

五代
北宋

画集

COLLECTION OF PAINTINGS OF THE NORTHERN SONG OF THE FIVE DYNASTIES



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中古山水画的辉煌年代

——五代北宋山水画的发展和成就

薄松年

以自然风光为题材的绘画在古今中外的画坛上曾产生过不少优秀之作,而中国传统的山水画尤以历史悠久成就卓越和风格独特而享誉于世界。在西欧风景画尚未萌发之际,中国的山水画就早已进入高度成熟阶段,艺术上放出耀眼的光辉。

一些出土文物显示,远在汉代的画像砖石中已出现山林、荷塘、屋宇、庭院之类景物的描绘,但从历史上考察,作为独立的山水画艺术还是萌芽于魏晋之际,当时自然风光已开始作为独立题材进入绘画创作,出现了第一代山水画家,东晋顾恺之虽以人物画享名于世,但从文献中得知也画过《庐山图》等山水画。(1)在其所著《画云台山记》一文中还可以了解到他对带有道教故事情节的山水画作品的设计和构思。和他同时代的戴逵则“山水特妙”,曾作《吴中溪山邑居图》。(2)刘宋时期的宗炳、王微是最早的山水画专门家,他们不止致力于山水画创作,而且还著文精辟地对山水画加以论述,山水画的出现显示了对自然美的欣赏能力和艺术表现力有了明显的提高,对绘画功能有了更为深入的认识。这些画家多受道释玄学思想的影响,在当时复杂的社会矛盾下放情林壑,把山水作为精神寄托,产生用绘画形式表现的欲望,尽管当时山水画技巧上还处于初级阶段,但却为这一艺术的发展奠定了良好的基础。

隋唐两代是古代绘画进一步走向成熟并获得光辉成就的时期。当时绘画创作中人物宗教画虽然仍占很大比重,但山水画已独立形成并且技法上有着重要创造。唐代张彦远著《历代名画记》把“山水树石”列为专章论叙,朱景玄《唐朝名画录》亦将山水列为专门题材,两书中收入了不少山水画名家。隋代展子虔以画山水车马楼阁著称,现存传为他所作的《游春图卷》以精丽的青绿著色画出了春山春水中贵族纵情游乐的图景,已具“咫尺千里”之妙,盛唐时李思训、李昭道父子继其后将青绿山水提高到更为完美的地步。与此同时水墨山水画也异军突起,吴道子以豪放的笔墨在佛寺壁上画怪石崩滩,若可扞酌,又奉诏于唐宫大同殿画嘉陵江三百里风光一日而就,在富有装饰性的青绿山水之外另辟蹊径。诗人王维雅好山水,晚年隐居于蓝田辋川别墅,潜心佛理,并以水墨写山川风物,曾画《辋川图》表现其居住的环境和生活情趣,成为千古传颂的名作。吴郡张璪更以画水墨树石著称,他常在激奋情绪下挥洒作画,又能以双手搦管同时画出荣枯不同的树木而被视为绝艺,他的“外师造化,中得心源”的名句一直被后世山水画家们奉为圭臬。(3)自盛唐以迄中晚唐山水画家渐多,且风格各异,如郑虔、项容、王洽、韦偃、刘商、顾况诸人,都在山水画中作出不同的贡献。同时一些诗人也在他们的作品中咏歌山水画的精妙。此时的山水画虽然很少有作品流传下来,传为李思训的《江帆楼阁图》和李昭道的《明皇幸蜀图》皆后世摹本,但仍可看到其风格特色,对照敦煌石窟、唐代墓室壁画中的山水补景,尚不难考察出山水画发展的轨迹。隋唐的山水画家中文人占了绝大比重,他们多诗书画兼长,郑虔最早誉为诗书画三绝,王维更是“诗中有画,画中有诗”,他们的创作并非对山水作客观刻板的描绘,更是用以抒情言志,正是在此一基础上开启了五代北宋山水画的

辉煌时代。

山水画在五代时期出现了令人瞩目的飞跃,开创了北方和江南两大山水画体系。

北方山水画家善于表现黄河两岸的山川景物,代表画家为荆浩及其弟子关仝。

荆浩生活于唐末及五代初年,是一位博通经史的文人,他生逢乱世,藩镇的纷争,政治的腐败,形成长期动乱局面,荆浩的家乡沁阳处于军阀朱温与李克用的争战地区,为了躲避战乱,他遁入太行山之洪谷,自号洪谷子,寄情山水,过着自耕自食的隐逸生活。他朝夕接触与观察自然,对山川景物有着深入的了解和真切的感受,曾深入深山巨壑看到形态奇特的古松,激发了绘画的欲望,遂携笔为之写照,“至数万本,方如其真”,在不断体察中提炼出动人的艺术形象。他对唐代诸山水名家的成就有着精深全面的研究,特别推崇张璪的水墨山水,又兼吴道子与项容用笔用墨之长而舍其所短,写真山于腕下,创立了自己的独特风格,从塑造山水形象,表现主观意蕴及笔墨技巧的运用都较唐代山水画有了很大提高。当时邺都青莲寺大愚和尚曾写诗向荆浩求画,谓“六幅故牢建,知君恣笔踪,不求千涧水,只要两株松,树下留盘石,天边纵远峰,近岩幽湿处,唯藉墨烟浓”。荆浩亦答以诗:“恣意纵横扫,山峦次第成,笔尖寒树瘦,墨淡野云轻。岩石喷泉窄,山根到水平,禅堂时一展,兼称苦空情。”由诗中亦可见荆浩作画时挥洒自如,熟练地运用笔墨表现山水景物,在多幅连缀的绢上画出松石远山或峰峦屏列飞瀑流泉的大山大水图景。现今传世的《匡庐图》和其所著的山水画论《笔法记》更为我们了解荆浩艺术成就提供了具体资料。

《匡庐图》为水墨山水画大轴,因画中山间绘有瀑布而被后人认为是图绘庐山景物,其实仍是表现北方太行山一带雄奇景色。此图上端画出群峰高低错落涌出于云表,山间瀑布飞泻,道路曲折,山脚布置以村居院落桥约舟渡,景色浑然一体,用笔皴染结合,成功地表现了山石的体面形貌,技巧上较之唐人已大有进步。画上有宋人题“荆浩真迹神品”六字,及元代韩屿、柯九思的题咏,最少可视为荆浩流派的早期山水作品。

传为荆浩《笔法记》是现存古代早期完整的山水画论,它不同于一些伪托名家辗转流传的山水画口诀,而是从美学高度系统完整地论述山水画创作,文中提出“图真”的理论,即创造出高于自然山水的生动感人的艺术形象,“真”必须达到“气质俱盛”,而不能“得其形而遗其气”仅作到外表的形似。⁽⁴⁾欲达到这一点就必需对山水进行深入细致的体察,从而“度物象取其真”,“搜妙创真”。画家将人物画的六法论发展到山水画领域,提出画好山水画的六项艺术准则——“六要”:气、韵、思、景、笔、墨。并逐一加以诠释,六法中的“随类赋彩”被“墨”所代替,特别强调墨法,明确地表现了他对“真思卓然,不贵五彩”的水墨山水画的推崇和用墨技法的发展。

长安关仝对荆浩的艺术崇拜备至,潜心学习,甚至到废寝忘食的程度,最后终于青出于蓝,在艺术上超过了荆浩,后世将他与荆浩并列,成为五代至宋初的山水画大师。关仝在塑造景物和笔墨运用上更为概括,善于用精炼的笔墨画出关陇一带山川雄浑壮观的风貌,他擅绘秋山寒林村居野渡之景,笔下的山野景物常常是“上突危峰,下瞰穷谷”,“石体坚凝,杂木丰茂”,间以古雅的台阁和朴野的人物,带有荒寒萧索的气氛,可能是在动乱环境下其内心的情感流露。其画“笔愈简而气愈壮,景愈少而意愈长”,观之令人如身临其境而玩味不尽,艺术上具有很强的魅力,人称之为“关家山水”。传为他所画的《关山行旅图》生动地画出北方深山荒村野店的景象。画面上端巨峰突起,山间云雾萦绕,崎岖的山路上有人骑骡蹇行,下方村落穿插了往来的旅客,又点缀以飞鸟、鸡犬,生活气息十足,此图行笔粗健,石质坚凝如刮铁,山势雄奇,树木有枝无干,是典型的关氏之风。

中国江南一带山青水秀,自然景色有着得天独厚的风韵,经过六朝时期的开发,这里文化繁荣隆盛,在南朝刘宋时产生出宗炳等最早一代的山水画家,唐代山水画家张璪、项容、顾况等人也都出生于南方。五代时期中原干戈不息,李昇却依据长江为天然屏障,建立了南唐王朝,这里受战争摧残较少,长期处于安定局面,经济得到继续发展,加之几个帝王皆

雅好文艺,并在历史上较早地成立了宫廷画院,成为当时绘画最发达的地区之一。南唐绘画风格自由潇洒,不太受传统的局限,有更多的创造性,山水、花鸟画都有较大的发展。特别是山水画涌现出董源、巨然两位巨匠,成功地塑造了江南山川秀丽优美的风光,成为当时江南山水画派的代表人物。

董源,字叔达,南京人,南唐中主时为北苑副使,擅长山水、走兽,是南唐的宫廷画家。史载他能画“山水江湖,风雨溪谷,峰峦晦明,林霏烟云,千岩万壑,重汀绝岸”的生动景色,具有抒情般的诗意。盖江南山水景趣与北方之雄奇浑厚迥异,绘画的风格技巧上亦必形成明显差别。宋人认为董源的山水画“水墨类王维,著色如李思训”(5),实际他较之唐代山水画已有了很大的发展,他的青绿山水既不同于李思训那样勾斫填色般地带有刻画痕迹,所作水墨山水也不是单纯的泼墨渲澹,而是将笔与墨、皴与染自然地结合在一起,“多写江南真山,不为奇峭之笔”,根据江南草木华滋湖光山色的特点加以创造,所画山石作“披麻皴”、“点子皴”,兼皴带染,表现丘陵状的山峦和坡上的草木杂树,从整体效果上生动地画出“峰峦出没,云雾显晦”的微妙景象,达到“不装巧趣,皆得天真”优美自然的意趣。画中江河纵横,草木丰茂,气候湿润,烟雨迷茫,幽情远思,如睹异境,对季节、气候、阳光及空气的感觉都刻意追求,宋人记他画的《落照图》“近视无功,远观村落杳然深远,悉是晚景,远峰之顶,宛有返照之色”(6),其境界是唐人难以企及的。现存董源的《笼袖骄民图》系图绘南唐首都金陵郊外景色,那圆浑起伏的山峦、曲折隐现的江水,完全是建康山势的真实写照,画中穿插了彩舟戏渡的风俗活动,此图山作披麻皴,青绿赋色,画法工致而不拘板,与唐人青绿山水迥异。传世董源名迹《潇湘图卷》、《夏山图卷》、《夏景山口待渡图卷》则是在唐代水墨画基础上加以发展,画中冈峦起伏,洲渚芦汀,草木葱郁,使辽阔的景物隐现于云烟之中,山坡草木以墨点兼披麻画成,干湿、浓淡、虚实、皴染均掌握得恰到好处,是典型的淡墨轻岚一体。但董源某些作品中的人物多为重彩绘染,有的作贵族游乐之状,显示了他仍未完全摆脱贵族宫廷美术的局限。

董源的追随者巨然,为南京开元寺僧人,善作烟岚气象山川高旷之景,他所塑造的江南山水“于峰峦岭窦之外,下至林麓之间,犹作卵石、松柏、疏筠、蔓草之类,相与映发”,又布置“幽溪细路,屈曲映带,竹篱茅舍,断桥危栈”,更加朴实自然而富于山野情趣,作画犹如文人才士,诗情源源涌出于毫端,较董源山水更具田园风致和诗意。因此宋代米芾评其画“岚气清润,布景得天真多”,“平淡奇绝”(7),从传世的《万壑松风图》、《秋山问道图》中可清楚地体现出此一特点。巨然在宋朝灭南唐以后随后主李煜来到开封,居于京师开宝寺,画名甚著,曾为翰林学士院绘制《烟岚晓景》屏壁,笔迹超逸,受到许多文人学士的赞颂。然而他不轻易为人作画,故当时流传作品不多,北方盛行的仍是荆关画派的山水画,董、巨一派的江南景在当时似没有太大的影响。

南唐画院的画学生赵幹亦“多作江南景,风致不俗”,也应属于江南山水画体系,但画法与董源、巨然有所不同。现存他唯一传世作品《江行初雪图卷》画长江冬季雪后景色,图中雪花纷飞,寒风猎猎,烟波浩茫,木叶尽脱,但渔夫仍冒着严寒下水捕鱼,岸上行旅皆作寒冷畏缩之态,绘景写人非常传神。“寒江行”是宋代山水流行的题材,宋人论赵幹所作江行图,深得浩渺之意,其山水“穷江行之思,观者如涉”(8),使人如置身于寒江之上,具有强烈的艺术魅力。

在山水中图绘楼台殿阁建筑的绘画在六朝时期便已出现,隋代展子虔、董伯仁,唐代李思训、尹继昭等皆以此著名。因作画时常用界尺为工具,故名“界画”。界画中的建筑必须严格符合实际结构规矩准绳,但并非机械呆板的建筑图,而是在将人工营建创造和美丽的自然风景融为一体,有的表现贵族的豪华的气派,有的更藉此抒发历史兴衰的感怀(如画吴王姑苏台、明皇避暑宫等)。界画在五代之际也有着引人瞩目的成就,较为突出的画家有江南的卫贤和北方的郭忠恕等人。卫贤原籍为长安,南唐中主时即为画院供奉,长于山水楼阁人物,他师从唐代界画大师尹继昭而能自出新意,现存他的作品有《高士图》,表现东汉名士梁鸿与妻子孟光相敬如宾的故事,画中竹篱茅舍,嘉木湖石,孟光对梁鸿举案齐眉,虽界画所占比重不多,却显示出卫贤在人物、山水、树石等多方面的造诣。卫贤还擅长画盘车水磨,上海博物馆藏《闸口

盘车图卷》画上有“卫贤恭绘”小字款，画法上属于五代或北宋初年风格，可作为了解卫贤绘画的参考。文献记载卫贤还画过《渔父图》，李后主曾题渔父词于画上，(9)最早地开启了在画上题咏的风气。从北宋宫廷藏画目中看卫贤作品多为雪宫楼观、山居蜀道及名士图之类，在山水中表现的却是清雅生活情趣。当时江南还有何遇、朱澄等也擅画楼阁，四川地区也有楚安和尚以画姑苏台、滕王阁著名，其画点缀甚细，千山万水，尽在目前，只是没有作品流传下来。

五代至北宋初生活于中原地区的郭忠恕是一位精通文字学的文士，因性情高傲又喜议论时政而命运多舛，他也是一位难得的精于画楼观台榭的画家，其山水受关仝影响，现今传世的《江行雪霁图》曾经过后人裁剪，画幅已不完整，图中鲜明生动地表现了大雪过后江上船夫艰辛的劳作，从中可见画家对底层劳动人民生活熟悉并抱有同情态度。五代前期中原地区精于界画的还有后梁时的胡翼，善画秦楼吴宫之类的豪华建筑。这时的界画从画宫室楼阁扩展到描绘舟车屋宇的世俗生活，从而丰富了山水画的表现内容。

北宋初期的山水画主要是在五代基础上发展的。当时荆浩和董源已经谢世，关仝、巨然、李成等进入宋朝。特别是荆关山水在社会上有极高的声誉和影响，这一体系的山水画继续得到发展和提高，其中具有突出贡献的是李成和范宽。

李成(919—967)，字咸熙，原系唐朝宗室，其祖父曾任苏州刺史，唐末战乱中将家迁居到山东青州。李成精通文史，少有大志，但时逢乱世，先是后梁后唐朝代更替的战争，继而是后晋石敬瑭勾结契丹贵族使中原生灵涂炭的残酷现实，其抱负自然无法施展，因而洁身自好而不涉足仕途，至五代末年后周郭威、柴荣当政时期致力于整顿吏治，推行一系列重大改革，并谋取统一大业，文功武治斐然可观，政治形势才趋向好转，当时后周枢密使王朴是李成的好友，欲推荐李成从政，但未及实现而王朴病死，次年后周为宋王朝所取代，李成深感时运不济，更郁郁而不得志，遂纵情于诗酒，大约在宋太祖乾德三年，他的同乡卫融出知陈、舒、黄三州，李成接受其邀请移家淮阳，终日酣饮，不久死于客舍，时年仅49岁。李成的主要生活在五代后期，入宋不几年即病故，他在绘画上的影响却支配着整个北宋时代，因而大多绘画史著将其列为北宋画家。李成山水虽属荆关北方画派体系，但是他的体貌却不是气势雄伟峰峦峻拔的千岩万壑，而是以塑造寒林平远的景物著名，他的画风清雅，笔墨精湛，主要取景于山东一带，所作平远景物“咫尺之间，夺千里之趣”。以丰富的淡墨画出江山大地的辽阔和烟云远近的空气感，“李成淡墨如梦雾中，石如云动”(10)，与荆关山水相比，别是一番气象。他品格高雅，在画中抒发内心块垒主观情趣，故立意高而造境妙，“思清格老，古无其人”，当时“凡称山水者，必以成为古今第一”(11)。他画的寒林，秀润不凡，写松树干劲挺，枝叶郁然有阴，不故作龙蛇般的奇形怪状，有的评者又认为其所作寒林多在岩穴中，“以兴君子之在野也”(12)，是他个人心境和志趣的表露。宋人总结其山水画的特点是“气象萧疏，烟林清旷，毫端颖脱，墨法精微”，但他的画亦并非仅寒林平远一种体格，有的作品景物变化是非常丰富的。李成在世时即声誉鹊起，王公贵族甚至奔走其门争求画迹，但他不愿为权贵作画，自谓“吾性好山水，不过弄笔自适耳，岂能奔走豪士之门”，故其作品绝少传世。因而北宋末年精于书画鉴赏的米芾已欲作“无李论”，今天更很难说传世的作品中是否有李成的真迹了，但由于他的巨大影响，还是可以从一些流传至今的北宋画迹探寻其画风和成就。传为李成的《读碑窠石图》被多数研究者认为接近李成的艺术风貌，以双拼绢画土冈老树一骑骡士人正在观看一幢古碑，背景是开阔的平川，寒林老树虬曲，气象荒寒萧索，其窠石皴法和寒林的画法都体现了李成的艺术特点。通过古碑让人联想到世事的变迁，从而使观画者玩味不尽。《晴峦萧寺图》画重叠的群山和隐现于山间的庙宇，其间点缀了飞流瀑布和桥约行人，寒林老树枝桠多姿，山顶多密林，逼真地画出了山峦高深距离的空间感，表现的应是关洛间景色但仍不失清旷之趣，体现了李成平远外的另一体貌，使人想到宋代刘鳌咏李成山水的诗句：“六幅冰绡挂翠庭，危峰叠嶂斗峥嵘。却因一夜芭蕉雨，疑是岩前瀑布声。”另外，传世之《乔松平远图》、《寒林平野图》、《小寒林图卷》等也都在不同方面体现了李成的画风。

在李成获得盛名高誉之际追随者大有人在，而陕西地区有一位画家却另辟蹊径而在艺术上几乎达到与李成分庭抗

礼的地步,此人便是范宽。范宽生活于宋初比李成时代略晚,活动于陕西河南一带,为人朴实宽厚,思想上受道家影响,性爱山水,亦属于荆关北方画派,并且一度学习李成山水,已经达到精妙的地步,但犹感“尚出其下”,不能超出前人窠臼,后来领悟到“前人之法未尝不近取诸物,吾与其师于人者,未若师诸物也;吾与其师诸物者,未若师诸心”的真谛,于是他深入到关陕自然山川,卜居于终南太华诸山之中,朝夕体察领悟其云烟惨淡风月阴霁难状之景,从中感悟其微妙的情趣,即便是寒冬雪月的气候下,亦徘徊凝览,以发现景物之动人处,最后终于对景造意妙与神会,建立了与前人迥然不同的个人风格。范宽用画笔成功地表现了关陕一带山川的雄峻壮美,擅长以顶天立地章法结构及质朴厚重的笔墨塑造气势非凡的崇山峻岭,时人评其山水“峰峦浑厚,势壮雄强”,对山石能逼真地画出其坚实的质感和岩石肌理,达到“写山真骨”“与山传神”的境地。当观画者站在其作品之前,往往有高山峻岭迎面压来的强烈感觉,使人惊叹自然造物之伟大和壮观。传世范宽所画《溪山行旅图》是古代山水画中杰作。雄峻的大山占据了画面的大部,一泻千尺的瀑布悬于山间,山腰间烟霭迷蒙拉开了与近景的距离,也烘托出山岭的峻拔,近处是岩石冈阜林木溪流掩映下的山路,行走着骡队,仿佛可以听到在静谧荒山中传来水声和骡蹄声,使画面增添了活力。画家用粗短密集多层次的笔墨画出方硬岩石的体积纹理,正是他“抢笔均匀”的画法风貌。范宽山水中还善为冒雪出云之势,传世的《雪山萧寺图》和《雪景寒林图》反映了他这方面的造诣,两者都通过严谨的章法和精炼的笔墨画出了雪后山川浑然一体的生动景色。传为范宽的《秋林飞瀑图》及宋人的《雪麓早行图》显系范宽传派的作品,从中可见他在当时画坛上的影响。

李成、范宽两位大师在宋初山水画上建立了迥然不同的风貌,分别作出了卓越的贡献,成为当时最有影响的画家。宋人以“一文一武”比喻二人山水画的不同,认为李成山水“墨润而笔精,烟岚轻动,如对面千里,秀气可掬”;而范宽之作则是“如面前真列,峰峦浑厚,气壮雄逸,笔力老健”。(13)二人所在的地区景物不同,思想气质不同,但都投身于生活的源泉之中,融情感于山水之间,他们的经验和创造值得后人认真借鉴。

北宋是山水画精彩纷呈名家辈出的时代。在唐五代的基础上,从题材、风格到技巧上均有重要发展。宋人认为宋初时李成、关仝、范宽三家最为突出,“照耀古今,为百代师法”,成为后世学习的典范,其中以李成享名最高,北宋许多画家都曾不同程度地受其影响,其中如燕文贵、许道宁、翟院深、高克明、李宗成、燕肃、宋迪以及北宋后期之山水巨匠郭熙等在艺术上都有所发展,各具特色。

燕文贵活动于北宋初期的太宗、真宗时期,江南吴兴人,原隶军籍,太宗时来到中原被吸收进宫廷画院。(14)燕文贵的山水画景物丰富而多变化,善于把山水和界画结合于一体,他的画布置严整,描绘精巧,在溪山之间往往安插殿堂楼阁,使人观之目不暇接而有身临其境之感。其画风清雅秀美,大约带有江南山水画的余韵,而又融合进北方山水的表现技巧,被称之为“燕家景致”。现存《江山楼观图卷》、《溪山楼观图》等可见其风格大略。这些画皆景物繁密,山水楼阁布置有序,并穿插生动的人物活动。《江山楼观图卷》开卷出现江河浩茫之景,溪口舟檣停泊,水滨则有凉台水榭,再次逐渐转入群峰环抱,山隈处掩映楼观殿阁,树木在风中摇曳摆动,让人感到山风习习,一股爽气扑面而来,全卷笔墨细腻而不繁琐,处处刻画入微,体现出“燕家景”的本色。燕文贵画风有李成的影响,在北宋时就被定为李成的《茂林远岫图卷》据近人研究认为更具有燕文贵的画风(15),从之也可窥见其继承和嬗变关系,但燕文贵并不刻板临习前人,而是“不专师法,自立一家规范”,因而艺术上获得成功。仁宗朝画院祇侯屈鼎学燕文贵而能得其仿佛,也是一位卓有成就的画家,现存《夏山图卷》可见其对燕家景的成功继承。

“李成谢世范宽死,唯有长安许道宁。”(16)在李成传派中许道宁是一位不容忽视的画家。许氏出身不高,曾在开封卖药,在街头当场作画招徕顾客,因技巧超群而出名,一时王公延请作画,他生性狂放而不太注意礼法,往往于醉后作画,千岩万壑尽生笔下,获得时人的称誉。他最擅长的景色是“林木、平远、野水”,追求笔墨豪爽简快,峰峦峭拔,林木劲硬,

山野间多点缀渔樵行旅等生活景象,颇具特色。传为他所画的《秋江渔艇图卷》以横卷形式表现山峦屏列溪谷交错的北方郊野,江河中叶叶渔舟,堤岸上有趺路的旅行者,境界清旷而引人入胜。画中用直条子皴刷出陡峭的山形,以淡墨表现山峦重重的空间,和文献中关于“峰头直皴而下,林木劲硬”的画法吻合(17),宋人认为“许生虽学李营丘,墨路纵横多自出”。又认为他的山水“得李成之气”,从此图中也可得到印证。

翟院深是李成的同乡,原是一名乐工,酷爱绘画,刻意学习李成,用功颇勤,据载有一次县令举行宴会,他和乐队在席间演奏,因为看到天空如奇峰耸起般的云朵而入神,击鼓竟然乱了节拍。由于他的努力,其作品达到乱真的地步,但他的画在艺术上却缺少独创。李成之孙李宥任开封县令时曾以重金收购其祖父的作品,据说其中就有一些翟氏的画笔。现存题有翟院深款的《雪山归猎图》可作为了解他艺术成就的参考。

一些士大夫出身的山水画家也刻意学习李成,其中宋迪、燕肃、李公年等成就最为突出。燕肃生活年代在真宗、仁宗之际,官至礼部侍郎,他博学多闻,为政颇有才干,而且在科学上也有所贡献,擅画水墨山水、寒林,其胸次潇洒,每寄心于绘事,画山水皴布浓淡,意象微远,他的画深受苏轼赞许:“已离画家之度数而得诗人之清丽也。”宋迪,字复古,官至度支员外郎,善作平远寒林,情致闲雅,体象雍容,写物创意,运思高妙,其最得意作品为“潇湘八景”,成为后来画家们不断效法的题材。李公年生活于北宋后期,官至江浙提点刑狱公事,他的山水画运思立意风格不下于先辈,善绘四时之景,物象出没于空旷有无之间,合诗人骚客之题咏。三人中燕肃、李公年都有传为他们的作品流传下来。

在北宋后期李成传派中最有成就的当推郭熙和王诜。郭熙,字淳夫,出身于河南温县的普通平民家庭,平生好道家之学,喜游山水,他从事山水画全凭个人爱好,原无师承,后来临摹了李成六幅《骤雨图》因而笔法大进,名公巨卿争相延请他作画,神宗熙宁年间被吸收进宫廷画院,深为皇帝所欣赏,当时宫廷屏壁及翰林学士院、中书省官署中多装饰着郭熙创作的山水画。由于他前半生主要活动于大自然之中,对山水有着精密的观察和深切的感受,后来服务于宫禁,有机会观摩到历代名作,他虽属李成传派,但并非局限于一家,而是“兼收并览,广议博考,以使我自成一家”,因而胸富丘壑,其山水画题材丰富而多变化,善于精确地描绘不同地域山水的特征和四时朝暮风雨明晦不同季节气候的微妙景象,从中赋予真切的感受,创作出优美动人的意境;而且运思敏捷技巧高超,更善大幅山水,往往在高堂素壁放手作长松巨木,回溪断崖,岩岫巉绝,峰峦秀起,云烟变灭,晦霭之间千态万状,他年岁愈老而落笔愈壮,直至白头仍神明不衰,保持着旺盛的创作精力。郭熙的山水画在李成基础上有崭新的创造和提高,把北方山水画推向新的水平,在北宋后期的画坛上占有重要地位。

这位距今九百余年的巨匠有不少可信的作品流传至今,他的艺术见解经其子整理成《林泉高致》一书,使我们对他的风格和成就可以得出明晰的认识。从这些作品中可看到他卓绝的技巧和丰富的表现领域。秋山明净、田野开阔的《窠石平远图》大轴,穿插行旅活动的《古木遥山图》大轴,充满浓郁抒情诗意,表现郊外秋林野水间士大夫置酒嘉会的《树色平远图卷》等都属于平远题材,《寒林图》则是在李成寒林平远的样式中有了新的发展,表现险峻幽深的岩谷中老树虬曲之态的《幽谷图》和描绘山高雪密的《关山春雪图》都是高远之景。《山村图》、《溪山访友图》在山水中穿插了渔樵隐逸等富有生活情趣的人物活动。而《早春图》尤以严谨的结构,生动的形象,精湛的笔墨和优美的意境成为郭熙传世绘画中的不朽之作。《早春图》是绘于双拼绢上的大幅全景式山水,细致而精确地画出了严冬刚刚过去,春天已悄悄地降临人间的早春山野景象。画中主峰耸起于凌空之中,在早晨的升腾的烟霭雾气笼罩下出没隐现,展现着雄姿,其下山坳深处的密林中有楼观殿阁,另侧则呈现溪谷远山的平远之景,近景正中窠石上生有长松巨木,岸边已有渔人渡船活动,整个画面充满朝气,既有蓬勃的气势,又有精微的描写,健笔中锋皴染出的如云朵般的高山峻岭,淡墨轻毫表现雾霭中朦胧隐现的山石林木,用笔粗细相兼,山中楼阁还显示出他界画的功力,全幅景色空阔,清幽绝胜,使人恍若身临其境,享受着大自然的幽

情美趣。据文献记载,郭熙于神宗元丰五年曾在其家乡宣圣庙画三幅山水壁画,其中的一幅是“早春晓烟,骄阳初蒸,晨光欲动,晓山如翠,晓烟交碧,乍合乍离,或聚或散,变态不定,缭绕于山林溪谷之间”的景色,此图早已不存,但《早春图》其境界与表现方法颇与之相同。

王诜出身于贵族,是宋初开国功臣王全斌之后,又配娶英宗之女而荣擢驸马都尉,成为皇亲国戚。他爱好诗文绘画,喜与文人墨客诗人画家交游,家中筑有西园收藏书画名迹,成为都城文化圈中的中心人物,神宗元丰年间苏轼以在诗文中攻击新法的罪名而遭贬,王诜也因与苏轼关系密切而一度受到牵连。据记载,宋徽宗在即位前和王诜也有密切的来往。他们对书画的酷爱正是当时一些贵族醉心书画追求风雅的体现。王诜擅长山水画,着色者似李思训,而水墨者主要师承李成,并能将水墨和青绿着色和谐地结合在一起,画风秀雅清润,善于表现“烟江远壑、柳溪渔浦、晴岚绝涧、寒林幽谷、桃溪苇村”等文人骚客难状之景,具有更多的抒情意味。他所画的《渔村小雪图卷》表现雪后初晴的江上景色,前段雪山巉绝与后段江水辽阔平远形成鲜明对比。此图皴山画树犹是李成本色,而微妙的水墨渲染间涂以白粉,又于山林处勾金,表现日照雪山阳光浮动之感,画法上颇有创新。《烟江叠嶂图卷》也是王诜的传世名作,画卷同样用叠嶂与大江构成虚实变化,虽以青绿著色,又间以水墨渲染,正如米芾所记“王诜学李成皴法,以青绿为之”的体貌。

北宋画坛上山水虽以李成影响最大,但不能涵盖整个画界,许多画家仍另辟蹊径各显其能,其中有富有抒情诗意的小景山水,以泼墨挥写江南烟云流润景色而又充满文人情致的米点山水及在唐代青绿山水基础上加以发展的重著色山水。

表现平凡景物的江湖小景源自北宋初年的僧人惠崇,他是著名的诗僧,又擅绘事,他工画鹅、雁、鹭鸶,平生不画崇山峻岭老树寒林,而把兴趣放在芦荻江村、遥岑野水、沙汀烟树的平凡角落,并常在优美明丽景物中点缀水禽鸭雁的自由翔止的活动,平淡清新,特别受到文人士大夫的欣赏,从苏轼作诗咏惠崇《春江晓景》的名句“竹外桃花两三枝,春江水暖鸭先知。蒹葭满地芦芽短,正是河豚欲上时”中可以想见其艺术风貌。北宋后期的赵令穰也是画小景山水的能手,赵为宋太祖之第五世孙,平日游心经史,玩弄翰墨,尤爱绘画,宋代有宗室不得远行的规定,故他的足迹不出京洛间五百里,所画也不过京洛间坡坂汀渚之景,然而每作一图必有新意,所作多为小轴,画笔清丽,在图绘陂湖林樾烟云凫雁潇洒虚旷的景物中表现荒远闲暇之意。他所画的《湖庄清夏图卷》画出了夏季江岸杨柳依依烟林漠漠及小桥屋舍的景色,这里没有高山巨壑,然而清幽宁静富有诗意的境界却使人为之向往,赵令穰虽不能远游,但能在这幽情美趣的自然角落里寻求到精神的慰藉。

北宋后期文人士大夫对绘画的酷爱使亲自操笔作画者渐多,绘画成为文人雅士的修养,士大夫绘画亦逐渐形成独特的潮流。他们有自己的美学观和表现技巧,将绘画作为词翰余事,涌现出如苏轼、米芾等知名书画家。

苏轼博学多才,其主要成就在文学方面,绘画上善作枯木竹石,也能画寒林古松。他作画不过分追求形似,只是即兴信笔写来,更多地抒发主观情趣,苏轼之子苏过,作画逼似其父,能自出新意作山水,以枯笔焦墨表现人迹罕至的荒寂景象,但是他们的作品绝少流传至今。米芾首创水墨点染表现江南烟雨迷离景色的画法,也是以江南的真山水为画本,据说他最爱镇江一带山水,尝结庵于北固山,眺望江上,“云气涨漫,冈岭出没,林木隐现”,于是“据景物之会,穷心目之趣”,创造出风格独特的水墨云山;他特欣赏五代董源的江南画风,认为平淡天真,意趣高古,不装巧趣,率多真意,他的画法也从董画中受到启发,米芾的画同样不过分追求雕琢和形似,“烟云掩映树木,不取工细,意似便已”,一破宋画摹拟物象的风气,是典型的文人画风。其子米友仁继其法而又加以发展和完善,自称其画为“墨戏”,体现了以画为娱的思想,与职业画家和宫廷画家艺术上出现明显的分野。现米芾的山水画真迹已无法得见,米友仁的传世作品也多是南宋时所画,然而米氏云山的创造却丰富了山水画表现技巧,成为传统山水画中的特殊样式。北宋文人画中的山水画有乔仲常《后赤壁赋

图卷》流传下来,它以横卷形式在山水中穿插人物连续画出苏轼《后赤壁赋》内容,全以墨笔绘成,不施彩色,笔墨简约,若不经意,画风生拙而雅致,系在白描法上发展而来,史载乔仲常师法李公麟,在北宋士大夫画极少传世的今天,此图成为了了解早期文人山水画的重要遗存。

唐末以后青绿山水曾一度沉寂,至北宋后期随着宫廷绘画的繁荣而又呈现出振兴的势头。王诜山水学李成,但有时“以金绿为之”,赵令穰山水画中也有青绿设色画法,近年来不少鉴赏家认为传为赵伯驹《江山秋色图卷》应该是北宋宫廷画院中的高手所作,而王希孟《千里江山图卷》可称体现了北宋青绿山水画的艺术的巅峰。王希孟是徽宗朝宫廷画家,创作此图时仅20岁左右。画卷长达1188厘米,全图山重水复,气象万千,峰峦冈阜,分布交错,林壑幽深,江河迂回,忽而千岩万壑,群峰屏立于晴空,或隐约浮现于虚无缥缈之间,忽而大江横陈,一望千里,溪桥村舍寺观楼阁及种种人物活动皆布置有序,有若天然构成,毫无雕琢生硬拼凑的痕迹,景物之丰富令人目不暇接,可谓洋洋大观。山石画法亦非如唐人那样只用勾斫,而是加以皴笔,有的地方更用水墨及赭色渲染,再施以青绿重色,从中融入了五代以来水墨画法,天空及江水皆以彩色渲染,人物屋宇则刻画得一丝不苟,画风精密富艳而和谐自然,其艺术表现大大高出唐人。

赵佶《雪江归棹图卷》原是四卷山水画中的一幅,表现寒冬雪后的清冽景色,此图虽无青绿著色,但依然精工秀雅,法度谨严,体现了宋代宫廷的典型画风。据记载赵佶曾经画过一幅《奇峰散绮图》,表现的是“晴峦叠秀,则阆风群玉也,明霞纓彩,则天汉银潢也,飞观倚空,则仙人楼居也,至于祥光瑞气,浮动缥缈之间,使览者欲跨汗漫,登蓬瀛,飘飘焉,峩峩焉,若投六合而隘九州也”的景色。(18)此画早已不存,但从文献描述看,明显是一幅表现神仙世界的青绿山水,徽宗崇信道教,山水画上必然有所反映。值得注意的是北宋宫廷山水画的风格也是多种多样的,徽宗时期的宫廷山水画多数工整富丽,但也有的追求清雅脱俗,当时保和殿的墙壁上装饰的就是寒林平远禽竹之类的水墨画。

正当北宋的山水画蓬勃发展之际,却由于统治者的昏庸腐朽,使女真贵族的金戈铁马践踏了中原大地,人民遭受到空前的灾难,北宋政权由此覆灭,画家们或被虏北上,或四散逃亡。但战火之后,山水画在南宋和金朝统治区内又在北宋的基础上继续发展。

从以上简略论述中可见五代北宋时期的山水画已发展到相当成熟的地步。其题材之丰富,风格之多样,画法之完备,意境之优美,都堪为后世之典范。山水画与人物及道释题材的绘画不同,它不是起“明劝戒,著升沉”的教化作用,而是用以怡悦性情从中予人以美感享受。山水画的发展也有其内在特殊规律,几乎从萌芽起就受着儒道两家特别是道家老庄哲学的影响,早期山水画虽曾表现仙山琼岛或阙楼殿阁(如隋展子虔和唐李思训的作品中就充满神仙思想和贵族生活情趣),但整个看来它更多地为人文士所占有,是他们在一定历史时期内放情林壑超脱世俗的产物。《宣和画谱》山水叙论中指出“自唐至本朝以画山水得名者,类非画家者流,而多出缙绅士大夫”,其创作则应“胸中自有丘壑,发而见诸形容”,画家在接触山水中情感与之共鸣,表现于画卷之中。唐末战乱士大夫多隐居山林,对真山水进一步加强了了解,师法造化,观察生活,推动了山水画的创作。宋代提倡文治,文人在进身仕途中,也向往优游林泉中的自由境界,山水画正投合着这种情趣。仁宗时的宰相鲁宗道在书斋中用绘画布置一个理想的自然环境,每朝罢“归私宅,则居一小斋,图绘山水,题曰‘退思岩’,独游其间”(19),颇有南朝宗炳“卧游”的味道,郭熙《林泉高致》中亦强调优美的山水画可以使人“不下堂筵,坐穷泉壑,猿声鸟啼,依约在耳,山光水色,滉漾夺目”,从而满足人们“林泉之志”的向往。他们对山水画情有独钟,认为“画中最妙言山水”(20),一些士大夫对山水画表现出极大的热情,他们延请画家为之作画,不止私家厅堂,甚至官署厅廨也无不用山水布置装饰,从传为顾闳中《韩熙载夜宴图卷》及王齐翰《勘书图》中描绘室内陈设山水屏风上可以看到士大夫对山水画倾心欣赏的程度。庙宇寺观神像的屏风和壁间装饰山水部分亦逐渐增多,北宋后期这种风气延及宫廷,翰林图画院的创作从宋初的佛道及花卉转移到山水画,神宗时郭熙成为宫廷画院的首席画家便体现出这种风气的改变。

山水画也在民间流行起来,开封相国寺附近的宋家药铺的门面就用山水画作为装饰,甚至被传为出自李成的手笔。(21)

五代北宋诸家在表现自然风景方面所创造的成就,从理论到技法都为以后各代山水画的发展打下了基础。他们深入自然师法造化注重自身修养和严谨的创作态度等方面也为后世画家作出表率,明清时期“行万里路,读万卷书”的要求正是由此发展而来。荆关董巨笔下的山水样式,李成的寒林树法,范宽的雪山,赵令穰的湖山小景,米家的云山墨戏……一直被后人推崇和师法,北宋山水画重视意境创造和对景物及形象的锤炼,也为南宋山水画变革开辟了道路,名列“南宋四家”之首的李唐正是来自开封的北宋的宫廷画师,他的山水皴法明显地源于荆浩和范宽,夏圭的雪山画法则自范宽蜕化而出,其水墨运用更被誉为“若隐若没,寓二米墨戏于笔端”。(22)当南宋苍劲的一角半边之景流行时,北方金代统治区内北宋李郭画派和董源及米氏云山却延续不断地被继承下来。元朝建立后,赵孟頫反对南宋院体,标榜古意,他的山水画作品可清楚地看到对五代北宋山水的继承和发展,高克恭更在米氏云山中融入董源山水画法,使其表现力更为丰富。从此时起文人画渐成为画坛的主流,他们的审美趣味倾向温润儒雅,画家又多集中于江浙地区,因而董源巨然淡墨轻岚的江南画派渐在山水画中的影响加大,李郭北方山水亦保持一定影响,黄公望《画山水诀》中明确提出“近代作画,多宗董源李成二家”。元四家的山水中更可看到董巨山水的影响。从此时开始以干笔披麻皴加以点染表现“山川浑厚,草木华滋”具有抒情意味的山水,成为不少画家毕生的艺术追求,明清画家对荆关董巨的划时代性的贡献充满崇敬之情,董巨的影响更进一步扩大,其中固然有着因袭模仿的流弊,但富有创作革新精神的画家则能借古而开今,五代北宋山水画大师们的艺术遗产仍给他们以重大启迪。

今天距五代时期已有千年之遥,北宋灭亡也已经是将近九百年前的事,经过长久的历史变迁,当时画家的创作流传到今天的已是凤毛麟角。在北宋末年的靖康之变中使许多名画遭到毁坏,明清著录中的五代北宋名迹也已有大量流失,现在珍藏于国内外的作品不足当时千万分之一,因而愈显得异常珍贵,为了使这一时期的优秀遗产得到发扬,天津人民美术出版社特编辑了这本画集,尽可能地将现存五代北宋时期的山水画重要作品囊括进来,并对每一作品的风格和流传情况加以简要著录,从中可以看到这一时期山水画发展全貌,虽然其中有些作品可能在鉴定等方面还有商榷之处,但对古画的认识总是在不断研究中逐渐深入的。这些作品凝结着那一时代艺术家们的才能和智慧,是人类文化的宝贵财富,我们应该为中华民族的伟大创造无比自豪,我们更应该通过对它的欣赏、研究和借鉴,充分认识其伟大的艺术价值及光辉灿烂成就,继承民族艺术优秀传统,满怀激情,画出更为美好的新时代的锦绣河山。

注释:

(1)唐 裴孝源 《贞观公私画史》

(2)唐 张彦远 《历代名画记》卷五

(3)唐 张彦远 《历代名画记》卷十

(4)指传世托名王维、李成等人的《山水诀》

(5)宋 郭若虚 《图画见闻志》 卷三

(6)宋 沈括 《梦溪笔谈》卷七

(7)宋 米芾 《画史》

(8)宋 刘道醇 《圣朝名画评》 卷二

(9)宋 郭若虚 《图画见闻志》 卷二

(10)宋 米芾 《画史》

(11)宋 刘道醇 《圣朝名画评》 卷二

(12)宋 邓椿 《画继》 卷九

(13)宋 韩拙 《山水纯全集·论观画别识》

(14)燕文贵进入画院之时间宋人有两种不同记载,此说见刘道醇《圣朝名画评》。另一说谓真宗时修玉清昭应宫,燕文贵应募画壁,山水超群,乃被推荐入画院,见郭若虚《图画见闻志》卷四。

(15)见谢稚柳《论李成〈茂林远岫图〉》载《鉴余杂稿》

(16)宋 张士逊诗 《图画见闻志》 卷四转引

(17)元 夏文彦 《图绘宝鉴》 卷三

(18)宋 邓椿 《画继》 卷一

(19)宋 郭若虚 《图画见闻志》 卷六“退思岩”条

(20)宋 沈括 《图画歌》

(21)宋 孟元老 《东京梦华录》

(22)明董其昌题夏圭山水卷,见清·高士奇 《江村销夏录》

The Splendid Years of Ancient Chinese Landscape Paintings —— The Development and Achievements of the Landscape Paintings in the Northern Song Dynasty of the Five Dynasties Period

Bo Songnian

Not a few of landscape-themed paintings have been produced in the past and present, and in the foreign and domestic fields of painting, yet the Chinese traditional landscape paintings have gained their fame for their excellent achievements, special style and long history. Before the Western European landscape paintings came to the embryonic stage, the Chinese landscape paintings had been highly ripe, sending out their bright artistic lights and splendor.

Some unearthed artifacts have shown that as far back as in the Han Dynasty, the stone and brick relief started to give descriptions of forests on the mountains, lotus ponds, houses and courtyards, but according to the historical observation, landscape painting as an independent art sprouted in between the dynasties of Wei and Jin, when landscape paintings appeared to be art creations of independent theme. As a result, the first generation of landscape painters had appeared like Gu Kai of Eastern Jin Dynasty who, enjoying his fame as drawing figures and portraits, was known from the files to have created landscapes such as *A View of Lushan*, (1) and in whose essay *On Drawing Yun Tai Mount*, his ideas of the composition could be seen on the landscapes bearing plots of Taoist anecdotes. His contemporary Dai Kui, "especially wonderful for his landscapes", had created *Wu Inhabitants beside the Stream Hills*. (2) Zong Bing and Wang Wei were the earliest special painter drawing landscapes in the Liu Song Dynasty, who not only contributed to landscape creations, but also wrote articles giving penetrating comments on landscape paintings. The appearance of landscapes showed the obvious development of the ability of appreciation on the beauty of Nature, of the power to express the beauty of art, and a deeper understanding of the functions of drawing. These painters were more or less influenced by Taoism or metaphysics, indulging themselves in the painting of nature of the complicated social condition. They took the landscapes as their spiritual sustenance which brought about desires to express themselves with the form of drawing. As long as the skill and technique was concerned, the drawings were still in the initial stage, yet a good foundation had been laid for the development of the art in the line.

In the Sui and Tang dynasties, classical drawing came further to its maturity and scored splendid achievements. Though there was still a far more percentage for figure and religious paintings then, landscapes appeared as an independent form and its technique had made an important breakthrough in its creation. *On Famous Paintings of All Historical Stages* written by Zhang Yan-yuan had a special chapter on "landscapes". In his *Record of Well-Known Paintings of the Tang Dynasty*, Zhu Jingxuan gave special comments on landscapes. These two books carried not a few famous landscape painters. Zhang Zicheng of Sui was known for drawing mountains, streams, horses, carts and houses. The well-preserved *Sightseeing in Spring* created by him was painted in delicate green, making a full display of the dandies indulging themselves in the spring greenness of the mountains and streams. It is really wonderful for its vivid reflection of Nature. In the prime of the Tang Dynasty, Li Sichuan and his son Li Zhaodao inherited the skills of Zhan's landscapes and developed them to a more flawless stage. At the same time, ink landscape style came all of a sudden into the fore. Wu Daozi in his bold and unrestrained style drew on the temple walls eccentric-shaped rocks and crumbled sands, which aroused reflection and contemplation. Later on he was entrusted by the King to come to the Great Harmony Hall in the Palace of the Tang Dynasty to draw the landscapes along the 300 Li of Jia Ling River and finished the great painting just for one day, thus creating a new-track for the already richly decoration-oriented landscape drawings. Wang Wei, the poet, used to take pleasures in sight-seeing and settled

down in his later years in the country villa of Lan Tian Wang Chuan to live a hermit's life and devoted himself to the study of Buddhist scriptures and the ink drawings of landscape. His *Painting on the Wang River* described his inhabited areas and life anecdotes, which has been on the lips of the posterity for ages. Zhang Zao of Wu County was even more famous for his ink paintings of landscapes. Often was he seen to draw under excitement and by applying two Chinese brushes in both hands he drew two kinds of trees, one being massive with branches and leaves and the other withered with bare and dry branches, the skill of which was considered to be unique. His famous saying "By depicting and painting Nature, one's soul is purified and elevated" has even been taken by the descendents of landscape - painters as a motto. (3) From the tune of the prosperous Tang Dynasty to its later years there appeared more and more landscape painters of various styles, such as Zheng Qian, Xiang Rong, Wang Qia, Wei Yan, Liu Shang and Qu Kuang, etc. who all contributed to landscape painting in one way or another. At the same time some poets praised the wonders of the landscapes. Landscapes of this period had seldom been handed down though *The Pavilion Against A Beautiful Scenery* by Li Siyuan and *Ming Huang Tours Shu* by Li Zhaodao facsimile for the posterity and bore the features of the style which, compared with the supplemented landscapes for the frescoes contained in the Dunhuang Caves and in tomb chambers of the Tang Dynasty, readily revealed traces of the development of the landscapes on observation. A dominant part of the landscape painters in the Sui and Tang Dynasties were men of letters who were good at poetry, calligraphy and painting as well. Zheng Qian was honorably considered to be unique in poetry, calligraphy and drawing. Wang Wei was all the more famous for his "poems, which contained the beauty of paintings;" and for his "paintings, which bore the richness of poet's flavor". Their artistic creations not only described the landscapes truly and objectively, but also expressed their feelings and wills, on the basis of which the splendid age of landscapes was created in the Northern Song Dynasty of the Five Dynasties.

In the period of the Five Dynasties, landscapes had made a noticeable leap which created two big systems of landscapes - the North and South styles.

The landscape painters of the North of China were good at sights of the mountains and streams along both sides of the Yellow River. The representatives were Jing Hao and his student Guan Tong.

Jing Hao lived in the late Tang Dynasty and the early years of the Five Dynasties, and was a man of letters, knowledgeable in classics and history. Being born into a chaotic world which ran into the disputes among the military governors, political corruption and chronic disorder and owing to the fact that his home country was the valleys of the Tai Hang Mountains to avoid the fires of the wars, and under an assumed name "Hong Guzi" he contributed to the drawing of landscapes, and lived a hermit's life, supporting himself with his own hands. He approached and observed Nature day and night and gained deep understanding of and truly impression on landscapes. He traveled deep into the wildness of the mountains and his strong desire of drawing was aroused by the exotic ancient pine trees, which he immediately painted down. Constant personal observations had trained him to grasp the moving artistic images just as what he said, "Perfect artistic creations come from incessant observations and practices". He had an over - all study of all the landscape painters in the Tang Dynasty and especially praised Zhang Zao's ink - paintings of landscapes. He had learned the strong points of Wu Daozi and Xiang Rong and created his own unique style in drawing vivid mountains. His images of the landscapes, his subjective ideas and his skills in applying the brush and ink had reached a much higher level than the landscapes drawn in the Tang Dynasty. Monk Da Yu of Qing Lian Temple in the City of Ye Du once wrote a poem in an attempt to ask Jing Hao to draw a landscape for him, which said: "Six paintings have set your fame,/the strokes of which are familiar to me;/ Not the thousand depths of the mountain flood attracts me,/ But two pine trees drawn by you will do:/ Rocks scatter under the tree,/ With distant mountains in the horizon/ Near the rocks in the quietness/ Thick smokes are seen." Jing Hao replied, "My image goes unbridled,/ Mountains crest one after the other,/ Trees in winter are bare under my brush,/ Wild clouds are painted light./ Flood overflows from the narrow chasms of rocks,/ Mountains stretch to the horizon./ Monks are seen in meditation, in the temple,/ Their ascetic practices face a void world." The poem shows Jing Hao's free and smooth style of drawing and his skillful presentation of landscapes

with ink and brush. In a series silk drawing, gigantic scenery is shown of pine trees and distant hills, and floods and springs. *The Lushan Mountains* by him which has been handed down to now, and his *On The Technique of Drawing* – a comment on landscape drawings, offers substantial materials for an approach to Jing Hao's artistic achievements.

The Lushan Mountains is a big scroll painting of landscape. It was taken by the posterity as a painting of Lushan's scenery because of the flood painted coming down from and among the mountains. In fact it is still a presentation of exotic and wonderful scenery of the Taihang Mountains in the North. On the upper part of the painting can be seen mountains high and low, erecting at random above the clouds and floods flowing down from and among the mountains and a small path in a zigzag way leading to an inhabited village at the foot of the mountain where a leaf of a boat floats passing a bridge. The scenery is so harmoniously commingled with the strokes and the paints of rich colors that it offers a perfect depiction of the mountain scenery, which justifies the better achievements of drawing skills than in the Tang Dynasty. The words of "authentic piece of wonder" on the painting written by a calligrapher of the Song Dynasty and the inscriptions intoned by Han Yu and Ke Jiusi of Yuan Dynasty can at least authorize the painting to be a piece of early works of Jing Hao school.

The well-preserved *On the Technique of Drawing* by Jing Hao is an integrated commentary of earlier ancient time on landscapes. (4) It is different from the forged written papers by supposed famous men of this field on landscape skills. It is an all-round commentary on landscape creations from the angle of aesthetics, in which he took up the theory of "likeness and truthfulness", that is, the artistic creations should be vivid and impressive artistic images above the natural landscape. The "truthfulness" means "the fine qualities of disposition" and it won't do to achieve just the likeness of outward shapes but not "the essential vitality of disposition". To gain it, close observations must be made of the landscapes so to "acquire the truthfulness from the natural object" and to "search for the wonders from nature for the artistic creations of truthfulness". The painters had applied the six principles of figure painting to the field of landscape drawing and put forth six artistic criteria for landscapes, i.e. "six essentials", vitality, charm, reflection, scenery, brush-work and ink-applying technique with descriptions attached to each, and the one in the six principles, "applying the colors according to the characteristics", was replaced by "ink-applying technique", putting stress on ink-applying skills – an obvious expression of his mind in promoting ink-landscapes which "takes true ideas as its essence but not the variety of colors", and of the development he had made in applying the ink technique.

Guan Tong of Chang An City worshipped Jing Hao's artistic skills to the uttermost and worked hard in learning from him to the extent that he often was oblivious of food and sleep and, at last, surpassed his master in terms of artistic technique and was considered by the posterity to keep abreast of Jing Hao and was honored as master of landscape paintings in the period from the Five Dynasties to the Northern Song Dynasty. Guan Tong was much more generalized in descriptions of sceneries and in ink and brush applying technique, and was known to be good at drawing with precise and exact brush strokes the mountains and streams in the Guan Long areas and to be skillful in painting autumn mountains, woods, villages and ferry boats. The sceneries he depicted were often featured in "steep cliffs overlooking valleys that extend far away" and in "solid rocks and deep woods" accompanied by ancient and delicate buildings and bumble figures with a touch of wild coldness and bleak atmosphere – an overflow of his inner feelings in the chaotic conditions. His drawings are seen bearing "stronger vitality with more precise strokes and assuming deeper meaning with fewer scenes". They offer constant aesthetic pleasures as if one were personally on the scene, and artistically speaking, possess so strong artistic charms that his landscapes were called Guan's landscapes. *Traveling in the Remote Mountain* alleged to be drawn by him gives vivid scenes of a hotel of a remote village in the deep mountains of the North of China. Mountains soar up into the sky in the upper part of the painting with wild clouds surrounding half way up the mountains and on the path winding around the waist of the mountains someone rides on a mule along. The lower part of the painting is devoted to tenants coming and going, with flying birds and lively chickens and dogs in full life. This is typical for Guan's paintings with its bold and precise strokes of solid rocks, exotic and great mountains and foliated branches.

In South China, the mountains were green – capped and the streams transparent, famous for its unique charms in natural sceneries. Thanks to the development in the Six Dynasties, the culture then was splendid and prosperous. As a result, there were born Zong Bing and his peers – the earliest generation of landscape painters in the Liu Song Dynasty (within the period of the Southern Dynasty), and the landscape painters like Zhang Zao, Xiang Rong and Gu Kuang in the South in Tang Dynasty. During the period of the Five Dynasties there were endless wars, yet Li Bian, taking the Yangtse River as a natural defense line, set up the Southern Tang Dynasty. Here there were less cruel wars and the society was stable and economy had its chance to develop. Several kings were dedicated to literature and art and set up imperial art academies, which were considered to be rather rare in history. So this area became the best developed in drawing then. The drawing style in the South Tang Dynasty was characterized by freedom and elegance, not limited by tradition, but more dedicated to creativeness, hence the rather great development in landscape and flower and bird painting. What was prominent was the emerging of the two giant masters of landscapes – Dong Yuan and Ju Rong who, as the representatives of the South in landscape painting, had successfully portrayed the beautiful sceneries of the South.

Dong Yuan who styled himself Shu Da was born in Nanjin and became vice censor – in – chief in the period of Zhong Zhu in Southern Tang Dynasty. He as an imperial painter, was good at landscapes and dragon drawing. According to the files he could draw vividly landscapes, streams in the rain, lapping mountains, clouded forests, rocks and valleys and banks and plains which bore poetic images. The beauty of the South was different from the Grandeur of the North in terms of scenery, as a result the drawing style and technique must be dissimulated. The Song considered that Tong Yuan's landscapes were similar to Wang Wei in applying the ink and to Li Sichuan in colors, (5) and in fact, he had made great developments in the basis of the landscapes in Tang Dynasty. The mountains and streams drawn by him were not done in the way Li Sichuan did who gave too much depiction with paints and thick ink. He made a natural combination of the strokes and ink and of thin ink and color. He drew "a lot natural mountains in the South without any steep cliffs." Taking the thick woods and the shining waves of the lakes and green mountains as example, he made his own creative productions, applying the technique of "shaded" and "spotted" light ink strokes or thin ink strokes with color to show the chains of hills and grass and woods on the slopes, presenting an over – all delicate view of "the hills lapping and clouds dim" and accomplishing an effect of prettiness and naturalness which instead of artificial traces, came from being true to Nature. In his paintings were seen rivers and streams criss – crossing, grass and woods green and deep, air humid and moist, rains drizzling and excessive, feelings exquisite and thoughts remote and deep – a total exotic area put before the eye. He sought closely for a sense of the season, weather, sunshine and air, and his *The Setting Sun* was praised by the Song as "a view in the evening against distant hills with the reflections of the sun – shine on their tops and with quiet shadows of villages to be seen from afar." (6) The image carried in the painting was really hard for the Tang painters to surpass. The well – preserved *The Subjects Singing & Dancing* by Dong Yuan is a painting presenting the scenery in the suburbs of Jin ling – capital of the South Tang Dynasty. It draws the mountains like the majestic waves, and rivers flowing in dimly winding courses with flag – decorated boats sporting past – all mountains in light and dry ink brush style painted with green, harmonious in shade and lively in design. It is a true picture of the grand mountains quite different from Tang's landscapes in style and skill. The famous paintings that have been handed down like *The Scroll of Xiaoxiang*; *The Mountains in Summer and Ready to Ferry Xiakou in Summer* have all been developed on the basis of the Tang landscapes. In the paintings he drew lapping hills, islets surrounded by reeds and pines and green grass and deep woods all these making the scenery appear dimly in among the clouds. He applied the brush technique of light and thin ink to the grass and woods on the slopes, making a combination of the dry and wet, light and thick, bold and dim strokes with colors harmoniously applied to perfection. It is a typical organic whole of light ink and thin clouds. But many of Dong Yuan's figure paintings were featured in thick colors, depicting the nobles in sports and excursions, which showed that he was still confined to chamber fine art.

Dong Yuan's follower named Ju Ran, a monk in Kai Yuan Temple, was famous for landscapes of cloudy mountains. His