

田登五畫集



田登五花鳥畫
啓功題



1981年著名書畫家啓功爲田登五先生題字

The famous painter Qi Gong made an inscription for Mr. Tian Deng Wu in 1981.



藝國同濟
名垂千古

辛酉仲秋寫

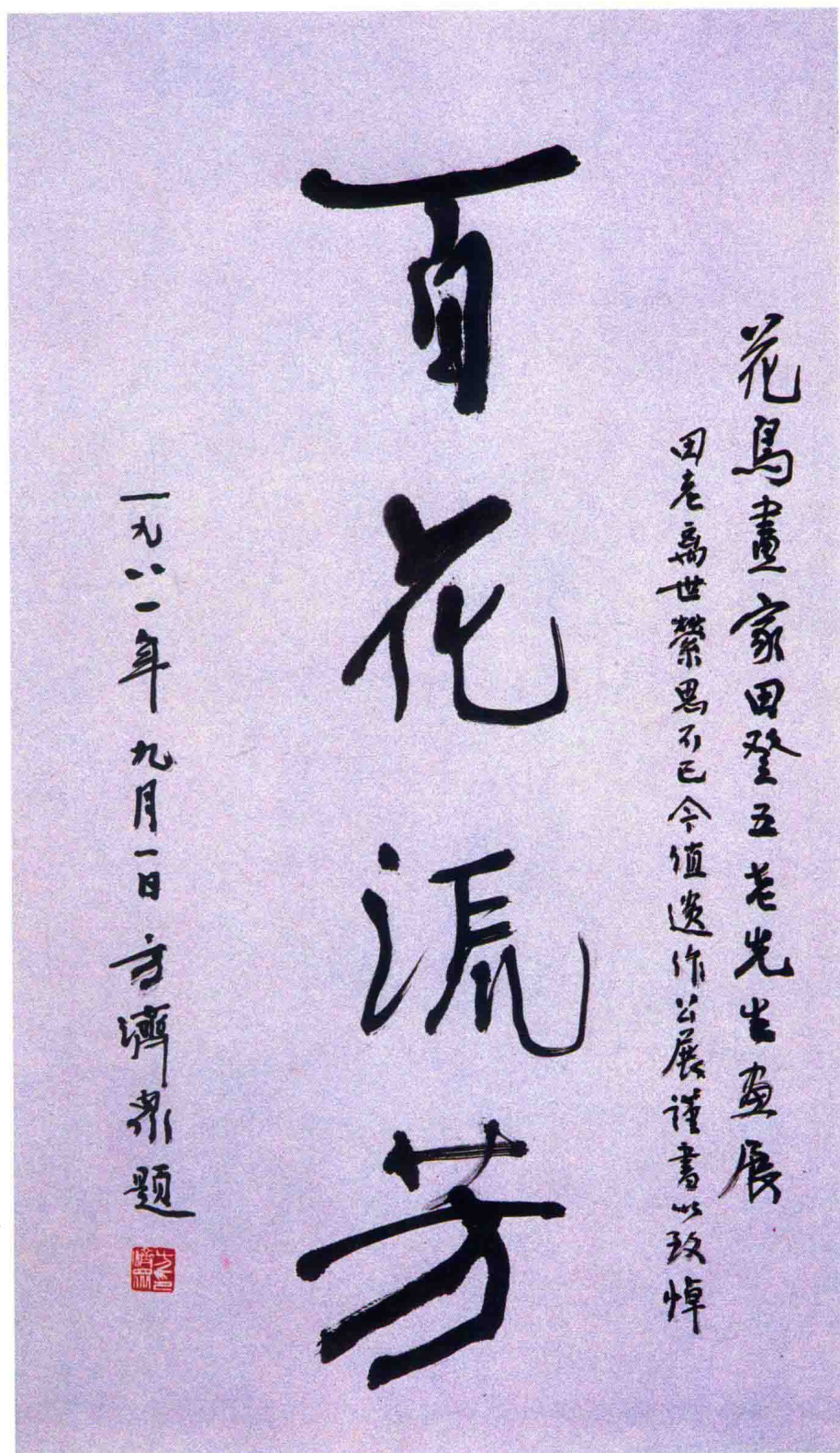
登五先生遺作展覽獻詞

康師堯於長安新城寫



1981年著名國畫家康師堯為田登五先生題字

The famous traditional Chinese painter Kang Shi Yao made an inscription for Mr. Tian Deng Wu in 1981.



1981年著名國畫家方濟眾為田登五先生題字

The famous traditional Chinese painter Fang Ji Zhong made an inscription for Mr. Tian Deng Wu in 1981.



1954年著名國畫家葉淺予爲田登五先生造像

The famous traditional Chinese painter Ye Qian Yu drew a portrait for Mr. Tian Deng Wu in 1954.

序

何海霞

每當想起老朋友田登五老人，我眼前就會立即浮現出圓臉、中等身材，操着一口河北口音，總是笑咪咪待人接物平易對人可愛可欽的同鄉人的形象。他和我相識幾十年，是我在長安故人中的一個難以忘懷的人。

記得五十年代在西安東大街趙望雲創辦中國畫會，把北方一些畫友湊在一起雅集。田老是最早從工筆走到寫意的花卉畫家，雖然他和王雪濤、葉訪樵等人在一起，但繪畫風格各具面目。在巧拙、雅俗、高下諸論紛紜的長安，有觀者說田老太簡單了，看慣了紅花綠葉淡雅飄逸的情調。其實，田老在藝術領域內是本着個人的情懷在風格各異的園地里馳騁。他超然不群，把自己內在涵養的一種清氣注入人們的心田。人常說畫如其人，人如其畫，在田老和他的作品之間體現的再清楚不過了。

質樸無華；學識淵博，感情真誠，熱戀生活，對大自然所造就的美的形象他都寄予了滿腔的童心和愛戀。他筆下的鳥獸蟲魚、花草樹木都是有生命氣息貫注的活生生的形象。那昂首闊步的《群雄圖》，陝南山村的八哥鳥、關中平原的老玉米，庭院中的紫藤、牽牛，菜園裏的豆角、南瓜，迎風搖曳的萱草，鳴叫中的秋蟬、蜜蜂、蟋蟀、蝸蝓……一切都那麼親切、和諧、充滿着生意。在長安畫壇、在中國畫壇、在海內外，知道他畫名的朋友也都知道他始終默默地含着微笑面對人間的浮沉升降、榮譽、不幸、歡樂和悲哀。正當晚年他不幸喪偶，孤獨、悲痛時時襲擾着他年邁的心。也就在這一時期他仍然創作不少有生命的花鳥畫作品遺留後世。這些作品仍然以其勃勃生機令人感動。他把他的一切都獻給了祖國和人民，獻給了中華民族賴以驕傲的國畫藝術事業，獻給了生他養他的這片黃土地，獻給了他無限愛戀的花鳥草蟲，獻給了自己的藝術良心，他留下了數以千計的藝術珍品，默默地離開我們去了。他的音容笑貌却時時浮現在我們眼前，圓臉、平頭、中等身材、操一口河北口音，總是笑咪咪的……

他的親友爲了緬懷他的藝術業績，將散落人間在他的國畫花鳥畫作品搜集成冊，付梓面世。囑我作序，我想起老友的作品、人品，可愛可欽，又是我的同鄉，心中久久不能平靜。寫了上面幾句話，是爲序。

一九九二年八月八日於北京

PREFACE

He Hai-xia

Every time I think of my old friend-Mr. Tian Deng-wu, before my eyes I would see an image of a round face, a medium height and a lovable townsman with a Hebei accent immediately. We have known each other for many years. He is an unforgettable man of my old friends in Chang'an.

In the fifties Zhao Wang-yun founded the Chinese Painting Society in the east street of Xi'an and gathered the north painting friends to consult about the painting techniques. Mr. Tian Deng-wu was the earliest flower-and-plant painter from fine brushwork to freehand brushwork. Although he was with Wang Xue-tao, Ye Fang jiao, etc, their painting styles were extremely different from each other. In Chang'an people had different opinions on the skillful and poor, refined and popular, high and low styles. Some spectators said that Mr. Tian's paintings were too simple because he only bore the sight of the sentiments of the red flowers with green leaves. In fact, Mr. Tian Deng-Wu played an outstanding role in the scope of different styles within the art fields according to his thoughts and feelings. He was quite skillful in painting techniques and he poured his internal fresh and pure style into people's heart. People often say the painting mirrors the painter and the painter mirrors the painting. This is very clear between Mr. Tian Deng-wu and his works.

Mr. Tian is a simple and honest man, who has a profound learning and loves the life and pours his heart-felt child-like innocence and love for the beautiful figures of nature. The birds, animals, insects and fishes; flowers, grasses, trees and wood under his brush are all real and living figures full of vitality. The vigorous *《A Picture of Heroes》*, the myna of the mountain village in the south of Shaanxi Province, the old maize in the Guanzhong Plain, the Chinese wistaria and morning glory in the courtyard, the fresh kidney beans and pumpkins in the vegetable garden, the tawny daylily swinging in the breeze, the crying autumn cicada, bee, cricket and katydid... All these are so cordial, harmonious and full of life. In Chang'an painting circles, in Chinese painting circles and abroad all the friends who have known him know that he always faces the ups and downs, honour, unhappiness, joy and sadness of the world with a smile silently. When he lost his wife at his old age unhappily, he still produced some flower-and-bird painting works full of life to leave behind after his death for the later generations. The paintings are still exciting in their vigour. He devoted himself to his country, to his people, to the art of the traditional Chinese paintings which the Chinese people are proud of and to his art conscience. He left thousands of art curiosities and left us silently, but his voice and expression often rise before our eyes: a round face with closely cropped hair, a medium height, a Hebei accent and always with a smile... .

In order to cherish the memory of his art achievements, his relatives and friends have collected his works of the traditional Chinese paintings and the flower-and-bird paintings left in the world to be a book. They want to publish it and ask me to write a preface for it. I think that his paintings and his excellent character are so lovely and respectful and he is also my townsman, so I write the above words as a preface.

1992.8.8.

筆下丹青春常在

鍾 明 善

傳統的中國花鳥畫是這樣奇妙的畫種：它可以是毫無生氣的宮廷裝飾；也可以是迎合時尚的俗氣十足的商品；也可以是畫家憤世嫉俗寄托情懷的搖撼人們靈魂的杰作；也可以是畫家出世超凡的筆墨遊戲；亦可是再現生活美，表現畫家對祖國、民族、人民無限戀情的抒情小詩……。我不主張簡單地給花鳥畫貼上什麼“階級性”的標籤，但它是一種表現感情的節奏與韻律的藝術，這大概是不容懷疑的。我不想從這種認識出發對花鳥畫家作什麼分類排比，只是想說說已故的花鳥畫家田登五先生是怎樣一個人。老一輩的畫家還有不少人記得他，現在的青年朋友對他就陌生了。

田登五先生(1897—1973)河北省寧晉縣人。一九二〇年畢業於河北保定高等師範學校手工圖畫科。他的大半生是在顛沛流離中度過的。爲了生活，他奔走於河北、遼寧、河南、四川、陝西等地，課徒傳藝，講授美術以至賣畫謀生。曾出版《花鳥畫譜》。三十年代初曾從齊白石先生學畫。與王雪濤、王夢白、趙望雲等畫友爲相知。全國解放後，一九五一年到西安醫學院工作並加入中國美術家協會西安分會。

他是一個普通的有良知的老一輩知識分子，一個熱愛祖國、熱愛人民、熱愛生活、獻身藝術的勤苦的國畫家。他從來不爭名，不爭利，很少講自己。他默默地度過了七十六個春秋。五十年代中期，當他的巨作《群雄圖》、《萱草》等在長安畫壇、在國內引起人們翹首注目的時候，他仍然是那樣安祥、平靜、謙遜。

他的繪畫的第一個突出特點是：他繼承了中國文人畫的傳統技法，却努力擺脫單純遊戲筆墨的陋習。他用畫筆去表現自己對普通人民生活的熱愛和對生活美的不斷探求。他的繪畫題材異常廣泛。他筆下的花，有爛爛漫漫的迎春花，蜂蝶喧鬧其間的桃、杏花，迎風怒放的牡丹、芍藥，亭亭玉立的荷花、玉簪、馬蹄蓮，堤坡山澗間的百合花，迎霜傲寒的秋菊，香飄十里的桂花，濃密繁茂的綉球，枝蔓如龍蛇飛舞的紫藤，疏影橫斜的梅花……。古人譽之爲忘憂草的萱草更是他花中之精品。他筆下的瓜果，有熟透的老南瓜，金燦燦的枇杷，碧綠細嫩的大冬瓜，至於蜜桃、葡萄、蘿卜、白菜等更是他常畫的題材。他筆下的鳥，有報吉的喜鵲，有育兒的八哥，有携兒帶女覓食小蟲的母鷄與小鷄，也有栖栖枯木的寒鴉。他筆下的草蟲如蟋蟀、秋蟬、螳螂等更是他的傳神妙品。總之，那些人們生活中習見的花鳥蟲魚蔬果，在他的筆下可以說無所不有。他畫中的花，千姿百態，似聞其香；筆下的草蟲，令人感到了生命的活力。他過人之處還在於他的題材並不以此爲限，他把自己的畫筆從畫家生活的小天地伸向了廣漠的農村，他畫農舍一角，畫玉米、棉花、辣椒、高粱、扁豆、黃瓜、南瓜，畫乳燕穿梭其間的滾滾的麥浪，畫《芙蓉國裏盡朝暉》的祖國山河。他還觸及了一般畫家很少畫過的現代廚房小景。對這些平淡無奇的形象傾注了誠摯深刻的愛。他多次畫蘿卜、白菜條幅，用古句“咬得菜根，百事可爲”爲題，直到他全身癱瘓的前幾天還用略帶顫抖的手給我畫了兩幅這樣的作品。這就是他一生做人的座右銘，也是他藝術思想的基礎。他的畫從一個個小小的側面給我們展開了一幅帶着濃鬱的泥土馨香的鄉土生活圖畫，象一首首清新質樸的民歌，是美的心靈陶冶出來的美的頌歌。

他質樸，質樸得和大地泥土一樣。他的畫風也象他的爲人一樣。這是他的繪畫的第二個突出特點。他有深厚的傳統筆墨功底，但他十分重視寫生。他總是力圖用極簡省極準確的筆墨去表現所描繪的對象，努力抓住對象本質特征中質樸美的一面。因而，他的畫不俗、不甜、不媚、不浮，樸實渾厚，親切自然，含蓄雋永，耐人尋味。具有濃鬱的鄉土氣息，在長安畫壇上他的作品是十分突出的。他不象有些畫家單純去追求筆墨趣味，他是把筆情墨趣和物象及自己的審美趣味自然和諧地融匯到一件件作品之中，透露于畫面之外。

在動亂的一九七三年，他去世了。追悼會是在西安醫學院太平間門外草草舉行的。他的許多摯友和學生由於歷史的原因都沒有能參加他那令人欲哭無聲的壓抑沉悶的葬禮。

星轉斗移，歲月流逝，人生匆匆，藝業無盡。人民是不會忘記與自己心靈相通的藝術家的。爲了緬懷田登五先生的藝術業績，中國美術家協會陝西分會在他逝世八周年的一九八一年九月在古都長安舉辦了他的遺作展覽。啓功、王雪濤、何海霞、董壽平、鄭乃珖、王子武、韓秋岩、方濟衆、康師堯、修軍、陳之中等許多畫友都爲他的展覽題了辭。長安人民又一次看到了他的親屬、友人精心收藏的一批藝術珍寶。

“田老悵仙游，丹青留千古。百花開新世，藝苑紀長春”。這是鄭乃珖先生爲田老畫展的題詞。田老在動亂的年代懷着一個普通中國人的憂愁和不安默默地離開了人間。然而透過他的作品，我們仍能感覺到他那顆熱愛自己的祖國、熱愛中華民族、熱愛人民、熱愛生活、熱愛藝術的質樸的老人的心，依然在和我們的心一起跳動。

MR. TIAN DENG WU'S PAINTINGS ALWAYS REMAIN YOUNG

Zhong Ming-shan

The traditional Chinese flower-and-bird painting is such a marvellous painting: it can be a lifeless palace decoration, it also can be a vulgar trade to pander the trendy, it can also be a masterpiece of rocking people's soul which the painters detest the world and its ways and repose their feelings, and it can also be the reproduction of life and the lyric poetry showing the painters' love for their country and people... I don't hold to stick on a "class character" label to the flower-and-bird painting simply, but it is a kind of art of rhythm and metre expressing the feeling. This is probably beyond doubt. I don't want to start from this knowledge to make a classification and parallelism to the flower-and-bird painters, only to say what the deceased flower-and-bird painter Mr. Tian Deng-wu is like. Most painters of the older generations still remember him, but the young friends today are unfamiliar to him.

Mr. Tian Deng-wu (1897-1973) was from Ningjin county, Hebei Province. In 1920 he graduated from the handcraft picture department of Baoding normal school. He spent the greater part of his life in the homeless and miserable state. In order to make a living he run about Hebei, Liaoning, Henan, Sichuan, Shaanxi, etc and taught the arts and paintings to the students, even to sell his paintings. In the late period of the twenties he published his 《A Flower-and-Bird Painting Book on the Art of Drawings》. In the first period of the thirties he followed Mr. Qi Bai Shi to learn painting and was well acquainted with Wang Xue tao, Wang Meng bai, Zhao Wang-yun, etc. After liberation of the whole country in 1951 he came to work in Xi'an Medical Institute and joined the Chinese Artist Union Xi'an Branch.

He was an ordinary and intuitive intellectual of the older generations, an intelligent traditional Chinese painter who loved his country and his people. He never cared for fame and wealth and seldom spoke of himself. He spent his seventy-six years silently. When his masterpiece 《A Picture Of Heroes》 and 《Tawny Daylily》 made a sensation in Chang'an drawing circles, at home and abroad, he was still so calm, peaceful and modest.

The first outstanding characteristic of his painting was that he inherited the traditional technique and style of the Chinese scholar painting, but he tried to extricate himself from the corrupt customs of simple game writing. He showed his love for the life of the ordinary people and continuous search of the beautiful life with his painting brush. His painting subjects are extremely extensive. The flowers under his brush are the bright winter jasmine, the peach and apricot blossom which bees and butterflies bustle between them, the peony and common peony blooming in the breeze, the tall and erect lotus, fragrant plantain lily and common calla, the lily between the hillside and mountain stream, the chrysanthemum in late autumn, the osmanthus flower with a rich perfume, the bigleaf hydrangea with luxuriant foliage, the Chinese wistaria with branches and tendrils like dragons flying and snakes dancing, and the thick and horizontal wintersweet... The tawny daylily which the ancients called the forgetting-sadness grass is even more his finest flowers of his paintings. The melons and fruits under his brush are the old ripe pumpkin, golden loquat, the dark green and delicate wax gourd. As for the mandarin peaches, grapes, radishes, Chinese cabbages, these are

more frequent subjects of his paintings. The birds under his brush are the magpie to announce good news, the myna to nurse babies, the hens to take their children to look for small insects and also the jackdaws sitting on the withered trees. The herbivores under his brush such as crickets, autumn cicadas and mantises, etc, are his more vivid works. In a word, the flowers, birds, insects, fishes, vegetables and fruits which people often see in everyday life are all under his brush. The flowers of his painting differ in thousands of ways and seem to smell fragrant. The herbivores under his brush have people feel the vigor of life. The things he excels others is that his subjects are not limited in this scope. He extended his brush into the vast and bare countryside from the small world of his painting life. He painted a corner of the cottage; painted the maize, cotton, chili, Chinese sorghum, hyacinth bean, cucumber and pumpkin; painted the billowing wheat field which the sucking swallows shuttle back and forth over them; painted the beautiful land of the country of *《Full Of Morning Sunlight In the Hibiscus Country》*. He still painted the scene of the modern kitchen which the general painters seldom had painted. For these prosaic figures he poured his sincere and deep love. He painted the scroll of the radish and cabbages for many times and made an inscription on it with the old saying "Bite the root of vegetables, everything is good." Until the previous days when he was paralysed all over, he still painted such two paintings with his slightly trembling hand for me. This is his motto to get along with people in all his life and this is also the basis of his artistic thoughts. His paintings unfold a picture of a local life with rich soil fragrance from a small side and they are also like the fresh and simple folk songs, which are the beautiful songs molded by the beautiful heart and soul.

He is so simple, as the same as the soil of the earth. His painting style is like himself. This is the second outstanding characteristic of his painting. He had the deep traditional painting foundation, but he attached high importance to sketching. He always tried to express the depicted objects with extremely simple and standard writing and strived to seize the beautiful side of the simple essence of the objects. Therefore, his paintings were not vulgar, sweet, coquet and superficial while they were plain and vigorous, cordial and natural, meaningful and thought-provoking and have the rich local flavor. In Chang'an drawing circles his works were very prominent. He is not like some other painters to go after the writing interest simply, while he melts his writing and objects as well as his aesthetic delight into his works, which are exposed out of the paintings.

Mr. Tian Deng-wu died in 1973 when China was in the social upheaval. The memorial meeting was held out of the gate of the mortuary of Xi'an Medical Institute hastily. Because of the historical cause many of his good friends and students couldn't attend his depressed and silent funeral which people wanted to cry but no voice.

The seasons are changing, time is fleeting. Life is short, art is long. The people will never forget the artist who has mutual affinity with them. In order to cherish the memory of Mr. Tian Deng-wu's artistic achievements, the Chinese Artist Union Shaanxi Branch held an exhibition of his posthumous works in the ancient capital-Chang'an in 1981 after his death. Many painting friends such as Qi Gong, Wang Xue-tao, He Hai-xia, Dong Shou-ping, Zheng Nai-guang, Wang Zi-wu, Han Qiu-yan, Fang Ji-zhong, Kang Shi-yao, Xiu Jun and Chen Zhi-zhong inscribed for his exhibition. The people of Chang'an saw his art curiosities which his relatives and friends collected once again.

"Mr. Tian passed away, but his paintings remain eternal. A hundred flowers open a new world, art and literary circles alway remain young." This is an inscription that Mr. Zheng Nai-guang made for Mr. Tian's art exhibition. During the years of upheaval Mr. Tian Deng-wu left the world silently, keeping the sadness and intranquility of an ordinary Chinese in mind, however through his works we can still feel his simple heart loving the country, the people and the art beating with the hearts of ours as before.

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47. 鷺鷥109×32.5
48. 紫藤金魚102×34
49. 白梅100×34 (1962)
50. 蔬果35×25.5
51. 菊花小鳥43.5×32
52. 牽牛花、小鳥114×33
53. 芭蕉、鸛鷄121×34.5
54. 雄鷄、金瓜132.5×39
55. 金瓜133×34.5 (1960)

1. The Lotus
2. Common Calla
3. Maize And Autumn Insects
4. The Old Cypress
5. The Autumn Scenery Of Lotus Pond
6. The Sparrow And Golden Melon
7. The Fragrant Plantain Lily And Chickens
8. The Chinese Flowering Crabapple And Longicorn
9. The Common Peony And Birds
10. The Peach Flowers And A Flock Of Chickens
11. The Egret
12. A Picture Of Bumper Harvest
13. A Picture Of The Talking Crab
14. The Plum Blossom
15. A Picture Of Three Friends
16. The Cock And Hollyhock
17. A Picture Of Much Happiness
18. The Camellia
19. A Picture Of Autumn Chrysanthemum And Myna
20. The Peaceful Pigeon And Chrysanthemum
21. Tawny Daylily
22. The Calabash And Sparrow
23. The Fish Fry
24. A Picture Of Birthday Peaches
25. A Part Of The Birthday Peaches' Picture
26. The Chinese Wistaria And Myna
27. A Picture Of Many Children
28. The Magpie
29. The Peony
30. The Wintersweet
31. The Lotus
32. The Osmanthus Flowers
33. The Garden Balsam And Chickens
34. A Picture Of Autumn Chrysanthemum
35. A Picture Of Three Carps
36. A Picture Of Three Friends
37. A Picture Of Cocks And Sunflowers
38. A Picture Of Fragrant Vegetables
39. Vegetables
40. Eagle Flying In Space
41. A Picture Of Autumn Harvest
42. The Golden Pheasant
43. The Birthday Peaches And Sparrows
44. Full Of Great Joy
45. The Tricolor Amaranth And Chrysanthemum
46. The Chinese Wistaria And Cock
47. The Egret
48. The Chinese Wistaria And Golden Fish
49. The Plum Blossom
50. The Vegetables And Fruits
51. The Chrysanthemum And Little Bird
52. The Morning Glory And Little Birds
53. The Banana And Quail
54. The Cock And Golden Melons
55. The Golden Melon

56. 育兒圖 132×34
 57. 螃蟹 35×26.5
 58. 葫蘆 136×34.5
 59. 夾竹桃, 貓 91×35
 60. 荷塘秋趣 65.5×45
 61. 梧桐, 秋蟬 35×27
 62. 月季群鷄 91×44 (1954)
 63. 柿子, 小鳥 35×26
 64. 葫蘆, 麻雀 91×32
 65. 牡丹 96.5×33.5
 66. 菜鮮圖 89×40.5 (1956)
 67. 蛙戲圖 34.5×25.5
 68. 秋趣 66×34
 69. 螃蟹圖 102×32
 70. 瓶花瓜果 67×29.5 (1964)
 71. 蝴蝶蘭 35×27
 72. 葫蘆 67×34
 73. 秋菊草蟲 35×27
 74. 萱草 53×35
 75. 紫藤八哥 89.5×33.5 (1965)
 76. 報喜圖 209×107 (1959)
 77. 報喜圖局部
 78. 金葵 69×39 (1962)
 79. 蜘蛛 35×27
 80. 綉球花 88×38.5
 81. 八哥秋柿 69.5×51
 82. 紫藤蜜蜂 69×23
 83. 春燕 68.5×40
 84. 紅梅, 水仙 70×30.5
 85. 桃花 106×105
 86. 葡萄 102.5×35.5 (1957)
 87. 楓林寒鴉 67.5×45 (1962)
 88. 牡丹 66×33.5
 89. 白菜蘿卜 48×35.5 (1956)
 90. 松鷹圖 99×33.5 (1949)
 91. 秋柿雙禽 136×33.5 (1962)
 92. 牽牛花 65×29
 93. 百合花 66.5×34
 94. 枇杷雙鷄 129×34 (1959)
 95. 杏樹鸚鵡 104×32.5
 96. 菜鮮圖 116×33
 97. 菜鮮圖局部
 98. 紫藤鸚鵡 49×33
 99. 金葵花草蟲 35×27
 100. 田園景色 100×34.5
 101. 秋菊肥蟹圖 107×39
 102. 荷花鴛鴦 105×33.5
 103. 谷穗, 麻雀 67×67
 104. 戰地黃花 135×67
 105. 百花齊放 101×52 (1959)
 106. 萬事吉利 101×52 (1959)
 107. 芍藥 49×33
 108. 桃壽 190×100 (1964)

56. A Picture Of Nursing Babies
 57. The Crab
 58. The Calabash
 59. The Oleander And Cat
 60. The Autumn Scenery Of Lotus Pond
 61. The Chinese Parasol And Autumn Cicada
 62. The Chinese Rose And A flock Of Chickens
 63. The Persimmon And Chickens
 64. The Calabash And Sparrow
 65. The Peony
 66. A Picture Of Fresh Vegetables
 67. A Picture Of Frog Playing
 68. The Autumn Scenery
 69. A Picture Of Crab
 70. The Bottle Flowers And Melons And Fruits
 71. The Butterfly Orchid
 72. The Calabash
 73. The Autumn Chrysanthemum And Herbivores
 74. The Tawny Daylily
 75. The Chinese Wistaria And Myna
 76. A Picture Of Announcing Good News
 77. A Part Of A Picture Of Announcing Good News
 78. The Flowers And Plants
 79. The Spider
 80. The Bigleaf Hydrangea
 81. The Myna And Autumn Persimmon
 82. The Chinese Wistaria And Bee
 83. The Spring Swallow
 84. The Plum Blossom And Narcissus
 85. The Peach Blossom
 86. The Grapes
 87. The Jackdaw In A Maple Forest
 88. The Peony
 89. The Cabbages And Radishes
 90. A Picture Of The Pine And Eagle
 91. The Autumn Persimmon And Two Birds
 92. The Morning Glory
 93. The Lily
 94. The Loquat And Two Chickens
 95. The Apricot Tree And Parrot
 96. A Picture Of Fresh Vegetables
 97. A Part Of Fresh Vegetables' Picture
 98. The Chinese Wistaria And Parrot
 99. The Golden Sunflowers And Herbivores
 100. The Idyllic Scenery
 101. A Picture Of Autumn Chrysanthemum And Crab
 102. The Lotus And Mandarin Duck
 103. The Ear Of Grain And Sparrow
 104. The Golden Chrysanthemum
 105. Let A Hundred Flowers Blossom
 106. Everything Is Just Fine
 107. The Common Peony
 108. The Birthday Peaches



荷 花126×46.5 (1949)
The Lotus



馬蹄蓮 103×33
Common Calla



玉米秋蟲100×33.5 (1956)
Maize And Autumn Insects



古 柏116×32.5 (1947)
The Old Cypress