



中国当代艺术名家系列丛书 杨育智 著

CHINESE CONTEMPORARY ART
MASTERS SERIES

SELECTED CHINESE PAINTINGS OF YANG YUZH

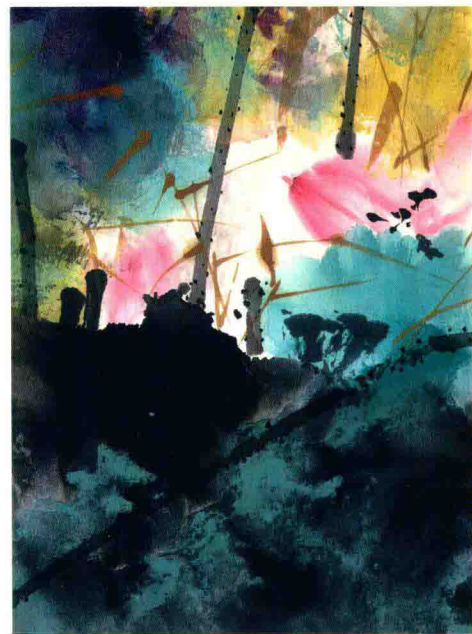
杨育智
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简介

杨育智，汉族，1937年11月生，河南开封人，自幼酷爱书画。1958年于武汉参加美术家协会武汉分会举办的创作学习班。最先受周韶华启蒙，同时，向张启铭先生学习花鸟画，并拜徐松安先生为师学习山水画、书法与篆刻。

20世纪50年代末至60年代初杨育智在武汉期间，以极大的热情创作了许多作品。其中《苦战七月流铁水》《免满汉江》《集家咀渡口》先后入选湖北省十年建设成就展、第一届全国工农美展、武汉市美展，并发表于《湖北日报》《长江日报》《武汉晚报》《湖北画报》等诸多报刊上。1963年他作为青年代表出席武汉市第四次文学艺术工作者代表大会。1964年调到郑州工作。1973年创作《红旗渠》组画（合作）。

1975年以后，杨育智漫游泰岱、匡庐、华山、嵩岳、武当、太行，开阔胸襟，采风写生，搜集了大量素材。参加第一届河南省中国画展览的《山中一夜雨，树杪百重泉》，即这一时期的代表作。1985年他应中国书画函授大学郑州分校之聘，从事中国画教学工作。1992年秋杨育智赴西藏写生，深入喜马拉雅山地带及藏北草原，创作了《西藏吟》组画，先后发表在《文艺报》《美术观察》等报刊上并有专文评介。他的作品在日本、新加坡、加拿大、美国及中国各博物馆、纪念馆均有收藏。

杨育智擅长中国画及书法，笔墨受青藤山人、八大山人、吴昌硕、齐白石影响尤深，其山水画浑厚华滋、清新典雅，花鸟画艳丽潇洒、劲健多姿，书法作品流畅自然，颇具画意。

杨育智1980年入中国美术家协会河南分会，1994年入河南书法家协会。曾任河南山水画研究会理事。现为中国齐白石艺术研究会常务理事、河南分会会长，郑州大学名誉教授。

INTRODUCTION

Mr. YANG Yuzhi, who is of the Han nationality, born in November 1937 in Kaifeng city, Henan Province, took to calligraphy and painting in his early childhood. In 1958, he attended a training class of artistic creation in Wuhan city. The class was run by the Wuhan Branch of China Artist Association. Mr. ZHOU Shaohua was his first teacher who introduced him to the field of arts. At the same time, he learned to draw flower and bird painting and landscape painting respectively from Mr. ZHANG Zhaoming and Mr. XU Song-an who also taught him calligraphy and seal cutting.

During the late 1950s and early 1960s, Mr. Yang, while living and working in Wuhan city, had enthusiastically created a large number of artistic works, among which the paintings entitled “Working Hard in July Makes Stream of Iron Flow”, “Bumper Harvest of Cotton along the Han River” and “Ji-jiakou Ferry” were respectively selected to participate in the Exhibition of Construction Achievements Made in a Decade in Hubei Province, the First National Worker-and-Peasant Art Exhibition and the Art Exhibition of Wuhan City. Many of his paintings also got published then in such newspapers and magazines as Hubei Daily, Yangtze River Daily, Wuhan Evening Paper and Hubei Pictorial and others. In 1963, he attended the Fourth Representative Conference of Literary and Art Workers of Wuhan City. He was transferred to Zhengzhou in 1964. With the cooperation of another artist, he created a group of paintings entitled “Red Flag Cannel” in 1973.

From 1975 he began taking journeys to Mount Taishan, Mount Lushan, Mount Huashan, Mount Songshan, Wudang Mountains and Taihang Mountains, learning local practices and sketching directly from nature all the way. These trips helped him broaden his breath of mind and resulted in a large collection of materials for his artistic creation. One of his representative works during this period, a traditional Chinese painting entitled “Waterfalls from Trees after a Night of Rain” was selected to participate in the First Exhibition of Traditional Chinese Paintings in Henan Province. In 1985, he accepted an offer by Zhengzhou Branch Campus of China Correspondence College of Calligraphy and Painting and began to teach traditional Chinese paintings. In the autumn of 1992, he made a trip to Tibet, going deep into the Himalayas and traveling across northern Tibetan prairie. The trip gave rise to a group of paintings entitled “Song of Tibet” which were successively published in Literary and Art Paper and Arts Survey. The paintings drew close attention of critics and special reviews of them were carried in newspapers and magazines. Some of his works have already found their way to domestic and foreign museums and memorial halls including those in Japan, Singapore, Canada, the United States, China.

Mr. Yang is especially good at traditional Chinese paintings and calligraphy. He has been greatly influenced by styles of such famous artists as Xu Wei, Zhu Da, Wu Changshuo and Qi Baishi. His landscape paintings are vigorous, fresh and elegant; his flower-and-bird paintings look gorgeous, unstrained and bold; and his calligraphy seems smooth and natural with the feature of pictures.

In 1980 he joined the Henan Branch of China Artist Association and became a member of Henan Calligrapher Society in 1994. He had once held a membership in the Henan Provincial Research Society of Landscape Painting. At present, he acts as an executive member of the China Institute of Qi Baishi's Arts, and serves as director of its Henan Branch. He is also an emeritus professor of Zhengzhou University.



诗性情怀 生命气韵

杨育智的中国画艺术

◎徐恩存

艺术家存在的意义，在于他以自己的创造性劳动为人类文明增添财富，并有益于社会，给人们带来审美愉悦与精神享受。与此同时，他的才情、智慧也都在艺术作品中得到显示。而优秀的艺术家及其作品的高人一筹，则在作品的风格创造、形式把握、手法运用、美感选择中体现，因此，他们的作品除赏心悦目外，还表现出独特的生命情怀、诗性感受与理想追求的特点。

当代画家杨育智先生，在数十年的艺术之旅中留下了坚实的足迹和绵长的心绪，创作了大量的绘画作品，其情怀洒脱、意趣盎然、笔墨飘逸、格调清新、空灵优雅、含蓄蕴藉和耐人寻味等，都说明他已进入创作佳境；而且，愈至晚年，其作品愈加老道圆融，笔墨愈加笔简意深，别具韵致，使他跻身承前启后、继往开来的“新中国画运动”之中，其作品的艺术精神因而紧紧联系着大时代的脉动。

杨育智先生的中国画创作主要分为花鸟、山水两大题材，在两大题材的不同对象、不同形式和不同符号中，都鲜明地传达出“道法自然”的共同理念以及“外师造化、中得心源”的创作方式，花鸟意象与山水意象在画家笔下成为现实生活物象的提炼与升华，并经过心灵的过滤、筛选，最终凝结为充满个性化的艺术特点与情绪化的心象表现。

清人邹一桂在《小山画谱》中说：“今以万物为师，以生机为运，见一花一萼，谛视而熟察之，以得之所以然，则韵致风采，自然生动，而造物在我矣。”杨育智所作花鸟画多为小写意，精致、清新、洒脱、悦目。重要的是，他画自己的感受与体验，画自己眼中的万物，画自己心中的情感与意绪，因此，他的作品绝无复古之气。如《山菊》《咖啡豆》《郁金香》《秋塘》《西藏之花》《石板岩之秋》《山溪》等作品，章法、构图、笔墨、色彩都有自己的独到之处，此中，他看重的是在笔墨、意象之间传达生命透出的信息。

上述作品，笔底造化与胸中郁勃都跃然纸上，墨色与挥洒、书写与钩染、轻重浓淡、无法与有法、似与不似，或淋漓酣畅、或精谨严整，都在激情之中另拓了新境，打破了中国画的传统格局，在“通感”中营造了现代感。艺术创作中的每一点创新、每一点进步，都是“十年磨一剑”与“长期积累、偶然得之”的结果。

杨育智早年师从湖北大家张肇铭，其花鸟画深得笔墨形式意趣，且极重形神兼备与气韵生动的境界追求。他的信笔直写与纵横气象是直指“乾坤清气”的，在其笔墨的神采飞动中，无疑蕴含着对宋元、明清与近现代大家的研习与超越，其用笔恣肆而沉穆、圆劲而严峻，平直中又多变，刚柔相济。作品表明，画家尤喜对角倾欹之章法，在咫尺之中造就回缩之势，以峰回路转、绝处逢生式的构图，给人以审美与视觉的享受。他极善于在虚实相间中、在氤氲漫漶的墨色中精心收拾枝叶、花朵。画家喜用对角线的空间处理以及平面构成的方法，营造画面的意象关系与点线的空间分割，使画面更丰富、更富于变化。

杨育智的山水画，早年亦受湖北名家徐松安、周韶华先生的影响，落笔概括、不拘小节、取法高旷，从现实生活出发，注重观察、体验，以生活为依据，进而提炼、升华，简洁单纯，绝不拖沓。数十年来他以造化为师，以生活为师，因此，每每以写生入画，在写生的基础上形成灵感思绪，进而入画，使画面中的线条、意象始终有初始的生动鲜活，如同他的花鸟画一样，

保持着一种纯净的气息和一种热爱生活的精神气度。

杨育智的水墨语言是清新而质朴的。在他的审美世界中，朴素自然比华丽藻饰更具有切近本真的魅力，因而它们直观却脱俗、真挚且浪漫。譬如他的作品《喜马拉雅》《高原牧场》等山水画，其笔墨语言是清新朴素的，一笔一墨与几何形意象之间都蕴藏着激情的跳跃与大气，理想主义的诗性溢出画外；在三远法——高远、深远、平远的散点透视与焦点透视的交融、结合中，画面较好地处理了地平线与雪山、高原、动物之间的空间关系；特别是雪山、高原在直率的用笔中，景色被提炼、抽象成不同形状的几何形体，进而交错、重叠、并置，在平面空间中，尽显冷峻、巍峨与凛然，借以营造了宏大壮阔的境界。

一个明显的事实是，杨育智在当代文化语境中，力求让艺术在单纯与精湛之中传达当代文化精神气息，自觉接续百年“新中国画运动”内在的精神与气脉。他立足于“法自为我、我用我法”，画面新颖精巧、节奏流畅、平衡稳定，用笔用墨扎实、老到，毫无炫技与张扬之感，在朴素与单纯中，以感觉的方式、写意表现性的语言重写了造化与心源的新情境，改变了清“四王”以来的“纸上山水”的孱弱之风，赋予笔下山川灵动勃发的生命感。

“画以自然为美，全球学者公认，爱美者因设种种方法推求其理”（黄宾虹语），“纯任自然，有形似进而神似”，杨育智先生把西画之积点成线造型、不等边三角形构图等与中国画的笔法、墨法、水法相结合，遂产生自己的艺术理解与表现风格。

综上所述，杨育智的花鸟与山水两大题材的作品共同体现出东方艺术的含蓄、内敛与洒脱，以及“丹青隐墨、墨隐水”、兴会淋漓、于浑厚中见绚烂、于从容中见性情的特点，他的作品因而给人以清风拂面、耳目一新之感。

天地广阔，万物自在。这是产生一切艺术的母题。杨育智先生自觉地把自已置于天地之间，走出狭隘的形而下界域，在自然万物之中沉潜、涵泳，并获得充实与快慰，且远离喧嚣与浮躁，在自我的一方净土中锤炼着自己的艺术。在数十年的艺术之旅中，他是一位不倦的行者，以青春和生命为代价，以真挚之心面对天地万物和艺术，勤勉耕耘在自己的土地上。他远离平庸与媚俗，只求精神的纯净，他的笔墨因而总是指向理想的境地与更高的目标。

杨育智的艺术，对处于转型与巨变中的中国画创作是有启发和借鉴意义的。

Poetic Feelings and Artistic Conception

Expressed in Yang Yuzhi's Chinese Paintings

© By Xu Encun

The significance of an artist's existence lies in his creative work which may enrich the human civilization, benefit the society as a whole and bring to people aesthetic joviality and spiritual enjoyment. At the same time, his own peculiar talents, feelings and wisdom are also demonstrated in his artistic works. Preeminent artists and their artistic works are generally superior to others, which is because their particular style of creation, control over forms and patterns, application of skills and techniques, choice of aesthetic expressions are different from others. Therefore, their works not only gladden the heart and please the eye, but also display poetic feelings and ideal aspirations of their life.

As a contemporary painter, Mr. Yang Yuzhi has left behind a long string of solid footprints during the past years of artistic journey and created a large number of works. His unstrained feelings, exuberant interest and charm, graceful painting methods, fresh and tasteful styles have all been demonstrated in his works which have proved that he has approached to the climax of artistic creation. In particular, his paintings in recent years look more mature and harmonious; and the methods he utilizes are more concise but comprehensive and full of charms. He has plunged himself into the "Movement of New Chinese Traditional Paintings" which serves as a link between the past and the future. The spirit of his works is closely linked with the pulse of the modern times.

The Chinese paintings of Mr. Yang are mainly divided into two major subjects, namely landscapes and flowers and birds. Though the different objects, forms and symbols of the two subject matter, they all express distinctively the same conception of "law of nature" and show the mode of artistic creation, that is, as the famous painter of the Tang Dynasty Zhang Zao summarized, "learn from the nature and combine the nature with one's inner inspiration". Therefore, the images of those flowers, birds, mountains and waters in Mr. Yang's paintings are the sublimation and abstraction of those actually existed in the nature. But they have been selected, filtered and ultimately crystallized by Mr. Yang in his heart and presented to illustrate his personalized artistic features. They are also the expression of the painter's emotions and inner mind.

Zou Yigui, a painter in the Qing Dynasty, once wrote in his book entitled *On the Art of Painting*: "Painters nowadays should take the nature as their tutor, the living creature as their objects of creation. When coming across a flower or calyx, look closely at it so as to understand why and how it grows like that. Then the composition in your painting will vividly portray its charm because you have got it in your own heart." Most of Mr. Yang's paintings of flowers and birds, though created with the method of freehand brushwork characterized by bold strokes, are pleasant to the eye as they are exquisite, pure, fresh and graceful. It is of great significance for him to put what he has observed from the nature, as well as his feelings and experiences, into pictures. Therefore, his works bear no trace of idolizing the ancients. Take for instance, those respectively entitled *Wild Chrysanthemum*, *Coffee Bean*, *Tulips*, *Lotus Pond in Autumn*, *Mountain Flowers in Tibet*, *Autumn in Shibanyan*, *Linxian County of Henan Province* and *Mountain Streams* bear his own peculiar originality. From those paintings we can see that Mr. Yang attaches great importance to conveying the information revealed from living creatures and images with his brush and paints.

In the above-mentioned works, creatures in nature and painter's emotions in heart seem to have been vividly displayed on paper in the twinkling of an eye; the use of color varies from picture to picture, some being light and feint, others heavy and strong; the calligraphy accompanied and patterns designed seem to have followed certain rules in some, but in others no rules have been observed. In terms of structure, some works are lively and free, others are strict and rigorous. With strong emotions, Mr. Yang has broken the traditional pattern of the Chinese painting and opened up a new realm with a modern sense. As a matter of fact, every bit of innovation and progress in artistic creation is a result of years of practice and accumulation.

In his early years, Yang Yuzhi learned to draw flower-and-bird paintings from Mr. ZHANG Zhaoming, a great master painter in Hubei Province, and grasped the true essence of such type of art. He has put priority to the unity of form and spirit as well as the vividness of textures. His seemingly effortless paintings undoubtedly indicate that he has made a careful study of both the ancient famous painters of the Song, Yuan, Ming and Qing dynasties and those contemporary painters, and to some extent, has exceeded some of them. He has used his brushes in a forceful and unrestrained manner, coupling toughness with gentleness, but sometimes straightforwardly with variations. His works indicate that he favours the diagonal inclined art of composition in structural designs, bringing about visual and aesthetic impressions to people. Mr. Yang is extremely good at depicting leaves, branches and petals with dense and blurred ink meshes

together with his favoured diagonal spacial treatment, creating a kind of images and spacial separation between dots and lines and making the picture richer, more colorful and changeable.

Mr. Yang Yuzhi was once influenced by famous painters Mr. Xu Song'an and Mr. Zhou Shaohua from Hubei Province when he began to learn landscape paintings. He normally draws pictures in a general manner, paying little attention to specific minor points. His drawings are based on daily life because he attaches great importance to the observation and experience of life. As a matter of fact, most of his paintings are the results of refining and sublimation of everyday life. In the past scores of years, he has been making earnest studies of the nature and putting personal sketches of nature into his paintings. His emotions and inspirations are originated from those sketches. Therefore, the dots, lines and images in his pictures have always retained the vividness of the natural phenomena. Just like his flower-and-bird paintings, his landscape pictures have kept the pure and fresh flavour as well as the life-loving spirit.

In Mr. Yang's aesthetic world priority is given to something simple and natural, rather than too much embellishments because he believes that the former is more charming than the latter. Therefore, his paintings bear the feature of simplicity and freshness. They are self-evident, but not bound by conventions. Some of his paintings are cordial and romantic, for instance, his landscape works *The Himalayas* and *Pasture on Plateau* in which intense emotions, idealistic poetics and bounty generosity are expressed by every stroke and geometric images. He has also combined the cavalier perspective and focus perspective in his artistic creation. In addition, Mr. Yang has applied traditional techniques of ancient painters to his landscape drawings, such as "the three ways of observation" put forward by Guo Xi, a famous painter of the Northern Song Dynasty, namely, "observing the peak from the foot of a mountain, observing the mountain back from the front and observing a mountain in distance from a hill nearby". From his paintings we can see Mr. Yang has done a good job in handling the space relationship among the snow mountain, the horizon, the plateau and the animals. In particular, the snow mountain and plateau are expressed in a variety of abstract geometric images which are either interlaced, overlapped or juxtaposed, creating a frosty, towering, awe-inspiring and magnificent scene.

It is an apparent fact that Yang Yuzhi has striven to convey the contemporary spiritual flavor in his pure and simple works, and conscientiously promote and develop the inner spirit and ethos of the "Movement of New Chinese Traditional Paintings". He has established himself with the principle of "codes being made for my use, but I will use my own", so his pictures are novel and exquisite, steady and well-balanced with easy and graceful rhythms. But there is no trace of showing off painting skills. In his simplicity and pureness, he has portrayed what he thinks about the nature, making mountains and rivers in his picture vivid and lively, which has changed the frail feature of landscape paintings represented by those four famous painters in the Qing Dynasty, namely Wang Shimin (1592-1680), Wang Jian (1598-1677), Wang Yuanqi (1642-1715) and Wang Hui (1632-1717).

As the wellknown modern painter Huang Binhong (1865-1955) pointed out, "It is universally acknowledged by scholars that the beauty of pictures lies in their naturalness. Therefore, beauty lovers try by every means to seek for it. And pureness should be natural. When something is painted, it ought to be alike not only in appearance but also in spirit." Mr. Yang Yuzhi has exerted himself to do so by combining the western painting methods (such as drawing lines with a series of dots and using scalene triangles to compose patterns) with the Chinese ways of using ink, water and brushes, and developed his own characteristics.

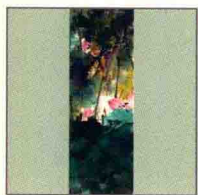
In a word, the two major subjects of Mr. Yang's paintings have reflected the features of the oriental art: reserved, self-restrained and elegant with gorgeousness embodied in bold and vigorous strokes.

The universe is boundless and all things on earth exist in their natural manner.

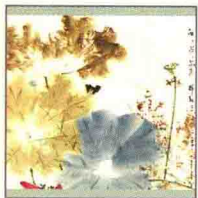
All kinds of arts originate from the great nature. Mr. Yang Yuzhi has plunged himself in the nature, obtained pleasure and enjoyment from it, extricated himself from the narrow realm of the concrete world, cast off the fickleness and hullabaloo, opened up a piece of pure land in which he strives to cultivate his own art. On the prolonged artistic journey, Mr. Yang is a tireless traveler. He has been working diligently on his own land of art, tearing himself away from the mediocre without pandering deliberately to the public. What he has been seeking for is the pure spirit, the ideal state and the lofty target.

At present the creation of Chinese painting is undergoing great changes and transitions. And the art of Mr. Yang Yuzhi is surely of some significance and can serve as an object lesson for such creation.

图录



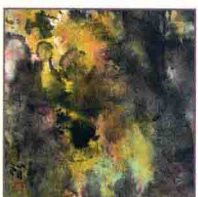
名称：西湖盛夏
name: Midsummer Lotus in West Lake 1



名称：犹有残荷几瓣红
name: Scarlet Lotus under the Autumn Sunshine 4



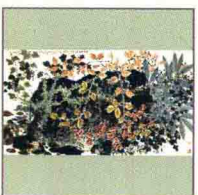
名称：四季屏(春、夏、秋、冬)
name: Spring Summer Autumn Winter of Four-season Screens 8-9



名称：随笔
name: Imaginary Scene 12



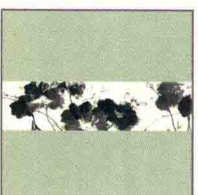
名称：秋菊
name: Chrysanthemum in Autumn 16



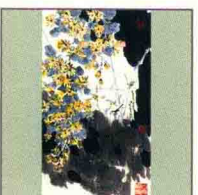
名称：石鼓山花
name: Wild Flowers in Shigu (stone drum) Hill 19



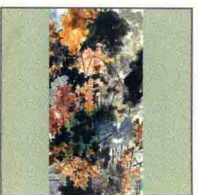
名称：无染
name: Pure Lotus Pond in Later Autumn 22-23



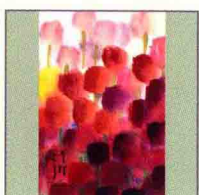
名称：十里荷花
name: Lotus 26



名称：山菊
name: Wild Chrysanthemum 29



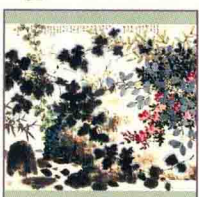
名称：秋染莲塘醉
name: Charming Lotus Pond in Autumn 32



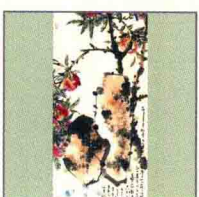
名称：郁金香
name: Tulips 2



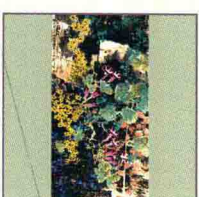
名称：翠幄
name: Jade Green Curtain in Dabie Mountain 5



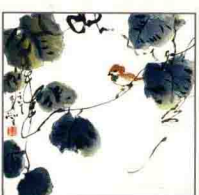
名称：大别山溪
name: Streams in Dabie Mountain 10



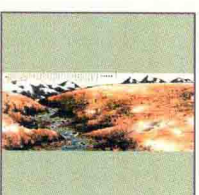
名称：寿桃
name: Birthday Peaches 13



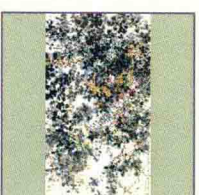
名称：石板岩之秋
name: Autumn in Shibanyan, Linxian County, Henan, China 17



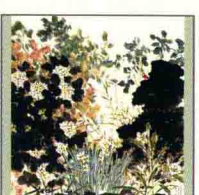
名称：雏鸟图
name: Squabs 20



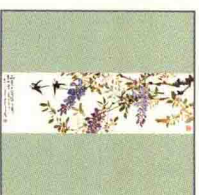
名称：通往聂拉木
name: Flowing to Nalantu 24



名称：不知溪源来远近，但见流出山中花
name: Streams and Flowers 27



名称：春色满园
name: Spring is in the Air 30



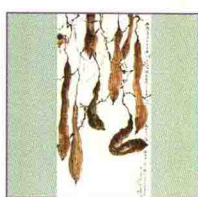
名称：春风
name: Spring Breeze 33



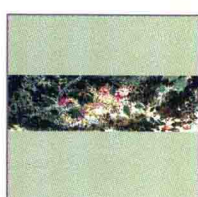
名称：山花
name: Wild Flowers in Mountains 3



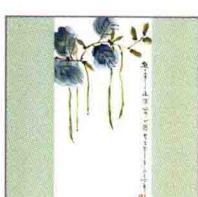
名称：西藏山花
name: Wild Flowers in Tibet 6-7



名称：丝瓜
name: Towel Gourd 11



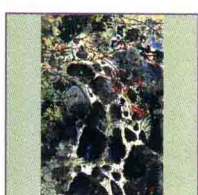
名称：黄柏山大峡谷
name: The Grand Canyon in Huangbashi Mountain 14-15



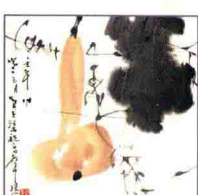
名称：紫荆花
name: Chinese Redbuds 18



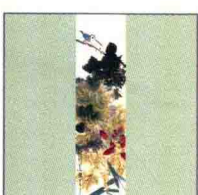
名称：种瓜得瓜
name: Peas: What You Have Sown 21



名称：林芝小溪
name: A Stream in Linzhi, Tibet 25



名称：葫芦
name: Gourds 28



名称：秋到莲塘
name: Autumn Falls on Lotus Pond 31



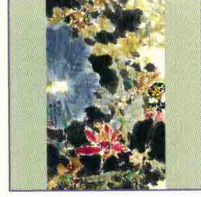
名称：大别山花
name: Wild Flowers in Dabie Mountain 34



名称：海棠
name: Malus Spectabilis 35



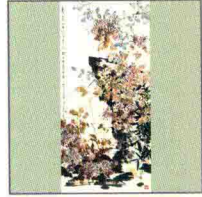
名称：黑葡萄
name: Black Grapes 36



名称：晚香
name: Fragrance from Lotus Pond 37



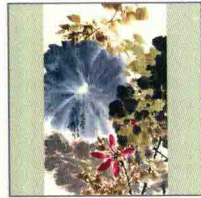
名称：初霜
name: Lotus in Early Winter 38



名称：独傲秋霜
name: Chrysanthemum in Early Winter 39



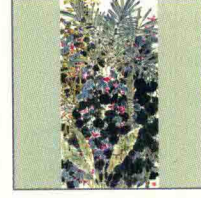
名称：兰石相依
name: Orchids Close to Rocks 40



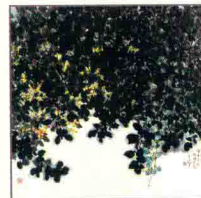
名称：晚香
name: Fragrance from Lotus Pond 41



名称：芳香的草甸
name: Grassland in Northern Tibet 42



名称：三亚心得
name: Scenery in Sanya 43



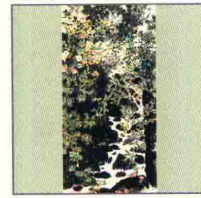
名称：海南植物园一角
name: Scenery in Hainan Botanical Garden 44



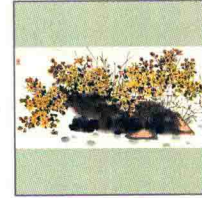
名称：晚香
name: Fragrance from Lotus Pond 45



名称：映日荷花
name: Sunshine Makes Lotus Brighter 46



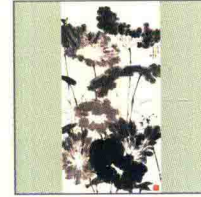
名称：山溪
name: Flower Stream 47



名称：秋丛
name: Chrysanthemum in Autumn 48



名称：清香
name: Fresh Fragrance from Midsummer Lotus 49



名称：一池残叶
name: A Pond of Withered Leaves 50



名称：秋塘
name: Lotus Pond in Autumn 51



名称：幽谷似锦
name: Brocade-like Dell 52



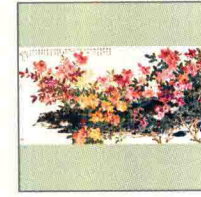
名称：满园春色
name: A Garden Full of the Beauty of Spring 53



名称：海南所见
name: Bouganvillea on Hainan Island 54



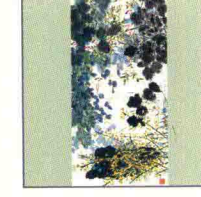
名称：泼墨荷花
name: Spread Ink Lotus 55



名称：玫瑰
name: China Rose 56



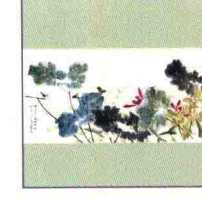
名称：龙年新春
name: Hydrangea, Daffodiles and Orchids 57



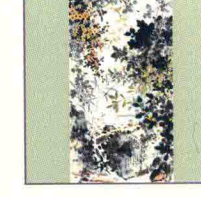
名称：繁花迎春
name: Blossoms Ushering in the Spring 58



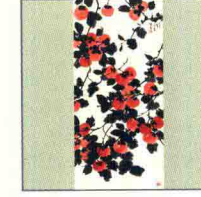
名称：兰石图
name: Orchids Growing in Rocks 59



名称：西湖六月
name: West Lake in June 60



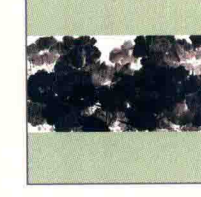
名称：花溪
name: Flower Stream 61



名称：柿子
name: Persimmon 62



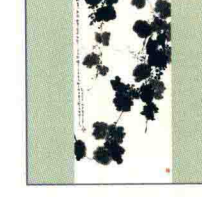
名称：迎春
name: Winter Jasmine 63



名称：盛夏
name: Lotus in Midsummer 64



名称：南瓜
name: Pumpkins 65



名称：葡萄
name: Grapes 66



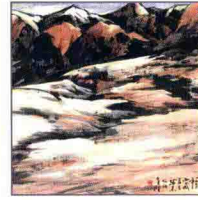
名称：四君子
name: Plum Blossom, Orchid, Bamboo and Chrysanthemum Known as 'Four Noble Characters' in Traditional Chinese Painting 67



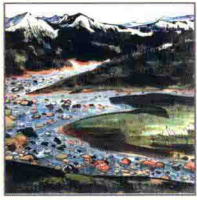
名称: 鸡公云海
name: Clouds over Jigongshan Mountain 68



名称: 藏北草原
name: Grassland in Northern Tibet 69



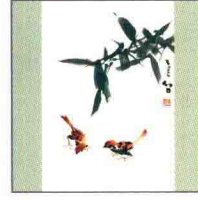
名称: 西藏写生
name: Sketches Composed in Tibet 70



名称: 喜马拉雅
name: Himalaya 71



名称: 秋到小园
name: A Cozy Garden in Autumn 72



名称: 竹雀图
name: Birds and Bamboo 73



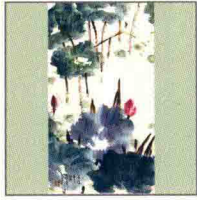
名称: 玉兰八哥
name: Magnolia and Mynah 74



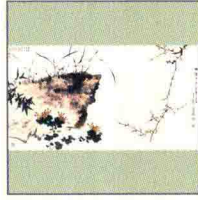
名称: 幽香
name: Strong Fragrance from Orchids 75



名称: 芝竹
name: Bamboos, Orchids and Rocks 76



名称: 新凉早碧
name: Lotus in Early Spring 77



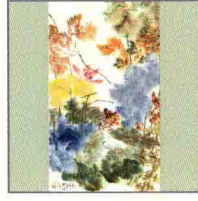
名称: 四君子
name: Plum Blossom, Orchid, Bamboo and Chrysanthemum Known as "Four Noble Characters" in Traditional Chinese Painting 78



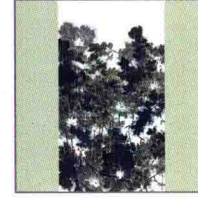
名称: 清香
name: Fresh Fragrance 79



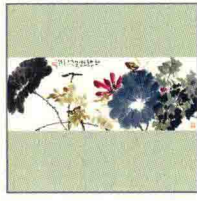
名称: 幽香
name: Faint Fragrance from Orchids 80



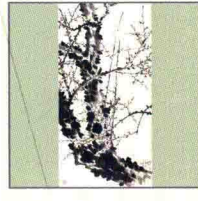
名称: 秋日荷花别样红
name: Scarlet Lotus under the Autumn Sunshine 81



名称: 清凉
name: Feeling Cool 82



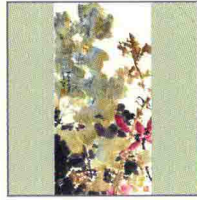
名称: 红荷
name: Scarlet Lotus 83



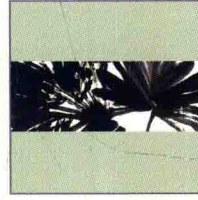
名称: 嫩寒春晓
name: Plums in Early Spring 84



名称: 蝴蝶兰
name: Moth Orchid 85



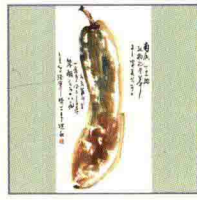
名称: 莲塘小鸟
name: Birds Flying over Lotus Pond 86



名称: 棕榈
name: Palms 87



名称: 雾荷
name: Lotus in Mist 88



名称: 南瓜
name: Pumpkins 89



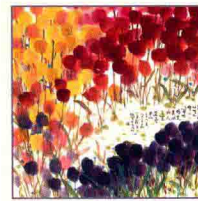
名称: 石鸟图
name: Birds and Bamboos Growing in Rocks 90



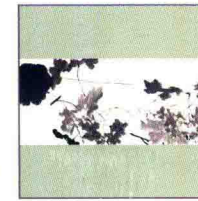
名称: 三亚写生
name: Sketch Made on Sanya 91



名称: 槟榔
name: Areca 92



名称: 郁金香
name: Tulips 93



名称: 白荷
name: White Lotus 94



名称: 春晓
name: Dawn in Spring 95



名称: 秋日荷花别样红
name: Scarlet Lotus under the Autumn Sunshine 96



名称: 海南风物
name: Sketch Made on Sanya 97



名称: 棕榈麻雀
name: Birds in Palms 98



名称: 初春的奏鸣
name: Sonata in Early Spring 99



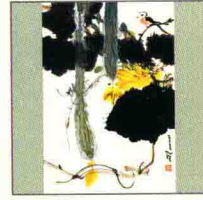
名称: 花篮
name: Flower Basket 100



名称：花开似锦
name: Flowers in Full Blossom 101



名称：秋染莲塘
name: Lotus Pond in Autumn 102



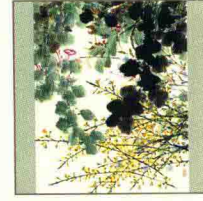
名称：丝瓜小鸟
name: Towel Gourd and Bird 103



名称：丝瓜
name: Towel Gourd 104



名称：三角梅
name: Bougainvillea 105



名称：春浓
name: Spring in Full Swing 106



名称：春满人间
name: Spring is Everywhere 107



名称：丝瓜
name: Towel Gourd 108



名称：桃
name: Peach 109



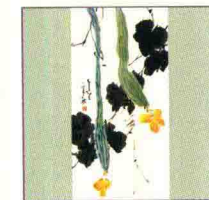
名称：西湖清夏
name: Summer Lotus in the West Lake 110



名称：咖啡豆
name: Coffee Bean 111



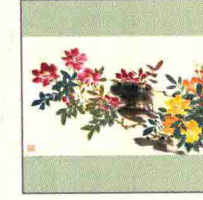
名称：兰石
name: Orchids Growing in Rocks 112



名称：丝瓜
name: Towel Gourd 113



名称：清香
name: Fresh Fragrance 114



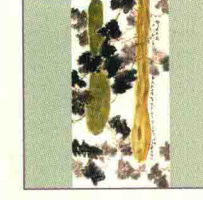
名称：常春
name: Spring All the Year Round 115



名称：红荷
name: Scarlet Lotus 116



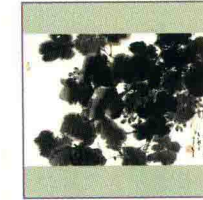
名称：红柿
name: Red Persimmon 117



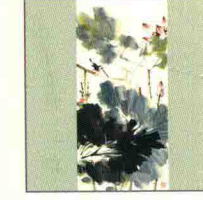
名称：南瓜
name: Pumpkins 118



名称：清凉
name: Feeling Cool 119



名称：明珠
name: Pearl-like Grapes 120



名称：荷花翠羽
name: Lotus and Kingfisher 121



名称：满池荷叶动秋风
name: Lotus Pond Rippled by Autumn Wind 122



名称：秋凉又至
name: Lotus in Autumn 123



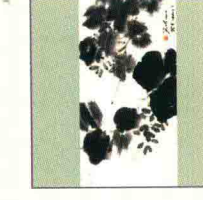
名称：香风
name: Lotus Pond Rippled by Autumn Wind 124



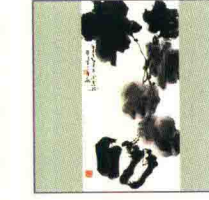
名称：荷塘秋色
name: Lotus Pond in Autumn 125



名称：石榴
name: Magranate 126



名称：葡萄
name: Grapes 127



名称：金瓜
name: Cucurbita Pepo 128



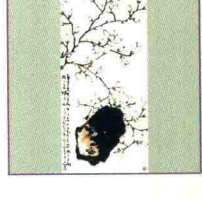
名称：葡萄
name: Grapes 129



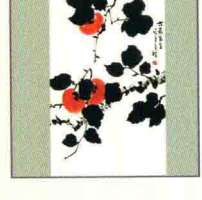
名称：蝴蝶兰
name: Moth Orchid 130



名称：墨荷
name: Lotus 131



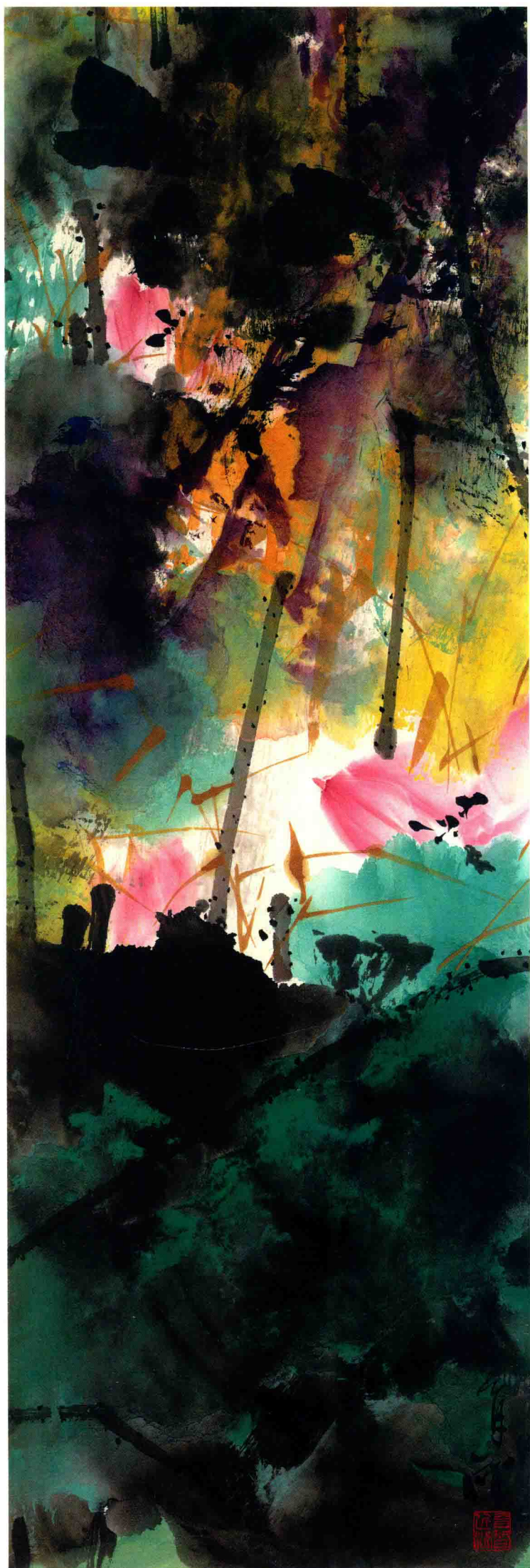
名称：白玉兰
name: White Magnolia 132



名称：古荣写生
name: Persimmon in Xingyang 133



名称：荷花翠羽
name: A Kingfisher above Lotus 134



西湖盛夏

Midsummer Lotus in West Lake

SELECTED CHINESE PAINTINGS OF YANG YUZHU
杨育铸彩墨画集