

The Monarchs of the Millennium



EMPEROR HUNG-WU 1368 CHINA
SIERRA LEONE Le1100



EMPEROR HSUAN-TE 1425 CHINA
SIERRA LEONE Le1100



KING SEJONG 1418-50 KOREA
SIERRA LEONE Le1100



EMPEROR T'UNG CHIN 1862-74 CHINA
SIERRA LEONE Le1100

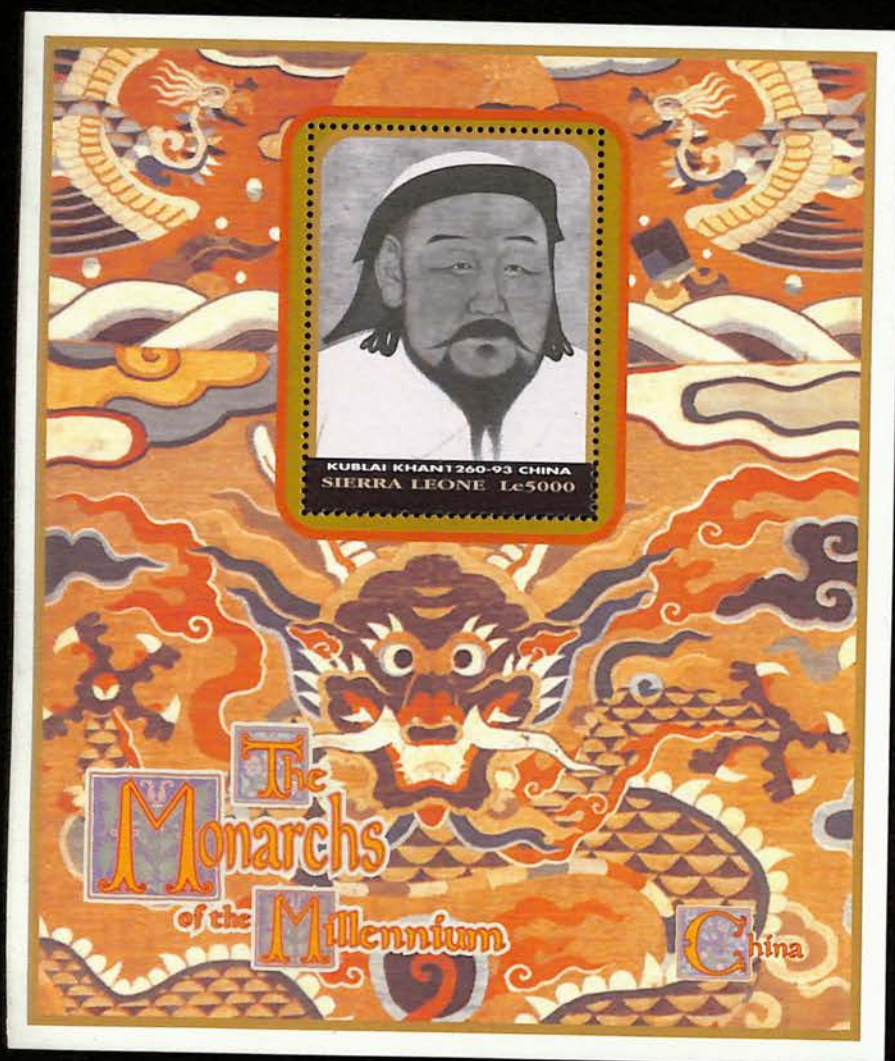


EMPEROR T'AI-TSU 960 CHINA
SIERRA LEONE Le1100



EMPERESS YUNG CHING 1750 CHINA
SIERRA LEONE Le1100

China



齊白石作品選

SELECTED PAINTINGS OF QI BAISHI
(1864-1957)



AUTUMN POND
QI BAISHI (1864-1957)

50 /-
UGANDA



PARTRIDGE AND SMARTWEED
QI BAISHI (1864-1957)

100 /-
UGANDA



RYOSANTHEMUM, COCKS AND HENS
QI BAISHI (1864-1957)

150 /-
UGANDA



BEGONIAS AND MYNAH
QI BAISHI (1864-1957)

200 /-
UGANDA



CRABS
QI BAISHI (1864-1957)

250 /-
UGANDA



WISTERIAS AND BEE
QI BAISHI (1864-1957)

300 /-
UGANDA



SMARTWEED AND PINKISH BUTTERFLIES
QI BAISHI (1864-1957)

350 /-
UGANDA



LOTUS AND MANDARIN DUCKS
QI BAISHI (1864-1957)

400 /-
UGANDA



LICHEES AND LOCUST
QI BAISHI (1864-1957)

450 /-
UGANDA



MILLET AND PREYING MANTIS
QI BAISHI (1864-1957)

500 /-
UGANDA



CHINA'96 9th Asian International Philatelic Exhibition

中國'96 — 第九屆亞洲國際集郵展覽



23129 / 150000

黄宾虹山水画选

SELECTED PAINTING OF
HUANG BINHONG (1865-1955)



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C500



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C400



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C300



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C200



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C2000



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C1000



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C800



设色山水
COLOR LANDSCAPE
HUANG BINHONG (1865-1955)

GHANA C600

MONKEY AND THE OLD TREE

SELECTED PAINTING OF CHANG DAI-CHIEN (1899-1983)

張大千

老樹騰猿圖

猴年
新禧



LUNAR NEW YEAR

Sierra Leone
Le5000

"The Beauty of Traditional Chinese Architecture in Painting"
National Palace Museum, Taipei

Chiao Ping-chen
(1689-1726)

LUNAR NEW YEAR

張大千
柳樹雙猿圖

猴年
新禧



Two Hounds
by Hui-Tsung, 1082-1135



桐蔭新禧

ISSUES BY TONG LEE

宋徽宗双狗图

Two Hounds
by Hui-Tsung, 1082-1135



桐蔭新禧

ISSUES BY TONG LEE

宋徽宗双狗图

羊年新禧

LUNAR NEW YEAR

"YEAR OF RAM" BY REN YI (1840-1896)



任頤三羊開泰

DESIGNED BY HOAN LEE

LUNAR NEW YEAR OF ROOSTER

DOUBLE CHICKENS AND PEONY

BY REN YI (1840-1896)



任頤雙雞牡丹圖

雞年新禧

A ROOSTER
BY REN YI (1840-1896)



LUNAR NEW YEAR

任頤

鳴雞圖

雞年
新禧



任頤
翠竹白猿圖

猴年
新禧

LUNAR NEW YEAR

虎年畫

劉繼卣作品選

NOUVELLE ANNÉE
LUNAIRE

PEINTURES DE CHOIX DE LIU JIYOU (1918-1983)



TIGRE LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F90



UN PETIT TIGRE LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F100



DEUX TIGRES LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F180



TIGRE LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F200

虎年畫

劉繼卣作品選

JOYEUSE
NOUVELLE
ANNÉE
LUNAIRE

LA PEINTURE
CHOISIE POUR
FÊTER L'ANNÉE
LUNAIRE DU TIGRE
A ÉTÉ RÉALISÉE
PAR LIU JIYOU
(1918-1983). L'UN
DES MEILLEURS
ARTISTES DE
DESSINS
D'ANIMAUX DE
L'HISTOIRE D'ART
MODERNE DE LA
CHINE.



DEUX TIGRES LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F180



TIGRE LIU JIYOU (1918-1983)
REPUBLIQUE TOGOLAISE F200

羊年新春

劉繼卣年畫選

LUNAR NEW YEAR

SELECTED PAINTING OF LIU JIYOU (1918-1983)



DESIGNED BY YOUNG LEE

劉繼卣野豬圖



WILD BOAR BY
LIU JIYOU (1918-1983)

DESIGNED BY YOUNG LEE

0701

劉繼卣 兔画选



SELECTED PAINTING OF
LIU JIYOU (1918-1983)



LIU JIYOU (1918-1983)

LIBERIA

刘继卣 兔

\$2

DESIGNED BY TIAN LI



LIBERIA

刘继卣 兔双兔

50¢



LIBERIA

刘继卣 兔双兔

50¢



LIBERIA

刘继卣 兔子图

50¢



LIBERIA

刘继卣 兔子图

50¢

刘继卣 LIU JIYOU (1918-1983)

刘氏为中国近代杰出的画家，年轻时勤学中西传统技法。长于工笔、白描和重彩，《武松打虎》《闹天宫》等组画为其叙事性绘画之杰作。后期多画写意，融传统笔墨与西画速写技巧于一炉，所绘人物、动物形神兼备，尤负盛名。

LIU JIYOU, ONE OF THE MODERN CHINESE MASTERS, TRAINED BY BOTH CHINESE AND WESTERN ACADEMIC WAYS, EARNED INTERNATIONAL FAME WITH THE ELABORATE PAINTING SERIES ON FOLK LEGENDS - "WU SON" AND "MONKEY KING", CREATED IN 60'S. IN LATER YEARS, HE DEVELOPED A MUCH MORE LIBERATED AND EXPRESSIVE STYLE WHICH CARRIES OUT THE LIKENESS AS WELL AS THE LIVELINESS BY ACCOMPLISHING THE MASTERSHIP OF CHINESE TRADITIONAL BRUSH WORKS AND WESTERN SKETCH SKILLS.

劉繼卣 兔画选





GHANA C2000 COLOR LANDSCAPE HUANG BINHONG (1865-1955)
黄宾虹 溪山图



GHANA C2000 COLOR LANDSCAPE HUANG BINHONG (1865-1955)
黄宾虹 溪山图



SELECTED PAINTINGS OF
HUANG BINHONG (1865-1955)

A GREAT MODERN MASTER OF TRADITIONAL
CHINESE LANDSCAPE PAINTING.

黄宾虹山水画选





乙卯年
大千居士作



張大千作品選



SELECTED PAINTINGS OF
ZHANG DAQIAN (1899-1983)

A GREAT MODERN MASTER OF
TRADITIONAL CHINESE PAINTING.



中国 '99 世界集邮展览

China '99 World Philatelic Exhibition



第22届万国邮政联盟大会中国组织委员会秘书局
Secrétariat du Comité chinois d'organisation du 22^e Congrès UPU



乙卯年
大千居士作



張大千作品選



SELECTED PAINTINGS OF
ZHANG DAQIAN (1899-1983)

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Dog Paintiing by Ren Xun, 1835-1893



狗年
新禧

任薰
畫
狗

DESIGNED BY YOUNG LEE



REN BO-NIAN (1840-1896), READING DESIGNE AN OX

F500 REPUBLIQUE TOGOLAISE

HAPPY LUNAR NEW YEAR

THE PAINTING SELECTED TO CELEBRATE CHINESE LUNAR NEW YEAR ON ONE OF THE MOST POPULAR TRADITIONAL THEMES - HERD BOY AND OX OR BUFFALO, WAS DONE BY REN BO-NIAN (1840-1896), THE FAMOUS SHANGHAI SCHOOL MASTER AND PROBABLY THE BEST FIGURE PAINTER IN HIS TIME.

牛年
牛画

任伯年
作品
选

傅抱石作品选

傅抱石像
己卯年元月写



SELECTED PAINTINGS OF
FU BAOSHI (1904-1965)

A GREAT MODERN MASTER OF
TRADITIONAL CHINESE PAINTING.



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潘天寿作品选

潘天寿像
一九九九年春
元月为潘天寿造像



SELECTED PAINTINGS OF
PAN TIANSHOU (1897-1971)

A GREAT MODERN MASTER OF
TRADITIONAL CHINESE PAINTING.



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一九九二年
元玉誠作徐悲鴻小像



徐悲鴻作品選



SELECTED PAINTINGS OF
XU BEIHONG (1895-1953)

A GREAT MODERN MASTER OF
TRADITIONAL CHINESE PAINTING.



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LUNAR NEW YEAR

SELECTED PAINTING OF LIU KUI LING (1885-1967)



劉奎齡

槐下双羊图

羊年新禧





[illegible]

Ren Xiong (1820-1857)

Antigua
& Barbuda



Ren Xiong (1820-1857)

Antigua
& Barbuda \$2.50

Self Portrait

1996中国——第九届亚洲国际
集邮展览

300/- TANZANIA

CHINA 1996 — the
9th Asian International
Philatelic Exhibition



’96上海国际茶文化节

SHANGHAI INTERNATIONAL

TEA-CULTURE FESTIVAL TANZANIA



OUTLAWS OF THE MARSH

水滸傳

LES BANDITS DES MARAIS



OUTLAWS OF THE MARSH

水滸傳

LES BANDITS DES MARAIS



OUTLAWS OF THE MARSH

水滸傳

LES BANDITS DES MARAIS



OUTLAWS OF THE MARSH

水滸傳

LES BANDITS DES MARAIS



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 10FC

三國演義
ROMANCE OF THE THREE KINGDOMS
ROMANCE DES TROIS ROYAUMES



2000F

RÉPUBLIQUE DE GUINÉE

水滸傳 (一)

OUTLAWS OF THE MARSH LES BANDITS DES MARAIS



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.45FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.50FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.60FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.70FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.80FC

THE HISTORICAL NOVEL "SHUI HU ZHUAN" ("OUTLAWS OF THE MARSH") IS ONE OF THE LITERARY CLASSICS OF CHINA. IT'S IMPORTANCE TO CHINESE CULTURE IS SIMILAR TO THAT OF THE "CANTERBURY TALES" OR "THE LEGENDS OF KING ARTHUR'S COURT" TO ENGLISH-SPEAKING

READERS AROUND THE WORLD. THE MANY STORIES THAT MAKEUP "OUTLAWS OF THE MARSH" ARE BASED ON HISTORICAL ACCOUNTS OF THE FINAL YEARS OF THE SONG DYNASTY EMPEROR OF CHINA - HUI ZONG WHO REIGNED IN THE FIRST QUARTER OF THE 12TH CENTURY AD.

水滸傳

67

OUTLAWS OF THE MARSH LES BANDITS DES MARAIS



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.45FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.50FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.60FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.70FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.80FC

THE MAIN THEME OF "SHUI HU ZHUAN" ("OUTLAWS OF THE MARSH") REVOLVES AROUND A ROBIN HOOD-LIKE GROUP OF ONE HUNDRED AND EIGHT OUTLAW LEADERS WHO COMMAND AN ARMY OF THOUSANDS. THEY GATHERED IN PRE-SENT DAY SHANDONG PROVINCE AT A MOUNTAIN LOCATED BESIDE A LAKE THAT

IS SURROUNDED BY A REEDY MARSH. THESE OUTLAWS OF THE MARSH WERE COMPELLED TO DEFY THE UNJUST AUTHORITY OF AN OPPRESSIVE REGIME. THEIR SUCCESSFUL RESISTANCE INSPIRED HOPE IN THE COMMON MASSES WERE SUFFERING A TERRIBLE YOKE BY A DECADENT GOVERNMENT.

水滸傳

OUTLAWS OF THE MARSH LES BANDITS DES MARAIS



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.45FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.50FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.60FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.70FC



RÉPUBLIQUE DÉMOCRATIQUE DU CONGO 1.80FC

THE COMMON PEOPLE WHO WERE OPPRESSED BY THE CRUEL OFFICIALS OF EMPEROR HUI ZONG FOUND VICARIOUS STRENGTH IN THE SUCCESSSES OF THE OUTLAWS OF THE MARSH AGAINST THE TROOPS AND CORRUPT GOVERNMENT LEADERS. THE STORIES OF THE VICTORIES OF THE OUTLAWS SOON FOUND ITSELF REPEATED IN FOLK LEGENDS THAT WERE ORALLY REPEATED OVER THE FOLLOWING CENTURIES BY BOTH PROFESSIONAL STORY TELLERS AND DRAMA M TROUPES THAT APPEARED AT RURAL MARKET FAIRS AND AMUSEMENT CENTERS.

水滸傳

OUTLAWS OF THE MARSH LES BANDITS DES MARAIS



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.45FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.50FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.60FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.70FC



REPUBLIQUE DEMOCRATIQUE DU CONGO 1.80FC

TODAY, IT IS THOUGHT BY CHINESE SCHOLARS THAT THE CLASSIC NOVEL "SHUI HU ZHUAN" ("OUTLAWS OF THE MARSH") WAS COMPOSED IN THE 14TH CENTURY AD BY TWO CHINESE WRITER - LUO GUANZHONG AND SHI NAI'AN. THEY CREATED THEIR POWERFUL TALE FROM THE ORAL FOLK LEGENDS THAT HAD BECOME POPULAR THROUGHOUT

CHINA IN THE TWO CENTURIES FOLLOWING THE MARSH OUTLAWS' RESISTANCE TO THE OPPRESSIVE ACTS OF THE EMPEROR HUI ZONG'S GOVERNMENT AGAINST THE PEASANT MASSES. THESE STORIES ARE TODAY STILL VIBRANTLY RELAYED THROUGHOUT CHINA IN A VARIETY OF FASCINATING DRAMATIC, CINEMATIC AND MUSICAL VERSIONS.

張大千作品選

SELECTED PAINTING OF ZHANG DAQIAN (1899-1983)



BIRD AND TREE OF CHINA-CHANG MOUNTAIN
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



NICE AUTUMN
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



MOUNTAIN PEAK AND LAKE
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



BROWN LANDSCAPE
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



LANDSCAPE WITH A FIGURE
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



BOAT ON THE RIVER
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



CHANGSHAN TRIBAL GIRL AND A BLACK HORSE
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



ON THE WAY TO SWITZERLAND AND AUSTRIA
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



WATERFALLS IN THE RAIN
ZHANG DAQIAN (1899-1983)

ZAMBIA K500



WATERFALLS
ZHANG DAQIAN (1899-1983)

ZAMBIA K500

张大千，四川内江人，为中国新旧时代巨变之间唯一主张以古而能出新的绘画大师。早年致力传统人文素养，举凡诗、文、书、画、篆刻、鉴定、造园等无不精研。画风清新俊秀，自现代晚清，上溯元明，纵横各家，无不体察肯綮。中年面壁敦煌，再临五代两宋，自此南北兼治，工笔设色，水墨秀润，画虎清醇雅正，雍容豪迈。晚年长居海外，创泼墨泼彩，雄奇瑰丽亦幻亦真，开中国山水画之新局。



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徐悲鸿作品选

SELECTED PAINTING OF XU BEIHONG (1895-1953)



徐悲鸿，江苏宜兴人，现代著名绘画大师，美术教育家。早年留学法国，受当时在印象主义影响下欧洲学院派画风洗礼，归国后致力建立现代中国艺术教育，倡反应生活、重视写生的绘画观念，力图融合西方写实素描与中国笔墨。擅画人物、动物，尤以画马驰名。所作水墨山水，捕捉光影，意趣为传统所无。



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MONKEY AND CAT
PAINTING BY YI YUAN-CHI (11TH CENTRY)



LUNAR NEW YEAR

猴年
新禧
宋易元吉
猴貓圖

THE SOUND OF AUTUMN
FAN PAINTING BY
LIU KUI LING (1885-1967)



LUNAR NEW YEAR

劉奎齡
扇面
秋聲
猴年
新禧

A ROOSTER
BY REN YI (1840-1896)



LUNAR NEW YEAR

任頤
鳴雞圖
雞年
新禧

Wolf Dog
by Liu Jiyou, 1918-1983



HAPPY LUNAR YEAR

刘继卣画狗图

狗年
新禧

0005126

BLACK ROOSTER
BY XU BEIHONG (1895-1953)



LUNAR NEW YEAR

徐悲鸿
烏雞圖

雞年
新禧

雞年新禧

徐悲鴻風雨雞鳴圖

ROOSTER

BY XU BEIHONG (1895-1953)



HAPPY NEW YEAR OF ROOSTER



高奇峰猿月圖

猴年新禧

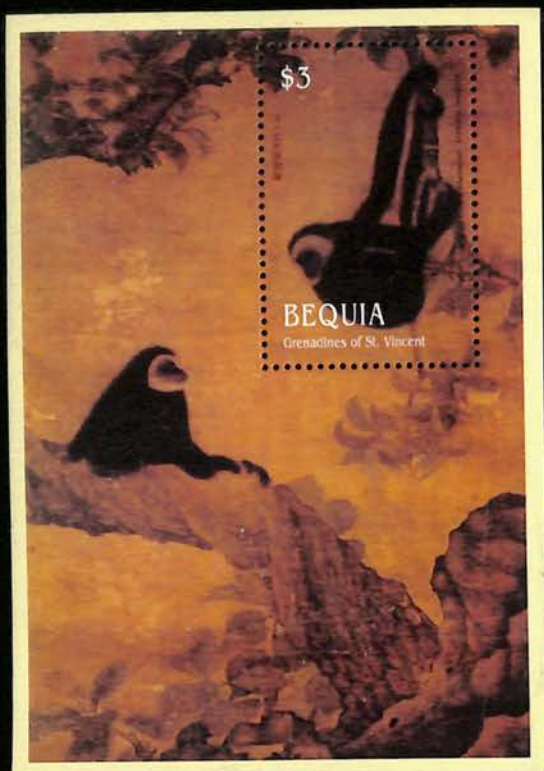
02496



任預翠竹白猿圖

猴年新禧

LUNAR NEW YEAR



MOON-STRUCK GIBBON

SELECTED PAINTING OF GAO QI-FENG (1889-1933)



LUNAR NEW YEAR

04354

猴年猴画选

高奇峰猿月图

猴年新禧

LUNAR NEW YEAR OF MONKEY

THE MONKEY AND THE PINE TREE

BY LIU KUI LING (1885-1967)



劉奎齡松猴图

猴年新禧

LUNAR NEW YEAR OF ROOSTER

DOUBLE CHICKENS AND PEONY

BY REN YI (1840-1896)



任頤雙雞牡丹圖

雞年新禧

LUNAR NEW YEAR OF ROOSTER

CHRYSANTHEMUMS, COCKS AND HENS

BY QI BAISHI (1863-1957)



齊白石菊雞圖

雞年新禧

宋 易元吉 猴貓圖

MONKEY AND CAT PAINTING BY YI YUAN-CHI(11TH CENTURY)

BORN AT CHANGSHA, HUNAN, YI YUAN-CHI WAS AN 11TH CENTURY ARTIST WHO FIRST SPECIALIZED IN PLANTS AND BIRDS. WISHING TO ACHIEVE DISTINCTION IN A LESS EXPLORED FIELD, HE CHOSE MONKEYS FOR HIS SUBJECT AND WENT TO THE MOUNTAINS OF CENTRAL CHINA TO STUDY ANIMAL BEHAVIOR. AT THE BACK OF HIS HOME IN CHANGSHA, HE DUG POOLS FOR THE REARING OF WATER FOWL, AND HE WOULD LEAN ON THE WINDOW TO WATCH THEIR ACTIVITIES. ENTITLED MONKEY AND CATS, THIS PAINTING SHOWS ONE CAT SEIZED BY A MONKEY, AND ANOTHER CAT, IN FEAR AND SURPRISE, LOOKING BACK.



任預 翠竹白猿圖

GREEN BAMBOO AND A WHITE APE

SELECTED PAINTING OF REN YU (1854-1901)

REN YU (1854-1901) WAS BORN IN XIAOSHAN, ZHEJIANG, THE SON OF PAINTER REN XIONG, AN ARTIST OF THE LATE QING DYNASTY. HAVING BEEN TAUGHT BY MASTERS LIKE REN XUN, REN YI AND ZHAO ZHIQIAN, REN YU ENGAGED HIMSELF IN LITERARY PAINTING. HE WAS AN ARTIST ACTIVE IN SHANGHAI AND SUZHOU DURING THE LATE QING DYNASTY. HIS PAINTING OF HUMAN FIGURES, LANDSCAPES, BIRDS AND FLOWERS WAS DISTINGUISHED BY HIS SIMPLE AND UNADORNED STYLE. UPRIGHT BY NATURE, HE WAS KNOWN TO TURN DOWN COMMISSIONS WITH HANDSOME REWARDS, IF THEY CAME FROM HEARTLESS RICH MEN OR GOVERNMENT OFFICIALS.



猴年
新禧

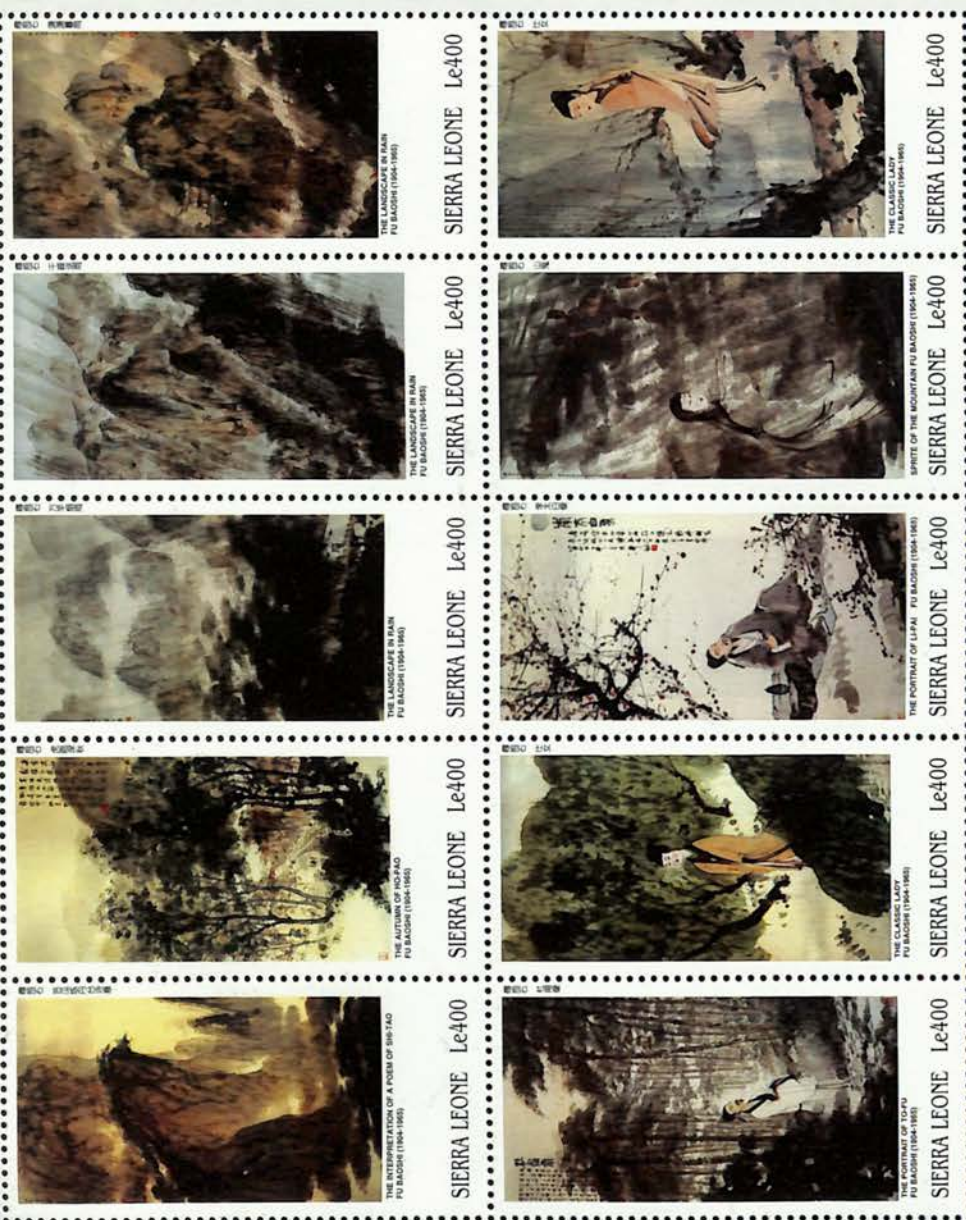
04233

中國農曆十二生肖 CHINESE LUNAR CALENDAR



傅抱石作品选

SELECTED PAINTING OF
FU BAOSHI
(1904-1965)



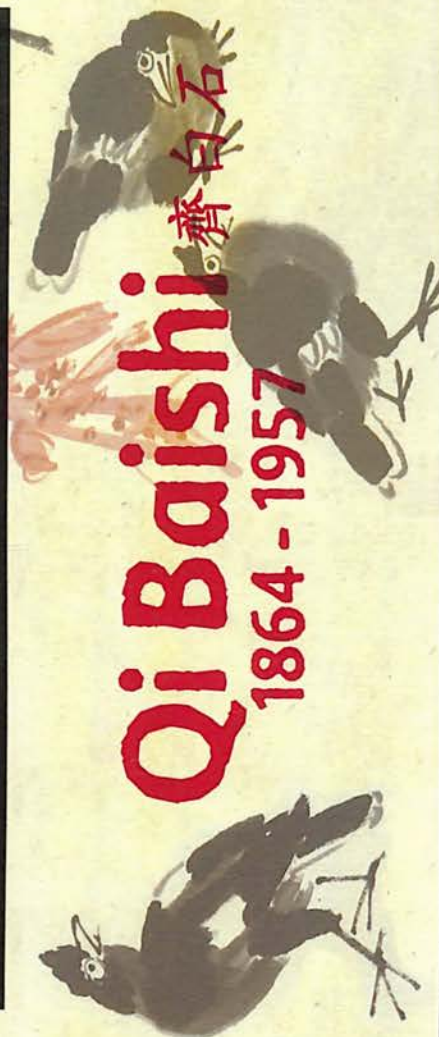
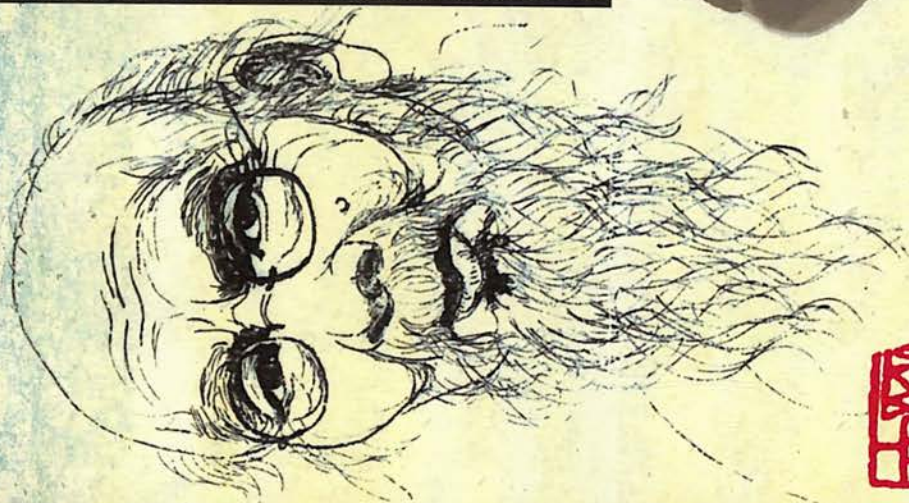
傅抱石，江西新余人，现代中国画家大师，著名美术理论家。早年留学日本，奠定美学理论研究之基础。擅画山水、人物，所作笔墨结构不泥古法、不蹈俗套，线条纵横清奇，色彩沉丽雅致，用水、用墨、用色一气呵成，造境深邃，诗趣盎然。

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Qi Baishi 齊白石

1864-1957



SELECTED PAINTINGS OF
REN XIONG (1820-1857)



Antigua
& Barbuda \$1.50



Antigua
& Barbuda \$1.50



Antigua
& Barbuda \$1.50



Antigua
& Barbuda \$1.50

"The Ten Myriads"
was created by Ren Xiong
with mineral pigments on gold leaf.

SELECTED PAINTINGS OF
REN XIONG (1820-1857)



Ren Xiong (1820-1857)

Antigua
& Barbuda \$1.50



Ren Xiong (1820-1857)

Antigua
& Barbuda \$1.50



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Antigua
& Barbuda \$1.50



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Antigua
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"The Ten Myriads"
was created by Ren Xiong
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Chiao Ping-chen

(1689-1726)

Chiao Ping-chen was influenced by European painting styles. During the reign of Emperor K'ang-hsi, Chiao Ping-chen was the first painter to combine Chinese and Western styles into his work.



Sierra Leone Le2000



Sierra Leone Le2000



Sierra Leone Le2000



Sierra Leone Le2000

Chiao Ping-chen

(1689-1726)

Chiao Ping-chen was influenced by European painting styles. During the reign of Emperor Kang-hsi, Chiao Ping-chen was the first painter to combine Chinese and Western styles into his work.

Le2000

Sierra Leone



Painting by
Chiao Ping-chen (1689-1726)

Le2000

Sierra Leone



Painting by
Chiao Ping-chen (1689-1726)

Le2000

Sierra Leone



Chiao Ping-chen (1689-1726)
'Court Ladies'
National Palace Museum, Taipei

Le2000

Sierra Leone



Chiao Ping-chen (1689-1726)
'Court Ladies'
Palace Museum, Beijing

北宋王凝子母雞圖



LUNAR NEW YEAR OF THE ROOSTER



MOTHER HEN AND HER BROOD
WANG NING (11TH CENTURY A.D.)

THIS PICTURE, DONE BY WANG NING IN THE SONG DYNASTY, SHOWS A HEN WITH HER CHICKS. A COMMON TECHNIQUE EMPLOYED WAS ONE WHEREBY THE VARIOUS ELEMENTS OF A PAINTING WERE FIRST OUTLINED IN INK AND THEN FILLED IN WITH COLOR. WHILE SONG ARTISTS SOUGHT TO CREATE REALISTIC, LIFELIKE IMAGES, THEIR CREATIVITY FOLLOWED CAREFULLY CIRCUMSCRIBED PATTERNS. THEY FIRST MINUTELY OBSERVED THEIR SUBJECTS, AND ONLY THEN TOOK UP INK AND COLOR TO BRING THEM TO LIFE ON THE PAINTED SURFACE, IMBUING THEM WITH THE SPIRIT OF THE OBSERVED PHENOMENA. THIS CAREFUL ATTENTION TO TECHNIQUE CAN BE SEEN IN THIS PAINTING.

宋人 枇杷猿戲圖



ROMPING MONKEYS
SUNG ARTIST (A.D. 960-1279)

THIS PAINTING DONE BY AN UNKNOWN ARTIST IN SUNG DYNASTY, TITLED "ROMPING MONKEYS", SHOWS TWO MONKEYS ROMPING ON A TREE. ONE OF THEM, CROUCHING ON AN OLD BRANCH, IS LOOKING UPWARDS, WHILE THE OTHER CLAMBERS ONTO ANOTHER BRANCH AND TURNS AROUND TO LOOK DOWN. THOUGH THERE IS NO SIGNATURE TO INDICATE THE ARTIST AND AGE OF THE PICTURE, IT WAS UNDOUBTEDLY DONE BY A SUNG (A.D. 960-1279) MASTER. IT ENTERED INTO THE COLLECTION OF THE IMPERIAL PALACE IN YUAN DYNASTY (A.D. 1279-1368)

HAPPY LUNAR NEW YEAR

SELECTED PAINTINGS OF REN BONIAN (1840-1895)



牛年牛票

任伯年作品选

HAPPY LUNAR NEW YEAR



TIGER GAO QIFENG (1889-1933)
COMMONWEALTH OF DOMINICA 55¢



TIGER ZHAO SHAO'ANG (1905-)
COMMONWEALTH OF DOMINICA 65¢



TIGER GAO JIANFU (1879-1951)
COMMONWEALTH OF DOMINICA 90¢



TIGER GAO JIANFU (1879-1951)
COMMONWEALTH OF DOMINICA \$1.20

虎年畫虎

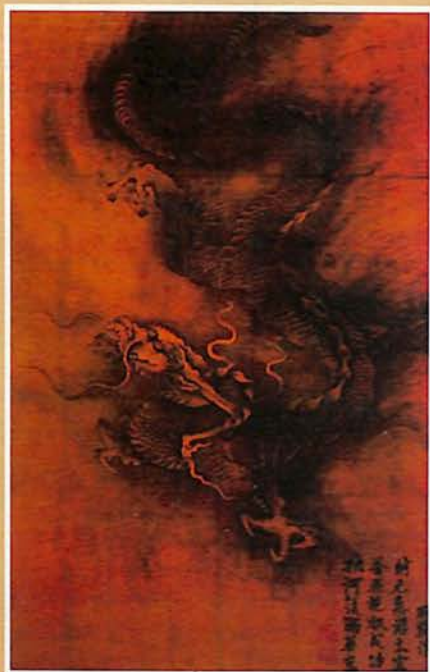
嶺南畫派作品選

嶺南畫派是近代中國繪畫史上具有重大影響力的運動。其領導人高劍父“折衷中外，融會古今”的主張與近代中國受西潮沖擊的政治文化革命思想同步。此次所選高劍父、高奇峰、及趙少昂所作虎圖，布局強調虛實，用筆變化豐富，顏色鮮艷而神氣充足，充分呈現嶺南諸杰對“客觀觀察自然，主觀取舍美化”創作主張的實踐。

THE LING-NAN SCHOOL OF PAINTERS IS ONE OF THE MOST REVOLUTIONARY GROUPS IN CHINESE MODERN ART HISTORY. THE MAIN IDEA - "CHINESE AND UNIVERSAL, TRADITIONAL YET CONTEMPORARY" AS DECLARED BY THE FOUNDER GAO JIANFU, REFLECTS THE REVOLUTIONARY SPIRIT OF THE TIME. THE PAINTINGS SELECTED HERE TO CELEBRATE THE YEAR OF TIGER WERE DONE BY GAO JIANFU, GAO QIFENG AND ZHAO SHAO'ANG, THREE OF THE LING-NAN MASTERS. THE HIGH CONTRAST BETWEEN THE LIGHTNESS AND DARKNESS, THE RICH EFFECT OF BRUSH WORK, AND VIBRANT COLOURS, DISPLAYED IN THESE PAINTINGS, SHOW HOW THE LING-NAN MASTERS INJECTED A NEW FEELING INTO TRADITION - A DYNAMIC AND PURPOSEFUL ATTITUDE TOWARDS NATURE COMBINED WITH A GENERAL SENSE OF VIGOUR AND BEAUTY.

宋 陳容 雲龍圖軸

陳容，字公純，號所翁，福建福州人。宋理宗端明進士，曾為國子監主簿，出守莆田。時政腐敗，以不平之氣，尤以畫龍著名。此畫明本，飛龍舞動，雲霧翻湧，氣勢磅礴，為龍畫之傑作。



DRAGON IN THE MIST

CHEN RONG, SUNG DYNASTY (11TH CENTURY)

SERVING AS A HIGH RANKING OFFICIAL IN THE COURT, AND GOVERNOR OF FU-TIEN, CHEN RONG WAS VERY TROUBLED BY THE DETERIORATING SUNG GOVERNMENT.

HE OFTEN EXPRESSED HIS FRUSTRATION THROUGH POETRY AND PAINTING. HE WAS KNOWN ESPECIALLY FOR HIS PAINTINGS OF DRAGONS.

THIS PAINTING DEPICTS A DRAGON FLYING IN THE MIST. THE ANIMATED LINE WORK ON CONTOUR ECHOES WITH THE PAINTER'S BRUSH STROKES ON BACKGROUND. STYLIZED WITH REALISTIC DETAIL, IT HIGHLIGHTS THE SPECIAL POSITION THAT CHEN RONG'S DRAGON PAINTINGS HAS IN CHINESE ART HISTORY.

A pupil of Zhou Chen, Tang Yin created many large landscape and figure paintings.

He enjoyed painting figures in garden or studio settings engaged in activities that constituted their social identities. This style of art was called commemorative portraits.



Tang Yin
(1470-1524)

馬年新禧

任仁發馬画选

馬年馬画

The Selected Horse Painting of Ren Renfa (1255-1328)

Ren Renfa (1255-1328) a painter and a hydraulic engineer, rose to the post of assistant controller for irrigation under Mongols ruling Yuan Dynasty, was most famous for his realistic figure paintings, especially his portrayals of horses. In his famous handscroll entitled "Fat and Lean Horses", according to his inscription, the fat and lean horses symbolized the self enriched prosperous officials and the self sacrificing civil-servant.

任仁發，元朝名畫家、水利專家，松江人，字子明，號月山。穎異好學，為蒙古當權器重，官都水監，書學李北海，以畫馬得名。所畫馬之肥瘦，據其題述，乃諷喻弄權自肥之貪官，及為民憂勞之公僕。



NEVIS \$1.60

HORSE PAINTING
REN RENFA (1255-1328)



NEVIS \$1.60

HORSE PAINTING
REN RENFA (1255-1328)



NEVIS \$1.60

HORSE PAINTING
REN RENFA (1255-1328)



NEVIS \$1.60

HORSE PAINTING
REN RENFA (1255-1328)

牛年專輯

李可染四季牧歌

LUNAR NEW YEAR

HERDBOY AND BUFFALO PAINTINGS OF LI KERAN (1907-1989)



三国演义①

ROMANCE OF THE THREE KINGDOMS ROMANCE DES TROIS ROYAUMES



LE RECIT FASCINANT DE L'HISTOIRE DE LA CHINE DANS "ROMANCE DES TROIS ROYAUMES" A INTERESSE PRESQUE CHAQUE CHINOIS. L'HISTOIRE A ETE COMPRISE ET AIMEE GRACE AUX INOMBRABLES PRODUCTIONS D'OPERA, MUSICALES, DRAMATIQUES ET CINEMATISTIQUES BASEES SUR CE CHEF-D'OEUVRE LITTERAIRE. LA CLEF DE SON SUCCES EST LA DECISION DE L'AUTEUR DE TRANSFORMER UN PARFAIT HERO EN UN PERSONNAGE COMPLEXE ET AVEC DES DEFAUTS, MAIS QUI RESTE TOUJOURS UN NOBLE INDIVIDU.

THE FASCINATING ACCOUNT OF CHINESE HISTORY IN "ROMANCE OF THE THREE KINGDOMS" HAS EXCITED ALMOST EVERY CHINESE PERSON. THE STORY WAS UNDERSTOOD AND ENJOYED BECAUSE OF COUNTLESS DRAMATIC, OPERATIC, MUSICAL AND CINEMATIC PRODUCTIONS BASED ON THIS IMPORTANT MASTERPIECE. A KEY TO IT'S SUCCESS IS THE AUTHOR'S DECISION TO TRANSFORM A SEEMINGLY PERFECT HERO INTO A COMPLEX AND FLAWED, BUT STILL NOBLE INDIVIDUAL.

三国演义 ROMANCE OF THE THREE KINGDOMS ROMANCE DES TROIS ROYAUMES



THE DRAMATIC FICTIONAL HISTORIC ACCOUNT OF THE ANARCHY FOLLOWING THE COLLAPSE OF THE HAN DYNASTY AND HOW THIS POIGNANT MOMENT IN CHINESE HISTORY WAS RESOLVED IN THE REUNIFICATION OF CHINA. THIS HISTORIC NOVEL PORTRAYS STORIES OF KINGS, SCHOLARS, PEASANTS AND SOLDIERS. IT EXEMPLIFIES IMPORTANT TRADITIONAL CHINESE VALUES OF FRIENDSHIP, BROTHERHOOD AND LOYALTY.

LE DRAMATIQUE ROMAN HISTORIQUE DE L'ANARCHIE QUI A SUIVI L'EFFONDREMENT DE LA DYNASTIE HAN ET COMMENT CE MOMENT POIGNANT DANS L'HISTOIRE DE CHINE A ETE RESOLU DANS LA REUNIFICATION DE LA CHINE. CE ROMAN HISTORIQUE DEPEINT DES RECITS DE ROIS, DE SAVANTS, DE PAYSANS ET DES SOLDATS, EXEMPLIFIANT D'IMPORTANTES VALEURS TRADITIONNELLES CHINOISES: L'AMITIE, LA FRATERNITE ET LA LOYALTE.



XU BEIHONG (1895-1953)

BORN IN 1895, XU BEIHONG STARTED STUDYING THE CHINESE CLASSICS AT AN EARLY AGE. BY 1915, HE WAS EARNING A LIVING BY WORKING AS AN ILLUSTRATOR AND SELLING HIS OWN PAINTINGS.



XU BEIHONG (1895-1953)



BORN IN 1895, XU BEIHONG STARTED STUDYING THE CHINESE CLASSICS AND CALLIGRAPHY UNDER THE GUIDANCE OF HIS FATHER. IN 1928, HE BECAME PRESIDENT FOR THE BEIJING ACADEMY OF FINE ARTS.

Pu Hsin-yu (1896-1963)

A Native of Beijing, Pu Hsin-yu was a member of the Manchu Imperial Family. When the Manchu Ching dynasty was overthrown, he changed his name to Pu Ju.



Pu Hsin-yu (1896-1963)



Pu Hsin-yu was a member of the Manchu Imperial Family. He changed his name to Pu Ju when the Manchu Ching Dynasty was overthrown.





1864 - 1957



十梅王庭圭武進張氏樓
五第廨長樓張氏樓
二第廨長樓張氏樓

白馬金鞍從武進王庭圭
黃面長樓張氏樓
青面長樓張氏樓

人建軍

山名山翁

Qi Baishi

(1864 - 1957)

IN MEMORIAM
50th Anniversary

Folding Fans

齊白石

 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Camellias and Butterfly	 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Two Shrimp and Arrowhead Leaves	 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Gourd and Ladybug
 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Bird	 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Landscape	 Antigua & Barbuda \$1.50 Qi Baishi (1864-1957) Five Shrimp

The Paintings of Qi Baishi



0725



0709



齊白石

Qi Baishi

(1864 - 1957)

Fan Artwork

**MOTHER HEN AND
HER BROOD**
BY
WANG NING (11TH CENTURY AD.)



雞年
新禧
北宋王凝子母雞圖

HAPPY LUNAR NEW YEAR

清郎在寧十駿圖選



此圖為十駿圖之一，即「白蹄」。



SELECTED HORSES OF THE TEN PRIZE STEEDS

GIUSEPPE CASTIGLIONE (1688-1768), INK AND COLOR ON SILK

GIUSEPPE CASTIGLIONE (KNOWN BY THE CHINESE AS LANG SHI-NING) WAS BORN IN MILAN, ITALY IN 1688. HE TRAVELED TO CHINA IN 1715 AS A JESUIT PRIEST, BLESSED WITH A TALENT FOR PAINTING. CASTIGLIONE STUDIED AND MASTERED CHINESE PAINTING TECHNIQUES, INCLUDING THE USE OF INK AND COLOR. HE DEVELOPED A SPECIAL STYLE THAT COMBINED ASPECTS OF BOTH THE ITALIAN AND CHINESE TRADITIONS. HE DEVOTED THE REST OF HIS LIFE TO SERVING AS A COURT ARTIST TO THE FIRST THREE EMPERORS OF CHINA'S QING DYNASTY. HIS ARTIST'S CONTRIBUTION TO INTRODUCING WESTERN ART TO THE CHINESE MAINSTREAM WAS ABLE TO USE HIS INFLUENCE IN THE EMPEROR'S COURT TO ALLEVIATE THE PERSECUTION OF HIS FELLOW CHRISTIAN MISSIONARIES DURING THE REIGN OF CHEN-LUNG, WHO PARTICULARLY ENJOYED CASTIGLIONE'S ART.

THE FOUR HORSE PAINTINGS FEATURED ARE FROM THE CASTIGLIONE SERIES OF INK AND COLOR ON SILK TITLED "TEN PRIZE STEEDS." THE ART OFFERS REALISTIC DEPICTIONS OF THE STEEDS THAT WERE DONATED TO EMPEROR CHEN-LUNG BY ONE OF HIS COURTIER.

DESIGNED BY YUAN LEE

朗世寧，義大利米蘭人（1688-1768），為當時極具文藝復興藝術背景之耶穌會士。康熙五十四年來華，奉命學中國畫，歷事康熙、雍正、乾隆三朝凡五十年，其間融會中西畫院畫法，自成一格，其成就可謂空前絕後。史家論明清之際，中國藝術之受西學影響者，必予朗氏一特殊地位。就天主教而言，朗世寧以其繪畫之受乾隆寵愛，得以奏免教禁，亦可謂傳教史上之特例。此輯選「十駿圖」中之四，層疊渲染，華美豐厚，為朗氏為宮中寶馬傳神寫真之傑作。

THE TRI-COLOR CERAMIC HORSES OF
THE T'ANG DYNASTY (7TH-10TH CENTURIES A.D.)



唐三彩陶馬

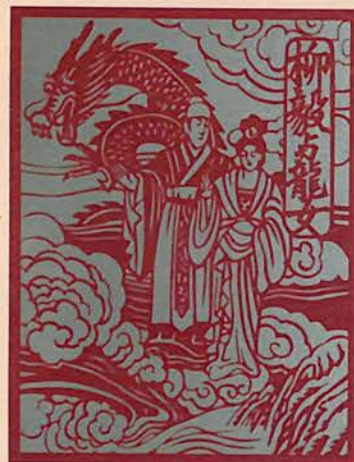
馬年新禧

盛世之雄風

HAPPY
NEW YEAR
OF HORSE



DESIGNED BY YUAN LEE



Daughter of The Dragon King (1)

While returning to his home after having failed the National Exam, the young literati Liu Yi comes across a beautiful herd girl. She tells him that she is really the daughter of the Dragon King who is the protector of Lake Dongting. Unfortunately the girl has married the Dragon of the Jing River who has cruelly mistreated her. She pleads with Liu Yi to make a special trip to Lake Dongting. There, he seizes the big orange tree. By so doing, a fairy soldier emerges from the lake and escorts Liu Yi to the underwater palace where he meets with the Dragon King.

Having relayed the message of the daughter to her father, the Dragon King, Liu Yi is started to see dark clouds gathering, thunderbolts striking and a huge Red Dragon coming down through the roof. The Dragon King informs his daughter's messenger that the Red Dragon is his brother, the Dragon of the River Chien-Ting. The Red Dragon, angered at the abuse of his niece, engages the Dragon of Jing River in battle. The abusive dragon is killed, although as a result of the big Dragon battle, many people were drowned and miles of farm land flooded.

The Dragon King's daughter is thus liberated from the tyranny of the Dragon of Jing River. The Red Dragon asks Liu Yi if he would like to marry his niece. However, his pride causes him to turn down the proposal. Before he departs from the underwater palace of the Dragon King, the daughter of the King thanks him for his help in rescuing her from her predicament. Touched by her sincerity, Liu Yi begins to regret having turned down the marriage proposal.

By selling just one percent of the gifts given to him by the Dragon King, Liu becomes the richest man in his hometown. He twice marries, but in both cases becomes widowed. Saddened, he opts to move to a new community, Jia-Lang. There, he marries a beautiful scowman from a very rich family. Shortly after the marriage, Liu Yi begins to see a resemblance in his new wife to that of the daughter of the Dragon King. When he mentions this to his wife, she declares her detailed account.

A year later, following the month-long celebration of the birth of his son, Liu Yi's wife reveals that she really is the daughter of the Dragon King. Still in love with him after their meeting many years before, she was insulted by his rejection of the original marriage proposal made by her uncle. Yet, only after she learns of the death of Liu's second earthly wife, does she ask her father to arrange the marriage. She is happy to discover that Liu always loved her and only rejected the original proposal because he was too proud and righteous.

The couple move to Lake Dongting. People who saw them during the next one hundred years, recall that they miraculously never grew old.



HERD BOY AND GIRL WEAVER

THE GIRL WEAVER IS A 2000 YEAR OLD ANCIENT CHINESE LOVE STORY ABOUT A YOUNG HERD BOY AND A BEAUTIFUL WEAVER GODDESS WHO FALL IN LOVE THROUGH THE GUIDANCE OF A SPIRITUAL OX UPON ONE OF HER VISITS TO EARTH. THE YOUNG LOVERS MARRY AND HAVE TWO CHILDREN, BEFORE SHE IS SUMMONED TO RETURN TO HER RIGHTFUL PLACE IN THE HEAVENS TO BE TRAGICALLY SEPARATED BY A RIVER IN THE SKY. UPON PLEADING THEIR CASE TO THE EMPEROR IN HEAVEN, THE FAMILY IS ALLOWED TO BE REUNITED ONCE A YEAR, ON THE SEVENTH DAY OF THE SEVENTH MONTH.

牛郎织女之三——男耕女织，美满姻缘。



GHANA C500

牛郎织女之六——相携儿女，覆皮力追。



GHANA C500

牛郎织女之九——喜鹊搭桥，七夕相会。



GHANA C500

牛郎织女之二——牛郎织女，老牛作媒。



GHANA C500

牛郎织女之五——醉还仙衣，织女返天。



GHANA C500

牛郎织女之八——痴心配河，情感动天。



GHANA C500

牛郎织女之一——人生相依，老牛献计。



GHANA C500

牛郎织女之四——牛死遭害，眼皮应露。



GHANA C500

牛郎织女之七——王母划河，仙人永隔。



GHANA C500



Tale of the White Snake

Originally the White Lady and her maid Xiao Qing, are white and green snake fairies. But they are reborn as young women. At the shore of the West Lake, in a sudden rain storm, they meet Xu Xian, a pharmacist, who offers them his umbrella. The White Lady marries Xu Xian and helps his pharmacy flourish. Intolerant of the couple's happiness, the monk Fahai informs Xu Xian that his wife was a snake. He could find proof by giving her the ritual realgar wine to drink during the Dragon-boat Festival. After taking the drink, the White Lady reverts back into a snake. Because of this, Xu Xian's heart is broken and he is forced to flee. He is helped by the God of Longevity, who gives him the herb that grows in the garden. The White Lady changes herself back into human form in order to get this herb and must overcome the garden's deer and crane fairy guards. Although caught trying to steal the herb, she arouses the pity of the God of Longevity and he not only gives her the herb, but also loans her a crane that rushes her back to administer the cure to Xu Xian in two necks of time. Fahai is angry that Xu Xian has been helped and he tries to escape and join the two former snake fairies. However Fahai appears at the White Lady and Xu Xian's celebration party for their new-born child. Using his magical aims-bowl, he captures the White Lady and buries her under the Leifeng Pagoda. Years later, the maid Xiao Qing's powers increase and she destroys the pagoda with her sword. This frees the White Lady and Xiao Qing also casts a spell that transforms the evil Fahai into a crab forever.



DESIGNED BY YUAN LEE

DESIGNED BY YUAN LEE



GHANA C1400



GHANA C1400



GHANA C1400



GHANA C1400



FARMER AND RABBIT

A FAMOUS CHINESE STORY EXTRACTED FROM «THE WORKS OF HAN FEI TZU» IN THE KINGDOM OF SUNG, THERE WAS A DILIGENT FARMER WHO WORKED EVERYDAY FROM DAWN TO NIGHT. ONE DAY, WHILE RESTING UNDER A TREE, THE FARMER SAW A RABBIT RUN INTO THE TREE AND UNFORTUNATELY KILL ITSELF. THE FARMER THEN CAUGHT THE RABBIT WITHOUT THE LEAST EFFORT. SINCE THEN, INSTEAD OF LABORING HIS FIELD, THE FARMER SAT EVERYDAY UNDER THE TREE, HOPING TO GET ANOTHER RABBIT. DAY AFTER DAY, YEAR AFTER YEAR, ANOTHER RABBIT NEVER APPEARED AND THE FARMER'S FIELD BECAME BARREN.

Zhao Mengfu

(1254-1322)

"The spirit of antiquity is what is of value in painting. If there is no spirit of antiquity, then, though there may be skill, it is to no avail..."

Grenada Carriacou
& Petite Martinique

\$2



Zhao Mengfu (1254-1322) "The Mind Landscapes of Xia Youyi"

Grenada Carriacou
& Petite Martinique

\$2



Zhao Mengfu (1254-1322) "Hand Scroll: Ink & Color on Paper"

Grenada Carriacou
& Petite Martinique

\$2



Zhao Mengfu (1254-1322) "Twin Pines"

Grenada Carriacou
& Petite Martinique

\$2



Zhao Mengfu (1254-1322) "Hand Scroll: Ink & Color on Paper"

Zhao Mengfu

(1254-1322)



\$6

Grenada Carriacou
& Petite Martinique

Zhao Mengfu (1254-1322) "Autumn"

金張瑀文姬歸漢圖卷

WEN-GE'S RETURNING TO HAN
CHANG YU (JIN DYNASTY, 13TH CENTURY)



此畫據題款為金朝畫家張瑀所作，其生平除任職祇應司，（相當宋朝畫院）外，已不可考。
漢末，蔡邕女琰為匈奴所擄，流落異域十二年後為曹操贖回之故事，為歷代創作，畫家樂用之主題。本圖描繪文姬歸漢途中，一行人馬為風沙所苦，全卷雖無背景，然除文姬之外，人馬均不堪之神貌，令觀者對大漠風沙之強勁，文姬泰然之精神狀態，有身臨其境之感受，此圖用筆雄健，敷色淡雅，構圖生動，節奏緊湊，為金代人物、馬畫中之極品。

CHANG YU WAS ONE OF THOSE GREAT PAINTERS WHO REMAINS ALMOST UNKNOWN EXCEPT FOR THE FACT THAT HE WAS A COURT ARTIST HE LIVED AND WORKED AT THE BEGINNING OF 13TH CENTURY IN THE JIN DYNASTY WHICH EMERGED FROM THE 12TH CENTURY FROM THE HIGHLY DEVELOPED NORTHEASTERN NOMADIC TRIBES OF CHINA. THE PAINTING DEPICTS THE LEGENDARY 3RD CENTURY NOBLE LADY, WEN-GE OF THE HAN DYNASTY SHE HAD BEEN CAPTURED BY XIONG NU, A GROUP OF NOMADIC TRIBES AND LIVED AMONG THEM FOR TWELVE YEARS UNTIL SHE WAS FINALLY RANSOMED BY THE CHINESE GOVERNMENT. CHANG YU'S PAINTING HIGHLIGHTS HER JOURNEY BACK HOME WITH A DETERMINATION THAT IS FORTIFIED BY BOTH NATURAL ELEGANCE AND GRACE. THE ARTIST REVEALS WEN-GE RIDING PROUDLY WITH HER FACE TOWARDS THE TREACHEROUS DESERT, WHILE EVERY ONE ELSE AND ALL THE HORSES ARE SHIELDING THEIRS FROM THE SHARP WIND AND SAND.

DESIGNED BY YUAN LEE

戊寅虎年
YEAR OF THE TIGER 1998



虎形菩薩心許月白畫

Tiger with Heart of Buddha

By Nancy Koh (Akasha Garbha)



Ma Yuan

(1160-1235)



Ma Yuan was a court painter of the Sung dynasty. With crisp and forceful brushstrokes, he achieved dramatic asymmetrical arrangements that made him one of the most significant landscape artists of the 12th and 13th centuries.

