

SELECTED CHINESE PAINTINGS
FROM THE COLLECTION OF
THE PEOPLE'S FINE ART PUBLISHING HOUSE TIANJIN

天津人民美術出版社藏畫選



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作人題



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The People's Fine Art Publishing House Tianjin

前 言

五十年代解放初期，前人的中国画原作在书市中尚有收售流通，唐宋古迹虽不多见，明清佳作却为数不少。为了繁荣创作，继承和发扬中国画的传统，我社曾陆续收购、集存了一些近百年来知名画家的原作。幸运的是，经过十年内乱，这些原作基本上没有流失损伤，令人倍感珍贵。今天，精选了我们天津人民美术出版社藏画中的一部分，集册出版，奉献给读者，并借以纪念我们建社三十周年。

这本《天津人民美术出版社藏画选》选刊了近百年来三十六位画家的九十二幅作品，其中包括几位现代画家的作品。选入的作品，虽不能都视为该画家的代表作，但我们相信，它们大都是画家的精心之作，有相当的参考价值；而且绝大部分是第一次印刷出版、公诸于世的中国画佳作。

继承我们中华民族历史上积累的智慧 and 才能，借鉴世界各国的艺术精华，无疑有利于社会主义绘画艺术的发展和创新。中国画之所以具有强大的生命力；所以能独树一帜光耀于世界艺术之林，自有它自己的特点和独特发展的艺术规律。借古开今，继往开来，出版这本中国画选集，希望有助于中国画的研究和创作。而推荐优秀的古今中外艺术作品，把美好的追求、意境、情趣……介绍给读者，则是我们义不容辞的责任。因此，凡我们工作中的不足之处，欢迎读者指正、帮助。

编者

一九八三年三月

PREFACE

In the early days of liberation in the 1950s, original old Chinese paintings were still found in circulation or on sale in the book market. Though paintings of Tang and Song dynasties were very rare, there were quite a few excellent works of Ming and Qing dynasties. To promote art creation and to carry forward the tradition of Chinese painting, the People's Fine Art Publishing House of Tianjin purchased and collected in succession some originals by celebrated artists of the last hundred years. It is fortunate that the paintings in our collection were not lost or damaged during the ten years of internal turmoil, and this makes us treasure them more than ever. Today, we have selected some paintings in our collection to present to the readers as a token to mark the 30th anniversary of the founding of the People's Fine Art Publishing House of Tianjin.

The present *Selected Chinese Paintings* contain 92 paintings by 36 artists of the last hundred years, including a few contemporary artists. The paintings in the present selection are not necessarily representative of the artists, but we believe they are mostly serious works by these artists that are valuable for our reference. The majority of these paintings are published for the first time.

Assimilation of the long tradition of Chinese painting and the art cream of foreign countries will certainly promote the development of our socialist art and enable us to blaze new trails. Chinese painting, with its unique features and its own laws of development, is of great vigor and vitality, and has established itself distinctly as a separate tradition in the world of fine arts. With a view of carrying forward this unique tradition of Chinese painting, we have published the present selection, and we hope it will prove to be helpful to the study of Chinese painting and to artistic creation. It is our bounden duty to present to our readers the best works of art of all times and countries to give the readers a chance to enjoy their artistic appeal, to draw from their conception and to engage in the pursuit of beauty in general. Any criticism to our work will be appreciated.

The Editor
Tianjin, March 1983

继承和发展民族的优良艺术传统

赵泮滨

和西欧绘画媲美而独具风貌的中国画，是世界艺术宝库中的瑰宝；是我们中华民族在悠长历史中积聚下来的珍贵遗产；是值得我们引为骄傲的民族传统。如何继承前人智慧的结晶，如何发展创新以达到更高的境界，绘画工作者无不在思考和探索。

假若借鉴少、见识浅，对继承传统缺乏研究，那就不利于创新，不利于发展艺术。虽然生活是创作的主要依据，但表现形式也不是无关紧要的。一定的生活内容，一定的自然形象，要有一定的艺术形式、一定的艺术手段才能完美准确地把它表现出来。新的生活内容要求相适应的新的形式，这种新形式一般是从本民族的传统习惯上发展起来的；是从群众喜闻乐见的、能够接受的形式上发展起来的。

民族传统不是一个框框、一个固定的模式，它随着生活的前进更新也在不断地变化发展。继承民族传统并不是因循保守、固步自封，那是没有出路的。所以，大胆探索不断创新，势在必行。

继承民族传统，借鉴传统形式，要去粗取精有所改造、有所发展，决非一蹴而就。民族艺术的成熟是后浪推前浪，经历了不断除旧更新，不断变化丰富的长过程，而借鉴是永无止息的。

实际上没有一个知名画家一辈子死守一种手法，他们一生中三变四变不停地变，作品就愈来愈完善，才会达到炉火纯青。他们都主张行万里路，读万卷书，这样才有大胆探索的雄才卓识，才能掌握成功的奥秘。

百多年前，是我们民族历史上苦难、屈辱最深重的年代，帝国主义列强肆无忌惮地入侵、掠夺，并从政治、经济、文化各方面控制、渗透。社会动荡不安，人民的反抗情绪日益强烈，文艺上也形成一股力量，力图冲破旧八股的束缚。中国画受着扬州画派的影响，力求变革的画家相继出现，以赵之谦、虚谷、任熊、任伯年等为代表，扭转了中国画复古倒退日趋没

落的颓势。后继而起的又有吴昌硕、蒲作英、吴石仙等名家，他们各有建树，对中国画的推陈出新，显示出各自的才华。至于齐白石、黄宾虹、徐悲鸿等更是为大家所熟知和热爱，正是他们，赋予中国画这门古老的艺术以新的生命，从此，中国画走出宫廷、书斋，生根于人民的百花园。

让我们来选择几位画家，约略看一看他们的艺术特色，恐怕无一不是继承和创新的成果，对我们学习中国画的传统和欣赏艺术作品，也许能有所提示：

如赵之谦，他擅长花卉，构图大方，疏密有致。他不求一枝一叶的美观，而求绘画整体的气势。看来似是任意挥洒，实际上他是用稳重的北魏书法入画，柔中寓刚，笔意浑圆，沉稳灵巧，画面浑雄大方，这对前人的纤弱风格是个大胆的改革。

又如任伯年，他山水、花鸟、人物兼长，尤其传神写照超过前人，写意人物尤为生动。他的花鸟，藏头露尾妙趣横生，并善于双钩白描，用笔淋漓痛快；构图别致不落俗套；造型简练而传神。他的画，具有出奇制胜巧夺天工之气。他的作品能获得雅俗共赏的效果，皆因他是一位善于继承和创新的大画家。

再如虚谷，工写花鸟、金鱼等。他作画喜欢夸张对象的主要特征，并用渴笔短皴来画，别有生趣。本画选中所选山水一幅，是不可多得的佳作，画中主峰俨如一位老者毅然屹立，显示了画家的巧妙匠心，他一生作画，追求标新立异，独树一帜。

我们再来看看新中国诞生后，中国画老画家为表现新内容的探索，以及他们在创作上发展更新的艺术特点。

获得人民画家称号的齐白石，他的画不仅题材为人民所熟悉，形式上也有民间画意，他主张似与不似之间的画理，恰当地概括了中国传统的美学观点。他的花卉、草虫、鱼虾，生意盎然，幅幅感人。他取材广泛，不以奇特古怪诱人，以神似取胜，这正是中国画传统中最可贵的。

擅长山水的黄宾虹，他遍游名山大川，对祖国大自然的欣欣向荣深有

感受，晚年他的画墨色更加丰富，浑厚而空灵，干枯中又显滋润，一扫前人单薄苍白之感。他能超出古人之法，皆因师造化而不泥古。他在用笔、用墨的技巧上超过了前辈名家。

中西画兼长的徐悲鸿，曾在法国攻习西画，素描基础雄厚，所以他画的中国画人物，是讲究解剖学的；他画的马，形神兼备，溶中西绘画于一炉，富有创造性。他提倡现实主义的创作方法，肯定民族传统，又吸收西洋的写实技术，对中国画作了合理的改革，他的创作实践，证明了他开创的道路是成功的。

沿着前人探索的足迹，我们可以领会到中国画的特点和规律，以及中国历史上长期形成的特有的美学思想。

简言之，中国画贵在气韵生动，生气盎然，言简意赅，特征明显，不求形似，但求神全，画龙点睛，意在笔先。中国画还讲求意境，画中有诗，耐人寻味，藏露含蓄，苦心经营，事物尽可平凡，画面切忌板滞。中国画还特别注重笔墨，笔力为骨，墨色为辅，色淡墨韵，笔飞墨舞，敷色别致，笔法特殊，墨不画到，色可补足，等等。

中国画和中国其它艺术一样，如诗词、音乐、戏剧等，它们的哲学思想是相同的，首先强调画家的人品、修养。看画家对事物的主观感受程度，注重感情，注重意境，注重品格。要求画的情景交融，也就是要求有诗意、有哲理、有寄托。画家只有摄取事物的本质，夸张其内含的美的特色，调动有效的表现手法，才能画出情景交融、动人心弦的作品。所以，作为画家，需要具备高尚的思想品质和全面的艺术修养。

所谓“下笔如有神”，是“读书破万卷”的结果。今天，若从不脱离生活，心灵和人民休戚相关，又能“行万里路”，就会胸中意境满腔，神气充斥笔端，创新是不成问题的。

“一定要努力建设高度的社会主义精神文明”的伟大号召激励着我们，在继承和发展中华民族优秀艺术传统上，相信我们的美术工作者一定能开创新局面的。

CARRY FORWARD THE FINE TRADITION OF OUR NATIONAL ART

By Zhao Panbin

Chinese painting, with a unique style comparable to that of Western painting, is a pearl in the treasure house of fine arts of the world, a valuable cultural heritage left by our forefathers and a national tradition we take pride in. How should we draw from this rich national tradition? How should we carry it forward to a new and higher level? These are the questions that all artists are pondering and probing.

If we have only a superficial knowledge of our artistic tradition and fail to draw from it extensively, it will be very difficult for us to make innovations in art, to blaze new trails and to develop our socialist art. Though life constitutes the principal source of artistic creation, the form of expression is by no means unimportant. The accurate and satisfactory depiction of a given experience in life and a given detail observed in Nature calls for a given artistic means and a given form of expression. New experiences in life call for new forms of expression, but these new forms generally develop from traditional national forms that are loved and preferred by the masses.

National tradition is anything but a frame to confine us or a definite model to follow; it too changes and develops continuously as life advances. Therefore, to draw from and carry forward the national tradition does not mean to follow the beaten tracks or to hold fast to established ideas; it means instead making bold innovations and blazing new trails.

In carrying forward the national tradition and utilizing traditional form of expression, we should be critical enough to discard the dross and select the essential, to make improvements and innovations, which is a task that cannot be accomplished at one stroke. The art of a nation undergoes continuous changes, renovations and enrichment before it finally becomes mature, and during this long process, it is always necessary for artists to draw on the experience of the major artists in the past.

As a matter of fact, no major artists have ever devoted all their lives tenaciously to one particular painting technique; on the contrary, they keep on making technical innovations and by so doing they improve their painting techniques until they finally bring them to perfection. They all maintain that only those who are experienced and well-read can become bold and ambitious enough to make innovations and to gain the key to success.

The latter half of the 19th century saw the hardest years in the nation's history, when the Chinese people were suffering from untold miseries and national humiliations. The imperialist powers were invading and plundering China unscrupulously and were trying to infiltrate into and control China's politics, economy and culture, causing great social turmoil and increasing resistance from the people. In the field of literature and art, there also appeared a trend of thought that sought to break the trammels of the stereotyped form of expression. Influenced at the time by the Yangzhou school of painting, there emerged a number of painters who stood for reform. Headed by Zhao Zhiqian, Xu Gu, Ren Xiong and Ren Bonian, these painters succeeded in turning round the decadent trend prevailing then in Chinese painting. They were followed by Wu Changshuo, Pu Zuoying, Wu Shixian and some other famous artists, each of whom had his own attainments and each had his talent manifested in the renovation of Chinese painting. Then there were artists like Qi Baishi, Huang Binhong and Xu Beihong, who were known and loved by all and who vested the ancient art of traditional Chinese painting with a new life and enabled it to come out of imperial palaces and scholarly studios to take root among the common people.

Now, let us take a brief look at the artistic features of a few selected artists, from which we will conclude that the distinctive features of these artists have resulted, without exception, from careful study of our national tradition followed by bold attempts at innovation. This may be helpful to our study of traditional Chinese painting and to our appreciation of works of art in general.

Take Zhao Zhiqian for example. Good at painting flowers and plants, he composes in a natural way

with appropriate spacing. He pays more attention to the quality of the picture as a whole than the grace of its details. A glance of his paintings gives one the impression that he wields his brush arbitrarily, but in fact, he paints in a sedate style not unlike the calligraphy of North Wei style. His paintings are always full of strength in spite of their flowing and graceful lines, his strokes are bold and skilful and his composition natural and sweeping. All this shows his bold renovations of the tender style of his predecessors.

Take Ren Bonian for another example. Excelling in painting landscape, flowers, birds and figures, Ren Bonian is remarkable for the verisimilitude of his paintings. His freehand brushwork of figures is particularly lively and graceful, and his flowers and birds reserved, witty and expressive. As for his double-line drawing, which he is also good at, he wields his brush forcefully and incisively and has gained wide recognition by his unconventional composition and his simple and realistic modelling. Therefore, his paintings often bring out novelty and craftsmanship and appeal to refined and popular tastes alike. All this proves that he is a great and creative artist.

Xu Gu is another example. Adept in painting flowers, birds and goldfish, he is fond of exaggerating the main features of his objects and he paints with short, light ink strokes, which gives his works a distinctive flavour. In the present selection, we include one of his landscape paintings, which is a rare specimen. In this picture, the main peak of the mountains towers like an old man and this handling gives a full show of his craftsmanship. Throughout his life, Xu Gu sought after creativeness and originality and endeavoured to establish a separate school of his own.

Now let us look at a few contemporary artists, who sought ways of depicting the new life and new experience after the founding of the People's Republic of China, and see what their renovations and what their new artistic features are.

Qi Baishi won the title of the People's Artist for his popular themes of painting and his folk art forms. He stood for the art theory of achieving something between resemblance and non-resemblance, which aptly generalizes the typical aesthetic view of the Chinese tradition. In his paintings, flowers, plants, grass, insects, fish and shrimps are lifelike and vividly depicted. Drawing his materials from a wide range of sources, Qi Baishi attracts people not by strange or fantastic themes, but by vivid and lifelike representation of everyday objects, which is the most valuable quality of Chinese painting.

Huang Binhong, who was good at landscape painting, travelled extensively to many famous mountains and rivers and was deeply impressed by the beautiful landscape of our motherland. In his old age, he rid himself of the feeble style of his predecessors by using abundant ink and rich colors. His paintings are bold and vigorous in expression, yet they convey a sense of openness and space: they appear to be withered, yet they are full of life too. The fact that he was able to paint from Nature and to follow the old Chinese tradition without being bound by it made it possible for him to outstrip old masters in the employment of brush and ink.

Xu Beihong, who was adept in both Chinese and Western painting, had studied painting in France in his youth. With a good grounding in figure sketches, he based the figures in his Chinese paintings on a firm knowledge of human anatomy; and his horses are vividly drawn by creatively combining Chinese and Western styles of painting. He advocated the realistic tradition in art, and while he affirmed the national tradition, he also absorbed the techniques of Western realistic painting and introduced rational reforms in Chinese painting. His career as an artist proved the success of the new trail he had blazed.

By following the footsteps of the old masters, we can learn to understand the distinctive features and laws of Chinese painting and the unique aesthetic views formed in the course of China's long history.

In a word, Chinese painting is remarkable for its vividness and vigor, its simplicity and distinctive features; it is highlighted by resemblance in spirit rather than in outward appearance, by the critical touch and the meaning that lies beyond the painting itself. As Chinese painting lays particular emphasis on conception rather than imagery, a painting is often found to be poetic and implicit. Simple and commonplace as the objects depicted are, the picture is anything but rigid; on the contrary, it is painstakingly conceived and often sets you thinking.

Another important feature of Chinese painting is the special emphasis on the employment of brush and ink, with greater stress on the former. The brushstroke should be unique and unrestrained; the ink and color should be harmonious and graceful; where the brush flows over the paper, color will come to life.

Chinese painting shares with poetry, music, drama and other arts the same Chinese philosophical thinking and lays great emphasis on the moral integrity and character of the artist. It also stresses the artist's perception of the outside world, their feelings, their personal qualities and their artistic conception. A Chinese painting should achieve perfect harmony between sights and feelings, in other words, it should be poetic, philosophical and expressive. Such remarkable effect can be achieved only when the artist catches the essence of an object and is able to employ all the artistic skills in his possession to bring out the beauty embodied in an exaggerated way. Therefore, as an artist, he should be provided with noble personal integrity and comprehensive artistic accomplishments.

The ability of "putting a brush to a piece of paper as if by magic" is actually the result of "having read ten thousand volumes of books." Today, if an artist is willing to integrate himself with the masses and share their ideas and feelings and is also prepared to "travel ten thousand miles" to attain his goal, he will certainly have his mind full of artistic conceptions and will be able to make his painting brush work miracles; he will certainly be able to carry forward the fine tradition of Chinese painting and work out his own innovations and create a style of his own.

"We should strive to build a high degree of socialist spiritual civilization." The great call of the Party inspires all artists in China to forge ahead and it is our belief that by carrying forward the fine tradition of our national art, we will be able to open up a new prospect in Chinese painting.

December, 1982

目 录

1	元女授经图	任熊	彩色绢本	129×41.5公分
2	梅花金鱼	虚谷	彩色纸本	146×39公分
3	山居高士	虚谷	彩色纸本	147×39.5公分
4	桃花石榴	赵之谦	彩色纸本	38.5×141公分
5	人物	任薰	彩色纸本	127.8×63公分
6	木兰从军	任颐	彩色纸本	63×38公分
7	风雨归舟	任颐	彩色纸本	145.7×40.5公分
8	东坡玩砚	任颐	彩色纸本	106×26.3公分
9	仙鹤松石	任颐	彩色纸本	134.4×66.7公分
10	紫藤麻雀	任颐	彩色纸本	147.5×77公分
11	豆花	任颐	彩色纸本	143.5×39公分
12	蕉荫鹅群	任颐	彩色纸本	114.3×56.3公分
13	白头富贵	任颐	彩色纸本	135×65.5公分
14	铁骨红梅	吴俊卿	彩色纸本	104.5×50.6公分
15	紫藤	吴俊卿	彩色纸本	89×74.9公分
16	墨梅	吴俊卿	彩色纸本	142.5×32.2公分
17	墨藤	吴俊卿	彩色纸本	138.7×33.3公分
18	菊石	吴俊卿	彩色纸本	151.5×82.5公分
19	松石	吴俊卿	彩色纸本	173.2×12.3公分
20	桂花	吴俊卿	彩色纸本	140×34.5公分
21	天竺水仙	吴俊卿	彩色纸本	135.5×65.5公分
22	小鸡	齐白石	彩色纸本	102.3×34.2公分
23	慈菇虾	齐白石	彩色纸本	135.5×34公分
24	蛙	齐白石	彩色纸本	101.6×34.6公分
25	蟹	齐白石	彩色纸本	66.7×33公分
26	荷花	齐白石	彩色纸本	136.8×67.5公分
27	铁拐李	齐白石	彩色纸本	101.6×33.5公分
28	牡丹	齐白石	彩色纸本	82.2×33.2公分
29	桃源	齐白石	彩色纸本	67.5×33.2公分
30	富贵有期	齐白石	彩色纸本	103.4×33.8公分
31	山水	黄宾虹	彩色纸本	119×40公分
32	黄山云海	黄宾虹	彩色纸本	67×26公分
33	仿元人花卉	黄宾虹	彩色纸本	76×40.3公分
34	桐庐纪游	黄宾虹	彩色纸本	100.5×32.5公分

35	娄	江	黄宾虹	彩色纸本	122.2×47.5公分
36	黄	山	黄宾虹	彩色纸本	122.8×48.8公分
37	阳	朔	黄宾虹	彩色纸本	96.7×32公分
38	仿	巨然法	黄宾虹	彩色纸本	111×40公分
39	山	水	萧厓泉	彩色纸本	101×33.2公分
40	墨	竹	陈师曾	彩色纸本	95.3×42.3公分
41	山水四条屏(两幅)		陈师曾	彩色纸本	89.2×23公分
42	富	贵长寿	陈半丁	彩色纸本	109.6×41.5公分
43	节	令花卉	吴徵	彩色纸本	108×33公分
44	芦	雁	高剑父	彩色纸本	127.4×32公分
45	虎		张善孖	彩色纸本	195.5×81.5公分
46	双	虎	张善孖	彩色纸本	149.5×80.5公分
47	风	雨归舟	余绍宋	彩色纸本	106.5×49.5公分
48	仿	赵松雪青绿山水	萧愔	彩色纸本	100.5×34.8公分
49	双	马	刘奎龄	彩色纸本	149×78.5公分
50	紫	塞春风	刘奎龄	彩色绢本	173×78.3公分
51	五	伦图	刘奎龄	彩色绢本	140×66.7公分
52	鸡		刘奎龄	彩色绢本	107×32公分
53	狗		刘奎龄	彩色绢本	52.8×36.2公分
54	中	原逐鹿	刘奎龄	彩色纸本	50.5×180公分
55	三	羊图	刘奎龄	彩色纸本	50×195公分
56	红	白莲花	于非闇	彩色纸本	109×56.5公分
57	花	鸟	高翥	彩色纸本	79.4×33.5公分
58	墨	鸳鸯	王云	彩色纸本	135×39.4公分
59	山	水	吴庆云	彩色纸本	137×68公分
60	给	军属拜年	刘子久	彩色纸本	128.5×60公分
61	牡	丹	张兆祥	彩色绢本	103.5×53.7公分
62	奔	马	徐悲鸿	彩色纸本	59×54.5公分
63	立	马	徐悲鸿	彩色纸本	79.3×43.5公分
64	马		徐悲鸿	彩色纸本	91×29.8公分
65	猫		徐悲鸿	彩色纸本	78×33公分
66	公	鸡	徐悲鸿	彩色纸本	102.8×34.4公分
67	春	世相思	徐悲鸿	彩色纸本	89×35公分
68	钟	馗	徐悲鸿	彩色纸本	66.7×33公分
69	桃	花鸡	张书旗	彩色纸本	91.2×30公分
70	麻	雀	张书旗	彩色纸本	103×39.2公分
71	牡	丹	王雪涛	彩色纸本	116.8×40公分
72	枫	林	傅抱石	彩色纸本	60.5×51.9公分

3	仿 苦 瓜 山 水	傅抱石	彩色纸本	120×60.4公分
4	人 物	陈云彰	彩色纸本	103.5×52公分
5	山 水 人 物	陈云彰	彩色纸本	25.6×16.2公分
76	东 坡 戏 趣 图	陈云彰	彩色纸本	33.7×13.5公分
77	茶 花 蝴 蝶	张大千	彩色纸本	87.4×38.9公分
78	红 叶 幽 禽	张大千	彩色纸本	95×45公分
79	荷 花	张大千	彩色绢本	138.5×69公分
80	月 下 莲 花	张大千	彩色纸本	113.8×66.8公分
81	赵 松 雪 换 鹅 图	张大千	彩色纸本	172.4×75公分
82	巨 然 夏 山 图	张大千	彩色绢本	140.4×70.2公分
83	华 山 金 锁 关	张大千	彩色纸本	128.5×47公分
84	巫 峡 清 秋	张大千	彩色纸本	92×47.8公分
85	仕 女	张大千	彩色纸本	115.5×43公分
86	女 孩	蒋兆和	彩色纸本	65.3×40.5公分
87	花 鸟	赵少昂	彩色纸本	99×32.5公分
88	苗 族 姑 娘 绣 花 图	叶浅予	彩色纸本	102.5×51.6公分
89	雨 后 渔 村	李可染	彩色纸本	69.3×44.4公分
90	双 藏 犛 牛	吴作人	彩色纸本	60.8×52公分
91	棕 閩 牛	关山月	彩色纸本	181.7×65公分
92	女 饲 养 员	黄 胄	彩色纸本	142.3×48.2公分

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