



市政局・香港藝術館

URBAN COUNCIL
MUSEUM OF ART



一九八二年七月及八月通訊

NEWSLETTER
JULY — AUG 1982

香港藝術館

香港 • 愛丁堡廣場 • 大會堂

電話：五・二二四一二七

開放時間：

週日：上午十時至下午六時

(逢星期四休息)

星期日及公眾假期：

下午一時至六時

Hong Kong Museum of Art

City Hall • Edinburg Place

Tel.: 5-224127

Opening Hours

Weekdays: 10 am — 6 pm

(Closed on Thursday)

Sundays and Public Holidays:

1 pm — 6 pm

封面

廣州十三商館 (部份)

畫家佚名

約一七九五年

絹本水粉畫

43.5×71厘米

「晚清中國外銷畫」展覽展品之一

Cover

Foreign Factories in
Guangzhou

(detail)

Artist unknown

c 1975

Gouache on silk

43.5×71 cm

An exhibit of the 'Late Qing
China Trading Paintings'
exhibition

各項節目在必要時可能更改。

The programme is subject to alteration.

展覽 Exhibitions

市政局為慶祝大會堂二十週年紀念而主辦之香港藝術館展覽項目：—

Exhibitions presented by the Urban Council at the Hong Kong Museum of Art in celebration of the 20th Anniversary of the City Hall:-

一 中國早期陶瓷

大會堂高座十一樓

至八二年八月

是次展覽展出漢代以前迄至宋代的陶瓷器，其中包括漢陶、長沙及廣東出土之陶器、綠釉器、陶俑、三彩器、白釉器、磁州窯器、褐、藍、及黑釉器及各類青瓷。本展覽將透過各項陶瓷展示中國陶匠的高度技巧及創新的風格。



越窑青釉鷄首壺

六朝 (220—589)

高：8.3厘米

Jar with an applied chicken-head on the shoulder in olive-green glaze

Yue ware

Six Dynasties (220-589)

Height: 8.3 cm

1 Early Chinese Ceramics

Museum Gallery, 10th floor, City Hall High Block
Up to August, 1982

Early Chinese ceramics from Pre-Han period through the Song dynasty (960-1279) are on display in this exhibition. Items include Han pottery, pottery from Changsha and Guangdong, lead-glazed earthenware, tomb figurines, three-coloured wares, white glazed pottery, Cizhou stoneware, black, brown and blue glazed stoneware and celadons. The exhibition demonstrates the achievements of Chinese potters in the mastery of potting technique and innovation of style.

二 中國竹刻

大會堂高座十一樓

至八二年十月

本展覽展出選自本館及麥雅理先生所藏由十七世紀以至二十世紀的竹刻藝術精品，包括筆筒、臂擱、蓋盒、香筒及雕像等，其中不少出自名家之手，如乾隆（一七三六至一七九五）間的杜士元、咸豐（一八五一至一八六一）、同治（一八六二至一八七四）間的蔡照初及近代的張志魚等。



淺浮雕文竹小盒
道光(1821-1850)
闊：8.5厘米

Veneered box carved with
bats and scroll in low relief
Daoguang (1821-1850)
Width: 8.5 cm

2 Chinese Bamboo Carvings

Museum Gallery, 10th floor, City Hall High Block
Up to Oct, 1982

In this exhibition, bamboo carvings from the 17th century to the 20th century are selected from the collections of Mr Brian McElney and the Museum. Exhibits include brushpots, wrist-rests, boxes, perfume holders and statuettes, some of which are from the hands of famous bamboo carvers like Du Shiyuan of Qianlong period (1736-1795), Cai Zhaochu of Xiangfeng (1851-1861) and Tongzhi (1862-1874) periods and Zhang Zhiyu of the 20th century.

三 晚清中國外銷畫

大會堂高座十二樓

七月九日至八月廿二日

中國外銷畫是晚清中西文化交流的產物。歐美人士沈醉於中國熱中，中國職業畫家為投其所好，遂繪製一些富於中國風味的西畫，以供外銷。是次展覽共展出咭呱、新呱、庭呱及焯呱等十九世紀中國職業畫家的作品共六十幀。其中不乏具有代表性的油畫及水彩畫作，藉此反映晚清中國外銷畫之特色及畫風之衍變。



咭呱自畫像
咭呱(關聯昌)
一八五三年作
油畫
30.5×24.5厘米

Self portrait of Lamqua
Lamqua
Dated 1853
Oil on canvas
30.5×24.5 cm

3 Late Qing China Trade Paintings

Museum Gallery, 11th floor, City Hall High Block
July 9 to August 22

China trade painting is a particularly genre of painting which flourished in China in late Qing dynasty as a direct result of its contact with the western world. These paintings, which were executed by professional Chinese artists in the western technique and media were produced as saleable articles for the western. Sixty items of oil paintings and gouache including masterpieces of Lamqua, Tingqua, Youqua and Sunqua will be featured to illustrate the stylistic development of China trade paintings and the artistic achievement of some of the better known artists.

第三屆英聯邦攝影展覽

此展覽由香港市政局與英聯邦藝術組織合辦，為一公開性之國際展覽。旨在通過攝影藝術以表達英聯邦國家及屬地的風土民情及傳統特色，促進彼此間的友誼和瞭解。

展覽內容分為三部份：

- (甲) 英聯邦的人民
- (乙) 英聯邦的環境
- (丙) 英聯邦的文化及傳統

凡英聯邦國家及屬地之攝影團體及攝影家均可送件參展。參加作品以黑白及彩色照片為限。由市政局委任之評選委員會審定。凡入選作品將於八二年十二月至八三年一月間在大會堂高座香港藝術館展出。優勝作品可獲市政局頒贈之獎項。展覽並設特別獎項，頒與在每部份中獲獎最多之攝影團體。

參加表格及細則，將於七月開始在大會堂高座十一樓香港藝術館派發。

Third Commonwealth Photography Exhibition

The exhibition is presented by the Urban Council, Hong Kong in association with the Commonwealth Arts Organisation. It is an international open photography exhibition with an aim to encourage friendship and understanding among the people of the Commonwealth countries by introducing their people, environment and cultural tradition through the art of photography.

The exhibition is divided into three subject categories:

- (A) The Commonwealth and its People
- (B) The Commonwealth Environment
- (C) Culture and Tradition of the Commonwealth

Photographic societies and individuals of the Commonwealth countries may submit works to the exhibition. Works will be selected by a panel of judges appointed by the Urban Council and will be on display at the Museum Gallery, 11/F, City Hall, High Block from December 1982 to January 1983. Prizes will be awarded by the Urban Council to the best prints in each category. And a special prize will be awarded to the best overall submissions by the photographic societies in each category.

Conditions of entry and entry forms will be available at the Museum of Art counter, 10/F, City Hall High Block, in early July, 1982.

巡迴展覽

一 藝術中的線

官塘圖書館：七月二日至七月十六日

坪石圖書館：八月三日至八月十七日

二 藝術中的體

灣仔圖書館：七月二日至七月十六日

官塘圖書館：八月三日至八月十七日

三 藝術中的面

薄扶林圖書館：七月二日至七月十六日

油蔴地圖書館：八月三日至八月十七日

四 藝術中的組織

油蔴地圖書館：七月二日至七月十六日

五 中國書法：甲骨至金文

深水埗圖書館：七月二日至七月十六日

窩打老道圖書館：八月一日至八月十五日

六 中國書法：金文至秦刻石

柴灣圖書館：七月二日至七月十六日

深水埗圖書館：八月一日至八月十五日

Travelling Exhibitions

1 Line in Art

Kwun Tong Library: July 2 — July 16

Ping Shek Library: Aug 3 — Aug 17

2 Mass in Art

Wan Chai Library: July 2 — July 16

Kwun Tong Library: Aug 3 — Aug 17

3 Surface in Art

Pok Fu Lam Library: July 2 — July 16

Yau Ma Tei Library: Aug 3 — Aug 17

4 Organisation in Art

Yau Ma Tei Library: July 2 — July 16

5 Chinese Calligraphy: Oracle Bones to Bronze Inscriptions

Sham Shui Po Library: July 2 — July 16

Waterloo Road Library: Aug 1 — Aug 15

6 Chinese Calligraphy: Bronze Inscriptions to Stone Inscriptions

Chai Wan Library: July 2 — July 16

Sham Shui Po Library: Aug 1 — Aug 15

演講

中國書法

粵語藝術講座專輯

書法乃中國諸藝術形式中具有超過三千年悠久的歷史。在中國文化的發展上綿源不絕。它的演變與文學和繪畫等又有其長遠的淵源。是四次粵語演講專輯將扼要地介紹書法的藝術，俾使聽眾能對書法有一概括的認識。

免費入場

講者：李潤桓先生

香港中文大學藝術系講師。

演講地點：大會堂高座九樓演奏廳

一 中國書法的演變與發展

八月五日 星期四 下午六時正

首講簡括說明自新石器時代以來篆、隸、楷、草各書體之發展與演變。

二 中國書法的形式與藝術表現

八月九日 星期一 下午六時正

次講敘說各種書體的特色與各家的表現手法。

三 中國書法的欣賞

八月十二日 星期四 下午六時正

第三講分析書法在其美學欣賞上的各項問題。

四 廣東與現代書法

八月十六日 星期一 下午六時正

最後一講乃廣東書法的回顧，及由晚清至今中國書壇的情狀。

上述四個演講將同場放映幻燈片介紹各體書法。

Chinese Calligraphy A Fine Arts Cantonese Lecture Series

Chinese calligraphy is a distinguished art form which has a long and continuous history of more than three thousand years. Its development has been closely associated with that of Chinese painting, literature and others. In this series of four lectures in Cantonese, a general introduction to the art of Chinese calligraphy will be given to promote public understanding of this art form.

Admission free

Lecturer: Mr Lee Yun-woon

Lecturer of the Fine Arts Department, the Chinese University of Hong Kong.

Venue: Recital Hall, 8/F, City Hall High Block

Lecture 1: Chinese Calligraphy — Evolution and Development

Thurs Aug 5 6 pm

An introduction to the evolution and development of Chinese calligraphy since the Neo-lithic period.

Lecture 2: Chinese Calligraphy As a Form of Artistic Expression

Mon Aug 9 6 pm

The characteristics of different script forms and schools will be analysed in this lecture.

Lecture 3: The Appreciation of Chinese Calligraphy

Thurs Aug 12 6 pm

The problems of the aesthetic appreciation of Chinese calligraphy will be studied.

Lecture 4: Guangdong and Modern Calligraphy

Mon Aug 16 6 pm

A retrospective of Guangdong calligraphy and the art circle of modern Chinese calligraphy since the late Qing period.

The above series of 4 lectures will be fully illustrated with colour slides.

電影將在太空館之演講廳舉行。免費入場券即日起在藝術館之接待處及太空館之天文書店派發，亦可用郵遞方式索取。

七月

七月廿四日 星期六 下午八時

七月廿六日 星期一 下午五時半

一 龐塔旺與先知

(彩色，二十分鐘)

二 波納爾

(彩色，二十分鐘)

一八八八年畫家塞律希埃(一八六四至一九二七)往法國西部不列塔尼省的龐塔旺探訪高更(一八四八至一九〇三)，深受其綜合主義理念的影響。翌年，塞氏遂與其他藝術家包括波納爾(一八六七至一九四七)、德尼(一八七〇至一九四三)及弗依雅(一八六八至一九四〇)等創立先知派。Nabis是希伯來文先知的意思。他們因高更的影響，揚棄印象主義所主張自然的再現的理論，感性地使用平塗、裝飾性的原色與清晰的輪廓從事其繪畫創作。自一八九九年先知派解散後，波納爾的畫作其色彩和造型有進一步的發展。他描繪的室內景物，靜物、浴女及風景等皆有溫情的魅力。先知派及波納爾對二十世紀初西歐的藝術發展有一定的影響。這兩部電影對他們的藝術有簡略的闡述。

八月

八月廿三日 星期一 下午五時半

八月廿九日 星期日 下午八時

一 染色玻璃

(彩色，十七分鐘)

二 喬治·盧奧

(彩色，五十七分鐘)

喬治·盧奧(一八七一至一九五八)乃法國表現主義最具影響力的畫家與版畫家之一，年青時曾當修理教堂染色玻璃學徒。他的作品以粗黑的線條圍繞著瑰麗的色彩為著，好像染色玻璃給鉛條鑲嵌般一樣。他畫作的題材多描寫聖經的故事、小丑、妓女、法官、風景、花束等，表現出盧奧作為一個基督徒對人類憐愛的至誠與及對罪惡和偽善的厭棄。第一部電影首先介紹染色玻璃這種獨特的基督教藝術型式；其發展源於拜占庭而大盛於中世紀。

Film Programme

The films will be shown at the Lecture Hall of Space Museum. Free admission tickets are now available from the counter of the Museum of Art and the Astronomy Bookshop of the Space Museum or through postal booking.

July

Sat	July 24	8.00 pm
Mon	July 26	5.30 pm

- 1 Pont-Aven and the Nabis
- 2 Pierre Bonnard

In 1888 at Pont-Aven in Brittany, a province in the west of France, Paul Sérurier (1864-1927) visited Paul Gauguin (1848-1903) who deeply influenced him by the ideas of Synthetism. The following year Sérurier founded together with Pierre Bonnard (1867-1947), Maurice Dennis (1870-1943), Edouard Vuillard (1868-1940) and others the Nabis, a Hebrew for prophets. The painters attracted by Gauguin's advice to harmonise their paintings with emotional use of sharply defined contours and flat, decorative and unmodulated bright colours rejecting the naturalistic representation of Impressionism. After the break up of the Nabis in 1899, Bonnard culminated gradually in his paintings of interior, still life, nude bathing, and landscape an intimate charm of colours and forms. The two films focus on the art of the group of artists who had opened new horizons to the art development at the beginning of the 20th century.

August

Mon	Aug 23	5.30 pm
Sun	Aug 29	8.00 pm

- 1 Stained Glass Window
- 2 Georges Rouault

Georges Rouault (1871-1958) was one of the most powerful French Expressionist painter and engraver who was apprenticed to the restoration of stained glass in his youth. His works are characterised by

heavy black contours, like the lead flanging in stained glass windows, enclosing fragments of glowing colours. His themes, chiefly on Biblical subjects, clowns, prostitutes, judges, landscapes, bouquet of flowers and so on, reflect Rouault's love and hospitality of a deeply devout Catholic towards his fellow mankind. The first film introduces the beauty of stained glass window which is a distinguished form of Christian art of Byzantine origin distinctively developed in the Middle Ages.

電影節目免費入場券可用郵遞方式索取。每人每場以不超過兩張為限，以先到先得為準。請填妥下列表格，信封面註明「電影」字樣，寄回本館。電影放映前七日停止接受郵遞訂票。

學校團體訂票，可來信本館教育及推廣服務組申請。

For postal booking of free tickets for the film programme, please fill in the following form and return to the Museum and mark 'Film' on the envelope. Postal booking, on a first-come first-served basis, terminates 7 days prior to the day of showing. Each applicant is allowed a maximum of 2 tickets per performance.

Booking of school group tickets can be made by writing to the Education and Extension Services Section of the Museum.

請填上所需之入場券數目

Please insert number of tickets required:

- 24.7.82 ☐
26.7.82 ☐
23.8.82 ☐
29.8.82 ☐

Name 姓名 _____

Address 地址 _____



新出刊物 New Publications

中國竹刻藝術下冊

一九八二年版，精裝一冊，25.5×21.5厘米，三百五十一頁，彩色圖版一幅，黑白圖版三百三十二幅。
售價：港幣八十五元 ISBN 962-215-041-1

本書上冊簡要敘述中國各代竹刻藝術的衍變歷史，而下冊則為提供學術性研究的參考書籍。是書編集歷代三百位竹人之小傳，並附列各代見於文獻記載的已知名及未知名者的作品共二百六十多項，其後均註明資料出處，方便讀者作進一步之參考及研究。本書並附設竹人之人名和別名索引及參考書籍目錄，又附列本港所藏竹刻選品共一百三十七種之圖版，包括各時代竹刻作品之風格及技巧，俾本書讀者對中國竹刻藝術易於獲一概括之認識。

Chinese Bamboo Carving Part II

1982, hardcover, 25.5×21.5 cm, 351 pp with 1 colour plate and 332 b/w plates
Price: HK\$85 ISBN 962-215-041-1

Part I of this book covers a brief history of bamboo carvings in China, while this second volume serves as a ground work for further research on the history of Chinese bamboo carving. Biographical notes of some 300 bamboo carvers, and more than 260 bamboo carvings by known and unknown carvers of various periods in literary records are included, with each entry accompanied by bibliographical reference. An index to names and pseudonyms of carvers and a selected bibliography are also included to facilitate further reference. Photoplates of 137 bamboo carvings selected from local collection also serves as additional examples to illustrate the styles and techniques of bamboo carving over the centuries.



英國素描及水彩畫

一九八二年版，平裝一冊，22×24厘米，一百七十四頁。彩色圖版十幅，黑白圖版一百六十五幅。

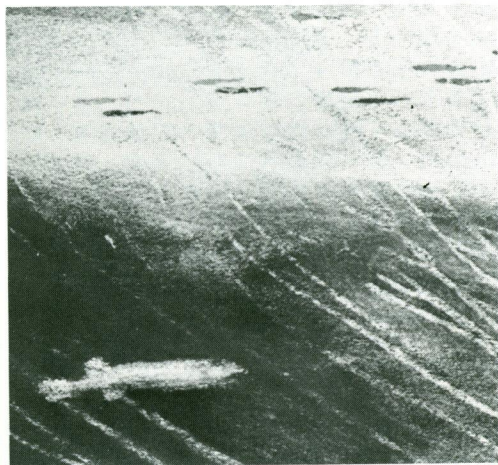
售價：港幣三十一元

此乃香港市政局在一九八二年六月十一日至三十日間與英國文化協會聯合舉辦之「英國素描及水彩畫」展覽目錄。展品包括有一百〇五位英國著名畫家由一七五〇至一九八〇年間繪畫的一百五十九件素描及水彩原作。這本由英國文化協會出版之目錄所刊載的除包括兩篇分別由約翰·蓋爾及威廉·菲瓦所作有關英國水彩畫和二十世紀英國水彩畫及素描的文章外，並附有該一百〇五位藝術家的傳略和全部展品插圖。

British Drawings and Watercolours

1982, paperback, 22×24 cm, 174 pp with 10 colour plates and 165 b/w plates
Price: HK\$31

A fully illustrated catalogue for 'The British Drawings and Watercolours' exhibition jointly presented by the Urban Council, Hong Kong and the British Council from June 11 through June 30, 1982. The exhibition includes 159 original works of drawings and watercolours by 105 leading British watercolourists from the period 1750 to 1980. This catalogue published by the British Council consists of two articles written by the authorities on the subject, "The English Watercolour: A polite and Useful Accomplishment" by John Gage and "British Watercolours and Drawings in the 20th Century" by William Feaver. Biographical notes of the 105 British artists and illustrations on all the exhibits are also included.



居廉花卉草蟲冊

鄧海超

居廉（一八二八至一九〇四），字士剛，號古泉，別署隔山老人、隔山樵子、羅浮山人。廣東番禺縣隔山鄉人。為居巢（一八一一至一八六五）從弟。早年隨兄學習繪事。壯年偕兄同赴廣西，在知府張敬修麾下為幕僚。又結識了在桂林李秉綬環碧園客居之著名畫家宋光寶和孟覲乙，得以觀摩他們的畫藝，汲取宋氏之妍麗設色風格和孟氏之意筆技巧，揉合兩者，自成一家。他嘗自鐫一印曰「宋孟之間」，可見其對二氏之仰慕及自己能融合兩家長處的信心。在廣西的一段期間，亦得以瀏覽號稱「甲天下」之桂林山水，擴闊了一己的胸懷和見聞。

居氏返粵後，家居之餘專心從事繪畫，使其藝術得到進一步成長。他的居室曰「嘯月琴館」。居廉在屋前後擺放湖石，種植各類花卉，以觀察不同季節內的植物滋榮情況。又常捕捉昆蟲，蓄於玻璃箱內，或用釘將之固定，臨摹其生態構造。故其繪畫花卉草蟲，均能細緻入微，極得物象情韻。

居廉在描繪花卉和設色方面，有著獨特成就。前人畫花，多用抹粉、點粉等技巧，惟居廉兄長居巢創用撞粉法。居巢早逝，作品流傳較少，由居廉繼承其法，力加發揚。所謂「撞粉」，即在顏色未乾之際以筆沾粉，點入色中，使其自然流散，與顏色互為混合，產生柔和潤澤之感覺，表現花卉的光暗層次。居氏間在水粉未乾前把畫橫直放置，使粉偏聚一方，以強調花瓣輕軟的質感。

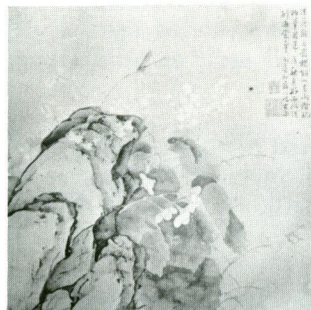
居氏亦常用撞水法描畫樹葉枝幹，以筆沾水，從向陽方面注入未乾的顏色中，逼使色素往向陰一面積聚。因此，注水的地方色澤較淺，而相反一面的色素較深。乾後便形成深淺不一，使葉子帶有強烈的凹凸感。繪畫枝幹也用同樣方法，撞水將色素逼向樹幹週邊，乾後如同用線條勾勒一般。這些方法天然渾成，無須刻意經營，免却了過份重視用筆觸將物象描寫而流於板滯的毛病。色澤淡雅雅宜人之花卉，配合着栩栩如生的草蟲，成功表現自然界中寧靜的情韻。使他的花卉草蟲繪畫介乎於「意」與「巧」之間，韻緻生動，全無俗氣。

本館最近購藏之居廉花卉草蟲冊，合共捌頁，是居氏在一八七六年之作品，時年五十歲，正是其畫藝的巔峯時期。其中繪畫多種花卉草蟲，均極精緻，足可代表居氏在該畫科中的成就。如畫冊第二頁《海棠蜻蜓》

圖中的海棠花，僅以少量白粉注入稀薄的顏色中，讓其自然流佈色面，做成一種朦朧感覺，使海棠花更具柔美體態。此外亦用撞粉法點在綠色的樹葉中，留出花朵輪廓，更是別具匠心。花葉則用撞水法分化色素，濃淡相宜，達到表現葉子紋理向背的目的。兩株海棠掩映於石後，一只蜻蜓暫止於草莖頂端，配合畫面的柔和色調，抒發着自然野趣的和諧氣息。畫上題詩一首：「淡黃新月影橫斜，小立閒階玩物華，最是一庭秋色好，西風催到海棠花。丙子寫郎蘇門詩。古泉」。題款旁鈐「戊子」、「古愚」白文印二方。

居氏擅於捕捉自然界生物的神態，可由此冊獲得明證。畫冊第捌頁《樹蛙》圖中，一隻樹蛙正匍伏於葉子上，後腿有力地左右撐着，雙眼圓睜，集中精神注視在前面飛翔的蚊子。藉着樹蛙的緊張神情和姿勢，居廉將其正欲一舉攬獲蟲子的情態表露無遺。微向左傾的枝幹，散置的樹葉以及用較剛勁筆觸勾畫之葉脈與野草，各有增強畫面戲劇性的功能。畫冊第七頁《藤花螳螂》的一隻螳螂正攀附於纖幼的枝藤上，其肌理姿態與自然生理相配合，正顯示出居廉寫生態度的嚴謹和繪寫昆蟲生態的功力。

居氏除精擅繪畫花卉草蟲外，時作山水，筆墨簡樸而意境超逸。間亦畫墨梅，用淡墨勾描花朵和以濃墨繪幹，頗得梅花雅淡高邁的品格。他較少作人物，偶一為之，亦細入毫髮，別具神韻。



頁二：海棠蜻蜓

一八七六年作
水墨設色絹本
34.5×35厘米

Leaf 2: Flowers and Dragon

Dated 1876
Ink & Colour on silk
34.5×35 cm



頁八：樹蛙

一八七六年作
水墨設色絹本
34.5×35厘米

Leaf 8: Frog

Dated 1876
Ink & Colour on silk
34.5×35 cm

Museum Collection

Album of Paintings of Flowers and Insects by Ju Lian (English abstract)

by Tang Hoi-chu

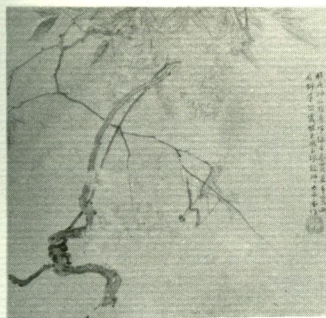
Ju Lian (1828-1904), alias Shigang, pseudonyms Guquan, Geshanlaoren, Geshanqiaozi, Luofushanren, was a native of the Geshan district, Panyu county of the Guangdong province. He learned painting from his elder brother Ju Zhao (1811-1865) when he was young. Later the two brothers served under the magistrate of Guangxi, Zhang Jingshou, and got acquainted with the well-known painters, Song Guangbao and Meng Jinyi, who were residing at the Huanbi Garden of Li Bingshou, a noted official and scholar at that time. The delicate and meticulous styles of Song and Meng and the scenic spots of Guangxi greatly influenced Ju Lian in his later artistic career.

After his return to Guangdong, Ju devoted all his time to the art of painting. In order to be more acquainted with life in nature, he planted various species of flowers in his garden and kept insects as his painting models.

In painting flowers, leaves and branches, and in the application of colours, Ju Lian inherited the innovative style from his elder brother. He was fond of adding white powder onto the wet colour surface so that the white diffused naturally into the coloured area and created a colour effect most suitable for capturing the natural brilliance of flower petals.

The Hong Kong Museum of Art has recently acquired an album of eight leaves with paintings of flowers and insects-executed by this renowned artist in 1876 when he was fifty and reached full maturity in his artistic career. On the second leaf of this album, "Flowers and Dragonfly", the flowers were painted in the above mentioned technique which gave the flowers a supple rhythm and winsome attractiveness; while the frog on the eighth leaf and the mantis on the seventh leaf exemplify the artist's keen observation and superb mastery in painting insects.

Ju Lian was a versatile painter. He occasionally painted landscapes and plum flowers in a simple and lofty manner, and sometimes painted figures with elegant delicacy.



頁七：藤花螳螂

一八七六年作

水墨設色絹本

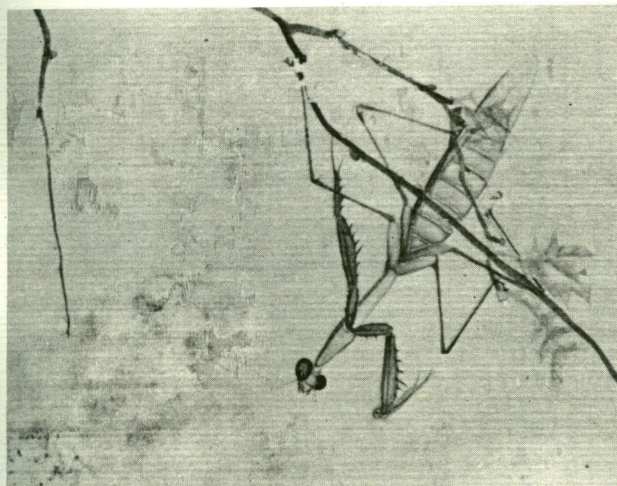
34.5×35厘米

Leaf 7: Flowers and Mantis

Dated 1876

Ink & Colour on silk

34.5 × 35 cm



藤花螳螂 (部份)

Leaf 7: Flowers and Mantis
(detail)

