

海上雙璧
耀東方

吳昌碩 王一亭書畫精品集



上海吳昌碩紀念館 編

文匯出版社

Wuchangshuo and Wangyiting of painting and calligraphy high-quality goods collection

吳昌碩





谨以此书献给上海市东方医院（同济大学附属东方医院）建院九十周年



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(按年齡順序)

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海上雙璧
耀東方

吴昌硕 王一亭书画精品集



上海吴昌硕纪念馆 编

文匯出版社

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6.....	獻 辭	
8.....	序	

吴昌碩、王一亭合作作品

26.....	吳昌碩、王一亭合作玉蘭牡丹圖軸	一九一四年
27.....	吳昌碩題王一亭、鄭瑤笙畫葫蘆群鷄圖	
28.....	一九一四年吳昌碩題任頤、王一亭合作風竹花鳥圖軸	
29.....	一九一四年吳昌碩題任頤、王一亭合作缶翁肖像圖	
30.....	吳昌碩題王一亭、胡伯翔合作昌碩夫人肖像圖軸	一九一七年
31.....	吳昌碩題王一亭畫鍾馗捉鬼圖軸	一九一七年
32.....	吳昌碩、任董叔題王一亭畫戲蟾圖軸	一九二一年
33.....	吳昌碩題王一亭畫觀世音菩薩圖軸	一九二三年
34.....	吳昌碩題王一亭畫水仙花圖橫披	一九二二年
36.....	吳昌碩、曾熙、伊立勛、趙士鴻等題王一亭畫論古圖軸	一九二三年
37.....	吳昌碩、王一亭合作壽鶴圖軸	一九二三年
38.....	吳昌碩、朱其石、王个移等題王一亭畫山農小像圖軸	一九二五年
40.....	吳昌碩題王一亭畫鹿鳴圖軸	一九二七年
41.....	吳昌碩、王一亭合作仕女梅花圖軸	一九二七年

吴昌碩書畫

44.....	紅木瓜館初草詩集	三十二歲
46.....	梅花冊頁四幅	三十六歲
48.....	篆書軸	
49.....	荷花鬥笠圖軸	四十三歲
50.....	盆草圖軸	
51.....	荷花圖軸	四十三歲
52.....	石榴圖軸	四十六歲
53.....	歲朝清供圖軸	四十七歲
54.....	秋菊圖軸	四十九歲
55.....	鍾進士像	四十九歲
56.....	巨石獨鬆圖軸	五十二歲
57.....	梅花圖軸	五十二歲
58.....	浦東芍藥花圖軸	五十二歲
60.....	風竹圖軸	五十三歲
61.....	蒼石圖軸	五十三歲
62.....	梅花圖軸	五十四歲
63.....	猛虎圖軸	五十四歲
64.....	菊花圖軸	五十五歲
65.....	紅荷圖軸	五十五歲
66.....	天竹水仙圖軸	五十七歲
68.....	杞菊延年圖軸	六十歲
70.....	西漢喻麋陶陵鼎拓本補花長題軸	五十九歲
72.....	紅荔圖軸	六十一歲
73.....	草書軸	六十三歲
74.....	金文西爽軒橫披	
75.....	梅花圖橫批	六十五歲
76.....	篆書軸	六十七歲
77.....	行書七言聯	
78.....	荷花圖軸	
79.....	壽桃圖軸	
80.....	達摩像圖軸	七十歲
81.....	葫蘆圖軸	
82.....	雁來紅圖軸	七十歲
83.....	蔬果圖軸	七十一歲

春景八駿圖軸	五十三歲	142
修身靜坐圖軸	五十四歲	143
鳳仙花圖軸	五十四歲	144
水仙花鳥圖軸	五十五歲	145
老翁觀江圖軸	五十六歲	146
携犬踏雪圖軸	五十六歲	147
聽濤觀泉圖軸	五十六歲	148
游湖賞荷圖軸	五十六歲	149
戲蟾圖軸	五十六歲	150
笑仙濟佛圖軸	五十六歲	151
早春耕牧圖軸	五十七歲	152
無量壽佛圖軸	五十七歲	153
和合雙仙圖軸	五十八歲	154
妙手迎春圖軸	五十八歲	155
秋菊壽桃圖軸	五十九歲	156
芙蓉白鷺圖軸	五十九歲	158
觀世音菩薩圖軸	六十歲	159
樹下講經圖軸	六十歲	160
溪邊牧牛圖軸	六十歲	161
太平和合圖軸	六十一歲	162
紫綏花鳥圖軸	六十一歲	163
右軍愛鵝圖軸	六十一歲	164
太白飲酒圖軸	六十一歲	165
鬆鶴延齡圖軸	六十二歲	166
行書六屏	六十三歲	167
山茶花圖	六十三歲	170
水仙圖	六十三歲	171
秋景圖	六十三歲	172
蜀葵圖	六十三歲	173
灼灼天桃圖軸	六十三歲	174
秋色白鷺圖軸	六十四歲	175
孤山觀景圖軸	六十四歲	176
紅梅圖軸	六十五歲	177
赤足壽仙圖軸	六十五歲	178
壽石圖軸	六十六歲	179
毫叢圖軸	六十六歲	180
茅屋靜讀圖	六十七歲	181
鍾馗捉鬼扇頁	六十七歲	182
榴花雄鷄圖軸	六十七歲	184
達摩面壁圖軸	六十八歲	185
行書 出塞詩	六十七歲	186
行書 楓橋夜泊詩	六十七歲	187
鮮鮮秋菊圖軸	六十八歲	188
鶴壽千年圖軸	六十九歲	189
豐碩壽桃圖軸	六十九歲	190
百事如意圖軸	七十歲	191
行書扇頁	七十歲	192
行書壽字軸		193
無量壽佛圖軸	七十一歲	194
行書六言聯	七十二歲	195
題石老人肖像圖軸	六十九歲	196
日中友好協會會長宇都宮德馬為王一亭紀念碑題辭		197
後記		198

84	梅花圖軸	七十一歲
84-85	花卉十二屏	七十三歲
85	秋菊圖軸	七十三歲
86	篆書八言聯	七十三歲
87	雙石茶花圖軸	七十四歲
88	春梅圖軸	七十四歲
89	行書軸	七十五歲
90	臨石鼓文軸	七十五歲
91	隸書七言聯	
92	石榴圖軸	七十五歲
93	無量壽佛圖軸	七十五歲
94	荷花圖軸	七十六歲
95	篆書八言聯	七十七歲
96	山水圖軸	七十七歲
97	牡丹圖軸	七十八歲
98	篆書軸	七十八歲
99	隸書橫披	
100	臨散氏盤軸	七十九歲
101	臨散氏盤軸	七十九歲
102	菊花成扇	七十九歲
104	行書七言聯	七十九歲
105	行書十六言聯	七十九歲
106	篆書四屏	八十歲
108	行書軸	八十歲
109	隸書四言聯	八十歲
110	清溪觀瀑圖軸	八十歲
111	歲朝圖軸	八十歲
112	篆書橫披	八十歲
114	柏樹圖軸	八十二歲
115	芙蓉拒霜圖軸	八十三歲
116	紅梅扇頁	八十四歲
117	篆書橫披	八十四歲
118	花卉、果疏冊頁四幅	八十四歲
120	缶翁	七十四歲
121	吳昌碩大鑿	七十四歲
122	吳昌碩為王一亭刻印	七十二歲

王一亭書畫

126	花卉雛鳥圖	二十九歲
127	人物圖軸	四十歲
128	王一亭、鄭瑤笙合作鷄樂圖軸	四十四歲
129	耶穌圖軸	四十九歲
130	秋菊圖軸	四十九歲
131	秋色菊花圖軸	四十九歲
132	南瓜雛鷄圖	五十一歲
134	秋色叢菊圖軸	五十一歲
135	老翁補衣圖軸	五十一歲
136	雙鵝戲水圖軸	五十一歲
137	風柳春燕圖	五十二歲
138	行書六言聯	五十二歲
139	鬆下靜讀圖	五十三歲
140	接福圖軸	五十三歲
141	喜從天降圖軸	五十三歲

獻辭

從一九二零年由王一亭、陳桂春先生開基立業至今，我院已昂然走過了九十個春秋。

翻開我院的史冊，歲月之筆凝重地記錄下了我院的創業和發展，記錄下了醫務工作者極為出色的人格表現——“博施于民而能濟衆”。毫無疑問，這九十年，是令人感奮的九十年，令人驕傲的九十年、亦是令人殊難忘懷的九十年。

九十年來，尤其是近六十年來，我院恪守“救死扶傷，實行革命的人道主義”之職責，篤行孜孜無怠、精益求精之作風，秉持胸膽開張、壯思飛揚之氣度，涵養囊括大典、網羅衆家、學術自由、兼收并蓄之環境，窮醫術之理，祛病家之患，不僅攻克了一個又一個治療難關，創造了一個又一個醫療奇迹，更在諸多醫療與研究領域中走在了國內、國際的前沿，令“東方醫院”益發閃耀出悲天憫人、萬象胸襟、奮發圖強、復興中華的輝光。

我院之所以能成就今日之功業，究其原委，還是那句老話——“德至者色澤洽，行盡而聲聞遠。”換言之，若就醫論醫，絕成不了大業；欲成大業，須具備“救死扶傷”的普世情懷，以人格入大醫境。毫無疑問，這便是我院的風骨所在，靈魂所在，也是我院勃發的生命力之所在。故回眸往昔，并非祇是展示我院的文化源流，而更在于闡揚我院所尊奉的價值標度，并使之穿越時光，歷久彌新，維系我們的精神于不墮。

“積厚者流澤廣”。面對未來，我院仍當秉承這九十年的血脉與品性，且以一種更為闊大的醫學視野“博學之，審問之，慎思之，明辨之，篤行之”，不斷完善我院的價值構造，為病家、市民，乃至構建和諧社會、增益人類福祉，不斷作出新的貢獻。

上善若水，厚德載物。

上海市東方醫院
同濟大學附屬東方醫院

院長 劉中臣

Congratulatory Massage

Since Messrs Wang Yi-ting and Chen Gui-chun founded it in 1920, our hospital has stridden proudly through 90 springs and autumns.

Open the annals of our hospital, the years has dignifiedly recorded down our hospital's pioneering work and development and medical workers' extremely excellent personality — "universally love and succor people". There is no doubt that these 90 years is an inspiring, proud and unforgettable period.

During the 90 years, especially in the last 60 years, our hospital have adhered to the responsibility of "healing the wounded, rescuing the dying and exercising the revolutionary humanitarianism", sincerely conducted the style of diligence and constant improvement, held onto the manner of broad mind and lofty thoughts, conserve the environment of bringing in the canons, enlisting every school and being free in academy, made thorough inquiries of medical knowledge, dispelled the patients' sickness, not only overcame one after another difficult medical treatments and created one after another marvels of medical science, but also taken a forward position in many medical treatment and research fields at home and abroad, which have made the name of the East Hospital which shines with our national brilliance be the focus of the people's attention and spread among the people.

Why can our hospital have made such achievements? Tracing it to its bottom is an old saying, which goes — "A man having high moral character takes a harmonious attitude, and a man with perfect behavior has far reputation". In other words, if you only consider the medical service out of context, you will never have a great undertaking; if you want to have a great undertaking, you must have the thoughts and feelings of delivery of all living creatures from torment, i.e. "healing the wounded and rescuing the dying", and you must put human dignity into medical services. There is no doubt that this is where the character strength and the soul and the thriving vitality of our hospital lie. So looking back, the album is not just to show the cultural origin of our hospital, but to expound and propagate the value scale which our hospital has followed and which our hospital will carry it across the time ever and forever and maintain our spirit not to degeneration.

The more you accumulate the more kindness you can give to the people. Facing the future, our hospital will continue to follow the 90 years' blood linkage and character, and with an even more broad medical vision, to study widely, question, think carefully, distinct clearly and conduct sincerely, to keep on improving our hospital's value structure and to keep on making new contributions to the patients, the residents, the formation of a harmonious society and the increase of happiness for mankind.

The best of man is like water and great love is boundless is. That's my preface.

Liu Zhong-min
President, Shanghai East Hospital
Tongji University



吳昌碩、王一亭合影



高山仰止 景行行止

在桂花飄香的金秋之夜，拜讀此本《海上雙璧耀東方——吳昌碩 王一亭書畫精品集》，不僅領略到了一種濃鬱酣暢、典雅精湛的書畫金石之美，亦感受到了那種高邁豐贍、傳承有緒的歷史人文精神。

編輯此本書畫集的緣起，是爲了慶賀上海浦東東方醫院成立九十華誕。醫院非畫院，爲何要以書畫集來作紀念？這也正是值得詮釋或解讀之處。在清末民初的海派書畫藝壇上，吳昌碩與王一亭同爲領軍人物，他們猶如互爲映照的雙子星座，共同輝耀着海上丹青翰墨之苑，因而被稱爲“海上雙璧”。而王一亭曾是上海浦東醫院的發起人之一及第二任院長。他把書畫作爲藝術手段，以筆墨之潤籌款，以揮毫之得助醫，爲浦東醫院的籌建與發展，作出了巨大的努力與無私的奉獻。王一亭的這些樂善好施之舉，得到了情在師友之間的吳昌碩老人的傾力支持和熱情相助，他們共同潑墨，聯袂創作了不少書畫義賣，所得之款用于經費短缺的醫院，從而使書畫藝術不再單純是文人雅士烟雲供養的齋軒清玩之物，而是濟世解難的社會公器。這種精神是值得推崇并加以弘揚的，不僅體現了一個藝術家的社會責任，更凸顯了一個慈善家的道德使命。唯其如此，此本書畫集取名爲“海上雙璧耀東方”。

歲月的流逝，春秋的交替，會抹去乃至湮滅不少如烟的往事，但凡是真正有歷史創舉之事却反而會彰顯其意義與價值。東方醫院原名浦東醫院，創立于1920年，發起人爲王一亭、陳桂春、虞洽卿等人。上海自1843年11月開埠後，第一家西醫院是創立于1844年的仁濟醫院，是由一個名叫威廉洛克哈脫的英



吳涵、吳昌碩、水野疏梅、王一亭（從左到右）合影

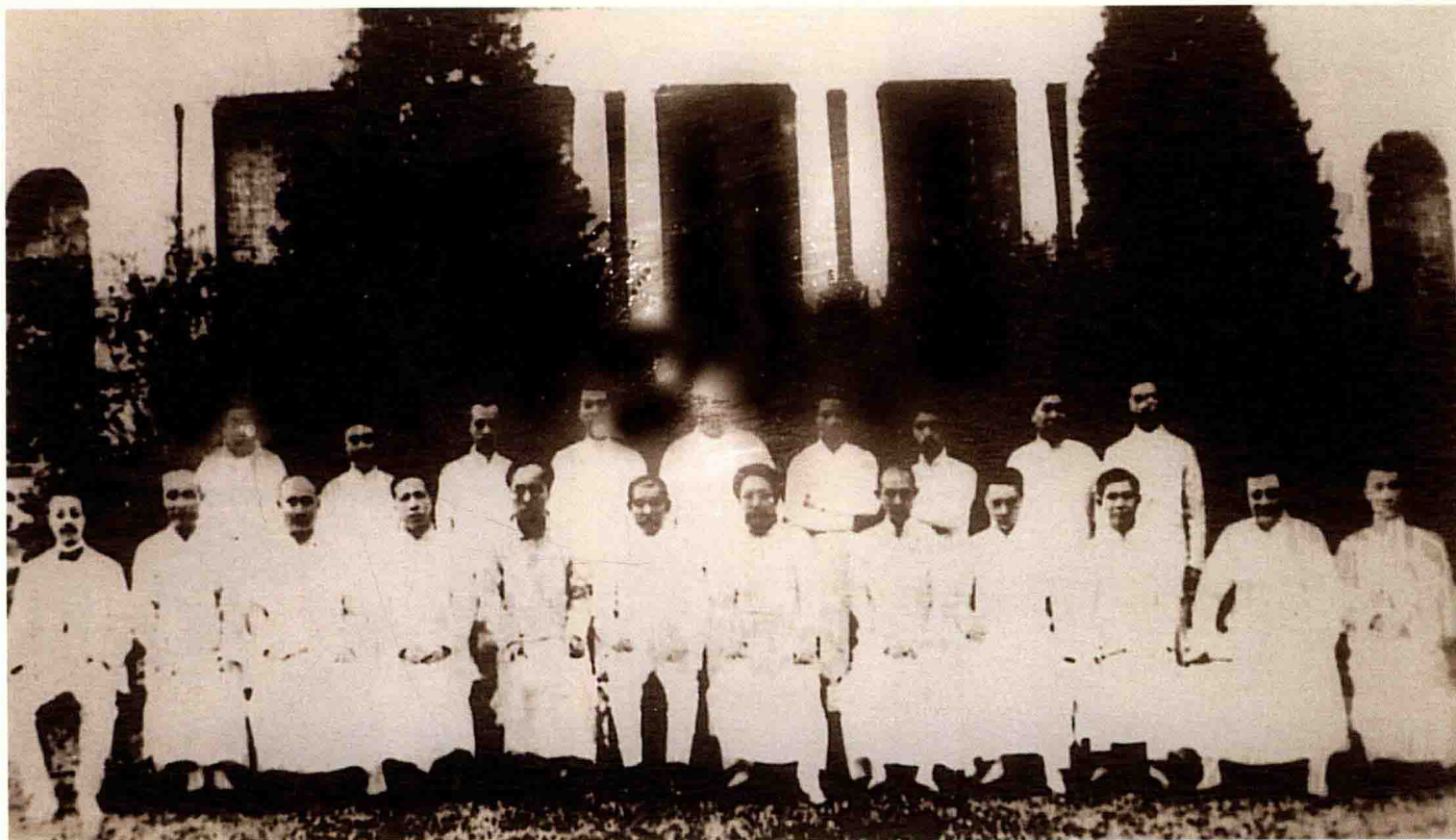


吳昌碩（中）、王一亭（右一）攝于上海六三花園

國傳教士兼醫師受英國基督教倫敦教會派遣來上海所辦。其後較大的西醫院是1907年開辦的廣慈醫院(現瑞金醫院)，也是由法國天主教會所創。而當時的浦東地處市郊鄉村，醫療條件十分落後。可見浦東醫院在二十年代初的創立，不僅相當及時地填補了浦東西醫院的空缺，而且作為我們民族自辦的具有一定規模的西醫院，打破了教會壟斷上海西醫院的局面，為發展、提升本民族的西醫事業，起到了開拓性的作用。這是東方醫院特有的歷史資源和光榮傳統，也是上海這座城市在現代史上的閃光記憶。

本書畫集前有吳昌碩親筆手書的《白龍山人小傳》，缶翁以動情的筆調介紹了王一亭的慈善公益之品行：“以慈善事業引為己任，繪畫乞賑，夙夜彷徨，不辭勞苦，于是四方之災黎得活者無算。”1920年浦東醫院初創時的首任院長是陳桂春，他是一位以航運起家的實業家，亦是一位喜好書畫的儒商。他的故居即是浦東陸家嘴中心綠地的穎川小築，現為吳昌碩紀念館。當年在陳的這所典型的江南本地宅院中，吳昌碩、王一亭時常在這裏雅興聯誼，寫字作畫以籌款項，留下了不少佳作。當時吳昌碩已是一位76歲的老人，且體弱多病，但為了慈善濟世，依然強忍肩痛揮毫。如今手撫畫集，前輩先賢的大愛之心、大慈之行、大德之舉，足令後人“高山仰止，景行行止”。由此可見，這本書畫集的藝術品位、美學意義是值得稱道和效法的，而其精神內涵和社會價值，更是值得敬佩并推崇的。

從藝術發展史的角度來看，吳昌碩為海派書畫藝術風格的最後確立和社會影響的最大輻射作出了決



1917年7月，孫中山（前排中央）與王一亭（前排右二）等人在上海合影

定性的貢獻，他在書畫印三個領域實行了全方面的突破和整體性的創新，并以自己深厚的文學造詣滋潤着自己的丹青筆墨和金石篆刻，成了一代開宗立派的巨匠，并以大師的創造能量、高超造詣、開放心態、豪放氣魄參與了海上題襟館書畫會、豫園書畫善會等社團的組織領導工作，成為海派書畫家的一面旗幟。而王一亭在傳承了任伯年、吳昌碩的藝術風格外，在繪畫題材的開拓上，更是作出了重大的貢獻。他除了擅長花卉、翎毛、動物外，尤精于人物、佛像，其造型生動準確，綫條流暢簡約，筆墨精練傳神，并且富有場景性和情趣性。其佛像畫在近代畫壇上無人能望其項背。為此，張大千先生曾在《王一亭先生書畫集·序》中曰：“外境炫心，心感于物而動，兩神相會，蘊為意象。于是發之筆墨，縱情揮灑，化為新境。”

此本書畫集共匯編了吳昌碩繪畫、書法、篆刻、詩稿共88件，王一亭的繪畫、書法66件，吳昌碩與王一亭合作的書畫14件，共計168件。其中有一部分作品系首次公開出版，彌足珍貴。值得一提的是：上海吳昌碩紀念館的執行館長、吳昌碩先生的第四代孫吳越不辭辛苦，多方奔走徵集缶翁佳作。上海王一亭藝術研究會會長、王一亭的第四代孫王孝方亦提供了多件家藏精品。

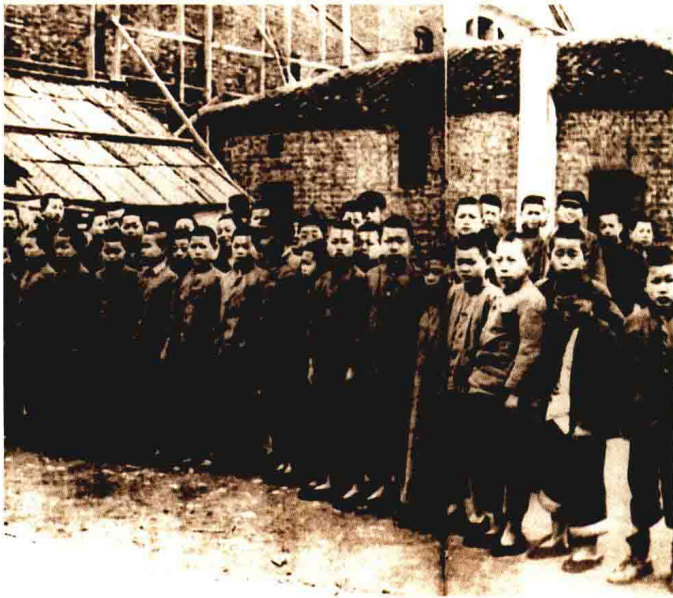


1922年11月13日，王一亭在梓園設家宴招待愛因斯坦夫婦，參加宴會作陪的有與愛因斯坦同行的同濟大學校長、德國人威斯特夫婦及于右任等政府官員。

《海上雙璧耀東方——吳昌碩 王一亭書畫精品集》，不僅是展示海派書畫曾經的藝術輝煌及為社會桑梓所作的貢獻，更是為“後世博”期間上海文化藝術的可持續發展及創造能力的增強，提供了歷史的資源和現實的參照。

是為序。

上海王一亭藝術研究會執行會長 五琪森



1906年夏，王—亭、沈縵雲、李平書
等在南市創辦上海孤兒院。

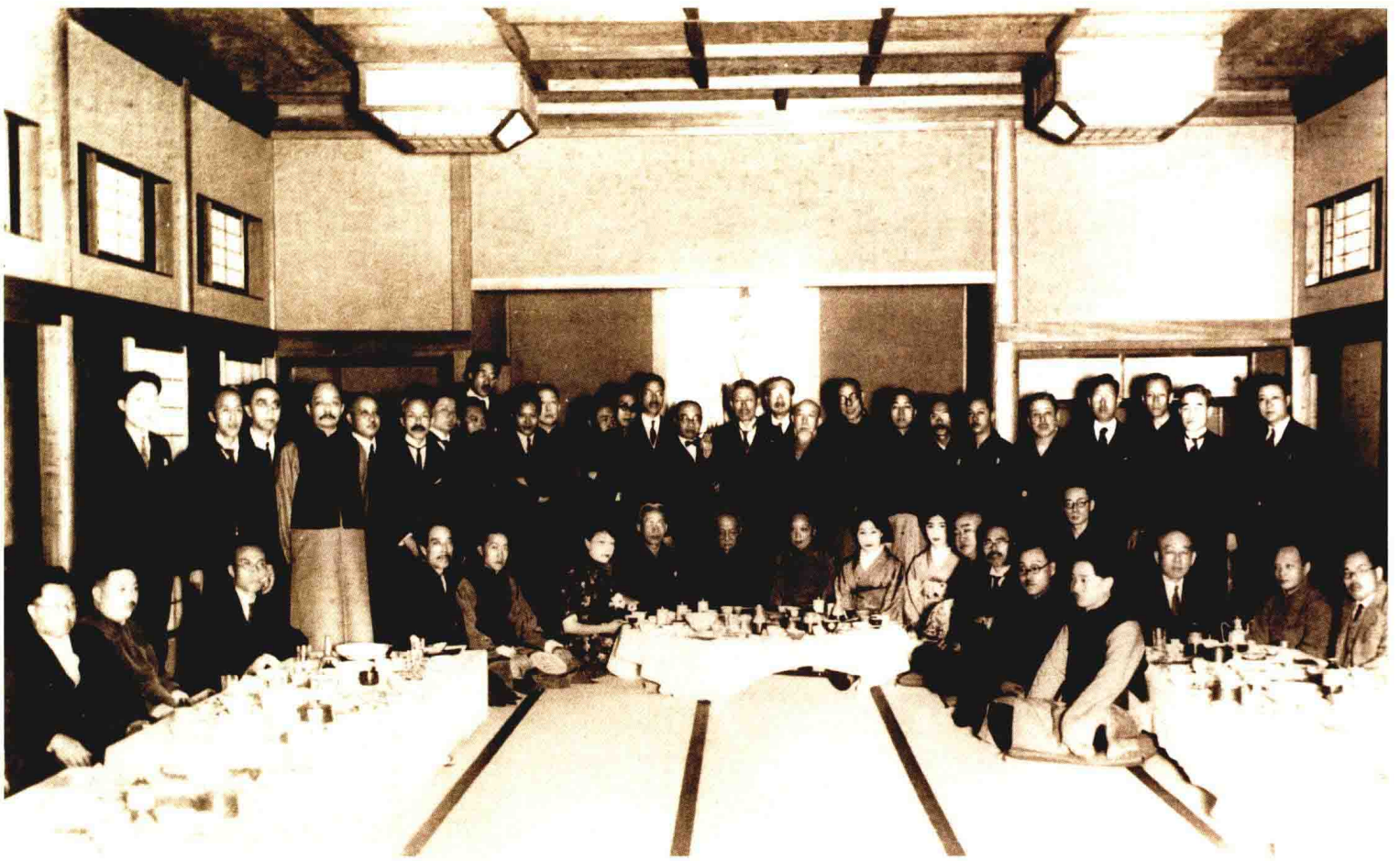


王—亭在辛亥革命前參加同盟會，負責上海機關財務工作，曾出資支持《民立報》的創刊。武昌起義爆發後，上海革命黨人群起響應，王—亭籌劃奔波，不遺餘力。上海光復後，出任上海軍政府商務總長。

Preface: Admiring a Worthy Man Greatly as One Stops Looking up at a Peak

On a night of a golden autumn prevailed the fragrance of the osmanthus, when I read the “Album of Painting and Calligraphy Treasures by Wu Chang-shuo and Wang Yi-ting -- Two Great Art Masters of Shanghai, Whose Arts Illuminate the East”, I not only enjoyed a beauty of the elegant and exquisite calligraphies, paintings and stone inscriptions which are of rich perfume, ease and verve, I also felt a historical humanistic spirit, which is elegant, graceful and free from conventionality and which is inherited from remains.

The origin of editing this Album is to celebrate the 90th anniversary of Shanghai Pudong East Hospital (Former Shanghai Pudong Hospital). A hospital is not an Academy of Art. Why does it publish such an Album for celebration? It is the point worthy of annotation and comprehension. At the art circle of the calligraphy and traditional Chinese painting of Shanghai School during the time of the late Qing Dynasty and the early Republic of China, both Wu Chang-shuo and Wang Yi-ting were the leading artists, who were like the Gemini brightening each other and jointly brightened the painting and calligraphy circle of Shanghai School and were recognized as the two great art masters in Shanghai. Wang Yi-ting was one of the initiators and the second President of Shanghai Pudong Hospital. He made paintings and calligraphies as an artistic means to help the Hospital with the incomes



1931年4月29日，王一亭率中國藝術家訪問日本，與張大千、王个簃、鄭曼青、吳仲熊、錢瘦鐵等十餘人合影。

from his artistic works. He contributed greatly and unselfishly to the preparation and development of Pudong Hospital. The charitable acts of Wang Yi-ting got the full sport and enthusiastic help from Wu Chang-shuo, who was aged then. Wu Chang-shuo and Wang Yi-ting were teachers and friends. They worked together and created a lot of calligraphies and paintings to sale for charity and the incomes from the sales were used for the Hospital which was lack of funds, so that the calligraphies and paintings were no longer purely refined objects scholars enjoyed in their studies where they soothe their spirit and nourish there nature, but became an social instrument of helping the public to overcome difficulties. This spirit is worth respecting and carrying forward. It embodies not only the social responsibility of an artist but also the moral mission a philanthropist. That's the reason why this album is named "Two Great Art Masters in Shanghai, Whose Arts Illuminate the East".

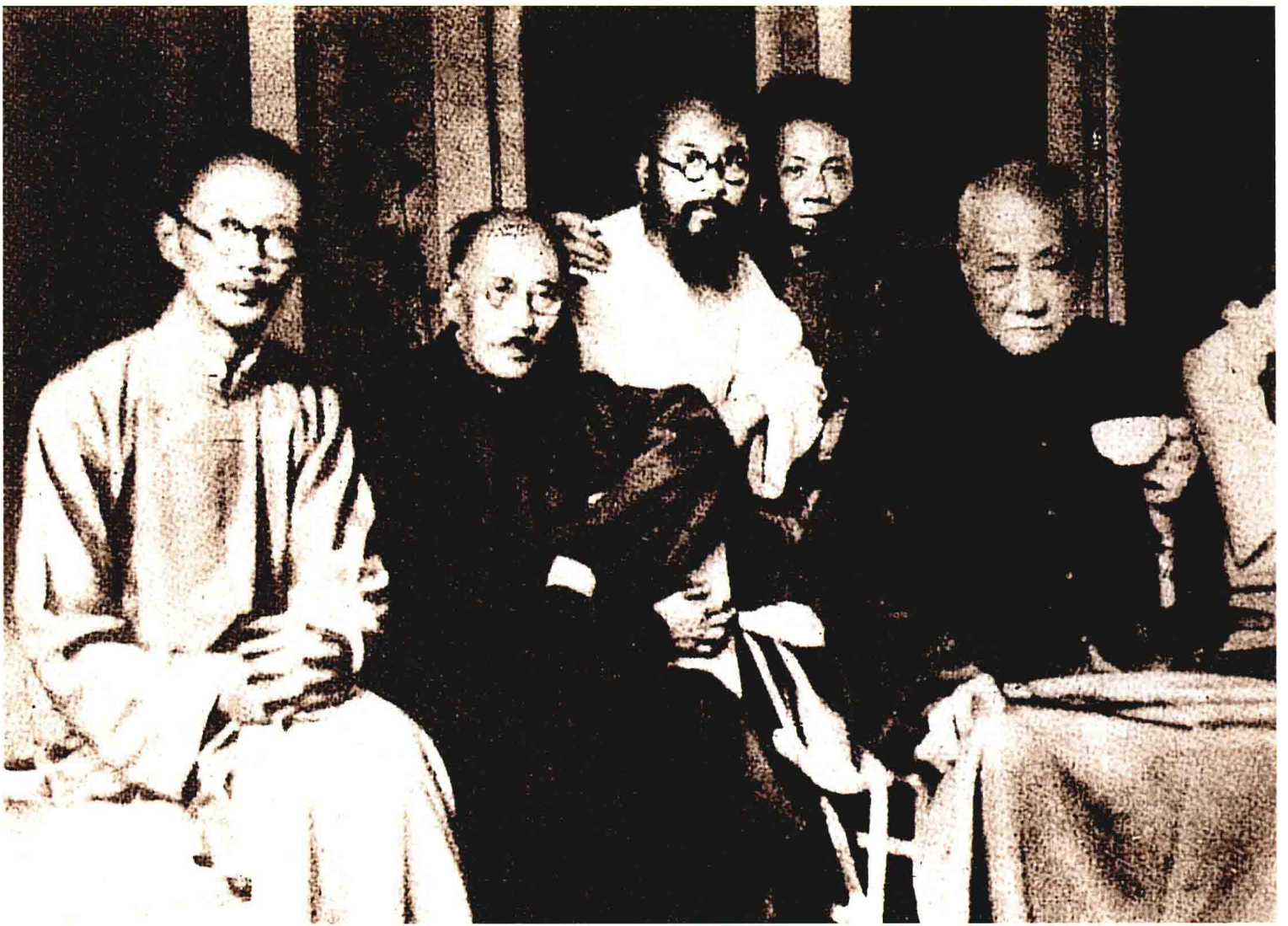
The alternation of springs and autumns will erase or even bury in oblivion many past things, but the real pioneering undertaking in history will reveal its significance and value with time. The original name of the East Hospital was Pudong Hospital which was founded in 1920. The initiators were Wang Yi-ting, Chen Gui-chun, Yu Qia-qing, etc. After Shanghai opened to foreigners in November 1843, the first western hospital was Renji Hospital, which was founded in 1844 by a British missionary called William Lockhart who was also a physician



梅蘭芳於一九三六年祝賀王一亭七十大壽，王一亭當場畫一幅梅花圖贈之

sent to Shanghai by London Church of the United Kingdom Christianity. Later on, another larger western hospital named Hospital Sainte-Marie was founded by the French Catholic Church in 1907. At that time, Pudong was a suburban area and the medical conditions were very poor. The founding of Pudong Hospital in the early 1920s not only filled the gap of no western hospital in Pudong, but broke the situation of the western hospitals monopolized by churches in Shanghai with a certain-scale western hospital founded by our own. It played an opening role in development and promotion of our nation's western medical course. This is the specific historical resources and glorious traditions East Hospital has and a flash memory of Shanghai in its recent history.

In the front of this album, there is a brief Biography of Bai Long Shan Ren (Wang Yi-ting's alternative name) written by Wu Chang-shuo personally, in which Fou Weng (Wu Chang-shuo's alternative name) introduced with a sentimental feeling Wang Yi-ting's character of doing charities for the public: "Takes charities as his own responsibility, makes paintings to help the homeless, walks back and forth day and night, takes paints and thus countless victims of the natural calamity were saved." In 1920 when Pudong Hospital was initially established, the first President was Chen Gui-chun. He was an industrialist starting from shipping and also a scholar-business man liking calligraphies and paintings. His former residence was Ying Chuan Xiao Zhu, now



1930年6月，與“寒之友”書畫會同人合影，左起為經亨頤、黃賓虹、張善孖、王一亭等人。

the Wu Chang-shuo Museum, on the central green land of Pudong Lujiazui. At that time, in this typical Southern house, Wu Chang-shuo and Wang Yi-ting often got together in an aesthetic mood to make calligraphies and paintings for fundraising and thus left a lot of good artistic works. At that time, Wu Chang-shuo was a 76-year-old man, weak and sick, but he swallowed the pain in the shoulder, made calligraphies and paintings with his brushes. Now touching the album, you will feel that the predecessors' heart of great love, act of great charity and performance of great morals makes the later generation admiring greatly as one stops looking up at a peak. Thus it can be seen that the artistic quality and style and the aesthetic significance of this Album is worthy to be praised and followed, and its spiritual nature and social value is worthy even more of respect and esteem.

From the art development history point of view, Wu Chang-shuo made the decisive contribution to the final establishment of the calligraphy and painting style of Shanghai School and to the maximum radiation of the social influence. He made an overall breakthrough and complete innovation in the fields of calligraphy, painting and seal cutting, and with his profound literary attainments, he nourished his paintings, calligraphies and seal cuttings and became the founder and great master of a new school. With a master's creative energy, superb attainments, open mind and boldness of vision, he participated in the organizational work and leadership



吳昌碩（後右三）、王一亭（前右一）和康有為（後右一）、清浦奎吾（後右二）、朱古微（後左三）、吳子茹（後左二）、船津辰一郎（前右二）、吳待秋（前左一）合影。

of Haishang Tijin Calligraphy and Painting Association and Yu Garden Calligraphy and Painting Charity Association and became the banner of the calligraphy and painting artists of Shanghai School. While inheriting the artistic styles from Ren Bo-nian and Wu Chang-shuo, Wang Yi-ting made a significant contribution to broadening the painting subjects. He was good at flowers and plants, birds and animals but he was especially good at drawing figures and Buddha. The figures and Buddha he drew were vivid and accurate, with smooth and simple lines, refined and lifelike brush-ink touch, and scene and good taste. He had no equal in drawing pictures of Buddha in modern painting circle. For this reason, Zhang Da-qian once said in the preface to a Calligraphy and Painting Album of Mr. Wang Yi-ting that the outer realm dazzles the heart and the heart is inspired; the two spirits meet and form an image; he paints it freely with his brush and ink to his heart's content and produced a new realm. "

This album collected 110 pieces of paintings, calligraphies, seal cuttings and poem manuscripts made by Wu Chang-shuo, 55 pieces of paintings and calligraphies made by Wang Yi-ting, and 11 pieces of paintings and calligraphies jointly made by Wu Chang-shuo and Wang Yi-ting. What more precious is that some of them are published for the first time. It is worth mentioning that Mr. Wu Yue, a great-grandson of Wu Chang-shuo and the