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# 海上四任精品

任熊 任薰 任颐 任预 绘画

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## 前言

我社于1992年编辑出版了《海上四任精品》画集,收入北京故宫博物院珍藏任熊、任薰、任颐、任预的绘画作品223件。可以从一个方面看到四任的绘画面貌。许多喜爱四任绘画的读者热情来信,希望把全国其他博物馆珍藏的四任精品,再次出版画集。承蒙南京博物院、天津艺术博物馆、浙江省博物馆、广东省博物馆、上海朵云轩、苏州博物馆、无锡博物馆的大力支持,为我社编辑出版第二本四任画集,提供了近三百件“四任”精品。这些作品多数未曾发表过。对于上述单位的协助,我们表示衷心的感谢。

任熊、任薰、任颐、任预是清末活跃在上海画坛的专业画家,他们四人由于师承渊源及绘画风格大体相近,又长期寓居上海以卖画为生涯,故近代一些学者称之为“四任画派”。“四任”在人物、花鸟、山水方面都有自己的建树,是具有多方面绘画才能的画家。

任熊(1823—1857),晚清画家。字渭长,号湘浦,浙江萧山人。其父任椿,善画。任熊自幼聪慧机智,喜爱绘画,童年时常画灯画,后从村塾学画行像,即画祖宗之像,久而厌之,到杭州谋生,有机会接触许多书画名家,提高了艺术修养。曾到杭州孤山圣因寺临摹贯休作的罗汉石刻像。1848年交周闲于钱塘,留范湖草堂三年,临抚古画。后游吴中,遇姚燮,倍受器重,观赏其富藏的金石字画,致力于晋、唐人笔法。1852年以后寓居上海,以卖画为生。凡人物、山水、花鸟、虫鱼、走兽,俱擅胜场。尤工神仙佛道,笔法圆劲,形象奇古夸张,带有装饰趣味,衣纹有行云流水、铁画银钩等多种描法,流畅而奔放,得顾恺之、阎立本、陈洪绶神髓而别开生面。其花鸟画有没骨重彩和写意两种风貌,没骨重彩融会宋、元、明诸家和恽南田技法,擅用水色渍染;写意承徐渭、陈淳、八大山人笔法,画意空灵,别具一格。所作山水,有金碧辉煌的大青绿,也有清淡疏朗的浅绛。他与任薰、任颐合称“三任”,加任预,也称“四任”。又与朱熊、张熊合称“沪上三熊”。传世作品有《大梅山民诗意图》、《湖石仕女图》、《麻姑献寿图》、《瑶宫秋扇图》、《十万图册》、《花鸟图册》等多种。有《列仙酒牌》、《于越先贤传》、《剑侠传》、《高士传》等画谱刻印行世,为木刻画中精品。

任薰(1835—1893),晚清画家。字阜长,号舜琴,浙江萧山人。任熊之弟。工人物、山水,尤擅花鸟。不到二十岁,即以卖画为生。常往返于萧山、宁波、杭州、苏州、上海等地。他治学严谨,在写生、临摹上均下苦功夫。他的画承兄法,人物常用高古游丝、铁线、行云流水、兰叶几种描法,面部造型上狭下丰,躯干伟岸,画风古雅,有出蓝之妙;花鸟多用之字形构图,善把没骨、勾填和写意技法混合运用在一幅画中,格调清新,雅俗共赏。从学者除任颐、任预外,宁波、苏州均有弟子。人称:“任阜长精于绘事,名噪当时。”传世作品有《华天跨蝶图卷》、《闺中礼佛图》、《簪花晋爵图》、《瑶池霓裳图》、《松鹤图》、《花鸟条屏》等

多种。

任颐(1840—1896),晚清画家。初名润,字伯年,号次远,小楼,别号山阴道人、山阴道上行者。浙江山阴(今绍兴)人,寄寓浙江萧山。父任鹤声,字淞云,工写照。伯年幼时得父指授。少年时曾参加太平军为旗手。早年在笺扇庄做徒工,后遇任熊,被收为弟子,继从任薰学画。1868年寓居上海,以卖画为生。擅画人物、花卉、翎毛、山水,尤工肖像。人物继承了“传神写照”的优良传统,宗法陈洪绶,上追唐寅、梁楷、李公麟、贯休、吴道子、顾恺之,曾鲸、禹之鼎、费丹旭、黄慎对他都有影响。他的肖像画能做到“如镜取影,妙得传神”,表现方法上吸收西画优长,注意人物解剖关系和立体感。所画肖像,生动传神,细部须眉毕现,曾为虚谷、吴昌硕、高邕之等挚友画像。他的花鸟画融会了陈淳、徐渭、八大、恽南田、华新罗等人笔法,具有诗一般的抒情趣味,在构图上出奇制胜,富有音乐的节奏感。并重视写生,吸收水彩画的用水特长,勾勒、点簇、泼墨交替互用,赋色鲜活明丽,形象生动活泼,充满一派生机,画面空间感颇强,别具清新格调。书法参用画意,亦奇警不凡。其画在江南一带,影响甚大,为“海上画派”之代表人物。传世作品有《高邕之小像》、《酸寒尉像》、《任薰肖像图》、《苏武牧羊图》、《老子授经图》、《钟馗图轴》、《牡丹孔雀图》、《天竹雉鸡图》等多种。

任预(1854—1901),晚清画家。字立凡,浙江萧山人,任熊之子。长期在上海、苏州一带卖画,画艺得到了任薰、任颐 and 赵之谦的指教。学习文人画,擅长人物、山水、花鸟。画风秀出时流,别立疏懒落拓的风趣。他为人性格倔强,有为富不仁官僚、富人请他作画,虽出重金,每遭拒绝。传世作品有《桐荫仕女图》、《金明斋肖像图》、《十二生肖图》、《花鸟走兽屏》、《山水扇面》等多种。

“四任”及其作品在中国绘画史上占有较重要的地位,也对近、现代美术的发展产生了较大的影响,我们希望能从本集所收入的几大博物馆的“四任”藏品中,较为全面的、完整的展示“四任”作品的精神,为众多“四任”作品的爱好者提供一部全面而详实的研究资料。

## PREFACE

In 1992, Hebei Fine Arts Publishing House compiled and published *The Cream of Shanghai's Four Rens' Paintings*. (Four Rens refer to the four master artists of the Qing Dynasty, namely, Ren Xiong, Ren Xun, Ren Yi and Ren Yu.) including 223 masterpieces of theirs collected by the Palace Museum, which possesses a unique touch that is distinctively Four Rens'. Since then, many viewers who love Four Rens' paintings have kept writing to us with the hope that we may bring out more of their works from other museums. By courtesy of Nanjing Museum, Tianjin Art Museum, Zhejiang Museum, Guangdong Museum, Shanghai Duoyunxuan Studio, Suzhou Museum and Wuxi Museum, we are now able to present the viewers with this second album of about 300 pieces, the majority of which have their appearance for the first time.

Ren Xiong, Ren Xun, Ren Yi and Ren Yu were professional painters in the late Qing Dynasty, who were active in the art circles of Shanghai. Due to the fact that they shared with one another in following the same sect of masters and in artistic style, as well as the fact that they all resided in Shanghai for a long time, making a living by selling paintings, they have been collectively referred to as "Four Rens Art School" by some modern men of letters. Having made remarkable attainments in their artistic pursuits, the Four Rens were equally good at painting human figures, birds and flowers, and landscapes.

Ren Xiong (1823—1857), born in Xiaoshan, Zhejiang, with a style of Weichang, and an assumed name Xiangpu, was an artist of the late Qing Dynasty. His father, named Ren Chun, was good at painting. Influenced by his father, and being a gifted boy, Ren Xiong was fond of painting pictures at an early age, especially of painting lantern-pictures. When he attended an old-style private school, he learned to draw the traditional portraits of forefathers. Having been tired of doing this, he moved to Hangzhou, where he had opportunities to get in touch with a number of eminent artists and calligraphers, and this gave a vigorous push to his artistic cultivation. While in Hangzhou, he also imitated stone carvings of immortals by Guan Xiu at Shengyin Temple, Gushan. In 1848, he stayed in Fanhu House, imitating ancient paintings for three years. Then he travelled to Wuzhong and met Yao Xie (a noted calligrapher of the day). He was regarded so highly by Yao that he was given the privilege to appreciate Yao's treasure of inscriptions on ancient bronzes and stone tablets, which led to his devotion to the study of the techniques of some famous calligraphers of the Jin and Tang Dynasties. In 1852, he settled down in Shanghai.

With regard to his paintings, Ren Xiong had a consummate mastery of human figures, landscapes, flowers and birds, fish and insects, animals, and above all, deities and immortals. Exploiting varied possible drawing skills, he created vividly the images of deities and immortals of his own style, which appear to be decorative in taste, peculiar and exaggerated in shapes, with floating-clouds-and-flowing-water-like lines of garments, vigorous and unrestrained in artistic expression, full of romantic charm of the kind of Gu Kaizhi, Yan Liben and Chen Hongshou.

His bird-and-flower paintings are characteristic of two traditional types, namely, freehand brushwork and the use of gaudy colors without outline. The former remains loyal to the techniques of the old masters such as Xu Wei, Chen Chun and Ba Da Shan Ren (1626—1705, a Buddhist monk, who painted landscapes and animals with equal spontaneity), with the result that his paintings are in an impressionistic manner with the spiritual or emotional impetus behind the visual work, while the latter is a combination of techniques employed by the masters of the Song, Yuan and Ming dynasties. In painting landscapes, sometimes he used thick blue and green, and sometimes transparent colours among which light reddish purple predominated.

Apart from being a member of the "Four Rens Art School", Ren Xiong, together with Zhu Xiong and Zhang Xiong, was also referred to as one of "Three Xions of Shanghai". Among his masterpieces that have been handed down are such works as *Mountaineers' Flavour at Damei*, *Rock and a Lady*, *Goddess of Longevity*, *MAGU Bringing a Birthday Gift*, *A Lady with a Mandarin Fan of Jade Palace*, *A Complete Collection of Paintings*, *Collection of Flower-and-Bird Paintings*, etc. Besides, there are also elegant woodblock paintings from his works, including *Ranks of the Group Immortals*, *Biography of Yu Yueshan*, *Swordsmen*, *Scholar Gao*, etc.

Ren Xun (1835—1893), born in Xiaoshan, Zhejiang, with a style of Fuchang, and an assumed name Shunqin, was an artist of the late Qing Dynasty, and younger brother of Ren Xiong. Ren Xun excelled in painting human figures, landscapes, with flowers and birds being his favorite subject. As a teenager, he began to make a living by selling his paintings in the cities of Xiaoshan, Ningbo, Hangzhou, Suzhou, Shanghai, etc. He was very strict with himself in pursuing artistic creation, always making painstaking efforts when he imitated something or painted from nature. He followed his elder brother's painting technique and in drawing human figures he employed quite often lines like long, waving loose strands of a spider's web, lines like iron wire, wavy lines like scudding clouds or running water, as well as lines like long, thin thoroughwort leaves. His human figure is often imaged with a face narrow in the upper part and broad in the lower

part, and a body gigantic in stature, and with a style of classic elegance, which is superior to his master's.

Ren Xun's flower-and-bird paintings are usually composed after S curve. By means of blending the techniques of freehand brushwork, painting without outline, and sketches, he could produce a painting with a fresh and lively style for the enjoyment of both scholars and common people. Besides Ren Yi and Ren Yu, Ren Xun had other disciples in Ningbo and Suzhou. About Ren Xun there was a saying, "Being excellent in the fine arts, Ren Fuchang gained considerable fame among his contemporaries." His masterpieces that have been handed down include *Fairies*, *Worshipping Buddha in the Boudoir*, *On the Occasion of Promotion*, *Heavenly Queen Mother and Immortal Ladies*, *Pine and Crane*, *Vertically-Hung Screen Paintings of Flowers and Birds*, etc.

Ren Yi (1840—1896), formerly called Ren Run, with a style of Bonian, an assumed name Ciyuan or Xiaolou, and an alias Shanyin Daoren or Shanyin Daoshang Xingzhe, was an artist of the late Qing Dynasty. Ren Yi was born in Shanyin (modern Shaoxing) and lived in Xiaoshan, Zhejiang. His father, Ren Hesheng, with a style of Songyun, was well versed in painting portraits. Bonian studied with his father in his childhood. In his early youth, Bonian served in the army of the Kingdom of Heavenly Peace as a bannerman, and then became an apprentice in Jianshan Shop. Later on, with lot and luck he met Ren Xiong and studied painting with Ren Xiong and then with Ren Xun. In 1868 he moved to Shanghai and earned his living by selling his paintings.

Ren Yi was an expert in painting human figures, flowers, feathers, landscapes, and above all, portraits. In his portrayal Ren Yi inherited the fine tradition of "a vivid touch in portrayal", and while making painstaking efforts to study the technique of Chen Hongshou, he assimilated nutriment from ancient masters, such as Tang Yin, Liangkai, Li Gonglin, Guan Xiu, Wu Daozi, Gu Kaizhi, Zeng Jing, Yu Zhiding, Fei Danxu, and Huang Shen. In addition, he took in nourishment from what is good in Western artistic tradition, paying due attention to the relationship of anatomy and the three-dimensional expression. That is the reason why the portraits he painted are so vivid and lively with detailed beard and eyebrows that they are almost "images in the mirror". Ren Yi once drew portraits of his close friends Xu Gu, Wu Changshuo, Gao Yongzhi, etc.

To his paintings of birds and flowers, he added some of the artistic elements of Chen Dun, Xu Wei, Ba Da Shan Ren, Yun Nantian, Hua Yan, and so he shapes birds and flowers distinctively and ingeniously, with the result that his paintings are as beautiful as lyric poetry, and as rhythmic as music. Besides, Ren Yi also laid stress upon painting from nature. By employing the Chinese artistic features of water colour paintings, along with his alternative use of sketch, ink-splash and dotting with a brush, he presented in his unique way the paintings which, full of great momentum, are lively with a strong lust for life, a yearning for beauty of colours and a strong sense of being spacious in composition.

Ren Yi's paintings used to be well known in the south of the Yangtze River, so he was regarded as one of the three representatives of "Art School of Shanghai". Among his masterpieces are *A Portrait of Gao Yongzhi*, *A Portrait of a Shabby Commandant*, *A Portrait of Ren Yun*, *Su Wu Sheperding*, *Lao Zi Giving Taoist Instructions*, *Zhong Kui*, *Peacock and Peony*, *Pelargonium* and *a Pheasant*, etc.

Ren Yu (1853—1901), born in Xiaoshan, Zhejiang, son of Ren Xiong, with a style of Lifan, was an artist of the late Qing Dynasty. He sold his paintings in the places around Shanghai and Suzhou. Having been taught by Ren Xun, Ren Yi and Zhao Zhiqian, he engaged himself in literary painting. He was especially good at painting elegant and beautiful human figures, landscapes, birds and flowers in a simple and unadorned style. Ren Yu was upright by nature. Whenever invited to draw by the heartless rich men or government officials, he would turn down their handsome reward and refused to serve them. His representative works that have been handed down are: *A Lady and a Tong-Tree*, *Portraits in Jin Ming Studio*, *The Twelve Animals Representing the Twelve Earthly Branches*, *Screen Paintings of Flowers, Birds and Animals*, *Landscape Paintings on the Fans* and so on so forth.

Four Rens and their works have not only played quite an important role in the history of the Chinese paintings, but also had a direct bearing upon the development of modern fine arts in China. It is hoped that this publication will give a relatively overall revelation of the style and the artistic features of Four Rens' paintings and provide the art lovers of Four Rens' works with a full and accurate information for the study of their works.

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# 任熊







采药图轴  
任熊  
纸本  
125×53cm  
浙江省博物馆藏

Gathering Medicinal Herbs  
Ren Xiong  
scroll painting on paper  
125×53cm  
Zhejiang Museum



麻姑献寿图

任熊

纸本

129×61cm

上海朵云轩藏

Goddess of Longevity, Magu, Bringing a Birthday Gift

Ren Xiong

Painted on paper

129×61cm

Shanghai Duoyunxuan Studio

# 麻姑献寿

咸豐乙卯五月渭長任熊

