

# 劉海粟美術館藏品

劉海粟繪畫作品集

上海人民美術出版社

LIU HAI SU ART  
GALLERY  
COLLECTIONS

COLLECTION OF LIU HAI SU'S WORKS

Shanghai People's Fine Arts Publishing House





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## LIU HAI SU ART GALLERY COLLECTIONS

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## 序 言

“生年不滿百，常懷千歲憂”，遠在漢代，詩人已有此感慨。由來人生奄忽，世路坎坷，到達期頤之年，就是生命的飽和點，好比林間花滿，天心月圓，昆侖頭白，滄海潮生。如果生命歷程有聲有色，那就更是塵世罕見的人瑞了。

歷史的主角是人，人壽有限，歷史綿綿無盡期。生命之所以可貴，就在能以有涯逐無涯，有限孕無限。德無量，藝無垠，如日長輝，如月長明，此之謂不朽，也就是歷史運行的履帶。

海粟老人享年九十又九，平生經歷，山高水長。回首神州百年，歷史轉軌，天地激變，歐風美雨挾雷霆以俱來，內憂外患如火火之深熾，古老中國世代綿延固若金湯的意識形態堡壘，也不能不發生震蕩。“五四”這一場思想原子彈爆炸，標誌着中國現代化長征由此解纜啟碇。海翁那時風華正茂，意氣凌雲，以“藝術叛徒”的態度馳騁豕突，為新興藝術開山，為美術教育奠基，興衰被俗，引人矚目。治白話文學史，不能無胡適、陳獨秀；治新文學史，不能無魯迅；治新電影史，不能無夏衍；治新美術史，不能無劉海粟。

蔡元培先生一代偉人，盛德情操，崇高樸厚，當夜氣如磐，封建專制塵封中國之年，揭櫫“思想自由，兼容並包”，倡言美育的重要，以為美感的普遍性足以治人性偏枯狹隘，美學的超越性足以破世俗生死利害。海翁青年時代即受知於蔡氏，皈依美育理想，躬親實踐，耄耋不渝，成生死忘年交。他縱橫藝壇學海，革故鼎新，驚世駭俗。筆下兼擅中西，不論國畫、油畫，雄奇奔放，不可羈勒。郭熙《林泉高致》畫意篇說“詩是無形畫，畫是有形詩”；達·芬奇《筆記》說畫是“啞巴詩”、詩是“瞎子畫”；張彥遠《歷代名畫記》叙畫之源流篇說“書畫異名而同體”；唐寅《論畫用筆用墨》說“工畫如楷書，寫意如草聖”，“世之善書者多善畫”。海翁一身三絕，詩詞書法同樣造詣精深，祇是常為畫名所掩。他更以拓荒者的開創精神、宏遠識力，創作與理論比翼齊飛，著述之富，眼界之寬，在美術界無出其右。他把西方現代派諸雄迎來中土，又把中國六法傳統傳播西方，交匯溝通，而標舉“藝術為生命和人格表現”的獨創精神，一以貫之。

海翁畫如其人，藝如其品，歷經霜雪而不減松柏之姿。壯年歷遊西歐諸邦，一面埋頭砥礪，遍臨提香、倫勃朗、米勒、塞尚傑作，一面巡迴講學，並舉行中國現代畫展。滯留巴黎期間，野獸派巨子馬蒂斯、立體派鼻祖畢加索曾與交遊，也是與傅雷、梁宗岱訂交之始。歸國以後，就聘請傅雷合作共事。從來才多見忌，名高招榜，剔瑕求疵者固然不少，政治災難更為磨人。早在20年代，即以倡導人體寫生而被責為傷風敗俗，是非蜂起，他在報上奮筆迎戰，社會側目，孫傳芳明令通緝，祇得亡命扶桑。“左”霧彌天之際，他又列名另冊。十年文革期間，甚至被誣



爲“現行反革命”，我曾親見造反派小卒眉飛色舞、繪聲繪影地誇耀其事。此情此景，除了搔首向天，唏噓激憤，都不足以表宣人間的不平。待到海晏河清日，海翁已從容入暮年，百劫歸來，豪邁灑脫，無異舊時。他曾有《水龍吟》一詞，咏鐵骨紅梅：“直教身歷冰霜，看來凡骨經全換。凍蛟危立，珊瑚冷掛，絳雲烘暖。勁足神完，英華內蘊，風光流轉。愛琅玕石鼓，毫端鬱勃，奔吾腕。”1985年重遊巴黎，風雨中登埃菲爾鐵塔，俯瞰茫茫，慷慨感賦“雲湧風馳九十秋，攀登忘喜亦忘憂。”一詞一詩，正是海翁一代風華的自我寫照。

海翁滄桑歷盡，已見白髮三千，不辭行程萬里，十上黃山，遍走南北，還追隨紅軍遠征足跡，深入西陲，潑墨寫生，不令畫筆生塵。他豪氣如虹，童心未泯，曾見他在北京全國政協常委會上即席發言，興會颯舉，滔滔汨汨，一發而不可收拾，夫人伊喬從旁頻頻敦勸，也無法使他煞車。而海翁晚年聲譽之隆，早已遍及世界，英、美、法、日、比利時等國，或頒獎章，或授功勳，或聘爲國家院士，或邀爲元首嘉賓，以“表彰其爲改進當代社會所作之重大貢獻”，達·芬奇、米開朗琪羅、拉斐爾的祖國意大利，給他的榮譽稱號最多。真如老樹參天，崢嶸挺拔，仰之彌高。

五十年前，海翁在抗日烽火中下南洋，多次舉行畫展，爲抗戰捐輸宣勞，當時郁達夫正在新加坡，曾以“永久的生命”五字相贈，備致敬佩之忱。回顧海翁一生，可以當之而無愧。

去年海翁百歲冥誕，劉海粟美術館精選館藏，出版了《中國歷代書畫集》，皇皇巨帙，滿目琳琅，足副海翁生前弘揚中華文化的遺願。今年七一，欣逢香港回歸這一舉世歆動的大事，文化部又將於七月在上海舉辦“劉海粟作品回顧展”，劉海粟美術館以海翁畢生創作萃集行世，藉誌歡慶，並與《中國歷代書畫集》前後輝映，俾成雙璧。丹青不老，藝苑長春，懿歟盛哉！

柯 靈

一九九七年四月一日



## FOREWORD

“Man’s life lasts short of a hundred years/woes and worries persist for thousands”—sighed a poet as early as in the Han Dynasty (206 B.C.-A.D.220). All through the ages, life has always been brief and transient, and the ways of the world rough and bumpy. The coming of the 100th year in age means no other than the saturation point, if we may say so, of a person’s life. This is likened to that of the flowers pervading the woods, the moon becoming full in the sky, the Kunluns coming to be capped white, and the tides swelling up in the seas. If, in any case, the course of a person’s life turns out to be dramatic and colourful, that would be a stroke of auspiciousness befalling a person rarely witnessed on earth.

The dominant role in history is man. While man’s life is limited, history goes on and on without end. That life is valuable is precisely due to the fact that man can quest for unlimitedness within limits and that finite is pregnant with infinite. Moral integrity is immeasurable; techniques improvement is boundless—a truth as perpetually shining as the sun and as bright as the moon. This is what is called immortality, nay, the track belt in the running of history.

Haisu *Laoren* or Hai *Weng* (the way we often affectionately address this venerable old man) had lived to the age of 99 with a lifelong experience of lasting influence in the realm of art. When we look back to the past 100 years of the Divine Land of China, we cannot fail to notice a switch in the course of modern history accompanied by drastic changes the world over when what was of Europe and what was of America made inroads on this country as forcefully as a thunderstorm and plunged her into untold miseries of domestic disturbance and foreign aggression—an abyss of deep water and scorching fire as we Chinese usually call it. This ancient regime’s ideological fortress that had been considered so strong as to be impregnable and had been standing continuously for generations and generations could not but shake. The “May the Fourth Movement” of 1919, tantamount to the explosion of an ideological atomic bomb, marked the setting-sail and weighing-anchor of the ship of China’s modern culture on a long expedition. At the time Hai *Weng* was in the prime of life, with spirit and vigour soaring to the skies. In the posture of “a traitor to art”, he sped forward and rushed about charging against heavy odds, attempting to hew a new path for the then burgeoning art and laying the foundation for aesthetic education. His very doing—uplifting what was declining and sweeping off what was conventional—attracted people’s attention. So, it can be said that if we are to do scholarly research on the history of literature in the vernacular language, we must not leave out Hu Shi and Chen Duxiu; if on the history of new literature, Lu Xun; if on the history of film production, Xia Yan; and if on the history of new art, Liu Haisu.

In China, Mr. Cai Yuanpei was known as a great man of an era because of his noble seeking of values and great esteem for simplicity. In those years when the ghastly air reigned everywhere and feudal autocracy closed China to the outside world, Cai raised the standard of “freedom of thought and all-inclusiveness or catholicity of learning”. He advocated the significance of aesthetic education, holding that the universality of aesthetic perception is very desirable, capable of moulding the human nature so as to overcome lopsided and parochial mentality, and that the transcendent effects of aesthetics are, capable of breaking with the worldly cares of life and death and gains and losses. Cai was the person in whom Haisu *Laoren*, then yet a young man, had found a patron to appreciate his ability. Liu was converted to Cai’s art education ideals and personally put them into practice and never swerved even in his octogenarian days. So, Liu and Cai were friends through thick and thin, despite quite a difference between them in age.

Under Cai’s influence, Liu forged ahead in length and breadth across the realm of art and the sea of learning; he discarded the old and innovated the new to a degree that indeed astonished the world and shocked the conventions. He was adept in both the Western and the Chinese pictorial art; whether oil paintings or traditional Chinese paintings, his works are ones of power and grandeur, bold and untrammelled in style.

Guo Xi, a celebrated painter of the Northern Song Dynasty (960—1132), had said in a chapter on the ideas of painting in his book *Lofty-mindedness of a Recluse*: “Poetry is invisible painting while painting is visible poetry.” Leonard da Vinci called painting “a dumb person’s poetry” and poetry “a blindman’s painting”. Zhang Yanyuan, an art critic, wrote a book entitled *Masterpieces of Art Throughout the Dynasties*. In a chapter on the origin and development of painting, he observed: “Calligraphy and painting, though different in name, are of one body.” Tang Yin (1470-1523), a scholar of the Ming Dynasty, in his *On the Employment of the Brushpen and the Ink in Painting* said: “A meticulous painting is like the regular script in calligraphy; a *xieyi* (free impressionist) painting, the work of a “Sage of Cursive Script.” Also, he added, “Most artists in the world, if well versed in calligraphy, are adroit at painting.”

Coming to Hai *Weng*, he was superb in the three skills in doing painting, composing poetry and executing calligraphy—all of eminent attainments, only that his fame in calligraphy was often covered up by that in painting. More than that, with the innovative spirit of a pathbreaker and the broad-minded and far-sighted discerning power, he also delved into theory as much as he was devoted to practice. These two endeavours of his were, like wings, pairing off side by side. The copiousness of his writings and the breadth of his field of vision were unequalled among the art circles. He had introduced into China the works of those maestros of modern schools in the West, and in the meantime disseminated to the West the Chinese traditional Six Criteria for the art critics—both ways for the purpose of facilitating the flow of cultures, Chinese and foreign. And all along consistency was found in his unique character as well as in his creative spirit of upholding the tenet: “Art is manifestation of life and moral integrity”.

Haisu *Laoren*’s paintings are just like his person, and his artistry the same as his character. We say this in the sense that the temper characteristic of unyielding pine and cypress trees never diminishes in spite of their having had their fill of hardships through the inclement weather. And so was that of Liu Haisu. We well remember that in the prime of life, Liu had travelled to a number of European countries. While engrossing himself as sort of training in extensively copying the masterpieces of Titian, Rembrandt and Cezanne, he went on a tour of lectures and at the same time held exhibitions of the modern paintings by the Chinese artists. During his sojourn in Paris, Matisse, a magnate of the Fauvist School, and Picasso, the originator of the Cubist School, had made friends with him, and that was also the time when he began striking acquaintance of Fu Lei and Liang Zongdai. After his return to China, Liu solicited Fu Lei’s co-operation to work together as colleagues. But, as are the ways of the world, at all times versatile giftedness invites envy; high reputation courts vilification. While admittedly there are always quite a number of people who would like to find faults and pick holes in others’ achievements, the more tormenting trouble is calamity of political consequences. As early as in the 20’s, Liu had initiated sketching from life, notably nude figures. Because of this he



was censured for offending public decency and corrupting public morals. A great dispute thus arose. He met waves of such slander and protest head-on by fighting with the pen, publishing articles of rebuttal through the press. The public looked askance at him with contempt, so much so that the local ruling warlord Sun Chuanfang ordered the arrest of him, putting him on the wanted list. Under the circumstances, he had to seek refuge in Japan.

Later, when the "Left" ideological smog came to permeate the air, Liu was once more put on the undesirables' list. By the period of the ten years of "Cultural Revolution", he was even absurdly framed up as an "active counterrevolutionary". I saw with my very eyes how the "foot soldiers of a revolting faction" at the time, faces lighting up, vividly telling tales about his "crimes" and bragged of what nuisance they were making. Before such a scene, except scratching one's head in puzzlement and demanding Heaven for answer with sobs and indignation, what else could a true seer do? Even so, lament to Heaven would be far from enough to vent feelings against such injustices in the human world.

By the day when the troubled seas quieted down and the turbid waters settled clear, Haisu *Laoren* had already leisurely entered his old age, the evening of his life. Having emerged from all kinds of calamities in his life, he was no different from what he had been, free and easy, bold and unrestrained, filled with pride and confidence. Testifying to this demeanour, he wrote a piece of *ci* poetry to the tune of *Shui Long Yin* (Song of a Water Dragon), an ode to the unbending character of red plum blossoms (alias, wintersweets). It can be interpreted as follows:

It is only right you just have to endure  
The rigours of icy frostbite, to be sure.  
But your bones and sinews born mortal  
Seem to have been altered in total—  
Like a frozen flood-dragon standing upright,  
Like red corals hanging in the cold daylight,  
Shaping crimson clouds aglow with warmth,  
Now full of spirit, replete with strength.  
Cream of beauty lies concealed,  
Splendid views do always drift.  
I love doing mountain scenes, the ancient script;  
With vigour coursing through my wrist,  
At the tip of my brushpen will emerge and persist  
Lush exuberance soon to be truly revealed.

In 1985 he revisited Paris and ascended the Eiffel Tower. As he looked down at the vastness of the scene below, he with vehement feelings hummed a poem, of which two verses are interpreted as

Ninety years of storm and stress!  
When all is over, I confess  
In scaling the mountainous heights,  
I am numb to griefs and delights.

One piece of *ci* poetry and another regulated verse—these two are no less a self-portrayal of Hai *Weng* the old man's own elegance and intellectual brilliance of a lifetime.

After having undergone all vicissitudes of life, he was already plenty gray-haired. But he still took all the trouble to travel thousands of miles and climb the Huangshan Mountains—ten times, just imagine! His footprints covered the whole land, north and south, even as far as the remote west borders by following the trek of the Red Army's historic long expedition. On the way he kept on splashing ink and pigments to sketch from nature, not permitting his pen to be sealed by dust. His power and boldness retained the grandeur of a gorgeous rainbow, and yet he surprisingly preserved traces of childlike innocence. He was seen speaking extempore at a meeting of the National People's Political Consultative Conference's standing committee. Exultant on the important occasion, he talked on and on in a flow of eloquence. Once he began, it was hard to bring himself to a halt. His wife, Madam Yiqiao, sitting beside him, repeatedly urged him in earnest to stop, but it was of no avail.

In the meantime, since Hai *Weng* had long enjoyed a very high reputation in the whole world, countries such as Great Britain, United States, France, Japan and Belgium successively awarded him medals, conferred him orders or the title of academician, or else they invited him for a visit to their countries as top honoured guest for the purpose of "commending his significant contributions to the betterment of the human society at large," Italy, the motherland of da Vinci, Michelangelo and Raphael, was the country that had awarded him most designations. Truly, he was like an old tree penetrating the clouds, sturdy and straight, towering high up to the sky.

Fifty years ago, Liu Haisu went down the Nanyang region (then used to mean southeast Asia) when the flames of war against Japanese aggression were raging, and there he held a number of exhibitions of his own artistic works for the sake of collecting donations to give comfort and gifts to the Chinese troops resisting the enemy. At that time, it happened that Yu Dafu the writer was in Singapore, who wrote five characters "Yong Jiu de Sheng Min" (Everlasting Life) and presented this calligraphic piece to Hai *Weng*, fully expressing his sincere feelings of esteem and admiration for the old man. Looking back to the whole life of Haisu *Laoren*, for sure, he fully deserved this honour.

Last year, it was the 100th birthday anniversary of Hai *Weng*, then deceased. On that occasion, the Liu Haisu Art Gallery published an album entitled *Traditional Chinese Paintings and Calligraphic Works Throughout the Dynasties*, containing selected ones from Hai *Weng*'s collection. It is a grand monumental book, truly a feast for the eyes, truly a dazzling array of splendid works. It is meant to carry out the behests of the old man by fulfilling his last wish to carry forward and develop the Chinese culture. The coming July 1 of this year will be a happy occasion of the return of Hong Kong to China, an event that will stir and rejoice the whole globe. Our Ministry of Culture has planned to hold once more a "Retrospective Exhibition of Liu Haisu's Works" in Shanghai in the very same month. The Gallery people will publish another album of Hai *Weng*'s own works executed in his lifetime. It will come out to mark joyous celebrations. This volume and the previous one will add shine to each other as much companion publications as gems in a pair. The execution of *danqing* (painting) never gets old. The realm of art is evergreen. Ah, how magnificent it will be!

Ke Ling  
April 1, 1997



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Cock-fighting 60.8×74cm (1940)
26. 風景 62.5×47.5cm 年代不詳  
Landscape 62.5×47.5cm (date unknown)
27. 靜物 46.3×74.5cm 1950年  
Still Life 46.3×74.5cm (1950)
28. 風景 46×55cm 1950年  
Landscape 46×55cm (1950)
29. 北京天壇 73.5×60.8cm 1953年  
Temple of Heaven (Beijing) 73.5×60.8cm (1953)
30. 風景 60×72.5cm 1953年  
Landscape 60×72.5cm (1953)
31. 無錫梅園 71×92cm 1954年  
Mei Yuan (Plum Garden,  
Wuxi) 71×92cm (1954)
32. 黃山清涼臺 60.2×82cm 1954年  
Cool Refreshing Terrace (Huangshan) 60.2×82cm (1954)
33. 蓮花峰蕊峰晚霞 60×80cm 1954年  
Evening Glow (Huangshan) 60×80cm (1954)
34. 黃山散花塢雲海 72×92cm 1954年  
Banks of Cloud (Huangshan) 72×92cm (1954)
35. 黃山西海群峰 71.1×91.4cm 1954年  
Connected Mountain Peaks (Huangshan) 71.1×91.4cm (1954)
36. 黃山西海門 71.8×91.5cm 1954年  
West Sea Gate (Huangshan) 71.8×91.5cm (1954)
37. 黃山溫泉 92×71cm 1954年  
Hot Spring (Huangshan) 92×71cm (1954)
38. 黃山獅子峰 61×74cm 1954年  
Lion's Peak (Huangshan) 61×74cm (1954)
39. 雲海翻騰貫彩虹 90.6×73cm 1954年  
Sea of Clouds (Huangshan) 90.6×73cm (1954)
40. 廬山林園 61×74cm 1956年  
Woody Garden (Lushan) 61×74cm (1956)
41. 廬山煙雲 60×82cm 1956年  
Banks of Mist and Cloud (Lushan) 60×82cm (1956)
42. 太湖漁舟 60.5×73.5cm 1956年  
Fishing Boats (Taihu Lake) 60.5×73.5cm (1956)
43. 存天閣積雪 61×73.5cm 1957年  
Accumulated Snow (Cuntian Pavilion, Liu Haisu's  
Homestead) 61×73.5cm (1957)
44. 復興中路雪霽 46×56cm 1957年  
After Snow (A Boulevard in Shanghai)  
46×56cm (1957)
45. 運輸 54×61cm 1957年  
Water Transport 54×61cm (1957)
46. 綉球花 81.4×60.1cm 年代不詳  
Hydrangea 81.4×60.1cm (date unknown)
47. 無錫工人療養院 81×107cm 1957年  
Workers' Sanatorium (Wuxi) 81×107cm (1957)
48. 力田之餘 65×97cm 1960年  
Rest after Ploughing 65×97cm (1960)
49. 兔子花 82×60cm 1961年  
Winter Aconite 82×60cm (1961)
50. 最愛無花不是紅 91×61cm 1961年  
Red Cockscomb 91×61cm (1961)
51. 黃山天門坎風雲 79.8×99.8cm 1961年  
Threshold of Heaven's Gate (Huangshan)  
79.8×99.8cm (1961)



52. 靈隱 61×74cm 1962年  
Lingyin Temple (Hangzhou) 61×74cm (1962)
53. 嚴子陵釣臺看富春江 65.1×96.7cm 1962年  
Yan Ziling Angling Terrace (Fuchun River, Zhejiang)  
65.1×96.7cm (1962)
54. 蘇州河夜景 61×82cm 1964年  
Night Scene (Suzhou Creek, Shanghai) 61×82cm (1964)
55. 外灘風景 96.9×162.8cm 1964年  
The Bund (Shanghai) 96.9×162.8cm (1964)  
外灘風景局部  
The Bund (in detail)
56. 菊 58.6×79.5cm 1972年  
Chrysanthemum 58.6×79.5cm (1972)
57. 寒巖積雪 81.1×60.7cm 1972年  
Snow-clad Crags 81.1×60.7cm (1972)
58. 杜鵑花 72×60cm 1973年  
Azalea 72×60cm (1973)  
杜鵑花局部  
Azalea (in detail)
59. 龜頭渚 60.3×73.9cm 1976年  
Turtle Head Islet (Wuxi) 60.3×73.9cm (1976)
60. 太湖 54×64cm 1976年  
Taihu Lake 54×64cm (1976)
61. 蠡園 60×81cm 1976年  
Li Garden (Wuxi) 60×81cm (1976)
62. 海闊天空春無極 53×90cm 年代不詳  
Landscape (A Spring Scene of Boundless Sea and Sky)  
53×90cm (date unknown)
63. 陽朔 61×91cm 1978年  
Yangshuo (Guangxi) 61×91cm (1978)
64. 灕江春 72×92cm 1978年  
Spring Scene of the Lijiang River (Guangxi) 72×92cm (1978)
65. 燕子磯 80×100.8cm 年代不詳  
Swallow Rock (Nanjing) 80×100.8cm (date unknown)
66. 香山紅葉 61.6×98.5cm 1978年  
Red Leaves on Xiangshan Hill (Beijing)  
61.6×98.5cm (1978)
67. 雪景 94×93cm 1978年  
Snow Scene (A Park in Shanghai) 94×93cm (1978)  
雪景局部  
Snow Scene (in detail)
68. 欣欣向榮 92.2×72cm 1979年  
In Lusty Bloom 92.2×72cm (1979)
69. 柏樹 78.7×56.3cm 年代不詳  
Cypress 78.7×56.3cm (date unknown)
70. 雲谷晴翠 94.1×71.6cm 1980年  
A Picture of Lustrous Green (Huangshan) 94.1×71.6cm (1980)
71. 黃山白龍潭 73×62cm 1980年  
White Dragon Pool (Huangshan) 73×62cm (1980)
72. 黃山桃源 60×79cm 1981年  
Haven of Peace (Huangshan) 60×79cm (1981)
73. 仙女峰煙雲 80×60cm 1981年  
Mist and Cloud (Fairy's Peak, Huangshan) 80×60cm (1981)
74. 始信峰 80×100.5cm 1981年  
Shixin Peak (Huangshan) 80×100.5cm (1981)
75. 白龍潭 100.2×70.4cm 1981年  
Bai Long Tan (White Dragon Pool) 100.2×70.4cm (1981)
76. 蓮花峰夕照 80.3×100.3cm 1981年  
Evening Glow (Lotus Peak, Huangshan) 80.3×100.3cm (1981)
77. 珠海海棠 101.8×64.6cm 1982年  
Crabapple (Zhuhai) 101.8×64.6cm (1982)
78. 靜物 85×60cm 年代不詳  
Still Life 85×60cm (date unknown)  
靜物局部  
Still Life (in detail)
79. 水頭灣望澳門 64.5×101.8cm 1982年  
Macao (Aomen) Viewed from Shuitou Bay 64.5×101.8cm (1982)
80. 廣東大鵬灣 64.6×102cm 1982年  
Dapeng Bay (Guangdong) 64.6×102cm (1982)
81. 孫中山故居 65×102.2cm 1982年  
Former Residence of Dr. Sun Yat-sen (Guangzhou)  
65×102.2cm (1982)
82. 方家村晴翠 60.6×80cm 1982年  
Fangjia Village's Green Scenery 60.6×80cm (1982)
83. 廈門景色 60×80cm 1982年  
Scenery (Xiamen) 60×80cm (1982)
84. 廈門南普陀 75.5×100cm 1982年  
Southern Putuo Mountain (Xiamen) 75.5×100cm (1982)
85. 揚州瘦西湖 60×80cm 1982年  
Slender West Lake (Yangzhou) 60×80cm (1982)
86. 石景山郭盡朝暉 65×102.2cm 1982年  
Shijingshan in Morning Sunlight (Beijing) 65×102.2cm (1982)
87. 黃山湯口 59.9×79.2cm 年代不詳  
Tang Kou (Huangshan) 59.9×79.2cm (date unknown)
88. 白龍潭 71.3×91.7cm 1982年  
White Dragon Pool (Huangshan) 71.3×91.7cm (1982)
89. 散花塢 59×80cm 1982年  
Cove of Scattering Flowers (Huangshan) 59×80cm (1982)
90. 黃山溫泉 71.3×92.5cm 1982年  
Hot Spring (Huangshan) 71.3×92.5cm (1982)
91. 石筍缸風雨際會 60×80cm 1982年  
Stalagmites and Stone Bridges 60×80cm (1982)
92. 曙光頂看始信峰 71.3×92.5cm 1982年  
Shixin Peak Viewed from Dawning Top (Huangshan)  
71.3×92.5cm (1982)
93. 西海門晚霞 71×91.5cm 1982年  
Sunset Glow over Xihai Men (Huangshan) 71×91.5cm (1982)
94. 徂徠山雲海 60×80cm 1983年  
Sea of Clouds over Culai Mountain 60×80cm (1983)
95. 甲秀樓 87.4×111cm 1985年  
Jiaxiu Tower 87.4×111cm (1985)
96. 婁山關 81.2×110.4cm 1985年  
Loushan Pass 81.2×110.4cm (1985)
97. 言子墓圖 149.6×79.7cm 1924年  
Tomb of Yan Zi (Yushan Mountain, Changshu)  
149.6×79.7cm (1924)
98. 西湖高莊圖扇 30.6×69.5cm 1925年  
Gao Villa by the West Lake 30.6×69.5cm (1925)
99. 秋江飲馬圖 135×85.8cm 1926年  
Drinking the Horse 135×85.8cm (1926)
100. 如松長青如水長流 134.8×66.9cm 1932年  
Landscape 134.8×66.9cm (1932)
101. 仿石濤山水 240.1×99.2cm 1938年  
Imitating Shi Tao's Landscape Painting 240.1×99.2cm (1938)
102. 松鷹圖 109.4×53.4cm 1939年  
Pine and Hawk 109.4×53.4cm (1939)
103. 芭蕉薔薇圖 180.4×47.2cm 40年代  
Bajiao Banana and Rambler Rose 180.4×47.2cm (1940's)

104. 鬥鷄圖 102.3×52cm 1940年  
Fighting Cocks 102.3×52cm (1940)
105. 黃山西海門圖卷(部分) 44.9×529.1cm 1954年  
Xihaimen (Huangshan)(Scroll—in part) 44.9×529.1cm (1954)  
黃山西海門圖卷局部  
Xihaimen (Huangshan)(in detail)
106. 無錫太湖 127.5×67.7cm 1954年  
Taihu Lake (Wuxi) 127.5×67.7cm (1954)
107. 杭州靈隱 58.9×41.1cm 1954年  
Lingyin Temple (Hangzhou) 58.9×41.1cm (1954)
108. 黃山清涼臺 39.9×68.5cm 1954年  
Qingliang Tai (Cool Refreshing Terrace on Huangshan)  
39.9×68.5cm (1954)
109. 震澤漁民 41×69.8cm 1955年  
Fishermen (Zhenze in Jiangsu) 41×69.8cm (1955)
110. 梅園雪圖 108.2×47.8cm 1956年  
Snow Scene in Mei Garden (Wuxi) 108.2×47.8cm (1956)
111. 廬山青玉峽 104.5×50.1cm 1956年  
Blue Jade Gorge (Lushan) 104.5×50.1cm (1956)
112. 芭蕉叢菊圖 81.8×112.4cm 1956年  
Bajiao Banana and Clustered Chrysanthemum  
81.8×112.4cm (1956)
113. 潑墨畫卷 47×327.1cm 1956年  
Splash-ink Landscape Scroll 47×327.1cm (1956)
114. 臨石濤松壑鳴泉圖卷 33.4×271.1cm 1962年  
Copying Shi Tao's Landscape Scroll 33.4×271.1cm (1962)  
臨石濤松壑鳴泉圖卷局部  
Copying Shi Tao's Landscape Scroll (in detail)
115. 艷門漢宮春 103.6×108.6cm 1965年  
Red Wintersweets 103.6×108.6cm (1965)
116. 廬山五老峰雪霽 139×58.6cm 1966年  
After Snow (Wulao Peak, Lushan) 139×58.6cm (1966)
117. 溪流中斷石 67.4×43.1cm 1966年  
Rocks in the Middle of the Stream 67.4×43.1cm (1966)
118. 黃山雲海奇觀 67.6×89.5cm 1966年  
Wonder of Seas of Clouds (Huangshan) 67.6×89.5cm (1966)
119. 臨董其昌沒骨山水 128.6×53.8cm 1969年  
Copying Dong Qichang's Landscape with "Boneless"  
Techniques 128.6×53.8cm (1969)
120. 風雨圖 117.2×56.8cm 1969年  
Copying Xia Gui's Landscape Painting 117.2×56.8cm (1969)
121. 黃山白龍潭 104.4×55.4cm 1969年  
White Dragon Pool (Huangshan) 104.4×55.4cm (1969)
122. 黃山奇觀冊之一、之二 20.9×32.8cm 70年代  
Wonders of Huangshan — Album Leaf (1,2) 20.9×32.8cm  
(1970's)  
黃山奇觀冊之三、之四  
Wonders of Huangshan — Album Leaf (3,4)  
黃山奇觀冊之五、之六  
Wonders of Huangshan — Album Leaf (5,6)  
黃山奇觀冊之七、之八  
Wonders of Huangshan — Album Leaf (7,8)  
黃山奇觀冊之九、之十  
Wonders of Huangshan — Album Leaf (9,10)
123. 五松圖 239.4×116.3cm 1970年  
Five Pines 239.4×116.3cm (1970)
124. 雨中牡丹圖 132.8×67.4cm 1971年  
Peony in the Rain 132.8×67.4cm (1971)
125. 墨牡丹 68.3×131.8cm 1971年  
Peony in Monochrome Ink 68.3×131.8cm (1971)
126. 退卻紅衣學淡妝 51.2×130cm 1972年  
Lotus Unadorned 51.2×130cm (1972)
127. 墨荷圖 137.6×67.6cm 1972年  
Lotus in Monochrome Ink 137.6×67.6cm (1972)
128. 掃除賦粉呈風骨 118×67.7cm 1972年  
Lotus Pure and Immaculate 118×67.7cm (1972)
129. 臨石濤梅花書屋圖 137.3×121.9cm 1973年  
Copying Shi Tao's Painting of Plum Blossom Study  
137.3×121.9cm (1973)
130. 清風 66.9×135.2cm 1973年  
Lotus a Refreshing Breeze 66.9×135.2cm (1973)
131. 江山如此多嬌 133.5×65.5cm 1975年  
Blue-and-Green Landscape Painting 133.5×65.5cm (1975)
132. 潑彩山水圖 110.4×45.3cm 1975年  
Splash-colour Landscape 110.4×45.3cm (1975)
133. 雙松壽石圖 110×49.7cm 1975年  
Pines and Crag 110×49.7cm (1975)
134. 石湖蕩天下第一松 237.8×95.2cm 1975年  
Al Pine under the Sky (Shihudang, Shanghai)  
237.8×95.2cm (1975)
135. 黃山一綫天奇峰 69.3×134.1cm 1976年  
Amazing "Yixiantian" Peak (Huangshan) 69.3×134.1cm (1976)  
黃山一綫天奇峰局部  
Amazing "Yixiantian" Peak (Huangshan) (in detail)
136. 墨荷圖 127.1×64.2cm 70年代  
Lotus in Monochrome Ink 127.1×64.2cm (1970's)
137. 潑墨山水圖 133.7×68.4cm 1976年  
Splash-ink Landscape 133.7×68.4cm (1976)
138. 水墨熊貓 128.9×63.8cm 1976年  
Panda in Ink-and-wash 128.9×63.8cm (1976)
139. 漁父圖 252.4×78.4cm 1976年  
Fisherman 252.4×78.4cm (1976)
140. 重彩荷花圖 128.1×64.4cm 1978年  
Lotus in Heavy Colour 128.1×64.4cm (1978)  
重彩荷花圖局部之一  
Lotus in Heavy Colour (in detail—1)  
重彩荷花圖局部之二  
Lotus in Heavy Colour (in detail—2)
141. 松鷹圖 136×67.6cm 1978年  
Pine and Eagle 136×67.6cm (1978)
142. 山水花鳥圖冊(之一) 37.8×55.3cm 1978年  
Landscape-flower-bird — Album Leaf (1) 37.8×55.3cm (1978)  
山水花鳥圖冊(之二)  
Landscape-flower-bird — Album Leaf (2)  
山水花鳥圖冊(之三)  
Landscape-flower-bird — Album Leaf (3)  
山水花鳥圖冊(之四)  
Landscape-flower-bird — Album Leaf (4)  
山水花鳥圖冊(之五)  
Landscape-flower-bird Album Leaf (5)
143. 天苑吐奇芬冊(之一) 37.9×55.2cm 1978年  
Guilin Landscape — Album Leaf (1) 37.9×55.2cm (1978)  
天苑吐奇芬冊(之二)  
Guilin Landscape — Album Leaf (2)  
天苑吐奇芬冊(之三)  
Guilin Landscape — Album Leaf (3)  
天苑吐奇芬冊(之四)  
Guilin Landscape — Album Leaf (4)  
天苑吐奇芬冊(之五)  
Guilin Landscape — Album Leaf (5)



144. 黄山白龍橋 136.4×67.8cm 1979年  
White Dragon Bridge (Huangshan) 136.4×67.8cm (1979)
145. 瓜瓞圖 103.1×49.7cm 1980年  
Gourd 103.1×49.7cm (1980)
146. 黄山青龍潭 104.8×51.3cm 1980年  
Blue Dragon Pool (Huangshan) 104.8×51.3cm (1980)
147. 桃花溪 68.3×47.2cm 1980年  
Peach Blossom Brook (Huangshan) 68.3×47.2cm (1980)
148. 峰峰削出青芙蓉 98.5×49.5cm 1980年  
A cluster of Peaks (Huangshan) 98.5×49.5cm (1980)
149. 玉澗流泉 131.5×49.4cm 1980年  
Streaming Through the Jade Ravine 131.5×49.4cm (1980)
150. 黄山山上萬峰奇 50×73.1cm 1980年  
Wondrous Peaks (Huangshan) 50×73.1cm (1980)
151. 黄山立雪臺晚翠 47.8×90.8cm 80年代  
Lixue Terrace (Huangshan) 47.8×90.8cm (1980's)  
黄山立雪臺晚翠局部  
Lixue Terrace (Huangshan) (in detail)
152. 秋灘息影 138.1×68.9cm 1980年  
Reed Marsh and Wild Geese 138.1×68.9cm (1980)
153. 荷花鴛鴦圖 137.2×68cm 1980年  
Lotus and Mandarin Ducks 137.2×68cm (1980)
154. 暗香疏影圖 131×65.5cm 1980年  
Monochrome-ink Plum Blossoms 131×65.5cm (1980)
155. 煙昏霧暝千山雪 134.9×65.8cm 1981年  
Snow-enshrouded Mountains in Mist 134.9×65.8cm (1981)
156. 松樹 137.2×67.5cm 1981年  
Pines 137.2×67.5cm (1981)
157. 水墨黄山 136.9×68.6cm 1981年  
Ink-and-wash Landscape (Huangshan) 136.9×68.6cm (1981)
158. 潑墨黄山 137.1×68cm 1981年  
Splash-ink Landscape (Huangshan) 137.1×68cm (1981)
159. 黄山白龍潭 136×67.5cm 1981年  
White Dragon Pool (Huangshan) 136×67.5cm (1981)
160. 無情有恨何人見 138×67.8cm 1981年  
Lotus Left Alone 138×67.8cm (1981)
161. 何年開混沌 120.1×232.6cm 1981年  
Mist and Rain (Huangshan) 120.1×232.6cm (1981)
162. 天都蓮花峰 69.5×134.6cm 1982年  
Lotus Peak (Tiandu, Huangshan) 69.5×134.6cm (1982)
163. 黄山天門坎 94.5×49.4cm 1982年  
Tianmen Cove (Huangshan) 94.5×49.4cm (1982)
164. 白龍潭 96×51.1cm 1982年  
White Dragon Pool (Huangshan) 96×51.1cm (1982)
165. 天外群峰慈光閣 134.6×65.6cm 1982年  
Benevolent Light Pavilion (Huangshan) 134.6×65.6cm (1982)
166. 雲谷寺丞相源 136.3×67.9cm 1982年  
Yungu Temple (Huangshan) 136.3×67.9cm (1982)
167. 雷瀑奔騰圖 65.8×32.4cm 1982年  
Mighty Waters Cascading down the Fall 65.8×32.4cm (1982)
168. 竹石圖 134.1×68cm 1982年  
Bamboo and Rock 134.1×68cm (1982)
169. 珠海海棠 136.4×67.1cm 1982年  
Crabapple (Zhuhai) 136.4×67.1cm (1982)
170. 香蕉月季圖 157.5×91.6cm 1982年  
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171. 黃嶽人字瀑 128.4×64.2cm 1982年  
Forked Waterfall (Huangshan) 128.4×64.2cm (1982)  
黃嶽人字瀑局部  
Forked Waterfall (Huangshan) (in detail)
172. 石笋缸雲松圖 97.5×52.3cm 1983年  
Stalagmites and Pines (Huangshan) 97.5×52.3cm (1983)
173. 黄山松 177.6×95cm 1983年  
Pines on Huangshan 177.6×95cm (1983)
174. 牡丹圖 42.4×50.1cm 1983年  
Peony 42.4×50.1cm (1983)
175. 粗枝大葉 67×131.5cm 1984年  
Colour Lotuses and Bird 67×131.5cm (1984)  
粗枝大葉局部  
Colour Lotuses and Bird (in detail)
176. 鍾進士造像 135×68.2cm 1984年  
Portrait of Zhong Kui 135×68.2cm (1984)
177. 行楷砥柱東南 192.9×67.2cm 年代不詳  
Four Characters "Di Zhu Dong Nan" in Running-hand  
Regular Script 192.9×67.2cm (date unknown)
178. 行草七絕詩 138.7×67.8cm 1978年  
A Qijue Poem in Running-hand Cursive Script  
138.7×67.8cm (1978)
179. 行書建黨六十周年獻詞 162.7×75.1cm 1981年  
Congratulatory Message on the 60th Anniversary of the  
Founding of the Party in Running Hand 162.7×75.1cm (1981)
180. 行書一心昭日月 37.8×67.1cm 1982年  
Four Characters "Yi Xin Zhao Ri Yue" in Running Hand  
37.8×67.1cm (1982)
181. 行書七言詩聯 135.8×30.7cm 1984年  
A Qiyao Poem in Running Hand (a Couplet)  
135.8×30.7cm (1984)
182. 草書壽 114×77.1cm 1985年  
One Single Character "Shou" (Longevity) in Cursive  
Script 114×77.1cm (1985)
183. 草書李白早發白帝城詩 135.3×67.2cm 1985年  
Li Bai's Poem in Cursive Script 135.3×67.2cm (1985)
184. 行書對聯 176.3×94cm 1994年  
A Couplet in Running Hand 176.3×94cm (1994)
185. 致江澤民主席信 42.2×153cm 1994年  
Letter to Chairman Jiang Zemin 42.2×153cm (1994)



圖 版

PLATES







1. 披狐皮的女孩 60×45.5cm 1919年  
Girl Draped in Fox Fur 60×45.5cm (1919)





2. 風景 48×63.2cm 1919年  
Landscape 48×63.2cm (1919)





3. 北京前門 64.4 × 79.8cm 1922年  
Qian Men (Front Gate, Beijing)  
64.4 × 79.8cm (1922)



