

ENGLISH TRANSLATIONS BY
YVONNE LIU & SHIUAN LIU

LIU, YUNG THE REAL TRANQUILITY

刘 墉 画 集

刘倚帆 刘轩译

ENGLISH TRANSLATIONS BY
YVONNE LIU & SHUAN LIU

LIU, YUNG THE REAL TRANQUILITY

刘墉画集

刘倚帆 刘轩译

图书在版编目 (CIP) 数据

刘墉画集/刘墉绘著;刘倚帆,刘轩译. —北京:中国盲文出版社,2006.6

ISBN 7-5002-2277-7

I. 刘… II. ①刘…②刘… III. 中国画—作品集—中国—现代 IV. J222.7

中国版本图书馆 CIP 数据核字 (2005) 第 152704 号

图字: 01-2006-1889 号

刘墉画集

绘 著: 刘 墉

译 者: 刘倚帆 刘 轩

出 版 人: 张 伟

责任编辑: 马文莉

责任校对: 李 刚 刘珍珍

封面设计: 蒲伟生

出版发行: 中国盲文出版社

社 址: 北京市丰台区卢沟桥城内街 39 号 (100072)

电 话: (010) 83895214 83895215

印 刷: 北京一步飞印刷有限公司

开 本: 787 × 1092 1/8

印 张: 25

版 次: 2006 年 7 月第 1 版 2006 年 7 月第 1 次印刷

书 号: ISBN 7-5002-2277-7/J · 27

定 价: 240.00 元

氤 夢 樓

六十六年夏

蜀郡張大千



张大千先生为刘墉画室氤梦楼题字

Yin Meng Lou · Calligraphy by Zhang Da-qian (60 × 90cm)

总目录 *CONTENT*

→ 简介 *BRIEF INTRODUCTION*

→ 前言 *FOREWORD*

→ 自序 *PREFACE*

→ 图版 *PAINTINGS*

→ 年表 *CHRONOLOGY*



峇里岛写生·水彩
Ubud, Bali. watercolor. (45x75cm)



刘墉简介

刘墉,号梦然,祖籍北京。刘墉是华文世界公认的天才。在艺术方面,他十六岁即获台湾全省学生美展教育厅长奖,二十三岁应“国立历史博物馆”之邀参加“当代名家画展”,并被选送作品参加“亚细亚现代美展”等国际大展。二十五岁开始应邀审查参加“全国美展”。二十九岁应美国维吉尼亚州丹维尔美术馆邀请担任驻馆艺术家,并在全美各地讲学展览;三十一岁应聘为纽约圣若望大学专任驻校艺术家。三十七岁成为“全美水墨画协会”全权评审;四十四岁开始担任“中国美术协会”理事。他的山水画出入于传统与现代之间,尤以“喷染皴擦法”自成一派;他的花鸟画以“没骨反托法”闻名,被当代艺评家誉为有过于恽寿平。刘墉在世界各地举行个展近三十次,作品为“国立历史博物馆”、“国父纪念馆”、中正纪念堂、德国亚东博物馆、美国加州工艺博物馆、诺克斯维尔市政厅、日本汉艺博物馆等处收藏。他以中英文写作的《山水写生画法》、《白云堂画论画法》、《翎毛花卉写生画法》、《林玉山画论画法》等书,在世界各地发行,尤其对西方研习中国艺术者产生极大的影响。

在文学方面,刘墉二十二岁即获“中国新诗学会”颁“优秀青年诗人奖”,而今是大中华最畅销的作家。他的八十多种散文小说、诗集,在两岸销行逾一千万册,一九九九年被《中国图书商报》誉为超级畅销作家,二〇〇二年被台湾金石堂统计为十六年来最畅销作家。尤其他的励志与处世作品,对两岸读者影响深远,并被译为英、韩、泰文出版。

刘墉也以戏剧及新闻工作著名,因主演《红鼻子》获“中国话剧欣赏演出委员会”颁最佳演员“金鼎奖”;他所制作的新闻评论节目《时事论坛》获“金钟奖”,并于一九七七年被台湾《综合电视周刊》读者票选为“最受欢迎电视记者”。

刘墉也是著名的教育家与慈善家,除了长期资助中国、美国及东南亚的华人公益团体,他自一九九九年开始捐建希望小学,迄今已在四川、贵州、陕西等地建校三十六所。

刘墉还是著名的演讲家,近十余年来与他的儿子刘轩、女儿刘倚帆,以演讲及义卖有声书方式为公益团体募款逾人民币五百万元。

本画集收入了刘墉四十岁以前的代表作一百二十幅,于一九八九年在台湾限量编号发行四千本。现由中国盲文出版社重新编校印行简体字版,使读者能分享这位一代才子的精致心灵。

BRIEF INTRODUCTION

Yung Liu alias Meng Ran, of Beijing. In the Chinese-speaking world, renowned artist and writer Professor Yung Liu has been called “a true renaissance man” for his numerous achievements in various fields of artistic endeavor. Born in 1949 in Taipei, he first received public attention for his paintings by winning the Taiwan Provincial Art Award at age 16. At age 23, he was invited by the “National Museum of History” to participate in the “Contemporary Leading Painters Exhibition” and the “Asian Modern Art Exhibition”. Six years later, with invitation from the U. S., he became artist-in-residence at the Danville Museum of Fine Arts and History in Virginia, and soon thereafter accepted a position as professor and artist-in-residence at St. John's University in New York. He has also served on the Sumi-e Society of America's competition jury and as Director of the “Chinese Art Association”. With over 30 personal exhibitions to date, his works are internationally recognized and can be found in museum collections in Taiwan district, Japan, Germany, and the U. S. He is also the author of numerous books on Chinese painting, which are sold worldwide and have contributed to Western understanding of Chinese art.

In addition to being a painter, Professor Liu is a celebrated writer. At age 22, he received the “Eminent Young Poet Prize” of the “China New Poetry Society”. His prose and essay collections have sold over 10 million copies worldwide, making him one of the most popular Chinese writers today. *The China Literary Journal* called him a “super best-selling author”. In 2002, the Kingstone Bookstore Journal recognized Professor Liu as Taiwan's top-selling writer for 16 consecutive years. His books have been translated into English, Korean and Thai.

Mr. Liu has also had an illustrious career as an actor and a journalist. He has won Taiwan's top theatrical award for his lead role in the play *Red Nose* and the “Golden Bell Award” for his TV news commentary programs. In 1977, he was voted “Most Likable Anchorperson” by readers of Taiwan's TV Guide.

In recent years, Professor Liu has devoted significant time towards education and non-profit work. Since 1999, he has donated funds for the building of 36 schools in rural regions of China. Together with his son Shiuan and daughter Yvonne, Professor Liu has raised over 5 million RMB through benefit lectures and audiobook sales. He continues to work tirelessly as fundraiser for non-profit groups in China, Southeast Asia, and the U. S.

This book is a collection of over 120 paintings by Professor Liu -- a portfolio of his most representative works before age 40. Each painting is accompanied by the artist's personal and technical notes. First published in 1989 as a limited edition of 4000 copies, the book soon became a prized collectible for lovers of Chinese art. This second edition, published by China Braille Press in simplified Chinese, makes his work available to more readers and is a good reference for art students and those with an interest in this immensely popular and versatile artist.

欢迎浏览刘墉水云斋网址: www.syzbooks.com

前言

——写给简体字版《刘墉画集》

2005年，为帮助中国残疾人，我捐了五本有声书给北京的中国盲文出版社义卖，另外由台北运了三千六百张画卡给他们，作促销之用。

没想到这些以我画作印制的卡片极受欢迎，大家要求进一步欣赏我的画，中国盲文出版社乃提议推出简体字版《刘墉画集》，以繁体字原版的分色网片印刷。

这些脆弱又珍贵的网片重达三十余公斤，所幸我儿子刘轩赴上海开会，于是托他携带，交给专程前往的中国盲文出版社的编辑运回北京。

在此同时，我也将最新的年表整理出来并藉机会重新校正，一并交小女刘倚帆翻译，中国盲文出版社则鼎力配合作业。

所以这本书是集众人之力和两岸合作的产品，又是我的图文与子女英译的成果。

为了使它有更大的意义，我们全家决定将版税捐作公益之用。一半捐给大陆的公益团体，一半捐给台湾的爱盲文教基金会。盲人可能看不见我的画，但愿我们的心灵相通。

刘 墉

2006年4月5日于纽约水云斋

FOREWORD

In year 2005, for the purpose of aiding disabled people in China, I donated to Beijing's China Braille Press five audiobooks to sell for fundraising and 3,600 greeting cards to use for promotions.

The reaction to the cards, which were reproductions of my artwork, greatly exceeded expectations. There were many requests to see more of my paintings. China Braille Press proposed the publication of a simplified Chinese version of *The Real Tranquility* by printing from the color separation films of the original traditional Chinese version.

These fragile and priceless films weighed a total of 30 kg. My son Shiuan just so happened to be going to Shanghai for a meeting, so he brought the films with him and gave them to the China Braille Press editor who met him there.

At the same time, I was in Taiwan updating my chronology and revising the descriptions of the paintings. My daughter Yvonne translated my Chinese to English at home in New York, while China Braille Press kindly cooperated.

Therefore, this publication is a collaborative effort by people in mainland China, Taiwan, and the United States. It was made possible by my paintings and writings, in addition to my son and daughter's translations.

In order to give this book even more meaning, my family and I decided to donate the royalty: half to charity organizations in mainland China, half to the blind of Taiwan. They may be unable to see my works of art, but they can hopefully feel where they come from -- my heart.

Yung Liu

Shui Yun Zhai Studio, New York

自序

(原版前言)

从一九七三年到现在，我总共写了八本有关绘画的书，但是直到今天，才出版自己真正的《画集》，这一方面由于过去的精品不够多，一方面实在也缺乏那份胆量——推出一本自己喜欢，却不必计较别人是否欣赏的画册。也就因此，在这本集子里，除了一些工笔花鸟写生之外，读者或许看到的并不是“漂亮”的画，但它们却是“我”的画，真正代表我，也反映我这二十多年来创作的心路历程。

许多人都说我有过人的聪明，甚至忝以才子之名，但我反而总是觉得自己驽钝，即或在三十五岁那年，真刻了一方“才子”的印章以自娱，却在那才子前面，加上“无用”二字，成为“无用才子”。而在绘画及治学上，我实在没有表现多少才子应有的潇洒。最起码，我认为愈是聪明人，愈应该用笨方法治学。如果以过目不忘、一目十行为满足，只可能聪明地学到表面的东西，反不如驽钝些的人，追根究底地学习，所钻研的深入。因此，就文学而言，我以十余年的时间，断断续续地完成了《唐诗句典》的整理工作，逐字推敲唐人的诗句，并加以归类。就艺术而言，我用前后十八年的时间，写成了《山水写生画法》、《花卉写生画法》和《翎毛花卉写生画法》，一石一木、一丝一羽地写生分析。近年再跟着黄君璧、林玉山两位大师研究，完成《白云堂画论画法》和《林玉山画论画法》。这些作品反映了我过去二十年间的的生活，看起来，那都不是一个所谓天才应该钻的牛角尖。所以我不是天才，只能说：我是一个认为不必急着在年轻时表现潇洒，而应该以计画的方式去追求理想的人。

当然，年轻人也有他们心中的火花，他不能全压抑在训诂、考证、师古、写生中，而不发表。所以在我自己编织的这个二十年的“茧”里，作为一只小小的蛹，我也有自己的挣扎与变化。

这本书里所呈现的水墨作品，就是那些曾经深藏的变化，由于它们有许多是极为反传统的，恐怕难为一般人接受，所以多半未经发表，即使对我自己的学生，都不曾展示。或许过去大多数认识我的人，都以为我是一个拼命钻研传统的画家，直到此书呈现，才发现原来刘墉也有反叛的时刻。

我不认为自己的新画风受到太多西方的影响，因为实际那些绘画观念早就在我心底潜伏，艺术无分东西方，它是人类共同的心灵语言，人人可以感受，人人也可以创作。

在这本书里，依照编年排列作品，读者可以明显地见出，在我作品的背面有四个特质，从二十岁到四十岁，不断地浮现。

一、喜爱描写夜色，尤其是月夜。从最早期的《王守仁诗意》、《受降城外月如霜》到近期的《雪山月夜》和《夜之华》，并从此发展出许多荒寒暗色调的作品。

二、常用折皱喷染的技法。我认为中国的长纤维纸，由于柔韧而不怕折皱，加上强力的吸水特性，最适于用折皱、喷染、遮掩、防染的技法。所以早从《受降城外月如霜》和《雪山图》，就使用了喷雾和胶矾蜡油防染的处理，一直发展到近期的《书卷江山》。

三、立体几何造型的分割和数学式的计算法。我认为绘画与音乐、舞蹈、诗歌，同是一种心灵律动的表现，那律动虽然复杂，却有美的准则可以追寻。中国画家所说的“宾主朝揖”、“大间小、小间大”，和西画家所讲的视觉路线与均衡处理，是同样的道理。所以早从二十一岁的《茫》，就采取了大块面的分割法，我觉得传统文人画，常失之琐碎，而琐碎实际是可以统合在大的组织中的。所以即使看来较传统的作品中，我在绘画之初，也总是先以几个大的动作来处理。甚至在花鸟画构图时，分别计算距离、大小与重量，以求取画面的

灵动。所以表面看来是写生，背面却经过精密的计算。在山水画中，《大漠孤烟直》、《长河落日圆》，最明白地展示了这一点。《烟波江畔》、《如梦山城》和《独立三边静》，则是较柔和的例子。

四、作品的文学性。我不认为“诗中有画、画中有诗”是多么了不得的推崇，因为好的诗本来就有意象，能“状难写之景如在目前，含不尽之意见于言外”；好的画，本来也都有诗意，在着墨与不着墨间散发出一种特有的气质。所以每位“画家”，都应该是诗人，只是当诗人借着文字表达灵思时，画家透过了笔墨色彩，他们同样似乎都描写事务与情境，却同样都在背后表达了“自己”，那是从生活中得到的，对生命的感怀与喟叹。无可否认地，我在文学的爱好上花下相当时间，诚然也由其中得到了许多抒发与绘画的灵感。我曾经想过，将文学放弃而专致于绘画，却发现离开文学的我，便不再是真正的我。

在这本集子里，可以看到许多“读诗有感”之作，我主张以现代人的感觉来诠释古人的作品，并赋予其新的精神，而不是画好之后硬去套上几句古诗，因为我反对硬将各自独立的诗与画拉在一起，除非是彼此真有触动。如果以古诗来比喻我画中表现的人生观，最妥当的应是陈子昂的《登幽州台歌》：“前不见古人，后不见来者，念天地之悠悠，独怆然而涕下。”但实在说，不论王羲之的《兰亭集序》、李白的《春夜宴桃李园序》、王勃的《滕王阁序》、杜甫的《登高》，乃至苏东坡的《赤壁赋》，古今诗人们所表现的何尝不都是这种“逝者如斯夫，不舍昼夜”、“寄蜉蝣于天地”、“叹吾生之行休”、“脩短随化，终期于尽”的感慨，乃至进而坦然接受游乎天地一心的境界。所以如果我在绘画中展现了文学性，则其精神是较为中国传统，也较为“道家”思想的。

当然由于以上四个特质，也发展出一些特殊的风格，譬如因为常以胶、矾或蜡油，做为防止其他色彩浸入的处理，发展出我用反白的方式画树，当传统画以墨来表现各种符号的“点叶”时，我则将那些叶（甚至枝）留白，或染以其他色彩。近期的《竹喧归浣女》、《莲动下渔舟》和《黄山云影》等作品，都或多或少展示了此一技法。

总的来说，我主张从写生出发，由“观物精微”、“体物有情”、“移情入物”到“物我两忘”；我坚决反对传统套公式的方法，因为不论山水或花鸟的许多符号或形式技法，都是前人从观物和表现中归纳出来的。如果后人只学其果，而不知其因；只是重复死的符号，而不知其所以然，必将造成国画的僵化。

更进一步说，画不是实物的再现，却能予人感性的真实。这个真实可以透过经验，而唤起美感。当然，我们更能创造一个介于真实与虚幻之间的东西，制作出较佳的“美感距离”，并将自己要表现的思想注入其中。我的许多山水作品，看来有些如梦境，就是这样态度的产物。再推深一步，音乐既然不必非模仿风吹、鸟鸣，而能以几个不同的音，给予我们美感。舞蹈既不必全然模拟生活，而以几个动作，给予我们美感。绘画何尝不能以一些不同的线面色彩，给予欣赏者美的感觉。我们的绘画何必非要停驻在“这是什么花”或“什么地方”、“什么季节”的阶段，而不能进入直观的美感呢？

由此，我的作品实际是指向抽象的，只是我不认为那些尝试已经发展成熟，所以暂不列入集子，但在某些作品，如《江畔》、《莲动下渔舟》或《瀑》、《园》中透露些消息。

本书共选入我由一九六六年至今的一百二十余幅作品，比例上以一九八一年之后的为多，这一方面由于早期的许多传统画风作品，不被我认为具有代表性而未选，并因为当时缺乏拍摄幻灯片存底的习惯，大部分作品又被人收藏，而我身在海外，与收藏家失去联系，所以未能纳入。将来或出别册，予以补录。

我将自己的学习，分为“师古”、“写生”、“师今”（研究当代大师）几个阶段，为了完成那些目标，我甚至在过去七年间拒绝国内任何个展的邀请。至于现在，则是摆脱束缚，放胆创作的时期。本书是我的第一个宣告，不求掌声，只盼能得到一些回响。

PREFACE

I have published eight books on the subject of painting since 1973, and they have been distributed worldwide in bilingual (Chinese and English) versions. Until now, they have all been concerned solely with theory and technique. This is the first book that is completely dedicated to the art I love. These unorthodox paintings may not appeal to a majority of viewers, but they are the ones that truly represent me and my creative achievements.

It is both easy and tough to be a so-called Chinese style painter in China. On one hand, sufficient practice by mimicking traditional methods would result in fairly decent Chinese style paintings. On the other hand, the artist must, after deeply studying the techniques, break out of the strict cocoon of orthodoxy, either by abandoning or enhancing tradition, and establish his or her own unique style. Western reader might find this hard to comprehend, so I will explain this in another way. Chinese painting is only possible after studies in many traditional and fundamental techniques, including calligraphy and poetry, so Chinese painters do not have as much freedom in the premiering stages as do Western artists.

I have been researching and experimenting in the fields of ancient literature, natural sketching, painting, and poetry since my college years. At age 22, my studies in poetry were awarded the Eminent Youth Poet Prize by the "China New Poetry Society". At age 23, my paintings were selected by the "National Museum of History" for international exhibitions. At age 27, my literary work was printed by the government of Taiwan R. O. C. as recreational reading material for the entire military force. As a result, when other young men were still busy with local exhibits, my career had become relatively well-established. It gave me a better income, so I was able to safely paint to my inclinations and with scant regard for the demands of the market.

In 1978, at 29, I traveled to the United States as Cultural Emissary under the arrangements of Taiwan R. O. C.'s "Executive Branch News Bureau" and "National Museum of History". In addition to serving a short time as resident artist of the Danville Museum in Virginia, I exhibited, traveled, and communicated with artists all across the United States. This touched off new insights and inspirations.

In 1980, when the touring exhibitions came to an end, I was invited to serve as an Artist-in-Residence at St. John's University. The job allowed me to sketch and research all around the world delve into art without financial concerns. *The Manner of Chinese Flower Painting, Ten Thousand Mountains -- The Spirit and Technique of Chinese Landscape Painting, The Manner of Chinese Bird and Flower Painting, Inside the White Cloud Studio*, and *The Real Spirit of Nature* were all products of that period. They received enthusiastic praise from China's art societies, as well as worldwide recognition.

This collection of paintings is actually one constituent in my series of publications. It may be considered a follow-up to the aforementioned books, all of which try to lead the reader way from the ancient and outdated orthodoxy of Chinese painting. One can also say that my dissatisfaction with the non-progressing aspects of some traditional Chinese paintings led me to publish a series of books that attempted to change those concepts; and that finally, feeling the maturity of the occasion, to release many of my more "revolutionary" works. Numerous paintings here are so far from the mainstream that, in the past, they were difficult for people in China to accept. While some were completed two decades ago, their being publicized was delayed until this time.

The works in this book are arranged in chronological order. There are four qualities that surface repeatedly:

1. Favoritism toward depicting night scenes, especially moonlit nights; from this also developed numerous works of dim and desolate tones.

2. Frequent use of folding and spraying techniques. I feel that the long-fibered Chinese papers, being inflexible, able to withstand folds and wrinkles, and absorbent, are best suited for the techniques of folding, crumpling, spraying, masking (using a collage), and waterproofing (covering the surface of the paper with mediums such as wax to prevent contact with ink). Since a very early stage, I have employed spraying and waterproofing with glue, alum, or wax, eventually making these techniques my specialty.

3. Sectioning, utilizing three -- dimensional, geometric structures and mathematical concepts. I believe that painting, music, dance, and poetry are all expressions of one's spiritual rhythms and that the rhythm, though complicated, follows certain universal aesthetic guidelines which may be captured. What Chinese painters refer to as the "calling between guest and host" and philosophies of "simplification among complexity and elaboration among simplicity" are no different from the "lines of sight" and theories of balance studied by Western artist. Realizing this, I began to apply the concept of sectioning with simplified surfaces in *Infinity*, which I painted at age 21.

4. A literary quality and background. The Chinese often consider painting and poetry in unison; a picture exists within the verses of a poem, and likewise, poetry accompanies every painting. Numerous works in this album were inspired by poems or, more directly, are illustrations of their spirit. I advocate the interpretation of ancient works through modern eyes because it would revitalize the poems with a new spirit. However, I strongly opposed "patching" verses onto a finished painting when they are clearly incoherent!

All in all, I always persuade one to begin with sketching. By carefully observing nature, one will eventually understand and develop an emotional, personal attachment to the subject. Only then can the subject truly take form both in appearance and in spirit on the paper. Painting is not the duplication of reality; it possesses a realism that should touch both the artist and the viewers. This may be achieved through the recall of a beautiful experience suggested by the painting. Moreover, we can create something between reality and fantasy, thus generating a better "aesthetic distance" and be able to infuse it with our own thoughts. Many of my landscapes, resembling images of dreams, were thus created. *The Real Tranquility* was also the title of my essay collection published seven years ago. In it I explained:

It is not silence; it is not the absence of sound, but rather the sound of wind, insects, and birds, the dropping pinecones, and the flutter of birds' wings. Only these sounds of nature can give us nature's peace. Only the magnificent can give us calm. Only the flamboyant autumn can bring us the chase winter.

And that is exactly the situation I try to portray in my works. More than one hundred and twenty paintings spanning over 23 years of my career are displayed in this album, with supplemental text in the back. I hope this book will be the footnote to two decades of dedication to art.

Here I must thank my wife Vivian for her invaluable aid, my family for emotional support and encouragement, and my son Shiuan and daughter Yvonne for translating the Chinese text to English. Of course, painting is a universal language by itself; and I sincerely wish that, through the works presented here, readers can better understand my art and my spiritual world.

图版目录

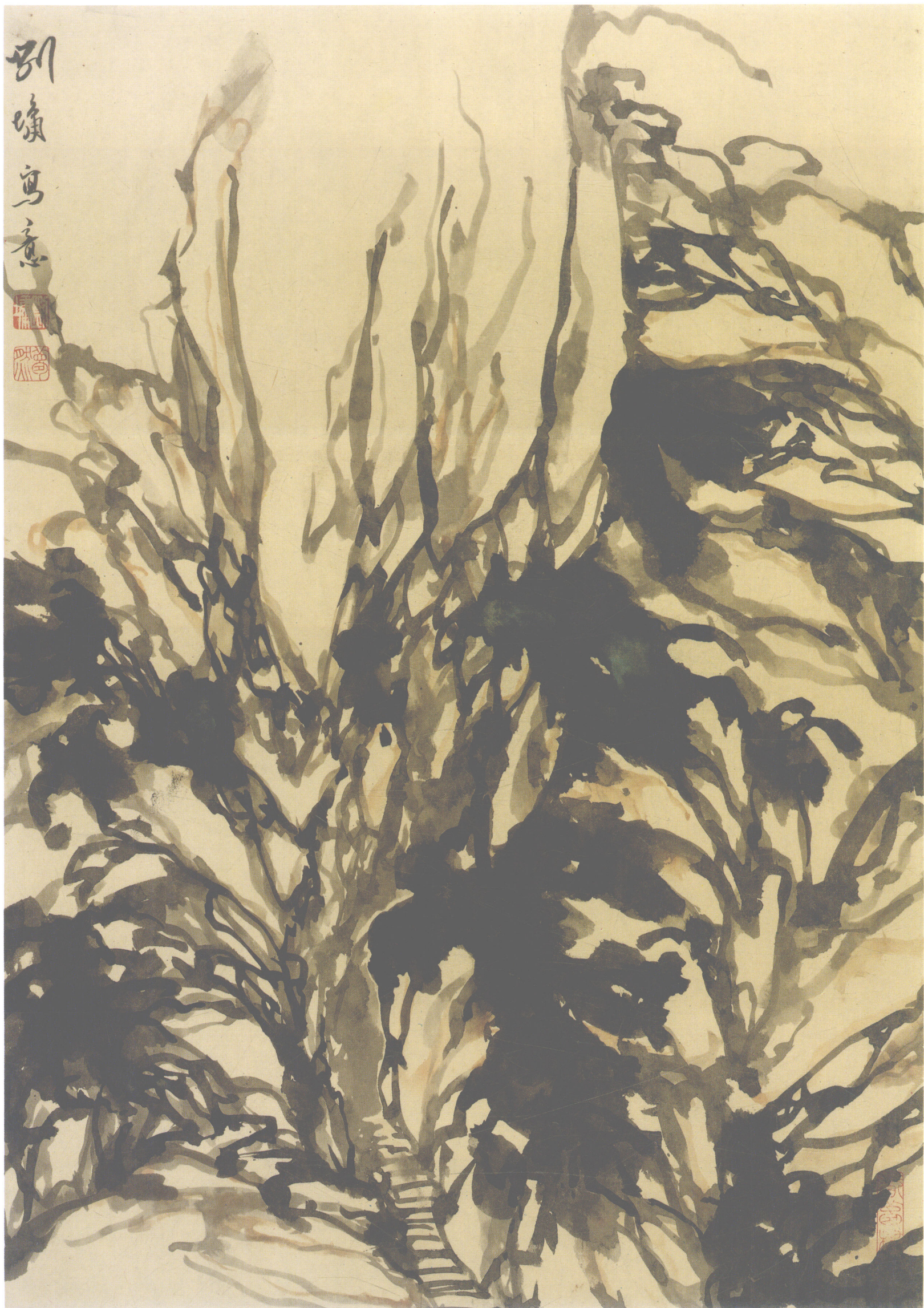
CONTENTS

1. 树杪百重泉 · Rain in the Mountains 15
2. 钟乳岩洞 · Stalactite Cavern 16
3. 王守仁诗意 · Painting of a Poem by Wang Shou-ren 17
4. 茫 · Infinity 18
5. 受降城外月如霜 · A Frosty Moon over the Surrendering Fort 19
6. 山城月夜 · Mountain Village in a Moonlit Night 20
7. 晚山 · Night Mountain 21
8. 月云 · Moon and Clouds 22
9. 剪烛西窗话巴山 · Chatting in the Evening 23
10. 莫教踏碎琼瑶 · Silver Night 24
11. 秦时明月汉时关 · The Great Wall in the Moonlit Night 25
12. 时光的轨迹 · The Tracks of Time 26
13. 寒林衰草 · Land of Somber Trees and Frail Grass 28
14. 醉醺醺月夜归来 · Returning Drunk in the Moonlit Night 29
15. 四更山吐月, 残夜水明楼
· Moon in the Water Shines Bright on the Pavilion 30
16. 观瀑 · Watching the Waterfall 31
17. 断流千尺漱云龙 · Thunder of the Water 32
18. 莱茵河 · The Rhine River 34
19. 疾流 · Rapids 35
20. 飞瀑 · Flying Waterfall 36
21. 郑板桥曲意 · Painting of a Song by Zheng Ban-qiao 37
22. 真正的宁静 · The Real Tranquility 38
23. 暮色 · Twilight 40
24. 江畔 · River River 41
25. 我家在柳溪 · My House is by the Willow River 42
26. 无人舟自横 · Lonely River 43
27. 月夜 · Moonlit Night 44
28. 静 · Serenity 45
29. 万户捣衣声 · Laundering under a Moonlit Night 46
30. 水亭清话 · Conversations by the River 48
31. 雪山行旅 · Traveling in the Snowy Mountains 49
32. 奔 · Run 50
33. 暮色寒鸦 · Crow in the Winter Twilight 51
34. 沙城月夜 · Ancient City on a Moonlit Night 52
35. 汐 · Night Tide 53
36. 捕蝉 · Catching Cicadas 54
37. 李白诗意 · When My Old Friend Comes 55
38. 闲情 · Relaxation 56
39. 夏山图 · Summer Mountain, Summer River 57
40. 古木寒泉图 · Lonely Traveller in Winter 58
41. 谿山飞瀑图 · Cascades and Mountain 59
42. 觅句图 · Seeking Inspiration in the Mountains 60
43. 霜叶红于二月花
· Autumn Leaves Brighter than Spring Flowers 61
44. 雨 · Rain 62
45. 暮霭 · Sunset 63
46. 园 · Garden 64
47. 暮鸽 · Pigeons in the Sunset 65
48. 雪山 · Snowy Mountain 66
49. 万壑争流 · Bold Rocks and Brave Cascades 67
50. 沧江急夜流 · Seeking Inspiration by a River in the Night 68
51. 雪村 · Village in the Snow 69
52. 冰河飞白意 · Glacier 70
53. 汲井漱寒齿 · The Taste of Well Spring 71
54. 寒山 · The Bleak Mountains 72
55. 雪山图 · Vision of a Snowy Mountain 73
56. 雨后泉声 · The Sound of Cascades after a Rain 74
57. 霜凄万树风入衣 · In the Desolate Night 76
58. 雪山月夜 · Snowy Mountains in a Moonlit Night 77
59. 烟波江畔 · By the River 78
60. 万竿烟水 · By the Bamboo Woods 80
61. 早春图 · A View of Early Spring 81
62. 烟笼寒水月笼纱 · Misty River, Misty Moon 82
63. 山城曙色 · Dawn at a Mountain Village 83
64. 瀑 · Cataract 84
65. 哈德逊河之秋 · Autumn on the Hudson River 85
66. 半川烟草问清宵 · Egret in a Land of Reeds 86
67. 繁华里的闲静 · Tranquility among the Bustle 88
68. 谿山云涌 · Dancing Clouds in the Night Mountains 90
69. 饮 · A Drink 92
70. 漓江春晓 · A Spring Morning on the Li River 93
71. 书卷江山 · A Scroll of Mountains 94
72. 黄山西海 · Xihai, in the Huang Mountains 96
73. 独立三边静 · When I Put My Sword into the Scabbard 98
74. 如梦山城 · Village of a Dream 99
75. 颐和暮霭 · Sunset at Summer Palace 101
76. 大漠孤烟直 · Beacon in the Desert 102
77. 长河落日圆 · Round Sun Sets on Long River 103
78. 黄山迎客松 · Greeting Pine in the Huang Mountains 104
79. 人字瀑 · “Ren”-Shaped Waterfall 105
80. 梦笔生花 · Flower from the Magic Brush 106
81. 排云亭 · Cloud-dispelling Pavilion 107
82. 蓬莱三岛 · Three Isles of Fairyland 108
83. 桃源亭 · Peach Source Pavilion 109
84. 黄山屏峰 · Jade Screen Peaks 110
85. 石笋峰 · Bamboo-shoots Peak 111
86. 小补桥 · Xiao Bu Bridge 111
87. 排云峰 · Cloud-dispelling Peak 111
88. 松林月夜 · Pine Woods in the Moonlit Night 111
89. 瓯江雨色 · Raining on the O River 112
90. 北海小白塔 · Little White Tower in the North Sea 113
91. 黄山云影 · Dance of the Clouds in the Huang Mountains 114
92. 竹喧归浣女 · Laundry Girls Returning from the Riverside 117
93. 莲动下渔舟 · Stir the Lotus Dream with a Fishing Boat 119
94. 寒烟翠 · Green Night 120
95. 清漓胜境 · The Magnificence of Li River 122
96. 阿勃勒写生 · Shower of Gold 152
97. 昙花 · Broad-leaved Epiphyllum 153
98. 盼 · Waiting 154
99. 我需要怜爱 · I Need Sympathy 155
100. 煤球小猫 · Hug Me Please 156
101. 郁金香 · Tulips 157
102. 七叶木 · Horse-chestnut 157
103. 辛夷 · Magnolia 157
104. 碧桃樱花 · Peach and Cherry Blossoms 157
105. 泣樱黄鸟 · Weeping Cherry and Yellow Bird 157
106. 耶诞红 · Poinsettia 157
107. 牡丹 · Woody Peonies 158
108. 蜂喧蝶驻春意闹 · Irises and Bees 159
109. 丹枫翠屏 · Peacock and Red Maple 160
110. 雪地鸳鸯 · Faithfulness 161
111. 平沙落雁 · Geese on the Reed River Bank 162
112. 松鹤清流 · Pines and Cranes by the Airy Stream 163
113. 生日快乐 · Happy Birthday 164
114. 归宿姜花溪 · Retreat by the Ginger Flower Stream 165
115. 芳兰竞秀 · Beauty Pageant 166
116. 和平之春 · Peaceful Spring 167
117. 雪夜 · Snowy Night 168
118. 荷花鱼狗 · Fishing in Paradise 169
119. 碧玉凌霄 · Bluebird and Chinese Trumpet Creeper 170
120. 小雀曼陀罗 · Sparrows and Datura 172
121. 园趣 · The Feast 174
122. 夜之华(姜花) · Nymph of the River (Ginger Flower) 176
123. 紫荆花 · Chinese Redbuds 178
124. 昙花 · Tan Flower 180
125. 小燕芙蓉 · Swallow and Cotton Rose Hibiscus 182
126. 夜之华(昙花) · Queen of the Night (Tan Flower) 184

山水画
LANDSCAPE PAINTINGS



1.
树杪百重泉·熟棉纸
Rain in the Mountains (135 × 32cm) 1966



2. 钟乳岩洞·鸟之子纸·Stalactite Cavern (45 × 32cm) 1969
试读结束：若要全本请在线购买：www.ertongbook.com