

# Returning to the Single-log Bridge, Facing the World: Wu Guanzhong's Bequest of Art Collection to Hong Kong

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Translated by Lam Wei-yin Agnes

## The Memorial

Wu Guanzhong passed away in Beijing on 25 June 2010. His last wishes had been ‘no memorial service, lying-in-state nor retaining of no ashes.’ At the time of his death, *I Have Failed Painting: An Autobiography of Wu Guanzhong*, was the only item in his possession. He had left only his art and spirit to posterity. On 29 August, the day that would have been his 91st birthday, Tsinghua University of Beijing honoured the master in a solemn and deeply moving memorial, during which the establishment of Wu Guanzhong's Art Research Centre was announced. Invited to serve as an academic committee member of the centre, I spoke at the ceremony as a representative from Hong Kong. In deepest respect, I took a bow in the direction of Mr Wu's portrait on stage before delivering the following speech:

The exhibition “Lofty Integrity: Donation of Works by Wu Guanzhong”<sup>1</sup> organised by the Hong Kong Museum of Art was the last exhibition of the artist shown during his lifetime (Plate 1). In his own calligraphy, Wu wrote the message: “On a single-log bridge, a lone man, with his back towards us, headed for the unknown in the distance. Sixty years have gone past and he has returned to that same bridge, only aged and wounded. There he is, up on the bridge, this time facing the world.” Some 60 years ago, in 1950, Mr Wu embarked on a homecoming voyage, setting sail from Paris and sojourning in Hong Kong to catch a northbound train to the Mainland. The station that he then set foot on was where the Hong Kong Museum of Art is now situated, the same museum which has been the grateful beneficiary of four generous donations from the artist over the years (Plate 2).

Back in 1995, the first of the exhibitions held in the artist's honour was in recognition of his reputation as a pioneer and

visionary of 20th century art.<sup>2</sup> In the second exhibition of 2002, three works of the artist – *Two Swallows*, *Former Residence of Qiu Jin* and *Reminiscence of Jiangnan* (Plates 3–5), were displayed side by side to illustrate visually the artist’s metaphoric ‘Kite with an unbroken string’.<sup>3</sup> So amazed and moved by these penetrative insights into the aesthetic link of his art that the artist subsequently bestowed a gift comprising these three paintings, including the iconic *Two Swallows*, alongside other works of art, making this collection masterpieces of the museum. A painter friend of mine once said: “If one visits the Louvre to see the *Mona Lisa*, then *Two Swallows* is the must-see of the Hong Kong Museum of Art.” Wu also created another classic when he gave a telecast demonstration of still life drawing in front of a several-hundred strong live audience. Making a splash in the city, the demonstration spawned similar acts at the site first made famous by the artist and now woven into the cultural tapestry of the city.

Ill health had prevented the artist from attending the opening of the exhibition this March. In May, I sent him a detailed report on the exhibition, which came complete with illustrations and the overwhelming public responses (“the nodding recognition of the public and applause of the experts”) he had been awaiting. In early June, Wu made another gift of five of his paintings, four of which were completed before his last admission to hospital. On the evening of 25 June, this fourth donation was announced at a press conference in Hong Kong, just hours before the benefactor passed away in Beijing on the same night. The news of his death and that these paintings were to be the last gift from the artist sent a wave of shock and sadness around the museum and the city. While newspaper headlines were filled with news of Wu’s death, senior SAR officials including Chief Executive Donald Tsang and Chief Secretary for Administration Henry Tang sent letters of condolence to the Wu family. The museum was inundated with over 2,300 messages and tributes after the news of his death broke and the exhibition attracted a record attendance of over 160,000 visitors up to this date. Never before had the city displayed such respect and grief for an artist.

The artist is greatly respected and missed, not only for his art and

generous gifts, but also for his lofty virtue and noble character. Impacting lives of others, his life flied like a kite with an unbroken string, connecting the hearts of the people and leading us to the pursuit of the arts and the common ideals of "Truth, Kindness and Beauty".

### **Pining Away with No Regret**

Wu Guanzhong had no ties to Hong Kong prior to his homecoming voyage from Paris in 1950. His first encounter was when the imposition of maritime trade restrictions forced the artist to take a detour to the then British colony. Before the voyage he wrote a letter to his teacher Wu Dayu, explaining his resolution to return:

My heart lives in a vacuum. Drizzles don't bother me, because I don't feel the warmth of even the most glorious sunshine... I've travelled to the four corners of the earth in search of a place to learn the arts, but it wasn't to be found in Europe, nor in Paris, nor in the painting rooms of the masters; it's in my mother country, in my native village, in my garden and in the bottom of my heart. I've to hurry home, starting from scratch...<sup>4</sup>

Wu remembered, in one television interview, the moment he caught sight of the southernmost tip of his motherland on the horizon and a flood of tears welled up in his eyes.<sup>5</sup>

Setting foot on the metaphorical "single-log bridge" of Hong Kong, Wu knew little about the arduous northwards path ahead. Six decades later, he returned to the bridge to face the world again, selflessly giving his art to all with the "Lofty Integrity" exhibition. Early this year, the museum teamed up with Radio Television Hong Kong on a television documentary on the exhibition, which took us to Beijing on several occasions and the chance to get up close and personal with the artist. When asked to reflect on the gruelling days, he avowed: 'I still have no regrets.' Wu had made it clear that he had no regrets over treading the lone path. At the international symposium<sup>6</sup> held in association with the 1995 exhibition 'Twentieth Century Chinese Painting: Tradition and Innovation', Mr Wu gave a presentation entitled 'An Artist's Role in Edification'. Alluding to the sympathy and indignation his friends and audiences felt at undeserved sufferings, he construed:

On the contrary, I felt extremely lucky to have received this huge blessing of history that has eluded many others. When I was

young, I had a scholarship to study in Paris. It's a once-in-a-lifetime opportunity, like winning the lotto... I was intoxicated by Western art, especially modern art... and feasted on it for three long years. Returning home, the world turned upside down. Buried under the weight of all kinds of pressure, I kept my head down and kept working, travelling to the remotest and poorest parts of the country to inhale the scent of earth and connect with the hearts of simple, honest people. Brushing aside the temptations of fame and fortune, I immersed myself in the pursuit of my artistic ideals in solitude, leading a reclusive, rustic existence for some 30, 40 years. It was the time I lived like a true native.<sup>7</sup>

Embraced by the high mountains and lofty peaks, forests and fields and country roads of his motherland, the artist 'listened to the symphony of dots, lines and planes...carving out a space to paint.' However, art and culture were soon reduced to tools of politics, and paintings to mere 'red, realistic and bright ideological expressions'. In this political climate, the pursuit of the beauty of form was doomed to be ostracised, criticised and suppressed. When the Cultural Revolution ended, he had yet to overcome the obstacles put up by conservative forces, as 'much depends on those in power and many good things fail...'<sup>8</sup>. Time and tide waited not for Wu, and he had indeed 'aged and wounded'.

My mind flashed back to the vivid images of Wu wielding his brush, watching his calligraphic message forming: his gaze, focused and unwavering; his mind cast back through the stormy years; his hands gripping the brush too tight that they began to tremble as he wrote the message of his last exhibition (Plate 6). Vigorous and piercing, his brushstrokes, the slanting in particular, are reminiscent of the 'kite with an unbroken string' calligraphy demonstration he gave at the museum in 2002, oozing a stream of lofty integrity. Asked what he thought of being 'wounded', he considered the question before giving a succinct answer: '60 years on, my bones are just as hard!' Wu has never wavered from his ideals. I remember the speech he gave in 1995: 'Steadfast belief in my feelings and emotions keeps me from yielding to the pressures brought to bear upon my art. Where truth reigns, you have no regards for the most "impregnable fortress" and "powerful connections".'<sup>9</sup> The exhibition title 'Lofty Integrity' is a tribute to his noble character.

### **Abstract and Transcend**

From his last gift, we can see that his later paintings became increasingly abstract in expression. In his words:

Whether having a form or not, a painting has to have a mood. It is the mood, the feelings and the wisdoms that have the greatest depth. This is why I dislike the form more and more in my old age. Form is only a means for me to express my thoughts and feelings. Now, I am more inclined towards the abstract as an old man.<sup>10</sup>

The paintings allow us to peer into the artist's thought and mind. In particular, the few paintings of 2009 boldly proclaim the sentiments of a man who weathered the years with his will unbroken.

*Mending Nets* (Plate 7), an oil painting, was a reprise of two ink paintings inspired by the artist's still life observations in a fishing village in Wenzhou. The artist put much effort in presentation effects: from the fishing nets spreading out like a giant dragon on the cement drying ground, he deduced ways of 'emphasising motion and rhythm'. The same subject was rendered in oil later in his life. In explaining this newly found understanding and interpretation, he remarked: 'Here is a general who has not yet retired to his feudal state and the knife he carries is still wet with blood. Fishing nets in the seas are in fact generals in combat. Now, left to the mercy of others, they just lie around on the beach. Yet their gallant form is inspiringly beautiful.'<sup>11</sup> No less an expression of beauty, this latter work is imbued with symbolism and a soul by the artist. Chinese painting is known for its allegorical subjects, such as the plum blossom, orchid, bamboo and chrysanthemum, collectively known as the Four Gentlemen, but Wu, with his discerning eye and wisdom, found topics from everyday life – net-mending – and expressed its unique form and meanings on canvas. These are meanings distilled from 27 years in art. *Mutation* (Plate 8), on the other hand, is more experimental and free-spirited. In the commentary notes, he explained: 'A cat or a tiger? Gentle or fierce? What puzzled me in my childhood now inspires me when I am old. The mutation of form is as otherworldly as the crookedness of men's nature.' Such is his ability to capture the vicissitudes of life and expose the fickleness of human nature in just a few sentences, offering the taste of mellow wine, dark and rich with a hint of bitterness.

Wu was no stranger to the taste of bitterness. 'Bitterness is always haunting me and eating into my heart.' A gift he made to the museum in 2002, *Bitter Melon Homestead* (Plate 9) is accompanied by the written commentary: 'Time and again,

halos and wreaths, they are the fruits of nothing but bitterness. Bitter melons are not bitter since, as I have inscribed, I have fully tasted the bitterest of the bitterest.’ These painful words would undoubtedly tug at the heartstrings and touch the souls of readers who are familiar with his life story and experiences. From 2000 onwards, he turned increasingly to expressing emotions through the imagery of metaphor in poetry. He had a particular fondness for flowers and trees such as the wisteria, tree roots and pine with their bold and distinct lines and shapes. ‘The concrete gnarled vines of the wisteria are translated into abstract “love tangles”, the lines crisscrossing diagonally and horizontally and romping carefree through the world of emotions,’<sup>12</sup> Wu expounded. The concrete objects of flowers and trees are transformed into abstract love tangles and reflection and retrospection on life. ‘[Wu] lamented his lost youth, worshipped youth even, and thus painted his flowers and trees with a new heightened exuberance of youth,’<sup>13</sup> the artist Zhai Mo once commented.

The lotus is a staple of his painting. *Leaving Youth Behind* (Plate 10) is representative of his later works. In Chinese painting, just a few lotus blossoms are painted, seldom an entire lotus pond and almost never the boundless stretch of a lotus field, as Wu did. Depicting a corner of the lotus pond, the horizontal scroll features withered lotus in ink of different tones, creating a synthesis of lines and planes that cross- and parallel-cut the frame. It is a pure visual feast. Then again, this beauty of the form also doubles as the aging artist’s ‘morals in words’. The lotus always carried a deep meaning for Wu. Under the oppressive shadows of the Cultural Revolution, Wu lived in a lakeside *dazayuan* (residential compound) near the Shichahai, where he painted *Two Swallows*. On one wintry day, he strolled down to the nearby Beihai Park and mused:

...the pond was covered with a thick layer of ice but the withered lotus leaves and stems had not yet been cleared. Some tall and some short, those dark stems looked like mummies. Among the most withered lotuses that Qi Baishi has painted, none can compare with the heroic pathos here. It reminded me of Rodin’s sculpture *The Burghers of Calais*. There was a strong urge in me to paint those lotus corpses frozen in ice... I had thought that the frozen lotus corpses were in fact of reflection of myself!<sup>14</sup>

A poetic imagery much favoured by Chinese artists, the lotus has in Wu’s eye become a ‘lotus corpse’ martyred for a cause. In his twilight years Wu took frequent walks with his wife in Longtanhu Park, the desolate ponds with withered lotus stems and leaves in deep winter still invited his contemplation. Recognising this, the crew

filming his documentary in Beijing made stops in the *dazayuan* and Shichahai and captured the awe-striking scene of ‘lotus corpses’ in Longtanhu Park (Plate 11).

In the commentary note for *Leaving Youth Behind*, Wu remarked: ‘When a tree is old, its roots are exposed. When a lotus is old, its stalks break. It is better to break than to submit, leaving no regrets even when youth is gone.’ Unbending to political considerations to the end, the artist gave a loud and clear answer of his response to an extraordinary time and hardship. His representation of old age through plants is also seen in the twin paintings, *The Cool of the Evening* and *Day and Night* (Plates 12–13). As much a portrait of the landscape as it is of the mind of the painter, the brushstrokes of *The Cool of the Evening* are calm and serene. Perceiving the reality of the sunset, Wu remarked: ‘Late in years and scant in desires, it is just like the cool of the evening.’ Pondering the vast unknowns of universe has been a dominant theme of his works since the 1990s, when the artist extended his artistic exploration beyond the self, earth and the universe. Its canvas dominated by a giant tree branch, *Day and Night* creates an impressive visual impact with the most economy of paint. The composition of a big tree wedged between day and night strikes one as eerie. As it turns out, it is the visual expression of the artist’s musings on life and philosophy as an old man:

Sunrise and sunset are only twelve hours apart and yet they never meet. Should they meet one day, it would be an embrace between youth and old age, an encounter between the beginning and the end of men, and an inheritance from father to son. Free as it should be roaming the universe, the Sun has to be halved into the sunrise and sunset. Is this to correspond to the sunrise and sunset in life?

His views of life and the universe are transcendental and philosophical. Transpired on canvas, they stand as a monument to his foresight and vision. As his later works evoke an increasing poetic quality, replete with insights into humanity – “heaven and earth, without limit, without end” – distilled from decades of gruelling hardship, his works require reading with heart and mind.

### **A Last Bequest**

The name of Wu Guanzhong has been inscribed in a prominent place on the plaque of Chinese art history. His impressive volume of donations to museums all over the world has contributed invaluable to the research and education in art and exerted profound influence on its development. In a profound gesture of grace and generosity, the artist bestowed upon Hong Kong four of his last paintings: *Nest*, *Awakening*, *At*

*Rest and Illusion* (Plates 14–17). Painted in 2001, *Faces Unchanged* (Plate 18) had been the only picture adorning the walls of the Wu household before it was taken down and gifted to the museum in honouring his last wishes. It dawned on Wu that these works, completed before his admission to hospital, were to be his last. No sooner, we arrived in Beijing to receive the gifts. Because we were advised against visiting the elder in hospital, the task of asking the benefactor to sign the necessary papers was entrusted to his eldest son Wu Keyu. It was only after his death that the son recounted how hard his late father was struggling to control his trembling hands, taking long pauses between strokes before finally completing the five signatures that marked the donation of his last works to the Hong Kong Museum of Art (Plate 19). It was a deeply moving episode. The lotus flowers in *Awakening*, the wisteria in *At Rest...* With works that testify to his ‘visual approximations of the Way, or *Dao*, appreciated with a serene mind’, Wu bade a fond and loving farewell to Hong Kong.

After the memorial service at Tsinghua University, the crew received the permission of Wu Keyu to film the elder’s home. Tucked away in the corner of the tiny studio and resting by the windowsill was a ‘painting table’, a makeshift construct of piles of books and planks of wood left untouched since Wu last painted (Plate 20). The desk pad, the surrounding walls and palettes were splattered with ink – green, yellow, magenta – the hues last used by the artist (Plate 21). All these objects brought back memories of the artist and his works. Bearing the stamp of his artistic personality, the three colours were used extensively in his works throughout his career. Dots of colours were used as abstract representations for objects, such as the crowds and the lines of washing weaving through neighbourhoods in the areas south of the Yangtze in his early works. Abstract, visual elements to express the beauty of form, they were also the artist’s preferred technique to create inner resonance, movement and rhythm. In Chinese painting, the same function is served by dotted accents (‘moss dots’) when painting brushes and leaves. My gaze fixed upon these ink stains and colour dots, the many gifts of paintings Wu bestowed on us since 1995 came to mind: *Forest of Old Trees*, *Waterway*, *City Night*, *Victoria Harbour*, *The Easterly Breeze Blows Open the Wisteria*, *Bringing Back the Souls*, *Mo Hai Yin Si* and *Faces Unchanged* (Plates 22–26).<sup>15</sup> These works are the embodiments of his unyielding pursuit of the beauty of form. Distilled to pure visual symbolism, *Faces Unchanged* bears all the hallmarks of his artistic signature. The artist once compared it to an attempt to turn the melancholy and desolation of Li Yu’s *ci* poems into an aesthetic form in painting. In a short message, he said: ‘Mourning the loss of his grandeur palace, Li Yu, the last emperor of Southern Tang laments, “Only the rosy cheeks have changed.” Rippling waters cannot keep the fallen petals; the fallen petals cannot retain their colour – no one can. I apply thick and bright colours, if only to show that rosy cheeks haven’t changed and



will never change.’<sup>16</sup> It is as much an artist statement as it is a life declaration.

The rosy cheeks of the artist are indeed forever preserved in his works. We can see Wu in his works, the artist once said. As a farewell to the world, the painter quoted from his teacher Wu Daiyu: ‘Those who share the same wishes never part.’ Wu has never parted with people who have as much appreciation and love for his art as respect for his character.

### **‘Nodding Recognition of the Public; Applause of Experts’**

The death of Wu Guanzhong both saddened and emboldened us. With a heavy heart, we set about to reorganise the display of “Lofty Integrity”, adding his last gifts of paintings to the current displays and extending the exhibition until 10 October. Several activities and public talks were added to the commemorative events calendar; an updated and detailed version of the documentary was made. The show attracted more than 198,000 visitors in total, many of whom have signed and left messages in the guestbook as their last respects. Below are some of the messages left by visitors who attended the show during the last month. Collectively they represent responses from the world on the other side of the ‘single-log bridge’ to Wu Guanzhong, an artist of distinguished virtues and talents who has made enormous contributions to the world (Plate 27).<sup>17</sup>

2010.9.18

- The messages of life brought out in your works reached me, a secondary student. I hope the life you’re now leading is free of hardships and sufferings.
- I was afraid to write down words of gratitude on a sheet of pure, white paper because I found it hard to express my feelings in words. I thought at 16 years of age I wouldn’t understand these excellent works but I was wrong. Anyway, I just wanted to say thank you.
- Technique aside, what’s truly impressive is the noble character shining through his works. It’s truly, deeply inspiring for the younger generations! Thank you!
- I’m seized with an indescribable emotion. Thank you for your generosity and your love for Hong Kong.
- An impressive tour. Thanks for your life sharing.
- Thank you for your gifts, Mr Wu. Your art is truly beautiful, unique and innovative. The harmonious blend of colours and the original composition are impressive and moving. The beauty of your character evokes awe and respect. You’re the light of China and the model of the country. Your name will be remembered for posterity.
- Thank you for your works and their inspirations for future generations.

2010.9.19

- You dared to lay bare your thoughts. In life, you did your very best; in death, may you rest in peace. (Canada)
- You are a stream of fresh water, an angel on earth!
- Art is a universal language, thank you for your voice. (California)
- Your work is inspirational to us all. (UK)
- It is hard to translate life in pictures but you have succeeded in doing so beautifully.

2010.9.20

- Wu Guangzhong...a philosopher as well as an excellent master of his craft. A truly great artist of our time! I am so privileged to have been in Hong Kong to view this exhibition. (Australia)
- A great man who loved nature and all around him! (New Zealand)

2010.9.22

- Paintings can express things that can't be spoken and buried deep in the soul. I love your paintings, Mr Wu!
- You are such a great master and you have great drawings. To have such talented artist like you is an honour of the country. May you rest in peace. And God bless.

2010.10.1

I really admire your paintings, Uncle Wu.

2010.10.3

- Thank you for sharing your love of China and its people so beautifully. (Canada)

2010.10.5

- Hope to see the exhibition tour around the world for many Chinese. (Edinburgh, UK)

2010.10.6

- A painter with deep thinking and a philosopher. (India)
- It's deeply moving to see the boundaries of Chinese painting pushed and the possibilities of the blank space utilised to the full. There will be more audiences to come.
- This is my third visit. I like the show and your writings. I admire your

perseverance and passion for your art. I hope the museum will put your works on permanent display.

- I admire your work and your love for Hong Kong. Rest in peace.

2010.10.8

- Art of the highest excellence. It's not just colours and lines, but the spirit, the air and the integrity.
- Thank you for rendering the art of painting in visual images so that an average audience like myself can understand the messages behind. Your paintings and writings are simple in form but deep in meaning. You have exerted a profound and lasting influence on art. As an ardent admirer I'll carry and pass the torch of appreciation for you onto others. May you continue your journey in art in heaven! Thank you!

2010.10.9

- I just wish I had been born sooner so that I could have seen more of your early works. I'm blessed though that you treated Hong Kong as home and allowed me the opportunity to admire your works. May you rest in peace.
- A meaningful exhibition. Worthy of reflection and contemplation, the artist and his works will be sorely missed.
- We tend to think art is just beauty but when associated with words, we can see reality. Wu Guanzhong uses his words with passion which shows how much he loves his works.
- When I saw Teacher's palette, I cried and cried. I thought I saw Teacher drawing. Where was I?
- Thank you for your gifts to the people of Hong Kong. Thank you for showing Chinese people the lofty integrity of Chinese people. May it be a lesson for the new-economy generation to learn!

2019.10.10

- Just want to salute Mr Wu – what joy the lifetime works of an artist can bring!
- Every time I see your paintings, I'm amazed by the greatness of your character and the beauty and tenderness of your heart that painted poetry on paper. I came to see the show on the last day to remember the passing away of such a great man. Except sadness, there's nothing else.
- Without your perseverance, there wouldn't be sharing of today. Thank you.
- I'm very moved by the Master's paintings and thankful for his love for Hong Kong. Thank you to the staff of the Hong Kong Museum of Art for bringing his paintings to Hong Kong. It's due to the efforts of the museum to showcase his

works that the master, moved by an appreciative audience, made one generous gift after another to the city for the enjoyment of people of different nationalities. Judging from the racially mixed audience today, the master had made the correct decision in donating his paintings to the museum.

- Since first seeing a painting of Master Wu Guanzhong in the 1970s, I have been thrilled and captivated. Humbled and awed by his artistry and masterful technique in capturing life and scenery in simplicity, all on a single canvas. This has opened up my full admiration for Chinese art, especially painting.
- Returning to the single-log Bridge, facing the World. It's such a perfect ending to the celebration of the achievements of a man of lofty integrity – on the 10th day of the 10th month of the year 2010!

All images of art works are from the collection of the Hong Kong Museum of Art and are reprinted with permission from the Museum.

Szeto Yuen-kit is Curator (Xubaizhai) of the Hong Kong Museum of Art. The essay was written in December, 2010.

<sup>1</sup> Editor's note: The exhibition 'Lofty Integrity: Donation of Works by Wu Guanzhong' was scheduled to run from 26 March 2010 to 4 July 2010 at the Hong Kong Museum of Art, but was extended to 10 October 2010.

<sup>2</sup> Editor's note: "Vision and Revision: Wu Guanzhong (1919-)", held between 27 October 1995 and 14 January 1996, Hong Kong Museum of Art. Organized by the Urban Council of Hong Kong, it was one of the feature exhibitions of "Xubaizhai International Symposium and Exhibitions on Twentieth Century Chinese Painting".

<sup>3</sup> Editor's note: "Wu Guanzhong: A Retrospective", held between 15 March and 12 May 2002, Hong Kong Museum of Art.

<sup>4</sup> Wu Guanzhong, *I Have Failed Painting: An Autobiography of Wu Guanzhong* (Beijing: People's Literature Press, 2001), pp19–20 (in Chinese).

<sup>5</sup> See interview clips in the television programme, *Qing mi bo wu guan: Xun zhao win ling jing tu*, co-produced by the Leisure and Cultural Services Department and the Television Section of Radio Television Hong Kong. (in Chinese)

<sup>6</sup> Editor's note: The writer refers to the Xubaizhai International Symposium.

<sup>7</sup> From the unpublished script of the presentation, 'An Artist's Role in Edification' (in Chinese).

<sup>8</sup> Szeto Yuen-kit, 'Fortuitous Encounters: From Cognition to Cogitation of Wu Guanzhong' in *Lofty Integrity: Donation of Works by Wu Guanzhong* (Hong Kong: Hong Kong Museum of Art, 2010), p22.

<sup>9</sup> See note 7.

<sup>10</sup> See note 8, p23.

<sup>11</sup> Most works by Wu Guanzhong donated to the Hong Kong Museum of Art are accompanied by commentary notes. See Hong Kong Museum of Art (ed): in *Lofty Integrity: Donation of Works by Wu Guanzhong* (Hong Kong: Hong Kong Museum of Art, 2010), pp 26–137.

<sup>12</sup> Wu Guanzhong: *Spring Mountains in Red and Ink* (Nanling: Guangxi Fine Arts Press, 2003), p93 (in Chinese).

<sup>13</sup> Zhai Mo (ed): *The Life and works of Wu Guanzhong*, (Zhengzhou: Henan People's Press, 1999), p25 (in Chinese).

<sup>14</sup> See note 4, p200.

<sup>15</sup> See note 11. The 'Lofty Integrity' exhibition catalogue contains information on other paintings.

<sup>16</sup> Wu Guanzhong, *Wen Xin Hua Yan (Literary Heart and Painting Eyes)* (Beijing: Tuan Jie Chu Ban She, 2008), p39 (in Chinese).

<sup>17</sup> Editor's note: Some of the comments have been moderated.