

# 中国工笔画

CHINESE GONGBI PAINTINGS 1900 - 1997 上卷



CHINESE GONGBI PAINTINGS 1900 – 1997

# 中国工笔画

湖南美术出版社

主 编 郑小娟  
责任编辑 郑小娟 刘海珍  
装帧设计 彭 咚  
翻 译 张少雄  
校 对 吴凤媛 彭 英

Chief Editor: Zheng Xiaojuan

Executive Editors: Zheng Xiaojuan Liu Haizhen

Translator: Zhang Shaoxiong

Layout Designer: Peng Dong

Proofreaders: Wu Fengyuan Peng Ying

# 目 次

编者的话	2
凡 例	5
序	6
图版目录	14
绘画作品	31
论文	629
画家简介	645

# Table of Contents

The Editor's Words	2
Guide to the Use of the Book	5
Foreword	6
Plate Contents	14
Paintings	31
Theses	629
Brief Introduction of the Painters	645

# 目次

编者的话	2
凡 例	5
序	6
图版目录	14
绘画作品	31
论文	629
画家简介	645

## Table of Contents

The Editor's Words	2
Guide to the Use of the Book	5
Foreword	6
Plate Contents	14
Paintings	31
Theses	629
Brief Introduction of the Painters	645

# 编者的话

在世界美术领域中,中国工笔画自成体系。从战国发端,至清末止,历经两千余年,无数的画家通过艰辛的创作,以中华民族独有的艺术气质,筑构成古典工笔绘画的殿堂,在古代文明的历史长河中,放射着璀璨的光辉。

20 世纪上半叶,在民族危亡的滚滚历史风云之中,新思潮拍岸而来,传入闭关自守的中国。新文化运动的巨浪震撼着沉寂的画坛,思想解放的呼声唤起了画家的觉醒。在历史的重大转折时期,处于衰落之势的中国工笔画获得了新的转机。画家在艰难中求索,力求出新,笔耕不息。20 世纪中叶,在共和国诞生前后,以新年画创作为契机,中国工笔画获得新的生命,这一古老的画种,注入了民间艺术的血液,汲取了西方绘画的营养,充满了沸腾的社会生活气息,受到民众的欢迎。这个时期,出现了一批工笔画的探索者,他们肩负着民族的希望,成了中国美术事业的一代栋梁。其后,美术院校纷纷建立,从事工笔画的莘莘学子,融合中西,博采众长,以雄健之姿步入画坛,成了中国工笔画的勇敢开拓者。20 世纪下半叶,画家从史无前例的文化浩劫中解放出来,面向真实的现代世界,在艺术实践中焕发出新的青春。随着改革开放的和煦春风,优秀的美术群体应运而生,各地工笔画学会先后成立,各种流派相继形成,中外文化交流日益频繁。中国工笔画坛,名花奇葩,异彩纷呈,画家辈出,人才大盛。历经百年风雨,中国工笔画继往开来振汉唐雄风,面向世界,正在走向新的辉煌。

20 世纪即将落下帷幕,编纂一部反映本世纪工笔画创作成果及其发展历程的画集,为研究本世纪工笔画创作发展和衍变轨迹、总结工笔画创作的经验,为画家之间相互了解、交流、切磋,为世界各国人民熟悉中国工笔画艺术、了解中国文化、促进国际文化交流,提供一个较全面的资料,似是事物发展的必然要求,也是美术界的一种期望。画集的出版对中国的文化艺术建设无疑是大有裨益的。

1995 年,湖南美术出版社决定出版《中国工笔画》(1900 年—1997 年),经过两年的组编工作,终于得以完成。本画集辑入了 20 世纪 441 名各个时期画家的优秀作品共 593 幅。选稿时,我们力求对不同风格、流派的作品兼收并蓄,对同时期和不同地域的作者及作品适度平衡,贯彻精选的原则,实事求是地反映 20 世纪中国工笔画的概貌。

岁月不居,时过境迁。作者中,有的已故且作品流散,有的移居海外行踪难觅,有的偏居僻壤鲜为人知。因此,组稿过程中难以尽善尽美。同时,由于篇幅制约,被画册选入的作品相对于大量的中国工笔画佳作而言,实为挂一漏万。加之,编辑水平有限,难免留下遗憾。诚望专家识者不吝教正。

本画集在编辑过程中,承蒙中国美术家协会、各省美术家协会、中国工笔画学会推荐作者名单,人民美术出版社提供部分资料,还得到了各地画家的热情支持与帮助,谨在此深致谢忱。

郑小娟 1997 年 6 月



# THE EDITOR'S WORDS

In the artistic realm of the world, Chinese meticulous painting possesses a system of its own. In its advancement of 2000 – odd years, from the Warring States period to the Qing Dynasty, innumerable painters, with their painstaking efforts, and with the artistic temperament unique of the Chinese nation, built the palace of the classical meticulous painting, which in the long course of history of the ancient civilization, emitted bright rays.

In the first half of the 20th century, amidst the torrential winds of history at the critical juncture of national survival and extinction, waves of new thoughts beat the Chinese shore, and broke into China then in isolation. The mighty waves of the New Culture Movement shocked the silent circles of art, and the call for ideological emancipation brought about the awakening of the painters. At the crucial turning point in history, Chinese meticulous painting in the process of decline and fall obtained new opportunities for the change for the better. Painters strove and sought in difficulty, taking efforts to make things new and never letting the brush idle. In the middle decades, around the establishment of the People's Republic, Chinese meticulous painting acquired new life, from the creative movement of the new Spring Festival pictures. The ancient genre of painting, infused with the fresh blood from folk art, nourished by the nutrients from Western painting, and filled with the high – spirited flavour of social life, was much to the liking of the masses. In the period there appeared a number of explorers of meticulous painting, who, with the mission of the nation imposed upon themselves, became the pillars of the artistic cause of China. Later, higher institutions of fine arts were established, from where, large numbers of students of meticulous painting, apprenticing themselves to Chinese And Western artists, and absorbing experiences from an extensive background, strode into the circles of painting in a vigorous manner, and turned out to be brave pioneers of Chinese meticulous painting. In the second half of the 20th century, the painters, liberated from the unprecedented tremendous cultural calamity, and faced with the real world of modern times, renewed vigour in their artistic practice. With the coming of the warm spring breeze of the reform and the opening of China's economy to the outside world, excellent organizations of fine arts emerged at the historic moment, local meticulous painting societies were established in succession, artistic schools established themselves one after another, and cultural exchanges between China and foreign countries became increasingly frequent. In the circles of Chinese meticulous painting, the flowers of masterpieces bloom, blazing with colours, and painters emerge in multitudes, assembling a lot of creative talent. After a hundred years of hardships, Chinese meticulous painting has inherited the tradition, fulfilled the task of innovation for future expansion, and rebuilt the vigour of the Han and the Tang times, and set itself on the way of advancement to the outside world, and into new glory.

The curtain is descending slowly on the 20th century. It is the natural requirement of the development of culture and an expectation of the circles of fine arts to edit an album to exhibit the creative achievement and the advancing progress of meticulous painting of this century, so as to present a summary of the experiences of creation for the academic studies of the development and the evolutionary course of meticulous painting of this century; to make it possible for the painters to achieve mutual understanding, and exchanges of experiences and opinions; to provide a comprehensive collection of materials of meticulous painting for the promotion of the international cultural exchanges by making it possible for the foreign peoples to have a knowledge of the art of Chinese meticulous painting and an understanding of Chinese culture. The publication of this album is no doubt of great benefit to the construction of the artistic culture of

China.

Hunan Fine Arts Press decided to publish the collection of Chinese Meticulous Paintings (from 1900 to 1997) in 1995, and the editor fulfilled the task after two and a half years of collecting and editing. This album collects 592 paintings of excellence by 433 artists in different periods of the 20th century. In the process of selection, the editor took efforts to include works of different styles and by different artistic schools, to achieve considerable balance between painters and paintings of different periods and regions, and, on the principle of careful choice, to present the panorama of the 20th century Chinese meticulous painting, in a realistic way.

Years pass and circumstances change. Of the painters, some died, leaving their works scattered; some emigrated to foreign countries, making their whereabouts unobtainable; and some live in remote areas, letting themselves unknown to the outside world. This imposed difficulty on the editor who wished to bring the edition to the acme of perfection in the process of collection. And due to the limit of the space, the works selected are but the few wut of the multiplicity of Chinese meticulous paintings of excellence. In addition, the judgment of the editor might leave much improvement to be desired. It is an honest hope of the editor that experts and informants refrain from no criticism constructive to the perfection of the album.

In the process of collecting and editing of the album, the editor was provided, with the lists of the recommended painters, by the National Association of Artists of China, the local associations of artists of the provinces, and the Meticulous Painting Society of China, with part of the materials by the People's Fine Arts Press, and with warm support and help by the painters in various areas. To all go the heartfelt thanks from the editor.

Zheng Xiaojuan

June, 1997



## 凡 例

1、本画集共收 20 世纪 441 位画家的工笔画 593 幅。每位画家一般选用一幅，最多的不超过 4 幅，个别名家作品因原作难以翻拍，选用幅数略少。

2、本画集作品排列一般按创作年代，因版面效果需要，其顺序略作调整。

3、本画集作者简介的排列，大致以出生年先后为序。

# 丹青灿烂 再现辉煌

## ——中国工笔画(1900—1997)序

潘絮兹

中国绘画古称丹青,主要指工笔画,因工笔画总是和重彩相联系的。工笔画的白描、淡彩,都是后世发展起来的,工笔画的主体始终是重彩画。

工笔画源远流长,成就辉煌,遗产丰富,是中国文化的重要组成部分,在美术史上占有极其光辉的地位。

中国原始社会的岩画、彩陶都施丹彩重墨,而且力求规整,是工笔画的雏形。战国时期两幅最古的绘画遗迹《龙凤妇女图》和《御龙人物图》,已显示出工笔画线描的成熟程度;马王堆出土的西汉帛画《非衣》,已经是高度成熟的工笔重彩画了。那时工笔画还广泛施用于壁画和工艺装饰上,文献记载和大量考古发现的墓室壁画和殉葬品帛画、漆器、木器、编织品都留下了它的踪影,从中可看出工笔画的普及度。佛教传入、佛教画的兴起,又给工笔画开辟了新领域。新疆地区和敦煌莫高窟遗存的大量石窟壁画,显示了汉末以后工笔画的大发展。魏晋南北朝时期西域画风为传统绘画所接纳和吸收,使工笔画更为丰富多彩,出现了顾恺之、陆探微、曹仲达、张僧繇等大家,还有许多未曾在画史上留名的巨匠。

隋唐五代是工笔画的大发展、大提高、大繁荣时期,是它历史上的黄金时代。有百代画圣之称的吴道子就诞生在这个时代,还可以举出许许多多光辉的名字,如展子虔、尉迟乙僧、阎立本、李思训、韩幹、边鸾、韩滉、张萱、周昉、孙位、黄筌、徐熙、周文矩、顾闳中等,都是开宗创派的名家。他们在故事画、道释画之外,还开创了工笔仕女、花鸟、走兽、山水、界画等画科,写出了画史上最辉煌的一页。

宋代水墨画兴起,和工笔画分庭抗礼,但从院画来看,仍不敌工笔画。宋代崇尚写实,在工笔花鸟画和市井风俗画上尤显特色。画家如赵佶、郭忠恕、崔白、李公麟、赵伯驹、李嵩、苏汉臣、武宗元、张择端、王希孟等,皆继踵前贤,更有新创,保持了工笔画的后劲。

元明以后,工笔画已呈颓势,虽仍有赵孟頫、钱选、任仁发、周臣、唐寅、仇英、边文进、吕纪等中流砥柱,然气格已弱。而永乐宫壁画仍存唐宋风范,是民间画工的杰作,可与“元四家”一争高低。明末陈洪绶崛起,他崇尚古典,独辟蹊径,很有创造,是前无古人的。清末“海上三任”(渭长、阜长、伯年)传其余绪,亦有成就,与清初的焦秉贞、冷权的院体画,袁江、袁耀的界画,恽南田的没骨花卉画,曾鲸的工笔肖像画交相辉映,打破了工笔画坛摹古成风的沉闷空气。

入民国后,工笔画衰微已极,虽有张大千、徐燕孙、俞滌烦、管平湖、陈之佛、于非闇等名家,亦不能挽回颓势。“五四新文化”运动掀起的中国画改良浪潮,似乎也不曾触动工笔画。直到1949年人民革命的胜利和中华人民共和国的建立,才以改造旧文艺,提倡新年画、新连环画为契机,给工笔画注入了新的生机和活力,使工笔画走上了复兴之路。当时这是一场声势浩大影响深远的新美术创作活动,广大美术家和美术院校青年都积极投身到这一活动中来,为群众喜闻乐见的工笔重彩画形式,成为新年画、新连环画的主体,以及通过天文数字的出版发行,深入到千家万户,为工笔画的复兴,奠定了最坚实的群众基础。这也说明,为人民所创造的工笔画,只有回到人民手中,为人民服务,才能有无限广阔的前途。

50年代优秀的工笔画作品可以举出很多,如《中华各民族大团结》(叶浅予)、《兵车行》(徐燕孙)、《和平之春》(陈之佛)、《牡丹鸽子》(于非闇)、《货郎图》(亚明)、《西厢记》(王叔晖)、《石窟艺术的创造者》(潘絮兹)、《嫦娥奔月》(任率英)、《武松打虎》(刘继卣)、《考考妈妈》(姜燕)、



《同欢共乐》(刘文西)等等。在革命形势的鼓舞和党的“百花齐放、推陈出新”文艺方针感召下,到60年代,工笔画更是蓬勃发展,繁花似锦。中国美协正拟举办一次全国性的工笔画展,可惜这个设想未及实现,就被一场突如其来的“文革”风暴打断了。“文革”动乱延续了十年之久,刚起步的工笔画又被打入低谷,几濒灭绝。直到1976年“文革”结束,文艺复苏,工笔画才又破土而出,再展春容。

经过对“文革”灾难的痛苦反思和70年代后期的恢复,工笔画又生气勃勃地踏上了复兴之路。1978年北京美协举办了建国以来第一个工笔画展,犹如一声春雷,震动了全国。1979年北京工笔重彩画会成立,团结新老工笔画家,以集体的力量,高举复兴工笔画的大旗,影响所及,各地区也纷纷出现了工笔画家群体,而湖南省走在全国的前列。1993年湖南工笔画在北京展出引起了轰动。1987年全国工笔画家以中青年为主体,成立了当代工笔画学会,并于1988年在北京举行了当代工笔画学会首届大展,前言中正式提出“生命在于运动,艺术的发展在于创新”的口号,要求工笔画家纵向要对传统作品有更深层的开掘,横向要有现代开拓意识,摄取一切外来艺术的有益营养,化为我有。在该会出版的第一本画集《当代工笔画学会作品选》上,潘絮兹的《工笔·重彩十六观》(代序),又提出工写一家,大雅必须通俗,曲高还要和众,以及工笔画要以自己民族的特色走向世界等观点。自此随着国家进入改革开放新的历史时期,工笔画也进入了新的发展期和转型期,由传统型向现代型转变,这是时代和社会的必然选择。

1984—1985年的第六届全国美展中,中国画部分及年画、连环画、壁画中工笔画的力量不可忽视。它已经不是微弱多数,几占半边天了。在1989年举办的第七届全国美展中国画部分,已超出了半数,而且占获奖作品的多数。1994年举办的第八届全国美展中,这个倾向更加显著;工笔画的崛起已成为20世纪中国画坛最令人瞩目的现象。八九十年代工笔画坛本身亦十分活跃,当代工笔画学会(1994年起改名中国工笔画学会)先后举办了三次全国工笔画大展,又举办了当代工笔山水画展、工笔花鸟十人展,《花与鸟》八人展、现代没骨画展、中国工笔画学会女画家作品展等,此外有刘凌沧、任率英、黄均的工笔重彩人物画联展,潘絮兹、陈白一、叶毓中、蒋采蘋等的人物画个展,于非闇、喻继高、周彦生、金鸿钧等的花鸟画个展,浙江工笔画十人展。湖南中国工笔画艺术大展再次来京展出,它以工笔画家队伍的壮大和画艺的精湛,被人们誉为“工笔画大省”,被寄予“将成为全国工笔画艺术的中心”的很高期望。

80年代后,现代工笔画更步入世界,进行国际文化交流,使国外人士了解到中国画坛除水墨画之外,另一支工笔画大军正在兴起,传统的工笔重彩艺术得以再生,显示出不朽的生命力。

还有应该提到的是对传统的工笔重彩艺术新的发现。自本世纪40年代开始的,张大千首先进行对敦煌壁画的临摹和研究,一直延续到近年敦煌研究院,从未终止,培养了一大批工笔画家和美术青年。张大千、常书鸿、段文杰、潘絮兹等都作出了重要的贡献。新疆地区的壁画临摹研究工作也值得注意。50年代黄河边上山西永乐宫元代壁画被发现,搬迁前和搬迁后进行的巨大的临摹和修复工程,就有许多的工笔画家和美术院校学生参加。60年代山西十多处元代以前寺观壁画临摹,70年代陕西唐代永泰公主墓和章怀太子、懿德太子墓的壁画临摹,80年代对太原北齐娄睿墓壁画的临摹,还有河北、河南、山东、内蒙古、辽宁多处及墓壁画的发现和临摹都补充了美术史的篇页,使我们扩展了对工笔画传统的再认识,同时也从工笔重彩的绘画语言上,看到了许多与现代绘画观念相通的因素,取得了重要的借鉴。

80年代初,由于实行开放政策,大量五光十色的西方现代艺术流派涌入,曾引起了部分青年美术家的躁动,有人误认为现代化就是西方化、世界化,引起了“中国画危机论”的大讨论和“八五”新潮美术的兴起,但在工笔画界似乎没有激起大的波澜,多数画家仍然能保持稳定的心态,进行严肃的创作,继续坚定地走在民族化的前进道路上。

1992年中国美术家协会中国画艺术委员会成立,1993年举行了首届全国中国画展览,入选作品中工笔画仍占稳定的多数。从作者队伍看,过去不太引人注意的地区,许多新作者脱颖而出,显示了工笔画创作实力的增强。这是非常可喜的。

总的说来,当代工笔画的复兴,是在社会主义建设大时代背景下,实行党的“二为”方向和“双百”方针所进行的一项史无前例的伟大的艺术实践,是由传统型转向现代型的伟大变革,它是在传统基础上的推陈出新、开拓创造,承先启后、继往开来。工笔画家们得以广泛汲取民族民间艺术的营养,接纳世界艺术的精华,使传统工笔画在新时代里获得新生命,这是时代赋予我们最好的历史机遇和庄严使命。现在的情况是工笔画仍保持迅猛发展的势头,许多工笔画家力排干扰,潜心创作重大主题的历史画和表现现代生活的风情画,或有计划地从事歌颂祖国山川和建设新貌的山水和新城市风景画,或探索新风格的花鸟画等等,力争出力作、出精品,使工笔画再上新台阶,向即将来临的21世纪献礼。

中国工笔画的复兴,在20世纪只是走了第一步,前面的道路还很长,全国工笔画家肩负重任,要更好地团结起来,扎实工作,开拓奋进,起七百年之衰,振汉唐雄风,重铸丹青,再现历史辉煌;要以恢宏的气势,浓笔重彩来描绘时代的画卷,谱写当代中华民族的英雄史诗,不负党和人民的期望。21世纪,将是工笔画成为中国民族绘画主体的世纪,也将是中国社会主义文艺更加群星灿烂、百花争艳的世纪,努力吧!



# Radiance of Colours, Revival of Brilliance

—Preface to Chinese Meticulous Paintings (Volume of Contemporary Works)

Pan Jiezi

Chinese painting, referred to metonymically as red – and – green in the ancient times, signifies primarily meticulous painting, which is always related to rich colours. The outlining and the light colouring were later developments of the meticulous brushwork painting, the principal of which is always rich coloured work.

Meticulous painting, of remote origin, brilliant achievement and rich tradition, forms an important part of Chinese culture, and a glorious chapter of the history of art.

The cave pictures, coloured potteries, all painted with red colours and heavy ink, with efforts taken to achieve neatness and order, formed the embryos of meticulous painting. The two relics of the earliest paintings, produced in the Warring States period, *Lady with Phoenix and Dragon*, and *Man Riding a Dragon*, well demonstrate the degree of maturity of the linear movement of meticulous brushwork. The painted silk official suit of the Western Han Period unearthed from Mawangdui Tombs is the painting of highly mature meticulous brushwork and rich colouring. Those times saw an extensive application of the meticulous brushwork in the paintings on tomb walls, funerary silks, painted wares, wood wares, and textiles recorded in historical literatures or excavated in archaeological discoveries. With the introduction of Buddhism in the Eastern Han, there was a flourishing of Buddhist painting, which opened new territories for meticulous painting. The paintings on the cave walls that survived in Xinjiang areas and in Mogao Grottoes, are manifestations of the great development of meticulous brushwork after the end of the Han. The reception and adoption of the Six Dynasties paintings modelled upon the style of the paintings from the Western areas, added much to the diversity of the meticulous brushwork, and produced such great masters as Gu Kaizhi, Lu Tanwei, Cao Zhongda, and Zhang Sengyou, and many other painters whose names are not recorded in the history of painting.

The Sui, Tang and Five Dynasties witnessed the Period of great expansion, great elevation and great prosperity, of meticulous brushwork, and the golden times of the history of the genre. The period produced Wu Daozi who is referred to as the Painting – Sage of a Hundred Generations, and such diverse masters as Zhan Ziqian, Weichi Yiseng, Yan Liben, Li Sixun, Han Gan, Bian Luan, Han Huang, Zhang Xuan, Zhou Fang, Sun Wei, Xu Xi, Zhou Wenju, and Gu Hongzhong, all pioneers of schools of painting. They, apart from historical and religious paintings, initiated meticulous brushwork paintings of beauties, of flowers and birds, of beasts, of mountains and waters, and boundary paintings, a variety of classes that form the most magnificent page of the history of painting.

The Song Dynasty saw the flourishing of ink – wash painting, which rose as a rival class to meticulous painting, but its academic part was no parallel to the latter. The Song painting is marked by a sense of reality, whose originality is demonstrated, especially in the meticulous paintings of flowers and birds, and of urban manners. Such diverse painters as Zhao Ji, Guo Zhongshu, Cui Bai, Li Gonglin, Zhao Baiju, Li Song, Su Hanchen, Wu Zongyuan, Zhang Zeduan, and Wang Ximeng followed the prior masters, and innovated in the genre, preparing for the posterity the vitality of meticulous brushwork for future progress.

After the Yuan and the Ming Dynasties, there were signs of the decline of meticulous brushwork; such masters as Zhao Mengfu, Qian Xuan, Ren Renfa, Zhou Chen, Tang Yin, Qiu Ying, Bian Wenjin, and Lu Ji worked as mainstays, but the vigour of the genre was already fading. Yet the paintings on the wall of the Yongle Palace preserved the manners of the Tang and the Song Dynasties, and as the masterpieces of folk painting, they formed a parallel to the greatest four masters of the Yuan. The late Ming Dynasty saw the



rise of Chen Hongshou, who worshiped the spirit of classical painting, but developed a new style, of great creativity that was unprecedented. In the late Qing Dynasty, the three Rens of Shanghai (i.e., Ren Weichang, Ren Fuchang, and Ren Bainian), continued with the innovation, with considerable achievement, which, shining gloriously together with the scholastic paintings of the early Qing artists Jiao Bingzhen and Leng Mei, the boundary paintings by Yuan Jiang and Yuan Yao, the boneless flower – and – plant paintings by Yun Nantian, and the meticulous portraits of Zeng Jing, broke through the oppressive atmosphere of the prevailing practice of imitating ancient masters.

By the time the National Republic was established, meticulous brushwork was already on the decline. There were masters of painting, such as Zhang Daqian, Xu Yansun, Yu Difan, Guan Pinghu, Chen Zhi-fu, and Yu Fei'an, but they failed to restrain the declining tendency. The May Fourth New Culture Movement brought about the reformation waves in Chinese painting, which, it seems, stirred nothing of the meticulous brushwork. It was only after the victory of the people's revolution, the establishment of the People's Republic of China in 1949, that the reformation in the old – fashioned liberal arts and the drive for new Spring Festival pictures and new story – pictures brought new vitality and activity into meticulous brushwork, sending it on the way to revival. The creation activity in new fine arts of the time was an enterprise of great pitch, moment and influence, in which numerous artists and young students of the fine arts colleges and institutions participated; and the paintings of meticulous brushwork and rich colouring that appealed much to the mass, formed the bulk of the new Spring Festival pictures and the story – book pictures, which by publications to be counted in astronomical numbers, reached thousands of thousands of households, preparing a solid social foundation for the revival of meticulous brushwork. This is an illustration that, the meticulous brushwork, created by the broad masses of common people, can achieve prosperous prospects only when it is in the hands of the common people to serve them.

It is easy to list many of the excellent meticulous paintings produced in 1950s, such as: Great Union of the Chinese Nationalities (by Ye Qianyu), March of Chariots (Xu Yansun), Spring of Peace (Chen Zhi-fu), Peony Dove (Yu Fei'an), Pedlar (Ya Ming), Romance of the Western Chamber (Wang Shuhui), The Creator of the Cave Art (Pan Jiezi), Chang'e Flying to the Moon (Ren Shuaiying), Wu Song Beating a Tiger (Liu Jiyou), A Test for Mama (Jiang Yan), and Happy Reunion (Liu Wenxi). Activated by the progress of the people's revolution and inspired by the literary policy of the Communist Party, "hundred flowers blooming and innovation through convention", the meticulous brushwork painting flourished with great vitality and prosperity in the early 1960s. The Association of Artists of China planned a national exhibition of meticulous paintings, but before the fulfillment, the plan was interrupted by the sudden storm of the Cultural Revolution. The turmoil of the Revolution lasted ten years, during which the meticulous painting newly reset on the way to revival was once more swept into the abyss of frustration, onto the verge of extinction. The Revolution closed in 1976, when arts began to revive, providing an opportunity for meticulous painting to break through frozen confinement, and to burst out again with vitality.

After the painful introspection of the disasters of the Cultural Revolution, and after the recovery in the late 1970s, meticulous painting advanced, with full vigour, on the way to revival. In 1978, the Association of Artists of Beijing organized an exhibition of meticulous paintings, which, as the first of its kind after the establishment of People's Republic of China, like a thunderbolt in spring, made an impact upon the artists all over the country. 1979 saw the founding of the Meticulous Brushwork and Rich Colour Painting



Society of Beijing, which united the young and old meticulous painters, and with collective forces, advocated renaissance of meticulous brushwork. Under the influence of the Beijing society, meticulous painter groups appeared all over China. Hunan produced the first responding painters. And in 1983, the Exhibition of Hunan Meticulous Painting in Beijing stirred a sensation. In 1987, meticulous painters of China, with the young artists as the central force of the contingent, established the Contemporary Meticulous Painting Society, and organized the first Society Exhibition in Beijing with great success. The preface to the Exhibition put forward the manifesto: "Life lies in motion and artistic advancement in innovation," which called on the meticulous painters to make dychronic exploration into the depth of the artistic tradition, and cultivate synchronic awareness of the advancement of modern art, absorbing all nourishing elements from foreign arts, for the usage in the creation of a national art. The first collection published by the Society, *Selected Works of the Contemporary Meticulous Painting Society*, contains a prefatory paper by Pan Jiezi, entitled *Sixteen Aspects of Meticulous Brushwork and Rich Colour*, which contributes such ideas as unity of freehand and meticulous brushwork, great refinedness into popularization, elevatedness appealing to the masses, and national character upon which meticulous painting depends to achieve world recognition. Then, with the arrival of the new historical era of readjustment and opening of China's economy to the outside world, meticulous painting proceeded into a period of new advancement and transfiguration, from the traditional type to the modern one, joining in the great chorus of the general renaissance of the national culture. This is the necessary choice of the age and the society.

In the Sixth National Art Exhibition between 1984 – 1985, meticulous works in the parts of Chinese paintings, story pictures, and wall paintings, manifested an unneglectable importance. It was not merely a major genre, but occupied almost half of the territory of paintings. In the Seventh National Art Exhibition in 1989, meticulous paintings formed half of the exhibited, and the majority of the prize winners. The tendency became greater in the Eighth in 1994. The rise of meticulous paintings is a phenomenon most striking in the 20th century circles of Chinese painting: the 1980s and 1990s witnessed great activity of meticulous painting. The Contemporary Meticulous Painting Society (renamed as the Meticulous Painting Society of China, in 1994) organized three National Exhibitions of Meticulous Paintings, Exhibition of Contemporary Meticulous Landscapes of China, Exhibition of Meticulous Flowers and Birds by Ten Painters, Exhibition of "Flowers and Birds" by Eight, Exhibition of Modern Boneless Paintings, Exhibition of the Works of the Female Artists of the Meticulous Painting Society of China, and, apart from these, the Joint Exhibition of Meticulous Figures in Rich Colours by Liu Lingcang, Ren Shuaiying and Huang Jun, the individual exhibitions of figures respectively by Pan Jiezi, Chen Baiyi, Ye Youzhong, and Jiang Caipin, the individual exhibitions of flowers and birds respectively by Yu Fei'an, Yu Jigao, Zhou Pansheng, and Jin Hongjun, and the Exhibition of Meticulous Paintings by Ten Zhejiang Artists. And a second exhibition of Hunanese meticulous paintings was displayed in Beijing; and Hunan, with a great contingent of painters and a great excellency of techniques, was therefore known as "a great maker of meticulous paintings", and expected "to become the centre of the meticulous painting of the nation."

In the 1980s, modern meticulous painting found itself on the way to the outside world. International cultural exchanges made it possible for the foreigners to know that in the realm of Chinese painting, besides the ink – and – wash painting, there is the great force of meticulous painting rising, making the traditional meticulous rich – coloured painting revive and manifest its immortal vitality.



And it is necessary to mention the new discoveries in the traditional meticulous and rich coloured painting. The imitations and studies of the wall paintings of the Dunhuang Caves, initiated by Zhang Daqian in 1940s, continued through years and promoted by scholars in Dunhuang Academy in recent years, cultivated a large number of meticulous painters and students of fine arts. Such artists as Zhang Daqian, Chang Shuhong, Duan Wenjie, and Pan Jiezi made important contributions. Imitations and studies of the wall paintings in Xinjiang areas are also worthy of note. There was the discovery in the 1950s of the Yuan Dynasty wall paintings in the Yongle Palace in Shanxi by the Yellow River; the imitations made before and the restorations after the relocation involved many meticulous painters and students from fine arts colleges. The imitative studies in 1960s of the wall paintings of the pre-Yuan Dynasty temples in Shanxi in 1960s, of the Tang tombs of Princess Yongtai, Prince Huazhang, Prince Yide in Shaanxi in 1970s, of the tomb of Lourui of the Northern Qi in Taiyuan in 1980s, and the discoveries and imitations of the wallpaintings in the Han tombs in Hebei, Henan, Shandong, Inner Mongolia, and Liaoning, all added new chapters or pages to the known history of art, and widened the modern knowledge of the tradition of meticulous painting, and made it possible to observe, from the pictorial language of the meticulous paintings in rich colours, many factors linking to the concepts of modern painting, and to obtain important references.

In the early 1980s, with the opening of the country to the outside world, various modern schools of Western art were introduced in, which made some young artists restless, so much so that there was the thought that modernization is westernization and globalization, giving rise to the discussion about "the crisis of Chinese painting", and to the Eighth-Five-Year new-wave art. Yet it seems that there was little stirring in the circles of meticulous painters, most of whom, were able to keep their mind calm and determined, to carry on with serious art creation, and advance on the road of national art.

1992 saw the establishment of the Chinese Painting Committee of the Association of Artists of China. And 1993 witnessed the first national exhibition of Chinese paintings, the majority of which were meticulous works. Many new painters emerged from areas that had drawn little attention before, which showed the argumentation of the actual creative strength and the great potentiality of meticulous painting. This is a heartening progress.

In a word, the revival of the contemporary meticulous painting, is an unprecedented great practice of the literary policies of the Communist Party, such as "arts serve the people, and serve the workers, farmers and soldiers", and "let a hundred flowers blossom and a hundred schools of thought contend", in the times of socialist construction. It is a great revolutionary transformation of the art from the traditional type to the modern type; and it is an innovation through convention on the basis of tradition, an extension in creation; a continuation of tradition and enterprise for posterity. It is the most serious mission of the times at the best historic moment that meticulous painters absorb extensively the nutrients from national and folk arts, adopt the refined elements of foreign arts, to make it possible for the meticulous painting to acquire new vitality in the new times. At present, meticulous painting still keeps the tendency of rapid growth, a diversity of meticulous painters are devoted to the creation of paintings of great themes and paintings of manners presenting modern life, or of pictures of the mountains and waters, of the country and of its development, or of landscapes of new cities, or to the exploration of flower-and-bird painting of new styles, striving to produce works of impact and refinedness, so as to bring meticulous painting to a higher level, as a greeting to the coming century.



The revival of Chinese meticulous painting, has just covered the initial step, in the 20th century, and there is still a long way ahead. It's necessary that all meticulous painters, with the great mission imposed upon themselves join their efforts strong and sturdy, strive and advance, in order to make the meticulous painting re – rise after a fall of 700 years and to rebuild the Han and the Tang vigour, reconstruct the genre in colours, and to reproduce the glory that once shone in history. And it is an expectation of the Party and the people that the meticulous painters depict the painting rolls of the times and compose the heroic epic of the modern Chinese people, in a vigorous manner and with heavy brushstroke and rich colour rendition. The 21th century will be a century in which meticulous painting becomes the bulk of the national painting form of China, and century in which the stars of the socialist arts shine with greater brightness, and the hundred flowers contend better. Strive!