

吴作人的艺术

The Art of Wu Zuoren



吴作人的艺术

The Art of Wu Zuoren

鄭經文編

Edited by Zheng Jingwen

外 文 出 版 社
北 京
1986

FOREIGN LANGUAGES PRESS BEIJING 1986

吳作人的藝術

鄭經文編

外文出版社出版
(中國北京百萬莊路24號)

中國國際圖書貿易總公司
(中國國際書店)發行
北京399信箱

1986年(6開)第一版
編號:(漢、英)8050-2868

07000
84-F S -643 D

墨茶翻來

吳作人的藝術

封面題字 吳作人

出版贊助 劉敦仁

責任編輯 廖 頻

翻 譯 歐陽采薇

裝禎設計 李士伋

攝 影 孫樹明
王春樹
韓德洲

Cover inscription by Wu Zuoren

Published with the Patron of Richard Liu

Executive editor: Liao Ping

Translator: Ouyang Caiwei

Book design: Li Shiji

Photographers: Sun Shuming
Wang Chunshu
Han Dezhou

First edition 1986

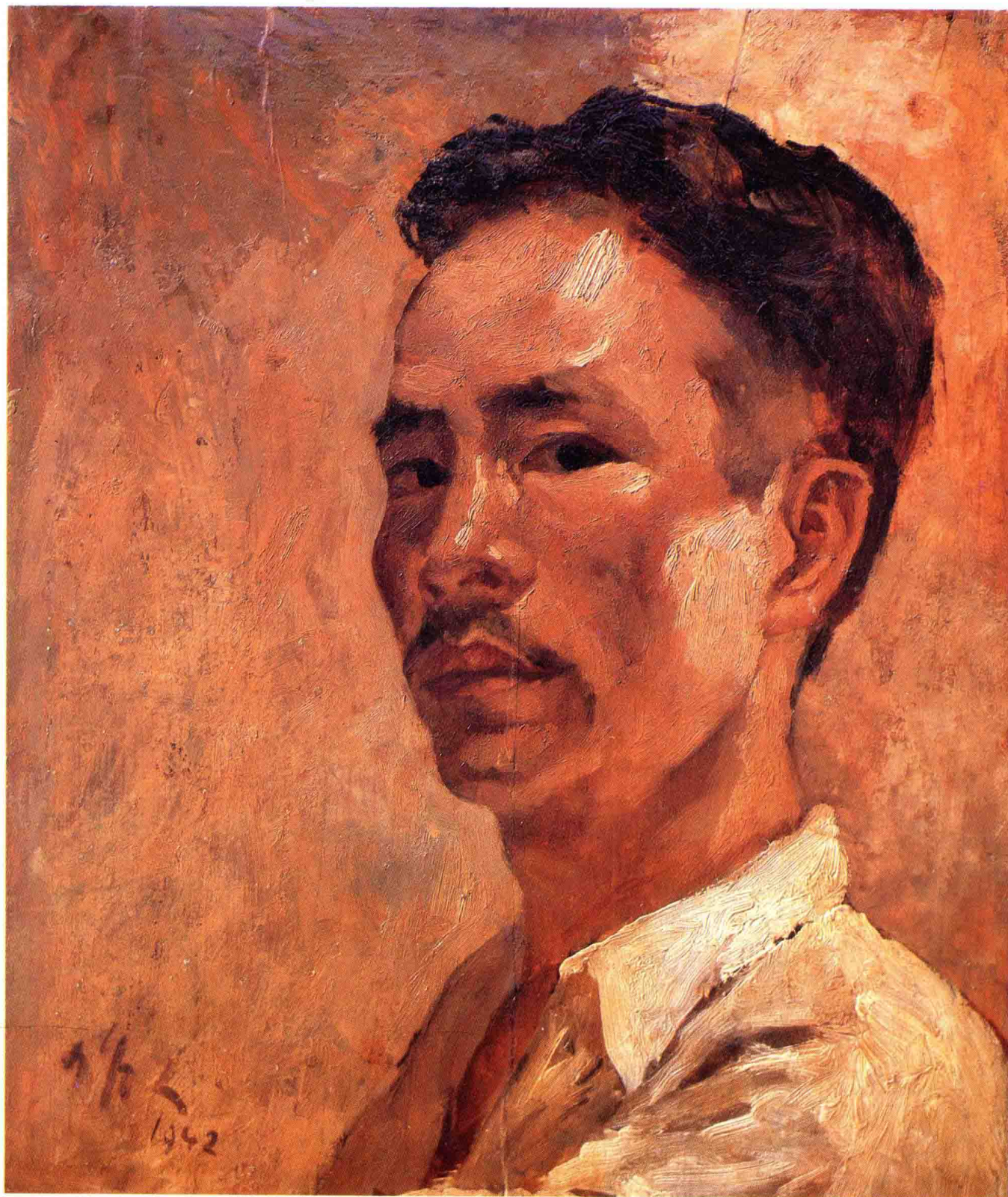
ISBN 0-8351-1728-6

Copyright 1986 by Foreign Languages Press

Published by Foreign Languages Press
24 Baiwanzhuang Road, Beijing, China

Distributed by China International Book Trading Corporation
(Guoji Shudian), P.O. Box 399, Beijing, China

Printed by Dadi Advertising Co. (Hong Kong)



自畫像

Self-portrait

駝與犛

每個畫家都有自己所喜愛的題材，特別欣賞自己所選擇的對象，因而這種題材和對象就常常出現在他們的作品中。

吳作人喜愛生活在高原與沙漠地區所常見的駱駝和犛牛。

駱駝是默默地、不知疲倦地行走在沙漠裏；而犛牛則是喜歡奔突的，愛互相沖刺的。這兩種動物，生活在荒漠的高原上。

荒漠地帶的人民也具有堅苦、剽悍的性格。

吳作人喜愛這兩種動物，這是一種可貴的選擇。這種選擇，一點也不像出於一個魚米之鄉的人，所以顯得特別可貴。

艾青

CAMEL AND YAK

— A Preface

Every painter has his favourite themes and especially appreciates certain objects, so such themes and objects often appear in his works.

Wu Zuoren likes camels and yaks, which live in the highlands and desert areas.

Camels walk the deserts silently and tirelessly, and yaks are fond of dashing about and butting against each other. The two animals live on wild, desertlike plateaus.

People in wild, desertlike areas are also hard-working, agile and brave.

Wu Zuoren likes the two animals and, indeed, makes a valuable choice, since it would not seem at all the choice of a man from the land of fish and rice.

.

Ai Qing

December 6, 1985

無聲的奏鳴

中央美術學院教授

艾中代

吳作人是當代聲譽卓著的中國畫家、油畫家和美術教育家。他從青年時期起即潛心文藝，而稟賦獨厚。及長更屬意生活涵養，學貫中西，融會一爐。從西學入手，領悟造型藝術的真諦，精於油畫，又長速寫；其中國畫植根在古典傳統的土壤中，意氣駿爽，反映出民族自豪感，音韻鏗鏘，與時代精神相合節奏。

中國的傳統文藝，自來崇尚以氣質感人，論畫以逸品爲上。中國古代文學理論家劉勰（公元四六五？——五二〇？）在他所著的《文心雕龍·風骨》中引用魏文帝曹丕的話說，文章以氣質爲主，品格的清俗高下，不能用強制的辦法取得（註一）。畫品出於人品，吳先生的藝術，正是他人品的自然流露。劉勰在論述文學創作的多樣性和“各適所好”以後講到，若能明確（藝術規律的）正常法式，使文章剛健明快，就能達到感情爽朗，骨氣峻拔，通篇體現出燦爛的光輝（註二）。寫文章如此，造型美術之道也是一樣的。

一個藝術家的道路是自己走出來的，就在他所經歷的生活中孕育着藝術的種子。吳作人以藝術家獨具的膽識，窺探心底的想像，抒寫出凌空翻飛的形象，風格典雅放逸，發人悠遠的思緒，從而產生撥動心弦的美感。這種造詣的獲得，是投身廣闊天地，體味人生甘苦，刻意探求藝術，數十年如一日鍥而不捨的結果。在萬年故土中播下新育的種籽，經過藝術家的辛勤耕耘，春華秋實結新枝，這豈不是文藝創作的根本規律？

四十年代初，吳作人從濃霧瀰漫的重慶跑了出來，揹起畫箱，到浩瀚的草原去馳騁，到高山之巔去呼吸清新的空氣。作爲一個教師和藝術家，他不但要“讀萬卷書”，而且要“行萬里路”，去探求未知的世界，去攫取他藝術天地還更需要的深廣豐富的靈感。他下這個決心很果斷，因爲絕不能錯過在藝術上最有創造性的黃金時代。他深入戈壁大漠，和蒙、藏各族兄弟同宿一頂帳篷，共飲一壺酥油茶，開始了艱苦但是騁懷的生活。當時國難深重，而畫家身處遠陲，愛國、憂國之心，不免使他夾雜着蒼茫落漠之感。但是，壯麗的祖國河山，無邊的夏季碧草，寒冬的千山雪色，使他的心胸頓時爲之開闊；高原兄弟姊妹的情意，更使他感到滿懷溫暖。他貪婪地用油畫、水彩、炭筆描繪蒙、藏人民的生活；在似乎偶然的，但又

寓有必然性的情況下，領悟到中國畫的創作精神，從此，邁開了他在繪畫上的新步伐。

在傳統的中國畫中，翎毛、山水這類題材的作品，往往寄托着畫家對於人生的認識和期望，其中曲折地反映出作者的人生觀和哲理性，這是中國畫的重要特徵。吳作人說過：“中國古人畫山水講意境，其實不僅山水畫，任何畫都離不開意境。‘意’就是理想，‘境’就是現實。我理解到，好的中國畫都是理想和現實的結合。”他又說：“自從我到青康高原生活了一段時間以後，覺得中國畫反映生活的功能更加概括，更含蓄而又雄辯；能寓絢彩於墨韻，寄激情於無聲，更易於抒發作者對於生活的感受和嚮往。這就是我爲什麼畫起中國畫來的原因。”他的這個信念，在參觀敦煌莫高窟以後，更加堅定不移。

犛牛入畫，在中國畫上是前所未有的，駱駝在傳統繪畫中也不多見。他畫犛牛、駱駝，絕不是單純描繪巨獸本身，而是在雪原廣漠中的動物身上，寄托着遼遠曠闊的胸襟和無羈無絆的性情。借助這些形象，抒發他自己的意念，使人看了，感到生命的活力，並通過藝術的感染，獲得雄壯豪放的美的享受。吳作人說：“那雪原上成羣的奔犛，把寂靜的原野，翻騰得雪霧迷濛，使人看了心潮澎湃。奔犛表現出一種強勁的運動，在牠身上體現着奮勇和豪情。”“駱駝是另一種力的表現，牠任重道遠，負重耐勞，堅韌不拔，體現着剛毅的意志。”他在旅途中曾親自經歷過，當戈壁狂風襲來之前，機智的駱駝最先察覺到，牠們立刻匍匐在沙丘邊，讓人們依貼在牠們身旁，用牠那流綫型的軀體，保護人們免遭狂風襲擊。我們瞭解到這一點，就可以理解吳作人爲什麼有這麼深的感情去畫牠們，以及人們爲什麼總是津津有味地欣賞他所創作的這些畫幅的原因了。

中國畫借助動物題材表現一種意境，同樣有賴於造型形象。但對於造物，必臻得意忘象，才能見到氣質之勝。在這個問題上，吳作人的體會是必須恪守“師造化，奪天工”這個藝術創造的規律，關鍵是一個“師”字和一個“奪”字。他說：“師造化必須尊重客觀事物，關鍵在於‘無我’；奪天工必須要有自己的理想和判斷，關鍵在於‘有我’。”在藝術方法上他又善於把握抽象和具象的矛盾統一。這些都是形神之間的辯證關係，掌

握了它，運用智慧和巧思，使主、客觀相成不悖，就能超過形似，達到神似，以臻“神遊象外”的高度藝術境界。

吳作人在中國畫上的巧奪天工，體現在筆墨的高度簡練。他畫熊貓有意不畫眼珠，而祇畫兩塊墨鏡似的眼斑，因為畫上兩隻小眼睛，再加上黃色的眼圈，固然逼真，但並不可愛。他畫山鷹則運用相反的手法，畫得目光炯炯，現出剛強雄健的氣概。他曾有機會在熊貓產房裏體察熊貓的生活習性，看到一隻母熊貓抱着小崽喂奶，可是這位“媽媽”却把“娃娃”的頭向下倒着緊緊抱在懷裏，致使小崽怎麼也找不到奶頭。珍獸的憨態，使他創作的熊貓形象，極富有人情味，在這裏表現了藝術家對生命的眷戀和歌頌。他畫犛牛，以大寫意的筆法畫牠的身軀和尾巴，捨棄了一切無關緊要的東西，所着力刻畫的是俊拔的頭角和強勁的腿蹄。畫駱駝是抓住弓形弧綫的大形體，用濃墨漬出厚實的絨毛，呈現其堅毅、魁梧，在風雪中拖拉不垮的生命力。

在筆墨技巧上吳作人也很有獨創性。如他畫金魚的尾鰭，祇用三、四筆，但幾筆下去，便生動地表現出在水中擺動的透明物體，它比真實的東西更有彈性，更有活力，所以更加矯健可愛。這種筆下功夫是和書法密切相關的，吳作人擅長書法，兼承晉唐諸家，上及先秦金石。書法錘煉了他的筆墨，在繪畫上表達出獨到的神韻。中國畫的形式美感，在相當程度上借助於中國繪畫的材料和工具。吳作人善於利用生宣紙的墨滲、水洇，是他的水墨畫審美特徵之一端。但他更善於依物盡情，所以畫無定法，並不拘於一格。如“玄鵠”的墨色，便是用最濃的焦墨力透紙背後所形成的厚實鵝羽感覺。這一切都和觀察對象的深入有關，也和扎實的造型功力相聯。他的水墨畫，看似輕描淡寫，用筆揮瀟，不費吹灰之力，殊不知在這種形式美的後面，蘊藏着多少藝術家對於生活的體察和筆墨的磨練。

速寫是吳作人把生活現象化為藝術形象的橋樑。他的許多作品是通過速寫衍變而成的。由於速寫最能充份反映畫家對於生活的率直感受，生動的速寫本身就是藝術品。從這些作品可以看出畫家對於自然造化的敏感和手法的靈活。他在使用炭筆時能像使用毛筆一樣用中鋒、側鋒、輕染、皴擦等筆法，運筆連綿，綽約瀟灑。在許多速寫和素描上，反映着和他的中

國畫相共通的筆意。

談吳作人的繪畫造詣，還必須從他的油畫上去領略。他早年從師徐悲鴻，及冠赴法國、比利時留學，歷受嚴格的素描鍛煉。他的油畫曾接受巴思天教授的指導，雖有弗拉曼畫派的影響，但他即使在學生時期，也未嘗失去學習的自主性，在早期的油畫作品上，已能看到抒情寫意的個人氣質。在油畫語言方面，前期掌握了豐富而有表現力的技巧，在許多靜物、風景畫上和肖像、人體作品上，都可看到卓越的神采。中期在青康高原描繪祖國大自然的風貌，油畫色彩日趨明快，如《負水女》、《貢嘎雪山》、《青海市場》等即是。後期的作品如《齊白石像》、《三門峽》、《鏡泊飛瀑》等則是體現民族氣派的又一轉變。畫家用絕妙的細節——眼神、手神和嘴神刻畫了白石老人的氣度和神采，以蝦青大袍和鶴髮童顏相襯托的基調，顯示出有深厚閱歷的一代宗師的端莊安詳。《三門峽》洪水滾滾，沙流迴轉；《鏡泊飛瀑》山洪噴瀉，湖面透明，兩幅畫景色迥異，而氣勢都很雄壯。這樣宏偉的景色，在畫家筆下，都是那麼從容不迫，瀟灑簡潔，像是從他胸中流洩出來一般。他畫激流水勢，有很多地方是用畫刀代筆刻畫的。這種刀法，也是吳作人的獨到處，它可以產生毛筆所難以達到的生動流暢，而意味却純粹是中國氣派的。

吳作人是一位具有多方面修養的藝術家。他不但熟諳西方各個時期的藝術，更酷愛中國古典詩詞，對民間曲藝也有廣泛的愛好。這使他的畫，既抒發藝術的民族性、人民性，又鮮明地賦予他自己的獨特風韻。融會中西，畫中有詩，是他的作品清新可喜、感人至深的內在因素。此外，他非常愛好音樂，又使他的作品富有節奏感。對於這些姊妹藝術，他不止於一般地欣賞。他所作的舊體詩詞，雋永而工；新體詩也朗朗可誦。不少熟悉他的同行，都還可以回憶起少壯年華時期和他形影不離的那枝笛子。在他的畫面上，我們可以盡情感受到那種抑揚悠遠的無聲的奏鳴。

（註一）、（註二）：均見《文心雕龍·風骨》，原文為“文以氣為主，氣之清濁有體，不可力強而致。……若能確乎正式，使文明以健；則風清骨峻，篇體光華。”

Silent Music

Wu Zuoren

Professor, Central Academy of Fine Arts

Wu Zuoren is a renowned contemporary Chinese painter, in both traditional style and oils, and educator. Highly gifted, he began to delve into literature and art in his youth. Later he paid special attention to gathering firsthand experience in life and studied both Chinese and Western painting, blending them. He started with Western painting, grasping the true essentials of the visual arts. He excels in oil painting and is accomplished in sketching. His traditional Chinese paintings are rooted in the soil of classical tradition, and, with high aspirations, they reflect a sense of national pride and are forceful and in harmony with the spirit of the times.

Traditional Chinese literature and art have always appealed to people for their vitality. Paintings of an ethereal nature have been considered the best. Liu Xie (465-520?), an ancient Chinese literary theoretician, wrote in the section "The Wind and the Bone" from *Carving a Dragon at the Core of Literature* (*Wen Xin Diao Long*), quoting the words of Cao Pi, Emperor Wen of the Wei Kingdom, "Vitality is the main factor in writing. The substance of this vitality is either clear or turbid, and its states cannot be achieved by effort." The mode of one's paintings comes from one's character. Professor Wu's art is the natural revelation of his character. After dealing with diversity and how "each scholar may choose what delights him," Liu Xie says that if one makes sure that one's artistic principles are correct and manifests a clear and vigorous style, one will express frank, openhearted sentiments and achieve vigour and vitality; one's whole work will gleam with brilliance. It works this way in writing, and so it does in the visual arts.

An artist travels a path of his own making. His life experiences are pregnant with the seeds of art. With an artist's pluck and insight, Wu Zuoren glances in imagination into the depths of the heart and depicts soaring imagery. His style is elegant and graceful but bold, evoking people's distant associations and hence arousing aesthetic appeal in people's hearts. Such an accomplishment has come from persistently plunging himself into the vast world, experiencing the joys and sorrows of life and making painstaking endeavours in art throughout the past decades. Sow newly bred seeds into ten-thousand-year-old soil and after an artist's strenuous tilling, flowers blossom in spring and fruits ripen in autumn. Is this not the fundamental law of literary and artistic creation?

In the early 1940s Wu Zuoren took his painting kit and ran away from foggy Chongqing to the vast grasslands and mountains to breathe fresh air. As a teacher and artist, he was interested in "reading ten thousand volumes" and "travelling ten thousand *li*" to explore the unknown world for a deeper, broader and richer inspiration necessary to his art. He made this decision without reservation, because he must by no means miss the most creative age of his art. He went deep into the Gobi Desert and lived in yurts with his Mongolian and Tibetan brothers, drinking buttered tea from the same pot. It was the beginning of a new life fraught with hardships but allowing free rein to his thoughts and feelings. At that time China was suffering from war and the painter lived in the remote borderlands. His love for the country and anxiety over its future could not help giving him a sense of sorrow and despair. But the magnificent landscape—endless expanse of green grass in summer, snow over many mountains in cold winter—broadened his outlook instantly. Moreover, the cordial concern and hospitality of his brothers and sisters on the highlands filled his heart with warmth. He greedily depicted the life of Mongolians and Tibetans

in oil paintings, watercolours and charcoal drawings. He comprehended the creativity of traditional Chinese painting in circumstances that seemed fortuitous but were actually inevitable. Ever after, he took new strides in painting.

In traditional Chinese painting artists often express their knowledge of and hopes for human life through painting birds and landscapes, which, in twists and turns, reflect the artists' outlook on life and philosophy. This is an important characteristic of traditional Chinese painting. Says Wu Zuoren, "In painting landscapes Chinese ancients stressed *yijing* (artistic conception). Actually it is not only in landscapes; no painting is possible without *yijing*. *Yi* represents the ideal and *jing* represents reality. As I see it, all good traditional Chinese paintings combine the ideal and the real." He also said, "After I had lived for a while on the Qinghai-Xikang Highlands I felt that traditional Chinese painting could generalize better, could be more reserved yet more eloquent in reflecting life. It could present a riot of colours in monochrome and express passions in silence, the more easily conveying the artist's perception of and hopes for life. This explains why I took up traditional Chinese painting." He became unswervingly firm in this conviction after visiting the Mogao Grottoes at Dunhuang.

The depiction of yaks is unprecedented and that of camels rare in traditional Chinese painting. His yaks and camels are by no means mere portrayals of large animals. Instead, he places his broad, far-reaching mind and unbridled disposition into animals on snowy plains and vast wilderness. He expresses his own thoughts by means of these images, so that viewers will be impressed with the vitality of life and appreciate its magnificent beauty through artistic appeal. Wu Zuoren puts it this way: "Those herds of yaks galloping on the snowy plains transform an expanse of deadly stillness into a whirling landscape, evoking surging emotions in viewers. The galloping yak displays a kind of energy and its body represents courage and pride.... The camel shows another kind of strength; it carries heavy loads and travels far. It is patient, persistent and indomitable." In his travels through the Gobi Desert he saw that the agile and resourceful camels were always the first to sense a rising sandstorm and immediately lay down beside sand dunes so that people could shelter behind their streamlined bodies. It is no wonder Wu Zuoren cherished deep feelings in painting them and people appreciate these paintings so much.

Traditional Chinese painting presents a kind of *yijing* through the depiction of animals. It also relies on the imagery of the plastic arts. But in dealing with nature, an artist must achieve his conception while forgetting the image; only thus can his vitality be seen. Wu Zuoren believes an artist must adhere to the artistic principle of "learning from nature and surpassing it." The crux of the matter consists in "learning from" and "surpassing." In his words: "In learning from nature one must respect objective things; the crux lies in 'absence of self.' In surpassing nature one must have one's own ideals and judgment; the crux lies in the 'presence of self.'" In artistic method he is good at grasping the contradictions and unity between abstraction and realism. These represent the dialectical relationship between form and spirit. When one grasps these and uses wisdom and ingenuity to make the subjective and objective complement

each other and not work against each other, one can go beyond physical resemblance and attain spiritual resemblance, so as to reach the lofty artistic state of *shen you xiang wai* (where art is no longer restricted by nature).

Wu Zuoren surpasses nature with his superb craftsmanship, shown in his highly concise technique. In painting a giant panda, he intentionally does not paint the eyeballs, painting only two round spots resembling black lenses. If he painted two tiny eyeballs with golden rims, this would indeed be lifelike but not appealing. In painting an eagle he uses contrasting skill, painting a pair of bright piercing eyes to present its vigour and power.

He had the chance to observe the living habits of giant pandas when he watched a female panda feed a newborn cub, holding it upside down in her arms. This mother clasped her child so tightly, however, that it could not find the nipples. Such comic action of this rare animal invested the panda image of his creation with human interest. Thus is seen the artist's love and praise of life and living creatures. In painting yaks he uses a freehand splashed-ink technique to depict their bodies and tails and discards all insignificant details. He portrays strong, handsome heads and horns and sturdy legs and hooves. In painting camels he seizes upon their large, bow-shaped bodies and portrays their thick hair with heavy black ink to show their stamina, mighty physique and inexhaustible vitality in snowstorms.

Wu Zuoren also displays originality in his painting skills. For instance, in painting the tailfin of goldfish, he uses only three or four strokes, but the few strokes vividly represent a transparent substance swaying in the water, more flexible and vivacious than real objects and therefore more lively and appealing. Such painting skill is closely related to method. Wu Zuoren excels in calligraphy and carries on the tradition of calligraphers of the Jin and Tang dynasties and even of the inscriptions on bronzes and stones preceding the Qin Dynasty (221-207 B.C.). His calligraphic strokes lend special artistic charm to his painting. Traditional Chinese painting owes some of its aesthetic appeal to its materials and implements. Wu Zuoren makes skillful use of the permeation of ink and water on the unsized Xuan paper. This is one of the aesthetic characteristics of his ink-and-wash paintings.

He is yet more skillful in varying his techniques so as not to be confined to one particular technique. For instance, in achieving the blackness of black geese he uses extremely thick, darkest black ink to penetrate the paper and give a sense of thick, substantial goose feathers. All this is related to close observation of his subjects and well-tempered skill in his art. His ink-and-wash drawings appear to be effortless; people hardly realize how much observation of life and arduous practice of essential skills lie behind such beauty of form.

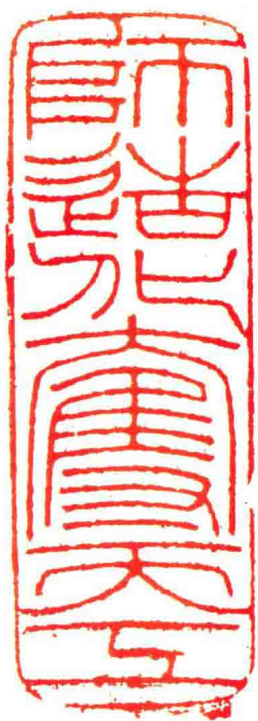
Sketching is the bridge between the phenomena of life and artistic imagery for Wu Zuoren. Many of his works have evolved from sketches. Since sketches reflect most fully a painter's direct perception of life, vivid sketches themselves are works of art. We can see from them how sensitive to nature a painter is and how flexible his technique. Wu Zuoren uses

charcoal just like a writing brush, employing dots, dabs, shading and wrinkles. He uses it continuously, gracefully and freely. His many sketches reflect the same skills displayed in his traditional Chinese paintings.

To assess Wu Zuoren's achievement in painting, we must look at his paintings in oil. At nineteen he began to study under the famous painter Xu Beihong. In 1930 he went to study in France and Belgium and underwent rigorous training in drawing. He received Professor Alfred Bastien's guidance in oil painting. Although influenced by the Flemish School, he did not lose his artistic independence during his student days. In his early oil paintings we already see his personal, lyrical freehand quality. From oil painting he borrowed rich, expressive skills in his early period. We can see distinguished radiance in many still lifes, landscapes, portraits and nudes. He depicted landscapes on the Qinghai-Xikang Highlands in his middle period, and his oil paintings became increasingly brighter, for example, *Tibetan Woman Carrying Water*, *Snow Peak on Mount Gongga* and *Market in Qinghai Province*. Works of his late period, including *Portrait of Qi Baishi*, *Sanmen Gorge on the Yellow River* and *Falls at Jingbo Lake*, represent another change in presenting national spirit and style. The painter used superb details—the expression of the eyes, hands and mouth—to portray artist Qi Baishi's air and bearing, and by setting off the white hair and rosy complexion with the dark green of the long gown, he displays the solemnity and composure of the venerated master with profound experience in life. *Sanmen Gorge on the Yellow River* depicts torrential waters and sands drifting in twists and turns. *Falls at Jingbo Lake* shows gushing mountain torrents and a transparent lake. Although the scenery is different, both paintings possess imposing momentum. In depicting the torrents of water he used a knife in many spots. This engraving technique is also his peculiar accomplishment. It can achieve vividness and fluency incapable of being attained with a writing brush. Nevertheless, it is purely Chinese in flavour and style.

Wu Zuoren is a versatile artist. He is well acquainted with Western art of different periods, yet he deeply loves classical Chinese poetry, including the lyrical *ci* poems, and has a wide interest in popular folk balladry. Consequently his paintings both express the character of the nation and the people and are distinctively imbued with his own romantic charm. Blending Chinese and Western techniques, his paintings are poetry, and this is the internal factor for the refreshing delight and deep artistic appeal of his works.

In addition, his fondness for music makes his works richly rhythmic. He does not merely appreciate these other arts. The classic poems he has written are meaningful, thought-provoking and of exquisite craftsmanship. His modern verses are also memorable. Quite a number of artists on intimate terms with him can still remember his bamboo flute—the constant companion of his youth. From his paintings we can fully perceive a silent, distant, melodious, musical performance.



圖版目錄

嚶其鳴矣	1	沐	52
他山之石	2	李娜肖像	53
羣鶴翔天	3	風磨	54
鶴舞千年	4	芍藥	55
青海之濱觀舞	5	人體習作	56
任重道遠	6	負水女	58
《任重道遠》局部	7	甘孜雪山	59
節不可撼	8	擦燈罩的工人	60
通天河畔	9	烏拉	61
玄鵲葦荻	10	青海市場	62
風景這邊獨好	11	《青海市場》局部	63
憶漠上	12	祭青海	64
犛奔	13	吳哥朝暉	65
雲山千里	14	齊白石像	66
長空	15	齊白石像頭部及左、右手寫生稿	67
橫空出世	16	李大釗與孫中山	68
構思稿	17	華佗	69
鯢魚	18	爭論	69
樹熊	19	三門峽	70
賈島詩	20	雨中草原	71
雙鴿	21	六藝	72
老耄	21	碉樓舊居	74
水不在深	22	喇嘛寺複道	75
《水不在深》局部	23	甲冑	76
戈壁騁千里	24	燻魚	77
牧駝圖	26	草原雲雨	78
雪山犛運	27	貢嘎雪峰	79
藏原牧犛	28	鏡泊飛瀑	80
《藏原牧犛》局部	29	人體	81
太湖漁塘	30	人體習作	81
大興安嶺並構思稿	31	縫	82
葦塘玄鵲	32	裕固族少女	83
知白守黑	33	老荔枝樹	84
足立千秋	34	套馬	85
童魚	35	貴州蜂洞	85
金沙雲崖	36	雅襲江牛皮筏	86
蘆雁	37	藏童	87
駝運	38	納西族少女	87
鏡泊鸕鷀	39	敦煌壁畫局部（臨摹）	88
綠洲灰鶴陣	40	敦煌壁畫供養人（臨摹）	88
熊貓爬石	42	敦煌莫高窟壁畫局部（臨摹）	89
駝羊	43	牧民縊犛	90
池趣	44	熊貓	91
仙客來	45	犀牛	92
芍藥	45	黑天鵝	92
合昏鴝鵒	46	暹羅貓	93
魯迅與李大釗	47	獅頭	94
蕭長華像	48	奔鹿	94
蕭淑芳像	49	蕭淑芳像	95
縫	50	同求大道	96
女人體	51		

List of Plates

"A Bird Sings for His Mate"	1	Nude	51
"Stones from other hills..."	2	After Bath	52
Cranes Soar into the Sky	3	Portrait of Lena	53
Cranes Dance for a Thousand Years	4	Windmill	54
Dancing on the Shores of Qinghai Lake	5	Herbaceous Peony	55
"The burden is heavy and the road is long"	6	Nude Study	56
"The burden is heavy and the road is long" (detail)	7	Tibetan Woman Carrying Water	58
Integrity That Cannot Be Shaken	8	Snow Mountain in Garze	59
On the Banks of the Tongtian River	9	Lamp Cleaner	60
Black Geese, Reeds and Rushes	10	Tibetan Corvée Labourers	61
Scenery Beyond Compare	11	Market in Qinghai Province	62
Reminiscence of the Desert	12	Market in Qinghai Province (detail)	63
Galloping Yaks	13	Sacrificial Ceremony at Qinghai Lake	64
Endless Sea of Clouds and Mountains	14	Morning Sunshine at Angkor Wat	65
Vast Sky	15	Portrait of Qi Baishi	66
Across the Void Standing Aloof	16	Sketches for Portrait of Qi Baishi	67
Initial sketches	17	Li Dazhao and Sun Yat-sen	68
Catfish	18	Famous Ancient Doctor Hua Tuo	69
Koala	19	Polemic	69
Poem by Tang Dynasty Poet Jia Dao	20	Sanmen Gorge on the Yellow River	70
Two Doves	21	Grasslands in the Rain	71
Cat and Butterflies	21	Six Arts in Ancient China	72
The Stream Is Not Deep	22	Watchtower and Old Houses	74
The Stream Is Not Deep (detail)	23	Double Passage in a Lamasery	75
Galloping on the Vast Gobi Desert	24	Helmet and Armour	76
Herding Camels	26	Smoked Fish	77
Tibetan Caravan on Snow Mountain	27	Clouds and Rain over Grasslands	78
Herding Yaks on Tibet Plateau	28	Snow Peak on Mount Gongga	79
Herding Yaks on Tibet Plateau (detail)	29	Falls at Jingbo Lake	80
Lake Tai Fishing Ground	30	Nude	81
The Greater Hinggan Mountains	31	Nude Study	81
Black Geese in a Reed Pond	32	Sewing	82
One Knows How White Attracts, Yet Always Keeps Oneself		Young Yugur Woman	83
Within Black's Shadow	33	Old Litchi Tree	84
Standing Firm for a Thousand Years	34	Lassoing	85
Dr. Tong's Goldfish	35	Honeycomb Caves in Guizhou Province	85
Jinsha River	36	Cattlehide Rafts on the Yalong River	86
Wild Geese Among Reeds	37	Tibetan Boys and Girls	87
Caravan in the Desert	38	Young Naxi Woman	87
Cormorants at Jingbo Lake	39	Detail of a Dunhuang Mural	88
Phalanxes of Grey Cranes in an Oasis	40	Donors in a Dunhuang Mural	88
Giant Panda Climbs on a Rock	42	Detail of a Mural in Mogao Grottoes of Dunhuang	89
Llamas	43	Herders and Yak	90
Lively Scene in a Pond	44	Giant Panda	91
Cyclamen	45	Rhinoceros	92
Herbaceous Peony	45	Black Swans	92
Mynas on Acacia	46	Siamese Cat	93
Lu Xun and Li Dazhao	47	Head of a Lion	94
Portrait of Xiao Changhua	48	Running Deer	94
Portrait of Xiao Shufang	49	Portrait of Xiao Shufang	95
Sewing	50	"All Seeking the Way"	96