

當代美人畫選

王壯為

何恭上主編
陳長華撰文
藝術圖書公司印行

Selected Contemporary Paintings of Beautiful Women

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**Selected Contemporary Paintings
of Beautiful Women**

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丙申秋李鳳公時容香海



獻壽圖。 李鳳公
Birthday Felicitations
by Li Feng-kung

- 79 88 春寒(局部) 劉悅笙
Detail of 74
- 80 89 娉婷 劉悅笙
Solitary Grace by Liu Yueh-Sheng
- 81 90 娉婷(局部) 劉悅笙
Detail of 76
- 82 91 綠天消夏 李可染
Summer Verdure by Li K'e-Jan
- 83 92 汲水圖 周思聰
Going to the Well by Chou Ssu-T'ing
- 84 93 小憩 劉繼貞
Fresh Verdure by Liu Chi-Chen
- 85 94 晨曦 劉繼貞
Dawn by Liu Chi-Chen
- 86 95 戲嬰圖 吳光宇
Children's Play by Wu Kuang-Yu
- 87 96 吹簫引鳳 吳光宇
Fluting for the Phoenix by Wu Kuang-Yu
- 88 97 巴里島少女舞姿 李曼峯
Balinese Dancer by Li Man-Feng
- 89 98 梧桐詩思 孫燕孫
Poetic Reveries by Hsu Yen-Sun
- 90 99 嫦娥 王叔暉
Lady of the Moon by Wang Shu-Yun
- 91 100 嫦娥(局部) 王叔暉
Detail of 86
- 92 101 牡丹花神 王叔暉
Goddess of the Peony by Wang Shu-Yun
- 93 102 送子圖 王叔暉
Unaccompanied Strings by Wang Shu-Yun
- 94 103 木蘭從軍 王叔暉
The Lady General Hua Mu-Lan by Wang Shu-Yun
- 95 104 琵琶行 王叔暉
Luting a Boat Song by Wang Shu-Yun
- 96 105 昭君 王叔暉
The Beauteous Wang Chao-Chun by Wang Shu-Yun
- 97 106 梅妃 王叔暉
The Consort Mei-Fei by Wang Shu-Yun
- 98 107 簫玉 王叔暉
Lin Tai-Yu by Wang Shu-Yun
- 99 108 洛神 王叔暉
Nymph of the Lo River by Wang Shu-Yun
- 100 109 荀灌娘 任幸英
The Lady Warrior Hsun Kuan-Niang by Jen Shuai-Ying
- 101 110 閨意 吳聲
At the Toilette by Wu Sheng
- 102 111 採蓮曲 杜大愷
Gathering Lotus Pods by Tu Ta-K'ai
- 103 112 緩歌漫舞凝絲竹 章毓中
A T'ang Dynasty Court Dance by Yeh Yu-Chung
- 104 113 麗人行 謝振鵬
Beauties on the Mount by Hsieh Chen-Ou
- 105 114 樂天詩意 戴敦邦
The Nomadic Twirl Performed in a T'ang Court by Tai Tun-Pang
- 106 115 紅豆相思 徐啓雄
Red Beans Mean Yearning by Hsu Ch'i-Hsiun
- 107 116 公孫大娘舞劍 吳聲
Lady Sun Ta-Niang's Sword Dance by Wu Sheng
- 108 117 湘夫人 傅抱石
Lady Hsiang by Fu Pao-Shih
- 109 118 九歌圖——湘君 傅抱石
The Nine Songs of Ch'u: Lady Hsiang by Fu Pao-Shih
- 110 119 湘君涉江圖 傅抱石
Lady Hsiang Strolls in Autumn by Fu Pao-Shih
- 111 120 二湘圖 傅抱石
The Two Sisters of Hsiang by Fu Pao-Shih
- 112 121 慵 林風眠
Reverie
- 113 122 夏日 林風眠
A Summer Day by Lin Feng-Mien
- 114 123 調琴圖 林風眠
Tuning the Ch'in by Lin Feng-Mien
- 115 124 春閨 林風眠
Hiding From Spring by Lin Feng-Mien
- 116 125 夏 林風眠
Summer by Lin Feng-Mien
- 117 126 文姬歸漢 劉旦宅
The Lady Wen-Chi Returns to her Homeland by Liu Tan-Chai
- 118 127 遊春圖 劉旦宅
Spring Outing by Liu Tan-Chai
- 119 128 花間詞意 劉旦宅
Primping Among the Blossoms by Liu Tan-Chai
- 120 129 李清照 劉旦宅
The Sung Dynasty Poetess Li Ch'ing-Chao by Liu Tan-Chai
- 121 130 薛濤 劉旦宅
The Poetess Hsueh T'ad by Liu Tan-Chai
- 122 131 月上柳梢頭 劉旦宅
Beneath the Veiled Moon by Liu Tan-Chai
- 123 132 梁紅玉 劉旦宅
The Lady Warrior Liang Hung-Yu by Liu Tan-Chai
- 124 133 湖邊 程十髮
The Bank in Autumn by Ch'eng Shih-Fa
- 125 134 秋風 程十髮
Autumn Breeze by Ch'eng Shih-Fa
- 126 135 易安填詞 程十髮
Yi-An Writing a Verse by Ch'eng Shih-Fa
- 127 136 蔡文姬 程十髮
The Lady Ts'ai Wen-Chi by Ch'eng Shih-Fa
- 128 137 天女散花 程十髮
Heavenly Immortal Disperses Petals by Ch'eng Shih-Fa
- 129 138 漱玉填詞 汪大文
Shu-Yu Writing Poetic Songs by Wang Ta-Wen
- 130 139 易安題詞 汪大文
Lady Yi-An Writing Songs by Wang Ta-Wen
- 131 140 暗香疏影 汪大文
Fragrant Shade, Mellow Tune by Wang Ta-Wen
- 132 141 曲庭飛花 華三川
The Petals Are Scattered in the Courtyard by Hua San-Ch'uan
- 133 142 二喬 華三川
Twin Graces by Hua San-Ch'uan
- 134 143 弄玉乘風 華三川
Immortal Rides Phoenix by Hua San-Ch'uan
- 135 144 彩鸞騎虎 華三川
Fairy Taunts Tiger by Hua San-Ch'uan
- 136 145 麻姑上壽 華三川
Lady Maku Makes Birthday Offerings by Hua San-Ch'uan
- 137 146 精衛填海 華三川
Lady Ching-Wei Rides the Waves by Hua San-Ch'uan
- 138 147 七仙女 華三川
Seven Immortals by Hua San-Ch'uan
- 139 148 嫦娥 華三川
Lady of the Moon by Hua San-Ch'uan
- 140 149 穆桂英 華三川
The Lady General Mu Kuei-Ying by Hua San-Ch'uan
- 141 150 木蘭理粧 華三川
General Hua Mu-Lan at Her Toilette by Hua San-Ch'uan
- 142 151 李易安 華三川
The Beauty Li Yi-An by Hua San-Ch'uan
- 143 152 鶯鶯 華三川
The Bloom of Youth by Hua San-Ch'uan
- 144 153 洛神 華三川
Nymph of the Lo River by Hua San-Ch'uan
- 145 154 薛濤 華三川
The Lady Hsueh T'ad by Hua San-Ch'uan
- 146 155 文姬歸漢 華三川
Lady Wen-Chi Returns to Her Native Land by Hua San-Ch'uan
- 147 156 西施浣紗 華三川
The Beauty Hsu Shih and Admirers by Hua San-Ch'uan
- 148 157 貂蟬 華三川
Sacred Offerings by Hua San-Ch'uan
- 149 158 湘靈圖 華三川
Immortals of the Hsiang Region by Hua San-Ch'uan
- 150 159 流螢 華其敏
Fireflies by Hua Ch'i-Min
- 151 160 執扇仕女 顏梅華
Lady of the Fan by Yen Mei-Hua
- 152 161 日本扇舞 楊之光
Japanese Fan Dance by Yang Chih-Kuang
- 153 162 巴基斯坦鈴舞 楊之光
Pakistani Bell Dance by Yang Chih-Kuang
- 154 163 採蓮圖 鄧芬
Gathering Lotus Pods by Teng Fen
- 155 164 抱琴圖 鄧芬
Carrying the Zither by Teng Fen
- 156 165 臥看牽牛織女星 鮑少遊
Star Watcher by Pao Shao-yu

當代美人畫選圖錄

- | | | | | | |
|----|----|---|----|----|---|
| 9 | 1 | 初夏。張大千 | 46 | 46 | 小院梅開，袖帶春風。季康 |
| | | Early Summer | | | Fluttering Sleeve |
| 10 | 2 | 鳳簫圖。張大千 | 47 | 47 | 小院梅開，袖帶春風(局部)季康 |
| | | Phoneix | | | Detail of 45 |
| 11 | 3 | 赤蓮圖。張大千 | 48 | 48 | 玉環拈荔(局部)。季康 |
| | | Red Lotus | | | Preparing for Repast(detail) |
| 12 | 4 | 垂柳美人。張大千 | 49 | 49 | 西施浣紗(局部)。季康 |
| | | Beauty by the Willow | | | Hsi Shih in the Woods(detail) |
| 13 | 5 | 獻花舞。張大千 | 50 | 50 | 飛燕凌風(局部)。季康 |
| | | Floral Offering | | | Dance of the Flying Swallow(detail) |
| 14 | 6 | 摩登仕女。張大千 | 51 | 51 | 昭君出塞(局部)。季康 |
| | | Modern Beauty | | | Lady Chao-Rides Out |
| 15 | 7 | 倚柳春愁。張大千 | 52 | 52 | 紅袖添香。翁文燁 |
| | | Vernal Vexations | | | Fragrant Colours |
| 16 | 8 | 宋人寬句圖。張大千 | 52 | 53 | 捕蝶圖。翁文燁 |
| | | A Sung Man Views a Painting | | | Catching Butterflies |
| 17 | 9 | 摩登仕女。張大千 | 52 | 54 | 絲竹美人。翁文燁 |
| | | Modern Beauty | | | Beauty in Bamboo —by Weng Wen-Wei |
| 18 | 10 | 薛海花。張大千 | 53 | 55 | 採菱圖。翁文燁 |
| | | Unworldly Flames | | | Gathering Water Caltrop |
| 19 | 11 | 西園日日落春風。張大千 | 53 | 56 | 紅佛造像。翁文燁 |
| | | From A Crystal Pillow | | | Hung-fo Partrait of —by Weng Wen-Wei |
| 20 | 12 | 戲鸛圖。程芥子 | 54 | 57 | 西施一笑傾吳。廖未林 |
| | | The Parrot | | | The Beauty Hsi Shih by the Stream —by Liao Wei-lin |
| 21 | 13 | 戲鸛圖。程芥子 | 54 | 58 | 黛玉工顰善病。廖未林 |
| | | The Parrot | | | Lin Tai-yu Goes Outdoors —by Liao Wei-lin |
| 21 | 14 | 梅花仕女。程芥子畫仕女，大千居士補景 | 55 | 59 | 盼盼絕食殉情。廖未林 |
| | | Lady of the Plum Blossoms | | | In T'ang Dynasty Robes —by Liao Wei-lin |
| 22 | 15 | 品簫圖。程芥子 | 56 | 60 | 羅敷採桑。黃磊生 |
| | | Concert on a Mat | | | In Peking Opera Costume |
| 23 | 16 | 却熊圖。程芥子 | 57 | 61 | 硃痕記。黃磊生 |
| | | Blocking the Bear | | | A Crimson Stain |
| 24 | 17 | 獻壽圖。程芥子 | 58 | 62 | 巴里島少女。鍾四賓 |
| | | A Birthday Offering | | | Balinese Women —by Chung Ssu-pin |
| 24 | 18 | 舞劍圖。程芥子 | 59 | 63 | 生活在巴里島。鍾四賓 |
| | | The Sword Dance | | | Weaving Outdoors —by Chung Ssu-pin |
| 25 | 19 | 明妃出塞圖。程芥子 | 60 | 64 | 唐山姑娘。鍾四賓 |
| | | The Consort Ming-fei Rides out | | | Lady T'ang-Shan —by Chung Ssu-pin |
| 26 | 20 | 梅妃探春。金勤伯 | 61 | 65 | 芭蕉美人。張慧生 |
| | | The Consort Mei-Fei Greets Spring | | | Beauty of the Banana —by Chang Hui-sheng |
| 27 | 21 | 荷塘美人。金勤伯 | 62 | 66 | 離愁。唐石霞 |
| | | Beauty By The Pond | | | Sorrow of Separation —by T'ang Shih-hsia a |
| 27 | 22 | 桐陰消夏。金勤伯 | 53 | 67 | 展讀。胡佩鏘 |
| | | Whiling Away the Summer | | | The Letter —by Hu P'ei-ch'iang |
| 28 | 23 | 倚樹沉思。金勤伯 | 64 | 68 | 獻壽桃。周以鴻 |
| | | Pensive by the Tree | | | Lady Maku Makes Birthday Offerings. —by Chou I-Hu |
| 28 | 24 | 不扇生風。金勤伯 | 65 | 69 | 樹下美人。周以鴻 |
| | | Mild Breezes of Perfume | | | The Petals Are Scattered in the Courtyard —by Chou I-Hu |
| 28 | 25 | 秋高綺思。金勤伯 | 66 | 70 | 猶抱琵琶半遮面。吳文彬 |
| | | Autumn Comes Early | | | Sheltered Behind the P'i-Pa Lute |
| 29 | 26 | 蘆汀漁女。金勤伯 | 66 | 71 | 楓葉寄情。吳文彬 |
| | | The Fisher-Lady | | | Lodging Emotions on the Wind |
| 30 | 27 | 昭君思漢。(用宋人填線法)金勤伯 | 67 | 72 | 梧桐仕女。吳文彬 |
| | | Lady Chao-Chun Pines for Home | | | Lady by the Pawlonia |
| 31 | 28 | 凝思。金勤伯 | 67 | 73 | 新篁美人。吳文彬 |
| | | Lost in Thought | | | Beauty and Bamboo Shoot |
| 31 | 29 | 圍爐取暖。金勤伯 | 68 | 74 | 西班牙之舞。李奇茂 |
| | | Ah, the Brazier | | | Flamenco |
| 33 | 30 | 柳陰試步。金勤伯 | 69 | 75 | 琴韻心聲。李奇茂 |
| | | A Lonely Stroll | | | Plucking at the Heartstrings |
| 33 | 31 | 人面桃花相映紅。金勤伯 | 70 | 76 | 嬉。李奇茂 |
| | | Blushing at the Sight of Love | | | Bliss |
| 33 | 32 | 拈柳生春。金勤伯 | 71 | 77 | 靜佇。李奇茂 |
| | | Spring Brings the Willow-Green | | | Brief Chat |
| 34 | 33 | 楊家有女初長成。鮑少遊 | 71 | 78 | 沉思。李奇茂 |
| | | Lady Yang Greets the New Day | | | Respite |
| 34 | 34 | 鈿合金釵寄將去。鮑少遊 | 71 | 79 | 細語。李奇茂 |
| | | Send Forth My Golden Hairpin | | | Whispers |
| 35 | 35 | 回頭下望人寰處。鮑少遊 | 72 | 80 | 竹林仕女。徐悲鴻 |
| | | Gazing Into Memories | | | Lady of the Bamboos — by Hsu Pei-Hung |
| 36 | 36 | 春宴圖。曾后希 | 73 | 81 | 貴妃出浴。丁衍庸 |
| | | Vernal Banquet | | | Yang Kuei-Fei Steps Out of Her Bath —by Ting Yen-Yung |
| 38 | 37 | 春回大地，羣仙來壽。曾后希 | 74 | 82 | 桐陰樹下。董夢梅 |
| | | Gathering of Immortals | | | Under Luxuriant Shade — by T'ung Meng-Mei |
| 39 | 38 | 獻壽圖。曾后希 | 75 | 83 | 仿唐寅宮女圖。董夢梅 |
| | | A Birthday Celebration | | | After a Beauty by T'ang Yin -- by T'ung Meng-Mei |
| 40 | 39 | 清溪洗足。李靈伽 | 75 | 84 | 洛神圖。董夢梅 |
| | | Washing My Feet in a Clear Stream | | | Nymph of the River Lo- by T'ung Meng-Mei |
| 41 | 40 | 村姑(局部)。李靈伽 | 76 | 85 | 李白詩意圖。楊炎傑 |
| | | Village Maid (Detail) | | | In Poetic Reverie — By Yang Yen-Chieh |
| 41 | 41 | 春寒圖。李靈伽 | 77 | 86 | 晉爵圖。劉悅笙 |
| | | Vernal Chill —by Li Ling-Chia | | | The Wine Offering — by Liu Yueh-Sheng |
| 42 | 42 | 風約僂僂。李靈伽 | 78 | 87 | 春寒。劉悅笙 |
| | | Barefoot in the Park --by Li Ling-Chia | | | Spring Chill — by Liu Yueh-Sheng |
| 43 | 43 | 松蔭小立。李靈伽 | | | |
| | | Pensive Under the Pine —by Li Ling-Chia | | | |
| 44 | 44 | 西風峭急，歸人不歸。季康 | | | |
| | | Lingering in the Evening Breeze | | | |
| 45 | 45 | 西風峭急，歸人不歸(局部)。季康 | | | |
| | | Detail of 43 | | | |

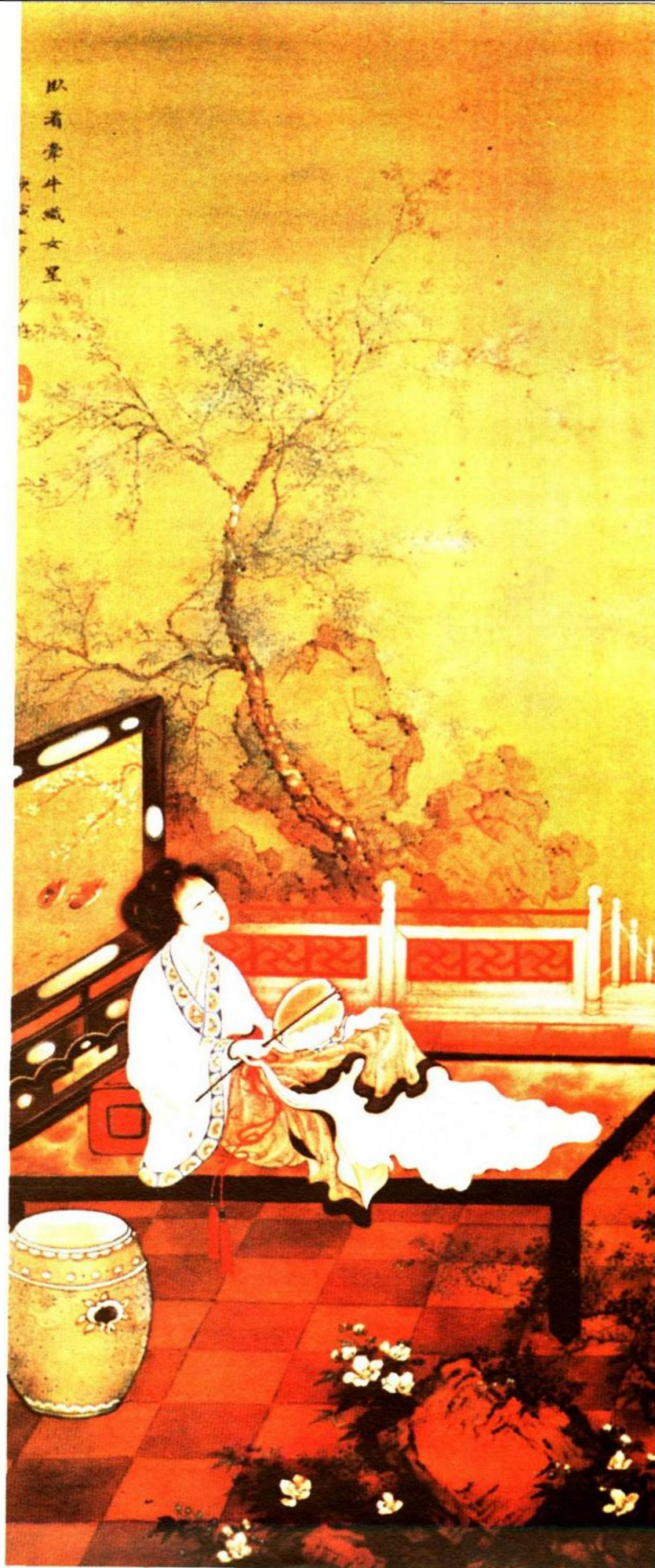
in that aside from being physically attractive they often express a beauty of the soul. They are of a lofty rank.

The fourth category is that which employs traditional painting techniques to render contemporary forms, and includes masters like Tseng Hou-hsi, Wang Shu-hui, Hua San-ch'uan, Wng Ta-wen, Hsu Ch'i-hung, Hsieh Chen-ou, Tai Tun-pang, Wu Sheng, Yeh Uu-chung, Tu Ta-K'ai and Jen Shuai-ying.

Others like Chung Ssu-pin, Li Man-feng, Liu Yueh-sheng, Lin Feng-mien and Liao Mo-lin use modern expressionist methods and stress the individual image of their respective styles. These images are formed by circumstances, some being influenced by their environment, others are based on artistic concepts, and yet others evolved from traditional methods. The Malay women of Chung Ssu-pin are clearly reflective of great regional flavour.

The arts can rarely escape the influence of their times. Each period has its own preceding traditions, and the more progressive artists always seek to forge a new transformation of these traditional values. Thus art is always distinguished between the 'old' and the 'new'. But there is never a sharp boundary clearly separating the two. Just looking at paintings of beauties available today, it is clear that the artists of the traditional type do not necessarily follow all traditional dicta, while those who loudly 'oppose tradition' can be cited for using traditional techniques. If we say that everything painted by contemporary artists is 'contemporary painting', then we may call the images of traditional garments of architecture simply artistic allusions. Conversely, the bold contemporary beauty in gossamer veils is hardly inconceivable in ancient society!

The wealth and prosperity in Taiwan over the past thirty or forty years and the stability of the society are clearly reflected in painting. Surfeited by the high level of material culture, the desire here is for a 'return to basic simplicity', where pure, elegant and refined paintings form the meeting ground between artist and viewers. On the other hand, the painting of beauties on the China Mainland over the past four decades, with very few exceptions, largely stress voluptuous and sensuous vulgarity, and a feverish craving for the outside world induced by the lack of material comforts. This and the post cultural-revolution thirst for creation reflected in the myriad artistic manifestations do indeed induce infinite regret.



PREFACE

Selected Contemporary Paintings of Beautiful Women

Hsu Po of the Ming Dynasty once declared, 'For painters, human figures are the most difficult, and the most difficult of all figures is the painting of beauties.' The 'beauty' of beauties is distilled in the inspiration and techniques of the artist and expressed through brush and ink, graceful as gold and jade, refined as the orchid.

Beauties of ancient times were portrayed in elegant women's quarters as in the voluptuous women by Chou Fang, the pensive ladies of Chou Wenchu lost in reverie. Connoisseurs assess in painting have come up with terms such as 'moth brows' and 'sparkling teeth'.

Few contemporary artists specialize in the painting of beauties. Some painters may introduce elegant ladies into their work in time left over from painting landscapes or flowers and birds, in order to sharpen their artistic skills or harmonize their lives. But there are also those who devote decades to the painting of elegant women and hope thereby to make a name for themselves in the art world. Contemporary painters of beauties may be roughly divided into four categories.

The first category follows traditional methods in rendering drapery lines, in proportioning the face or even the method of rouging the cheeks. Chang Tai-ch'ine, Pao Shao-you, Ch'eng Chieh-tzu, Chin Chin-po, Wu Wen-pin, Chi K'ang, Weng Wen-wei, Chang Hui-sheng, Hu P'ei-ch'iang, T'ang Shih-hsia, Li Feng-kung, Yang Yen-chieh, among others, belong to this group.

This group includes those who continue in the Shanghai tradition which flourished toward the end of the Ch'ing Dynasty. For example the follower of Feng Ch'ao-jan, Ch'eng Chieh-tzu, and Fei Hsiao-lou's development of the manner of Ch'iu Ying have influenced a large number of painters. It is also worth mentioning the not inconsiderable sway which Jen Po-nien has had over later artists. All these artists preferred raw, unsized paper, something which constitutes a built-in challenge. It is impossible to make any corrections on unsized paper, and wash and shading techniques require great skill.

Chang Tai-ch'ien achieved the greatest variations in his beauty paintings. Aside from traditional formulae he also painted in the spontaneous, expressive mode. But because his painting was deeply influenced by the Buddhist murals in Tunhuang, his techniques of modelling and shading

differ from those of other painters. The way he turns a face is clearly unlike that of Wu Wen-pin, Pao Shao-yu, for example. His beauties have an ampleness of cheek and nose, an air of fortune and nobility, as well as the upright deportment of bodhisattvas in sutra illustrations.

The second category results from a fusion of traditional painting with ink colours. Artists like Li Ch'i-mao, Huang Lei-sheng, Chou Ssu-ts'ung, Yang Chih-kuang, Liu Chi-chen, Ch'eng Shih-fa belong to this group. Their work is influenced by Lingnan School techniques, and combine traditional Chinese painting tools with Western techniques, mixing and shading their inkwash in a quite unique way. The beautiful women by these artists virtually all have contemporary facial proportions and relate to contemporary life. Take for example the work of Li Ch'i-mao and Huang Lei-sheng who use whoever happens to be available as model. Here the quest is not for the elusive or idealized beauty of traditional beauties.

The third category uses traditional methods to achieve a contemporary expression. This group includes artists like Hsu Pei-hung, Liu Tan-chai, Li Ling-chia, Fu Pao-shih, Ting Yen-yung, Li K'e-jan. Li K'e-jan had a firm foundation in traditional painting. Fu Pao-shih captured the essence from ancient masters and distilled new ingredients. His is also a rare talent. His paintings can be recognized immediately as being Chinese, but it has already transcended the wooden restrictions of traditional painting, and is full of the time space of today. Ting Yen-yung and Kuang Ling-t'ung share a similar theme: dramatic personages from the stage. They play with their brush and ink, using entirely traditional brush techniques and yet imbue their figures with an utterly contemporary air.

Liu Tan-chai's beauties are contemporary in appearance. He uses ink lines and shading to express the ethnic beauty of today's women. He and Li Ling-chia who etches country women share some parallels.

Most paintings using traditional techniques to express contemporary values are imbued with a decorative value, and have the rich flavour of illustration. *This genre lacks the desiderata for nobility and refinement inherent in traditional painting.* On the other hand they express the appeal of the female body and more closely approaches our daily lives. Fu Pao-shih's beauties often form an exception here

當代美人畫序

明朝的徐憐曾經說：「畫家人物最難，而美人為尤難。」

美人的「美」，透過畫家的技巧和神機，表現於線條筆墨之間，秀如金玉，雅如芝蘭，的確令人玩味浸淫。

古人筆下的美人，盡得閨閣的神態。像唐朝周昉的女人畫，濃麗豐肥；五代周文矩的仕女，情意凝佇，若有所思。至於鑑賞家品頭論足看畫中美女，則有蛾眉皓齒、環姿艷逸等美好的讚譽。

當代畫家專攻人物畫者不多，部份畫家在水花鳥創作之餘，以人物為藝術之鍛鍊或生活調劑，所作的仕女融入景致；但也有專寫仕女畫者，傾注數十年經驗，追求個人的風格面貌，在現代畫壇有一席之地。

當代畫家的美人畫表現特色，大致可以分為四種不同的類別。

第一種是沿襲傳統的畫法，像關於衣摺描法、面像的分法以至於烘染暈痕等都有法度可尋。張大千、鮑少游、程芥子、金勤伯、吳文彬、季康、翁文偉、張慧生、胡佩鐸、唐石霞、李鳳公、楊炎傑等都屬於這一類的風格。

這一類畫家當中有一些延續了清末民初上海派畫家的成就。像馮超然的傳人程芥子；費曉樓從仇英筆意發展，也影響到不少畫家的作為；另外，值得一提的是任伯年帶給後來畫者的震撼也不可低估。這些畫家習慣用生紙作畫。生紙畫法相當困難，落筆後無從改易，烘染的強調也是一大特色。

張大千的仕女畫比較具變化，除了傳統造型之外，他也作一些寫生畫。不過他來自傳統的

仕女畫法因為受敦煌壁畫的影響，造型和染色技巧和其他畫家不大一樣。像仕女的開臉方法，明顯的和吳文彬、鮑少游等人的開臉方法不同。豐鼻豐頰，有富貴之氣，也有菩薩的端莊法相在其中。

第二類是傳統和墨彩效果相結合，像李奇茂、黃磊生、周思聰、楊之光、劉繼真、程十髮等都屬於這一類。他們的畫受嶺南派的影響，用中國傳統的筆墨工具，參照了西洋繪畫的度，水墨暈染構成一大特色。這一類的女人畫幾乎都是現代的五官輪廓，和生活層面發生關係。以李奇茂和黃磊生為例，模特兒以身邊人物為主；傳統仕女的想像美和飄逸美非這類畫所追求。

第三類是以傳統技法表現出現代感的作品，像徐悲鴻、劉旦宅、李靈伽、傅抱石、丁衍庸、李可染等都是。李可染有深厚的傳統繪畫基礎；傅抱石從古人作品中得到的精髓加以消化吸收，也是個人無窮的財富。他們的畫，一見即可識得是中國人的繪畫；但都已經擺脫了傳統的格局樣板。在構圖中表現現代的時空。

丁衍庸和關良同屬一條題材系列，戲劇人生，遊戲筆墨，畫中人物以現代感的趣味重現；但是所用的却是傳統技法。

劉旦宅的女人造型具有現代感。他以線條和墨染表現民族色彩的女性，和李靈伽所刻劃的村姑鄉婦，各有特色。

以傳統技法表現現代感的作品，多半帶着裝飾趣味、插圖的意味也較濃。這一類畫沒有國畫所強調的高古境界，進而表達人體之美，和我們的生活比較能拉近。不過，傅抱石是一例

外，他的美人畫往往在賞心悅目之餘，也兼具一種性靈之美，是高品味的產物。

第四類是以傳統技巧表現現代形式的作品，像曾后希、王叔暉、華三川、汪大文、徐啓雄、謝振甌、戴敦邦、吳聲、葉毓中、杜大愷、任率英等都是。

另外像鍾泗賓、李曼峰、劉悅笙、林風眠、廖未林等人的女人畫則屬於現代的表達方式，有個人的風格。他們風格的形成有的因為生活環境促成，有的是藝術觀念的根據，也有的從傳統逐步推陳而來。像鍾泗賓筆下的馬來婦人就有鮮明的地方色彩。

藝術往往脫離不了時代背景，每個時代都有傳統的存在，有志者從傳統中再求發揮光大，因此藝術難以分「新舊」，中國藝術更難從傳統和現代兩者之間，嚴格劃下分界。單以當代美人畫看畫家的表現和風格，傳統畫不見得俱得古人的法則規範；「反傳統」用的還是傳統的筆墨；若說現代人畫的都是「現代畫」，畫中娉婷古典裝扮的美人，也可謂想像中的造境；而薄衣輕紗、五官突出的現代美女未嘗也不是古代社會可能有的長相！

不過三、四十年來，台灣社會的安定富足確實也可以從繪畫中感受。高度的物質文明籠罩，人的欲望却在於「返璞歸真」，清淡優雅的畫中境界為畫者和觀者所樂於接近；反過來看這三、四十年來中國大陸畫家的女人畫，除了少數一兩人，大多數都在展現濃艷的媚俗風格，在物質匱乏的情況下對外界的熱烈嚮往，以及經過文化浩劫後所表現的創作欲望，訴諸繁華彩墨，令人有無限的感慨。

張大千

畫盡體態娉婷俏少婦，
獨愛蛾眉淡掃閨中女。

張大千的藝術修養博大，創作的題材豐富，是當代公認的大畫家。我們欣賞他的仕女畫，和觀賞他的山水畫一樣，都可以感受他藝術所蘊藏的文學內涵；他精湛的作品來自天資，也從古人汲取菁華。胸襟開闊、深懂生活情趣，更使他筆下的仕女具備了健康明艷的風韻。

他的人物畫不帶浮塵匠氣，早期受陳老蓮的影響，白描功夫也很踏實。由於個性和生活環境的關係，他筆下的女人，富有閨立本、周昉的細潤舒曼的特色。

「陌上垂楊夢乍溫，天涯何處最消魂，畫圖有約春無價，認取橫波鏡裏痕。」

這一幅「垂柳美人」是他早年的工筆，白描的線條勾出女子素潔的衣着，清逸寧靜；另一幅「倚柳春愁」則裝扮了較豐腴的女子，衣飾也較「垂柳美人」艷麗。前者是溫文的造型；後者雍容端莊。

張大千曾經拜師曾農髯、李梅庵，奠定書法基礎。書畫同源，「工畫者多善書」這是唐人張彥遠的看法，張大千畫仕女，線條的流動美感，和他寫得一手好字不無關係。

抗戰期間，張大千遠走敦煌，臨摹北魏、三唐、五代和宋初的壁畫將近三年，對於人物畫有相當的影響。線條更為曼妙舒



1 初夏。 張大千
Early Summer



鳳簫圖
張大千
丁巳年
月
日

張大千

張大千

展，用色也較早年濃艷，菩薩的造型也使他畫筆的仕女轉向新的境界。

「獻花舞」是他觀賞印度女郎跳舞後的作品，舞者的婉約艷麗姿態，使他想起高窟北魏人畫佛。充滿動感的舞衣，在婆娑起舞中揚起，半遮面的舞者，左手捧花，右手佩環，舉手之勢，似乎可以聞到環叩的響聲。

「西園日日落春風」的仕女造型，也是從古人壁畫，再創自我人物風格的代表作。他作人物畫，除了表現線條美、人物的內涵本身，同時對於各朝代人物的飾物和器物都有深入的研究。

張大千生前畫過無數的「女人」，有造像尊貴的天女，有體態娉婷的花朝仕女，有蛾眉淡掃的黃花閨女，也有一嬌態浪漫

說
法青蓮九品蓮天
病弱亦低徊偏遠一嘆
祥心定那有阿難看
體未 大千張

吳昌碩畫
蓮花
蓮花之姿
清淨無染
出淤泥而不染
濯清漣而不妖
中通外直
不蔓不枝
香遠益清
亭亭淨植
可遠觀而不可褻玩焉
予嘗謂蓮花
之出於世
猶如君子
之出於衆
也



「的摩登仕女。」

以真人為描寫對象的「摩登仕女」，只見一體態豐滿的女子，依着圓型坐墊，慵慵懶懶，女子白皙的肌膚躍然紙間，玉腿藕臂，頗具感官的吸引力。

「蓮步梅妝俗事遠，競翻新樣鬥芬芳。」

蘭襟約雪無羞袒，玉筍翹雲有藝衣。自說天真忘禮數，每矜健美落纖肥。千金石黛波斯澱，猶笑妝台近日非。偶逢佳士亦寫

真，却恐豪端有纖塵。眼中恨少奇男子，腕下偏多美婦人。髻髮拋家雲亂卷，修眉修月不橫陳。請君去做非非想，此是摩登之戒也。」

畫中的題字，進一步說明「摩登仕女」的穿著大膽、浪漫情懷。張大千的心境始終不隨年齡蒼老，從他留世的許多仕女畫裏，也能體會到他對女人的審美觀點，早期欣賞纖秀，晚來的品味朝向艷麗而不俗

3 赤蓮圖。
Red Lotus

張大千

陌上垂楊夢乍溫
天涯何處最消魂
畫圖
有約春無價
認取橫波鏡裏痕
大千居士爰



。但不管山水或人物創作，如他生前所說的「畫家在作畫的時候就像上帝，有創造萬物的特權本領，造化在我手裏。」多少「仕女」猶在人間，因為他的妙筆而受人指點欣賞！

4 垂柳美人。 張大千
Beauty by the Willow

印度國際大學紀念泰戈爾詩人為獻之舞 張大千
 妖如豔而不佻 迥如謔而天度 奔如耶其手之小指數
 纖如緣如柔如種隨好之足顯色如觀潭西虛北視
 一畫佛猶時有示以此世相者偶見其友棄淺予世漫效之
 并記時之月 月朔張大千



5
 獻花舞。 張大千
 Floral Offering

蓮步移妝俗，連競翻新樣。
 芳菲爾，約當去處，想玉筍、
 雲有襲。自說天真，亦禮教、
 祇健美。際纖肥，子玉在堂，
 波斯賤。猶笑妝臺近，日如偶、
 佳士不。可共却恐，露端有纖塵、
 眼中恨。

少年男子 腕下偏多美婦人

髮髮拋家雪亂

春修眉傾國玉橫

陳淳君上巡和之

此是唐詩七戒

劫妙蕭纖阿張豐嬌一機不藥分季
 江心絲柔如水可入屏風恍未工賦題贈
 梁星周書長 甲申八月 筆後有

