DONG QICHANG and the SONGJIANGL SCHOLL

The Art History of Chinese Painting and Calligraphy

Shanghai, China (in Chinese)

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Works cited

1. Dong Qichang (1555-1641) was a prominent Chinese artist and calligrapher, known for his innovations in landscape painting and his influential role in the development of the Xu Beihong School.

2. The exhibition features a collection of over 100 works by Dong Qichang and other artists from the Songjiang School.

3. The exhibition runs from July 27 to August 27, 2001, at the National Museum of Art in Shanghai, China.
導 言

明代後期，繼蘇州「吳門畫派」文徵明（1470－1559）後，再出嶺南的畫壇領袖董其昌（1555－1636）帶動了松江地區（即 Nvidia 上海市）的繪畫發展，並且還取代了蘇州成為主流。由於董其昌的山水畫「南北宗」論更對繪畫的發展產生十分深遠的影響。

「松江派」一詞最初是蘇州人對松江畫風的總稱，並以董其昌為此表代表。這里所指的「松江畫派」不僅包括了「松江派」及其他支派，後人對此時活動於松江的畫家就分別以松江、蘇州、華亭及雲間等詞詠稱，其中不無重疊及混淆之處。故以「松江畫派」一詞涵括，這些畫家包括宋旭（1525－1605）後，孫克弘（1532－1611）、袁尚德（1537－1587）、賈正順（二十六至十七世紀）、王臘（1538－1619）、趙左（約1570－1633）及沈士充（活躍於1607－1640）等。董其昌所處的時代正值「吳門畫派」的末流，他試圖改變這種畫風風格相因的情況，著力追求秀雅的筆墨情趣，與抽象化的造型，並且樹立了「南北宗」論作為改革的依據，以模倣對文人畫脈的繼承。

宋旭（1525－1605）

宋旭為浙江嘉興人，後移居松江。對當地畫壇具有一定影響。他的弟子趙左更是「松江畫派」的核心人物。宋旭的山水取法南宋（1127－1505）及元（1271－1368）之宗，所畫的魚蟲草木均見詩意古樸，此派風格自山水有別於他師的作品，筆墨發達，山頭皴法單純，雲水則富有結晶，富有獨特（圖1）。這種筆墨精簡、突出遠景曠天的空間的手法， SWT 出自南宋夏圭（活躍於約1220－約1260），後人有所謂「夏半邊」之稱。畫中細節的

孫克弘（1532－1611）

孫克弘可算是「松江畫派」第二代畫家，其父親名為楊維川，作品風格整齊，後又師法沈周。晚年特別喜愛繪畫花竹，近似北宋文同（1072－1079）及元代吳鎮（1280－1354）的風格。此志兼用微遙的硬筆補色，竹葉、枝幹等，後人取名為「孫竹先生」，更名為「孫竹先生」，至清中葉為董其昌所重。
董其昌（1555－1636）

董其昌對十三世紀元朝時的畫家黃公望（1269－1354）的畫藝推崇備至。在他的論著《畫譜室記》便有三十多次提及這位元代大師。此卷的長卷狀式的叢樹長就的山川風貌，均見黃公望風格（圖5）；其中以「長披麻皴」描繪的三角形山體及屋頂畫成的平林樹叢，更是近似黃公望《富春山居圖》的畫法。然而，他卻能從黃公望觀詩作的筆意變出自己一套著筆蒼潤的格調。同時，為強調筆墨的獨立性，他於畫物象的形似及真實空間感，而追求一種構圖清新而平淡的山水風貌——如畫中所見簡筆簡筆的化石造型與大小倒影的樹木，這些畫法對明末清初的畫壇產生顯著影響，成為一時之時代風格。

陳繼儒（1558－1639）

陳繼儒與董其昌相交數十年，兩人的交情可謂莫逆。其繪畫思想亦大多脫胎於董其昌的理論。此幅作對人物與山川，意境空濁清遠，亦近似董其昌的畫風（圖6）。畫中的樹木山鶴均用極簡淡的筆墨輕染勾畫而成，或平平冷峻山，或圓潤的筆致，憐憐的用墨，以及樹木的形態均可見元代文人畫的影響。畫中水邊龍蝦互相交遊，在原野與山徑之間構出文人所嚮往的歸園居林的意趣。陳繼儒早年便居山野郊外，寄情於書畫文辭，此作品正好反映其心情。

趙左（約1570－1633後）

趙左的兩幅《山水卷》中的董其昌畫風使人在這一幅《山水卷》中，董其昌甚至稱趙左為「長友」，意指品性高雅，令人敬佩的朋友。在趙左的這幅《山水卷》中，董其昌稱趙左為「長友」。趙左同時也是董其昌的主要代筆人。這卷山水是趙左集董南宗畫法之大成，時間在1621年（圖7）。趙左畫風是董其昌的風格，其中的山水樹木，均是董其昌風格的特色。

沈士充（活動於約1607－1640）

沈士充，於宋應書之門，又學趙左，故集董南宗畫法。據說沈士充與趙左一樣，也曾為董其昌代筆作畫。沈士充的這幅作此款春日景象，遼遼岸樹在朵朵花盛開，而三位農夫正在田裡照著一株梅樹，並對著之移向位於山澗的茅屋，兩位農夫則站立於遠處賞梅，完全悠然自得（圖8）。除了梅樹，茅屋之內和山頭邊旁亦種竹林。沈士充透過正方的山澗，將整個場景聚在畫面近處的活動上，使人物的動態躍然紙上。《松江畫家》的另一段記載，另一段記載說，另一位文士贈與沈士充詩詠梅竹，以配此畫題。
Introduction

During the late Ming period (16th to 17th century), following the dominance of the Wu School artist Wen Zhengming (1470 – 1559), Dong Qichang (1555 – 1636), a native of Songjiang (present-day in Shanghai city), became the most influential figure in Chinese painting and calligraphy. His influence finally eclipsed the Wu School and became the driving force in steering the development of the main trend of painting in later periods. Dong consolidated his artistic ideas in the theory of the Southern and Northern schools of landscape painting and established the direction for later artists to follow.

The term “Songjiang School” was initially coined by the Suzhou counterparts to represent the style of painting flourished in the Songjiang region. Undoubtedly, Dong Qichang is the key figure of this school, other artists include Song Xu (1525 – after 1606), Sun Kehong (1532 – 1611), Mo Shilong (1537 – 1587), Gu Zhengyi (16th to 17th century), Chen Jun (1556 – 1609), Zhao Zuo (ca. 1570 – after 1638) and Shen Shichang (act. ca. 1607 – 1640), etc. During Dong’s time, the Wu School was coming to a decline; Dong then sought to reinvigorate the scholar-amateur tradition and established the aesthetic canons.

Song Xu (1525 – after 1605)

Song Xu was a native of Jiaxing in the Zhejiang province. He later moved to Songjiang and had certain influence on the local painting circle. His student Zhao Zuo even became a key figure of the Songjiang School. The landscapes of Song Xu were considerably influenced by Shen Zhou (1427 – 1509). The trees and mountains that he depicted are imbued with a sense of vigour and simplicity.

This ink landscape on silk is different from his usual works (Fig. 1). The towering cliff stands close to the right side, whilst a vast expanse of riverbanks and water are depicted on the left, displaying a unique composition. This kind of composition, which puts all the weight on one side and gives prominence to the expansive space of the distant view, is obviously borrowed from Xia Gui (act. ca. 1220 – ca. 1240) of the Southern Song dynasty. This means of expression is often called “half-a-side Xia” in the history of Chinese painting. The thin but strong pine trees in the painting, the postures of their outstretching branches, and the “axe-cut” texture stroke rendering the mountains and rocks, are also typical features found in the paintings of Xia Gui. In fact, Song Xu had once copied a scroll of landscape painting of Xia Gui in his early years.

For the distant view, the artist depicted a scene of “wild geese descending to sandbar”, which fits in with the title of this painting, creating a spacious, delightful and enchanting atmosphere. “Wild geese descending to sandbar” has always been a favourite subject matter of painters and belongs to one of the “Eight Views of the Xiao and Xiang Rivers”. This subject matter was popular in the Southern Song dynasty and its influence reached as far as the painting circle of Japan.
In his fan painting Landscape, the thin, strong pine tree occupies the central position of the picture (fig. 2). The surrounding peaks are done in a simple and unpretentious manner applied with sparse dots. It is clear that Song Xu’s source of inspiration came from the Northern School landscapes.

**Sun Kehong (1532 – 1611)**

Sun Kehong is the first generation painter of the Songjiang School. His bird-and-flower paintings followed the more unrestrained and freer style of Xu Ji (d. before 975). Later, he also modelled his paintings after Shen Zhou. In his later years, he was particularly fond of painting bamboo in ink, with a style similar to that of Wen Tong (1018 – 1079) of the Northern Song dynasty and Wu Zhén (1280 – 1354) of the Yuan dynasty. Yet in this scroll of painting, scarlet cannabar pigment was used to depict the bamboo groves on the riverbank (fig. 3).

In the beginning of the scroll, there is an inscription of four characters written by Sun himself. It reads, “Qipu shanfu”. Qipu was a place famous for producing bamboo, whilst shanfu refers to the interlocking red bamboo trees depicted in the painting. According to ancient literature of Chinese painting, the pioneer who used cannabar pigment to paint bamboo was Su Shi (1036 – 1101), the founder of literati painting from the Song dynasty. This was quickly copied by painters of later generations. The spacing between bamboo trees in the scroll are arranged in a rhythmic way, and their postures are very graceful, appropriately setting off the rocks on the sloping riverbank in mineral blue and green. This gives a strong literati flavour to the bamboo. The artist also intentionally used the technique of “lay of ink dot” on the surfaces of rocks, revealing dazzling mineral green dots on the dark ink dots, adding a striking finishing touch to the whole composition.

Another painting Eggplant done by Sun Kehong in 1582 also demonstrates his artistic approach in following the scholar-amateur tradition (fig. 4). The eggplant, not commonly seen in works by previous artists although it is an ordinary vegetable, is depicted here with light colour and outline method in an elegant manner.

**Dong Qichang (1555 – 1636)**

Dong Qichang held the greatest esteem for the paintings of the thirteenth century artist Huang Gongwang (1269 – 1354). Depicted in this scroll is the landscape of a range of undulating hills with scattered trees (fig. 5). The triangle-shaped mountain peaks were painted in long “hemp-fiber” texture stroke and the bough is painted in horizontal dots. These techniques are particularly close to the style seen in Huang Gongwang’s Dwelling in the Fuchun Mountains. But unlike Huang, Dong applied dark and wet ink in this painting. Meanwhile, instead of painting objects in a realistic manner with a sense of space, he made a great effort to present the landscape in a clear and plain composition. This effort is evident in the simplified and abstract forms of the mountains as well as the unrealistic proportions of trees. These techniques have made a great impact on the art of the late Ming and early Qing dynasties, and became a style of the period.

**Chen Jiru (1558 – 1639)**

Chen Jiru was a lifelong close friend of Dong Qichang, he shared
similar interests and tastes with Dong in terms of painting techniques and theory. They both advocated the division of landscape painting into the Southern and Northern schools. This work depicts a figure sitting alone in forest hermitage (fig. 6). It conveys a quiet and leisurely atmosphere with an openness that draws the audience into the distance, bearing a resemblance to the painting style of Dong Qichang. The trees and the mountain ridges in the painting were both executed by an extremely wet brush and ink wash to emphasize the diffusion of ink which, exhibits a lively and dexterous rhythm. On the other hand, the round and blunt brushwork, the use of dark and thick ink, as well as the forms and shapes of the trees, all show the influence of Wu Zai of the Yuan dynasty. In the painting, the artist allowed ink wash of different concentrations to fuse with each other, half-consciously constructing an appeal of seclusion, living in forest yearned for by the literati. Chen Jiru retired to the outskirts of Kunshan at his early age and immersed himself in calligraphy, painting and literature, and this work rightly reflects his state of mind.

**Zhao Zuo (ca. 1570 – after 1633)**

Zhao Zuo studied painting under Song Xu, and he was one of the members of the close circle among Dong Qichang, Chen Jiru, Song Maojin (ca. 1559 – after 1622) and Zou Diguang (17 – 1574). In the colophon written by Dong Qichang on this painting, Dong even showed a high esteem for him. Zhao was a major daishi (ghost painter) for Dong.

In this scroll of landscape painting, Zhao combined the techniques of painters from the Southern School of painting, including Dong Yuan (9 – ca. 962), Mi Fu (1051 – 1107), Mi Youren (1074 – 1151) and Huang Gongwang (fig. 7). The composition is dense, but the brushwork is simple and plain. The ink is applied with a variation of thickness and tones. The humid and verdant landscapes of the Jiangnan area are represented with appropriate use of shading techniques and diffusion of ink. The mountains tops are rendered with reference to the “dots of the Mi-style” and the “Mi’s cloudy mountains”. Whilst the long “hemp-fiber” texture stroke of Huang Gongwang is abundantly applied to depict the foot of the mountains, and horizontal strokes are applied with a dry brush to depict the nearby sandbank, incorporating the style of Dong Yuan. However, his artistic expression clearly follows the style of Dong Qichang. For example, the layering of the mountains and rocks and the abrupt proportions of trees in the foreground are both distinctive characteristics of the style of Dong Qichang.

**Shen Shichong (act. ca. 1607 – 1640)**

Shen Shichong studied painting under both Song Maojin and Zhao Zuo. Like Zhao Zuo, Shen also painted on Dong Qichang’s behalf. This landscape painting depicts a scene in the springtime (fig. 8). Three farmers are transplanting a blossoming plum tree to the cottage in the mountain, and two scholars are appreciating the beauty of a plum tree by the roadside. The rest of the space is planted with bamboo. The right portion of the painting is occupied by the side of a mountain, inviting the viewer to focus on the activities of the figures: Chen Jiru, another major artist of the Songjiang School, wrote two poems versifying bamboo and plum to coincide with the subject of the painting.