

南宋四家

画集

COLLECTION OF PAINTINGS OF THE FOUR SCHOOLS OF THE SOUTHERN SONG DYNASTY

THE FOUR SCHOOLS OF THE SOUTHERN SONG DYNASTY

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南宋四家的绘画艺术

薄松年

中国古代绘画历经五代而至两宋时期，展现出全面繁荣和艺术上相当成熟的局面。首先是社会对绘画多方面的需求。皇室贵胄上流社会对艺术发生浓郁的兴趣，宋代不少皇帝都是书画爱好者，有的还亲洒“宸翰”，成为颇有成就的书画家。他们不仅出于政治的需要，重视绘画“明劝戒，著升沉”的教化作用，而且大量用绘画装饰宫室屏壁，以满足其豪奢的精神享受。适应此种需要更成立了宫廷画院，从社会上搜罗技艺高超的绘画高手，为了培养宫廷绘画人才，在北宋末年还设置了画学，特别是北宋徽宗时期的翰林图画院中更是好手云集，其规模和艺术水平都堪称是古代宫廷绘画的高峰。文人士大夫也把绘画作为高尚的文化修养，用画笔抒怀寄意，以卓越的学识对绘画作品进行品评鉴赏，并提出他们的美学见解，形成独特的文人画潮流。城市的发展和工商业的繁荣刺激和影响绘画的发展，不断壮大的市民阶层对绘画艺术需求量日益增多，家庭厅堂的布置、喜庆佳会的陈设、四时节令的装饰以至酒楼茶肆为了招徕顾客都要悬挂字画，绘画的普及程度大大超过前代，一些民间职业画家活跃在社会上，在绘画内容及艺术趣味上都力求适应市场需要，从而与社会保持着紧密的联系。贵族、文人及民间在绘画艺术上各自形成不同的特色而又互相影响渗透，促进和推动着绘画的繁荣。

绘画题材也大有拓展。人物画已突破唐代描绘帝王贵族生活和文人仕女的圈子而进一步表现广阔的社会生活场景，出现了像《清明上河图》那样的光辉的巨作，历史故事画常以借古喻今的手法曲折地反映人们对时政和重大社会问题的意愿，肖像画在社会上更为普及，宗教壁画则进一步显示出世俗化的倾向。萌芽于魏晋形成于隋唐的山水画和花鸟画更有着飞速的发展，当时人已明确提出“若论山水、林石、花竹、禽鱼则古不及近”的论点。[1]继五代的荆浩、董源开创南北地区不同的山水画派之后，在北宋早期涌现出擅作寒林平远萧疏景趣的李成、善画重峦叠嶂的关仝、表现雄伟浑厚山川风貌的范宽和塑造江南秀美景色的巨然，北宋后期的郭熙更把山水画艺术大大提高一步，他们在艺术上的造诣之深和对后世影响之大，在美术史上占有重要地位。其他如燕文贵的“燕家景致”，惠崇、赵令穰等人的小景山水，米芾父子的云山墨戏，王希孟的青绿山水，都使山水画展现出多姿多彩的面貌。在五代兴起的“黄家富贵、徐熙野逸”两大画派的基础上，宋代花鸟画家更注意于对自然动植物的深入观察和精确描绘，无论是贵族豢养的奇花异鸟还是生长在田园郊野的花蔬禽虫，都以精妙入微的笔墨塑造出生动逼真的形象。北宋中期的花鸟画巨匠崔白擅画自然中的败荷凫雁，更为生动自然，他被召入画院后为宫廷花鸟画注入新鲜血液。文人士大夫在绘画中则不甘于对形象描头画角，而以写意的手法挥写墨梅竹石以抒发其高旷的胸怀。在12世纪初叶北宋后期的画坛上展现出绚烂多彩群芳竞艳的局面。

然而由于统治阶级的腐败无能和贪婪无度，在北宋中期社会上已是内忧外患危机四伏，神宗时王安石变法失败，在统治阶级内部转为谋权夺势的党争，徽宗即位后任用蔡京等一伙佞臣，终日只知奢靡享乐，对北方不断入侵的辽金则一味屈辱退让苟且偷安，他艺术上虽颇有才华，但政治上却是昏聩堕落，最后终于导致亡国的悲惨结局，北方的经

济和文化也遭到惨重的破坏，皇家画院及充溢于宫廷中的书画珍藏亦化为乌有。但宋代绘画的发展并未就此中绝，中原画家不堪金人的压迫纷纷南奔，宋徽宗之第九子赵构在临安建立了南宋王朝，在政权稍稳定之后，又重整宫廷画院，江南地区的绘画在继承北宋成就的基础上又有了新的发展和突破，代表这一时期绘画成就者是在美术史上号称为“南宋四家”的李（唐）、刘（松年）、马（远）、夏（圭）。

位于南宋四家之冠的李唐，是继承北宋绘画成就而又开创南宋新画风的关键人物，起着承上启下的重要作用。

李唐，字晞古，河阳（今河南省孟县）人，生卒年月已无可考，根据文献记载知道他在北宋徽宗宣和年间已进入画院，北宋灭亡后他南奔临安，时年已近八十岁的高龄，据此推算，他约生于1050年左右。又据董道《广川画跋》载：毕士安之孙曾于北宋崇宁二年（1103）请李唐临摹家藏之《邢和璞悟房次律图》[2]可知那时他在绘画上已有些名气。明代唐志契《绘事微言》中记：“政和（1111—1117）中，徽宗立画院，召诸画工，必摘唐人诗句试之，尝以竹锁桥边卖酒家为题，众皆在酒家上著工夫，惟李唐但于桥头竹外挂一酒帘，上喜其得锁字意。”如果这条资料有确实根据，则在当时画院中他以出众的才华和巧妙的构思已受到皇帝的注意。李唐“在宣（和）靖（康）间已著名”，也约于此时他和当康王的赵构相识并在艺术上有些来往或为之作画，现存李唐的山水画《万壑松风图》和人物历史画《晋文公复国图》都是在北宋末年创作完成的。

1127年开封被金兵攻陷，徽钦二宗及皇室贵胄全部被掳北去，开封也被金兵洗劫一空，但是作为康王的赵构当时正以天下兵马大元帅的名义在河北建立帅府因而免遭此难，在旧臣的拥戴下建立了南宋，后来定都于杭州。宋高宗赵构在政治上和他的父亲徽宗一样在金兵压境面前怯懦无能，一味苟且偷安，但其父徽宗在艺术上对他影响和熏陶，使他对书画却情有独钟，他精于书法，热衷收藏，皇后吴氏和刘贵妃也擅翰墨，赵构在政局稍稳定之后又广泛罗致画家恢复画院机构，并通过北方的榷场搜集在战争中散佚的书画，宣和画院的旧人纷纷来投，与江南的一些画家组成绍兴画院。在开封失陷以后李唐也早已辗转南下，流落杭州在市场上卖画谋生，但他的技艺并未受到人们的赏识，生活困顿，因而发出“早知不入时人眼，多买胭脂画牡丹”的感叹。[3]后来被太尉邵渊发现并推荐进宫廷画院任待诏。高宗对李唐颇看重，特授成忠郎并赐予金带。当时他已届耄耋之年，但创作精力似乎仍很旺盛。

李唐是一位山水、人物、畜兽兼工的高手。他在山水画方面的高度造诣在北宋宣和六年所作之《万壑松风图》中已充分显露出来。此图宗法范宽而有所发展，画家用沉着有力而厚重坚实的笔触精确地表现山石的形态和质感，虽仍是图绘山水的全貌，但景物已十分单纯集中，壮伟的山峦间白云吞吐，山顶密树丛生，山脚生长着密郁的松林，壑谷间泉水奔流，结构严谨，意境深邃，鲜明地画出了北方山野的清幽壮美，仿佛可听到风声水声，使人有如临其境之感。李唐到杭州以后虽已年迈，艺术上仍精进不已，江南秀美的山川景色形貌和情调与北方山水有着明显的差异，也促使他在技法上大胆探索和创新。他的笔墨变得更为精炼，章法上开始打破了北宋山水画表现重峦叠嶂的全景式构图而塑造优美动人的部分。《江山小景图卷》显示着他山水画的新突破，此图横卷下部画出逶迤不断的山峦，山上松林丛竹杂木丰茂，并有瀑布流泉、楼台宫观，但峰峦只绘出山腰以上部分而不见坡脚，画卷上部留出空白表现大江横陈水天一色，使景物更加空阔，这种巧妙利用空白和截取局部景色的构图手法已见南宋新画风之端倪。《长夏江寺图卷》

章法处理与《江山小景图》类似而把主峰置于画卷正中，山间亦错落有致地点缀树木屋宇溪流小桥，上方也是一片浩茫的江水，只在画卷两侧画出江中的远山，引发人们的遐思。此图山石勾皴笔墨较为粗简有力，近于大斧劈皴，然后施以青绿重彩，和前代单纯追求工致富丽的青绿山水不同，也是李唐的一大创造。《清溪渔隐图卷》寓示李唐晚期山水画艺术的一大飞跃，此图成功地画出江南水乡的一角，浓荫密树，潺潺溪水，茅棚水磨，水滨的钓者，都鲜明地画出平凡而富有诗意的景色，画卷中树不见梢，坡石不见脚，采取截景式构图，坡石的体面以大笔侧锋扫出，兼皴带染，水墨淋漓，用笔豪迈自然，为前代所未见，已和北宋山水截然不同，创造出崭新的风貌。

李唐在人物画方面也有很高成就，在他的传世作品中以历史画和风俗画最为突出。《晋文公复国图》作于北宋年间，[4]以连续画卷的形式描绘春秋时晋献公之子重耳因遭受陷害在外流亡19年，后终于回国即位为国君的故事。此画线描细劲典雅，被评为“绝类伯时（即李公麟）”，仍然带有浓重的北宋画风。后来高宗即位中曾以光武中兴和重耳复国为喻，[5]故这件作品又特别受到赵构的欣赏，在已成的画卷上亲书《左传》中有关章节，此图可代表李唐早期人物画的风格和成就。李唐在南宋初画成的《采薇图》是中古人物画中的不朽杰作，生动地描绘伯夷、叔齐两人在殷商亡国后遁入首阳山中不食周粟，宁可饿死也不投降周朝的故事，李唐极为成功地塑造了忠于故国坚贞不屈的人物形象，伯夷面容憔悴须发蓬松，坚韧的目光里又含着几分忧愤，双手抱膝席地而坐的身姿予人以强烈的印象，叔齐在一旁与之对话，“其殷殷凄凄之状，若有声出绢素”。[6]画家以细笔精确地对人物传神写照，衣纹则用简劲有力的折芦描画出，山石树木皆用粗笔皴染，缠藤的古松，荒寒的崖壁，不仅表现了环境的恶劣，也对人物的品格起到衬托作用。当靖康之乱以后，大片宋朝国土沦丧于金人之手，而以赵构为首的统治集团却不思恢复，在“南宋君臣轻社稷，中原父老望旌旗”的局势下，李唐画出这样的作品是饶有深意的，所以后人曾明确地指出此画的创作是“意在箴规，表夷齐不臣于周者，为南渡君臣发也”。[7]据文献记载，李唐还曾根据古诗《胡笳十八拍》画成图画，表现汉末女诗人蔡琰在战乱中的不幸遭遇，《胡笳十八拍》（或《文姬归汉图》）是南宋颇为流行的历史画题材，同样曲折地反映了因统治者无力抵抗外族入侵而给人民造成的苦难。

李唐风俗画现在几乎已没有可靠的传世作品。据记载他画过反映南宋人民为支援抗金战争艰辛地运输粮食的《雪天运粮图》，明代鉴赏者谓其作品“画法纵横，草草而成，多得天趣”。[8]他又工于画牛，并画过《南亩馑耕图》、《春社醉归图》等一些反映农村生活的图画，藏于台北故宫博物院的《村医图》（又名《灸艾图》）被传为出自李唐之手，虽然此图和李唐的关系如何还需要研究，但它是古代一幅真实地反映农村贫困生活的优秀作品则是毫无疑问的，画中表现江湖郎中为农夫医治背疽的场面，手术中病人的难以忍受的痛苦情状，农妇的悲楚和忧虑，孩童的惊恐……不同人物的神态都跃然于绢素之上，颇为感人。

李唐暮年生活在民族危亡风雨飘摇的年代，特别是经历了靖康之变给国家和人民造成的深重灾难，他本人饱尝颠沛流离之苦，对人民生活有着较为深刻的体验和了解，南宋初年为抗敌复国在朝廷内外进行的复杂斗争他是亲历目睹的，作为一个有正义感的画家对此绝不会无动于衷，正因如此他才能突破宫廷艺术的羁绊，创作出具有时代精神的感人至深的画卷，抒发他对山河大地的爱恋和对国家人民前途命运的深切关切之情。从而使他的艺术散发出耀眼的光辉。

刘松年在李唐死后多年才崭露头角，是李唐艺术的重要承袭者。有关他的生平情况史料很少，从有限的文字记载中仅知道他是钱塘（今浙江杭州）人，因居住于清波门外而被人称为“刘清波”或“暗门刘”（清波门俗称暗门），由此可推断他大概原是一位职业画家，并在群众中有一定声望和影响，因此被选入画院，成为宫廷画师。他在孝宗时期（1163—1190）是画院学生，光宗朝（1190—1194）升任待诏，宁宗时（1195—1224）因进《耕织图》承旨获得赐金带的奖掖。在画院供职的时间约略有半个世纪之久。

刘松年生活于孝宗以后，正处于宋金势力对峙中进入相对稳定时期，社会矛盾也有所缓和，受到战争破坏的社会经济早已得到恢复，农业、手工业和商业都取得显著的发展，偏安一角的南宋表面上出现一片升平景象。当时老画师李唐已经谢世，马远和夏圭在光宗时才开始称誉画坛，而刘松年的出现正介于李唐和马、夏之间。他曾从张敦礼学画，张敦礼画法学李唐，工于山水人物，技艺不凡，具有恬洁滋润的风格，刘松年学到了老师的长处，也从中承袭了李唐的绘画成就，他又参以前代诸家之长加以融合和发展，形成了独特的个人风貌，于是“神气精妙，名过于师”，[9]而且在绘画上山水、人物兼长，水墨、青绿都能，笔墨工致严谨，画风细腻典雅，创造了不少优美动人的画幅。

刘松年作品传世者颇为稀少，从前代著录中可知他的山水画多表现江南特别是西湖园林的优美景色，并穿插以文人贵族的闲适生活，少数还图绘了仙山楼阁的神仙世界，正适应着那一时代上层社会的情趣。故宫博物院所藏的《四景山水图卷》是他传世山水画中的代表性名作，成功地画出西湖贵族庭园别墅的四时景色。杭州西湖以山水之美而名扬天下，南宋定都临安，又对湖山胜境进行开发和营建，风景更加明媚秀丽，“山外青山楼外楼，西湖歌舞几时休！”南宋君臣耽于嬉游逸乐，一时华堂凉阁高台美榭遍布湖区，“中兴以来，名园闲馆，多在西湖”。[10]《四景山水图卷》以精工의 笔墨，分别画出了湖山的幽情美趣：春踏青，桃柳争妍山峦叠翠；夏乘凉，水阁临湖绿柳荷风；秋看山，虚堂广厦高爽宜人；冬踏雪，苍松劲秀大地银装，具有诗一般的意境。刘松年极擅长处理穿插在山水间的点景人物，虽小而神气精妙，在刻画西湖优美风韵的同时，也鲜明地描绘了贵族士大夫的闲情逸致。他还擅作界画，将画中的楼阁台榭等人工建筑与天然的山水景物巧妙地结合起来，并在画面上留出相当的空白表现远水遥山，虚实对比，既扩展了画面空间，又起到突出主体的效果，明显地继承了李唐的构图方法。

刘松年的人物画成就在四家中也相当突出。在明清时不少题名为刘松年的作品被收藏家珍藏，其中有些描绘了历史上文人士大夫的风雅生活，如《十八学士图》、《香山九老图》等，也有一些反映历史题材的画卷，如《便桥会盟图》、《东山丝竹图》、《昭君出塞图》等，还画过反映农民生产活动的《耕织图》及传写抗金将领肖像的《中兴四将图》，内容题材相当广泛，并且精于肖像。他在人物画中非常重视神情气度的刻画，山水补景占有相当重要的比重，勾勒工致而不板滞累赘，设色艳丽而不失古雅，这从传世的几幅罗汉像中充分地显示出来。现藏于台北故宫博物院的三幅尺寸相同的《罗汉图》，应原为《十六罗汉图》中的部分画轴，是他传世人物画中的精品。由于作为佛弟子的罗汉的造型不像佛及菩萨那样有严格的规定程式，使艺术家创作中能有更多的自由发挥的余地，因而在五代及两宋宗教艺术日趋世俗化的发展中，许多画家对罗汉形象进行了成功的创造，有的采用适当夸张的手法突出庞眉胡貌而务求奇诡以表现其法力；更多的是根据现实生活中僧人的形貌塑造出富有生活气息的罗汉像。刘松年则兼取两者之长。这三幅罗汉像都画于宋宁宗开禧三年（1207），其中一幅画偏袒袈裟之罗汉倚伏老树站立，形貌古野而不怪异，眉宇间神

情含蓄而生动，特别是浓眉下的眼睛分外炯炯有神，背后画娑罗树及果树，通臂猿在树上摘桃献果，树下年轻僧人正以衣袂承接。树下还有驯鹿两头，渲染了佛教理想中不受世俗干扰的宁静世界。此图人物景色相当丰富，用笔清劲，重设色，衣服及树叶构成青绿色主调，而于果实等处略施朱色，造成冷暖色调的变化，用水墨小斧劈皴染山石，轮廓转折自然，树枝瘦劲，透过圆光显现的背景，巧妙地表现出虚实变化，展现出高超的写实技巧，也可以看出他在人物、山水、花鸟、畜兽等各种画科上都有很深的功力，可谓兼长众美。其余两幅表现蛮王献宝和信士问道的罗汉在形象塑造上也各有特色。台北故宫博物院还收藏有一张题名为刘松年的《补衲图》，画罗汉坐榻上缝补衲衣，别出心裁地抓取了即将缝完用嘴咬断线的一瞬间，细致地吸收了生活中的形象和情致，分外传神。

刘松年的绘画刻画较为精微，造型技巧上具有坚实的基础，行笔设色，严谨而重法度，追求典丽优雅的情趣，而不同于李唐沉郁豪放的画风，这些都使他在四家中别具一格。

马远于南宋中期的光宗（1190—1194）和宁宗（1195—1224）时在画院供职并享有盛名。其生平史料在文献中保留的也不多。他原籍河中（今山西永济），出生于钱塘，他的祖辈在北宋时是著名的“佛像马家”。宋元时马远的故乡今山西南部地区，是文化非常发达和民间画师相当活跃的地方。北宋时以画水牛著称的胡九龄、擅画山水人物的高克明、工于道释壁画的吉祥、长于人马画的郝章、能作村田乐等农村风俗画的杨威都出生于这一带。直到金元时期仍有朱好古、张伯渊等著名画师从事壁画绘制活动，现存永济县永乐宫（今已迁到芮城）、稷山县兴化寺、青龙寺等元代寺观壁画显示出他们在艺术上的非凡实力。佛像马家当是这些画工中之佼佼者。马远的曾祖马贲于仙佛、人物、山水、花鸟无不擅长，尤能画场面浩繁形象丰富的百马、百猿、百雁、百鹿等巨型画幅，在哲宗时已享有盛誉，并且最晚在徽宗时进入画院，由民间画工一跃成为宫廷画师。马远的祖父马兴祖也在靖康之变后南渡杭州，成为高宗赵构宫廷画院的重要成员，不仅工花鸟杂画，而且精于鉴赏，高宗每获书画名迹必令其辨验鉴定。彼时正是李唐独步画院之际，作为同僚的马贲、马兴祖对李唐的画艺应有较深的体会，高宗对李唐的赞赏对他们也会产生一定影响，后来马远山水画崇尚李唐画派并在艺术上加以发展和创新绝不是偶然的。马远的伯父马公显、父亲马世荣也都擅长花鸟、山水、人物，亦为高宗绍兴画院待诏，并受到御赐金带的宠遇。马远之兄马逵也是一个技艺出众的画家，以花鸟画水平最为出色。至马远时马家已四代在宫廷画院供职，前后延续近一百年之久，马远之子马麟能克承家学，是理宗画院的重要成员，马氏一家的艺术活动几乎又与南宋画院相始终。从马远家世中可看到马远家学渊源的深厚。

马远继承其先辈的艺术技巧，绘画上具有深厚功底，他不仅对山水、人物、花鸟无一不精，更重要的是在艺术上具有开拓创新精神，他在山水画上的成就最为突出，马远掌握了李唐山水技巧的精粹，在对江浙山水深入观察体验的基础上进行加工和艺术再创造，他以劲健的笔墨画出的山石，体面鲜明棱角方硬，予观者以强烈印象，人称“大斧劈皴”。他画中的树木多着力突出其欹斜之状，在枝干劲拔伸展中求变化，俗谓“拖枝”，马远状物写形的功力十分高超，他的《水图》把12种不同季节气候下江河湖海等各种状态的水势画得可谓曲尽其态精妙入微，从中可见画家捕捉和表现自然物象的非凡能力和卓越技巧。李唐虽开南宋山水画之新风，但总还未完全摆脱北宋山水画影响，至马远则出现新的飞跃，他彻底抛弃了全景式铺陈格局，画面经过巧妙的经营和精心的剪裁而形成一角半边之景，其特征正

如明代曹昭所谓：“或峭峰直上而不见其顶，或绝壁直下而不见其脚，或近山参天而远山则低，或孤舟泛月而一人独坐”。[11] 予人以耳目一新之感。他在构图中别出心裁地利用大片空白突出景物和渲染气氛，取景上以少胜多以简胜繁，创造空灵而含蓄的艺术境界，从中启发和调动欣赏者的想像力，那些空白被表现为自然界中的烟霭云雾、辽阔的江天、白雪覆盖下的茫茫山川大地、清爽天气下的碧空万里、以至朦胧暮气夜色茫茫。真是虚实相应，无画处皆成妙境。

马远的人物画极为出众，他塑造的形象有悠闲自在的上大夫、睿智庄重的圣贤、充满稚气的童子、平凡质朴的农夫，都能以鲜明的形象传达出人物的身分气质和精神状态，即使是山水中的点景人物，寥寥几笔也能把对象画得神气十足。他创造性地以简括古朴的“橛头钉描”、“钉头鼠尾描”勾画衣纹，不仅状物传神，而且本身就带有高度的审美作用。

马家世代长于花鸟及杂画，马远在这方面也毫不逊色，他的传世花鸟画数量不多，但有工有写，都相当精美动人。如《白蔷薇图》之工致精确，完全体现了宋画精密不苟刻意求真的特色，《雪滩双鹭图》和《梅石溪凫图》则将花鸟置于自然景色之中，充满诗一般的优美意境，令人玩味不尽。

马远的艺术特别受到帝后的恩宠，他的画也多是奉诏而作，不少作品上有宋宁宗和皇后杨氏的题字。传世作品很多，其中有如《踏歌图》那样气势恢宏的巨幅，也有精巧的灯方扇册，有些作品极为工巧臻丽，大量的则是健笔纵横而又简括严谨之作，由于他技巧精湛多才多艺，将各类画种互相吸收渗透，因而他的工笔画简洁华美而不繁冗纤弱，写意画形神兼备而不狂野空泛，山水画中的点景人物生动传神，人物画中的补景山水又能情景交融，其中像《华灯侍宴图》中的花光灯影、《秋江渔隐图》中的芦荻野水、《雪图》中的一叶孤舟几丛寒树都带有鲜明的感情因素，景虽少而耐人寻味，像一首绝句诗歌一样动人心弦。他在艺术上不平凡的成就将南宋绘画推向新的高峰。

夏圭在四家中的史料最少，保存在元代庄肃《画继补遗》和夏文彦《图绘宝鉴》中的小传都仅五六十字左右，只提到他字禹玉，钱塘（今浙江杭州）人，在宋宁宗（1195—1224）及理宗（1225—1264）时的宫廷画院中供职，受到赐金带的奖掖。还有的诗文上透露他曾被授以训武郎的职衔。[12] 他的生卒年代失考，约略与马远同时而稍晚，从年序上看夏圭早期绘画必然受到马远的影响，因而在风格手法上有不少共同之处，绘画史上亦将他与马远并称，但可贵的是夏圭并没有亦步亦趋地模仿马远，而是根据自己的气质和秉赋对水墨苍劲的山水画艺术又进行了新的发展和创造。

和马远一样，夏圭的山水画亦取材于江浙一带的山川景物，在造型锤炼章法剪裁和创造优美意境方面也有很高造诣，但马远有的作品尚追求工巧，而夏圭则以自然荒率见长；马远以劲健明快的笔致皴山画树，画法高简，构想新奇；夏圭画山水先以水墨皴擦，再用焦墨点染，笔墨浑融一体，被称为“拖泥带水皴”，在浓淡隐约之间将平凡的山水画得更为含蓄生动，以趣取胜。那浓淡干湿丰富微妙的笔墨运用，更能淋漓尽致地表现出山川的辽阔灵秀，以及风雪迷漫烟雨迷蒙的气候，曙光暮霭的微妙变化。他作画点染似信手为之，没有任何修饰的痕迹，即使是楼阁界画，也都不用界尺，但却自然生动意趣十足，常常是仅点染数笔，就把山水的高深远近的广阔空间收于尺幅绢素之内，表现

得历历俱足。他的代表作《山水十二景图卷》（现仅存四段）惜已流往域外，从现存于北京故宫博物院的《梧竹溪堂图》、《烟岫林居图》及《松溪泛舟图》等画幅中仍可体会到他构图之简洁精审，意境之引人入胜和优美的笔墨情趣。藏于台北故宫博物院的《西湖柳艇图》也是一幅传世名作，画家破例地舍弃了惯用的边角构图，在竖长立幅上以层层堤岸烟柳和近处排列的水榭游船刻画春日湖上的幽情美趣，画中柳丝拂舞，轻雾笼罩，湖光云影的变幻，通过水墨渲染，得到充分的表现，抒情意味十足。夏圭的山水画除一角半边的小品以外，更有一些长图大卷，将江南的奇山胜水以概括的手法尽收于画卷之中，忽而奇峰绝壁，忽而渔港浅滩，忽而江天浩漠，忽而近水遥山，精心在画中点缀渔舟、雁阵、梵刹、山庄、茅亭、古树，观之仿佛置身于天台雁荡或富春江上，造境构图简洁自然，毫无雕琢拼凑的痕迹，这是非常难得的。根据明清的绘画收藏著录可知他画过诸如长江万里、溪山无尽之类的巨作，现存台北故宫博物院的《溪山清远图卷》，在近九米的长卷中表现奇山异水港埠渔村，景物经过精心设计剪裁，疏密相间而层出不穷，于平凡中出奇制胜，意境深邃悠远，可见画家胸富丘壑和非同一般的表现力。文献记载夏圭擅画人物，他的人物画作品却没有一幅流传下来，但在山水画中用粗笔写意画出的点景人物，却是笔简意全，非有坚实的功力是很难达此境界的。

水墨山水画自唐代出现以后，经过五代北宋一些画家的不断发展，技巧上积累了丰富的经验，米氏父子等文人画家在这一领域更作出独特的创造。北宋著名文豪欧阳修曾提出绘画最难表现萧条淡泊之情，而水墨画正适合表现这种文人向往的情趣和境界。夏圭的绘画不止发展了宫廷绘画，也吸收了宋代文人士大夫绘画艺术的笔墨情趣，使得作品平实中寓有高雅，后人论评其画“气韵尤高，宜为一代名士”，[13]“其意尚苍古而简淡”，[14]“苍洁旷迥，令人舍形而悦影”，[15]“寓二米于笔端”，[16]“有清旷超凡之远韵，无猥闾蒙尘之鄙格”，[17]指的正是这一点。就此而言，夏圭在四家中确是将李唐以来的水墨苍劲的山水画发展到极致。

南宋四家的绘画艺术是在继承前代艺术精华而又不断创新中形成的，它是南宋特定历史条件下的产物和时代智慧的结晶。他们的艺术风格既有共同的特征，又各有独特的创造和贡献。他们的画风在南宋150年中盛行不衰，在画坛有着巨大而深远的影响。自南宋政权覆灭，元代文人画勃兴，艺术上崇尚董巨而排斥南宋院体，南宋四家的画风曾一度沉寂，继承此传派者仅有孙君泽数人，但从元四家吴镇等人的某些作品中，仍不难发现南宋四家的影响。明代初年浙派勃兴，又一度掀起继承南宋院画的高潮，宣德时期的浙派领袖戴进虽广泛吸收北宋及元代诸家，但他的山水人物在很大程度上以马远为宗。明代弘治时期的宫廷画家王谔擅画奇峰怪石，被皇帝誉为“今之马远”。由于四家画风有着雅俗共赏的特点，明代中期在苏州一带深受赏识，名画家周臣、唐寅及仇英的绘画就是在南宋四家的基础上根据文人士大夫的时尚爱好加以发展的，因此他们的画被称为“院体”。南宋四家对亚洲某些国家的绘画发展也有重要影响，近代欧美的艺术界人士对其绘画成就亦大为倾倒，近百年来南宋四家的一些作品通过各种渠道流到海外，成为东西方各国著名博物馆的珍藏品。

明代中期以来，随着某些士大夫画家的门户偏见和“崇南贬北”观念的流行，有人将四家的画风流派视为邪门旁派横加贬斥，加之后期浙派有些画家仅一味从笔墨形式上追求狂放而流于空虚和浅薄，也予攻击者以口实，遂使这一

画派渐呈式微之势。然而对于南宋四家的艺术成就和卓越贡献则是无法抹煞的，怀有成见的董其昌虽“平生不喜马夏画本，及观《松泉图卷》，则又赏其清劲，为之敛衽赞赏不能已”。[18]南宋四家的作品更被收藏家视为瑰宝，致苏州等地有人专造南宋四家名头的假画，由于鉴定的粗疏，也有一些流传至今的明代浙派山水被附会或冒充为四家山水，在流传中以讹传讹造成混乱。甚至清代宫廷收藏的题名南宋四家的作品中，也是真贋相杂，存在着鱼目混珠的情况，虽然从中反映出南宋四家艺术的巨大影响，但对这些作品深究精审，去伪存真，对于深入研究南宋四家的艺术成就，发扬和继承他们的艺术遗产中精华部分，无疑是非常迫切和必要的。

本集汇集了海峡两岸博物馆所藏的南宋四家的作品，其中不少是彪炳于绘画史册的名作，可供画家、美术史家及艺术爱好者学习鉴赏；但其中也包括一些尚待进一步鉴定甚至断代犹存在明显疑点的藏品，亦作为资料一并收入，提供给大家研究和参考。

注释：

[1] 宋·郭若虚：《图画见闻志》卷一“论古今优劣”

[2] 宋·董道：《广川画跋》卷二。毕士安为宋真宗时宰相，其孙毕从古官至将作监主簿，见《宋史》卷281。

[3] 元·宋杞：《李唐伯夷叔齐采薇图跋》。全诗是：“雪里烟村雨里滩，看之如易作之难。早知不入时人眼，多买胭脂画牡丹。”

[4] 此画现藏于美国大都会博物馆，画上钤有徽宗“宣和”等玺印。

[5] 靖康二年元祐皇后手书告天下，中有“汉家之厄十世，宜光武之中兴；献公之子九人，唯重耳之尚在……”等语。见《续资治通鉴·宋纪九十七》

[6] 张庚：《图画精意识》

[7] 元·宋杞：《李唐伯夷叔齐采薇图跋》

[8] 明·吴其贞：《书画记》

[9] 元·夏文彦：《图绘宝鉴》卷四

[10] 《淳熙临安志·园馆》

[11] 明·曹昭：《格古要论》

[12] 宋·张炜：《芝田小诗·题夏圭画牛》

[13] 元·饶自然：《山水家法》

[14] 明·曹昭：《格古要论》

[15] 《徐文长集·书夏圭山水卷后》

[16] 明·董其昌：《跋夏圭山水十二景卷》，见高士奇：《江村消夏录》

[17] 张丑：《清河书画舫》

[18] 张丑：《清河书画舫》

The Art of Painting of the Four Schools of the Southern Song Dynasty

Bo Songnian

The Chinese ancient painting has gone through the Five Dynasties to the period of the Two Song Dynasties, which shows the aspect of the comprehensive prosperity and considerable mature of painting. At first, it is because that the various needs of the society upon drawings. The imperial household, the descendants of the noble as well as the upper-class give the keen interests in the art, and there are quite many emperors of the Song Dynasty who love painting and calligraphy, some of whom are personally pouring paints with their majesties' "imperial brushes", becoming fairly well-known artists of painting and calligraphy. It does not only come from the political need that they attached importance to the teaching function of "ex-postulating and heaving" by means of painting, but also to the purpose of decorating the walls of the imperial palace with drawings so as to satisfy their spiritual enjoyment of luxury. To meet the satisfaction, the Imperial Art Academy was set up, into which the famous painters with superb techniques were collected from the society, and the Painting Studies was established at the end of the Northern Song Dynasty to train qualified painters of the imperial painting. Quite many good hands gathered in the Imperial Academy especially at the time of Weizong, the Northern Song Dynasty, during which both its scale and artistic level could be said the peak of the ancient imperial painting. Even the scholar and senior official took painting as noble cultural accomplishments, expressing their emotion and sending their messages with brushes, commenting upon and appreciating paintings with their outstanding knowledge, and proposing their aesthetic points of view, which became the unique trend of painting of man-of-letters. The development of cities and prosperity of industry and commerce stimulated and influenced the advance of painting. The needs of the growing citizens for paintings were increasing more and more day by day, fixing up homes and halls furnishing for happy events and festival days, decorating for the celebration of the four seasons and even hanging up paintings and calligraphy to solicit customers by pubs and tea houses. The popularization of painting has enlarged more than before. Some folk and professional painters were active in society to meet the demand of the market in the painting content and artistic taste, which kept the close contact with the society. The noble, scholar and folk have formed the diversity of their own, but at the same time influenced and infiltrated with each other as well, which have promoted and push forward the prosperity of painting.

The painting subjects have enlarged. The figure painting made a breakthrough of the circulation of the imperial and noble life and beautiful girls as well as painting of man-of-letters and further expressed the varieties of social lives, such as the great work of *Upon the Upper River at Qingming*. The painting of historic stories often adopted the technique of narrating anecdotes of the past to allude to the present, reflecting the will of the people toward the political affairs and important issues. The portraits were more popular in society and the religious wall-paintings have shown the tendency towards the

world affairs. The landscape painting and the painting of flower and bird, which budded at the time of Weijin and took shape in Suitang, developed so increasingly. The person at that time pointed out the argument clearly that "the old could not compare with it in terms of the painting of landscape and flower and bird". [1] After Dong Yuan initiated the school of different landscapes of the south and north areas in the succession of Ji Hao in the Five Dynasties, Li Cheng, who was good at painting the interesting pictures of cold forests and plain and wild land, Guang Tong, who was adept in drawing rang upon range of mountains, Fang Kuang, who expressed great, bold and vigorous feature of mountains and rivers, and Jiu Ran, who molded the beautiful scenery of Jiangnan, came to the force in the early time of the Northern Song Dynasty. Guo Xi at the late time of the Northern Song Dynasty promoted the landscape much further. Their artistic attainments and influence upon the late generation were so great that they have played a key role in the history of fine art. "Scenery of the Yan Family" of Yan Wengui, mini-landscape of Hui Chong, Zhao Lingrang and others, cloudy mountains in ink of the father and son of Mi Fu, green landscape of Wang Ximeng, have made the landscape painting show the varied and graceful features. On the basis of the big two schools of "the richness of the Huang family and the wildness of Xu Xi" initiating in the Five Dynasties, the painters of flower and bird of the Song Dynasty paid more attention to the close observation and precise description upon natural animals and plants. Not only the exotic flowers and rare birds raised by the noble but also the flowers, vegetables, domestic animals and insects in the garden or field were given vivid and lifelike drawing with their wonderful brushes. Cui Bai of the Northern Song Dynasty, a great artist of flower and bird, was adept in painting birds in the ruined lotus, which were much more elegant and natural. He was called forth to the Imperial Academy, injecting the new blood to the imperial painting of flower and bird. Men of letters and senior officials were not resigned to the stiff drawing of forms and shapes, but adopted the style of freehand brushwork to draw plum blossom, bamboo and stones in ink so as to give expression to their broad mindedness. At the early time of 12th century, there appeared the phenomenon of colorful flowers that vied with each other for beauty at the late time of the Northern Song Dynasty.

Because of the corruption and incompetence and boundless avarice of the ruling class, during the middle age of the Northern Song Dynasty, there were the internal disturbances, external aggression and crises of danger, the failure of Wang Anshi's political reforms at the time of Shenzong and the internal power striving among the parties in the ruling class. After ascending the throne, Weizong entrusted the group of treacherous court officials such as Cai Jing, lived in extravagance and enjoyment and led a mere vegetative existence with humiliate concession on the invasion of Liaojin to the North. Although he was very talented on art, he was decrepit and muddleheaded in politics, which led the country to the very sad result of the conquered nation at last. The economy and culture of the North were seriously damaged and the precious treasure of paintings and calligraphy in the Imperial Academy and palaces came to naught. Anyhow, the development of painting of the Song Dynasty did not stop and the painters of Zhongyuan fled to the south since they could not bear the oppression of Liaojin. Zhao Gou, the ninth son of Song Weizong, established the Southern Song Dynasty in Linan. After the establishment of the throne, he reformed the Imperial Art Academy and, therefore, the painting of the Jiangnan Area had the new development and breakthrough on the basis of the achievement of the Northern Song Dynasty. The representatives of this painting period were called the "Four Schools of the Southern Song" in the history of fine arts, —Li Tang, Liu Songnian, Ma Yuan and Xia Gui.

Li Tang, the best among the Four Schools of the Southern Song, was the key person who inherited the painting style of the Northern Song and initiated that of the Southern Song, playing an important part in forming a connecting link between

the preceding and the following.

Li Tang, styling himself Xigu, was born in Heyang (now Meng County of Henan Province) without any written record of his year of birth. According to the recorded literature, it was known that he went into the Academy during the years of Xuanhe, Weizong of the Northern Song. After the perish of the Northern Song he fled to the south, —Linan, and he was close to 80 years old at that time. Therefore, it was calculated that he was born in about 1050. In accordance with *Postscript of Guangchuan Painting* by Dong You, it was known that: the grandson of Bi Wenjian had invited Li Tang in the second year (1103) of Zhongning, the Northern Song, to imitate one of the family collection of *Xing Hepu Understanding Their Future*, [2] from which we could tell that he had some fame in painting. It was recorded in *Mini-Talk of Painting Anecdote* by Tang Zhiqie of the Ming Dynasty that: During the years of Zhenhe (1111—1117), Weizong enrolled painters for the foundation of the Academy. He liked very much to pick up lines from the poems of the Tang poets for the examination, among which they were often the description of the wineshops near the Bamboo Lock Bridge. Therefore, all of these applicants paid much attention to the poems upon the shops. But only Li Tang set up a signboard on the head of the bridge, on which “Lock” was written to express the meaning under the line. If this information was a piece of hard evidence, it could imply that the emperor had caught his outstanding talents and ingenious conception in the Academy. Li Tang became well-known during the years of Jinkang, Xuanhe, in which he and Zhao Gou, who was the King of Health, knew each other and had some connection on art or painted for each other. Li Tang’s existing landscape painting of *Pines and Wind in the Mo Valley* and the historic figure painting of *National Restoration of Duck Jin Wen* were all created at the end of the Northern Song Dynasty.

When Kaifeng was conquered by the Jin army in 1117, Weiqi Erzong and all the imperial families were all captured to the north and Kaifeng was robbed of everything. Zhao Gou, the King of Health, was deprived of such humiliation since he was founding the imperial palace in the name of the general commander of the military forces. Supported by the old imperial officials, he set up the Southern Song, whose capital was established in Huangzhou later. Zhao Gou of Songgaozong was as the same as his father, Weizong, in politics, being cowardly and incompetent and seeking ease and comfort at the expenses of principles in the face of the Jin’s army bearing down upon the border. But the influence and nurture of Weizong, his father, made him be in love with painting and calligraphy. He was adept in them and fond of their collection. The empresses, Wu Shi and Liu Guifei, were also good at playing with brushes and ink. After the establishment of the political power, Zhao Gou enlisted the services of talents to restore the Academy as well as gathered from the public places in the North the scattered and disappeared paintings and calligraphy in the war. The old talents of the Academy of Xuanhe were coming one after the other and formed the Art Academy of Shaoxing together with some of the painters of Jiangnan. After the fall of Kaifeng, Li Tang came all the way to the South, making his living by means of selling his paintings in the market of Hangzhou. Unfortunately, the people did not recognize the worth of his talent, which made him badly off. He signed with feeling: “If I knew early that they had not thought much of my paintings I would have bought much more carmine just to draw peonies”. [3] Later he was discovered and recommended into the Academy as Daizhao by Shao Yuan, supreme government official in charge of military affairs. Thinking highly of Li Tang, Gaozong bestowed him with the title of Chengzhonglang as well as a gold belt. Although he was senile, his creation spirits were quite vigorous.

Li Tang is an old hand on the paintings of landscape, figures and domestic and wild animals. His artistic attainments

have clearly shown off in the landscape painting of *Pines and Wind in the Mo Valley* composed in the sixth year of Xuanhe of the Northern Song. Having broken through the patriarchal pattern, the painter expresses the shape and feature of the stones to the details with steady but forceful strokes. Though it is the overall perspective of landscape, the scenery is either scattered or concentrated, the white clouds smoking out of the ranges of grand mountains, the thick greenness covering on the top, the close canopy of pines growing on the foot, and the spring water running through the valleys. It has been of a tightly knit structure and profound conception, showing the quietness and beauty of the wild of the North. It seems that one could hear the wind and water singing, which made one feel that he were among them. Li Tang was very old when he arrived in Hangzhou, but his artistic progress was going forward without stop. There is clear distinction between the topography and scenery of the beautiful mountain and river of Jiangnan and these of the North, which promotes him to explore and make a new creation upon the technique. His brushwork becomes more succinct, and artistic composition breaks through the panorama showing the ranges over ranges of mountains in the landscape of the Northern Song, but creates the vivid individual part. *The Scroll of Mini-Scenery of Rivers and Mountains* shows the breakthrough of his landscape, in which are painted the non-stop winding mountains on the bottom of the scroll and pines, bushes and bamboo on their top as well as the pouring water fall and running springs, and towers and palaces. But the mountains are only drawn down to the waist without the any scene of the mountain foot which is left blank, displaying the big river rushing across and making the scenery more spacious. This ingenious technique of using the blackness and part cutting has shown the inkling of the new style of the Southern Song. The skill adopted in *The Scroll of Changxia Jiangsi* is more or less the same with that in *The Scroll of Mini-Scenery of Rivers and Mountains*, placing the main peak on the center of the scroll. In the mountains there are embellished trees, huts, streams and bridges, on the top is the vast running water and on the two sides of the scroll the mountains are painted in the far river, which makes the onlooker be lost in wild and fanciful thoughts. The hills and stones are lines with simple, thick and forceful strokes in the recolor of the dark green. It is not the same with the technique of paying much more attention to the fine and detailed brushwork, which is the new creation of Li Tang. *The Scroll of Fishing by the Clear Stream* is the most genius masterpiece of Li Tang's late work of landscape. The painting has successfully delineated the part of the water village of Jiangnan, the thick branches and leaves, the murmuring of running water, the hut and water mill and a fisher by the water, all of which have shown clearly the poetic significance out of the ordinary. The cut-off structure is adopted, the trees without tips and the slope without the foot. The section of the slope is drawn with sharp strokes and wrinkles in black ink. The dripping ink and wash and bold and natural brushwork are never seen before, which is totally different from the past and invents the new technique.

Li Tang has also made great achievements on the figure painting. His historic and genre paintings are more outstanding among his handed-down pieces. *National Restoration of Duck Jin Wen* was done during the years of the Northern Song. [4] It is a story about Chong Er, the son of Duck Jinxian of the Spring and Autumn Period, came back and took the throne after 19 years of exile, suffering the persecution. This painting is delineated with fine and elegant line drawing, which has the strong style of the Northern Song. It is appraised as "The Unrivaled Talent Boshi (i. e. Li Gonglin)". Later, when Gaozong was succeeding the throne, he took this as a moral of the national restoration. [5] Therefore, this piece of work was especially appreciated by Zhao Gou, writing down in person some paragraphs of biographic evidence on the finished painting. This painting can be said the representative of Li Tang's styles and achievements during the early time of his figure paintings. *Collecting Common Vetches*, which was delineated at the early period of the Southern Song, is an immortal piece among the Chinese ancient figure paintings. It depicts the story of Bo Yi and Shu Qi, who escaped to the Mount Shouyang

after the destruction of Yinshang, and would rather die than give in to the submission, looking for food in humiliation. Li Tang has successfully created the patriotic figures, remaining faithful and unyielding. Bo Yi, having a withered face and long beard and hair, is sitting down on the ground with his two hands holding the knees and shooting sharp sight in his eyes with somewhat anger. Being by his side, Shu Qi is talking to him; "I'm worried in such a rainy and windy state, and I would like to paint it out". [6] The painter has given vivid touches on the figures with fine strokes, simple and forceful folding on the clothing lines, thick and wrinkling strokes on the mountain, stones and trees, the old pine with vines climbing around and waste and cold cliffs, all of which have shown the adverse circumstances set off to the characteristics of the figures. After the turmoil of Jinkang, a large amount of the territory were in the hand of Jin and the ruling class with Zhao Gou as the head did not think any about the restoration of the country. Under the circumstances of the "emperor and his subjects of the Southern Song carried no responsibility of the country and the old and the young of Zhongyuan looked for the banners and flags", such work done by Li Tang is full of significance underneath. Therefore, the following have clearly pointed out that this creation is to "give the admonition to those officials who escaped to the South and show there are some patriots like Bo Yi and Shu Qi". [7] According to the recorded literature, Li Tang drew a picture book in terms of the old poem of *Hujia Shibapai*, which shows Cai Yan, a female poet, was suffering the war. *Hujia Shibapai* (or *Wen Ji Returning to the Han*) is a quite prevalent historic subject during the time of the Southern Song, intricately reflecting the people's sufferings and hardships since the ruler's incompetence towards the foreign invasion.

There is hardly any handed-down works which can give hard evidence to show the genre painting of Li Tang. It is recorded that he had drawn *Transporting Grain in the Snow*, which expresses the people of the Southern Song were sending grain in support of the anti-invasion of Jin. The connoisseur of the Ming Dynasty comments that: "his work is patched up in length and breadth, being full of fun". [8] He is adept at drawing cattle such as *Ploughing in the Field and Coming Back in Drunkenness* and some others which show the life of the rural area. It is said that *A Village Doctor* (alternate name of *Moxibusting*), which is being kept in the Palace Museum of Taipei, comes from Li Tang's hand. Although it needs to study further whether this painting has any connection with Li Tang, it is no doubt that it was an ingenious piece of work which mirrors truthfully the poor life of the countryside in the ancient time. In the painting is delineated a quack doctor treating a farmer the subcutaneous ulcer on the back. It describes the miserable expression of hardly bearing of the patient during the operation, the worrying and sorrowful look of his wife and fright and terrification of his children. The different appearance of each figure appears vividly on the silk, impressing a great deal upon the watcher.

During his late years, Li Tang lived in the years of the nation's peril existence, and especially undertook the very grave calamity made for the people and the country by the Jinkang's transformation. He suffered to the full a vagrant life himself and had deep understanding and experience of the people's life. He saw with his own eyes the complicated struggles inside and outside the court in the anti-enemy war at the early period of the Southern Song. He, as a painter of a sense of justice, could not be aloof and indifferent. Therefore, for all these reasons, he can break the fetters of the imperial artistic taste and produces the paintings of expressing the spirits of the day and touching the chords of our hearts, from which he gives expression to the love of mountains, rivers and land as well as to the deep concern about the future of the nation and the life of the people. His artistic works produce dazzling sunshine.

Liu Songnian made himself conspicuous after Li Tang died for some years, who is an important follower of Li Tang's

art. There is little information about his life. It is known from the limited materials that he was born in Qiantang (now Hangzhou, Zhejiang province). Since he lived outside Qingpoman, he was called "Liu Qingpo" or "Anman Liu" (Anman is the local name for Qingpoman). It can be inferred that he may be a professional painter and has certain reputation and influence among the people, from which he was enrolled into the Academy and became a court painter. He was a student at the Academy during the period of Xiaozong (1163—1190), was promoted as Daizhao in the Guangzong Dynasty (1190—1194) and awarded a gold belt by means of the imperial decree for he presented the painting of *Ploughing and Weaving* during the time of Ningzong (1195—1224). The time he served in the Academy is about half century.

Liu Songnian lived after Xiaozong, at which time the force confrontation between Song and Jin was less severe, the social contradiction was lessening, the social economy ruined by the war had been recovered and the agriculture, handicraft industry and commerce had made great achievements. The Southern Song appeared a peaceful situation on the surface. At that time, Li Tang, an old painter, passed away. It was during the time of Guangzong that Ma Yuan and Xia Gui started to acclaim themselves in the art circle. Liu Songnian just appeared between Li Tang, and Ma and Xia. He learnt painting once from Zhang Dunli. Zhang Dunli studied Li Tang's painting style, being adept at landscape and figure paintings with excellent techniques full of tranquillity and smoothness. Liu Songnian had learnt the strong points from his teacher and inherited the painting achievements of Li Tang. He fused and developed the good qualities of the preceding from the different schools and formed his own unique style, gaining "ingenious expression and better reputation than his masters". [9] He was good at both landscape and figure paintings with the capacity of using ink and colors and fine brushwork. His painting style was exquisite and elegant, producing quite many graceful and touching pictures.

A very few of Liu Songnian's pictures are handed down. It is known from the preceding materials that his landscape paintings show the beautiful scenery of Jiangnan, and especially those of Xihu Garden. These pictures are alternated with some leisure lives of the scholars and the noble and a few drawings scattered with some jeweled palaces in eflgand's hills, which meet the taste of the world. *The Landscape of Four Seasons*, which is being kept in the Museum Palace, is his representative masterpiece of his handed-down landscape paintings, which successfully delineates the scenery of the gardens and villas of the noble in the four seasons at Xihu. Xihu in Hangzhou is very famous for its beauty of the water in the world. When the capital of the Southern Song was settled in Linan, Hangzhou, the lake and mountains as well as scenic spots were developed and constructed, and its scenery was more beautiful and enchanting. "In towers on the green hills there is non-stop singing and dancing at Xihu". The imperial officials of the Southern Song were intoxicated with playing and enjoyment, building halls, pavilions and summerhouses over Xihu. "Since the establishment of Zhongxing, famous gardens and leisure houses are almost at Xihu". [10] *The Landscape of Four Seasons* delineates the exquisite feelings and beauty of lakes and hills with fine brushwork: The green upon the green, peach trees and willows contending in beauty, and hills covered in jade green; Enjoying the cool in summer, the water villas near the lake with green willows on the bank and lotus in water; Visiting the hills in autumn, the pleasant air filling in the halls and towers; Walking on the snow in winter, the silver clothing upon the old pines and land, Which is full of poetic conception. Liu Songnian is very good at embellishing the scenic spots among the landscape, which are so petty but wonderful. When the beauty of Xihu is depicted, the leisure and mood for enjoyment of the noble and imperial officials are also expressed. He is also adept in the boundary scene, cleverly mixing the houses and platforms and other man-made buildings with the natural landscape scenery. He leaves a quite large space blank to indicate the remote water and hill. The false and truth are compared with each other, which both widen the painting space and

highlight the effect of the main body. It is clearly the composition style of Li Tang.

The achievements of Liu Songnian's figure painting is quite outstanding among the four schools. During the Mingqing, a lot of paintings named Liu Songnian were collected by collectors, among which the elegant life of the scholars and imperial officials in history is depicted, such as *Eighteen Scholars and Nine Old Men in the Fragrant Hill*, etc., the historic subjects are mirrored, such as *An Alliance Meeting at Bianqiao*, *Stringed and Woodwind Instruments of the East Mountain* and *Zhao Jun Coming out of the Fortress*, etc. and the farmers' production activities reflected, such as *Ploughing and Weaving*, as well as the portraits of the military leaders against Jin, such as *Four Generals of Zhongxing*. The range of the subjects is very wide. Being proficient in the portrait, he pays much more attention to depicting the expression and manners of the figures. The supplementary scenes take a large proportion, the sketches are very neat but not dull and the paints colorful but not classically inelegant, which can be shown from the several handed-down portraits of arhats. His masterpieces of the portrait painting are the three scrolls of *Arhats*, the original name for *Sixteen Arhats*, in the same size, which are now being kept in the Palace Museum of Taipei. Since the models of arhats as the pupils of Buddhism are not formulated as the these of Buddhism and Bodhisattva to the rule, the artists have more freedom to paint what they wish to do. Therefore, in the development of the religious art getting more and more towards the secularity during the Five Dynasties and the two Song Dynasties, a lot of artists made very successful creation of arhats, some adopting the method of relative exaggeration to stick out the thick beard and hairy face for the purpose of expressing their strange deception and magic power; and many creating arhats full of life according to the real appearance of the monk. Liu Songnian takes both of these two strong points. These three paintings of *Arhats* were done in the third year of Kaixi, Song Ningzong (1207). In the painting an arhat in kasaya is leaning against an old tree, whose appearance is wild but not odd, the emotion on the forehead is implicate and lively, and especially beneath the eyebrow is a pair of bright piecing eyes. The merati and fruit tress are drawn on the setting, in which an ape is picking fruit and a young monk under the tree is receiving the fruit with a bowl. Under the tree there are two deers, which shows the peaceful world without secularity in the Buddhist ideology. There is rich of characters and scenes with clear and forceful strokes in heavy colors, the main tone of the dark green upon the clothing and leaves and cinnabar upon the fruit and other places, which makes the changes of cold and warm colors. The mountain and stones are lined with ink and wash, the outline is turning natural and the branches are slim and vigorous. The settings in the light of the garden ingeniously show the changes of the false and the truth, which indicates his superb technique of reality. It can be said that, with all the strong points and beauties from others, he has great craftsmanship upon all kinds of paintings such as the paintings of figure, landscape, flower and bird and animals. The other two express the arhats, among whom King Man is presenting the treasures and xin shi s asking the way, have the different characteristics in figure formation. The Palace Museum of Taipei has been keeping *Mending Clothe*, a painting with Liu Songnian's name on. An arhat is sitting on bed, mending his clothe. The scene, in which he cuts the thread with his teeth, has absorbed the posture and sentiment of the real life, passing the emotion in a very vivid way.

Liu Songnian has a firm foundation in modeling and his drawing and depiction are fine to details. The movement of his brush and use of colors are rigorous as well as strict to the rule, seeking the taste of beauty and elegance. These are quite different from Li Tang's style of depression and boldness and his painting really has a distinctive style.

Ma Yuan serves and has a good reputation in the Academy during Guangzong (1190—1194) and Ningzong (1195—