

A COLLECTION IN THE ART MUSEUM OF ZHU QIZHAN
AN ALBUM OF ZHU QIZHAN'S WORKS

朱屺瞻作品集

朱屺瞻藝術館藏品

朱屺瞻藝術館編
上海人民美術出版社

COMPILED BY THE ART MUSEUM OF ZHU QIZHAN
SHANGHAI PEOPLE'S FINE ARTS PUBLISHING HOUSE



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朱屺瞻先生在秋霞圃

張紉慈攝於1992年

Mr. Zhu Qizhan in Qiu Xia Pu

Photoed in 1992 by Zhang Renci

序 言

馮其庸

風雨縱橫百五春，滄桑閱盡眼更新。
江山萬里如椽筆，卓立乾坤第一人。

移山有腕筆生花，四海煙嵐聚一家。
畫到匡廬飛白玉，無邊清氣滿中華。

——奉題朱屺老百五畫展

朱屺瞻先生，是我國畫史上特有的一位活到一百零五歲的壽星畫家，這樣的壽星畫家，就是在全世界恐怕也找不出第二人。

屺老不僅僅是長壽，更重要的是他一生筆耕不輟，他活到一百零五歲，也畫到一百零五歲，這真是人間少有。

他真正是一位亘古一人的藝術大師！

我拜識屺老，是在1977年的秋天。那時屺老來北京，我得到屺老自北京飯店發來的信，當天下午就去拜見了屺老。雖然是初見，因為早已有翰墨往來，所以歡然如故，大慰平生。不久我就陪同屺老、朱師母同遊長城，那年屺老已是八十六歲的高齡，但屺老卻是關山健越，直上八達嶺的第二烽火臺。遊人忽見鬚髮如銀的老人出現在長城之巔，都驚詫得以為是神仙！我滿以為如此壯遊，對於八十六歲高齡的屺老來說，總是可一而不可再了，哪知過了幾天，屺老卻告訴我，他又去了一次八達嶺！屺老的這種雄視闊步的精神，使周圍的人無不既驚且佩。

更加驚人的是1983年7月，屺老應邀去美國。此時屺老已是九十二歲高齡，白髮銀髯，健筆揮灑，使彼邦人士皆驚以為神仙中人。昔齊白石以八十六歲高齡乘飛機到上海，已傳為佳話，其自署亦稱“丙戌冬八十六歲尚飛機來上海之白石”。現在屺老竟以九十二歲高齡飛越重洋，遠抵地球彼端，此種豪邁氣概，自足驚世駭俗。豈知屺老回國後不到兩個月，又作滇南之行，覽滇池，登龍門，訪鹿城，至蒼山洱海，復至楚雄溫泉，遊黑龍潭，參曹溪寺，再覽石林天勝，其高懷闊步、披襟當風之概，正足以雄視一世！

屺老的這種豪邁雄健的氣概，反映在他的畫上，就是風格的雄渾高古。讀屺老的畫，無不感到他早已超然於筆墨之外，傳統山水畫的各種皴法，早已被他融化生新，成為無法之法、法外之法了。司空圖的《詩品》解釋“雄渾”這種風格時說：“返虛入渾，積健為雄，具備萬物，橫絕太空。”又說：“超以象外，得其環中。”我看用司空圖的這幾句話來評價屺老的畫風，是最確切也不過了。清人楊振綱又引《皋蘭課業本原解》來詮釋上面這幾句話，更顯得通俗易懂，他說：“此非有大才力大學問不能，文中惟《莊》《馬》，詩中惟李、杜，足以當之。”這就是說，所謂“雄渾”的風格，文章

中惟有《莊子》和司馬遷的《史記》，詩中惟有李白、杜甫的詩，可以稱得上“雄渾”。那末，當代的畫家之中，惟朱屺老的畫足以當之，這是毋庸置疑的了！

屺老所作無論是山水還是花卉，無不是凌雲健筆，意態縱橫。他並不以瑣屑的筆墨情趣來讓你滿足，他給你的是汪洋恣肆、淋漓盡致的感受，是藝術的渾樸，是無始無終，而不是藝術的纖巧雕琢。“大匠示人以樸”，朱屺老給你的感受，就是元氣淋漓的真和樸。

與此同時，朱屺老另外給你的是藝術的活氣、生命、脈搏，也就是“神”。一切藝術的至高境界就是“神”。沒有“神”的藝術，就是死的、沒有生命的東西。好比一束鮮花，剛摘下來帶着朝露，那就是活的，有“神”的；如果是一束塑料花，那就是死的，沒有“神”的。屺老筆下的山和水，初看渾渾噩噩，無際無涯，是一種雄渾的氣象；但細看，透過這雄渾的氣象，卻同時給你感受到這山和水是活的，是有靈氣的。何謂“活的”？就是山上的草木鬱鬱蔥蔥，有生氣的；山上的煙霧，蒸蒸騰騰，是在蒸發，是在飛動的。而山下的水，細聽似可聞潺潺之聲，細看似可見微波曲折。總之，初看是靜的，細看是動的。初看見形，再看則形神俱到，形神兼備。

屺老藝術的另一特點，就是他的藝術內蘊的“力”。屺老靜處獨坐時，如古佛，如真仙，其靜也與萬象同默，其氣也仙。屺老行動作畫時，如壯士拔劍，如勇夫扛鼎，其動也山搖地動，其氣也雄。屺老在所著《癖斯居畫譚》一書裏說：“陸放翁草書詩：‘提筆四顧天地窄，忽然揮掃不自知。’提筆之前，胸有浩然之氣，塞乎天地之間。動起筆來，竟是筆動我不動，在創作得意時，物我渾忘，其樂融融如也。”又說：“回憶用筆之頃，氣從腳發，如歌似舞，確有竹啼蘭笑之感覺。”這一段話，正可印證屺老藝術中所內蘊的“力”。我曾拜讀過屺老所作的蘭竹長卷，其筆陣縱橫，如排山倒海，如萬馬奔騰，自始至終，一筆不懈，一氣呵成。如要從“力”的角度來看，則整個一幅長卷，恰是“力”的各式各樣的表現，而又表現得有時含蓄渾成，引而不發，有時又奔騰萬里，一瀉無餘。我曾多次看過屺老作畫，那種全神貫注、解衣磐礴的氣概，你可以感到此時的宇宙已經與他合為一體了！

與此相聯繫的是屺老的另一藝術特色，這就是粗服亂頭，不掩國色。屺老所追求的是宇宙間大自然的自然而真美，不是人工修飾以後的美，更不是園林盆景式的做出來的美。所以屺老無論是作山水還是花卉，都具有這種粗獷的自然真美。看了盆景式的纖細的人工雕琢美，再看屺老的狂飆式的強有力的粗服亂頭式的自然真美，自然會感到後者是萬頃太湖，前者祇是園池一角了。

屺老的畫，是一份無價的精神財富和物質財富，更是一個艱深的研究課題，是需要我們今後用很長的時間，很多的人力來認真研究的。本文祇能算是一點個人的感受。

屺老晚年，曾將他各時期代表作一百餘幅捐贈給朱屺瞻藝術館，同時，還將他精心收藏的部分古代及近現代名家字畫也一並捐贈給了朱屺瞻藝術館。現在出版的這本畫冊，是朱屺瞻藝術館館藏品中的屺老個人作品專集，所以這本畫冊，具有特別的保存價值、研究價值和紀念意義。

一九九八年八月七日於京華瓜飯樓

FOREWORD

Feng Qiyong

For years five an' a hundred rain and wind storm
Swept across the length an' breadth of our country.
Surviving all the vicissitudes o' life,
Now greet the eye ever new scenes of reform
As things have come to stage enormous changes.
Scrolls of miles and miles of mountains an' rivers—
Masterpieces brought to illustrious birth,
And as a man of art
You loftily stand First under heav'n an' on earth.

Your wrist strength adequate to move mountains
Wielding the pen in all its dexterity.
From within the Four Seas you mean t' gather
All the mountain mists and vapours like kins.
And paint Lushan clothed in jade-white flowing clouds
Hanging together in a mystic embrace,
What a keen desire t' see an endless crusade—
As a man of integrity—
Of fresh clean air throughout China t' pervade!

—An inscription on the occasion of “Exhibition of
Paintings by the 105-year-old Zhu Qi zhan”

Mr. Zhu Qizhan was a painter who had lived to the ripe old age of 105, which is something unique in the history of China's realm of art, and the like of whom, so blessed with longevity, I am afraid, may not be found even among the world's artists.

It is true that Qi Lao (Qi the Old Man so often addressed for veneration) had lived a centurian's life, but what is of still greater revelation is that he had never ceased painting in his lifetime. That is to say, he painted, painted and painted till the end of his life, which is again something few and far between in the human world.

Indeed, he was a great master of art, a singular one unheard of since days of old!

It was in the autumn of 1977 that I had the rare pleasure of making Qi Lao's acquaintance. That was when he happened to come to Beijing in the very season. One day upon receiving his letter despatched from Beijing Hotel where he was staying, I lost no time in paying him a formal visit. That afternoon, although it was the first time we met, thanks to our having earlier kept in contact by correspondence, we both happily felt like old friends with each other; and to me, that was no greater a gratification in my whole life.

Soon after our first meeting, I again had the honour of accompanying Qi Lao and Madame Zhu to visit The Great Wall. He was then already 86 years old, but in spite of his great age, he was surprisingly firm and steady in steps. In ascending the mountain heights, he walked straight up to the Second Beacon Tower on Badaling. When other tourists caught sight of a silver haired and bearded man atop The Great Well, they were very much amazed, taking him as a celestial being! And to my mind, a bold feat like this, after all, could be performed only once, never twice, by the 86-year-old Qi Lao. Who knows, a few days later, he told me that he had gone up to Badaling for the second time! Such a spirit of ambitious outlook and an attempt at big strides could not but arouse wonder and admiration in the people around him.

What astonished people more was his paying a visit, on invitation to the United States of America. He was then already at the venerable age of 92! There, a hoary-haired and silver-bearded man was seen robustly wielding his brushpen doing paintings. Those who had witnessed this scene were all astonished, likewise taking him as one from the immortal world.

Remember years ago another celebrated artist Qi Baishi went to Shanghai by plane at the advanced age of 86, which later became a much-told tale. And he was proud enough to autograph: “A Baishi Still Able to Fly to Shanghai in the Winter of Year Bingwu at the Age of 86”. Now, taking people by surprise, Qi Lao did fly across the vast ocean to the other side of the globe at 92. Such a heroic mettle was enough to astound the world and much-to-be-held conventions. Again who knows, in less than two months after his return to China, Qi Lao took a tour of Yunnan Province in the Southwest of the country, his itinerary covering Dianchi, Mt. Longmen, Lucheng, Mt. Diancang, Lake Erhai, Hot Spring in Chuxiong, Helong Tan (Black Dragon Pool) and the natural scenic wonder of Stone Forest. His giant strides, his breadth of vision and cheerful frame of mind—a mettle that was worthy enough for him to take pride in on the whole world!

Such a bold robust spirit of Qi Lao is likewise well mirrored in his paintings, representing a powerful classicly ancient style. When reading his works, people will never fail to sense that he has exceeded the bounds of pen and ink. Various conventional methods of cun (texturing) have long been blended by him into something new, forming a mode in absence of modes and a law

beyond laws. According to Sikong Tu of the Tang Dynasty, when he came to explain the phrasing *xionghun* (vigorous and firm) in his *Shi Pin (Poetic Quality)*, he put such a style down as “return to void and access to simplicity and naturalness; storing up strength into a vigour; and with all things of creation, sweeping across the firmament”. And in addition, “while transcending visible phenomena, keep lying within the ring”. In my opinion, it cannot be more precise to use these few words of Sikong Tu's to evaluate Qi Lao's style. They were annotated by Yang Zhengang of the Qing Dynasty with a quotation from *Gaolan Keyeben Yuanjie*, which will be easier to understand, namely, “This is something impossible to be attained by anybody other than those with enormous capability and learning. In essay writing, only Zhuang Zi and Sima Qian, and in poetry composition, only Li Bai and Du Fu are great enough to do so.” That is to say, what is called the “*xionghun*” style is an epithet only *Zhuang Zi* and *Records of the Historian* and the poetry of Li Bai and Du Fu can be worthy of. In that case, then, there should be no doubt that among the contemporary artist only Qi Lao and his paintings can deserve this name.

Qi Lao's works, no matter landscape painting or flower-and-plant painting, all without exception, are out of sturdy strokes “soaring-to-the-skies” and accomplished in a mental attitude of great ease. The artist is not going to gratify you with the charming interest of petty pen-and-ink works. What he evokes in you is the feeling of the unsophisticatedness of art, without beginning and without end, not the delicateness of carving skill. As has been well said, “Great masters import to you simplicity and plainness”. And through his works, what Qi Lao contributes to you viewers is none other than the feeling of trueness and plainness, yet dripping with vitality.

In the meantime, what Qi Lao breathes to you is the vital, atmosphere, life and pulse of art, i.e., “spirit”. The supreme state to be attained by all art is “spirit”. Art without “spirit” is something dead and lifeless as much as a bouquet of fresh flowers wet with morning dewdrops when just plucked are alive and possess “spirit”, whilst in the case of plastic flowers, they are dead and devoid of “spirit”. The mountains and waters under Qi Lao's brushpen, nebulously innocent and boundless, present a “*xionghun*” atmosphere at first look, yet on scrutiny, you will see through the atmosphere and feel that they are alive and breathe spirit. Moreover, the waters below the mountains, if you carefully lend an ear to and set your eyes on, you will hear the murmurings and see the ripples of the waters— all in all, static at the first sight but dynamic at careful looks; the existence of “form” at the first sight, then the presence of “form” and “spirit”. Both “form” and “spirit” are complete!

Another distinguishing feature of Qi Lao's art lies in his intrinsic “power” (“power” held in store within). When he quietly sits in solitude, he looks like an ancient statue of Buddha, like a celestial being, for his quietness is in unison with the quietness of all manifestations of nature and his breath is akin to the breath of an immortal. When Qi Lao does move and act and do paintings, he is like a warrior drawing his sword and a brave man lifting a huge bronze cauldron. For this, his movements are earth-shaking and his mettle is grand and heroic. In his written work *Pisiju Huatan (Talks on Art)*, he has this to say: “As Lu Fangweng's poem written in the cursive script indicates, ‘Lift the pen and look around, only to find how narrow Heaven and Earth are, then all of a sudden wield and sweep the pen without knowing.’ My experience is that prior to taking up the pen, there should arise a noble spirit in the chest that fills in between Heaven and Earth. But when I come to lift the pen, it moves, but not I. When I am pleased with my creation, things and I are dimly forgotten, and my joy knows no bounds.” He adds: “When I recall the moment I apply the pen, breath sets forth from my feet, and as if I were singing and dancing, there is indeed the feeling that my bamboos would be weeping and my orchids would be smiling.” These words can exactly verify the “power” held in store in Qi Lao's art.

The lengthy scroll of “Orchid and Bamboo” among Qi Lao's works testifies to the array of his brush strokes, running across the length and breadth of the paper with the momentum of an avalanche as good as ten thousand steeds galloping ahead, and from the beginning to the end, without a single sluggish stroke. It is done at one go. If viewed from the angle of “power”, then the whole-length scroll is a precise representation of “power” in all its modes of expression. Simultaneously, the expressions are reserved and well concealed, sometimes like drawing the bow without releasing the arrow, and at other times like a horse galloping for ten thousand miles or a river rushing down without holding anything back. This kind of lofty quality of being engrossed in work utterly relaxed without any formality will rouse in you the sensation that at these very moments the artist and the universe have fused together into one whole!

In connection with all these is another unique flavour of Qi Lao's art. He works no embellishment on but hides not the elegant beauty of things since what he pursues is the genuine beauty of Nature in the cosmos—never the “beauty” after adornment, still less the artificial beauty wrought on garden architecture and potted landscapes. Therefore, Qi Lao's works, no matter landscapes or flowers and plants, are endowed with the true beauty through his bold and unrestrained touches. If you turn your eyes on the man-made tenuous carved beauty of potted landscapes to Qi Lao's works' natural and unembellished beauty, you will spontaneously feel that the latter is like the expansive Lake Taihu and the former, a mere corner of a pond in the garden.

Qi Lao's paintings constitute an invaluable lot of spiritual wealth as well as material wealth, and all the more so, pose a topic for profound study, which work will take us quite a long period of time and will enlist much manpower to carry out in a serious manner. This article can only be counted as a statement of some of my personal feelings.

Qi Lao in his later years donated over one hundred pieces of his own representative works executed in the various periods of time to the Art Museum built in his honour, together with part of the paintings and calligraphic works by some ancient, modern and contemporary celebrated artists which he had painstakingly collected in his lifetime. This album under print will present a special collection of those of his own workmanship as housed in the Art Museum. For this reason, it will be of special value in preservation and study as well as of significance for commemorative purpose.

August 7, 1998
at Jinghua Guafan Lou, Beijing

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16. 醫衛入山區 138×68.5cm 1963年 Medical and Health Service to the Mountain Folk		41. 嘉瓠高懸 179.2×96cm 1985年 Overhanging Gourds
17. 贛水輝輝 135×69cm 1964年 Splendour of Ganjiang River		42. 紅梅 68×68cm 1985年 Red Mei (Plum Blossoms)
18. 臨趙原晴川送客圖 181.8×60cm 1974年 Copying Zhao Yuan's <i>Send-off by the River on a Fine Day</i>		43. 擬虛谷筆意 82.3×47.8cm 1987年 Imitating Xu Gu's Artistic Conception
19. 臨范寬雪山蕭寺圖 163×80cm 1973年 Copying Fan Kuan's <i>Solitary Temple in the Snowy Mountains</i>		44. 雁來紅 178.3×95cm 1985年 Tricolour Amaranth
20. 葡萄 179×95cm 1975年 Grapes		45. 修竹幽蘭 123.5×248cm 1987年 Bamboo and Orchid
21. 山花爛漫 137×69cm 1975年 Mountain Flowers in Full Bloom		46. 山路空翠 248.5×123.1cm 1987年 Mountain Path Amidst Greens
22. 修竹冬青 68.8×60cm 1977年 Bamboo and Holly		47. 秋景 251×125.5cm 1987年 Autumn Scene
23. 風梢雨簾 82.5×50.6cm 1977年 Wing Subsides and Bamboos Rise Following the Rain		48. 晴山餘雨姿 95×88.5cm 1988年 Lingering Charm of Mountains Barely After the Rain
24. 雙松 137×68.5cm 1978年 Twin Pines		49. 鷄冠花 144.2×111cm 1988年 Cockscomb

50. 山村煙嵐 111×146.4cm 1988年
Misty Vapour over Mountain Villages
51. 引得牽牛上短籬 68×135.5cm 1988年
Morning Glories Climbing Up the Low Fence
52. 秋菊有佳色 88.5×47.5cm 1988年
Unique Beauty of Autumn Chrysanthemum
53. 一籃幽香 89.3×48cm 1989年
A Basketful of Delicate Fragrance
54. 翰墨雲山圖卷 67.8×274cm 1991年
Clouds and Mountains in Ink-washes
55. 柯如青銅根如石 146×364.2cm 1988年
Stalks Hard as Bronze, Roots Firm as rock
56. 巫山十二鬱蒼蒼 138×68.5cm 1990年
Wushan Mountains' 12 Peaks —a Piece of Lush Green
57. 初日照丹楓 249.4×133cm 1990年
Rising Sun Illumines Maple Leaves
58. 層巒疊翠圖卷 67.8×542.3cm 1991年
Layer-upon-layer Mountain Ranges Dyed in Green
59. 蒼山高處白雲浮 125.5×67.2cm 1991年
Floating White Clouds over High Green Peaks
60. 行舟綠水前 70×47cm 1991年
Boat Sailing on the Green Waters
61. 遠山秋後出 136.3×67.8cm 1991年
Distant Mountains in View in the Late Autumn
62. 江上煙波 70×47cm 1991年
Vapour like Waves Rolling over the River
63. 白雲自怡悅 70×47cm 1991年
White Clouds Look Joyous in Spite of Themselves
64. 白帆點點綠水灣 70×47cm 1991年
White Sails Dotted About the River Bend
65. 古寺雲峰 70×47cm 1991年
Ancient Temple on the Cloudy Crest
66. 暮煙漠漠一江秋 70×47cm 1991年
Evening Haze Rising over the Foggy Autumn River
67. 深山藏古寺 70×47cm 1991年
Ancient Monastery Tucked Away Amidst Remote Mountains
68. 嶺上白雲 70×47cm 1991年
White Clouds Atop Mountain Ridges
69. 移舟野渡 70×47cm 1991年
Boating into the Open
70. 歸帆 70×47cm 1991年
Sailing Homeward
71. 回望青山半是雲 70×48cm 1991年
Green Mountains Half Enshrouded in Clouds When Viewed over the Shoulders
72. 滄江風帆 70×45cm 1991年
Sails on the Deep Blue River
73. 秋日晴光 137×68cm 1991年
Fine Day under the Autumn Sun
74. 綠樹濃陰夏日長 205.4×68.4cm 1992年
Dense Foliage of Trees Kills Long Summer Days
75. 四君子 91×48.2cm 1992年
Mei (Plum), Orchid, Bamboo and Chrysanthemum—Four Gentlemen Friends
76. 夏日山居 136×68.4cm 1992年
Mountain Life During Summer Days

77. 清秋佳肴 89.8×48.2cm 1992年
Chrysanthemum, Silvery Pomfret and Carrot
78. 楓葉霜紅 136×68cm 1992年
Frosted Maple Leaves Redder than Ever
79. 雨姿晴態 97×59.5cm 1992年
Clearing Up after the Rain
80. 歸海流漫漫 97.5×59.5cm 1992年
Emptying into the Sea Endlessly Without Cease
81. 空谷幽蘭 134×66cm 1993年
Orchid in the Secluded Valley
82. 菖蒲性孤潔 90×48.8cm 1993年
Calamus Solitary and Pure by Nature
83. 樹樹皆秋色 122.5×68.5cm 1993年
Each and Every Tree Tell the Advent of Autumn
84. 山雨 115.4×59cm 1993年
Rain in the Mountains
85. 山村秋色 114.5×68.5cm 1993年
Autumn in Mountain Villages
86. 紅綠梅 143.5×59cm 1994年
Red and Green *Mei* (Plum Blossoms)
87. 水邊幽影 89.9×48.5cm 1994年
Waterside Shadow
88. 煙江千里映翠微 68×137cm 1993年
Boundless Blue Mountain Mists over the Hazy River
89. 曉日秋山 250.5×69cm 1993年
Mountains under the Autumn Morning Sun
90. 風味可人 89×47.8cm 1994年
Distinctive Pleasing Flavour
91. 秋興圖 89.4×48.3cm 1994年
Full Autumn Mood
92. 丹楓染碧山 136.5×68cm 1994年
Red Maple Leaves Dyeing Aglow Green Mountains
93. 松排山面千重翠 117×68.5cm 1994年
Pines Arraying the Mountainsides with green Layer upon Layer
94. 廓外斜陽 68.6×68.2cm 1995年
The Setting Sun Shimmering over the Open Wide
95. 嶺上春光 68.5×68.3cm 1995年
Spring Scenery Pervading the Mountain Ranges
96. 晚翠 94×57.5cm 1995年
Evening Green
97. 行書七言聯 119.5×33.8cm
Seven-character Couplet in the running-hand script
98. 行書四言聯 135.8×35.4cm
Four-character Couplet in the running-hand script
99. 行書李白詩 134×67cm 1985年
Li Bai's Poem in the running-hand script
100. 春(油畫) 46×61cm 1989年
Landscape in Spring (Oil Painting)
101. 夏(油畫) 46×61cm 1989年
Landscape in Summer (Oil Painting)
102. 速寫 27×34cm 1996年
A Sketch Done During Illness

朱屺瞻藝術年表 張紉慈 章涪陵
Chronology Zhang Ranci Zhang Fuling



丁丑年夏永岷瞻



1. 墨竹 102.2×33cm 1937年
Bamboo (monochrome ink and wash)



2. 雙鉤水仙 68.5×33.5cm
Narcissus (double-line sketching)

大雪之霜露休輕剪乃有香風滿室薰
丙申秋莫為庭隅玉簪寫照 姜水岷曉東起武作於滬江



3. 玉簪花 143.4×55cm 1956年
Fragrant Plantain Lily (Tuberose)



4. 黄山写生图卷(之一、之二) 36×449.3cm 1956年
Huangshan Mountains (sketch from nature)(1)(2)



石中九月登黄山小住
 林精舍三遊題面
 海門歸后構圖
 覽奇峯出壑奔
 赴皖底即漸江淵
 公似力有未勝何晚
 拙筆盡畢記之
 東水未起我作於
 上海