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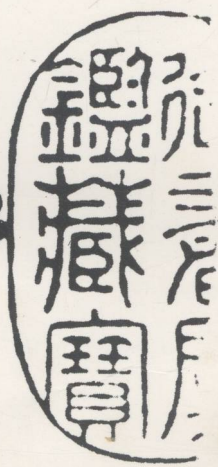


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PAINTING

名

畫



繪畫是人類天賦才能，它是人類用自己的理想創造出來的產品，稱它為藝術，也可以稱它為人類理想的結晶。由中國文字史考及銅器、陶器等遺跡上可以看到中國繪畫的淵源，但因當時繪畫的條件所致，無法把商、周的作品直接的存留到現在。到了秦、漢由於雕刻在石器與磚瓦方面的成就，使我們在這些遺物上可以看到中國繪畫的萌芽，並且呈具了中國繪畫的特色「意境美」。

中國繪畫選取素材分為四大類系，即人物、山水、花鳥、竹石。雖然在過去每一時代中都有此四種作品出現，但更明顯的出現了一個個發展階段，其程序為人物、山水、花鳥、竹石。所以能如此發展，當然是由於該一時代政治、宗教、社會狀態的促成。

兩漢石雕與墓磚為君王、貴族所重視，所以如今在其遺物中所最易看到的是車、馬、舞、樂之畫；到了魏、晉、六朝佛教傳入中國，人像素材成了繪畫主題，在東吳有曹佛興，在晉有顧愷之，都是以畫人像為宗師；在北朝雖無領銜的名畫家，但北魏、北齊、隋代的敦煌壁畫等也都是無名人像大師們的結晶成品，唐代時南北統一，畫法互通，人物仍為當時繪畫主題，如被尊為畫聖的吳道子、閻立本、周昉都是以人物出名。

以山水為繪畫主題的時代，起于唐代，但最興盛的時代是宋而後至元、明、清。唐代盛世，詩、詞、曲、賦、琴、棋、書、畫為文人雅士所好，詩不離書，畫不離詩的風氣，愛好大自然的興趣，啟發了繪畫山水，到了宋代達到了山水畫的黃金時代。

中國山水畫啟于唐，盛于宋，直到今日。但其早已于唐時分成了兩派，北宗以李思訓、李昭道父子為始，以青山綠水，剛健取勢，用墨重，着色深，在強鋒中表現細膩，其派在流傳中又分為兩種，其一為慎密派如宋朝的王洗，趙宗漢、趙伯駒、劉松年，元朝

的王振鵬，明代的仇英；另一派為豁朗派，此派富有自由發揮性，在宋朝有李唐、馬遠、夏圭；在元朝有劉貫道；在明有戴進、周臣、唐寅等。

山水畫的南宗，以唐之著名詩人王維為首，他用水墨淡彩繪山水，而成為南宗之祖，以其「詩中有畫，畫中有詩」的繪畫哲學基礎，用柔筆取韻的工力，在唐代興起了山水畫；但到五代時，由荆浩、關仝、董源、巨然等四人繪出了耀世的光芒；至宋朝有李成、范寬、米芾、郭熙；元朝有趙孟頫、高克恭、黃公望、王蒙、吳鎮、倪瓚、朱德潤、唐隸；明朝有王綬、沈周、文徵明、董其昌；到了清初有四王、吳惲、石谿、石濤皆承南宗。

中國的花鳥畫，是比山水畫更進一步的素材，唐代時有刁光胤；五代時有黃荃、徐熙；黃氏以逼真為法，徐熙以淡彩暈染，他倆都有超逸的造詣，二人同為花鳥聖手，但後人多稱徐熙為花鳥之宗；與其同時有滕昌祚、唐希雅；宋朝有崔白、趙昌、林椿、魯宗貴、錢選；元朝有王淵、陳琳；明朝有呂紀、林良、陸治、陳道復、周之冕、陳洪綬；清朝有惲壽平、王武等，此派中有一特色，就是各人都常發揮獨自的風格。

中國的竹石畫，本來不能獨樹一幟，在人物、山水、花鳥中常為補景之筆。李後主、周文姬、唐希雅都是初始之繪師。到了宋時，由於「高風亮節」的儒家思想，使得畫竹風盛，如蘇軾、文同，都以畫竹而聞名，就是武將岳飛也有畫竹遺世；元以後畫竹之風更盛，趙孟頫、管道昇、李衍、柯九思、吳鎮、倪瓚、顧安都是繪竹名手；到明朝王綬、夏昶、夏昺等也是繪竹能手，明代實為竹石盛世也。

清代繼唐、宋、元、明四代一千餘年的傳統，各派皆存，各派皆止，未創出繪畫新紀元之師，惟八大山人朱耷的寫意，鄭板橋的風竹，蔣廷錫的花鳥和義大利人郎世寧的人物，也算是在此時代中繪出中國畫的另一新作品。

Painting

Painting is the instinctive ability of the human race is created by people own ideas, so, it may be called art or the products of ideas. Judging from the history of Chinese Characters, the remaining traces of Bronze and porcelain, the history of Chinese painting can be traced. Owing to the material used, the painting of Chou and Shang Dynasties could not be left till now, but in the Chin and Han Dynasties, the achievements of carving on stone, tile and brick, we can examine from the remaining objects and understand the beginning of the Chinese painting. In addition, the Chinese painting has a creative idea behind the scene. Till Eastern Han Dynasty, following the invention of the Chinese brush, ink-stick, paper and silk, Chinese painting and calligraphy were becoming arts flourishing at the same pace.

Owing to the origin and tools used, the Chinese painting and calligraphy seemed to have become two different arts closely related with each other. In this connection, the famous artists in Chinese painting were the same famous calligraphers, thus making the historian difficult in distinguishing them. Therefore, the developing and decaying histories of the Chinese painting and Chinese calligraphy were also very much alike. The topic of Chinese painting generally divided into four categories namely; portrait, landscape, flowers and birds, bamboo and stone. Though in the past various dynasties, these four topics appeared on the paintings simultaneously, but it obviously has its sequence, that is; the portrait come first, followed by landscape, flowers and birds, and then bamboo and stone. The reason for this sequence lies on the politics, religions, and social status of the respective dynasties. In the periods of two Han dynasties, the stone carvings and the tomb-stone attracted more attentions of the emperors and imperial clans, so, the remaining articles leftover by the emperors and royal families, chariot, horse, dancer, and the musicians were the topics of the paintings. Till the dynasties of Wei, Chin and Six dynasties, the Buddha had been imported in China, then, the portrait become the main topic of paintings. In East Wu Dynasty, Tsao Fu-Hsing. Ku Kai-Tze of Chin Dynasty were among the famous painters of portrait. Though there were no very famous painters in North Dynasty, but the world famous wall painting of Tun-Huang in North Wei, North Chi and Sui Dynasties were the masterpieces of unknown painters. In the period of Tang Dynasty, the portrait still remained the main theme of the paintings, among the painters, Wu Tao-Tze, Yen Li-Pen and Chou Fang were the most famous painters of portrait painting.

Beginning at the Tang Dynasty, the main theme of painting become landscape, but the most glory age of landscape was produced in the Sung Dynasty. During the Dynasties of Yuan, Ming and Ching, the landscape was also very prevailing.

During the most prosperous period of Tang Dynasty, poetry, literary composition, song, verse, lute, chess, calligraphy and painting were much fond of by elegant people. The prevailing atmosphere of "poetry, calligraphy and painting never-go-alone" was formed by these people. The nature-loving tendency gave rise to a momentous motivity to landscape painting, thus reaching the golden age of landscape painting in Sung Dynasty.

Originally the landscape painting begins at Tang Dynasty and reached its golden age in Sang Dynasty. Nowadays, the landscape is still the main theme in Chinese painting. Since Tang Dynasty, there began to have two cliques in landscape painting. Li Ssu-Hsun, and his son Li Tao-Chao led the North clique with their works using blue mountain and green water as their background. They emphasised strength on the painting and used heavy Chinese Ink and dark color. Among the North clique, there were also two sub-cliques called cautious faction and bold faction. The cautious faction was led by Wang Hsi, Chao Tsung Han, Chao Po Chu, and Liu Sung Nien of Sung Dynasty, Wang Chen-Peng of Yuan Dynasty, and Chu Ying of Ming Dynasty. The Bold faction was led by Li Tang, Ma Yuan, Hsa Kui of Sung Dynasty, Liu Kuan Tao of Yuan, Tai Chen, Chou Chen and Tang Yin of Ming Dynasty, their paintings had more creative method and not be subject to any restrictions.

The landscape painting was represented by Wang Wei, the poet of Tang Dynasty. He paints the landscape with light Chinese ink forming a special style. His painting philosophy lies on the idea of "in the poems, there are pictures, and in the pictures, there are poems." His gentle touch and skill flourished the landscape painting in Tang Dynasty. Till Five Dynasties, Ching Ho, Kuan Tung, Tung Yuan and Chu Jen produced the brilliant masterpieces. Li Cheng, Fan Kuan, Mei Pei, and Ko Hsi of Sung Dynasty, Chao Meng Fu, Kao Ke Kung, Huang Kung-Wang, Wang Meng, Wu Chen, Ni Chuan, Chu Teh-Jen, Tang Ti of Yuan Dynasty, Wang Fu, Shen Chou, Wen Cheng Ming, Tung Chi-Chang, of Ming Dynasty, four Wangs, Wu Hui, Shih Hsi and Shih Tao of Ching Dynasty were all patterned after the School of South.

Chinese painting of flowers and birds latter than painting of landscape. Tiao Kuang-Yin of Tang Dynasty, Huang Chuan, Hsu Hsi of Five Dynasties were the very famous painters of flowers and birds. Huang's painting was famous for its genuineness and Hsi's works for its light in Chinese ink and heavy in color. Their works were extremely fine and they were the finest painter for flowers and birds paintings in their age. People of later age called Hsu the great master of flower and bird painter. Teng Chang-Tsao and Tang Hsi-Yi of Five Dynasties, Tusi Pai, Chao Chamg, Lin Chun, Lu Tsung-Kuai and Chien Hsuan of Sung Dynasty, Wang Yuan, Chen Lin of Yuan Dynasty, Lu Chi, Lin Liang, Lu Chih, Chen Fu-Tao, Chou Chih-Men, Chen Hung-Shou of Ming Dynasty, Hung Shou-Ping, and Wang Wu of Ching Dynasty were all the very famous flowers and birds painters. The special character of this clique was the unique style individually different with each other.

The Chinese paintings of Bamboo and Stone could not be termed as a separate style, because the bamboo and stone were usually used as making up the portrait, landscape and flower and bird paintings more complete in sense.

However, Li Hou-Chu, Chou Wen-Chi and Tang Hsi-Yi were all finest bamboo and stone painters. In Sung Dynasty the prevailing Confucius Teachings — the great reputation influenced more people to paint bamboo. Su Shih, Wen Tung were two famous painters for their bamboo paintings, even the well-known general Yueh Fai had paintings leftover to the later age.

After the Dynasty of Yuan, painting of bamboo become more prevailing. Chao Meng-Fu, Kuan Tao-Sheng, Li Chien, Ko Chiu-Ssu, Wu Chen, Ni Chuan, and Ku An-Tu were among the most famous painters of bamboo. Wang Fu, Hsa Hsu and Hsa ping of Ming Dynasty were also the pretty famous bamboo painters, therefore, we can call the Ming Dynasty was the most glory epoch of bamboo painting.

The Ching Dynasty inherited the one thousand years of tradition from dynasties of Tang, Sung, Yuan and Ming, and every clique of painting existed at the same time but still followed the ancient scope of painting. Among Ming's bamboo painters, Pa-Ta-Shan-Jen Chu Jung' Hidden sense, Cheng Pan-Chiao' floating bamboo, Chiang Teng-Hsi' flower and bird works and Italian Lang Shih-Ning's portrait were all the creative paintings of these epoches.

The most significant differences between Chinese painting and the western painting are two fold; firstly, the Chinese painting and Chinese character are two things indispensable, secondly, the Chinese painting not only pursues the truth and genuineness but also is full of senses behind the painting, thus, maintaining the highest inspiration of "in the poems, there are pictures, and in the pictures, there are poems."

護法天王像

(唐)

高四呎六吋許·橫二呎六吋。

絹本

吳道子

此爲至高無上巨古書聖吳道子護法天王神像之真跡。絹紋疎厚，綫條精彩入筆。其畫氣魄飛揚，窮形盡相，後世之「道釋畫」無出其右者。此幅尤爲上上神品。



73 Wu Tao Tze

Born in Tang Dynasty, a native of Yang Chai, his original name is Tao Hsuan. He was poor during his boyhood but very fond of painting, he had achievement in art even under 20 years old, he was called "the greatest painter". Emperor Hsuan Tsung of Tang Dynasty heard his reputation and called him to the court as doctor in imperial teaching. He completed a landscape painting of Chia Ling River, 300 miles, on the court in one day. He was good at buddha portrait, a horrible hell painting in Ching Yun Temple was his work, which could scared evil-doing.

The Heavenly King Protecting the Law.

Wu Tao Tze

This is the genuine masterpiece of Wu Tao Tze. The silk fabric is thick. The portrait was lively and cannot be excelled by the painting of Buddhist figures of later generations. This picture is the super work. 4 ft. 6" x 2 ft. 6", on silk.