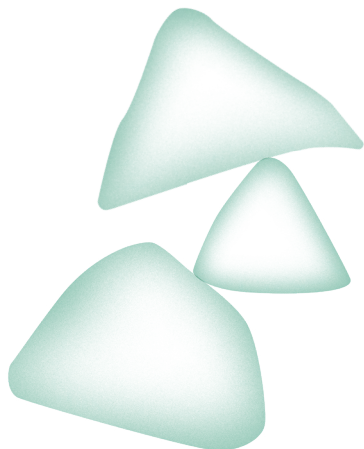




策展理念 Curatorial Statement

《大般涅槃經》云：「一切眾生悉有佛性」。又《妙法蓮華經·觀世音菩薩普門品》云：「慈眼視眾生」。若借這兩句經文作為觀看丁衍庸(1902–1978)作品的引子，便不難發現：他筆下反覆出現的鳥雀、魚蛙、花木、荷塘與瓜蔓，並不只是傳統花鳥畫中的既定題材，而是一個關於平等觀看的世界。生命雖有大小，形貌各有不同，卻並不因其微小、尋常或靜默而失去分量；相反，正是在丁衍庸的筆下，這些日常之物被放到與人、與歷史、與文化同樣值得被凝視的位置。

As the *Mahāparinirvāṇa Sūtra* says, “All sentient beings possess Buddha-nature,” and as the “Universal Gate Chapter” of the *Lotus Sūtra* says, “With compassionate eyes one regards all beings.” Taking these two scriptural lines as a point of entry into Ding Yanyong’s (Ting Yin Yung, 1902–1978) work, one begins to see that the birds, fish, frogs, flowers, trees, lotus ponds, and trailing vines that recur throughout his art are not merely familiar motifs inherited from the tradition of bird-and-flower painting. They belong, rather, to a world alive with feeling, a world shaped by an equal gaze. Life may differ in scale, and forms may vary in appearance, yet none loses its weight by being small, ordinary, or silent. On the contrary, in Ding’s hands, these everyday presences are granted a place no less worthy of attention than human figures, history, or culture.



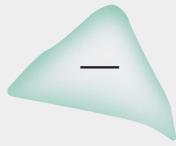
本展以「眾生有情」為總題，並不意在把丁衍庸的作品直接解讀為宗教繪畫，而是藉佛典中的平等與慈視，凸顯其筆下萬物並觀、彼此感通的生命觀。他所呈現的，不是等級森嚴的題材秩序，而是一種不急於分判高下的觀看方式：麻雀、荷葉、瓜果、青蛙、書法與人物，都能在畫面中各安其位，各具情態。因此，本展要呈現的，不只是丁衍庸畫了什麼，更是他如何看待萬物，如何引導觀眾以溫柔而平等的目光觀看世界，在他沉靜的筆墨之中感受一種獨特的恆久生意。

展覽分為三部分。第一部分「眾生平等」，從最尋常的生靈與物象出發，呈現丁衍庸如何讓日常世界中的小生命能被看見、被珍視。第二部分「慈眼觀物」，將書法、人物與植物並置，突出其筆墨中的節制、停頓與專注，使觀看從辨識物象轉化為心神的安頓。第三部分「蓮根南來」，則以荷塘、蓮塘與瓜蔓等母題切入，將「根」理解為文化的來處與延續：丁衍庸所攜來的不只是題材與技法，也是一種自內地南來、在香港重新生長的筆墨精神。

The title of this exhibition, *A World Alive with Feeling*, is not meant to recast Ding Yanyong's work as religious painting in any direct sense. Instead, it draws upon Buddhist ideas of equality and compassionate regard in order to bring out the vision of life embodied in his art: a way of seeing in which all things are beheld together and quietly enter into relation with one another. What Ding offers is not a strict hierarchy of subjects, but a mode of looking that does not rush to judge what is greater and what is lesser. Sparrows, lotus leaves, melons, frogs, calligraphy, and human figures all find their place within the picture, each with its own presence and temperament. What this exhibition hopes to show, then, is not only what Ding painted, but how he looked at the world: how he invites us, in turn, to see it with gentleness and equality, and to sense within his quiet brushwork a distinctive and enduring vitality.

The exhibition is divided into three sections. The first, "Equal Regard for All Things," begins with the most ordinary creatures and familiar forms, showing how Ding enabled the small lives of the everyday world to be seen and cherished. The second, "Beholding with a Gentle Eye," places calligraphy, figures, and plants side by side, drawing attention to the restraint, pauses,

and concentration within his brushwork, so that looking shifts from the recognition of things to an inward composure. The third, "Lotus Roots Carried South," takes motifs such as lotus ponds, water plants, and trailing vines as its point of departure, understanding "roots" as both origin and continuation in a cultural sense: what Ding brought with him was not only subject matter or technique, but a spirit of brush and ink that came south from the mainland and found new life in Hong Kong.



眾生平等

Equal Regard for All Things

此部分著眼於最尋常、最不被特別歌詠的生命形式。
丁衍庸不只畫「高雅」之物，也不只經營傳統花鳥中的清供格局；
他筆下的鳥雀、花木與吉祥意象，往往帶着一種平視萬物的態度。
這裏的「平等」，不只是題材上的廣泛，更是一種觀看倫理：
最微小者不再只是陪襯，而是足以構成畫面中心的存在。

This section begins with the most ordinary forms of life,
those least likely to be singled out for praise.
Ding Yanyong did not paint only what might be called "elegant,"
nor did he confine himself to the refined conventions of
traditional bird-and-flower painting.
The birds, blossoms, and auspicious motifs in his work are often approached with a gaze
that meets all things on equal terms.
"Equality" here does not simply refer to the breadth of
his subject matter; it also names an ethics of looking.
The smallest beings are no longer treated as mere accompaniment,
but are granted a presence substantial enough
to hold the centre of the picture.

荷塘水族 Aquatics in a Lotus Pond

1964

水墨紙本 鏡框

Framed, ink on paper

35 × 139.5 cm (13 ¾ × 54 ⅞ in.)

少雪齋藏品

Chamber of Young Snow Collection

題識：「荷花當八月擎雨蓋。八大山人句也。甲辰為娟娟女弟作。丁衍庸。」

Inscription: "Lotus leaves, in the eighth month, lift aloft rain-bearing canopies" — a line by Bada Shanren. Painted for Juanjuan, my younger female friend, in the *jiachen* year (1964).

Ding Yanyong."

鈐印：「丁庸」或「丁衍庸」（待考）¹

Seal: "Ding Yong" or "Ding Yanyong"
(subject to verification)

《荷塘水族》以橫幅鋪開一池生趣，荷葉如蓋，諸般水族穿游其間。丁衍庸所經營的不僅是可供清賞的「雅景」，還是一個由魚、蝦、蛙與浮葉共同構成的小生態。

丁氏素來喜畫花卉、草蟲與各種水族。他筆下花鳥動物不求逼真形似，而求簡略、生動。在畫魚與蛙時，常刻意誇大眼睛、加強變形，承接八大山人(1626-1705)那種不求媚好、突出奇異怪拙的傳統；此幅之妙，不在工細描摹，而在於以極簡筆墨寫出水族各自的機警、靈動與倔強，恰好契合「眾生平等」所著重的平視萬物。

題識引八大山人詩句，亦透露此作並非單純寫生之筆，而是藉八大筆意重鍊荷塘世界，將古典花鳥的精神轉化為更自由、更現代，也更具生命張力的畫面語言。據題識可知，此作作於甲辰年(1964)，乃贈予學生曹娟娟之作品，足見師生之間的深厚情誼。也正因這份珍重與長久保存，今日觀者方能再次看見：在丁氏筆下，再微小的生命，也值得被溫柔而平等地注視。

完成此幅作品時，丁氏已在香港生活多年，並在新成立的中文大學兼任教師。他持續創作，並將心境寄託於作品本身，這幅荷塘小景亦可視作他在香港歲月中，以筆墨安頓內心、與萬物相對的一種方式。



Aquatics in a Lotus Pond unfolds across a horizontal format as a pond alive with movement and breath: lotus leaves spread like canopies, while fish, shrimp, and frogs weave through the water. What Ding Yanyong creates here is not merely an elegant scene for detached appreciation, but a small ecology shaped jointly by creatures and plants sharing the same world.

Ding was long drawn to painting flowers, insects, and aquatic life. The birds and animals in his work do not strive for exact likeness, but for vitality and character. In depicting fish and frogs, he often deliberately enlarged the eyes and heightened distortion, continuing the legacy of Bada Shanren (1626–1705), who turned away from polished beauty in favour of the strange, the awkward, and the alive. The strength of this painting lies not in meticulous description, but in its ability, through the sparsest brush and ink, to bring out the alertness, agility, and stubborn presence of each creature. In this sense, it speaks closely to the section's theme of the equality of all beings, with its insistence on regarding all life on equal terms.

The inscription quotes a line by Bada Shanren, which suggests that this is more than a simple sketch from nature. Ding reworks the lotus-pond world through Bada's pictorial spirit, transforming the ethos of classical bird-and-flower painting into a language that is freer, more modern, and charged with greater vitality. As the inscription records, the painting was made in the *jiachen* year (1964) and presented to his student Cao Juanjuan

(Cho Keun Keun), a gesture that quietly reflects the warmth of their teacher-student relationship. It is because of such care, and such long preservation, that viewers today are still able to see that in Ding's art, even the smallest life form is worthy of gentle and equal attention.

By the time he painted this work, Ding had already spent many years in Hong Kong and was teaching part-time at the newly founded Chinese University of Hong Kong. He continued to paint steadily, often placing his feelings and inner life into the work itself. This modest lotus-pond scene can therefore also be read as a reflection of his life in Hong Kong: a way of settling the mind through brush and ink, and of meeting the world—quietly, attentively, and with feeling.

¹ 此印類似丁氏所刻部分「亞」字形古璽，但並不常見。佳士得原釋作「丁虎」。丁氏篆刻常取法金文，並多省變重組。若將「T」左側視作「庸」字甲骨文上部，則此印可認為「丁庸」。另一種看法是：將外框視為「行」之金文，內部視為「水」，整體讀為「衍」；中部「T」釋為「丁」，「T」左側為「庸」字甲骨文上部，則全印可暫定為「丁衍庸」印，惟仍有待更多印例比對。

This seal resembles some of Ding's archaic *ya*-shaped seals, though it is not commonly seen. Christie's identified it as "Ding Hu." Ding's seal carving often drew on bronze-script forms, with frequent abbreviation, alteration, and recomposition. If the element to the left of the "T" is taken as the upper part of the oracle-bone form of *yong*, the seal may be read as "Ding Yong." Another possible reading is to take the outer frame as the bronze-script form of *xing* and the inner element as *shui*, together yielding *yan*; if the central "T" is read as *ding*, and the element to its left again as the upper part of the oracle-bone form of *yong*, the seal may tentatively be understood as a "Ding Yanyong" seal, pending comparison with further examples.

花鳥水族

Flowers, Birds and Aquatics

1960s

水墨紙本 鏡框

Framed, ink on paper

右一 R.1: 23.8 × 35.4 cm (9 5/8 × 13 7/8 in.)

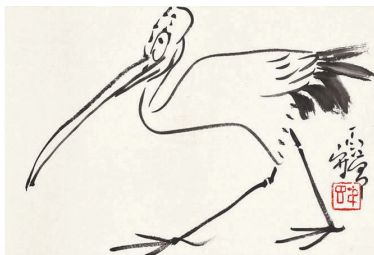
右二 R.2: 35 × 35 cm (13 3/4 × 13 3/4 in.)

右三 R.3: 23.5 × 34.7 cm (9 1/4 × 13 5/8 in.)

左一 L.1: 45 × 34.5 cm (17 3/4 × 13 5/8 in.)

左二 L.2: 23.2 × 35.3 cm (9 1/8 × 13 7/8 in.)

左三 L.3: 23.2 × 35.3 cm (9 1/8 × 13 7/8 in.)



少雪齋藏品

Chamber of Young Snow Collection

題識：右二「娟娟女弟。丁衍庸寫」；右一、右三、左一、左二、左三「丁衍庸寫」。

Inscription: R. 2: "Dedicated to Juanjuan, my younger female friend. Painted by Ding Yanyong"; R. 1 and 3, L. 1, 2, and 3: "Painted by Ding Yanyong."

鈐印：叔旦（六幅各一）

Seals: "Shudan" (one seal on each work)

《花鳥水族》由六幀小景組成：右上為鶴立，右中有飛禽棲枝，右下竹葉間似有螳螂匍匐；左上見兩蛙相對，左中一鳥停石，左下則一尾游魚獨自浮游，眾生各居方寸，彼此不相侵奪。丁衍庸素來喜畫花卉、草蟲、魚鳥與蛙類，且一向不以形象逼肖為尚，而重在以簡筆、變形與略帶怪拙的筆墨，捕捉生靈瞬息的神情與性格。

這種畫法並非單純的花鳥清供，而是丁氏由西畫轉入中國畫、又深得八大山人與徐渭(1521-1593)啟發之後所形成的自家面目：筆墨更簡，造型更奇，留白更多，於寥寥數筆之間，反把生命寫得更為鮮明。

此作雖無明確紀年落款，然綜合丁氏名款的書寫習慣、其在中大教學與創作並行的背景，以及受贈者、丁公門生曹娟娟就讀中大時期等線索觀之，這六幀作品，如創作年份相當，則大致可推定為一九六〇年代之作。它們所保存的，不僅是畫家對細微生命的凝視與體察，也隱約見證了一段由課室延續至珍藏的師生情誼，使畫中諸物之外，更添一層溫厚的人情意味。

Flowers, Birds and Aquatics unfolds across six small scenes: at the upper right stands a crane; at the middle right, a bird perches on a branch; at the lower right, a mantis seems to creep among bamboo leaves. On the upper left, two frogs face one another; at the middle left, a small bird rests on a rock; and at the lower left, a single fish glides on its own. Each creature occupies its own small world, without encroaching on the others. Ding Yanyong was especially fond of painting flowers, insects, fish, birds, and frogs. He never sought meticulous likeness for its own sake, but instead used spare brushwork, slight distortion, and a touch of awkward charm to capture the fleeting expressions and temperaments of living beings.

This manner of painting is far more than a conventional display of bird-and-flower subjects. It reflects the distinctive style Ding developed after turning from Western painting to Chinese painting, and after drawing profound inspiration from Bada Shanren and Xu Wei (1521-1593). His brushwork became sparer, his forms stranger and freer, his use of empty space more daring. Yet it is precisely through this economy that life becomes more vivid: with only a few strokes, each creature seems alert, animated, and fully present.

Although the work bears no explicit date, a consideration of Ding's habitual style of signature, the context of his simultaneous teaching and artistic practice at The Chinese University of Hong Kong, and the period when the recipient—his student Cao Juanjuan (Cho Keun Keun)—was studying at The Chinese University of Hong Kong together suggest that these six works, if comparable in date, were most likely created in the 1960s. What they preserve is not only the artist's attentive gaze toward small living beings, but also, quietly, the trace of a teacher-student bond that extended from the classroom into a lifetime of cherishing. For that reason, the work carries not only the vitality of birds, fish, frogs, and insects, but also a gentle human warmth.

神仙祝壽

Narcissus and Rock²

1976

水墨設色紙本 鏡框

Framed, ink and colour on paper

69 × 34 cm (27 1/8 × 13 3/8 in.)

少雪齋藏品

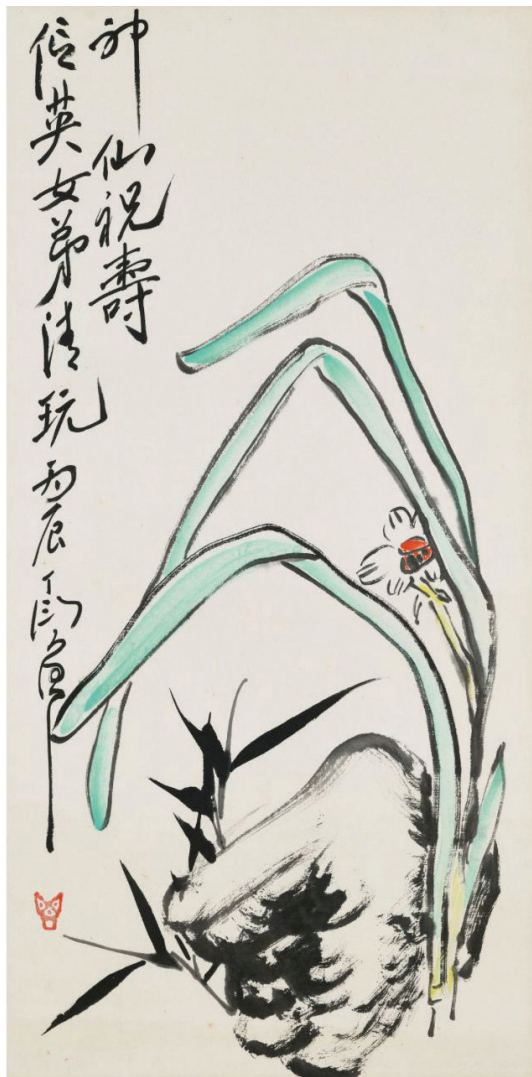
Chamber of Young Snow Collection

題識：「神仙祝壽。信英女弟清玩。
丙辰丁衍庸。」

Inscription: "Narcissus and Rock. For the refined enjoyment of Xinying, my younger female friend. In the *bingchen* year (1976). Ding Yanyong."

鈐印：虎

Seal: Tiger



² 此處沿用拍賣圖錄所載的官方英文題名 Narcissus and Rock; 若直譯中文題名, 則可作「Immortals Celebrating Longevity」。

Here we retain the official English title "Narcissus and Rock," as given in the auction catalogue; the literal translation of the Chinese title *Shenxian zhushou* would be "Immortals Celebrating Longevity."

《神仙祝壽》畫面其實極簡：數葉長長的水仙自石畔抽出，葉勢或上挑、或回折，幾筆之間便把植物的清勁與生氣提起來。右側一朵小花微微探出，白瓣、朱心，色不多而神已足。在草蟲、魚蟹與野禽之外，丁衍庸也將目光投向佛教所謂「無情眾生」——如此幅水仙——並仍以同樣簡練的筆墨，寫出其生意、神采與幽微情趣。

至於題名《神仙祝壽》，未必一定要從畫面中尋求一一對應；若從題意看，或可借水仙之「仙」字，引出一層吉語與雅意，使這幅本來清簡的花卉小品，多出一分含蓄的祝頌意味。這樣的選題，在丁氏作品世界裏並不突兀：一九七四年，他在應邀參加香港中文大學新亞書院藝術系與美國雅禮協會合辦的《當代中國書畫展》之前，於香港大會堂舉行預展中，當時便同時展出《群仙祝壽》三連屏與《水仙》，可見「祝壽」與「水仙」原都是他晚年熟悉的題材語彙。題識中的「信英女弟」，即馬信英女士，為香港知名人士，素喜藝術，亦曾受業於丁公等諸名家。此作以「清玩」相贈，語氣親切而含蓄，正見文人往來之雅意。

This painting is, in essence, a very spare composition. A few long narcissus leaves rise from beside a rock, some lifting upward, others bending back upon themselves; with only a handful of strokes, Ding captures both the plant's tensile grace and its living energy. To the right, a small blossom emerges almost shyly, its white petals and crimson heart rendered with the lightest touch. Yet nothing more is needed. Beyond the insects, fish, crabs, and birds that so often appear in his work, Ding also turns to those beings traditionally regarded in Buddhist thought as "insentient"—here, the narcissus—and, with the same economy of brushwork, endows them with vitality, presence, and quiet charm.

The title, *Shenxian zhushou* ("Immortals Celebrating Longevity"), does not necessarily need to be matched literally to the image. It may instead be understood more allusively, drawing upon the *xian* ("immortal") in *shuixian* (narcissus), and thus lending this otherwise quiet floral painting a note of auspiciousness and understated blessing. Such a theme is not at all out of place in Ding Yanyong's artistic world. In 1974, before taking part in the *Contemporary Chinese Paintings and Calligraphy Exhibition* jointly organised by the Department of Fine Arts of New Asia College, The Chinese University of Hong Kong, and the Yale-China Association, he joined a preview exhibition at Hong Kong City Hall, where *Qunxian zhushou* ("Immortals Celebrating Longevity," a triptych) and *Shuixian* ("Narcissus") were shown together. This suggests that both "longevity" and "narcissus" belonged to a familiar repertoire in his later years. The dedication in the inscription, "for Xinying," refers to Ma Xinying (Ma Shun Ying), a well-known Hong Kong figure and an art lover who had studied with Ding and other distinguished masters. Offered for her "refined enjoyment," the painting bears the tone of a cultivated gift—warm, restrained, and quietly graceful.

大吉圖

Auspicious Rooster³

1975

水墨設色紙本 鏡框

Framed, ink and colour on paper

80 × 134 cm (31 ½ × 52 ¾ in.)

少雪齋藏品

Chamber of Young Snow Collection

題識：「定賢仁弟清玩。乙卯，丁衍庸。」

Inscription: "For the refined enjoyment of Dingxian, my younger male friend. In the *yimao* year (1975). Ding Yanyong."

鈐印：「叔旦」、豬（肖形）

Seal: "Shudan" with a boar (pictorial)



³ 若直譯，可作「Great Auspiciousness」；惟此處實借「雞」與「吉」之諧音而名為《大吉圖》，英語遂不取直譯，而改以較直接的 Auspicious Rooster 點明畫中所繪內容。

Although the Chinese title could be translated literally as Great Auspiciousness, it in fact plays on the homophony between *ji* (雞, rooster) and *ji* (吉, auspiciousness). Accordingly, the English title avoids a literal rendering and instead adopts the more direct *Auspicious Rooster* to identify the subject depicted.

《大吉圖》描繪一隻昂首雄雞，延續了丁衍庸筆下花鳥一貫追求的簡略、生動與奇拙之趣。此幅以濃淡變化的墨塊揮寫雞身與尾羽，又以焦墨畫出雞腳，墨色淋漓、層次豐沛；其造型上的誇張與抽象感，亦隱然可見西方野獸派的影響。更加醒目者，是那雙特意放大的眼睛與極簡的面部處理：寥寥數筆便將雄雞昂首挺立、神氣昂揚的姿態躍然紙上。不同於傳統雄雞題材繪畫的繁複細描，此作之妙，正在於「以少勝多」。丁氏刻意誇張其神態、簡化軀體結構，使雄雞之「神」置於「形」之上，自有一種昂揚而鮮活的精神氣象。

據題識可知，此幅上款人為「定賢」，即丁衍庸弟子黃定賢。從現存材料觀之，黃氏曾收藏相當數量的丁氏水墨作品。以二〇一八年香港大學《學者藏珍—丁衍庸書畫》展覽為例，展中多件作品即出自黃氏舊藏，隨後轉入四位港大教授收藏，並長年陳列於港大。可見，黃定賢不僅為丁公門下弟子之一，亦可視為丁衍庸作品在香港流傳與保存脈絡中的重要人物。

This painting depicts a proud rooster with head held high. It continues the taste for simplicity, liveliness, and eccentric charm that runs through Ding Yanyong's bird-and-flower paintings. The body and tail feathers are executed with freely brushed masses of ink in varying tones, while the legs are picked out in dense, dry black; the result is at once fluid and richly layered. In its exaggerated forms and hints of abstraction, one may also discern a faint echo of Western Fauvism. Most striking of all are the deliberately enlarged eyes and the radically pared-down treatment of the face: with only a few strokes, Ding brings the rooster's upright stance and spirited bearing vividly to life. In contrast to the elaborate detail of traditional rooster paintings, the excellence of this work lies in its minimalist ethos of "achieving more with less." By deliberately heightening the bird's expression and simplifying its bodily structure, Ding places the spirit of the subject over its formal likeness, endowing the image with a buoyant, vivid force of life.

According to the inscription, the recipient named in the dedication is "Dingxian," namely Huang Dingxian, a student of Ding Yanyong. Existing materials indicate that Huang once owned a considerable number of Ding's ink paintings. One example is the 2018 exhibition at the University of Hong Kong, *The Art of Ding Yanyong: A Scholars' Collection*, in which many of the works on display came from Huang's former collection; these later passed into the hands of four HKU professors and remained on long-term display at the university. Huang Dingxian may therefore be regarded not only as one of Ding's disciples, but also as an important figure in the circulation and preservation of Ding Yanyong's work in Hong Kong.



石頭麻雀 Rock and Sparrow

水墨紙本 鏡框
Framed, ink on paper

18.5 × 52.5 cm (7 ¼ × 20 ⅝ in.)

少雪齋藏品
Chamber of Young Snow Collection

題識：「丁衍庸」。
Inscription: "Ding Yanyong."

鈐印：虎
Seal: Tiger

此幅為扇面小品，畫面經營極簡。左側僅見題款與朱印，右側則以寥寥數筆寫出一石一雀；題款與石雀左右相衡，在大片留白之中，營造出一種簡淨、孤峭而又微帶俏皮生趣的扇面情趣。

若與八大山人、徐渭、石濤(1642–1707)等人筆下的禽鳥相比，丁衍庸此處表現顯然更趨符號化，屬於一種高度提煉的造型語言。畫中的麻雀僅以幾筆簡單線條點出眼與喙，立於同樣以淡墨草草寫成、微微傾側的石頭之上，正面朝向觀者，形象既怪誕又饒有童趣。正因刪繁就簡，麻雀與石頭都不再只是自然物象的摹寫，而更像是畫家從萬物形態中擷取出的神情與氣韻。

丁氏以極簡筆墨凝注這隻小麻雀，使其不再只是陪襯，也非點景裝飾，而成為足以獨立成畫、值得靜靜觀看的一個生命。如此處理，既令人想起八大山人《貓石圖》那類以小動物與孤石構境的方式，也可與徐渭、石濤借禽鳥、花卉、怪石寄興的寫意傳統互相發明。對微小生命如此珍重，正是丁氏筆下尤為可貴的人文意味。

This small fan painting is pared down to the utmost simplicity. On the left appear only the inscription and a red seal; on the right, with just a few spare strokes, Ding renders a rock and a sparrow. The two sides balance one another across a broad expanse of blank paper, creating a fan composition that feels at once lucid, austere, and quietly animated with a touch of playful life.

Compared with the birds found in the paintings of Bada Shanren, Xu Wei, or Shitao (1642–1707), Ding's treatment here is clearly more schematic, belonging to a highly distilled formal language. The sparrow is defined by only a few simple lines indicating the eyes and beak, standing atop a slightly tilted rock that is itself sketched in pale ink with the utmost economy. Facing the viewer head-on, it appears at once strange and gently whimsical. Precisely through this radical simplification, neither the bird nor the rock remains merely a depiction of natural forms; instead, they become something closer to an extracted bearing or vitality—an essence the artist has seized from the appearances of living things.

With the sparsest of means, Ding fixes his attention on this tiny sparrow so intently that it ceases to be either a secondary motif or a decorative accent, and instead becomes a life worthy of standing alone as a painting,

worthy of being quietly seen. In this respect, the work recalls compositions such as Bada Shanren's *Cat and Rock*, where a small creature and an isolated stone together establish an entire pictorial world; it may also be read in relation to the freehand tradition of Xu Wei and Shitao, who invested birds, flowers, and strange rocks with expressive resonance. Such deep regard for small and seemingly modest life is among the most precious humanistic qualities in Ding's art.



慈眼觀物

Beholding with a Gentle Eye

此部分把書法與圖像相互映照，強調了衍庸的觀看並不止於描寫物象，
而是一種節制、收束與停留的過程。書法中的提按轉折、留白呼吸，
與植物、人物題材中的筆意疏密，實則都來自同一種心手相應的專注。
所謂「慈眼」，在此不是佛教釋義，而是一種不躁進、不逼迫、不急於佔有的觀看方式。
觀眾在這裏感受到的，不只是題材之美，更是筆墨如何使萬物得其安頓。

This section places calligraphy and image in mutual illumination,
showing that Ding Yanyong's way of seeing was never limited
to the depiction of outward form. It was also a process of restraint,
gathering in, and dwelling. The lifts and presses of the brush in his calligraphy, its turns,
pauses, and breathing spaces, correspond to the varying density and release of brushwork
in his paintings of plants and figures;
all arise from the same focused accord between hand and mind.
The "gentle eye" here is not a matter of Buddhist definition,
but a way of looking that does not rush ahead, does not impose itself,
and does not seek to seize what it sees. What viewers encounter in this section is
therefore not only the beauty of the subjects, but the way brush and ink
allow all things to come to rest in their proper place.

荷塘蛙鳴 Frogs in the Lotus Pond

1960s

水墨紙本 鏡框
Framed, ink on paper

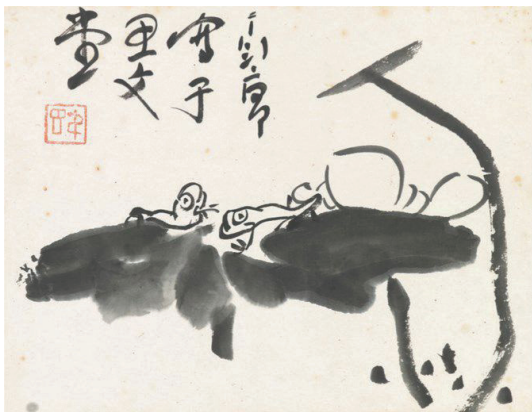
各 Each: 26.8 × 34.7 cm (10 ½ × 13 ⅝ in.)

少雪齋藏品
Chamber of Young Snow Collection

題識：1. 「丁衍庸寫于思文堂」；
2. 「丁衍庸寫」。

Inscription: 1. "Painted by Ding Yanyong
at Siwen Studio;" 2. "Painted by
Ding Yanyong."

鈐印：「叔旦」(各一)
Seals: "Shudan" (One seal on each work)



此兩幅皆屬快意寫就之作，筆簡而意足，明快中自見分寸。畫面均以寥寥墨跡寫荷塘一隅：或見青蛙踞於荷葉之上，或見其游息葉間水際。其筆墨之省，幾近不能再減：荷梗以較乾之筆一氣寫成，荷葉則以暈染墨團隨意鋪出。其間兩蛙相對，似嬉戲打鬧，亦似凝神相望，正是丁衍庸畫中屢見而極富生趣的小小角色。尤可注意者，是青蛙之造型已較八大山人更趨抽象簡括，僅以數筆點出眼、口與肢體，幾近書寫中的符號。置於「慈眼觀物」之下，此作所呈現的，並非對景物的直白描寫，而是一種老到、從容的觀看方式：諸物不因筆簡而被輕慢，反因筆簡而各得其所。

觀其落款，可知丁氏自署「思文堂」，乃為紀念亡妻莫素文(1912-1939)而名其畫室，字面平靜，所寄則深。朱文「叔旦」為丁氏字印，常見於小幅作品。此作雖未署年款，然落款「庸」字頭三筆連帶之勢不強，末筆收束亦較短促，與丁衍庸六十年代或偏早期作品的署款習慣頗為相近。

These two works were both executed with evident ease and pleasure. Their brushwork is spare, yet fully sufficient; within their brisk clarity, one still senses a sure command of measure. Each painting evokes a corner of the lotus pond with the simplest traces of ink: in one, frogs perch upon a lotus leaf; in the other, they appear among the leaves or at the water's edge. The economy of means can hardly be reduced further. The lotus stalks are drawn in a single sweep with a relatively dry brush, while the leaves are casually laid in with softly washed ink masses. Between them, two frogs face one another, seeming either to frolic and spar or to gaze at each other in absorbed stillness. This motif recurs throughout Ding's paintings and is consistently rendered with vitality and charm. Particularly noteworthy is the treatment of the frogs: even more than in Bada Shanren, their forms have here been pared down toward abstraction and brevity, with only a few strokes indicating the eyes, mouth, and limbs, until they verge on signs, almost like elements of writing. Placed under the theme "Beholding with a Gentle Eye," the work offers not a plain, direct description of natural scenery, but a seasoned and unhurried way of looking: things are not slighted because the brush is brief; rather, through that very brevity, each is allowed its proper place.

From the inscription, we know that Ding signed himself with the studio name "Siwen Tang" (liter. "Hall of Thinking of Wen"), a name he gave his studio in memory of his late wife, Mo Suwen (1912-1939). The wording is calm, yet what it bears is deeply felt. The red intaglio seal "Shudan" is Ding's courtesy-name seal, commonly found on small-scale works. Although the pair is undated, the first three strokes at the head of the character *yong* in the signature do not carry a strong sense of linkage, and the final stroke also closes rather shortly. These features are quite close to Ding Yanyong's usual manner of signing works from the 1960s, especially those from the earlier part of the decade.

西廂驚艷

Romance of the Western Chamber: Struck by Beauty⁴



《西廂記》講的是書生張生與相國小姐崔鶯鶯衝破禮教阻礙、追求自由愛情的故事。此幅作品描繪的是「驚艷」一齣，左側張生拱手微俯，面含羞意，右側二女前後相疊，前者舉手若應，粉帶垂地盤旋。《西廂記》其情節繁富，可畫者甚多，但「驚艷」偏偏不是最具代表性、最戲劇化的一場，而是最講究初見之際目光流轉、身段停頓與含羞未言的一場。

自六十年代末，丁衍庸水墨畫已入「大器晚成」之境，題材廣納花鳥、山水、人物等，其中尤以人物成就最大。人物的選材，靈感來自於歷史、文學、戲劇和民間傳說，同時也描繪現代人物。在此幅作品中，人物五官的誇張變形尤為醒目。其處理方式與丁氏早年油畫中以簡潔線條勾勒眼、鼻的手法幾近一脈相承。這種造型語言，遠可上溯馬蒂斯(1869-1954)所代表的現代主義形式觀念，又受關良(1900-1986)戲曲人物畫法的影響，最終凝成丁衍庸自身更為誇張、更為洗鍊、亦更具中國筆墨意味的個人風格。

此作動人之處，未必只在《西廂記》故事本身，更在丁氏如何以人物畫中疏密有致的筆意，將「驚艷」一折化為一種徐緩、含蓄而不迫促的觀看方式；畫中情意不靠鋪陳，而於留白與簡筆之間自然生發。據題識可知，此幅作於一九七六年，受贈人亦為前文提到的馬信英女士，與同年致贈的《神仙祝壽》可互相參照。

1976

水墨設色紙本 鏡框

Framed, ink and colour on paper

95.7 × 59.6 cm (37 $\frac{5}{8}$ × 23 $\frac{1}{2}$ in.)

少雪齋藏品

Chamber of Young Snow Collection

The *Romance of the Western Chamber* tells the story of the young scholar Zhang Sheng and Cui Yingying, daughter of a grand counselor, who overcome the constraints of ritual propriety in pursuit of free love. This painting depicts the scene of "Struck by Beauty": on the left, Zhang Sheng bends slightly forward with his hands clasped in greeting, his expression touched with shyness; on the right, two ladies overlap one another, the foremost raising her hand as if in response, while a pink sash trails downward and coils across the ground. Although *The Romance of the Western Chamber* abounds in vivid episodes suitable for pictorial treatment, "Struck by Beauty" is not the most representative or overtly theatrical of them. Rather, it is a scene defined by the subtle exchange of glances, the poised suspension of gesture, and the delicacy of feeling that remains unspoken at the moment of first encounter.

From the late 1960s onward, Ding Yanyong's ink painting entered a phase of fully matured achievement. His subjects ranged widely across flowers-and-birds, landscape, and figure painting, with his greatest accomplishment arguably lying in the latter. His figures drew inspiration from history, literature, theatre, and popular legend, while also extending to modern subjects. In this work, the exaggerated distortion of the facial

題識：「驚艷。信英女弟清玩。丙辰，丁衍庸。」

Inscription: "Struck by Beauty. For the refined enjoyment of Xinying, my younger female friend. In the *bingchen* year (1976). Ding Yanyong."

鈐印：「丁庸」

Seal: "Ding Yong"

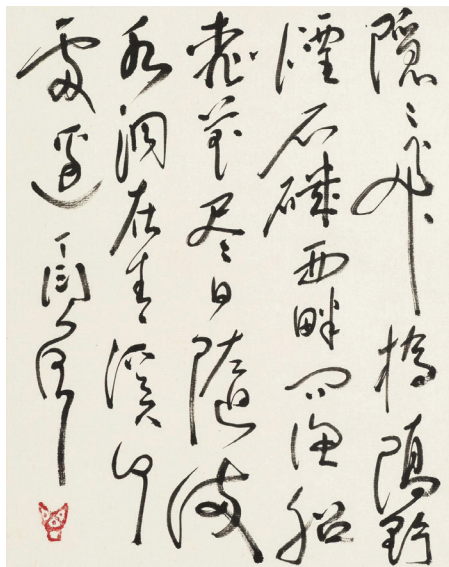
features is especially striking. Its treatment is closely continuous with Ding's early oil paintings, in which the eyes and nose were often defined with the utmost economy of line. This pictorial language may ultimately be traced back to the modernist formal ideas associated with Henri Matisse (1869–1954), while also bearing the influence of Guan Liang's (1900–1986) operatic figure painting; through Ding's own transformation, it was refined into a personal style at once more exaggerated, more distilled, and more deeply inflected by the spirit of Chinese brush-and-ink practice.

What makes this work moving lies not merely in the story of *The Romance of the Western Chamber* itself, but in the way Ding transforms the "Struck by Beauty" episode, through a brush mannering of measured density and openness, into a mode of viewing that is unhurried, restrained, and never pressing. The emotional tenor of the scene does not depend on elaborate narrative build-up, but arises naturally in the interplay of blank space and abbreviated brushwork. According to the inscription, the painting was executed in 1976; its recipient was again Ma Xinying (Ma Shun Ying), mentioned earlier, and it may usefully be read alongside *Narcissus and Rock*, also presented to her in the same year.

⁴ 此作在中國嘉德拍賣中以英文題名 *Romance of the Western Chamber* 著錄。

This work was catalogued in the China Guardian auction under the English title *Romance of the Western Chamber*.

行書張旭《桃花溪》 Calligraphy in Running Script: Zhang Xu's Peach Blossom Creek



此幅選取唐代(618-907)張旭(約675-約750)《桃花溪》一詩，以行書快意寫就，將四句七言安置於小尺幅之中，收放有致，佈局妥貼。相較於中西繪畫，丁衍庸在其正規藝術訓練中，似乎從未專門研習書法一科；然而其書寫既能依循草法，又不拘成法，字形因勢生發，隨意所適。丁氏論及歷代書家，亦往往別具心得。譬如，他評董其昌(1555-1636)所言「不可信筆」，即不贊成書寫或作畫時漫不經意、任意揮灑，亦贊同書寫時「須懸腕，須正鋒」，以避免筆跡軟弱無力、雜亂無章的「信筆」病態。細觀此幅，通篇中鋒用筆，筆畫圓潤渾厚，而行氣跌宕生姿，正可見丁氏對書法之理解，不僅止於研讀之所得，更已落實於實際書寫之中。

丁氏曾臨習張旭與懷素(725-777後)，亦對王羲之(303-361)、米芾(1052-1107)等歷代名家多所研讀與評賞。因此，張旭不僅是《桃花溪》的作者，也是丁衍庸曾經臨習的書法大家之一。從內容上看，此詩寫飛橋隱現、野煙迷離、漁舟問渡、桃花逐水而去，末句更以「洞在清溪何處邊」收束，全篇不直言桃花源，而以追尋之意構成一種可望而未即的境界。這種含蓄、留白與若即若離，正與丁氏晚年由繁入簡、重視筆墨餘意的藝術取向相契。

此幅雖未署年款，然落款「庸」字末筆本有向下伸展之勢，唯因紙幅所限，兼須為鈐印預留位置，故於半途收住而止。這種將末筆刻意拉長的署名習慣，多見於丁氏一九七〇年代以後的作品；據此推斷，將此幅視為其晚年書法小品，應屬較為穩妥的判斷。

1970s

水墨紙本 鏡框

Framed, ink on paper

34 × 27 cm (13 ⅜ × 10 ⅝ in.)

少雪齋藏品

Chamber of Young Snow Collection

This work transcribes Zhang Xu's (ca. 675–ca. 750) *Peach Blossom Creek*, a Tang (618–907) poem, in running script with a lively, unforced touch. The four seven-character lines are arranged within a relatively small format, yet the composition remains well judged, with a measured balance between expansion and restraint. Compared with his training in Chinese and Western painting, Ding Yanyong appears never to have undertaken formal, systematic study of calligraphy as a separate discipline. Even so, his writing follows the principles of cursive script while never being confined by fixed convention; the forms of the characters arise responsively from the momentum of the brush and settle where they naturally must. Ding also thought deeply about the calligraphers of the past. When he reflected on Dong Qichang's (1555–1636) warning against "careless brushwork," he was making much the same point himself: neither writing nor painting should be done inattentively or at random, and endorsed the view that one should "lift the wrist" and "keep the brush upright," so as to avoid the weakness, disorder, and formlessness associated with undisciplined handling. A close reading of this piece reveals a consistent use of the centre tip: the strokes are rounded, full, and substantial, while the overall movement of the lines rises and falls with vivid poise. What emerges here is Ding's understanding of calligraphy not merely as something studied in theory, but as something fully realised in practice.

釋文：「隱隱飛橋隔野煙，石磯西畔問漁船。
桃花盡日隨流水，洞在清溪何處邊。丁衍庸。」

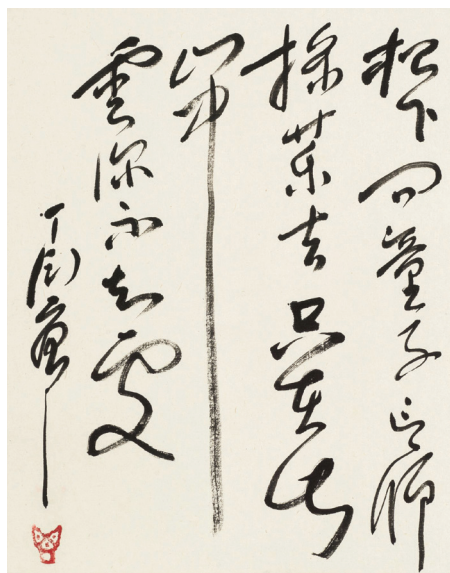
Transcription: "A hidden bridge looms faint through wild mist; By the rocky western bank I ask a fisherman's boat. Peach blossoms drift all day long with running stream — Where, along this clear creek, lies the edge of the cave? Ding Yanyong."

鈐印：虎 | Seal: Tiger

Ding practiced the calligraphy of both Zhang Xu and Huaisu (725–after 777), and he also read extensively in, and commented perceptively on, earlier masters such as Wang Xizhi (303–361) and Mi Fu (1052–1107). Thus Zhang Xu was not only the author of *Peach Blossom Creek* but also one of the major calligraphers whose work Ding is known to have copied and studied. As for the poem itself, *Peach Blossom Creek* evokes a dimly glimpsed bridge beyond the haze, a fisherman's boat beside the rocky bank, and peach blossoms drifting away with running stream; it closes with the question, "Where, along this clear creek, lies the edge of the cave?" Rather than naming the Peach Blossom Land directly, the poem constructs a realm that is sought yet not reached, intimated rather than disclosed. Its suggestiveness, strategic reticence, and sense of suspended approach resonate closely with Ding's late artistic orientation, in which complexity gives way to economy and meaning is entrusted to the lingering aftereffect of brush and ink.

Although this work bears no date, the final downward stroke of the character *yong* in the signature clearly tends toward elongation. Here, however, it appears to have been deliberately curtailed midway, owing both to the limited dimensions of the sheet and to the need to reserve space for the seal impression. This habit of extending the final stroke in his signature is seen more frequently in Ding's works from the 1970s onward. On this basis, it is reasonably safe to regard the piece as a late calligraphic work.

行書賈島《尋隱者不遇》
Calligraphy in Running Script:
Jia Dao's *Looking for the Recluse
and Not Finding Him*



此幅作品以行書參草，筆意流走甚快，字與字之間少有拘束，頗見即興揮毫之感。尤其「中」字長豎一筆直下，幾近獨立成列，既打破字形常度，又成為全幅的視覺中軸。這種寫法並非純粹炫示奔放，而是在放與收之間見出分寸：筆墨可以自由伸展，卻仍知道何處停住、何處立住，不失為一種經過節制後的灑脫。

觀其落款末筆縱勢特長，近於直瀉而下，這類寫法在丁衍庸早期作品中尚不多見，反而較接近其一九七〇年代晚期的書寫面貌。故此作雖未署年款，仍可據其落款特徵，約略推定為一九七〇年代之作。

此幅尺寸不大，所選似亦有意配合小幅書寫的節奏與分量。丁衍庸此類三十餘厘米見方的小幅書作並不少見，少雪齋所藏相近尺寸者，尚有行書作品《桃花溪》《江南詞》《金縷衣》等，可見他晚年頗喜以短篇古詩入書。賈島(779-843)詩尤為合適，因其句法簡淨而意境深遠：由松下問答，漸入雲山深處，末句「雲深不知處」尤其含蓄，不把景與人說盡，反而留下可望而不可即、若有而若無的餘韻。這種詩意，與丁氏晚年縱筆揮寫、近於即興的書風正相映成趣。無論內容還是筆墨，都流露出一種從容含蓄的觀看方式：不求窮盡對象，而是讓景物自存其幽深，讓意境自留其餘地。

1970s

水墨紙本 鏡框

Framed, ink on paper

34 × 27 cm (13 $\frac{3}{8}$ × 10 $\frac{5}{8}$ in.)

少雪齋藏品

Chamber of Young Snow Collection

Executed in running script with a distinct cursive inflection, this piece carries the momentum of a swiftly moving brush. The characters are written with little apparent constraint, and the whole work conveys the freshness of an impromptu flourish. Particularly striking is the long vertical stroke in the character *zhong* (中): which drops straight down and almost stands as a column in its own right. In doing so, it breaks the customary balance of the character, yet also anchors the composition as its visual spine. Even so, the writing is not simply an exhibition of bravura. What gives it force is the balance it maintains between freedom and control: the brush is allowed to extend itself, yet it never loses its sense of where to stop, where to settle, and where to stand. Its ease, in other words, is one shaped by restraint.

The last descending stroke of the signature is drawn out to an unusual length, nearly cascading downward in one sweep. Such a mannerism is rarely encountered in Ding's earlier works, and is far more consonant with the calligraphic character of his late 1970s pieces. Though the work itself is undated, this feature of the signature suggests that it may reasonably be placed in the 1970s.

Modest in scale, the piece seems to have been conceived with precisely the cadence and concentration of a short inscription in mind. Ding made many such intimate works, around thirty centimetres in format; comparable examples in the Chamber of

釋文：「松下問童子，言師採藥去。只在此山中，雲深不知處。丁衍庸。」

Transcription: "Under the pine, I asked the young attendant. He said his master had gone to gather herbs. He is only somewhere in these mountains, but the clouds are deep, and one does not know where. Ding Yanyong."

鈐印：虎 | Seal: Tiger

Young Snow Collection include running script works of *Peach Blossom Creek*, *Song of Jiangnan*, and *The Gold-Threaded Robe*. They suggest a late preference for setting short classical poems into calligraphy. Jia Dao's (779–843) poem is especially well chosen. Its language is spare, but its mood opens outward: from the question posed beneath the pines, the poem recedes gradually into cloud-hidden mountains, until it arrives at the wonderfully suggestive line, "but the clouds are deep, and one does not know where." Nothing is fully disclosed. Neither figure nor setting is exhausted; instead, the poem leaves behind a resonance at once distant and palpable, as though something were both there and not there. That quality answers perfectly to Ding's late manner of writing—broadly swept, nearly improvisatory, yet never uncomposed. In both poem and brushwork, one senses a poised and spacious way of seeing: not one that presses for total revelation, but one that lets the scene keep its mystery and the image its remaining depth.

竹 Bamboo

水墨紙本 鏡框
Framed, ink on paper

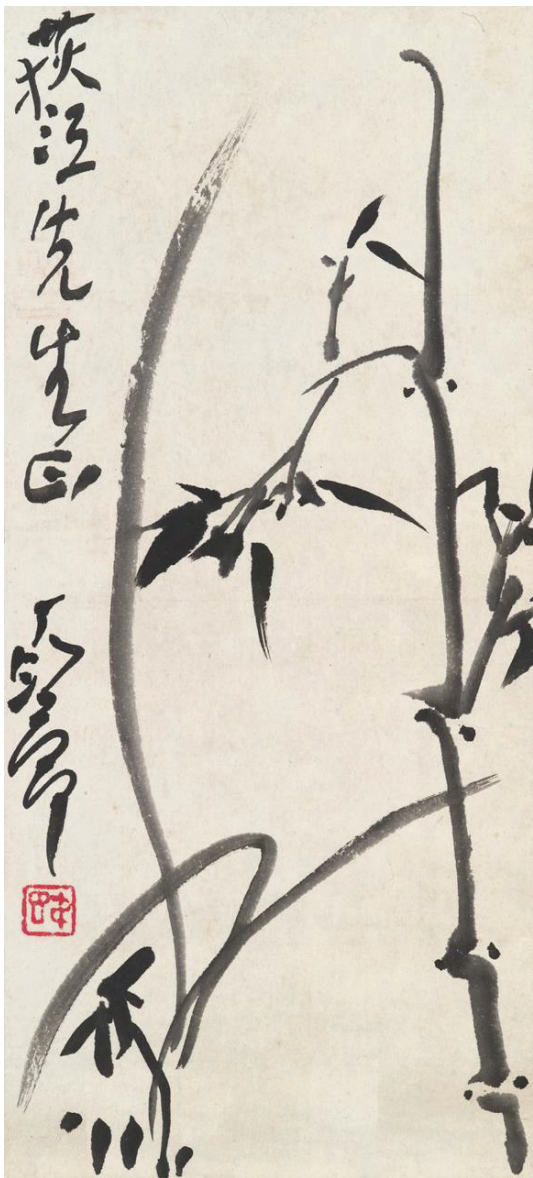
60.5 × 27.5 cm (23 ¾ × 10 ⅞ in.)

少雪齋藏品
Chamber of Young Snow Collection

題識：「荻江先生正，丁衍庸。」

Inscription: "To Mr. Dijiang, for his correction. Ding Yanyong."

鈐印：「叔旦」
Seal: "Shudan"



《竹》以簡淨筆墨寫一枝幽竹，不事繁枝，以淡墨畫竿、濃墨點葉，疏朗之中自見清剛氣骨。梅蘭竹菊一類意象，素有君子之譽，不僅作為中國傳統繪畫題材，亦是中國繪畫之基礎。由於其落筆迅捷，最能見筆意與書寫性，故亦常用作示範之材。此幅似屬一揮而就，筆勢流走而不滯，或可視為丁衍庸隨手示範之作，亦未可知。

上款人「荻江先生」，經多方檢索，應是書家曾荻江（生卒年待考）。據佳士得記錄所載，曾荻江曾與高逸鴻（1908–1982）等人在香港舉辦書畫展覽。朱文印「叔旦」則為丁氏常用之字印，多見於小幅作品；印文簡古，與畫中清逸氣質渾然相契。

移居香港後，丁氏經歷家人離散，多年漂泊之中，只以教書與筆墨自適，將內心的淡泊與堅守寄於紙上。其於多幅竹題作品中，亦屢屢流露對蘇東坡（1037–1101）一脈文人精神的追慕。因此，這枝竹雖然簡單，卻仍足以使人由一斑而窺見傳統文人畫所寄寓的高逸品格。

Bamboo presents a single spray of bamboo in spare, unadorned brushwork. Ding avoids any profusion of branches or leaves: the stalk is drawn in pale ink, while the leaves are touched in darker tones, so that within the painting's openness there quietly emerges a sense of uprightness and inner strength. Motifs such as plum, orchid, bamboo, and chrysanthemum have long been associated with the cultivated virtues of *junzi* (the gentleman). They are not only enduring subjects in Chinese painting, but also among its most fundamental exercises. Precisely because they can be painted with swift, economical strokes, they reveal most clearly the movement of the brush and the calligraphic life within the line, and were therefore often used for demonstration and instruction. This work seems to have been done in one fluent movement, the brush moving with ease and without obstruction. It may well have been painted by Ding as an informal demonstration piece, though this cannot now be known for certain.

The addressee named in the inscription, "Mr Dijiang," is, after repeated searches, most likely the calligrapher Zeng Dijiang (Tsang Dik Gong). According to a Christie's catalogue note, Zeng participated in painting-and-calligraphy exhibitions in Hong Kong together with artists including Kao Yi-hung (1908–1982). The *zhuwen* (red-character) seal Shudan, courtesy-name of Ding, was one of Ding's commonly used seals and appears frequently on modest-size works. Its archaic simplicity accords perfectly with the painting's refined and untroubled spirit.

After relocating to Hong Kong, Ding endured the dispersal and loss of family members. Through years of displacement, he found a measure of ease in teaching and in brush and ink, entrusting to paper his inward restraint and steadfastness. In a number of works devoted to bamboo, he also repeatedly reveals his admiration for the lineage of literati values associated with Su Dongpo (1037–1101). Thus, simple as this bamboo may seem, it is enough to offer a glimpse of the lofty and unworldly ideals long embodied in the tradition of literati painting.

驚艷

Struck by Beauty⁵



《驚艷》是一幅極簡而耐看的小品。左側二女子並肩而立，一人執扇，衣紋分別以淡藍與橘紅輕輕勾出，臉頰與眼周以淡橘紅色暈染；右側一書生微微俯身，濃墨畫幪頭，衣袍以黑線勾勒垂地，與左方二人的清潤設色形成鮮明對照。與前述《西廂驚艷》相似，此幅亦應為描繪《西廂記》中張生初見鶯鶯的場景。

丁衍庸的人物畫向來輕盈清雅，用墨簡潔明快，線條靈動流走，造型則大膽誇張，同時融入鮮明的現代美術與審美元素。丁氏畫戲曲人物，大約始於六十年代以後；在使用生紙、墨彩、適度變形，以及講究筆墨意趣等方面，固可見他對關良(1900-1986)的借鑒。然而，與關良以戲曲人物形神的再創造為主要目的不同，丁衍庸筆下的戲曲人物，更多是藉此間接表達某種人生感受；其出發點既不在純粹的舞台再現，畫法上也更趨誇張與提煉。

戲曲人物天然具有一種高度提煉的造型性：角色分明，身段集中，動作富於象徵意味，而情緒往往只需一個眼神、一個轉身、一個手勢，便已充分傳達。這一點，恰與丁氏晚年人物畫的方式深相契合。他並不追求寫實的體積與空間，而更在意人物精神能否在最簡略的筆墨中站立起來。《西廂記》「驚艷」一折，本身正是一個最適合被濃縮為瞬間的戲劇節點。在這幅畫裏，戲曲的程式、人物的身段與相遇的情緒，都被洗鍊到近乎透明；最後留下的，不是喧鬧的舞台，而是一種安靜而細膩的人情。那是一種不急於佔有、不急於判斷的觀看方式：見其美，也見其羞。所謂「慈眼」，或許正正在此——並非把人物畫得慈眉善目，而是以寬和、體貼而又保持分寸的筆墨，讓世間情態在紙上輕輕立住。

1974

水墨設色紙本 鏡框

Framed, ink and colour on paper

41 × 37 cm (16 1/8 × 14 5/8 in.)

少雪齋藏品

Chamber of Young Snow Collection

題識：「驚艷。甲寅。丁衍庸」。

Inscription: "Struck by Beauty. In the *jiayin* year (1974).

Ding Yanyong."

鈐印：「丁」

Seal: "Ding"

Struck by Beauty is a small work of striking economy and lasting appeal. On the left, two ladies stand side by side, one holding a fan. Their robes are traced with the lightest touches of pale blue and warm orange-red, while soft orange-red washes bloom gently across their cheeks and around their eyes. On the right, a young gentleman inclines slightly forward; his *futou* headwear is rendered in black ink, and his robe descends in sweeping black contour lines, setting up a vivid contrast with the clearer, more delicate colouring of the two ladies. Like the previously discussed painting *Romance of the Western Chamber: Struck by Beauty*, this work should likewise be understood as depicting the moment in *The Romance of the Western Chamber* when Zhang Sheng first beholds Cui Yingying.

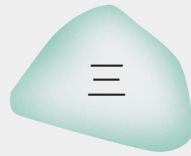
Ding's figure paintings are characteristically light and elegant. His use of ink is economical and brisk, his lines agile and fluid, while his forms are boldly exaggerated and inflected by a distinctly modern pictorial sensibility. His engagement with operatic figures appears to have begun around the 1960s. In his use of raw *xuan* paper, ink and colour, measured distortion, and sensitivity to the expressive charm of brush and ink, one can indeed detect the influence of Guan Liang (1900–1986). Yet unlike Guan Liang, whose chief aim was the formal re-creation of the spirit and physical presence of operatic characters, Ding Yanyong used such figures more often as an indirect vehicle for conveying certain

feelings about life. His purpose was not simply the re-presentation of the stage, and his pictorial language became correspondingly more exaggerated and distilled.

Operatic figures possess, by nature, a highly condensed visual vocabulary: roles are sharply defined, postures are concentrated, gestures are symbolic, and emotion may be fully conveyed through a glance, a turn of the body, or the slightest movement of the hand. This quality suited Ding's late practice perfectly. He was not trying to build convincing volume or stage-like space. What mattered was whether a figure's inner life could be made to stand forth through the sparsest means of brush and ink. The "Struck by Beauty" scene from *The Romance of the Western Chamber* is, in itself, an ideal dramatic moment to be compressed into an instant. Here, the conventions of opera, the figures' stylised bearing, and the emotion of encounter have all been refined to the point of near-transparency. What is left is not theatrical spectacle, but a quiet, delicate human exchange. It is a way of seeing that does not rush to possess or to judge: it sees beauty, but it also sees hesitation and modesty. This, perhaps, is where the idea of a "gentle eye" truly resides—not in making the figures look benevolent, but in allowing the conditions of human feeling to settle lightly on the paper through brushwork that is gentle, attentive, and held in perfect measure.

⁵ 此作在中國嘉德拍賣中以英文題名 *Chinese Opera Figures* 著錄。

This work was catalogued in the China Guardian auction under the English title *Chinese Opera Figures*.



蓮根南來

Lotus Roots Carried South

蓮在丁衍庸的作品中屢屢出現，但在本展的脈絡下，
它們不僅是自然景象，更是一種「根」的象徵。
蓮之所以綻開，在於其根；文化之所以存續，也在於其根。
丁衍庸自內地南來，所攜來的不只是花鳥畫的題材與母題，
更是一種筆墨中的生命感、節奏感，以及觀看萬物的方式。
到了香港，這種精神並未中斷，反而在新的社會處境與視覺經驗中繼續生長。
故此，「蓮根南來」所關心的，並不止於荷塘題材本身的象徵意涵，
而是在追問：文化如何自其來處延續而下，如何在傳統之中發生轉化，
又如何於南來之後，重新落地生根。

Lotus motifs recur throughout Ding Yanyong's work,
yet in this exhibition they signify more than the natural world alone.
They also stand as an image of "roots." If the lotus is able to bloom,
it is because it has roots; if culture is able to endure, it too depends upon its roots.
When Ding came south from the mainland to Hong Kong,
he brought with him not only a repertoire of bird-and-flower subjects,
but also a sensibility of brush and ink: a feeling for life, a feeling for rhythm,
and a way of seeing. In Hong Kong, that spirit was not broken off.
On the contrary, it continued to grow within a new social and visual environment.
"Lotus Roots Carried South," then, is concerned not only with the symbolic meaning of
lotus-pond imagery, but with the way culture is carried forward from its source,
transformed through tradition, and made to take root anew in a southern place.

瓜瓞綿綿 Melons on the Vine



畫中所繪瓜果形體細長，下垂生長，果體具明顯縱向稜線，應可視作絲瓜。雖然絲瓜果實末端常見黃色花萼，但在寫意花卉之中，丁衍庸僅施以赭紅數筆，並不著意追求植物學上的準確再現。絲瓜在粵稱為「勝瓜」，是日常栽培、食用極為普遍的蔬果。丁氏作為嶺南人，其創作中屢次以豆棚、瓜架、藤蔓植物為題材，逐漸形成穩定而熟練的視覺母題系統，而此幅作品的構圖亦可視為程式化運作的一環。例如一九七七年作、黃易(1952-2017)捐贈、現藏於香港藝術館的《瓜瓞綿綿》，在構圖上與本作極為相近：藤蔓自右上方垂落至左下，數條絲瓜依次懸垂，其果實末端均點以赭紅色花萼，畫幅左上方並排點綴兩隻小蜜蜂。至於瓜果數量與枝葉分布，則可隨畫意而增減變化。

根據題識，此幅作於一九七六年，上款人為藝術家趙行方(Sheila Chao, 生於1941)女士。趙氏一九四一年生於中國大陸，後在台灣成長。一九七三至一九七六年間寓居香港，於香港中文大學藝術系進修，受丁衍庸賞識，並蒙其悉心教導，因而奠定其中國繪畫之基本功。趙氏所藏丁氏作品亦頗可觀，可見二人交誼非淺。

若說荷寓其根，則此幅絲瓜所呈現的，乃是根脈南來之後的延續與生長。絲瓜原是廣東與香港一帶極為常見的園蔬，既入日常生活，也早已進入嶺南水墨的視覺經驗之中，正是一衣帶水的兩地所共享的植物題材。正因如此，當丁氏以水墨寫絲瓜、瓜架與藤蔓時，所延續的不僅是內地文人畫中熟悉的筆墨母題，也是南方生活世界裏本來相通的風物記憶。到了香港，這些題材並未斷裂，反而在新的地方繼續抽蔓、結實。此幅以淡墨寫瓜，濃墨寫葉，細筆牽出藤蔓，尤見水墨書寫的本色。絲瓜這一再尋常不過的題材，成為了根脈南移、未失其本的具體例證。

1976

水墨設色紙本 鏡框

Framed, ink and colour on paper

69.3 × 45.4 cm (27 ¼ × 17 ⅞ in.)

少雪齋藏品

Chamber of Young Snow Collection

The gourds depicted here are slender, elongated, and hanging in downward growth, with clearly marked longitudinal ridges along their bodies; they may therefore be identified as loofah gourds. Although the ends of actual loofah fruits often retain yellow sepals, Ding renders them here with only a few touches of reddish-brown, without aiming at botanical exactitude. In Cantonese, the loofah is commonly known as *sing gwa* 勝瓜, a vegetable cultivated and eaten in everyday life with great frequency. As a native of Lingnan, Ding repeatedly turned to subjects such as bean trellises, gourd racks, and climbing vines, gradually forming a stable and highly practiced repertoire of visual motifs. The composition of the present work may likewise be understood as part of this semi-formulaic mode of working. A useful comparison is *Proliferation* (1977), donated by Wong Yi (1952–2017) and now in the collection of the Hong Kong Museum of Art, whose composition is strikingly close to that of the present painting: vines descend diagonally from the upper right to the lower left, several loofah gourds hang one beneath another, each fruit tipped with reddish-brown sepals, while two small bees appear side by side in the upper left. The number of gourds and the distribution of leaves and branches, however, could be increased or reduced freely according to the needs of the composition.

According to the inscription, this work was painted in 1976 and dedicated to the artist Zhao Xingfang (Sheila Chao, b. 1941). Born in mainland China in 1941 and raised in Taiwan, Chao lived in Hong Kong from 1973 to

題識：「瓜瓞綿綿。行方女弟清玩。丙辰，丁衍庸。」

Inscription: "Melons on the Vine. For the refined enjoyment of Xingfang, my younger female friend. In the *bingchen* year (1976). Ding Yanyong."

鈐印：虎

Seal: Tiger

1976, during which time she studied at the Department of Fine Arts of The Chinese University of Hong Kong. There she won Ding Yanyong's esteem and benefited from his careful instruction, which helped lay the foundation of her training in Chinese painting. Chao also went on to collect a considerable number of Ding's works, suggesting that the bond between the two was by no means slight.

If the lotus may be said to embody the idea of roots, then what this painting of loofah presents is the continuation and renewed growth of those roots after their southward transplantation. Loofah was a very common garden vegetable in both Guangdong and Hong Kong, embedded alike in daily life and in the visual experience of Lingnan ink painting. It was, in other words, a plant motif shared across two places long joined by geography and culture. For that very reason, when Ding painted loofah, trellises, and vines in ink, what he carried forward was not only a familiar pictorial theme from the world of mainland literati painting, but also a memory of southern life and landscape that had always been common to both regions. In Hong Kong, these motifs did not break off; rather, they continued to send out tendrils and bear fruit in new soil. Here, the gourds are rendered in pale ink, the leaves in darker tones, and the vines drawn out in fine lines, all of which vividly reveal the essential character of ink painting as a written art. In so ordinary a subject as the loofah, one finds a concrete testimony to roots that moved south yet did not lose their source.

荷塘蛙趣 Lotus and Frogs



此幅採縱向構圖，高挑的荷葉自塘中挺出，葉間點綴三隻小青蛙，畫面清晰簡潔，乾淨利落，疏密布置亦頗見分寸。荷葉的處理尤見筆墨趣味：下筆飽含水分，以團團墨塊積染成濃葉，渾厚中帶有濕潤之氣；荷莖則以焦墨放筆寫出，恰好支撐起畫面中部較空之處，使整體更見開闔有致。最引人注目的是三隻青蛙：兩隻棲於荷葉之上，俯身下望，一隻則在荷塘下方仰首對視，彼此之間形成上下一氣的呼應，使畫面平添躍動之感與幾分擬人化的情態。青蛙可說是丁衍庸最具個人特色的題材之一；他雖承繼八大山人一路奇崛、冷逸的傳統，變形尺度卻更為大膽，往往寥寥數筆便點出大眼、大嘴，以濃墨寫出生動活潑的肢體，筆簡而神足，並帶有近乎漫畫式的天真活潑。

此畫作於一九七二年，正值丁氏在香港中文大學作育才才、同時不輟創作的時期。據佳士得記錄，此作原為丁衍庸任教香港中文大學期間學生所得，直接承自丁氏本人。由此亦可見，丁氏素來愛護學生，課堂示範之外，亦不吝將作品相贈；今日尚能見到這批流傳有緒的作品，正與他當年教學與創作相互交融的情境密不可分。

蓮之柔美與生機，本賴其根深植塘泥、汲取養分，然後方能抽葉開花。以「蓮根南來」來理解此作，正可作為本展的一種觀看角度：借蓮根之意，比喻丁氏如何將內地的文化根脈與傳統筆墨帶到香港，並在新的環境中繼續生長、轉化，終於開花結果。若說這是策展所用的比喻，那麼丁氏對自身南遷經歷其實亦有另一種更切身的表達：他於一九四九年由廣州移居香港後改名「丁鴻雁」，所取正是「鴻雁南來」之意，用以標記自己南來香港的人生轉折。無論是「蓮根」還是「鴻雁」，其實都是同個道理：丁氏在香港所呈創新面貌，並非無根而來，而是深深建立在他早年對中國畫大家的臨習與收藏，以及對古文字、金石與文物長期研習的基礎之上。

1972

水墨紙本 鏡框

Framed, ink on paper

138.5 × 69 cm (54 ½ × 27 ⅞ in.)

少雪齋藏品

Chamber of Young Snow Collection

This work adopts a vertical composition, with tall lotus leaves rising from the pond and three small frogs scattered among them. The image is lucid and economical, cleanly structured, with a well-judged balance between density and openness. The treatment of the lotus leaves is especially rich in brush-and-ink interest: the brush, charged with moisture, builds up rounded masses of ink into dense foliage, full-bodied yet still retaining a sense of dampness; the stalks, by contrast, are rendered in dry, concentrated ink with swift and unrestrained strokes. They anchor the comparatively open middle of the composition and give the whole picture a poised rhythm of opening and closing. Most striking of all are the three frogs: two perch on the lotus leaves, bending forward to look down, while a third raises its head from below, answering their gaze. Together they create a lively vertical exchange that lends the painting both movement and a faintly anthropomorphic air. Frogs may be counted among Ding's most distinctive personal subjects. While he inherits from Bada Shanren a tradition of eccentricity and cool, strange wit, his own distortions are even bolder in scale: with only a few strokes he marks out bulging eyes and wide mouths, then uses dense ink to give the bodies a vivid, animated presence. The brushwork is spare yet fully expressive, enlivened by an almost comic innocence and buoyancy.

Painted in 1972, this work dates from a period when Ding was teaching at The Chinese University of Hong Kong while also maintaining an active creative life. According to Christie's record, the painting originally

題識：「壬子冬日·丁衍庸寫」。

Inscription: "Winter of *renzi* year (1972), painted by Ding Yanyong."

鈐印：「丁虎」

Seal: "Ding Hu"

belonged to a student who had studied under him during his years of teaching there, having been acquired directly from himself. This in turn suggests something of Ding's habitual generosity toward his students: beyond classroom demonstrations, he was also willing to give works away to them. That so many of these pieces, with such clear lines of transmission, can still be seen today is inseparable from the close interweaving of teaching and artistic practice in his life at the time.

The grace and vitality of the lotus depend upon roots sunk deep in the mud, drawing nourishment before leaf and blossom can emerge. To read this work through the lens of "Lotus Roots Carried South" is therefore to adopt one of the guiding perspectives of this exhibition: the lotus root becomes a metaphor for how Ding brought the cultural roots and brush-and-ink traditions of the mainland to Hong Kong, where they continued to grow, transform, and finally come into bloom in a new environment. If this is a curatorial metaphor, Ding himself also had a more immediate expression for his own southward migration. After moving from Guangzhou to Hong Kong in 1949, he changed his name to Ding Hong, invoking the idea of "wild geese flying south," and using it to mark this decisive turn in his life. Whether one speaks of lotus roots or of wild geese, the underlying principle is much the same: the innovative artistic language Ding developed in Hong Kong did not arise without foundation, but was grounded firmly in his earlier study and collecting of major Chinese painters, as well as in his long engagement with ancient calligraphy, epigraphy, and antiquities.

蓮塘清趣 Lotus Pond

此幅左側寫兩枝荷葉微微翹起，彷彿由此牽引出右方荷塘之中的熱鬧世界。圍繞着一枝帶有蓮蓬的荷梗，大小魚兒、蝦、蟹、青蛙等水族錯落聚集，彼此穿插呼應，形成一種近乎滿紙生趣的繁盛景象。若論構圖，此作未必以精密經營、層次井然而見長，甚至略帶幾分即興鋪陳的意味；然而也正因如此，它更像是將丁衍庸筆下常見的荷塘母題與不同水族一併收攏於同一畫面之中，使觀者得以一覽其描寫魚、蝦、蟹、蛙的筆法變化與生動意趣，隱約帶有示範、教學式的性質。香港藝術館所藏、黃易捐贈的《午覺冊》(1977)，便記錄了丁氏午睡初醒後信手揮寫蛙、蝦、魚、蟹等物的情形；那種近乎筆墨遊戲、卻又妙手偶得的創作狀態，在此幅《蓮塘清趣》中亦可窺見一斑。

上款人「雅梅」，應即白雅梅。據現有資料，她曾隨丁公習畫，往來頗為密切，因而獲贈此作，亦非偶然。這類作品保存了丁氏在香港教學、交遊與傳藝脈絡中的具體痕跡。畫中所見筆簡意足、信手拈來的生趣，某種程度上也正與這種師友之間的傳習相互呼應。

將此作置於「蓮根南來」的主題之下，其意義便不僅在於畫面以荷塘為題、與主題於形式上相合，更在於它所體現的，正是丁衍庸南來香港之後，如何將中國古代筆墨的神氣與書寫性的傳統一併帶來，在異地重新生根、化出新貌。此作中圓轉靈活、跳蕩生動的用筆，確有幾分令人聯想到八大山人筆下那種簡括而富彈性的筆意。但丁氏並非單純摹仿古人，而是將這一路筆墨轉化為自身語言，最終在香港自成面目，並藉由教學與贈畫，將此一南來之「根」繼續傳衍開去。



1975

水墨紙本 鏡框

Framed, ink on paper

50.5 × 96.5 cm (19 7/8 × 37 1/2 in.)

少雪齋藏品

Chamber of Young Snow Collection

At the left of the composition, two lotus leaves rise with a slight upward lift, as though drawing the eye into the lively world of the pond that unfolds on the right. Around a lotus stalk bearing a seedpod, fish large and small, shrimps, crabs, and frogs gather in scattered clusters, crossing and answering one another to create a scene almost overflowing with life. In terms of composition, the work is perhaps not distinguished by meticulous arrangement or a perfectly ordered structure; indeed, it retains something of an improvised, spontaneous quality. Yet it is precisely for this reason that the painting feels like a deliberate gathering of Ding's familiar lotus-pond motifs and various aquatic creatures within a single image, allowing the viewer to take in, at a glance, the varied brushwork and lively charm with which he rendered fish, shrimp, crabs, and frogs. There is even a faint suggestion of demonstration, as though the painting carried a pedagogical impulse. One is reminded in this regard of *After a Good Nap* (1977), now in the collection of the Hong Kong Museum of Art and donated by Wong Yi, which records Ding Yanyong's inspired post-nap sketches of frogs, shrimp, fish, crabs, and other creatures. Something of that same state of near-playful brush improvisation, coupled with the happy accident of a master's hand, may also be glimpsed in this *Lotus Pond*.

The recipient named in the dedication, "Yamei," was most likely Bai Yamei. According to available records, she studied painting with Ding and appears to have maintained a fairly close relationship with him, so that the gifting of this work was hardly accidental. Paintings of this kind preserve tangible traces of Ding's life in Hong

題識：「雅梅女弟清玩。乙卯，丁衍庸。」

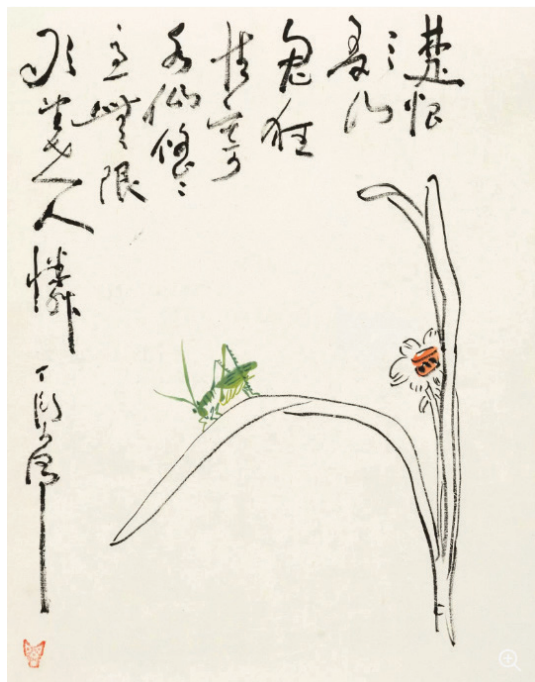
Inscription: "For the refined enjoyment of Yamei (Bai Yamei), my younger female friend. In the *yimao* year (1975). Ding Yanyong."

鈐印：「丁虎鉢」

Seal: "'Ding Hu' seal"

Kong—his teaching, his friendships, and the networks through which his art was transmitted. The effortless vitality seen here, achieved with so few strokes yet so much expressive force, seems in some measure to echo that close mode of artistic exchange between teacher and student, or between friends.

Placed under the thematic section "Lotus Roots Carried South," the significance of this work lies not only in the fact that it takes the lotus pond as its subject, thus aligning naturally with the theme at a formal level. More importantly, it embodies the way Ding, after moving south to Hong Kong, carried with him the spirit and calligraphic vitality of older Chinese brush traditions, allowing them to take root anew in another place and assume a fresh form. The rounded, supple, and animated brushwork here does indeed call to mind, to some extent, the condensed yet elastic brush idiom of Bada Shanren. But Ding was never merely imitating an old master. Rather, he transformed that lineage of brushwork into a language of his own, ultimately forging a distinct artistic identity in Hong Kong and, through teaching and the gifting of paintings, continuing to pass on that "root" brought south.



水仙草蝻

Narcissus and Grasshopper

《水仙草蝻》以寥寥數筆勾出水仙葉片，筆致簡率而不失分寸。一隻綠色草蝻棲於葉上，彷彿將躍未躍，又似伺機而動。草蝻的後足脛節尖刺亦細細點出，使其細節更豐。右側一朵水仙微微探出，花心以橘黃色點染，與左方草蝻的綠色遙相呼應。全幅雖僅兩處設色，已足以點醒畫面，使其在淡雅之中自生靈動之氣。丁衍庸此類水仙草蟲題材頗為常見，而畫中右側葉片挺直、左側葉片彎垂的造型組合，乃其水仙母題中反覆出現的樣式，應來源於八大山人。

此幅所題詩本出顛道人《花果冊》中水仙一開的題詠，亦是丁衍庸晚年最常題畫與書寫的詩句之一，足見其心有獨鍾。關於顛道人，現存材料不多，大致只知其為明末(1368-1644)清初(1644-1911)人，相傳胡姓，江寧人，後流寓揚州，性喜飲酒，往往醉後作畫，

山水花木皆見奇趣；人問其姓名，常不明言，故世稱「顛道人」。此詩所謂「山鬼」意象，源自屈原(約前340-約前278)《楚辭·九歌·山鬼》之放逐與幽憤傳統，以忠而見棄、情深而不遇的悲愴為底色。置於明清鼎革之際來看，顛道人借水仙寫懷，應是寄寓對世道的感歎與對身世的自傷。丁氏晚年南來香港，長懷故地，身世境遇亦多孤清失意，故對此詩尤有深切共鳴。

從落款風格觀之，此幅當屬一九七〇年代之作。彼時丁氏南來港已久，仍反覆以水仙入畫，並屢屢書寫「山鬼」一詩。二者均成為寄託情志、自寫胸臆的重要母題。若置於「蓮根南來」一題之下，則其意不僅在寫花卉草蟲之趣，更在於將故地之思與身世之感收斂於尋常花葉之間，化作日常可感的一縷幽情。

1970s

水墨設色紙本 鏡框

Framed, ink and colour on paper

59.5 × 46 cm (23 3/8 × 18 1/8 in.)

少雪齋藏品

Chamber of Young Snow Collection

Narcissus and Grasshopper is rendered with only a few spare strokes to define the narcissus leaves, the brushwork free yet never careless. A green grasshopper rests upon one of the leaves, as though poised to leap, or waiting for just the right moment to move. Even the tiny spines along its hind tibiae are delicately indicated, enriching the creature's physical presence. On the right, a single narcissus blossom quietly emerges, its centre touched with orange-yellow, answering from afar the green of the grasshopper on the left. Though the painting uses colour in only these two places, they are enough to awaken the whole composition, lending it a subtle vitality within its prevailing elegance and restraint. Ding returned often to this kind of subject, pairing narcissus with small insects, and the arrangement seen here—a straighter leaf on the right and a drooping one on the left—recurs throughout his narcissus imagery, and likely derives from Bada Shanren.

The poem inscribed on this work originally comes from the narcissus leaf in *Album of Flowers and Fruits* by the eccentric painter known as Dian Daoren, and it was also one of the verses Ding Yanyong most frequently used in both painting inscriptions and independent calligraphic works in his later years, which suggests a particular personal attachment to it. Very little is known about Dian Daoren. The surviving sources indicate only that he lived in the late Ming (1368–1644) and early Qing (1644–1911) period, was said to have been surnamed Hu, came from Jiangning, and later drifted to Yangzhou. Fond of drink, he often painted in a drunken state, and his landscapes, flowers, and plants were all noted for their singular liveliness and charm. When asked his

題識：「楚恨歌山鬼，狂情寄水仙。悠悠意無限，敢望世人憐。丁衍庸。」

Inscription: "In Chu sorrow I sing of the Goddess of the Mountain; my wild heart I entrust to the narcissus. My lingering thoughts are boundless—how dare I hope to ask the world for pity? Ding Yanyong."

鈐印：虎 | Seal: Tiger

name, he often declined to give it, and was therefore known simply as "the Eccentric Daoist." The image of the "mountain goddess" in the poem derives from *The Goddess of the Mountain* in Qu Yuan's (ca. 340–ca. 278 BCE) *Nine Songs* from the *Poetry of the South* (*Chu ci*), and belongs to a poetic tradition shaped by exile, grievance, and inward sorrow—a tradition coloured by the pathos of loyalty met with rejection, and deep feeling left unfulfilled. Seen against the dynastic rupture between Ming and Qing, Dian Daoren's use of the narcissus was likely more than a casual floral conceit: it seems to have served as a vehicle for lamenting the times and grieving his own lot. Having himself come south to Hong Kong in later life, and long carrying with him a sense of attachment to the place he had left behind, Ding Yanyong found in these lines an especially deep resonance.

Judging from the style of the signature, this work likely dates from the 1970s. By then Ding had been living in Hong Kong for many years, yet he continued to return to the image of the narcissus and to the repeated inscription of this poem. Both became important motifs through which he gave form to feeling and wrote something of himself into his art. Viewed under the theme of "Lotus Roots Carried South," the painting speaks not only of the quiet pleasures of flowers and insects, but also of how thoughts of the place left behind, together with the weight of one's own life experience, could be gathered into something as ordinary as leaves and petals, and transformed into a subdued, daily, deeply felt tenderness.



靜物⁶

Still Life

1951

油彩木板

Oil on wood panel

45.5 × 52 cm (17 7/8 × 20 1/2 in.)

少雪齋藏品

Chamber of Young Snow Collection

題識：「Ting 51」。

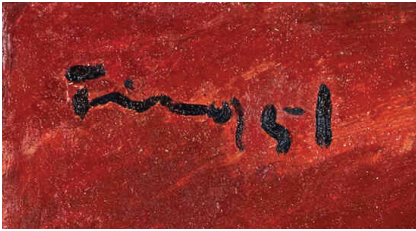
Inscription: "Ting 51."

《靜物》造型生動而簡練，線條以拙馭巧，色彩飽滿鮮亮，氣息率真灑脫。畫面大面積敷以鮮紅為底，再以黑色線條勾勒出魚盤，另畫玻璃杯、花卉、水果等物。油彩經稀釋後，筆勢疾行，有如水墨運筆，間中又略帶暈染，遂使整幅作品在油彩媒材之中，生出一種近於中國畫的節奏與氣韻。構圖上，白色高足魚盤居於畫面中央，盤中兩尾紅色金魚與背景大片紅色互相映照，既形成強烈的色彩呼應，也使畫面在平面化處理之中仍保持豐富的視覺跳躍與生命感。據簡短的落款可知，本幅作於一九五一年，可謂丁衍庸在港初期油畫中極見神采的一件（圖一）。

In *Still Life*, forms are rendered with a vitality that is also remarkably spare; the lines seem naive at first glance, yet are handled with great subtlety, while the colours are dense, luminous, and full of life, giving the whole painting a mood of unaffected freedom. Much of the surface is covered in a vivid red ground, over which black lines pick out a fish plate, a glass vessel, flowers, fruits, and other objects. The paint has been thinned so that the brush can move swiftly, almost like ink in motion; here and there, it softens into passages resembling ink wash. As a result, the work generates, within the medium of oil, a cadence and expressive energy close to that of Chinese painting. At the centre sits a white stemmed plate, upon which two red goldfish mirror the broad expanse of red in the background. The effect is not only one of bold chromatic correspondence, but also of continuous visual pulse and vitality within an intentionally flattened pictorial space. A brief inscription indicates that the work was painted in 1951; it may well be counted among the most spirited of Ding's early oil paintings from his Hong Kong years (Fig. 1).

⁶ 此作在聖佳拍賣中以題名「靜默的丰盛」著錄。

This work was catalogued in the Sungari auction under the title *Silent Abundance*.



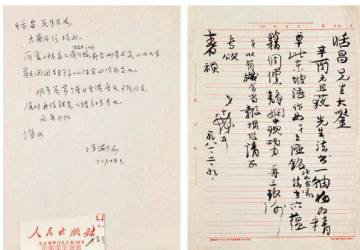
圖一《靜物》局部(落款:Ting 51)

Fig. 1 Still Life, detail (inscription: Ting 51)



圖二 賴恬昌題字

Fig. 2 Calligraphy inscription by Lai Tien-chang



圖三 程十髮、陸儼少致賴恬昌信札二通

Fig. 3 Two letters from Cheng Shifa and Lu Yanshao to T. C. Lai

《靜物》並不嚴格服從西方寫實靜物畫所強調的透視、光源與體量。盤面雖有傾側之勢，卻未依循精密透視法則；桌面與背景之間的界線顯得曖昧；花瓶、水果與器皿的重量感，主要並非依靠明暗塑造，而是倚賴色塊對比、輪廓節奏與位置經營來成立。正因如此，畫中的靜物已不再只是桌上物件的羅列，而更像是一個在平面上重新構築而成的秩序場域：其中有呼吸，有停頓，也有視線往復流動的節拍。若與塞尚(Paul Cézanne, 1839-1906)一派注重結構、體積與觀看秩序的靜物傳統相比，丁衍庸在此更着意於原始藝術的單純精神、中國繪畫的意境追求，以及筆墨趣味與主觀情感的抒發。他所關心的，不是如何逼近物之真，而是如何在色與線之中重建一種屬於自己的觀看方式。

此作流傳有緒，背面有題字云：「丁衍庸靜物油畫，一九五一年作，賴恬昌(T. C. Lai, 1921-2022)題」(圖二)。賴氏生於一九二一年香港書香世家，先後就讀香港大學及英國曼徹斯特大學，並曾在倫敦從事中國文化相關工作四年；一九五四年返港後，於香港大學英文系任教至一九五八年。賴氏兼具中西文化素養，對中國藝術與現代文化皆有深厚理解。與此作一同保存的，還附程十髮(1921-2007)、陸儼少(1909-1993)致賴恬昌信札二通，分別提及程氏欣獲賴氏法書、以及陸氏在港舉辦個展事宜，為研究賴氏行跡提供珍貴材料(圖三)。《靜物》為賴氏直接得自丁氏之物，作品來源清晰可靠，也從側面反映出丁氏在香港文化圈中所獲得的知音與認同。

This *Still Life* does not submit fully to the rules of perspective, illumination, and bodily mass that Western realist still life typically privileges. The plate inclines, but not according to any rigorous perspectival logic; the division between table and background is left uncertain; and the weight of the vase, fruit, and utensils depends less on modelling through light and shade than on the interplay of colour areas, the cadence of outlines, and the placement of forms across the picture plane. As a result, these objects cease to be a simple arrangement of things on a tabletop and instead become something like a pictorial field newly ordered on a flat surface: a space with breath, with intervals of rest, and with the rhythmic return of the viewer's gaze. Compared with the still-life tradition descended from Paul Cézanne (1839–1906), with its concern for structure, volume, and the ordering of vision, Ding Yanyong here is more invested in the primal simplicity of so-called primitive art, the poetic realm sought in Chinese painting, and the expressive pleasures of brushwork and subjective feeling. His aim is not to come ever closer to the truth of things, but to rebuild, through line and colour, a way of seeing proper to himself.

The provenance of this work is well documented. On the reverse appears the inscription: "Ding Yanyong, still-life oil painting, painted in 1951, inscribed by T. C. Lai (1921–2022)" (Fig. 2). Born in Hong Kong in 1921 into a cultivated literary family, Lai studied at the University of Hong Kong and later at the University of Manchester. He subsequently spent four years in London engaged in work related to Chinese culture, and after returning to Hong Kong in 1954, taught in the Department of English at the University of Hong Kong until 1958. Lai possessed deep attainments in both Chinese and Western culture, and a sophisticated understanding of Chinese art as well as modern culture. Preserved together with this

painting are two letters addressed to Lai by Cheng Shifa (1921–2007) and Lu Yanshao (1909–1993), one referring to Cheng's pleasure at receiving Lai's work, the other concerning Lu's solo exhibition in Hong Kong; these materials provide valuable evidence for reconstructing Lai's cultural activities and connections (Fig. 3). This *Still Life* came directly to Lai from Ding himself. Its provenance is therefore clear and reliable, and it also reflects, indirectly, the recognition and sympathy that Ding Yanyong received within Hong Kong's cultural circles.

丁氏一九二〇年代留學東京美術學校西洋畫科，早年即深受馬蒂斯與野獸派影響。一九二四年，他更曾以靜物油畫《食桌之上》入選競爭激烈、由日本《中央美術》雜誌舉辦的第五屆中央美術社展覽會，為當時唯一的國人入選者。由此可見，靜物本就是他早年西畫訓練的重要基礎，而對桌上器物、平面構成與色彩節奏的敏感，也早在香港時期以前便已形成。及至一九四九年南來香港，丁衍庸雖仍持續作油畫，但數量已較水墨為少；但也正因如此，這些油畫反而更集中地顯示出他如何將早年西畫經驗與其後對中國藝術的理解重新熔接。丁氏五〇年代的作品，一方面延續其移港前以簡樸、原始、自由方式吸收野獸派精神的方向，重視強烈色彩、簡略造形、流動線條與自由空間；另一方面，也開始更明顯地朝向帶有中國筆意的審美樣式發展。置於這樣的脈絡中看，《靜物》恰好立於一個轉化中的關鍵時刻：它既保留了野獸派式的明快對比，又逐步顯露出中國書寫性線條與平面經營的趣味。

若說南來香港不只是地理上的遷徙，更是藝術語言在異地重新落地、生根的過程，那麼這件一九五一年作的《靜物》，正可視為其中極具代表性的一例。畫中所見雖只是白盤、金魚、花瓶與水果，卻並非單純的室內陳設，而是丁衍庸南來初期香港生活經驗與藝術思考的凝結。此作以近乎書寫的線條、平面化的構圖與鮮明色塊，將中國筆意與現代油畫熔於一爐，也提示我們：香港藝術之所以能形成自身面貌，正因這些南來藝術家把長年積累的中西視覺經驗帶到此地，並在新的文化環境中，使之再次蓬勃生長。

Having studied Western painting at the Tōkyō Fine Arts School in the 1920s, Ding came under the strong influence of Matisse and the Fauves at an early stage. In 1924, his still-life oil painting *On the Dining Table* was accepted into the Fifth Central Art Exhibition of Japan, organised by *Chūō Bijutsu Zasshi* (*Central Arts Magazine*), where he was the only Chinese artist selected that year. This shows that still life was never incidental to his practice, but belonged to the very foundation of his early oil-painting training; it also suggests that his responsiveness to tabletop objects, flat compositional structure, and the cadence of colour was formed long before he arrived in Hong Kong. After relocating south to Hong Kong in 1949, Ding did not abandon oil painting, though he produced fewer oils than ink works. Yet it is precisely in these relatively fewer works that we see most clearly how he brought his earlier Western pictorial experience into renewed relation with his later understanding of Chinese art. In the 1950s, his paintings continued, on one level, the path he had already been pursuing before his move south: a simple, primal, and unrestrained absorption of Fauvist spirit, marked by bold colour, abbreviated form, mobile line, and open spatial construction. At the same time, they also began to turn more decisively toward an aesthetic inflected by the sensibility of Chinese brushwork. Within this trajectory, *Still Life* occupies a crucial transitional position: it retains the luminous contrasts of Fauvism even as it begins to disclose the pleasures of Chinese calligraphic line and a more planar pictorial ordering.

If the southward move to Hong Kong is understood not simply as a matter of geography, but as the process by which an artistic language was made to

settle, take root, and grow again in a new place, then this *Still Life* of 1951 stands as a particularly eloquent example. The painting presents only a white dish, goldfish, a vase, and fruit, yet these are far more than elements of an indoor arrangement. They condense, instead, Ding Yanyong's early Hong Kong experience and the reflections that accompanied it. Through lines that are almost calligraphic, a deliberately flattened composition, and emphatic areas of colour, the work brings Chinese brush-sense and modern oil painting into a single pictorial whole. In doing so, it also suggests why Hong Kong art was able to develop a character of its own: because artists who came south carried with them visual resources accumulated across Chinese and Western traditions, and in a new cultural setting enabled those resources to grow with renewed vitality.



尾聲 Epilogue

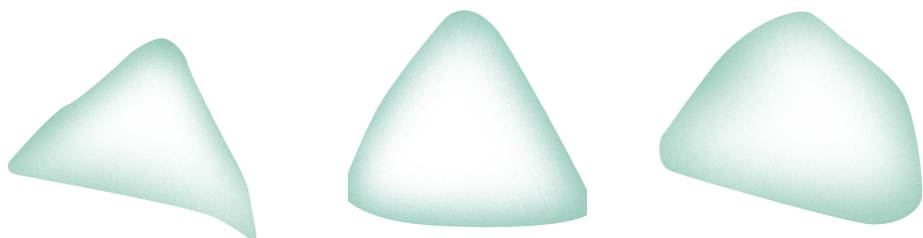
丁衍庸，原名衍鏞，字叔旦、紀伯，一九〇二年生於廣東茂名謝雞鎮茂坡村。一九二〇年中學畢業後，他獲廣東省政府保送赴日本留學，翌年考入東京美術學校西洋畫科，正式接受西畫訓練。一九二五年，丁氏學成返國，活躍於上海藝壇，並任教於多所大學。此後數十年間，他輾轉上海、廣州、重慶等地，一面創作，一面教學，也參與藝壇制度與公共文化空間的建設。丁氏的創作風格，人們多提到他曾深受馬蒂斯影響，因而有「東方馬蒂斯」之譽；然而他後來並未滿足於這一稱號，而是在中西之間另尋出路，終於將油畫的造型意識、現代藝術的主觀表現，與中國書畫的筆墨、金石與書寫性精神重新熔於一爐。

一九四九年，丁氏移居香港，並改名「丁鴻」，示有南來之意。這既是地理上的遷移，也是其藝術生命重新安頓的開始。在香港初年，他生活並不輕省：五十年代初家人接連病逝，前半生創作與收藏亦遭浩劫，這些生命傷痛都成為他晚年精神世界的重要背景。然而，也正是在香港，他後半生最重要的教學生涯真正展開，並與香港中文大學結下深刻良緣，使他不僅屬於戰前中國的新藝術運動，同時也成為香港藝術教育史與香港現代水墨發展中不能略過的人物。

Ding Yanyong, originally named with *yong* written using the metal radical, courtesy named Shudan and Jibo, was born in 1902 in Maopo Village, Xiejizhen, Maoming, Guangdong. After graduating from middle school in 1920, he was sponsored by the Guangdong provincial government to study in Japan, and in the following year he entered the Western Painting Division of the Tōkyō Fine Arts School, where he received formal training in Western painting. Returning to China in 1925, Ding became active in the Shanghai art world and taught at a number of universities. Over the following decades, he moved between Shanghai, Guangzhou, Chongqing, and elsewhere, pursuing both artistic creation and teaching, while also contributing to the shaping of artistic institutions and public cultural spaces. In discussions of Ding's style, much is often made of the deep influence Matisse once had on him, hence the epithet "Oriental Matisse." Yet he was never content to remain within that designation. Instead, he sought another path between China and the West, ultimately fusing the formal consciousness of oil painting, the subjective expressiveness of modern art, and the brushwork, epigraphic sensibility, and calligraphic spirit of Chinese painting and calligraphy into a language wholly his own.

In 1949, Ding moved to Hong Kong and changed his name to "Ding Hong" (written with the water radical and the bird element), the new name suggesting the idea of coming south. This was not only a geographical

relocation, but also the beginning of a new settling of his artistic life. His early years in Hong Kong were far from easy: in the early 1950s, members of his family passed away one after another, while the works and collections of his earlier years were also swept away by the political upheavals of the time. These personal losses became an important backdrop to the inner world of his later life. Yet it was also in Hong Kong that the most significant chapter of his teaching career truly unfolded, and that he formed a profound bond with what is now The Chinese University of Hong Kong. For this reason, he belongs not only to the new art movements of pre-war China, but also stands as a figure who cannot be omitted from the history of art education in Hong Kong and from the development of Hong Kong modern ink art.



本展借用佛教語彙作為引子，並非意在將丁衍庸的作品詮釋為宗教繪畫；然而，若細察其創作與收藏，仍可見他本人與佛教並非全無關涉。丁氏曾創作多幅以佛像為題材的油畫，其中又有多幅以北魏（386-534）風格交腳菩薩為素材的作品。與此同時，他在部分水墨作品中亦曾以「佛弟子」自署，至少顯示他在某些創作語境中，願意借此標示自身與佛教的關聯。北魏、西魏（535-557）、北齊（550-577）、隋（581-618）、唐等歷朝佛教造像，並曾於一九五七年借予新亞書院舉辦《璽印造像欣賞會》。至於他是否從宗教虔敬的角度理解佛教，現階段或未易遽下定論；但佛教對其藝術視野與創作取向曾有所啟發，則應無可置疑：丁氏能從中古佛教藝術中汲取中國文化藝術的造型特質與精神氣息，並轉化運用於自身創作之中，這正是他融會中西藝術資源的重要方式之一。

因此，在《眾生有情：丁衍庸筆下的平等觀看》這一展覽中，佛教並非結論，而是一條線索。循此而入，我們關心的，是丁氏如何在筆下萬物之間展開一種平等而有情的觀看。所謂觀看，不只是辨認物象，更像一次放慢心神、重新學習如何看待萬物的過程。而放到丁氏身上，他的一生也正可如此理解：從茂名到東京，從上海、廣州、重慶到香港，他始終在時代的裂縫裏摸索形式，也在創作、教學與人格之間維持一種節制而堅定的姿態。晚年的他融會書畫金石，自成一格，贏得「現代八大」之譽。但比稱號更重要的，是他讓我們看見，二十世紀中國藝術還有另一種可能：不是在傳統與現代之間簡單取捨，而是在漫長實踐中，把兩者都化為自身生命的一部分。

This exhibition draws upon Buddhist language as a point of entry, not because it seeks to interpret Ding Yanyong's work as religious painting. Yet if one looks more closely at his artistic practice and his collecting, it becomes clear that Buddhism was not wholly absent from his world. Ding painted a number of oil paintings with Buddhist figures as their subject, and in some works he adopted cross-ankled bodhisattva figures in the Northern Wei (386–534) style. At the same time, in certain ink paintings he signed himself "disciple of the Buddha," a gesture that at the very least suggests that, in some creative contexts, he was willing to mark a connection between himself and Buddhism in this way. He also collected Buddhist sculptures dating from the Northern Wei, Western Wei (535–557), Northern Qi (550–577), Sui (581–618), and Tang dynasties, and in 1957 he lent some of them to New Asia College for an exhibition titled *Appreciation of Seals and Sculptures*. Whether he understood Buddhism primarily through the lens of religious devotion may not be easy to determine with certainty at present. That Buddhism offered important stimulus to his artistic vision and direction, however, seems beyond doubt: from Medieval Buddhist art, Ding was able to draw formal qualities and spiritual resonances rooted in Chinese culture, and to transform them within his own practice. This was, indeed, one of the important ways in which he brought together artistic resources from both China and the West.

For this reason, in *A World Alive with Feeling: The Equal Gaze in Ding Yanyong's Art*, Buddhism is not a conclusion, but a thread. Following it, what concerns us is how Ding unfolds, among the myriad beings and things in his art, a way of seeing that is at once equal and alive with feeling. Seeing, in this sense, is not simply a matter of recognising forms; it is more like a slowing of the mind, a renewed learning of how to look at the world and all its beings. So too may Ding's life be understood: from Maoming to Tōkyō, and from Shanghai, Guangzhou, and Chongqing to Hong Kong, he spent his life searching for form within the fissures of his time, while maintaining, across creation, teaching, and character alike, a posture of restraint and quiet resolve. In old age, he brought painting, calligraphy, and seal art into a mature synthesis of his own, earning the name "the modern Bada (Shanren)." Yet more important than any epithet is the way he shows us that twentieth-century Chinese art held another possibility: not a simple choice between tradition and modernity, but the transformation of both, through long practice, into part of one's own life.

有關香港恒生大學 – 基金展覽廊

ABOUT THE HANG SENG UNIVERSITY OF HONG KONG – FOUNDATION GALLERY

香港恒生大學 – 基金展覽廊的成立緣於籌募及捐款委員會主席兼校董潘榮昌博士發起之捐款支持興建創意人文館籌款計劃，並獲得一眾成員雲集響應，捐資匡助香港恒生大學發展。

香港恒生大學 – 基金展覽廊位於創意人文館一樓，為新建大樓四大重點設施之一，提供150平方米多用途空間作藝術及文化體驗。香港恒生大學 – 基金展覽廊的藏品及特別展覽希望加強公眾參與藝術活動，並培養欣賞創意作品的 ability。香港恒生大學 – 基金展覽廊更希望與業界通力合作，以提升香港恒生大學的人文教育，並推動學術項目發展。

The Hang Seng University of Hong Kong – Foundation Gallery was established through a fundraising initiative led by Dr Patrick Poon Sun-cheong, Chairman of the Fundraising and Donation Committee and Governor, with the objective of raising funds for the construction of the Creative Humanities Hub.

Situated on the first floor of the Creative Humanities Hub, the HSUHK - Foundation Gallery is one of the four flagship facilities in the new building, offering 150 square metres of versatile space to generate artistic and cultural experiences for visitors. With its collection and special exhibitions, the HSUHK - Foundation Gallery promotes public participation in the arts and cultivates appreciation for creative works. Additionally, it aims to collaborate with industry partners to enhance HSUHK's humanistic education and facilitate scholarly projects.

展覽及圖錄工作團隊 | EXHIBITION AND CATALOGUE PRODUCTION TEAM

首席策展人(概念、研究及圖錄)
Principal Curator (Concept, Research and Catalogue)

劉澤嵐博士
Dr Liu Zelan, Alex

聯席策展人(展陳及設計)
Co-curator (Display and Design)

梁望琛博士
Dr Leung Mong Sum, Joseph

研究助理
Research Assistants

肖燦穎女士
Ms Xiao Canying, Christiana
何樂晴女士
Ms Ho Lok Ching, Camey

書籍設計
Book Design

陳紫瑩女士
Ms Chan Tsz Ying, Sharon

鳴謝 | ACKNOWLEDGEMENT

策展工作小組 Working Group on Foundation Gallery Curation

主席
Chairman

許焯權教授
Professor Hui Cheuk Kuen, Desmond

成員
Members

池威霖先生
Mr Che Wai Lam, William
馮啟陽博士
Dr Fung Kai Yeung, Paul
林立基先生
Mr Ricky Lam
梁望琛博士
Dr Leung Mong Sum, Joseph
吳靜博士
Dr Wu Jing, Clio

鄭世福先生
Mr Cheng Sai Fuk, Michael
何熾權博士
Dr Ho Chi Kuen, Danny
林君勇先生
Mr Lam Kwan Yung, Danny
吳玠迪先生
Mr Ng Kai Tik, Andy
楊如虹女士
Ms Yeung Yu Hung, Antonia

秘書
Secretary

邱秀芷女士
Ms Sophia Yau

發展及校友事務處 Advancement and Alumni Affairs Office

出版 Publisher	香港恒生大學藝術設計系 Department of Art and Design, The Hang Seng University of Hong Kong 香港新界沙田小瀝源行善里 Hang Shin Link, Siu Lek Yuen, Shatin, N.T., Hong Kong
國際書號 ISBN	978-988-72180-0-5
出版年份 Publication Year	二〇二六年五月 May 2026

此圖錄《眾生有情·丁衍庸筆下的平等觀看》配合同名展覽出版，展期為二〇二六年五月二十一日至六月三十日。

This Catalogue, *A World Alive with Feeling: The Equal Gaze in Ding Yanyong's Art*, accompanies the exhibition of the same name, which runs from 21 May to 30 June 2026.

本刊版權歸香港恒生大學藝術設計系所有，未經書面許可，不得翻印、轉載或發放本刊之任何內容。

All rights reserved. No part of this publication may be reproduced, transmitted, or distributed in any form or by any means without prior written permission from the Department of Art and Design, The Hang Seng University of Hong Kong.

主辦 Presented by



香港恒生大學
THE HANG SENG UNIVERSITY
OF HONG KONG

香港恒生大學 — 基金展覽廊
The Hang Seng University of Hong Kong – Foundation Gallery

支持 Supported by



少 | 雪 | 齋
CHAMBER of YOUNG SNOW

