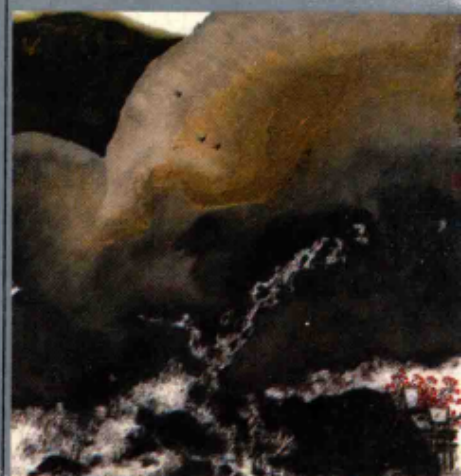


譚天仁畫集

陸儼少題



SELECTED PAINTINGS OF TAN TIANREN

四川美术出版社 ARTS PUBLISHING HOUSE OF SICHUAN

譚天仁畫集

陸儼少題



四川美術出版社

责任编辑: 张大川
封面设计: 张大川
技术设计: 杨虹艺
封面题字: 陆俨少

谭天仁画集

四川美术出版社出版发行

(成都盐道街3号)

新华书店经销

四川新华印刷厂印刷

开本787×1092毫米1/12 印张 4

1990年4月第1版 1990年4月第1次印刷

印数 1—2000册

ISBN7-5410-0561-4/J·435

J: 0001400

责任编辑：张大川

封面题字：陆俨少

画册翻译：苟国瑞

Editor Zhang da chuan

Inscribed by Lu nian shao

Translated by Gou guorui

编者的话

艺术的生命是靠精神的创造来维持的。今天当人们看到不同风格的艺术品在不断被创造出来时，我们能够体会到人类精神的不朽力量。我们会感受到，传统作为人类的创造精神，始终会通过不同时代的艺术家的创造体现出她的伟大与生命力，近年来许多中青年艺术家的作品就充分证实了这一点。

《当代中青年艺术家丛书》着力向读者推荐当代中青年艺术家们在油画、国画、版画、雕塑诸领域取得的突出成就。该丛书从造型艺术的角度，介绍他们在各自领域所采用的表现手段和艺术风格。读者可以从中发现，不论从表现和塑造，或者从作品的深度与纯属技法问题上，他们都有比西方人毫不逊色的造诣。另一方面，他们的作品又体现出一种共同的东西，即创造精神。这种创造精神把不同手段和风格的艺术品连结成了一个整体——时代的艺术，为读者提供了我们这个时代的艺术风貌；即便不是全部，也应成为颇具代表性的一部分。当然，如果这套丛书能在作者、读者的支持下不断地丰富和完善，那将是艺术具有长久生命力的又一例证。

FOREWORD

Life of art is supported by the creation of spirit today, we can realize immortal power of being soul when we have looked that art works with different schles have being created. We are feeling that tradition as a creative spirit of being would give expression to it's might and life-force through creation of artists in different ages all along. This opinion has been verified fully by works of many middle-aged and young artists in recent years. This series of books will recommend their oil paintings, Chinese traditional paintings, prints and sculptures to readers. It will intraduce their art styles and techniques from the point of view of plastic arts. From not only it's expression and statueing, but it's depth of thinking and techniques also, you can find that they have the same attainments of western artists. Otherwise, their works also give expression to a same thing, creation spirit. It statued a whole work, art of times, with different ways and styles. You will get a bird's-eye view of the art of our time from it. Certainly, it would be another instance of the life-force of art if this series can be enriched and perfected by artists and readers.

(translated by Rui Hu)

谭天仁小传

1945年生于成都。杜甫草堂博物馆美术师、成都画院画师。

作品曾多次参加赴欧、亚、美等国家和地区展览。1985年在成都举办个人画展，1986年参加在新加坡举办的《四川五人画展》，1987年在北京中国美术馆画廊举办个人画展，1988年参加在北京中国美术馆举办的《四川八人画展》，1989年参加在香港举办的《北京、杭州、成都七人画展》，同年，参加在日本东京举办的《四川八人画展》。

作品《秋山贮诗意》、《春酣》、《山雨欲来》、《面壁图》等分别为中国美术馆，日本弥勒之里美术馆、菲律宾中国艺术中心收藏。

Tan Tianren, born in Chengdu in 1945, is a painter of Du Fu's Thatched Cottage Museum and Chengdu Art Academy.

For many times Tan's works were chosen to Europe, America and the other Asian countries for exhibitions. In 1985 his one-man show was held in Chengdu; In 1986 he took part in the Sichuan Five-artists' Painting Exhibition in Singapore; in 1987 his one-man show was held in Chinese Artists' Gallery in Beijing; In 1988 he attended the Sichuan Eight-artists' Painting Exhibition in Chinese Art Gallery in Beijing; In 1989 he took part in the Painting Exhibition of the Seven Artists from Beijing, Hangzhou, Chengdu in Hongkong, and then to Tokyo, Japan for the Sichuan Eight-artists' Painting & Calligraphy Exhibition.

Tan's works Poetic Autumn Mountain, Merry Spring, Mountain Rain is Coming, Facing the Wall in Meditation have been housed respectively in Chinese Art Gallery, Chinese Art Centre, and a Japanese art gallery as well as in Philippines.



譚天仁

序

李少言

近十年来，美协四川分会为五十多位中青年国画家举办了一系列展览；加之平时与他们的接触，看的画多了，结识的朋友也多了，了解到国画家们自觉或不自觉地在苦苦寻求对于所处时代的，自己的表述语言和表现方式，因适应与承受新的需求和冲击的能力程度不同，其创作上的反应当然差异就大了，对于“掘起”的内涵的理解也不尽相似。然而，我们一些朋友对于艺术创作之“源”，和我们服务的对象似乎讨论的不多。人们走进展厅能否看懂作品？看后有啥收获？至少是个起码的要求吧！另外，当我们艰难地摆脱一种公式套子的约束之后又心安理得地闯入另一种公式套子，又出现千篇一律千人一面的时候，应引起我们的警觉。我们的文学艺术作品，来源于生活，但绝不可照搬生活，这已是老话；但是对于那种远离生活，脱离群众，缺乏时代精神，摒弃民族特色的作品，我们决不愿苟同。

这些年来，四川涌现出一批国画新人，他们是长期地扎根于生活，大胆地把“古”和“洋”中有益的部分融化在他们的创作过程中，不断地以新的形式，从各自选择的生活侧面表达他们的感受，尽管他们的作品有的还处于探索过程中，却已经能从中看到闪光的东西。

中年画家谭天仁，从工人到画家，孜孜不倦地追求，在勤奋学习和创作的旅途中已经走过了一段可喜的路程。他尊重民族传统，绝非泥古不化。一经掌握其基本规律之后就立即投身到五光十色的生活中去，师传统，师大自然，更师造化。足迹遍及峨眉、青城、三峡、剑门、九寨沟、黄山、庐山、雁荡、桂林……四川西北部林区的磅礴气势和川西平原的秀丽景色都曾给画家以丰富的营养。他长期在杜甫草堂工作，并刻苦学习杜诗。这在他的创作构思上，在其作品所表现的意境中无疑起了深化的作用。灵巧，是一种个性，稚拙则是另一种个性。艺术是需要个性的。天仁的画无论其构成其造型和色彩都表现出他那种憨厚、朴实的艺术个性。装饰性，存在于一切美术作品之中。追求装饰美则需要画家严谨的匠意，使之既符合生活规律，又适应装饰特色。谭天仁在国画创作中吸取了版画艺术的优点。善于把繁锁的物景通过夸张的手法组织到他的画面里，构筑和谐的几何集成，因而他的作品具有较强烈的装饰趣味和装饰美。由于他强调了黑白、墨色和粗细等方面的对比关系，他的作品就显得十分清新和响亮。

出版一本画集，应是一个画家创作道路上的里程碑，希望谭天仁能通过出书，作为又一个里程碑的起点，以新的成果铺设他新的里程。

PREFACE

to the Album of Tan Tianren's Paintings

Li shao yan

For the last ten years exhibitions of paintings have been held one after another for more than fifty middle-aged and young artists engaged in traditional Chinese paintings by the Sichuan Branch of the Chinese Artists' Association. The more I met with them, the more paintings I was able to view and the more friends I have made. I have come to know that these artists have been, consciously or unconsciously, pursuing painstakingly their own languages and ways of the age that they are living in. Because of different their abilities to adapt themselves to new demands and striking, the reactions, of course, are quite different in their creations. And their understandings of the connotation about emerging are also not exactly same. However, some of our fellow artists seem to discuss no more what is the "source" of artistic creations and whom they are serving. Will people be able to understand the works of art when they walk into exhibition-halls? What can they gain after their viewing the paintings? This is the minimum requirements. Moreover, having taken great pains to break away from a stereotyped formula, we may at ease rush into another formula, a newly-formed, exactly same pattern that should arouse our vigilance. As we know, our literary and artistic works stem from life, but by no means copy life indiscriminately. We will not, however, subscribe to those works that are divorced from life and the masses, short of the spirit of the day, and brush aside the characteristics of our nation.

In recent years a batch of new artists of traditional Chinese paintings has emerged in Sichuan. They have struck root in life for a long time, boldly adopted what they considered to be of use from both the past and the foreign in the creations and conveyed their impressions and feelings in fresh ways and from the aspects of life they have chosen. Although some of their works are still in the process of exploration, yet something glittering and praiseworthy can be found in them.

Tan Tianren, who used to be worker and is now still at his prime, has been pursuing art, and has reached gratifying achievements on his journey to art. He respects the traditions of our nation, but never adheres to ancient learning without digesting it. Once he masters the basic regulations, he devotes himself immediately into the multicoloured life, regarding the traditions and the Nature as his teacher. His footmarks can be found in Mount Emei, Mount Qingcheng, the Three Gorges, Jianmen, Jiuzhaigou, Mount Huang, Mount Lu, Yandang, Guilin and so on. The tremendous momentum of forests of the north-western Sichuan and the beautiful landscapes of the Chengdu Plain provide him, an artist, with very rich nutrition. At Du Fu's Thatched Cottage he has worked for a long time and studied hard Du Fu's poems, by which he is greatly benefited in his composition and artistic conception. Skillfulness is one individuality while clumsiness is another individuality. It is an individuality that art needs. Tan's individuality--straightforward, honest and simple--is fully conveyed in the composition, colour and pattern. In order to achieve the beauty of decoration that is to exist in the works of art, artists need excellent skills and crafts so that it accords with both life and decoration itself. Tan absorbs the merits of woodcut painting in his creation of traditional Chinese paintings, and is adept in arranging elaborate images of objects in his paintings by means of exaggeration, constructing harmonious geometric laws; in this way his works can afford immense delight for decoration and decorative beauty. As he always places emphasis on the relations between black and white in colour, light and dark in ink, thick and thin in strokes, his works look extremely fresh and exquisite.

The publication of an album of the paintings is a milestone in his creation. I wish Tan to take the publication as starting points for another milestone and make further achievements to open up a new path of bright future.

October 2, 1989

他找到了自己的视觉语言

——读谭天仁的画有感

夏硕琦

在改革、开放的大文化背景中，中国画的创作正经历着一场深刻的时代性变革。革故鼎新的艺术精神，成为当代艺术家的共同追求，成为中国画创作的主潮。

但在艺术创作中，新的未必就是好的。新的艺术形式，新的艺术内容，还要经由时代的选择。这选择虽然与自然界的自然选择有别，但优胜劣汰的规律在艺术的生态环境中还是起着作用的。这是艺术创作中的最关键性的课题。它使不少画家为此而困惑。常听有人说：“中国画越来越难画，越来越不知道怎么画了。”便是这种困难的一种表露。

其实，这也是正常现象。艺术创作忌走轻车熟路；披荆斩棘，去开拓新路岂有不困难的？像打拳似的按照拳师教给的拳路套子去搞创作，是没有艺术生命的。特别是在山水、花鸟画中，八股腔早已令人生厌，再已激不起新的审美感兴了。



谭天仁在众多的新老山水画家，能让人耳目为之一新，而且这新不是为新而新，不是徒具空壳，而是充盈着丰实的时代审美内涵。这便是他的成功之处，是他作为一位画家存在的理由和价值。

在谭天仁的作品中他广收博取，熔传统的山水画、版画、水彩画、装饰画于一炉，创造出自己的视觉艺术语言。他的构图形式新，表现手法新，艺术意境新，独辟蹊径，画出了自家的面目。

他的画能给人一种新颖的视觉刺激，并从而唤起一种新颖的审美情感和审美意象。在绘画创作中，新颖的视觉刺激，太重要了。这是因为陈陈相因的“创作”，已麻痹了人们的视神经，阻塞了由眼睛通向心灵的通道。而新颖的视觉刺激是由新颖的绘画视觉语言的作用产生的。所以，对于一个当代画家来说，创造自己的新的视觉语言，就尤为显得重要了。我且以谭天仁创作的《川西三月》为例，作点粗浅的分析。这幅画的形式和意境都比较新颖，画中夺目的黄色给人以强烈的视觉刺激。黄色在众多的色彩中具有一种开放的，欢快的，前进的性格。黑色是沉静的，死寂的、停顿的性格。色彩是有精神性的，是作用于心灵的。画家利用了这一视觉心理规律，更有意强化了这种作用，他故意用黑色来包围黄色，在黑色的反衬之下，更烘托出黄色那热情洋溢、神采焕发的个性。由这黄色所表现的灿灿烂烂的油菜花田，便把人们带进了川西诱人的阳春三月。成功的形式构成，都是富有整一性的。画中不但黑色与黄色的相结合，相反衬产生整一性的作用，而且垂直玉立的树木让人感到静态的宁静，与用排笔、水

墨以及墨和宣纸相结合所产生的特有的笔痕所组成的规律的波浪相结合，又在动静对比中，既表现了丘陵地区岗峦的起伏，又冲破平静造成有节奏有韵致的运动。其间画家匠心描绘的傍山而居的农舍和一片引人遐思的桃花园，更激起一股浓郁的田园诗味。而这诗兴，诗感，诗味，是由可视的线条、色彩、构图的整一性作用，也就是可视的视觉形式所建构的视觉语言刺激，引发起来的。



这幅画的构图有点像版画，田垌、树木的造型又富有装饰风。画家把版画的构图形式，装饰画的造型手法溶入山水画中，去表现他在丘陵地区所感受到的独特的美，可以看出画家多么善于在平凡的生活中，以新的视角，给你打开一个审美的窗口。我看过他几十幅画，这些画给我的印象是：犹如一阵清风，扑面而来。谭天仁为人质朴，对农村有一种特殊的感情。他说：“四川山水雄奇，但峨嵋、三峡、剑门、

青城等地早被人画‘烂’了，如果跟着人家走没有意思。因此，我把目标转向川西、北的农村，丘陵山区，这些以前不为人们注意的地方，真正蕴藏着很美的东西。”

这话讲得坦率，也披露了作为一个画家成功的秘密：不走前人走过的路。走自己的路。避开前辈大师的闪光点，去寻找能与自己的内在需要相碰撞产生火花的火石。艺术的道路千万条。但要凭自己的双脚去开拓属于自己的新的一条。在山水画创作中，避开题材的热点是许多取得成功的画家的一条行之有效的经验，这是因为好多人画过的地方，你的眼睛很容易受前人的影响。当然，也不乏以新的审美视角处理同一题材而取得成功的先例。但是，艺术王国的疆域是要不断扩展、开拓的，有胆识的艺术家，应去寻找新的题材，开创新领域，创造新的审美形态的艺术。

谭天仁把自己的注意力集中在川西北农村，他创作出很有新意的山区农家小景系列：《秋色赋》、《秋月皎》、《秋山归牧图》、《月光曲》、《夕阳山外山》等。这些画都有新的审美发掘，独特的审美视角和艺术表现。《秋色赋》就是一幅构思新颖，构图别致的佳作，给人以空灵而饶有余韵的美感。秋树的造型有味道、富有装饰性，欲燃的一树红叶，给人以热烈、沉醉之感。它有一种内在的力度，充满着兴旺的活力。虽然也在追求空灵，但与古人的荒寒、萧瑟是迥然不同的。

谭天仁擅于通过构图、通过各种富有运动感的线条的特定组合，创造一种韵律感和音乐感。这是他的视角语言的一大特色。如前面提到的《川西三月》，他用有规律的排笔和笔痕

所构成的丘陵起伏的轮廓线，在与景物的动静对比中，就产生一种特有的韵律感，音乐感。他的《冬之歌》画茫茫积雪，在白雪中画上几条缓慢运动着的淡墨线，既表现起伏的地形，又富有韵致，几只飞鸟错落有致，犹如五线谱上的音符。那一排排塔松，有规律的层叠的排列方式，又加强了这“静态音乐”的节奏感。《霜林醉晚图》的醉意，也主要是藉助绘画的形式因素所产生的韵律感而让人入醉的。画中大山堂堂，浓墨铸就，横卧中景，给人以沉雄静穆之感，而山前一片幼松参差错落，其轮廓线层叠起伏、递进，组织得和谐而又富于节奏，与远景的行云相互呼应，真是余韵无穷。他的《夕阳山外山》又利用黑白的强烈对比所造成的视觉反差，利用大体量、大面积的黑色和白色绘出的山外山的自然环境，在心理上所产生的高度静谧感中，让牧羊人和他的羊群归来，“鸟鸣林更幽”，羊蹄的得得声，牧人的吆喝声，更见其山外山的幽静和劳动生活的纯美。

画家才能的大与小首先表现在他的诗感，诗情的多与少。看他能否独具慧眼在平凡生活中发现诗意，产生诗兴。《夕阳山外山》、《秋色赋》、《寻秋》（花鸟画）等作品，说明谭天仁能在生活的幽微处捕捉诗感，生发与表现诗情。

谭天仁走的是“搜尽奇峰打草稿”的创作路子，不是坐在画室搞形式研究的路子，也不是背起画箱到处写生的创作路子。他到过许多地方，足迹遍及峨嵋、青城、三峡、剑门、九寨沟、黄山、庐山、雁荡、桂林等名山大川，又深入山区农村。他的作品来自生活，与生活有着千丝万缕的联系，但又不是生活景象的实录。

他曾告我：“我从小爱幻想，老爱把一样东西幻想成一个故事。这大概影响到我以后在创作中老爱胡思乱想吧。在创作时，我不分东西南北，能结合在一起就结合在一起。”他的画是生活启示下的各种审美意象的综合再创造，不是生活景象的直接翻版。

谭天仁现为成都画院特聘画师。中国美协四川分会和中国美术家画廊曾先后为他在成都和北京举办画展。日本、新加坡为他和他的画友举办联展。日本福山博物馆、菲律宾艺术中心、中国美术馆、三苏博物馆等著名艺术馆均收藏有他的作品。他的画在多次的国内外展出中受到好评，这对于一个自学成才的画家来说是很不容易的。能用的他都拿来为我所用。这对于一个在成长的道路上前进的画家来说，是极自然的事，对艺术语言及艺术表现手法的丰富也都是大有好处的。但一个画家成熟的首要标志是个人风格的形成。我不是说谭天仁没有个人风格，而是如前所述，“他画出了自家的面目”。但我想强调指出的是，他还需要在今后的创作中继续发掘自己，在不断的艺术实践中，逐渐地、水到渠成地形成个人的更加鲜明突出的艺术风格，进一步强化其艺术的个性意识。

前面提到过，他从版画、装饰画等画种中汲取艺术营养，这是完全可以的，而且是有成效的。但这吸收要进一步注意转化，把外来的因素，转化成中国水墨画的形式，犹如嫁接，由小毛桃经植物学家的嫁接而长出的大蜜桃，但还是桃，不过品质更优化了。在这方面谭天仁做了许多有成效的探索，希望他百尺竿头，更进一步。

一九八九年十月八日于北京

HE HAS FOUND THE VISUAL LANGUAGE OF HIS OWN

—Impressions Gained in Viewing
Tan Tianren's Paintings

By Xia Shuoqi

Among so many landscape paintings old and new, Tan Tianren can enable the viewers to find everything fresh and new. And the newness, moreover, is neither that of "newness for newness' sake" nor only outwardly attractive. It is full of aesthetic appeal of our age. It is the newness that has enabled him to achieve success and to find the value and significance of his working as a painter.

Tan, born in Chengdu, Sichuan in 1945, is now still in his prime. He has been fond of painting since childhood. He studied flower-and-bird painting with a flower-and-bird artist Liu J ming and taught himself landscape painting so well that he has originated his unique style. Conversant with a wide range of art such as the traditional landscapes, woodcut, water-colour and decorative paintings, he absorbed from them what he considered to be of use to create the artistic visual language of his own. His ways of presenting is new, his composition is novel, and his artistic conception is original, through which viewers can recognize the painter himself in his paintings.

His paintings are able to touch the viewers, capturing them and giving them a novel visual stimulus which evokes a new

kind of aesthetic feeling and image. In creating paintings novel visual stimuli are of great importance because "creations" following a set routine have paralyzed people's optic nerves and blocked the channels of communication between the viewer's eye and his mind. Novel visual stimuli are provided by original visual languages. It is, therefore, especially important for a painter of our age to create an original visual language of his own.

I have viewed scores of Tan's paintings. I have got the impression that viewing them is like a fresh breeze gently stroking my face.

Tan Tianren has concentrated his attention on the rural areas in northwestern Sichuan. He has painted a series of landscapes depicting the mountain rural areas with new artistic conception. Among them are *Ode to Autumn Tints*, *Bright Autumn Moon*, *Sunset-bathed Distant Mountains*. While painting them, Tan made further aesthetic exploration from a unique angle of view and with distinctive ways of presenting. *Ode to Autumn Tints*, for example, is an excellent work with an original conception and an unconventional composition. Its beauty is that of a *kongling* or free and natural kind with lasting and pleasant aftertaste. Thick with red autumn leaves, the tree in the painti-

ng is decoratively shaped with the right flavour. The leaves are so red that they seem to be about to catch fire. They gave the viewers a feeling of warmth and tipsiness. The painting evinces an inner strength, full of vigour. Though what the painter has been pursuing is also the goal of *kongling*, or free and natural in his art, it is quite different from the vacancy or desolation depicted in some ancient painters' works.

Tan Tianren is good at engendering a feeling of rhythm and music by composition and particular combinations of lines that render a feeling of movement. This is a striking feature of his visual language. In his *March in Western Sichuan*, for instance, the contour of a chain of undulating hills which he has executed with a broad brush and regular brush-strokes has produced, in contrast with the static objects, a dynamic effect hence a particular feeling of rhythm and music. His *Song to Winter* depicts a vast snowfield, with a few lines in light ink showing the rising and falling ranges of the terrain. These lines look as if they were moving slowly, full of lingering charm. Several flying birds scattering here and there look like notes written on a staff, where the feeling of rhythm of the "static music" is strengthened by the rows of pagoda-shaped pine trees lining in a regular way. The tipsiness in his *Charming Red Leaves*

is conveyed mainly by means of the feeling of rhythm produced by this technique. A grand mountain executed with thick ink crouches in the middle part of the landscape, giving forth a feeling of quiet, solemnity and magnificence. In front of the mountain there is a stretch of land unevenly dotted with young pines, the contours of which rise one higher than another, harmonious and rhythmical.

Set off by the floating clouds in the distant view, they seem as if music lingers in the air. In *Sunset-bathed Distant Moun-*

tains, he has made use of the strong visual contract caused by opposites thick black and vast white to show the natural environment of mountains stretching afar. In the state of tranquillity produced by such an environment the painter has had the shepherd and his goats going homewards. As "the birds' singing makes the woods even more quiet", the sounds of the goats hurrying home and the shepherd's calling make the environment still more tranquil and show more clearly the beauty of living and working in there.

The ability of a painter depends first of all upon his poetic inspiration and mood and upon whether he has exceptional insight to find poetic inspiration and mood in ordinary life. Such works as *Sunset-bathed Distant Mountains*, *Ode to Autumn Scenery*, *Seeking After Autumn* (flower-and-bird painting) show that Tan Tianren is able to capture and develop poetic inspiration in life and communicate his poetic mood, even if the life is ordinary and impulses caused by such life is faint and weak.

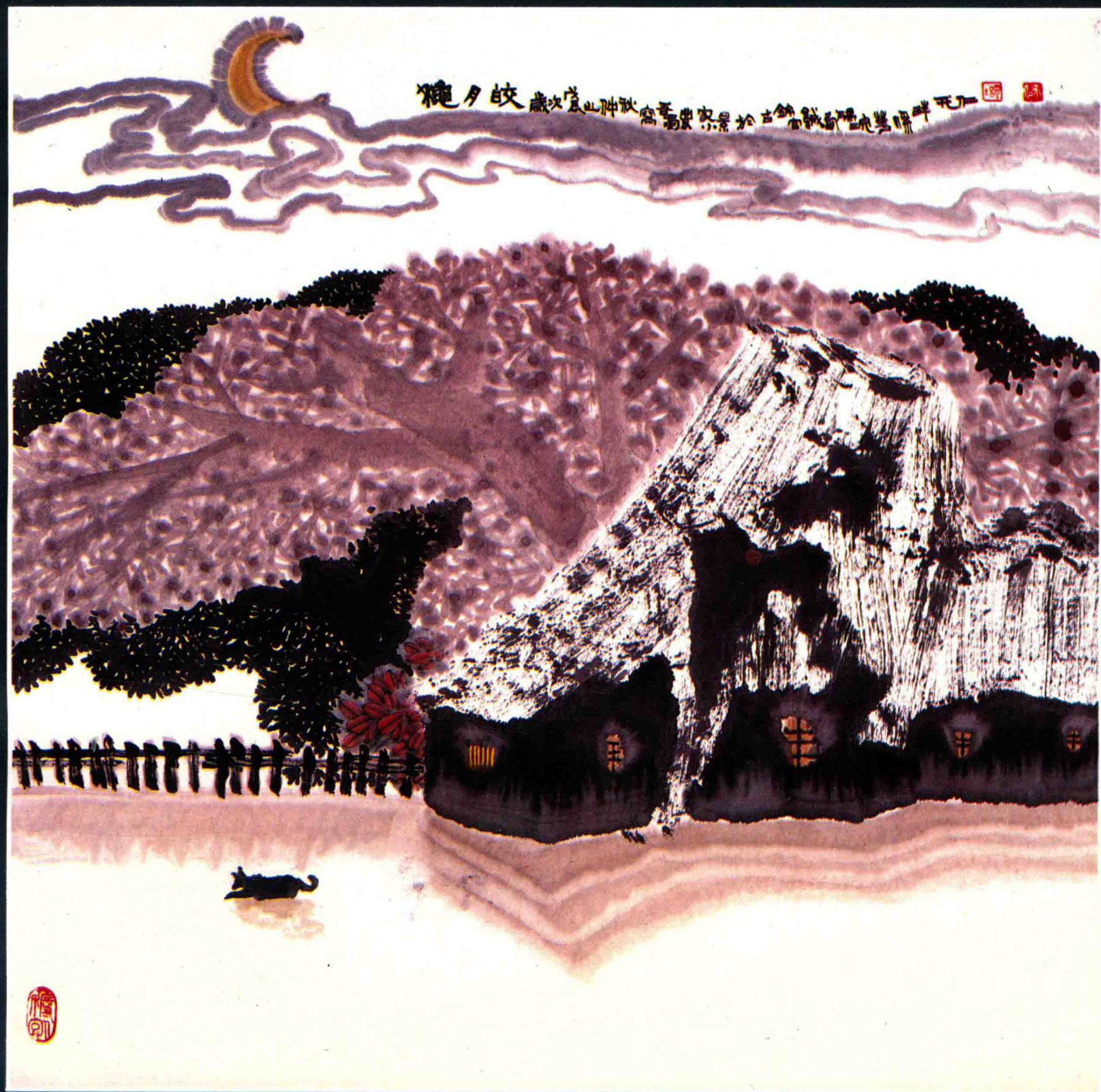
Beijing, October 8, 1989



目 录

- | | |
|------------|-------------------------------------------|
| 1. 秋月皎 | Bright Autumn Moon |
| 2. 川西三月 | March in the West Sichuan |
| 3. 秋 塘 | Autumn Pond |
| 4. 秋山贮诗意 | Autumn Mountain Is Full of Poetic Flavour |
| 5. 雨亦奇 | Marvellous Rain |
| 6. 冬之歌 | Song to Winter |
| 7. 牧 歌 | Pastoral Song |
| 8. 月光曲 | Moonlight |
| 9. 秋色赋 | Ode to Autumn Tints |
| 10. 枫桥夜泊 | Anchoring under Feng Bridge |
| 11. 羌寨高秋 | Autumn in a Qiang Village |
| 12. 故乡的小山坡 | Hillside of My Hometown |
| 13. 金秋晚归图 | Returning in the Dusk in Golden Autumn |
| 14. 青城朝阳洞 | Zhaoyang Cave in Qingcheng Mountain |
| 15. 古老的土地 | Old Land |
| 16. 暮归图 | Returning in the Dusk |
| 17. 霜林醉晚 | Charming Red Leaves |
| 18. 夏凉图 | Cool Summer |
| 19. 春正浓 | Spring in the Prime |

20. 山居秋意浓 Autumn Flavour Is Rich in Mountains
21. 山雨欲来 Mountain Rain is Coming
22. 月是故乡明 The Brightest Moonlight Is Over My Homeland
23. 山村归牧 Returning Shepherds in Mountain Village
24. 纳木河之春 Spring of Namu River
25. 夜归图 Returning in the Night
26. 石谷人家 Households in Stone Valley
27. 秋 原 Autumn Champaign
28. 山水四幅 Four Landscapes
29. 山水四幅 Four Landscapes
30. 山水四幅 Four Landscapes
31. 觅 Looking For
32. 醉花荫 In Full Bloom
33. 两情依依 A Couple of Egrets
34. 菊垂今秋花 Chrysanthemum in This Autumn
35. 寻 秋 Seeking After Autumn
36. 独栖、夏荫 Perching Alone / Shady Summer
37. 小荷、野趣 Little Lotuses / Joys Coming From Nature
38. 秋 池 Autumn Pond



1. 秋月皎 Bright Autumn Moon

