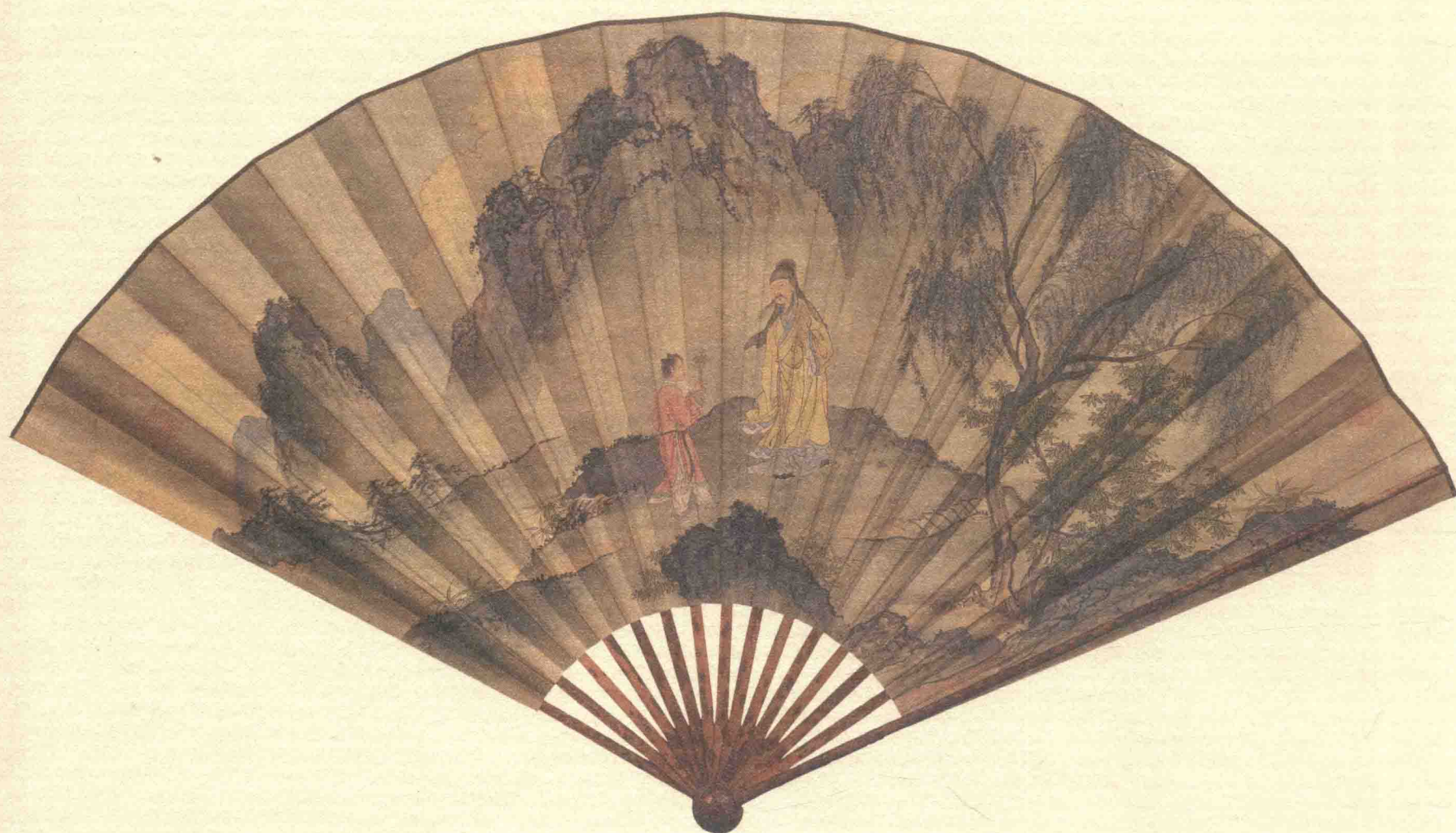


FAN PAINTINGS OF MING
AND QING DYNASTIES
CLASSICS OF THE FORBIDDEN CITY
故宫经典

明清扇面图典

故宫博物院编 COMPILED BY THE PALACE MUSEUM
故宫出版社 THE FORBIDDEN CITY PUBLISHING HOUSE



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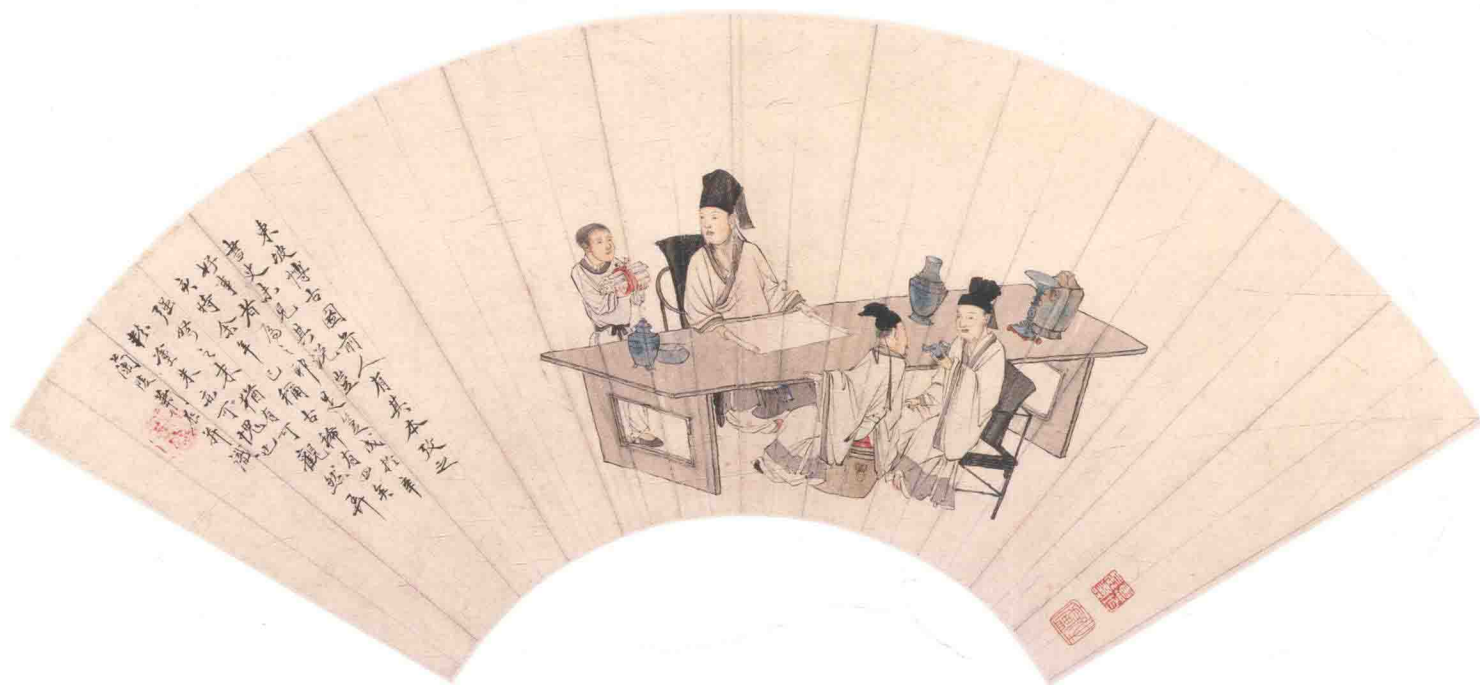
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明清扇面画：一部小中见大的明清绘画史

李湜

扇，又称箒、蕤，出现于上古时期，东汉许慎《说文解字》记载：“蕤蒲，瑞草也。尧时生于庖厨，扇暑而凉。”扇自生成后至今，具有各种样式。扇面品类从材料上分，有纸、羽、蒲、葵、蕉、麻、藤、竹、绫、绸、绢、纱扇等；从用途上分，有礼仪扇、舞蹈扇和生活用扇等；从使用方式上分，有可随意开合的折扇和不可折叠的纨扇等。

折扇，又称“撒扇”、“聚头扇”、“聚骨扇”、“便面”等，南齐时初具雏形，但工艺尚粗陋。自唐朝始，制作精美的日本、朝鲜折扇作为贡品传入中国，如宋郭若虚《图画见闻志·高丽国》记：“彼使人每至中国，或用折叠扇为私觐物。”至宋朝，折扇开始受到文人们的关注，宋赵彦卫《云麓漫钞》、邓椿《画继》以及苏东坡笔记中，皆有关于折扇特性及制作等方面的论述。明初，折扇受到明皇室的喜爱，成祖朱棣见到朝鲜所贡折扇精致灵巧，特颁用其式，谕令工匠大量制造，以赐群臣。宣宗朱瞻基受祖父朱棣的影响，对折扇更是偏爱有加，他在29岁时创作了大型折扇画——《山水人物图》。在明皇室的风尚影响下，很快形成了四川、江浙等地折扇生产中心。折扇不仅成为从皇宫到庶民的日用品，而且成为文人题诗作画的载体。至清代，折扇的制扇、画扇、赏扇、藏扇进入全盛期，南、北方都涌现出职业的扇庄与商人，如北京的“齐建隆”、“戴廉增”、“和忠兴”，天津的“杨柳青”，杭州的“王星记”等，它们以经营折扇书画生意，名噪一时。

以扇面为载体写字作画，最早出现在纨扇上，汉、晋

时就有班婕妤题扇诗、王羲之为卖扇老嫗书扇的故实。在折扇上绘画，最迟也不晚于宋代，元郑元祐《题赵千里聚扇上写山次伯雨韵》曾形容宋赵千里绘的折扇山水画具有恢弘的气势：“宋诸王孙妙磅礴，万里江山归一握。卷藏袖中舒在我，清风徐来袪衣薄。”明詹景凤《东图玄览》则记曾见过南宋马远、马麟父子画的绢本折扇面：“马远竹鹤、马麟桂花二册，本是一折叠扇两面，与今折叠扇式无异，折痕尚在，皆绢素为之。”折扇绘画的蔚然成风，是从明代“吴门画派”开始的。吴门，今属苏州，是折扇制造业的发达地区之一。这里自古以来就是文人荟萃之地，书画家、文学家、收藏家等名家辈出，雅集宴饮，相互推重，从而形成崇尚书画的文化氛围。折扇开合自由并可出入怀袖，便于书画、携带和把玩，因此逐渐被赋予丰富的文化内涵，成为以沈周、文徵明、唐寅、仇英为首的吴门书画家得心应手地挥洒翰墨的载体，折扇扇面绘画也从此成为与立轴、手卷、册页等并列的绘画形制。

故宫博物院藏有明清时期的折扇画页数千件，以藏品数量大、画作品质高而居于世界各博物馆之首。本书收录的198幅图只是故宫藏品中的凤毛麟角，更是中国绘画史中的沧海一粟，然而，却涵盖了明清绘画的主要流派和画家的重要作品，既表现出每位画家的个人风格，又体现了明清时代的画坛特点，可以说它们以精致的形式“描绘”了明清绘画史。从明沈周《秋林图》、唐寅《枯木寒鸦图》、文徵明《兰竹石图》、谢时臣《选梅折枝图》、陆治《仿倪

瓚山水图》以及丁云鹏《竹石云泉图》等画作可见,明中期以沈周为首的“吴门画派”,除参学五代董源、宋人巨然诸家的画法外,更多的是向元代的文人画家们学习,如他们承袭了赵孟頫“以书入画”及“画贵有古意”的创作宗旨,师法了黄公望的水墨浅绛法,摹学了倪瓚萧散高逸的风韵,效仿了王蒙、吴镇于缜密谨严的法度中,不失清婉的意境等。他们像元人那样注重笔墨的表现力,强调画面的感情色彩和幽淡的意境,借绘画表达自己对社会的看法或者自己的某一种心境,追求人品与画品的统一以及恬静平和的文人书卷气。从董其昌《仿倪瓚山水图》、赵左《山水图》、沈士充《危楼秋雁图》、程嘉燧《秋游赏月图》、蓝瑛《青山红树图》、项圣谟《天寒有鹤守梅花图》、邵弥《松岩高士图》等折扇画可见,明末以董其昌为首的“华亭派”、赵左为代表的“苏松派”、沈士充统领的“云间派”、程嘉燧为前导的“新安派”、蓝瑛为首领的“武林派”和“画中九友”之一的邵弥等人,在董其昌秀逸而空泛的画风和“崇南贬北”的画学理论影响下,注重表现自己的胸中丘壑,强调的是皴、擦、点、染的技法运用,追求的是笔墨的自身变化和趣味以及“南宗”绘画古雅秀润的格调。

在明代晚期的折扇画创作上,陈洪绶以独树一帜的画风最值得一提,从本图录所收录的其《人物图》、《秋江泛艇图》、《水仙竹石图》、《花石蝴蝶图》、《梅石图》中可见,其表现题材广泛,山水、花鸟、人物画各具神采;创作方式多样,工笔、写意、重彩、水墨等各擅胜场。最为重要的是,他的画作尤其是人物、花鸟画没有受到明末崇古思

潮的影响,而是另辟蹊径,其人物画糅合传统艺术与民间版画之长,利用夸大人物个性特征和衬托对比的手法,增强主体人物的表现力,追求高古格调和画面的装饰效果。同时,他还将这种装饰意趣巧妙地运用到其花鸟画的创作中。陈洪绶的这种画风对清末的画坛影响很大,“海派”任熊、任颐等人也都继承了他的传统。

从清王鉴《花溪渔隐图》、王翬《山川浑厚图》、弘仁《松竹幽亭图》、原济《奇峰图》、龚贤《山水图》、查士标《策杖寻幽图》、高翔《山水图》等折扇画可见,清代画坛虽然同样是画派林立,但自清初始,它就明显地分为守旧与创新两大流派:以王时敏、王鉴、王翬、王原祁“四王”为代表的守旧派,推崇“董巨”及“元四家”,尊奉董其昌的文人画理念,以笔笔有古意为创作的宗旨,即如王翬《清晖画跋》所言:“以元人笔墨,运宋人丘壑,而泽以唐人气韵,乃为大成。”他们强调画作的儒雅平和“书卷气”,与清朝统治者基于程朱理学所倡导的“清真雅正”的衡文标准相一致,而成为山水画坛正宗,其影响力直至清末;活跃于江南地区的“四僧”(朱耷、原济、髡残、弘仁)、“金陵八家”(龚贤、樊圻、高岑、邹喆、吴宏、叶欣、胡慥、谢荪等)、“新安画派”(查士标、孙逸、汪之瑞、程邃等)、“扬州画派”(金农、高翔、郑燮等)以及清后期活动于上海地区的以任熊、任颐为代表的“海派”属于创新派。他们在艺术上也承袭古人的传统,但是同时又反对泥古不化,反对把山水画艺术降低为单纯的皴擦点染的笔墨技术。主张在师法传统的基础上,师法自然造化,以“我用我法”“物

我合一”的方式表现“天地之万物”，注重的是性灵的抒发、个性的张扬。

在故宫博物院现藏的折扇画中，还有百余幅清代宫廷画家的作品。自明代始兴的折扇画艺术同样受到清皇室的喜欢，而曾六下江南、能书擅画的清高宗弘历对折扇画更是青睐有加。他不仅亲自创作《白莲图》《墨荷图》等，而且还广泛搜罗流散于民间的名家、名扇，大量折扇画作由此汇入宫中。1743年，特命词臣画家张若霭把宫中所藏的名扇两篋共300把编目、列序，题名为《烟云宝笈》，以示珍爱。在高宗皇帝的积极参与和支持下，清宫内涌现出来自不同阶层的画家群，有以张宗苍、方琮、丁观鹏为首的专门在内廷画院机构“如意馆”等处供职的职业画家；有以弘晔、弘昕、永瑤为代表的积极学习汉文化，在理政之暇把游戏翰墨作为一种消遣的皇族宗室书画家；有以董邦达、钱维城、邹一桂为代表的兼任官职的词臣画家等。由于参与折扇画创作的人数众多，清朝成为画坛上留存宫廷折扇画最多的一朝。

因为画面形状的限定，折扇画具有独特的构图样式。如在外形上，它上下边呈半圆弧状，左右边向下内收，这就有别于画幅周正的卷轴册。在上宽下窄的扇面里，必须把握所画物象的重心，以避免人物、山石、房舍、树木等因随扇形而倾斜。从蒋嵩《旭日东升图》、王铎《山水图》、吴宏《秋林读书图》、邹喆《山水图》、华岳《晴霞飞鸟图》、刘度《雪山行旅图》、恽寿平《罌粟花图》、王概《东园万竹图》及任薰《停琴待月图》等画作可见，

画家们突破传统的构图模式，采用了随扇面底边设景布势的方式，这种方式是扇面画构图中最常使用的方式，不仅能突显作者奇思妙想的才智，而且更易形成妙趣横生的画境，在有限的篇幅内，最大可能地展现出折扇画“化有限为无限”、“小中见大”、“精致而微”的美学魅力。如蒋嵩《旭日东升图》扇中，展示了大海汹涌澎湃的强大气势；邹喆《山水图》扇中，表现出南京地区万木争荣的壮观景象。

折扇画的画面材质除采用卷轴册使用的熟宣和绢本外，还选用在熟宣上泥金的金笺，或者是洒金的洒金笺。金笺质地坚韧凝滑，不吸墨、色，所绘物象易流滑板滞，因此它也更能体现画家高超的笔墨技巧，如，文徵明《兰花图》和马守真《兰竹石图》中的每片兰叶，都是一挥而就所成，不受束缚的笔墨使得线条飘逸、叶片洒脱舒展，由此展示了他们娴熟的笔墨功力。金笺尤其是在泥金扇面上设色，要处理好颜料与金地间的关系，蓝瑛《青山红树图》和陈洪绶《花石蝴蝶图》做出了极佳的典范，他们所绘山石及树木或花卉与蛱蝶，不仅彼此间的冷暖色调和谐，而且它们与金色的扇底交相映衬，给人炫目堂皇的审美感受。

折扇画幅通常纵长18厘米、展幅阔55厘米左右，其画幅尺寸相对有限。而历代中国画家正是在这相对有限的画面中，经营意匠，展现自身的笔格墨韵。折扇画面虽小，却既可涵泳天地自然，亦可承载中国艺术精神，它以“小中见大”的形式，为中国绘画史书写出一种精致之美，其独特的神韵毫不逊于鸿篇巨制。

Paintings on Folding Fans :

A Miniature History of Painting Art in the Ming and Qing Dynasties

I

The history of Chinese folding fan painting can be traced back to the North Song Dynasty (960~1127). At that time, renowned scholars including Su Dongpo, Zhao Yanwei, and Deng Chun loved folding fans. Gradually, as instruments used to induce airflow for the purpose of cooling, folding fans became carriers of calligraphy and painting. Zheng Yuanyou, a scholar of the Yuan Dynasty (1271~1368), praised the landscape painting that Zhao Qianli, an artist of the Song Dynasty, painted on a folding fan in a poem for its magnificent ambience. Zhan Jingfeng, a calligrapher and painter of the Ming Dynasty (1368~1644), described the silk folding fan paintings by Ma Yuan and his son, Ma Lin, in his *Review of Eastern Paintings*: “The bamboo and crane painting by Ma Yuan and the sweet osmanthus painting by Ma Lin were originally painted on the two sides of a folding fan. Both of the two folding fan paintings were painted on silk, with obvious lines made of folding.”

Early in the Ming Dynasty, folding fans became popular among members of the royal family. Inspired by the exquisite folding fans sent by Korea as tributes, Zhu Di, or Emperor Chengzu (r.1402~1424), ordered artisans to produce a large quantity of similar folding fans, with which the emperor rewarded his officials. Zhu Zhanji, or Emperor Xuanzong (r.1425~1435), showed even greater favor of folding fans than his grandfather Zhu Di. In 1427, the second year after he ascended the throne, Zhu Zhanji, who was expert in painting, painted a hermit reading under a pine tree together

with his boy attendant and another hermit picking chrysanthemum flowers respectively on the front and reverse sides of a huge folding fan that measured 59.5 centimeters long and 152 centimeters wide. In this way, the emperor expressed his yearning for an easygoing life in wilderness. Soon, folding fans spread from the royal family to people from all walks of life, and Sichuan, Jiangsu and Zhejiang provinces became major producers of folding fans at that time. Moreover, it became increasingly popular for calligraphers and painters to write or paint on folding fans.

The production, appreciation and collection of folding fans reached the zenith in the Qing Dynasty (1644~1911). Shops and merchants specializing in hand fans business mushroomed throughout the country. Of them, the most famous were Qijianlong, Dailianzeng and Hezhongxing in Beijing, Yangliuqing in Tianjin, and Wangxingji in Hangzhou. The number of artists engaged in folding fan painting in the Qing Dynasty was obviously more than that of the Ming Dynasty, so was the quantity of folding fan paintings that remain today.

Despite the fact that Ming and Qing paintings primary exist in forms of scrolls and albums, folding fan paintings reflect the history of painting in the Ming and Qing dynasties in a microcosmic manner.

II

Apart from court painters, Jiangsu and Zhejiang painters, who were collectively known as the “Zhe School,” dominated the art circles of the early Ming Dynasty. A number of excellent artists

emerged during the period, including Bian Jingzhao, Zhao Lian, Jiang Zicheng, Guo Chun, Xie Huan, Dai Jin, Li Zai, Shi Rui, Zhou Wenjing, Shang Xi, Ni Duan, Lin Liang, Liu Jun, Wang E, Lu Ji, Zhu Duan, and Wu Wei. By that time, as a newly born art genre, folding fan painting had yet to be widely accepted by court painters and Zhe School painters. Only a few artists attempted to paint folding fans, of whom the most famous was Wu Wei (1459~1508), a court painter and a representative of the Jiangxia School of painting. A fan bearing his painting Ladies is now collected in Shanghai Museum. Wu's figure paintings are very special. His Spring of Wuling and Singing and Dancing feature delicate brushwork, which modeled after the style of Li Gonglin, a renowned painter of the Northern Song Dynasty. On the contrary, his Reading under the Tree and Tai Chi feature bold and vigorous lines, which modeled after the style of Tang-Dynasty (618~907) painter Wu Daozi. Despite their varied styles, all of his paintings depicted figures vividly and accurately and demonstrated Wu's great accomplishment in painting. Following Wu Wei and Dai Jin, many other artists of the Zhe School began to draw figures and landscapes on fans. Those folding fan paintings, including Watching Waterfall by Zhang Lu, Sun Rising by Jiang Song and Snow Landscapes by Li Zhu (both collected in the Palace Museum in Beijing) and Reading in Riverside Pavilion by Li Zhu (collected in Shanghai Museum), on the one hand, demonstrated that those artists learned from the court painting of the Southern Song Dynasty (1127~1279) and formed a simple but bold painting style, and on the other hand, they evidenced that those artists had got

accustomed of the unique formats of fan paintings and mastered fan painting skills.

By the mid-Ming Dynasty, along with the rise of the Wumen School of painting, folding fan painting had gained popularity. Many artists entered the realm of folding fan painting, and they created countless masterpieces, such as Shen Zhou's fan painting Small Pavilion in Woods, Wen Zhengming's Excellent Scholar with Pines and Rocks, and Chen Daofu's Red Plum and Daffodil that are housed in Shanghai Museum, Xie Shichen's fan painting Landscapes that is collected in Tianjin Museum, and Wen Jia's fan painting Mountain Pavilion and Double Trees and Wang Guxiang's Plum Blossoms and Daffodil that are housed in Nanjing Museum. Painters from the Wumen School, represented by Shen Zhou (1427~1509), inherited the painting styles of Dong Yuan of the Five Dynasties (907~960) and Ju Ran of the Song Dynasty. At the same time, they learned more from painting masters of the Yuan Dynasty. For instance, they inherited Zhao Mengfu's art philosophy that advocated "combination of calligraphy and painting" and "old sense of painting." They also learned the light ink-and-wash brushwork from Huang Gongwang and the ingenious poetic style from Ni Zan, and modeled after Wang Meng and Wu Zhen's meticulous but elegant painting style. Like Yuan-Dynasty painters, they paid great attention to the expressiveness of every stroke, so as to depict emotions behind images and create an elegant atmosphere. With their paintings, they expressed their certain moods or their views of the world and tried to pursue the compatibility between art and morality and an easygoing, scholarly style.

The rise of the Wumen School of painting not only rejuvenated the scholarly painting of the Yuan Dynasty and enhanced the cultural connotations of their painting, but also pushed forward the development of art in the Ming Dynasty. Many artists from the Wumen School, such as Lu Zhi, Qian Gu, Chen Chun, and Zhou Zhimian, realized great achievements in their respective realms. Their unique styles were illustrated on their fan paintings. For instance, Chen Chun's fan paintings Peony (collected in the Palace Museum) and Flowers (collected in Guizhou Museum) demonstrate the charm of the freehand ink-and-wash flower-and-bird painting. Zhou Zhimian's fan paintings Flowers (collected in Tianjin Museum), Plum Blossoms and Birds (collected in Guangzhou Art Museum), and Two Swallows and Pear Blossoms (collected in Shanghai Museum) combine realistic and freehand styles.

In the late Ming Dynasty, various schools of painting emerged, including those named after their places of origin such as the Huating School, Songjiang School, Yunjian School, Xin'an School, Wulin School, and Jiaying School. By the time, it had become a popular trend for artists to paint hand fans. Fan paintings by artists from every school of painting can be found today. Among them are The Landscape Painting after Ni Zan's Style (collected in the Palace Museum), The Picture of Landscapes (collected in Shanghai Museum) and Hazy Islet and Rolling Hills (collected in Anhui Museum) by Dong Qichang (1555~1636), a leader of the Huating School; The Picture of Landscapes (collected in the Palace Museum) and Mountain Residence (collected in Anhui Museum) by Zhao Zuo (fl. early 17th cent.), a representative of the Songjiang School; High Tower and Wild Geese in Autumn (collected in the Palace Museum) and Mountain in Clouds (collected in Hubei Museum) by Shen Shichong (fl. early 17th cent.), head of the Yunjian School; Enjoying the Moon on an Autumn Trip (collected in the Palace Museum), Distant Mountain in the Sun (collected in Anhui Museum) and Pines and Hawks (collected in Tianjin Museum) by Cheng Jiasui (1565~1643), a pioneer of the

Xin'an school; Water Pavilion in Autumn Forest (collected in Nanjing Museum), River and Mountain in Flying Snow (collected in Sichuan Museum), Listening to Spring in Water Pavilion and Plum Blossoms and Birds (collected in Guangzhou Art Museum) by Lan Ying (1585~1666?), a founder of the Wulin School; and Cranes Guarding Plum Blossoms in Chilly Winter (collected in the Palace Museum) and Plum Blossoms (collected in Anhui Museum) by Xiang Shengmo (1597~1658), a leader of the Jiaying School.

Dong Qichang, who ever served as the Minister of Rites, was the most influential painter in the late Ming Dynasty. He took an active part into art practice. In addition to folding fan paintings, he also created many landscape paintings in forms of scrolls and albums. Moreover, based on the theory of the Zen Buddhism that was divided into the north and south sects, he defined scholarly painters who focused on ink-and-wash painting as the "South School" and artists who excelled at color paintings as the "North School." Dong declared himself as an orthodox representative of the "South School" and listed Zhao Mengfu of the Yuan Dynasty and Shen Zhou from the Wumen School into the "South School." Influenced by Dong's elegant and freehand painting style and his art theory that advocated the "South School" was superior to the "North School," painters at that time preferred to copy ancient paintings and indulge themselves in seeking the fun of brushwork. They attempted to depict their intricate thoughts through the use of various techniques such as wrinkling, brushing, spotting, and rendering. Moreover, they pursued the variation and fun of brushwork, as well as the classic, elegant style that the "South School" advocated.

Chen Hongshou (1597~1652), a painter of the late Ming Dynasty, was also worth mentioning. Immune from the trend of modeling after ancient paintings, his figure and flower-and-bird paintings demonstrated a unique style. In his fan paintings such as Picture of Figures, Daffodil, Bamboo and Rock, Flowers, Rocks and Butterflies (all collected in the Palace Museum), and Picture of Figures and

Their Tales (collected in Shanghai Museum), Chen incorporated the techniques of folk block print into his figure painting. He excelled at enhance the expressiveness of the main subjects through exaggerating the features of the figures and contracting them with background characters. In terms of painting style, he pursued classic beauty and stressed decorative effect. He also skillfully created such decorative effect in his flower-and-bird paintings. Chen's painting style cast a far-reaching influence on painters in the late Qing Dynasty, including the Four Rens of the Shanghai Painting School (namely, Ren Xiong, Ren Xun, Ren Yi, and Ren Yu).

III

In its early years, the Qing Dynasty implemented a series of political policies to reinforce its reign and eliminate the capitalism sprouting in the Ming Dynasty. It also took iron-handed measures to prohibit thoughts that called for innovation and fought against feudal etiquette. In this circumstance, the literature, art and philosophy circles began to be dominated by conservatism, instead of innovation.

At that time, conservative painters represented by the "Four Wangs" – namely, Wang Shimin (1592~1680), Wang Jian (1598~1677), Wang Hui (1632~1717), and Wang Yuanqi (1642~1715) – became the mainstream in the art circles. They worshiped Dong Yuan and Ju Ran of the Five Dynasties Period and Huang Gongwang, Ni Zan, Wu Zhen, and Wang Meng of the Yuan Dynasty. They also advocated the scholarly painting theory of Dong Qichang, and attempted to model after ancient paintings in every stroke. Just as Wang Hui said in his Qinghui Painting Postscripts, "an accomplished painter should model after the brushwork of Yuan-dynasty painters, the intricate thoughts of Song-dynasty painters while learning the style of Tang-dynasty painters."

Of course, the Four Wangs did not merely copy from ancient artists, but incorporate their innovative understandings of art. While

learning the dynamic, elegant style of Yuan painters, they abandoned the carelessness illustrated in paintings of the Yuan Dynasty. This was evidenced by Wang Shimin's Picture of Landscapes (collected in Tianjin Museum) and another fan painting of the same name collected in Shanghai Museum, Wang Jian's fan paintings Fishing Hermit on Flower Stream (collected in the Palace Museum) and Fishing Hermit on Clear Stream (collected in Shanghai Museum), Wang Hui's Magnificent Landscapes (collected in the Palace Museum) and River Town in Early Summer (collected in Jilin Museum), and Wang Yuanqi's Picture of Landscapes (collected in Liaoning Museum) and A Copy of Yi Feng's Landscape Painting (collected in Jilin Museum). They added vitality and dynamics to the painting style of the Yuan Dynasty. For instance, they maintained aesthetic appeal of Huang Gongwang's landscape paintings that typically featured "magnificent mountains and lush plants," but rejected the lonesome, desolate ambience that met the Taoist and Buddhist aesthetics in the paintings of the Yuan Dynasty. Eventually, they formed a mild, conventional style that combined tradition and innovation. This painting style conformed to the Qing rulers' advocacy of peace, elegance, and fairness based on the Neo-Confucianism, thus winning their favor and support. For this reason, it was deemed as the orthodox school of the landscape painting throughout the Qing Dynasty. At that time, painters who followed the style of Wang Hui were called the "Yushan School," including Yang Jin, Hu Jie, Xu Rong, Li Shizhuo, and Monk Shangrui. Followers of Wang Yuanqi, including Tang Dai, Wang Jingming, Huang Ding, Wen Yi, and Wang Yu, were called the "Loudong School."

In the early Qing Dynasty, there were another two painters famous for fan painting: Wu Li (1632~1718), who excelled at landscape painting, and Yun Shouping (1633~1690), who was skilled in both landscape and flower-and-bird paintings. The two and the "Four Wangs" were together known as the "Six Famous Painters of the Early Qing Dynasty." When he was young, Wu Li

learned from Wang Shimin and Wang Jian. For this reason, Wu also adored the painting style of Huang Gongwang and Wang Meng of the Yuan Dynasty and Tang Yin of the Ming Dynasty. Wu converted to Catholicism in his middle age. His trip to Macao, then a Portuguese colony, enabled him to have a close contact with Western painting, which broadened his artistic vision. Through absorbing the advantages of various painting styles, Wu formed his own style that featured depiction of real scenery. His fan paintings, such as Poetic Meditation of Forest Lake (collected in the Palace Museum), Spring Wild Geese in South China (collected in Shanghai Museum), and Picture of Landscapes (collected in Tianjin Museum), demonstrate that his landscape paintings boast novel composition and powerful strokes, quietly different from the painting style of the Four Wangs. Yun Shouping focused on landscape painting in his early years and then shifted to flower-and-bird painting. He realized remarkable achievements in this genre of painting. Based on the styles of Ming-dynasty painters Shen Zhou and Sun Long and the boneless flower-and-bird painting techniques of Xu Chongsi of the Northern Song Dynasty, Yun invented a new flower painting style that used no lines but directly applied color pigments on paper. The style was known as "Orthodox Sketch School." Yun created a number of fan paintings depicting flowers in this style, such as Poppy Flower collected in the Palace Museum, Orchid and Rock collected in Liaoning Museum, Chrysanthemum and Colored Rock and Autumn Flower collected in Shanghai Museum, and Peonies in Spring collected in Jilin Museum.

As conservative painters represented by the Four Wangs dominated the art circle, the Four Monks (namely, Zhu Da 1624~1705, Yuan Ji 1642~1707, Kun Can 1612~1673, and Hong Ren 1610~1663), the Eight Masters of Nanjing, and painters from the Xin'an Painting School began to call for art innovation. Of them, the Four Monks made were the most famous and influential. Despite the fact that they also inherited traditional styles of ancient artists, they refused to stubbornly follow old rules and downgrade

the landscape painting art into a display of painting techniques such as wrinkling, brushing, dotting, and rendering. They persisted that while inheriting traditions, artists should draw from nature and depict "everything in the world" in a way that combined objects and subjects. Such an idea was illustrated on their folding fan paintings. For instance, Yuan Ji trekked hundreds of miles to Lushan Mountain and Yellow Mountain to draw inspiration from nature. He advocated that a landscape painter should "travel all peaks before he drafted his painting." Moreover, he created many excellent landscape paintings that featured powerful brushwork and ingenious composition. For example, his fan painting Marvelous Peak (collected in the Palace Museum) illustrates the magnificent Lotus Peak and Wenshu Temple with the technique of "creating something from nothing." In the painting, floating clouds bring out magnificent mountains. Such an illustrating method was unprecedented. No artists could create such an excellent painting without personally being there.

Most of the Eight Masters of Nanjing and the Xin'an Painting School lived the life as a hermit. They indulged themselves in poetry and painting. Despite their varied styles, they shared similar art appeal, and their works were all with distinctive individuality that could impress their viewers. The Eight Masters of Nanjing include Gong Xian, Fan Qi, Gao Cen, Zou Zhe, Wu Hong, Ye Xin, Hu Zao, and Xie Sun. Of them Gong Xian (1618~1689) was the most famous and had the greatest achievement. Based on the painting styles of Dong Yuan and Ju Ran of the Five Dynasties Period, he absorbed the essence of the northern painting school of the early Song Dynasty and learned from the painting styles of Mi Fu and his son, as well as Wu Zhen and Shen Zhou, forming his unique "accumulated-ink" technique. With this technique, Gong created a number of excellent fan paintings, such as Ink Landscapes collected in the Palace Museum, Landscape Painting for Mizhi collected in the Museum of Guangxi Zhuang Autonomous Region, and Picture of Landscapes collected in Sichuan Museum.