

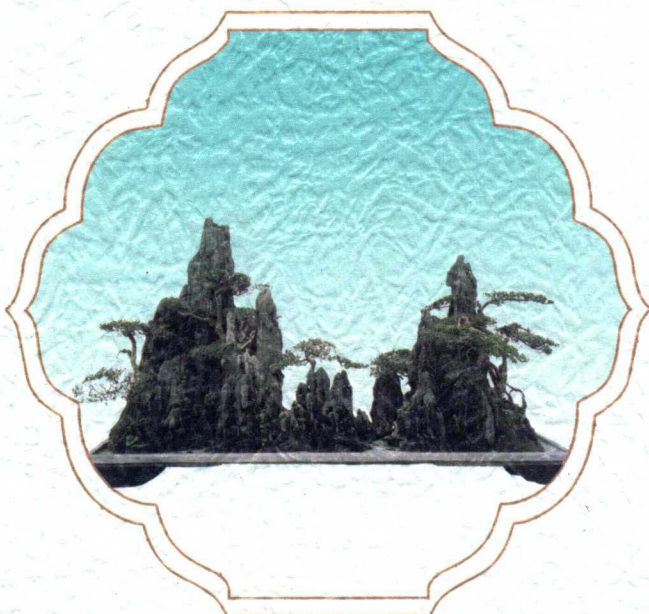
中国盆景艺术系列
Chinese Miniature Landscape Series

四川 盆景艺术

SICHUAN MINIATURE LANDSCAPE ART

张重民 编著

Compiled by Zhang Chongmin



时代出版传媒股份有限公司
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图书在版编目(CIP)数据

四川盆景艺术/张重民编著. —合肥:安徽科学技术出版社,2015.1

(中国盆景艺术系列)

ISBN 978-7-5337-6488-3

I. ①四… II. ①张… III. ①盆景-观赏园艺-四川省
IV. ①S688.1

中国版本图书馆 CIP 数据核字(2014)第 259359 号

四川盆景艺术

张重民 编著

出版人:黄和平 选题策划:刘三珊 责任编辑:刘三珊
责任校对:盛东 责任印制:廖小青 封面设计:冯劲
出版发行:时代出版传媒股份有限公司 <http://www.press-mart.com>
安徽科学技术出版社 <http://www.ahstp.net>
(合肥市政务文化新区翡翠路 1118 号出版传媒广场,邮编:230071)
电话:(0551)63533323

印制:合肥华云印务有限责任公司 电话:(0551)63418899
(如发现印装质量问题,影响阅读,请与印刷厂商联系调换)

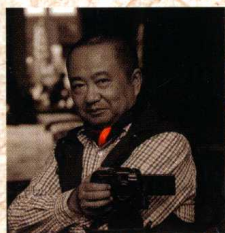
开本:787×1092 1/16 印张:15 字数:384 千
版次:2015 年 1 月第 1 版 2015 年 1 月第 1 次印刷

ISBN 978-7-5337-6488-3

定价:75.00 元

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作者简介



张重民 1956年生。盆景艺术家、造园家、书画家。中国风景园林学会花卉盆景分会理事、中国盆景艺术家协会理事、成都市花卉盆景协会副会长、成都市风景园林学会理事、四川省盆景艺术家协会副会长、四川省美术家协会会员、成都市锦水书画院副院长；中国第五届、第六届盆景评比展评委、中国第七届盆景评比展监委、中国“蜀汉杯”盆景评比展评委；中国济南、重庆、北京三届园博会室内组评委、四川省首届花卉博览会评委、中国第六届花博会暨第四届花木交易会评委；成都市“红砂杯”百万职工技能大赛（盆景花卉）专家组组长、评委。2000年获四川省盆景艺术家协会授予的“跨世纪杰出盆景艺术家”称号；2007年被评为川派盆景艺术大师；2008年被推荐为成都市第九届有突出贡献专家候选人；2008年、2009年被授予市级、省级非物质文化遗产川派盆景技艺代表性传承人；2009年获中国风景园林学会授予的“中国高级盆景艺术师称号”。

自1978年起从事盆景艺术创作，园林景点设计、施工和花卉生产管理工作；认真研究风景园林、盆景制作的平面和立面空间构成关系，并拜盆景艺术大师陈思甫、盆景艺术家何子元和陈古清为师，分别向他们全面系统地学习四川规律树桩的蟠扎技术及山水盆景制作、造园、堆山叠石、理水、绿化栽植技术。师从山水画名家张幼矩、朱常棣、罗其鑫学习中国山水画，同时自习中国花鸟画及书法。1981年以来多部盆景作品获成都市历届盆景评比展一、二、三等奖。作品《牧歌》1989年获中国第二届盆景评比展二等奖，作品《高山流水》、《相依》1999年获昆明世界园艺博览会盆景评比展银奖、铜奖，《高山流水》、《相依》2001年获中国第五届盆景评比展金奖、银奖，《山野风骨》2001年获中国“蜀汉杯”盆景评比展金奖，《松风醉卧图》2003年获四川省首届花卉博览会盆景评比展金奖。

在对盆景艺术长期研究、具体施工和认真思考的基础上，撰写了《盆景研究札记》（获市优秀科技论文三等奖、园林学会优秀科技论文一等奖），《盆景中的点和散点石》（获市优秀科技论文三等奖、园林学会优秀科技论文一等奖），《关于盆景构成的研究》（获市优秀科技论文三等奖、园林学会优秀科技论文一等奖），《盆景的境界与空间》（获园林学会优秀科技论文一等奖）；1997年撰写论文《参加亚太地区第四届盆景评比展暨中国第四届盆景评比展体会》，在四川盆景界引发大讨论；1998年出版《盆景》（四川科技出版社出版，获西南、西北地区出版银奖），1998年参与编撰《中国盆景艺术大观》（上海科学技术出版社出版），撰写其中四川卷部分；2001年参与编撰《中国盆景大师作品集》（上海科学技术出版社出版）；2002年参与编撰《中国盆景名园藏品集》（安徽科学技术出版社出版）；2004年参与编撰《中国川派盆景艺术》（林业科学技术出版社出版）并任副主编；2005年出版《中国川派盆景》（上海科学技术出版社出版）。

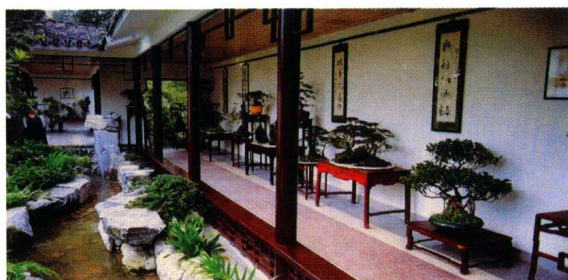
在20世纪80年代提出川派山石盆景、树石盆景构成中“势”的“起、承、转、合、落、结、走”的创作理念；提出盆景中“散点石”的创作理念，提出“台隔”、“树隔”、“层层得势”、“视觉心理连线”、“渐变、缩小、放大、旋转、移动”等创作构成法则；提出“三远法”在盆景创作中的取舍运用，中国绘画理论及造型法则在盆景三维空间中的结合与运用；提出结构美学在盆景造型和中国造园中的运用等理论。这些理念、法则都在近年来川派各类盆景创作和布展中得以广泛运用，被人称为“张氏盆景制作法”。在工作中倡导历史积淀、文化内涵、旅游经济、园林特色的有机结合才是现代风景园林的发展动力；倡导园林、盆景艺术家应当以理论与实践相结合，深厚的文化内涵、多门类艺术修养与精湛的技艺、市场意识、现代化管理相结合，新的科技含量与传统栽培方式相结合，以确立经济大潮中盆景、园林的品牌地位和生存空间。



2012年作者所造成都人民公园盆景园一隅(一)



2012年作者所造成都人民公园盆景园一隅(二)



1999年作者所造成都百花潭公园盆景园一隅(一)



1999年作者所造成都百花潭公园盆景园一隅(二)



作者(右一)在百花潭公园盆景园教授学生



作者(左二)现场表演树石组合类盆景制作后和学生(左起)陈华(获第六届中国盆景评比展银奖)、何江(获中国第六届花博会盆景评比展金奖)、周青(获第八届亚太地区盆景评比展银奖)合影



作者(左)完成大型山水盆景《山野风骨》后和市非物质文化遗产中心主任龚健合影



作者在进行大型树桩的修剪、整形

About the Author

Born in 1956, Zhang Chongmin, potted landscape (Penjing) artist, landscape architecture designer, painter and calligrapher, is a council member of Chinese Society of Landscape Architecture, Potted Flowers Penjing Branch, council member of Chinese Penjing Artists Association, deputy chairman of Chengdu Potted Flower Penjing Association, council member of Chengdu Society of Landscape Architecture, deputy chairman of Sichuan Penjing Artists Association, member of Sichuan Artists Association, vice president of Chengdu Jinshui Painting and Calligraphy Academy, member of the judging panel for the 5th and 6th China Penjing Appraisal Exhibitions, member of supervisory committee for the 7th China Penjing Appraisal Exhibition, member of the judging panel for China's "Shushan Cup" Penjing Appraisal Exhibition, member of the judging panel for the indoor-Penjing section of the three horticultural expositions held in Jinan, Chongqing and Beijing respectively, member of the judging panel for the 1st Sichuan Flower Exposition, member of the judging panel for the 6th China Flower Exposition & the 4th Flower and Tree Fair, expert group leader and member of the judging panel for Chengdu "Hongsha Cup" Millions of Workers' Working Skill Competition (Potted Flower Penjing Section). In 2000, he was conferred the title of "Cross-Century Outstanding Penjing Artist" by Sichuan Penjing Artists Association. In 2007, he was chosen as a Master Penjing Artist of Sichuan School. In 2008, he was recommended as a candidate of Chengdu 9th set of experts for having made outstanding contributions. In 2008 and 2009, he was conferred municipal and provincial invisible cultural heritage representative inheritor of Penjing art of Sichuan School. In 2009, he was conferred the title of "China's Senior Penjing Artist" by Chinese Society of Landscape Architecture.

Since 1978, he has been directing his efforts toward the creative work of Penjing art, engaged in the design and construction of scenic spots of horticultural architecture and management of flower production. He has been conducting serious researches into the correlation between two-dimensional and three-dimensional spaces in scenic horticultural architecture and in the making of a potted landscape. Once, he put himself under the tutorship of the master Penjing artist Chen Sifu and Penjing artists He Ziyuan and Chen Guqing. From them he systematically learned all-round

techniques concerning twisting and tying in Sichuan traditional Penjing of regularized stump nurturing and methods in making potted landscape, constructing gardens, piling artificial hills and stones, laying out water system and afforesting the land. Moreover, he became student of famous landscape painters, Zhang Youju, Zhu Changdi, and Luo Qixin, to learn Chinese landscape painting. Meanwhile, he studied by himself traditional Chinese bird-and-flower painting and calligraphy. Since 1981, many of his Penjing art works have been awarded 1st, 2nd and 3rd prizes in Chengdu Penjing appraisal exhibitions. In 1989, his "Eclogue" won a 2nd prize in the 2nd China Penjing Appraisal Exhibition, and in 1999, his "Lofty Mountain and Flowing Water" and "Interdependent" were awarded a 2nd and 3rd prize respectively in Penjing Appraisal Exhibition of Kunming World Horticultural Exposition. Also, in 2001, his "Lofty Mountain and Flowing Water" and "Interdependent" won a gold prize and silver prize respectively in the 5th China Penjing Appraisal Exhibition, his "Strength of Character in the Wilderness" won a gold prize in China "Shuhan Cup" Penjing Appraisal Exhibition in 2001 and his "Whispering Pine Lying Drunk" won a gold prize in the Penjing Appraisal Exhibition held in the 1st Sichuan Flower Exposition in 2003.

On the basis of his researches, actual work in construction and serious pondering in the area of Penjing art, he wrote "Sketches on Penjing Art Researches" (3rd prize winner among all the excellent research papers of the city, and 1st prize winner among all the research papers of the Society of Landscape Architecture), "Step Stones and Sporadic Stones in Penjing" (3rd prize winner among all the excellent research papers of the city, and 1st prize winner among all the research papers of the Society of Landscape Architecture), "Researches on the Structure of Penjing" (3rd prize winner among all the excellent research papers of the city, and 1st prize winner among all the research papers of the Society of Landscape Architecture), and "Artistic Conception and Space of Penjing" (1st prize winner among all the research papers of the Society of Landscape Architecture). In 1997, he wrote a research paper "Reflections on Attending the 4th Asian-Pacific Penjing Appraisal Exhibition and the 4th China Penjing Appraisal Exhibition", which aroused a heated discussion among Penjing artists. In 1998, his book "Penjing" was published (by Sichuan Science and Technology Press, winning a silver prize among all the published works in southwest and northwest regions). In the same year, he served as one of the compilers of "Comprehensive View of Penjing Art" (published by Shanghai Science and Technology Press), responsible for the compiling of Sichuan Volume. In 2001, he served as one of the compilers of "Works by Chinese Penjing Art Masters" (published by Shanghai Science and Technology Press). In 2002, he served as one of the compilers of "Collected Articles of Well-Known Chinese Miniature Landscape" (Published by Anhui Science and Technology Press). In 2004, he served as one of the compilers and associate editor-in-

chief of "Sichuan Penjing Art of China"(Published by Forestry Press of China).In 2005, his book "Chinese Penjing Art of Sichuan School" was published (by Shanghai Science and Technology Press).

In 1980's, he put forward the creation conception of "potential stature" in the composition of Sichuan School potted stone and potted plant Penjing, such as "rising, adjoining, shifting, combining, falling, connecting, and moving". In addition, he came up with the theory of "step and sporadic stones", setting forth laws of Penjing compositions in creation, such as "separation by stages", "separation by trees", "accumulative potentials", "connection between vision and psychology", "gradual change, scaling down, scaling up, gyrating, proceeding", etc. He proposed to make use of "three kinds of farness" (farness in height, farness in depth and farness in distance) involving choices in Penjing creations, applying the theories of traditional Chinese painting and laws of picture design into the three-dimensional Penjing space. He thinks that the principles of structural aesthetics should be adopted in Penjing making and China's garden construction. Such theories and principles have been widely used in recent years in different creations of Penjing art of Sichuan School and in laying out of Penjing exhibitions. His method is called "Zhang's Method in Penjing making". In his work, he advocates combining elements of history, culture, tourism economy, horticultural architecture so as to give impetus to the development of modern scenic horticultural architecture. He believes that horticulturists and Penjing artists should combine theories with practice, accumulating cultural knowledge, familiarizing themselves with different kinds of art forms, exquisite skills, market operations and modern management. He considers it important to combine new technology with traditional methods of plant breeding so as to lend support to the establishment of brand status and space of existence of Penjing and horticultural architecture in the economic current.

2012:One corner of Penjing Garden designed and implemented by the author in Chengdu People's Park (Picture 1)

2012:One corner of Penjing Garden designed and implemented by the author in Chengdu People's Park (Picture 2)

1999:One corner of Penjing Garden designed and implemented by the author in Chengdu Baihuatan Park (Picture 1)

1999:One corner of Penjing Garden designed and implemented by the author in Chengdu Baihuatan Park (Picture 2)

The author (1st from the right) tutoring students in Penjing Garden of Chengdu Baihuatan Park

The author (2nd from the left) having a picture taken with his students (from the left to the right) Chen Hua (winner of a silver prize in the 6th China Penjing Appraisal Exhibition), He Jiang (winner of a gold prize in the 6th China Penjing Appraisal Exhibition) and Zhou Qing (winner of a silver prize in the 6th China)Penjing Appraisal Exhibition after demonstrating the method of making potted trees combined with stones

The author (left) having a picture taken with the director of Municipal Center of Invisible Cultural Heritage after completing the potted miniature landscape "Strength of Character in the Wilderness"

The author pruning and shaping a large Penjing of potted stump

前言

川派盆景曾以“高等艺术,美化自然”驰誉于世。四川的山水、树木极为雄奇丰厚,地貌环境又临大山险水,故其山水盆景即以幽、秀、险、雄、高、悬、陡、深之造型,集合于盆盎内;树木盆景则以苍古虬曲、飞垂倒挂之格律,浓缩于盈握中。川派盆景艺术家潜心悟道、细心体察、精制技艺,故而,形成了川派盆景独有的审美造型格律、技法,以鲜明的艺术特征,区别于其他盆景流派。

川派盆景自东汉雏形以来,起兴于唐、宋,其间一路沉浮,最终形成风格流派。四川古称“巴蜀”,其地域涵盖川西和川东,故川派盆景实际上包括了以成都地区为代表的川西盆景和以重庆为代表的川东盆景。

岁月悠悠,春去秋来,艺术当随时代,而今的川派盆景在继承传统中,吟咏对大自然深情的自然类树桩盆景、山水盆景、树石组合类盆景已流畅于世,技法上继承传统、脱出传统,造型上师法自然、高于自然,体现了新时期川派盆景的新艺术内涵。

石涛说:“山川使予代山川而言,山川脱胎于予,予脱胎于山川也……,山川与予神遇而迹化也。”当川派盆景艺术家将心中流动的情感与充满生机的自然山川融为一体,以主体心灵空间意识的流动同自然山川生命的流动相融合,把面对茫茫大千世界的浩大气魄和对生命的哲理性的领悟融寄于山中水中,让人们在自然山川景物的关照和交融中,获得情感的宣泄和升华,这是何等壮阔的宇宙精神!川派盆景艺术家不正是在川康、巴蜀的大山险水、苍松古木中细心地领悟和体察,不正是在小小的盆盎中领悟生命情感的存在么!

景如画,盆如纸,历代的川派盆景艺术家都是在白如宣纸的盆盎中,用山、草、树、石抒写自己生命的印迹,“空即是色,色即是空”,此为佛学至理,应与盆景同也。

此书仅以数页篇幅描述川派盆景之境界、脉络,实不能概之以全貌,仅为盆艺爱好者了解、欣赏川派盆景之门砖,有不尽之意,仍在此书外。

張重民



2013年12月于归朴堂



白雲
青嶺
松風
往來
人間
現浮
十裡
桃花
一窺
總夢
張重民

Preface

The miniature landscape (Penjing) of Sichuan School became famous in the world for its “art of first rate which beautifies the nature”. The rivers, mountains and trees in Sichuan are spectacular and abundant. In an environment full of big mountains, the miniature landscape Penjing concentrates in a pot the features of designs characterized by solitude, elegance, awe-inspiringness, grandeur, loftiness, precipitousness, steepness and unfathomableness. In a potted plant Penjing, what is condensed in a pot is curved branches and twisted twigs of age-old trees which seem to be hovering or hanging around or ready to take flight. The Penjing artists of Sichuan School, by inquiring deeply into the art of Penjing, carefully exploring the right methods and refining upon the techniques and artistry, have come up with their unique aesthetic principles in designing and technique applications, which has formed its own explicit artistic features and makes it distinguishable from other schools of Penjing art.

Since the start of the Penjing art of Sichuan School in the Eastern Han Dynasty, rising in dynasties of Tang and Song, going through ups and downs, it has finally formed its own style. In ancient times, Sichuan was called “Bashu”, covering Eastern Sichuan and Western Sichuan and so, the Penjing art of Sichuan School includes the Western Sichuan Penjing that is represented by Chengdu district and the Eastern Sichuan Penjing art that is represented by Chongqing.

As time elapses and one season follows another, art varies with the time. Today’s Penjing art of Sichuan School, in the process of inheriting traditional styles, has become popular in the world with its potted stumps, potted water and mountain landscape and potted trees combined with stones, which signifies deep feeling to the nature. In techniques, Sichuan School not only inherits traditional methods but also goes beyond them. In pattern designs, it imitates nature but emerges higher than nature, showing new artistic meanings that reflect the new era. The painter Shi Tao once said: “Mountains make me speak for mountains. Mountains are born out of me and I was born out of mountains.... Mountains are conceived in me and then begin to take shape.” When the Penjing artists of Sichuan School combine their deep feelings with the vigorous rivers and mountains, and when they embody the grandiose world and their philosophical understanding of

life in the potted water and mountains, they will, in the process of paying attention to and merging with the rivers and mountains in nature, be able to find an outlet for their feelings and elevate their feelings. What a magnificent cosmic spirit they are creating! In their artistic creation in the form of tiny pots, the Penjing artists of Sichuan School, immersing in the big mountains, torrential rivers, verdant pines and ancient trees, are actually pondering on their feelings for life.

A landscape Penjing is like a picture and the pot in the hands of a Penjing artist is like a piece of paper. With it, the Penjing artists of Sichuan School seem to be painting on a piece of white Xuan Paper by means of mountains, grass, trees and rocks, expressing their understanding of life. "Form is not other than emptiness; emptiness is not other than form", which is the basic principle of Buddhist theory and the same is true with the art of Penjing. The limited space in this book dedicated to the artistic conception and the development of the Penjing art of the Sichuan School cannot fully display its whole face. It can only serve as an introduction for the Penjing art lover to understand and appreciate it. There is more about it outside this book.

Zhang Chongmin

Writing in Guiputang

December, 2013

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 - “Sword-like Peak with the Blade Intact” by He Jiang
 - “Great River Flowing East” by Tian Yiwei (from Chongqing)
 - “Magnificent Look of Kuimen Gorge” by Tian Yiwei (from Chongqing)
 - “Gallery Scores of Kilometers Long Along the Wujiang River” by Tian Yiwei (from Chongqing)
 - “Clear Stream Crooning Alone” by Chen Xianyi

- “Difficult Road in Sichuan” by Ma Pei (from Chongqing)
- “Charm of a Great Tree” by Tian Yiwei (from Chongqing)
- “Lonely Sail into the Distance to the Verge of the Blue Sky” by Huang Xinliang
- “Chanting Face to Face at the Green Stream” by Tong Xiaobo
- “A Picture of a Cheering Wood at Yujiang River” by Ma Pei
- “A Picture of Happiness in Fishing” by Zhou Qing
- “Ambitious Old Steed Lying in the Stable” collected by Chengdu Jinniu Hotel
- “Verdant Trees Reflected in the Clear Stream” by He Jiang
- “Changjiang River Breaking Through the Mountains” by Chen Hua
- “Talking over a Game of Chess Under Bamboos” by Chen Xianyi
- “Birds Singing Freely on the Verdant Old Trees” by Huang Xinliang
- “Flowing Water Intoxicating the Bridge” by Huang Xinliang
- “Houses Along the Three Gorges” by Zhang Hongli
- “Dialogue at a Clear Stream” by Liu Yong
- “Three Gorges Haunting the Soul” by Qin Shuseng
- “Enjoying to the Full the Love of Mountains and Rivers” by Qin Shuseng
- “Ushering in Guests” by Wu Min
- “Floating in the Air” by Liu Guangxin
- “Flying Clouds” by Chen Guqing
- “Song of the Homebound Fishermen” by Chen Guqing
- “Ode to the Coconut Forest” by Chen Guqing
- “Mist and Cloud over Emei Mountains” by Chen Guqing
- “Light Boat Leaving Behind Thousands of Mountains” by Zhu Xianli
- “Talk about Crops and Yield Under Begonia” by Li Dan
- “Light Wind Blowing Across the Still Green Water” by Feng Ying
- “Historical Charm Left on the Wooden Bridge” Zou Qiuhua
- “Longing for the Return” by Feng Ying
- “New Verdancy in Old Bamboos” by He Ziyuan
- “Charm of Deep Verdant Ancient Cypressess” by He Ziyuan
- “Thick Spring Touches Around Chu Region” by He Ziyuan
- “Young Phoenix Singing to the Morning Sun” by Han Xinglin
- “Changing Times Embodied by the Clouds over the Yulei Mountain” by He Chengyou
- “Sitting and Lying Between Water and Cloud” by He Chengyou

- “Piles of Green Clouds Arousing Lingered Thoughts” by He Chengyou
- “Verdant Lion” by Liu Zhenxue
- “Cultivation” by Gan Fengming
- “Green Clouds” by Wei Zhong
- “Golden Years” by Yi Zunrong
- “Trickles of Verdancy and Gold” by Liu Chongjian
- “Awe-inspiring Stature Between Water and Mountains” by Li Desheng
- “Eternally Flowing River Accompanied by Verdant Trees” by Hu Kaiqiang
- “The Pillar of the Heaven” by Hu Shixun
- “Reclining and Gazing at the Starry Sky” by Hu Kaixiang
- “Mountains High and Rivers Flowing Afar” by Chen Yiquan
- “High Mountain Peaks and Leisurely Clouds” by Fu Ziliang
- “Verdant Trees Reflected in Clear Stream” by Zhou Houxi
- “Consulting the Woodcutter in the Mountain Beyond” by Zhang Jianjun
- “Picture of Cool Shade” by Zhou Houxi
- “Glamorous Figure in Face of the Wind” by Yang Tao
- “Green Mountains and Water Against the Blue Sky” by Yang Tao
- “Drifting Clouds over the Thin Thread of the Path” by Li Pingzhi
- “Thin Forest and Clear Stream” by Li Xianglin
- “Bamboo and Stone Remaining Aloof” by Wei Boliang
- “Rosy Clouds over Booming Waves” by Zhang Kai
- “Staunch Bamboos at Waterside” by Lai Shengdong
- “Charm of Dynasties of Han and Jin” by Lai Shengdong
- “Cypress with the Crown on the Branch” by Lai Shengdong
- “Verdant Crown” by Deng Wenxiang
- “Undaunted in Frost” by Deng Wenxiang
- “Overlapping Rocks and Twisting Mountain Paths” By Wu Xing and Deng Xianxiong
- “Hanging Cycad Growing out of Ancient Bronze Pot” by Deng Wenxiang
- “Higher with Each Step” by Lin Xikui
- “Lyrical Melody of South China” by Zhou Minghui
- “Listening to the Cicada in a Tranquil Wood” by Zhou Ancheng
- “Verdancy in the Floating Clouds” by Yang Wenzhi
- “Time of Golden Fruit Once More” by Zhang Yuanxin

“Spring in the Air” by Yang Wenzhi

“Warrior Wielding a Lance on Horseback” Lei Ziran

“Rolling Forest in Verdancy” by Huang Yinkui

“Lofty Trees Standing Forever” Zou Qiuhua

“Gallop Wild Horse with Parting Manes” by Zheng Songjun

“Ancient Trunk Budding in Spring” by Meng Bizhi

“Offspring of the Dragon” by Huang Guangxin

“Drifting Freely” by Chen Zihua

“Listening to the Mountain Wind on the Bridge over the Stream” by Chen Rongguo (from Chongqing)

“Light Green Emerging on Mount Weishan” by Liu Zhengjiang (from Neijiang)

“Moon Reflected in Xiaoxiang Lake” by Jinma Horticultural Farm of Wenjiang

“Moon over Emei Mountains” by Yang Yongmu

“Looking Afar by Standing High” by Xu Ziliang

“New Shoots in Spring” by Liu Zhengjiang (from Neijiang)

“Rising Rapidly into the Sky” by Yang Yongmu

“Rock Bean Stump Facing the Wind” by Zen Runfu

“Beautiful Hair Flowing Like Water” by Jinghuishan Park of Dayi

“Pagoda on the High Mountain Pass” by Li Ziquan (from Chongqing)

“Taking Leave from Qingxi River to Three Gorges” by Li Guoqiang (from Chongqing)

“Mountain Peaks Competing for Impressiveness” by Long Zhongpei

“Tipsy Man Intoxicated by the Fragrance of Pomegranate” by Zhang Zili

“Picturesque Scene on the Wooden Bridge” by Zhang Nianti

“Magnificent Crown” by Yang Lin (from Chongqing)

“Light Boat that Has Left the Mountains Behind” by Xiang Jingui (from Neijiang)

“Leaving Wuxia Gorge Far Behind” by Li Wei (from Chongqing)

“Crossing the River” by Yang Biao (from Chongqing)

“Thriving Trees Like Layers of Clouds” by Yang Biao (from Chongqing)

“Traveling Along the Xiajiang River Valley” by Li Hongling

“Cool World” by Zhang Chongmin

“Sketch Completed with Poetic Ink” by Fu Ziliang

“Boatman’s Song Approaching the River Gorge” by Zheng Chuanlin

“Exploring the Moon” by Wang Wanlu

- “Wind Dancing over the Clear Stream” by Chen Shihuang
“February Wind Pruning the Spring Scene” by Zhou Qing
“Lump-style Podocarpus” by People’s Park of Chengdu
“Precipitous Cliff” by Zhu Kaifeng
“Listening to the Wind from the Pines Beyond the Mountain” by He Jiang
“Glamorous Tree and Attractive Flowers” by Zhang Shufa
“Rattan Keeping Green Year after Year” by Fan Jibao
“Never Giving up Pursuits” by Chen Kaixin
“Age-old Tree” collected by Hu Shixun
“Undaunted in Frost” by Zeng Quanneng
“Accompanying Each Other” by Zhong Jiahua
“Overlapping Colors” by Xie Huikang
“Uplifted Roots” by Luo Guiming
“In Face of Wind” by Zhang Li
“Wind Blowing Through Trees” by Lei Huizhong
“Black Dragon Diving into the Sea” by Luo Yusong
“Looking Far into the Distance” by Song Hongjiang (from Zigong)
“Consulting the Golden Autumn at Waterside” by Chen Xianyi
“Listening to the Moon” by Wang Shaohua
“Forgetting to Return” by Chen Zhigui
“Qiulong Dragon Flying like Cloud” by Mao Weihua
“Extending Arms” by Fu Jianying
“Laden with Golden Fruits” by Zhao Chunqiang
“Flowing with Elegance” by Tong Zhibing
“Golden Beads” by Wang Chengxi
“Trees and Stones” by Huang Guangxin
“Rondo” by Xun Ziping
“Waterside” by He Chengyou
“Consulting the Boatman Between Trees and Stones” by Hu Kaiqiang
“Verdant Cascade” by Deng Wenxiang
“Picture of Green Stream Against Red Autumn” by Zhao Chunqiang
“Classical Charm” collected by Wuhou Shrine Museum of Chengdu
“Ethereal Charm” by Luo Yusong