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林何晚晴  
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Yang Nien-po (early 19th century)

揚念伯

"Landscape after Tung Ch'i-ch'ang"

山水圖

Hanging scroll, ink on paper  
135 x 30 cm. (53 1/4 x 11 3/4 in.)

Inscription:

"In a thatched hut I sing of autumn, taking advantage of a fine evening,  
cloudy mountains fill my eyes, illumined by the setting sun;  
Poem complete I am happy to meet with guests,  
finding my way to the fish dam by the sound of my supporting staff.  
Imitating the brush conception of Tung Wen-min (Tung Ch'i-ch'ang), Liu-ku."

Artist's seals:

*Yang Nien-po yin* ("Seal of Yang Nien-po"); *Liu-ku* ("Willow Valley")

Yang Nien-po, whose given name means "Remembering Uncle," was born in Ch'ang-shu, Kiangsu province. His *tzu* or by-name was Liu-ku, "Willow Valley," which matched that of his elder brother Yang Liu-ch'iao, "Willow Bridge" Yang. As might be expected from the name with which his paintings are signed, Yang Nien-po excelled in painting willows, using Western methodology, it is recorded, in his application of color. In landscape painting he was said to have excelled in emulating the ancients, which is certainly true in the present case, where Yang follows the elegantly restrained and cerebral style of the founder of later literati painting, Tung Ch'i-ch'ang (1555-1636). Other paintings by Yang, including a "Landscape after Wang Meng" (fig. 1) dated to 1807, indicate the range of his style as well as his approximate period of activity.

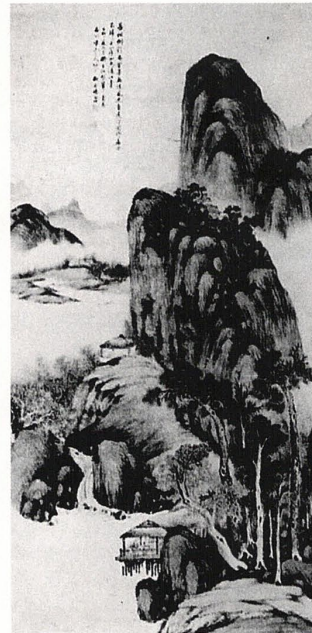


Fig. 1. Yang Nien-po: "Landscape after Wang Meng" 1807, after Suzuki Kei: *Comprehensive Illustrated Catalogue of Chinese Paintings*, Tokyo, 1983, vol. 4, p. 176, no. JP6-002.