



中国人物画经典 南宋卷 · 1

MASTERWORKS OF CHINESE FIGURE PAINTING
SOUTHERN SONG DYNASTY
(AD 1127-1279)

文物出版社



WALL STREET JOURNAL - 1

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本书特点

Features of the Series

Masterworks of Chinese Figure Painting

经典的内容 Masterpieces

展示中国古代人物画经典，按时序分为战国秦汉卷、魏晋南北朝卷、隋唐卷、五代卷、北宋卷、南宋卷、西夏辽金卷、元代卷、明代卷、清代卷 10 大部分，每部分包含若干册。

This is a chronological presentation of a series of ancient masterworks of Chinese figure. It consists of the following volumes: the Warring States Period, the Qin and Han dynasties; the Wei, Jin and Northern and Southern dynasties; the Sui and Tang dynasties; the Five Dynasties; the Northern Song Dynasty; the Southern Song Dynasty; the Western Xia, Liao and Jin dynasties; the Yuan Dynasty; the Ming Dynasty; and that of Qing Dynasty. Each section contains a number of albums.

开放的结构 Open Structure

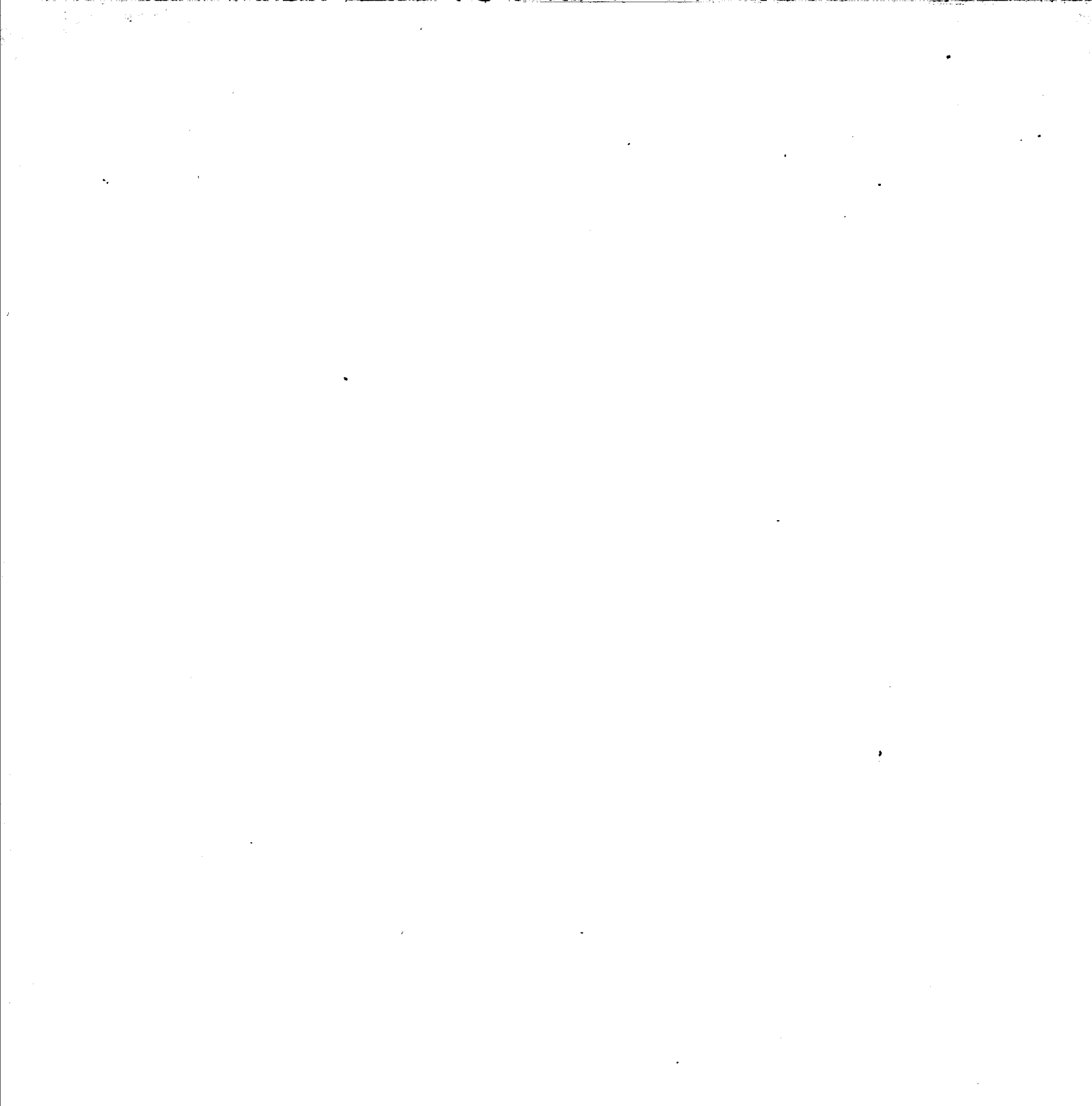
入选作品包括卷轴画、岩画、漆画、壁画、石刻线画、版画、年画等多画种，考古新发现的内容随机加入，不受册数限制。

The series covers scrolls, rock painting, lacquer painting, bas-relief line carvings on rock, block printing, new year pictures and other genera. New archaeological finds will be included whenever possible.

权威的点评 Commentaries by Established Art Historians

每册均由美术史家撰文介绍时代背景，并对每幅作品作精彩点评。信息准确，语言简洁生动。

This series includes articles written by distinguished professors who are authorities in their field of art history that present the stylistic evolution of figure painting through different periods of history. Each painting included in the series is accompanied by a precise commentary, which is concise and expressive.



中国画经典丛书编辑组 编

中国人物画经典 ⑦ 南宋卷 · 1

Masterworks of Chinese Figure Painting
Southern Song Dynasty (AD 1127-1279)

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戏剧的激情——南宋人物画概述

■ 胡德智

1127年，北宋在金人铁骑的凌厉攻击下灭亡。徽宗的第九子赵构在杭州建立南宋，并按北宋旧制重建画院，对人物画的重视是南宋画院与北宋的不同点。南宋政坛风云激荡，士大夫之间正与邪、战与和斗争激烈，南宋人物画亦以其浪漫的戏剧激情有别于北宋含有沉思味道的自然主义。

李唐是南宋画风的开拓者，这位宣和画院的老画家在北宋灭亡之后，历尽艰险，南渡临安，重入画院。《晋文公复国图》重画于南宋，犹带李公麟遗风。在《采薇图》中，他一改北宋全景式构图法，从整体中截取一个局部，形成顶天立地式的结构，突出描绘宁肯饿死也不与周朝合作的高士伯夷叔齐稳重如山的身姿、高傲奇崛的容貌和沉痛悲愤的内心世界。方折挺拔的折芦描所画的简劲衣纹与山岩树木坚硬的几何轮廓相呼应，传递出历史的厚重感与庄严感。由高宗赵构书写、马和之绘图的《诗经·国风》系列，将春秋时北狄南夷夹击中原，诸夏部族团结一致击败狄夷的历史诗篇形象化，以民族大义激励国人。除此之外，南宋理学家对以家庭为中心的“五伦”的重视和期盼“仁君”的政治理想；对士大夫应具有完美道德和妇女不事二夫的贞操观念也给南宋人物画打上了深刻的烙印。《折槛图》、《却坐图》画的都是汉代正直的大臣不惮天威，冒死向皇帝劝谏的历史故事。画家选择矛盾冲突的高潮即事件最富于戏剧性的

瞬间，揭示人物的性格、心理和相互关系。这种表达方式，中国绘画史上并不多见。画中的皇帝威严慈祥，大臣谦恭优雅，贵妇端庄谨慎，这些理学家向往的理想人格，已被画院的画家化为具体的艺术形象了。

与李唐同时代的画院画家苏汉臣则在儿童画方面另辟新天地。他在《秋日婴戏图》、《冬日婴戏图》中描绘华服丰姿的姐弟俩在花园里快乐地嬉戏。色彩绚丽，线条高超，在精美中见富丽。画中不仅有对自然的忠实描写，更使我们感动的是画家对生命的虔敬态度，甚至连花木也被看作是有生命之物，加入了对抗秋之肃杀、冬之严寒的合唱。有人说这是“偏安南国的一种怠堕清闲情调的反映”，不如说是面对战争和死亡的丑陋，用生命的美丽和尊严与之抗争的一种方式。在战争阴影笼罩下的南宋画家们，对儿童表现出前所未有的关注并创造出千姿百态的儿童形象。《蕉荫击球图》、《秋庭婴戏图》继续着苏汉臣线与色谐调的华美风格。受李唐感染的画家阎次平等则描绘水乡泽国中的牧牛少年。在春风夏雨中，他们无忧无虑地放牛、呼牛、戏牛、斗牛……不知不觉迎来了秋雨冬霜。李迪的《风雨归牧图》凝聚了牧牛生活中所有动人的记忆。李嵩成长于宋金和议后的年代，这个敏感的富于幻想的天才，虽以儿童为题材但内涵远较其他画家来得深广。《货郎图》以细如毫发之笔记录了当时民俗和城

市商品经济所引起的儿童生活的变化。《骷髅幻戏图》似乎充满神秘的隐喻符号，引起人们对生死、轮回、宿命等问题的无尽遐想。南宋人物画的重心由历史转向现实。

处于都市物质文明突飞猛进时期的南宋画家视野开阔，从都市的货郎、卖茶水的小贩到木偶艺人的家庭、杂剧舞台的演员；从山中踏歌的老农、渔艇垂钓的渔夫到雪窗读书竹林弹阮的士子；从茅舍缫丝机织的贫女到宫苑步月赏花的贵妇……大千世界芸芸众生的生活常态被画家们尽收眼底，满怀深情化为饶有诗意的画幅。这些以敏锐观察为基础的杰作，对自然形态和日常生活的诸多细节有非凡的把握，甚至一草一木都出自工巧，没有一点一画的败笔。但太拘于事物的物理属性和细枝末节，往往会使画家迷失个性，陷于平庸。马远决心在写实与写意之间寻找新的平衡。他大胆剪裁自然，集精彩于一角而省略其余，使复杂的形态归于单纯。《踏歌图》、《山径春行图》将人物与湖光山色巧妙结合，画面疏朗空灵，有音乐与诗的意境。他的挺拔、苍劲、洗炼的线条，是上承李唐下启梁楷不可或缺的一环。

当马远的追随者们最大限度地利用省略和暗示的手段，并日渐流入程式化和人为做作的危险时，梁楷通过根植于禅宗思想的自然观使自己获得解放。

《八高僧图》特写似的新奇构图,《六祖斫竹图》灵动而精准的笔法,已不同凡响。《泼墨仙人图》暴风骤雨般淋漓酣畅的泼墨,《太白行吟图》“飞动推霹雳、精微穿溟滓”的神来之笔,更为石恪以来所仅见。画家既抓住醉仙的自在、诗人的高洁,又表现了自己的个性与激情。画家与画中人在毫飞墨喷的刹那已浑如一体,自由飞翔于天风明月之中了。梁楷“减笔人物画”的出现,标志着南宋绘画潮流由客观理性向主观象征的转折。而艺术创新的主体也由画院画家变为禅僧文人。法常在贾似道专权、士林噤若寒蝉之时挺身而出,怒斥权奸。不过这个铁骨铮铮的禅僧所画的《观音图》却是用笔婉约藏锋,用墨微妙滋润的。在幽暗寂静的山崖水涧中端坐冥想的观音平静而质朴,使人们因不断战败而深感痛楚的心感到安慰。此后,这种出自心性、随意挥洒的罗汉或观音风行一时。在宋末元初华夏大地血雨腥风的动乱岁月,艺术家们正是用这种独特的象征手法介入痛苦时局的。但这种“剑拔弩张”的特殊绘画形式,因与士大夫“温藉含蓄”的审美趣味不同而被视为“粗恶无古法”,在元代以后几乎没有继承者。

Passionate Drama—Figure Painting of the Southern Song Dynasty

■ by Hu Dezhi

The year 1127 saw the fall of the Northern Song Dynasty (960-1127) under the forceful attack of cavalry troops of Jin, the regime of the Nü zhen (Jurchen) people from northern China. Zhao Gou, the ninth son of Emperor Huizong of the fallen dynasty, established the Southern Song Dynasty in Hangzhou (then named Lin'an) in southern China, and re-established the imperial painting academy in accordance with the old practice of the Northern Song Dynasty.

A noted difference between the Northern-Song painting academy and the Southern-Song painting academy is that the latter attached more importance to figure painting.

The Southern Song Dynasty was a time of political instability. Fierce political struggle never ceased between righteous and wicked scholar-officials, and between those who insisted on recovering lost territory through war with the Jin regime and those who advocated a policy of appeasement. The figure painting of this time, too, imbued with dramatic sentiments, poses a drastic contrast to the Northern-Song naturalist art tinged with the artists' deep reflection on the world.

Li Tang (c. 1047-1130) was a pioneer of the Southern-Song style of painting. Once a member of the painting academy during the Xuanhe Reign (1119-1125), after the fall of the Northern Dynasty he arrived at Lin'an after an arduous journey and entered the imperial painting academy again. His "Duke Wen of State Jin Returning to his Home State" (晋文公复国图) repainted after his

going south, still partakes of the style of Li Gonglin (1049-1106, see "Symphony of Lines" in *Masterworks of Chinese Figure Painting, Northern Song Dynasty*, p. 17, Wenwu chubanshe, Beijing, 2005). Duke Wen was the sovereign of State Jin (covering part of the present-day Shanxi, Henan and Hebei provinces in northern China). When he was young, he was sent into exile in a struggle over the appointment of the crown prince. During his 19-year exile he suffered various hardships, but he never abandoned his political ambition. When he was 62, he finally returned to his state and assumed sovereignty.

"Picking Vetch" (采薇图) portrays Bo Yi and Shu Qi, noble brothers of the 12th century BC. They lived under the reign of the Shang Dynasty. When the new rising regime Zhou launched an armed expedition to overthrow the Shang, the brothers stood in their way trying to stop their horses and persuade them to give up the rebellious movement. The leader of the new regime, of course, refused to take their advice. Before long the Shang regime was overthrown and the new Zhou regime was established. The noble brothers refused to cooperate with the conquerors. They fled into a mountain and sustained their lives by eating the wild plant vetch. In the painting "Picking Vetch" the artist abandons the panoramic composition widely used during the Northern Song Dynasty, and instead presents part of a scene, on which the heroes appear in gigantic stature. The composition sets off the mountain-like stable stature of the noble men who prefer death from hunger to

cooperation with the conquerors. The concise garment folding depicted with angular bending strokes echoes with the rocks and trees with hard contours, suggesting the weight and solemnity of the historical theme.

The Rationalist School of Confucianism of the Southern Song Dynasty lays stress on the "five ethical principles" governing the relationships between the sovereign and his subjects, between husband and wife, father and son, and among brothers as among friends. They advocate ideal government of "benevolent rulers". They maintain that scholar-officials should possess a perfect morality, and that a chaste woman must never serve a second husband (even should her first husband die). All these ethical and political values put their stamp on the Southern-Song figure paintings. "Breaking the Balustrade" (折檻图) portrays an upright and straightforward minister by name of Zhu Yun asking the emperor to punish the emperor's tutor, at the risk of death. "Grading Seats" (却坐图) presents a court official by name of Yuan Ang seating the imperial concubine to a seat humbler than that for the empress. The artists chose the climax of the event, i. e. the most dramatic moment of each episode, to set off the relationship of the characters and their personalities and mentalities. Till then this mode of depicting events or protocols had not been often employed in Chinese figure painting. The dignity and kindness of the emperors, the humility and elegance of the ministers, and the sedateness and prudence of court ladies - all these perfect personal qualities preached by Rationalists have been turned into visual images by the academy painters.

Su Hanchen, who is said to have worked in the painting academy 1119 - 1125, displays his creativity in paintings about children. His "Children Playing in Autumn" (秋日婴戏图) and "Children Playing in Winter" (冬日婴戏图) present a sister and brother in beautiful clothes playing in a garden. The depiction is in brilliant colour and fine strokes. The pictures are not only truthful to nature, but

move the viewers with the artist's veneration for life. In the paintings even plants become an animated part of a chorus against the tristful autumn and freezing winter. Some critics hold the painting as a reflection of idle leisure in the southern China where people who had lost half of the territory maintained a humiliated existence. I'd rather say the paintings combat the ugliness of war and death with a eulogy to the beauty and dignity of life. In the shadow of war, Southern-Song artists paid unprecedented attention to presentation of children and created diversified images. "Playing Ball Under Plantain Tree" (蕉荫击球图) and "Children Playing in a Courtyard in Autumn" (秋庭婴戏图) carry on Su Hanchen's gorgeous style that consists of fine lines and colouring. Yan Ciping, under the influence of Li Tang, depicts buffalo boys among lakes and rivers in South China. In spring breeze and summer drizzle they graze buffaloes, call them, play with them and make them fight each other...until frosty autumn and winter slip in. "Buffalo Boy Returning Home in Wind and Rain" (风雨归牧图) by Li Di (serving in the painting academy 1163-1224) crystallises all beautiful memories about a buffalo boy's life. Living in the time after a peace treaty was agreed between the Southern-Song and the Jin regimes, Li Song is a sensitive and imaginative genius. Compared with other artists' similar works, his presentation of children is pregnant with meaning. "The Vendor" (货郎图) executed in hair-like fine strokes records customs of his day and mirrors the change in children's life caused by the expansion of the urban economy for commodities. The fully metaphoric and mysterious painting "Play of Skeletons" (骷髅幻戏图) inspires viewers' speculation about life, death, karma and fate. During the Southern Song Dynasty, the focus of figure painting has shifted from history to contemporary life.

In a time of rapid development of urban material production, the Southern-Song artists have a broader horizon. Vendors, tea seller, puppet players, drama actors in cities, peasants walking and singing in mountains,

fishermen in small boats, scholars reading by window in a snowy day, literati playing music, weavers in thatched houses, court ladies viewing flowers and the moon... people from all walks of life are displayed in their emotional, poetic pictures. Those masterpieces from the artists' minute observation of life extraordinarily demonstrate details in nature and daily life. Every plant is masterfully depicted without a single faulty stroke.

However, being too punctilious about descriptions of the physical aspects and minor details of life tends to produce mediocre artists who show no distinct personal style. Ma Yuan (active 1190-1225) was determined to open up a new path by striking a balance between naturalistic depiction and subjective expression. He boldly chooses a section of the nature to present, pruning away the remaining part, thus reducing the complicated objects to simple forms. His "Walking and Singing" (踏歌图) and "Walking on Mountain Path in Spring" (山径春行图) ingeniously blend human figures and scenes of mountains and water, infusing a musical and poetic quality into the sparsely arranged paintings. His straight, vigorous and terse brushwork makes an important link in the chain from Li Tang to Liang Kai (serving in the painting academy 1201-1204, see below).

When Ma Yuan and his followers make maximum use of the devices of omission and suggestion, and their creation tends to become stylised and manneristic, Liang Kai liberates art by resorting to an outlook on nature rooted in Chan (Zen) Buddhism. The unconventional close-up composition in his "Eight Eminent Monks" (八高僧图) and the free and accurate brushwork in his "The Sixth Patriarch (of Chan Buddhism) Hacking Bamboo" (六祖斫竹图) represent an artistic breakthrough. In his "Portrait of an Immortal Depicted Using Splashing Ink Technique" (泼墨仙人图) he uses sweeping and free brushwork saturated with ink. The miraculous strokes and ink in his "Li Bai Walking and Chanting" (太白行吟图) have been praised as being "impetuous enough to peal thunderbolts and penetrating into deep oceans", and

has rarely been seen since Shi Ke (see "The Wit of the Meditator and the Passion of the Flower-singer", *Masterworks of Chinese Figure Painting, Five Dynasties*, p. 17, Wenwu chubanshe, Beijing, 2005). The artist displays the unrestrained and aloof personality of the poet Li Bai and at the same time expressed his own temperament and emotion. In the fusion of brushwork and ink, the artist and the depicted figure have become one and freely hover in the air. The appearance of Liang Kai's figure painting in omissive brushwork (减笔人物画) marks a shift from objective and rational depiction to subjective and symbolist expression that took place during the Southern Song Dynasty. Since then the main body of creative artists is played by Chan Buddhists and scholars rather than academy painters. The Buddhist artist Fa Chang (d. c. 1282) stood out and denounced the traitorous Prime Minister Jia Sidao in a time when all scholars were scared into silence by the power monopoliser. Interestingly, the "Avalokitesvara" (观音图) created by this undaunted monk shows mild brushwork done by keeping the brush tip hidden in the stroke and subtle and smooth ink application. The composed and simple goddess meditating among dark and tranquil rocks and waters soothes the people who are suffering from the pain of repeated defeats in war. After him, images of arhats and avalokitesvaras in free brushwork became a dominant style.

In the interregnum of Southern Song and Yuan dynasties (1206-1368) when China was again drowned in bloodshed, Chinese artists carved out a niche in society with their peculiar symbolist art. But this special form of painting noted for its manifest intensity was contrary to the literati taste for mildness and suggestiveness in art, and thus is considered "crude, poorly executed and lack of traditional expression modes". After the Yuan Dynasty few artists carried on this tradition of art.