

PAINTING COLLECTION OF
MRS. ANNIE WONG LEUNG KIT-WAH

梁潔華畫集

汪道涵題



PAINTING COLLECTION OF
MRS. ANNIE WONG LEUNG KIT-WAH

梁潔華畫集

汪道涵題



梁潔華畫集

上海書畫出版社出版發行

(上海欽州南路 81 號 郵政編號 200233)

各地新華書店經銷 深圳中華商務聯合印刷有限公司印刷

開本 787×1092 1/8 印張 22 字數 10 千字

1997 年 11 月第 1 版 1997 年 11 月第 1 次印刷

印數：1-3,000

ISBN 7-80635-183-3/J · 964

序

梁潔華女士是已故香港恒生銀行董事、著名金融家、慈善家梁銑琚先生之女。長期以來，她積極協助梁銑琚先生贊助慈善和教育、醫療、文化、體育、宗教等事業。如對香港多所幼稚園、中小學校和大學，均捐建校舍或教學大樓；在祖國大陸，對廣東順德、廣州中山大學、北京清華大學，西安第四軍醫大學都提供了捐助，在上海博物館籌建新館時，亦慷慨資助“梁銑琚展覽廳”的裝修。近年為國家科委捐助巨款設立“何梁何利科教基金會”，褒獎祖國科技先進，尤為社會注目。梁先生仙逝後，梁潔華女士秉承父親的遺志，繼續熱心於社會公益和慈善事業，大力支持國內的教育、文化和藝術事業。梁銑琚先生和梁潔華女士對社會的慷慨捐助，得到了國家領導人和社會各界人士的高度贊揚和尊敬。

梁潔華女士自幼酷愛藝術，在五十年代，曾先後師從徐東白、伍步雲、鮑少游、李研山、趙少昂及王植波等大師學習油畫、國畫和書法，博采衆長，融會貫通，將西洋畫技法揉合進國畫之中，創造出自己的風格和特色。她的作品以中國古代傳統女性形象為主，如班昭、孟姜女、花木蘭、武則天、楊貴妃、李清照、林黛玉等。畫家按不同人物所形成的思想、性格和歷史上的作用，對人物形象進行嚴肅認真的刻劃，具有豐富的想象力和創造力，塑造了一批英姿秀美的古代仕女形象，給觀眾以深刻的精神感染和歷史啟示，並具有愛國主義教育作用。

此次，梁潔華女士遴選她各時期的作品四十二件，將在上海博物館舉辦展覽。這些作品記錄了她在藝術上孜孜不倦的追求和豐富的文化修養。畫展的舉辦，對於促進滬港兩地的文化交流也將產生積極的影響。

值畫展舉辦之際，特將作品匯編成集。贅述數語，以示祝賀。

上海博物館館長
馬承源

Preface

Mrs. Annie Wong Leung Kit-Wah is the daughter of the late Mr. Leung Kau-kui, a former director of the Hang Seng Bank, and a noted financier and philanthropist in Hong Kong. For a long period of time she actively assisted her father in contributing to charitable, educational, medical, cultural, sport and religious organizations. Numerous nurseries, secondary and primary schools, and universities in Hong Kong have received their donations to extend academic buildings or teaching facilities. Inside China, contributions have been made to the City of Shunde in Guangdong Province, Dr. Sun Yat-sen University in Guangzhou, Qinghua University in Beijing, The Fourth Military Medical University in Xi'an. When the Shanghai Museum was raising fund for its new premises, a generous donation was made to decorate the "Leung Kau-kui Exhibition Hall". Another philanthropic donation was made to assist the State Commission for Science and Technology for the establishment of the "Ho Leung Ho Lee Scientific and Educational Foundation", awarding those who have contributed to the advancement of science and technology in the motherland. This contribution received much public applause. After the death of her father, Mrs. Leung, observing the wishes of her father, continues making social and charitable contributions and enthusiastically supports educational, cultural and artistic activities in China. The benevolent contributions made by Mr. Leung Kau-kui and Mrs. Wong have earned high commendations and respect from our state leaders and various sectors.

Mrs. Wong is fond of art since childhood. During the 1950's, she studied western painting, Chinese painting and calligraphy under masters such as Xu Dong-bai, Ng Po-wan, Bao Shao-you, Li Yan-shan, Zhao Shao-ang and Wang Zhi-bo. She has absorbed the finest skills of the masters and developed them into a style and distinctiveness of her own, integrating the techniques of western painting into Chinese painting. Her paintings mainly feature classical and traditional females such as Ban Zhao, Meng Jiang-nü, Hua Mu-lan, Empress Wu Ze-tian, Yang Gui-fei, Li Qing-zhao and Lin Dai-yu. Deriving inspiration from the thoughts, personality and historical significance of these characters, Mrs. Wong seriously and earnestly depicts each of her images. With rich imagination and creativity, she has created a series of elegant women delivering a deep spiritual appeal and profound historical revelation to all viewers. Such treatment also has an educational benefit on patriotism.

For her exhibition in the Shanghai Museum, Mrs. Wong has carefully selected 42 pieces of her works from various periods. These paintings, as a group, have recorded her persistent artistic pursuit and rich literary knowledge. This exhibition will promote the cultural exchange between Hong Kong and Shanghai and will definitely produce positive effects.

To mark this auspicious occasion, we have compiled Mrs. Wong's paintings into a collection album and extend to her our best wishes.

Ma Cheng-yuan
Director, Shanghai Museum

藝成於勤 貴有個性

香港知名人士梁潔華女士的畫展，今秋將在上海博物館開幕，這是香港回歸祖國後，港地畫家來上海舉辦的一次較大規模個人畫展，它對於推動滬港兩地的文化藝術交流將起積極的作用，是一件值得祝賀的盛事。

藝術貴有個性，而個性的形成是一個長期磨礪的過程。梁潔華女士自幼喜愛繪畫，年青時曾經師從鮑少游、趙少昂、李研山諸嶺南名家，可謂淵源有自。從這次展出的早期山水、花鳥、走獸等作品看，她對各門畫科都是用過一番功夫的。後來，忙碌於操持家政和社會公益事業，畫畫只能忙裏偷閑，偶而為之。然而她對藝術的追求始終不輟，數年來創作了許多巨幅宏製，其勤奮精神令人感動。

梁潔華女士深知多能不如專詣，她創作的母題偏愛於中國古代的女性人物，與傳統仕女畫不同的是，她以現代人的人文意識來闡釋古代女性人物，賦予新的思想涵義。她筆下的花木蘭、洪宣嬌、秋瑾等形象，英姿颯爽，無所畏懼，傾注了畫家對歷史女英雄的歌頌、敬仰的情感。她畫的一些歷史才女，性格和情緒的刻劃細膩入微，班昭的堅毅、蔡文姬的悲愴、李清照的淒清，一一躍然紙上。對某些歷史上褒貶不一的人物，她有着自己的理解。如所畫的武則天，並不是一個“潛簪神器”的逆婦，而是頗有雄才大略、氣度軒昂的女中英傑；妲己和楊貴妃的形象既妖冶又美艷迷人，不禁引起觀者的思索：該譴責的究竟是她們的美色，還是帝王的荒淫？凡此種種，都不難看出，梁女士對歷史婦女的審視，帶有現代女性的獨特見識，不同於陳腐的夫子之道。

梁潔華女士的仕女畫大多是單體形象，但也不乏構思宏大、想象力豐富的力作。如《煬帝巡幸圖》就頗費經營，畫面虛化隋煬帝的御船，以一羣拉緯的婦女為主體，二十四個人物動態各異，面部呈現疲乏、痛苦、憤怒、強忍等種種表情。整個向左前方傾斜的動勢，組成一股壓抑、低沉的旋律，很有感染力。作者對被奴役婦女的同情，對封建帝王暴政的憤慨感情自然地流露

於其間。另一幅《五羊仙女圖》，將神獸作了擬人化的處理，五羊化爲五個頭長羊角的美麗仙女，自空中輕盈飄灑抵達人間，播撒穗種，降福於羊城。古老的神話更加富有視覺形象美感，可謂匠心獨運。

梁女士描繪的仕女形象，體態寫實性很強，符合人體結構，這顯然得力於她青年時期學習素描的功底。畫人難畫手，她的仕女畫手勢造型千變萬化，並能恰到好處地傳達出人物的情緒心態，與中國戲曲中的生動手勢表演技藝，有異曲同工之妙。

梁女士的創作技巧手段，沒有僅僅限於傳統國畫的借鑒，也有向西洋油畫和水粉畫吸取營養的成分，這在人物肌膚的暈染技法和色彩善用粉色、水色方面，表現得尤爲明顯。人物造型以中國畫的點線結構語匯爲基本，又適當地加入明暗表現法，增強人物形體的立體感。這種融合中國畫和西洋畫技法的探求，經過長期的整合，已達到比較和諧的程度，從而構成她自己的風格面貌，這是十分難能可貴的。

梁潔華女士有志於繪畫藝術，雖是業餘創作，已露不凡才華，具有良好的基礎修養，大有提高藝術表現深度和完美形式和諧的潛能。值梁潔華女士畫展開幕和畫集出版之際，寫上一些讀畫斷想，祝願她在藝術追求的道路取得更爲驕人的成就。

上海中國畫院院長
程十髮

Artistic Achievement Comes form Industrious Practice and Is Valued for Its Personal Style

The painting exhibition of Mrs. Annie Wong Leung Kit-Wah, a celebrity from Hong Kong, will open in the Shanghai Museum this autumn. It is a significant sole exhibition by a Hong Kong artist in Shanghai after Hong Kong's repatriation to the motherland. The exhibition will have positive effects in promoting the cultural exchange between Hong Kong and Shanghai and is an important event worthy of celebrating.

Artistic achievement is often valued for its personal style and such style only takes form over a long period of industrious practice. Mrs. Wong cherishes painting since childhood. She learned from masters such as Bao Shao-you, Zhao Shao-ang and Li Yan-shan when she was young. From her earlier works on landscape, flower and bird and animal, we know that she must have spent time on mastering the skills of these topics. Due to busy chores of taking care of the family and fulfilling roles in charitable activities, painting, for her, could only be practiced occasionally and in between active schedules. Yet Mrs. Wong's artistic pursuit is unyielding. She completed numerous large paintings over the past few years and such industrious spirit is indeed very touching.

Mrs. Wong knows the value of focused attention and favours using historic females as the main theme for her works. Deviating from the traditional method of painting females, she interprets these historic women with the humanistic understanding of modern people thus giving each of them a new content. Her depiction of Hua Mu-lan, Hong Xuan-jiao and Qiu-jin are reflections of elegance and fearlessness, filled with the painter's praises and admiration towards these historic heroines. When she paints the female scholars, she breathes into them the subtlety and finesse of emotion and personality : the perseverance of Ban Zhao, the grief of Cai Wen-ji and the melancholy of Li Qing-zhao, so that they all become alive on paper. For some controversial historic characters, she has her own interpretations. Empress Wu Ze-tian, in her treatment, is no longer the devilish woman who usurped the Tang throne but a generous and upright heroine with immense intelligence and grandeur vision. The portrayals of Da-ji and Yang Gui-fei are evilly seductive and enticingly attractive, making them quite thought-provoking for the viewers : should these two women be blamed for their beauty or the kings for their corrupt desires ? From all these portrayals, it is not difficult to perceive that Mrs. Wong's judgment on these historic women is laced with the unique interpretation of modern woman and not the stagnant rendition of the moralists.

The paintings of Mrs. Wong consist mainly of single individuals but there is no lack of paintings with grandeur composition and rich imagination. The composition of "The Female Boat-haulers of the Sui Emperor" requires tedious planning. The emperor's boat is treated with light colours making the group of female boat-haulers the focal point. Each of the twenty-four haulers has her own posture. The faces show expressions of fatigue, pain, anguish and humiliating tolerance. The momentum of composition goes towards the left front of the painting forming a suppressed and deep rhythm. This is indeed very impressive. The sympathy of the painter towards these female slaves and her anguish against the feudal tyrant flow out naturally. In another painting "The Angelic Five of Guangzhou", Mrs. Wong personifies the divine beasts in her treatment turning the five rams into angelic beauties with horns. These beauties flow gently down to earth from heaven, spreading rice grains and bestowing blessings to the City of Guangzhou. The masterly planning and skillful execution of the painter has added much visual beauty to a legendary fable.

The women of Mrs. Wong are highly realistic in form and posture, true to structure of the human body. This treatment obviously comes from the skills that she acquired through sketching when she was young. When painting a human figure, the most difficult part is depicting the hands. Mrs. Wong's ladies have dozens of hand forms which truthfully deliver the emotional state of the characters. Such hand forms are similar and have the subtlety of the lively hand movement of Chinese operas.

The creative techniques of Mrs. Wong are not limited to those derived from traditional Chinese painting, they also contain the nourishment from western and water-colour painting techniques. The colouring of the skin and the intricate usage of colour washes and staining have demonstrated her proficiency of such skills. The form structure of the figures is basically from Chinese traditional methods. Together with the addition of various levels of shading, the three dimensional effect of these figures is much enhanced. In her pursuit of integrating the Chinese and western painting techniques and a long period of re-styling and compromising differences, Mrs. Wong's skills have reached a comparably harmonious stage thus becoming a style of her own. This is indeed very valuable.

Mrs. Wong has the dedication. Although she is an amateur, she has already shown her unusual ability. With her excellent accomplishment in the basics, Mrs. Wong has the potential of further enhancing the depth and perfection of her artistic presentation. To mark this occasion of the opening of her painting exhibition and the publication of her painting album, I hereby put down some of my thoughts after reviewing her works and sincerely wish that she will have further distinctive achievements in her artistic pursuit.

Cheng Shi-fa
Director, Shanghai Institute of Chinese Painting

目 錄

- 1 序 馬承源
- 3 藝成於勤 貴有個性 程十髮
- 1 仕女篇
- 133 玉手篇
- 139 雜品篇
- 147 存真篇
- 154 梁潔華女士小傳

CONTENTS

- 2 PREFACE *Ma Cheng-yuan*
- 5 ARTISTIC ACHIEVEMENT COMES FROM INDUSTRIOUS PRACTICE
AND IS VALUED FOR ITS PERSONAL STYLE *Cheng Shi-fa*
- 1 IN PRAISE OF THE HISTORIC WOMEN
- 133 A COLLECTION OF HAND DEPICTIONS
- 139 A SELECTION OF EARLIER WORKS
- 147 ALBUM OF MEMORIES
- 155 BIOGRAPHY OF MRS. ANNIE WONG LEUNG KIT-WAH

IN PRAISE OF THE HISTORIC WOMEN

仕女篇

觀世音 Guan-Yin (1995年作)

紙本 184.5×95 cm

一切災殃化為塵，南無摩訶般若波羅蜜。

佚名《白衣觀音大士靈感神咒》



清溪集
畫

局部之一



