



易洪斌

COLLECTION OF
YI HONGBIN'S
畫集 PAINTINGS

易供賦畫集

李鋒題



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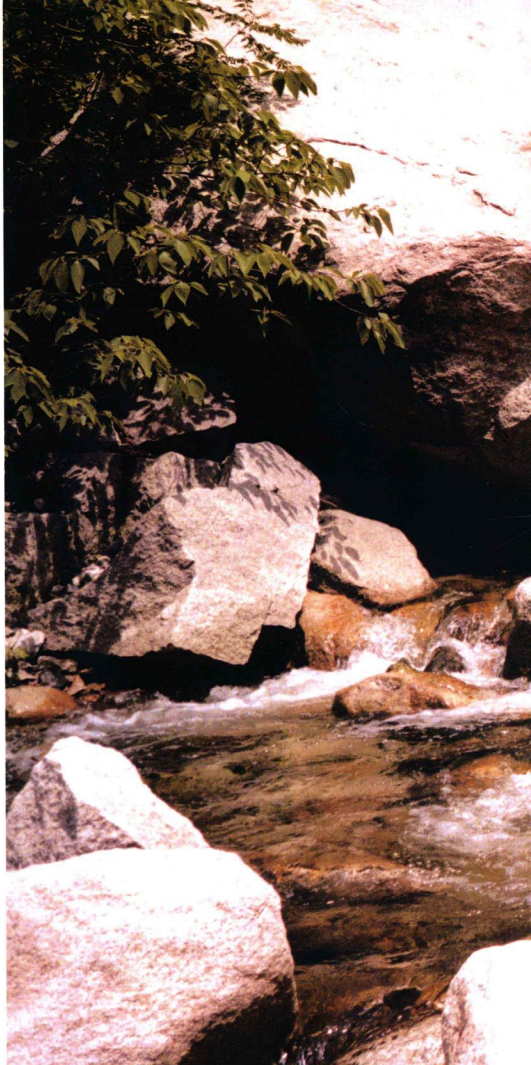




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画家易洪斌近照





氣脫毫素 天機入神

——易洪斌畫作賞評

雷正民

作家、美學家、新聞編輯家的易洪斌，以學者身份而精研繪事，順理成章應視為當代文人畫家之列。然而這又不是一般意義上的文人畫，而兼有作家畫的規範和功力，從而作出藝術方面的超越。我國的文人畫由來已久，在當代，以追求文人畫精神的發揚和藝術的自由發揮，實際是專業畫家的一種藝術探索，意在對文人畫創新闢，有打起“新文人畫”旗幟的群體。另一類則是各門類的知識者，特別是從事文藝者抒懷、自道的文化人之作，每以敏銳的敏感和詩意，信筆揮灑的自我表現見長。陳衡恪先生說：“畫中帶有文人之性質，含有文人之趣味，不在畫中考究藝術上之工夫，必須于畫外看出許多文人之感想，此之所謂文畫。”易洪斌的畫作，既有意趣高尚、學問、才情、深邃者思想、哲理，又能兼具專業畫家的規矩、功力與藝術形式的講究完善，是兩個方面的兼融與超越。

易洪斌畫作的題材和藝術手法十分廣泛。人物、花鳥均有涉獵，尤以畫馬最為投入和擅長。但不論任何題材的作品，給人的強烈印象是宏深博大的氣勢，崇高悠遠藝術美學思想的展現，並且涵蘊着豐富的歷史內涵和昂揚的時代精神。比如《烏江祭》、《獨嘆梅花魂》、《問天》，題材本身涵含着五千年中華文化和民族靈魂，藝術處理的氛圍營造，顯示了作者立足於至高高度，通過藝術形象思維，作宏觀的、人生的、哲理的提問和評價。而在思想與藝術語言可能完美結合的創造者，當推易洪斌筆下的馬。

易洪斌在《大風起兮》、《照夜白》、《北風卷地白草折》、《飄風》等一系列作品中，從錢描、水墨、鋼筆、撥墨等等，可以看出作者在藝術上多方面的追求、修煉和所達到的藝術境界。造型藝術，不是思想的簡單符號，它首先必須是美的，是具有高度技藝的，給視覺以觸動，有韵味、有詩情、耐尋味、有魅力的藝術。并不是信筆為體，無師自通，一蹴而得的。正如孫過庭《書譜》中所言：“心昏擬效之方，手迷探運之理，求其妍妙，亦不謬哉！”如《照夜白》講究骨法、筆力的書法美，深淺精細筆墨的變化，以及回環照應的構圖，黑白灰色度對比而又和諧的韻律，其再現的是作者“外師造化，中得心源”的古代名語。我們逐一欣賞易洪斌從各個角度、俯仰正側、悠閑溫馴與揚鬃烈馬等形形色色的具有個性特征的處在不同情境中馬的準確捕捉，可以得知畫家的勤奮與對藝術的領悟。其所作虎豹，顯然借鑒了六朝石刻造型。師造化、師古人而寫個人塊壘，充滿現實血肉，善于千折萬迴，而尤為特出的是他群馬畫作的創造，如果說前者是生活場景，畫家一時的記錄，那么如《流火》、《天馬行》、《太遠那邊紅一角》則升華為真正意義上的創作巨構。那種萬馬奔騰氣概，浪漫主義的氣息撲面而來，是雄健、健美、奔突、雄飛，是馬的精神，是人的精神，是“倒海翻江卷巨壖，奔騰急、萬馬競猶酣”的史詩的前敘和氣魄。

所以具有如此境界，當然首先是作者立意之高遠，在我們歷代畫馬大師那里，雖然也非常重視表現馬的“或騰、或倚、或飲、或驚、或止、或走、或起、或馳”等千姿百態，或以“八駿”“百馬圖”為名事，但更為重要的還在表現馬的精神狀態，“神駿”“天馬”“龍馬精神”——其間，通過藝術思想融入人的情思與理想，雖是一普通的走馬伏駒，卻蘊含着不俗的情緒和傲骨。古人將各色好馬名之謂花驄、綠驄、紫龍、蒼龍等等，可知馬的非凡與高貴。古代詩人吟嘆和畫家人生的體驗交融生發，直線馳驅的瀟灑筆墨，悠然自得享用豐草美味的情態，折射着駿馬秋風的遠颯嘖嘖精神，不盡盡的思緒化在美的藝術形象之中。

作為畫家的易洪斌，憑着他對歷史的把握和美學的精深理解，與對藝術的悟性與靈感，恰到好處地交流着理智與激情，我深感他是一位清醒的藝術家，又是一位激情而放達的學問家。正如清代畫家石濤所說：“古今至明之士，借其識而發其所受，知其受而發其所識。”易洪斌的認識如此明確，他說：“在我的感受中，馬不是馬，而是時代的精英，是志在四方的猛士，是閃電霹靂，是一種上天入地橫絕六合沖開一切險阻開通前進道路的力量，或者說，它本身就是歷史的洪波大浪。”他的群馬如陣，如潮，排山倒海，是尖兵、猛士，具有大將風度。易洪斌在《自題小像·畫馬感賦》中寫道：“暮鋒平，神安絕，師造化，意難窮，縱馳耳如削，瘦骨如鐵，漫說北群空八駿，欲挽天河洗塵色。問何時，大象兮無形，歟星月！”這里透露的是畫家傾軋前賢，而又力圖超越前賢，外師造化，又難高胸懷的藝術抱負，追求出塵脫俗，更加凌空概括，更為出神入化的境界。從他畫作的對筆墨、構圖、形神的把握，視覺美、深層立意、總體全局的控制駕馭能力等等，可確確實實一揮百紙，拼將華年寫汗血，下過一番切實的功夫。他研究歷史、美學，對傳統文化有系統的了解，《維納斯宮切寶》等著作，說明他對西方藝術也有深刻領悟，具有中西兼融的實力；而少小時期受湘楚文化的薰陶，青年時代北國沃野的豪奢，鑄就他個人氣質的基本特征和多種因素的復合，特別是改革開放新時期以來，易洪斌作為正逢盛世一代中的佼佼者，拼搏於時代前列，所從事所接觸所聞所見到的大轉折時期的風雲際會，也會比別人感受到更多更深更東西，這一切必然地凝聚到他的文學創作、美學研究、繪畫藝術的探索中，形成他作品的個人風格與時代閃光的結晶。他的素描丹青，絕非僅僅是偶一為之的自道、余事，而是嚴肅的藝術創作。他的畫，是詩是歌，是人生的感悟，是哲理的抒發，理想的傾訴，以他的才華、學識和抱負，不解耕耘下去，必有大成。

OUT OF THE HAIR AND INTO THE IMAGE

—An appreciative criticism of Yi Hongbin's paintings

by Lei Zhengmin

Yi Hongbin is a writer, aesthete, and news editor, so, when he engages in painting, his intellectual background ranks him among intellectual painters. But, Yi Hongbin's intellectual paintings are in no sense common, they are works of intellectual understanding and professional skills, China's intellectual paintings have a long history. In modern times, intellectual paintings are of two sorts. One is pseudo-intellectual paintings. Some professional painters experiment with the liberal style that is characteristic of intellectual paintings with the intention of transforming the traditional intellectual painting modes. The other is genuine intellectual paintings. Intellectuals in varied fields, especially in art and literature, do painting as an expression of ideas or as a means to develop their tastes. Their paintings are noted for the special implication and poetic conveyance. Chen Hengke defined intellectual paintings as "paintings of intellectual personality and interest, emphasizing suggestiveness and ignoring formal delicacy." Yi Hongbin's paintings imbue his personal learning, character, gift, thoughts and philosophy with professional knowledge, rules and skills.

Yi's subjects for painting are extensive. He has interest in people, plants, flowers and birds, but what he really favors is the horse. Whatever he pictures, it impresses the viewer with profundity and tremendous momentum, reveals rich historical implication and progressive temper of the age, and indicates the painter's understanding of art and aesthetics. For example, his *A Memorial Ceremony on the Wuyang River, Sigh over the Thin Wintersweet Blossoms*, and *Inquiry into Nature* contain some essential elements of traditional Chinese subjects for painting and reflect some characteristics of the long-standing Chinese culture. It can be perceived that Yi Hongbin bases his subjects on historic heritage, applies thinking in terms of images, inquires into and comments on the nature of the world, life and philosophy. Horses pictured by Yi are really products of ideology and art.

Yi's other paintings like *The Wind Is Coming*, *The Moon—Shone Night*, *The Overwhelming Wind*, and *Elegance in Motion* show the painter's versatile application of efficiency in drawing, sketching, painting and sprinkling. Far from simply a group of symbols of thoughts, art of forms must in the first place be pleasing to the sight. It is produced with fine complex skills and is supposed to effect on the viewer's sense of touch and sight, perception, imagination, reflection and memory. Apparently liberal, Yi's paintings are not in the least casually effected by an amateur. Sun Guoting stated in his *Guidebook* that "It is a mistake to try to achieve beauty without knowing how to imitate and change." *The Moonstone Night* exhibits the beauty effected by varying in the vigor of strokes and the contrast of colors, and by applying symmetry and unity. The painting is an example of "imitating a masterpiece and remodelling it to echo the self." As we inspect Yi's horses in varied poses, moods, looks and situations, we come to learn of the painter's industriousness and perceptibility. And Yi's paintings of tigers and leopards are heavily indebted to the stone carvings of the Northern and Southern Dynasties. Yi Hongbin imitates objects in Nature and learns from masters in history and puts in some of his personal schemes. If the paintings mentioned above are scenes of common life, painting like *Flowing Fire*, *Galloping as in a Flight*, and *A Red Spot on the Prairie* feature titanic patterns of passions. Looking at the horses in huge crowds and in varied running and leaping manners, you will feel streams of air coming in the face and fits of roar thundering in your ears. They are both muscular dashing horses and dignified fearless men. In the paintings, there is an epic and battlefield atmosphere.

The impressiveness of Yi's horses is an apparent sign of the painter's extraordinary

mind. Masters of horse paintings in all periods of Chinese history have respectively portrayed various poses of horse—leaping, half-squatting, drinking, shied, standing, walking, rising or kicking. They typically painted pictures of eight horses or of a hundred horses. Yi Hongbin goes farther. He reveals the spirit of horses—Godly, Heavenly, and Dragonish, so that a physical horse tells profound spiritual messages. The ancients gave many inspiring names to excellent horses such as "Hua Gong", "Lu Ji", "Zi Lu", "Cang long", evidences of horses' excellence and nobility. Yi combines ancient poets' exclamations with his personal impressions, philosophic concepts with aesthetic images.

As a painter, Yi Hongbin has a good command of history and aesthetics, and he is acute in perceptibility and quick in inspiration. He successfully conveys reason and passion, allowing me to fancy that he is both a sober artist and a passionate poet. Shi Tao, a painter of China's Qing Dynasty, wrote, "Learned and wise men express their feeling through their learning and show their learning through their feeling. Yi's feeling and learning are just as inseparable. He said, "As I feel it, my horses are not animals, they are spirits of the age, warriors ready to be stationed everywhere, lightning and thunder in stormy nights, and a force that is capable of conquering all." His horse crowds are like battle arrays or sea tides forging ahead with force and without fear. In *A Portrait of Myself: A Review of My Horse Painting Experience*, Yi wrote, "I admire Master Han's and Master Li's ability to record objects just in their actual images. When I try to transfer the shapes to paper, I meet with frustration. I see that horse ears are like cut stones and thin bones are hard as steel. The eight horses in the scene are so beautiful and unearthly that I wish I could bath them in the silvery Heaven River. I wonder when creatures in the world may break down the barriers of their shapes and when the moon and the stars may shine in the same hour." This stanza of the poem expresses the painter's admiration for forerunning painters and determination to surpass them. By transferring the actual objects to paper, he could not express himself fully. So he ventures to transcend the earthly limitations and achieve freedom in artistic creation. In viewing Yi's paintings with regard to the use of ink, design of the format, coordination between the form and the spirit, and establishment of themes, we realize that the painter has had taken great pains in cultivating his expertise in painting as he himself has disclosed in a poem: "I often consume dozens of sheets for practice. I resolve to spend my active lifetime on a masterpiece." He studies history and aesthetics and has acquired a good knowledge of Chinese culture. He has written books like *An Inspiration from Venus*, which means that he has also achieved a good understanding of western art. His childhood in Hunan Province and his Youth and Adulthood in North China created his personality of sentiment and vigor. Ever since the reform and the opening of China, Yi Hongbin, in the prime of his life, has been exposed to the changing times, so he has experienced and witnessed and learned a lot, which have eventually amounted to his person-specific and time-specific works of articles, poems and painting. He is not painting for fun or on a moment's spur; he takes it seriously. His paintings are poetic, reflective of life, suggestive of philosophy and expressive of ideals. And his learning and perception and ambition and industriousness will promise him even more.

Chief of the Secretariat of the Chinese Artists' Assoc-

題易洪斌駿馬圖

范敬宜

《吉林日報》社社長易洪斌，雅擅丹青，尤善畫馬。近讀所作駿馬圖，賞析之余，戲作打油一首：

易郎善文復善畫，大筆如椽畫駿馬。
不作閨人手中物，偏愛飛黃逐騰達①。
自古畫手多如雲，唯獨畫馬無成法。
曹霸韓幹今已矣②，鵬波柔馴未足夸③。
山陰任氏多佳作④，惜乎風骨欠瀟灑。
近世首推徐悲鴻，奔電走雷屬大家。
易郎筆下閭生面，潑墨如水何老辣。
振鬣奮蹄欲騰空，荒原大漠任叱咤。
知君心有凌宵志，厚積偶然得薄發。
一腔豪氣無處寫，化作群馬恣踴躍。
吁嗟乎，莫嘆大材難為用，神駿良駒自有價。
暫收霸悍歸平淡，閑來信手瞎搨搨⑤。

注：①飛黃、騰達均古代名馬。

②曹霸、韓幹系唐代畫馬名家。

③鵬波：宋著名書畫家趙孟頫別號。

④任氏：近代著名畫家任伯年。

⑤瞎搨搨：現代著名國畫家朱屺瞻，謙稱自己的作品為“瞎搨搨”，意為信手塗抹。

OF YI HONGBIN'S HORSE PAINTINGS

by Fan Jingyi

Yi Hongbin, director of JILIN DAILY Office, loves wash painting and excels in painting horses. This poem is a review of one of his latest productions.

Writing and painting, horses living.
Sad in stable, joy in running.
Painters crowd, horses demanding.
Cao and Han^① are gone, Ou^② passing.
Ren^③ catches attention, vigor lacking.
Xu^④ deserves crown, horses thundering.
Here Yi is, in wash painting.
Set in the sky, on prairie treading.
High mind, broad heart, a star showing.
Words fail, only horses stamping.
Alas! Genius in horses isn't nothing.
Plain in living, works keep coming.

Notes: ① Cao and Han: two horse painters of China's Tang Dynasty

② Ou: a horse painter of China's Song Dynasty.

③ Ren: a modern Chinese horse painter

④ Xu: a modern Chinese horse painter

有益的啓迪

——易洪斌畫作觀余

劉國輝

當今文壇，能做文字又能畫幾筆的是很有些人的，但是，真正能弄得有板有眼的就為數不多了，易洪斌就是這為數不多中的一員。他不同於天津的馮驥才，和北京的韓敬遠專長做小說也不一樣，他搞的是美學研究，新聞編輯，主位是省報的社長。

他們大都年輕時習過畫，或做過畫家夢，只是命運的選擇讓他們去搞了另一行，幾十年了還是放不下那段不了情，看到畫畫的手就癢癢，更何況這風和日麗時光，終於按捺不住了，逮着時機就塗抹起來，不意一出手竟有如此造化，於是就一發不可收，開畫展、出畫集……直弄得個搞專業的都為之瞠目。

易洪斌喜歡畫馬，馬也畫得好，畫馬高手代不乏人，洪斌卻畫出了自己的風彩，自己的品格，易洪斌的馬是經得起專門家的嚴格挑剔的。說他畫得好，並不僅指那些生動的造型，嫺熟的筆墨，以及構圖的變化，氛圍的營造等理當屬於專門家的好手藝，洪斌的馬畫出了人的氣息。

或健步飛馳，或迎風嘶鳴，或群馬奔騰，或昂首揚蹄……洪斌的畫是馬配強驍悍的風骨，我們却看到了頑強生命意識的張揚，一往無前的氣概，奮斗不息的精神，一種不屈不撓的人生，這里沒有萎靡渺小，這里沒有營營苟苟，有的只是浩浩蕩蕩，磊磊落落，剛陽而壯美，賦生命以英雄主義的豪情。

然而，在易洪斌的畫里還有另一番情致。水氣氤氳的泉谷，兩匹駿馬在嘶咬斗趣；秋風搖曳的樹梢一對禽鳥相依相守……雲濤滾滾的天幕上，有二只鷹，一只展翅天上，一只仁立岩巖，站着的前傾身子望着那飛的，飛的繞着巉岩緩緩盤旋看定那站的，四目相向，相顧無言，易洪斌用精約的詞匯，編撰一個樸素而古老的故事，細細品來耐人尋味。它們或許是情侶，或許是母子，或許是朋友，不得而知。這里展示是一個靈魂對另一個靈魂的呼喚，一個生命對另一個生命的愛撫，一種超越一己的情的付出，一種世間溫情的娓娓敘說，那份熱情溫醇充溢畫面，瀰漫空闊的天宇。

如果說，前者是嘹亮的號角，雄健而豪邁使人為之激越，那么，后者則是委婉的長笛，悠揚而纏綿，讓人動情。

易洪斌的畫中有技巧，但不是純技術的操縱，易洪斌的畫中有思想，但不是思想廉價的鈎注。思想的抒發轉換成視覺的語言，將作者的思緒愛憎深深地溶鑄在藝術形象之中。

今人喜談文人畫，如果真的必須要借用這個業已逝去的歷史陳詞，那么易洪斌的畫倒是很可以納入其間的，只是這里已沒有了落魄文人的自慙自艾，和貌似清高的孤芳自賞，易洪斌的畫，寄托一種希望，一個健全的生命存在和積極的人生態度。

在并非人物畫的畫中我讀到了人的存在，這就是易洪斌的畫給予我們的啓迪。

劉國輝 中國美術學院教授

VALUABLE ENLIGHTENMENT

—Impression of Yi Hongbin's Paintings

by Liu Guohui

In literary world of today, there are quite a few people who are both capable of writing articles and painting some pictures. But those who are proficient in both are not so many. Yi Hongbin is a member of this group, who does well in the two aspects. He is different from Feng Jicai of Tian Jin and Han Jingting of Beijing who is specialized in novel writing. He conducts aesthetic research and news editing, and he is president of Jilin Daily Office.

People of this group had learned to paint or had dreamed of becoming painters when they were young. But they were arranged to do other jobs than painting due to the choice of fate. Several decades passed by, but they still cannot forget their dreams. They cannot suppress their strong impulse whenever they see those who are painting. In this peaceful and prosperous time, they cannot restrain themselves any more and begin to try. They have not thought that they are so excellent in painting. Then they begin to hold exhibition and publish collections of paintings. Their remarkable achievements surprise those majoring in painting.

Yi Hongbin is fond of drawing horses and he does well in it. We can list many artists who are skillful in painting horses, but Yi Hongbin's horses are different from theirs. His horses are endowed with the character of his own and his unique style. His horses are really fantastic even to the most fastidious experts. His success in painting horses not only lies in the creation of vivid images, skillful methods, the variation of composition as well as the creation of certain atmosphere which are expected to be mastered by artists, but also in the human spirit bestowed on his horses.

His horses are various. Some are galloping and some are neighing against the wind. From the unyielding spirit of his horses we can sense the vitality of life and the indomitable spirit of life. There is nothing trivial in them, but grand, masculine and heroic.

Yet there are some variations in the theme of his paintings. For example, in the valley with the running spring and light mist, two horses are playing and nibbling at each other; in autumn wind, a couple of birds are perching side by side on the branch; or in the setting of cloudy sky, one hawk is flying, and the other is standing on the summit of precipice looking attentively at his companion. The flying hawk circles the precipice gazing at the standing hawk. Everything is tranquil. With the most economical words, Yi Hongbin tells a simple old story. Pondering over it, we can understand something more. Maybe they are lovers, mother and son or friends, no one knows. What is revealed here is the love between two creatures, and it dominates the whole picture.

If we say the former type of his drawings is like the clarion call, vigorous and heroic which makes us feel excited, then the latter type is like the mild flute, melodious and touching which moves us deeply.

Yi Hongbin paints with skills, but he does not aim at the use of skills solely. He instills his thinking into them. His thought, his love and hatred are revealed by the images he created in his paintings.

Modern people like to talk about paintings by men of letters, which have ever been considered out of date. Yi Hongbin's paintings in fact fall into this category, but there is not hypocritical aloofness and incessant remorse characteristic of the men of letters in the old times. In Yi's paintings, we can sense an optimistic attitude towards life, and his hope and pursuit in life.

We can sense the existence of human being in his paintings, though he does not paint any person, which is the enlightenment effected by his paintings.

Liu Guohui, Professor of Art at the Chinese Academy of Art

作 品

WORKS OF ART

圖版目錄

LIST OF PIATES

1	來疑滄海盡成空 115 × 91cm	1990	35	芳草才能沒馬蹄 68 × 68cm	1996	69	夜浴應憐月光寒 68 × 68cm	1997
2	輕塵不動四蹄飛 136 × 68cm	1991	36	春風 99 × 68cm	1996	70	別樣紅 68 × 136cm	1997
3	揚鞭只共鳥爭飛 68 × 68cm	1992	37	禮 68 × 99cm	1996	71	空谷靈語 68 × 136cm	1997
4	天行健 68 × 136cm	1992	38	風中絮語 68 × 99cm	1996	72	花之舞 68 × 136cm	1997
5	照野彌瀾淺浪 68 × 68cm	1992	39	長相依 70 × 68cm	1996	73	驕驕亦駿物 68 × 68cm	1997
6	三人行 68 × 49cm	1992	40	風 68 × 136cm	1996	74	驕影 68 × 99cm	1998
7	覓 24.5 × 24cm	1993	41	相馬 99 × 68cm	1996	75	虎兮福兮 68 × 68cm	1998
8	北風卷地百草折 68 × 49cm	1993	42	暴走潛龍 132 × 66cm	1997	76	執子之手 68 × 68cm	1998
9	冷眼看鷄蟲 68 × 49cm	1993	43	大野雲飛 66 × 132cm	1997	77	寶馬 68 × 68cm	1998
10	飄風 68 × 68cm	1994	44	凌空鐵騎行 68 × 68cm	1997	78	一嘯千山空 68 × 68cm	1998
11	疾風 68 × 136cm	1994	45	天地有正氣 66 × 136cm	1997	79	駿骨英風 99 × 68cm	1998
12	大漠那邊紅一角 96 × 178cm	1994	46	霜風勁 68 × 68cm	1997	80	盼歸 68 × 68cm	1998
13	天地兩蛟龍 68 × 68cm	1994	47	火燒雲 68 × 68cm	1997	81	旋風 68 × 68cm	1998
14	在水一方 68 × 136cm	1995	48	快走踏清秋 68 × 136cm	1997	82	索索 99 × 68cm	1998
15	清水圖 68 × 136cm	1995	49	風雲雷電叱咤 68 × 68cm	1997	83	秋風馬尾斜 68 × 68cm	1998
16	此恨綿綿 68 × 136cm	1995	50	不要問我從哪里來 68 × 68cm	1997	84	乾隆歸來 68 × 68cm	1998
17	天籟 68 × 136cm	1995	51	天下英雄誰敵手 68 × 68cm	1997	85	憶長安 68 × 68cm	1998
18	奔月 68 × 136cm	1995	52	風驟起 68 × 68cm	1997	86	先民(一) 68 × 136cm	1998
19	雷陣 68 × 136cm	1995	53	風雲會 178 × 96cm	1997	87	先民(二) 68 × 136cm	1998
20	白馬非馬 68 × 49cm	1995	54	明月千里寄相思 68 × 68cm	1997	88	行雲 68 × 136cm	1998
21	嘔西風 68 × 68cm	1995	55	明月不諳離恨苦 68 × 136cm	1997	89	坐看雲起時 68 × 99cm	1998
22	淡墨潑來雲龍出 68 × 68cm	1995	56	映日 68 × 49cm	1997	90	觀瀾海 68 × 99cm	1998
23	清夏 68 × 68cm	1995	57	清涼 68 × 49cm	1997	91	江南村頭常見 68 × 99cm	1998
24	山鬼 68 × 68cm	1995	58	空谷 99 × 68cm	1997	92	小兒時節 34 × 34cm	1998
25	岩之魂 96 × 178cm	1996	59	雲中君 68 × 68cm	1997	93	俊友 34 × 34cm	1998
26	一半是水,一半是鐵 68 × 136cm	1996	60	雙龍 68 × 68cm	1997	94	雲從龍 83 × 76cm	1998
27	大地 68 × 136cm	1996	61	川上 99 × 68cm	1997	95	五花散作雲滿身 68 × 68cm	1998
28	風雷動 99 × 68cm	1996	62	夜來風雨聲 34 × 34cm	1997	96	橫空出世 68 × 68cm	1998
29	高秋 99 × 68cm	1996	63	小園幽徑獨徘徊 34 × 34cm	1997	97	紅了櫻桃綠了芭蕉 39 × 49cm	1998
30	曙 99 × 68cm	1996	64	烈慨紅顏 68 × 100cm	1997	98	禮石圖 68 × 99cm	1998
31	立雪 68 × 99cm	1996	65	雲無心以出岫 68 × 100cm	1997	99	蛇龍出海圖 72 × 179cm	1998
32	秋曉 68 × 99cm	1996	66	龍之舞 68 × 68cm	1997	100	大野奔雷 96 × 179cm	1994, 1998
33	曲淵 68 × 99cm	1996	67	神駿 68 × 68cm	1997	101	氣撼三山 68 × 68cm	1998
34	海神 68 × 136cm	1996	68	山鬼圖 68 × 68cm	1997			

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1 来疑滄海盡成空

115 × 91cm 1990

Violent waves



2 轻塵不動四蹄飛 136×68cm 1991

Dashing hoofs do not stir up the dust.