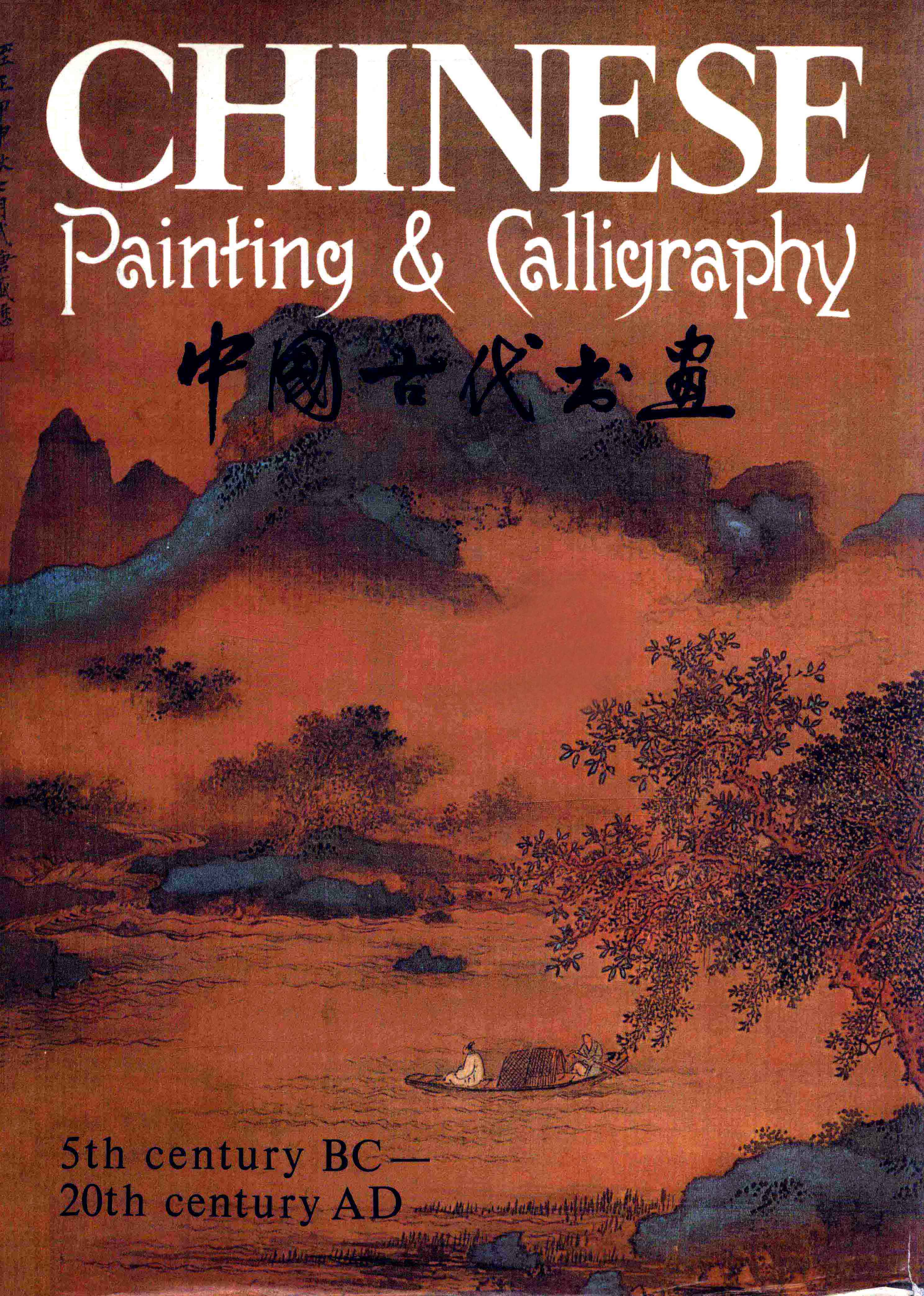


CHINESE

Painting & Calligraphy

中國古代書畫

5th century BC —
20th century AD

The background of the cover is a traditional Chinese landscape painting. It depicts a wide river or lake with a small boat in the lower center. Two figures are visible in the boat, one seated and one standing. The river is rendered with fine, wavy lines. In the foreground, there are dark, textured rocks and a large, leafy tree on the right side. The middle ground shows more trees and a small island. The background features several jagged, dark mountains under a hazy sky. The overall color palette is dominated by earthy tones like brown, red, and black, with some blue and green accents.

CHINESE PAINTING & CALLIGRAPHY

5th century BC — AD 20th century

中國古代
美術史

作人題

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引 言

每個古老的國家，都會由自己的民族淵源和民族土壤中，開放出具有自己民族特色的藝術之花。民族特色和民族氣魄越是突出的藝術品，就越能登經滄桑而光耀千古。古希臘、古羅馬的藝術，開歐洲藝術之先河，並影響到美洲。中國古老的繪畫、書法藝術，具有自己歷史悠久的民族傳統和特色，早已聞名於世界藝林，它和東方各國的藝術，在歷史上曾有過相互交流和影響。

藝術，總是首先反映自己民族的生活理想和願望，反映民族的風俗、習慣和審美觀念，反映世代賴以生息的大好河山，以及大自然賜予人類的一切美好的珍品。這些古老的藝術，其藝術性愈高，流傳愈廣，愈能被其他的民族所欣賞和吸收。蒲公英得力於風而散播它的種子，藝術要通過文化交流，起到相互影響、相互提高的作用，並以此增進世界各國人民的相互瞭解，相互尊重，這是世界人民共同的美好願望。

《藝苑掇英》自一九七八年七月創刊以來，至今已出版到第十八期，深受國內外讀者的歡迎，並希望我們能選編成冊。現承朝華出版社之約，重新選編其中具有代表性的作品及部分《藝苑掇英》未發表的精品，編輯了這本畫冊，以滿足國內外讀者的需要。

這本畫冊仍按《藝苑掇英》體例，分繪畫、書法、印章三個部分。書法部分僅選墨迹，不入碑帖、拓本；印章則綜合選編。三個部分各有一篇專題論文，並附作者簡介及部分書、畫的介紹文章。中國的書法名畫之多，遺產之廣，浩如烟海，這裏只能掇其英推薦於讀者，但仍力求反映書畫發展的某些側面和大體輪廓，以提供讀者瞭解、欣賞和研究。

中國的繪畫，在三代（即夏、商、周，約公元前廿一世紀到公元前七七一年）之前，既缺文獻，又見不到實物。當時繪畫的功能，大抵在於生活之需，可證於出土的古代陶器的圖案藝術。三代至秦漢，繪畫的題材漸廣，着重地於禮教內容，並帶有神話色彩，或圖於堂壁，或繪於絹帛，起所謂“成教化、助人倫……”和鑒戒賢愚的作用。本畫冊中有戰國時期的《楚墓帛畫》，西漢時期的《馬王堆帛畫》，就都是屬於這方面內容的作品。魏晉南北朝至隋唐，是繪畫藝術達到繁榮的時代。這個時期，名家輩出，大量名迹有史料可查，但因年代久遠，流傳下來的真迹已是鳳毛麟角，有的僅有臨本。特別是這個時期因佛教的興盛，宗教壁畫大量出現，可謂盛極一時；山水畫風起雲湧，花鳥畫猶如雨後初萌；釋道、人物、仕女、牛馬……各出名家；在題材上反映禮教的內容日漸衰落，宮廷生活，遊宴之樂和表現自然美的山水花鳥起而代之。繪畫技法於勾勒填色之外，初創破墨、潑墨之法，畫史、畫論、畫品、畫訣也不

斷問世。本畫冊中的《洛神賦》宋摹本，可窺晉代傑出畫家顧愷之的風範；隋代展子虔的《遊春圖》已具山水畫的規模，畫面不大，卻有“咫尺千里”之勢；唐代周昉的《簪花仕女圖》、韓滉的《文苑圖》和韓幹的《神駿圖》，都是中國畫史上有著錄可查的名迹。

從五代到北宋，是山水、花鳥畫的黃金時代，荆浩、關仝、董源、巨然為山水畫的一代宗師；黃筌、徐熙是花鳥畫巨擘。本畫冊雖無荆、關的作品，但可見董源及後起之秀郭熙的著名畫卷；雖無黃筌，亦可見郭熙一派趙昌的寫生風貌。趙佶的花鳥畫重寫生，表現生動活潑，正是黃筌、黃居寀父子風範的繼承人。

兩宋之後的元代水墨畫勃興，直至明清，逐漸從人物、釋道轉移到山水、花鳥為主的地位。宋代繪畫史家郭若虛說：“若論佛道、人物、仕女、牛馬，則近不及古；若論山水、林石、花竹、禽魚，則古不及近。”創作思想、品第標準和藝壇風尚也從“以形寫神，形神兼備”，“外師造化，中得心源”轉移到崇尚天真雅淡，“寫胸中之逸氣”。評畫的最高標準“神品”被“逸品”所取代，從畫角署名發展到畫、詩、書、印有機地融合於一幅之中。時代風尚使繪畫和文學結合，這確是中國傳統繪畫不同於其他國家的十分鮮明的特點。中國的許多繪畫家，同時也是書法家，這在魏晉時已開風氣，到了宋代之後，更為發展。晉代的王羲之，王獻之父子不僅是中國書畫藝術史上具有重要地位的書法大家，而且亦善丹青。宋代的蘇東坡，是大文學家、大詩人，同時也是書法名家和畫竹專家。明清之後，詩、書、畫、印更是四位一體。凡是這些有名大家，在本畫冊中，或選其書，或選其畫，或選其印，或兼而有之。中國有句古話，叫“書畫同源”。中國像形文字產生之後，繪畫和書法分枝同時發展，雖屬兩種藝術領域，但它們之間更有着密切聯系，讀者可以從本畫冊中欣賞清代鄭板橋的一幅《蘭竹》，其書、畫用筆，有相似之處。故當時有人以“板橋作字如寫蘭”的詩句來讚賞他。

中國有個單詞，叫“品”，含意甚多，在中國古代書畫界，常用“品書”、“品畫”，以至“品茶”、“品花”等等術語。人們的興趣從欣賞中來，欣賞多了，就有所比較；有比較，就有所“品”。願讀者欣賞之後，有興趣也來“品”一下這本畫冊吧！

編 者

一九八二年七月

Foreword

Every civilization has its own distinctive cultural traditions. The more distinctive the culture, the stronger its moral force, and the more compelling its works of art. The art of ancient Greece and of ancient Rome influenced cultural development, first in Europe, then in America. The traditions of Chinese painting and calligraphy are well known, and they have long been an influence on, and been influenced by, other Asian cultures.

Art reflects a nation's life, its ideals, aspirations, customs, and aesthetics. It is inspired by mountains and rivers and by the beauties of nature. The higher the artistic achievement, the wider its influence and the greater the appreciation and acceptance by other cultures. The seeds of the dandelion are scattered by the winds. So too, through exchange, art exerts its influence beyond national borders, and generates a mutual understanding and respect between different peoples.

The periodical *Gems of Chinese Fine Arts* began publication in July 1978. Its 18 issues have been well received. Now the editorial board, in co-operation with the Zhaohua Publishing House, a subsidiary of the China Publications Centre, has assembled a number of works which have appeared in the publication and others which have not, in this collection *Chinese Painting and Calligraphy*.

This collection follows the format of *Gems of Chinese Fine Arts* and includes painting, calligraphy and seals. The examples of calligraphy are authentic scripts. The examples of seals are drawn from a wide variety of sources. Paintings make up the bulk of the collection and there are articles and brief introductions in each section for some of the artists and their works. We can only publish the most beautiful of the enormous number of famous scripts and paintings. Nevertheless, it is a representative sample and can serve as an introduction.

We do not have any evidence, written or otherwise, to tell us what was art before the Xia, Shang and Zhou Dynasties (from 21st century to 771 BC). The drawings of the day were probably incorporated into articles for daily use. Patterns found on pottery pieces from that period support this thesis. In the Qin and Han Dynasties (221 BC-AD 220) painters drew on a wider range of subjects. Paintings stressed feudal ethics and mythology. Some, painted on walls or on silk scrolls, had a didactic and disciplinary purpose. *Man Riding in a Dragon Boat*, painted on silk and discovered in a tomb in the State of Chu from the Warring States and the *T-shaped Banner*, painted on silk in the Western Han period and excavated at Mawangdui, are works of this kind. Evidence shows that the art of painting flourished from the Wei, Jin and the Northern and Southern Dynasties (AD 220-581) on through the Sui and Tang Dynasties (AD 581-907). A great number of celebrated artists emerged during this period and we have their works to refer to today. The originals are rare; as rare as phoenix feathers or unicorn horns. In many cases only copies of them exist. Buddhism began to figure in many of the paintings of this period. A number of mural paintings and landscapes are of note. There were a number of accomplished artists who specialized in Buddhist subjects, ladies, buffaloes and horses. The flower and bird genre was in an embryonic stage. Feudal ethics as a subject was gradually replaced by landscapes, scenes of imperial life and privileged amusements.

Contour lines filled in with colour were followed by the splash ink and ink-wash techniques. Studies were made of the history of painting, the theories of painting, and criteria and principles were formulated. The Song Dynasty copy of *The Nymph of the Luo River*, from the original by Gu Kaizhi, an outstanding painter of the Jin Dynasty, embodies many of the features and the style of this period. In *A River View in Spring* by Zhan Ziqian of the Sui Dynasty, we can see the landscape form begin to take shape. It is a small painting in size, and the subject is painted from a distance. *Ladies with*

Flowers, Four Scholars in a Garden and *Waiting for the Groom on Horseback* by Zhou Fang, Han Huang and Han Gan respectively of the Tang Dynasty are all well-known paintings by famous artists from that period.

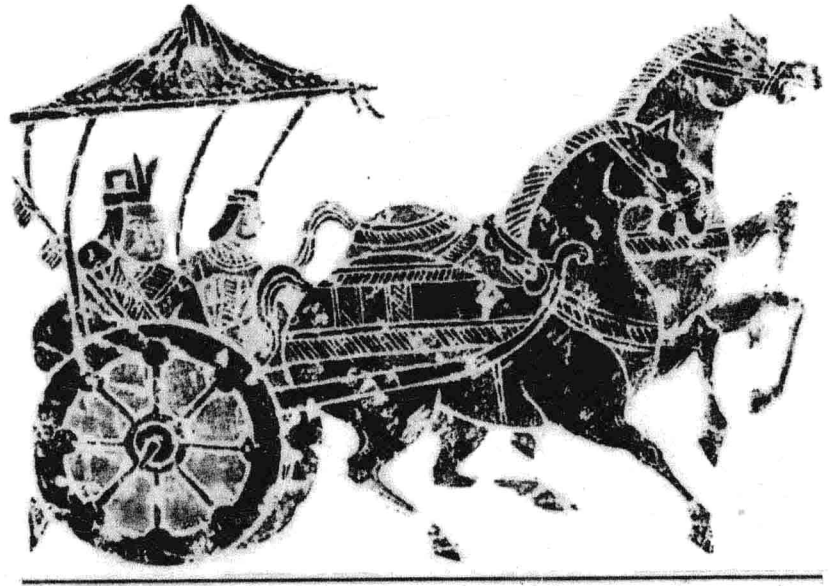
The period from the Five Dynasties to the Northern Song Dynasty was the golden age of landscape and flower and bird paintings and Jing Hao, Guan Tong, Dong Yuan and Ju Ran were the great masters of the day. Huang Quan and Xu Xi were the most celebrated artists in the flower and bird genre. Jing Hao and Guan Tong are not included in this collection but, Dong Yuan and Guo Xi are. Huang Quan's works are lost to us. Guo Xi's style can be discerned from Zhao Chang's sketches of nature. Zhao Ji, the successor in style to Huang Quan and his son Huang Jucai, demonstrated his study of nature in his vivid flowers and birds.

Ink and wash painting appeared at the beginning of the Yuan Dynasty. In the Ming and Qing Dynasties, the emphasis on Buddhist and religious subjects gave way to landscapes and flowers and birds. The Song Dynasty art historian Guo Ruoxu said, "The skill today in painting Buddhist and Priest figures, ladies, buffaloes and horses, is inferior to that of earlier times. In painting landscapes, trees, rocks, flowers, bamboos, birds and fish, the ancients are inferior to the moderns." At the same time, theories, criteria of creativity and styles changed. "Portraying essence through form or stressing both" shifted to "observing nature and interpreting it through the imagination" and to "advocacy of simplicity and elegance to express what is in the imagination". The "divine class" as the standard of painting now gave way to the "poetic work". Where there had merely been the painter's signature in one corner of the painting, now, poems, displays of calligraphy and seals were combined into an organic whole. This integration is a unique characteristic of Chinese painting and is not found in the paintings of other cultures.

Many Chinese painters were and are calligraphers. Painter-calligraphers were common in the Wei and Jin Dynasties. This particular combination of arts further developed after the Song Dynasty. The fame of the Jin-dynasty Wang Xizhi and his son Wang Xianzhi rests not only on their talents as painters but also on their talents as calligraphers. Su Dongpo of the Song Dynasty was a scholar, a poet, and a calligrapher, especially noted for his bamboos. Combinations of poetry, calligraphy, painting and seals in one work of art have become more common since the Ming and Qing Dynasties. This collection includes examples of all these. The Chinese say: "Painting and calligraphy come from the same source." Painting and calligraphy are derivations of pictographic writing. They are different but closely related. Readers can see the similarity in the brushstrokes used in the painting and calligraphy of *Orchids and Bamboos* by Zheng Xie (Zheng Banqiao) of the Qing Dynasty. In the words of his contemporaries, "Banqiao's calligraphy is like written orchids."

In Chinese the word *pin* (品) means "assessment". In classical Chinese it was used to express different ideas such as "assessing books", "assessing paintings", "assessing tea", or "assessing flowers". Interest comes from appreciation and from appreciation too comes comparison. "Comparison" in a sense means "assessment". We hope our readers will also "assess" this collection with appreciation.

Editor
July, 1982



繪 畫 部 分

**CAPTIONS FOR
PAINTINGS**

1. 楚墓帛畫(戰國)絹本,縱 37.5 厘米,橫 28 厘米
Man Riding in a Dragon Boat. Colour on silk, Warring States (475-221 BC), found in a tomb in the State of Chu, 37.5 cm × 28 cm

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artist unknown, Ming Dynasty

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斷問世。本畫冊中的《洛神賦》宋摹本，可窺晉代傑出畫家顧愷之的風範；隋代展子虔的《遊春圖》已具山水畫的規模，畫面不大，卻有“咫尺千里”之勢；唐代周昉的《簪花仕女圖》、韓滉的《文苑圖》和韓幹的《神駿圖》，都是中國畫史上有著錄可查的名迹。

從五代到北宋，是山水、花鳥畫的黃金時代，荆浩、關仝、董源、巨然為山水畫的一代宗師；黃筌、徐熙是花鳥畫巨擘。本畫冊雖無荆、關的作品，但可見董源及後起之秀郭熙的著名畫卷；雖無黃筌，亦可見郭熙一派趙昌的寫生風貌。趙佶的花鳥畫重寫生，表現生動活潑，正是黃筌、黃居寀父子風範的繼承人。

兩宋之後的元代水墨畫勃興，直至明清，逐漸從人物、釋道轉移到山水、花鳥為主的地位。宋代繪畫史家郭若虛說：“若論佛道、人物、仕女、牛馬，則近不及古；若論山水、林石、花竹、禽魚，則古不及近。”創作思想、品第標準和藝壇風尚也從“以形寫神，形神兼備”，“外師造化，中得心源”轉移到崇尚天真雅淡，“寫胸中之逸氣”。評畫的最高標準“神品”被“逸品”所取代，從畫角署名發展到畫、詩、書、印有機地融合於一幅之中。時代風尚使繪畫和文學結合，這確是中國傳統繪畫不同於其他國家的十分鮮明的特點。中國的許多繪畫家，同時也是書法家，這在魏晉時已開風氣，到了宋代之後，更為發展。晉代的王羲之，王獻之父子不僅是中國書畫藝術史上具有重要地位的書法大家，而且亦善丹青。宋代的蘇東坡，是大文學家、大詩人，同時也是書法名家和畫竹專家。明清之後，詩、書、畫、印更是四位一體。凡是這些有名大家，在本畫冊中，或選其書，或選其畫，或選其印，或兼而有之。中國有句古話，叫“書畫同源”。中國像形文字產生之後，繪畫和書法分枝同時發展，雖屬兩種藝術領域，但它們之間更有着密切聯繫，讀者可以從本畫冊中欣賞清代鄭板橋的一幅《蘭竹》，其書、畫用筆，有相似之處。故當時有人以“板橋作字如寫蘭”的詩句來讚賞他。

中國有個單詞，叫“品”，含意甚多，在中國古代書畫界，常用“品書”、“品畫”，以至“品茶”、“品花”等等術語。人們的興趣從欣賞中來，欣賞多了，就有所比較；有比較，就有所“品”。願讀者欣賞之後，有興趣也來“品”一下這本畫冊吧！

編 者

一九八二年七月

Foreword

Every civilization has its own distinctive cultural traditions. The more distinctive the culture, the stronger its moral force, and the more compelling its works of art. The art of ancient Greece and of ancient Rome influenced cultural development, first in Europe, then in America. The traditions of Chinese painting and calligraphy are well known, and they have long been an influence on, and been influenced by, other Asian cultures.

Art reflects a nation's life, its ideals, aspirations, customs, and aesthetics. It is inspired by mountains and rivers and by the beauties of nature. The higher the artistic achievement, the wider its influence and the greater the appreciation and acceptance by other cultures. The seeds of the dandelion are scattered by the winds. So too, through exchange, art exerts its influence beyond national borders, and generates a mutual understanding and respect between different peoples.

The periodical *Gems of Chinese Fine Arts* began publication in July 1978. Its 18 issues have been well received. Now the editorial board, in co-operation with the Zhaohua Publishing House, a subsidiary of the China Publications Centre, has assembled a number of works which have appeared in the publication and others which have not, in this collection *Chinese Painting and Calligraphy*.

This collection follows the format of *Gems of Chinese Fine Arts* and includes painting, calligraphy and seals. The examples of calligraphy are authentic scripts. The examples of seals are drawn from a wide variety of sources. Paintings make up the bulk of the collection and there are articles and brief introductions in each section for some of the artists and their works. We can only publish the most beautiful of the enormous number of famous scripts and paintings. Nevertheless, it is a representative sample and can serve as an introduction.

We do not have any evidence, written or otherwise, to tell us what was art before the Xia, Shang and Zhou Dynasties (from 21st century to 771 BC). The drawings of the day were probably incorporated into articles for daily use. Patterns found on pottery pieces from that period support this thesis. In the Qin and Han Dynasties (221 BC-AD 220) painters drew on a wider range of subjects. Paintings stressed feudal ethics and mythology. Some, painted on walls or on silk scrolls, had a didactic and disciplinary purpose. *Man Riding in a Dragon Boat*, painted on silk and discovered in a tomb in the State of Chu from the Warring States and the *T-shaped Banner*, painted on silk in the Western Han period and excavated at Mawangdui, are works of this kind. Evidence shows that the art of painting flourished from the Wei, Jin and the Northern and Southern Dynasties (AD 220-581) on through the Sui and Tang Dynasties (AD 581-907). A great number of celebrated artists emerged during this period and we have their works to refer to today. The originals are rare; as rare as phoenix feathers or unicorn horns. In many cases only copies of them exist. Buddhism began to figure in many of the paintings of this period. A number of mural paintings and landscapes are of note. There were a number of accomplished artists who specialized in Buddhist subjects, ladies, buffaloes and horses. The flower and bird genre was in an embryonic stage. Feudal ethics as a subject was gradually replaced by landscapes, scenes of imperial life and privileged amusements.

Contour lines filled in with colour were followed by the splash ink and ink-wash techniques. Studies were made of the history of painting, the theories of painting, and criteria and principles were formulated. The Song Dynasty copy of *The Nymph of the Luo River*, from the original by Gu Kaizhi, an outstanding painter of the Jin Dynasty, embodies many of the features and the style of this period. In *A River View in Spring* by Zhan Ziqian of the Sui Dynasty, we can see the landscape form begin to take shape. It is a small painting in size, and the subject is painted from a distance. *Ladies with*

Flowers, Four Scholars in a Garden and *Waiting for the Groom on Horseback* by Zhou Fang, Han Huang and Han Gan respectively of the Tang Dynasty are all well-known paintings by famous artists from that period.

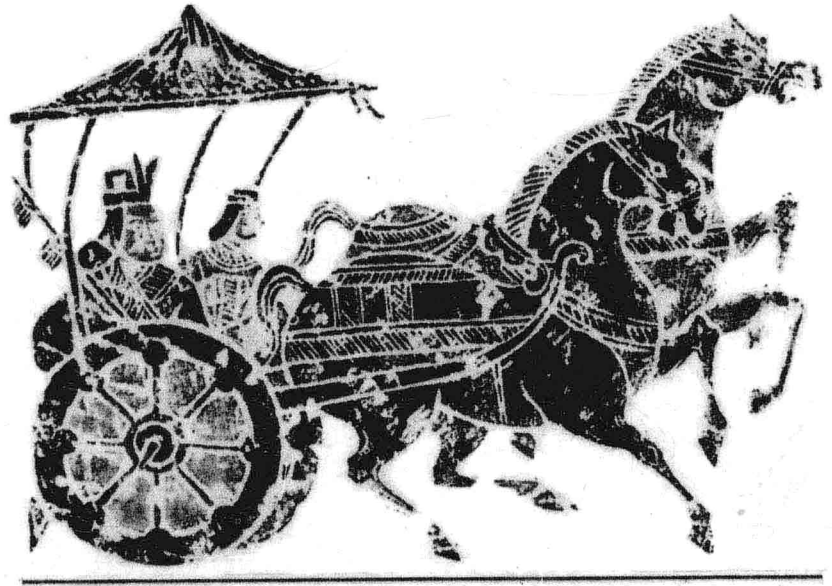
The period from the Five Dynasties to the Northern Song Dynasty was the golden age of landscape and flower and bird paintings and Jing Hao, Guan Tong, Dong Yuan and Ju Ran were the great masters of the day. Huang Quan and Xu Xi were the most celebrated artists in the flower and bird genre. Jing Hao and Guan Tong are not included in this collection but, Dong Yuan and Guo Xi are. Huang Quan's works are lost to us. Guo Xi's style can be discerned from Zhao Chang's sketches of nature. Zhao Ji, the successor in style to Huang Quan and his son Huang Jucai, demonstrated his study of nature in his vivid flowers and birds.

Ink and wash painting appeared at the beginning of the Yuan Dynasty. In the Ming and Qing Dynasties, the emphasis on Buddhist and religious subjects gave way to landscapes and flowers and birds. The Song Dynasty art historian Guo Ruoxu said, "The skill today in painting Buddhist and Priest figures, ladies, buffaloes and horses, is inferior to that of earlier times. In painting landscapes, trees, rocks, flowers, bamboos, birds and fish, the ancients are inferior to the moderns." At the same time, theories, criteria of creativity and styles changed. "Portraying essence through form or stressing both" shifted to "observing nature and interpreting it through the imagination" and to "advocacy of simplicity and elegance to express what is in the imagination". The "divine class" as the standard of painting now gave way to the "poetic work". Where there had merely been the painter's signature in one corner of the painting, now, poems, displays of calligraphy and seals were combined into an organic whole. This integration is a unique characteristic of Chinese painting and is not found in the paintings of other cultures.

Many Chinese painters were and are calligraphers. Painter-calligraphers were common in the Wei and Jin Dynasties. This particular combination of arts further developed after the Song Dynasty. The fame of the Jin-dynasty Wang Xizhi and his son Wang Xianzhi rests not only on their talents as painters but also on their talents as calligraphers. Su Dongpo of the Song Dynasty was a scholar, a poet, and a calligrapher, especially noted for his bamboos. Combinations of poetry, calligraphy, painting and seals in one work of art have become more common since the Ming and Qing Dynasties. This collection includes examples of all these. The Chinese say: "Painting and calligraphy come from the same source." Painting and calligraphy are derivations of pictographic writing. They are different but closely related. Readers can see the similarity in the brushstrokes used in the painting and calligraphy of *Orchids and Bamboos* by Zheng Xie (Zheng Banqiao) of the Qing Dynasty. In the words of his contemporaries, "Banqiao's calligraphy is like written orchids."

In Chinese the word *pin* (品) means "assessment". In classical Chinese it was used to express different ideas such as "assessing books", "assessing paintings", "assessing tea", or "assessing flowers". Interest comes from appreciation and from appreciation too comes comparison. "Comparison" in a sense means "assessment". We hope our readers will also "assess" this collection with appreciation.

Editor
July, 1982



繪 畫 部 分

**CAPTIONS FOR
PAINTINGS**

1. 楚墓帛畫(戰國)絹本,縱 37.5 厘米,橫 28 厘米
Man Riding in a Dragon Boat. Colour on silk, Warring States (475-221 BC), found in a tomb in the State of Chu, 37.5 cm × 28 cm