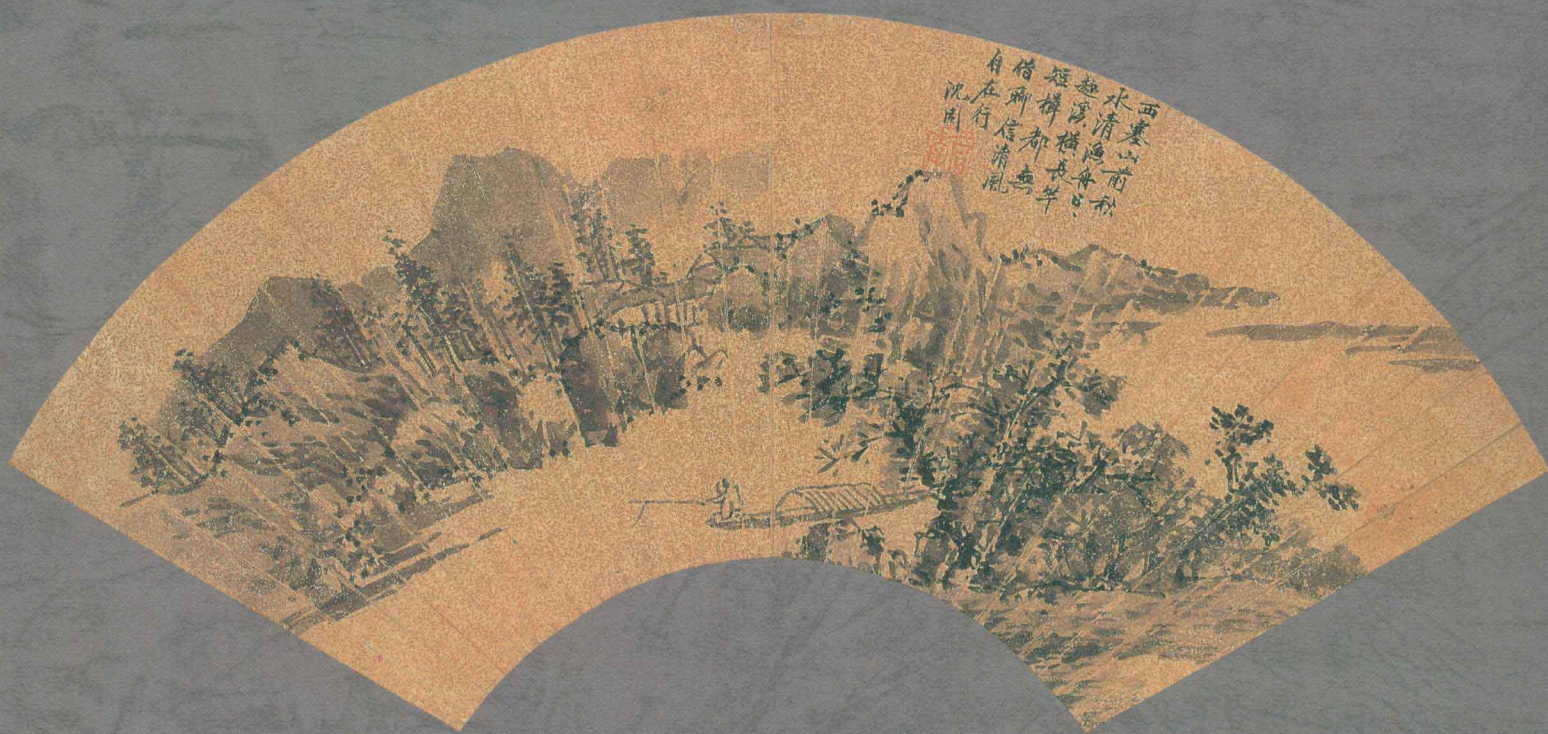


明清扇畫選

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OF MING AND QING DYNASTIES



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序

扇畫藝術，向為人們所喜愛，是畫家們樂於表現的傳統創作形式。它既是實用品，也是裝飾、觀賞品，在我國有着悠久的歷史。

扇子。古時亦稱扇翼、扇箴，或稱箴，是障塵蔽日、逐暑納涼的用具。扇箴，即大的掌扇，古代多用於儀仗。古語有言：“以龍致雨，以扇逐暑。”（《春秋繁露》）可見扇子在人們生活中的顯要地位。扇子的製作材料有鳥類的羽毛、絹帛、竹木、紙張、蕉葉等等，形制則有團扇、折疊扇等。

從很久以前，藝術家們就將繪畫用於扇面上，稱之為扇面畫，或扇畫。晉·許詢《竹扇詩》曰：“良工眇芳林，妙思觸物聘。箴疑秋翼蟬，團取望舒景。”齊·丘巨源《咏七寶團扇詩》云：“裁狀白玉璧，縫似明月輪。表裏鏤七寶，中銜駭鷄珍。畫作景山樹，圖為河洛神。生風長袖際，晞華紅柳津。拂盼迎嬌意，隱映含歌人。”（《藝文類聚》卷六十九“服飾”）

唐和唐以前扇畫實物，沒有留傳下來。只能從相傳唐代名人的畫卷和唐以前壁畫中，見到一些零星的形象。宋代的團扇，今天也成了鳳毛麟角，極少能見到。已故著名書畫鑒定專家張珩先生編著的《兩宋名畫集》（文物出版社1964年出版）中收錄各地博物館所藏的團扇頗多，有山水樓閣、人物、仕女、嬰戲、花鳥、草蟲、走獸等等。

折疊扇，又稱聚頭扇，今通稱折扇。有人依據文獻記載，或謂宋時自朝鮮傳入我國，或謂出于日本，或謂源出朝鮮。宋·郭若虛熙寧七年（1074）所著《圖畫見聞志》卷六“高麗國”一則中說：“彼使人每至中國，或用折疊扇為私覲物。其扇用鴉青紙為之，上畫本國豪貴，雜以婦人鞍馬，或臨水為金沙灘，暨蓮荷花木水禽之類，點綴精巧，本出於倭國也。近歲尤秘惜，典客者蓋稀得之。”繼郭氏《圖畫見聞志》之後，宋人鄧椿乾道三年（1167）所著《畫繼》卷十“雜說·論近”有這樣的敘說：“高麗松扇如節板狀，其土人云：非松也，乃水柳木之皮，故柔膩可愛。其紋酷似松柏，故謂之松扇。東坡謂高麗白松，理直而疏，折以為扇，如蜀中織梭欄心，蓋水柳也。又有用紙而以琴光竹為柄，如市井中所製折疊扇者，但精致非中國可及。展之廣尺三四，合之止兩指許，所畫多作仕女乘車跨馬，踏青拾翠之狀，又以金銀屑飾地面，又作星漢星月人物，……。其所用青綠奇甚，與中國不同，專以空青海綠為之。近年所作，尤為精巧。……山谷題之雲：‘會稽內史三韓扇，分送黃門畫省中，海外人烟來眼界，全勝博物注魚蟲。’‘蘋汀游女能騎馬，傳道蛾眉畫不如，寶扇真成集陳隼，史臣今得殺青書。’”又說：“倭扇以松板兩指許，砌疊亦如折疊扇者，其柄以銅鑲錢環子黃絲絛，甚精妙。板上罨畫山川人物、松竹花草，亦可喜。竹山尉王公軒惠恭後家，嘗作明州舶官，得兩柄。”

應該說郭、鄧二人對從朝鮮、日本傳入的折疊扇的記述是頗為詳細，且令人可信。然而並非說中國當時沒有折疊扇，只是說同中國市井所製折疊扇相比較，其“精致非中國可及”、“其所用青綠奇甚，與中國不同，專以空青海綠為之，近年所作，尤為精巧”而已。正因為如此，才引起郭、鄧二人，包括蘇東坡、黃山谷鼎之有名的藝術大師在內，對國外傳入的折疊扇的極大興趣，贊譽之聲不絕於口。宋末元初人胡三省以為南朝齊之腰扇，即折疊扇。看來中國的折疊扇起源是很久遠的。只不過是宋時中國的折疊扇不敵朝鮮、日本那樣精致，繪畫使用的顏料也不相同。折疊扇是實用的藝術品，很容易磨損折傷，難以保存，或使用不很普遍，不似後來明清時期那麼盛行，故耳不見宋元之時有折疊扇留傳下來。

到了明清之時，折疊畫扇最為盛行，不僅僅用於納涼，而且成為文人士大夫隨身攜帶的裝飾品。正因為如此，折疊畫扇，又成為親朋好友之間相互饋贈的禮物，同時也是畫家們切磋技藝、相互求教的藝術交流品。人們爭相求得名人畫扇，幾乎所有的畫家都擅長此道。在明清之際，文人畫占据了畫壇各個領域，形成主導地位。扇畫又成為文人畫的重要表現形式之一。扇面中，通常是繪畫與詩詞相互輝映，即所謂畫中有詩，詩中有畫，相得益彰。畫

管是扇頭小品，却都是畫家精心力作，足以代表畫家們的繪畫藝術水平。絕少有像如今那種應酬之品。既然這種畫扇，是隨身攜帶、隨手把玩，便於傳遞的藝術品，畫家們爲了自己的聲譽，竭力去認真創作，以表現自己的藝術才能。所以，我們今天見到的明清畫扇，差不多都是精品佳構，令人賞心悅目。

扇畫較之卷軸畫，其藝術表現形式有鮮明的特殊性。扇面上下邊緣，爲同心圓的兩個弧，左右側邊又是同一圓心的二條射線，折痕也是等距的射線，似車之幅條。扇面明顯有一種很强的動勢、韻律感。動中有靜，靜中有動。以往之畫家巧於構思和布局，所畫景物和字書，非常和諧，並巧妙運用扇面上下、左右都存在隱形的可延展之因素，在構圖上大膽取舍和剪裁，以無形勝有形，有無窮盡之意境，令觀者浮想翩跹，把大千世界盡收盈尺之中，縱觀明清名人畫扇共同的藝術特徵是，巧於構思，章法謹嚴，疏朗空靈，少有繁絮堆砌，却頗具小中見大之勢；用筆洗煉，清新明快，冷致淡雅，少有火爆粗俗之氣。畫扇深受鑒賞家所喜愛，往往獲得名跡精品，便從扇骨上拆下，裝裱成頁，或匯集成冊，妥爲寶藏。也有的爲保持畫扇原樣式，連同精制的扇骨，一並精心保存。文博界將帶扇骨的畫扇，一般稱之爲成扇；裝裱成頁的，稱之爲扇面。由於鑒藏家的貢獻，今天在各博物館裏才能欣賞到衆多的明清畫扇。

吉林省博物館是一座新型的歷史藝術博物館，從1952年1月27日正式成立以來，特別注重對歷代書畫文物的尋訪和蒐集，珍藏有歷代書法繪畫藝術品一萬余件。數量之多，品種之齊全，是本館藏品的一大優勢，成爲國內書畫收藏比較豐富的幾家博物館之一。本館收藏的宋人團扇、明清及近現代書畫扇數以千計。這裏精印出版的是從中鑒選出的明清兩代著名畫家105位繪制的扇畫154件，以饗廣大讀者朋友。

這部明清扇畫集，除個別幾件作品10幾年前曾在《藝苑掇英》以黑白版發表之外，絕大多數作品是首次公開發表。明清時代重要畫派、著名畫家的作品，幾乎均有收錄，反映了這一時期扇畫藝術的發展概貌。爲便於讀者研究和欣賞，提供較完整系統的資料，根據藏品實際狀況，對不少著名的有重大影響的畫家的扇畫作品，盡可能地收錄書中。同時，對較冷僻、傳世作品甚少的畫家的作品，也盡量加以收錄。扇畫題材，諸如山水、人物、仕女、寫真肖像、花鳥、草蟲、走獸，幾乎囊括了中國畫的所有畫科。表現手法，又有工筆、寫意、半工半寫、沒骨、青綠、水墨、淺絳、白描，乃至指頭畫。中國畫的各種表現技巧，也均有體現。真可謂爭奇鬥艷，各領風騷。

明初，乃至明前期，很少能見到有折疊扇畫流傳下來。這部畫集，是從明中期開始選錄的，明代中期畫壇泰斗、以“吳門畫派”領袖沈周爲代表的“明四家”的作品——沈周《西塞漁舟圖》和《春水晚山圖》、文徵明《泛舟圖》、唐寅《雨竹圖》、仇英《秋山賞月圖》（鈐有“乾隆御覽之寶”印璽）成扇和《倚梅賞月圖》，標誌着明代中期扇畫藝術所達到的水平，是不可多得的扇畫精品。

曾從文徵明學畫、開創明代中期水墨寫意花卉畫新風貌的陳道復，與徐渭並稱“青藤白陽”所作白描《牡丹圖》和《梅花水仙圖》，用筆飄逸酣暢，足令鑒賞家稱賞。“吳門畫派”重要畫家、文徵明學生陸治所作《江鄉丹楓圖》（上有乾隆皇帝題詩）和《秋圃圖》，堪稱其山水、花卉扇畫的代表作，雖爲扇頭小品，足可代表其繪畫藝術水平。

約與沈周同時人，成化、弘治間（1465—1505）能書善畫，多才藝的陶成所畫《板橋孤亭圖》，用筆、構圖與衆不同，別有巧思奇趣。純樸無華的題詩“板橋過去小亭孤，石上荊蓁半欲枯，借問筆端何淡淡，眼前濃艷欲全無。”詩與畫輝映成趣，令人贊嘆。

文徵明仲子文嘉《草亭脩竹圖》與《觀景圖》，文徵明侄文伯仁《水鄉春色圖》，雖出自徵明一門，然各有獨特風格。明中晚期其他畫家周之冕、丁雲鵬、董其昌、卞文瑜、李流芳、蔣謁、張翀、高友等，也都有扇畫作品收錄書中。其中董其昌，選用了《卜築林塘圖》和《溪山松濤圖》二件扇畫，乃其絕精之品。卞文瑜、李流芳，是以董其昌爲首的“畫中九友”中重要文人畫家，其作品多講求筆致墨趣。

清初，稱雄畫壇的“四王吳惲”（王時敏、王鑒、王翬、王原祁、吳歷、惲壽平）六大山水畫家，書中選了王鑒、王翬、王原祁、惲壽平四家扇畫作品。王鑒是王時敏之子侄，年齡却相仿，同被推爲當時畫壇領袖，後人又稱“老二王。”其71歲所作青綠《山水圖》成扇，是其不可多見之畫扇精品。王翬是“四王”中成就最爲突出者，從學弟子甚

多，也稱“虞山派”，影響強烈。爲使讀者較多地了解其山水畫扇的成就，選用六件作品，足可欣賞其不同時期扇畫作品的風彩。王時敏孫王原祁，以善畫供奉內廷。其山水善用乾筆焦墨，層層皴擦，尤長於淺絳法，弟子頗多，又有“婁東派”之稱。書中選用其風格不同的三件山水畫扇。惲壽平，尤以花鳥畫著名，學者甚衆，稱爲“常州派”。書中選其三件花卉畫扇，二件山水畫扇，可以說這五件作品代表了他的繪畫藝術成就。

清初“金陵八家”之一的胡慥，傳世作品甚少。其所作《范雙玉小像圖》，用筆工細，敷色雅淡，頗有神韻，是一件十分難得的精品。清初著名山水畫家江蘇吳縣人高簡，尤精於小品，其所作《江南春色圖》和《喬樹山居圖》，用筆簡潔道健，意境清癯古拙，爲其畫扇之佳作。

清初“海陽四家”之一的查士標，有較高聲望。其所作《山居圖》，筆墨洗煉融和，格調超邁飄逸，當系晚年小品中之上乘。清初其他著名山水畫家法若真、趙嗣美、徐枋、吳山濤、米漢雯、張弼、施餘澤，以及王翬入室弟子楊晉、王原祁弟子黃鼎、王敬銘等，也都有扇畫作品收錄書中。

清康熙、乾隆間，著名宮廷畫家蔣廷錫、余省、阿爾裨等人，他們繪制畫扇，主要是供宮中使用，作畫格外用心，且要迎合皇帝宮廷之欣賞習慣。是書選用了蔣廷錫用筆極爲工致、設色艷麗的花鳥草蟲畫扇六件，有的作品上鈐有“乾隆禦覽之寶”印璽。蔣廷錫弟子余省所作《折枝花卉圖》，其技藝不遜乃師。令人矚目的是阿爾裨的《洗象圖》、《桃花綬帶圖》和《跳鼠圖》三件扇畫作品，表明了他作爲滿洲正黃旗人北方畫家不同尋常的創作才能，加之其傳世作品絕少，尤可珍視。

康熙、乾隆間在揚州地區出現了以善畫亭臺樓閣界畫著名畫家袁江、袁耀叔侄，稱之爲“袁氏畫派”。袁江界畫，有清一代推爲第一。其所作《卜居圖》，以工細道勁之筆描繪了一派靜謐山居美景。世間多見其闊幅巨軸，扇頭小品極少見。選用此幀，以備一格。

清中期，以“揚州八怪”等人爲代表的“揚州畫派”，如異軍突起，衝擊當時畫壇。他們崇尚標新立異，繪畫作品大多具有較深刻的思想性、鮮明的個性。“揚州八怪”之一的李鱣所作《水仙竹石圖》，“揚州畫派”重要畫家華岳74歲時所作《風雨渡橋圖》，高鳳翰指畫《竹石圖》、蔡嘉《蘭花圖》等，從中可以領略“揚州畫派”扇畫藝術之一斑。

康熙四十八年(1709)進士，官至刑部尚書的張照，是清中期顯赫一時的大書法家，兼能畫蘭，偶寫墨梅、白描人物，典型的文人畫家。其所作《老干著花圖》，以墨筆畫梅花，老干虬蟠，新枝挺拔，疏花細蕊，極其清冷秀雅。又以行書題詩一首：“枯干查牙屋角東，蟲穿繭蝕蟻藏中；誰知芳性難教滅，天試孫枝第一風。”乃爲書畫雙絕、珠璣璧合之精品，令人珍愛。

乾隆時著名畫家、滿洲人弘昉，以詩、書、畫三絕著稱於世。其所作《描金山水圖》和《溪橋迎翠圖》，是兩件風格迥異的小品，且各有題詩，甚稱三絕之佳構。黃易《仿黃鶴山樵筆意圖》和《水仙簪石圖》，一工致、一寫意，畫風絕然不同的兩件畫扇，前者23歲時作，後者47歲時作。秦儀《水村小景圖》和余集《仕女圖》，筆墨工致，敷色清新淡雅，亦是十分難得之精品。乾隆時供奉內廷，奉天廣寧(今遼寧北鎮)人傅雯，以善畫佛像和指畫著稱。其指畫，師事高其佩。他所作指畫《垂釣圖》，指法飛勁流暢，簡潔洗煉。著名畫家張啟指畫《歸牛圖》，翟繼昌指畫《山水圖》，加之前面提及的高鳳翰指畫《竹石圖》，是書選這四件指頭畫扇。山水、人物、竹石、走獸，畫得此如得心應手，精妙入微，令人欽佩不已。

嘉慶、道光以後晚清畫扇，本書收錄頗多。真是名家輩出，異彩紛呈。僅摘其特出者，略作介紹。

以善刻印著稱，與丁敬、黃易、莊仁齊名，稱“西泠四大家”的奚岡，其所作《山水圖》瀟灑蒼潤。與奚岡同爲杭州人的徐鉞，擅畫山水，法“四王”，繼奚岡後可稱巨手，其36歲時所作《山水圖》，秀老蒼厚。這兩位畫家的山水畫扇確有不少相近之處。安徽全椒人，嘉慶四年(1799)進士，官侍講學士的吳嘉，善花卉、山水、人物，其所作《喬柯竹石圖》，逸筆草草，別有古拙清雅之趣。江蘇元和人袁沛《秋山紅樹圖》畫扇，用筆極精工秀雋。

江蘇人寓居北京的朱鶴年，與朱文新、朱本時稱“三朱”，朝鮮人也甚重其跡。其所作《茅堂讀書圖》與《赤壁泛舟圖》，可稱精品。曾師事朱本的李育，有心手相和色墨並施之妙，尤擅作扇頭小品，巧於布置。書中選其《山中試

茗圖》、《溪汀垂釣圖》和《雉鷄樹石圖》三件扇畫作品。吳人張城所畫《人物肖像圖》，上有著名書畫家、篆刻家陳鴻壽的題記，小小扇頭能作如此維妙維肖人物玉照，足見晚清名人肖像畫之盛行。袁瑛道光四年(1824)80歲時仿元人筆意《多子圖》，是一幅恬靜幽雅山居景色，為其晚年山水畫之精品；盛大士所作水墨《仿子久山水圖》，畫的也是山居秋色，但其風格與袁氏截然不同。

道光、咸豐年間，承繼“四王”而能有突破的重要畫家是戴熙和張熊，為時人所重。戴熙《秋陂蕭爽圖》、《林屋檢書圖》、《松坡清影圖》和張熊《仿李流芳山水圖》、《仿王湘碧山水圖》、《花鳥圖》，這些扇畫作品，反映了兩位畫家所取得的藝術成就和各自不同的繪畫風貌。與戴熙友善，時稱“南戴北張”的張之萬，直隸南皮(今河北南皮)人，道光二十七年(1847)進士，官至大學士，擅畫山水。是書選其63歲時所畫《山水圖》一幅。

清末著名花鳥畫家朱偶及其弟子王荃。擅長人物、花鳥畫的“海派”著名畫家任薰和弟子任頤、錢慧安，著名山水畫家蘇州顧麟士等，他們對清末畫壇影響很大，有的跨進了近現代門檻，是近現代畫風的開創者，影響所及直至今日。書中選取了他們有代表性的扇畫作品，以請讀者朋友鑒賞。

這部明清扇畫集的出版，使我們很自然地想到為吉林省博物館書畫收藏，特別是扇畫收藏作出過貢獻的前輩、同仁和朋友們。本館扇畫收藏之所以有如此之規模和成績，與他們的辛勤勞動和畢生努力是分不開的。在此，我們深切懷念已故原中共吉林省委宣傳部長、中央黨校教務長宋振庭教授先生和本館原副館長、著名書畫鑒藏家張伯駒先生，在保護祖國的文化遺產和發展文物博物館事業方面，他們傾注了畢生的心血，建立了卓著功績。當年，宋部長曾為我館提出了“兼容並蓄，各家備格，成龍配套，自成體系”的書畫徵集方針，並一再囑咐，對於扇面畫要花大氣力徵集，要買光買絕，將來研究扇畫藝術都要到吉林來，吉林要成為熱碼頭。政務之暇，他親自率領本館業務人員一道開展徵集工作。他那種忠誠於文博事業的精神，永遠值得我們欽佩。

奉獻給讀者面前的這部印制精美的畫集，是由吉林美術出版社、香港樂天出版社、香港欣榮行、吉林省文翰發展有限公司聯合出版發行。我們非常感謝香港欣榮行總經理馬明欣先生、吉林省文翰發展有限公司總經理呂斌先生、吉林美術出版社副總編輯劉叢星先生的大力支持和熱情關注；非常感謝責任編輯朱孝達先生的辛勤指導和籌劃。

本書的編著過程中，得到了吉林省博物館館長任萬舉先生的全力支持，並為是書作跋；得到了吉林省博物館藝術部、保管部同仁的熱心支持和協助；本館攝影師徐華女士拍攝了全部作品的照片，在此一並表示由衷地感謝和敬意。

吉林省博物館副館長 蘇興鈞

1993年10月

Preface

The art of fan painting is always popular among people and is a traditional way of creation which the artists are fond of to express themselves, for the fan with a painting is not only a practical article but also an ornament or an adornment and it has a long history in China. The fan, which was called Sha or Jie in ancient China, is a daily tool for getting rid of dust, sheltering from the sun, driving away summer heat and enjoying cool air. Sha is a large-sized fan made of plumes, which was mostly used by guards of honour in ancient times. From the old saying "The dragon makes rain; the fan drives away summer heat," we can see that the fan has an important place in people's lives. The materials of which fans are made are plumes, silk, bamboo, wood, paper, broad plant leaves and many others; they are in a great many shapes like round fans and folding fans.

The artists have long since applied their paintings to fan faces, which are known as fan face paintings or fan paintings. The poem "The Bamboo Fan" by Xu Xun in the Jin Dynasty reads, "Finest in workmanship is the fan among its kind; ingeniously conceived is its design. It looks as if it were cicada's wings; in it is included the beautiful scene." Another poem "A Song of the Round Fan with Gems" by Qiu Juyuan reads, "It looks as beautiful as a piece of pure jade, and as round as the full moon. Inlaid with gems and precious stones, it has in the middle a pretty cock running with amazement. Painted are the trees in Jingshan; drawn are the goddesses of the Yellow River and the Lue River. Their long sleeves are flying with the wind, with the first light of the day reddening the willow trees full of the dew. A comfortable breeze is stroking the fair faces, as if they were enjoying the music coming along with it." (*Collected Essays of Arts Vol 69—Clothing*).

The fan paintings in and before the Tang Dynasty have not been handed down to the present, so we can only see some of them from other paintings or frescoes then. The round fans of the Song Dynasty are rarely seen now, but in *Collected Famous Paintings of the Two Song Dynasties* (1964's edition, The Historical Relics Publishing Press) by the late famous appreciator of arts Zhang Hang are included some of them kept in the museums all over the country. They are paintings of landscapes, mansions, figures, beautiful ladies, playing children, flowers, birds, insects, animals and so on.

The folding fan, according to documents, is said to have been passed on to China from Korea and to have originated from Japan or from Korea. Guo Ruoxiu in the Song Dynasty says in his *Knowledge of Paintings Vol 6—Korea in 1074*, "The Korean envoys to China always bring with them folding fans as private presents. They are made of black papers with pictures of nobles embellished ingeniously with ladies, horses, waters, lotus flowers, pets and birds. They were originally from Japan, and now are more treasured and are hard to get." Deng Chun in the same dynasty says in his *Successive Collections of Paintings Vol.10—Notes of the Modern Times in 1167*, "The Korean pine fan looks like bamboo board. The natives say that it is not made of pine but of northeast China ash barks, so it is pliable, tough and lovely. For its grains are very much like those of the pine, it is called 'the pine fan'. Su Dongpo believes that the Korea white pine has straight and thin grains, but the folding fan material looks like the middle part of the palm in Sichuan so it must be of northeast China ash. Some of the fans are made of paper with polished bamboo as their handles, which are like those made by the common people but their exquisite workmanship is much better than that of China. It is three or four feet long when spread and two fingers thick when folded. The paintings in it are often of beautiful ladies riding carts or horses as if they are going for a walk in the country in spring, sometimes of figures in the starlit night and of golden and silvery dots being spread all over the background... Its colours are strange and different from those of China's for only sky blue and sea green are applied. The recently produced fans are especially ingenious... Shangu's poem reads, 'The imperial inspector got three Korean fans; he's given them respectively to the court eunuchs and imperial museums. People both at home and abroad pour in to enjoy them, for they are far better than anything like precious fishes and insects. The female tourist is capable of riding a horse by the waters, who looks much more beautiful than any girl on earth. Collected works the treasure fan really becomes, for those who have got it put away their books,' he adds, 'The Japanese fan, made of pine, is two finger thick when folded with a handle exquisitely fringed with yellow tassels. There are paintings in it portraying mountains, rivers, pine trees, bamboos and flowers.'

It can be said that Guo and Deng record in full detail how the folding fan was passed on to China from Korea and Japan and their accounts are believable. However, it can not be said that China then had no fans of her own, they only say that compared with the folding fans made by the Chinese common people, they are "much better" in workmanship, and that "its colours are strange and different from those of China's for only sky blue and sea green are applied. The recently produced fans are especially ingenious." That is why Guo and Deng, and even such famous artists as Su Dongpo and Huang Shangu took great interest in and spoke highly of the folding fans abroad. Hu Sanxing in the late Song Dynasty and the early Yuan Dynasty believed that the waist fan in the Qi Dynasty was the folding fan. Therefore, the Chinese folding fan should have a long history, and it was then just not as exquisite as those of Korea's and Japan's and the colours that paintings were done in were different.

The folding fan is practical work of art, which is liable to be worn out and difficult to keep. That is why it was not so widely used in the Song Dynasty than in the Ming and the Qing Dynasties and that is why no fan in the Song and the Yuan Dynasties has been handed down.

The folding painting fan was most in vogue at the time of the Ming and the Qing Dynasty, for it was not only used for the purpose of enjoying the cool but also carried as an ornament by the men of letters and officials. For this reason it became the present given to each other among relatives and friends and the object exchanged among artists to learn from one another. Everyone tried to get the painting fans by the famous artists and almost all the artists then were good at painting fans. The paintings by the men of letters held sway in each part of the painting circles, thus forming the leading position, and the fan paintings was then one of the important forms of expression of the paintings by the men of letters. In fan paintings we usually see that drawings and poems add radiance and beauty to each other and bring out the best in each other. Though small in size they were all elaborately done and highly finished enough to represent the artistic level of their painters, and few of them were like those for social intercourse purposes at present. Since the painting fan was work of art that could be carried along, played with conveniently and exchanged easily with one another, the artists who tried their best to paint it in order to show their artistic talents for the sake of their own reputations. Therefore, the painting fans in the Ming and Song Dynasties that we see today are all well conceived and exquisitely done, pleasing to both the eye and the mind.

Compared with a scroll of Chinese painting, the fan painting apparently has its own specific characteristics in artistic forms of expression. The two edges of the fan on the top and at the bottom are two curves of the same centre of a circle, and the two edges of both sides are two straight lines of the centre and equidistant lines when the fan is folded, so the fan face evidently has a great trend of movement and a sense of rhyme scheme. Motion lies hidden in stillness and stillness contains motion. The artists have all been so ingenious in conception and composition that their painting and calligraphy are in perfect harmony. They have made clever use of the fan face so that their paintings bear some hidden stretching manner, and they have made their bold choice of the fan face so that their paintings have a boundless conception, which makes the thoughts of the viewer thronging their mind for the boundless world is included in the small face. The common artistic characteristics of the famous artists' fan paintings are ingenious in conception, well-knit in composition, succinct, refreshing and quietly elegant in strokes. The people who have a good eye for work of art are very fond of fan paintings, and if they have got exquisite pieces, they will take the faces off the ribs and mount them or put them together into a collection in order to keep them well as treasures, and some of them will keep them in their original patterns and preserve carefully the faces with the well-made ribs, which are known as "finished fans" in historical relic circles. Thanks to those collectors, we can now appreciate a great many fan paintings of the Song and the Qing Dynasties in the museums all over the country. Jilin Province Museum, a new type of museum of history and art, has been making great efforts to search for and collect ancient works of art and historical relics since its founding on Jan 27, 1952, so it keeps more than 10,000 pieces of ancient paintings and calligraphy works of various kinds, which is one of its great advantages and turns it into one of the few museums with large collections. In the museum are kept thousands of round fans of the Song Dynasty and painting fans of the Ming and the Qing Dynasties from which 154 fan paintings by 105 famous artists of the Ming and the Qing Dynasties are selected in this album.

In this album the majority of the works are first published except a few that were included in *Selected Works of Art* in black and white photos more than a dozen of years ago. This album includes nearly all the famous artists of important schools in the two dynasties, representing the general development of the then fan painting art. In order to facilitate the appreciation and study for our readers we try to include in it the works by those influential artists and the rare works as many as possible. The subjects of these selected works nearly embrace all those in Chinese painting such as landscapes, figures, beautiful ladies, portraits, birds, flowers, insects and animals, and nearly all the techniques of Chinese painting are reflected such as fine brushwork, freehand brushwork, half fine and half freehand brushwork, bonelessness, blue and green colouring, heavy colour, ink and wash, and line drawing.

Since the folding fans before and in the early Ming Dynasty have hardly been handed down, this album has to include those after that. The works of "The Four Masters of the Ming Dynasty" represented by Shen Zhou, a greatest artist in the middle Ming Dynasty and leader of "Wumen School", are the cream of fan paintings hard to come by, indicating the level that this art reached then.

Chen Daofu, who had once learnt to paint from Wen Zhengming, initiated a new look of freehand ink and wash flower paintings of the middle Ming Dynasty, and his works are so smooth and graceful in strokes that they have won the the acclaim of appreciators. "A Garden in Autumn" and "Red Autumn Leaves in a Riverside Village" (in which there is a poem inscribed by Emperor Qianlong) by Lu Zhi, who was an important figure of "Wumen School" and a student of Wen Zhengming's, are his representative works of landscape and flower fan paintings, which sufficiently show his artistic talent in painting though small in size.

"A Small Pavilion by a Plate Girder Bridge" by Tiao Cheng, who was contemporary with Shen Zhou and was gifted in many

ways, is quite unique in strokes and in composition, and is ingenious and exotic in conception. In it a simple and undorned poem reads, "Across the plate girder bridge stands a small pavilion. The grass and chaste trees on the rock are half withered. Why is the painting so simple? Because everything around is not rich and gaudy and more." The poem and the painting contrast so finely with each other that people cannot help gasping with admiration at it. We include in this album three poems of the same family, for their works are different in style, and we also include the works by some other famous artists of the middle and late Ming Dynasty like Zhou Zhimian, Ding Yunpeng, Dong Qichang, Li Liufang and others. The works by Dong Qichang selected are the most exquisite pieces of his. Bian Wenyu and Li Liufang are important literary artists among "The Nine Friends of Painting" led by Dong Qichang, and both of their works are particular about exquisite strokes and tastes.

The six great landscape painters, known as "Four Wangs, Wu and Yun" (Wang Shimin, Wang Jian, Wang Hui, Wang Yuanqi, Wu Li and Yun Shouping), held sway in the painting circles of the early Qing Dynasty, and so their works, except Wu Li's, are included in this album. Though Wang Jian was Wang Shimin's nephew, they were nearly of the same age, and they both were held in esteem as the leaders of the then painting circles and were referred to as "Two Veteran Wangs". "Green Mountains and Rivers" by Wang Jian at age of seventy—one is a rare fine piece. The most accomplished of "Four Wangs" is Wang Hui, and he had a good many students and had a great influence, for which he was known as the leading figure of "Yushan School". We select six pieces of his works for the reader to know more about his accomplishments in landscape fan paintings and appreciate his works of different periods. Wang Yuanqi, who was a grandson of Wang Shimin and served the imperial court for proficiency in painting, was good at painting mountains and waters in dry strokes and light ink strokes, and he also had a lot of students. Therefore, they were known as "Loudong School." Here we include his three landscape fan paintings of different styles. Yun Shouping was especially famous for his painting flowers and birds and had a large number of followers, thus being referred as the leader of "Changzhou School." Three of his flower fan paintings and two landscape ones are selected here, which may show his achievements in painting art.

Hu Zhao, one of "The Eight Masters of Jinling", handed down few works to us, so his "Fan Shuangyu's Portrait" becomes a great treasure, which is meticulous in strokes and quietly elegant in colours. "Spring in the Lower Reaches of the Changjiang River" and "High Forests and Mountain Cottages" by Gao Jian, a famous landscape painter in the early Qing Dynasty, are succinct, bold and vigorous in strokes and delicately simple and unsophisticated in conception. Zha Shibiao, one of "The Four Masters of Haiyang" in the early Qing Dynasty, enjoyed great prestige then. His "Mountain Cottage" is succinct and merging in strokes and graceful in style. We also select the works by such famous landscape painters of that time as Fa Ruozhen, Zhao Simei, Wu Shantao, Mi Hanwen, Zhang Chao, Shi Yuze, Yang Ji, Huang Ding and Wang Jingming.

Such famous artists of the imperial court as Jiang Tingxi, Yu Xing and Arbai painted fans for the imperial court and they had to paint with great care in order to pander to the tastes of the emperors. Here are included six fan paintings of flowers, birds and insects done by Jiang Tingxi in exquisite strokes and rich colours, to some of which are affixed the seal "Emperor Qianlong's Appreciation Treasure". "A Bouquet of Flowers" by Yu Xing, is as skillfully done as his teacher Jiang Tingxi. What people may focus their attention to are the three pieces "Washing the Elephant", "A Bird and Peach Blossoms" and "A Jerboa" by Arbai, which show his great creative talent as a Northern artist from the Main Yellow Banner of the Man Nationality. For there are few works of his left, these three are worth much cherishing.

At the same time in Yangzhou appeared "Yuan School" represented by Yuan Jiang and Yuan Yao, who were famous for painting pavilions, houses and mansions. Yuan Jian's "An Ideal Home" portrays the beautiful scenery of a comfortable and peaceful cottage in exquisite strokes and rich colours. Most of his works handed down are scrolls of large size so his fan paintings are rarely seen. For this reason it is selected.

In the middle Qing Dynasty, "Yangzhou School" represented by "The Eight Fantastic Masters of Yangzhou" were pounding the painting circles like a new force suddenly coming to the fore. They advocated starting something new in order to be different. Therefore, most of their works have fairly profound ideological thoughts and evident unique characteristics. Zhang Zhao, who was a successful candidate in the highest imperial examinations in 1709 and was later appointed to the position of Minister of the Ministry of Punishments, was a great celebrated master of calligraphy, and he was good at painting orchid and plum and skilled in figure line painting in traditional ink and brush style. His "A New Lease of Life of Old Trunks" portrays an old trunk getting a new lease of life with new young leaves in a quietly elegant way. The poem written in it reads, "To the east an old trunk stands. Insects eat and in live ants. But God knows its life not easily ends. It begins to blossom in the spring breeze." This is a perfect combination of calligraphy and painting, so exquisite that people hold it dear.

Hong Wu, of the Man Nationality and a famous artist at the period of Qianlong, was perfect and very famous for his essay writing, calligraphy and painting. The two fan paintings of his included here are two different—styled pieces with poems, so they are really well—conceived and fully show his three perfections. Huang Yi's "An Imitation of Huanghe Woodman's Painting" and "Water—lily and Bluestone" are two different—styled pieces—one is fine brushwork and the other freehand brushwork; the former was done when he was twenty—three and the latter done when he was forty—seven. Qin Yi's "A Scenery of a Waterside Village"

and Yu Ji's "A Beautiful Lady" are fine in strokes and fresh and quietly elegant in colours, so both are exquisite pieces hard to come by. Four finger paintings by Fu Wen, Zhang Wu, Zhai Jichang and Gao Fengxiang, which are selected in the album, portray landscapes, figures, bamboos and rocks, and animals with so high proficiency and so fine workmanship that people have to show their admirations.

This album includes a large number of fan paintings of the late Qing Dynasty, when people of talent came forth in great numbers and each had his own extraordinary splendour. However, we only briefly introduce some of the most outstanding ones here. "Mountains and Waters" by Xi Gang, who was famous for seal cutting and was one of "The Four Masters of Xiling," is natural, clear, vigorous and full in strokes. His contemporary Xu Shi, modelling himself on "Four Wangs", was also a great master of landscape paintings, and his "Mountains and Waters" done at age of thirty-six is graceful, rich, vigorous and experienced in strokes. They have a lot in common in the style of painting landscapes.

Zhu Henian, who was born in Jiangsu and resided in Beijing, was one of the so-called "The Three Zhus" and was greatly respected even by Korean people for his kindness. His "Reading in the Thatched Cottage" and "Go Boating" are excellent works in deed. Li Yu, who learnt to paint from Zhu Ben, was good at sketching fans of well knit composition, and his works are perfectly harmonious in conception and form, and unified in ink and colour. That is why we include three pieces of his works. Zhang Cheng's "Portraits," with the inscription by the famous artist and sealcutter Chen Huangshou in it, catches people so true to life that we can see from it that painting portraits of the noted was in vogue in the late Qing Dynasty. We also include two fan paintings of mountain cottages done respectively by Yuan Ying and Sheng Danian for their quite different styles.

In the periods of Daoguang and Xianfeng, the important painters who followed "Four Wangs" and could make some breakthroughs were Dai Xi and Zhang Xiong, who were much respected then. Their works selected in the album reflect their artistic accomplishments and their different styles. "Mountains and Waters" by Zhang Zhiwan, who was friends with Dai Xi, was selected to show the similarities and differences of the so called "South Dai and North Zhang."

For Wang Quan, Ren Yi, Qian Hui'an, Gu Lingshi and some famous artists in the late Qing Dynasty had a great influence on the then painting circles and some of them even stepped into the present times so they are the pioneers of the present painting styles and still have some influence now. We then include in the album some representative works of theirs for our readers to appreciate.

The publishing of this album naturally reminds us of those older generations, our colleagues and friends, who have made some contributions for Jinlin Province Museum to collect works of painting and calligraphy, especially fan paintings, for the size and the achievements the museum now have are owed greatly to their industrious work and lifelong efforts. Here we have to cherish the memory of Prof. Song Zhenting, late Director of the Propaganda Department of Jilin Province Party Committee and of Mr. Zhang Boju, a famous appreciator of works of art and the former director of the museum, for they devoted their whole lives to and made remarkable contributions in protecting our cultural heritages and developing historical relics museums. Prof. Song once pointed out to our museum, "Take in every thing, collect all that we can, fill in the gaps to complete a chain, and form a system of our own," and extorted again and again that we would take great pains to collect fan paintings and try to have all that we could find so that anyone who studied the art of fan paintings had to come to Jilin and, Jilin would then become a hot spot for that purpose. Though busy at official affairs, he led the workers of the museum in person to carry out the collection. His spirits of devotion to the museum work will always deserve our admiring.

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In the course of compiling and writing the album, we have had the full support from Mr. Ren Wanju Director of Jilin Province Museum who writes the postscript, and we have also had the earnest assistance of all the workers with Jilin Province Museum. Ms. Xu Hua Photographer with the museum takes all the pictures of the album. Here we express our heart felt thanks and pay our sincere tribute to all of them.

Su Xingjun, Vice Director of Jilin Province Museum.

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