

## 精選展品 Exhibit highlights

### 1. 丁衍庸 (1902—1978)

#### 松鼠盜果

香港中文大學文物館藏品

藏品編號：1997.0114

袁鴻樞先生惠贈

款識：「老盜老盜，甚麼都盜。丁衍庸。」

鈐印：「叔旦」（朱文）

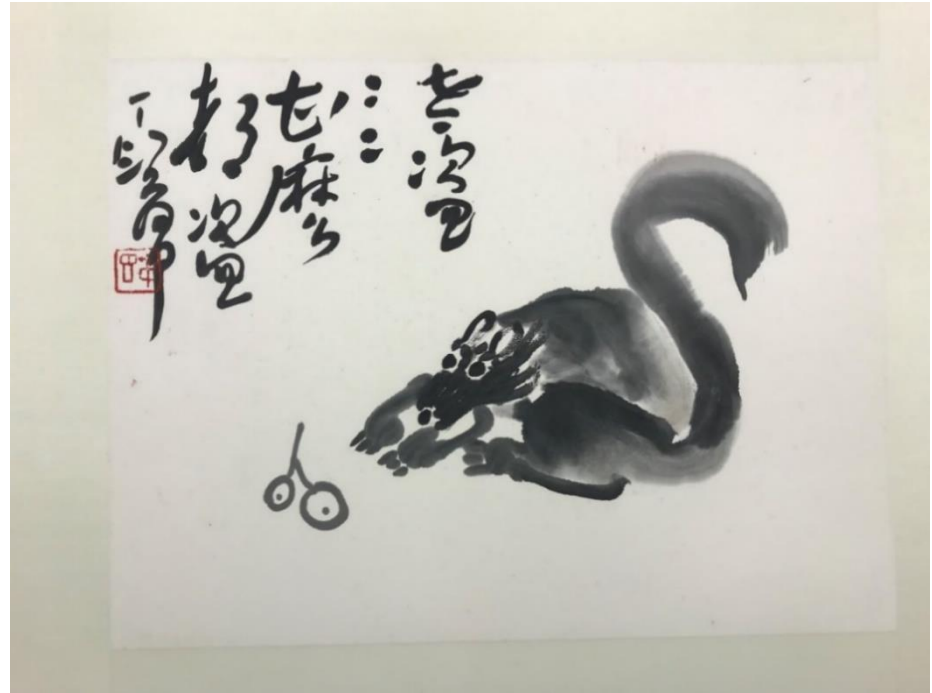
### Ding Yin-yung (1902-1978)

#### *Squirrel Thief*

Collection of Art Museum, CUHK

Acc. no. 1997.0114

Gift of Mr. YUEN Hung Shue



松鼠是香港中文大學（中大）校園內最常見的動物之一，中大藝術系創系主任丁衍庸（1902—1978）便創作不少松鼠題材的作品。本作以簡潔明快的墨筆，勾勒出一隻急不可耐，又小心試探盜取果實的松鼠形象。配合丁氏標誌性的諧謔題識，營造出趣味的氛圍。

Squirrels are one of the most common animals on the campus of The Chinese University of Hong Kong (CUHK). Ding Yin-yung (1902-1978), one of the founders of the Department of Fine Arts of CUHK, created a number of works related to squirrels. This piece of artwork showcases Ding's style of quick drawing and vividly depicts the moment of a squirrel stealing fruit.

## 2. 蘇臥農 (1901—1975)

老鼠葡萄扇面

作於 1940 年

香港中文大學文物館藏品

藏品編號：2001.0328

北山堂惠贈

款識：「看盡世人夢未醒。廿九年秋為春霆兄畫，臥農」

鈐印：「臥農」（白文）

**Su Wonong (1901-1975)**

*Mouse and Grapes*

1940

Collection of Art Museum, CUHK

Acc. no. 2001.0328

Gift of Bei Shan Tang

「笑他兩眼黑如漆，看盡世人夢未醒」是民初嶺南畫家（~1911—1913）常用於題鼠畫的詩句，以老鼠晝伏夜出之特性，寄喻畫家對時局及亂世的感慨。蘇臥農（1901—1975）是高劍父（1879—1951）的高足，擅長沒骨花鳥，其技藝可見於此作。扇面上款者為《嶺南近代畫人傳略》作者鄭春霆（1906—1990）。

Some masters of the Lingnan School of Painting (1911-1913) used rats to convey their feelings towards the chaos at that time. Su Wonong (1901-1975) was one of the brilliant disciples of Gao Jianfu (1879-1951). He was highly skilled in drawing flowers and birds without outlining (boneless technique). Zheng Chunting (1906 -1990) was the recipient of this folding fan.



### 3. 清·道光 (1821—1850)

#### 黃釉雕瓷三星同慶圖筆筒

「大清道光年製」款香港中文大學文物館藏品

藏品編號：1996.0553

鍾棋偉先生惠贈

#### Qing dynasty, *Daoguang* period (1821-1850)

#### Yellow glazed brush holder with immortal design

Mark: “Da Qing Daoguang Nianzhi (Made in the great Qing dynasty during the reign of *Daoguang* emperor)”

Collection of Art Museum, CUHK

Acc. No. 1996.0553

Gift of Mr. Anthony K.W. CHEUNG

本品以瓷質仿照清朝前期嘉定竹刻筆筒的「薄地陽文」(low-relief)手法。筆筒以大片留白突顯雕刻圖案中的人物和動物，包括象徵「祿」的鹿、「福」的蝙蝠。不消說，正中美髯禿頂的執杖仙人自然是壽星。以此組合成「福祿壽」，寓意吉祥。

The highlights of this yellow glazed brush holder are the carved figures and animals. The deer and bat bear the auspicious omens of happiness and good fortune. The old man represents the divine blessing of longevity. This holder applied the “low-relief” technique which was used in the early Qing dynasty.



#### 4. 葉因泉 (1903—1969)

春之十二景冊

作於 1949 年

香港中文大學文物館藏品

藏品編號：1973.0523

黃大成先生惠贈

題簽：「葉因泉畫春之十二景冊，鄧尔疋。」

鈐印：「葉因泉」（白文）

Yip Yan Chuen (1903-1969)

*Twelve Scenes of the Spring Festival*

1949

Collection of Art Museum, CUHK

Acc. No. 1973.0523

Gift of Mr. WONG Tai Shing

葉因泉 (1903-1969) 是民初省港的漫畫先驅，以其反映社會底層市民生活的作品知名。本套冊頁是其在 1949 年戰後歸港之作，生動描繪南方過年的種種風俗。其時，此作縮印為黑白明信片，讓小朋友塗色。恰逢新春，銷量頗佳。

Yip Yan Chuen was one of the pioneers of comics in Guangzhou and Hong Kong. His renowned works reflect the life of the lower social class. In 1949 this set of paintings was created after the Chinese Civil War and his return to Hong Kong, depicting the New Year customs and traditions in Southern China. The paintings were reproduced as monochrome postcards and sold to the public for colouring.

