

林琰珊畫集

王麟五



COLLECTED PAINTING WORKS BY LINYINGSHAN

# 林瑛珊畫集

林瑛珊



遼寧美術出版社

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LINYINGSHANHUAJI

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一九九九年冬月  
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延性开发

林瑛珊 筆名硯春, 號步雲居士, 1940年生于遼寧省蓋州市。1959年考入魯迅美術學院中國畫系, 為趙夢朱先生、郭西河先生入室弟子, 并從師于王盛烈、鍾質夫、李觀之、晏少翔、孫恩同諸教授, 1993年又拜師著名國畫大師崔子範先生。1965年大學畢業後, 分配遼寧美術出版社工作至今。現為中國美術家協會會員、中國美術出版研究委員會副會長、中國連環畫藝術委員會副主任委員、遼寧省美術家協會副主席、遼寧省出版工作者協會副主席、遼寧省連環畫藝術委員會主任委員、遼寧省國畫研究會副會長、遼寧省年畫藝術委員會副會長、遼寧省職工書法家協會副會長。現任遼寧美術出版社社長兼總編輯、編審。

LIN YINGSHAN, whose courtesy name is Yanchun, has the sobriquet "Retired Scholar Buyun", born in 1940 in Gaizhou, Liaoning Province. He passed the entrance examination to the Department of Traditional Chinese Painting, Lu Xun Fine Art Academy in 1959 and studied under the guidance of Professor Wang Shenglie, Zhong Zhifu, Ji Guanzhi, Yan Shaoxiang and Sun Entong. In 1993, he took Mr Cui Zifan, the famous great master of traditional Chinese painting, as his teacher. He graduated in 1965 and has been working in Liaoning Fine Art Publishing House till now. He is now a member of China's Artists' Association, deputy director of China's Art Publishing Institute, deputy-dean member of China Picture-story Art Committee, deputy president of Liaoning Artists' Association and Liaoning Publishers Association, dean member of Liaoning Picture-story Art Committee, deputy director of Liaoning Traditional Chinese Painting, Liaoning New Year Picture Art Committee and Liaoning Workers Galligraphers' Association. Now he acts as president of Liaoning Fine Art Publishing House and concurrently editor in chief and senior editor.

# 序

楊仁愷

古往今來，對造型藝術有卓越成就的名家，未必在仕途中能够取得突出的業績，也就是說二者不可得兼，相互制約，雖有個別例外，未能改變總的趨勢。倒是書法藝術例外，至少在東晉以來，歷朝出現的書法代表，大都屬於位高爵顯的人物，卻極少有開宗立派的專業書家，當是受客觀條件的局限所致。這個頗為複雜的問題，有待於今後在學術界中進一步加以探討。由於現代歷史的不斷演變，美術教育事業的蓬勃興起，造就了大批品學兼優的新人，其中不乏有才華橫溢的健者，從而逐漸改變歷史軌迹。這個昭然若揭的客觀事實，已經出現在人們的眼前，不但文藝界已露端倪，自然科學界也不乏先例，這正是新中國時代所獨具特色的表徵，值得大家為之額首慶幸！

自然和人文科學界新人新事，樂見報端，可置而不論，這裏，單就藝術繪畫界巍然出衆的著名畫家林瑛珊先生30年來所從事的創作、出版專業的光輝事迹，趁編輯出版他的畫集之機會，作為與畫家多年相交，知之素稔的方便條件，在序言中略為敘述其梗概，以饗讀者，也許是前人不忘發潛德之幽光之意云。

既然是辱承作者為畫集撰序，首先必須對畫家的創作進行概括與分析，俾有助於廣大讀者披閱。同時，眼前出現的美術出版界新人新事，與今日美術事業發展緊密不可分割的突出過節，似不應置而不論，它雖與創作關係不那麼緊密，卻涉及到作為一個杰出的畫家和領導者，既要從事創作，又要噙心瀝血，勇于挑戰，為出版事業做出貢獻，豐富并充實各個階層精神食糧的需求。所謂雙肩挑的寶貴經驗，打破歷史局限的舉措，值得總結，想必是為大家所樂聞的。

凡是在社會上已露頭角的知名藝術家，都不能避免評論界的評頭品足，著名畫家林瑛珊先生也不例外，受到來自各方的評價。評論者有權從各個角度自我感受出發，褒貶由之。可是，就我能够閱讀到的若干材料，肯定的居絕對多數。瑛珊以專擅工筆和寫意花鳥為主，衆所周知，花鳥草蟲與人物、山水、走獸的造型技法變化，受到客觀上的某些局限，歷代的花鳥畫家如果自闢蹊徑、標新立異，難度極大。而畫家的轉益多師，憑他執著的追求，刻苦鑽研的結果，從前人的窠臼中脫穎而出，一枝獨秀。我認為亦言先生在《造型藝術》13期上發表的《風韻清殊，和諧自然——談林瑛珊寫意花鳥畫》一文，從哲理入手，聯繫到對作品的欣賞，落實到作品的筆墨韻味的分析，相當透徹，最後一段文字，寓意深遠，不嫌冗長，值得將原文轉錄下來，供讀者參考。

“林瑛珊的花鳥畫非常重視筆墨意味，但他又常常為此苦惱，常常試圖推翻它，把民間藝術的精華揉進去。他的畫經常出現的小魚、小蟲、小鳥，其意義絕不在于刻劃的工細，是他揉的需要，情的結果。這也是他的繪畫語言，是他在苦苦追索民間藝術的文化意識。事實上，民間繪畫中的文化感非常博大，它所形成的場，直接影響文化史的升

落，林瑛珊意識到並非常重視到這一點，恐怕也是畫家之所以走出這樣道路的原因之一吧。每一特定的時代和社會構成，都會直接影響與之相應的繪畫觀念的構成，基於現代人們心理機制和生理機制形成的繪畫規範，人們對花鳥畫的新的認識也就直接影響畫家要認真思考如何運用自己的繪畫語言。”

瑛珊生於海邊，長在山裏，自幼受到大自然的熏陶，他對大自然與鄉情充滿着無限的愛。畫集中收入的所有作品，充滿了大自然純樸、空靈、美妙和芬芳，不管是工筆的精細描繪，或是寫意畫的信手揮灑，都表達出畫家的可喜氣質。還是亦言先生說的好：“無論是所表現的牡丹、荷花、翠柳、紫藤、芍藥，還是魚、蟲、蜂、蝶，盡脫前人之窠臼。……在艷俗之中求清新，平凡之中見高潔。……正是畫家自己的座右銘：返樸歸真，而歸其自然。”誠哉斯言。《美術大觀》已於1988年11期中的評價文章，對其創作藝術，特別是傳統的花鳥畫與喜聞樂見的年畫結合好處地結合起來，做了新的探索，英雄所見略同。

近年來，國內外媒體對瑛珊創作刊布和評價逐漸多起來，特別值得一提的是1992年4月27日《人民日報》海外版發表的專訪，題目《一枝紅杏出關外——訪遼寧美術出版社社長兼總編輯林瑛珊先生》的文章，言簡意賅，對他的身世和藝術經歷以及1988年11月受文化部的派遣，赴菲律賓實大馬尼拉和本龍市舉辦“中國現代年畫展”，並在工藝學院講學，受到當地藝術家和華人的稱贊，那裏的《菲華時報》為之進行整版報導，留下了很廣泛的影響。1993年3月，畫家林瑛珊又攜遼寧名家作品赴新加坡展出，其間，該國《聯合晚報》在“國內新聞”欄中專題報導實況，並刊登林氏《富貴長壽》國畫一幅，相當醒目，受到各界的重視。歸國後，《遼寧日報》記者蘇宏對其進行了採訪，以《藝術事業的開拓者》為題，刊之報端。接着《新聞出版導報》發表宗文的《邁出國門可喜的一步——遼寧美術出版社社長兼總編輯林瑛珊訪談錄》一文，對畫展的盛況，擴大對外文化交流的影響，以及一些經驗教訓等都做了翔實的報導，引起國人的欽佩。至於對畫家個人的作品，許多媒體中先後均有所報導，如《瀋陽晚報》1994年11月28日“畫家與作品”欄的專載；《中華英才》1995年11期陳復慶撰《林瑛珊影畫館——繪得花鳥競芳菲》的文章，一再對畫家作品獎飾有加，給予相當高的榮譽，實至名歸，並非虛詞。

瑛珊的繪畫創作，沒有因策劃出版業務繁忙而受影響，始終揮毫不輟，兩者結合無間，相得益彰，難能可貴。多年來有大量作品出版，並散見於中國郵政“賀年明信片”、《中國畫家作品集》、《遼寧畫家作品集》、《中國東北名家水墨畫精品選》等綜合畫冊中。1993年，遼寧美術出版社出版了他的專輯《硯春國畫小品》，1994年又出版了《硯春花鳥畫集錦》活頁一套，收入單幅花鳥作品十幀，具有一定的代表性。我所以用此保留語法，在於對這部大型畫集對比而言的。他作為一位建社半個世紀、譽滿國內外的遼寧美術出版社社長兼總編輯身份，為他人出版過許多畫冊，更為國內統籌編輯了《中國美術分類全集》之《中國壁畫全集》、《中國歲畫全集》

等大型套書；為遼寧博物館和瀋陽故宮博物院藏品出版各種精印圖錄、畫集；為出版《東北民族民間美術總集》，不惜工本和心血，更為長篇連環畫《西遊記》、《前漢演義》、《紅樓夢人物》、《抗日戰爭史》、《三大戰役》等許多連環畫套書編印出版，尚未考慮自己的畫冊，此種先人後己的嘉行，真乃謙德可風，值得嘉許。

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本節需用一些篇幅，對瑛珊辛勤經營美術出版事業，以及在改革浪潮中所做出的卓越貢獻，也與他的繪畫創作一樣，繁花似錦，聯璧交輝，各家媒體也有所報導，未必全面，藉此略為摘出，便知梗概。1994年3月20日《遼寧日報》記者周朗以《遼寧社深化改革，雙效俱佳，躍居榜首》為題，對該社的成就作了概括的報導；較全面的闡述，則有蘭柯、元傳祿合撰的《執著的追求——記遼寧美術出版社社長兼總編林瑛珊》長稿，刊載于《新聞出版報》上，既對他出色地做好出版社工作，完成雙肩挑任務，在勝利中不斷前進給予充分肯定，通訊裏稱之為“事業狂”，同時也贊譽他是一位藝術上的開拓者，此言不虛；《遼寧經濟日報》1995年1月23日刊載《出版家的膽識和韜略》，對瑛珊本人及所經營的出版社取得的可喜成就作了較全面的評價，與《遼寧宣傳》上同一年出版的16期《春風吹又綠——遼寧美術出版社深化改革成果顯著》的文章觀察分析基本一致。這一刊物是全國優秀宣傳期刊，此期以瑛珊半身像作為封面，其影響可想而知。

正由於近年來遼寧美術出版社在改革浪潮中迎着困難向前闖，成績斐然，在全國同行中排在先。這其中每一個環節和措施都與其帶頭人緊密相連，正因為瑛珊是位對藝術創作孜孜以求的探索者，二者的有機結合，相得益彰，創造出令人欽羨的奇迹，並受到各方的獎飾，名至實歸，理有固然。據我所知，瑛珊的組織能力有過人之處，歷年來本人率先躬自實踐，從而帶動編輯、畫家團結一心，相互砥礪，一致以“二為”為方向，創作出可喜的成果，故遼寧美術出版社在全國歷屆美術圖書評獎中都名列前茅。國家新聞出版署和中國出版工作者協會為他頒發了“優秀編輯榮譽獎”、“連環畫工作榮譽獎”、“年畫優秀編輯獎”。1994年他又榮獲了國務院頒發的“享有政府特殊津貼”的證書和待遇。這些都是對瑛珊辛勤耕耘所結出的豐碩成果的應得的回報。

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瑛珊所取得的成就反映在他本人的社會活動方面亦顯斐然。在省內他出任全省出版行業高級職稱評委、全省美術行業高級職稱評委，在省幾屆美術作品展覽中出任評選委員；他在全國也多次出任年畫、連環畫、美術圖書評獎委員會委員。他被聘為《中國美術分類全集》總編委會委員、《中國叢書全集》編委會副主任、《中國壁畫全集》編委會委員，選被《中南海珍藏書畫集》聘為顧問，並有其作品收入畫集之中。由於瑛珊先生在國內外有較深的影響，所以他先後被收入《中國藝術名人大辭典》等七種辭書中。這一系列的榮譽已經得到社會的公認，隨著這部精美畫集的出版發行，與之相輔相成，必然會發生更為深遠的影響！

1995年7月杪于盛京沐雨樓中

# PREFACE

Yang Renkai

From ancient time, not every artist of plastic arts may make considerable achievement in his official career, that is to say, it is hard for one to acquire both arts and career which are interacted. Though it might have some exceptions, it can not change the overall trend. The art of handwriting is an exceptional example. Before the Dynasty of East Jin, most calligraphers were of high hanks, but only professional calligraphers founded their own schools, which were restricted by the objective situation. This complicated problem remains to be further approached in the future. As time goes by, the vigorous spring-up of the cause of art education and publication has brought up a great number of figures with good character and fine scholarship. There are still many more gifted artists who are changing the historical path. This obvious objective fact has presented itself before our eyes, not only in the field of art, but also in that of natural science. It symbolizes the new distinctive Chinese times at which we should rejoice.

We are not speaking of the new figures in natural science circles and the humanities circles whom we can read in many papers. Here is a famous artist Mr. Lin Yingshan, who is well-known in the art circles. Mr. Lin has been engaged in drawing and publishing for more than 30 years and as an old friend associating with him for years, I am now taking the opportunity of the publication of his collection of paintings to say a few words about him to the readers.

As granted a great favour to write the preface, I must summarize and analyse his creation first in order to let readers understand. Meanwhile, we could not avoid talking about the new figures and things in the field of publishing and the important part which can not be separated from the development of nowadays' drawing. Though they may not be closely related to an artist's creation, it touches upon a remarkable artist and an initiator who takes up drawing as a profession and sheds his heart's blood to make the cause of publishing prosperous as well in order to cater to the need of every social stratum. The experience of twofold task and the act of breaking the historical limitation are worth to be summed up, which are likely to be loved by readers.

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Every outstanding artist could not avoid the critical remarks from commentators and Mr. Lin is not exceptional. He has been commented by people from all walks. Commentators have the right to pass judgement from various angles. As I know, among the commenting articles the affirmed ones take the majority. Mr. Lin is good at drawing flowers and birds by fine brushwork, close attention to detail, vivid expression and bold outline. As well-known, the drawing skill on flowers, birds, grasses, insects, figures, mountains, rivers and animals are restricted objectively. It is quite difficult for artists on flowers and birds through history to create their own ways of drawing and to be unconventional. But by his rigid pursuit and endeavouring study, Mr. Lin shows his talents beyond the predecessors' tradition. I think the article "Clear and Graceful, Harmonious and Natural—Discussion on Mr. Lin Yingshan's Flower-and-bird Paintings"

published on the thirteenth issue of *Plastic Arts* written by Mr. Yi Yan is worthy of reference. It starts with philosophic theory, relates the appreciation on his works and focuses on the analysis of the works. It is a quite penetrating article. The last paragraph of the article has a profound meaning. Now I am extracting it to you for reference.

"Lin Yingshan pays much attention to pen and ink, but he often feels vexed about it. He wants to overturn it and mix the highlights of folk art with it. Little fishes, insects and birds appearing in his drawings do not only represent his exquisation, but the need of his mixing and the result of his affection. It is also his drawing language and the cultural consciousness of the folk art for which he has been seeking for years. In fact, the cultural feeling in folk drawings is great and it affects the rising and falling of cultural history. Lin Yingshan is quite conscious of this and makes emphasis on it. That is one of the causes why he has taken this path. Every specific time and social composition may directly affect the composition of drawings of the time. Based on the drawing standard formed from human's psychological and physiological mechanism, people's new knowledge of flower-and-bird paintings might directly influence painters on how to use their drawing language."

Ying Shan was born on the sea and grew up in the mountain. From his childhood he was nurtured by the nature which he loves heartedly. All the works collected in the book are full of simplicity, beauty and fragrance of nature. His fine drawings of close attention, vivid expression and bold outline are easily depicted and expressing his remarkable makings. Mr. Yi Yan says, All his drawings such as peonies, lotuses, willows, purple canes, Chinese herbaceous peonies and fish, insects, bees and butterflies are quite out of the predecessor's tradition...He seeks for newness in the beautiful convention and shows his elegance in ordinariness...His motto of "seeking for simplicity and original purity, back to nature" is the best reflection of himself. Early in 1988, he made a new exploration at his art, especially at the combination of traditional flower-and-bird paintings with New Year pictures loved by all people in his article in the 11th issue of *Art Panorama*. That is, great minds think alike.

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In recent years, comments on Mr. Lin's works from both home and abroad are getting more and more, among which one worthy of being mentioned is Chen Fuchen's article published on the Overseas Edition of People's Daily on April 27, 1992. The title is "One Branch of Red Apricots Outside the Pass—Interviewing Mr. Lin Yingshan, director of Liaoning Fine Art Publishing House and editor in chief." It compendiously introduces Mr. Lin's life and art experience, his exhibition of modern Chinese New Year pictures in Manila and Mulong of Philippines and his lectures in its Art Institute sent by the Ministry of Culture in November of 1988. He was well acclaimed by the local artists and overseas Chinese. FEIHUA TIMES reported him in a whole page and exerted a great influence. In March of 1993, Mr. Lin

Yingshan went to Singapore to hold an exhibition of works of well-known artists from Liaoning. Singapore's UNITED EVENING PAPER reported it specifically in the column of National News and published Mr. Lin's *Long Live With Riches and Honour* which was attracted and accepted. After having returned home, a journalist from Liaoning Daily interviewed him and reported him in the article of "The Pioneer of Art". THE GUIDING PAPER OF NEWS AND PUBLISHING published "One Remarkable Step to Abroad — Interviewing Lin Yingshan, director and editor in chief of Liaoning Fine Art Publishing House" to report the cultural exchange, the great effect and the experience which were quite admired by our people. As for his own works, many papers and magazines, such as in the special column of "Painter and His Works" of SHENYANG EVENING PAPER on November 28, 1994 and "Gallery of Lin Yingshan—Flowers and Birds Competing to Send Fragrance" in the 11th issue of *CHINA'S TALENTS* in 1995. The latter highly praised Mr. Lin's works.

Ying Shan is not affected by his busy publishing work. He keeps on creating and combines it with his publishing work. For years many of his works have been published. We can find his works on the postcards, in *Collection of Works by China's Painters*, *Collection of Works by Painters from Liaoning*, *Highlights on Ink and Wash by Famed Painters from Northeast China*. In 1993, Liaoning Fine Art Publishing House published his special book of *Works of Traditional Chinese Paintings* and in 1994 published a loose-leaf set of *Highlights on Flowers and Birds* published by Liaoning Fine Art Publishing House in 1994, ten of his single flower-and-bird paintings were included and they much represented his works. Acting as director of Liaoning Fine Art Publishing House and editor in chief, he has not only published many picture albums, but edited books of *China's Classified Cultural Relics*, *Collected Works of China's Frescoes* and *Collected Works of China's Rock Pictures* which were compiled into the nationally large-scale book of *Collected Classified Works of Chinese Arts*. He also published kinds of the highlight list of art and collections of pictures free of charge for Liaoning Museum and Shenyang Palace Museum. He published the book of *The General Collection of Northeast National Arts* and the lengthy picture-story books *Pilgrimage to the West*, *The Romance of Pre-Han Dynasty*, *Figures in A Dream of Red Mansion*, *History of the War Anti-Japanese* and *The Three Campaigns*. Until now has he not been thinking of publishing his own picture books. The conduct of his putting others before himself deserves commendation.

In this part I will cite some examples to illustrate Mr. Lin's contribution to the cause of art publishing which is as much shining as his drawings. Several news mediums have reported him and I just summarize them. On March 20, 1994, Zhou Lang, a journalist from *LIAONING DAILY* wrote an article in the title "Liaoning Fine Art Publishing

House Deepening Reform and Making Dual Benefits, Leaping to the First Place" in which he comprehensively covered the House's achievements. Another lengthy article "Rigid Pursuit — Note on Lin Yingshan, director of Liaoning Fine Art Publishing House and editor in chief" in NEWS PUBLISHING PAPER written in collaboration by Lan ke and Qi Chuanlu appraised both his publishing work and his creation. He was called " Crazy Man" in the article, but he is also a pioneer in arts. The article of " A Publisher's Courage, Insight and Strategy" in volumn 4 of LIAONING ECONOMICS PAPER on January 23, 1995 appraised him detailedly, which accords with the analysis of " Spring Bringing Green — The Great Achievement resulting From the Deepening Reform of Liaoning Fine Art Publishing House" published on the 16th issue of LIAONING PROPAGANDA which is an excellent periodical over the country. The front cover of the said issue is that Mr. Lin's half-length portrait and the effect are great.

In recent years, Liaoning Fine Art Publishing House meets difficulties head-on and shows a new look. It comes out first among its same trade and all these owe to its director. It is because of Mr. Lin's diligent pursuit for art and his good combination of the two that the House has made such a great achievement. As I know, Yingshan has a super ability of organization. For years he has been uniting many painters and encouraging them to make new gains. Thus the picture books published by the House are among the best of its kind, especially the picture-story books of large-scale have got the prizes for many times in the national competition, and it enjoys the fame of "King of Picture-Story Books". National News and Publishing Office and China's Publishers' Association issued him Honourable Prize for Excellent Editor and for Publishing Picture-story Books and The Excellent Editor Prize for New Year Pictures. In 1994, he was issued the Government Subsidy Certificate by the State Congress.

The achievement he made was reflected in his social activities. In Liaoning Province, he is a commentator on senior title in the publishing field and acting as a commentator in Liaoning Province and in nationwide in every national art works exhibition. He is also invited for many times to be one of the commentators in the national New Year pictures and picture-story books competitions. He was invited to be a member of the chief editors committee and the Deputy-dean of the Editing Committee of *Collection of China's Rock Pictures*. He was one of the consultants of *Collection of Handwriting and Pictures in Zhongnanhai* and his works were compiled into it. He participated for several times in the evaluation on drawings. He is compiled into the book of *Dictionary of Great Men of Arts in China*, etc. All what he has done and he is doing have been acknowledged by the whole society, and as the publication of this book, it must exert great influence on us.

Written in July of 1995 in Muyu Building, Shenyang

- 1 秋蔬飄香(Flowing Fragrance of Autumn Vegetables)
- 2 祝壽圖(Congratulation On Birthday)
- 3 中秋頌(Ode to the Mid-autumn Festival)
- 4 富貴長壽(Riches and Long Life)
- 5 金魚睡蓮(Golden Fish and Sleeping Lotus)
- 6 秋江情(Affection of Autumn River)
- 7 牡丹蛺蝶(Penoy and Butterfly)
- 8 國華競芳菲(National Creams Competing For Fragrance)
- 9 秋高壽長(Bright Autumn and Long Life)
- 10 八魚圖(Picture of Eight Fishes)
- 12 三唱春曉(Three songs of Spring-break)
- 13 春江魚肥(Rich Fishes in the Spring River)
- 14 四季花香(Fragrant Flowers Through Four Seasons)(春)(Spring)
- 15 四季花香(Fragrant Flowers Through Four Seasons)(夏)(Summer)
- 16 四季花香(Fragrant Flowers Through Four Seasons)(秋)(Autumn)
- 17 四季花香(Fragrant Flowers Through Four Seasons)(冬)(Winter)
- 18 蓮塘戲鯉(Carps Playing in Lotus Pond)
- 19 芙蓉金魚(Lotus and Golden Fish)
- 20 紫藤金魚(Purple Canes and Golden Fishes)
- 21 秋菊草蟲(Autumn Chrysanthemum Grass and Insects)
- 22 一品紅麻雀(Poinsettia and Sparrow)
- 23 山茶梅花(Camellia and Plum Blossom)
- 24 凌霄黃鸝(Chinese Trumpet Creepers and Orioles)
- 25 蜀葵山雀(Hollyhock and Tit)
- 26 春色滿園(A Garden Filled with Spring's Colours)
- 28 牡丹(Peonies)
- 29 荷花(Lotus)
- 30 見汝思美酒(Thinking of Good Wine at Meeting You—Crabs)
- 31 梅石延壽(Plum Blossom and Stone Extending Life)
- 32 春風(Spring Breeze)
- 33 國色天香(Beautiful and Fragrant Penoy)
- 34 紫藤(Purple Cane)

- 34 歲寒遺興(Pomegranate and Narcissus)  
35 蟹趣圖(Picture of Delight on Crab)  
36 芭蕉薔薇(Banana and Rose)  
37 黃藤(Yellow Cane)  
37 露(Dew)  
38 朝陽(The Morning Sun)  
39 世世清白(Pureness for Generation)  
39 溢香(Overflowing of Fragrance—Lotus and Insects)  
40 月季芭蕉(Chinese Rose and Palm-leaf)  
41 鬧春(Celebrating Spring)  
42 富貴圖(Picture of Rich and Health)  
44 秋碩(Ode to Autumn)  
45 迎春(Winter Jasmine)  
45 年年有餘(Every Year to Spare)  
46 草木情(Stirrings of Grass and Tree)  
47 葡萄(Grapes)  
48 荷塘(Lotus Pond)  
48 梅(Plum Blossom)  
49 農家小景(Small Scenery of Peasant Family)  
50 蟹趣(Delight on Crab)  
51 秋江冷艷(Cold Beauty of Autumn River)  
51 瀟湘夜雨(Night Rainfall in Xiaoxiang—Bamboo)  
52 秋江晚情(Evening Stirrings of Autumn River)  
53 晨曲(Morning Song)  
54 雙蝴蝶(Double Butterfly)  
54 晚秋(Deep Autumn)  
55 溢香清遠(Overflowing Fragrance Smelling Far Away)  
56 警艷(Rose)  
56 野卉(Wild Grass and Flowers)  
57 深秋佳色(Beautiful Scenery in Deep Autumn)  
58 秋塘踏趣(Interests on Autumn Pond)  
60 蟹肥酒香(Rich Crab and Good Wine)

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- 60 鄉情(Affection of Homeland)  
61 凌霄圖(Picture of Chinese Trumpet Creeper)  
62 多壽(Longlive—Peaches)  
63 香瓜香(Fragrance of Cucumber)  
63 天香(Fragrant Penoy)  
64 曉風(Sparrow in the Morning)  
64 山野情(Stirrings of Mountain and Country)  
65 山茶(Camellia)  
66 田園情(Stirrings of Countryside)  
66 秋蔬(Autumn Vegetables)  
67 惜春(Valuing Spring)  
68 鐵幹嬌姿(Plum Blossoms)  
68 月季(Chinese Rose)  
69 山谷溢香(Overflowing Fragrance in the Valley)  
70 五瑞圖(Picture of Wu Rui)  
71 山花(Mountain Flowers)  
72 春菇(Spring Mushrooms)  
73 蘭竹(Orchid and Bamboo)  
74 歲朝圖(Longlive)  
75 秋蟬(Autumn Cicada)  
75 竊果大盜(Stealing Fruits)  
76 春江水暖(Warm Water of the Spring River)  
77 鷹擊長空(The Fighting Hawk in the Sky)  
78 夏塘清趣(Interest in the Summer Pond)  
79 探春(Seeking for Spring)  
80 消夏(Summer)  
81 玉樓清品(Stainless Utensils in Jade Room)  
82 採菊東籬下(Picking Chrysanthemum Under the East Hedge)  
83 報春(Heralding the Break Of Spring)  
84 醉臥春宵(Crabs and Penoles)



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