

PAINTINGS BY CHINESE MASTERS

SONG DYNASTY

中國名家繪畫

宋代卷

II

中國書局
CATHAY BOOKSHOP

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畫家簡介

李 唐 (1047—1130)

字晞古，河陽三城（今河南孟縣）人。

張擇端 (? — ?)

字正道，琅琊東武（今山東諸城）人。

米友仁 (1086—1165)

米芾之子，字元暉，一名尹仁、虎兒，號懶拙老人，山西太原人。

楊無咎 (1097—1169)

字補之，號逃禪老人、清夷長者等，江西南昌人。

林 椿 (? — ?)

南宋孝宗淳熙（1174—1189）間為畫院待詔，錢塘（今浙江杭州）人。

王庭筠 (1151—1202)

字子端，號黃華山人，河東（今山西永濟）人。

陳居中 (? — ?)

1201—1204年間為南宋畫院待詔。

李 嵩 (1166 — 1243)

錢塘（今浙江杭州）人。

馬 遠 (1190 — 1279)

字遙父，號欽山，河東（今山西永濟）人。

夏 圭 (? — ?)

字禹玉，亦稱夏珪，錢塘（今浙江杭州）人。

梁 楷 (? — ?)

東平（今山東省東平縣）人，南渡後流寓錢塘（今浙江杭州）。

BIOGRAPHIES OF PAINTERS

Li Tang (1047 – 1130)

His native town is Sancheng of Heyang (present-day Meng County, Henan Province) and his other name is Xigu.

Zhang Zeduan (? – ?)

His native town is Dongwu of Langya (present-day Zhucheng, Shandong Province) and his other name is Zhengdao.

Mi Youren (1086 – 1165)

A native of Taiyuan, Shanxi Province, he was Mi Fu's son and his other names are Yuanhui, Yinren, Hu'er, Lanzhuolaoren.

Yang Wujiu (1097 – 1169)

A native of Nanchang, Jiangxi Province, his other names are Buzhi, Taochanlaoren, and Qingyizhangzhe.

Lin Chun (? – ?)

A native of Qiantang (present-day Hangzhou, Zhejiang Province), he was an official-in-waiting at the Imperial Art Academy during Emperor Xiaozong's era (1174 – 1189) in the Southern Song Dynasty.

Wang Tingyun (1151 – 1202)

A native of Hedong (present-day Yongji, Shanxi Province), his other names are Ziduan and Huanghuashanren.

Chen Juzhong (? – ?)

He was an official-in-waiting in the Imperial Art Academy between 1201 and 1204.

Li Song (1166 – 1243)

He was a native of Qiantang (present-day Hangzhou, Zhejiang Province).

Ma Yuan (1190 – 1279)

A native of Hedong (present-day Yongji, Shanxi Province), his other names are Yaofu and Qinshan.

Xia Gui (? – ?)

A native of Qiantang (Hangzhou, Zhejiang Province), his other name was Yuyu.

Liang Kai (? – ?)

A native of Dongping (present-day Dongping County, Shandong Province), he drifted to Qiantang (present-day Hangzhou, Zhejiang Province) when the court moved south.

序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球那倒真是一個“村”的概念了。

相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織之前就已開始了。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，表現着人類的普遍性，也表現着人類對“現實”和“理想”、“已知”和“未來”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

有記載的中國的繪畫可追溯到三千年以上。戰國時期（前475—前221）就已有專業的畫家（時稱“畫史”）。中國畫重精神，藝必合於道，是為精神。故傳統上連稱“道藝”，又曰“心畫”，要求性情的真（“自然”——自然而然）與人性向上（以臻於“至善”。而不以“自我”為中心）。也許是由於中國先民理智（人之所以為人）之早熟；再，或許是最先導入繪畫之工具的特殊性，使中國繪畫由人類繪畫之初點、綫的普遍形式，到了東晉（317—420）進而演化成為以點、畫為“骨法”的藝術形式（“筆墨”為畫的實體），確定了其不同凡響的特殊面目和特殊精神，也就是因為這種特質，使它成為世界繪畫的一個高峰。

繪畫藝術的屬性是什麼？從中國古代藝術家大量論及藝術及藝術功能的觀點中可知：藝術不止於近代所說的“審美”，亦不應祇是今天人們所說的“自娛”或“娛人”，似乎在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化，助人倫，窮神變，測幽微”，所謂成己、成人、成物即是。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生以及由衆多人生構成的社會既無熱情、也無作為的人。

為了使當今世界了解中國繪畫，也為這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，我們確定了這套名家繪畫的編選原則，即所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性。

所謂名家，是指在中國畫藝術領域中卓有成就的畫家，他們有傳有承，技有創新並形成自己面目者；至於在筆墨形式、精神境界均有獨創性之成就，則可謂大家者也。此，均與資歷、資格及社會職位等因素無涉。

所謂名作，就中國畫而言，則是指那些藝術創造信息密集、能“筆境兼奪”、具有絕對藝術之高度的繪畫作品。

本輯《中國名家繪畫》所選戰國至清代時期的作品，亦基於以上之觀點。

此輯之作品，是從戰國時期至清代末衆多杰出的畫家及其作品中遴選出來的具有經典意義的精作佳構。

同時，為使西方藝術家及藝術鑒賞家第一時段就能全面、立體的理解、認識中國繪畫的純粹美與精華，我們又將歷代繪畫理論中具有代表性的畫論精華輯錄在側。

對這些藝術作品的欣賞，用得上中國獨特的審美方式：品味，因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

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中國名家繪畫60卷目錄
TITLES OF 60 VOLUMES OF PAINTINGS BY CHINESE MASTERS

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戰國至南北朝卷II Warring States to Northern and Southern Dynasties II
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五代卷 Five Dynasties
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PREFACE

Kuang Da

The world is in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one “village”. Compared to clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, but it is also because of people’s conscious initiatives to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, which is a supreme cultural form of expression, embodies a nation’s inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about “realities” and “ideals”, and “known” and “unknown” worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate across cultures without need of translation.

According to existing records, Chinese painting dates back more than 3000 years. In the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called “painter historians”. Chinese painting puts more emphasis on spirit. Art must be in accord with the principles of Nature, and that is spirit. Therefore, traditionally it is called “principled art” which is also called “painting from the heart”, and this requires embodying the true nature of humanity and the human tendency to seek improvement. This should even extend to the greatest good, but it should not be self-centered. It may have been the ancient Chinese people’s early maturity of intellect which defines humanity, or perhaps it was the special nature of the earliest tools introduced to them, that enabled Chinese painting to start with the use of dots and lines common to peoples around the world. This evolved into the so-called “brush stroke method” (using the brush pen and black ink) of using dots in the Eastern Jin (317 – 420), affirming its unique appearance and spirit. It is also this unique quality that has made Chinese painting a pinnacle in world painting.

What are the main properties of the art of painting? When ancient Chinese artists talk about the function of painting, they believe that art is more than “esthetics” of modern times, it should also be more than self-amusement or entertaining others as said by contemporaries today. Beyond “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and with living and society. In other words, painting should “enlighten people, improve human relations, and express spiritual essence while exploring the mysteries of the universe”. This means fully developing oneself, fully developing others and fully developing all things. This is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate about life and society, and makes no contribution to society.

In order that today’s world may better understand Chinese painting and share in the aesthetic pleasures of its unique spirit and form, we have compiled these volumes of paintings by Chinese masters based on the principle of artists representing their times and their works representing the style of the artists.

What is meant by “masters” here is those artists who have made great achievements in the realm of Chinese painting. They have inherited tradition and brought out new ideas. They have shown innovative skills and formed their own identity to the extent that they reveal their own unique creativity, and can be called great artists or masters. It has nothing to do with their experience, qualifications or social status.

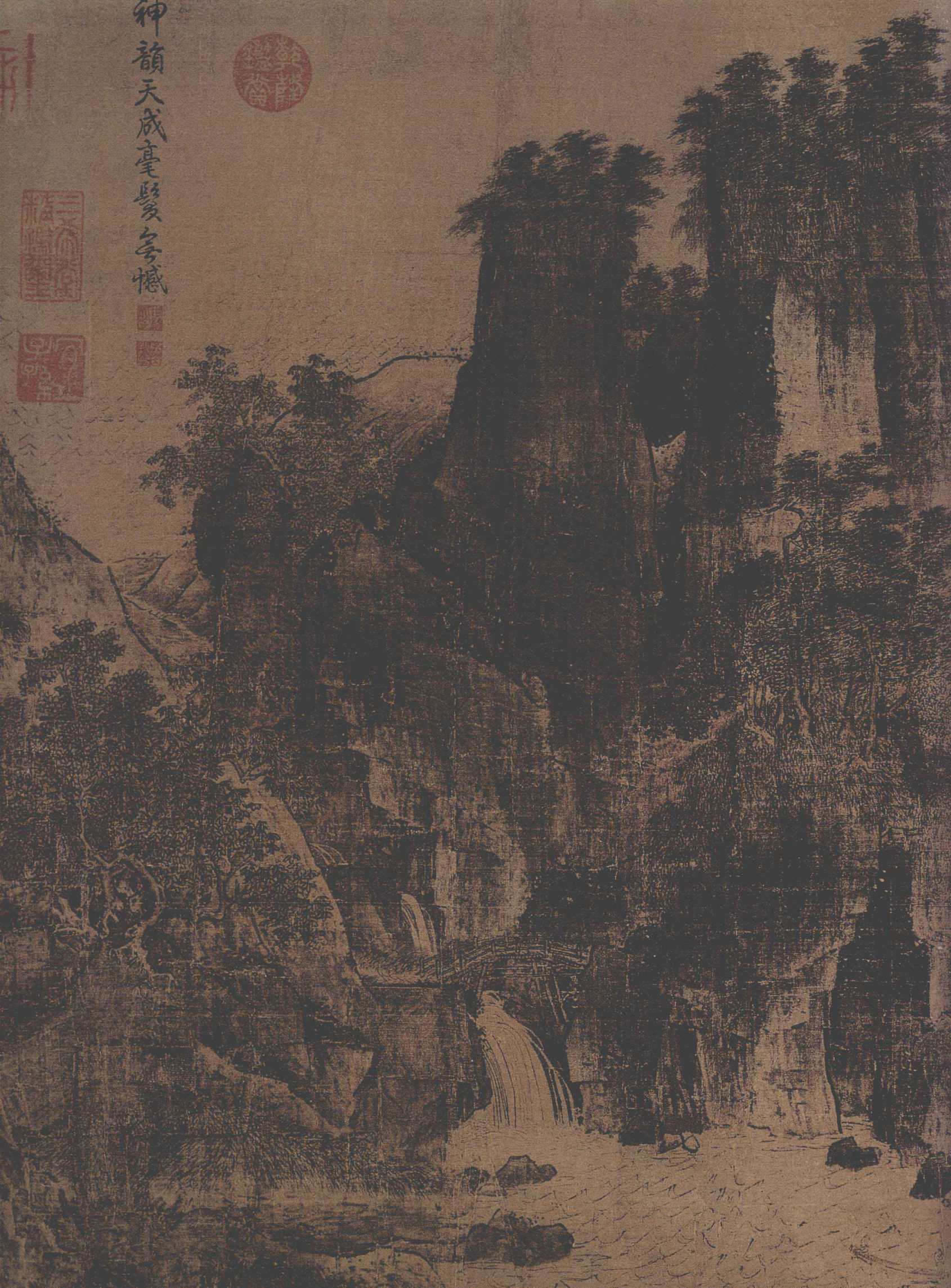
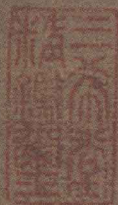
What is meant by master works, as far as Chinese painting is concerned, are those which are loaded with creative information, and excel both in brushwork and artistic realm, with a high degree of absolute artistic achievement.

This series of works selected from the Warring States Period to the end of the Qing Dynasty in *Paintings By Chinese Masters* is based on the above views. The works in this series are classic works selected from among the numerous excellent artists and their works.

At the same time, in order to allow Western artists and connoisseurs to more completely and solidly appreciate Chinese artists and their paintings on first contact, and come to understand and accept the pure simplicity and essence of Chinese painting, we have also compiled and appended each artist’s representative views on painting.

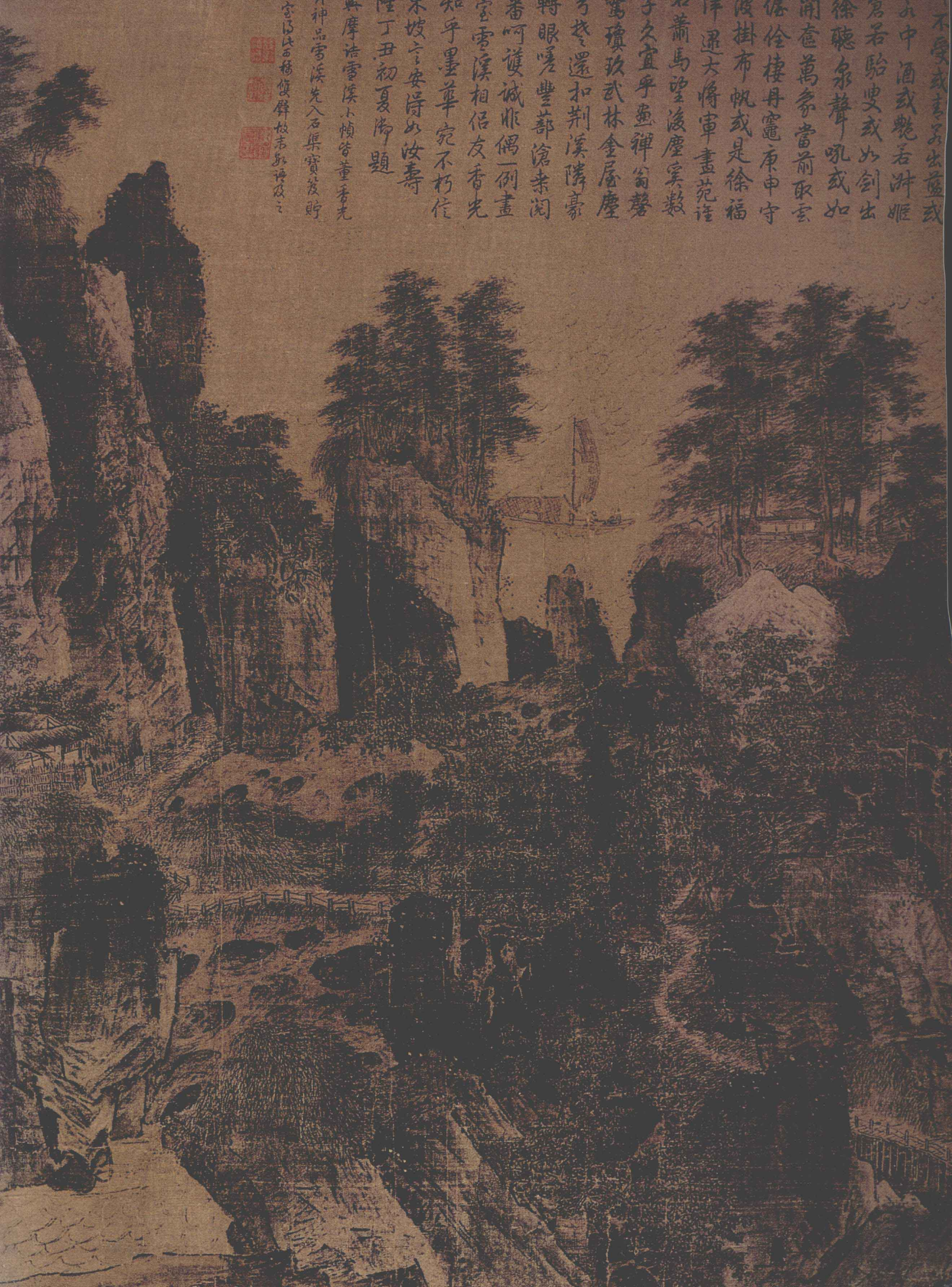
To appreciate these works, we may use the unique Chinese way of appreciation called “savoring”. The beauty of form and the beauty of artistic realms embodied in these works simply cannot be appreciated by going through them in haste.

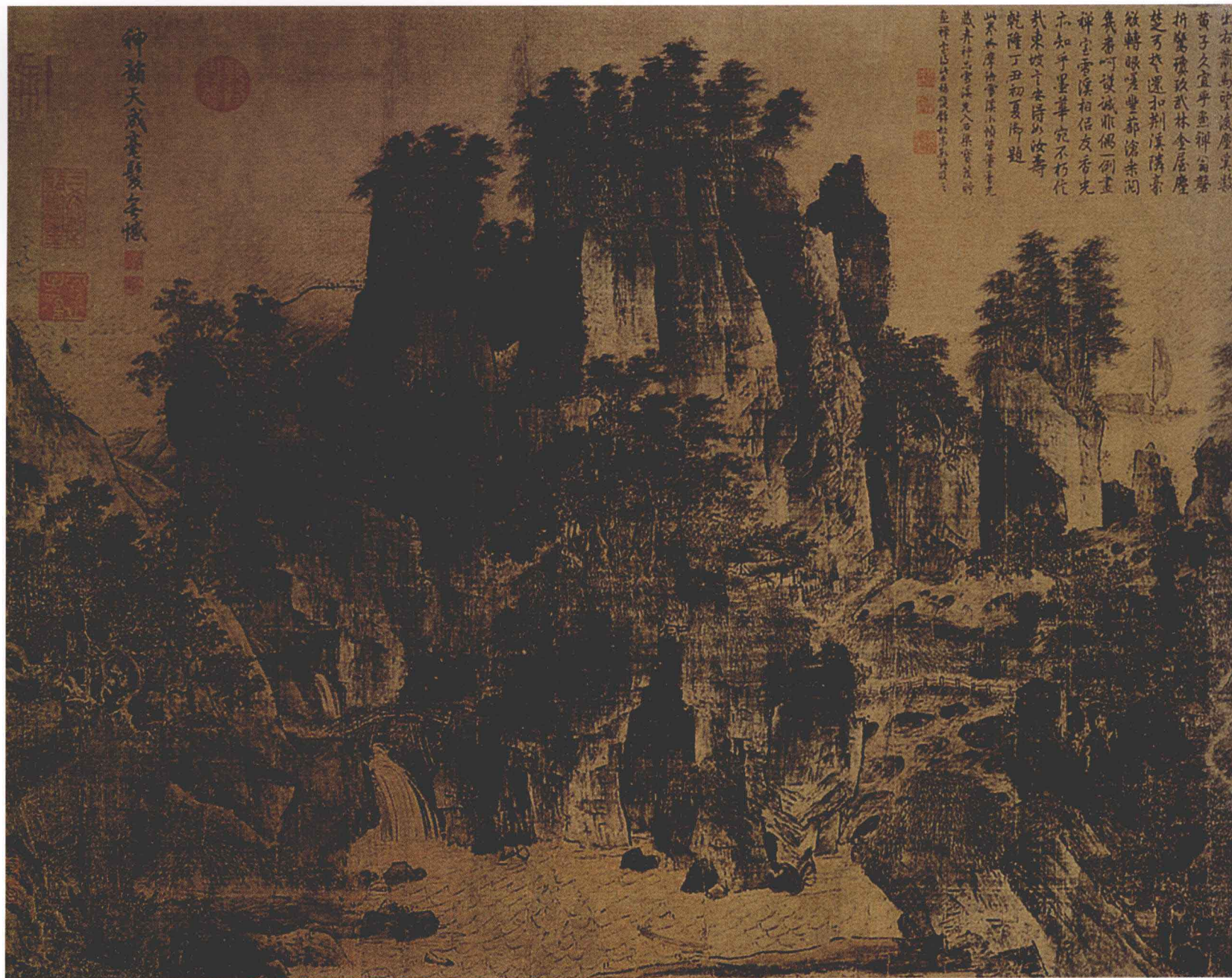
神韻天成毫髮無憾



不受或言其出藍或
水中酒或斃若游
君若貽叟或如劍出
徐聽泉聲吼或如
開壺萬象當前取雲
俗伶樓丹竈康申守
後掛布帆或是徐福
年還大將軍畫苑誰
子久宜乎魚禪翁磬
萬瓊玖武林金屋塵
弓弦還扣荆溪隣豪
轉眼嗟豐蔀滄桑閱
番呵護誠非偶一側畫
室雪溪相侶友香光
知乎墨華宛不朽佳
木坡之安得如汝壽
陸丁丑初夏游題

神品雪溪先生石渠寶笈貯
宮保此可稱雙璧故志如海內之



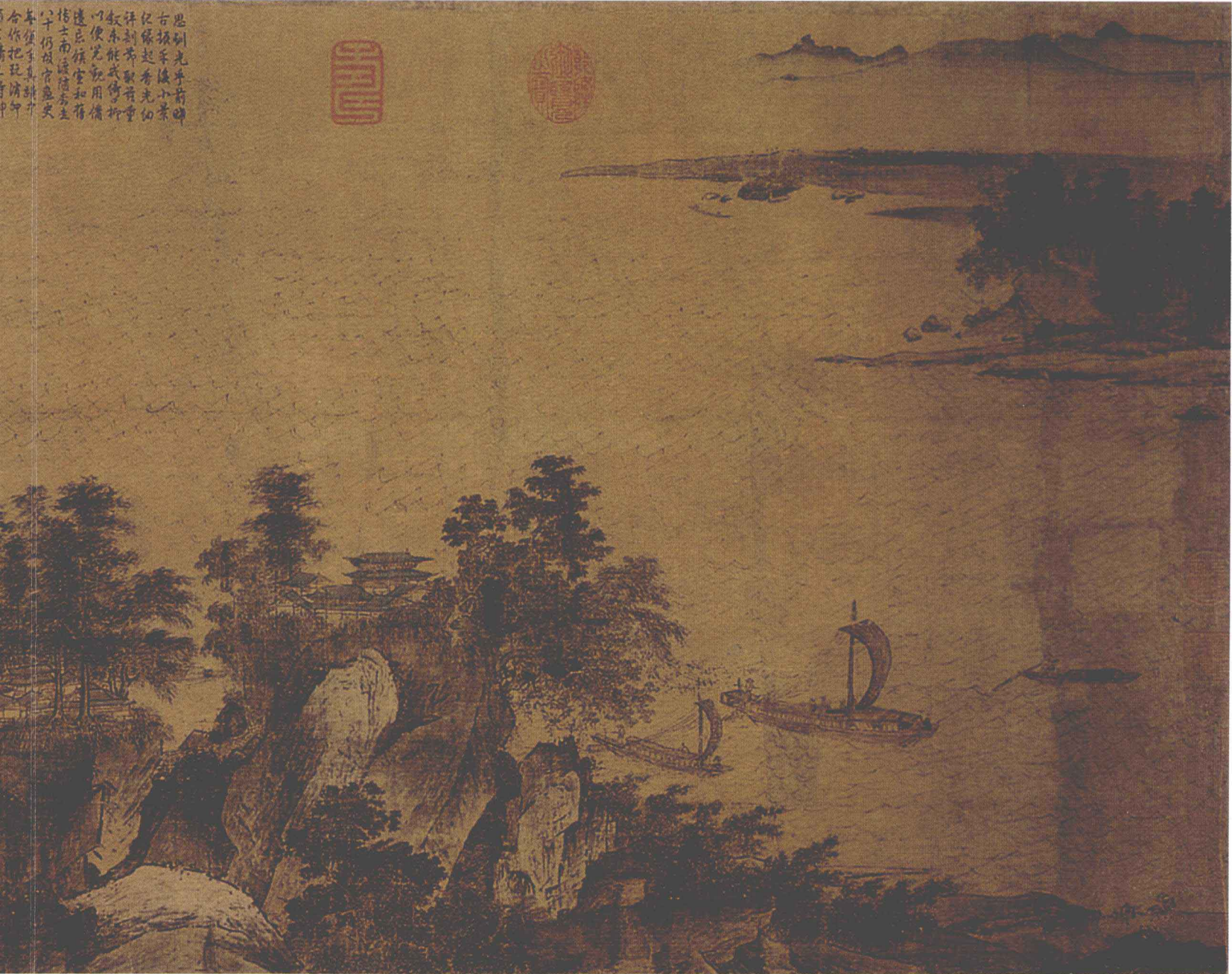


Li Tang: *A Landscape* (Detail of Painting on Previous Pages)
49.7×186.7 cm
李唐 江山小景圖（局部見上頁）



This is a traditional Chinese landscape painting, likely a reproduction of a work from the Song or Yuan dynasties. The scene is dominated by steep, craggy mountains on the left and right sides, rendered with intricate brushwork to show texture and depth. A river or stream flows through the center of the composition, leading the viewer's eye into the distance. On the river, a small boat with a single figure is visible, adding a sense of scale and human presence. In the upper right, a pavilion or temple structure is nestled among the trees on a high peak. The sky is filled with soft, misty clouds, creating a serene and atmospheric mood. The overall style is characteristic of classical Chinese ink painting, emphasizing naturalistic detail and harmonious composition.

思別先手前時
古板手後小景
似緣起者先仙
評劇常聚荷重
叙亦能成傳折
以便完觀用備
遠近鎮堂和荷
惜士南臨諸生
子仍板官應史
年領手其排中
合你把託清印





Li Tang: *Wind Blowing Through Mountain Pines* (Detail of Painting on Following Pages) 188.7×139.8 cm

李唐 萬壑松風圖（局部見下頁）



皇宋宣和甲辰春河陽李唐筆





Li Tang: *Wind Blowing Through Mountain Pines* (Partial I)

李唐 萬壑松風圖（局部一）

