

中國當代名家畫集

121 Contemporary Chinese Artists  
A painting Collection

中國美術協會 主編  
或文出版社有限公司印行

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# 121 Contemporary Chinese Artists

## *A Painting Collection*

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### 中國當代名家畫集

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# 序

中國畫從三代開始，商周的青銅，秦漢的石刻，大致以圖案為主，到了東漢就有了人物畫了。如雲臺功臣畫像，推而廣之，有毛延壽等後宮嬪妃畫像。馬援堆米爲山形陣勢，到了三國東吳的趙夫人就能以彩線繡成郡國圖形，雖不脫圖案畫，但也是山水畫的開始了。兩晉六朝却又轉入花鳥魚蟲，如顧景秀（宋）、遠道愍（齊）、焦寶願（梁）、姚最（陳）、尉遲乙僧（唐）畫凹凸寺更以西法投影其間，而人物畫轉以大盛。謝赫六法所謂氣韻生動；顧愷之的頰上三毫，張僧繇的畫龍點睛，正是氣韻生動的注腳，而後人反以此形容山水畫，無怪其講解不通了。其實南北朝佛教畫的發達，和山水畫的創始，是相提並進的。自晉室東遷，中國的文化，劃分兩大主流：在北方以鮮卑族爲主，其美術品注重在石刻和壁畫，至今著名的如雲崗石窟（在大同武周山下）、龍門石窟（在洛陽伊闕）、敦煌壁畫（從前秦建元二年一直到隋唐宋歷代均有增加），它的畫風可分爲四個時期，北魏粗獷，隋唐精麗，宋畫勾勒，元清荏弱，要其旨歸，隋唐宋仍受中國畫影響，並不獨立；而中國唯一主流的山水人物畫，也就在此時開始：如蜀漢的諸葛亮有黃陵廟壁畫，魏曹髦有祖二疎圖、於陵仲子、黔婁妻等圖；西晉張墨、荀勗，東晉顧愷之、陸探微，並爲山水人物第一流，梁蕭貴有咫尺千里之譽，展子虔寫江山尤工遠勢，但他們也兼工蟲禽卉木和釋道人物。到了盛唐，乃有李思訓、李昭道父子的金碧山水，王維的水墨渲染。但李氏山水仍以畫馬爲主，並不獨立，王維纔是山水的正宗，包涵天地，混沌元氣，後來董其昌強把他們分爲南北二宗，是多餘的。（王維山水訣本集不載，疑爲後人僞托）不過唐代的山水名家，還是寥寥可數，如唐元宗稱鄭虔三絕，他的畫我們只在龐虛齋藏畫集見過是假的，盧鴻草堂十志雖稱「

維後一人」，但其渲染太過，後有楊風子跋不真，王洽潑墨，項容無墨，也如畫餅充飢，並無真跡。五代十國短短五六十兵亂相仍，百姓不遑甯處，詎知中國美術本位，却於其時吐出奇葩，產生了荊、關、董、巨四大巨人，把山水畫從一切繪畫中提高出來，特立千古，使中外仰望。世界公認爲中國唯一美術，而世界一切繪畫藝術所不及的：「山水」，但有讚歎，而無可分析理解。荊浩，字浩然，自號洪谷子，史稱其畫，勾皴布置，筆意森然，好爲雲中山頂，四面峻厚，百丈危峯，屹立於青冥之間，爲宋元以來畫家所宗仰，有「筆法記」；關仝，長安人，初師荊浩，刻意力學，寢食俱廢，後有出藍之譽，其畫上突危峯，下窮遠谷，四面整絕，屹立萬仞；董源字叔達，爲南唐北苑副使（主茶榷），入宋後，隱鍾山下，所畫皆金陵山景，水墨純學王維，設色學李思訓，人物牛馬無不工；巨然江寧人，受業於董源，隨李煜入汴梁，所作多水墨平澹。兩宋以王維爲祖，紹述宗傳，實由巨然，後人無能出其範圍。四家真跡，荊關已渺，董巨傳世，尚多可信，但董畫多巨幅，今所見如夏口待渡、瀟湘帝子遊、行旅半幅皆如神龍僅現麟爪，不能飲滿人望。但趙子昂答鮮于伯機書，有親見董源雙幅，人物舟車，窮極工麗，所畫網巾水，上際天，下極地，何可當也（見北平故宮周刊珂版原文），令人讀之神往。又龍宿郊民圖，記載所見，都不一致，龍城錄載其人物盈尺，今所本則不盈寸，余嘗疑爲北宋人臨本。唯巨然畫，所見多真跡，且雄壯偉闊，無怪元明清以來，畫家一致推崇，尊爲宗主。趙董無論已，若北宋之李、郭，南宋馬、夏，元之黃、王、倪、吳，明之畫中九友，清之六家，近代所推崇的四僧，皆莫不自言學董巨，而他們所得，究有董巨幾何，是非常值得討論的。

但是有一點非常相同的，便是一代畫學盛興，往往在世局流離，百姓喪難之際，然後逐漸移其風氣，由極亂而臻於極治，遠的勿論，譬如五代十國，天下大亂，而有荊、關、董、巨隱於深山巖壑之中，以養其氣節，化於筆墨，以成北宋李、郭，南宋馬、夏，元之四家，明之九友，清之四僧，相隔千百載，一脈自相傳，批根引繩，歷有痕跡可按。民國以來又近百年，治亂之迹，一起一伏，皆有消息。

本會爲復興中華文化，弘揚民族藝術精神，殫積極籌謀編印「中國當代名家畫集」，旨在宣揚國粹，推介中國繪畫於世界，俾使寰球人士增進對我國繪畫之認識。經年餘之徵集，獲得海內、外畫家之支持贊助，爰組評選會慎選國畫一百二十幅，按畫家年齡爲序，編印成冊，以成此畫壇前所未有之盛舉。

本會前故理事長馬壽華先生，於衆議籌印之時主持集議，倡贊其成；常務理事兼秘書長胡會俊先生，綜理籌策，竭盡心力，不辭勞怨，以底于成；副秘書長陳白秋先生襄助其事，辛勞備至；秘書胡德昌先生，對畫件之收集整理等，克盡心力，胡豈凡教授對畫家簡介文字之編撰潤正，彌足稱頌。

本集編成之後，得以順利付梓問世，乃承成文出版社黃成助先生鼎力支持，印製發行，書此併誌感荷之忱。惟編印期間，國內、外畫家尚多住址不詳，未能一一承教，以致闕其佳作，深以滄海遺珠爲憾，當俟本集再版時，設法蒐羅編入，俾增光采而耀金壁，謹致肫誠，兼申歉意。

中國美術協會

中華民國六十七年四月二十日

T'ung, a man of Changan, first studied with Chiang Hao and was so assiduous in his work that he neglected to eat and sleep. He was ultimately praised as having surpassed his master. In his paintings, sharp majestic peaks rise above and deep ravines recede into the distance below. Crags stand in serried ranks as far as the eye can see. Tung Yüan, styled Shu-ta (叔達), was commissioner of tea revenues under Southern T'ang. After the area became part of the Sung empire, he retired to live at the foot of Chung Mountain, and his paintings all are of the scenery around Chinling. For his wash technique he studied the works of Wang Wei, and for his use of color, Li Ssu-hsün. His human figures, cattle, and horses were masterful. Chü Jan was a man of Kiangning. He studied under Tung Yüan and accompanied Li Yü (李煜) (Nan-T'ang Li Hou-chu) into exile at Pien-liang.

His paintings are for the most part ink washes notable for their tranquility. Painters of the two Sung dynasties took Wang Wei as their model and handed down the style of the master, but in fact the school derived from Chü Jan, and his successors did not have the capability of transcending his limits. As for bona fide examples of the work of the four painters, Ching Hao and Kuan T'ung's works have all disappeared. Of the works of Tung Yüan and Chü Jan that have been passed down to the present, most are works of Tung Yüan. Those to be seen today such as "Waiting for the Ferry at Hsia-k'ou (夏口待渡)", "The Heir Apparent Tours in Hunan" (瀟湘帝子遊), and the "Wayside Inn" (行旅), halfscroll — are, like the divine dragon that shows only claws and scales, insufficient to satisfy our curiosity. Chao Tzu-ang (趙子昂), in his "Letter Replying to Hsien-yü Po-chi" (答鮮于伯機書) says he had seen with his own eyes two scrolls by Tung Yüan with human figures, carts, and boats of consummate artistry. He adds that Tung's painting of the Wang-chin River (網巾水) reaches the bounds of the firmament and the earth's antipodes: what could match it? (see the collotype of the original text in *Peiping Palace Museum Weekly*). One reads all this with wonder. Again, in the case of his painting, "The Emperor Lodges among the People on the Outskirts of the Capital" (龍宿郊民圖), the evidence is at odds. The *Lung-ch'eng lu* (龍城錄) records that the human figures are a full foot in height, but in the version we have today they are not even an inch high, so I have expressed the suspicion that it is a copy by a Northern Sung artist.

In the case of Chü Jan, however, what we see today are mostly true works of the artist. They are, furthermore, vigorous, strong, and expansive. It is not surprising that in Yüan, Ming, Ch'ing, and later, artists have without exception celebrated and revered him as their master. As for Chao Tzu-ang and Tung Yüan, this goes without saying. For instance, among Li Ch'eng (李成) and Kuo Jo-hsü (郭若虛) of the Northern Sung; Ma Yüan (馬遠) and Hsia Kuei (夏珪) of the Southern Sung; Huang T'ing-chien (黃廷鑑), Wang Mung (王蒙), Ni Tsan (倪瓚), and Wu Chen (吳振) of Yuan; the Nine Friends in Painting of Ming (畫中九友); the Six Artists (六家) of Ch'ing; and the Four Monks (四僧) celebrated in the present day — there were none who did not declare themselves students of Tung Yüan and Chü Jan.

Still, in the final analysis, how much did they really get from Tung and Chü? This is a question eminently worthy of discussion.

There is an element in this story that is strikingly similar from period to period. When painting entered an age in which it flourished, it was generally at a time when the world was in disorder and the people encountering disasters. Later there would come a gradual amelioration in manners and style and a turn from extreme disorder to extreme order. We will not discuss the most distant examples in time, but in the period of the Five Dynasties and Ten Kingdoms the empire was in great disorder, and Ching Hao, Kuan T'ung, Tung Yüan, and Chü Jan secluded themselves deep in the mountains in isolated valleys and disciplined their temperament through painting. From that time their art was handed down from generation to generation for a thousand years by Li Ch'eng and Kuo Jo-hsü of Northern Sung; Ma Yüan and Hsia Kuei of Southern Sung; the four painters of Yüan; the Nine Friends of Ming, and the Four Monks of Ch'ing. The tradition was handed down continuously without break from its originators and can be documented in the historical record. It is now approaching one hundred years since the founding of the Republic of China, and its periods of rise and decline in art along with order and disorder in the body politic have been reported.

This society, in order to restore Chinese culture and raise the artistic spirit of the people, has long been actively engaged in planning and editing "A Painting Collection of 121 contemporary Chinese Artists" Its object is to promote the national essence and to introduce Chinese art to the world so that the people of the world can advance their understanding of our nation's painting. After over a year of collecting, we have obtained the support and assistance of artists both here and abroad and have gathered a great number of works from which one hundred twenty have been chosen by the Selection Committee and arranged in a volume in order of the painter's age. This rich work is a true trailblazer in the field.

We would like to extend our thanks for his valuable help to Mr. Ma Shou-hua, former president of the association, who presided over the publication of this collection; to Mr. Hu Hui-chün, managing director and secretary-general, for supervising the collection of the paintings; to Mr. Ch'en Pai-ch'iu, deputy secretary-general, for his assistance in this effort and for all the energy he devoted to it; to Mr. Hu Te-ts'ang, secretary of the association, who collected and arranged the paintings so thoughtfully; and to Mr. Hu Ch'i-feng, for his excellent legends for the paintings.

Further, we would like to extend our sincere thanks to Mr. Huang Ch'eng-chu of the Ch'eng-wen Publishing Company for seeing the project through the press. It is with great regret that we must report that works of often well-known painters could not be included if their addresses were not known. We have every hope that they can be added to a later edition to further glorify this work.

China Artists Association

Taipei, Taiwan, R. O. C.  
April 20, 1978

## PREFACE

Painting in China is known from as early as the Three Dynasties, and the bronzes and stone sculptures of Shang, Chou, and Ch'in-Han are celebrated for their decorative patterns. Figure painting made its debut in Eastern Han; the portrait of meritorious ministers at the Cloud Terrace (雲臺), the portraits of the emperor's concubines in the Rear Palace (後宮) by artists such as Mao Yen-shou (毛延壽), and Ma Yüan's (馬援) battle formation like rice piled in mountains, for example, were the masterpieces. Later on, in the Three Kingdoms period, Madame Chao (趙夫人) of Wu embroidered a map of the state using colored thread. Although her work was not a complete departure from decorative art, it was a forerunner of the landscape.

Painting in the era of the Chin and the Six Dynasties was characterized by its concentration on flowers, birds, fish, and insects. This is shown in the works of Ku Ching-hsiu (顧景秀) of Liu-Sung, Chü Tao-min (蘧道愨) of Ch'i, Chiao Pao-yüan (焦寶願) of Liang, and Yao Tsui (姚最) of Ch'en. In T'ang the monk, Wei-ch'ih (尉遲乙僧), painted the Ao-t'u Temple (凹凸寺) using perspective as in the West.

Figure painting, too, made great strides. The so-called "spirit resonance and life movement" (氣韻生動) from among the six principles of Hsieh Ho (謝赫) is to be found embodied in Ku K'ai-chih's (顧愷之) "three hairs on the cheek" (頰上三毫) and Chang Seng-yu's (張僧繇) "dotting the eyes of the painted dragon" (畫龍點睛): both are footnotes to "spirit-resonance and life-movement." Since later commentators used the principle to explain landscape, it is not surprising its explication has not been understood.

As a matter of fact, the development of Buddhist art in the Northern and Southern Dynasties and the creation of landscape painting went hand-in-hand. After the flight of the Chin court south of the Yangtze in the early fourth century, Chinese culture was divided into two great streams. In the North, ruled mainly by the Hsien-pei (鮮卑), the emphasis in art works was on stone sculpture and wall painting. To this day such art can be seen in the famous caves of Yün-kang (雲崗) (at the foot of Wu-chou (武周) Mountain at Ta-t'ung (大同) in Shansi), Lung-men (龍門) (at I-ch'üeh (伊闕) at Loyang), and the wall paintings at Tun-huang (敦煌) (added to regularly from 345 A.D. down through Sung). Painting styles in the North can be divided according to four main periods: the rude vigor of Northern Wei, the delicate elegance of Sui and T'ang, the hooked abruptness of Sung, and the fragility of Yüan and Ch'ing. As for filiation, the northern art of Sui, T'ang, and Sung was under the influence of Chinese art: it was in no way independent.

The single mainstream of Chinese landscape and figure painting started at precisely this time. In Shu-Han there was the Huang-ling Temple (黃陵廟) wall painting of Chu-ko Liang (諸葛亮), and in Three Kingdoms Wei, Ts'ao Mao's (曹髦) portraits of Tsu Erh-shu (祖二疎), Yü-ling Chung-tzu (於陵仲子), and the wife of Ch'ien Lou (黔婁). In Western Chin there were Chang Mo (張墨) and Hsün Hsü (荀勗). In Eastern Chin there were Ku K'ai-chin and Lu T'an-wei (陸探微), both of whom were first-rank landscape and portrait artists. Jan Hsiao-pi (梁蕭賁) was famous for encompassing vast distances in his paintings, and Chan Tzu-ch'ien (展子虔) portrayed mountains and streams with masterly technique in presenting distant prospects, but they were equally adept in the painting of insects, birds, plants, trees, and portraits of Buddhists and Taoists, so they were not pure landscape artists.

In High T'ang there were the gold and blue landscapes by Li Ssu-hsün (李思訓) and his son, Li Chao-tao (李昭道), and the ink-washes of Wang Wei (王維), but the landscapes of the Lis still had the painting of horses as their main subject, so the two were not landscape artists per se. It is only in Wang Wei that we find the true progenitor of the classic Chinese landscape, its colors interpenetrating in sky and earth, their primal ethers intermingled.

Later Tung Ch'i-ch'ang (董其昌) forced a division of landscapists into northern and southern schools, but that was an act of supererogation. (Wang Wei's formulas for the painting of landscapes are not included in his collected works, and it is likely that they were forged by someone later on.) In any event, landscape painters in the T'ang dynasty were few. T'ang Hsüan-tsung (唐玄宗) praised Cheng Ch'ien's (鄭虔) paintings as representing "three non-pareils," but we know his works only from the examples in P'ang Hsü-chai's (龐虛齋) collection, and those are fakes. Although the *Ts'ao-t'ang shih-chin* (草堂十志) of Lu Hung (盧鴻) praised him as "the only painter after Wang Wei," that praise was exaggerated. Later on Yang Feng-tzu (楊風子) composed his colophon on Cheng's works not being bona fide. Then there are the ink-splash paintings of Wang Hsia (王洽) and the inkless paintings of Hsiang Jung (項容): discussing them is like "painting cakes to assuage one's hunger"—there are extant genuine examples of neither's painting.

During the short fifty or sixty years of the Five Dynasties and Ten Kingdoms, military disorders were incessant and the populace could find no refuge. But surprisingly, in Chinese art there was a great burgeoning in this period. Four great masters were produced who separated the landscape from the rest of Chinese art and raised it to a point of immortality: Ching Hao (荆浩), Kuan T'ung (關同), Tung Yüan (董源), and Chü Jan (巨然). Their accomplishment won the admiration of Chinese and foreigners and made the world recognize that China had one art form unmatched in the art of any other culture in the world—landscape. One could only sigh in admiration; one could not analyze or explain it.

Ching Hao, whose style was Hao-jan (浩然), and who took as his pseudonym Hung-ku tzu (洪谷子), was praised by historians for his representation of irregular surfaces and his brush technique, so majestic in its depiction of mountain peaks in clouds, craggy and precipitous scenes, and hundred-rod peaks standing isolated in cerulean nature. He was taken as master and model by the artists of Sung, Yüan, and after. He also wrote a work called "Note on Brush Technique" (筆法記). Kuan

# 序

このたび、中国美術協会では、中国文化の復興、及び、中華民族芸術精神の宏揚を目的として、ここに『中国当代名家画集』を上梓する運びとなりました。これを機会として世界各地の方々に我が国の絵画に対する認識を深めて戴ければ幸甚に存じます。

本書の作成にあたって、広く国内外の中国画家の方々の御支持と御協力を戴き、選考委員会を組織し、国画家一二一名を選び、その作品を年齢順に編纂しました。当代名画家の作品が集大成できたと思います。経過としては、本会の故理事長・馬壽華氏の会議席上における編纂決定、次いで常務理事兼秘書長・胡會俊氏による周到的準備措置、副秘書長・陳白秋氏の献身的協力、そして秘書・胡徳倉氏による作品の収集整理、胡豈凡教授による文章指導など、諸氏の苦勞を惜しまれぬ御盡力の下に編纂が完成致しました。また、編纂後の印刷刊行が順調に進んだことは、ひとえに成文出版社・黄成助氏の御協力によるものです。上記諸氏並びに本書刊行に御協力を戴いた方々に、この紙面をかりて感謝の意を表させていただきます。

なお、編纂期間中、国内外の中国画家の中で、連絡先不明の為、御教示を仰ぎ、よりよい作品を選ぶことができなかつた方もあり、誠に遺憾に思いますが、後日、再版の機会に補いたいと考えております。

中国美術協会

中華民國六十七年四月二十日

# 出版者的話·

中國繪畫，起自三代，源遠流長，兩晉以還，人物、山水、花鳥並茂，畫界人材輩出，或則承先啓後，或則獨步當時，要皆各領風騷，成績斐然。識者咸謂，中國繪畫與西洋繪畫自成兩大傳統，分峙於世界畫壇，交互映輝。

然古代名畫雖多，終非人人得見，遑論收藏玩摺，近代科技發達，印刷精良，西方各國致力於系統介紹，意在普及鑒賞，激發創作靈感，增強民族意識，促進文化交流。本社亦深信，宏揚國故，捨此莫由，乃首刊「唐、宋、元、明名畫大觀」，次出「歷代花鳥集珍」等蓋世名畫，區區心意，幸承多方贊助，益思有爲，更求碩果。

故馬公壽華，中國美術協會前任理事長，道德文章，學林稱重，書畫造詣，飲譽中外。公有集印當代中國名家畫冊之議，個人亦以爲適當我國各方突飛猛進，民生富裕造成精神意象之蓬勃，老成精進，新秀迭起，當代畫家，稟承千年燦爛之業績，多少承受西風之薰染，揉古合新，作品自有可觀，理應爲中國現代畫壇，向國人及海外，作一時代性之交代。

百廿幅畫家平生傑作，胡秘書長會俊等，獨任收集之勞，交由本社試製樣張，直至協會認可，其間畫家不辭辛苦，親來指點者多人。簡介之中文，聘請專人逐譯，再由美、日作家潤正，慎哉斯舉！今付梓在即，銘文以記之。

中華民國六十七年五月

發行人 黃成助



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馬壽華先生

字木軒

安徽人，現年八十六歲，畢業於河南法政學堂，服務法政財經界任首長六十餘載，

聲譽卓著。退休後，蒙總統蔣公聘為國策顧問。幼嗜書畫，研習七十多年，書宗二王，畫擅山水花卉，尤精墨竹指畫，久已飲譽中外，教育部審定為國家文藝獎美術類得獎人，於國立歷史博物館國家畫廊落成時，首先為其舉行書畫展，一九五四年美國芝加哥美術院為之舉行個展，又在國內外展覽多次，均獲好評。曾任教育部學術審議委員會及美育委員會委員、台灣全省美展歷屆審查委員、第五六七屆全國美展副會長兼審查委員、中日書法國際會議第一屆第三屆大會正議長、第三屆中國書法訪日代表團團長。現任中國美術協會理事長、中國書法學會理事長、中國畫學會值屆常務理事、國立故宮博物院管理委員會委員、中華學術院哲士等職。

馬壽華氏，字は木軒，安徽省の人。一八九三年生まれ。河南法政学院卒業。六十余年来法政、財界のリーダーとして活躍し、人望を得ている。引退後は蒋介石總統の招きによって、總統府国策顧問となった。

氏は幼時より書画に親しみ、書は二王を学び、画は山水花卉を得意とした。特に氏の墨竹は世界的に有名である。文部省では国家文芸美術賞を授与した。

国立歴史博物館の画廊が落成した時は、最初に馬氏の書画展がひらかれた。一九五四年にはシカゴ美術院が氏の爲に個展を催した。このほか国内外で度々展覧会を開催して芸壇の重鎮とされていた。

文部省學術審査委員会、美術教育委員会委員、台湾全省美術展審査委員第五・六・七回全国美術展副会長兼審査委員、中日書道国際會議第一・三回大会議長、第三回中国書道訪日代表團團長を歴任。中国美術協會理事長、中国書道学会理事長、中国画学会常務理事等を兼任。国立故宮博物院管理委員會委員任期内に死去。氏は又中華學術院哲士であった。

Mr. Ma Shou-hua, styled Mu-hsuan, eighty-six, is a native of Anhui Province and graduated from the Honan College of Law and Politics. He achieved a very high reputation during his more than sixty years of active public life in the fields of law, politics, finance, and economics. After his retirement, he was invited to assume the post of Presidential Advisor by our late President Chiang Kai-shek.

Mr. Ma was specially attracted to calligraphy and painting from his childhood, and he has now had more than seventy years of practice. He took the Wang School of calligraphy as his model, and is excellent on landscape and flower painting, especially finger painting of bamboo, for which he is noted. After reviewing his works, the Ministry of Education awarded him the Fine Arts Prize in the National Literature and Arts Competition. His painting and calligraphy was selected for the first exhibit in the National Art Gallery of the National Historical Museum after its establishment. In 1954, the Chicago Institute of Art held an individual showing of his works. His works have been exhibited abroad many times and all have received favorable comments.

Mr. Ma was elected a member of the Board of Academic Review and the Board of Aesthetic Education, Ministry of Education; has served on all the Boards of Review for the Taiwan Provincial Exhibitions of Arts; served as vice chairman of the Fifth, Sixth, and Seventh National Exhibitions of Arts, while also serving as a member of the Boards of Review; was chairman of the First and Third Sino-Japanese Calligraphic International Meetings; and served as the head of the Third Calligraphy Delegation Visiting Group to Japan.

Presently Mr. Ma is Executive General of the Chinese Fine Arts Association; Executive General of the Chinese Calligraphy Association; Executive for Ordinary Affairs during sessions of the Chinese Painting Association; a member of the Board of Management of the National Palace Museum; and the holder of an honorary doctorate of philosophy from the College of Chinese Culture.

林壑煙雲

甲子秋日 馮青華寫於小靜齋





汪亞塵教授

字雲隱

安徽人，民前十八年生於杭州西湖，現年八十六歲。幼嗜書畫，十八歲入日本東京

美術學校習西洋畫，畢業後回國任上海美專教授，繼又創辦新華藝專，培植藝術人才。民國二十四年赴法深造，四年後回國，則潛心於國畫，將西洋技法融會於國畫之中，自創新格，著名於時。體裁包羅極廣，花鳥、游魚、山水、動物，無一不精，所繪金魚被評為中國有畫史以來，無人能出其右者，故有「金魚大王」之譽。民國三十七年，教育部派往美國宣傳中華藝術，以持重之人品與藝術之技巧，使西洋人得以瞭解東方文化之偉大。後應美教育部聘為東方畫教授，迄今二十餘載，歐美弟子數千人。

常云：「治藝之道，外究造化，內發心源」。定居於陽明山，時或怡情山水，時或專意作畫。

汪亞塵教授、字は雲隱、安徽省の人。一八九三年杭州市西湖に生まれる。十八才の時日本東京美術学校に入学し、洋画を習った。卒業後帰国して上海美術専科学学校の教授になる。其の後新華芸術専科学学校を創立して美術人才の育成に努力した。一九三五年フランスに赴いて更に深く絵画を研究し、四年後に帰国、改めて中国画に専心し、西洋の技法を中国画の中に融合して独特な画風を確立したことは当時の画壇の注目を引いた。その画体は万物を網羅して極めて広く、花鳥、遊魚、山水、動物等すべて精巧を極めてい。氏の描く金魚は中国画史上其の右に出でる者無しとの評めり、故に「金魚大王」の称を受けている。一九四八年中華芸術宣揚の為文部省より、米国に派遣され、その重厚な人格と精巧な絵画の技法を以て、西洋人をして東方文化の偉大さを瞭解させた。その後アメリカ文部省の要請に応じて、東洋画の教授に任じ、今に至る迄已に二十余載、欧米の門下生は数千人にのぼる。氏は常々「絵画の道を治めるには自然に対する観察力と自分の心の表現法が大切である」と言っている。居を陽明山に定め、時に山河に遊び、時に作画を楽しむという悠悠自適の生活を送っている。

Professor Wang Ya-chen, also known as Wang Yun-yin, eighty-six, is from Anhwei Province, but was born near West Lake near Hangchow in 1893. He has been practicing calligraphy and painting since childhood. He later entered an art school in Tokyo to learn western painting. Upon his graduation he returned and worked in the junior Art College of Shanghai as a professor. He then founded the China Junior Art College with the aim of cultivating talented artists. In 1935, he went to France for four years of advanced study in the art field. Since then, he has concentrated on studying Chinese painting and combining it with his newly-learned western techniques into his own fresh style of Chinese painting, for which he is famous. The subjects of his art are many and various: flowers and birds, fish, landscape, animals, all magnificently executed. The goldfish he painted, considered of unprecedented excellence, earned him the reputation of King of Goldfishes. In 1948 he was assigned by Ministry of Education to go to the United States to propagate Chinese art and culture. With dignified behavior and artistic skill he has made western people realize the greatness of Eastern culture. Later he was employed for more than twenty years by the U.S. Department of Health, Education, and Welfare as a professor in teaching Eastern painting so he has had several thousand American and European students.

He always says, "The way to study art is to examine and realize the outward appearance of things and combine them with the feelings reflected in our hearts."

He is now living in Yang Ming Shan, and spends his time in the mountains or concentrating on his painting.



2. 金玉满堂 GOLDEN FISH





陸幼剛教授

廣東信宜

人，現年八十五歲，國立北京大學畢業，曾任國父秘書、大本營出納主任、廣東省秘書長、中央監察委員、廣州市參議會議長、代理廣東省主席、軍事委員會巡查團中將委員、國立大學教授等職，德高望重，功在黨國。公餘之暇，多以書畫自娛，早歲從書畫耆宿吳道鎔、黃晦聞及潘達微諸先生遊，已奠書畫之深厚基礎，及壯復先後與胡展堂、蔡元培、吳稚暉、胡毅生、林直勉、陳融諸先生及名畫家趙浩公、陳樹人、黃君璧等相過從，藝事益進。抗戰時期及勝利以後，遍遊國內外名川勝地，故其所作別具奇趣，既不局限於一派一家之繩墨，更能脫前人窠臼而獨創風格。繪事如山水、花鳥、松石，書法如隸真行草，幾無一不能，而用筆雄厚雅樸，儼如其人。著有大學制度考、梅園詩稿、幼剛書畫集等行世，對文化藝術之宣揚，貢獻良多。

陸幼剛教授、廣東省信宜の人。一八九四年生まれ。国立北京大学を卒業。曾て孫文先生の秘書、大本營出納主任、廣東省秘書長、中央監察委員、廣州市參議會議長、廣東省代理主席、軍事委員會巡查團中將委員、国立大学教授等を歴任。非常に高潔で人望のある国家の元老である。公務の餘暇にはよく書画を楽しんだ。弱年にして、書画の老大家吳道鎔、黃晦聞、潘達微諸先生と交友深く、書画の道の基礎を固めた。成人後、胡展堂、蔡元培、吳稚暉、胡毅生、林直勉、陳融諸先生及び趙浩公、陳樹人、黃君璧等の名画家と交遊して、益々その芸の円熟をみた。中日戦争期と終戦後には、国内外の山河、景勝地を遊歴したので、其の作品は一般の山水と趣を異にし、一派一家の法則にとらわれず、従来の古い画法から抜け出て、独自の風格を創てた。画は山水、花鳥、松石など、書は隸、真、行、草、いずれも鍊達し、筆力渾厚にして典雅、あたかもその人柄を表わしている。「大学制度考」、「梅園詩稿」、「幼剛書画集」等の著作があり、中国の伝統文化と芸術の伝承と発展に大きな貢献をなしている。

Professor Lu Yu-kang, eight-five, of Kwangtung Province, is a graduate of National Peking University. He was the secretary of the founding father of the Republic, Dr. Sun Yat-sen, Chief Cashier of the Great Camp, Secretary-General of the Government of Kwangtung Province, committee member of the Control Yuan, Chief of the Canton City Assembly, Acting Governor of Kwangtung Province, Lieutenant General and committee member of the Military Committee, and professor at the National University. He has enjoyed a successful career combining many facets of life while at the same time making many contributions to both the party and the nation.

Professor Lu spends most of his leisure time painting and doing Chinese calligraphy. He laid a solid foundation in both in his early years by studying with famous Chinese artists such as Wu Tao-yung, Huang Mei-wen, and P'an Ta-wei. As he grew up, he again joined with Hu Chan-t'ang, Ts'ai Yuan-p'ei, Hu Chih-sheng, Lin Chih-mien and Ch'en Jung. With famous Chinese painters such as Chao Hao-kung, Ch'en Shu-jen and Huang Chün-pi he was able to further polish his technique, showing tremendous progress.

During WW II and after the victory over the Japanese, Professor Lu traveled all over the country visiting famous mountains and rivers. As a result, his work has a special flavor that does not restrict itself to only one school or style but is a combination of his own style with the essence of ancient Chinese masterpieces. He is skillful in painting landscapes, flowers and birds, pines, and rocks. His calligraphy has a plain but strong style reminiscent of his own personality.

Professor Lu is also the author of *Research on University Systems*, *Poetry from Plum Blossom Garden*, and *A Collection of Yu-kang's Paintings*. He has made many contributions to the promotion of culture and the arts.