

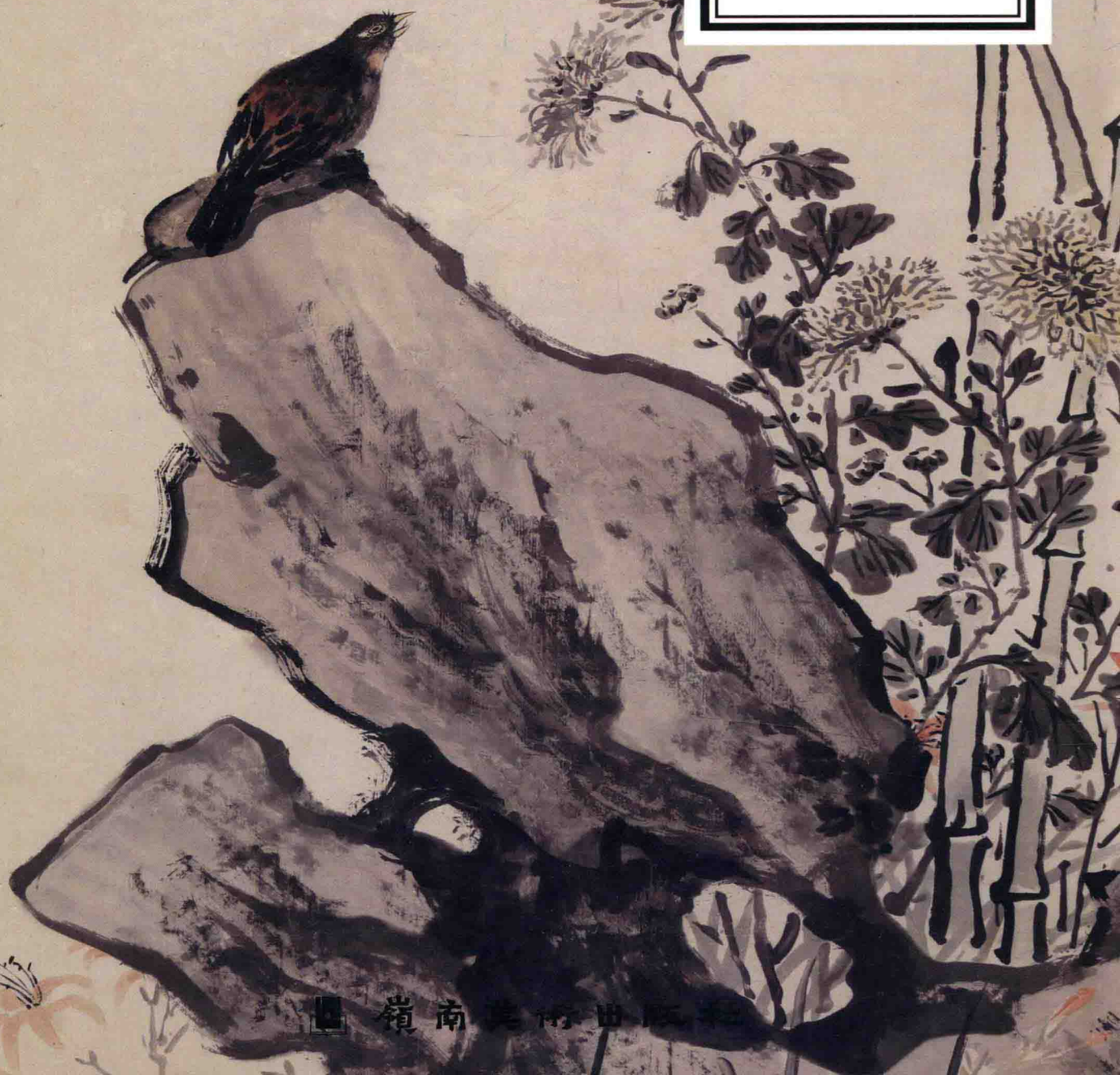
何翀



郭燕冰 编著

錫卿七兄大人雅鑒 癸酉重陽

畫於竹清石壽之齋 七十二峯 老人何翀



郭燕冰
编著

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岭南美术出版社

中国·广州

图书在版编目(CIP)数据

何翀 / 郭燕冰编著. — 广州: 岭南美术出版社,
2013. 7
(岭南画库)
ISBN 978-7-5362-5263-9

I. ①何… II. ①郭… III. ①何翀—生平事迹②中国
画—绘画评论—中国—清后期 IV. ①K825. 72
②J212. 05

中国版本图书馆CIP数据核字(2013)第156248号

策划编辑: 刘一行 翁少敏
封面篆刻: 梁晓庄
标志设计: 刁俊峰
装帧设计: 现代资讯传播有限公司
责任编辑: 翁少敏
责任技编: 陆建豪
英语翻译: 区 钡

何翀

出版、总发行: 岭南美术出版社(网址: www.lnysw.net)
(广州市文德北路170号3楼 邮编: 510045)

经 销: 全国新华书店
印 刷: 广州市岭美彩印有限公司
(广州市荔湾区花地大道南海南工商贸易区A幢 邮编: 510385)

版 次: 2013年7月第1版
2013年7月第1次印刷

开 本: 889mm×1194mm 1/16

印 张: 16.25

印 数: 1—1300册

ISBN 978-7-5362-5263-9

定 价: 156.00元

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统筹

广东人文学艺术研究会

总序

刘斯奋

广东绘画，源远流长。唐代的张询、宋代的白玉蟾，开创了广东绘画的先河。自此以后，人才辈出。明代早期的颜宗及宫廷画家林良、何浩等，承继宋元遗韵，享誉主流画坛；明末至清早期，广东画坛名家云集，各擅胜场：袁登道的米氏云烟山水，张穆的鹰马，高俨、赖镜、李果吉、汪后来的山水，伍瑞隆、赵焯夫的水墨花卉，彭睿瓏的兰竹等等，不仅在岭南画坛交相辉映，即使在中国画史上，也享有很高声誉。清代乾隆、嘉庆以后，广东涌现出一个文人画家群，如黎简、谢兰生、甘天宠、冯敏昌、张锦芳、吴荣光、黄丹书、梁蔼如等，多以诗书画“三绝”著称，其画作融合文人纵逸不羁意趣，达到很高境界。道光、咸丰年间的苏六朋、苏仁山则以人物画奇峰突起，开创了岭南绘画的新篇章。

清末民初，以居巢、居廉为主流的花鸟画家，代表了这一时期岭南绘画的最高成就。居廉的弟子高剑父、陈树人及高氏胞弟高奇峰等创立了融合中西的“岭南画派”，以崭新面目崛起于画坛，引起强烈反响。他们的传人如关山月、黎雄才、赵少昂、杨善深等人薪火相继，影响一直延续至今。与此同时，以“国画研究会”为主体的一批画家如潘毓、赵浩公、姚粟若、黄般若、邓芬、李耀屏、卢镇寰、黄君璧、黄少梅、张谷雏、何冠五、卢子枢等，以守护传统为己任，与“岭南画派”分庭抗礼，使此一时期出现了争鸣互动的活跃局面。

作为曾经是唯一的对外通商口岸，广东很早就受到西方绘画影响。晚清时期广东的外销画是我国美术史上的一道奇异的风景，至今具有重要的认识价值。与此同时，一批画人远赴海外，学习西洋技法，成为中国早期油画

的先驱，李铁夫、陈抱一、李超士、冯钢百、谭华牧、关金鳌、胡根天、司徒乔、吴子复、王道源、李秉、余本、陈福善、杨秋人、王少陵、赵兽、梁锡鸿、苏天赐等便是其中的佼佼者。

广东也是中国现代版画、漫画、水彩画的发祥地之一。受时代潮流影响推动，涌现出一大批名家，廖冰兄、谢海若、赖少其、罗清桢、李桦、梅健鹰、胡一川、陈卓坤、陈烟桥、杨讷维、胡其藻、顾鸿干、唐英伟、张在民、张影、罗映球、黄新波、古元、荒烟、王立、周金海、温涛、梁永泰、张慧、王肇民、陈望、余所亚等创作了一大批直面现实、反映社会变革的美术作品，其意义已超越作品本身。

今逢民族重兴，国运昌隆。文化建设已被提上重要位置。广东人文艺术研究会本着弘扬优秀传统文化、鉴古以开今的愿望和宗旨，在中共广东省委宣传部及广东省文学艺术界联合会的指导和支持下，遂有编纂《岭南画库》之举——按照岭南绘画发展的历史脉络，挑选出不同时期具有代表性的画家和作品，并约请相关专家、学者进行深入研究，以图文并茂的方式陆续加以出版，以期为广大读者了解岭南绘画的发展及其成就提供较全面的展示和参考。

为乡邦整理文献，我们深感责任非轻；面对全新的尝试，我们尤其觉得经验缺乏。为着把这套大型丛书尽可能编纂得严谨周详一些，庶几稍减来者之讥，竭诚期待方家识者不断提出改进意见。

2011年1月5日于广州

The General Preface to Lingnan Artists Series

By Liu Sifen

Guangdong painting has a long history. Zhang Xun of Tang Dynasty and Bai Yuchan of Song Dynasty set a precedent for Guangdong painting. Since then, talented painters emerged one generation after another. Yan Zong of early Ming Dynasty and court painters namely Lin Liang and He Hao were well known in mainstream painting circles. From the late Ming to early Qing Dynasty, famous painters gathered in Guangdong, each with his own stunt: Mi's landscape with cloud and mist of Yuan Dengdao; eagle and horse of Zhang Mu, landscape of Gao Yan, Lai Jing, Li Guoji and Wang Houlai; flowers of Wu Ruilong and Zhao Chunfu; as well as orchid and bamboo of Peng Ruiguan. They are not only glorious in Lingnan area, but also made a mark in Chinese Painting History. After the reign period of Qianlong and Jiaqing in Qing Dynasty, a literati artists group, including Li Jian, Xie Lansheng, Gan Tianchong, Feng Minchang, Zhang Jinfang, Wu Rongguang, Huang Danshu, Liang Airu etc., emerged. Their fame lies in the combination of poetry, painting and calligraphy in one and they integrated their scholarly character and interest into the works, which make the group stand out at that time. On top of them, Su Liupeng and Su Renshan in the reign period of Daoguang and Xianfeng gained prominence with their figure paintings and turned a new chapter in Lingnan Painting.

In late Qing Dynasty and early Min Guo (Republic of China) period, the mainstream paintings in Lingnan were featured by Ju Chao and Ju Lian with their flower and bird paintings. Later, the disciples of Ju Lian, Gao Jianfu, Chen Shuren, and Gao Qifeng (Gao Jianfu's brother) founded the "Lingnan School of Painting", characterized by its blending of East and West. The emergence of the School shed a new light in the art circle and drew great attention from the northern painters. Their successors, such as Guan Shanyue, Li Xiongcai, Zhao Shao'ang, and Yang Shanshen kept on passing

the torch and their influence continues today. In the meantime, another group of painters, including Pan He, Zhao Haogong, Yao Suruo, Huang Banruo, Deng Fen, Li Yaoping, Lu Zhenhuan, Huang Junbi, Huang Shaomei, Zhang Guchu, He Guanwu, Lu Zishu, etc., with "Chinese Painting Research Society" as the main body, took tradition protection as their responsibility and worked against Lingnan School of Painting. As a result, the interaction and competition within these two groups filled this period with vigor, creativity and great productivity.

Guangdong, as the first and only port open to the outside world, has long been influenced by the Western Paintings. Paintings made in Guangdong targeted for export in late Qing Dynasty brought peculiarity to the history of Chinese painting and still has an important aesthetic value. In the meantime, a group of painters went abroad to learn Western painting techniques, and became the pioneers of China's early oil painting. Li Tiefu, Chen Baoyi, Li Chaoshi, Feng Gangbai, Tan Huamu, Guan Jin'ao, Hu Gentian, Situ Qiao, Wu Zifu, Wang Daoyuan, Li Bing, Yu Ben, Chen Fushan, Yang Qiuren, Wang Shaoling, Zhao Shou, Liang Xihong, Su Tianci, etc. are outstanding painters among them.

Guangdong is also one of the birthplaces of China's modern prints, comic books, and watercolor paintings. Promoted by the times and tides, large numbers of famous painters emerged, such as Liao Bingxiong, Xie Hairuo, Lai Shaoqi, Luo Qingzhen, Li Hua, Mei Jianying, Hu Yichuan, Chen Zhuokun, Chen Yanqiao, Yang Newei, Hu Qizao, Gu Honggan, Tang Yingwei, Zhang Zaimin, Zhang Ying, Luo Yingqiu, Huang Xinbo, Gu Yuan, Huang Yan, Wang Li, Zhou Jinhai, Wen Tao, Liang Yongtai, Zhang Hui, Wang Zhaomin, Chen Wang and Yu Suoya, to name just a few. They created abundant works with great historical and social significance.

Now China is experiencing a great rejuvenation and the

sustained prosperity cultural construction on an important position. To promote our traditional culture, to learn from the past and to boost the present development, under the guidance and support of the Propaganda Department, the CPC Guangdong Committee and the Guangdong Federation of Literary and Art Circles, Guangdong Humanities and Arts Association then decided to compile the Lingnan Artists Series. We selected the representative artists and works of different periods in accordance within the historical context of *Lingnan Painting*, invited experts and scholars to conduct

in-depth research on them, and published them in a succession with graphic and articles, in order to provide a comprehensive display and reference to the readers to understand the development and achievements of Lingnan Painting.

To review and edit the art documents for our own native land, we are bestowed with great sense of responsibility; faced with the new trial, we strongly feel that we are lack of experiences. To better complete and perfect the compilation, we are looking forward to your suggestions and comments.

Guangzhou, January 5th, 2011

内容提要

何翀是19世纪中期活跃于广东画坛的职业画家，善画花鸟、人物，弟子众多。其创造的花鸟画风格，成为晚清广东花鸟画从疏放写意逐渐转入“居派”撞水撞粉风格的先声。

花鸟画在广东绘画发展史上一直占有重要的位置，明代林良的宫廷花鸟画为广东绘画拉开了历史的帷幕，而何翀恰恰处于岭南花鸟画二次辉煌的前期，他的存在有力地推动了清末岭南花鸟画的蓬勃发展。何翀是晚清时期不同于“居派”画风的又一花鸟画家，为当日“河南派”的中坚，画作在当时相当受欢迎。他的活跃时期与“二居”相差无几甚或更早，又同样以花鸟名世，和“二居”相比，何翀的题材显得狭窄一些，但意境却更胜一筹。何翀没有成为时代的转折者或开宗立派的艺坛领袖是有其深刻的历史原因的。如今世人只知“二居”而不知有何丹山，皆因“二居”的弟子“二高一陈”在美术救国方面有所建树，得益于政治情势而声名大噪。而“丹山派”弟子能留名青史的太少，还没来得及形成流派就已湮没在历史风云中了。

何翀（1808—1884），广东南海烟桥乡人，原名汉冲，字其鸾，号丹山居士，又号烟桥老人、七十二峰山（老）人等，终生布衣，以书画为业，大部分时间在广州河南的居室鬻画、授徒。

何翀的一生并没有大起大落的坎坷经历，也没有峰回路转的故事情节，作为一位书画艺术家，他度过了持久而执著的一生。何翀的家乡是终日烟云缭绕的水乡，故乡的景色使他心中装满了源源不尽的浪漫和雅致，成为他日后创作的源泉。他十二三岁就离开家乡到广州纸扎作坊当学徒，学习写纱灯、纸通画，得到一位苏姓画人的传授，画技益进，

几年后受到广州河南巨绅伍崇曜的赏识，请他整理所藏书画，于是得到博览古代名人画谱的机会，从而心慕手追，多加临习。如此经过十几年的揣摩和磨炼，到了三十岁时，即1840年左右，何翀的画作逐渐形成个人风格，笔墨上临习北宋院画，意趣方面融入个人爱好，画作带着浓厚的岭南审美情趣，显露出不同于宋代院画的时代气息。画作上常署仿新罗山人，在各种人生追求上也追随华岳。何翀的绘画技艺大部分取径于自我摸索和摹古、写生，而艺术风格则形成于生活经验的积累和对田园景色的喜爱。

何翀于道光年间（1821—1850）名气已颇大，社交活动也较频繁。1870年之前行踪不定，居室常改，文献记载尝随奕湘将军出巡，遍历佳山水。曾寓居台湾，归来后隐居西樵山翠岩，晚年在广州河南蒙圣里鬻画授徒，画室为“竹清石寿之斋”，门徒有刘鸾翔和崔芹、曾广衡、麦汉永等。何翀除了参与各种大型的美术活动外，自身也积极组织小型的书画活动和聚会，与本地书画圈也有密切的交往，如参与广州的添茅小屋、鹤洲草堂聚会以及台湾“潜园”文酒之会，组织“壶碟会”等等，与奕湘将军、居巢、居廉、杨永衍、罗岸先、苏六朋、陈澧和陈璞等画友、文士相熟，常相互唱酬、外出写生或切磋画艺，尚有合作画传世。这类美术活动对“河南派”的发展产生了巨大的推动力。何翀植根岭南，尽管游历了不少地方，结交了很多朋友，眼界渐宽，内容及技艺都得到了滋养，画面却始终体现着岭南的审美风尚。通过对岭南风物的赞美，扩大了绘画的题材，拓展了观众的审美领域。

18世纪以来，资本主义商业的出现使市民阶层地位逐步上升，文人阶层的观念发生变化，文人画逐渐向专业化

及商业化转变。这种世俗化潮流与当时的生存环境及审美时尚是紧密相连的。对岭南来讲,来自岭外、西方的影响同时存在,但由于偏于一隅,又是通商口岸,首当其冲地受到外来文化的浸淫。人们的审美习惯逐渐发生变化,变得更平民化、通俗化以及西化,岭南画风就凸显出清新、明丽的特征。何翀早年为了谋生,从事过与外贸商业、手工业相关的行业——纱画、纸通画^①、箱面画,因此时代潮流不可抑止地渗透到何翀的作品中。在这种渐趋成熟的市场体制下,何翀成长为市民专业阶层中的一员,作品以清新喜气一路为主。

从画面可以看到,何翀早、中期的画作比较注重技艺,以细笔居多,设色时而清雅孤寂,极高雅;时而赋色用粉,

仿宋代院画。到了后期,笔墨从技艺中化出,用笔洒脱,变得轻松惬意,个人风格逐渐凸显,雅致与世俗相互结合,清逸明秀的气息扑面而来,彰显出浑然天成的意趣。何翀在山水人物题材上已形成独有的程式,相对来说变化不多。花鸟画题材则较为丰富多样,技艺也有所创新,整体水平比较突出。究其画作,除却良好的技艺和生动的造型,最动人的仍是其中的日常景致和闲适意趣。

在何翀的世界,“花”已成为理想的代名词,象征着美好和自然。如今,我们与何翀相隔了一个多世纪,仍能从画面上感受到他简单淡泊的人生态度,以及对自然和生活所发出的由衷热爱。那是一种不为别人而活,不为世事所累,完全脱离凡尘俗事的自在本色。

^①“纸通画”,语出麦汉永:《广东画家何丹山先生》。或指“通草画”,19世纪兴起于广州,一批广州画匠在西方画家的指引下,在通草制成的纸张上进行创作,题材反映清末的社会生活场景和各种形色人物,主要用于出口,深得欧美游客的喜爱,又称“外销画”。

Abstract

He Chong, a Guangdong-based professional painter active in mid-19th century, excelled in painting flowers, birds and human figures. He had many apprentices and followers. His style in painting flowers and birds pioneered the late-Qing transition from casual and poetic to Ju School's style (Ju Pai).

Flower-and-bird painting (*Hua Niao Hua*) has occupied a very important position in the development of Guangdong painting. Lin Liang of the Qing Dynasty opened the curtain for the flower-and-bird painting in Guangdong province, and He Chong was rightly prior to the renaissance of flower and birds painting. He Chong greatly promoted the development of flower-and-bird painting in the end of the Qing Dynasty. He Chong was a new challenger to the Ju School, and the backbone of the South River-side School (He Nan Hua Pai). His painting enjoyed a wide popularity in his time. He paralleled or preceded the Ju Brothers (Er Ju), also famed in flower-and-bird painting. He stood out of the Ju Brothers with the holistic aura of his painting, however, his subject was narrower. It is noteworthy that He Chong did not become the artistic transformer of his period or the leader of the artistic world of his time. Nowadays, the Ju Brothers are considered as the representatives of the period, and He's name is seldom heard. It is on the one hand that the students (including Gao Jianfu, Gao Qifeng and Chen Shuren) of the Ju Brothers later built their artistic fames through their involvement in revolutionary movement; on the other hand, He did not have many reputed students who left their names in history.

He Chong (1808—1884), born in the village of Yanqiao, Nanhai County, was originally named Hanchong styled as Qiluan. He named himself in his works as Danshan Kulapati (Dan Shan Ju Shi), the Old Gentleman in Yanqiao (Yanqiao Ju Shi), or the Old Gentleman on the Mountain with 72 ridges (Qi Shi Er Feng Shan Lao Ren). He earned his living by selling paintings and writing calligraphy works and spent most of his time in the area south of the Pearl River in Guangzhou teaching his students.

Unlike the other artists with their life filled with twists and turns, He's life was smooth. As a painter, he was passionate towards his artistic pursuit. His water-rich hometown provided him with continuous inspirations and filled his works with delicacy and romantic spirit. He left home at the age of about 12 and settled himself down as an apprentice in painting and other handicraft work in Guangzhou. He was soon recognized by a famous painter surnamed Su, who became his master. With Su's help, he made great progress. Several years' hard work gained recognition from Wu Chongyao (Howqua), a very rich merchant who lived in the South-to-the-river area in Guangzhou, and he was invited to sort out his paintings, through which He got the chance to see famous paintings by his predecessors. He began to imitate and learned the skills embodied in these paintings. In 1840 when He was 30, he set up his fame with his unique style, which was due to his close contact with his predecessors' works. He's works integrated the skills of Northern Song Dynasty and his own style. However, his painting was distinct Lingnan style with different artistic features from the Northern Song painting. He autographed his painting with "an imitation of *Xin Luo Shan Ren*", a famous painter in the Qing Dynasty, but his artistic skills were mostly built up from his own practice, contemplation and imitation of his predecessors. His style resulted from his life experience and his strong love towards pastoral life.

He Chong's fame peaked in Daoguang's reign (1821—1850) and his social interaction reached the climax. He moved frequently after 1870 and did not have a settled place. Relevant literature said that he often travelled out with General Yi Xiang and set foot on various scenic spots. He used to live in Taiwan and settled down in the Green Rock in Xiqiao Mountain. He spent his last years in Meng Sheng Lane in Guangzhou, painting and teaching students. The name of his painting studio was "Studio with Noble Bamboo and Long-life Rock" (Zhu Qing Shi Shou Zhi Zhai). His students included Liu Luanxiang, Cui Qin,

Zeng Guangheng, Mai Hanyong etc. He had a very close contact with the artistic circle of his time. He attended various large-scale artistic gathering and organized small gatherings for painting and calligraphy. On his artistic friend list could one find the Ju Brothers, General Yixiang, Yang Yongyan, Luo Anxian, Su Liupeng, Chen Li and Chen Pu. They exchanged ideas and went hiking and co-authored works. These activities greatly promote the South-to-the-River School (He Nan Pai). He Chong travelled extensively, and his friends list was long and his horizon far beyond. However, he was deeply rooted in Lingnan. And it is Lingnan that inspired him most. His painting demonstrated his eulogy on Lingnan scenery and his deep love for Lingnan.

The eighteenth century was an age of transition. The capitalist commercialism greatly transformed the social strata. The urban citizens gained high social status and the official scholars' idea were changing. They began to involve themselves in market. This was a kind of secularization and it was closely related to the historical background and artistic trend. Lingnan of that time was blended with Western and non-Lingnan influence. Located at the frontier of foreign trade, Lingnan was deeply influenced by Western culture. And the artistic trend was also in a flow of change, which was more westernized, secularized and popularized. The artistic trend of that time was featured with brightness, cleanness

and freshness. Being immersed in the social environment, He was also greatly influenced by the artistic trend. He involved himself in foreign trade and handicraft-making in his early years, and these experiences kept its traces on his works. The artistic trend made him one of the early professional painters and his style was imprinted with freshness, brightness and auspiciousness.

His early and interim paintings gave more attention to skills and were replete with small strokes. And the color was characterized by its elegance and refinedness. He sometimes imitated the Northern Song School and used powder to color the painting. In his later years, the strokes became more national and relaxed, which displayed his personal style. And his later works were considered a combination of elegance and crudity. His landscape painting was already set but his flower-and-bird painting was very diversified and full of originality, which showed great prominence in artistry. It is his passion to daily life and his relaxing aura plus the skills and vivid portrayal that make his paintings stand out.

In the world of He Chong, flower represents dream and symbolizes beauty and nature. More than one century's distance from He Chong could not stop us from sensing his simplicity and open-mindedness through his paintings. His love and passion for nature and life still glow from his painting.

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