

Painting as a Recreation in China

— Some *Hsi-pi* Paintings in the Mu-fei Collection —

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Introduction

In the Mu-fei 木扉 collection of Chinese paintings there are twenty-two items which may be grouped as a special category. Although they are different from one another in subject matter and composition as well as in technique of execution they all have a series of interesting features in common. The work is painted spontaneously at the spur of inspiration and the result is so satisfying to the artist himself that he cannot resist recording the joy of his own satisfaction on the picture. In most cases he gladly shares his pleasure with his friends. Apart from being a good painting in its own right it possesses an additional charm which is enhanced by the presence of some beautiful sentiments and sincere friendship. It has always been an irresistible delight to acquire such an example and to enjoy the personal joy and satisfaction of the artist and his friends. It is a privilege to publish them here for those who are interested in Chinese painting.

According to the artists' own inscriptions which appear on these paintings, this type of work may be called *hsi-pi* 戲筆 playful brushworks. Usually modest in temperament and habit the painters tend to regard this type of activity merely as an amusement or recreation to be pursued casually. They have used various types of expression to describe such a performance. The majority are labelled as playful works, namely, *hsi-pi* playful brushwork, *hsi-hsieh* 戲寫 playful writing, *hsi-ni* 戲擬 playful draft, *hsi-tso* 戲作 playful exercise, *hsi-wei* 戲爲 playful work, *mo-hsi* 墨戲 ink-play or just *yu-hsi* 遊戲 amusement or recreation. Some are noted as *man-pi* 漫筆 carelessly written, *man-ch'eng* 漫成 carelessly composed, *man-t'u* 漫圖 carelessly painted; *o-hsieh* 偶寫 casually written, *o-tso* 偶作 casually executed, *ts'ao-t'u* 草圖 rapid sketch or *sui-pi* 隨筆 instant brushwork. There are also those that are described specifically as an *o-sui t'u-pi* 偶隨禿筆 casual exercise with a worn-out brush, *liao tsu shih-i* 聊自適意 merely to amuse myself, *tzu ch'ien* 自遣 for self amusement, *hsin-sao erh ch'u* 迅掃而出 having brushed out in a rapid sweep or *shuai-i fang chih* 率意仿之 imitating hastily according to my own inclination. The messages of these artists are clear and essentially the same.

It is evident that the majority of these paintings were created for the artists' own amusement and satisfaction. In one case the satisfaction was so intense that the artist seemed to have ignored the customary virtue of modesty and indulged in boasting and self-praise. "After finishing my painting," Fu Shan 傅山 declares in one of his album leaves, "I feel that it is no less tranquil and pure than the works of Yün-lin (Ni Tsan)." (see no. 8f) What an arrogant and uncompromising character! Fu Shan lived in the transition between the Ming and Ch'ing dynasties and has been highly respected for his steadfast and unyielding attitude towards the pressure from the new Manchus authority.

The *hsi-pi* painting has a long history in China. The art was invented neither by an individual artist nor in a deliberate movement. In spite of its being created to serve the artist's personal urge for expression and executed in his individual style, it has always been closely associated with the main stream of Chinese art. The development has been a gradual process taking advantage of all the paraphernalia of the art and absorbing not only the various forms of brushwork and ink but also the spirit and philosophy that are fundamental for the artistic production. Its significance can only be understood and appreciated against the background of the development of Chinese painting as a whole. Therefore, in this introduction it would be worthwhile to trace briefly the growth of this unique art form in the light of the evolution of Chinese painting. (History: 3; 13; 45; 50; 67. Theory: 2; 40.*)

* All references in the text are placed in parentheses. The number in bold face refers to the book or article under that number in the Bibliography that follows the texts. In most cases the page reference is also given.

Early Chinese painting, like paintings in other countries was essentially an art of illustration. Only gradually did it begin to incorporate calligraphy and poetry and evolve into an art form closely related to these two arts. The latter had each a long tradition of its own and in their alliance with painting, calligraphy strengthens its technique and poetry gives it its spirit. As a result, intuition, spontaneity and self-expression are heralded as the highest goals of Chinese painting. Great masters must be proficient in all these arts. They are practising artists as well as art critics. Apart from criticizing the works of their fellow artists, it has been a common practice for them to apply serious criticism on their own works as well. The artists' inscriptions on their own paintings are full of self-criticizing remarks. The labelling of their works as *hsi-pi* paintings furnishes a good example.

Chinese art criticism reached its first full blossom in the Six Dynasties. In the beginning there were critical discussions on the use of brush and ink, but soon they were crystallized into the famous *liu-fa* 六法 six techniques which were advanced by Hsieh Ho 謝赫 in the 5th century (29, 1). They may be translated as follows:

1. *Ch'i-yün sheng-tung* 氣韻生動 – creating a life-like tone and atmosphere;
2. *Ku-fa yung-pi* 骨法用筆 – building structure through brushwork;
3. *Ying-wu hsiang-hsing* 應物象形 – depicting the forms of things as they are;
4. *Sui-lei fu-ts'ai* 隨類賦彩 – appropriate colouring;
5. *Ching-ying ti-wei* 經營地位 – composition; and
6. *Ch'üan-i mu-hsieh* 傳移模寫 – transcribing and copying. (40, 34)

Consequently these techniques constituted the foundation for art criticism in the form of qualitative analysis with *ch'i-yün sheng-tung* as the sole undisputed goal in Chinese art. Basing on such a principle Hsieh Ho began to consider the styles of individual artists and determine their artistic value. He selected twenty-seven ancient artists and classified them into six grades (29, 6-27). This was soon elaborated by Li Ssu-chen 李嗣真 (41) into a classification of *san p'in chiu teng* 三品九等 three classes and nine grades, which was somewhat vague and abstract. The three classes were initial, broad divisions into *shang* 上 upper, *chung* 中 middle and *hsia* 下 lower, and each of these was sub-divided into three grades, also *shang*, *chung* and *hsia* according to the orders of artistic value. In the T'ang times, these three classes were renamed probably by Chang Huai-kuan 張懷瓘 (18, 2.6.7) as *shen* 神 inspired, *miao* 妙 excellent and *neng* 能 competent (49, Cahill, 66). They provided some concrete basis for designating the contents and nature of the classes. The six techniques and three classes of Chinese painting remained in fashion for Chinese art criticism throughout the subsequent ages.

As an illustrative art ancient Chinese painting followed an established tradition based on the skill in manipulating the linear outline and colour. It required rhythmic and lively brushstrokes matched with attractive colourings. The main object was to attain the *ch'i-yün sheng-tung* quality in the composition. As a consequence the lines were smooth and even and the colours sure and appropriate, but there was hardly any personal quality or feeling involved. The situation began to change in the T'ang period. The movement was inspired by the success of some ancient calligraphers, notably Li Ssu 李斯, Chang Chih 張芝, Chung Yu 鍾繇, Wang Hsi-chih 王羲之 and Wang Hsien-chih 王獻之 who had been able to achieve distinction by creating each a style of his own. The essence of the personal style is freedom in brushmanship. The quality of the brush strokes is not confined to the traditional practice. It is based essentially on the balance of movement and rest, fast and slow, strong and weak, dry and wet, harmony and contrast, etc., in their many and varied manifestations. It radiates in this way a rhythm which is filled with grace

and vigour, elegance and majesty and other moving qualities capable of stirring the onlooker's imagination and emotion. Under the patronage of the T'ang emperors, the new art, especially the works of the two Wangs which were readily available became the models for all budding artists. The value of these unorthodox calligraphy was recognized and classified separately by Li Ssu-chen as an *i-p'in* 逸品 untrammled class (18, 2.6.12; 49, Cahill, 66). Unlike the traditional brushworks before them, the superlative quality of the new style was founded on free expression and natural movement of the brush. The emancipation of technical skill in calligraphy was soon to exert its influence on the development of painting, its sister art.

The similarity of artistic expression in calligraphy and painting was well-established in the Six Dynasties. They used the same mediums, namely *pi* brush and *mo* ink, on paper or silk and a work of art was composed basically of lines, dots and washes. A good piece of work was usually heralded as *yu pi yu mo* 有筆有墨 meaning a competent display of brushmanship and inkmanship. This was particularly essential in ink painting, especially the style of *pai-miao* 白描 ink outline which was already quite popular. Art critics, like Hsiao Yi 蕭繹 (Emperor Liang Yuan-ti 梁元帝 r. 552-554) was keen to advocate that a masterpiece should be *pi miao mo ching* 筆妙墨精 excellent in brushwork and refined in the application of ink. (30, 3.9.47)

The movement to improve the varieties in brushwork and ink was already in progress in the Six Dynasties. Chang Seng-yu 張僧繇 (ca. 480-549; 63) introduced a linear drawing type of brushwork, such as dotting, dragging, chopping and sweeping. Derived from calligraphic movement they were written in a sparse and simple manner giving the lineament some variations in thickness and thinness. Towards the end of the period Sun Shang-tzu 孫尚子 (fl. 550-660) was famous for painting demons and devils with wavy lines which were described as *chan-pi* 戰筆 tremulous brushstrokes. Hsiao Yi was probably the first to introduce a more elaborate use of ink. "Good ink would appear green," he observed, "and poor ink, reddish brown". 高墨猶綠，下墨猶赭 He went on to advocate that colours in painting could be replaced with ink because it was possible to break it down into various shades to represent *wu-ts'ai* 五彩 five colours. The technique was called *p'o-mo* 破墨 broken ink (28, 6-9). The movement started in the Six Dynasties was continued in earnest in the T'ang times.

The main stream of T'ang painting was basically in the orthodox tradition. Great masters, mostly in the service of the court or Buddhist monasteries, were brilliant exponents of the established styles. Their works were usually precise in execution and colourful in appearance. But some artists were ready to follow the new movement started in the preceding period. It gained new grounds gradually. Their aim was to achieve a freedom in brushstrokes as well as in a wider use of ink. In the improvement of brushstrokes Wu Tao-tzu 吳道子 (c. 690-760; 59) was the most successful. Influenced by Chang Seng-yu he preferred to paint in the uncoloured outline manner or in light colours. The linear strokes distinct and firm were used to depict the form and the variation in thickness of these lines was governed by the established rules of rhythmic movement. The most outstanding feature of his work was simplicity and spareness. A story told by Chu Ching-hsüan 朱景玄 (fl. 760; 18, 2.6.14-15) furnishes a good record of his new style. It reads:

In the reign of T'ien-pao 天寶 (742-755) Emperor Ming-huang 明皇 suddenly recalled the landscape of River Chia-ling 嘉陵 on the road to Shu 蜀 (Szechwan) and despatched Wu Tao-tzu to make sketches of these sceneries. When he returned the emperor asked to see his work. "Your servant has made no sketches," he replied respectfully, "they are all in my heart." Thereupon the emperor ordered him to reproduce them at Ta-t'ung Hall 大同殿. He painted the landscape of more than three hundred *li* 里 along the Chia-ling river, finishing it all in one day. At the same time, there was General Li Ssu-hsün 李思訓 (c. 651-716) who was famous in landscape painting.

The emperor also ordered him to do the same scenery at Ta-t'ung Hall. He took several months to produce it. Ming-huang remarked: "Li Ssu-hsün worked several months on his landscape and Wu Tao-tzu did it in one day. They are both extremely excellent."

There is no doubt that Wu Tao-tzu was responsible for introducing a new type of brushwork with vigorous strokes of various thickness, characterized by swift and free execution. Its superiority was readily admired by the art critics of his time and set an example for the later artists.

Apart from Wu Tao-tzu Chu Ching-hsüan also took notes of other artists who succeeded in mastering the brush in some unusual fashions. Chang Tsao 張瑑 (fl. 750; 18, 2.6.22) could paint with two brushes one in each hand, doing a living tree branch with one and a dead branch with the other at the same time. Wei Yen 韋偃 (c. 750; 18, 2.6.25) did a painting depicting horses in all sorts of position and attitude, and among them the smaller ones were brought in in abbreviated forms, a single dot for the head and a single dash for the tail. The attempt to produce novelty and unconventionality in the use of the brush by these artists was deliberate. Sometimes they went as far as to abolish the brush and painted with the hand instead. This was probably the beginning of the *chih-hua* 指畫 finger painting in later times.

The movement to improve the use of ink in painting in the T'ang times took several forms. First we have the most extreme case of Wang Mo 王墨 (c. 800; probably also known as Wang Hsia 王洽 or Wang Mo 王默) who invented the *p'o-mo* 潑墨 splattered ink technique. According to Chu Ching-hsüan (18, 2.6.37) –

Whenever Wang Mo wanted to paint a picture he would first drink wine, and when he was sufficiently drunk, he would splatter ink onto the painting surface. Then, laughing and singing all the while, he would stamp on it with his feet and smear it with his hands, besides swashing and sweeping it with the brush. The ink would be thin in some places, rich in others; he would follow the shapes which brush and ink had produced, making them into mountains, rocks, clouds or water. Responding to the movements of his hand and following his inclinations, he would bring forth clouds and mists, wash in wind and rain, with the suddenness of creation. It was exactly like the cunning of a god; when one examined the painting after it was finished he could see no traces of the puddles of ink. (49, Cahill, 68)

Sometimes Wang would go so far as to charge his own hair with ink and paint with it. There is no doubt that all these new manners of applying ink were unconventional. Some critics refused to admit it as a painting. But since the technique was quite a novelty it was readily accepted and practised by a number of others. Chu Ching-hsüan was understandingly enough as to recognise its value. Making a record of this extraordinary innovations, he grouped Wang and two others under the *I-p'in* untrammelled class. (18, 2.6.37-38)

The introduction of the *shui-mo* 水墨 ink-wash painting followed a less drastic course. The founder of this type of painting may be attributed to Yin Chung-jung 殷仲容 (c. 690-704; 18, 2.6.32). He was a painter of birds and flowers and succeeded to make the tones of ink to appear as if all five colours were present. It was simply a matter of replacing the colours and colour washes of the traditional style with ink. An outline of the form was first delineated and in it ink washes were applied. The new method was probably derived from colour painting, hence it was also known as *hsüan-jan-fa* 渲染法. However, it was Wang Wei 王維 (699-759; 26) who succeeded in doing landscape in this style, and considered it the foremost technique in art. In his notes on the secrets of landscape painting (61) he writes –

In the art of painting *shui-mo* (style) is the most sublime. It may be used to reveal the character of nature and establish the works of the Creator. 夫畫道之中，水墨爲最上，肇自然之性，成造化之功。 Apart from acquainting the hand with the brush and stone (ink), one may sometimes playfully

try to seek the secret of nature. It may take years and months to explore its subtle mysteries. For those who are intelligent there would be no need for much explanation. The best way to learn is to follow the established principles. 手親筆硯之餘，有時遊戲三昧，歲月遙永，頗探幽微，妙悟者不在多言，善學者還從規矩。

Wang Wei introduced yet another two new features into Chinese painting. Being a poet he championed first the depicting of poetic mood in art which aimed at probing into the secret of nature. Painting was made to fuse mood and scene, joining the subjective and objective concepts in one. In this respect Su Tung-p'o 蘇東坡 (1036-1101; 28, 12) was able to declare that —

Savouring Mo-chieh's (Wang Wei) poems one finds painting in them and viewing Mo-chieh's paintings one finds poems. 味摩詰之詩，詩中有畫；觀摩詰之畫，畫中有詩。

Secondly, Wang Wei started to take the act of painting as a recreation, employing it playfully to express his poetic mood.

This double innovation in Chinese painting was clearly a result of the influence from poetry. By the T'ang times the latter was popular not only as a self-expression in which all sorts of passion, joy and exhilaration, enthusiasm and excitement, anxiety and pain could be released, but also a simple and convenient form of social and intellectual inter-course. Poets were ready to write at any occasion including casual personal communication. Many of them were composed in a playful mood and the author was quite ready to mention this in the title. In the collected poems of Tu Fu 杜甫 (62), for instance, there were some thirty pieces labelled simply as playful works, namely, *hsi-tso* 戲作, *hsi-t'i* 戲題, *hsi-wei* 戲爲, *hsi-tseng* 戲贈, *hsi-chien* 戲簡 or *hsi-chi* 戲寄. Others are described as being composed heedlessly, *man-hsing* 漫興 or *man-ch'eng* 漫成. Besides, hundreds of others are merely entitled as *ch'ien-hsing* 遣興 liberating emotion or passion. The same tradition may also be noted in Wang Wei's poems (60) and, indeed, he carried the habit into painting as the art was being revolutionized in technique as well as in spirit.

Poetic expression became the main stream of Chinese painting in the Sung period. The fall of T'ang saw the emphasis changed from human figures and religious subjects to landscapes, birds and animals. The feeling for nature which ran deep in Chinese prose and poetry began to dominate the expression of art and a grand style of nature painting was developed. It reached its height by a succession of artists, notably, Ching Hao 荆浩 (fl. 920), Chü-jan 巨然 (c. 875), Li Ch'eng 李成 (916-967) and Tung Yuan 董源 (907-960). The movement was soon branched into two contrasting schools, championed by the academician painters at the imperial court and by the literati artists out of office. The poetic feeling and emotion gained two different ways of expression in the same movement.

Some of the Sung emperors were artists themselves. The Hua-yuan 畫院 Painting Academy was organized in a grand scale playing an active part around the emperor, especially during the reign of Hui-tsung 徽宗 (r. 1101-1125; 55). The latter was himself a good painter and great connoisseur of art. He wished all his court officials to be artists as well. It was he who introduced the illustration of a line from a well known poem. Poetic thought became an essential and important element in painting. As they were competent artists in the traditional manner their styles tended to be refined and realistic.

The literati painters, on the other hand, carried the same movement into another channel. Famous artists like Su Tung-p'o, Li Kung-lin 李公麟 (1040-1106), Mi Fu 米芾 (1051-1107) and their friends were all men-of-letters. Naturally, poetic feelings came to dominate their ways of expression. Being connoisseurs themselves, their meetings were often devoted to art criticism

and discussion as well as painting pictures in cooperation. Their works were characterized by simplicity in composition and spontaneity in rhythmic brushwork. This great change in Chinese art was still based on the study of ancient masters and the exploitation of the capabilities of inkstroke rhythms. The new style, known as *Wen-jen-hua* 文人畫 literati painting championed simple compositions executed with strong or delicate brushstrokes and mostly in ink. They were written down like a poem at a moment of inspiration. The execution was described as *hsieh-i* 寫意, meaning "to write down an idea" or "to express a mood". Furthermore, it was a period when *li-hsueh* 理學 neo-Confucianism was the dominant intellectual movement. The concept of this new philosophy was based on the *li* 理 of things or *tao* 道 of the universe. It may be interpreted as the inner force dictating the structure of nature and governing its behavior including the moral order of man. There was also a tinge of the eventual awakening of the inner soul in the *Ch'an* 禪 manner of Buddhism. With such a philosophical basis the literati school emphasized the spirit and rhythmic vitality in painting. An artist was required to conceive new ideas and to express them in their respective original style, revealing thus their integrity and other moral qualities. The keynote was originality as the writings of Su Tung-p'o and Mi Fu joined forces in advocating the new movement. In this way the art of painting was directed into the sphere of expressionism.

The new philosophical outlook was responsible for the simplification of the technique in execution. There evolved two new approaches in the use of ink. As the literati artists were all men of high intellectual standard, well-versed in calligraphy, calligraphic strokes and rhythm began to play a leading part in painting. They were directed mainly to the painting of simple flowers, especially the prunus, orchid, chrysanthemum and bamboo. The expressiveness of lines, dots and forms reflected readily the feeling and individuality of the artist as well as his mood at the moment of painting. The second approach was initiated by Mi Fu. Following the ink-splashing technique of the T'ang masters he succeeded to depict the various forms of nature with freely splattered ink giving a diffuse quality to the landscape. His painting acquired a new and fresh atmosphere and was formally recognised as the "Mi style". Most of these monochrome paintings were done at the spur of the moment. They preferred to describe their works as *mo-hsi* 墨戲 inkplay and spoke of writing a painting instead of painting a picture.

The Sung artists also introduced the inscription and colophon in painting. The academic artists, especially Emperor Hui-tsung, used to write poems for their works on the pictures. But this was more often practised by Sung Tung-p'o and his circle. The main function was to record or read the feeling and emotion that had inspired the work. It appeared usually in the form of a brief and simple poem which blended with the picture in happy balance. In this way the alliance of the three arts, painting, calligraphy and poetry was rendered in perfect harmony in spirit as well as in form. As all these were composed playfully at leisure, they regarded them as *mo-hsi* inkplay. The movement of making a better use of the brush and ink started in the T'ang times reached its climax at this stage and inkplay works began to occupy a rightful place in Chinese art.

The balance of the academic and literati schools in Chinese painting was destroyed in the Yuan period. Most of the academician artists maintained the established traditions to meet the approval of the ruling class, but great painters, like Ch'ien Hsuan 錢選 (c. 1235-1301), Chao Meng-fu 趙孟頫 (1254-1322) and Kao K'o-kung 高克恭 (1248-1310) were ready to follow the new trend and achieve their own personal styles. The movement enjoyed its full momentum, however, in the country side. A host of great masters, notably, Huang Kung-wang 黃公望 (1269-1354; 47) Wu Chen 吳鎮 (1280-1354; 10), Ni Tsan 倪瓚 (1301-1374; 11), Wang Meng 王蒙 (1308-1385; 47) and many others rose almost in unison to dominate the scene. Apart

from Kao K'o-kung's works in the Mi style and Wu Chen's practices in inkplay, they each acquired a style of his own. The main purpose of painting was to express the artist's personal romantic inspiration. "What I call painting," declared Ni Tsan, "is just a few simple, hasty strokes of romantic brush. It does not strive for formal likeness, but is done just to please myself." 僕之所謂畫者，不過逸筆草草，不求形似，聊以自娛者也。(40, 112). He painted with a dry brush, striving to capture his own feeling with colourless simplicity. As a result his works excelled in calm blandness and tranquility. In his hands Chinese painting became a simple spontaneous execution for personal enjoyment. Under such an environment playful painting became well-established and attained its full bloom.

The atmosphere in the Ming court continued to stifle originality. Artistic geniuses were usually untolerated and forced to resign. Tai Chin 戴進 (c. 1390-1460), for instance, left to establish his own school with a large following. He was a native of Ch'ien-t'ang 錢塘 (Hang-chou) and so his school came to be known as the Che-p'ai 浙派 or Che School. The literati artists, on the other hand had their centre in Su-chou 蘇州 with Shen Chou 沈周 (1427-1509; 12) and Wen Cheng-ming 文徵明 (1470-1523; 4) as its leader. The Wu School had also a large following. Many of their works were executed in the simple, spontaneous manner for private amusement and they began to inscribe the joy of their performance on the pictures, calling them *hsi-pi* or *hsi-mo* works. They were usually so enthusiastic with their works that they gladly invited their friends to enjoy them. It was indeed a unique and attractive creation and with the artist's own acknowledgement on the picture, later onlookers are able to share the momentary joy of the artist and his circle. The practice which cut across all styles was firmly established in the Chinese artistic tradition.

For the greater part of the Ming dynasty the two schools flourished side by side. It was not until after 1600 when the members of the Wu School began to advance a new theory on the development of Chinese painting that serious contradictions and grave antagonism started to evolve between them. (69)

The new theory was the result of a fresh attempt to appraise the art from the historical point of view. The Chinese painting had progressed so far in a continuous process. No art historian had ever tried to see it otherwise. But the progress of events in the Ming period, such as the deterioration of the political and social order, the change in the economic structure, the dominance of the prevailing thoughts in religion and ethics, and above all the decline of the Wu School itself forced its members to reassert their own style and activity by justifying themselves in history. Under the leadership of Tung Ch'i-ch'ang 董其昌 (1555-1636) and his friends, Ch'en Chi-ju 陳繼儒 (1558-1639) and Mo Shih-lung 莫是龍 (c. 1539-1587), the evolution of Chinese painting was deliberately divided into two streams, a Southern Nan-tsung 南宗 and a Northern Pei-tsung 北宗. The division was traced back to T'ang times with Wang Wei and Li Ssu-hsün as their respective founders. All the ancient masters were classified arbitrarily into two groups. The Pei-tsung group were the academicians who are competent in painting and their works refined and elaborate, colourful and decorative. The Nan-tsung group were the scholar artists in office or in retirement, so painted in as simple and spontaneous style. As they were men-of-letters, excelled in calligraphy and poetry their works were characterized by a union of these three arts which served to amuse the artists themselves and their friends. There are naturally marked differences between the two groups in purpose and in technical execution, but as Tung and his followers claimed themselves to be the direct descendants of the Southern group the theory implied that the latter was the nobler of the two. It was rejuvenating for his group because Tung, being a great scholar and artist himself, was able to illustrate the superiority of his school

by his own paintings which were usually re-enforced with his calligraphy and poetry. Theory and practice went hand in hand to give the new theory a solid foundation and it was most influential.

In the beginning the division of the Southern and the Northern schools was vague and not rigid. The techniques of execution were versatile and universal and were freely employed by the artist irrespective of their classification. Nan-tsung painters were quite ready to marvel and appreciate works of the opposite school and to learn the technical skills from them. Li K'ai-hsien 李開先 (1501-1568) did not hesitate to admire the works of Tai Chin and Wu Wei 吳偉 (1459-1508) and speak highly of their achievements. But soon the cleavage deepened. Shen Hao 沈顥 (c. 1650) and his followers started to uphold the dignity of their own school and criticize the Pei-tsung artists as professionals who worked only according to definite rules and formulae. As a result, the style of the Southern school was looked up to as equivalent to that of the *Wen-jen-hua* literati painting championed by the Sung and Yuan masters. What was originally a mere re-interpretation of art history had now become an emotional issue between the followers of the two schools. The Southern school was heralded as the *cheng-tsung* 正宗 upright or proper style of painting while the Northern was relegated as technicians and suppressed as vicious and evil practice. The movement went as far as to discuss works of such great masters from Li Ssu-hsün, through Ma Yuan 馬遠 (c. 1150-1225) and Hsia Kuei 夏珪 (c. 1190-1230; 56) to Tai Chin and Wu Wei as depressed and corrupt and therefore harmful to follow.

There were, however, some unbiased scholars who refused to follow the tide. Wang Hui 王翬 (1632-1717; 34), for example, tried to take the lead in fusing the two manners of expression in one tradition, while Shih-t'ao 石濤 (c. 1614-1717; 14) chose to advocate *tsung-wo* 宗我 following my own inclination to achieve a personal style. But the movement proved too strong for common individuals to attempt to divert it otherwise. The attack on the Northern school was deliberate, thorough and devastating, and as a result the Southern school succeeded in dominating the scene throughout the entire Ch'ing period. It is interesting to note that in recent centuries Chinese painting was known in Japan as *nanga* 南畫 southern painting (1, 35). The powerful influence of the Nan-tsung can hardly be exaggerated. Tung Ch'i-ch'ang's dominance in Chinese painting during the Ch'ing dynasty was almost complete.

However, like all styles and manners of painting the Southern school was subject to gradual change and decay. It is an irony for an advocator of free and spontaneous expression like Tung Ch'i-ch'ang to set up a definite style with Huang Kung-wang as the supreme pattern for training and emulation. Furthermore, his followers were quite ready to take Tung's own works as the ideal models. The main activity in art was now conditioned rigidly to copy and emulate. In pursuit of antiquity became the main stream in art. As a result a large majority of the Southern school artists remained forever servile imitators. Many of the late Ming and Ch'ing works may rightly be classified as exercises in art. What was meant to be an original innovation has become eventually an orthodox practice, leading to wither and decay.

It remains to be noted that a large number of Nan-tsung artists were great enthusiasts in inkplay works. To the Sung and Yuan masters the art was fundamentally a technical innovation introducing a new style in the use of brush and ink, but by the later part of the Ming period it had been generally accepted and recognised as an orthodox practice. It was not a novelty any more because the technique was already out of the question. According to Tung Ch'i-ch'ang, "The aim of a *mo-hsi* inkplay is to capture the bare and vast expanse and the secret of nature." 蒼率荒遠，即為墨戲 (see no. 12f). The art was to express a sublime and tranquil mood engendered

in the mind of the artist. Any artist who felt the satisfaction of expressing his feeling or emotion in this manner would usually begin to record the experience on his work. It soon became a fashion practised by great masters irrespective of their schools or techniques of execution.

The domination of the Southern school in the Ch'ing period, however, was far from being absolute and complete. Ever since the decline of the Ming dynasty there rose a large number of individualists and eccentric painters who were ready to explore new grounds and find new ways of expression. Some of them were men of great integrity who refused to serve the new dynasty. Others were hermits, philosophers and religious enthusiasts, firm and steadfast in their beliefs. And still others were drunks, madmen and exhibitionists who indulged in disorderly behavior and erratic form of life. In art, however, they were all excellent in painting, calligraphy and poetry and were consistently unconformists who chose to follow their own respective inclinations. As a result the main stream of the Ch'ing painting was flooded by a great revival which brought in a series of glorious achievements, full of daring adventure and audacious freshness. Their works remained a strong and powerful current, exerted marked and decisive influence on Chinese painters up to the present day.

For our purpose it would be of interest to note that amidst the upheavals of the Southern painters and the erraticity of the unconformists, the painting of playful works continued to prevail. It served admirably as the momentary personal outlet for the artist who did not hesitate to record his own satisfaction on his own painting. It was more an enjoyable recreation than a mere display of technical skill as implied by such terms as *mo-hsi* or *hsi-mo* used by the Sung and Yuan masters. The twenty-two items in the Mu-fei collection furnish some good examples and they will be described in the following section.

Hsi-pi paintings in the Mu-fei collection

1. 文徵明，茶錄書畫合璧圖軸

Ch'a-lu: calligraphy and painting (Pl. 1)

by Wen Cheng-ming (1470-1559)

Hang scroll. Ink on paper. 94.5 x 30.5 cm. Dated 1522.

Calligraphy –

Ch'a-lu of Ts'ai Chung-hui-kung 蔡忠惠公 (Ts'ai Hsiang 蔡襄, 1012-1065) in *find cheng-shu* 正書 formal script.

Inscription –

The quality of tea, its methods of preparation and its equipment had been carefully discussed by some T'ang scholars, such as P'i (P'i Jih-hsiu 皮日休, d. 880) and Lu (Lu Yü 陸羽, d. 806). Ts'ai Tuan-ming 蔡端明 served in the court of Emperor Jen-tsung (r. 1031-1063) as a *Ch'i-chü-chu* 起居注 Recorder of Daily Life. Apart from attending the imperial audiences he was in charge of the tribute tea. In his *Ch'a-lu* he has described the various methods of tea-drinking as a supplement to what has already been written in the past. This was indeed a tasteful affair of the ancient days. Now as I have seen his original manuscript and loved it with ardent affection, I sketch without hesitation this small picture to match the writing. The time is in the third month of *jen-wu*, the first year of Chia-ching 嘉靖 (1522). Written by Wen Cheng-ming.

Seals of the artist –

Cheng 徵, ming 明 and *Wu-yen-shih yin* 悟言室印.

Collectors' seals –

Yeh Meng-lung 葉夢龍 (1775-1832): *Yeh Meng-lung chien ts'ang* 鑑藏, *Ching-hsia-hsi-kuan* 耕霞溪館, *Yün-ku-t'ang ts'ang shih-che pao chih* 雲谷堂藏識者寶之.

Ho Kuan-wu 何冠五 (20th cent.): *T'ien-hsi-shu-wu* 田溪書屋, *Hsi-chih* 希之.

The artist (4) –

A native of Ch'ang-chou 長洲 (Su-chou, Kiangsu). Original name Pi 璧. T (tzu 字), Cheng-chung 徵仲. H (hao 號), Heng-shan 衡山, T'ing-yün-sheng 停雲生, and others. A member of the Han-lin 翰林 Academy and one of the most distinguished scholars, poets and calligraphers of the Ming era. Pupil of Shen Chou, founder of the Wu School. Like his master he was most versatile in art. His ink paintings are usually classified into two contrasting styles. Those that are painted in fine and subtle brushstrokes are known as *hsi-wen* 細文 delicate Wen Cheng-ming while those of bold and powerful strokes, as *ch'u-wen* 粗文 strong Wen Cheng-ming. To match the refined formal script of his calligraphy the delicate style was used in this work and they appear together in complete harmony. The painting had been in the hands of some Kwangtung collectors for more than a century.

2. 文徵明, 古木竹石圖軸

Ku-mu chu shih Old trees, bamboo and rocks (Pl. 2) by Wen Cheng-ming

Hanging scroll. Ink on paper. 933 x 320 cm. Dated 1541.

Poem –

The north wind blows into the bare mountain
And the ancient trees dance like green dragons.
Where does the jade music come from?
Like splashing rain the spring is pattering on the rocks.

Inscription –

On the fifteenth day of the seventh month in the year *hsin-ch'ou* (1541), seizing the opportunity of some leisure I went for a visit with Wang Lu-chih 王祿之 in his Sung-po-chai 宋白齋. After chatting over a cup of tea for a long while, he produced some paper and asked me to do a painting for him. Rapidly I sketch this for him. Cheng-ming.

Seals of the artist –

Wen Cheng-ming yin 文徵明印, *T'ing-yün* 停雲.

Collectors' seals –

Kao Hsiang-nan (195h cent.): *Kao-shih Hsiang-nan hsien-shang* 高氏象南心賞, *Kao-sheng ch'ang-wu* 高生長物.

Kuo Fan-yang (19th cent.): *Fan-yang Kuo-shih chen-ts'ang shu hua* 范陽郭氏珍藏書畫, *Fu-hsien chen shang* 賦閒珍賞.

Three others: unidentified.

Published –

Musée Cernuschi, 1967. 19, no. 7.

The artist –

See no. 1. This is a good example of Wen Cheng-ming in the strong style. The sketch is swift and bold in execution but well disciplined, giving the impression of five colours in the use of ink. Most of the fine lines and tiny dots are quite similar to those appeared on the *Ch'a-lu* painting. But as it was done about twenty years later the strokes are freer and more matured than the preceding example.

3. 徐渭，青藤書屋圖軸

Ch'ing-t'eng-shu-wu (Studio of the artist) (Pl. 3) by Hsü Wei (1521-1593)

Hanging scroll. Ink and colour on paper. 102.3 x 38.4 cm.

Title –

Ch'ing-t'eng-shu-wu. Seal: *Hsiang-kuan-chai* 湘管齋.

Inscription –

A few houses which are bent to the east or twisted to the west [to match] a scholar who speaks the southern dialect with a northern accent. Hsü Wei amuses himself.

Seals of the artist –

Hsü Wei, T'ien-ch'ih-shan-jen 天池山人.

Collectors' seals –

Ch'ien Mu-chai 錢牧齋 (1582-1664): *Mu-chai*.

Chu Tzu-yang 朱紫陽 (19th cent.): *Tzu-yang Chu-shih wen-fang* 紫陽朱氏文房.

Another: unidentified.

Published –

Fitzwilliam Museum, 1954, 15, no. 21; Ch'eng, 1965, 9, no. 14;

Musée Cernuschi, 1967, 19, no. 23.

Recorded –

Siren, 1958, 50, 7.194; Laing, 1969, 37, 170.

The artist (25) –

A native of Shao-hsing 紹興, Chekiang. T, Wen-ch'ing 文長; H, T'ien-ch'ih 天池, Ch'ing-t'eng 青藤 and many others. Literary writer, poet, calligrapher. Versatile painter, usually in swift and spontaneous brushwork. This picture of his own studio is executed in the splattered and shading technique and dominated by blue and ink. Another version of the same subject has been published in *Chung-kuo ming-hua chi* (65, 18) and reproduced by a number of Japanese publications (1, 21.2; 35, 9.161; 43, 326; 44, 624), but it is quite different from the present example in composition as well as style of execution. It is interesting to note that Hsü Wei has painted this picture for self amusement. It is filled with an unusual charm, so relaxed and peaceful that one cannot help feeling like to share his little world with him.

4. 宋珏，柳溪放櫂圖軸

Liu-hsi fang-chao Boating among the willows on the river (Pl. 4) by Sung Chüeh (1576-1632)

Hanging scroll. Ink and slight touch of colour on paper. 159.2 x 42.7 cm.

Poem –

The ten *li* expanse of water chestnut pond presents a most beautiful scenery.

Gliding through the perfume of the lotus flowers

I feel no earthly sultry heat.

With my feather fan and silk kerchief, I enjoy my boundless freedom.

Inscription –

Playfully I draft this in the style of Fang Ts'ung-yi 方從義 (fl. 1300-1340). Sung Chüeh of P'u-t'ien 蒲田.

Seal of the artist –

Sung Ku chih yin 宋穀之印

A collector's seal –

K'ung Chi-su 孔繼洙 (1727-1791): *K'ung-shih Ku-yuan ts'ang-ku* 孔氏谷園藏古.

Published –

Ch'eng, 1965, 9, no. 12; Musée Cernuschi, 1967, 19, no. 25.

Recorded –

Laing, 1969, 37, 189.

The artist –

A native of P'u-t'ien, Fukien; lived in Nanking. Alias Sung Ku. T, Pi-yü 比玉. H, Li-chih-hsien 荔枝仙. Calligrapher and seal carver. Landscape in the styles of Yuan masters. Drafted playfully in the manner of Fang Ts'ung-yi, the picture captured the messy atmosphere of the Yuan artist but the minute dots and fur-like strokes are quite original, achieving a style of his own.

5. 倪元璐，花果圖卷

Hua kuo chuan Flowers and fruits (Pl. 5)

by Ni Yuan-lu (1593-1644)

Handscroll. Ink and colour on paper. 24.4 x 266.4 cm. Dated 1634.

Title by Teng Erh-ya 鄧爾雅 (1883-1961?) –

Ni Yuan-lu *Hua-kuo-chuan* – Ch'an yen ch'un mu 蟬嫣春莫 (fascinating cicada in late spring. Teng Erh-ya chuan yu Hsiang-hai-tao shang 篆于香海島上. Seals: *K'e-chiu-ch'ang* 可久長, *Teng Erh-ya yin* 鄧爾雅印, *Mo-weng* 默翁.

Inscription –

In the summer of *chia-shu* (1634) playfully I write this painting of eight types of flowers and fruits to promote laughter from Che-shih 介士, my elder literary brother. Younger brother Yuan-lu.

Seals of the artist –

Ni Yuan-lu yin, *Hung-pao* 鴻寶.

Collectors seals –

Wang Hung-hsü 王鴻緒 (1645-1723): *Hung-hsü chih pao* 鴻緒之寶, *Hua-t'ing Wang-shih chen-ts'ang* 華亭王氏珍藏, *Heng-yün-shan-jen* 橫雲山人, *Yen-chai mi-yuan* 儼齋秘玩.

Shih Pang-yen 施邦彥 (17th cent.): *Tien-I-chai* 點易齋.

Colophon by Teng Erh-ya –

Ni Wen-chen-kung of Shang-yü 上虞 was a Chin-shih 進士 in the reign of T'ien-ch'i 天啓 (1621-1627). From a Pien-hsiu Recorder 編修官 he was promoted to the Secretary of both the Board of Revenue and Population and the Board of Rites 戶禮兩部. In 1644 when the capital fell he died for his country by committing suicide. He was steadfast and incorruptible, unyielding to power and pressure. In this respect he gained the same high reputation as Huang Shih-chai 黃石齋 (Tao-chou 道周, see no. 7). Apart from his skill in calligraphy and being excellence in painting he excelled in the study of *I-ching* 易經. His literary production includes a commentary to the classic 兒易內外儀 and his *Collected Works* 詩文集. These books are important because of the author and the author became noteworthy through these books. They are to be preserved for the posterity who will appreciate his feeling and integrity. This painting is composed of pure and lucid brushstrokes, reverent and dignified in rhythmic vitality. Beyond the proper and correct form of the subjects there lies his imposing and respectful deportment. It is the third month of the year of *hsin-mao* at the age of 78. Teng Erh-ya of Tung-kuan 東官. Seals: one with the image of Buddha, *T'ai-shih-kung niu ma tsou* 太史公牛馬走, *Teng, Erh-ya*.

Published —

Ch'eng, 1965, 9, no. 15.

Exhibited —

Fitzwilliam Museum, 1954, 15, no. 26; Musée Cernuschi, 1967, 19, no. 22.

Recorded —

Siren, 1958, 50, 7.220; Laing, 1969, 37, 182.

The artist (23, 52-55; 33, 587; 52, 315-316) —

A native of Shang-yü, Chekiang, T, Yü-ju 玉汝. H, Hung-pao. Posthumus name Wen-chen. Poet, calligrapher, high official. Ming Loyalist, hanged himself at the fall of the Ming dynasty in Peking. A versatile artist. This handscroll is done playfully in a free and spontaneous manner, the display of colour and ink competent and masterly. It is interesting to note that some of the green leaves of the chrysanthemum are left without the details of the *kou-chin* 鈎筋 veins in ink. This is a characteristic feature of a *hsi-pi* painting.

6. 張宏，春波牛背圖軸

Ch'un-p'o niu-pei Water crossing on buffaloes (Pl. 6) by Chang Hung (1580?-1660?)

Hanging scroll. Ink and slight touch of colour on paper. 100.8 x 42.5 cm. Dated 1639.

Inscription —

In the year *yi-mou* (1639) . . . of Ch'ung-cheng 崇禎, playfully written at Ts'ao-yuan hsiao-ke 曹園小閣 in Pi-ling 毘陵. Wu-men 吳門 Chang Hung.

Seals of the artist —

Ch'en Hung 臣宏, *Chün-tu-shih* 君度氏.

Collectors' seals —

Chien Min 簡民: *Chien Min* (half left).

Hsiang Han-p'in 香翰屏 (20th cent.): *Han-p'in*.

Cheng Te-k'un: *Mu-fei chen-ts'ang* 木扉珍藏.

Published —

Ch'eng, 1965, 9, no. 13.

Exhibited —

Fitzwilliam Museum, 1954, 15, no. 27.

Recorded —

Siren, 1958, 50, 7.155; Liang, 1969, 37, 151-152.

The artist (52, 471) —

A native of T'ai-ts'ang 太倉, Kiangsu. T, Chün-tu. H, Ho-chien 鶴澗. Followed Shen Chou in landscape. Figures and animals are free and natural. Written playfully, this work has indeed portrayed the compassionate affection of the buffalo and the human race towards their young ones.

7. 黃道周，武夷泛棹圖軸

Wu-yi fan-cho Excursion to the Wu-yi mountain (Pl. 7) by Huang Tao-chou (1585-1646)

Hanging scroll. Ink on paper. 124.8 x 29.4 cm. Dated 1642.

Poem 1 —

The mountains stretch for a thousand *li*,

In a small boat I arrived at Wu-yi.

Far away are the clouds and mists in the sky,

In the middle a pavilion perched on the precipitous terrace.
Rocks are singing with the flowing water,
Birds chanting and flowers falling.
I feel like playing some music with a zither,
But who is there to understand my disappointment?

Poem 2 –

In the myriad ravines and thousands of mountain peaks,
Narrow are the paths for viewing the heights.
The evergreen *pi-li* 薜荔 are suspended on the hanging cliff.
In the deep valley, the wooden gate is closed.
Mists and clouds stay long with the tall trees,
Birds and animals return to their scattered forests.
At leisure I playfully paint this picture
Please don't laugh at its rights or wrongs.

Inscription –

On the 5th day, in the third month of the year *jen-wu* (1642) I paint this picture on a trip to Wu-yi. Huang Tao-chou also inscribe.

Seals of the artist –

Hsi-tsun 細遵, *Shih* 史, *Chou* 周, *Yu-p'ing* 幼平.

Colophon by Tiao Hua-shen 刁化神 –

Poem: The bamboo is rather small and insipid,
The thatched pavilion filled with the colour of spring,
Birds sing to hasten the rising sun,
Cheerful clouds envelope the resting mountain.
The old trees attempt to reach the heaven and the milky way.
The tumbling spring falls like the sound of temple bells.
The ambitious scheme has not been successful
So it would be better to seek satisfaction in the world of the immortals.

Inscription: Written to seek the good advice of my sworn elder brother Wo-tzu 臥子 (Yen Ying 嚴英, 18th cent.). Su-ling 素陵 Tiao Hua-shen. Seals: *Su-ling*, *Tiao Hua-shen yin*.

Collectors' seals –

Ch'eng Yao-t'ien 程瑤田 (1725-1814): *Tsui-weng sun-tzu yi yung pao chih* 醉翁孫子宜永保之 (May the sons and grandsons of Tsui-weng preserve this forever).

Ch'en Wu-men 陳無悶 (20th cent.): *Pai-ting* 白丁, *Ts'ang* 藏.

Published –

Ch'eng, 1965, 9, no. 14.

Exhibited –

Musée Cernuschi, 1967, 19, no. 26.

Recorded –

Laing, 1969, 37, 172.

The artist (23, 35-44; 33, 345-348) –

A native of Chang-p'u 漳浦, Fukien. T, Yu-yuan 幼元, Ch'ih-jo 螭若, Hsi-tsun and others. H, Shih-chai. Posthumous name Chung-lieh 忠烈, etc. Philosopher, calligrapher, President of the Board of Rites. In landscape he has a personal style, reputed to be expressive of his steadfastness and integrity. This painting was done in 1642 when he was banished

from the Ming court. Being a Ming loyalist the poems on the picture are filled with deep sorrow for having been deprived of his active service to the falling dynasty. Two years later he was invited to join the retreating government in Nanking to plan to stem the tide of the invading Ch'ing army but it was already too late. He was imprisoned by the Manchus and executed in 1646. Emperor Ch'ien-lung of the succeeding dynasty honoured him in 1776 by awarding him the posthumous name Chung-tuan 忠端 (Loyal and upright). His name was entered in the Temple of Confucius in 1825. This painting may be taken as a document showing that he was able to endure his deep sorrow with calmness and serenity.

8. 傅山·長安閒居圖冊

Ch'ang-an hsien chü Refuge at Ch'ang-an (Pl. 8-11) by Fu Shan (1602-1683)

Album, 8 leaves. Ink on paper. Each 20.6 x 23.8 cm. Dated 1655.

a. *Hsien-chü t'u* The residence of leisure (Pl. 8.8a)

Inscription: *Hsien-chü t'u*.

Seal of the artist: *Fu Shan*.

b. *Tung-shan ts'ao-t'ang* 東山草堂 The thatched cottage on the Eastern Hill (Pl. 8.8b)

Inscription: At home we have a thatched cottage on the Eastern Hill. It is enveloped in the mists and clouds all day long. In this temporary residence I recall the scenery and write this picture. Recorded by Shan.

Seal of the artist: *Fu Shan*.

c. *Wei-shan ch'en-hsiao* 惟山晨曉 Morning at Wei-shan (Pl. 9.8c)

Inscription: Beautiful colouring in the early morning at the southern slope of Wei-shan. Painted by Fu Shan.

Seal of the artist: *Fu Shan*

A collector's seal: Wu Kuan-tai 吳觀岱 (19th cent.) – *Ku-yin pao chi* 顧隱寶笈 .

d. *Wei-shan ch'iu-jih* 惟山秋日 Autumn at Wei-shan (Pl. 9.8d)

Inscription: In the autumn the southern slope of Wei-shan appear even more quiet and restful.

Seal of the artist: *Fu Shan*

A collector's seal: Ch'ien T'ai-chi 錢泰吉 (1791-1863) – *Kan-chuan mi wan* 甘泉秘玩 .

e. *Wang-yün-ke* 望雲閣 (Pl. 10.8e)

Inscription: *Wang-yün-ke*. Written by Shan.

Seal of the artist: *Fu Shan*.

f. *Sai Yün-lin* 賽雲林 (Pl. 10.8f)

Inscription: After finishing my painting I feel that it is no less tranquil and pure than the work of Yün-lin (Ni Tsan).

Seal of the artist: *Fu Shan*.

A collector's seal: Weng Fan-kang 翁方綱 (1733-1818) – *Pao-su-chai ts'ang* 寶蘇齋藏 .

g. *Fang-hu mo-i* 方壺墨意 (Pl. 11.8g)

Inscription: This is the ink colour of Fang-hu wai-shih 方壺外史 (Fang Ts'ung-yi), which I have seen whenever I was drunk. Shan.

Seal of the artist: *Fu Shan*.

h. *Ch'ang-an chien-chu* 長安剪燭 (Pl. 11.8h)

Inscription: It is the summer of *yi-wei* (1655) I playfully painted this picture under the candle light at my temporary residence in Ch'ang-an. Fu Shan.

Seal of the artist: *Fu Shan*.

Published –

Ch'eng, 1965, 9, no. 21; Musée Cernuschi, 1967, 19, no. 28.

Recorded –

Laing, 1969, 37, 236.

The artist (20; 23, 96-102; 33, 260-261) –

A native of T'ai-yuan 太原, Shansi. T, Ch'ing-chu 青主 or 青竹. H, Se-lu 齋廬, Ch'ing-yi-tao-jen 青衣道人, Kung-chih-t'ò 公之它, Jen-chung 仁仲, and dozens of others. Scholar, poet, Taoist priest and doctor, calligrapher. Ming loyalist, imprisoned by the Manchu government in 1654 for plotting against the new regime. His students effected his release in the following year. Thereafter he refused to take any government service and travelled extensively. This album was painted in 1655 when he was visiting Ch'ang-an. The pictures are full of nostalgic sentiment for his home land and his proud and steadfast personality. Throughout his life he used no less than 40 different names and yet in these works only his original name was employed together with only one seal of his. This was probably due to the fact that his stay at Ch'ang-an was temporary. It is also interesting to note that in some cases the artist was trying to capture the spirit and vitality of the Yuan masters, notably Ni Tsan and Fang Fang-hu and yet the use of the brush and ink is essentially the same throughout. They are expressed in a style characteristically of Fu Shan.

9. 方以智，禿筆山水圖冊

T'u-pi shan-shui Landscapes of worn brushstrokes (Pls. 12-14) by Fang I-chih (c. 1640-1652)
Album, 8 leaves. Ink on paper. Each 25.2 x 18.5 cm.

a. *Willow by the river* (Pl. 12.9a)

Signature and seal of the artist: Yü-che 愚者, K'ò 可.

A collector's seal: . . . *shu-sheng* 書生 (half).

b. *Sailing in the river* (Pl. 12.9c)

Signature and seal of the artist: Yü-che, Fang 方.

Collectors' seals: . . . *shu-sheng*; Kao Ping 高秉, Ch'ing, *Che-kung shen-ting* 澤公審定.

c. *Peaks above the clouds* (Pl. 12.9c)

Signature and seal of the artist: Yü-che, Chih 智.

A collector's seal: . . . *shu-sheng*.

d. *Two winter trees* (Pl. 13.9d)

Signature of the artist: Yü-che.

A collector's seal: . . . *shu-sheng*.

e. *Boat by the mountain path* (Pl. 13.9e)

A collector's seal: . . . *shu-sheng*.

f. *A mountain retreat* (Pl. 13.9f)

Signature and seal of the artist: Yü-che, Hsi-hua-chü 臬花居.

A collector's seal: . . . *shu-sheng*.

g. *A tree on the cliff* (Pl. 14.9g)

Collector's seals: Sun P'ei 孫培 (19th cent.), Ch'eng wu Sun Che-feng ts'ang 曾為孫澤颿藏, . . . k'ao-ts'ang 考藏 (half).

h. *The mountain retreat* (Pl. 14.9h)

Inscription: Having leisure at the mountain retreat I play about casually with a worn-out

brush, not knowing in whose style I am working. I send them to my fellow elder brother Erh-ning 爾寧. *Yo-ti yü-che Chih* 藥地愚者智.

Seals of the artist: *Shuo-mo* 守墨, *K'o, Chih*.

A collector's seal: *T'ung-ch'eng Sun P'ei chin-shih shu-hua yin* 桐城孫培金石書畫印.

Colophon by I Ju 易孺 (1894-1941, 39, 52) (Pl. 14.9i)

Poem 1: There are convulsions of nature in every stroke of the brush and sadness in every drop of ink,

In the remaining years of my life, I feel disheartened on ascending the terrace above.

There are thousand streams of tears under the fan of peach-blossoms
Nothing to compare with the bare mountain peaks and the stubborn trees and plants.

Poem 2: Each of these ink paintings are different from those of Hao-weng 鶴翁 (Wang Meng).

In the old days people were flightfully busy with their petticoats and shoes
But recently the monasteries are free from royal princes.

The spring lanterns blush with mortification and the swallows turn red.

Inscription and signature: Those who are interested in old traditions are familiar with Fang Mi-weng 方密翁. He was also skilled in doing deformed mountains and withered streams, but few have actually seen his works. I was quite inexperienced myself in this respect. After 59 years I have just been able to read one example. I cannot help feeling grieved and happy at the same time. After finished reading the eight leaves I feel quite sad, but after inscribing two *chueh* 絕 poems on the album I feel much satisfied. How would the Master of P'u-t'ao-an 蒲匊壺 feel about it? Ta-han Ju, a monk of Fou-yü 浮玉 in his previous incarnation. Seals: *Wei-chai* 魏齋, *Ta-han* 大猷.

Published —

Ch'eng, 1965, 9, no. 22.

Exhibited —

Fitzwilliam Museum, 1954, 15, no. 39; Musée Cernuschi, 1967, 19, no. 39.

Recorded —

Siren, 1958, 50, 7.329; Laing, 1969, 37, 234.

The artist (52, 68; 70) —

A native of T'ung-ch'eng, Anhui. T, Ch'ang-kung 昌公. H, Yü-che, Lu-ch'i 鹿起, Chih-k'o 智可, Mi-chih 密之 and others. Scholar, his interests covered many fields as well as science and technology. Ming Loyalist, after the fall of the dynasty he became a monk, called Hung-chih 弘智. T, Wu-k'o 無可. H, Yao-ti. He spent the late part of his life in travel, moving from one monastery to another and died in pilgrimage in Kiangsi. This album was done during this period. The well-worn brush and dry ink produce an extraordinary effect, unorthodox in subject matter as well as in composition.

10. 王武, 花卉蟲鳥圖冊

Flowers, insects and birds (Pls. 15-20)

by Wang Wu (1632-1690)

Album, 12 leaves. Ink and colour on paper. Each 35.1 x 28.3 cm. Dated 1680.

- a. *Autumn flowers* (Pl. 15.10a)
 Inscription: The weather turns cold suddenly. In the garden bees are humming among the enchanting autumn flowers. Casually I take note of the scenery.
 Seals of the artist: *Wang Wu ssu-yin* 王武私印, *Ch'in-chung* 勤中.
- b. *The I-nan* 宜男 *day-lily* (Pl. 15.10b)
 Inscription: From a single calyx stretch the golden petals branching out playfully like hair-pins of jade. The spring is here but still unmarried, the pretty maiden blushes for being called *I-nan* (meaning literally "should have sons").
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- c. *A branch of hibiscus* (Pl. 16.10c)
 Inscription: Nature has created several types of hibiscus but I am proud of my own cultivation. Recently I have watered it with the fluid of my ink-stone and black blossoms are appearing on the branches.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- d. *The camellia* (Pl. 16.10d)
 Inscription: Viewed in a distance beyond the hanging curtains of crystal beads it looks like Ngo-lu-hua 萼綠花 (a woman immortal) in spring.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
 A collector's seal: Pei Ching-fu 裴景福 (*Chin-shih* 進士, 1894), *Po-ch'ien pao tz'u ko yü ming-chu tsün-ma* 白謙寶此過於明珠駿馬 (*Po-ch'ien* treasures this more than a bright pearl and a fine horse). cf. 58, 616.
- e. *The hibiscus* (Pl. 17.10e)
 Inscription: It may not be appropriate to call the flower *chu-shuang* 拒霜 (meaning to resist the frost) and yet it stands well among the frost.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- f. *The poppy* (Pl. 17.10f)
 Inscription: South of the Yangtse rice is as cheap as mud, but to the west of Sha-ch'eng 沙城, young people have none for meal. They went out trying to find an opportunity to complain their grievances, but are distressed for being unable to do so. They return to indulge themselves in drinking and playing with the long swords. Are there anything in the kitchen to go with the wine? Send the servants out to pluck the leaves of the poppy.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- g. *The Lotus* (Pl. 18.10g)
 Inscription: Rising from an afternoon nap by the window I discover some remaining ink in the pool of the ink-slab and I playfully paint this flower.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- h. *The peach blossoms and bamboo* (Pl. 18.10h)
 Inscription: Formerly in Yuan-hu seng-she 鰲湖僧舍 I saw a painting like this by Pao-shan ch'u-shih 包山處士 (Lu Chih 陸治, 1496-1576) with colophons by a number of art critics. I try to emulate it hastily according to my own inclination.
 Seals of the artist: *Wang Wu ssu-yin*, *Ch'in-chung*.
- i. *The gardenia* (Pl. 19.10i)
 Inscription: The gardenia is also known as Chan-po 薝蔔. There are the single and the compound petalled varieties while the petals are either pointed or round like the lotus. In the sultry summer it blossoms with jade-like petals. My anxiety is

relieved by looking at it.

Seals of the artist: *Wang Wu ssu-yin, Ch'in-chung.*

j. *The peony* (Pl. 19.10j)

Inscription: The beauty is revealed merely with the tip of the brush. A flower of placid ink has captured the secret of nature.

Seal of the artist: *Wang Wu ssu-yin, Ch'in-chung.*

k. *The pine and chrysanthemum* (Pl. 20.10k)

Inscription: There are still the pine tree and the chrysanthemum, emulating the brushwork of the Yuan master.

Seals of the artist: *Wang Wu ssu-yin, Ch'in-chung.*

l. *The narcissus* (Pl. 20.10l)

Inscription: In that clean and secluded sphere the dew is cold and water fragrant. There remains my favourite who had untied the pendant for me in the bye-gone days. *Keng-shen* (1680) *hun-ch'iu* 閏秋 (intercalary 8th month), written in Fang-ts'ao-t'ang 芳草堂. Wan-an 忘菴 Wang Wu.

Seals of the artist: *Wang Wu ssu-yin, Ch'in-chung, Fang-ts'ao-wang sun* 芳草王孫.

Collector's seal: *Po-ch'ien so chien shu hua ming-hsin ch'ueh-p'in* 白謙所見書畫銘心絕品 (Calligraphy and painting viewed by Po-ch'ien — a supreme masterpiece that impresses my heart).

The artist (52, 46-47) —

A native of Su-chou, Kiangsu. T, Ch'in-chung. H, Wan-an, Pu-shan 不山. Collector and connoisseur. Followed works of past masters in his possession he achieved a style of his own. Technically these 12 pictures are quite similar to one another. They are uniformly charming in composition and masterly in brushwork as well as in the use of ink and colour.

11. 查士標，雲山圖卷

Yün-shan t'u chüan Clouds on the mountains (Pl. 21) by Cha Shih-piao (1615-1698)

Handscroll. Ink and colour on paper. 22.5 x 159.0 cm. Dated 1680.

Inscription —

In the morning I look at the clouds. In the evening again I look at the clouds. Every morning and every evening the vapour of the clouds is dense. In the morning the clouds fly out of the mountains and in the evening they fly back. The clouds have actually no intention while the mountains regard them with indifference. O, I wish I could ride on the vapour of the clouds and go to and fro among these mountains. In the mountains there doubtless live genuine immortals for whom the clouds provide food and abode because therein lies the secret of eternal youth. In the ninth month of the year *keng-shen* (1680) I write this *Yün-shan-t'u* and inscribe at the same time this little poem. Po-yo 白岳 Cha Shih-piao.

Seals of the artist: *Shih-piao ssu-yin, Jui Erh-chan* 敵二瞻, *Mei-ho* 梅壑, *Yu-hsi* 遊戲 (a recreation).

A collector's seal —

Ma Ke-min 馬葛民 (19th cent.): *Ch'ang-pai Ma-shih Ke-min chien-ts'ang shu-hua chih chang* 長白馬氏葛民鑑藏書畫之章.

Published —

Ch'eng, 1965, 9, no. 23.

Exhibited —

Musée Cernuschi, 1967, 19, no. 31.

Recorded —

Siren, 1958, 50, 7.284; Laing, 1969, 37, 216.

The artist (23, 142-144; 52, 267) —

A native of Hai-yang 海陽, Anhui. T, Erh-chan. H, Mei-ho. Ming loyalist, after the fall of the dynasty he devoted himself to writing and painting. One of the Four Masters of Anhui. Followed first Ni Tsan, and then Wu Chen and Tung Ch'i-ch'ang. In this handscroll he paints in the Mi style but with a slight touch of colour the effect is completely different from those of the Sung masters. He was indeed playing with colour.

12. 查士標，仿古山水圖冊

Fang ku shan-shui Landscapes after ancient masters (Pls. 22-26) by Cha Shih-piao (1615-1698)

Album, 10 leaves. Ink on paper. Each 26.9 x 39.5 cm. Dated 1694.

Prefaced with a copy of the artist's own portrait by Sung-ho ch'u-shih 松壑處士 (Kuo Chung-ch'ing 顧仲清, Ch'ing).

a. *Shen-hsi ts'ao ke* 深溪草閣 Straw huts by the deep brook (Pl. 22.12a)

Inscription: Mei-hua-tao-jen 梅花道人 (Wu Chen) *Shen-hsi ts'ao-ke t'u*. Shih-piao tries to capture his sentiment at the eastern suburb of T'iao-ching 苕境.

Seal of the artist: *Erh-chan*.

Collector's seal: Cheng Te-k'un, *Te-k'un chen wan* 德坤珍玩.

b. *Lin kao i chang* 林臯曳杖 Dragging a staff on a wooded terrace (Pl. 22.12b)

Inscription: *Lin kao i chang*. Shih-piao.

Collector's seal: Cheng Te-k'un, *Mu-fei chien shang* 木扉鑒賞.

c. *Lin-t'ing yuan ti* 林亭遠岫 A pavilion in the forest facing the distance peaks (Pl. 23.12c)

Inscription: *Ling t'ing yuan ti*. After the simple and tranquil technique of Ni (Tsan). Lai-lao Piao 懶老標.

Seal of the artist: *Erh-chan*.

Collector's seal: *Te-k'un chen wan*.

d. *Wan-shan ch'iu-shui* 晚山秋水 Evening mountain on the autumn water (Pl. 23.12d)

Inscription: Shen Shih-weng 沈石翁 (Chou) has a painting after Mei-sha-mi (Wu Chen) illustrating his poem — "The sun sets by the evening mountains on the autumn water. The white-haired old man feels disappointed in the little boat." I try to reproduce it. Shih-piao.

Seal of the artist: *Mei-ho*.

Collector's seal: *Mu-fei chien shang*.

e. *Chiang shan i yeh* 江山一葉 A leaf among the mountains and river (Pl. 24.12e)

Inscription: *Chiang-shan i yeh*. Painted by Shih-piao.

Seal of the artist: *Mei-ho*.

Collector's seal: *Te-k'un chen wan*

f. *Mo-hsi shan-shui* 墨戲山水 Ink-play landscape (Pl. 24.12f)

Inscription: Tung Chung-po (Tung Ch'i-ch'ang) once said "The aim of an inkplay is to capture the bare and vast expanse and the secret of nature." This painting is done with such a principle. Lai-lao Shih-piao.

Seal of the artist: *Erh-chan*.

Collector's seal: *Te-k'un chen wan*.

- g. *Shan ch'ing yün pai* 山青雲白 Green hills and white clouds (Pl. 25.12g)

Inscription: Poem –

The green hills and the white clouds are intimately linked.
The yellow autumn has arrived and the wild geese are migrating.
Let me take refuge in the deserted forest and remain hidden all day long.
But here comes a guest on the back of his donkey.
Shih-piao.

Seal of the artist: *Piao*.

Collector's seal: *Mu-fei chien shang*.

- h. *Ch'ang-chiang sheng lan* 長江勝覽 Glorious view of the Ch'ang-chiang (Pl. 25.12h)

Inscription: This is after the *Ch'ang-chiang sheng-lan* by Tzu-ch'iu 子久 (Huang Kung-wang). Its sentiment and skill are hard to capture but I feel I have caught a glimpse of its azure plainness as well as its mysterious depth. Shih-piao.

Seal of the artist: *Piao*.

Collector's seal: *Mu-fei chien shang*.

- i. *Fang-shan mo fa* 房山墨法 Landscape after Kao K'e-kung (Pl. 26.12i)

Inscription: Shih-piao after the ink technique of Fang-shan. In the year *chia-hsü* (1694) in the reign of K'ang-hsi.

Collector's seal: *Mu-fei chien shang*.

- j. *Hsi-shan shu-she* 溪山書舍 The studio at Hsi-shan (Pl. 26.12j)

Inscription: Formerly I saw a *Hsi-shan shu-she t'u* by Wang Meng-tuan 王孟端 (Wang Fu 王紱, 1362-1416) at Hsiao-meng-ch'uan 小輞川. It has a unique style of its own. This album leaf is to record the essence of its brushmanship. In the middle autumn of the year *chia-hsü* (1694) I casually write these ten leaves at Kuang-ling k'e-she 廣陵客舍. In a moment of inspiration the merits of the ancient masters have been captured but rather faintly. Cha Shih-piao at 80.

Seals of the artist: *Mei, Ho*.

Collectors' seals: *Mu-fei chien shang*, another unidentified.

Published –

Siren, 1958, 50, 6, pl.353; Ch'eng, 1965, 9, no. 24; Musée Cernuschi, 1967, 19, no. 32.

Exhibited –

Fitzwilliam Museum, 1954, 15, no. 36; Köln, 1955, 51, no. 66.

Recorded –

Siren, 50, 7.284; Laing, 1969, 37, 216.

The artist –

See no. 11. A versatile painter. Each of these paintings is painted in the style of an old master. From the technical point of view most of them may be identified with the original artist. But since they are all playful works the casualness and simplicity in execution, the plain and bare vastness of the composition and the calm and cheerful spirit are essentially the same.

13. 顧見龍，觀潮圖

Kuan ch'ao t'u Viewing the bore (Pl. 27)

by Ku Chien-lung (1606-1686)

Hanging scroll. Ink and slight colour on paper. 124.8 x 47.2 cm. Dated 1684.

Inscription —

Kuan ch'ao t'u. An old man of 78 (1684) Ku Yün-ch'en 顧雲臣 plays with ink.

Seal of the artist —

Yuan ming Chien-lung 原名見龍.

The artist —

A native of T'ai-ch'ang 太倉, Kiangsu. T, Yün-ch'eng 雲程 later name Yün-ch'en. Followed Ch'iu Ying 仇英 (c. 1500-1550). Court painter in the K'ang-hsi period, specialized in figure painting and historical motifs. Inspired by his view of the bore, he sketched this picture in a playful mood, showing that the *hsi-pi* painting was not a monopoly of the literati school. It is essentially a unique way of expression in Chinese art.

14. 笪重光，楚江煙雨圖軸

Ch'u-chiang yen-yü Mists and rain on River Ch'u-chiang (Pl. 28) by Tan Chung-kuang (1623-1692)

Hanging scroll. Ink on paper. 75.8 x 27.6 cm. Dated 1684.

Inscription —

Poem: A peak goes to the east and another to the south,
Who would write the green mountain and take it as a pictorial vision?
It is precisely when the clouds are broken after the misty rain
The whole world disappears in the dark halo of ink.

This is the inscription on the painting *Ch'u-chiang yen-yü t'u* by Mi Hsiang-yang 米襄陽 (Mi Fu). On a winter day in the year *Chia-tzu* (1684) Chiang-shang 江上 playfully does this brushwork.

Seals of the artist —

Huan-hsiao chai 鶴笑齋, *Tan, Chiang-shang wai-shih* 江上外史.

Collectors' seals —

Ma Yueh-kuan 馬曰琯 (19th cent.): *K'uai-chi Ma-shih chia ts'ang* 會稽馬氏家藏.
Wang Ch'ien 王倩 (19th cent.): *Mei-ch'ing shen-ting* 梅卿審定, *So-hsueh-ho-shih-chai*

所學何事齋
P'an Chien-an 潘健齋 (20th cent.): *P'an Ch'ien-an chien-tsang chin-shih shu-hua yin*
潘健齋鑒藏金石書畫印, *Tso te hsin an che shih hsien* 坐得心安即是仙.

T'ao Chien-ch'iu 陶劍秋 (20th cent.): *Ching-chieh hou-i* 靖節後裔, *Chien-ch'iu yen-fu*
劍秋眼福.

Colophon 1, in the panel over the painting, by Wang Wen-chih 王文治 (1730-1802) —

Poem: (It seems as if) he is presenting a fragrant petal to Hsiang-kuang (Tung Ch'i-ch'ang).

No one would like to take abode in such a place dotted with mountain lights.
But who knows that in a mere footage of vapoury shadow
There enclose a ten-thousand lengths of misty waves.

Inscription: From our home village Master Chiang-shang has achieved an extraordinary ease in calligraphy. Throughout the land there is hardly any calligrapher who could surpass him in excellence. His painting has the similar elegance as his calligraphy.

Wen-chih.

Seal: *Wen-chang t'ai-shuo* 文章太守

Collectors' seals: *T'ao, So-hsueh-ho-shih-chai*.

Colophon 2, in the margin on the right of the painting, by T'ao Chien-ch'iu –

Inscription: Tan Chiang-shang has painted this picture after Mi Hsiang-yang's *Ch'u-chiang yen yü t'u*. It belonged originally to the Hsiao-ling-nung-shan-kuan 小玲瓏山館 of the Ma family in Yang-chou 揚州. Later it went to the So-hsueh-ho-shih-chai of the Wang family. Then it passed into the collection of Ch'en Chia-mo 陳嘉謨, the former Governor of Hupei. In 1926, during the Northern Expedition when the Army of Kuangtung entered Hupei, Ch'en's collection was scattered. This painting was acquired by my friend, Chan Ch'i-keng 詹啟庚 who served in the 19th Route Army. When he came back to Canton I purchased it from him at a high price. The brushwork of Tan Chiang-shang was derived from the Sung and Yuan masters, excelling in great extensive forceful power. In expounding the principle of painting he has succeeded in exploring its profound secrets and subtle mysteries achieving a brilliant synthesis of the art. In my father's collection there is the original manuscript of his work *Hua-ch'uan* 畫筌 (53). The calligraphy appears in the style of Su Ch'ang-kung 蘇長公 (Su Tung-p'o). In this work the calligraphy and painting are both after Mi Tien 米顛 (Mi Fu). Formerly I had the opportunity of seeing a *Shan-shui t'u* 山水圖 also by him in the home of Ou-yang Hsi-kung 歐陽惜公. It looks like a picture of an excursion but unfortunately the figures are badly damaged. The inscription is clearly in the Mi style. The present example depicts the obscurity of a misty landscape in which he makes use of the brushwork of Master Shih (Shen Chou) to copy Hsiang-yang. The comment made by the scholar Meng-lou 夢樓 (Colophon 1) is right to the point – "A footage of vapoury shadow has covered an expanse of hundreds and thousands lengths of misty waves." No other painter of the past could present such an enormous power. It is a treasure indeed. In the spring of the year *yi-mou* (1939) while spending a holiday at Hao-ching 濠鏡 I read this painting to amuse myself. Suddenly I recall its story and make this inscription. Master of Lung-ch'uan-yen-shih 龍泉硯室 T'ao hou-yen 陶厚堦, Chien-ch'iu-fu 劍秋父.

Seals of T'ao Chien-ch'iu: *Wu-liu chia feng* 五柳家風, *P'eng-che hou jen* 彭澤後人 (Mr T'ao claims to be a descendant of T'ao Ch'ien 陶潛 the famous poet, 365-427), *Lung-ch'uan-yen-shih*.

Another collector's seal: *Wan-ts'ui-hsuan* 晚翠軒.

Published –

Ch'eng, 1965, 9, no. 30.

Exhibited –

Musée Cernuschi, 1967, 19, no. 35.

Recorded –

Siren, 1958, 50, 7.402; Laing, 1969, 37, 283.

The artist (52, 375) –

A native of Tan-t'u 丹徒, Kiangsu. T, Tsai-hsin 在辛, H, I-sau 逸叟, Sao-yeh-tao-jen 掃葉道人, Chiang-shang-wai-shih, etc. Scholar, calligrapher and art critic. This painting was done when he was 61. The hasty display of brushwork and ink matches harmoniously with the lively calligraphy. It presents an atmosphere charged with youthful vigor and playful mood. No wonder that his contemporary artists were unanimous in appreciating his high spirit and rustic charm 高情逸趣.

15. 梅清，黃山十景冊

Huang-shan shih-ching Ten scenic spots on Mount Huang-shan (Pls. 29-33)
by Mei Ch'ing (1623-1697)

Album, 10 leaves. Ink on paper. 26.2 x 33.9 cm. Dated 1694.

a. *Sung-ku* 松谷 The Pine Valley (Pl. 29.15a)

Poem: The setting sun brings confusion to the shadows of the pine trees:
In the empty mountain the waterfalls produce a music in unison,
The parting clouds linger on leisurely,
A lonely bird returns home crowing;
The land of the immortals seems near,
And the road to earth becomes misty and obscure.
Rising in the middle of the night
I find the lonely moon hanging on the western cliff.

Inscription: *Wan shu Sung-ku* 晚宿松谷 (Spending the night at the Pine Valley).
Ch'ü-shan 瞿山. Ch'ing 清.

Seals of the artist: *Mei, Ch'ing, Ch'a-hsia* 茶峽, *Huang-shan i-p'ien yün* 黃山一片雲
(A piece of cloud on Mount Huang-shan).

Collectors' seals: Liang Chih-wen (19th cent.), *Nan-hai Liang Chih-wen-yin* 南海梁志
文印; Li Wen-t'ung (20th cent.), *Li Wen-t'ung yin* 李文通印; Hu Yi-shan (20th
cent.) *Fu-ch'un Hu Yi-shan* 富春胡異山; *Mu-fei chien shang*.

b. *Lien-tan-t'ai* 煉丹台 The Pill-smelting Platform (Pl. 29.15b)

Poem: This is the site where Emperor Huang-ti sheltered his true nature.
The ancient platform had long been deserted.
Who cares that the smelting stove is cold
As the purple fungus remains fragrant?
The luxuriant vapour produces the misty cloud,
The precipitous cliff ejects sharp cutting blades,
Who is seeking to acquire the drug of immortality
Because the great fire for smelting has again been kindled?

Inscription: *Lien-tan-t'ai*. Ch'ü-shan.

Seals of the artist: *Mei Ch'ing, Ch'ü-shan-shih* 瞿山氏.

Collectors' seals: *Li Wen-t'ung yin, Te-k'un chen wan*.

c. *Kuang-ming-ting* 光明頂 The Glittering Summit (Pl. 30.15c)

Poem: Wild and boundless it is on the summit of Kuang-ming-ting.
The sky is open in the four directions.
If we can find the track to the land of immortality
What is the use to dream of the Mountain of K'ung-tung 崆峒?

Inscription: *Wan pu Kuang-ming-ting* 晚步光明頂 (Evening excursion to Kuang-ming-
ting). Ch'ü-shan.

Seals of the artist: *Ku-k'uang* 古狂 (The old madman). *Mei-tzu* 梅子.

Collectors' seals: *Li Wen-t'ung yin, Fu-ch'un Hu Yi-shan, Mu-fei chien shang*.

d. *Lien-hua-feng* 蓮花峰 The Lotus Peak (Pl. 30.15d)

Poem: Who has planted this mysterious root
Which blossoms on this great earth
Stretching up half-way into the sky
And glittering like five coloured rays of light?

I have returned from the land of fragrance
 And passed by the road to the Hall of Jade.
 When will the lotus bear its fruits?
 By the vase expanse I shall wait for the ferrying raft.

Inscription: *Lien-hua-feng*. Ch'ü-shan.

Seals of the artist: *Ch'ü-lao-jen* 瞿老人, *Yu-hsi san-mei* 遊戲三昧 (Excursion into the secret of nature).

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'un Hu Yi-shan*, *Nan-hai Liang Chih-wen yin*, *Te-k'un chen wan*.

e. *Shih-tzu-feng* 獅子峰 The Lion Peak (Pl. 31.15e)

Poem: On the rocks of the Lion Peak
 The monk superior planted his abode.
 There is no place to rest my lonely staff
 And my shoes tread in the air.
 Feeling cold I thought that autumn is near,
 In the bare mountain sounds of musical stone is rare.
 When shall I take a rest in the Yellow Sea
 Looking for my neighbour half-way in the sky?

Inscription: *Shih-tzu-lin hsin Hao-t'ang ho-shang* 獅子林尋吼堂和尚 (Looking for Hao-t'ang ho-shang in Shih-tzu-lin). Ch'ü-shan.

Seal of the artist: *Ch'ü-shan*.

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'in Hu Yi-shan*, *Nan-hai Liang Chih-wen yin*, *Te-k'un chen wan*.

f. *T'ien-tu* 天都 The City of Heaven (Pl. 31.15f)

Poem: Resting my old head on my staff
 We have just arrived at the foot of T'ien-tu.
 It soars against the sky thousands of feet in height.
 Our party are unable to proceed —
 There is no path to place our — of vine
 Because the cliff is straight like a wall.
 With the drifting of the light breeze
 Faintly we listen to the music of heaven.

Inscription: *T'ien-tu*. Ch'ü-shan.

Seals of the artist: *Mei-tzu*, *Ku-huan* 古歡.

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'un Hu Yi-shan*, *Mu-fei chien shang*.

g. *Chieh-yin-sung* 接引松 The Receiving Pine (Pl. 32.15g)

Poem: It would be difficult to receive some one without sincerity
 Who understands the purpose of this stretching pine?
 Explaining the object of his visit to the west,
 The man-of-letter leaves an inscription on the First Peak of Huang-shan.

Inscription: *Chieh-yin-sung*. Ch'ü-shan.

Seals of the artist: *Mei Ch'ing yin*, *Yuan-kung* 淵公.

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'un Hu Yi-shan*, *Nan-hai Liang Chih-wen yin*, *Te-k'un chen wan*.

h. *Hsi-hai-man* 西海門 The Gate to the Western Sea (Pl. 32.15h)

Poem: Hsi-hai is a truly dangerous point of nature.

In the vase expanse we view the setting sun.
 The thousand peaks stand apart from one another like swords
 While a river winds around like a flying dragon.
 The sound of temple bells comes out from the clouds
 And monks are returning through the cracks of the rocks.
 With the blowing evening breeze
 We hear faintly the music of heaven.

Inscription: *Hsi-hai-men k'an lo chao* 西海門看落照 (Viewing sunset at Hsi-hai-men).
 Ch'ü-shan.

Seals of the artist: *Wo-fa* 我法 (My own style), *Mei-ch'ih* 梅癡 (Mei the fool).

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'un Hu Yi-shan*, *Mu-fei chien-shang*.

- i. *Fu-ch'iu-feng* 浮丘峰 The Floating Peak (Pl. 33.15i)
 Poem: This morning when I put on my dress after waking [I find]
 The hibiscus in nine tiers and everywhere is green.
 The peaks are calling to one another
 And gradually they rise into distant obscurity.

Inscription: *Fu-ch'iu-feng*. Ch'ü-shan.

Seals of the artist: *Po-chien-shan-chung-jen* 柏硯山中人, *Ch'ü-shan*.

Collectors' seals: *Li Wen-t'ung yin*, *Fu-ch'un Hu Yi-shan*, *Nan-hai Liang Chih-wen yin*,
Mu-fei chien-shang.

- j. *Tsui-wei-yuan* 翠微源 The Blue-green Spring (Pl. 33.15j)
 Poem: An ancient monastery surrounded by a thousand peaks
 Between its two streamers flows a running brook.
 With a long whistle
 I find myself in Tsui-wei-yuan.

Inscription: Tsui-wei-yuan. In the eight month of the year *chia-hsi* (1694), written
 by Ch'ü-shan, Mei Ch'ing in the thatched cottage of Ch'a-hsia 茶峽. He is 72 years
 old.

Seals of the artist: *Mei Ch'ing*, *Ch'ü-shan*, *Chih-shang Yün-men i fang ke* 直上雲門一
 放歌 (Rising straight up to the Gate of the Clouds I burst out with a song),
Lien-hua-feng ting san-sheng-meng 蓮花峰頂三生夢 (Going through the dream of
 three lives of re-birth on the summit of the Lotus Peak).

Collectors' seals: *Li Wen-t'ung yin*, *Hu-ch'un Hu Yi-shan*, *Nan-hai Liang Chih-wen yin*,
Te-k'un chen wan.

Published —

Köln, 1955, 51, no. 71; München, 1959, 24, no. 111; Ch'eng, 1965, 9, no. 29.

Exhibited —

Fitzwilliam Museum, 1954, 15, no. 35; Musée Cernuschi, 1967, 19, no. 34.

Recorded —

Siren, 1958, 50, 7, 385; Laing, 1969, 37, 275.

The artist (52, 379) —

A native of Hsüan-ch'eng 宣城, Anhui. T, Yuan-kung 淵公 or 遠公. H, Ch'ü-shan,
 Hsiieh-lu 雪廬, Lao-ch'ü-fan-fu 老瞿凡夫 and others. A friend of Shih-t'ao 石濤
 (Tao-chi 道濟, c. 1641-1720). Poet. Noted for landscapes and pine trees. This
 album was a record of his expedition to Huang-shan, noting the joy and satisfaction
 he experienced at the various scenic spots. Apart from the poems which he wrote,

a number of seals are used for the various specific occasions. They are — *Ch'a-hsia*, *Huang-shan i-p'ien yün*, *Ku-k'uang*, *Yu-hsi san-wei*, *Ku-huan*, *Wo-fa*, *Mei-ch'ih*, *Po-chien-shan-chung-jen*, *Chih-shang yün-men i fang ke*, *Lien-hua-feng ting san-sheng-meng*. It is wonderful indeed for an old man of seventy-two to be so inspired and to take the risk of scaling this high mountain through its treacherous paths. He was playing with the secret of nature and seeking to acquaint himself with the life of the immortals. And above all nothing could stop him from visiting his Buddhist friend up there.

16. 姜實節，秋雨空山圖軸

Ch'iu yü k'ung-shan Autumn rain on the bare hill (Pl. 34)

by Chiang Shih-chieh (1647-1709)

Hanging scroll. Ink on paper. 87.9 x 36.8 cm.

Poem —

The autumn rain comes on the bare hill and the leaves are falling.
One cannot help pondering on the wonderful scenery, pure and mystic.
By the window I try to re-arrange my poems which I have composed at leisure,
They are all scattered among the branches of the maple tree.

Inscription —

Casually I have painted this small picture for my own enjoyment with no intention to capture the spirit of Ni Tsan. Chiang Shih-chieh.

Seal of the artist —

Chiang Shih-chieh Hsüeh-chai shih yin 姜實節學在氏印 .

Colophon by Chu Yi-tsun 朱彝尊 (1629-1709) —

Poem: When a recluse tries his hands on painting
The spirits of Ni (Ni Tsan) and Huang (Huang Kung-wang) are hard to grasp.
Here I would like to plant a thatched cottage
And a few bamboo which may whistle in the wind.

Inscription: Written by Chu-ch'a-lao-jen 竹垞老人 at P'u-shu-t'ing 曝書亭, rhyming with the original poem.

Seals: *Chu-ch'a* 竹垞, *T'ai-shih shih* 太史氏 .

Collectors' seals —

Chung-shih-hsüan chen chung 種石軒珍藏, *Hsiao-ti li-t'ien* 孝弟力田, *T'ien-chu ku-huang-hsien-chu chih hou* 天竺古皇先主之後, *Man-hsi shih* 曼西氏 .

Published —

Chung-kuo ming hua, 66, 21; *Shina Nanga Taisei*, 25, 10.53.

Recorded —

Siren, 1958, 50, 7.306.

The artist (23, 194-198; 52, 274) —

A native of Lai-yang 萊陽, Shantung. Lived in Su-chou 蘇州, Kiangsu. T, Hsueh-chai. H, Ho-chien 鶴澗, Ssu-wei 思未 and others. Posthumus name, Hsiao-cheng 孝正 (filial and upright). Poet and calligrapher. Followed mainly Ni Tsan in landscape. This simple work shows how successful he was in mastering the technique and spirit of the Yuan master. The definition of the inkplay painting given by Tung Ch'i-ch'ang may very well applied in this case.

17. 姜實節，書畫合璧冊

Shu-hua ho-pi Landscapes after old masters with poems (Pls. 35-37) by Chiang Shih-chieh Album, 6 leaves. Ink on paper. Each 19.0 x 13.5 cm.

a. *Ch'ui yang ch'iu lao* 垂陽秋老 Weeping willow in late autumn (Pl. 35.17a)

Poem: In the late autumn all the weeping willow twigs become frosty.

In doing this picture I have secretly consulted the works of Chao Ling-jang
趙令穰 (c. 1070-1100).

It turns out to be liked coming home from an excursion.

With the reed flowers and the coming wild geese I sketch the scenery on
the pond.

Inscription: Ta-nien 大年 (Chao Ling-jang) was a member of the Sung royal house. There was always a new idea in his work. In seeing his picture people would say "This must have been the results of another trip," implying that he had acquired fresh inspiration from a long excursion. On one of his paintings, Huang Shan-ku 黃山谷 (Huang T'ing-chien 黃庭堅, 1045-1105) inscribed, "The brush is not brandished to depict a tiny pond. It is filled with a village among the reeds and the coming of the wild geese."

Seal of the artist: *Lai-yang* 萊陽.

Collectors' seals: Lu Hsin-yuan 陸心源 (1741-1818; 33, 445-447), *Lu Kung* 陸恭, *Shen p'in* 神品, *Ch'un-chai yen-fu* 存齋眼福; Chou Ch'ang-fu 周昌富 (late 19th cent.), *Chou Ch'ang-fu ch'ang-shou* 周昌富長壽.

b. *Sung-ching kwei ch'iao* 松徑歸樵 The returning wood-cutter (Pl. 35.17b)

Poem: Foot-prints have scattered along the deserted pine path

And misty vapour is rising from the foot of the hill,

The late wood-cutter is returning with a crane.

I paint this river village at sunset with seagulls over the waves.

Inscription: After the *Shui-ts'un t'u* 水村圖 (The river village) by Wang Shu-ming 王叔明 (Wang Meng).

Seal of the artist: *Hu-ch'iu Ho-chien* 虎丘鶴澗.

Collectors' seals: *Lu Kung*, *Ch'un-chai yen-fu*.

c. *Tso-chung chia-shih* 座中佳士 In the company of a distinguished scholar (Pl. 36.17c)

Poem: In the company of a distinguished scholar the wooden gate is closed.

Under the wall of yellow earth appears the distant hill.

Don't be surprised that the Apricot Flower [wine shop] in the village is far
away,

There the attendant in white may be seen in the grove of green bamboo.

Inscription: Casually painted after Ch'ih-weng 癡翁 (An old Fool, Huang Kung-wang).

Is the Big Fool's 大癡 work really like this?

Seal of the artist: *Hsüeh-chai chih yin* 學在之印.

Collector's seal: *Ch'un-chai yen-fu*.

d. *Hsüeh wu* 雪屋 Snow bound house (Pl. 36.17d)

Poem (the meaning is not clear):

There burns a lamp in the snow-in small-windowed house.

Admire the crackling crows [stands] the three-storeyed tower.

Where lies the tomb of the Prince of P'u-yang 濮陽?

This is to sketch the cold wilderness more or less.

Inscription: Accidentally I come across an original work of Ts'ao Yün-hsi 曹雲西 (Ts'ao Chih-po 曹知白, 1272-1362?) and write this in his style. Also inscribe.

Seal of the artist: *Lai-yang*.

Collector's seal: *Ch'un-chai yen-fu*.

e. *Han-lin* 寒林 Winter landscape (Pl. 37.17e)

Poem (the meaning is not clear):

The weather has turned unusually severe,
Re-enforced with heavy furs I still feel cold in my dream.
The land in front of our gate is quiet with hardly any body around.
It fills the old man with gloom and sadness.

Inscription: Prior to the T'ang dynasty there was no winter landscape. The technique of this type of painting was perfected by Li Ying-ch'iu 李營邱 (Li Ch'eng 李成, c. 960-990) and Fan Hua-yuan 范華原 (Fan K'uan 范寬 c. 990-1030). Although the twisted branches would appear like deer horns and the inter-lacing twigs disorderly, the principles of execution are all present and clear. Playfully I paint this *Winter Landscape* and also write the inscription.

Seal of the artist: *Hsüeh-chai chih yin*.

Collectors' seals: *Lu Kung*, *Ch'un-chai yen-fu*; *Chin-t'ing pao wan* 堯庭寶玩.

f. *T'ao pien shih-ch'iao* 桃邊石橋 The stone bridge by the peach tree (Pl. 37.17f)

Poem: A pillow full of *Hsi-huang* 羲皇 (*I-ching* 易經) and a roll of *Li-sao* 離騷.
A thatched cottage far away from town,
No barrier on the road to search for poetic inspiration,
Beyond the bamboo stands a stone bridge by the peach tree.

Inscription: After an original painting of Chai Yuan-shen 翟院深 (Sung) in our family collection. At the request of Te-ch'ing 得清, our old family acquaintance, I do these six paintings after the ancient masters and also the inscriptions. Chiang Shih-chieh.

Seal of the artist: *Hsüeh-chai chih yin*.

A collector's seals: Chou Ch'ang-fu, *Yün-chai pao wan* 芸齋寶玩, *Yün-chai hsin-shang ming hsien chen chi* 芸齋心賞名賢眞蹟

Published —

Ch'eng, 1965, 9, no. 35.

Exhibited —

Musée Cernuschi, 1967, 19, no. 40.

Recorded —

Lu Hsin-yuan, 1890, 42, 35; Ferguson, 1934, 22, 9.188b; Laing, 1969, 37, 225.

The artist —

See No. 16. Like the Cha Shih-piao album mentioned above (no. 12), the works in this album are each painted in the style of a Sung or Yuan master. But the playful execution or spontaneous improvisation has succeeded in rendering the cheerful mood of expression. They are quite uniform in portraying the blandness and tranquillity experienced by the artist at the moment. The vastness of nature is presented in a simple and rustic charm.

18. 高其佩，清供雅品冊頁掛幅一對

Ch'ing-kung ya-p'in Refined objects for pure worship (Pl. 38)

by Kao Ch'i-p'ei (1672-1734)

Four album leaves mounted in two small hanging scrolls. Ink and slight touch of colour on paper. Each 20.2 x 26.8 cm.

- a. *A scholar with his ch'in* 琴 zither.
b. *Landscape.*

Inscription: There is a mountain but no wood-cutter. There is a span of water but no angler. The pure landscape preserves the secret of nature tolerating no human intrusion. Ch'ieh-tao-jen 且道人 Ch'i-p'ei, finger painting.

Seal of the artist: *Kao Ch'i-p'ei yin.*

- c. *A scholar viewing the running brook.*
d. *A pot of orchid and a group of rocks*

Inscription: *Ch'ing-kung ya-p'in.* Tao-fu 道復 (Ch'en Shun 陳淳, 1483-1544) has a composition like this and playfully I try to reproduce it. I have captured its appearance but not its spirit. May the reader take this into consideration. Tieh-ling-tao-jen 鐵嶺道人 Kao Ch'i-p'ei finger painting.

Seal of the artist: *Ch'ieh-tao-jen.*

The artist (52, 334-335) –

A native of Liao-yang 遼陽, Liaoning. T, Wei-chih 韋之. H, Ch'ieh-yuan, Nan-ts'un 南村, Ch'ang-pai-shan-jen 長白山人, etc. Scholar, poet and calligrapher. Famous for his finger painting. This unorthodox technique seems to be particularly suitable for the playful form of artistic expression. These four finger paintings are good examples of his work. They are playfully executed portraying the refinement of a retired life, simple and full of quiet dignity.

19. 謝蘭生，仿古山水圖冊

Landscapes (Pls. 39-42)

by Hsieh Lan-sheng (1760-1831)

Album, 8 leaves. Ink and colour on paper. 30.3 x 26.1 cm. Dated 1826.

- a. *Landscape*, after Huang Kung-wang (Pl. 39.19a)

Inscription: Li-fu 里甫 paints after the style of Tzu-chiu.

Seal of the artist: *Hsieh Lan-sheng yin.*

Collectors' seals: Huang Lung-yün 黃龍雲 (19th cent.), *Huang Lung-yun chia chen ts'ang* 黃龍雲家珍藏; *Te-yü chen ts'ang* 德予珍藏, unidentified; *Mu-fei chien shang.*

- b. *Fei-yün-ting* 飛雲頂 (Pl. 39.19b)

Inscription: From the back of Huang-lung-tung 黃龍洞 I look up to Fei-yün-ting (Peak of floating clouds). The scenery has long harassed my heart. Today I have swiftly brushed it out. It is a great satisfaction indeed. Li Tao-shih 里道人 [Hsieh himself] of Wu-yang-ch'eng 五羊城 (Canton) will be returning to Mount Lo-fou 羅浮, so he leaves this leaf to show the posterity that the peak which the ink has not reached is where he has secretly kept himself.

Seal of the artist: *Lan-sheng.*

Collectors' seals: *Huang Lung-yün chia chen ts'ang*, *Te-yü chen ts'ang*, *Te-k'un chen wan.*

- c. *Ch'un to yü se* 春多雨色 Rainy season in spring (Pl. 40.19c)

Inscription: "Rain is abundant in the ninety days of spring and by the stone jetty fishing boats are idle". This was a poem which I had inscribed on a friend's landscape painting, but I have forgotten the other two lines. Suddenly I remember the occasion and proceed to paint this picture. This is also in the style of Ta-ch'ih

(Huang Kung-wang). Li-fu.

Seals of the artist: *Lan, Sheng*.

Collectors' seals: *Huang Lung-yün chia chen ts'ang, Te-yü chen ts'ang, Mu-fei chien-shang*.

d. *P'o-pi shan-shui* 破筆山水 Worn-brush landscape (Pl. 40.19d)

Inscription: This is done after Huang-ho-shan-ch'iao 黃鶴山樵 (Wang Meng) with a broken brush. Is it faithful to his style or not? Li-tao-jen.

Seals of the artist: *Lan, Sheng*.

Collectors' seals: *Huang Lung-yün chia chen ts'ang, Te-yü chen ts'ang, Mu-fei chien shang*.

e. *Feng yueh hsien ti* 風月閒地 Wind and moon at an idle spot

Poem: Under the wind and moon, the idle spot is spacious.

The hills and brooks are ideal for retirement.

A well and a mortar may be placed by the clouds

And the neighbours reached through the bamboo grove.

The water fall at the cliff serves to wash and clean the vegetable

And bundles of wood to prepare the tea.

When the knocking of the wooden door are not answered

People may take us for refugees from Ch'in 秦 .

Inscription: This painting is written by Li-fu in the style of Ts'ao Yün-hsi to illustrate the poem by Fang-weng 放翁 (Lu Yu 陸游, 1125-1210).

Seal of the artist: *Hsieh Lan-shang yin*.

Collectors' seals: *Te-yü chen ts'ang, Mu-fei chien shang*.

f. *Ku ssu ch'iu yü* 古寺秋雨 Autumn rain at the ancient temple (Pl. 41.19f)

Poem: Talking to a visitor at the ancient temple about the autumn rain

Heaven has retarded the setting sun for the recluse.

Inscription: These are two lines by Huang Chiu-yen 黃九煙 (Huang Chou-hsing 黃周星, Ch'ing). He was full of curiosity, trying to compile an anthology of poems which have the word "sunset" in them. This is evidently an excellent one. Li-fu also inscribes.

Seals of the artist: *Ch'iu-shih-chai* 求是齋, *Lan, Sheng, Li-fu hsiao hsiao* 里甫歎笑 (Li-fu whistling and laughing).

Collectors' seals: *Huang Lung-yün chia chen ts'ang, Te-yü Chen ts'ang, Mu-fei chien-shang*.

g. *Chieh wu nan kuo* 結屋南廓 Building a house at the southern suburb (Pl. 42.19g)

Poem: Building a house at the southern suburb

With a clear stream flowing in front,

To live a peaceful life with few earthly worries.

The water and plants are fine and lovely,

Washing the inkslab with clear cold water,

And playing the zither to the tune of the running brook.

The birds on the beach are friendly

And the mist at the bank comes and goes.

Cooking fresh vegetables with clear water

And entertaining visitors in the south hall.

Strolling by the river brings truth to life

And looking at nature apprends the essence of its secret.

Inscription: This is a poem by Ch'en Chung-chung 陳眾仲 of the Yuan period.

Written by Li-fu at Ch'ang-hsing-hsing-chai 常惺惺齋. The winter prunus is in full bloom and the house is filled with its fragrance. He also does this inscription. Seal of the artist: *Sheng yu mei-hua kung sui han* 生有梅花共歲寒 (The prunus is created for companionship in winter).

Collectors' seals: *Te-yü chen ts'ang, Mu-fei chien-shang.*

h. *Tung ching* 冬景 Winter landscape (Pl. 42.19h)

Inscription: Recently I have very often painted for brother Nan-p'ing 南坪. This is the third album and Nan-p'ing maintains that it is better than the other two recommending my progress in the art. If it was so I shall be delighted to do more for him. It is the 21st day of the winter month in the year *ping-hsü* (1826). Li-fu inscribes.

Seals of the artist: *Hsieh Lan-sheng yin, Tzu ch'eng i-chia* 自成一家 (acquiring an individual style).

Collectors' seals: *Te-yü chen ts'ang, Mu-fei chien-shang.*

Published —

Ch'eng, 1965, 9, no. 36.

Exhibited —

Fitzwilliam museum, 1954, 15, no. 46.

Recorded —

Siren, 1958, 50, 7.338; Laing, 1969, 37, 240.

The artist (57, 6.1-12)

A native of Nan-hai 南海, Kwangtung. T, P'ei-shih 佩士. H, Li-fu, Li-tao-jen, etc. Scholar, poet, calligrapher. Headmaster of the Yang-ch'eng Academy 羊城書院 in Canton. This album was painted when he was 66 and was going to retire to his mountain retreat in Lo-fou-shan. Most of these leaves are quite elaborate in composition, yet the freeness in execution and the cheerful mood of expression are typical of the *hsi-pi* brushwork. They are indeed records of his excursion in search of the secret of nature and there is no doubt that he was completely absorbed in his longing to return to simplicity and tranquillity in the mountains and among the clouds.

20. 李育，花鳥圖冊

Hua-niao ts'e Flowers and birds (Pls. 43-47)

by Li Yü (1843-1904)

Album, 10 leaves. Ink and colour on paper. 26.6 x 36.0 cm. Dated 1893.

a. *Yuan kuo hsiao feng* 園角曉風 (Pl. 43.20a)

Inscription: A morning breeze sweeps across the garden corner, a fresh drizzle dampens the dark-red [flowers].

Seal of the artist: *Mei-sheng shu-hua* 梅生書畫.

b. *Birds and flowers* (Pl. 43.20b)

Inscription: Painted by Chu-hsi Li Yü 竹西李育.

Seal of the the artist: *Mei-sheng.*

c. *Yen lu pu jan* 煙露不染 (Pl. 44.20c)

Inscription: Untouched by the mist and dew, how can it be spotted by the bees and butterflies?

Seals of the artist: *Yü yin, Mei-sheng.*

d. *Yüeh ming lu leng* 月明露冷 (Pl. 44.20d)

Poem: Showing the skill of nature, it blooms into a golden coin.
The soft stem droops like a piece of stringing cord
Turning red against the green moss.
The wind rests under the bright moonlight and cold dew,
It falls quietly on the ground in the drizzle.

Seal of the artist: *Mei-hua-ling shang shu-sheng* 梅花嶺上書生 (Scholar of the Prunus Range).

e. *Feeding the young* (Pl. 45.20e)

Inscription: Painted by Mei-sheng.

Seal of the artist: *Li Yü*.

f. *Meng li ho-hua* 夢裡荷花 (Pl. 45.20f)

Inscription: In dream I did not realize that there was a cold rain. After awakened
I find the lotus slightly dampened.

Seal of the artist: *Mei-sheng*.

g. *Bird and insect* (Pl. 46.20g)

Poem: Up and down according to my own inclination
I don't usually mix with the swallow or sparrow.
Unworthy though I am I have been long acquainted with the mandarin
ducks and pheasants.
When shall they elevate me to the blue heaven?

Seal of the artist: *Mei-sheng*.

h. *Kuei-niao* 歸鳥 (Pl. 46.20h)

Poem: Habitually the birds return
And folding their wings stand on the bare branches.
In the morning breeze pure and lively
They bring forth beautiful songs in harmony.

Seals of the artist: *Yü, Mei-sheng*.

Collector's seal: *Kung-ch'en chen shang* 貢宸眞賞 (unidentified).

i. *Yu-hua i ching* 幽花一徑 (Pl. 47.20i)

Poem: The mountain slope turns white in the setting sun;
The path is fragrant with flowers.
Lying beside the zither I listen to the murmuring stream.
The autumn hall has been invaded by the chilly cold.

Seals of the artist: *Li yü chih yin* 李育之印, *Mei-sheng hsieh-sheng* 梅生寫生.

Collector's seal: *Kung-ch'en chen shang*.

j. *Hsiang-ts'ao che-ku* 香草鷓鴣 (Pl. 47.20j)

Inscription: In the autumn of *kuei-ssu* (1893) while visiting the capital I painted
these heedlessly under the bright window. Li Yü.

Seal of the artist: *Mei-sheng Chih Yin*.

Published —

Ch'eng, 1965, 9, no. 37.

Exhibited —

Fitzwilliam Museum, 1954, 15, no. 47; Musée Cernuschi, 1967, 19, no. 53.

Recorded —

Siren, 1958, 50, 7.377; Laing, 1969, 37, 270.

The artist (52, 208) —

A native of Yang-chou 揚州, Kiangsu. T, Mei-sheng 梅生. H, Chu-hsi 竹西. Pupil of Chu Shu-jen 朱素人 acquainted himself with various techniques of the ancient masters. Famous for flowers and birds. This album shows that Chinese artists would not hesitate to express playfully in these subjects. The way of execution and the mood of expression are unmistakably in this tradition. The spontaneous brushstrokes with excellent use of ink and colour illustrate the harmony of the hand and the mind.

21. 張大千，太華雲台峰圖軸

Mount Yün-t'ai of T'ai-hua-shan (Pl. 48)

by Chang Ta-ch'ien (1899-)

Hanging scroll. Ink and colour on paper. 30.7 x 92.3 cm. Dated 1934.

Inscription -

Among the wonderful peaks of T'ai-hua-shan the Yün-t'ai-feng is the most extraordinary. Early in the morning of the 21st day I and Chung-hsiung 仲兄 [my elder brother] come from Ts'ang-lung-ling 蒼龍嶺 to this peak. Clouds evolved from the mountain side has covered the entire space below. The whiteness stretches far and wide reaching to the end of the sky. With the showering rays of the sun the whole expanse is transformed into a sheet of heavy snow, only spotted here and there with the summits of the peaks. It looks as if dozens of islands are bubbling up from a large pot of boiling water. As light breezes blow the clouds roll on like heads of dragons and spines of fish. It is extremely cunning in instant and continuous transformation. Hastily I painted this picture to be presented to Yang-an hsiung 養庵兄, Chairman of our club for his amusement. It is in the 8th month of the year *Chia-hsü* (1934). Your younger brother Ta-ch'ien, Chang Yuan 張爰. *T'ai-hua Yün-t'ai-feng*. Also the inscription.

Seals of the artist -

Chang Yuan ssu yin 張爰私印, *Shu-k'e* 蜀客 (Visitor from Szechwan)

Exhibited -

Fitzwilliam Museum, 1954, 15, no. 52.

The artist (27; 38; 39, 75-78) -

A native of Nei-chiang 內江, Szechwan. Name, Yuan 爰. H, Ta-ch'ien chü-shih 大千居士, Shu-k'e 蜀客, etc. Studio name, Ta-feng-t'ang 大風堂. Trained first by his mother and brother and successfully mastered the techniques of various past masters, especially Shih-t'ao and Pa-ta-shan-jen 八大山人 (Chu Ta 朱耷, 1625-1705). Visited most of the scenic spots in China and abroad. Now lives in Carmel, California. Poet, calligrapher and connoisseur. Versatile in all forms of Chinese painting. Hsü Pei-hung 徐悲鴻 (1895-1953) ranked him as the greatest painter in the last 500 years. This example was painted when he was 35 already fully mature in technique and in spirit. In a moment of inspiration he has playfully made use of the style of Chang Seng-yu to express his joy and satisfaction and to share it with his friends.

A painting in the same style, entitled *The Huang-shan in a sea of clouds* was exhibited in *The Retrospective* of the artist at the Avery Brundage Collection in San Francisco in 1972. (38, no. 14) It was dated 1938, four years after the present example. Unlike the latter it presents a recollection of his dream of the famous mountain in Anhui. The composition is more elaborate, a competent display of his technical skill, but the simplicity and exultation of a *hsi-pi* painting seems to be lacking.

22. 饒宗頤，雲山無盡圖卷
Yün-shan wu chin Clouds and mountains without limits (Pls. 49-50) by Jao Tsung-i
 (1917-)
 Handscroll. Ink on paper. 29.7 x 129.9 cm. Dated 1965.

Title -

T'ien ti yen wen 天地網緼. Seal: *Hsüan-t'ang nien ssu-shih i-hou tso* 選堂年四十以後作 (Painted after forty years old by Hsüan-t'ang).

Inscription -

Yün-shan wu chin t'u, an inkplay by Hsüan-t'ang. Presented to Te-k'un, an art connoisseur for his comment. Seal: *Jao Po-tzu* 饒伯子

Colophon -

When I was young I was very fond of the six methods of painting. But after more than ten years of practice I did not achieve any success and so eventually I abandoned it. Recently I picked it up again, and as my works have begun to be appreciated by my friends I devote more efforts on the techniques of the Northern Sung, through the four Yuan masters down to the end of Ming, especially the works of Chang Feng 張翹 (fl. 1640) and the various monk artists. Pursuing my own inclination I become deeply interested in the art though unable to gain perfection.

My fellow elder brother, Te-k'un has admired this painting saying that it is full of dynamic power. He is of the opinion that the way of execution is similar to the Chu Nan-yung 朱南雍 (15, no. 23; 50, 7.183; 9, no. 5; 19, no. 2; 37, 165) and Fu Shan (no. 8) in his collection and they may be grouped together as treasures of the inspired and untrammelled class. The superfluous praise fills me with uneasiness. He has requested colophon for the painting, hence these few words are appended to the picture. It is the summer of the year *i-ssu* (1965). Hsüan-t'ang Jao Tsung-i. Seal: *Hsüan-t'ang, Jao Tsung-i yin*.

The artist (39, 176) -

A native of Ch'ao-an 潮安, Kwangtung. T, Ku-an 固庵. H, Hsüan-t'ang. Scholar, poet, connoisseur. Now Professor of Chinese Studies, University of Singapore.

Conclusion

The twenty-two examples of Chinese *hsi-pi* painting described above cover a period of about 500 years ranging from the middle of the Ming dynasty to the present day. To the artist this type of work has been merely a recreation which affords much joy and pleasure at his spare time. Serving as an instant emotional outlet and personal satisfaction the art keeps no specific tradition and recognizes no school barriers or group prejudices. Any artist who feels the urge to express himself occasionally in this fashion is absolutely free to do so for his own enjoyment and satisfaction.

The artists in this collection include not only masters of well-known schools but also painters at the royal court. Others are eminent scholar-officials, active or retired, Buddhist monks, Taoist priests or living artist or scholar. The works appear in all sorts of composition ranging from *shan-shui* landscapes to flowers and birds, animals and human figures. The technique of execution varies with the artist and according to his inclination dictated by the inspiration of the moment. Most of the artists prefer the simple, sketchy brushwork of Wu Tao-tzu and Ni Tsan, but the colourful treatment of Chang Seng-yu, the splash-ink method of Mi Fu,

the messy effect of Fang Ts'ung-yi and numerous orthodox techniques of well-known masters have all been employed. In one case the artist takes advantage of the finger method for which he was famous (No. 18). Some others are so proud of their own style that they do not hesitate to carve a seal to mark the achievement. The *Wo-fa* of Mei Ch'ing (No. 15h) and *Tzu-ch'eng i-chia* of Hsieh Lan-sheng (No. 19h) are concrete examples.

It is interesting to note that all these paintings are works of well established artists in their various stages of maturity. Each inscription is a record of the painter on his own performance and understanding. But as a whole they may be taken to illustrate the gradual progress of a Chinese artist in pursuit of an ultimate goal which lies in the search for the secret of the world around him. An artist, if he was to achieve perfection in the art would have to try to live in close communion with nature penetrating by days and nights of contemplation into her various moods. The urge to do so would become more and more intense as he progresses with age until he is able to fuse with its perfect simplicity and majestic vastness. In this respect these paintings can be classified according to the age of the artist when the painting was done. With the exception of six all the examples are dated. One was painted when the artist was 35 years old; 3, when the artists were over forty; 6, over fifty; 3, over sixty; and 4, over seventy. The messages in the inscriptions seem to represent the progressive development of an artist.

Students of Chinese culture are familiar with Confucius' critical estimation of himself. He says —

At 15, I had my mind bent on learning.

At 30, I stood firm.

At 40, I had no doubts.

At 50, I knew the decrees of Heaven.

At 60, my ear was an obedient organ for the reception of truth.

At 70, I could follow what my heart desired without transgressing what was right.

(*Lun-yü*, 2.4, Legge's translation)

This sequence may be applied to the stages of improvement of a Chinese artist. He should start young. By the age of forty the technical skill should be perfect and out of the question. By 50 he should strive to probe into the secret of nature. By 60 he should be able to understand its meaning. And by 70 he will be ready to absorb and live with it in perfect harmony. Chinese painting is indeed a product of the Chinese culture.

Individually each of these *hsi-pi* paintings has a charm of its own. It is charged with the painter's own enthusiasm and playfulness. There is hardly any alloy of strenuous restriction, rigidity or persimism in its expression. To the on-looker it imparts a feeling of delightful cheerfulness, leisure, gaiety and progressive optimism. It represents an art of absolute freedom because it is an artistic creation pure and simple serving to record a memorable moment in life.

The *hsi-pi* painting is a unique form of artistic expression in China. As a whole it may be taken as a cross-section of the long tradition in Chinese art as well as its culture. It did not evolve over night by a particular school or special movement. In its development it has not only absorbed all the servisable forms of brushmanship and inkmanship but also incorporated the rhythmic beauty of calligraphy, the sensitive mood of poetry and the absolute truth in philosophy. It constitutes a composite art which serves to present the personal originality and cheerful satisfaction of the artists in their varied individual moods. The twenty-two items in the Mu-fei collection are but a few to illustrate the admirable achievements in the last few centuries. It is still a living tradition.

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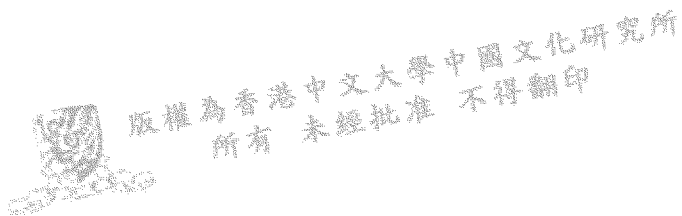
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戲筆畫考略

(中文摘要)

鄭德坤

繪畫是藝術的一種。其演進往往受時代需要及思想文教的影響，而形成各時代的風格。民初鄭午昌氏著中國畫學全史，分國畫的演進為四大時期。第一，初民作畫，記事狀物，圖案紋飾，原為實用，是實用時期。第二，上古秦漢往往利用圖畫來解說經籍，藻飾禮制，其目的在「成教化」、「助人倫」，是禮教時期。第三，漢魏以下，佛教東傳，印度繪法隨之而來，國畫受其影響，轉為宗教服務，成為宗教化時期。第四，唐人講究筆墨，提倡氣韻，主畫中有詩；宋元以下，更加注意畫與詩文、書法的結合，是為文學化時期。這是中國繪畫演進的主流趨勢。

這四個時期的劃分，當然不是絕對的。其間承先啓後都互有出入。各期主要的影響及功用之外，都免不了有其他的勢力潛移默化着，形成各種宗派的品格和風尚。因此各種繪藝都有他的源流，進退錯綜，演變自成其個別的歷史。畫家戲筆自遣的風尚，就是個顯著的例子。

「戲筆畫」是中國藝術的一種特殊風尚。本文著錄名家這類的作品，共二十二種。畫家自題，名稱不一。多數以「戲」字為名，「戲筆」之外有「戲寫」、「戲擬」、「戲作」、「戲為」、「墨戲」及「游戲」等等。其他用「漫筆」、「漫成」、「漫圖」、「偶寫」、「偶作」、「草圖」、「隨筆」、「偶隨」，無一致的名目。還有個別略加形容的，如「自遣」、「聊自適意」、「迅掃而出」、「率意仿之」是。這類作品的名稱雖不一致，而其作風及目的，卻大同小異。畫家一時興會所及，迅筆揮掃，已無固定的體裁，更無一貫的作風。其主要目的是「聊以自遣」，或寄贈友好，或邀請朋友共同欣賞。這二十二種作品的年代，上起明代中葉，下迄民國，包括四五百年。在這

時期內，這種畫風流行已很普遍了。

畫家以筆墨爲戲，來源甚古。歷代保存的畫蹟及畫論，汗牛充棟，不可勝記。上古繪事，以人物畫爲主。南朝齊謝赫著古畫品錄，提出繪畫「六法」，以「傳移模寫」與「經營地位」爲基本的訓練；繼而講究「骨法用筆」、「應物象形」及「隨類賦彩」；由筆墨顏色的運用，而達到「氣韻生動」的最高目的。人物畫的一切條件，已臻完備，當可想見。新近出土漢魏六朝畫蹟，線條生動，顏色鮮豔，可爲明證。

物極則反，六朝也正是國畫革新的濫觴。題材方面，開始以山水爲人物的背景。技術方面，講究筆墨的超脫應用。晉顧愷之創「白描人物」。宋陸探微作「一筆畫」。梁元帝蕭繹著山水松石格，提倡以墨作畫，說繪畫要「筆妙墨精」。他發現「高墨猶綠，下墨猶赭」，更主張用墨來替代一切顏色。這在賦彩方面，起了巨大的革命。當時畫家張僧繇試用各種新筆法之外，還發明「沒骨法」，把用筆的線條隱藏起來。孫尚子還用不規矩的「戰筆」畫人物。這都可以看出當時畫家對於古典的筆畫，單純的線條，都發生厭倦，而要另覓新穎表現的技術。

國畫筆墨技法的革命，入唐而更加盛行。畫家把蕭繹所提的用墨新法，演繹成爲「破墨」技術。把單色的墨，用水分散，濃淡不一，來代表五彩的色調。朱景玄唐朝名畫錄所記，吳道子用新的筆法寫嘉陵江山水，三百里的景緻，一天畫完。這幅畫在大同殿上，與當時的大畫師李思訓的金碧山水，並肩齊名。此外如張藻的「雙管齊下」、殷仲容的「水墨畫」、韋偃的「越筆點簇」、王洽的「潑墨揮掃」等等，對於墨的運用和筆的簡化都有相當成就。朱景玄把他們的作品，分別爲「神品」、「妙品」及「逸品」，足見當時的品評家對於這類新穎畫風的重視。

在這畫藝革新的熱潮中，最重要的應該是詩人王維。王維是「水墨山水」的鼻祖。他用「渲染法」，完全改變了正統派的刻劃鈎斫着色畫風。技法革新之外，他還提倡用畫來表達詩意。他是位詩人，所以「畫中有詩，詩中有畫」。唐人做詩，每喜遣興，互相贈寄。王維更把詩壇的習慣，應用到繪畫。「遊戲三昧」的作品也是他發明的。繪畫的文學化就此開始了。

宋代是繪畫文學化盛行的時期。畫院由帝王的提倡，考試多用古代詩句。畫面空地開始題詩，促成詩書畫在形式上及精神上的結合。但是這個運動不久就轉入文人學士的手中。當時的大文豪，如蘇軾、米芾等提倡「文人畫」來和「院體畫」相抗衡。他們以

遊戲的態度，簡單的筆墨來表現幽微靜遠的情趣。在技法上「不求形似」，不假修飾，祇取意神韻，以達到遣興的目的。「墨戲畫」自此獨立為一科。米芾作墨戲，不專用筆，紙筋、蔗滓、蓮房等都用為寫作工具。其畫材多為煙雲掩映，妙於點染，草草而成，但天趣生動，開文人畫另一風格。

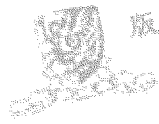
元代是「墨戲畫」最盛時期。畫家都兼工這一科。其題材以「四君子」為主。花鳥、枯木、窩石等次之。山水較少。考元人畫蹟，「墨戲畫」卻名符其實。墨的運用是繪藝的中心，作品上還常自題為「墨戲」。吳鎮的墨竹多數是這類的作品。筆調豪邁，墨色淋漓，足見當時墨戲的風格，多數祇在墨彩上用功夫。

元代畫家的「墨戲畫」，多數帶有縱橫氣習。祇有倪瓚可繼承唐宋文人古樸天然的神趣。在用墨方面，他愛用乾筆，「惜墨如金」，所以他的作品，平淡雅靜。在表達方面，他「不過逸筆草草，聊以自娛」，因此「在平淡中出奇無窮，直使智者息心，力者喪氣」。這或者是他在作品上不自題為「墨戲」的緣故。

明人對墨戲也很感興趣。畫家自題墨戲的作品也不少。不過他們對於墨戲的概念，又有些改變。董其昌說，「蒼率荒遠，即為墨戲」。筆墨之外，還要注意到平淡空曠的意象。多數的畫家都能體會到這種畫風的功用。淡墨簡筆之外，主要目的是為個人抒情遣興，所以將一時所感到的靈機心情，題在畫上，名之為「戲筆」、「漫寫」、「偶作」、「隨意」、「遊戲」等等。這種畫的性質已超出「墨戲畫」的範圍，應另立門戶，所以本文採用「戲筆」一詞，以示分別。蓋「墨戲」重心在墨的運用，而「戲筆」的重心卻在於「遊戲」「自遣」。

戲筆畫發源於六朝畫人對於筆墨技法的革新，經唐宋元明不斷的努力改進，到了明末清初，始成為一獨特的風格。本文所錄，多數是這一時期的作品。「戲筆畫」已不是「墨戲畫」，也不是「文人畫」，而是畫家純粹自遣的作品，沒有宗派門戶的限制。文人畫家戲筆寄興，院體畫家也可以戲筆抒情。個人所用的筆墨未必相同，可是他們發洩情感，乘興一時，卻無二致。

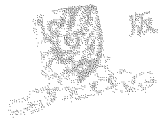
本文所錄「戲筆畫」多數是畫家晚年的作品。國畫的特質雖以筆墨為基礎，但其主要目的卻要體會自然，認識自然。畫家要「行萬里路」，要「讀萬卷書」才可以領悟到其中的奧妙。年紀越大，筆墨越熟，領會才越深刻。讀者細研這些墨蹟及其題詞，便可以領會到中國「戲筆墨」的真諦。



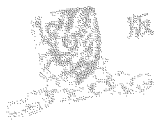
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Plates

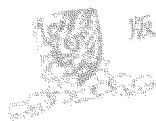
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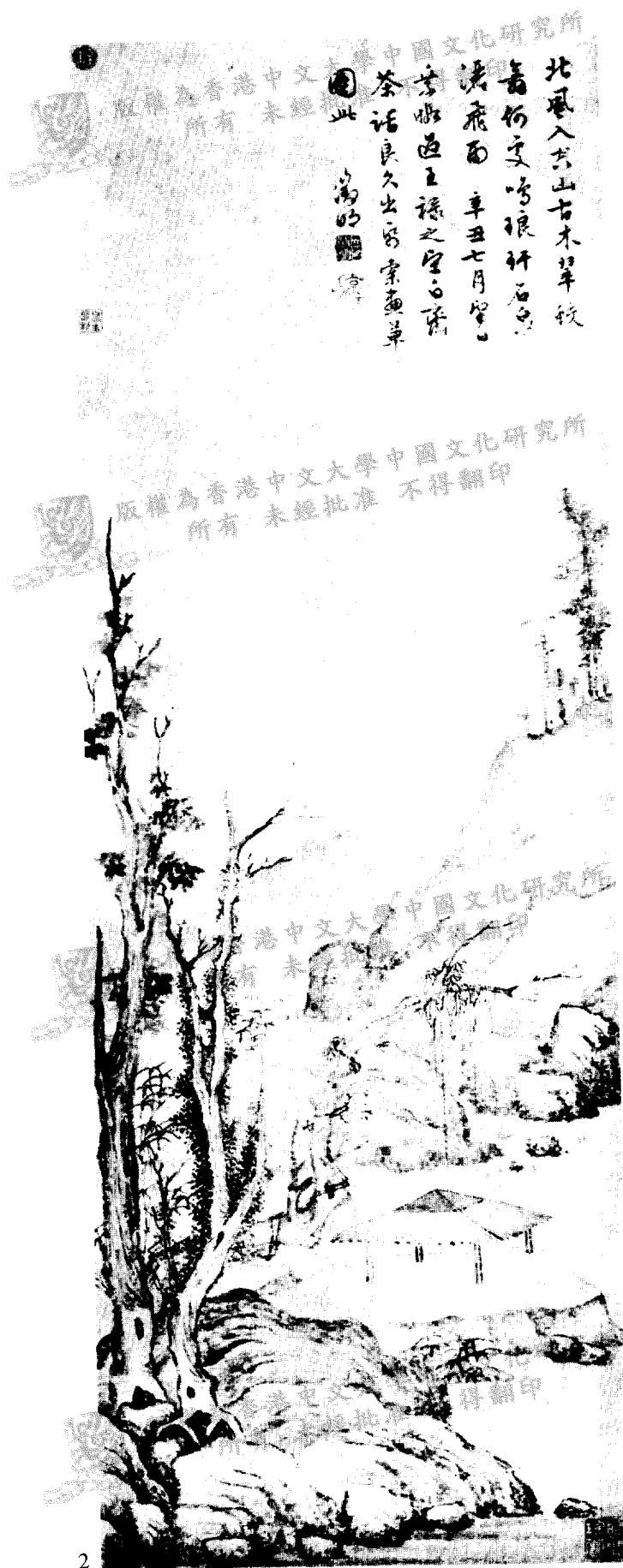
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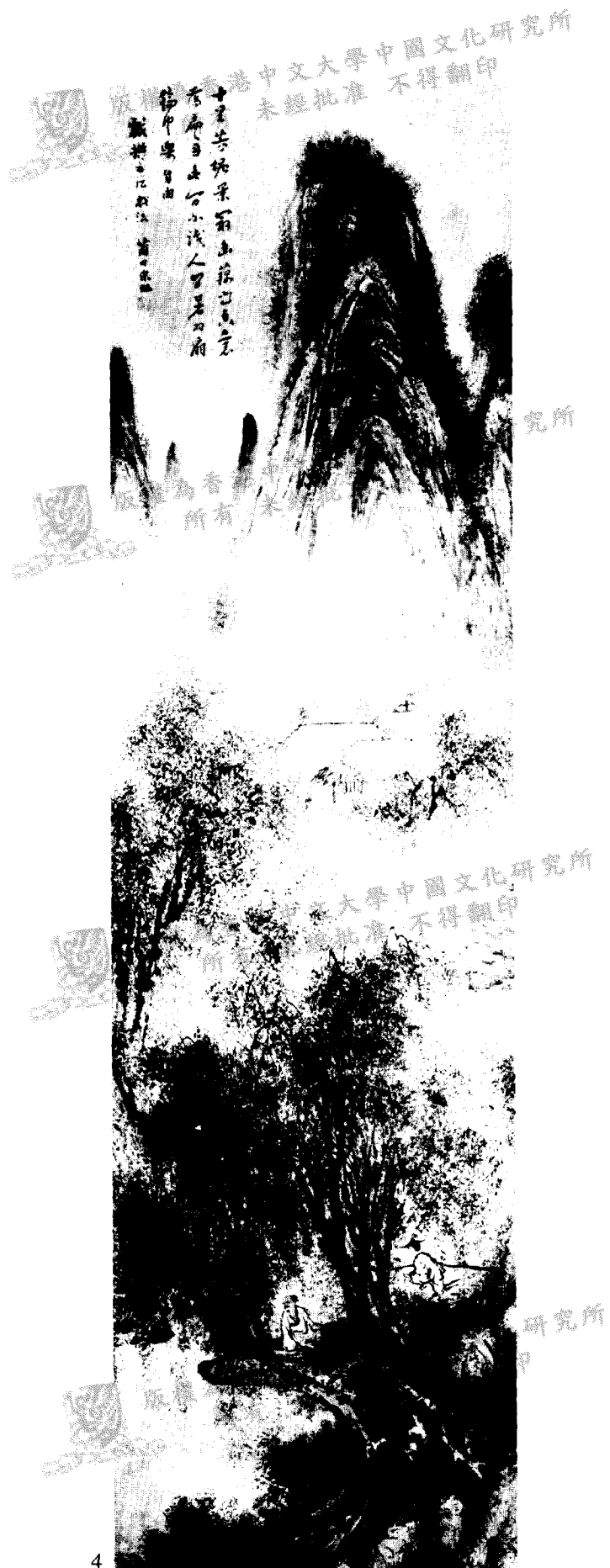
青藤書屋

幾河東倒西歪屋一個南腔
北調人 徐渭自遠

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Plate 4

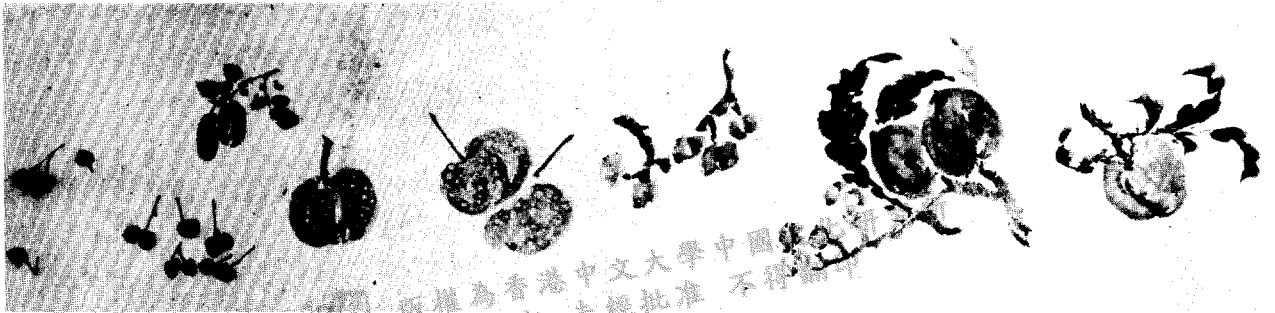


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翠果秀瓏元翠

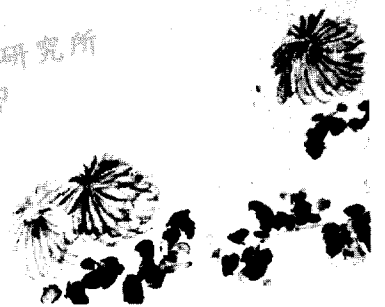
蟬媽春英
鄧尔正家
于香海島上

58



上虞倪文正公天放進士由偏
修官至戶部尚書而卒崇禎
甲由宗師去仍自任殉國為
人正道底介不與權貴與黃
石森名王吉英盈允長於力
若有紀為內外儀及詩文集
古以人重人吉重異代同哉
可千秋垂芳蹟逸天物難兼
起以表外想見風度
第廿六年三月
東官鄧尔正

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月戲
吳門陸宏





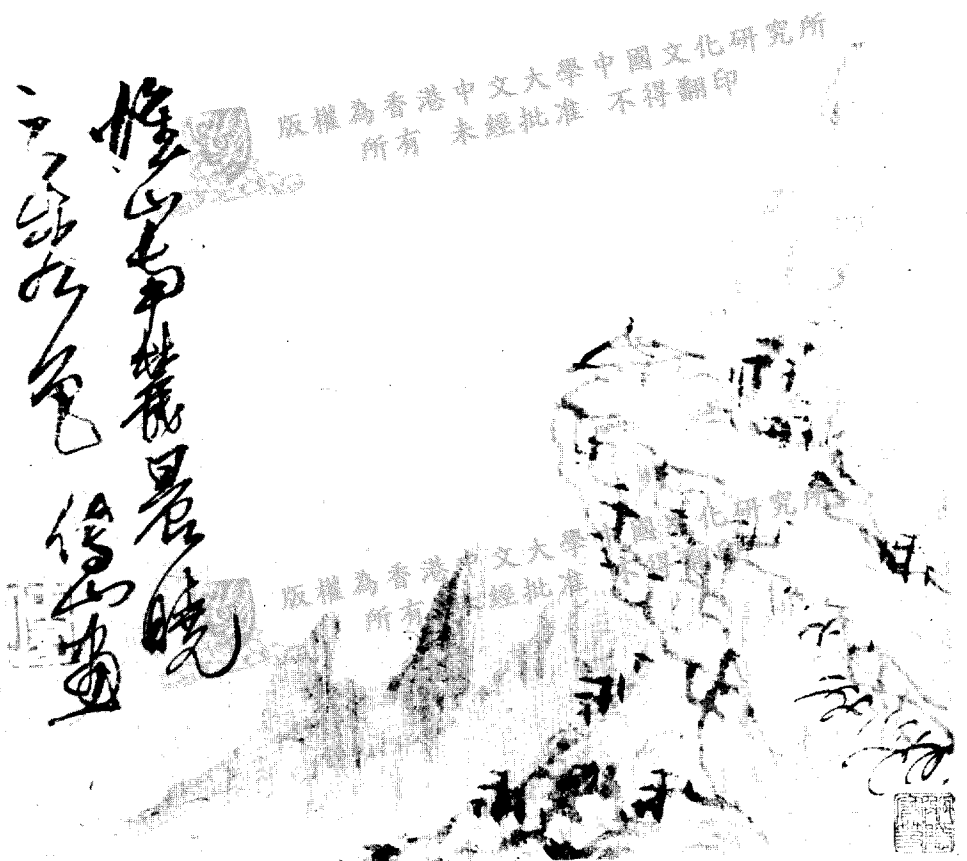
Plate 8



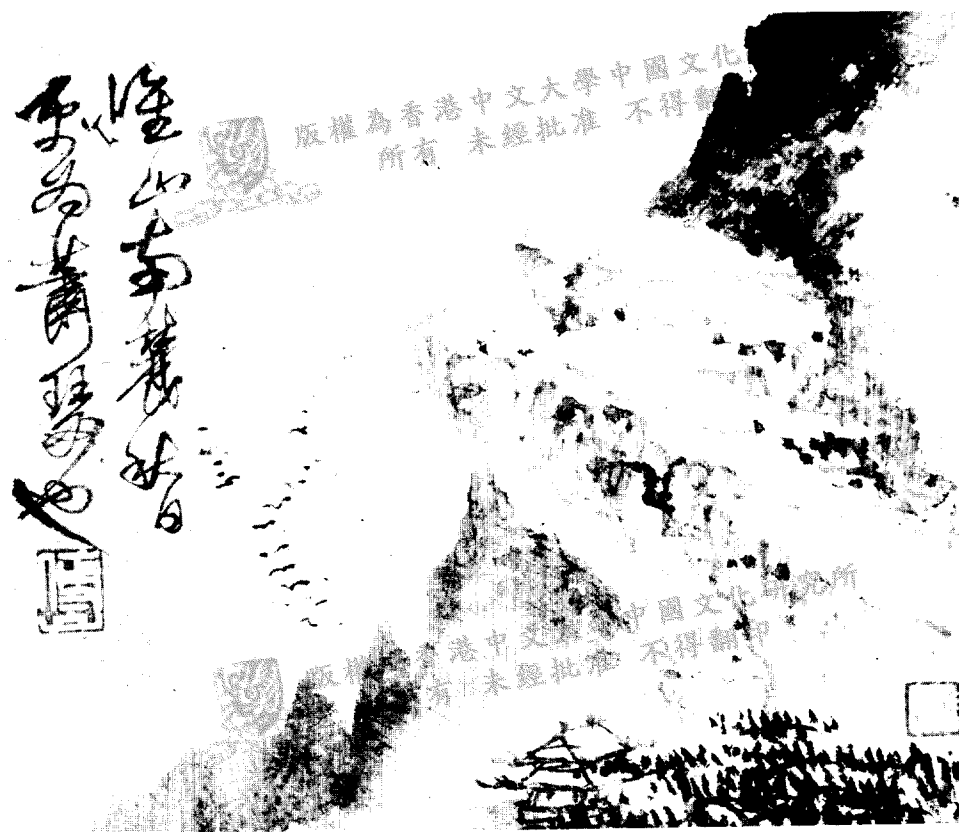
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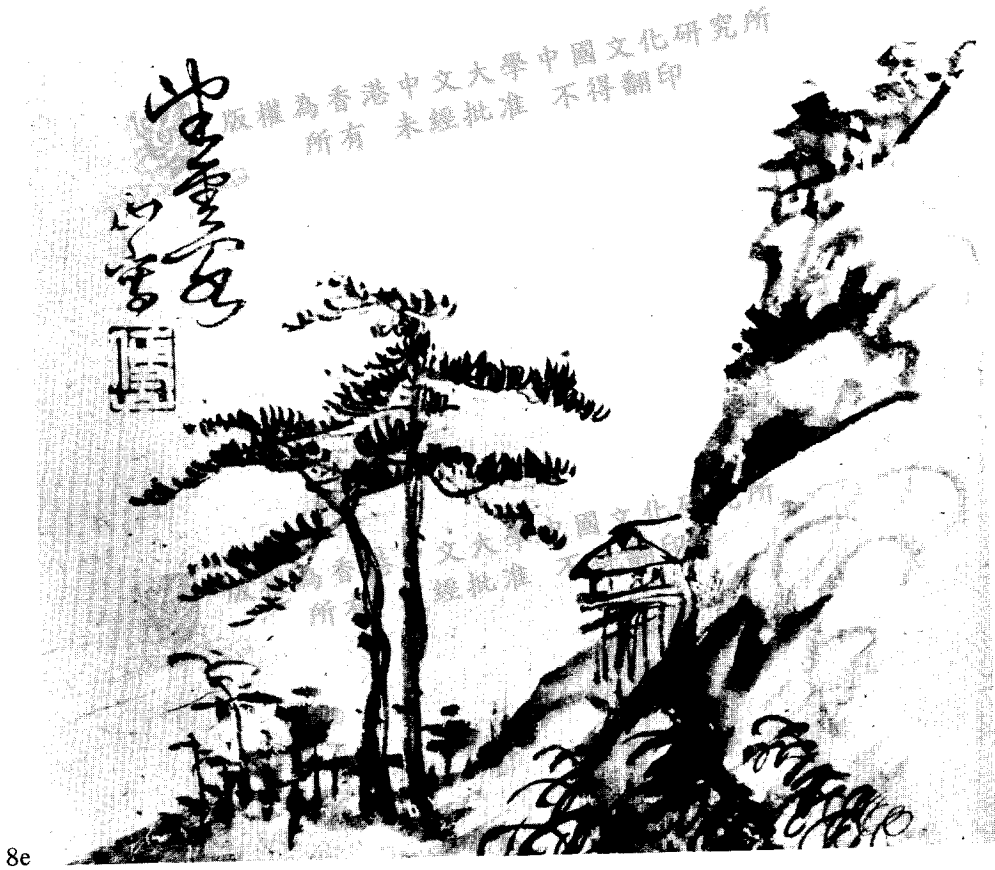
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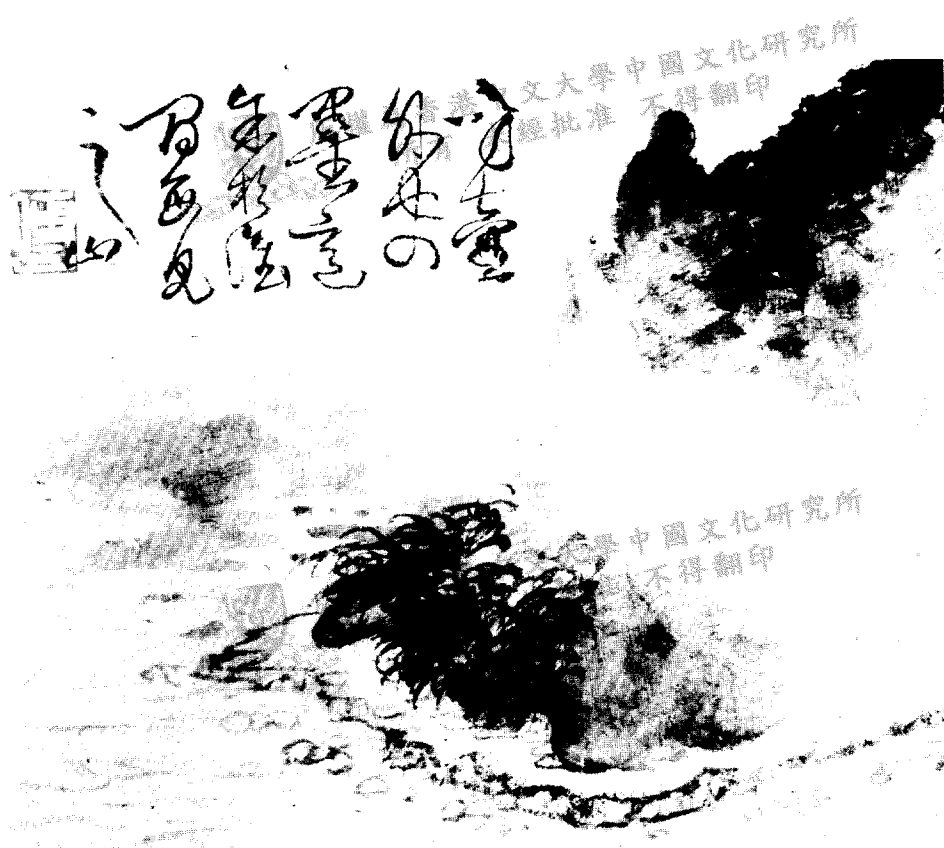


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Plate 12

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9a



9b

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山中無事偶
 隨上筆人如
 甚欲乃家也
 困守可哉
 壬午年夏
 吳昌碩



9g



9h

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筆、澆素墨、長殘年
 感我猶然氣、地花白風千
 引淚不及結戀樹樹木
 水繪園、別有為山、竹、松、辰
 刷、沙、門、近、白、香、心、款
 魏、春、晚、燕、子、紅

方家翁精於心、學、如、子、叔、也
 所、心、精、淡、山、腰、水、則、不、見、其、寒、也、是
 亦、絕、也、壬、午、年、末、十、拾、一、號、自、備、如、珠
 意、也、公、業、之、元、氣、原、照、以、二、地、唯、自、贊
 潘、鈞、十、五、日、人、以、其、美、若、若、若、若、若、若、若、若

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天氣乍涼庭除秋花始人移亦唱之
遠來其間聊寫其景



10a

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獨芳伸金爪分枝弄玉替以美人春
未嫁羞不辨宜男



10b

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造物生葵葵種危化工在我儘堪誇日來
硯水頻相灌吐出枝頭盡墨花



10c

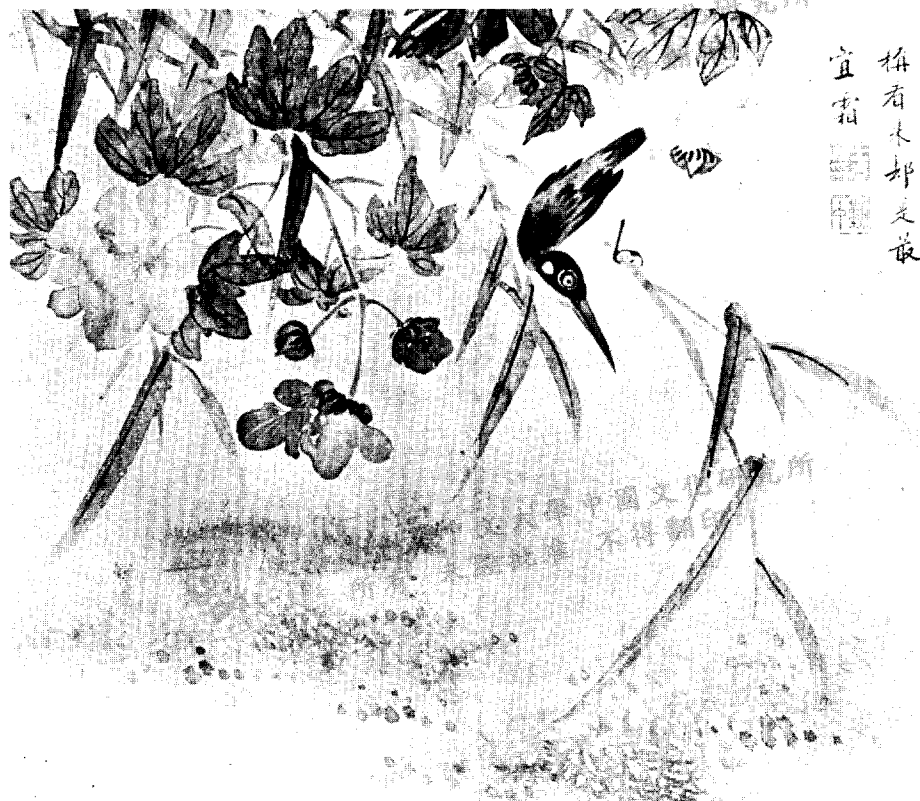
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水晶簾外遙看見疑是青陽夢綠花



10d



喚作拒霜知未
 柝看未却文最
 宜霜

10e



江南穀稼如泥沙城西少年不得食出川向人何
 可愁欲吐果言何顏色意不堪歸來之痛飲彈
 長缺中厨何物堪下酒呼兒摘取罌粟葉

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午猷睡起見硯池餘墨戲為圖
[Red seal]

10g

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昔拉為胡僧舍
見包山殿士有
是圖并有諸名公
題句平意仿之
[Red seal]



10h

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梔子一名落葵
有重瓣半葉尖
瓣荷花之別稱
著藝人花開如玉
對之亦可忘憂



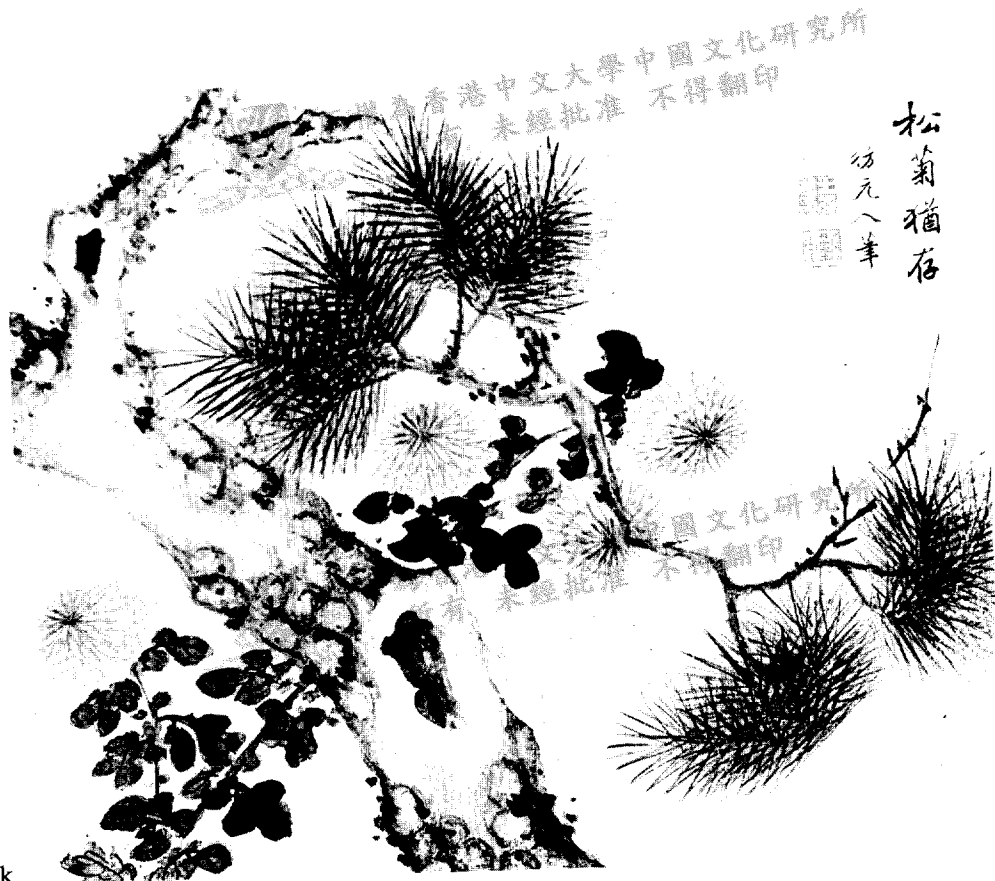
10i

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聊藉筆端窺色相一枝
澹墨出天然



10j



10k



10l



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朝看夕暮看雲相若
暮中雲濃云如飛出
海外遠去本無心出
月洞我形若雲去
不似雲在山中居

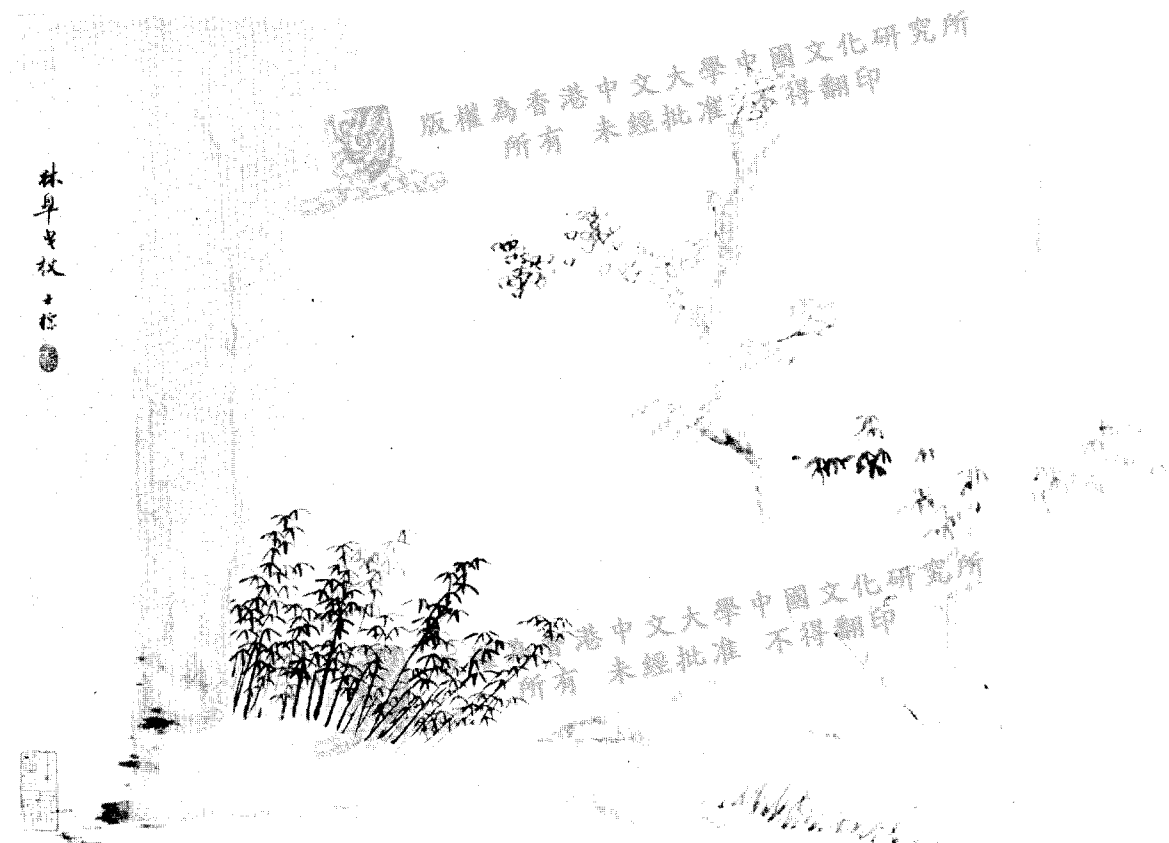
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Plate 22



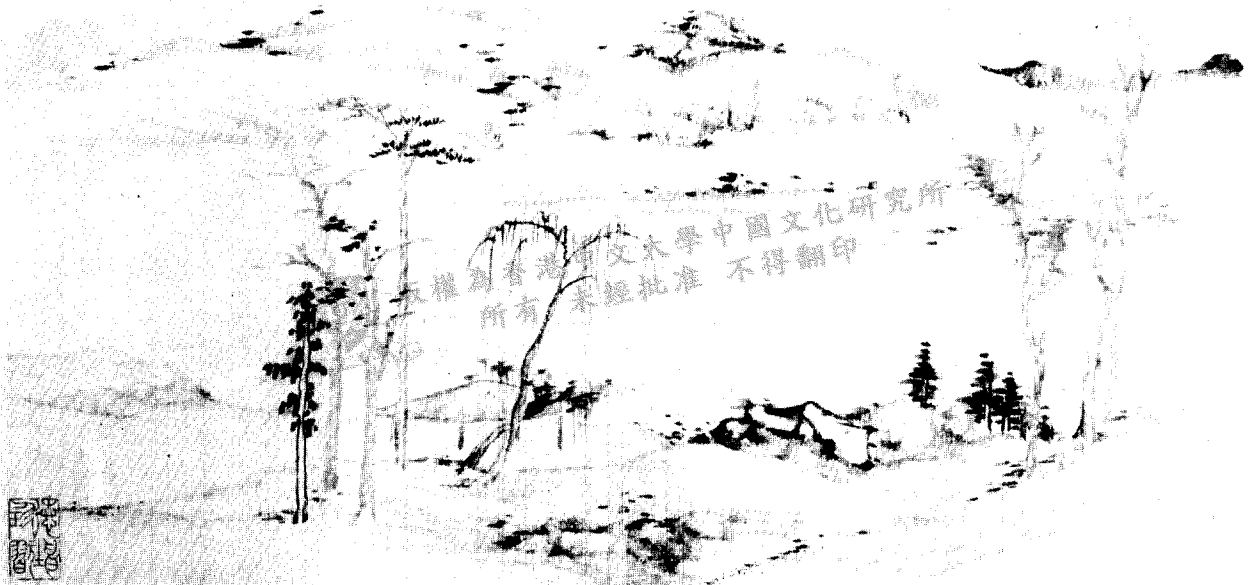
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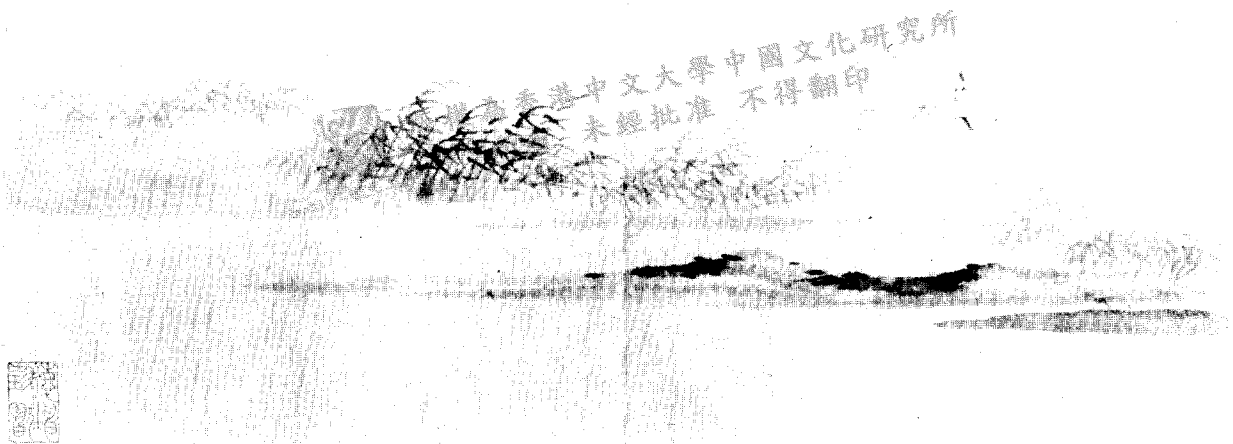


沈
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畫一山

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12e



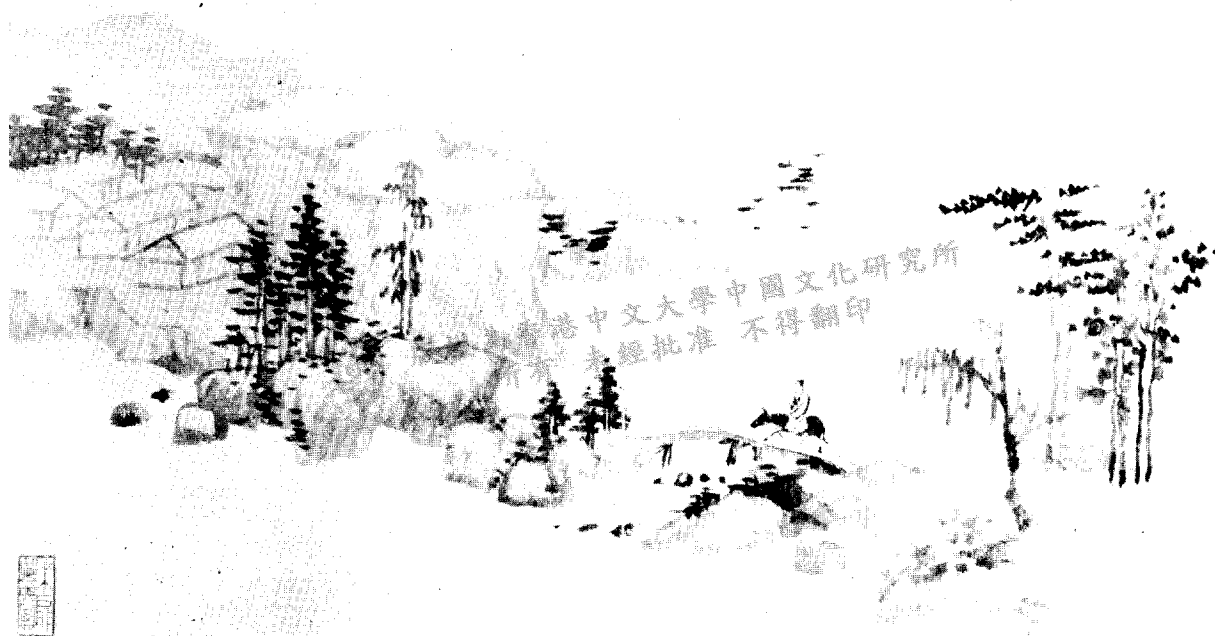
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畫一山
徐老
丁

山青堂
 看所
 秋馬
 街記
 跡字
 航亦
 助禮
 見字
 歸

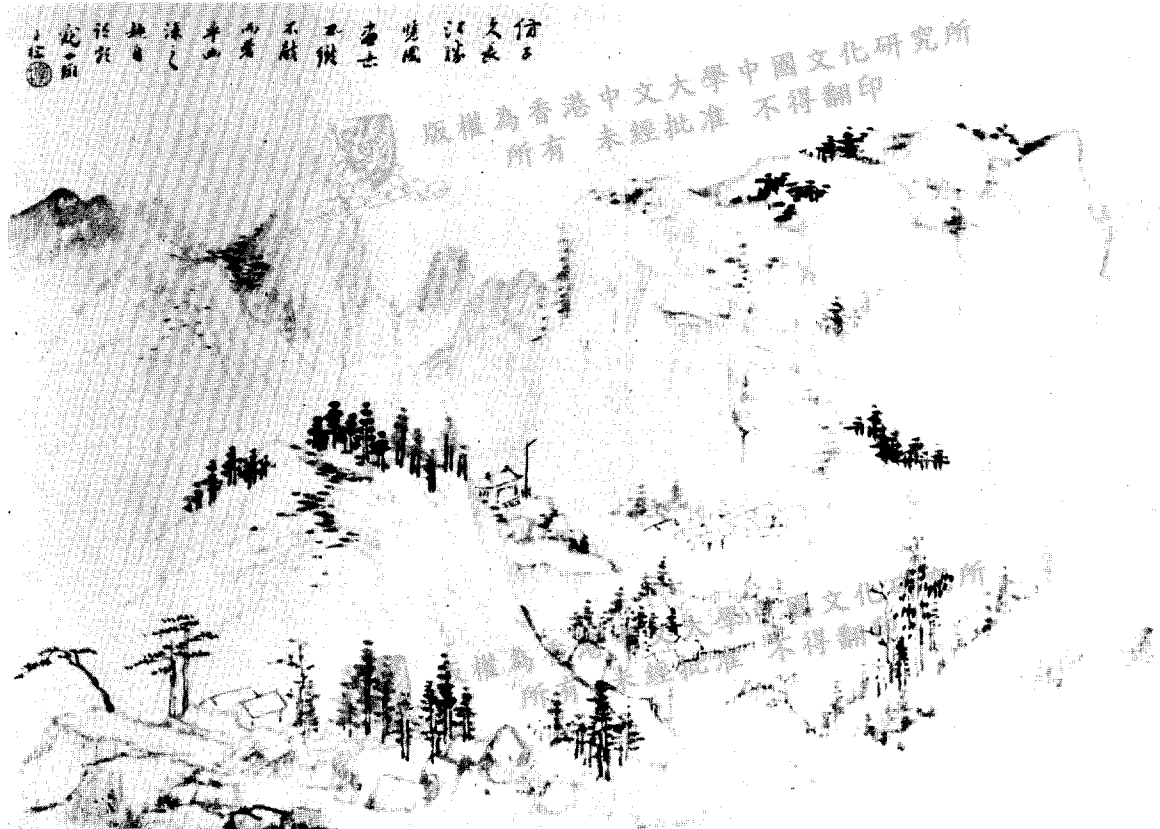
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何不
 文長
 江深
 曉風
 暮去
 不似
 不似
 山青
 牛山
 沐之
 地自
 秋之
 龍一

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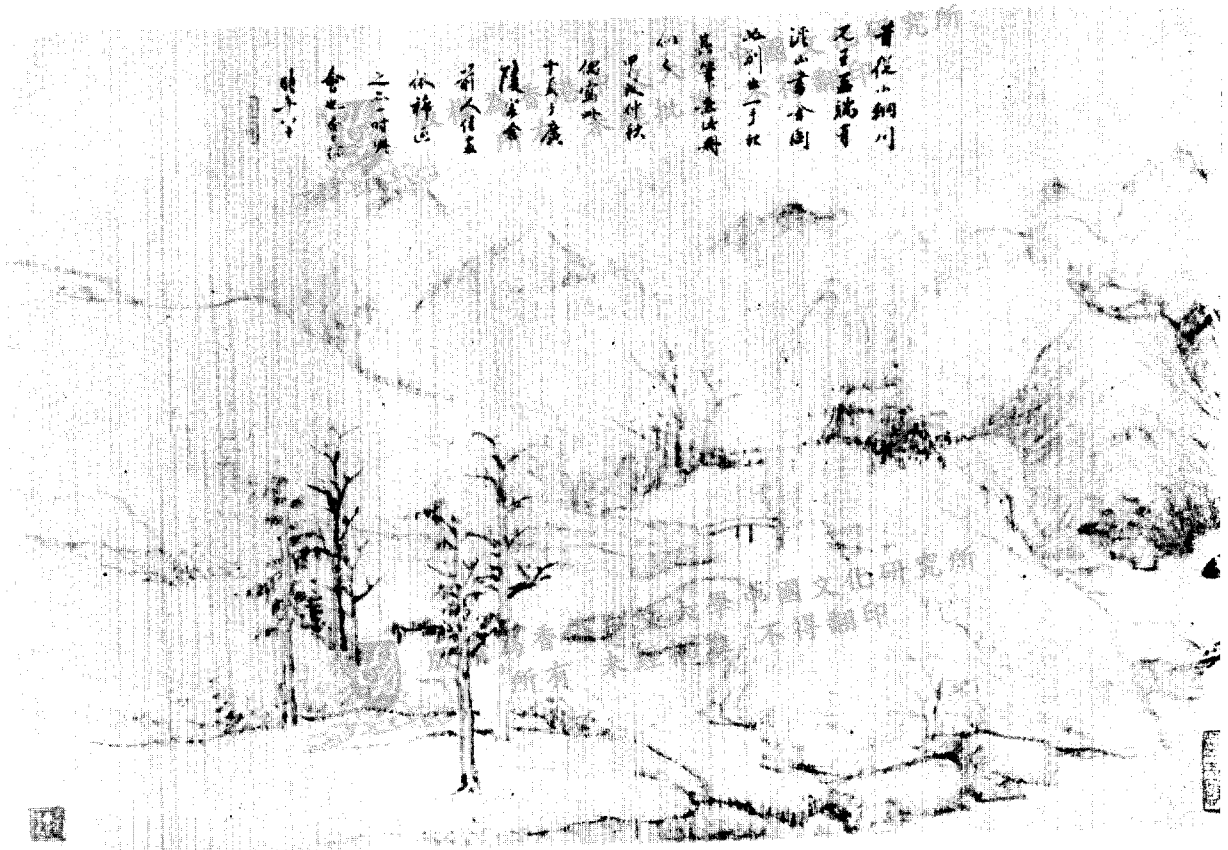
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志山畫法
觀之
畫法



12i

12j



昔從小細川
元王至瑞亨
溪山書全圖
此則世一子秋
萬筆畫法冊
似之
甲辰仲秋
偶畫此
十月五日庚
陵筆畫
翁人佳至
依梅區
之二時與
會也
時年



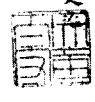
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薦取香光一瓣香無人

愛愛豈山光誰知尺幅溟

濛影中有煙波若水長

吾鄉江上先生書格趣遠圖朝能書之
家罕出其上其畫亦似其書



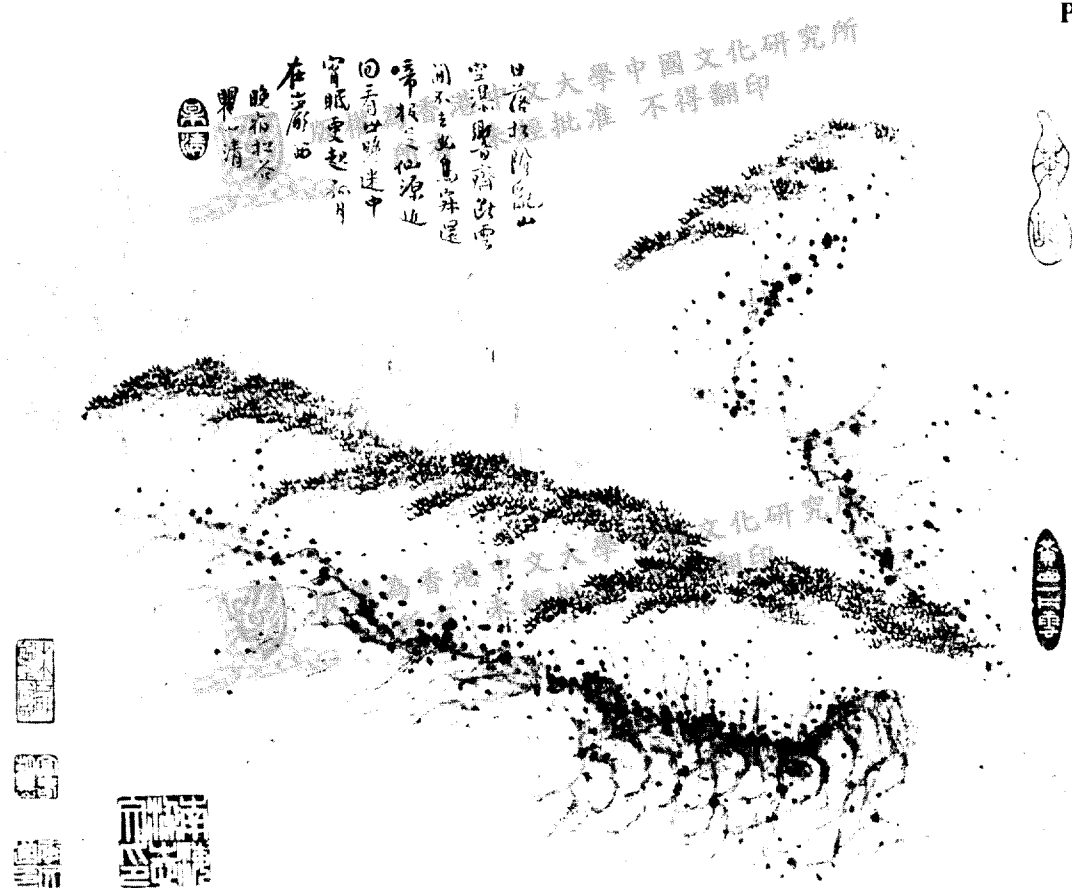
一峰而古一峰而雅
寫畫山作畫者宗表
新雲烟雨後人
家柳王墨齋
百君題米家
臨神江煙雨
周甲子書
江上煙筆

此畫乃江上先生所畫也。先生名某某，字某某，號某某。其畫格趣遠，圖朝能書之。家罕出其上。其畫亦似其書。此畫乃江上先生所畫也。先生名某某，字某某，號某某。其畫格趣遠，圖朝能書之。家罕出其上。其畫亦似其書。

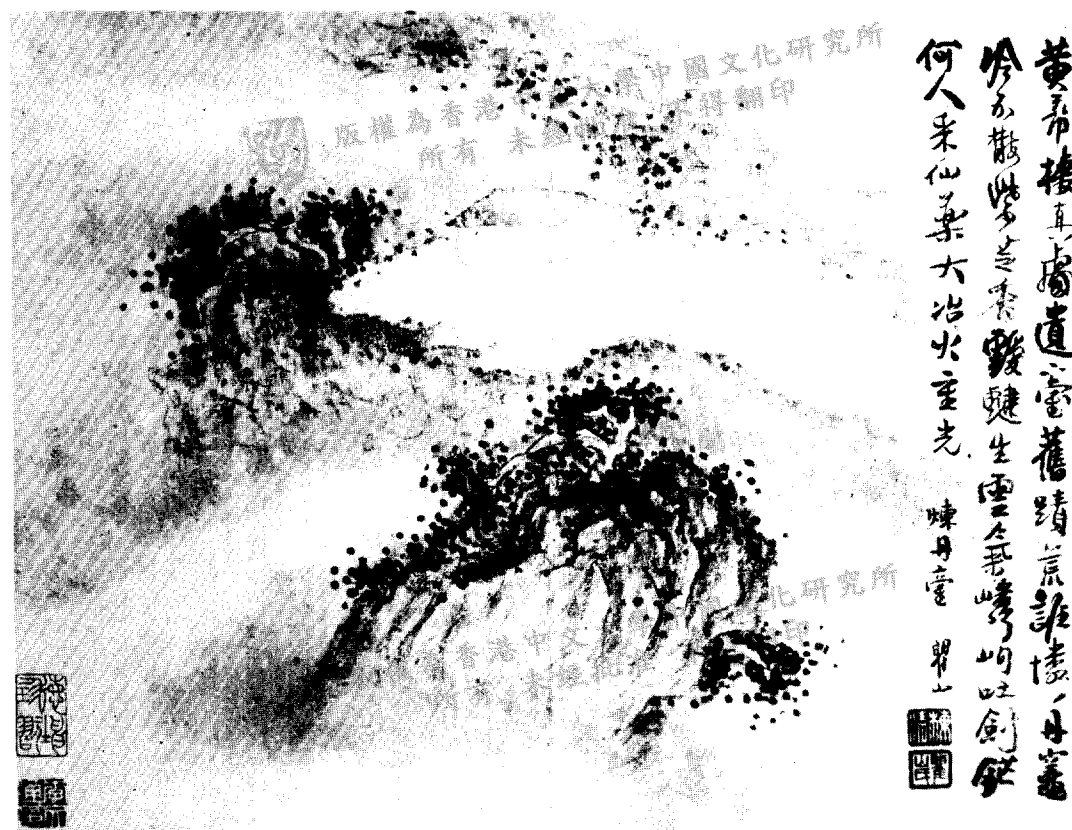
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b

a



15a



15b

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曉步光明頂
何西亭
天南四座空
羅如



15c

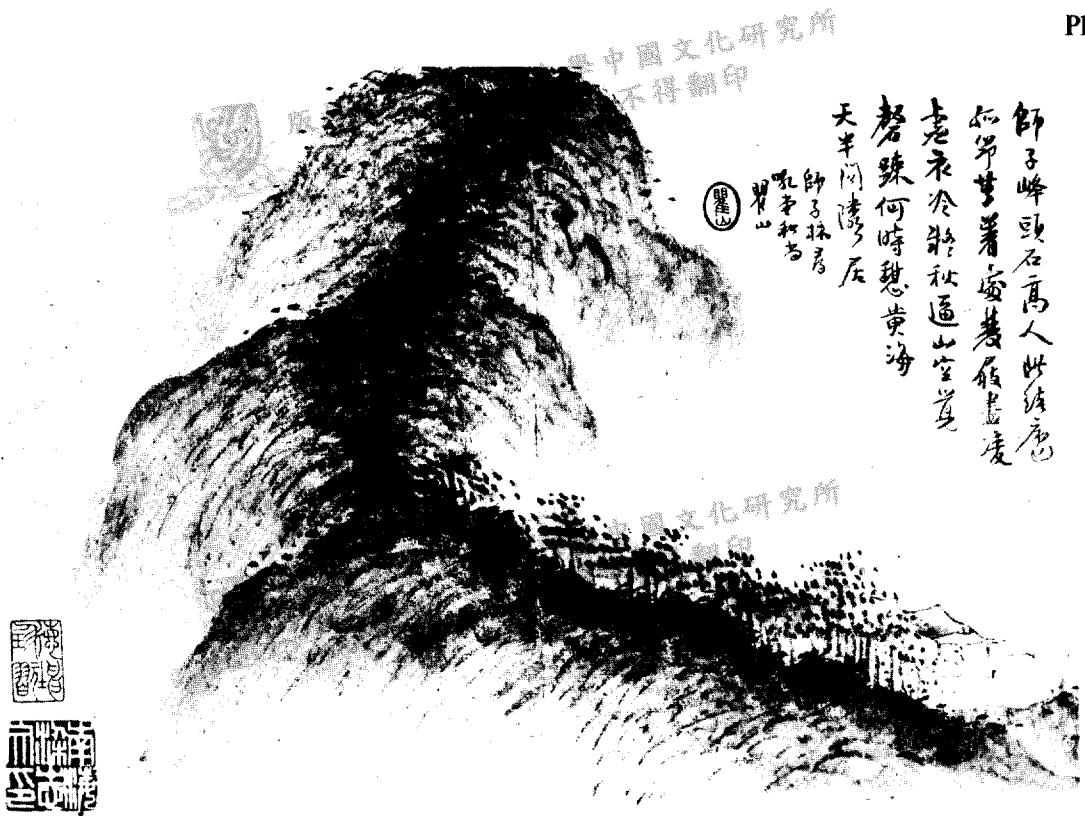


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仙那非子種大地此開花直引半
天雲、藤攀五色雲、人徑香園轉
路借玉房遮蓮子何年結滄溪
待佳槎
蓮花峰 翠山



15d



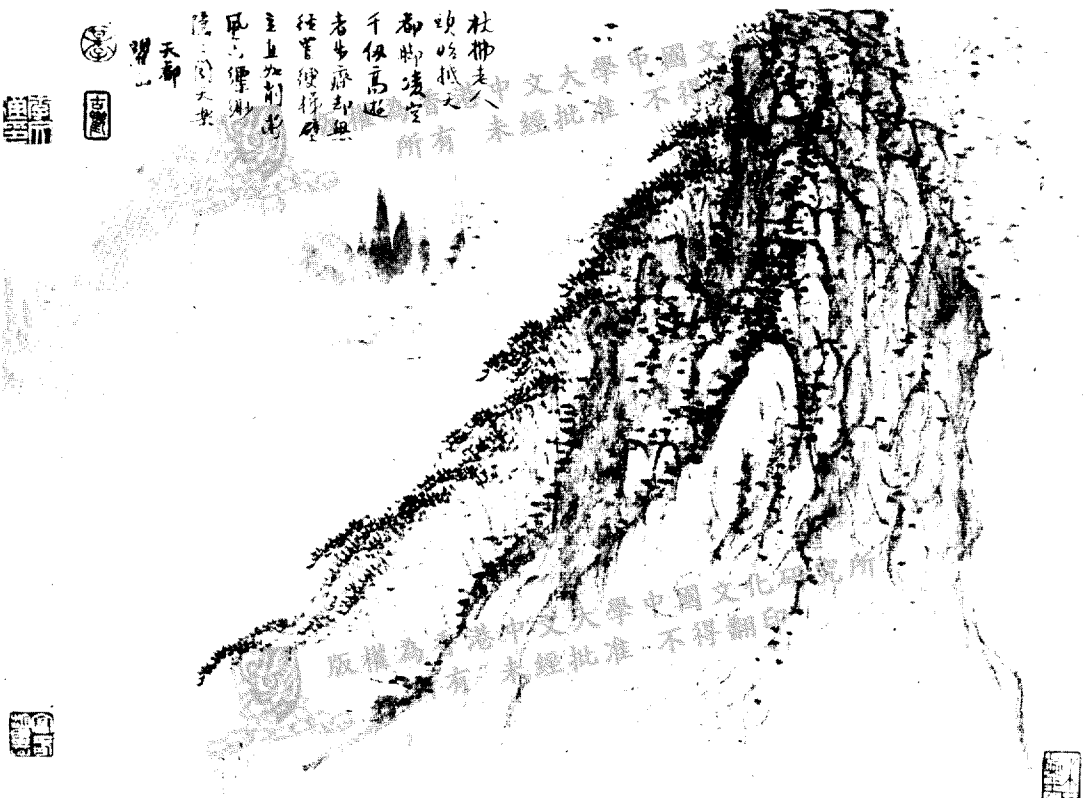
師子峰頭石高人此法唐
 如穿草著處蒼巖盡凌
 去老衣於時秋逼山空莫
 蒼疎何時愁黃海
 天半閑清多居

墨山

師子峰
 孔孝和書



15e



杖柳走人
 頭吟抵天
 柳脚凌空
 千似高壓
 者步亦却無
 任官便得
 至直加刺
 風六響妙
 陰三國天
 天都



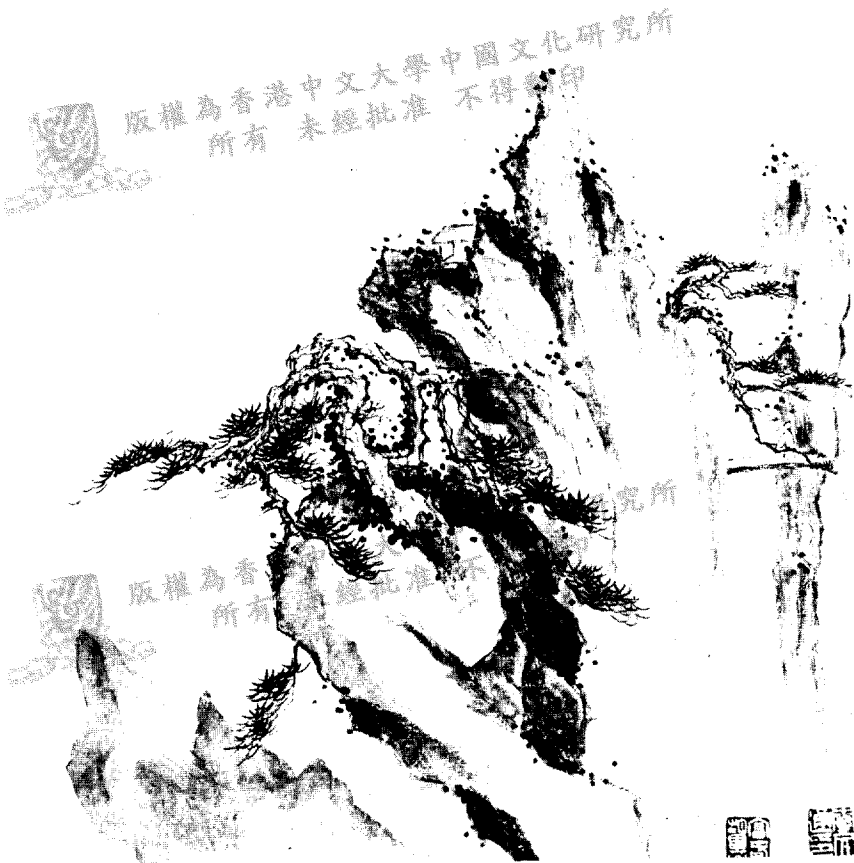
15f

橫引峰心不易逢雅物此志在
 長松初人解識西來意題白黃

橫引峰



15g

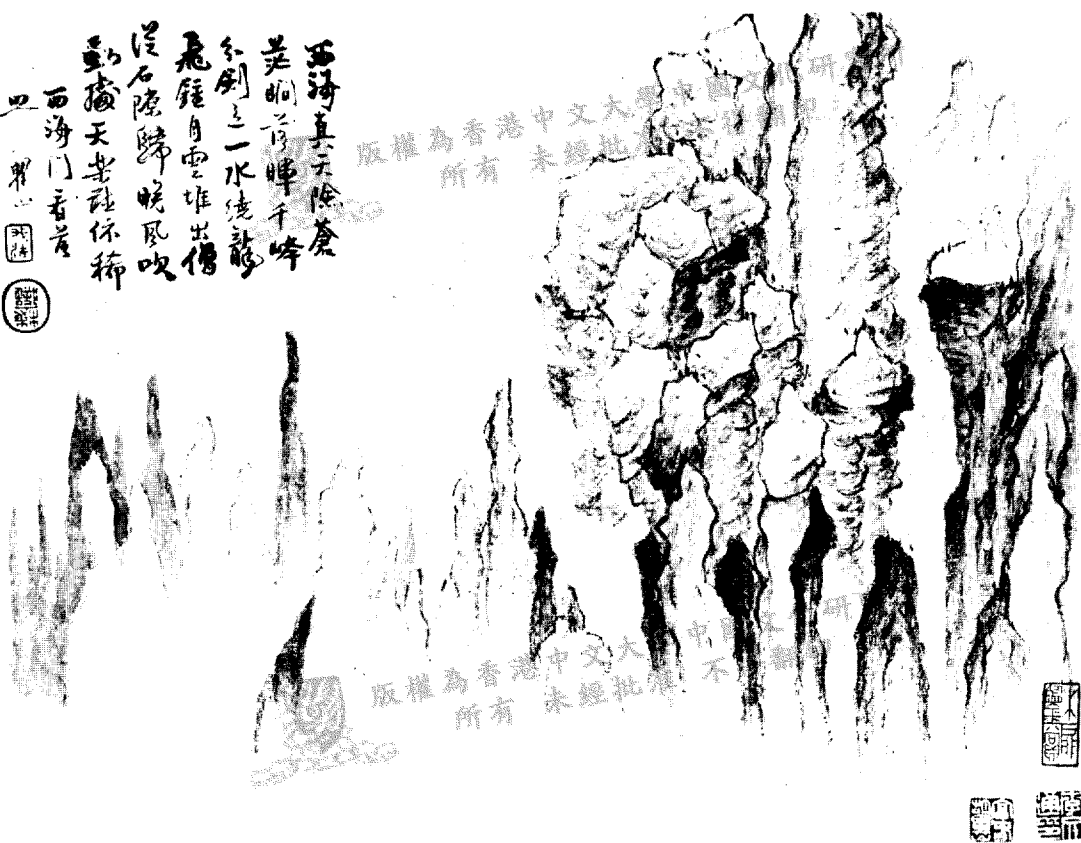


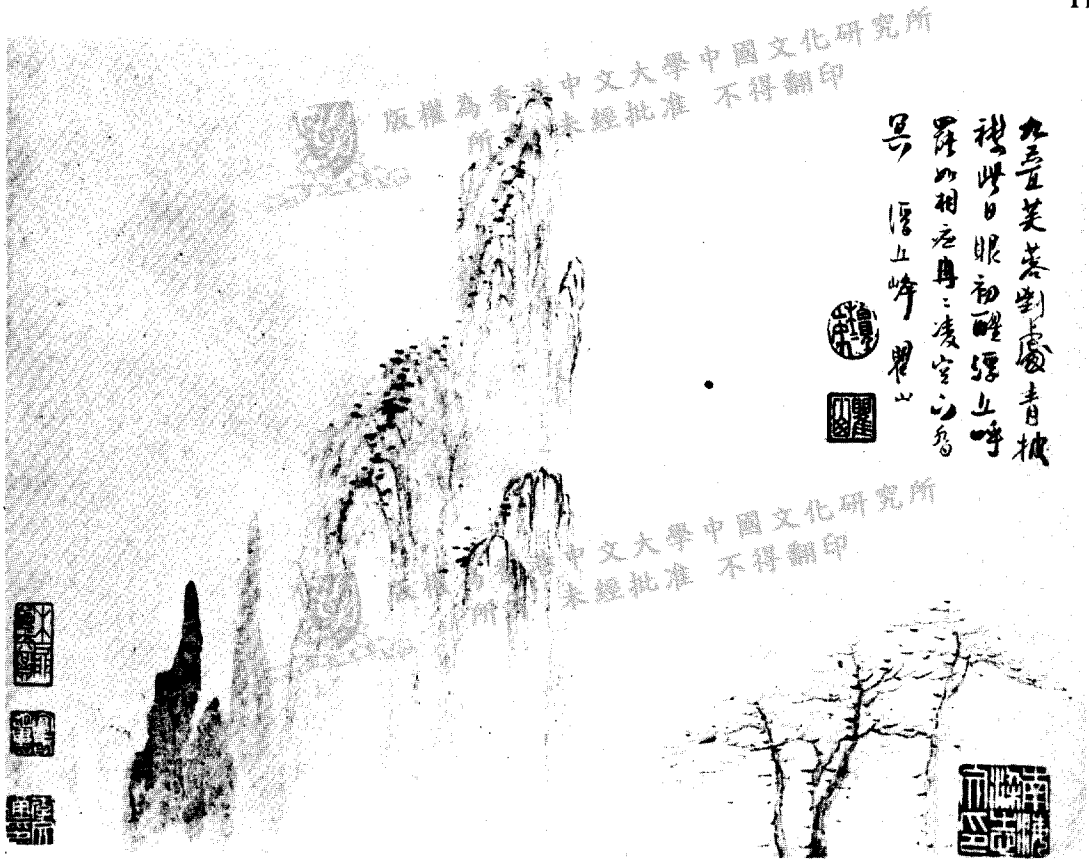
西海真天險蒼
 茫明首暉千峰
 紅劍一水繞龍
 飛鐘自雲堆出傳
 漫石陸歸晚風吹
 動撥天崇誰依稀

西海門看景

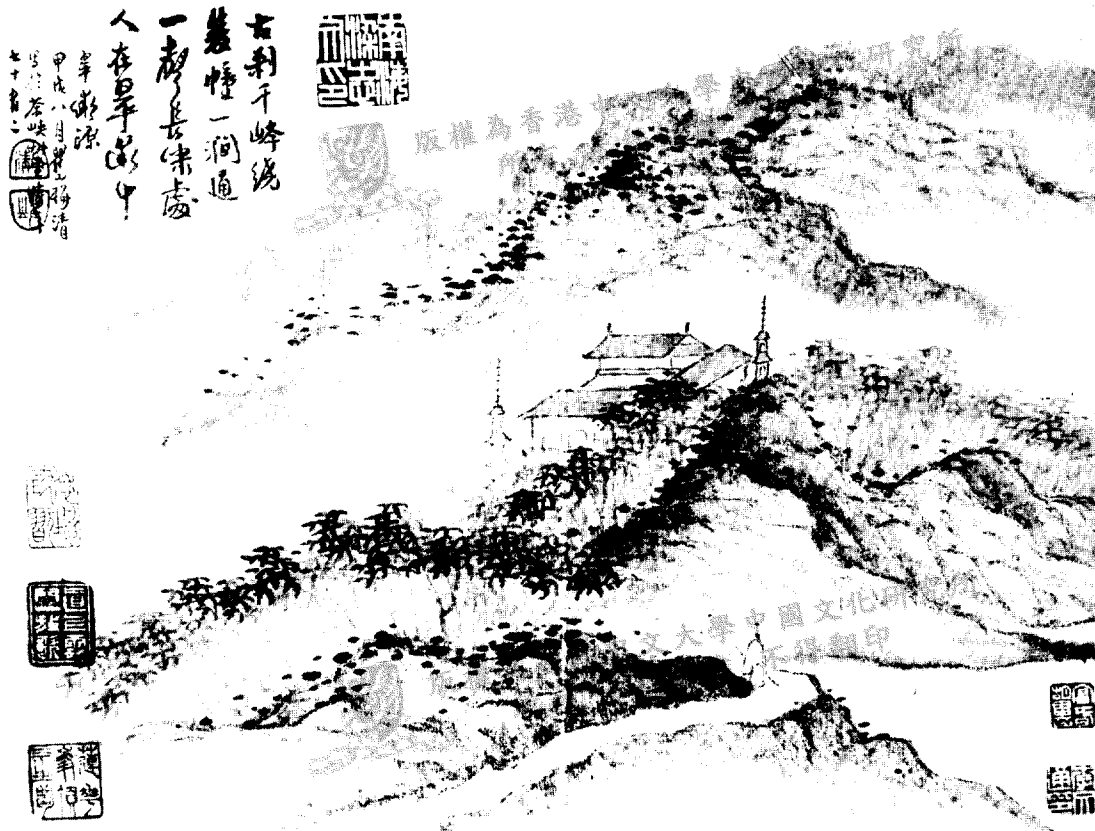


15h





15i



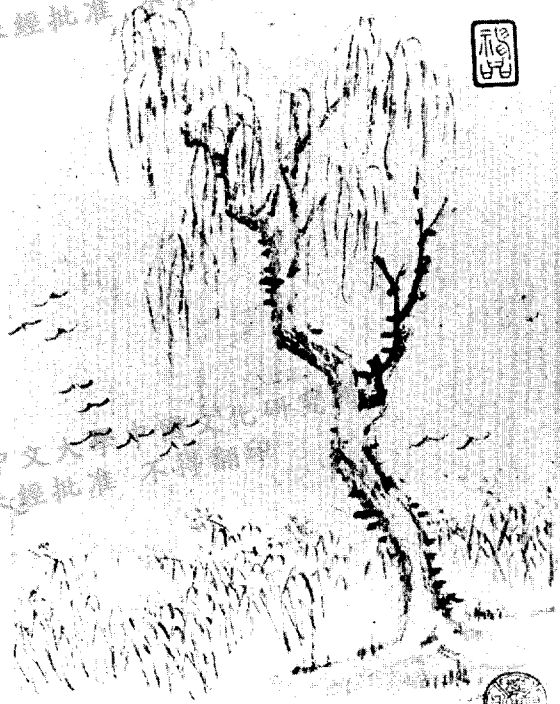
15j



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垂楊秋老萬條霜
畫稿偷翻趙令穰
却似朝陵回邸
後蘇花落雁寫池塘

大年為宋宗室每寫一圖必出新意人見之
必曰此必朝陵一番回矣以其遠適兩兒並
曾也揮毫不作小池塘蘆荻江村落雁行
黃山谷頌大年畫中詩句也



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松徑寥二印屐痕水雲滄
滄山根暮樵歸太携黃雀
落日鷗波畫水村
仿王升明水村畜



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座中佳士掩柴關黃土墻低
露遠山莫訝杏花村店迥
白衣人在綠筠間

隨筆學癡翁大癡如此不



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雪屋雞窠一椽鐙亂雅聲
裏閣三層濮陽王墓如何
處寫出荒寒大小蒸

偶閱曹雲西真本即用
其法寫此并題



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一天風太乘端白傅長裘入夢
寒門巷蕭條人跡少可憐愁
煞老爰安

唐以前無寒林自李營邱范華原
始盡其恣雅虬枝鹿角槎枒紛拏
而條理具在戲作寒林因題并識

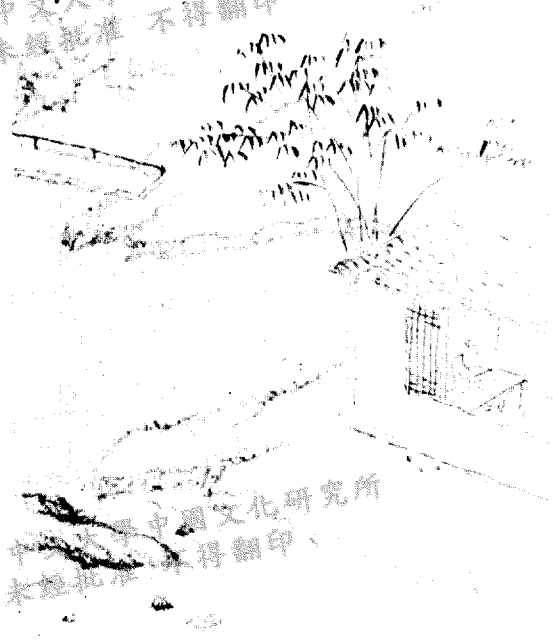


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一枕羲皇一卷騷一間茅屋
鎮脩二祗應難隔尋詩路
竹外桃邊有石橋

臨家藏翟院深真蹟
得清世邦屬臨古六幀并題

姜寶蔭





18c



18a



18d



18b

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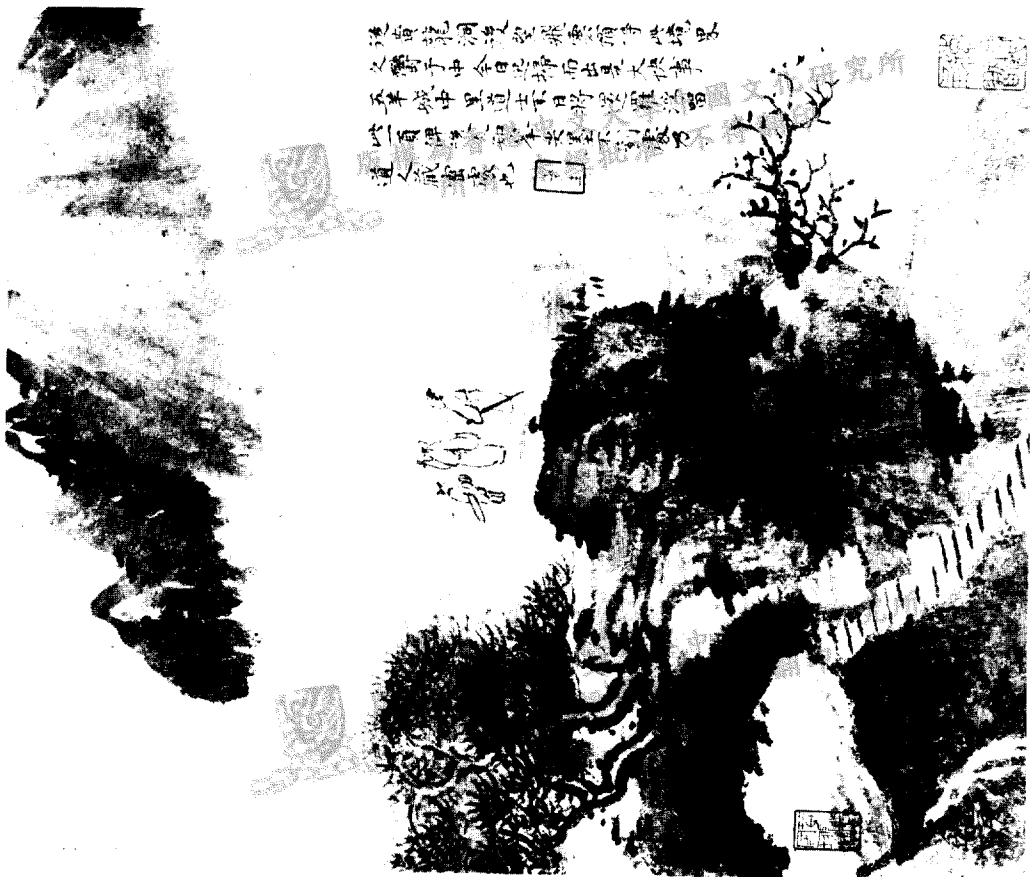
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龍洞
李元亨



19a

遠自龍洞遠望飛雲而守此境
 之巖予中今自遠掃而出見大松
 不羊城中見道士平日將安羅
 此百得者不謂春矣星不刺
 道之飛雲家也



19b

午日暮春兩色
 石梁間有一約
 松山亭少時是人
 山北有寺初上句
 夫何堪感人為
 補這幅三天殿
 法地墨墨南
 謝聖



19c



p61

風月寬閒地
 溪山隱隱身
 雲邊安草白
 竹裏過溪鄰
 洗水石苔潔
 烹茶地樹新
 柴門敲不應
 疑是避秦人
 於翁詩景
 以畫景法
 寓之



19e

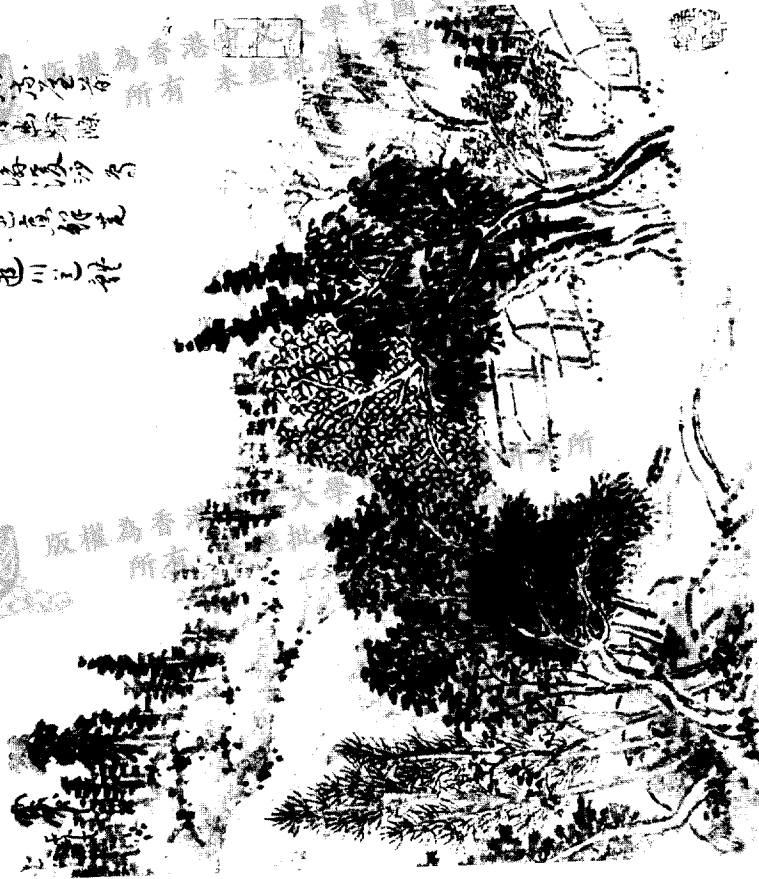
客來古寺談
 秋雨為幽人
 駐多陽
 賞九蓮句在煙好
 奇正餘畫景東
 詩中有多陽字
 者為卷此一
 好句陽句也
 吳甫并題



19f

陸登舟自新法... 法... 舟...
 淨... 舟... 舟...
 研... 舟... 舟...
 時... 舟... 舟...
 陸... 舟... 舟...
 友... 舟... 舟...

元... 舟...
 聖... 舟...
 怪... 舟...
 老... 舟...
 三... 舟...



19g

近年為
 高... 舟...
 冊... 舟...
 是... 舟...
 果... 舟...
 高... 舟...
 丙... 舟...



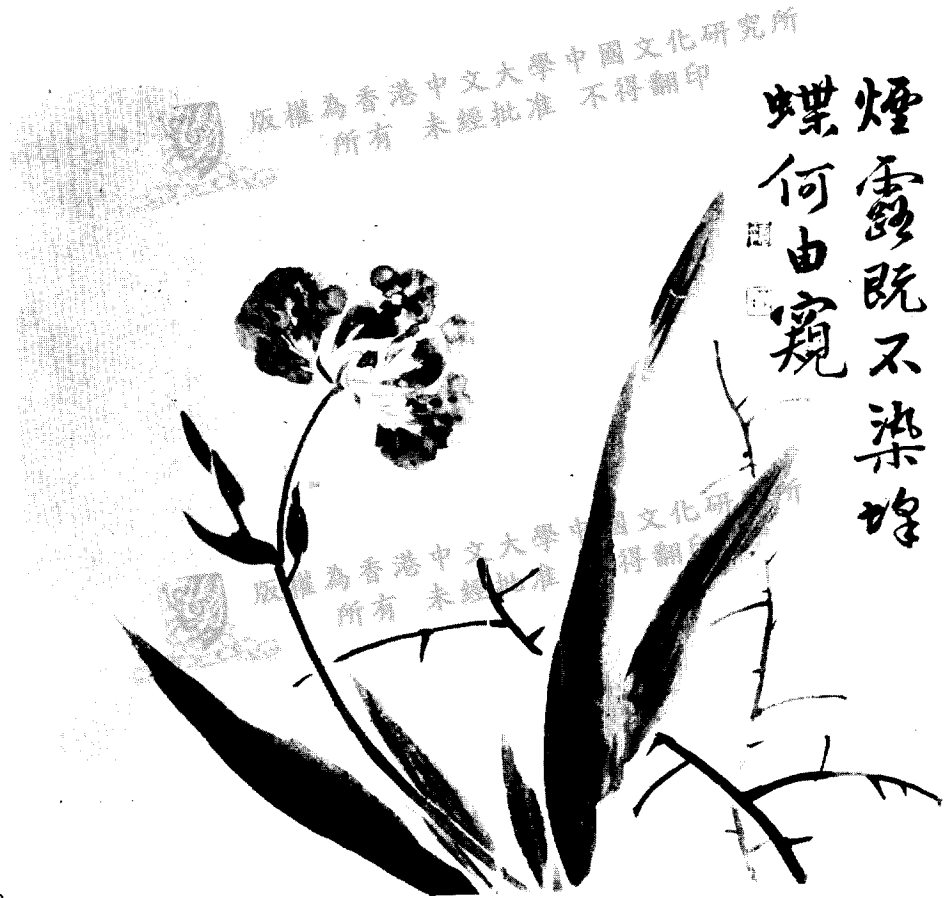
19h



20a



20b



20c



20d



20e



20f



20g



20h



斜口甘山白出花一徑香眠琴
聽細音水冷、逼秋堂



20i

琴已新 卷卷華
晴窗漫草 李青

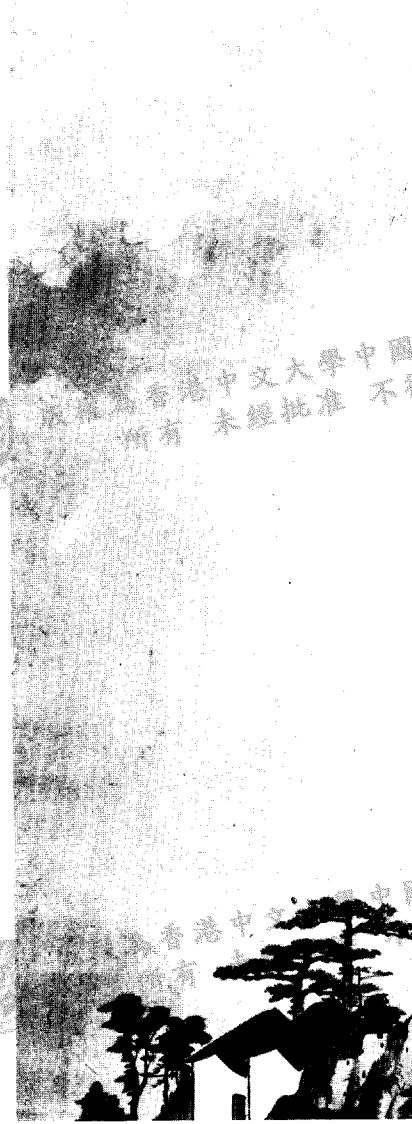


20j

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石華 游峰已絕 喜白雲元去之 工亦已 日 展 廷 與 仰 下 蒼 龍 顧 未 此
峰 心 脈 正 宜 灑 洒 下 豈 亂 白 雲 奔 騰 社 天 未 微 借 日 光 游 射 雲 藉 曾 環 玉 閣
游 峰 天 地 也 十 清 出 十 洲 三 島 難 分 往 未 重 返 日 春 如 錦 昔 垂 黃 種 共 就 聖 澤 恩
壬 子 春 展 社 友 七 百 英 甲 辰 月 廿 九 日 張 為 平 畫 畫 峰 五 記

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天
地
風
雨

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如者名注德奉也十
 我時世所成於即
 素士以既泰初事
 謹持此力用備所賞
 乃稍致力於末由之
 家之通明考張觀諸
 僧主此池橋就之
 至心獨注之出前
 德神道是許力筆力
 克師之有所藏朱南雅
 傳山合稱神道之寶
 提此卷分殊增評
 顏厲力題後爰立此
 江表末已書及

送在鏡台頤  

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