

A WORLD IN ART

Masterworks from the Last Five Centuries
of Traditional Chinese Paintings

近五百年中国画选



畫苑遺珍

画苑遗珍

杨光河、许国庆、严秋白编

*

外文出版社出版

(中国北京百万庄路 24 号)

邮政编码 100037

精美彩色印刷有限公司印刷

中国国际图书贸易总公司发行

(中国北京车公庄西路 35 号)

北京邮政信箱第 399 号 邮政编码 100044

1994 年(8 开)第一版

(汉英)

ISBN 7-119-01605-9 / J·1217 (外)

24800

84-CE-722D

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乃正題



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中央美术学院附属中等美术学校珍藏

Collection of the Affiliated Secondary Fine
Arts School to the Central Academy of Fine Arts

外文出版社 中国 北京

Foreign Languages Press Beijing

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First Edition 1994

ISBN 7-119-01605-9

© Foreign Languages Press, Beijing, 1994
Published by Foreign Languages Press
24 Baiwanzhuang Road, Beijing 100037, China

Distributed by China International Book Trading Corporation
35 Chegongzhuang Xilu, Beijing 100044, China
P.O. Box 399, Beijing, China

Printed in the People's Republic of China

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前言

故宫博物院副院长 杨 新

8 中央美术学院附属中等美术学校为了配合教学的需要，非常重视对中国民族、民间美术作品的收集。尽管经费极其有限，但主政者老校长丁井文先生是一位有心人，锲而不舍，孜孜以求，经数十年苦心经营，使藏品初具规模而有可观。这里编辑出版的，即其所搜集的中国传统绘画部分，多为近五百年的名作。

中国绘画，历史悠久，渊远流长，从古至今，延绵不断，有无数知名和不知名的画家，创作了各种不同风格流派的作品。宋、元以前，由于时代久远，除考古发掘出土的墓室壁画和洞窟宗教壁画之外，著名画家的作品，有如凤毛麟角，存世有限，今天主要收藏在国内外各大博物馆中。至于明、清时期和近、现代名家作品，存世量很多，除博物馆外，散佚于民间的也很不少。

中国绘画发展到了明代，明显地有着两支不同的创作队伍。一支是渊源于古老画工的职业画家队伍；另一支则是宋、元以来新兴起的文人画家队伍。明代的职业画家们，或供职于宫廷，或活动于民间。有的成绩突出，作品为社会所重视，他们的名字和简略传记，为画史所记载。但大多数职业画家，尽管技艺超出于众工，却因为地位低下而名不见经传。本册所收录的《归樵图》的作者张路，就是一位有幸留下了名字的职业画家，而《采花仙人图》，尽管有署款“蘧仙”二字，却不知为何许人。张路(1464—1538)的绘画继承和师法明代浙派^{〔1〕}大师戴进(1388—1462)和江夏派创始人吴伟(1459—1508)的风格特点，善用水墨写意作人物山水，笔势奔放而近于狂怪。《归樵图》虽没有张路的款印，但泼墨淋漓，笔法烂熟，构图简洁，完全体现了他的风格特点。特别是画中樵夫的塑造，突出其肩上挑着的柴薪和酒葫芦，可见他的劳动是轻松、愉悦而富有诗意的。这一作品可能是传统绘

画题材“渔、樵、耕、读”图中的四幅之一。面对不宁静充满矛盾斗争的现实社会，它表达了许多中国人对田园牧歌式的生活追求。无名氏的《释迦说法图》，也是一幅失群了的宗教题材作品。明代在大规模兴建寺院创作宗教壁画方面，虽然远逊于前代，但是所遗留下来的宗教题材卷轴画却不少，内容包括有佛教和道教，或者二者的参合，被称之为“水陆道场画”，一堂往往数十甚至百余幅。《释迦说法图》即是这一类作品，其人物造型饱满，线条流畅，色彩绚丽，有宋、元道释画遗风，可见从唐代以来所形成的庞大的宗教画创作队伍，到明代仍然活跃在民间。他们的技法和画稿是通过师徒传授而保存下来的。本册有两幅人物肖像画，是清代民间画师的作品。在民间职业画家中，有一支专门画肖像的队伍。这种肖像画多半带有纪念性，其创作方法都有一定格式，或当面写生，或死后追忆，仅在面部追求真实，其余就依画稿规格而行事了。作品收存于家中，或宗族的祠庙里，往往在年节或纪念日时，才拿出来悬挂，供子孙们祭祀朝拜，故民间称之为“影像”或“祖宗像”。这两件作品为一男一女，显然是达官贵妇，他们的面部描绘得生动具体，而且很有个性特征，是民间肖像画师中的高手写生之作。

文人画是宋、元时代兴盛发展起来的。文人是指读书人。在中国封建帝制时代，读书人的唯一出路，是通过科举考试而求得一官半职，或为地方州、县小官，或为皇帝左右辅弼，参与管理地方行政或决策军国大事。文人们读书求仕进是其本业，其中少数具有绘画天才的人，画画只是业余的消遣和爱好。但自从文人画作为一种特殊的流派风格出现之后，一方面文人们从事绘画创作活动，就不完全是业余的兴趣爱好了；另一方面则文人画形式风格也不完全为文人所专有。明代开国初期，文人画因种种原因，有过一段时间的沉

寂。到了明代中期,地处长江下游平原的苏州,经济逐渐恢复繁荣,成为人文荟萃之地,沈周(1427-1509)和文征明(1470-1559)先后相继崛起于画坛,高举文人画旗帜,跟随者众。因苏州古称“吴门”,画史称他们为“吴门画派”。^[二]自此以后,文人画遂得到了迅速的发展。到晚明再经董其昌(1555-1636)等人的极力倡导,逐渐成为中国画坛的主流。本册所收集的作者中,谢时臣、袁尚统、张宏等人,都属于“吴门画派”的传人。谢时臣(1488-?)继承了沈周的笔法特点,善画山水,屏障大幅,笔势纵横,气象雄伟。《崆峒问道图》可以代表他的这些特征风格。画中描写的人物是传说中的轩辕黄帝至崆峒山问道于广成子。是一幅以山水为主体的人物故事画。崆峒山在今甘肃平凉县境,但作者并没有到过实地,是凭他的想象创作的。层峦峻岭,云封雾锁,气势雄伟而带有几分神秘色彩,使人感到高深莫测,非常恰当地表达了主题。张宏(1577-?)也是师法于沈周的,在后期“吴门画派”中,是一位颇有成就而有影响的画家。他的山水画创作,较之沈周笔法更为细腻,描绘景物更加具体,尤其在山水画的空间表现上,给人以纵深的感觉尤为强烈。这种强调空间的表现手法,与西方的风景画创作,有异曲同工之妙,故有的学者认为他受到西方的影响。《踏雪访梅图》描写雪后群山如银装素裹,沿着山谷,有一条迂回曲折的险峻栈道,由近及远,仿佛能把人们引向山外,正是这种空间效果的描绘。袁尚统(1590-?)是苏州老画师,作品受居地风气的影响,成为吴门画坛后期之秀。《琼岛仙阁图》描绘出山岛耸峙,海水苍茫,楼阁突兀,构图奇险,别具匠心,在袁氏作品中,堪称代表。

本册所收集的清代绘画作品,更为丰富多彩。清初的蓝瑛、龚贤、查士标、梅清、樊圻、王翥等人,都是卓有成就的大

家。蓝瑛(1585-1664)有“浙派殿军”之称。他出身于画工,是一位职业画家,当文人画兴盛而职业画家作品受到歧视的时代,他不甘心于寂寞,在努力提高文化修养的同时,改造自己的画风,使之向文人画方向发展靠拢。因此,他的作品能够文质相兼,雅俗共赏,创造出一种介于文人画与职业画家画之间的风格,在当时很受社会的欢迎而影响较远,如著名的画坛怪杰变形主义大师陈洪绶(1599-1652)就曾师事过他。这里的《云壑高秋图》、《霜入云山图》和《秋花竹禽图》三幅,可以看到他绘画技巧、风格的多样,在吸收前代文人画大师黄公望(1269-1354)、高克恭(1248-1310)等人成就时,努力创造出自己独特的风格。龚贤(1619-?)为“金陵八家”^[三]之首。金陵(今南京)在清初是画家云集的地方,特别是明遗民画家喜爱到这里来,因为这里曾是明政权建立之初的国都。龚贤就是一个遗民意识很强烈的个性画家。他的山水画作品,墨色浓重,层层积染,画出千岩竞秀,万壑争流,云生雾起,将大自然的磅礴气势、变幻无穷表现得淋漓尽致。他善于用对比的手法,浓重的山峦,繁茂的林木,与山泉、云雾、江河、房舍形成黑与白鲜明对照,使画面的调子清新、响亮。他不愧是大自然的歌手,一曲曲抒情而嘹亮的歌声,给人无限遐思,精神为之振奋。《山下人家图》完全可以代表他在这一方面所取得的成就。樊圻也是“金陵八家”之一,他画的山水比较细腻,小景抒情,令人叹赏,这里有他《秋山萧寺图》一幅。查士标(1615-1698)、梅清(1623-1697)均是安徽人,他们的家临近著名的风景区黄山,山水画创作,直接以黄山为师,故有的学者将他们和其他一些画黄山的画家合在一起,称为“黄山画派”。又因查士标与弘仁(1610-1663)、孙逸、汪之瑞均为新安人,故画史又称为“新安四家”。查士标的作品,笔法简率,作风飘逸。梅清的作品描写黄山的实

景较多,但他不是纯自然主义的模写,而是抓住对象某些特征加以夸张和理想化,借以表达某种思想,《光明顶揽胜图》就是一件这样的作品。光明顶为黄山景观之一,作者突出描写其山势的高耸和奇险,仿佛脱离人世而与宇宙相通,人们陶醉于奇妙的大自然中,真如神仙一般。梅清的笔墨清秀,淋漓苍古,对清初山水画大师石涛(1642-1707)的画风产生了极大的影响。在清初名画家中,王翬(1632-1717)与前述画家不同,他属于所谓“正统派”与王时敏(1592-1680)、王鉴(1598-1677)、王原祁(1642-1715)合称为“四王”,或“四大家”。他们的作品倍受清政府的青睐,宫廷中收藏其作品最多。王还曾被康熙皇帝召进宫中,负责总体设计和绘制《康熙南巡图》十二卷巨作,受到皇帝的表彰,所以他的名声在社会上十分响亮,王公贵戚和大臣,求他作画的人很多。他有很高超的技巧,摹仿古代大师们的作品,能做到乱真,人们认为他集中了唐、宋、元、明绘画的全部成果,达到了“出神入化”、“超凡入圣”的境地,故有“画圣”之美誉。从本册所收集的《山市霜林图》,也确实能看到他这方面具有的天才。有意思的是,本册还收集了一件款题王蒙的作品《山水清音图》,其风格样式,很像王蒙(?-1385),但总又感到时代气息不对,因此有的鉴赏家认为,它可能是王翬早年的一件仿古作品。据有关史料记载,王翬在未成名以前,曾经靠制作古画谋生。

清代中期的扬州,在商业经济繁荣的带动下,画坛异常活跃,流派纷呈如百花争艳。张宗苍(1686-?)、方士庶(1692-1751)等,仍然坚守着清初“四王”的“正统派”阵地。李寅、袁江、袁耀等,则远承宋代宫廷写实主义风格,以表现楼台庭院工细的界画^[四]见长。华岳(1682-1756)的清新活泼、色彩艳丽的小写意山水、花鸟和构思奇妙的人物画,雅俗

共赏,赢得了社会各界的一致好评。禹之鼎(1647-?)的人物肖像画,则生动传神,维妙维肖。除此之外,还有一大批画家,主要继承了从陈琼(1483-1544)、徐渭(1521-1593)到八大山人(1626-1705)和石涛作风泼辣、个性强烈的大写意花鸟画。由于他们愤世嫉俗、不拘形迹的为人,和纵横驰骋、奔放豪爽、不受成法束缚的笔墨,使世俗惊骇,被人们昵称为“扬州八怪”^[五]。这种大胆创新的精神,如金戈铁马,异军突起,给当时画坛以极大的冲击。本辑收录的扬州画家作品,袁江的《楼阁仙山图》、袁耀的《春江草阁图》,格法严谨,作风一丝不苟,正是其本色面貌。属于“扬州八怪”的画家作品有黄慎(1681-?)的《踏雪寻梅图》、《水仙图》,笔致奔放;郑燮(1693-1765)的《墨竹图》,潇洒活脱;闵贞(1730-?)的《放鹤图》,大胆夸张;罗聘(1733-1799)的《贩蟹图》,风趣幽默,均可窥见其风致一斑。

本册所辑录的中国近、现代画家的作品,是极为丰富也极为精彩的部分。“海上三任”(任熊,任薰,任颐)和“海上三熊”(任熊、张熊、朱熊),著名于时。他们和虚谷、赵之谦、吴昌硕等人,都羁旅于近代工商业新兴城市上海,其绘画风格,远承传统,大胆创新,成为现代中国画之先声,称为“海派”。虚谷(1823-1896)的作品,简括洗练,不拘形似,惜墨如金,以少胜多,颇有欧洲现代抽象画风味,奇思妙构,往往出人意外。任颐(1840-1895)的人物花鸟,将写意与写实的不同技法巧妙地揉合,使水墨的单纯与色彩的绚丽融为一体;准确的造型,娴熟的技巧,涉笔即成妙趣,有如顺手拈来。他是华岳之后,又一个画坛上难得的全才与天才,收藏中他的作品最多,这里选出竟达十二幅。吴昌硕(1844-1927)是近代文人画家的典型,他以广博的文学修养,精湛的金石书法,融汇于绘画的创作之中,朴素无华,天真烂漫,寓巧于拙,作品给

人大智若愚的强烈感受。现代名家中,黄宾虹与齐白石为一代宗师。宾虹先生(1865-1955)的作品,将传统技法与写生手段有机地结合,山川浑厚,草木华滋,意境奇奥,缅邈幽深,促使中国山水画发展又迈向了一个新的高峰。白石老人(1862-1957)则是将传统文人画雅趣与民间的艺术风味相结合,因此他的作品,既有深厚的传统,又有浓烈的乡土味。各种生动活泼的小动物和园蔬野果等,表达了他无限的乡情和对生命的热爱,所以他的作品受到世界各地人们的喜欢,得其一幅便喜不自禁,这里辑录有七幅之多。其他现代名家如陈师曾、王梦白、陈半丁、张大千等的作品,也无不光彩照人,恕不一一例举。最需要提出的是徐悲鸿。悲鸿先生(1895-1953)的创作实践,学贯中西,将传统的中国绘画与西方的绘画技法相结合,在开拓创新上做出了极大的贡献,至今风范犹存。悲鸿先生还是一位美术教育家,为培养中国画的后继人才,用尽了毕生的心血精力。1953年中央美术学院附中成立时,悲鸿先生不顾工作繁忙和重病缠身,曾亲临指导。他明确指出附中的办学宗旨,要汲取世界艺术的精华,发扬中华民族文化的传统。他的作品在这里收藏并选入本集,为莘莘学子树立了一个可直接师法的榜样。

中央美术学院附中不是一个文物收藏的专门单位,其传统中国画的收藏不可能全面包罗历史上各个时代的名家名作,但仅就目前所藏已非常可观。长期以来,人们仅知此地亦有宝藏,却未能亲睹,今天把它们精选编印成册,公诸于世,在中国绘画史的研究上,无异提供了一批宝贵的资料。

中国绘画在长期的历史发展中,形成了自己鲜明的民族风格,有着独特的美学体系。它浓厚的东方风韵,创造出来的种种意境,表达出来的审美理想,今天越来越多为其他各国人民所理解和欣赏。我以为本书的编辑出版,不但会为海

内外学术界所欢迎,而且也会受到许许多多中国画爱好者的赞赏。

注释:

〔一〕即浙江画派,明代中国画流派之一。明画家戴进,钱塘(今浙江杭州)人,山水人物取法南宋画院体格,从学者甚众,著名的有吴伟、张路、夏芷、李在等,遂有“浙派”之称。又,吴伟,江夏(武昌)人,虽属浙派,画风更为粗放,创立“江夏派”。此派有张路、汪肇、李著等著名画家。

〔二〕中国画流派之一。明画家沈周、文征明,画山水崇尚北宋和元的风格,与取法南宋的浙派风格不同而盛行于明代中期,从学者甚多,著名的有文伯仁、文嘉、陆治等。他们均为苏州府人,苏州别名“吴门”,因此称为“吴门画派”。本集介绍的谢时臣、袁尚统、张宏,均属吴门画派。

〔三〕明末清初龚贤、樊圻、高岑、邹哲、吴宏、叶欣、胡慥、谢荪八人的合称。他们绘画题材与风格不尽相同,因聚居金陵(今江苏南京),故有“金陵画派”之称。

〔四〕①中国画技法名。指用界笔直尺划线的绘画方法。②中国画的一种。指以宫室、楼台、屋宇等建筑物为题材的绘画。

〔五〕清乾隆年间寓居江苏扬州八位代表画家的总称。一般指汪士慎、黄慎、金农、高翔、李鱓、郑燮、李方膺、罗聘。也有一说不止此八人,还有高凤翰、闵贞、边寿民等,说法不一。这些人不拘前人陈规,破格创新,时人目为“偏师”、“怪物”等。

Introduction

Yang Xin
Deputy Director of the Palace Museum

12 The Affiliated Secondary Fine Arts School to the Central Academy of Fine Arts considers it of great importance to collect traditional Chinese paintings and folk art for teaching purposes. Despite limited funds, Ding Jingwen, the school's headmaster, has over the years built up a remarkable collection. This album presents part of the collection—masterpieces in traditional style of the past five hundred years.

Traditional Chinese painting has a long history. Countless artists, both known and unknown, have created a myriad of works in various styles. Except for some murals from excavated tombs or found in caves or temples, few paintings by renowned artists of the Song, Yuan and earlier dynasties remain, and they are mostly in large museums at home or abroad. However, there are a remarkable number of paintings by well-known artists of the Ming and Qing dynasties and modern times. Though also mostly in museums, quite a few are in private hands.

During the Ming Dynasty two schools of art appeared, one representing professional artists who followed the tradition of ancient commercial painters, the other following the tradition of the scholarly painting of the Song and Yuan dynasties. The Ming professional artists served the imperial court or lived on their own. Some became quite well known, and their brief biographies can be found in art history books. Most of them, however, despite superior skills, were lost to history because of their low social status. Zhang Lu, painter of the work entitled *On the Way Home from Gathering Firewood* included in this album, was lucky to have his name recorded, but the painter of *Flower-Gathering Deities* is unknown, despite the signature Han Xian. Zhang Lu (1464-1538) inherited and followed the styles of Dai Jin (1388-1462), master artist of the Zhe School,¹ and Wu Wei (1459-1508), founder of the Jiangxia School, of the Ming Dynasty. Zhang excelled in free-style ink-and-wash figure and landscape paintings. His strokes are so vigorous that they were considered rough and somewhat eccentric. Although Zhang Lu's signature does not

appear on the above-mentioned painting of his, the powerful strokes and concise composition well reflect his style. The artist highlights the load of firewood on the man's shoulder and the wine gourd, which indicates that the firewood gatherer is happy and relaxed. Four standard traditional themes were fishing, firewood gathering, landtilling and reading. In a society full of conflict the work reflects people longing for a peaceful pastoral life.

The painting *Sakyamuni Preaches Buddhism*, by an unknown artist, is a rare work on a religious theme. It is probably one of a series. Although far fewer monasteries and religious murals appeared during Ming times than in previous dynasties many Ming religious scroll paintings have been handed down, most with Buddhist or Taoist themes, occasionally combining the two. These paintings usually belong to a series known as "Paintings of Sacrificial Ceremony for Delivering the Souls of Those Who Have Died in the Water or on the Land" ("Sacrificial Ceremony of Water and Land" for short). One series might have several dozen or even more than a hundred paintings. *Sakyamuni Preaches Buddhism* belongs to this category. The plump figure is executed with smooth lines and colourful pigment, revealing the influence of Taoist and Buddhist paintings of the Song and Yuan dynasties and showing that religious art, originating in the Tang Dynasty, was still active during the Ming Dynasty. Techniques and preliminary sketches were handed down from teacher to student.

Two portraits in this collection are works of Qing folk artists, a number of whom specialized in portraits, mostly as memorials. There was a certain pattern for such portraits, which could be done either from life or memory. Accent was on the likeness of only the face, the other parts being based on the specifications of appropriate sketches. The portraits were kept in the home or in the clan memorial hall. At festivals or on memorial days they would be hung on the wall for descendants to pay homage to. Portraits of this genre

were thus called ancestral portraits. The portraits here of a man and a woman are obviously aristocrats. The meticulously drawn facial expressions are lively and true to life. Surely they are the work of an excellent folk artist.

Scholarly painting flourished during the Song and Yuan dynasties. The artists were usually literati. In those feudal days the only way for scholars to climb the social ladder was to pass civil-service examinations and enter officialdom. They might be appointed prefectural governors, county magistrates or high-ranking officials in charge of administration or military affairs of the state. Apart from such endeavour, some talented scholars loved to paint in their spare time. After scholarly painting became a school, it was no longer a scholars' pastime, no longer monopolized by the scholars. For a time during the early Ming Dynasty scholarly painting, for some reason, was rather inactive. Not until the mid-Ming Dynasty, when Suzhou, on the lower reaches of the Yangtze River, gradually recovered its former prosperity and became a cultural centre, did Shen Zhou (1427-1509) and Wen Zhengming (1470-1559) become the standard-bearers of the Scholarly School, with quite a number of followers. Since Suzhou was then called Wumen, the two artists and their followers are referred to as the Wumen School² in art history. After that scholarly painting developed rapidly. During the late Ming Dynasty, fostered and advocated by Dong Qichang (1555-1636) and others, scholarly painting gradually became the main school in China. Artists included in this album, such as Xie Shichen, Yuan Shangtong and Zhang Hong, are followers of the Wumen School. Xie Shichen (1488-1548) inherited the style of Shen Zhou's brushstrokes. He was particularly good at landscapes and liked painting magnificent scenes with vigorous brushstrokes. Those features are very well represented in his *Visiting a Taoist on Kongdong Mountain*. It is based on a legend about Huang Di (the Yellow Emperor), who went to Kongdong Mountain to learn the "Way" from Guang Cheng Zi. The painting shows mountains,

water and people. Kongdong Mountain is in present-day Pingliang County in Gansu Province. The artist had never seen the mountain; the scenery in the painting is imaginary. Peak upon peak, shrouded in mist, look magnificent and a bit mysterious. The painting and its atmosphere seem unfathomable, conveying the artist's intended message. Zhang Hong (1577-?), who also followed the style of Shen Zhou's, was another remarkable artist of the Wumen School. His brushwork is more refined than that of Shen Zhou. Objects are meticulously depicted. He had a strong sense of perspective and was particularly good at leaving empty space to indicate depth. His handling of space is quite similar to that in Western landscapes, so some art critics believe he was influenced by Western art. His *Appreciating Plum Blossoms in Snow* depicts mountains covered with snow. A zigzagging path meanders through a valley as if it led to the other side of the mountain, showing the artist's expert handling of perspective.

Works of Yuan Shangtong (1590-?), a native of Suzhou, were influenced greatly by local customs. He was a prominent artist in the late period of the Wumen School. His *The Fairy Pavilion on Qiong Islands* depicts a towering mountain overlooking an expanse of water. The composition of this painting is quite unusual. The painting is representative of his work.

The Qing Dynasty paintings included in this album are rich both in colour and variety. Prominent artists of the early Qing Dynasty include Lan Ying, Gong Xian, Zha Shibiao, Mei Qing, Fan Qi and Wang Hui. Lan Ying (1585-?), known as the last master of the Zhejiang School, was from a commercial painter's family. Originally he was a professional artist, but when scholarly painting was flourishing and the works of professional artists were looked down upon, he made an effort to cultivate himself and gradually changed his painting style to that of scholarly painting. His works contained elements of both scholarly and traditional paintings and appealed to a wide range of people. His unique style was very popular and influenced later artists. For instance, Chen

¹⁴ Hongshou (1599-1652), famous for his eccentric style, once studied painting under the tutorship of Lan Ying. Lan Ying's *Autumn Clouds*, *Cloudy Mountain in Frost* and *A Bird Perched on an Autumn Tree* included in this album, clearly show his painting technique and various styles. While inheriting the skills and styles of his predecessors, such as masters of the Scholarly School Huang Gongwang (1269-1354) and Gao Kegong (1248-1310), he created his own style. Gong Xian (1618-89) ranked first among the Eight Masters of Jinling.³ Jinling, present-day Nanjing, was the home of many early-Qing artists, especially those who had formerly lived under the rule of the Ming Dynasty, because it had once served as the Ming capital. Gong Xian was deeply loyal to the Ming Dynasty. His ink-and-wash landscapes depict towering mountains, surging waters, clouds and mist, reflecting the various aspects of nature. He excelled at contrasting uses of ink. Dark mountains and luxuriant trees contrast with pale fountains, clouds, mist, rivers, and buildings, creating works that are lucid and refreshing. His paintings in praise of nature are thought-provoking and exhilarating. *Cottages at the Foot of the Mountain* is a representative work, fully demonstrating his achievements in this respect. Fan Qi, also one of the Eight Masters, was known for his refined landscapes and small scenes. His *Autumn Mountains and Solitary Monastery* is included in this album.

Zha Shibiao (1615-98) and Mei Qing (1623-97) were both from Anhui and lived near the famous beauty spot Mount Huang, the subject of many of their landscapes. Some art critics refer to them and others as forming the Huangshan (Mount Huang) School. Zha Shibiao, Hong Ren (1610-63), Sun Yi and Wang Zhirui were from Xin'an, so they are called the Four Artists of Xin'an by art historians. Zha's brushstrokes are concise and simple in a graceful, elegant style. Mei Qing liked painting the peaks of Mount Huang, but he did not paint them realistically. He chose certain features, then exaggerated or idealized them to convey

his message. *Enjoying the View from Guangming Peak* is such a work. The peak is one of the beauty spots of Mount Huang. The artist played up the height and grotesqueness of the mountain. It seems to be in a fairyland instead of the real world. Mei Qing's graceful, neat and powerful brushwork strongly influenced Shi Tao (1642-1707), the great landscape painter of the early Qing Dynasty.

Different from the above-mentioned artists of the early Qing Dynasty, Wang Hui (1632-1717) belonged to the Orthodox School. He, Wang Shimin (1592-1680), Wang Jian (1598-1677) and Wang Yuanqi (1642-1715) were known as the Four Wangs or Four Masters. Their works appealed to the Qing throne, and many of their works were included in the court collection. Wang Hui was chosen by Emperor Kang Xi to go to the imperial palace and was put in charge of the design and art work of the twelve volumes of *Emperor Kang Xi's Inspection Tour of the South*. For this he was praised by the emperor, so he enjoyed an excellent reputation, and many aristocrats and ranking officials asked him for his paintings. His masterful technique enabled him to copy ancient masterpieces so precisely that it was often difficult to tell the copy from the original. People believed he had inherited the superb techniques of the Tang, Song, Yuan and Ming dynasties and had reached the acme of perfection. Many thought of him as a sage. His *Mountain Hamlet and Frosty Woods* well illustrates his talent. Many experts believe that *Mountains and Waterfalls* included in this album and bearing the signature of Wang Meng (1308-85), was, judging by its style, actually painted by Wang Hui in his early days. According to historical records, Wang Hui lived on creating fakes before he became known.

Yangzhou was prosperous during the mid-Qing Dynasty, encouraging a number of artists and the forming of various art schools. While Zhang Zongcang (1686-?), Fang Shishu (1692-1751) and some others held to the early Qing's Orthodox School, Li Yin, Yuan Jiang, and Yuan Ya adhered to the

realistic style of the Song Dynasty court. Their paintings are usually meticulous and often executed with the help of rulers in depicting buildings, hence the term *jie hua*.⁴ Hua Yan's (1682-1756) small free sketches of landscapes, flowers, birds, and rather strange human figures are refreshing, lively and colourful, appealing to many tastes. Yu Zhiding's (1647-?) portraits are vivid and true to life. A great number of artists inherited to one extent or the other the vigorous, original style of the free sketches of flowers and birds from the time of Chen Liang (1483-1544) and Xu Wei (1521-93) to that of Zhu Da (1626-1705) and Shi Tao. They detested the world and its ways, hated convention, and were straightforward and unrestrained. Among them were the Eight Eccentric Artists of Yangzhou.⁵ Their bold and original approach had a great impact on contemporary artists. Yuan Jiang's *Buildings at the Foot of Fairy Mountain* and Yuan Yao's *Thatched Hut by Spring River* are strict and rigorous in both composition and style. Other works of the Eight Eccentric Artists of Yangzhou included in this book are Huang Shen's (1687-?) vigorous *In Search of Poems in Snow* and *Narcissuses*, Zheng Xie's (1693-1765) vivid *Bamboos*, Min Zhen's (1730-?) exaggerated *Crane* and Luo Pin's (1733-99) humorous *Fight over Crabs*. All these paintings are rather typical of this school.

Modern and contemporary artworks in this album are superb and rich in variety. The best-known artists are the Three Rens of Haishang (Shanghai) (Ren Xiong, Ren Xun and Ren Yi) and the Three Xionsgs of Haishang (Ren Xiong, Zhang Xiong and Zhu Xiong). With renowned artists such as Xu Gu, Zhao Zhiqian and Wu Changshuo they boldly blazed a new trail for artists of the time and became known as the Hai, or Shanghai, School. Xu Gu (1824-96) was very concise and sparing in the use of ink. He did not seek verisimilitude. His style is quite similar to that of abstract paintings of modern Europe. His originality and ingenuity often surprise viewers. Ren Yi's (1840-95) paintings of human figures,

flowers and birds are executed with both freehand brushwork and realistic style. The two techniques are ingeniously used, incorporating simple black ink washes and colourful pigment. Precise contours and masterful brushwork create interesting, natural scenes on paper. Following Hua Yan, he was an artistic genius in his time. Many of his works have come down to us; this book contains as many as twelve.

Wu Changshuo (1844-1927) was a typical representative of the Scholarly School of modern times. He based his artistic creations on his wide knowledge of literature, expertise in calligraphy and the study of inscriptions on ancient bronzes and stone tablets. His works appear plain and innocent, yet viewers are impressed by his talent for incorporating ingenious ideas in plain-looking paintings. Among contemporary artists Huang Binhong and Qi Baishi were most prominent. Huang Binhong (1865-1955) explored traditional painting techniques in sketching from life. Massive mountains, flowing rivers, luxuriant trees and sturdy grass are often used to create a wonderland with a tranquil and secluded atmosphere. Landscape painting reached a new high. Qi Baishi (1862-1957) combined traditional scholarly painting with folk art in works that show both strong tradition and rustic simplicity. Lively little animals or insects, vegetables or wild berries expressed the artist's nostalgia for the countryside and his love for life. His works are popular the world over. We have selected seven of his paintings.

Other splendid artists include Chen Shizeng, Wang Mengbai, Chen Banding and Zhang Daqian, to name only a few. Deserving special mention is Xu Beihong (1895-1953), a learned scholar of both Chinese and Western cultures. He often combined Chinese traditional painting with Western painting techniques, opening up new avenues for Chinese painting. Today his impact is still felt. He was also an art educator and trained the young all his life. In 1953, when the affiliated secondary school to the Central Academy of Fine Arts was founded, he gave his personal guidance despite a

16 busy schedule and poor health. He said the school should absorb the best of world art, fostering the fine traditions of Chinese culture. His works, some included here, are in the school collection, and they are most useful to the students.

The Academy's affiliated secondary fine arts school is not an institution for housing cultural relics. Its collection of traditional Chinese paintings does not include representative works from different periods in history. However, the collection is rather remarkable, though unknown to the public for years. We have selected some of the best works for this album to present to readers. For students of art they are undoubtedly valuable reference materials.

In its long lifetime traditional Chinese painting has gradually formed a distinct national style and its own aesthetics. Its strong Oriental flavour, the pictures it presents and the messages it conveys appeal to people all over the world. This album will be appreciated not only by scholars at home and abroad but also by lovers of traditional Chinese painting. I should like to express my gratitude to the collectors for their long years of effort and also to the publisher and editors for this excellent selection.

Notes

1. Referring to the Zhejiang School, a Ming Dynasty school of traditional Chinese painting. Dai Jin, a Ming painter, was a native of Qiantang (present-day Hangzhou in Zhejiang Province). In painting human figures and landscapes he followed the style of Song Dynasty art academies. He had a large following, including Wu Wei, Zhang Lu, Xia Zhi and Li Zai. They were regarded as the Zhejiang School. Wu Wei was from Jiangxia (now Wuchang). Though a member of this school, he painted in a freehand way and later founded the Jiangxia School, which included Zhang Lu, Wang Zhao, Li Zhu and other well-known painters.

2. A school of traditional Chinese painting. Ming Dynasty painters Shen Zhou and Wen Zhengming thought highly of the landscape painting styles of the Northern Song and Yuan dynasties. Their style was quite different from that of the Zhejiang School. This school became popular during the mid-Ming period. It had a big following, including famous painters such as Wen Boren, Wen Jia and Lu Zhi. Since they were all from Wumen, another name for Suzhou, they were called the Wumen School. The works of Xie Shichen, Yuan Shangtong and Zhang Hong included in this album belong to the

Wumen School.

3. The collective name for eight painters of the late Ming and early Qing dynasties: Gong Xian, Fan Qi, Gao Cen, Zou Zhe, Wu Hong, Ye Xin, Hu Zao and Xie Sun. Their subjects and styles were all different. Since they all lived in Jinling (present-day Nanjing, Jiangsu Province), they were known as the Jinling School.

4. Technical term in traditional Chinese painting. It refers to painting with the aid of a ruler. This genre of traditional Chinese painting mostly depicts buildings, such as palaces, pavilions, and houses.

5. The collective name for eight painters living in Yangzhou, Jiangsu Province, during the reign of Emperor Qianlong of the Qing Dynasty. Usually it refers to Wang Shishen, Huang Shen, Jin Nong, Gao Xiang, Li Shan, Zheng Xie, Li Fangying and Luo Pin. Some believe it also included Gao Fenghan, Min Zhen and Bian Shoumin. They were not restricted by tradition and dared to blaze new trails in painting. Some critics regarded them as "eccentrics."