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Chinese Flower and Bird Painting of the Ming and Qing Dynasties
from the Guangdong Provincial Museum



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LIU YANG

EDMUND CAPON



前言

FOREWORD

'Fragrant Space' is a marvellously evocative title; one that invokes, obviously, the sense of smell, but also one that in its use of the word space, evokes notions of the calm of the void, of an hiatus, of a wonderful sense of suspension. That of course is just what these paintings achieve: immortalising the transience of beauty and the sense of eternity implied in nature and her regenerative powers. Chinese artists have forever depended upon the many manifestations and momentums of nature and the unseen forces of the universe for inspiration, from the mighty landscapes to the humble vegetable, and the flower and bird tradition is one particularly rich and rewarding aspect of that relationship between man and natural world that has for centuries underwritten the Chinese painting experience. It is therefore a subject of significance and duration in Chinese painting traditions and we are delighted to be able to co-operate with the Guangdong Provincial Museum in staging this absorbing and rewarding exhibition at the Art Gallery of New South Wales.

This Gallery is dedicated to furthering and developing an interest and appreciation of the arts of Asia and duly recognises in that quest, that the arts of China are pre-eminent. Not only have we endeavoured to continue to develop our permanent collections of the arts of China, from early Buddhist sculptures to 20th century paintings, but have also maintained an active programme of exhibitions, lectures, educational services and other activities in order to fulfill our ambitions and indeed our responsibilities to enhance cultural relations with China. This exhibition is an example of our Gallery's continuing commitment to Asia.

We acknowledge with great appreciation the contribution made to this project by the Director of the Guangdong Provincial Museum, Mr Deng Bingquan, and his staff, who have been generous with their time, resources and their collection in making this exhibition available. It is a fine example of the purpose and co-operation that will ensure flourishing relations between Australia and China. I also wish to record my thanks and appreciation to our curator of Chinese Art, Liu Yang who has been primarily responsible for this exhibition, to Jackie Menzies, Head Curator of Asian Art, to Ann MacArthur and Haema Sivanesan of the Asian Department, and to Mark Boxshall for his work on the design and production of this catalogue.

Edmund Capon
Director, Art Gallery of New South Wales

“芬芳的空間”是一個能奇妙地激發人想象的標題，它能喚起人們一個嗅覺的空間，也能喚起人們一個使用詞語的空間，使人聯想起空靈、罅隙，以及美妙的懸浮感所帶給人的沉靜的觀念。所有上述的感覺也正是這些中國畫暗示給人們的：那轉瞬即逝的美，以及自然周而復始的力量所蘊涵的永恆。這一切都通過繪畫而得以不朽。

千百年來，人和自然的關係，一直主宰著中國繪畫經驗，其中，花鳥畫是特別多彩多姿而碩果累累的一個種類。也正因为如此，能和廣東省博物館合作，在新南威爾士藝術博物館舉辦這麼一個引人注目且富有成果的畫展，我們感到無比高興。

新南威爾士藝術博物館一直致力於促進和提高此間對亞洲藝術的興趣，而中國藝術則是我們關注的重點。我們所做的工作不僅僅是繼續發展本館的中國藝術品收藏，而且還表現在組織豐富多彩的展覽，講座，學校教育節目，以及其它形形色色的活動。我們的目的是為了邁向我們的理想，確切地說，是為了履行我們的責任——加強澳大利亞和中國的文化聯繫。而這個展覽正是我們繼續致力於亞洲藝術一個例證。

在本展籌備過程中，廣東省博物館館長鄧炳權先生以及其它工作人員，付出了時間和精力。對他們的慷慨幫助和做出的貢獻，我們表示衷心的感謝。另外，這個展覽的負責人，中國藝術部主任柳楊，以及亞洲部主任閔傑坤，亞洲部工作人員安·麥克阿瑟，海爾曼，和本圖錄的美編馬克·鮑克謝爾，都為本次展覽的成功舉辦付出了很大的心血。在此，我要表達深深的謝意。

新南威爾士藝術博物館 館長
艾德蒙·卡彭

前言

中國是世界文明古國之一，繪畫藝術源遠流長，早在史前時代便開始萌芽。其後歷代承傳發展，各畫科均形成鮮明的風格。花鳥畫到了1368年至1911年的明清時代，出現了勃興的局面。邊景昭的宮廷花鳥，林良、徐渭、陳道復的寫意花鳥及周之冕的鈎花點葉等成為明代花鳥之代表，惲壽平、石濤為典範的清初各家，以金農、鄭燮為代表的揚州畫派以及晚清以撞水、撞粉豐富表現手法的居巢、居廉等反映了清代不同時期的風貌。一時間，名家輩出，異彩紛呈。他們均以鮮明的藝術個性和辛勤的藝術創造為我們留下了寶貴的精神財富。

廣東省博物館是中國一座著名的綜合性博物館，向以收藏書畫、陶瓷等中國藝術品以及地方文物著稱，並致力於國際交流。值此悉尼奧運會開幕之際，我們從12萬件藏品中精心挑選明清時代的花鳥作品55件，包括上述明清各個時期代表性畫家之精品，以期展示明清中國花鳥畫的發展脈絡以及當時畫壇不同流派的藝術風格。我們期望，這些繪畫作品將為中國與澳洲的文化交流搭起又一座友誼的橋梁。同時也將成為我館與新南威爾士藝術博物館友好合作的歷史見證。

本次展覽的成功舉辦，得力於新南威爾士藝術博物館館長艾德蒙·卡彭先生，亞洲部主任閔傑坤女士和中國藝術部主任柳揚博士的努力，得力於中國和澳大利亞有關機構和熱心人士的大力支持。在此，我僅代表廣東省博物館致以由衷的謝意！另外還需提及的是，單曉英、朱萬章及葉箴承擔了本展所有作品款識和鈐印的著錄工作，圖片拍攝者為劉谷子。

廣東省博物館 館長 鄧炳權

1999年12月17日

FOREWORD

China is a country with a great and ancient civilisation whose painting tradition can be traced back to pre-history. The Ming and Qing dynasties (1386–1911) witnessed a flourishing of the special genre of flower-and-bird painting whose popularity was marked by the diversity of schools and styles. During the Ming, there was the court academy style represented by Bian Jingzhao; the *xieyi* manner (literally 'composing the idea') of Lin Liang, Xu Wei and Chen Daofu, who employed spontaneous, free brushwork; and the style of Zhou Zhimian, who was noted for his *gouhua dianye* technique that combined ink outline and colour washes. In the early Qing period was Yun Shouping's *mogu* or boneless style and Shitao's highly individual manner. These masters were succeeded by the so-called Eccentrics of Yangzhou, with Jin Nong and Zheng Xie being the most notable artists. In the south, during the late Qing, Ju Lian and Ju Chao infused the tradition of flower-and-bird painting with new vigour by exploiting the so-called *zhuangshui* and *zhuangfeng* techniques: the former denotes a method of diluting wet-painted colour with water; the latter refers to the application of powdery pigments onto a wet surface.

Guangdong Provincial Museum is one of the famous museums in China, with a rich and comprehensive collection of Chinese calligraphy, painting, porcelain and other regional cultural relics. The museum is committed to international cultural exchanges. As a prelude to the forthcoming Olympic Games hosted in Sydney, we present to the Australian audience this remarkable exhibition of Chinese flower-and-bird paintings of the Ming and Qing dynasties. The exhibition consists of a group of fifty-five fine paintings, selected assiduously from the museum's holdings of 120,000 artworks. The show includes the choicest works of the above mentioned artists with the aim of displaying the innovative styles of Chinese flower-and-bird painting and the diversity of the painting schools of the Ming and Qing dynasties. It is our wish that these artworks will bridge Sino-Australian cultural relations, and serve as a symbol of our happy cooperation and friendship between the Guangdong Provincial Museum and the Art Gallery of New South Wales.

The success of the exhibition can be attributed to the combined efforts of Mr Edmund Capon, Director of the Art Gallery of New South Wales, Ms Jackie Menzies, Head Curator of Asian Art, and Dr Liu Yang, Curator of Chinese Art at the Gallery. Special thanks must be reserved for those who lent ardent support to this exhibition. In addition, the task of recording inscriptions and seals was undertaken by Shan Xiaoying, Zhu Wangzhang and Ye Wei. The photographic work was done by Liu Guzhi. I would like to record my sincere gratitude to these people who helped make the exhibition successful.

Deng Bingquan

Director, Guangdong Provincial Museum

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INNOVATION AND OPPORTUNITY IN CHINESE FLOWER AND BIRD PAINTING

Edmund Capon

Whilst the art of landscape painting represents the loftiest of ideals in Chinese painting traditions, exploring as it does the relationship between man and nature, the more intimate realms of flower and bird painting, the art of depicting 'fragments of nature', is nonetheless firmly identified with Chinese ideals and the Chinese aesthetic. Bird and flower painting may also be recognised as another manifestation of the Chinese veneration for the beauty of nature and the great regenerative powers of the natural world.

Although little real evidence, in the form of paintings, survives, literary records note that flower and bird subjects were popular with painters as early as the Tang dynasty. In particular a famous treatise on painting, *Lidai mingshua ji* (Origins of Painting) written circa 845, records that expressive, essentially non-naturalistic, monochrome ink flower painting was already a recognised tradition. In all likelihood the real focus of artists' attention at this early date was not so much flower and bird subjects, but bamboo. As a symbol of tenacious strength and nobility, the tree that bends in the fierce wind but never breaks, the bamboo has always played a central role in Chinese symbolism and as the most appropriate subject for an artist to express a vital and pure human quality – that of virtue. The perfect exemplar of the scholar-gentleman class, the poet, painter, calligrapher and statesman Su Shi (Su Dongpo: 1036–1101) painted bamboo subjects of which he said: '*I could live without meat but not without bamboo*'. A contemporary of Su's, the great landscape painter, Guo Xi, stated: '*... to learn bamboo painting, take a branch of bamboo and let its shadow fall upon a white wall on a moonlit night, then the true shape of the bamboo will emerge.*'

But it was not until the Song dynasty, and in particular the time of the Emperor Huizong (reigned 1101–1125), that the genre became firmly established. He himself was a painter of flower and bird

subjects of considerable renown and under his patronage the Court Academy fostered the tradition as never before, or indeed since. Huizong's preference was for the most literal renderings of the details of nature: under Imperial auspices a regulation of the Academy proclaimed: '*painters are not to imitate their predecessors but are to depict objects as they exist, true to form and colour*'. Such an attitude fostered an art that was meticulous, perfect, elegant and resonant with a crystalline clarity, but not surprisingly, somewhat remote and unemotional. However, with their delicate realism, sensitive objectivity and studied asymmetry, Song flower and bird paintings transcend time. Such paintings, generally small and in the form of album leaves, have a studious quality of quiet and stability about them, an affirmation of the beauty and utter reliability of nature, all of which undoubtedly contributed to the establishment of the flower and bird theme in Chinese painting traditions. But there remains an eloquent and poetic symbolism in these isolated images of fragile and transient beauty that was captured in a poem by Su Shi:

*The thin bamboos are like hermits
The lonely flowers like pure virgins...*

The notion of the Court Academy which had been so effectively established by Huizong in the Song was restored in the Ming dynasty as part of a broader effort to re-establish traditional Chinese institutions following the years of Mongol rule during the Yuan dynasty. The early Ming Academy of painters, although not formally organised in the manner of their Song predecessors, nonetheless successfully reinvigorated the genre of flower and bird painting. The Ming emperor Xuanzong (reigned 1427–35) was, for example, both a ruler and a connoisseur, and an accomplished flower and bird painter very much in the mould of his more

◁ ZHU DA (1626–1705), *Sparse willow and mynas* (detail, cat. no. 20)

illustrious predecessor, Huizong of the Song.

The significant point is that flower and bird subjects had, by the early Ming dynasty, become firmly established in the repertoire of Chinese painting styles. The theme thus became a subject not only for the academy and court painters, but one for the esteemed *wenren* or literati, particularly the various schools of individualists and eccentrics that emerged in the later Ming and early Qing dynasties. The sheer exuberance and often playful black ink of Xu Wei's bamboo or flower paintings of the late Ming and the amusing eccentricity of Badashanren's humorously unstable monochrome ink birds and rocks of the early Qing period are, for example, a far cry from the meticulous elegance of the works of the Song Academy artists. The landscape may be, as ever, the central and most revered theme but by the late Ming dynasty flower and bird painting had assumed its rightful and irrevocable place in Chinese painting traditions; and it had achieved such status through becoming a theme favoured by artists of innovation as well as those devoted to traditional and established styles. Within the opportunities of innovation, flower and bird painting thus developed radically, from one addressed solely in the meticulous depiction of detail, to one which embraced the expression of self in the spirit of the literati tradition.

In the Chinese painting aesthetic, so dependant upon the particular expressive characteristics of 'brush and ink', colour has played a minor role; essentially one determined by any demands of specific representation or decorative value, both of which are major considerations in the traditional bird and flower painting style. That tended to devalue the tradition, especially in the view of the purer literati followers to whom colour verged on the common: 'only the vulgar painter uses colour'. It was the achievement of such artists as Shitao and Xu Wei who, through their imaginations and sensibilities to the manifold nuances and possibilities of tones of ink, found that the purity of monochrome could indeed convey both the spirit and the essence of flower and bird subjects, thereby opening up the tradition to the lofty ideals of the literati artists. Indeed it was Shitao (Daoji) who, in his renowned essay on painting, the *Huayu lu* (Sayings on painting), wrote of 'all-inclusive' painting: of how a single line, *yi-hua* – as the primordial line, the first

moment of expression – is the source of all things. In such a view it is not hard to comprehend the notion that the expressive line is really the essence of the art of painting and that the subject, the object defined, is of rather less importance. Thus whether the subject be a majestic landscape or the withering leaf of a banana tree or a vivid thriving orchid is of little significance; what matters is the vitality and life of the play of the brush and ink.

Thus by the mid-Ming period, the 16th century, there existed two broad styles of flower and bird painting in China. The first adhered to, or continued to develop, the style of meticulous rendering in the image of the Song Academy, albeit in a slightly less abstracted way than their Song predecessors. Flower and bird paintings by Lu Zhi (cat. no. 11) of the Ming and Ma Quan (cat. no. 29) of the Qing, for example, clearly declare their inheritance of those conservative and academic ideals. What distinguishes these later works from their refined and elegant Song predecessors is the echo of realism that is demonstrated in the studious detail of Lu Zhi's *A hundred flowers* handscroll, and the contextual ambience of Ma Quan's *Wisteria, bird and fishes*. Whilst very different in definition from the esoteric and distracted 'fragments of nature' of Huizong they are clearly of similar heritage.

The second broad style to emerge, developed out of the individualist tradition and is reflected in both style and choice of subject. The very idea that the most humble of nature's products, from the persimmon to the aubergine, the cabbage to the turnip or a squawking mynah bird, should be singled out as an icon of indelible beauty and oddly moving immortality is surely the fruit of fertile and unorthodox minds. Even within the relatively restrained individuality of, for example, Yun Shouping's flowers and fruit album leaves (cat. no. 24) there flows the independent spirit of the non-conformist. The opportunities for individualism in the flower and bird tradition are probably best and most creatively explored in the work of two magical artists, even if they were both hopelessly unstable, verging on the mad, human beings: Xu Wei (see cat. no. 5) in the late Ming and the celebrated monk painter Zhu Da (see cat. nos 20 and 21) in the early Qing. For both these artists the selection of subject, mostly bamboo and flowers for the former, and rocks and birds for the latter, seems largely

incidental. What is paramount is the power, the spontaneity, the unequivocal and impassioned directness of the application of ink on paper, whether in the great wet splashes of Xu Wei or the dry dragged strokes of Zhu Da. Here those 'fragments of nature' become unexpected harbingers of human emotion conveying subtle and profound resonances of the human condition. Such qualities are just as powerfully demonstrated in the dramatic ink play of another monk painter, Shitao (Daoji), whose *Lotus scroll* (cat. no. 26) is as flamboyant and expressive in its brushwork as it is restrained in its monochrome palette – a perfect combination of scholarly restraint and spiritual exuberance. It is artists such as these that show the extraordinary range of textures and temperaments that the humble combination of brush and black ink can convey; just as they also convey the limitless opportunities that lie in a devotion to the most particular and most commonplace in the natural world.

Not that colour, so important to the origins of the flower and bird painting tradition in the Song dynasty and the exhortations of the Emperor Huizong to 'depict objects as they exist' including fidelity to colour, was totally neglected by these and other individualist painters. The Yangzhou eccentrics Li Shan and Hua Yan, for example, (see cat. nos 36 and 32) delighted in the use of colour, and in the 19th century colour was again a fundamental part of the dynamic that revitalised the tradition. Artists of the so-called Shanghai School, which included Ren Yi (or Ren Bonian; cat. no. 47), played a crucial and influential role in refreshing the horizons and opportunities for new painting as the edifice of imperial China tottered and the age of a new industrious and revolutionary China dawned. Thus there is, in the works of Qi Baishi (cat. no. 51), Wu Changshuo (cat. no. 48) and Gao Jianfu (cat. nos 52 and 53) a freshness and energy that, whilst acknowledging history, conveys the spirit of contemporaneity. The cycles of nature, the inevitability of decline and the optimism of renewal, are an eloquent metaphor for the evolutionary patterns of the tradition of flower and bird painting in China.

中國花鳥畫風格的演進

艾德蒙·卡彭

在中國繪畫傳統中，山水畫探索人與自然關係中崇高的方面，而花鳥畫則著眼於展現微小但與人更親密的花鳥蔬果世界，追求美的體現。花鳥畫也可以說是中國人崇尚自然之美和它的再生力量的另一種表達方式。

畫管存世作品不多，但是文史資料顯示，花鳥畫在唐代已經興盛。據成書於845年的《歷代名畫記》，當時花鳥畫中非寫實帶表現傾向的墨筆花已經出現。不過在那個時候，畫家們似乎對竹子比對花鳥更感興趣。竹子面對風雨，彎而不折，象征著無窮的耐力。它在中國文化中內涵豐富，為畫家們提供了一個極好的象征堅忍不拔的道德情操的形象。蘇軾（1036-1101），這位集詩人、畫家、書法家為一身的典型文人士大夫喜歡畫竹。他曾說，他可以居無食，但不可以居無竹。蘇軾的同時代人，山水畫大家郭熙也說，“學畫竹者，取一株竹因月夜照其影於素壁之上，則竹之真形出矣。”

一直到了北宋，特別是宋徽宗（1101-1125）時期，花鳥畫作為一個獨立的科目，才正式建立起來。徽宗本人在花鳥畫方面也造詣頗深。在其治下，皇家畫院史無前例地促進了花鳥畫的傳統。徽宗本人偏好以寫實的態度真實表現自然。在他的倡導下，宋畫院強調，畫家應真切表現客觀對象，忠實於被表現對象的形式和顏色。這種創作態度自然而然助長了一種以刻劃細密，追求完美與典雅，引人共鳴的繪畫藝術。不過這些作品畫管玲瓏剔透，卻難免給人過於冷靜的距離感。但總的說來，宋代花鳥畫以其精緻的寫實態度，感性的表現對象以及構圖上精心安排的非對稱性，在中國美術史上留下了不朽的一頁。這些作品通常都篇幅不大，精工細作，透出寧謐安穩之感。仿佛是對自然那種可以依托的美的品性的肯定。所有這些特點匯集起來，使得宋代花鳥畫獨樹一幟，從此建立起中國畫中獨門獨戶的一科。此外，這些畫所表現的東西，那些轉瞬即逝的美和遺世獨立的花卉，無不具備充滿詩意的象征內蘊。蘇軾曾在一首詩中把脩竹比作隱士，鮮花象征處子。

到了明代初年，國家政權剛從蒙古統治者手中奪取過來。新的統治者急於重建傳統的政治結構。而由宋徽宗一手建立的宮廷畫院也因而得以恢復，作為重

建傳統的一個重要環節。到了明初，畫院的畫家們，成功地復興了花鳥畫的傳統。儘管這些畫家並沒有象宋代畫院畫家那樣組織嚴密。明宣宗（1426-35）本人也是一個鑒賞家，一個不錯的花鳥畫家，畫風風格上未脫那位似乎更杰出的前輩宋徽宗的巢臼。

明代的花鳥畫獲得長足的發展，各種流派紛呈。不單有畫院的風格，也形成了文人畫豐富多彩的群體，包括晚明到清初，形形色色的個性主義者和所謂的乖僻畫家。舉例來說，晚明徐渭那生機勃勃而又透出遊戲態度的墨竹，墨花，以及清初八大山人怪異而又妙趣橫生的水墨小鳥岩石，與宋畫院畫家精緻優雅的作品大異其趣。在中國繪畫傳統中，山水畫也許是最值得贊美的中心主題。但是到了晚明之際，花鳥畫也已獲得其難以取代的地位，成為一個革新派和傳統派畫家都喜愛的主题。在風格方面，花鳥畫也擺脫了工筆一統天下的局面，以表現自我為主的文人寫意也成了主流繪畫的一部分。

文人畫的美學傳統重視筆墨的表現特質，而不看重色彩。在他們看來，色彩近乎於俗，只有俗畫家才使用顏色。文人畫家的姘姘者如徐渭，石濤，以其敏感，富有想象力而多姿多彩的水墨作品，使人相信純粹的墨筆的確能表現花鳥題材的內蘊，從而把花鳥畫傳統提升到與文人畫家精神世界相輔相成的地位。石濤在其《畫語錄》中提出了著名的“一畫”概念，認為簡單的“一畫”在繪畫中的重要地位。“一畫之法立而萬物著矣。”這樣的觀點告訴我們，在繪畫中表現性的簡單線條比起所畫的對象更重要，是畫的根本所在。不管畫家畫的是崇高的山水，還是芭蕉的枝葉，一叢蘭花，這都不重要，重要的是筆墨所表現出來的勃勃生機。

這樣，在十六世紀的明代中葉，中國花鳥畫壇爭奇斗艷的主要是兩大風格。其中之一是延續和發展了宋畫院的工筆重彩派，畫管比起前人來稍稍不如。舉例來說，明代的魯治，以及後來清代的馬荃，顯然與畫院派的藝術風格一脈相承。與精美雅致的宋人作品相比較，魯治《百花圖》中所反映的寫實主義仿佛是一個遙遠的回聲；而馬荃《紫藤魚藻圖》中的畫面烘染方式，也別有異趣。

花鳥畫的另一大流派源自個性解放思潮。無論在題材的選擇還是表現風格上，都與畫院派大相徑庭。把自然界中很不起眼的小東西，諸如石榴茄子，蘿卜白菜，以及蜷縮的小鳥，表現為美與永恆的東西，這

的確是有創造力和反傳統的心靈才能達致的碩果。這一派，甚至在不是極端的個性主義者的畫家，象惲壽平的花果冊頁中（圖24），也流蕩著不墨守成規的獨立精神。

在花鳥畫中，追求個性解放的精神，最具代表性的莫過於晚明的徐渭和清初的朱耷（圖20-21）。前者喜歡畫竹與花卉，後者愛畫湖石與鳥，對它們而言，表現對象的選擇都幾乎是漫不經心的。重要的是以筆墨表達出天然去雕飾的激情與力量。無論是徐渭的潑墨，還是朱耷的渴筆，所追求的都一樣。在它們筆下，自然中的細微之物出人意外地變成了表達人類生存環境的載體。這種風格同樣表現在石濤的畫中。他的《荷花》（圖26）幾乎是於有限的單色中刻劃出動人的花卉，完美地表現出知識分子物質世界的限制和精神生活的豐富。正是這些藝術家以自己的創作實踐證明，純粹的墨筆能表現怎樣豐富多姿的視覺形象與精神世界。

對於宋畫院花鳥畫家來說，色彩至關重要。宋徽宗倡導按照物體原來的模樣描繪它們，其中也包含色彩逼真的要求。文人畫家們也並不完全排斥色彩。“揚州八怪”中的李鱣和華岳（圖36和32），也都恰到好處地使用了色彩。事實上在19世紀色彩是復興花鳥畫傳統至關重要的部分。

在清帝國搖搖欲墜，中國開始卷入革命浪潮，并向工業化邁進之際，包括任伯年（圖47）在內的海派畫家在復興中國畫傳統的過程中扮演了重要角色。吳昌碩（圖48），齊白石（圖51），高劍父（圖53-54）等人的畫包蘊古今，呈現出新鮮活力。可以說，大自然的嬗替——那不可阻擋的衰敗和樂觀的更新，正是中國花鳥畫傳統進化模式的一個有說服力的象征。

SHEN QIAN (1682- after 1760), *A lofty old gentleman of great achievement*
(cat. no. 31) Detail showing hollyhock and daylily ▷

