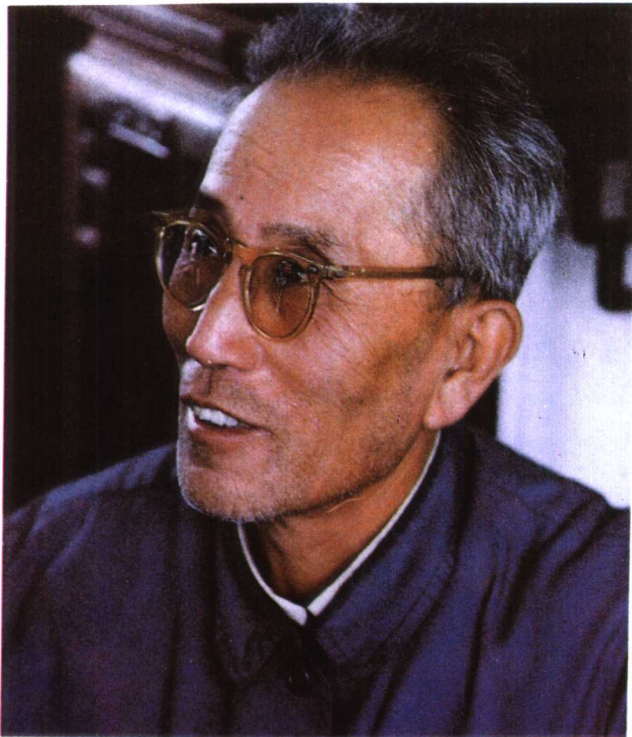


A COLLECTION OF PAINTINGS BY ZHA
NG PENG



山 东 美 术 出 版 社



画家简介

张朋，山东高密县人，一九一八年生。现为中国美术家协会会员、山东美协理事、青岛画院名誉院长、山东画院顾问、青岛美协顾问、山东纺织工学院教授。

张朋自幼受家庭环境熏陶，酷爱绘画和书法，十二岁即学工笔重彩和小写意花鸟。以后又自学素描、水彩和岭南派画法。三十岁后师徐渭、李蝉、任伯年、吴昌硕、齐白石诸家之法，专攻大写意花鸟、草虫、走兽等，兼写人物、山水。其作品布局合谐，造形夸张，用笔简洁，形神生动，构成自己独特的风格。

张朋在国内外举办过个人画展及多次参加联展。出版有《张朋画辑》、《张朋画选》等。此外，《美术》、《中国书画》、《迎春花》等刊物均有作品发表。

作品或个人简历收入《中国美术家人名辞典》、《中国新文艺大系·美术集》、《中国当代美术家名鉴》、《中国现代美术家人名大辞典》、《中国当代国画家辞典》、《中国当代书画家大辞典》等专业辞书。

A brief introduction of the painter

Born in 1918 in Gaomi County, Shandong Province, Zhang Peng is now a member of Chinese Artists' Association, director of Shandong Art Association, honorary president of Qingdao Art Academy, adviser of Shandong Art Academy and of Qingdao Art Association, and is a professor of Shandong Textile Engineering Institute.

Nurtured in the family environment since his childhood, Zhang Peng has had an ardent love of painting and calligraphy. It was at the age of twelve that he started learning fine dark colours and small freehand flower-and-bird painting. Later he studied by himself the techniques of painting of sketch, water-colour and Lingnan School. From the year when he was thirty, following the techniques of Xu Wei, Li Shan, Ren Bonian, Wu Changshuo and Qi Baishi, he has been specializing in large freehand flower-and-bird painting, grass-and-insect painting, four-footed animal painting, and concurrently in figure and landscape painting. His works are characterized by harmonious layout, exaggerated composition, pithy strokes and lively form and spirit, all of which constitute a peculiar style of his own.

Zhang Peng has held his personal art exhibitions both at home and abroad, and has been included many times in joint exhibitions. His works published are "A Collection of Paintings by Zhang Peng", "Selected Paintings of Zhang Peng" etc. Besides, "Fine Arts", "Chinese Painting & Calligraphy", "Winter Jasmine Flower" and other periodicals have all carried his works.

His works and biography are entered in such professional dictionaries as "A Dictionary of Names of Chinese Artists", "A Great System of New Chinese Literature & Art—A Volume of Fine Arts", "Register of Chinese Contemporary Artists", "A Great Dictionary of names of Chinese Modern Artists", "A Dictionary of Chinese Contemporary Painters of Chinese Painting" and "A Great Dictionary of Chinese Contemporary painters & Calligraphers".

序

古往今来，在中国画坛上，出类拔萃的画家层出不穷，但也有不少艺术造诣精深的画家，因未遇机缘而默默无闻，在谢世之后才名声大振。如国外的梵高、国内的陈子庄（石壶）、黄秋园等大师，寂寞以终，令人慨叹！

张朋先生算是幸运者，就在他作画四十载，执教三十多个春秋，年逾花甲的时候，幸运之神降临到他的头上。那是一九七八年的夏季，著名画家李苦禅、祝大年、袁运甫等人来青岛避暑时，偶然看到他那璀璨瑰丽独具一格的艺术作品，十分惊讶，赞不绝口。他们怎么也没想到，张朋在那时仅是一位名不见经传的小学教师！张朋的画和人使画家们感到意外和震惊。他们回到北京立即向有关部门作了推荐和介绍。此后，《美术》杂志、人民美术出版社及省市报刊相继发表和出版了张朋的作品，他的个人画展、联展也先后在青岛、济南、徐州、香港等地举办，赢得了行家和观众的交口称赞，张朋先生的作品得到了美术界及社会的承认，并引起强烈反响，从而名噪海内外。

张朋先生一九一八年三月出生于山东高密县的书香门第，自幼受家庭环境的熏陶，酷爱绘画和书法艺术。他的祖父、祖母、叔父都是当地颇有成就的画家。他十二岁起从祖父、祖母和姑母学画工笔花卉，十四五岁又从叔父学小写意花卉，十六七岁自学岭南派，尤喜高剑父、高奇峰的作品。二十岁时，他离开故里来到了青岛。先后在湛山、丹东路等小学执教美术课。一个偶然的机会，他看到西洋大师毕加索的名作，被那独特的绘画语言所震撼，感到无比新奇和向往。从此，他便自学素描及水彩等西画技巧，视野日渐扩大，艺术素养逐步升华；三十岁后，他又受徐渭、李鱓、高凤翰、赵之谦、任伯年等人的影响，开始画大写意花卉；三十五岁以后学吴昌硕、齐白石。当时，张朋先生对齐白石的画先是经历了一段从不理解、不喜欢到理解、喜欢的过程，继之竟达到了着迷的程度。他潜心临摹研究，仅习作就有数千幅之多。有人说他学齐白石几乎乱真，但张朋先生铭记白石老人的“学我者生，似我者亡”的名言，广取博采，为寻觅自己的艺术语言和创造自己的艺术世界苦心探索。张朋先生的高明之处在于熔铸齐白石的墨法，岭南派的笔意，西画的构图及光与色，自辟蹊径，独树一帜。

张朋先生作画发自胸臆，游于象外，以充满激情的笔调和娴熟的技巧、灵活而多变的章法，简括、果断、准确、生动的笔法，笔到气随，一挥而就。他的笔墨功力达到了炉火纯青的程度，笔墨丰腴而苍劲，干笔不枯，湿笔不滑，重墨不浊，淡墨不薄。构图疏密有致，疏处海阔天空，无拘无束；密处雾笼烟围，浑然一体。“细”和“收”时，一丝不苟，精到之至；“粗”和“放”时，运笔如飞，一泻千里。其作品潇洒飘逸，格调高雅，足称形、神、意、趣四者兼备，令人击掌赞叹。

张朋先生博闻多识，才华横溢，多能兼善，绘画题材相当广泛，山水、花卉、人物无所不工。他具有独特的审美观点，匠心别具，善于化平凡为新奇。张朋先生对自然界的一草一木观察入微。他一有空就到公园去，对动物先是细细地默记于心，然后再用小本默写下来，一次不行两次，两次不行三次……。在他的笔下涉及花果植物达四十多种，鸟、兽、鱼、虫等也近五十种。为了画好昆虫，除写生外，还收集了不少实物标本；对花草的一枝一叶的生长规律、结

构特征，都一一弄清。所以在张朋先生笔下的动植物无不生意盎然，如攀援嬉戏的顽猴、高瞻远瞩的雄鹰、剑拔弩张的斗鸡、傲霜凌雪的秋菊、伟岸挺拔的劲松、端壮富丽的牡丹……这一幅幅天趣动人的画面，展现出气象万千生机勃勃的大千世界。

《大地回春桃红似火》是一幅较大的画作，整个画面铺天盖顶一片桃红，几笔浓墨作干穿插于千花万蕊之中，乳燕双双，在花下低回飞舞。春天是花的世界，万紫千红是春天的象征，画家撷取最具代表性的题材桃红，把春光明媚、生意盎然的气息渲染得淋漓尽致，使人恍如置身其间，心旷神怡。

张朋先生擅长画猴和画鹰。以猴为题材的作品如《馋涎欲滴》、《抬望眼》、《如履平地》《母与子》等，用笔洗练，形神兼备，活泼可爱，富有情趣。他画的鹰，以豪放简率的笔触，恢宏的气势，刻画雄鹰凌空万里、遨游苍穹的神态栩栩如生。

张朋先生品格崇高，气度豁达，心力所瘁，在于艺术真谛的探索，他的许多人物画，不但格调高雅，也反映了他的精神情操的追求，如《米颠拜石》、《相见亦无事》、《独上西楼》、《自赏》等，其中往往有他内心世界的自然流露，甚至画中的人物，有的颇似画家自身的写照。

张朋先生曾多年从事小学美术教育。他认为孩子的画稚拙纯真，有很多可学之处。从张朋先生的许多作品中，能窥视到他的童心所在。他曾在画中题道：“大墨粗毫三五笔，随心所欲贵童真，涂鸦自寻其中趣，有法不如无法新。”

张朋先生不仅精于绘画，亦能诗善书。其诗慷慨激昂，寄兴高远。其书法、篆刻功力深厚。书学赵、米、《张迁》、《淳化阁》等碑帖，融会贯通，自成一体，与他的画完美结合，相得益彰。

“纸笔代喉舌，丹青寂寞多”。寡言的张朋先生，把一生的坎坷与苦涩都寄托于丹青之中。家庭的重担，妻儿的疾病，沉重地压在这位古稀老人身上。由于对艺术苦苦地追求与探索，使他忘却了一切、忍受了一切。“多少烦纤事，磨于水墨中”，这正是他内心的写照。

张朋先生视艺术为生活的全部意义，只有艺术创造的境界才会使他得到生命价值的实现，并能从现实生活的困顿、苦闷中超脱出来。他的艺术成就达到如此高度绝非偶然。他不仅绘画天分高，悟性好，更重要的是，他思想境界高，学问渊博，画品高，人品亦高，从而成为赢得人们普遍尊敬和仰慕的艺术大师。李若禅先生曾说过，“必先有人格方有画格，人无品格下笔无方”。一位成就卓越的艺术大师，必定心胸豁达，不被身外之物所困扰。张朋先生为人忠厚，平易近人，生活俭朴。他淡薄名利，寂寞求道，迈跨流俗。

作为后学，我深信张朋先生以自己人品与艺迹所建造的丰碑，一定会在中国民族绘画的长河中，留下光华璀璨的一页。

孙增弟

一九九二年六月于听涛阁

PREFACE

Outstanding artists have been emerging one after another in the painting world of China since time immemorial. But some painters with great attainments remained unknown just because the opportunities didn't come to them. They became very famous only after death. It was awfully regretful that such masters as Fangaul abroad, Chen Zizhuang and Huang Qiuyuan in China passed through their lives in loneliness.

Mr Zhang Peng is a lucky one. Good luck came upon him when he was over 60 years old, after 40 years of painting and more than 30 years of teaching. In the summer of 1978 when the famous painters, Li Kuchan, Zhu Danian, Yuan Yunfu and others, came to Qingdao for their summer holidays and saw by accident his brilliant and magnificent works with a unique style of his own, they were greatly amazed and profuse in praise. They never imagined that Zhang Peng was then only an unknown primary school teacher, whose paintings as well as personality made these painters surprised and shocked. They recommended and introduced him to the departments concerned immediately after they returned to Beijing. Hereafter, his works were published successively in the magazine "Fine Arts", by the People's Fine Arts Publishing House and in the provincial and municipal newspapers and periodicals. His individual art exhibition and joint exhibitions were successively held in Qingdao, Jinan, Xu Zhou, Hong Kong and other places, which won unanimously praise from both experts and viewers. His works have been acknowledged in the art circle and society, evoked strong repercussions and thus gained considerable fame at home and abroad.

Born in an intellectual family in Gaomi County, Shandong, in March, 1918, and nurtured by the family since childhood, Mr Zhang Peng has been ardently fond of painting and calligraphy. His grandparents and uncle were all very accomplished painters of the locality. He started learning fine flower-and-plant painting from his grandparents and aunt at the age of 12, and small freehand flower—and—plant painting from his uncle at the age of 14 or 15. He learned by himself from Lingnan School at 16 or 17, and especially liked the works by Gao Jianfu and Gao Qifu. He left his hometown and came to Qingdao at the age of 20. There he taught drawing successive-

ly at Zhanshan Road Primary School and Dandong Road Primary School. He saw by chance the famous works of Becaso, the western great master, and was shocked by his unique painting skills, feeling incomparably new and yearning for them. From then on, he studied by himself the skills in sketch, watercolor and other western painting, his field of vision extending with each passing day and his artistic accomplishment developing step by step. Influenced by Xu Wei, Li Shan, Gao Fenghan, Zhao Zhiqian and Ren Bonian, he began to paint large freehand flower-and-plant pictures. From 35 years old on, he modeled himself after Wu Changshuo and Qi Baishi. At that time, Mr Zhang Peng first went through such a process as from incomprehension or dislike to comprehension or love, and then came to the extent of being fascinated. He devoted himself to studying and copying so hard that only his paintings for practice added up to thousands of pieces. People said that his paintings were almost mistaken as those by Qi Baishi. But Mr Zhang Peng never forgets the famous saying by our reverend Baishi that "those who learn from me will be alive; those who just imitate me will destroy themselves." He learned widely from others' strong points and painstakingly studied to seek his own way of painting and create his own artistic world. Mr Zhang Peng's brilliant point lies in that he blazed a trail by himself by fusing and founding Qi Baislli's techniques, the consciousness of Lingnan School, and the composition, light and colors of western paintings, and developed a new style and school of his own.

Mr Zhang Peng's paintings come from his inner world and out of the image. With a style full of enthusiasm, consummate skills, flexible and changeable presentations of ideas, compendious, decisive, accurate and lively techniques, the paintings are done energetically wherever his brush touches. He has attained perfection in painting skill. The strokes of his are well-developed, bold and vigorous while dry strokes are not dried-up; wet strokes are not slippery; dark ink is not turbid; light ink is not thin. The composition is artistically spaced, which is unrestrained and far-ranging where the strokes are sparse and of a unified entity where the strokes are dense. When the strokes are thin and taken in, he is conscientious and meticulous, and exquisite to the utmost; when the strokes are thick and let off, his brush is wielded like a dash, bold and flowing. His works are natural and unrestrained and elegant, and of a refined style. One can well say that they possess the shape, spirit, sense and interest, which cause people to clap their hands to gasp with admiration.

Mr Zhang Peng has wide learning, encyclopaedic knowledge and superb talent. He

is gifted in many ways and has such a wide ranging theme that he is capable of painting landscape, flower-and-plant, figure and all the rest. He has a unique aesthetic standard of his own, shows ingenuity, and is good at turning common things into novel ones. Mr Zhang Peng watched very carefully everything in nature. Whenever he was free, he would go to the parks, where he first bore in mind every detail of the animals, and then drew it down from memory in his notebook. If he failed for the first time, he would try for the second time. If he still failed, then for the third time. He used his brush to paint over 40 kinds of flowers and fruits and plants, and nearly 50 varieties of birds, beasts, fish and insects. In order to paint insects well, besides painting nature, he also collected quite a few specimens. As to flowers and grass, he made clear the growing pattern and structure feature of each branch and leaf. Thus the animals and plants in his paintings are all full of life, like naughty monkeys climbing and sporting, powerful eagles showing great foresight, fighting cocks drawing swords and bending bows, chrysanthemum braving snow and frost, sturdy pines tall, haughty and straight, and peonies dignified, magnificent and beautiful. All these interesting and touching tableaux from nature presented a majestic boundless universe full of vitality.

“PEACH BLOSSOMS AS PINK AS FLAMES WHEN SPRING COMES” is a fairly large painting. The whole tableau is composed entirely of peach blossoms with several thick strokes as trunks dotted about thousands of flowers and buds and with baby swallows flying in pairs about beneath the flowers. Spring is the world of flowers, the symbol of which is a riot of colour. The painter chose peach blossom as its most representative subject matter and played up most vividly the flavour of a sunlit and enchanting scene of spring and of its being full of life, which makes one feel as if he were placing himself in the midst of the whole thing, carefree and joyous.

Mr Zhang Peng is good at painting monkeys and eagles. In his works with monkeys as subject matter, such as “LONG TO EAT WITH SALIVA”, “PEERING INTO THE SKIES”, “LIKE WALKING ON A FLAT GROUND” and “MOTHER & HER CHILD”, the strokes are simple and agile, showing both form and spirit, lively and lovely, and full of temperament and interest. In his paintings of eagles, he depicted with bold and simple strokes and with extensive momentum their lifelike manner of soaring and towering aloft high up in the air.

Mr Zhang Peng is of high character and morals, open-minded and magnanimous. His mental and physical efforts are assembled to seek the truth in art. Many of his fig-

ure paintings, such as "MI DIAN PROSTRATING HIMSELF BEFORE A GIANT ROCK", "ENJOYING ONESELF BY LIVING ALL ALONE", "GOING UPSTAIRS ALL BY HERSELF" and "SELF-APPRECIATION", are not only of an elegant style, but reflect the pursuit of his spiritual sentiment, in which there is often revelation of his inner world and the figures are even very similar to the painter's own portraiture.

Mr Zhang Peng was once engaged in art teaching in primary schools for many years. He believes that the pictures drawn by children are naive, innocent and sincere, from which one can learn a lot. From many of his works we can see where his childlike innocence is. He once inscribed in his painting: "Though there are several thick strokes drawn in their own ways, the most valuable thing is the chastity and sincerity to follow their inclinations. Painting the crow is to seek pleasure and painting in an artless way is more interesting than in an artistic way."

Mr Zhang Peng is good not only at painting, but also at poetry and calligraphy. His poems are impassioned with an exalted, poetic mood. As for calligraphy, he is perfectly skilled in seal cutting. Learning calligraphy from Mr Zhao and Mi by copying rubbings from stone inscriptions like "Zhang Qian" and "Chun Hua Ge", he has achieved mastery through a comprehensive study and evolved a style of his own, which he combines perfectly with his paintings to bring out the best in each other.

"Paper and pen can serve as one's mouthpiece, but doing painting is full of loneliness." Mr Zhang Peng, a reticent artist, placed his life-time frustrations and agonies into his paintings. The heavy burden of the family and the illnesses of his wife and son lie like a dead weight on the back of this seventy-year-old man. It is his urgent and rigid pursuit and study of art that causes him to forget about all this and to endure all this. "All the annoyances have been obliterated into his paintings." This is just the portraiture of his inner world.

Since Mr Zhang Peng regards art as his whole life, only the artistic creative realm can make him realize his value of life and detach himself from the exhaustion and depression of real life. It is by no means accidental that his achievements in art have reached so high a level. He is not only talented and of good comprehension. What is more, he has a lofty realm of thought, a wide range of knowledge, a high taste in painting and an excellent character. Thus he has become a great master of art who is so widely respected and admired. Mr Li Kuchan once said, "It is a must for one to have a personality before he possesses qualifications in painting. A person who has no char-

acter and morals doesn't know how to wield his brush." An artist with remarkable achievements must be open-minded and magnanimous, and not perplexed by external things. Mr Zhang Peng is honest and tolerant, amiable and easy of approach, and of a simple life. He has little interest for fame and fortune but to seek the true meaning of painting in loneliness and go beyond the current fashion.

As a less advanced scholar, I'm deeply convinced that the monument constructed of Mr Zhang Peng's own moral standing and outstanding achievements must leave a brilliant chapter in the endless flow of Chinese painting.

Sun Zengdi in the pavilion of hearing

great waves in June, 1992 .

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MOUNTAINS & RIVERS
44. 红蓼鸳鸯
RED KNOTWEED & AN AFFECTIONATE
COUPLE
45. 米颠拜石
MI DIAN PROSTRATING HIMSELF BE-
FORE A GIANT ROCK
46. 蜻蜓飞上鸭跖花

- THE DRAGONFLY FLYING TO THE
DAYFLOWERS
47. 馋涎欲滴
LONG TO EAT WITH SALIVA
48. 江南春
SPRING COMES TO THE SOUTH OF THE
YANGTZE RIVER
49. 岁朝图
A PICTURE OF THE YEARS OF A DY-
NASTY
50. 梅 鹤
PLUM & CRANE
51. 何以解忧 唯有杜康
ONLY THE SPIRIT OF DUKANG CAN
FREE YOU FROM ANXIETIES
52. 凌 空
A JUMP HIGH UP IN THE AIR
53. 春 禧
GAY SPRING
54. 大 寿
HAVING A LONG LIFE
55. 南柯一梦
A DREAM IN NANKE
56. 大 风
PRETTY STRONG
57. 山雨欲来
THE COMING STORM IN THE MOUN-
TAINS IS FOREBODED
58. 觅 食
SEARCHING FOR FOOD
59. 龟 寿
LONGEVITY OF A TORTOISE
60. 睡 莲
WATER LILY
61. 独上西楼
GOING UPSTAIRS ALL BY HERSELF
62. 自 赏
SELF-APPRECIATION

63. 心康寿自长
BEING CAREFREE GIVES ONE A LONG
LIFE
64. 春江水暖
THE RIVER WATER IS WARM IN
SPRING
65. 雨后涧水生
RAIN GIVES THE RAVINE WATER
66. 帘捲西风 人比黄花瘦
THE WEST WIND ROLLS UP THE CUR-
TAIN & THE PERSON BECOMES THIN-
NER THAN THE DAY LILY
67. 胜似春光
BETTER THAN SPRING SCENERY
68. 长寿图
A PICTURE OF LONGEVITY
69. 如履平地
LIKE WALKING ON A FLAT GROUND
70. 扁豆秋虫
HYACINTH BEAN & AUTUMN INSECTS
71. 渔 归
RETURNING FROM FISHING
72. 梦里乾坤大
THE UNIVERSE BECOMES LARGER IN A
DREAM
73. 猫蝶图
A PICTURE OF A CAT WITH A BUTTER-
FLY

74. 牵 牛
MORNING GLORY
75. 看万山红遍 层林尽染
THE VAST MOUNTAINS & FORESTS
ARE ALL RED
76. 母与子
MOTHER & HER CHILD
77. 又是一年芳草绿
ANOTHER YEAR OF FRAGRANT GREEN
GRASS
78. 蝗
LOCUST
79. 蜻 蜓
DRAGONFLY
80. 螳 螂
MANTIS
81. 蛾
MOTH
82. 除 害
GETTING RID OF THE PEST
83. 书 法
CALLIGRAPHY
84. 书 法
CALLIGRAPHY
85. 书 法
CALLIGRAPHY
86. 书 法
CALLIGRAPHY



1. 萱草锦鸡

TAWNY DAILILY & GOLDEN PHEASANT



2. 秋瓜蚱蜢

AUTUMN MELON & GRASSHOPPER



3. 踏遍青山

TRAVELING THE LENGTH & BREADTH OF THE GREEN MOUNTAINS



4. 嗜果贪无足

HIS FAVOURITE IS THE NUT