



易彬文書畫集

CALLIGRAPHY AND PAINTING
SHI YAPHEN EIN WEN
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易彬文書畫集

ALLIGRAPHY AND PAINTING
OF STEPHEN BIN-WEN YEE



遼寧美術出版社



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個人簡介

易彬文

字質夫，1942年出生於湖南醴陵，家學淵源，自幼愛好書畫，曾受教於任博悟及胡念祖等名師。1954年隨家人赴臺灣，臺灣大學外文系畢業，普考普通行政文書組第一名，“外交領事人員”特考及格，曾任編輯、中英文秘書及“外交官員”等職。

旅美後改任美術設計師，受聘於絲綢皇朝公司，設計多種手繪絲料壁紙，曾獲全美首獎，廣為全美及國際室內設計師採用於高級旅館、商場、賭城、皇宮及名人豪宅之中，彌足珍貴。業餘勤於繪事，無論山水、人物及花鳥均有造詣，書法兼擅篆、隸、楷、行諸體，追摹歷代國畫精品及書法名帖，頗得古人之妙，另採中西畫技法之長，融會貫通，自創新格。作品屢在美展中獲獎，深受中外人士好評及收藏，並應邀在“駐舊金山經文處”之《臺灣畫廊》及舊金山太平洋傳統博物館長期展出。其作品《荷塘》榮獲聖塔克勒拉市第十屆AvArt Fest 藝術節聯展特優獎，並為該市TRITON美術館購藏。作品《鳶尾蘭與蝴蝶》獲庫比蒂諾市建市50周年美展水彩類第一名及全場之首獎。

現為庫比蒂諾市藝聯會員、亞洲藝術學會博學會士及中華藝術學會副會長。

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INTRODUCTION

Mr. Stephen Bin-Wen Yee, also known as Chih-Fu, was born in Liling, Hunan province, China in 1942. Influenced by his scholarly and artistic family, he started to love Chinese Painting and Calligraphy at an early age. He received his art education from famous masters, including Ren Bowu and Hu Nianzu. He moved to Taiwan with his family in 1954. Stephen graduated from the Foreign Language and Literature Department of National Taiwan University. He ranked first in the general administrative and clerical examination and also passed the special examination for diplomatic and consular personnel. He once worked as editor, Chinese and English secretary and diplomatic officer.

After immigrating to the United States, Stephen worked for the Silk Dynasty Inc. as an artistic designer. He developed various kinds of internationally renowned, award winning hand-painted silk wallpaper which is widely used in hotels, stores, casinos, palaces and some wealthy people's luxuriant houses by interior designers in the United States and throughout the world. He is interested in painting in his spare time and has made great attainments in the portrayal of landscapes, figures, flowers and birds. He is keen in calligraphy and proficient in seal character, regular script, official script and running hand. He imitates the finest paintings and calligraphy of different dynasties and draws the essence from them. Through the blending of the traditional art form with western techniques, Stephen brings a new and creative perspective to Chinese Art. His works have garnered awards, recognition, and collection at home and abroad, and have been exhibited in the Taiwan Art Gallery of Taipei Economic and Cultural Office in San Francisco, and the Pacific Heritage Museum of San Francisco. Among his numerous accolades, Stephen's more recent work "Lotus Pond" won the Excellence Award at the Alliance Visual Artists 10th Annual AV Art Fest, and was collected by Triton Museum of Art of Santa Clara. His work "Iris and Butterfly" won First place in Watercolor and the Best of Show at the City of Cupertino's 50th Anniversary art exhibition.

Stephen is now member of the Fine Arts League of Cupertino, honorary fellow of the Asian Society of Arts of America, and Vice Chairman of Chinese Arts Association in San Francisco.

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前言

胸羅萬有巨無倫，腕底千秋信有神。
子久十洲俱出手，淺絳淡抹年年新。

天生萬物，如高山大澤，草木花竹，無不應有盡有，四季輪轉，日新又新。因此人間萬事，曲暢旁通，各盡其趣，有文有武，有清有濁，而我中華五千年，文事之浩漫無可勝計，只其中一二，如圖畫、書法便千變萬化，各競其善矣，人才百出，代代相傳，更是無所不有，無所不新，觀乎易質夫先生之書畫集百餘幅杰作，凡山水、人物、鳥獸、蟲魚、花卉等，真是無所不畫，無所不書，端的空前，尤其書法、筆法、墨法等各種出乎象外之技術，更非一般所能望其項背，如烟雲之變化，山水之構想布置，花、鳥、蟲、魚之栩栩如生，精美絕倫，不同凡響，令人嘆為觀止。

由於先生創作範圍廣大，放眼當代，能與之抗衡比美者，可能不之多見矣！先哲有言：“畫之為法，法不在人，拙而自然，便是巧處，巧失自然，便是拙處。”以此方諸質夫先生之畫筆所至，不得不令人刮目相看，因為其精美脫俗之工夫，乃由巧而取自然，更以拙而奪芒角，故無不是精心杰作，所以能呈現於當代人人之前，獲得一致贊譽。

其次，古今文人逸士，以筆墨為尚，能兀兀窮年，細大不捐，以至創作等身，非如先生之聰明睿知，堅定不移之功力，豈能達到才藝超群，逢展必獎之極高品題！並非隨興所至而揮筆消遣，或作為墨戲者所能相提並論也。換而言之，國畫千紅萬綠，若非真逢機與神會，經過千錘百煉之功，則無以輕率而得也。先生湖南醴陵人氏，為人溫文謙恭，生性淡泊，樂山樂水，遍歷中外名山大澤，性之所本，與心之所好，獨鍾國畫之發揚，遍閱古籍，努力研究創作，故雖曾擔任公職十多年大有前途，却不之顧而毅然退休，隱身於國畫書法之中，沈浸於絹素宣紙筆墨香中塗抹為樂，經數十年之磨煉用力，工夫純淨堅碩，因而名揚中外。

茲以先生書畫集即將付印出版，爰致數言以賀作介。

九五翁袁天一
國畫大師、畫竹名家

Introduction to Mr. Stephen Yee's Painting

Embracing what we have in the world, so broad, so supereminent,

His hands have miraculously captured the art developed over thousands of years.

His art covers that of Huang Gongwang and Qiu Ying.

Every year he gives new features, either in light color or pure ink.

Under the heavens, all things, including high mountains, vast lakes, grass, and trees are there, moving around or running forward and showing new aspects unceasingly. So are the happenings in our human life which run along different paths to display, either clear or blurred, their charms in various fields, humane and martial. In the five-thousand year history of China, the broad, extensive literary achievements in humanity are beyond our imagination. By looking into the fields of painting and calligraphy, we can see a kaleidoscope of senses, so fantastic and marvelous. Every dynasty contains, as part of its legacy, great talent for different kinds of painting styles, old or new. When I viewed Stephen Yee's work, more than one hundred pieces, including paintings of landscape, figures, birds, animals, insects, fish, and flowers, I was so surprised at, and moved by, his great and broad achievements. The work was unique in design. His composition, brushwork, and ink effects all have an evocation of spirits beyond the realities. The fickle clouds and winds, the landscape composition, the life of flower, birds, insects, and fish are all exquisite and unworldly. Really extraordinary!

As Mr. Yee's paintings cover such a large scope, I don't think there are many artists comparable to him. I remember an ancient philosopher said, "Painting has rules but they are not under our control. Clumsiness with naturalness is artistry. On the contrary, artistry without naturalness is clumsy." If we take this theory to measure Mr. Yee's painting, we would realize his great achievement of bringing his painting to exquisiteness and unworldliness; he got his naturalness with artistry, and wiped out the blatant by clumsiness. Therefore, all his works are master-pieces, and that is why his paintings have won admiration.

Further, as we know men of letters, ancient or modern, all loved brush and ink. They spent years to paint in order to produce a large amount of works. If Mr. Yee didn't have such passion, energy, and talents, he would not be able to stand out from the great masses and achieve public recognition. Therefore, his talent lies far above the amateur artists who play with brush and ink for fun. In other words, Chinese painting has a great variety; you cannot reach such a stage without talent and years of practice.

Mr. Yee was born in Lining, Hunan Province. He is very gentle, humble, and mild; he loves landscape, so he travels to many countries to see big mountains, rivers and lakes. In his daily life, he devotes himself to Chinese painting. Although he worked as a civil service official for ten years and had a bright future, he retired and retreated to the world of Chinese painting and calligraphy, enjoying the fragment of paper, silk, and ink for tens of years. Now, he is famous in China and abroad for his marvelous painting techniques.

I am very happy to learn that Mr. Yee is going to get his painting collection published. Using this short introduction, I congratulate him on his achievements.

Tien-I Yuan

Famous Chinese painting master

筆墨彬秩 畫情文質

——評易彬文的書畫

高木森

易彬文先生，字質夫，1942年出生於湖南醴陵，1954年隨家人遷居臺灣，1967年臺灣大學外文系畢業，曾任商貿公司中英文秘書、書報雜誌編輯，後通過“外交特考”進入“外交部”，任“外交官員”多年。1979年辭去公職，移居美國加州，從事美術設計工作。過去二十餘年在絲綢皇朝公司，設計多種手繪絲料壁飾，曾獲全美首獎，廣為全美及國際室內設計師採用於高級旅館、商場、宮廷及名人豪宅。

易先生家學淵源，自幼喜好書畫，曾受教於任博悟及胡念祖等多位名師，並臨摹古代名碑法帖和書畫精品，打下扎實的書畫基礎。他還深研中、西文學，成就其詩、書、畫三絕的理想。又因任公職期間多年寄居國外，經過長期的人生歷練，豐富其藝術內涵，而數十年來累積的藝術設計經驗，更加豐富了畫面的色彩與題材。本着對繪畫藝術的執著與對中華文化的關懷，他以常人難有的毅力，數十年來不斷創作，完成無數的精美水墨畫和彩墨畫。

由於中國知識分子特別重視歷史傳承，在藝文界，“復古”、“創新”這兩個相對立的觀念一直是個爭論的議題，而更有趣的是許多文學家和藝術家都喜歡打着“復古”的旗號，行“創新”之實。如唐朝的陳子昂、李白、杜甫，元朝的趙孟頫，明朝的董其昌，無不如此。這也是韓愈在《答劉正夫書》所云：“若聖人之道，不用文則已，用則必尚其能者，能者非他，能自樹立，不因循者是也。”此所謂“聖人之道”是指不可變不可棄的天道和人道，也是“復古”基本原則。“自樹立，不因循”就是“創新”，其進行的內容就是“法”，故曰“道”不可變，“法”必求新。今日負有沉重歷史任務的水墨畫所面對的這個問題也更加嚴峻。因此每位水墨畫家都需在“復古”與“創新”之間作出有效的抉擇。

在這方面，易先生的成就為水墨畫壇作出了很大的貢獻。他以超人的精力和耐性，精研古今書畫那種千變萬化的技法與風格；在書法方面他兼擅篆、隸、行、楷，在畫法則從東晉的顧愷之到清初四王，無不深入鑽研，如他做李公麟的《朝元仙仗》便可媲美原作，而其學王翬的山水，畫幅之大更勝於王氏之作。易先生的繪畫題材廣涉山水、人物、花鳥、蟲魚、動物，又融入新媒材和新技法，創出極富特色的作品。他身邊的作品大大小小數百件，大者長數丈，有立軸有手卷，氣勢雄渾；小者有冊頁、扇面，小巧精致，件件體現古人將自然界萬物詩意化和人情化的美學觀。因此他這類作品可說是守古人之道而古意盎然，可用唐朝張彥遠的兩句話來形容：“畫跡繁勁聯綿，循環超忽，調格逸易”、“守其神，專其一，合造化之功。”

在師古的同時，他也着力於創新，將西畫之透視與色彩光影納入比較寫實的山水和花鳥畫中。如他的一些以美國風景為題材的畫，既有中國畫的筆墨韻味和清幽高雅的美感，又有明顯的三度空間感，給觀者一種既雄偉又清和的感覺。而他的創新花鳥更用極為奇特的法國纖維紙配合壓克力和他特有的壁紙染法，創作出有深度美感的杰作。近年又自創銅版畫，將顏色畫在已經有模壓圖紋的銅版上，有一種浮雕的厚度，既有古意又有新的美感。他這些中西合璧之作，以精致的技法展現古樸清和的風味，完成其“古道新韻”的創作理想，可謂“筆墨彬秩，畫情文質”，驗證古人所云“畫如其人”的說法。

易先生的畫作深受華、美人士的欣賞及收藏。作品屢在展覽中獲獎，如2005年有三件作品在聖塔克勒拉市AV Art Fest 藝術節聯展獲獎，並有一件作品為特萊登美術館收藏。同年12月又有一件作品《鳶尾蘭與蝴蝶》獲庫比蒂諾市50周年慶美展最佳作獎，2006年其《溪山雲烟》山水又獲水彩畫類第一名。

本人與易先生是同年出生，又是臺灣大學的外文系同學，畢業後各奔東西。本人一直徘徊在藝術與學術界之間，易先生則跨足外交、商業、設計諸多不同的行業。我們終於在1989年重會於美國加州聖荷西，能經常聚會結伴出遊，切磋畫藝。易先生數十年來在北加州除了工作、作畫之外也熱心社會活動，他一直是中華藝術學會的理事，也是現任的副會長。另外他也是美華藝術發展基金會的創會會員之一，並曾任副會長，每年參與許多藝文活動。今得悉彼即將出版第一本畫集，特作簡評，深感榮幸。

高木森 美國聖荷西州立大學教授

Exquisite Brushwork with Sincere Expression

Stephen Yee's Calligraphy and Painting

Arthur Mu-sen Kao

Mr. Stephen Yee, also known by his style name Chih-Fu, was born in Liling, Hunan Province, in 1942. He moved with his family to Taiwan in 1954; he graduated from the Foreign Language and Literature Department of National Taiwan University in 1967. He once worked as Chinese and English Secretary in business companies, and editor of newspaper and magazine. He took positions at the Foreign Affair Department through examination. In 1979, he quitted the civil service position and immigrated to California, the United States. Soon he took the job as a wallpaper designer. Over two decades, he has worked for the Silk Dynasty Inc. on silk designs for wall decoration. His hand painted silk wallpaper has been widely adopted by the interior designers in the United States and throughout the world for hotels, stores, palaces, and some wealthy people's luxuriant houses.

Mr. Yee came from an intellectual family and he loved calligraphy and painting at his early age. He received art education from several famous masters including Ren Bowu and Hu Nienzu. In the meantime, he learned calligraphy and painting by making copies of reproductions of ancient tablets and old masters' works, which set a solid foundation for his artist career. He also studied Chinese and Western literature to achieve his ideal of being perfect at poetry, calligraphy, and painting. His oversea experience of civil service enriches his artistic connotation, and his experience in art design enriches the colors and themes of his painting. Motivated by his strong persistence in painting and deep concern to Chinese culture, Mr. Yee has worked with endeavor for decades and has finished numerous water-color paintings and color-ink paintings.

As Chinese intellectuals care so much about cultural inheritance, in the fields of art and literature, "revival" (inheritance) and "creativity" (innovation) are two antithetic concepts for people to discuss. More interestingly, many literati and artists like to work out creativity with a banner of "revival". The poets Chen Ziyou, Li Bai, Du Fu of the Tang Dynasty (A.D. 618-905), Zhao Mengfu of the Yuan Dynasty (A.D. 1279-1333) and Dong Qichang of the Ming Dynasty (1334-1643) are all good examples. This is what Han Yu, a poet of the Tang Dynasty, said in his response to Liu Zhengfu, "It is not an issue if we don't need wen (literature and art) for shengdao (doctrine of the Sages), but if we need, we have to find a man of capabilities to do it. The man is the one who can develop his own unique ideas, not just following the old rules." Here the so-called shengdao refers to the old universal principles for human and nature that should not be changed or given up, so it is the goal of "revival". However, one who could keep the principles alive and perform their roles needs talents of innovation. Today, Chinese brush painting carries the heavy duty of cultural heritage and development; every painter has to diligently work out an efficient path toward inheritance and innovation.

In this aspect, Mr. Yee has made a great contribution to Chinese brush painting. His unswerving persistence and energy enable him to master various techniques and styles of calligraphy and painting, ancient and contemporary. In calligraphy, he masters the styles of Zhuang (Seal), Li (Official), Xing (Running), and Kai (Regular). For painting, he well-practiced the styles of various dynasties, from that of Gu Kaizhi of Eastern Jin to that of Four Wangs of the Early Qing. His copy of Li Gonglin's Chaoyuan Celestial Cane, for instance, is comparative to the original, while his imitation of Wang Hui's style seems to be even more spectacular than Wang's because of the large size. The subjects of Mr. Yee's paintings are

very broad, encompassing landscapes, human figures, flowers, birds, insets, fish, and animals. He also makes use of new media and innovative skills to create works with his own characteristics. Now he has several hundred pieces of works in his own collection, some are tens of feet long, either in hanging scroll or hand scroll. All are very spectacular. Some are small albums and fans, but all very refine and exquisite. Therefore, his paintings of this type, we may say, have kept ancient masters' canons while giving rich antiquity flavors.

While learning from the ancient, Mr. Yee is also engaged in innovation, incorporating the perspective, color and light of Western painting into his realistic works of landscapes and flower-and-birds. In his paintings of American scenes, for example, he keeps the brush and ink temper of traditional beau ideal, while in the meantime, he creates compositions of clear three dimensional space, giving the viewers a compelling but suave feeling. In his new-styled bird-and-flower paintings, he even uses acrylics coupling his unique skills of silk dyeing to paint on a kind of French paper. In recent years, he has also developed a special art, painting on copper plates. He applies colors on the molded copper plates to create a series of relief-like paintings, exhibiting antique flavor with unprecedented craftsmanship. These works that embrace Chinese and Western ideas convey a sense of "ancient rules with new spiritual consonance" .

For decades, Mr. Yee worked as per his artistic persistence, cultural consciousness, and faith and perseverance to produce tremendous amount of brush painting, manifesting the great idea of art: ancient ways with new rhythm. By fully employing his subtle artistic senses and true personality, Mr. Yee has achieved the goal of "exquisite brushwork with sincere expression." His paintings are widely favored by American and Chinese. He has won many awards in art shows. In 2005 his three paintings were on the award list of the AV Art Fest Exhibition, and one of them won the purchase award and entered into the Triton Museum collection. In the same year, his painting Iris and Butterflies won the best show award in the art show for Celebrating Cupertino 50th Anniversary. In the following year, his Clouds in Mountains again won the First Prize of watercolor media.

Mr. Yee and I were born in the same year, 1942, and we were classmates at Foreign Language and Literature Department, National Taiwan University. After graduation, we went our own ways for our careers. I persistently keep myself on the paths of scholarship and art creation, while Mr. Yee runs through the fields of civil service, business, and art design. We two finally met each other in 1989 at San Jose, California. Since then we have often got together to travel and discuss our paintings. Besides his regular work and painting, Mr. Yee also has actively and enthusiastically participated in various social activities. He has long been the executive board member of the Chinese Art Association in San Francisco and the Chinese American Art Development Foundation, and he is currently Vice President of the Chinese Art Association in San Francisco. Now when I learn that he is going to get his first painting collection published, I feel great honor to write this prelude.

Arthur Mu-Sen Kao
Professor, San Jose State University

任 序

湖南東部有縣名醴陵，據《名勝誌》記載：“縣北有陵（姜嶺），陵下有井，涌泉如醴（甜酒），因以名縣。”醴陵比鄰羅霄山脉，又有渌水貫境而過，浸潤沃土，是江南出名的魚米之鄉。

在醴陵兩千多年的歷史中，名人輩出。醴陵西山之腰有紅拂墓，山下有左宗棠曾任院長的渌江書院，這片土地可謂人杰地靈。

知名的旅美畫家易彬文先生便生於斯長於斯。易先生自幼與書畫結緣，4歲起便從私塾老師學習書法，業餘勤於書畫。1954年先生隨家人南遷香港，繼而渡海臺灣，都不曾忘記繪事，在學校中屢屢因具高超的繪畫水平而獲獎。求學期間，又受到姚夢谷、席德進、傅狷夫、陳丹誠、林賢靜及任博悟等名師之指導，畫藝更加精進。

易彬文先生畢業於臺灣大學外文系，學成後在臺灣“外交部門”工作，因為職務的關係長年旅居於國外，有着廣博的見識。明代的畫壇宗師董其昌在《畫禪室隨筆》卷二○“畫訣”中寫道：“讀萬卷書，行萬里路，胸中脫去塵濁，自然丘壑內營，立成鄚鄂。”中國古代的文人向有遊學天下的志向，為的也是增長見識，以求博采衆長。易先生的畫作中就充分地體現了這一點。

他的近作《鳶尾蘭與蝴蝶》榮獲庫比蒂諾市建市五十周年美展水彩類第一名及全場之首獎，這幅畫便是把傳統國畫中不常見的洋蘭入畫，還有綉球花、白頭鷹，這些充滿異域風情的物象也被他信手拈來加以描繪，畫成依舊古意盎然。

中國畫的歷史源遠流長，國畫尤其講究師承，強調“法古”。易先生的業師胡念祖教授曾先後師從於國畫大師黃君璧和溥心畬。黃君璧、溥心畬與張大千都是在1949年渡海到臺灣省，他們的國畫藝術創作生涯跨越海峽兩岸，均有很高的造詣，是中國近代美術史上一流的大家，所以被稱為“渡海三家”。“渡海三家”中溥心畬和張大千成名很早，有“南張北溥”的稱譽。另外，張大千和齊白石又稱為“南張北齊”。而黃君璧渡海前也已是著名畫家。溥和張，張和黃早在抗戰時期就是藝友。渡海後，三家在藝術創作和臺灣國畫藝術的傳播和推廣上，貢獻巨大，對臺灣畫壇影響深遠。

易彬文先生上承名家，在創作上法古而又不泥古。長年國外的生活，使易先生對西方的繪畫頗有借鑒，他在一些作品中，嘗試用中國筆墨對立體空間進行描繪，取得了出人意表的效果。易先生在數十年的光陰中，勤於創作，筆耕不輟。他的山水畫作既有尺幅小品又有丈餘大作，無論頗具清新氣息的潑彩，還是宗法“四王”皴擦都功力非凡。其作品多次參加美展，並屢獲大獎，為多所博物館與個人收藏。

近日得知易先生即將在遼寧美術出版社出版自己的畫集，特作此序言，並致祝賀。

任德山

中央電視臺書畫頻道主講專家

Ren's Preface

Liling County is located in the eastern Hunan Province, China. According to the Ming Sheng Zhi, "There are hills (Jiang Ling) in the northern part of the county, and there are wells under the hills. The springs from the wells have the flavor of li wine (sweet wine), so the county was named as "Liling" .". The county is next to Luoxiao mountain range, where a river Lushui runs through the county and infiltrates the fertile soil. It is the famous fertile land of the Yangtze River Valley.

In the past two thousand years, Liling has produced many famous historical figures. As a land of distinctive people, there is Hong Fu Tomb in the Western Hills of Liling, and right under the mountain there is Lujiang Academy of classical learning, where Zuo Zongtang once served as dean.

Mr. Stephen Yee, the well-known artist living in America, was born in Liling. He started to learn Chinese calligraphy at the age of four from a private tutor, and devoted his free time to learning Chinese brush painting. In 1954, he migrated south with his family to Hong Kong, before setting roots in Taiwan. With this passion for painting, he often won painting awards in schools, leading to a natural progression in development under the tutelage of several famous masters such as Yao Menggu, Xi Dejin, Fu Juanfu, Chen Dancheng, Lin Xianjing, and Ren Bowu.

Mr. Yee graduated from the Foreign Language and Literature Department of National Taiwan University, and served for many years in the Ministry of Foreign Affairs of Taiwan. The experience gained from his servitude in foreign countries brought a wealth of knowledge and wisdom. Dong Qichang, the painting master of Ming dynasty, wrote in his "Painting Tactic" (Vol. 20) of *Essay of Huachan Room* "Reading ten-thousand books and travelling ten-thousand miles, and then washing out the worldly dirt of mind, you will be able to have great landscapes in your mind." Ancient Chinese scholars aspired to travel and study around the world in their pursuit of knowledge and development. Mr. Yee's paintings fully reflect this highly treasured tradition.

His recent work "Iris and Butterfly" depicts orchids, hydrangea flowers, and a bald eagle which are seldom seen together in traditional Chinese painting. This painting won first place in the art show for Celebrating Cupertino 50th Anniversary. With a taste of the contemporary, there is still a rich antique flavor.

Chinese painting has a rich and long history. In the art form, the Chinese emphasize inheritance, strictly adhering to ancient brush methods and rules. Mr. Yee's teacher, professor Hu Nianzu, studied painting with Chinese painting masters Huang Junbi and Pu Xinyu. Huang Junbi, Pu Xinyu, and Zhang

Daqian were masters who came to Taiwan from mainland China in 1949. Their artistic legacy encompassed the mainland and Taiwan. In modern art history of China, they are known as “The Three Masters across the Sea.” Of the three masters, Pu Xinyu and Zhang Daqian won the reputation of “There is Zhang in the south, and Pu in the north” . In addition, Zhang Daqian and Qi Baishi are also known as “Southern Zhang and Northern Qi” . In the mid-twentieth century, the famous painter Huang Junbi crossed the sea into Taiwan. As friends, the Three Masters made great contributions in the education, creation, and promotion of Chinese painting in Taiwan, giving a far-reaching impact on Taiwan’ s art world.

Mr. Yee studies painting with the famous masters, and follows the ancient Chinese painting principals but is not limited by the old ways in his creation. Living abroad for many years, Mr. Yee has been inspired by western painting. In some of his works, he incorporates the perspective of Western painting into Chinese painting, and gains surprisingly excellent and unique effects.

Mr. Yee is true in his devotion to art. His works vary in size and form, from small depictions to some several yards long. His paintings, either in the fresh new style of splash ink and color or in the ancient “Four Wang” brush manner, all show his excellent artistic persistence, which are displayed at art shows and museums, and kept in museums and private collections.

It is an honor to have Stephen Yee’ s painting collection published by Liaoning Fine Arts Press. I write this prelude to extend my congratulations on his accomplishments.

Ren DeShan

Speaker of Painting and Calligraphy Channel at the China Central Television

孫序

易彬文先生1942年出生於湖南醴陵，後遷居臺灣。臺大外文系畢業後，曾任中英文秘書、編輯，後通過“外交特考”進入臺灣“外交部”，任“外交官員”多年，旅美後任美術設計師迄今。易先生自幼即習書畫，業餘勤於繪事，無論山水、人物及花鳥均有造詣，書法兼擅篆、隸、楷、行諸體。作品常參加國內外之聯展，並應邀在舊金山經文處之“臺灣畫廊”及舊金山太平洋傳統博物館長期展出。其作品《荷塘》榮獲聖塔克勒拉市第十屆AV Art Fest 藝術節聯展特優獎，並為該市TRITON美術館購藏。《鳶尾蘭與蝴蝶》獲庫比蒂諾市建市五十周年美展水彩類第一名及全場之首獎。

易先生現為庫比蒂諾市藝聯會員、亞洲藝術學會博學會士及中華藝術學會副會長。作為長年旅居海外的華人藝術家，在移民之初他也曾從事商用美術設計工作。在絲綢皇朝公司的29年，他以設計壁紙為生活來源，發現商用美術與純藝術可以相輔相成，並非格格不入。這樣的人生經歷，成就了易彬文先生以深厚的國畫、書法造詣融會中西技法之長的新風格，其作品屢屢在美展中獲獎。

中國畫技法以臨摹為基礎，易彬文先生雖然習畫多年但始終極重臨摹，且用功甚勤。他以過人的毅力不斷鑽研進取，作品深得古人妙味。而臨摹的過程是再創造的過程，也是發掘美、隱藏缺憾的過程。以現代美術的觀點來看，中國畫存在幾個缺點：一是不注重透視與人物比例，人物為點景之作；二不講究光綫與光影；三不在意背景的渲染。易彬文先生認為畫畫是千秋事業，必須經得起考驗。他通過自己的不懈努力，不斷嘗試，終能融會中西技法之長，所作深受中外人士好評。

不可否認，至今在若干西方人士的腦海中出現的中國畫形象，依舊停留在蘇絲黃和張充仁的時代。而中國畫重在筆墨意境，同為東方人的日本、韓國等地，由於有着同樣的文化背景，較易理解接受個中的神韻。而西方人出於地域、文化的差異，往往難以理解東方千年智慧與靈氣結萃而成的文化藝術作品。基於此，易先生堅持以博大精深的民族文化作為自己作品的立足點，他的每幅字、畫都凝結着民族與文化的積澱，內中蘊涵豐富而悠久，意在筆墨之外，他認為這才是中國藝術的根本。

在金融風暴的大背景下，中國書畫市場非但未受到金融危機的影響，反而逆勢上揚，藝術品投資一時成為熱點。

易彬文先生認為買國畫買的是精神享受，傳統的中國畫是一種養尊處優的東西，易先生一直秉承畫國畫就要求善、求真、求美的精神，隨心所欲創作自己的東西。他一直強調：“真金不怕火，畫好不怕賣不出。”在經濟為先的大潮下，面對金錢的誘惑能有如此襟懷，實在彌足珍貴，不免令人心生敬仰。

孫世梁
京劇臉譜畫名家

Sun's Preface

Mr. Stephen Bin-Wen Yee was born in Liling, Hunan province, China in 1942. He moved to Taiwan with his family in 1954. After he graduated from the Foreign Language and Literature Department of National Taiwan University, he worked for years as Chinese and English secretary and editor. Then he passed the National Examination for Diplomatic Service and served in the Taiwan Diplomacy Department for years. After he immigrated to America, he took the position as an art designer.

Mr. Yee has learned painting and calligraphy since his early ages, and devotes himself to art creation in his spare time. He has been invited to exhibit his artwork at Taiwan Art Gallery of Taipei Economic and Cultural Office in San Francisco and a long term exhibit at the San Francisco Pacific Heritage Museum. His work "Lotus Pond" won the excellence award at Alliance Visual Artists 10th Annual AV Art Fest, and was collected by Triton Museum of Art, in Santa Clara City. His work "Iris and Butterfly" won the first place in watercolor and the "Best of Show" award in watercolor section at City of Cupertino 50th Anniversary celebration juried art show. Mr. Yee is now an honorary fellow of Asia Society of Arts of America, member of Fine Arts League of Cupertino, and Vice Chairman of Chinese Arts Association in San Francisco.

As an artist living abroad for a long time, Mr. Yee had been working at Silk Dynasty Inc. for 29 years. Designing custom, hand painted silk wall-covering had been his financial source and this allows him to discover the cross-benefit between commercial and fine art. The career has thus fostered his artistic style that incorporates both Chinese and Western principles. His innovative work has often brought him awards and recognition in exhibitions.

The foundation of Chinese painting comes from imitating ancient masterpieces. Although Mr. Yee has practiced painting for so many years, he still emphasizes this traditional discipline. Due to his diligence and persistence, he truly absorbs the flavor of ancient works. As he believes that imitation is a process of innovation. It is the process for him to find out falsities and merits.

From the modern point of view, traditional Chinese painting has three weak points: first, no correct perspective in composition and very weak in figure proportion and roles; second, no sense of light and shadow; third, no background colors. Mr. Yee believes art creation is a work for long future and it has to receive arduous tests. Through many years of effort, he finally incorporates the merits of Chinese and Western art and has won admiration around the world.

Undoubtedly, Western impression of China is still in the times of Suzie Wong and Zhang Congren. The artistic sense of Chinese brush painting is easier to be accepted in Asia, such as Japan and Korea because of the similar cultural background. Yet, it is hard for the Westerners to accept the painting that represents the great legacy of Asian culture. Based on this understanding, Mr. Yee insists on taking a stand on the Chinese culture for art. Every piece of calligraphy or painting manifests the result of his Chinese cultural cultivation. There is deep subtle implication behind the brush and ink, which he believes is the most essential spirit of Chinese art.

The market of Chinese calligraphy and painting has not been affected by the "economic tsunami"; on the contrary, investment on art collection is now very hot.

Mr. Yee believes that it is a kind of spiritual enjoyment to buy and collect Chinese painting. Traditionally Chinese painting is something for people living with comfort and wealth. Mr. Yee pursues goodness, truth and beauty. He can reach the goal freely as he wishes. He emphasizes that "gold is not afraid of fire; if you have good painting you don't have to worry about the market". In a world of economic waves, people see only the temptation of money, but Mr. Yee could have this broad artistic mind, which is worthy of our respect.

Sun Shiliang

The famous artist of Chinese Opera face painting

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| 秋山古寺 | 絹本設色 | 34" × 83" | 112 |
| 歲寒歸旅圖 | 絹本設色 | 35" × 104" | 113 |
| 四季山水·春光明媚 | 紙本設色 | 28" × 24" | 114 |
| 夏山消暑 | 紙本設色 | 28" × 24" | 115 |
| 秋高氣爽 | 紙本設色 | 28" × 24" | 116 |