

# 劉海粟美術館藏品

## 中國歷代書畫集

上海人民美術出版社

LIU HAI SU ART  
GALLERY  
COLLECTIONS

An Album of Traditional Chinese  
Paintings and Calligraphic Works  
Throughout the Dynasties

Shanghai People's Fine Arts Publishing House





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## 序 言

中國的繪畫藝術，源遠流長，史迹斑斑，文獻足徵。“解衣般礴”的典故，出於莊周，流衍至今；“畫鬼魅易，畫犬馬難”的名言，出於韓非，久已播傳人口。昭君出塞的故事，說明早在漢代，已有相當精妙的肖像畫。到了兩晉、南北朝，六朝金粉，王謝風流，繪畫書法，都達到空前絢爛的境界。王羲之以書聖名世，同時也是畫家；顧愷之畫名震燦一代，謝安嘆為“蒼生以來，未之有也”。自此以後，歷朝歷代，名家輩出，名作如林，與同代照耀史冊的大詩人、大文豪並駕齊驅，有的詩畫兼擅，如王維、蘇軾；有的書畫雙絕，如趙孟頫。作家畫家，有若星月交輝，共同創造了燦爛的東方文化菁英。惜乎朝市滄桑，日月侵尋，兵戈為患，水火無情，加以塵封蠹蝕，損毀流散，不可數計的書畫珍品歸於湮滅。特別引人遺憾的是，每當亂世末世，改朝換代，必有無數天才的心血結晶遭受無妄之災。南朝梁元帝蕭繹，本身雅善丹青，兵敗垂亡，意把積年薈聚的書畫冊籍珍本二十四萬卷付之一炬，自己還準備投火相殉，經宮人牽衣得免。這一場熊熊大火，使天下斯文幾乎喪盡，幸而灰燼中焚餘的書畫，還有四千餘軸。至於近世內憂外患、當代政治動亂所造成的損失，創巨痛深，筆不勝書。經過千磨萬劫，現在幸存人世的歷代名家書畫，無疑是中華民族精神財富中的無價之寶、稀世之珍。

以“藝術叛徒”聞名的劉海粟先生，是中國當代藝術大師，新美術教育和新美術運動的奠基人。他顯赫的成就和聲名，為世人所熟諳，他搜集古代書畫的辛勤，恐怕就鮮為人知了。他的畫品兼擅中西，氣象恢宏，力足以扛鼎，其成功的秘密之一，就是眼界寬廣，識力高超。他年輕時遊歷歐洲，飽覽世界名畫；積年研摩賞鑒中國古畫，尤其不遺餘力。收藏古畫，不但要有精到的鑒別力，充裕的財力，還要有鍥而不捨的精神，因為搜求極不容易。劉氏藏品，多數歷盡艱辛，才能到手；機緣湊合，千載難逢，無意得之的，百不得一；有的冊頁殘缺，銳意求全，終成完璧；有的殘破不堪，經裝裱名手會診，才得悉心修復，起死回生；有的反覆研究，費盡周折，才能斷定是真迹還是摹本；有的失之交臂，有的得而復失，錯綜曲折，用文藝筆法描述，完全可以視為現代傳奇故事。劉氏並非富翁，昔年辦學，經費左支右絀，不得不忍痛割愛賣畫的事也有過。但他堅持執着，日積月累，藏畫的數量質量，終於大有可觀。此中甘苦，不問可知。還有一點，值得大書特書：劉海粟先生中年以後，迭遭政治災難，有如泰山壓頂。“掃四舊”，“除三害”，一場千古文化浩劫，無數珍貴文物，或被掃蕩毀棄，或被巧取豪奪，劉氏在不可想象的艱難處境中，竟保全了這許多國寶，不可謂非奇迹。即此一端，也可以說功不可沒，值得深深感謝。

一九九四年春，海粟老人以大耄之年，歷遊歐美、日本、東南亞諸邦和港、澳、臺等地，應邀巡迴講學並辦畫展以後，載譽歸來，上海黨政領導和文化藝術界為他舉行了預祝百歲生辰的慶典，海內外諸親好友，幾代學生齊集一堂，寇蓋



如雲，盛極一時。籌建已久的劉海粟美術館也竣工在望，標誌着他歷盡坎坷，畢生的貢獻與價值終於得到了世界和祖國的肯定。但他的人生道路畢竟太累了，不久他就進了醫院。八月三日，海粟老人臨危力疾揮毫，上書國家主席江澤民同志，決定將其一生辛苦收藏的三百多件唐宋元明清歷代名家書畫珍品、他本人創作的三百六十多件油畫和二百多件國畫書法全部無償捐獻給國家。並建議永久陳列在劉海粟美術館，供世人賞鑒研究。他鄭重表明心迹：“志在報國，弘揚中華文化，為人類貢獻，為炎黃子孫揚眉吐氣，為社會主義祖國增光。”此舉得到了家屬子女的理解和支持。此後相隔僅僅四天，海粟老人就與世長辭了。

由劉海粟美術館和上海人民美術出版社合作編輯出版的巨型畫冊《劉海粟美術館藏品——中國歷代書畫集》，是從劉海粟先生捐獻的歷代名家作品中精選出一百五十八件書畫彙編而成。畫冊所收名家手澤，除世人熟知的仇英《秋郊獵騎圖軸》、朱耷《孔雀竹石圖軸》、原濟《黃山圖軸》外，有五代的關仝、巨然；宋代的馬遠；遼金的李早、趙滋；元代的趙孟頫、方從義、王蒙、倪瓚；明代的沈周、文徵明、唐寅、陳淳、徐渭、董其昌、藍瑛；還有清代的“四王吳惲”、龔賢、梅清、華岳、何紹基及其近代的吳昌碩、康有為、梁啟超、陳師曾、齊白石、黃賓虹等諸家的作品，這些書畫家都是青史藝壇姓氏彪炳的人物。其中如關仝，在五代與荆浩齊名，工山水，有“關家山水”之稱，《溪山幽居圖軸》一畫是目前大陸所見的唯一作品。巨然是僧人，師事五代山水巨擘董源，而青出於藍，世以董巨並稱。傳為巨然的《茂林疊嶂圖軸》，足以窺其卓絕的大家手筆。巨然還深為南唐後主李煜所推重親炙，我們熟知李煜詞苑盛名，但很少知道他也擅丹青。遼金流傳至今的繪畫作品如鳳毛麟角，為後世所珍視。李早的《白描閱兵圖卷》和趙滋的青綠山水《山外寒雲圖軸》，都是碩果僅存的海內孤本。舉此數例，足以見劉氏生前網羅之廣，開掘之深，貴重不言而喻。現在經營成冊，用以紀念一代宗師的百歲冥誕，頌其無量功德，兼為劉海粟美術館開館周年之慶，以供海內外學者、專家摩娑鑒借，並可為藝術愛好人士陶冶心靈，為促進美育、培育社會精神文明之一助。深信這一舉措，是一種最好的紀念方式，完全符合劉海粟先生將一生心血公之於眾的宏願。

星霜荏苒，歲月如駛，秦關漢闕，唐風宋雨，功名塵土，衣冠草芥，魚龍曼衍，鷄蟲得失，轉眼都成陳迹，只有筆底波瀾，紙上雲煙，永久留傳人世，記錄着文明的印痕、歷史的軌迹與祖宗的聰明才智，而這正是我們前進的基石。瞻前必須顧後，時間不可切割。讀者一卷在手，案頭清賞之餘，當不難目逆神馳，別有會心。

柯 靈

1995年11月21日 病中



# FOREWORD

The art of the traditional Chinese painting has a remote origin and a long stream of development, replete with historical episodes and verifiable by sufficient documentary literature. The earliest classical allusion mentioned by Zhuang Zi(Zhuang Zhou – c.369 – 286 BC) and handed down to the present was about a tale of how Duke Song acclaimed the man a real artist, who had refused to paint before people but was later found painting in his house “stripping off his clothes and sitting in a squatting position”. Then, another famous dictum uttered by Han Fei (c.280 – 233 BC) the philosopher and spread from mouth to mouth was: “It is easy to draw goblins and demons, but difficult to draw dogs and horses.” The story of “Wang Zhaojun Journeys Beyond the Great Wall”(when the Chief of the Huns came to seek an audience with the Han emperor to make peace and solicit matrimony, she as an imperial concubine offered to be married off to a foreign tribe) is said to be attributed to the rather exquisite portrait of her shown to the proposer. This tale implies that as early as in the Western Han Dynasty the art of painting in China had already shown its splendid achievements. By the Western and the Eastern Jin dynasties, the Southern and the Northern Dynasties, and the so-called Six Dynasties(3rd to 6th centuries inclusive) it was a scene of prosperity and enchantments, and there arose two prominent families, the Wangs and the Xies, known for their refinedness and untrameled spirit of the times, when the art of painting and calligraphy reached the unprecedentedly gorgeous state. Take for instance Wang Xizhi, who while being renowned as the “Sage of Calligraphy” was an excellent painter. The fame of Gu Kaizhi’s paintings shook and dazzled a whole generation, so that Xie An, a statesman of the Eastern Jin Dynasty, exclaimed in admiration: “Since the time of all living mankind, this has never taken place before.” From that period on, throughout the dynasties, eminent artists came forth in large numbers and celebrated works in great profusion – keeping abreast of the contemporary great poets and literary giants who were expert at both poetry and painting such as Wang Wei and Su Shi; others matchless in both painting and calligraphy such as Zhao Mengfu. In a word, writers and painters, like the moon and the stars adding shine to each other, jointly created the magnificent cultural quintessence of the Orient.

Yet, alas, as time brought constant changes to the dynastic rule and the things in the world, as wars continually caused tumults, as incidental fires and floods brought about havoc without mercy, countless treasured pieces of paintings and calligraphic works went into extinction, let alone quite a number of them having been buried in dust, worm-eaten, damaged and scattered. What particularly caused people to regret was: Each time when dynastic changes and the last years of a regime came, numerous talented people’s fruits of painstaking labour suffered from an undeserved calamity. In the Southern Dynasties, Emperor Liang Yuandi (Xiao Yi) skilled in doing paintings went so far as to commit to the flames his collection of 240,000 pieces treasured over the years when he suffered defeat in the war and approached doom. He was even going to throw himself into the fire and sacrifice his life for them, were it not that the palace maid-attendants dragged him off at his robe. That raging fire caused the loss of nearly all the cultural refinements of this land of Cathay. Fortunately, over 4,000 rolls of paintings and calligraphic works were timely retrieved from the smouldering ashes. As to the internal disturbances, foreign aggressions in the modern times and as well the political upheavals in the contemporary days, the resulting losses and damages were too huge and bitter to defy enumeration by the pen. After going through numerous hardships and tribulations, the existent paintings and calligraphic works of the celebrated artists throughout the dynasties that have luckily survived are undoubtedly the priceless treasures and singular rarities in the spiritual wealth of the Chinese nation.

Mr. Liu Haisu, renowned as a “Traitor to Art”, is acclaimed a master artist of the contemporary China, the founder of the new art education and the new art movement. His illustrious achievements and reputation have been familiar to people, but what is perhaps rarely known to them is his industry in collecting ancient art works. He being well versed in both the Western and the Chinese art, his own works are ones of expanse and breadth, dynamically powerful enough to raise a heavy-weight tripod cauldron. One of his secrets of his success is broad outlook and superb discernment. When he was young, in touring Europe, he hungrily feasted his eyes on all the world famous paintings and drank in their beauty. Then over the years, he spared no pains to try to fathom and appreciate, in particular, the traditional Chinese paintings of the old days. In collecting such paintings, it takes not only precise and penetrating power of discrimination, not to mention ample financial resources, but also the spirit of perseverance; to hunt high and low for them is something extremely difficult. Hence, most of Liu’s collections came in his hands only after going through all kinds of difficulties and hardships, mostly by happy chances or opportunities of a lifetime, and one-out-of-a-hundred coming by inadvertently. Sometimes, the albums gained are found to be incomplete with parts missing, and they can only be made whole and complete by determination to restore them. In the cases of those in well-nigh broken conditions, it is necessary to hold “group consultations” of famous mounters before they can be restored with utmost care and “brought back to life”. Some call for repeated studies and have to go through all kinds of setbacks before they can be determined to be authentic works or mere reproductions. Some, though close at hand, are let slip by while some are found and lost again. All in all, the course of making collections is an intricate matter; it can be fully regarded as a volume of legendary tales in the modern times if the techniques of literary writing are employed to describe them.

Liu was not a wealthy man in his lifetime. In the early days when he first started to run an art school, he found it hard to cover all necessary expenses so that at times he could not but painfully part with some paintings for money. But as he was a man of persistence and of the hold-on type, he continued making collections. By accumulation over time, in the end the paintings he had housed were sizable and well worthy seeing both in quantity and in quality. In this, the joys and sorrows he had had can be felt without having to ask to be told. There is another point which is worth recording in letters of gold. Mr. Liu Haisu, after his middle age, politically there were brought to him sufferings one after another as if they were bearing down on him with the “weight of Taishan Mountains”. That campaign of “Sweep Away the Four Olds”(old ideas, old culture, old customs and old habits) was a catastrophe for culture through the ages, during which numerous rare and precious cultural relics were smashed, scrapped and cast away or seized by force and trickery. In such a predicament of unimaginable difficulties, Liu unexpectedly succeeded in saving many national treasures from damage. That was something not to be denied a miracle. And a mere something like that can be designated as an unobliterated meritorious deed deserving our deep gratitude.

In the spring of 1994, Haisu, already an octogenarian, toured Europe, America, Japan and Southeast Asia visiting various countries and later some other places such as Hong Kong, Macao and Taiwan. He had been invited to be on a lecture tour and hold exhibitions of



his own works. After he returned to China loaded with reputation, Shanghai's Party and administrative leaders and cultural and art circles held a ceremony to wish him beforehand a long long life and celebrate his coming 100th birthday. His many relatives and good friends as well as his pupils of several generations in China and over the seas gathered together for the occasion. It was truly a large gathering extremely grand for the hour! After a protracted preparatory work for erection, the completion of Liu Haisu Art Gallery is now in sight. This signifies that after going through frustrations, his contributions and his worth of a lifetime are ultimately affirmed by his motherland and the world. Pity that the road he had walked all his life was, after all, too tiring—soon afterwards he was hospitalized. On August the third, Haisu the old man, in spite of his being terminally ill, wielded his writing brush to write a letter to our President and Comrade Jiang Zemin, saying that he had made up his mind to contribute gratis to the State all his over 300 pieces of treasured paintings, which were executed by celebrated artists of the Tang, Song, Yuan, Ming and Qing dynasties, in his life-long laborious collection as well as more than 360 oil paintings and 200 traditional Chinese paintings and calligraphic works all done by himself; moreover, he proposed that they be put on display permanently in the Liu Haisu Art Gallery for the people at large to appreciate and evaluate and study. He earnestly expressed his true feelings and motives: "My aspiration is to devote myself to the service of my country, carry forward and develop the Chinese culture, make contributions to mankind, let us Chinese people—the descendants of Yan Di and Huang Di—something to feel proud of and elated for, and add lustre to our socialist motherland." This move had gained his children and family members' understanding and support. Alas, a mere four days afterwards, Haisu the old man departed from the world for good and all!

Now, the Liu Haisu Art Gallery and the Shanghai People's Fine Arts Publishing House have, in co-operation, compiled for publication a large-format album entitled *A Collection of Liu Haisu Art Gallery—Chinese Paintings and Calligraphic Works Throughout the Dynasties*. Its content is 158 selected pieces from among Mr. Liu Haisu's donations—all scrolls of painting and calligraphy left behind by celebrated artists as their legacies, including such pieces known far and wide as Qiu Ying's *An Autumn Hunting Expedition*, Zhu Da's *Peacocks Perching on Rocks*, and Yuan Ji's *Pictures of Huangshan Mountains*. Apart from these, there are the works by Guan Tong and Ju Ran of the Five Dynasties; by Ma Yuan of the Song Dynasty; by Li Zao and Zhao Zi of the Liao and Jin dynasties; by Zhao Mengfu, Fang Congyi, Wang Meng and Ni Zan of the Yuan Dynasty; Shen Zhou, Wen Zhengming, Tang Yin, Chen Chun, Xu Wei, Dong Qichang and Lan Ying of the Ming Dynasty; by the Qing Dynasty's "Four Wangs (Wang Shimin, Wang Jian, Wang Yun and Wang Yuanqi), Wu Li and Yun Shouping", Gong Xian, Mei Qing, Hua Yan and He Shaoji; and by Wu Changshuo, Kang Youwei, Liang Qichao, Chen Shizeng, Qi Baishi and Huang Binhong of the modern times. All these painters and calligraphists are figures whose brilliant names and accomplishments have each a place in the annals of the history of the world of art. Among them, for instance, there is Guan Tong, who was bracketed with Jing Hao for fame in the Five Dynasties due to his skillfulness in doing landscape painting, and who had thus won the designation of "Guan Landscapes". One of his works entitled *Living in Seclusion amid Mountains and Rivers* is the only piece existent on the Mainland up to now. And Ju Ran was a Buddhist monk, whose mentor was Dong Yuan, a leading authority in the genre of landscape painting in the Five Dynasties. But the pupil surpassed the master as a Chinese saying goes: "Blue comes from the indigo plant but is bluer than the plant itself". For this, people have all along bracketed Dong Yuan and Ju Ran together. From the piece *Dense woods on Rising Layers of Mountains*, attributed to the work by Ju Ran, a glimpse can be got of the great master's artistic brushwork. Also, Ju Ran was held in high esteem and favoured by Li Yu, the last ruler of Nan Tang Kingdom of the Five Dynasties, who as we all know well had enjoyed a great fame for his *ci* poetry but was seldom known that he was also expert at painting. As for the paintings by the artists of the Liao and Jin dynasties, they are rarity of rarities, hence greatly treasured by posterity. Li Zao's *A Military Review* and Zhao Zi's blue-and-green landscape painting on a vertical scroll entitled *Desolate Clouds Beyond the Mountains* are the only extant pieces within this country, truly called "great accomplishments now being sole survivals".

That I mention these few instances is already enough to tell how extensively Liu had gone in to make collections during his lifetime, to say nothing of how deeply he had dug into the field of art. The valuableness of his collections and his efforts is self-evident, as we would generally utter: "It goes without saying". Now, we have managed to compile them into an album for the commemoration of a great master of art of an era on the centenary of his birth that is to come, though he is no more with us. This move is to eulogize the merits and virtues and boundless beneficence of his great service and also to celebrate the coming opening of the Liu Haisu Art Gallery. The album will be for the scholars and specialists in China and abroad, when they have a copy in their hands, to enjoy with appreciation and to study, ponder and draw on the experience of those past yet illustrious artists' endeavours. To the art lovers, it will help mould their temperament as well as promote esthetic education and foster cultural civilization. I am deeply convinced that this act is the best way of commemoration, which, for one, is entirely in conformity to Mr. Liu Haisu's noble aspiration in presenting to the public his lifetime fruits of painstaking labour.

O summers and winters, which are slipping by; days and months and years, which are elapsing; the frontier passes of the Qin, the imperial towers of the Han; the grandeur of the Tang style; the bathing of the Song grace; the honours and ranks being but dust and earth; the robes and the toppers but being weed and trash; manoeuvres of political power and changeable trickeries; immaterial trifling gains and losses—all these have become things of the past in the twinkling of an eye! Only the upsurges and billows under the brushpen and the mist and clouds on paper—they will be left behind and handed down to this world of ours, chronicling the prints and traces of human civilization, the orbits of history and the intelligence, wisdom and talents of our ancestors, and it is all these that are precisely the cornerstone of our progress and advance. In looking ahead, one must also look behind at the same time; time is not to be cut and sliced. With a copy of this album in hand, the readers, after having leafed through it on the desk in quiet grace, should find it naturally tempting to feast their eyes on the pages with thoughts eagerly turning towards them, and thereby to reap exceptional understanding.

Ke Ling  
November 21, 1995  
in illness



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- Living in Seclusion amid Mountains and Rivers (in detail 4)
2. 茂林疊嶂圖軸 五代 巨 然 (傳)
- Dense Woods on Rising Layers of Mountains (scroll)
- Ju Ran (attributed to) of the Five Dynasties
- 茂林疊嶂圖 (附綾裱題識)
- Dense Woods on Rising Layers of Mountains
- (inscription on the silk mounting)
- 茂林疊嶂圖 局部之一
- Dense Woods on Rising Layers of Mountains (in detail 1)
- 茂林疊嶂圖 局部之二
- Dense Woods on Rising Layers of Mountains (in detail 2)
- 茂林疊嶂圖 局部之三
- Dense Woods on Rising Layers of Mountains (in detail 3)
- 茂林疊嶂圖 局部之四
- Dense Woods on Rising Layers of Mountains (in detail 4)
3. 雙貓圖軸 宋 靳 青
- Two Cats (scroll)
- Jin Qing of the Song Dynasty
4. 女孝經圖卷 宋 馬 遠 (傳)
- Book of Filial Women Illustrated (roll)
- Ma Yuan (attributed to) of the Song Dynasty
- 女孝經圖卷 之一 (附題)
- Book of Filial Women Illustrated (section 1 with inscriptions)
- 女孝經圖卷 之二 (附題)
- Book of Filial Women Illustrated (section 2 with inscriptions)
- 女孝經圖卷 之三 (附題)
- Book of Filial Women Illustrated (section 3 with inscriptions)
- 女孝經圖卷 之四 (附題)
- Book of Filial Women Illustrated (section 4 with inscriptions)
- 女孝經圖卷 局部之一
- Book of Filial Women Illustrated (in detail 1)
- 女孝經圖卷 局部之二
- Book of Filial Women Illustrated (in detail 2)
5. 放翁橫杖看山圖軸 宋 牧 溪 (傳)
- Lu You (Fang Weng) Taking a Stroll (scroll)
- Mu Xi (attributed to) of the Song Dynasty
- 放翁橫杖看山圖 局部
- Lu You (Fang Weng) Taking a Stroll (in detail)
6. 白描閱兵圖卷 金 李 早
- A Military Review (roll)
- Li Zao of the Jin Dynasty
- 白描閱兵圖 局部之一
- A Military Review (in detail 1)
- 白描閱兵圖 局部之二
- A Military Review (in detail 2)
- 白描閱兵圖 局部之三
- A Military Review (in detail 3)
- 白描閱兵圖 局部之四
- A Military Review (in detail 4)

7. 山外寒雲圖軸 金 趙 滋
- Desolate Clouds Beyond the Mountains (scroll)
- Zhao Zi of the Jin Dynasty
- 山外寒雲圖 局部之一
- Desolate Clouds Beyond the Mountains (in detail 1)
- 山外寒雲圖 局部之二
- Desolate Clouds Beyond the Mountains (in detail 2)
- 山外寒雲圖 局部之三
- Desolate Clouds Beyond the Mountains (in detail 3)
8. 山橋探梅圖軸 元 趙孟頫 (傳)
- Paying a Visit to Plum Trees (scroll)
- Zhao Mengfu (attributed to) of the Yuan Dynasty
9. 風雨歸舟圖軸 元 佚 名
- Boating Homeward in the Raging Storm (scroll)
- anonymous – a painter of the Yuan Dynasty
- 風雨歸舟圖 局部
- Boating Homeward in the Raging Storm (in detail)
10. 松石圖軸 元 倪 瓚
- Pines and Rocks (scroll)
- Ni Zan of the Yuan Dynasty
- 松石圖 局部
- Pines and Rocks (in detail)
11. 清閬閣圖軸 元 張 雨 倪 瓚
- Qingbi Pavilion (scroll)
- Zhang Yu and Ni Zan of the Yuan Dynasty
12. 溪山垂釣圖軸 元 陳汝言
- Angling (scroll)
- Chen Ruyan of the Yuan Dynasty
13. 雲山圖軸 元 方從義
- Hanging Clouds (scroll)
- Fang Congyi of the Yuan Dynasty
- 雲山圖 局部
- Hanging Clouds (in detail)
14. 溪山秋霽圖卷 元 王 蒙
- Clearing-up Autumn Days (roll)
- Wang Meng of the Yuan Dynasty
- 溪山秋霽圖 局部之一
- Clearing-up Autumn Days (in detail 1)
- 溪山秋霽圖 局部之二
- Clearing-up Autumn Days (in detail 2)
- 溪山秋霽圖 局部之三
- Clearing-up Autumn Days (in detail 3)
- 溪山秋霽圖引首吳湖帆、題跋楊溥、寒義、吳湖帆
- (Title by Wu Hufan; Inscriptions and Postscript
- by Yang Pu, Han Yi and Wu Hufan)
15. 古木聚禽圖軸 元 佚 名
- Birds Flocking Around the Old Tree (scroll)
- anonymous – a painter of the Yuan Dynasty
- 古木聚禽圖 局部之一
- Birds Flocking Around the Old Tree (in detail 1)
- 古木聚禽圖 局部之二
- Birds Flocking Around the Old Tree (in detail 2)
16. 出巡圖軸 元 佚 名
- Going on an Inspection Tour (scroll)
- anonymous – a painter of the Yuan Dynasty
- 出巡圖 局部之一
- Going on an Inspection Tour (in detail 1)
- 出巡圖 局部之二
- Going on an Inspection Tour (in detail 2)



17. 螳螂拳石圖冊頁 元 佚 名  
Mantis and Rockery (album leaf)  
anonymous – a painter of the Yuan Dynasty
18. 普賢菩薩像軸 明 佚 名  
A Portrait of Samantabhadra Bodhisattva (scroll)  
anonymous – a painter of the Ming Dynasty
19. 秋林戲兔圖卷 明 佚 名  
Sporting the Rabbits in Autumn (roll)  
anonymous – a painter of the Ming Dynasty  
秋林戲兔圖 局部  
Sporting the Rabbits in Autumn (in detail)
20. 佛像軸 明 佚 名  
An Image of Buddha (scroll)  
anonymous – a painter of the Ming Dynasty
21. 觀音菩薩像軸 明 佚 名  
An Image of Avalokitesvara (Goddess of Mercy) (scroll)  
anonymous – a painter of the Ming Dynasty
22. 遊春圖軸 明 佚 名  
A Spring Excursion (scroll)  
anonymous – a painter of the Ming Dynasty  
遊春圖 局部  
A Spring Excursion (in detail)
23. 山亭雅集圖軸 明 佚 名  
A Gathering of Refined Scholars (scroll)  
anonymous – a painter of the Ming Dynasty  
山亭雅集圖 局部之一  
A Gathering of Refined Scholars (in detail 1)  
山亭雅集圖 局部之二  
A Gathering of Refined Scholars (in detail 2)
24. 仙山樓閣圖軸 明 佚 名  
Towers and Pavilions amid Celestial Mountains (scroll)  
anonymous – a painter of the Ming Dynasty  
仙山樓閣圖 局部之一  
Towers and Pavilions amid Celestial Mountains (in detail 1)  
仙山樓閣圖 局部之二  
Towers and Pavilions amid Celestial Mountains (in detail 2)
25. 題壁圖軸 明 佚 名  
Ready to Make Inscriptions (scroll)  
anonymous – a painter of the Ming Dynasty  
題壁圖 局部  
Ready to Make Inscriptions (in detail)
26. 松壑樓觀圖軸 明 沈 周  
Pines, Valleys and a High – up Pavilion (scroll)  
Shen Zhou of the Ming Dynasty  
松壑樓觀圖 局部之一  
Pines, Valleys and a High – up Pavilion (in detail 1)  
松壑樓觀圖 局部之二  
Pines, Valleys and a High – up Pavilion (in detail 2)
27. 絕壑携琴圖軸 明 沈 周  
A Lute Player in the Deep Valleys  
of Towering Mountains (scroll)  
Shen Zhou of the Ming Dynasty
28. 仿黃鶴山樵山水圖軸 明 沈 周  
An Imitation of Wang Meng's Landscape Painting (scroll)  
Shen Zhou of the Ming Dynasty  
仿黃鶴山樵山水圖 局部  
An imitation of Wang Meng's Landscape Painting (in detail)
29. 山水冊 (之一) 明 沈 周  
Landscapes (album leaf 1)  
Shen Zhou of the Ming Dynasty
30. 山水冊 (之二) 明 沈 周  
Landscapes (album leaf 2)  
Shen Zhou of the Ming Dynasty
31. 山水冊 (之三) 明 沈 周  
Landscapes (album leaf 3)  
Shen Zhou of the Ming Dynasty
32. 山水冊 (之四) 明 沈 周  
Landscapes (album leaf 4)  
Shen Zhou of the Ming Dynasty
33. 山水冊 (之五) 明 沈 周  
Landscapes (album leaf 5)  
Shen Zhou of the Ming Dynasty
34. 山水冊 (之六) 明 沈 周  
Landscapes (album leaf 6)  
Shen Zhou of the Ming Dynasty
35. 山水冊 (之七) 明 沈 周  
Landscapes (album leaf 7)  
Shen Zhou of the Ming Dynasty
36. 山水冊 (之八) 明 沈 周  
Landscapes (album leaf 8)  
Shen Zhou of the Ming Dynasty
37. 山水冊 (之九) 明 沈 周  
Landscapes (album leaf 9)  
Shen Zhou of the Ming Dynasty
38. 山水冊 (之十) 明 沈 周  
Landscapes (album leaf 10)  
Shen Zhou of the Ming Dynasty
39. 牡丹圖軸 明 沈 周  
Tree Peonies (scroll)  
Shen Zhou of the Ming Dynasty
40. 秋原獵騎圖軸 明 仇 英  
An Autumn Hunting Expedition (scroll)  
Qiu Ying of the Ming Dynasty  
秋原獵騎圖 局部之一  
An Autumn Hunting Expedition (in detail 1)  
秋原獵騎圖 局部之二  
An Autumn Hunting Expedition (in detail 2)  
秋原獵騎圖 局部之三  
An Autumn Hunting Expedition (in detail 3)
41. 麟趾呈祥圖軸 明 仇 英  
Unicorn's toes – a Sign of Blessing of Many Children (scroll)  
Qiu Ying of the Ming Dynasty
42. 桃花源圖軸 明 文徵明  
Peach Blossom Land – a Haven of Peace (scroll)  
Wen Zhengming of the Ming Dynasty
43. 遙岑春水圖軸 明 文徵明  
Distant Mountains Behind and a Stream in Front (scroll)  
Wen Zhengming of the Ming Dynasty  
遙岑春水圖 局部  
Distant Mountains Behind and a Stream in Front (in detail)
44. 歲寒三友圖軸 明 唐 寅  
Three Friends in Winter (scroll)  
Tang Yin of the Ming Dynasty
45. 漁樂圖軸 明 佚 名  
Fishermen's Joys (scroll)  
anonymous – a painter of the Ming Dynasty
46. 松巖觀瀑圖軸 明 佚 名  
Watching the Waterfall (scroll)  
anonymous – a painter of the Ming Dynasty
47. 驢背行吟圖軸 (附詩題) 明 徐端本  
Humming Poems on the Donkey's Back (scroll)  
(with inscriptions)  
Xu Duanben of the Ming Dynasty
48. 人物圖冊頁 明 張 路  
A Figure Painting (album leaf)  
Zhang Lu of the Ming Dynasty
49. 山水圖扇頁 明 文伯仁  
Landscape (fan – cover leaf)  
Wen Boren of the Ming Dynasty
50. 牡丹圖冊頁 明 陳 淳  
Tree Peonies (album leaf)  
Chen Chun of the Ming Dynasty



51. 草書卷 明 陳 淳  
Cursive Script (roll)  
Chen Chun of the Ming Dynasty  
草書卷 局部  
Cursive Script (in detail)
52. 松壑高閑圖軸 明 孫 枝  
Leading a Quiet Life (scroll)  
Sun Zhi of the Ming Dynasty  
松壑高閑圖 局部之一  
Leading a Quiet Life (in detail 1)  
松壑高閑圖 局部之二  
Leading a Quiet Life (in detail 2)
53. 行書冊頁 明 徐 渭  
Running Hand (album leaf)  
Xu Wei of the Ming Dynasty
54. 仿大痴山水圖軸 明 董其昌  
Imitating Huang Gongwang's Landscapes (scroll)  
Dong Qichang of the Ming Dynasty
55. 山水冊 (之一) 明 董其昌  
Landscapes (album leaf 1)  
Dong Qichang of the Ming Dynasty
56. 山水冊 (之二) 明 董其昌  
Landscapes (album leaf 2)  
Dong Qichang of the Ming Dynasty
57. 山水冊 (之三) 明 董其昌  
Landscapes (album leaf 3)  
Dong Qichang of the Ming Dynasty
58. 山水冊 (之四) 明 董其昌  
Landscapes (album leaf 4)  
Dong Qichang of the Ming Dynasty
59. 山水冊 (之五) 明 董其昌  
Landscapes (album leaf 5)  
Dong Qichang of the Ming Dynasty
60. 山水冊 (之六) 明 董其昌  
Landscapes (album leaf 6)  
Dong Qichang of the Ming Dynasty
61. 山水冊 (之七) 明 董其昌  
Landscapes (album leaf 7)  
Dong Qichang of the Ming Dynasty
62. 山水冊 (之八) 明 董其昌  
Landscapes (album leaf 8)  
Dong Qichang of the Ming Dynasty
63. 山水圖扇頁 明 董其昌  
Landscapes (fan – cover leaf)  
Dong Qichang of the Ming Dynasty
64. 人物圖軸 明 佚 名  
Figure Painting (scroll)  
anonymous – a painter of the Ming Dynasty
65. 青綠山水圖卷 (部分) 明 佚 名  
Landscape (roll) (blue and green – sections)  
anonymous – a painter of the Ming Dynasty
66. 溪山平遠圖冊頁 明 馬守真  
Distant Mountains Beyond the waters (album leaf )  
Ma Shouzhen of the Ming Dynasty
67. 寒山蕭寺圖冊頁 明 趙 左  
A Secluded Temple below a Solitary Mountain (album leaf)  
Zhao Zuo of the Ming Dynasty
68. 花鳥圖冊頁 明 佚 名  
Flower and Bird (album leaf)  
anonymous – a painter of the Ming Dynasty
69. 寒山雪霽圖軸 明 藍 瑛  
Quiet Mountains after Snow (scroll)  
Lan Ying of the Ming Dynasty
70. 山水蘭石圖冊 (之一) 明 楊文驄  
Landscapes and Firm Rocks (album leaf 1)  
Yang Wencong of the Ming Dynasty
71. 觀松圖冊頁 明 盛茂燁  
Gazing at the Pines (album leaf)  
Sheng Maoye of the Ming Dynasty
72. 仿子久山水圖冊頁 清 王時敏  
Imitating Huang Gongwang's Landscapes (album leaf)  
Wang Shimin of the Qing Dynasty
73. 仿大痴山水圖軸 清 王時敏  
Imitating Huang Gongwang's Landscapes (scroll)  
Wang Shimin of the Qing Dynasty
74. 峰巒茅堂圖軸 清 王 鑑  
Towering Mountains and a Thatched Hut (scroll)  
Wang Jian of the Qing Dynasty  
峰巒茅堂圖 局部  
Towering Mountains and a Thatched Hut (in detail)
75. 仿巨然山水圖冊頁 清 王 鑑  
Imitating Ju Ran's Landscapes (album leaf)  
Wang Jian of the Qing Dynasty
76. 秋山茆亭圖軸 清 冒 襄  
An Autumn Scene – Pensive Mountains and Rustic Arbor (scroll)  
Mao Xiang of the Qing Dynasty
77. 山齋獨坐圖軸 清 楊 鉉  
Alone in a Study in the Mountains (scroll)  
Yang Xuan of the Qing Dynasty  
山齋獨坐圖 局部  
Alone in a Study in the Mountains (in detail)
78. 秋林策杖圖扇頁 清 張學曾  
Strolling to Enjoy the Autumn Scene (fan – cover)  
Zhang Xuezheng of the Qing Dynasty
79. 湖山疏林圖冊頁 清 張學曾  
Lakeside Hills and Sparse Trees (album leaf)  
Zhang Xuezheng of the Qing Dynasty
80. 巖嶺雙松圖冊頁 清 胡玉昆  
Twin Pine Trees Standing on a Stony Ground (album leaf)  
Hu Yukun of the Qing Dynasty
81. 淮陰霧渡圖冊頁 清 周 荃  
Ferrying in a Fog (album leaf)  
Zhou Quan of the Qing Dynasty
82. 溪山遠望圖扇頁 清 李 根  
A Far View of the Mountains Beyond the Waters (fan – cover leaf)  
Li Gen of the Qing Dynasty
83. 山溪游艇圖冊頁 清 方亨咸  
Boating (album leaf)  
Fang Hengxian of the Qing Dynasty
84. 仿米芾綠山紅樹圖軸 清 趙 伸  
Imitating Mi Fu's Picture of Green Mountains and Red – leaf Trees (scroll)  
Zhao Shen of the Qing Dynasty
85. 山水圖軸 清 周 洽  
Landscape (scroll)  
Zhou Qia of the Qing Dynasty
86. 江村枯柳圖軸 清 龔 賢  
Withered Willows in the Riverside Village (scroll)  
Gong Xian of the Qing Dynasty
87. 山亭對話圖冊頁 清 嵇 襄  
A Chat in a Mountain Arbor (album leaf)  
Ji Xiang of the Qing Dynasty
88. 雲門峰圖軸 清 梅 清  
Yunmen Peak of Huangshan Mountains (scroll)  
Mei Qing of the Qing Dynasty
89. 白龍潭圖軸 清 梅 清  
Bailong Pool of Huangshan Mountains (scroll)  
Mei Qing of the Qing Dynasty  
白龍潭圖 局部  
Bailong Pool of Huangshan Mountains (in detail)
90. 天都峰圖軸 清 梅 清  
Tiandu Peak of Huangshan Mountains (scroll)  
Mei Qing of the Qing Dynasty



91. 蓮花峰圖軸 清 梅 清  
Lianhua Peak of Huangshan Mountains (scroll)  
Mei Qing of the Qing Dynasty  
蓮花峰圖 局部  
Lianhua Peak of Huangshan Mountains (in detail)
92. 牡丹圖軸 清 佚 名  
Tree Peonies (scroll)  
anonymous – a painter of the Qing Dynasty
93. 隸書古樂府軸 清 鄭 簠  
An Ancient Yuefu Folk Song in Official Script (scroll)  
Zheng Fu of the Qing Dynasty
94. 湖鄉清夏圖卷 清 查士標  
Early Summer in the Lake Region (roll)  
Zha Shibiao of the Qing Dynasty
95. 虬松圖冊頁 清 查士標  
A Gnarled Pine Tree (album leaf)  
Zha Shibiao of the Qing Dynasty
96. 孔雀竹石圖軸 清 朱 耷  
Peacocks Perching on Rocks (scroll)  
Zhu Da of the Qing Dynasty  
孔雀竹石圖 局部  
Peacocks Perching on Rocks (in detail)
97. 行書軸 清 朱 耷  
Running Hand (scroll)  
Zhu Da of the Qing Dynasty
98. 仿關仝山水圖軸 清 藍 深  
Imitating Guan Tong's Landscapes (scroll)  
Lan Shen of the Qing Dynasty
99. 仿六如赤壁夜游圖軸 清 王 翬  
Imitating Tang Yin's Picture of  
*A Night Tour of the Red Cliff* (scroll)  
Wang Hui of the Qing Dynasty
100. 仿李營丘山居圖軸 清 王 翬  
Imitating Li Cheng's Picture of  
*Living in the Mountains* (scroll)  
Wang Hui of the Qing Dynasty
101. 仿倪高士平林遠山圖軸 清 王 翬  
Imitating Ni Zan's Picture of *Plain  
Trees and Distant Mountains* (scroll)  
Wang Hui of the Qing Dynasty
102. 秋樹好山圖軸 清 王 翬  
Autumn Trees Clinging to Mountains (scroll)  
Wang Hui of the Qing Dynasty
103. 仿倪瓚古木竹石圖軸 清 吳 歷  
Imitating Ni Zan's Picture of *Trees, Bamboos and Rocks* (scroll)  
Wu Li of the Qing Dynasty
104. 菊花圖軸 清 惲壽平  
Chrysanthemums (scroll)  
Yun Shouping of the Qing Dynasty
105. 山水圖扇頁 清 惲壽平  
Landscapes (fan – cover leaf)  
Yun Shouping of the Qing Dynasty
106. 游赤壁圖冊頁 清 惲壽平  
A Tour of the Red Cliff (album leaf)  
Yun Shouping of the Qing Dynasty
107. 寒林橫舟圖冊頁 清 吳 宏  
Tying – up by the Woods (album leaf)  
Wu Hong of the Qing Dynasty
108. 策杖觀瀑圖冊頁 清 葉 欣  
Walking on a Stick to Watch the Waterfall (album leaf)  
Ye Xin of the Qing Dynasty
109. 溪山放棹圖冊頁 清 高 簡  
Boating on the River (album leaf)  
Gao Jian of the Qing Dynasty
110. 黃山圖軸 清 原 濟  
Pictures of Huangshan Mountains (scroll)  
Yuan Ji of the Qing Dynasty

- 黃山圖 局部之一  
Pictures of Huangshan Mountains (in detail 1)  
黃山圖 局部之二  
Pictures of Huangshan Mountains (in detail 2)
111. 松下高士圖軸 清 原 濟 朱 耷  
A Lofty – minded Man and the Pines (scroll)  
Zhu Da and Yuan Ji of the Qing Dynasty
112. 花卉蔬果冊 (之一) 清 原 濟  
An Album of Flowers, Plants, Vegetables and Fruits (leaf 1)  
Yuna Ji of the Qing Dynasty
113. 花卉蔬果冊 (之二) 清 原 濟  
An Album of Flowers, Plants, Vegetables and Fruits (leaf 2)  
Yuna Ji of the Qing Dynasty
114. 花卉蔬果冊 (之三) 清 原 濟  
An Album of Flowers, Plants, Vegetables and Fruits (leaf 3)  
Yuna Ji of the Qing Dynasty
115. 竹溪琴隱圖軸 清 原 濟  
Faint Lute Music Wafted by Bamboos and Waters (scroll)  
Yuan Ji of the Qing Dynasty  
竹溪琴隱圖 局部  
Faint Lute Music Wafted by Bamboos and Waters (in detail)
116. 山川出雲圖軸 清 王原祁  
Mantling Clouds over Mountains and the Stream (scroll)  
Wang Yuanqi of the Qing Dynasty
117. 晴巒晚翠圖軸 清 王原祁  
Beholding Mountains Ever Greener in the Evening (scroll)  
Wang Yuanqi of the Qing Dynasty
118. 人物圖軸 清 李 藩  
Figure Painting (scroll)  
Li Fan of the Qing Dynasty
119. 萬壑松風圖軸 清 王 昱  
Chains of Mountains amid the Sougning Pines (scroll)  
Wang Yu of the Qing Dynasty  
萬壑松風圖 局部  
Chains of Mountains amid the Sougning Pines (in detail)
120. 花卉草蟲圖冊 (之一) 清 馬 荃  
An Album of Flowers, Plants and Insects (leaf 1)  
Ma Quan of the Qing Dynasty
121. 遙岑結茅圖軸 清 華 岳  
Rigging Up Thatched Huts Below  
Faraway Mountains (scroll)  
Hua Yan of the Qing Dynasty
122. 梅花冊 (之一) 清 金 農  
Plum Blossoms (album leaf 1)  
Jin Nong of the Qing Dynasty
123. 梅花冊 (之二) 清 金 農  
Plum Blossoms (album leaf 2)  
Jin Nong of the Qing Dynasty
124. 行書扇頁 清 劉 墉  
Running Hand (fan – cover leaf)  
Liu Yong of the Qing Dynasty
125. 松鷹圖軸 清 李世倬  
Hawk on the Pine Tree (scroll)  
Li Shizhuo of the Qing Dynasty
126. 菊花圖軸 清 李 鱣  
Chrysanthemums (scroll)  
Li Shan of the Qing Dynasty
127. 山水圖冊頁 清 李 鱣  
Landscapes (album leaf)  
Li Shan of the Qing Dynasty
128. 賞梅圖冊頁 清 羅 聘  
Appreciating Plum Blossoms (album leaf)  
Luo Pin of the Qing Dynasty
129. 驪宮圖軸 清 李 達  
The Li (Huaqing) Palace (scroll)  
Li Da of the Qing Dynasty



130. 仿關全連山夾澗圖軸 清 方 薰  
Imitating Guan Tong's Picture *The Ravines* (scroll)  
Fang Xun of the Qing Dynasty
131. 墨竹圖軸 清 錢 載  
Bamboos in Monochrome Ink – washes (scroll)  
Qian Zai of the Qing Dynasty
132. 松柏萱花圖軸 清 畢 涵  
Pine, Cypress and Day Lilies (scroll)  
Bi Han of the Qing Dynasty
133. 山水圖扇頁 清 奚 岡  
Landscape (fan – cover leaf)  
Xi Gang of the Qing Dynasty
134. 仿梅道人山水圖扇頁 清 奚 岡  
Imitating Wu Zhen's Landscape Painting (fan – cover leaf)  
Xi Gang of the Qing Dynasty
135. 晴巒浮黛圖扇頁 清 王學浩  
Hills after Clearing – up Shimmering Greener (fan – cover leaf)  
Wang Xuehao of the Qing Dynasty
136. 山水圖冊頁 清 陳鴻壽  
Landscapes (album leaf)  
Chen Hongshou of the Qing Dynasty
137. 仿陸筱飲山水圖冊頁 清 黃 易  
Imitating Lu Xiaoyin's Landscape Painting (album leaf)  
Huang Yi of the Qing Dynasty
138. 子貞太史詩翰冊 (部分) 清 何紹基  
Calligraphic Works Executed as a Court Historian  
(album leaf – section)  
He Shaoji of the Qing Dynasty
139. 篆書聯 清 何紹基  
A Couplet in Seal Characters  
He Shaoji of the Qing Dynasty
140. 竹石圖軸 清 蒲 華  
Bamboo and Rock (scroll)  
Pu Hua of the Qing Dynasty
141. 仿香光山水圖冊頁 清 畢 簡  
Imitating Wang Meng's Landscape Painting (album leaf)  
Bi Jian of the Qing Dynasty
142. 魚樂圖扇頁 清 虛 谷  
Gambolling Fish (fan – cover leaf)  
Xu Gu of the Qing Dynasty
143. 風爐圖軸 清 吳昌碩  
Air – draft Stove (scroll)  
Wu Changshuo of the Qign Dynasty
144. 枇杷圖軸 清 吳昌碩  
Loquats (scroll)  
Wu Changshuo of the Qing Dynasty
- 枇杷圖 局部  
Loquats (in detail)
145. 石鼓聯 清 吳昌碩  
A Couplet of Ancient Script Inscriptions  
on Drumshaped Stones  
Wu Changshuo of the Qing Dynsty
146. 梅花怪石圖軸 清 吳昌碩  
Plum Tree Beside a Grotesque Crag (scroll)  
Wu Changshuo of the Qing Dynasty
147. 菊花 四條屏之一 清 吳昌碩  
Chrysanthemums (set of 4 narrow vertical scrolls )(1)  
Wu Changshuo of the Qing Dynasty
148. 芍藥 四條屏之二 清 吳昌碩  
Herbaceous Peonies (set of 4 narrow vertical scrolls )(2)  
Wu Changshuo of the Qing Dynasty
149. 梅花 四條屏之三 清 吳昌碩  
Plum Blossoms (set of 4 narrow vertical scrolls) (3)  
Wu Changshuo of the Qing Dynasty
150. 牡丹雁來紅 四條屏之四 清 吳昌碩  
Peony Tricolour Amaranth (set of 4 narrow vertical scrolls) (4)  
Wu Changshuo of the Qing Dynasty
151. 梅花圖扇頁 近代 王 震  
Plum Tress (fan – cover leaf)  
Wang Zhen of modern times
152. 山水圖扇頁 近代 黃賓虹  
Landscape (fan – cover leaf)  
Huang Binhong of the modern times
153. 行書軸 近代 康有為  
Running Hand (scroll)  
Kang Youwei of the modern times
154. 行書軸 近代 梁啟超  
Running Hand (scroll)  
Liang Qichao of the modern times
155. 返照入江圖軸 近代 陳師曾  
Rowing into the River on a Return Trip (scroll)  
Chen Shizeng of the modern times
156. 芭蕉圖軸 近代 陳師曾  
*Bajiao* Banana (scroll) Chen Shizeng of the modern times
157. 紫藤圖軸 近代 陳師曾  
Wistaria (scroll) Chen Shizeng of the modern times  
紫藤圖 局部  
Wistaria (in detail)
158. 芍藥圖軸 近代 齊白石  
Herbaceous Peony (scroll) Qj Baishi of the modern times





1. 溪山幽居圖軸 五代 關 仝 (傳)

Living in Seclusion amid Mountains and Rivers (scroll) Guan Tong (attributed to) of the Five Dynasties





溪山幽居圖 局部之一

Living in Seclusion amid Mountains and Rivers (in detail 1)



