

中国重点画院画集系列

江苏省国画院画集

古吴轩出版社出版

江苏省国画院画集

启功题签



(苏)新登字第0014号

## 江苏省国画院画集

编辑出版：古 吴 轩 出 版 社

(江苏省苏州市人民路342号)

发 行：江 苏 省 新 华 书 店

制版印刷：香港程云制版分色有限公司

印 数：0001—3000

1992年12月第一版 1992年12月第一次印刷

开本787×1092 1/8 印张14

ISBN7—80574—044—5/J·40

定 价：200.00元

封面题签：启 功

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# 序 1

天堂苏州的“古吴轩出版社”张瑞林社长和他的编辑们，下狠心花大钱给江苏省国画院出版八开精装大画集。在许多人都忙着赚钱的今个儿，张先生给别人想法不一样，真叫我又感动又高兴。人家张先生图的是个啥呢？

张社长为开拓出版事业，热心为书画家服务。大热天从苏州赶来南京见我谈出版的事，我一口答应。他叫我做画集主编，我没有应诺，前言一定要我写，两件事一件也不答应不好，就答应了下来。现在拿起笔来，想想怪难写的：一来是画院是自己“官饷”的地方自己又是这个地方的“头”。好的说多了，人家会说你净吹牛，孬的说不好会弄得伤了人什么的，那多不好！二来是咱这个画院在全国里头还是个大画院，画家人数算多的。大师级的有，大名家级的也有不少，有些名气的“家”更多一点，名不大可真玩意儿的倒还有几个，当然“不咋样”的也不能说没有。这么多人要评头论足地说开来，那不好弄，我想“画”还是让人家自己去看，人家是会说个“里表”来的。

我看这个“前言”就照直说说画院快四十年来大事儿和画画这一门子里的粗笨想法，大概也是可以“交差”的了。

江苏——是取历史上的“江宁府”和“苏州府”两地名的头一个字对成的。在中国算是山青水秀比较富的地方。历朝历代也有好几个皇帝老儿在这里建过都——虽然都“寿数”不怎么长，可要说大文人、大书画家着实就数不过来，听老人和书上说，离了江苏各朝各代的大书画家，中国书画史都写不起来。1957年，由周恩来总理倡导，全国筹备成立了三个国画院，江苏当然也非算一个不可了。自打那以后，经历傅抱石、钱松岩和我三代院长（亚明先生在前两任院长期间任副院长，做了大量工作。）我觉得最要提出来的还是傅抱石先生对江苏、对全国的中国画发展的贡献。中国画到清朝，虽然也有一些大画家冒出来，也在“模古”的道上，向着中国笔墨的深向内含——用现在时下的行话说：向着艺术的部份本体的探索也取得了相当大的成就。但中国画的路子越走越窄了，这可不能说是瞎话，是傅抱石先生勇敢地走进山里，湖海里去写生，把传统笔墨和写生相结合杀出了一条血路来。他带领下的“二万三千里写生”和举办的“山河新貌画展”，还有东北、黄山、韶山、东欧的写生就是代表。他画出了过去认为中国画不能画的东西，他用了以前没有用过的法子和路数，这可是一件了不起，不能小看的事。是从他起头，是由他领着走出了一条“江苏新山水画派”的道，给整个中国画的发展开宽了一条路。我院著名老画家亚明、宋文治、魏紫熙先生等就是在这期间和以后功成名就的；林散之、武中奇、费新我先生等在写字这一行里也成了赫赫有名的人。在他们这一档子老画家的影响下，江苏省国画院和江苏全省的一大批中青年书画家出土冒尖了，我省成了全国中国书画实力最强的省份之一。

现今的江苏省国画院的“四明山庄”，是中央的领导支持、省里拨钱，1987年盖成的。我是个写字、画画的，打心里喜欢这个所在。我是这个地方的“头”，总盘算着借国家改革、开放的风儿，用好这块宝地。过去画院的主要任务就是集中全省最好的画家画出最好的画来为人民服务，现今当然这个还是头一条的任务，为了这个我正“捉摸”着重点吸收兼职画家，以引进竞争和加强画家的力量。但是同时应该考虑让画画搭上“市场经济”这个车，充分使用这优越的环境、可用的房子和地，使画院成为“创作、交流、培训、游玩和经营“中国书画艺术“中心地”。我打心里愿意同“古吴轩”和海内外的有识之士合作。

末了，我想说点画画的事儿。我写，画了三十多年。年纪也已到了“半百”的“知天命”之年，切切感到画画这玩意儿真要弄出点名堂，特别是要弄出点大名堂够难为死人的。从一个画院来说，是由大师、名家和一般画家组合成的。这也是符合社会情理和满足社会不同层次人的需要的合理结构。要想叫人人都成为名家、大师那是不可能的。大师更是几十年甚至上百年才出一个。名家要多一些。江苏省国画院是较高水平的画家集中的地方，这里印了四、五十个画家的作品，谁是怎么个品味请大家自己去看吧！看得准不准就凭您的眼力和运气了。

说到“运气”，历朝历代都有这样的事儿，有的画家画得不错，有创劲儿，当时就被社会承认了，也不少。但是不少时候社会就是那么会捉弄人，有些画家虽然画得“棒”，却无人识得，过了二、三十年后才被瞅见、发现，也不是鲜有的事儿。这个理很值得放到心里头翻腾翻腾的。

画画这档子事，我觉得“天才”是有的，就象村巷里老百姓说的：“那是心里出的”。而每个人的“天才”方面又各有不同，要紧的是能认请自己。世间是个吵吵嚷嚷的花花世界，要能在这个花花世界里大概理清个头绪，找到自己的位置，譬如我同传统，我同外来，我同自然社会，情意与理法，阴柔与阳刚等等，然后坚持不朝秦暮楚地一条道走到黑，再加上有机遇也不放过成功的可能是大的。当然，最终能不能成，那就只能是：谋事在人，成事在“天”了。因为世界上的事谁能说得清呢？“有心栽花花不开，无意插柳柳成荫的事多着呢！

江苏省国画院院长 赵绪成

一九九二年八月廿八日于南京

# PREFACE I

Mr. Zhang Ruiling, director of Gu Wu Xuan Publishing House in heavenly Suzhou, and his editors have a great mind to spare no cost for the publication of the octavo hardback edition of picture album for the Art Academy of Traditional Chinese Painting of Jiangsu Province. Today, at the moment when many are busy making money, Mr. Zhang is thinking in an entirely different way. I am deeply moved with admiration. What's he driving at?

In developing publishing business Mr. Zhang is much concerned about painters and calligraphers, rushing from Suzhou to Nanjing in blistering weather this summer simply to consult with me about the publication. I promptly responded to his proposal though I declined to be chief-editor of the picture album. However, since I was invited to write a preface I had to accept one of the two. Now, when I take up my pen I instantly sense the dilemma. For one thing, the art academy is the place where I get officially paid. And as head of the academy I have to be discreet, as overpraise may lead to exaggeration and improper comment may hurt people's feelings. That won't do. Secondly, ours is a big one among the art academies in China. Except for the few old masters and great painters, it has a lot more of no small fame. There are also some who are more qualified than outstanding. Of course, there are still a few who can barely pass the criterion. As proper comment on all of them seems a problem, I had better leave judgement to others.

While writing the preface I might as well relate straight what has happened to the art academy within the forty years with a rough idea of my own about calligraphy and painting.

Jiangsu was historically named after the two prefectures, Jiang Ning and Su Zhou. It is known for its fertility and landscapes. It was also some emperors' imperial capital, which was unfortunately short-lived. However, one may find it rather difficult to enumerate its great men of literature and art. Traditionally it is quite impossible to compose a history of calligraphy and traditional Chinese painting without referring to the brilliant calligraphers and painters of all ages. In 1957, initiated by Premier Zhou Enlai, three art academies of the kind were established in China, Jiangsu undoubtedly among them. Since then two terms of office have passed with Fu Baoshi and Qian Songyang as presidents. Mine is the third. And Ya Ming, as vice president of the previous two, did a large amount of work. Here, I'd like to especially point out Mr. Fu's voluminous contribution to the progress of this art not only in Jiangsu as a province but in whole China. During the Qing and Ming dynasties, there emerged some great painters, who made considerable achievement by modeling the style of the ancients, exploring the depth of calligraphy and painting, or in the present-day jargon, probing the noumenon of part of the art. But, the road of Chinese painting actually became increasingly narrow and limited. It was Mr. Fu that naked out a new way by combining Chinese ink painting with drawing from life and nature. Following the avant-garde large quantities of paintings from life and nature were executed in the course of twenty-three thousand li. His contribution can further be proved by those completed in the Northeast, Huang Shan, Shao Shan and in East Europe, and the show of "The New Aspect of Our Beautiful Land." In these pictures there is something unfound in the past, some new way and new approach untried previously. That can't be belittled. With Mr. Fu as originator a new school of landscape painting came into being, which has widely opened the prospect of Chinese painting. During this period and later, our distinguished old painters like Yu Ming, Song Wenzhi, Wei Zixi and others acquired reputation. Simultaneously others such as Lin Sanzhi, Wu Zhongqi and Fei Xinwo also presented themselves as conspicuous calligraphers. Influenced by this batch of old painters, the art academy with large numbers of middle-aged and young painters and calligraphers of the province made a fine display of artistic ability. Subsequently Jiangsu grew into one of the provinces that dominate this circle of art in China.

Today, established by the Art Academy of Traditional Chinese Painting, 'Si Ming Shangzhuang' (Si Ming Mountain villa) is evidence of support by the Chinese Communist Party. Financed by the province the 'villa' was built in 1987. Being a painter and calligrapher I have taken a liking for this location from the bottom of my heart. As head of the site I have always been considering how to take advantage of the national reform and open policy to make the best use of the ideal location. By experience the main task of an art academy should be gathering together the elite of artists from within the province in order that they may contribute their best to the people. This time it still has to be the dominating task. For this I am considering how to absorb key amateur artists for competition to consolidate their strength. In the meantime our career must be sure not to miss the 'train of market economy.' For, by exploiting its superior surroundings, useable houses and grounds, the 'villar' can be turned into an art center of recreation, cultural exchange, training, pleasure and business. To my mind, I am sincerely hoping for collaboration, in case Gu Wu Xuan and men of insight at home and abroad might share this view.

To sum up, I'd like to say a few words more about painting and calligraphy. Being an artist with an experience of over thirty years whose days are nearly numbered, I am keenly aware that it is extremely difficult for one to be a man of some repute, and even more to be an artist of big fame by the line. Generally, the formation of an art academy is mainly composed of the old masters, outstanding artists and ordinary painters. Such a composition ought to be reasonable, for it coincides with public opinion as well as requirements of the times. The creation of a great artist at a place may mean decades and even a whole hundred years. And that of an old master even takes more. The Art Academy of Jiangsu Province is such a place where artists of a higher level gather. It has published the works of forty or fifty painters. Their quality remains to be evaluated. It is not only a test of one's appreciation but the luck of an author.

Talking of luck, there have been examples through the ages. Some painters did pretty well with creativeness and were publicly acknowledged in no time. However, as luck would have it, it often happened that some were denied acknowledgement with their merits completely ignored. It was not until two or three decades later that their talents were spotted and discovered. This logic is worth consideration.

As a matter of fact, everywhere there are painters, who are 'born to be geniuses' as villagers would put it. And geniuses are various. The substance is self-recognition. In this kaleidoscopic mortal world one should learn to be placed properly between oneself and tradition, oneself and external, between nature and society, passion and reason, and between positive and negative, gentle and firm. Then march on adaptable and steadily towards one's goal, seizing every opportunity for possible success. Of course, a real success depends on one's own efforts and luck as well. It is hard to tell how one will come off. 'You may play matters but they are for god to accomplish,' as the saying goes. Something miraculous might occur.

Zhao Xucheng  
President of the Art Academy of  
Traditional Chinese Painting of  
Jiangsu Province  
August 28, 1992

## 序 2

古吴轩出版社是在全国四大书画名店之一的古吴轩发展而来的。1988年经国家新闻出版署批准,1989年春正式成立。屈指算来,迄今还不到四周岁,也难怪当时人们对此置疑:古吴轩出版社能否生存和真正打响?然而在艰苦的实践过程中,古吴轩出版社经过自身的努力终于迈出了可喜的一步。短短的几年功夫,我们本着“多出书,出好书”的办社宗旨,破除迷信、解放思想、不畏艰难、同心协力,超常规地发展,向社会奉献了一大批高质量,有影响的美术图书,并获得了各方面较高的评价与肯定。

古吴轩与江苏省国画院有着十多年的交往。画院的许多画家为古吴轩的发展曾给予了很大的支持。如今,古吴轩搞起了出版事业,为繁荣江苏国画创作,出一本江苏省国画院老中青三代书画家的专集是我们的初衷。江苏省国画院有着三十多年的历史,实力雄厚,知名度高,87年、88年分别由人民美术出版社、江苏美术出版社先后出过画集。古吴轩出版社为该画院出的乃是第三本画集。编辑、设计和印刷质量等方面能否比肩或超过同行老大哥,那理应请江苏省国画院的全体同志以及广大读者同仁予以评审鉴定。

今后,古吴轩出版社愿与海内外书画家广交朋友,热情为他们服务。立志在近几年内推出更多具有高质量的好书,为繁荣出版事业多作努力。

古吴轩出版社社长 张瑞林

一九九二年十月

## PREFACE II

Gu Wu Xuan Publishing house is developed from one of the great painting and calligraphy publishers — — Gu Wu Xuan (Ancient Suzhou Publishing House). It was established in 1988 with the approval of the National News Office. Come to think of it, it is only less than four years since its founding. No wonder people doubt its possible existence and function. However, in course of hard practice by its own efforts, Gu Wu Xuan Publishing House has made its first hit. In the recent years, by its managing principle, the House has been run unconventionally and unconstrainedly, its staff working unanimously exploring the business against tradition and hardships. Thus, the production of large quantities of books of fine arts of artistic value and influence. These publications have been highly appraised and affirmed.

For over ten years, Gu Wu Xuan has made frequent contacts with the Art Academy of Jiangsu, and painters of the academy have continually rendered generous support in its growth. Now Gu Wu Xuan has established its own business. For the prosperity of traditional painting of Jiangsu, it is our original intention to publish this album, which is a collection of pictures by the old, the middle-aged and the young painters. In more than thirty years the academy has grown immensely strong, and is known throughout the country. In 1987 and 1988 two albums of paintings were printed by People's Fine Arts Publishing House and Jiangsu Fine Arts Publisher respectively. This is a third by Gu Wu Xuan Publishing House. As to the qualities of editing, design and printing, they are left to the whole staff of the Art Academy of Jiangsu and masses of readers to evaluate in the hope they may compete with or surpass those of its colleagues.

From now on Gu Wu Xuan is even more willing to extend the friendly hand to painters and calligraphers at home and abroad, and serve them eagerly with enthusiasm. It is ready to turn out more books of superior quality, and exert itself for the prosperity of publishing business.

Zhang Ruiling

Director of Gu Wu Xuan Publishing  
House October, 1992

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20. Ya Ming	A Mountain with a Fall	70. Chang Jin	Joyous Open Fields in Autumn
21. Ya Ming	Poet Bei Juyi in Meditation	71. Chang Jin	A Poetic Scene (Li Changji)
22. Song Wenzhi	A Landscape	72. Chang Jin	A Poetic Scene (Li He)
23. Song Wenzhi	River Jia Ling at Down	73. Shi Xiao	Hiking In Spring
24. Wei Zixi	Guimen (scenery of San Xie Gorge)	74. Shi Xiao	Playing the Flute
25. Wei Zixi	A Flying Fall on a Fine Day	75. Zhang Dequan	A Scenery in the South (Xishuangbanna)
26. Zhao Xucheng	Figure Sketching	76. Zhang Dequan	Seeking Food in Groves of Bamboo
27. Zhao Xucheng	Scrambling for Food	77. Wu Xiaoli	Dreaming in a Sound Sleep
28. Zhao Xucheng	Cooking Breakfast	78. Wang Feifei	Lifting Clouds
29. Yu Jigao	Swallows Fluttering over a blossoming Pear	79. Tang Zhixin	The Home of Tea (Hangzhou)
30. Yu Jigao	Birds and Flowers	80. Tang Zhixin	An Ancient Town with Rivers
31. Yu Jigao	Birds and Flowers	81. Wang Tinghuai	A Hill in Spring
32. Song Yuling	Autumn Lake Waves by Mount Qi	82. Huang Hongyi	A Scene of Grasslands
33. Song Yuling	A River in Autumn	83. Xiao Ping	An Intimate Pair on a Freezing Cliff
34. Huang Yanghui	Soaring Mount Hua	84. Zhou Xiaoguang	A Scene of Wonder (Mount Wu)
35. Wu Linsheng	A Looming Hill after Spring	85. Zhou Xiaoguang	A Lovely Scenery of River Tong
36. Wu Linsheng	River Jia Ling in Spring	86. Shi Yougcheng	A Spring Dawn in South China
37. Gao Made	Fairies and River Luo	87. Shi Yongcheng	The Origin of a River
38. Yie Juwu	Mandarin Ducks and White Plum	88. Shi Yongcheng	The South Yangzi in the Autumn Moonlight
39. Yie Juwu	Wild Ducks at Foggy Dawn	89. Zhang Liang	Symbolic of a Martyr's Spirit
40. Li Ya	Flittering Bees amidst Rape Blossoms	90. Zhang Liang	Autumnal Quietude
41. li Ya	Casual Painting	91. Zhang Liang	Looking for a Scenic Spot in Late Autumn
42. Chen Da	An Endless Source	92. Xu Shan	A Splashing Waterfall
43. Lu Xingtang	An Imposing View of Mount Xi Yue	93. Xu Shan	Green Trees with Thick Leaves
44. Lu Xingtang	After an Autumn Rain	94. Xu Shan	Harkening to Spring Water
45. Lu Xingtang	A Misty Fall	95. Song Xinjiang	The Moon over the South Yangzi
46. Fu Ershi	Clouds in Winter	96. Song Xinjiang	Harkening to a Creek by Moonlight
47. Fu Ershi	A Hemeward Journey in Spring	97. Song Xinjiang	Seeking for Quietude in a Hut
48. Fu Ershi	Picnicing in Autumn	98. Zhou Han	Meditating by a Fall
49. Shang Junli	Purple Mount Zhong and Green River Qin Huai	99. Wei Zhen	A Lifting Cloud upon an Autumn Mountain
50. Shang Junli	A Hill after a Spring Rain	100.Qin Weidong	A Landscape
		101.Qin Weidong	Fishing in a River in the Mountain



1. 傅抱石 人物  
Fu Baoshi  
Figures of Ancient Times



雨花台  
一九五六年  
傅抱石画

2. 傅抱石 山水  
Fu Baoshi  
A Landscape (Mount Lu)



3. 陈之佛 秋塘露冷  
Chen Zhifu A Pond in Late Autumn

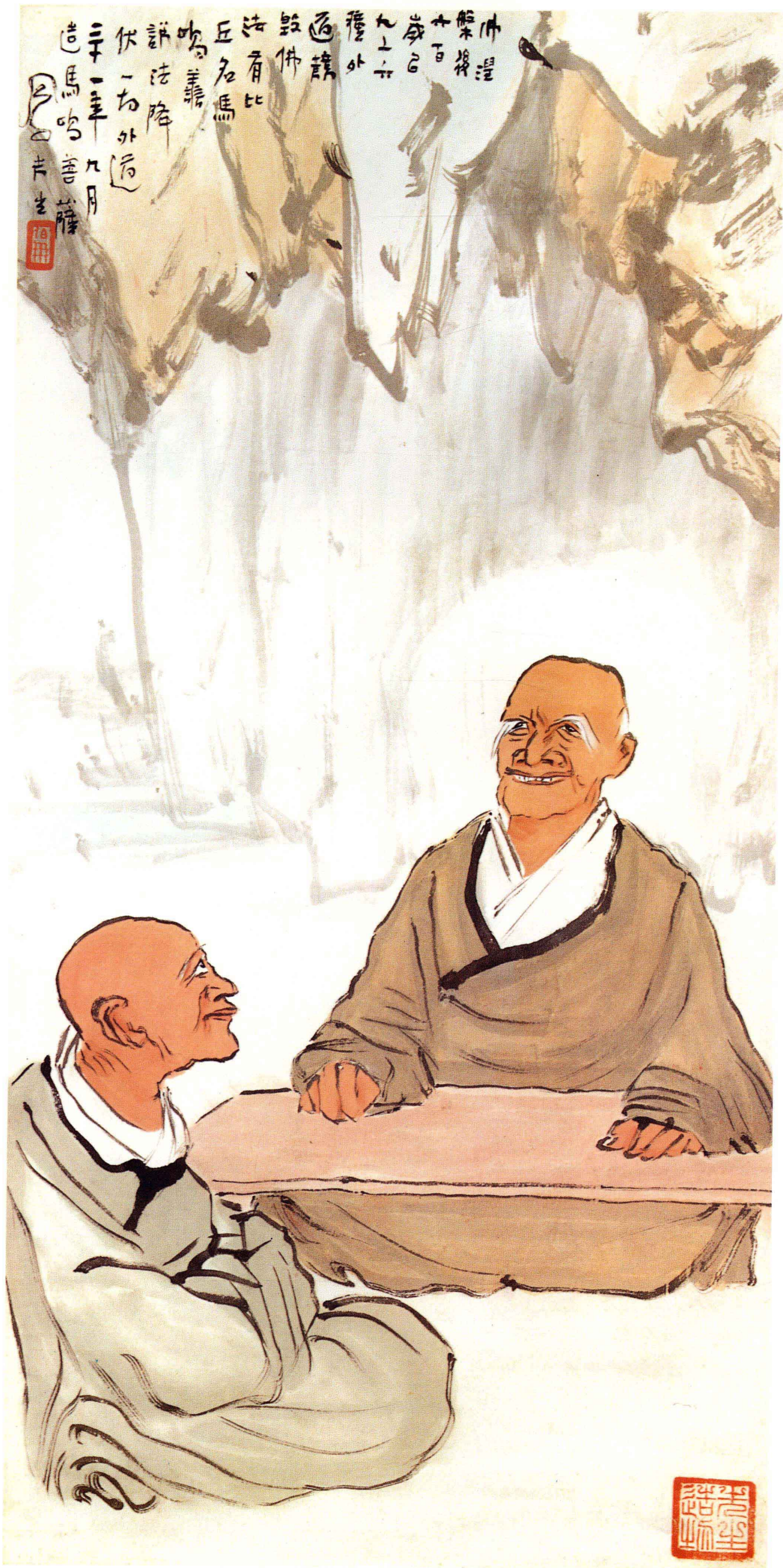


4. 陈之佛 雪雁  
Chen Zbifu  
Wild Geese



怪別來曉  
離情厚  
似東風  
吹在柳  
柳東書  
來  
宣  
上  
元  
日  
成  
周  
畫  
之

5. 吕凤子 仕女  
Lui Fergzi  
A Classical Beauty



6. 吕凤子 罗汉  
Lui Fergzi  
Lu Han (Arahats)

長城起點老龍頭  
山海關聯嘉峪關巨龍飛起碧淵間長城萬里宛延去一石一磚聲漸遠

八十四歲 錢松岩畫於北京并題句

去秋對峙於此萬山雄壯亦高登長城起點老龍頭於山海關之  
源見皇皇碑一上鐫天關海峽四字拓出眼前高山大河萬千氣  
象壯志詩思躍上紙中浩氣因更有墨客已化鳥有雁存斯垣制  
基於此烟雲中爰按舊時多語在康橋上補益愈增廣雅雅  
使勝思立者後如置身百尺樓頭名飲山河勝於眼底際此建國  
國慶長途中央亦將以萬里長城之一石一磚自勵焉  
壬戌初夏錢松岩又記于香山南麓

7. 钱松岩 长城起点老龙头  
Qian Songyan Lao Long Tou (Origin of the great Wall)



8. 钱松岩 江山多娇  
Qian Songyan A Delicate Landscape