



# 沈濤畫集

## The Art of Shen Tao

出版發行

**華天有限公司**

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沈清以十回頤齋集

陸樹





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# 序言

沈濤先生出版畫集，選其尚存尚可代表他平生追求之力作，囑我作序。誠惶誠恐之情，使我漫思無緒，無從下筆。沈先生為人端方，治藝刻質，為師寬嚴盡出於自然率真，給我終身難以泯滅的影響。南藝歷屆國畫專業同學，都十分尊敬他。僑居美國的山水畫名家吳毅先生已是年近花甲之人，而且學術上卓有成就，還常常會滿懷感情地說：“我學山水，受沈濤老師影響最大，他教我要筆筆交待清楚，這話時至今天還常常給我教益。”

五十年代，傅抱石先生為中國繪畫諍言立說，寫中國畫《山水、人物技法》，在論人物第十二節《幾幅精彩可愛的作品》中，將沈先生所作工筆重彩人物畫《小孩和鴿子》列為第一（第十七圖之一），並說：“從沈濤的‘小孩和鴿子’到蔣兆和的‘和平’，我們清楚看到了中國人物畫的線描傳統的新的變化和新的發展。我們深深地認為這些變化和發展，是極為重要極堪珍貴的收獲。”

此話已成歷史，也成了歷史對沈先生藝術在那一個階段的最權威的鑑定。五十年代的人物畫壇，南方可以說應以沈濤先生的新工筆為代表，北方應以蔣兆和先生的新寫意為開端，影響著一代人的追求，開拓出了一個新的歷史風貌。

九月一日，動筆寫此序文，我已由美國許多藝術館、博物館的熱誠考評中冷卻下來。沈濤老師這樣的一位師表，一位在特定歷史時期作出過表現該時序特徵的優秀畫家，其極高的質性便從一個更廣的角度在我鑑賞的心理上成立。中國的許多藝術家，在世界藝術的系統中展開，其實都表現出中國文化史的優越高度。沈先生的歷史賦予及其天才素質的自然結合所展開的創造，由其民族的特性而極具備世界性的競爭優質，所以認識沈濤老師便完全確立於這樣一個視野，證明著我對他藝術高度的一貫偏愛的合理性。沈先生是他那個年代最具有天才素質的畫家，他將中國工筆人物畫推到了那個年代的極限，在這個意義上他比蔣兆和先生表現得更徹底的具有中國畫的本體性，純度顯得更高，借鑑西畫技法也更和諧自然。

所以，潘天壽先生是有先見之明的。先生早年就讀於國立杭州藝專預科之時，潘老先生便對其十分賞識，為了更好的發展他的才能，指引他轉學上海新華藝專攻讀藝教系。八年離亂後，潘先生從重慶東歸，重逢杭州，沈先生已是逾而立的人了。他的中國人物畫在浙江省美展中引起了中外人士的矚目。潘老先生在沈先生四十年代作品《龍崗冬色》一畫中特親為題記誌佩跋讚：“浙西昌化諸縣，每至冬令，咸以竹火籠取暖，雖婦人孩子，亦均人手一隻，為浙西山村中之特殊風習也。雪華（沈老師曾用名沈雪華——筆者注）兄擅寫生，眉睫生動，神情欲活，此即系其寫昌化龍崗鎮所見近作，展觀之餘，書此誌佩，戊子秋仲壽。”潘先生自恃極高，平生對人從不作虛妄品評，而他對這位“雪華兄”如此感佩兼集，這也是歷史對沈濤先生的高度評價。所以我認為我的這位老師是天才型的畫家，與這兩位近代中國畫大師的卓越見地是可以類通的。

“此才卻待成追憶，人生世事兩茫然”，先生的熱情追求，執著堅持中國藝術的優良性理解，不是一個空洞的概念，他付出了全部生命。無論是教育學生的責任和對於發展中國繪畫藝術的責任，他都表現了莊嚴的高位品操。撫思回味，真覺得歷史給予先生的機遇和先生操運時序的守棄，對於這樣一個天才型畫家的重重負荷，實在是深深苛過於平庸！

首先是他的愛國熱誠，異國入侵，國難當頭，先生持藝術家的赤誠操守，全身心投入種種救亡活動，不畏艱險強暴，捨卻藝術家平素的一切清名淡世之求，成為歷史熱切的呼噪者，為救亡而振臂，攜藝術與身共赴，幾乎完全成為一個投筆從戎的勇士。而命運似乎又對其保守，製造各種病貧遭遇，促使他只能伺候丹青，以其藝術孤哭中華。

所以我說由沈老師藝術品相的清俊瑩潔、天率明麗，他是一個純藝術的守護者，所以說是一元性的典型，即藝術便是對於美的純一追求。而其天性中的正義感和對於人民苦樂、國家安危的關切，於時運的左沖右撞中，又表現出對藝術服從於社會運行的政教要求，顯出其對藝術多維性的觀念，他幾乎可以將藝術視為救世救國度人生的法器。在他的創作中，常兼美於理念即祭藝術之美而行心情觀念之真的宣發。所以《龍崗冬色》便與後來的《小孩和鴿子》，《洪秀全》與《莫愁女》形成了一個有趣的連環逆反的創作心理及主張的交叉對比。文革時期，《彩線傳友情》、《半邊天》便更足見其習才賦而運藝術為萬能之工



具。這種一方面對中國繪畫純美育功能的堅持的偏狹理解，同時又順情於時序觀念而容受，其政教功能的參與的矛盾便組合出沈老師一元多維的藝術品性。所以評價他一生藝術的優長短缺，便完全得從其對於時序即各歷史關鍵時刻的取捨守棄中具體分析。他的畫集中的大多數作品，一方面是他這種本性中的天才賦予的藝術高能的創造性表現，同時也是對於時代正誤挑戰的坦率、嚴肅回答的論述。故每一件作品都表現出心時共祭間的巧妙構合，即以心酬時，以時求藝，以藝論真，以真論其對於美和信仰互為的把握能力。但唯其如此時弊又最能傷害藝術家本質上的真率之心情矣！即道亦求之，時亦不可棄，兩者難以兼，而他又真心真意地兼而並求，而且求得那麼執著。他一生的藝術品操切切迴避著趨世投機。創作則清處愈清，淡時更淡，但是又平易接受像“莫愁女”這樣的風俗題材，作巨幅絹畫橫幅其大幾乎成了工筆畫史上的巔峰。在歷史的關鍵即一派否定中國畫時際，《小孩和鴿子》、《熱愛和平》問世，他站出來證明了中國畫在新的政治中的可行性開拓，因之發行量幾乎又成為工筆畫史上的最高紀錄。因觀念而入世，因藝品而平易寂寞，使他的藝術個性充滿了這種時道的統一，美育與政教的矛盾，即本質的才氣逼人的藝術家內質自然地宣動於時序、歷史的使命，卓立於雅俗的維妙臨界點上，這就是沈濤先生的風格。並且這些都與具有極大歷史影響的蔣兆和先生表現出相類似的藝術取向。

因之，他能因愛藝術而執著追求形式的完美，又可因歷史的責任放棄自己的專長。他早年長於寫意人物和山水畫，但為了某種歷史的特定性，為了證明中國畫可以寫生，可以為新時代服務而去鑽研、創造工筆繪畫的新境界。此真是為之“呼莫可，嘆亦難”！這種歷史的悲劇，是近代畫史上時道進退的特例。

一八四〇年之後，鋼槍利炮打出了一個時代的歷史悲觀主義，形成一種嚴重的文化劣性自戕。美術界流行著一些對於中國傳統繪畫的所謂反保守的左傾式的批判，充斥著一些中國畫“不科學”、“形式僵化”、“落後”、“保守”、“不能為革命服務”等極度誇張的言詞，且愈演愈烈，到後來便主張取消中國畫。這樣一股逆流一直隨伴著中國繪畫發展左右妄動。五十年代初極左思潮籠罩浙江畫壇，個別權威人士公開貶低傳統中國畫，使得老一輩畫家感到中國畫前途黯淡，有的甚至想改行封筆了。沈濤先生卻對潘天壽、吳弗之、諸樂三等先生說：“中國畫肯定有用。”為了力爭中國畫有一席之地，他決心捨棄山水花鳥包括寫意人物畫，致力於傳統的工筆人物畫的繼承和發揚。一九五三年他創作了工筆重彩人物畫《小孩和鴿子》與另一幅姐妹作《熱愛和平》。《小孩和鴿子》入選五三年的第一屆全國國畫展覽，《熱愛和平》作為優秀年畫選送參加五五年的第二屆全國美展。當這兩幅畫先後在杭州、華東地區、北京展出時，引起了全國美術界的重視和肯定。出版社製作了大量印刷品發行到國內外，受到普遍歡迎。他用自己的藝術實踐，用鐵的事實證明了中國繪畫歷史的可傳性和能傳度，也證明了傳統工筆人物畫對於生活的反映力，對當時“左”的言論也是一個有力的答辯。由於這兩幅工筆人物畫的問世，從此沈老師也似人世激濤捲入工筆繪畫世界而到今天，成為當代中國繪畫不可抹殺的歷史。先生內心雖並不為這樣的奉獻有所懊悔，但為他的寫意繪畫能力不能得到正常的發揮，而常常有所嘆息，但唯其歷史的犧牲才構成犧牲的歷史，我想，任何一個美術史論家，見到這樣的一段，都會為之拍案浩嘆的。

先生之非凡才具，是中華山川日月之精英所育；先生之胸懷，是歷史文化時道進退之銘證；先生為人師表之品操，也正是本民族文化薰養的必然。以我之淺簡，難為先生之仁愛、真率、悲慨立說，為先生奉獻教育、創造獨特的藝術語言系列種種剖真析異。好在先生平生清淡若遠天白雲，自然來去，求諸於仁得之於仁，本質上的淡世薄名是不必我為之杞憂的。夫當無怨耶！

況且其作品集問世，天下人自有耳目。其對於藝術的開拓，歷史的延續，當漸成共識。我堅信歷史必不薄待能為歷史奉獻的人，因之一切天才者的命運，自不係乎時俗。

而文字紋跡、圖畫顏色何嘗又是俗者耳目可識辨呢。我對先生的這份敬意本與世俗褒貶無關！只是我對於江蘇繪畫發展分析中的一個小節段，一九九一年《江蘇畫刊》六期第十六、十七頁我寫《劉二剛與江蘇各派繪畫》，將沈老師列入堅持本體美育功能論者范疇時說：“其中搞人物畫的沈濤本質上講是搞工筆新本體學的傑出畫家，但他也有堅定的中國畫可以描寫新生活的主張與實踐。”所以此時純粹地定性為一元難，便只能以一元多維兼論之。諒我之評鑑不會誤世。

董欣賓於天地居  
時值癸酉年中秋



# Preface

*by Dong Xinbin*

Selecting from the remaining masterpieces that can represent the pursuit in his whole life, Professor Shen Tao is publishing this album of his paintings, and he entrusts me to write a preface. With reverence and awe, I am at a loss how to begin writing. Professor Shen is upright in behaviour, assiduous in his pursuit of art, and generous and strict as teacher out of a natural, forthright and sincere disposition. All of this has been written on my life. The students of traditional Chinese painting at Nanjing Art College all show great respect for him. Wu Yi, the master of landscape painting living in the U.S.A. with great scholastic attainments, often says with great emotion, "In learning landscape painting, Mr. Shen has the greatest impact on me. He has taught me to make clear every stroke. Even now, his words affect me a great deal."

In the fifties, Mr. Fu Baoshi wrote a book on traditional Chinese painting entitled "The Techniques of Landscape and Figure Painting". In "Several Wonderful and Lovely New Works", Chapter 12, on figure painting, he classified as number one Mr. Shen's "Children and Doves". He said, "From Shen Tao's 'Children and Doves' to Jiang Zhaohe's 'The Peace', we can see clearly the new developments of line drawing system of Chinese figure painting. These changes are of great significance." These words have become the most authoritative appraisal that the history gives to Mr. Shen about his art in that phase. In the figure painting circle of the fifties, Mr. Shen's new fine brushwork could be said to represent the South, while Jiang Zhaohe's new free sketch might mark the North. They both influenced the pursuit of a whole generation and opened up a new historical view.

As a person of exemplary virtue, Mr. Shen is an excellent artist who expresses the characteristics of a specific historical phase. The natural combination of Mr. Shen's historical bestowal and his extraordinary genius exhibited a worldwide competitive quality. Mr. Shen was one of the most talented artists of his time, and he pushed Chinese meticulous brushwork figure painting to the summit in his time. In this sense, he expressed more thoroughly than Mr. Jiang the noumenon of Chinese painting for his work seemed more harmonious and natural in using western painting techniques.

When Mr. Shen was taking the preparatory courses in Hangzhou National Art Academy in his early years, Mr. Pan Tianshou, who had a prophetic vision, had already thought highly of Mr. Shen. In order to fully develop Mr. Shen's talent, Mr. Pan suggested he transfer to Xinhua Art Academy in Shanghai, which Mr. Shen agreed to do. After an eight-year hiatus, Mr. Pan returned to the east from Chongqing and met with Mr. Shen in Hangzhou. Mr. Shen, well over thirty, had aroused interest of both Chinese and foreign friends in Chinese figure painting at provincial art exhibitions in Zhejiang Province. Mr. Pan sang high praise for Mr. Shen's work "Winter Scene of Longgang", which was done in the forties, making a personal epilogue, "In various counties of Changhua in west Zhejiang, when winter comes, everyone warms himself or herself by bamboo lantern, even women and children each have one in their hands. — This is a special custom in the mountain villages of west Zhejiang. Xuehua (Mr. Shen's original name — writer's note) is an expert in painting vividly from life; even the eyebrows and eyelashes enliven the expressions in his most recent work done from his view



of Longgang Town in Changhua. After the exhibition, I have written this epilogue in the Autumn of Wuzi, Zhongshou.” Being a great artist, Mr. Pan very seldom commented on others’ work falsely in his whole life. He not only appreciated, but also admired “Xuehua” very much. This was also the distinguished evaluation that history gave to Mr. Shen. So I think my teacher is an artist of genius and this is quite consistent with the brilliant insights of these two masters of traditional Chinese painting in modern times.

Mr. Shen’s enthusiastic pursuit of Chinese art was not an empty concept, for he devoted his whole life to it. Not only in his responsibility of educating students but also in his responsibility in developing the art of Chinese painting, he manifested a solemn moral character.

First of all, Mr. Shen displayed warm and sincere patriotism. Throughout the period of foreign invasion and national calamity, by sincere personal integrity, he devoted his body and soul to national salvation movements. Defying hardships, dangers and violence and giving up the usual pursuit of pure fame and easy life of an artist, he raised arms for the national salvation. He nearly became a warrior, renouncing the pen for the sword. But fate seemed to be unkind to him, bringing disease, poverty and bitter experiences, which impelled him only to serve painting, and to use his art to weep for China.

In speaking of the quality of Mr. Shen’s work, I must say he is a guardian of pure art. He is a model of monism, that is to say, his art is in unique pursuit of beauty. His sense of justice and his concern for people’s bitterness and happiness and the country’s safety find their expression in meeting the political educational requirements that art should obey the movement of the society. This reveals his concept of multi-dimensional art. He seemed to consider art as a magic weapon to save the country and the human life. In his creations, he often combined beauty with his sense of art. So the creations from “Winter Scene of Longgang” to “Children and Doves”, “Hong Xiuquan” and “Lady Mo Chou” formed an interesting sharp contrast. From “Colourful Strings Conveying Deep Feelings” and “Woman of the New Society”, we can see clearly that Mr. Shen used his literary talent and art as a powerful tool. On the one hand, he was partial to the function of pure art education in Chinese painting, and on the other hand, he strived to go smoothly with the concept of time. The contradictions constituted the multi-dimensional moral character of Mr. Shen. So when evaluating the merits and demerits of his art in his life, we have to make a concrete analysis thereof. Most of the works in his album are the creative expression of his genius in nature and also the expositions of a straightforward, serious reply to the challenges of the era. In other words, art should be pursued, but time should not be discarded. We can’t have them at the same time, but Mr. Shen put them together and pursued this style wholeheartedly. In the crucial historical moment, namely, when one school of art negated the traditional Chinese painting, “Children and Doves” and “Love for Peace” stood out to testify that the feasible reclamation of the traditional Chinese painting could also meet the political requirement. His art is characterized by the unity of different times and contradictions between art education and political education. The truly talented artists naturally stand out in time and in the mission of history. They invariably stand on the critical point between refined and popular tastes. This is the style of Shen Tao.

Therefore, Mr. Shen did pursue the integrity of form because of his love for art, and did

give up his speciality because of his historical responsibility. He was originally an expert in freehand figure and landscape painting; but in the special historical phase, in order to testify that the traditional Chinese painting could paint from life and serve the new era, he created a new realm of meticulous brushwork Chinese painting.

After 1840, some criticisms of so-called anti-conservative leftists on traditional Chinese painting were quite popular in the art circles. They were full of overexaggerated words such as “not scientific”, “rigid in form”, “backward”, “conservative”, “not being able to serve the revolution”. It was suggested that traditional Chinese painting be abolished. This kind of counter-current accompanied the development of Chinese painting. In the early fifties in Zhejiang Province some even utterly repudiated traditional Chinese painting. This made the artists of the older generation feel that the future of traditional Chinese painting was rather gloomy, and some of them even wanted to change their professions. But Mr. Shen said to Mr. Pan Tianshou, Mr. Wu Fuzi, Mr. Zhu Leshan, and others, “Traditional Chinese painting is surely of some value.” In order to strive for survival of traditional Chinese painting, he made up his mind to give up landscape, flower and bird painting, as well as freehand figure painting, and to devote himself to the inheritance and development of the traditional meticulous brushwork figure painting. In 1953 he created the first meticulous brushwork in deep colours “Children and Doves” and its companion “Love for Peace”. When these two paintings were displayed in Hangzhou, the Southeast China and Beijing, they aroused the attention of the national art circle. The press published a large number of reprints and distributed them throughout the country and abroad. By his own practice of art he testified his capability of carrying forward the tradition of Chinese painting. It was a powerful reply to the “leftist” speech at that time. Because of transcendence of these two meticulous brushwork figure paintings, Mr. Shen established himself in the world of meticulous brushwork, and became one of the greatest artists in contemporary Chinese painting. Mr. Shen did not regret his change of orientation, but his capacity in freehand could not be brought into full display, so he often sighed about it.

In addition, when this album of paintings comes out, people will have their own opinions. I firmly believe that history will not forget those who have tendered devotions to the history. To do him justice, Mr. Shen is a painter of “monistic multi-dimensions”. This is my final appraisal of him.





沈濤先生近照

Recent Portrait of Mr. Shen Tao

## 簡介

沈濤，南京藝術學院美術系教授，中國美術家協會會員，著名工筆人物畫家。原名沈雪華，一九一五年農曆七月初三生於浙江省臨安縣，祖上本姓周，為北宋著名理學家周敦頤後裔。

沈濤先生自幼酷愛繪畫，三歲為包公傳神，家鄉傳為美談。一九二八年就讀嘉興秀州中學，初中畢業後考入國立杭州藝術專科學校預科，後經潘天壽先生指引，轉學上海新華藝術

專科學校，一九三五年畢業。畢業後由學校和諸聞韻先生舉薦到上海湖州旅滬中學任美術教員。一九三七年抗日戰爭爆發，他不願留在上海當“順民”，辭教職回浙江。一九三八年在青田縣民眾教育館參加救亡工作。翌年轉涉浙西天目山抗日根據地，先後在省立浙西第一中學、省立浙西第二中學教美術。一九四七年後在浙江省立杭州初級中學、新群高級中學、杭州師範學校等校任教。一九五四年奉調華東藝術專科學校（於無錫），一九五七年隨校遷寧（學校更名為南京藝術學院）。此後一直在南京藝術學院執教，任本科、研究生、高校進修生中國人物畫導師，一九八九年退休。他數十年如一日，勤勤懇懇地在美術教育園地耕耘，桃李遍及天下。

沈濤先生早年兼學中西繪畫，涉獵較廣，山水、人物、花鳥、走獸以及水彩、木刻、漫畫等均有涉足。他的山水畫作品《傲雲林清秘閣圖》入選一九三五年在南京舉辦的全國性畫展“藝風社第二屆展覽會”，並選刊在《藝風》月刊展覽會專刊上。三十年代後期其專業重點又轉向中國人物畫，探索表現現代人物，創作了不少反映現實生活的作品。四十年代他的山水畫和人物畫在浙江畫壇已享有盛譽。代表作有《策杖圖》、《中間橋》、《龍崗冬色》、《烽煙滿眼》等，潘天壽先生、諸樂三先生等非常欣賞並題記。其人物畫作品《同是天涯淪落人》和《鴻雁於飛哀鴻嗷嗷》，在一九四七年舉辦的浙江省金石書畫展覽會上，分別為聯合國基礎教育代表團的香港和墨西哥代表購藏。五十年代他致力於傳統工筆人物畫的繼承和發揚，他創作的工筆重彩人物畫《小孩和鴿子》入選一九五三年舉辦的第一屆全國國畫展覽會，為美術界所矚目，傅抱石先生尤為推崇。在每一個歷史時期他都有新作問世，有些作品入選全國美展和選送國外展覽，有些作品為中國美術館、江蘇省美術館收藏，或被全國性刊報《美術》、《中國畫》、《人民日報》等介紹和評論。沈濤先生以畢生的藝術求索和藝術創新，為瀕臨式微的工筆人物畫這一古老畫種的繼承和發展作出了重要貢獻。

時年正值沈濤先生八十華誕，此畫集作為他長達半個多世紀的藝術創作和藝術教育生涯的回顧和紀念，奉獻於世，以饗知音。



# Brief Introduction

Shen Tao, Professor of Fine Art Department, Nanjing Art College, and member of the Association of Chinese Artists, is a famous painter of meticulous brushwork figure painting. He was born in the name of Shen Xuehua on the Third of July of Chinese Lunar Callendar in 1915 in Lin'an County, Zhejiang Province. His family name being originally Zhou, he is a descendant of Zhou Dunyi, a famous Confucian philosopher in the Northern Song Dynasty.

Professor Shen Tao has been keen on painting since childhood. At the age of three he drew a portrait of Bao Gong, which was highly praised in his hometown. In 1928 he went to Xiuzhou Middle School in Jiaying. After graduation from junior middle school, he was admitted to the preparatory class of Hangzhou National Art Academy through examination. Then at the advice of Mr. Pan Tianshou, he transferred to Xinhua Art Academy in Shanghai and graduated in 1935.

After graduation, he was recommended by school authorities and Mr. Zhu Wenyun to Huzhou Middle School in Shanghai, where he became a teacher of fine art. When the Japanese invaded China in 1937, he refused to be their "obedient subject" and returned to Zhejiang. In 1938, he took part in the salvation movement in the Public Education House of Qingtian County. In the next year, he moved to Tianmu Mountain Anti-Japanese Base Area in the West of Zhejiang, where he taught art courses successively at Zhexi No.1 Middle School and Zhexi No.2 Middle School. From 1947, he taught at several schools such as Hangzhou Provincial Junior Middle School, Xinqun Senior Middle School and Hangzhou Normal School. In 1954, he was officially transferred to East China Art Academy in Wuxi. In 1957, he moved to Nanjing with this school, which was renamed Nanjing Art College. From then on he taught courses of Chinese figure painting for undergraduates, postgraduates and students for advanced studies until he retired in 1989. For several decades he was always devoted to the education of art. He has students all over the country and abroad.

Professor Shen Tao studied both Chinese and Western painting in his youth. He practised a wide range of traditional Chinese painting, including landscapes, figures, flowers, birds and animals. He also practised water-colour, woodcut, and cartoons, etc. In 1935, his landscape painting "Imitation of Ni Yunlin's Qingmi Pavilion" appeared at the Second Exhibition of Yifeng Association, a national art exhibition held in Nanjing. It was included in the special issue of Yifeng Magazine. In the late 30's, he shifted his emphasis onto Chinese figure painting. Exploring the representation of modern figures, he created a series of works which

reflected real life. In the 40's, his landscape and figure paintings were highly acknowledged in the art circle of Zhejiang. His representative works included "An Old Man with a Cane", "Middle Bridge", "Winter Scene of Longgang", "War Sights Full of Eyes", etc., which were inscribed by Mr. Pan Tianshou and Mr. Zhu Leshan for high appreciation. Shown at Zhejiang Seal Cutting, Calligraphy and Painting Exhibition in 1947, his figure paintings "Being Similar War Victims" and "Moaning Wild Geese" were bought for collection by the delegates of Hong Kong and Mexico in the United Nations Elementary Education Commission. In the 50's, he engaged himself in promoting traditional Chinese meticulous brushwork figure painting. At the First National Exhibition of Chinese Painting in 1953, his "Children and Doves" drew very much attention from the art circles. It was especially praised by Mr. Fu Baoshi. His new paintings appeared in each period. Some of them were selected for national or international art exhibitions and collected by Chinese Art Museum and Jiangsu Art Museum. They were introduced and reviewed in national magazines and newspapers such as "Art", "Chinese Painting", "People's Daily", etc. In his life-long exploration and creation, Professor Shen Tao has made great contribution to the development of the much-neglected traditional Chinese meticulous brushwork figure painting.

Professor Shen Tao is eighty years of age this year. As a review of and celebration on his career in art creation and education over half a century, this album is presented to the public, especially those who value this form of painting, for their appreciation.