

GUARDIAN



古代书画卷

近当代书画卷

陶瓷卷

家具 工艺品 珠宝名表卷

油画 雕塑 装置卷

邮票 钱币 铜镜卷

古籍善本卷

1993
2013

CHINA GUARDIAN TWENTY YEARS FINE RECORD
Modern and Contemporary Chinese Painting and Calligraphy Vol.5

嘉德二十年精品录

近当代书画卷·五

故宫出版社
The Forbidden City Publishing House

嘉德二十年精品录

China Guardian Twenty Years Fine Record

1993-2013

近当代书画卷·五

Modern and Contemporary Chinese Painting and Calligraphy Vol. 5

故宫出版社

The Forbidden City Publishing House

嘉德二十年精品录

China Guardian Twenty Years Fine Record

策 划 Planning

陈东升 Chen Dongsheng

王亚民 Wang Yamin

主 编 Chief Editor

王雁南 Wang Yannan

副主编 Associate Editor

寇 勤 Kou Qin

胡妍妍 Hu Yanyan

赵国英 Zhao Guoying

编委会成员 Editorial Board Members

陈东升 Chen Dongsheng

王亚民 Wang Yamin

王雁南 Wang Yannan

寇 勤 Kou Qin

胡妍妍 Hu Yanyan

赵国英 Zhao Guoying

郭 彤 Guo Tong

贾云涛 Jia Yuntao

刘 越 Liu Yue

乔 皓 Qiao Hao

王 晶 Wang Jing

李艳锋 Li Yanfeng

拓晓堂 Tuo Xiaotang

黄铭辉 Alex B.H. Ooi

郭学广 Guo Xueguang

唐施红 Donald Tang

参编人员 AP Staff

梁为民 Liang Weimin

戴喜玲 Rachel Day

张 迪 Zhang Di

张娜娜 Zhang Nana

朱 琳 Zhu Lin

李丫涯 Li Yaya

丁 玲 Ding Ling

方 民 Fang Min

何 欣 He Xin

杜 威 Wilson Du

嘉德二十年精品录

China Guardian Twenty Years Fine Record

近当代书画卷·五

Modern and Contemporary Chinese Painting and Calligraphy Vol. 5

主 编 Chief Editor

胡妍妍 Hu Yanyan

副主编 Associate Editor

郭 彤 Guo Tong

朱 蓝 Zhu Lan

赤 新 Chi Xin

参编人员 AP Staff

戴喜玲 Rachel Day

梁为民 Liang Weimin

杜 威 Wilson Du

责任编辑 Editor in Charge

朱 蓝 Zhu Lan

赤 新 Chi Xin

- 古代书画卷·一 Classical Chinese Painting and Calligraphy Vol. 1
- 古代书画卷·二 Classical Chinese Painting and Calligraphy Vol. 2
- 近当代书画卷·一 Modern and Contemporary Chinese Painting and Calligraphy Vol. 1
- 近当代书画卷·二 Modern and Contemporary Chinese Painting and Calligraphy Vol. 2
- 近当代书画卷·三 Modern and Contemporary Chinese Painting and Calligraphy Vol. 3
- 近当代书画卷·四 Modern and Contemporary Chinese Painting and Calligraphy Vol. 4
- 近当代书画卷·五 **Modern and Contemporary Chinese Painting and Calligraphy Vol. 5**
- 陶瓷卷 Important Chinese Ceramics
- 家具 工艺品 珠宝名表卷 Furniture, Works of Art, Jewellery and Important Watches
- 油画 雕塑 装置卷 Oil Painting, Sculpture and Installation
- 邮品 钱币 铜镜卷 Stamps, Banknotes, Coins and Bronze Mirrors
- 古籍善本卷 Rare Books

总 目

CONTENTS

前言	1886
Foreword	
凡例	1890
Guide to the Use of the Compendium	
图版目录	1894
List of Plates	
图版	1907
Plates	
图版索引	2280
Index	
总索引	2290
Index	

国宝级“翁氏藏书”荣归故里；“波士顿美术馆藏中国清早期瓷器”、“清乾隆粉彩开光八仙过海图盘口瓶”等国宝级文物精品的拍卖，或系列或单品，扩大了嘉德在海外的影响。

中国嘉德在努力发展完善自身、拓展海外业务、塑造企业经济实力的同时，也在努力回报社会。作为全国拍卖行业纳税贡献企业，在修缮文物古迹、资助文化艺术展览活动、成立艺术教育奖学金、举办公益拍卖等诸多方面践行着公益精神。二十年来，中国的文物艺术品拍卖市场从无到有。目前，已经发展到了近千亿元人民币的规模，不仅是买家得到了心仪的艺术品、藏家的藏品能觅得好的归宿，它还带动了鉴定、文物修复、传媒、论坛等产业链条，繁荣了整个文化艺术市场。此次，在中国嘉德成立二十周年之际，我们将这些年来经中国嘉德见证的诸多有代表性的文物、艺术品，结集成册，终编成《嘉德二十年精品录》。此次《嘉德二十年精品录》的出版，可以说是汇集了这些年来嘉德人的心血之作。丛书以作品历史价值、艺术价值、收藏价值为原则，选取了1994年至2013年诸场次拍卖会

中上拍的数千件文物、艺术品，力求以图录的形式带给读者一场中国嘉德二十周年的回顾展览。同时也以丛书的形式答谢见证嘉德二十年成长历程的藏家和所有支持、关心嘉德的各界人士，期待您们继续信任与关怀。

回首嘉德二十年来取得的成绩，我们满心欢悦，充满自豪，同时心怀感恩。嘉德的发展离不开政府的支持、市场的认可、专家学者的鼎力相助、艺术家们的热情参与、海内外藏家的高度信任，高谊厚爱，铭感不已。面对未来，中国嘉德人将继续怀揣梦想、坚守信念、执着前行。

前 言

缘于在中国建立一个国际一流拍卖企业的梦想，历经二十年来的风雨历程，嘉德人一路坚守着专业精神，坚持着公平、公正、公开、诚信的职业操守，怀揣着对文化艺术的热爱，脚踏实地、努力前行。

1993年，中国嘉德的成立给当时国有文物经营行业注入了新鲜血液。从单一的国有经营模式，转变成为了开放的文物市场，容纳多样化的经营模式。中国嘉德是获得政府工商行政管理部门颁发的守信企业称号的全国第一家股份制艺术品拍卖公司，首批并连续被评为中国拍卖企业AAA级最高资质。随着国内的文物市场的繁荣发展，文物艺术品拍卖行业迅速发展壮大起来，中国嘉德不断完善自身、不断实现创新与超越，同时也为整个行业的规范、健康发展树立了标杆；为国家相关政策、法律、法规的出台与创新，提供了宝贵的实践与现实依据。从定向购买到优先购买；从海外文物回流与复出境到文物拍卖中为禁止出境的拍卖品首创“*”标识制度，嘉德的市场实践推动了艺术品市场标准的树立。

中国嘉德的飞速发展，为著名文博机构充实馆藏提供了更多的机会。故宫博物院的石涛《高呼与可竹石图》、朱熹《春雨帖》、隋人书《出师颂》；上海博物馆的宋高宗手书《养生论》、钱镜塘藏《明代名人尺牍》都购藏于嘉德拍卖会。同时这些馆藏级拍品的涌现也提升了嘉德的社会影响力。中国嘉德不仅仅着眼于古代文物、传统艺术门类方面，从成立之初，中国嘉德就首创了中国油画专场，关注现当代艺术作品。此后又开创了现当代雕塑、现当代工艺品等诸项专场拍卖，为现当代艺术家的事业发展起到了促进作用。

嘉德还先行一步，积极拓展海外业务，嘉德成立之初即作为第一家开展海外文物征集的拍卖公司而得到境外藏家的关注。最初的几年个人收藏拍卖专场多来自海外资深藏家多年精心珍藏的文物珍品，海外大规模文物回流引起广泛的社会反响。同时与国外诸多博物馆、私人藏家的长期密切合作，奠定了中国嘉德在全球中国文物市场的地位。上海图书馆通过嘉德使

expansion. Since it was first established, it has always reached out to foreign collectors and agencies who offered valuable items, many of which have been Chinese art treasures looted by past foreign invaders. The close partnership affirms China Guardian's leading position in the global Chinese art and antiques market and enables it to boost its presence abroad. For example, look at what the auction house achieved in the sales of a magnificent famille-rose eight immortals vase from the Qing Dynasty, and early Qing Dynasty porcelain ware offered by the Boston Museum of Fine Arts.

China Guardian acts responsibly to grow its business, locally and globally. As a major taxpayer, it promises to do everything in its power to assist in the repairing of ancient art and relics, and has funded numerous art exhibitions, set up national scholarships for art students and held a series of charity sales.

The rapid growth of China Guardian presents in macrocosm what happened to the Chinese art market, which hardly existed 20 years ago. The market now registers a prominently huge increase in sales and content, and gives

an added impetus to such businesses as authentication and restoration of relics, mass media and conference organization. More importantly, it affords the collectors an opportunity to share in that growth.

The book of China Guardian Twenty Years Fine Record: China Guardian in 20 Years is about a wide range of top-quality items that the auction house offered between 1994 and 2013. Focusing on the items' artistic and historical significance, the collection will present the readers an insight into how China Guardian has grown in the past 20 years. We gratefully acknowledge the kind support and the very generous contributions which have been made over the years by the artists and collectors, who remain an essential part of our enduring success story.

We at China Guardian are proud of what we have achieved. We gratefully acknowledge the generous assistance provided to us by regulators and experts from the industry. We must, however, acknowledge the very generous contributions which have been made over the years by the artists and collectors, who remain an essential part of our enduring success story.

FOREWORD

China Guardian has been China's premier auction house for more than 20 years. As it moves towards its goal of being a world-class auction house, the company stays committed to art and operates under a value system that demonstrates equality, fairness, openness and integrity. It forges ahead to expand its services to meet emerging customer needs in ways that deliver more value than expected.

When it was founded in 1993, China Guardian ushered in a new era for the Chinese auction industry, transforming the Chinese art and antiques market into an open and diverse market from a state-run entity. It is the one of the first joint stock companies rewarded by the authorities for credible business conduct, and is certified as an AAA auction company, the highest accolade in the industry.

As businesses grow in an expanding domestic market, China Guardian has brought expertise and innovation to the entire industry. It offers both theoretical and practical experience to regulators for their policy-making and legislation. It has gained a pre-emption right in the market, contributed to the return of Chinese antiques

from abroad and introduced an effective asterisk-based labeling system for items that are prohibited from being exported. This is how China Guardian has become the standard industry setter.

China Guardian's rapid expansion has provided abundant opportunities to collectors and art institutions, including the Palace Museum in Beijing and the Shanghai Museum. They regard the auction house as the major source of their collections, and have acquired many valuable items, such as Bamboo and Rock by Shi Tao from the Qing Dynasty, Calligraphy by Zhu Xi from the Song Dynasty and the much sought-after Calligraphy by a Sui Dynasty artist as well as Calligraphy by Emperor Gaozong of the Song Dynasty, and letters by social celebrities from the Ming Dynasty.

With a driving focus on traditional Chinese art and antiques, China Guardian also works to introduce and present Chinese contemporary art and artists around the world, as seen in the dedicated sales of Chinese oil paintings, modern sculptures and various works of art.

China Guardian has achieved much during its global

品牌排序，同一品牌内，按出厂年份和拍卖时间先后排序。为便于排版，个别拍品编排次序略有调整。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。

4. 古籍善本卷，以书札尺牍、刻本抄本、法书碑帖、照片舆图的顺序排列。其中书札尺牍以作者生年为序；刻本抄本按四部分类法以经部、史部、子部、集部为序排列；法书碑帖以法书、金石、摩崖、碑帖、印谱、照片、舆图为序排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。

5. 油画雕塑装置卷，分油画及雕塑装置两部分。为便于排版，同一生年画家的先后编排次序略有调整。各部分以作者生年为序，同作者的作品，按拍卖时间及场次排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。两人及两人以上合作的作品，作者按创作重要性为序排列。

6. 邮品钱币铜镜卷，分邮品、钱币、铜镜三大部分。邮品部分按清代、中华民国（1912-1949）、解放区和新中国邮品分类进行排序，每类之下再细分邮票及派生复合邮品的信封、信笺、明信片等细类，按每个时段历史顺序为序。钱币部分包括纸钞、古钱、机制币、金银锭四类，皆以拍品的历史年代排

序，在此基础上，纸钞类同一时间段内按中央及各省发行的纸钞分类排序；机制币类按金币、银币和铜币分类排序。铜镜部分以历史年代排序，同一时代下以器型、纹饰为序。拍品的定名考虑其类别特点及约定俗成，不强求统一。为便于排版，个别编排次序略有调整。

五 作品的定名以通行的年代、质地、纹样、器型、作者等要素为主，对某些作者、作品依然沿用其约定俗成的名称，并不作绝对统一。

六 有明确纪年的作品标注其公元纪年，不能明确断代的则标注其所属的年代区间。

七 拍品作者后所加“传”字样，意指此作品与该作者传世作品风格接近，非确定之判断。

八 标注“成交价”者表明当时拍卖会的成交情况；标注“估价”者则为参加拍卖而未能成交的作品；估价待询且未成交的作品，不做标注。

九 图版力求展示作品全貌，器物类添加底足局部特写。但书画类个别手卷、册页因篇幅、或版面所限，仅刊用其中一部分。

凡 例

- 一 本套丛书为中英文对照的图录。力求以图片的形式全面展示中国嘉德 20 年来专场拍卖会上拍品的整体面貌，只标注作品的基本信息，不做考释。
- 二 本次收入作品以其自身的历史价值和艺术价值为选取依据，兼顾其社会影响力及分类的全面性。
- 三 本套丛书以作品的质地、功用为据，分为 7 个卷目（共 12 册）：古代书画卷（2 册）、近当代书画卷（5 册）、陶瓷卷（1 册）、家具工艺品珠宝名表卷（1 册）、油画雕塑装置卷（1 册）、邮品钱币铜镜卷（1 册）、古籍善本卷（1 册）。每卷设有前言、凡例、图版目录。古代书画卷二、近当代书画卷五设总索引，书画各卷设分索引。
- 四 各卷目原则上按历史时序排列，兼顾细类、作者生年以及首次拍卖年份。具体卷目下类别细分标准有所差别，如：
 1. 书画各卷，按照画法以及作品历史年代编排，分为古代书画卷和近当代书画卷。各卷以作者生年为序。同一作者的作品，按拍卖时间及场次排列。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。无名款的作品，按时代风格排在该朝代最后，按拍卖时间先后排列。为便于排版，同一生年画家的前后编排次序略有调整。书画类作品所录尺寸、数量为作者所绘或所书部分尺寸、数量；个别作品如因形制所致出现多个尺寸，以具体标注为准。
 2. 陶瓷卷分瓷器、紫砂两部分，每部分按作品制作时间顺序排列，同一时间段内，按品种或作者生年排列。同一品种内，琢器在先，圆器在后，以首次拍卖时间为序。同一作者的作品，以首次拍卖时间为序。为便于排版，个别编排次序略有调整。同件作品多次拍卖的，以首次拍卖时间为序，列出历次拍卖纪录。
 3. 家具工艺品珠宝名表卷，分家具、工艺品、珠宝名表三大部分。家具部分按制作年代排序，同一时期的作品按拍卖时间排序。工艺品部分以类别排序，同一类别内，以制作时间顺序或作者生年排列，同一时间内或同一作者的作品，以首次拍卖时间的顺序排列。珠宝名表部分分为珠宝、名表两类，珠宝部分以类别排序，同一类别内，按首次拍卖时间排列；名表部分以

organized by brands or by manufacturing year and auction date if they are made by the same brand. An item, if sold many times, comes with all the prices realized in chronological order.

- The Rare Books and Manuscripts volume covers letters, manuscripts and stone rubbings. The letters are arranged according to producers' year of birth; "manuscripts" refers to the Confucian classics, historical records, philosophical writings and miscellaneous works; and stone rubbings cover model calligraphy, inscriptions on ancient bronze and stone tablets, and inscription rubbing and collection of seals. An item, if sold many times, comes with all the prices realized in chronological order.
- Chinese Oil Paintings and Sculptures are both arranged according to the artists' year of birth. Different works by the same producer are organized according to the date and sessions of the auction. An item, if sold many times, comes with all the prices realized in chronological order. If more than two artists contributed to a work, they are listed in order of importance. Arrangement of works by artists born in the same year may be slightly adjusted for editing purposes.
- In the Stamps, Banknotes, Coins and Bronze Mirrors volume, the stamps range from the Qing Dynasty, the Republic of China (1912-1949), Liberated Area and the People's Republic of China, and each include stamps, envelopes and postcards. The Banknotes and Coins section is divided into banknotes, ancient coins, machine-made coins, and gold and silver ingots. Locally issued banknotes follow centrally issued ones if they are in the same time range; and the machine-made coins are grouped into gold, silver and copper. Bronze mirrors are organized according to their size and patterns.

V. The full name of an individual item contains the year of production, material(s) used, decorative patterns, shape and size and the producer. Names of certain producers and items are written in the conventional style of the day.

VI. All items are marked with their production years unless otherwise stated. A rough time range is added to those items without definite dates.

VII. The Chinese character "传" is added behind the producer's name to indicate that it is not clear whether the work is original, though it is much the same with the style of the artist.

VIII. "Price Realized" refers to the price for which the item was sold, while items with only an estimate were not sold. For unsold items that were with an "Estimate on Request," no further explanatory note is available.

IX. The pictures in the collection intends to present all the details of the items, but some calligraphy and paintings may be partially edited due to limited space or the size of the pictures.

GUIDE TO THE USE OF THE COMPENDIUM

I. This collection of catalogues provides a comprehensive look at the top-quality items offered by China Guardian over the past 20 years. It includes only a brief introduction of the items, in both Chinese and English.

II. The items are noted for their historical and artistic value. Some have been added due to their particularly strong social impact and diversity.

III. The collection contains twelve books in seven volumes:

- Classical Chinese Painting and Calligraphy: 2
- Modern and Contemporary Chinese Painting and Calligraphy: 5
- Important Chinese Ceramics: 1
- Furniture, Works of Art, Jewellery and Important Watches: 1
- Oil Painting Sculpture & Installation: 1
- Stamps, Banknotes, Coins and Bronze Mirrors: 1
- Rare Books: 1

Each volume contains a preface, guide, and table of contents and the main body. Master indexes are appended in the 2nd volume of “Ancient Chinese Calligraphy and Paintings,” and the 5th volume of “Modern and Contemporary Chinese Calligraphy and Paintings.” Sub-indexes are appended in the remaining volumes of Chinese calligraphy and paintings.

IV. As a rule, items in each volume are arranged in chronological order, but some may be arranged in series by type, the producer’s dates or the year in

which they were first sold.

- Chinese Calligraphy and Paintings are organized in two parts: ancient and modern/contemporary works.

Items in each volume are arranged by the artists’ birth year. Different works by the same artist are organized in series by the date and sessions of the auction. The items, which have been sold many times, come with all the prices realized in chronological order. Anonymously produced works are arranged behind those of the same type or dynasty. Arrangement of works by artists born in the same year may be slightly adjusted for editing purposes. Each of the seven volumes is appended with an index. The books give only sizes and quantities of the main body of Chinese paintings and calligraphy. The text should be taken as the standard if there is any variation in the dimensions of certain works.

- The Ceramic volume contains porcelain ware and purple clay stoneware. Items belonging to the same time frame are arranged in a series by type or the artist’s birth year. In the same type, they are organized by shape and then the auction date. Different works by the same producer are organized in a series by the auction date. An item, if sold many times, comes with all the prices realized in chronological order.

- In the Furniture, works of Art, Jewellery and Important Watches volume, furniture and artworks are arranged in series by type or by the artists’ birth year if they belong to the same type. Items, if created by the same artist or in the same time range, are organized by the auction date. The Jewellery is arranged in series by type or by the auction date if they are the same type. Watches are

- 庐山翠峦 / *The Green Peaks of Lu Mountain* ————— 1940
- 1406 魏紫熙 / Wei Zixi
报矿 / *Go Prospecting* ————— 1942
- 1407 魏紫熙 / Wei Zixi
黄山高秋 / *Autumn Peaks at Huang Mountain* ————— 1943
- 1408 魏紫熙、宋文治、亚明、钱松喦 /
Wei Zixi, Song Wenzhi, Ya Ming, Qian Songyan
山水 / *Landscapes* ————— 1945
- 1409 田世光 / Tian Shiguang
丹山玉凤图 / *A Bird of Wonder* ————— 1946
- 1410 田世光 / Tian Shiguang
春光无限 / *Spring Is Everywhere* ————— 1947
- 1411 田世光 / Tian Shiguang
花鸟 / *Birds with Flowers* ————— 1948
- 1412 田世光 / Tian Shiguang
报春图 / *Spring Tidings* ————— 1949
- 1413 田世光 / Tian Shiguang
花鸟 / *Birds with Flowers* ————— 1950
- 1414 田世光 / Tian Shiguang
红叶蓝色鹦鹉 / *Red Leaves and Blue Parrot* ————— 1951
- 1415 田世光 / Tian Shiguang
春朝图 / *Spring Scenery* ————— 1952
- 1416 田世光 / Tian Shiguang
秋卉满园 / *Autumn Flowers* ————— 1954
- 1417 刘继卣 / Liu Jiyou
新茸 / *Deers* ————— 1956
- 1418 刘继卣 / Liu Jiyou
春牧图 / *Herding Cattles in Spring* ————— 1958
- 1419 刘继卣 / Liu Jiyou
郑成功收复台湾 /
The Recapture of Taiwan by Zheng Chenggong ————— 1959
- 1420 吴冠中 / Wu Guanzhong
群虎 / *Tigers* ————— 1960
- 1421 吴冠中 / Wu Guanzhong
水乡周庄 / *Village Zhou* ————— 1962
- 1422 吴冠中 / Wu Guanzhong
松林 / *Pine Forest* ————— 1963
- 1423 吴冠中 / Wu Guanzhong
松与海 / *Pines and Sea* ————— 1964
- 1424 吴冠中 / Wu Guanzhong
水田 / *Green Hills and Clear Paddy-field* ————— 1965
- 1425 吴冠中 / Wu Guanzhong
云南景色 / *Landscape of Yunnan* ————— 1966
- 1426 吴冠中 / Wu Guanzhong
小鸟天堂 / *Heaven for Birds* ————— 1967
- 1427 吴冠中 / Wu Guanzhong
竹林 / *Bamboo Forest* ————— 1968
- 1428 吴冠中 / Wu Guanzhong

图版目录

LIST OF PLATES

近当代书画卷·五

Modern and Contemporary Chinese Painting and Calligraphy Vol. 5

1384-1654

- 1384 溥佺 / Pu Quan
茨坪新貌 / *New Look of Ciping* ————— 1908
- 1385 黄均 / Huang Jun
仕女 / *Fine Ladies* ————— 1910
- 1386 黄秋园 / Huang Qiuyuan
梦游庐山图卷 / *Dream of Travelling in Lu Mountain* — 1912
- 1387 陶一清 / Tao Yiqing
雄关漫道 / *Red Armies Crossing the Mountain* ————— 1914
- 1388 潘絮兹 / Pan Jiezi
插秧图 / *The Song of Harvest* ————— 1915
- 1389 白雪石 / Bai Xueshi
长城脚下幸福渠 / *Canal at Great Wall* ————— 1916
- 1390 白雪石 / Bai Xueshi
冰上小坦克 / *The Little Tank on the Ice* ————— 1918
- 1391 白雪石 / Bai Xueshi
穿岩秀色 / *The Grand Landscape* ————— 1920
- 1392 白雪石 / Bai Xueshi
青山碧水 / *Reflections* ————— 1922
- 1393 白雪石 / Bai Xueshi
拒马深秋图 / *Deep Autumn* ————— 1924

- 1394 白雪石 / Bai Xueshi
塬上牧羊 / *Herding Goats on the Grasslands* ————— 1926
- 1395 白雪石 / Bai Xueshi
漓江春 / *Spring on the Li River* ————— 1927
- 1396 白雪石 / Bai Xueshi
千峰竞秀万树争春 / *Myriad Peaks Vying for Excellence*
Infinite Trees Striving for Spring ————— 1928
- 1397 白雪石 / Bai Xueshi
万松图 / *Thousands of Pines* ————— 1929
- 1398 白雪石 / Bai Xueshi
千峰竞秀 / *Landscape of Li River* ————— 1930
- 1399 白雪石 / Bai Xueshi
山高水长 / *Mountains and Streams* ————— 1932
- 1400 白雪石 / Bai Xueshi
千峰叠翠 / *Landscape* ————— 1934
- 1401 魏紫熙 / Wei Zixi
海韵 / *By the Sea* ————— 1935
- 1402 魏紫熙 / Wei Zixi
麦收时节 / *Harvest Time* ————— 1936
- 1403 魏紫熙 / Wei Zixi
万山红遍 / *Red Trees All Over the Mountain* ————— 1937
- 1404 魏紫熙 / Wei Zixi
人物 / *Figures* ————— 1938
- 1405 魏紫熙 / Wei Zixi

- 春光灿烂 / *Plum Blossoms* ————— 1998
- 1453 吴冠中 / Wu Guanzhong
西双版纳 / *Landscape of Xishuang Banna* ————— 1999
- 1454 吴冠中 / Wu Guanzhong
初春 / *Early Spring* ————— 2000
- 1455 吴冠中 / Wu Guanzhong
月下玉龙山 / *Yulong Mountain* ————— 2002
- 1456 石鲁 / Shi Lu
黄河争渡 / *Boating in Yellow River* ————— 2003
- 1457 石鲁 / Shi Lu
玉兰 / *Magnolia* ————— 2004
- 1458 石鲁 / Shi Lu
延河塔影 / *The Tower Shadow in Yan River* ————— 2005
- 1459 石鲁 / Shi Lu
芙蓉荷花·行书四言联 /
Cottonrose and Lotus · Calligraphy ————— 2006
- 1460 石鲁 / Shi Lu
魔笛 / *Magic Flute* ————— 2008
- 1461 石鲁 / Shi Lu
寿桃 / *Auspicious Peaches* ————— 2009
- 1462 石鲁 / Shi Lu
高山仰止 / *Majestic Mountain* ————— 2010
- 1463 石鲁 / Shi Lu
采桑图 / *Gathering Mulberry Leaves* ————— 2012
- 1464 石鲁 / Shi Lu
青山出云图 / *Landscape* ————— 2014
- 1465 石鲁 / Shi Lu
移山图 / *Moving Mountains* ————— 2015
- 1466 石鲁 / Shi Lu
小米加步枪 / *Millet Plus Rifles* ————— 2016
- 1467 石鲁 / Shi Lu
华山下棋亭 / *Pavilion on Hua Mountain* ————— 2017
- 1468 石鲁 / Shi Lu
春忙图 / *Spring Working* ————— 2018
- 1469 石鲁 / Shi Lu
华岳苍龙岭 / *Hua Mountain* ————— 2020
- 1470 石鲁 / Shi Lu
自古华山一条路 / *The Only Road of Hua Mountain* — 2021
- 1471 石鲁 / Shi Lu
雨露花为鲜·行书四言联 /
Lotus · Four-Character Couplet ————— 2022
- 1472 宋文治 / Song Wenzhi
山水 / *Landscapes* ————— 2024
- 1473 宋文治 / Song Wenzhi
黄山晴云图 / *Huang Mountain in Clouds* ————— 2026
- 1474 宋文治 / Song Wenzhi
四季佳景 / *Four Season Sights* ————— 2028
- 1475 宋文治 / Song Wenzhi