**  
*Little Yu in Bamboo Grove*  
Dated 1988  
Hanging scroll; ink and colour  
on paper  
135 x 69 cm  
With signature and one seal of  
the artist  
于彭 小竹林中的小鱼兒們  
水墨設色紙本立幅。  
一九八八年作



99  
**Yu Peng**  
*Little Yu at Zen*  
Dated 1990  
Hanging scroll; ink and colour  
on paper  
135 x 69 cm  
With signature and one seal of  
the artist  
于彭 小魚兒參禪  
水墨設色紙本立幅。一九九〇年作



96

*Yu Shaozeng (Jackson Yu)**Scene and Empress*

Undated

Framed, ink and colour on paper

67 x 92 cm

With signature and two seals of the artist

尤紹曾 色空界

水墨設色紙本

97

*Zhang Youxian**Figure from the Great Novel Liushezi*

Dated 1988

Mounted on silk, ink and colour on paper

65 x 64.5 cm

With inscription and one seal of the artist

張友憲 神農人物

水墨設色紙本，一九八八年作



94



98

*Zhao Qin**Drying Crops*

Dated 1989

Mounted on rice-paper, ink and colour on paper

82 x 71 cm

With signature and two seals of the artist

趙勤 嘴吉輝

水墨設色紙本，一九八九年作

95



92  
**Zheng Junli**

*Figure*  
Dated 1990  
Album of 8 leaves, ink and colour on paper  
35 x 35 cm each.  
With inscriptions and five seals of the artist  
鄭軍里 仕女  
水墨設色紙本八頁，一九九〇年作



93  
**Zheng Zaidong (Cheng Tsui-tung)**

*Self-portrait in front of a Screen with a Flight of Cranes*  
Dated 1988  
Hanging scroll, ink and colour on paper  
68 x 64 cm  
With signature of the artist  
鄭在東 鶴翔屏風前的自畫像  
水墨設色紙本立軸，一九八八年作



94

**Zhou Heling**  
*A Little Fisherman*  
Undated  
Mounted on silk, ink and colour  
on silk  
69 x 77 cm  
With signature and two seals of  
the artist  
周鶴齡 小漁夫  
水墨設色絹本

95

**Zhou Jingxin**  
*Martial Art*  
Undated  
Mounted on rice-paper, ink and  
colour on paper  
68 x 44 cm  
With signature and two seals of  
the artist  
周京新 武學北派來祖西楊  
水墨設色紙本



97





97

**Zhou Sheng***Ladies*

Undated

Album of ten fan paintings, mounted on silk, ink and colour on paper  
25 x 52 cm

With signature and one seal of the artist

周思聰

仕女

水墨設色紙本扇冊十頁



98

**Zhou Sheng***Washing Cloth*

Dated 1988

Mounted on silk, ink and colour on paper  
55 x 99 cm

With signature and one seal of the artist

周思聰

洗紗圖

水墨設色紙本，一九八八年作

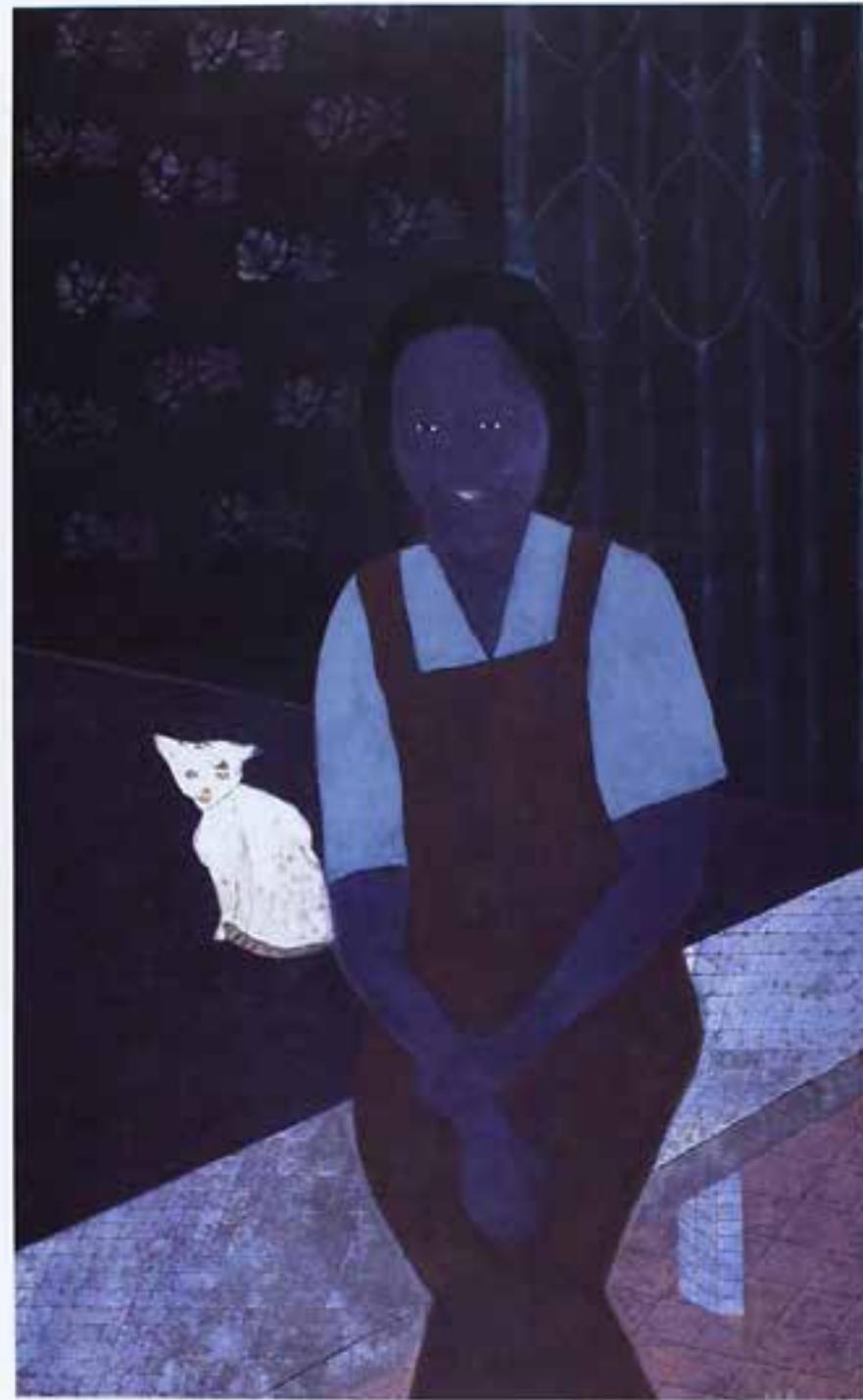


99

Zhou Xianghua  
Wang  
Dated 1990  
Mounted on rice paper; ink and  
colour on paper  
180 x 98 cm  
With signature and one seal of  
the artist  
朱興華 画  
水墨設色紙本，一九九〇年作

100

Zhou Xianghua  
Lovers  
Dated 1989  
Mounted on rice paper; ink and  
colour on paper  
128 x 76 cm  
With signature of the artist  
朱興華 画  
水墨設色紙本，一九八九年作



101