

# 田鏞花鳥畫集

啓功題籤





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# 难得清丽是家风

- 读田镛工笔画偶感
- 孙克

中国工笔画，在历经700余年的逐渐衰落过程之后，在20世纪末经历到一个全面复兴的历史机遇。回顾工笔画的历史，当它在唐宋时期达到全盛并进入巅峰状态时，水墨画则处于发展前期，尔后则此消彼长，水墨画藉着文人画的势头渐入佳境，工笔画却逐渐式微了。这种情况到晚清时几达极至，工笔画技艺也相对衰退，少量的仕女画造型单薄，笔力孱弱，脱离生活，毫无生气。随着本世纪民族精神的崛起，工笔画艺术也开始复兴之途，陈之佛、于非闇、徐燕孙诸前辈筚路蓝缕、披荆斩棘创业于前，刘凌沧、潘絜兹、田世光、俞致贞诸先生继往开来光大于后，起到了重振中国工笔画的推动发展作用。在50至70年代他们创作出一大批中国工笔画优秀作品，并且在许多高等艺术院校中培养了一大批中国工笔画优秀的创作人才。80年代以来工笔艺术日渐繁荣，形势极好，新人辈出。但不应忘记几十年来有整整一代人为它的今日做出了巨大的努力，也可以说这是老一辈中国工笔画艺术家的继承和发展。他们是50年代前后从事工笔画学习和创作的一批青年，在工笔画的创作道路上默默地耕耘，如今他们已成为工笔画界的主力，其贡献与成就是大家有目共睹的。其中，花鸟画家田镛的艺术及其追求，有颇多值得我们思考与研究之处。

田镛是著名花鸟画家田世光先生的哲嗣，真正是得天独厚，因为中国画艺术是具有独特艺术规律，其技法具有很强规律性的，因之历来很重师承，而且对从学者来说，有无名师指点，对于成功与否几乎是决定性的。田镛既有家学渊源的有利条件，自年轻时即得到许多名家的指教，讲起来基本是经过传统的途径学艺而成长起来的。在1961年考入北京中国画院中国画研究班后，追随王雪涛、吴镜汀、秦仲文、汪慎生、关松房、郭传璋等名师，从传统方式进入学习，虽然他也自学过西画素描，毕竟属于参照而矣。因此，他的作品的传统气息浓厚，比照美院中国画系的学生极力从西法的观念中脱脱出来的困难，确是“焉知非福”了。无可否认，学习西法素描等，对中国画的造型能力的改进有积极作用，突出表现在现代人物画上，但在花鸟画方面则并不明显。相反，从田镛的艺术来看，他由于从传统入手，在基本技法的格律、手法诸方面，接受与吸纳就毫无隔膜与悖逆，故一切显得十分自然。田镛出自工笔名门，耳濡目染且受过严格训练，入画院后，又随王雪涛学习小写意花鸟，其间又向吴镜汀、秦仲文等这样名师学习山水，艺术上得到多家的真传，营养何其丰厚！表现在他的艺术上的确是转益多师，兼收并蓄，基础深厚，工写并运，游刃有余。

回顾古人，工笔与写意的界限是相当分明的，而花鸟画在早期基本上都是工笔艺术。五代徐、黄虽称“体异”，一个“野逸”，一个“富贵”，只是意味上的浓淡不同，徐熙的传世之作，今日观之，相当工飭。而工、写之分野则要更晚些年头。此种分野对门类的形成和风格面目的精纯和谐是有积极作用的，并在宋元时代产生过许多工笔画艺术精品为后代难以企及。但门户的

森严最终趋于保守而转为消极影响，也是人们在美术史中共见的现象。现代人的视野与观念在时代潮流中开放，并不囿于前人门限，如田镛的艺术，即能熔工写于一炉，别有一番潇洒俊逸的情致，和北方有些严守师承技法，注重功力型的工笔画家相比，田镛追求的似乎是更重情趣、意境和韵致。就我个人的感受来说，多年来看田镛的工笔作品，总是在轻快自如中体验到或丰美、或清幽、或温润、或灵动的美感。说起来，看有些工笔画家的作品不时会在佩服其功力精严和精细入微之外，也难免有一些紧张吃力之感。正如董其昌评仇英所讲“实父作画时，耳不闻鼓吹阊阓之声，如隔壁钗钏戒，顾其术亦近苦矣，行年五十，分知此一派画，殊不可习。”实践证明董其昌是知难而退了。但工笔画能使观者觉得清雅活泼之感，确乎是个待解的好题目。当然，绘画之为艺，有个设立“高难度”的命题，没有难度，凡人皆能是不可想象的，所谓“履险如夷”，所谓“举重若轻”，方称高手。但是绘画艺术又不仅如杂技艺术般以高难度取胜，即便是杂技也要在难度之上注重“创意”，否则只是过去的“杂耍把式”，而非艺术。所以工笔画的“难度”也不是唯一注重的，创意实在更重要。

绘画的意境虽然来自画家主观的创造，但根源还是千变万化的自然与生活。在田镛的作品中，处处感到他在近40年的艺术实践中，有相当的精力是放到努力写生亲近自然中去，这对于他这样既有家学渊源，传统功底较厚的画家来讲是获益匪浅的。如《春雨初晴》大约作于80年代初，是武夷山归来之作，画上新篁凝翠，笋芽怒长，小鸟迎风展翅，画上一派清和欢愉气息，正反映了改革开放初期欢快的心境。另一件作于壬戌（1982）年的《西双版纳小景》在山花翠竹中，白孔雀悠然憩息，也是十分祥和愉悦气氛。

有些作品可以评为“清丽”。这是工笔画中很高境界，“从来丽句不清，清句不丽”，能够“清丽”兼得，难矣哉。这是金圣叹评《西厢记》的话，我不敢掠美，借来用在田镛的绘画作品上，似无不妥。《梨花斑鸠》、《孔雀茶花》、《暗香》、《春夏秋冬四条屏》等件（当然不止此，我只略举）都会令观画的朋友们同意我的看法。

田镛善学而勤奋，虽然出身名门，却没有完全罩在尊翁田世光先生的大树荫下。我们看到他一方面学习继承了老先生翎毛花卉的高雅技艺优美风格，另一方面，他又掌握了王雪涛先生意笔花鸟的灵动、潇洒、准确、传神的本领，所以他的一些小写意作品也颇见功力，更重要的是，他在向王雪涛、秦仲文、吴镜汀、汪慎生等先生学到的东西最终会一一在自己的艺术中浮现出来。同时可见他作画不拘一格、潇洒爽朗的画风，大致也源于此。作为成熟的画家，田镛的画上诸多优点我难以缕述，只就风格主要方面，粗浅赘语于上。一些管见也难免片面，还望高明指正。



## Rare Gifted Style of Elegant Lucidity

· On the Fine Brushwork Painting of Tian Yong

· by Sun Ke

After a recession period of more than seven hundred years, the traditional Chinese realistic painting characterized by fine brushwork and close attention to detail has witnessed a historical opportunity of an all-round renaissance by the end of the 20th century. When looking back to history of the fine brushwork painting, one will find that at the prime of its life in Tang and Song Dynasties, which were virtually its flourishing period, the Chinese traditional wash painting was just at its pre-development stage. Later on, when one fell, the other rose, and with the influence of the paintings of man-of-letters, situation of the Chinese traditional wash painting gradually turned for better, and while the fine brushwork painting was on the downs such situation reached its peak in the late Qing Dynasty.

The skill of fine brushwork painting witnessed a relatively backward trend too. The profiling of some paintings of the figures of ladies was flimsy and frail and quite weak in brushwork, which looked dull and divorced from life. In the wake of the rising national spirit in the current century, the fine brushwork painting art begins to rejuvenate with Chen Zhifu, Yu Feian and Xu Yansun of the senior generation to blaze a new trail through thistles and thorns in the front, and masters like Liu Lingcang, Pan Jiezi, Tian Shiguang and Yu Zhizhen to succeed and reinforce at the rear, playing the role of re-establishing development position for the Chinese traditional fine brushwork paintings. In the 1950s to the 1970s, they had not only created a number of excellent Chinese fine brushwork paintings, but also trained and brought up a good deal of outstanding creative painters of the Chinese fine brushwork painting in many art colleges and institutes of high learning. Since the 1980s, the fine brushwork painting art has become thriving day by day, and the situation cannot be better as new talented people have been growing up rapidly. However, one must not forget that since the past decade, there has been a whole generation, who has made contributions to what it is to-day. In other words, it is the heritage and development from the Chinese fine brushwork painters of an elder generation. They were young people devoted to studies and creation of the fine brushwork painting around the 1950s, and remained obscure all their life dedicating themselves to the creation of the fine brushwork painting. They now become the main force in the fine brushwork painting circles. Their contribution and accomplishment are there for all to see. In particular, the art and aspiration of the flower-and-bird painter Tian Yong deserved credit and more attention from the public in many respects.

Being the wise successor to renowned flower-and-bird painter Tian Shiguang, Tian Yong enjoys exceptional advantages. It is because of the fact that the Chinese painting art has its own law, a very strict rule in skills, which are handed down as a rule from master to his follower. To the painter, guidance or no guidance from talented masters is almost decisive to success or failure. Tian Yong

has the advantage of family inheritance, and obtained instructions from many distinguished masters since very young. He is virtually growing up in a profound and traditional artistic environment. In 1961, he was admitted through examination into the China Painting Institute, Beijing, took the advanced course in Chinese Painting, and was under the guidance of such famous painters as Wang Xuetao, Wu Jingting, Qin Zhongwen, Wang Shensheng, Guan Songfang, Guo Chuenzhang and other well-known teachers. Though he had learned the Western literary sketch, which was only for reference and comparison, he started his study in a traditional way. That is why, there is a rich flavour of traditional paintings in his works. In comparison with students of Chinese Painting Department of the Art Academy, who have difficulties in freeing themselves from the Western painting concepts, he is definitely not "unfortunate" in a way. There is no denying of the fact that the study of Western sketch does play a positive role in improving the modeling ability in Chinese painting though it is not so distinctive in flower-and-bird painting. However, when we come to Tian Yong's art, we can see that since he has started from tradition, there is neither lacking of mutual understanding, nor any inconsistency between accepting and assimilating rules and forms of basic skills and brushwork practices. Things go quite naturally with him. Tian Yong was born in a family famous for fine brushwork painting, and received strict training besides direct influence of the family since his childhood. After admittance to the Painting Institute, He became student of Xuetao to learn the freehand brushwork of flower-and-bird painting, and also learned the landscape painting from prominent masters like Wu Jingting, Qin Zhongwen and others. What a rich nutrition from so much authentic essence of art from so many prominent masters! It is manifested in his art that he has really benefited from the instructions of many masters, and, as a result, he has incorporated things of diverse nature to build up a profound and sound foundation of his own, and can do both freehand brushwork and fine brushwork paintings with skill and ease.

In the ancient time, the boundary between the fine brushwork and the freehand brushwork paintings was quite clearly defined, and the flower-and-bird painting at early stage was basically the art of fine brushwork. Though painting styles of Xu and Huang of the "Five Dynasties" were regarded as "an alien style", one being noted for "unruly simple and elegant", and the other "richly colour and imposing", they were different only in the thickness and lightness in colours. From the paintings of Xu Xi handed down from generations, one can see that they were quite exquisite and delicate. And the separation of fine brushwork and freehand brushwork took place at a much later date. Such separation has a positive impact on the formation of different schools, refinement and harmony in styles and features. The period of Song and Yuan Dynasties has produced quite



a few fine brushwork painting art gems which no subsequent generations can compare. However, the rigid dogmas of different schools ended in conservatism and yielded negative effects, which are what we people see in the history of art. Visions and concepts of modern human beings are opened wide in the current of the time, which know no boundary and restriction set by predecessors. Take Tian Yong's art for instance, he can combine the art of fine brushwork and freehand brushwork in his works, giving rise to a natural and unrestrained appeal. As compared with some fine brushwork painters from the north who attach importance to the painting skills and strictly stick to craftsmanship inherited from their teachers, Tian Yong seems to pay more attention to taste and appeal with artistic concepts, poise and charm in his artistic pursuits. Speaking about my perception, I always feel light and easy at heart when looking at Tian Yong's fine brushwork paintings for so many years. His paintings give me an impression of aesthetic beauty as abundance, elegance, tenderness or cuteness. While looking at paintings by other fine brushwork painters, I can hardly avoid feeling tense and nervous though I also appreciate their meticulous attainments and fine minuteness. Just as Dong Qichang commented on Qiu Ying: "When Shifu is at painting, his ears are deaf to drum beating and trumpet blowing, and his eyes are blind to the dressing up woman next door. What a painstaking job he is taking. I only realized at the age of fifty that this kind of painting style is hard to master". Facts prove that Dong Qichang had retreated from hardships ahead. The fine brushwork painting, nevertheless, can give the viewer a sense of vivid freshness, which is really a hard nut to crack. Of course, painting as a kind of art has set a "high degree of difficult" subject for people to deal with, and the difficulty is unimaginable to ordinary people. Only the one who can "walk along a dangerous road as if on an even path" and "take a heavy load light", can be called a master-hand. Yet painting art can not attain its achievement only by "high degrees of difficulty" as acrobatics does. Even if in acrobatics, "creativity" should be valued above the degree of difficulty. Otherwise, it is no longer art, but a "Vaudeville" or "Martial Art". Therefore, "difficulty" degree is not the only thing to judge the fine brushwork painting, and creativity is in fact more important.

Though artistic concept in painting comes from a painter's subjective creativity, the kaleidoscopic nature and life are the root cause. One can always find from Tian Yong's works that in his artistic practice in almost four decades, he has spent most of his time and energy in drawing himself near to nature and painting from nature as much as possible. It is highly beneficial to a painter like him being erudite through paternal teaching and influence and with profound traditional attainments. His "Clear Up After A Spring Rainfall", which was probably painted at the beginning of the 1980s

after his return from the Wuyi Mountain. In the painting, it is seen that new bamboo in lovely green colour is surrounded by buds and bamboo shoots springing up vigorously, and some little birds are spreading their wings in the wind. Peaceful and happy atmosphere in the painting mirrors the painter's gaiety at the initial stage of Reform and Opening Campaign. Another painting "A View in Xishuangbanna", which was painted in 1982, presents a white peacock in its leisure retreat of mountain flowers and green bamboo groves. There is also a scene of auspices and gaiety.

Some works can be appraised as "lucid and elegant". This is a high attainment in the fine brushwork painting as people often say that "lucid and clear sentence cannot be elegant and elegant writing is often without lucidity". It is the most difficult to be both lucid and elegant in one and the same time. These are words that Jin Shengtan gave to the "Story of the West Chamber". I dare not take them to my credit, but I just borrow the expression to use on Tian Yong's painting works, for I feel that things might be all right that way. "Pear Blossom and Turtledove", "Peacock and Camellia", "Darkly Sweet Scent", "Four Panels: Spring, Summer, Autumn and Winter" and others (not only these of course, for I mention just a few) will convince my friends to share my point of view.

Tian Yong is a diligent student and worker. Although he was born of a wellknown family he does not want to put himself totally under cover of the protective shade of his respectful father Tian Shiguang. It is seen that he has learnt and inherited the old master's superb skill and elegant style in painting plume and flower on one hand, and mastered dynamic, natural and unrestrained, correct and vivid skills in the freehand brushwork of flower-and-bird painting from Master Wang Xuetao on the other hand. Therefore, his skill achievement can also be seen in some of his freehand brushwork paintings. The most important of all is that things he has learnt from Xuetao, Qin Zhongwen, Wu Jingting, Wang Shensheng and others are finally reflected in his own art one after another. It is seen here that he has not restricted himself to one particular style in painting after all, his natural and unrestrained painting style is generally originated from here. Tian Yong, as a mature painter, has too many strong points for me to enumerate. I can only express my idea superficially on the main area of style. In spite of this, my subjective view may still be inevitably one-sided. I do appreciate to receive guidance in this respect.

November, 1996.



## 清麗なる家風も得難し

田鏞の密画を読んでたまに感ずるところがあること

孫克

中国の密画は七百年あまりの衰落の道を辿った後、20世紀において、全面復興の歴史的なチャンスにめぐまれた。密画の歴史をふりかえって見ると、それは唐、宋の時代に全盛期を迎え、ピーク状態に達したが、水墨画はまだ発展途中であった。その後、密画が衰え、水墨画がきかんとなり、水墨画は文人画という勢いに乗って、次第によい境地にはいったが、密画は逆に衰落の道を辿るようになった。これは清の末頃に窮地におかれたと言っているほどであった。

密画の技術も相対的に衰弱し、少量の美人画も造形が浅く、筆力が弱い。また生活から逸脱して、生き生きとしなかった。本世紀の民族精神の高揚にしたがい、密画芸術も復興の道をあゆみ始め、まず陳之仏、于非闇、徐燕孫の諸先輩が困難を克服して、障碍を乗り越えて道を切りひらき、その後、劉凌滄、潘潔茲、田世光、俞致貞の諸先生は後を受け継いで、拡大強化をはかり、中国密画を再興させるのに重要な役割を果たした。50～70年代に於いて、彼らは沢山の密画の優れた作品を創作し、また多くの芸術専門校で数多くの中国密画の優れた創作者を養成した。80年代以来、密画芸術は日増した繁榮するようになり、すばらしい情勢に恵まれ、新人は後がたたない。しかし、数十年來、一つの世代の人人が密画の今日のためにささげた大きな努力を忘れてはならない。これらの先輩の密画芸術家の繼承と発展とも言えるからである。彼らは50年代前後から密画の勉強と創作に従事するようになった若者たちで、密画の創作の道を黙々と辿ったのである。いまや、彼らはすでに密画界の主力となり、その貢献と成果も周知の通りである。中でも花鳥画家の田鏞氏の芸術及びその追求はわれわれが参考し、研究すべきものが頗る多いように思われる。

田鏞氏は著名な花鳥画家田世光先生の御曹子で、ほんとうに天分に恵まれている。というのは、中国画芸術は獨特の芸術規則があり、その技法もきびしい規律を持ち昔から師からの伝授が重んじられていた。しかも、勉強する者にとって、名師の教えがあるか否かはほとんど成功の可能性を決めている。田鏞氏は家學の由緒が深いという有利な条件にも恵まれ、また若い時から多くの名家に教えられ、いわば伝統的なルートで芸術を學んで成長して來たのである。1961年代が北京中国画院中国画研究班に受かり、王雪濤、吳鏡汀、秦仲文、汪慎生、關松房、郭傳璋などの名師に師事し、伝統的な方式から勉強にはいった。彼は西洋画の素描もならったが、あくまでも参考にすぎなかった。

そのために、彼の作品は伝統的な雰囲気が高く、美術學院の中国画學部の學生たちが極力西洋技法の觀念から脱そうとする困難さと較べると、たしかに「いづくぞ福知らんや」といえる。西洋技法の素描などを勉強することは中国画の造形能力の改善に寄與することができる。これは否定できないが、現代的な人物画ならいざ知らず、花鳥画においてはそんなに効果がはっきりしない。逆に、田鏞氏の芸術から見れば、彼は伝統的なところから着手したために、基本技法の規則や、手法などにおいて、受入れと吸収がぜんぜん相反せず、すべて自然にできるように見える。田鏞氏は密画の名門出身で門前の小僧として見なれ聞きなれして、またきびしい訓練を受けていた。画院に入學後王雪濤に師事し、花鳥をならったが、その間、吳鏡汀、秦仲文のような名師に山水画もならい、芸術に多くの大家から伝授され、まことに栄養豊富であった。これらは彼の芸術に上表われ、多くの先生から待たれたものがともに收穫が実り、基礎が深く、密画と写実を併用し、かなりの余裕を見せていた。

古人をふりかえって見ると、密画と写意とは、相当はっきりした分界線があり、花鳥画は初めから密画芸術に属していた。五代に徐、黄は「體異」と稱したが、一人は「粗放」で、一人は「華やか」、ただ趣きの濃さの違いだけであった。また、徐熙の後世に伝わる作品は今日見ても相当きめこまかった。密画と写意を分けたのはもっと遅かったが、この分け方は流派の形成と風格の調和に積極的な役割を果たした。そのために、宋、元の時代に多くの密画芸術上等品が生まれ、後世の追いつかないものとなった。ただし、きびしい家風は最終的には保守的になり、消極的な影響となっていき、これは美術史上でよく見られる現象である。現代人の視野は觀念とともに時代の潮流の中で開放され、前人の門限にとらわれなくなった。田鏞氏の芸術は密画と写意を一緒に融け込むことができ、特別な瀟灑な趣きもあり、また北側の師の伝授をことさらに重んじる一部の密画家と較べると、田鏞氏の追求はより趣きと意境、調和にあるようである。私個人の感じで言うと、長年ずっと田鏞氏の密画作品を見て來たが、いつも軽快な雰囲気の中で美しい、或いは清麗な、或いは暖かい、或いは躍動する美感に浸れる。考えて見れば、ある密画家の作品を鑑賞する場合その技法の精密さときのこまかさを敬服すると同時に、きつい感じもないわけでもない、まさに董其昌が仇英を評価したように「氏が絵を書く時、音



楽なども耳にはいらず、となりの人人は近づけない。年を五十にして、この流派を知ってもならえない」。事実が証明したように董其昌はその難しさを知って退けた。しかし、密画をして、見る者に清新活潑な感じを與えることはたしかに解決を待つ良いテーマである。勿論、絵画は芸術として、「高度」な必要があり、誰でもできるのはよくない。いわば「まわどいところを平然と渡す」人だけは名人となるはずである。ただし、絵画芸術はサーカスなどと違って、ただ難しきで勝負するものではない。まして、サーカスも難しさのほかに創作を重んじている。そうでもない、昔の町芸人になってしまい、芸術でなくなるからである。したがって密画の「難しさ」は唯一重んじられるものではなく、創造の方がもっと大事である。

絵画の意境は画家自身の想像にもよるが、根源は変化に富む自然と生活の中にある。田鏞氏の作品から、彼が四十年近い芸術実践において、相当多くの時間と力を写生にはげみ、自然に親しむ中に投じたことが感じられる、これは彼のような家代代伝わった學問もあり、また伝統的な技法も持つ画家にとって非常にいいことである。例えば、「春雨初晴」は80年代の初期頃につくられたが、武夷山歸りの作品で、絵の中で竹は緑一林、竹の子は芽ばえて、小鳥は飛び出そうとして、調和で清新軽快な雰囲気 に溢れていて、改革開放初期の人人の楽しい氣持を表現した。また、1982年に絵かれた「西双版纳の風景」も山の花と緑の竹の中を白孔雀がのんびりと憩い大変めでたく楽しい雰囲気であった。

一部の作品は「清麗」という評価を與えてもいいと思う、これは密画界において、相当高い境界なものである、昔から「美しいものは清くせず、清いものは麗しさが無い」と言われてきたが、「清麗」ともにできるのは難しい。これは金聖嘆が「西廂記」を評価する言葉であるが田鏞の作品評価にお借りしてちょうどいいと思う。「梨花の白子鳩」、「孔雀と椿」、「暗香」、「春夏秋冬の屏」となび（勿論、これらだけではないが、ここで例をあげるまで）も皆様が御覧になったら同感になるだろう。

田鏞氏はとても勤勉に學んだ。名門の出身であった、完全に父親である田世光先生の大樹の陰に寄らなかつた、彼は片方で老先生の花鳥の高雅な技法をならい、繼承しもう片方で王雪濤先生の花鳥の活潑さ、瀟洒さ、正確さ、生き生きした腕を身につけた。そのため、彼の

写意作品も頗る力がある。もっと大事なものは、彼が王雪濤、秦仲文、吳鏡汀、汪慎生などの諸先生から伝授されたものはついにいちいち自分の芸術の中から表れ、彼の絵が一格にこだわらず瀟洒な画風もこれに源していると思う。成熟した画家として、田鏞氏の絵の長所は私の全部言い尽せるものではなく、ただ風格の主要な特長について、以上のように贅言を申し上げた。管見で片寄るところもあろうが、御指摘をお待ちしている。









孔雀茶花 (157×130cm)

Peacock and Camellia

孔雀と椿





村头小景 (68×138cm)  
Village View  
村の風景





梨花斑鳩 (99×74cm)  
Pear Blossom and Turtledove  
梨花と白子鳩





牡丹鸽子 (130×200cm)

Peony and Pigeon

牡丹と鳩





金秋图 (138×68cm)  
Golden Autumn  
金秋图





牡丹双寿 (138×68cm)

Peony and Longevity

牡丹双寿





海棠黄鹌 (75×130cm)  
Flowering Crabapple and Oriole  
海棠とうぐいす





紫藤双燕 (68×134cm)  
A Pair of Swallows Around Wisteria  
藤と二羽の燕