



虛白齋藏中國書畫
展覽簡介 (第十二輯)

Xubaizhai Collection of
Chinese Painting and Calligraphy
Exhibition Introduction (Volume 12)
(非賣品 NOT FOR SALE)

The Eight Eccentrics of Yangzhou:
Eighteenth - Century Paintings of Yangzhou

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2/F, Hong Kong Museum of Art



康樂及文化事務署主辦
香港藝術館籌劃
Presented by the Leisure and Cultural Services Department
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封面：李方膺《墨梅圖》1754 虛白齋藏品

Front cover : Li Fangying *Ink plum blossoms* 1754 Xubaizhai Collection

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導言

清代中期，位處江蘇的揚州由於得鹽運之利而變得富庶，各種畫科及不同流派的畫風都得到全面發展，當中最為矚目的要算是「揚州八怪」。在中國傳統繪畫史上，有很多名稱都是約定俗成的，「揚州八怪」即為一例。所謂「揚州八怪」究竟包括那幾位畫家，歷來皆無定說，由於眾說不一，被歸入「揚州八怪」的畫家達十五人，計有華岳（1682-1756）、高鳳翰（1683-1749）、李鱣（1686-約1760）、汪士慎（1686-1759）、金農（1687-1763）、黃慎（1687-1772前）、高翔（1688-1753）、鄭燮（1693-1765）、李方膺（1697-1756）、邊壽民（1684-1752）、羅聘（1733-1799）、陳撰（1678-1758）、閔貞（1730-1788後）、李薊（1691-1755）及楊法（1696-約1762後）等人。故此，「八怪」與其說是實指八位畫家，不如說是一群在多方面均擁有共同點的畫家。

這些畫家大多是來自揚州以外的地區，當中有很多都是文人畫家，並且同時又以賣畫為職業，因而他們都來到揚州這座具有極大消費潛力的商業城市謀生。在畫風上，他們與當時流行的正統畫派絕然不同而自抒個性，同時他們的作為又異於常規，故曰「怪」。「八怪」等人的畫作雖然很多時取材自普通常見的文人題材，如梅、蘭、竹、菊等，但往往由於他們對社會有很深刻的接觸和體會，使他們的作品充滿更為豐富的內涵。而亦由於他們為投合揚州社會的時好，內容、技巧等均甘於諧俗，使「揚州八怪」的作品深受書畫市場的歡迎，可謂雅俗共賞。

然而，踏入十九世紀以後，富極一時的揚州鹽商在不足百年間走向沒落。雖然如此，畫家與商賈之間的依存關係仍得以延續和發展，惟繪畫的中心已由揚州轉移往上海，「揚州八怪」所樹立的新趣遂得以在「上海畫派」身上延續，而中國繪畫的文人畫家職業化及職業畫家文人化的發展亦更趨成熟。

華岳《高士吟興圖》

華岳（1682-1756）除擅畫花鳥外，人物山水亦十分出色。畫中（圖1）兩位高士閑坐於水邊樹下，依石吟詩，一執扇一品茗，悠然自得。人物臉部刻劃細緻，頗具仇英（約1494-約1552）畫風；衣服紋理以「行雲流水描」勾勒，流暢遒勁；人物造型雅致，神態安然。高士周圍虛筆較多，畫面布局，主次分明。兩位高士體形較大，乃承唐、宋人物畫之風，他們的造型姿態則近於陳洪綬（1598-1652）。古木用筆乾濕互用，筆致鬆秀；坡石皴染圓渾濕潤。構圖疏密有致。全幅用色淡雅清麗，表現出雨後明澄晴霽的色調。雖然華岳寫畫常取法古人近人，卻能做到「我自用法，孰與古人量」，不受束縛，不拘一格。

在畫家細心的安排下，畫面清幽安寧，意境恬靜和諧。華岳透過描繪高士忘情山林、陶醉自然的悠然心境，表達對隱逸生活的樸質嚮往，正如他以「離垢」為集名、以「解弢」為館名，流露華岳「筆端刷卻世間塵」的冀望。

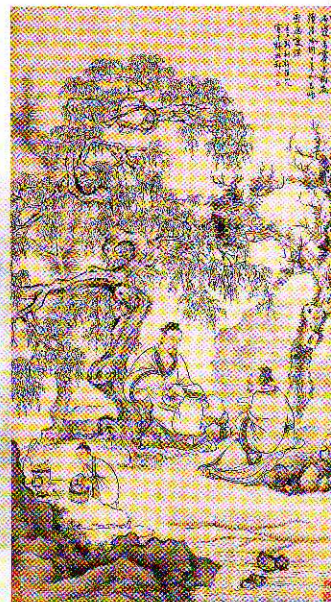


圖1 華岳《高士吟興圖》1732
虛白齋藏
Fig. 1 Hua Yan Two scholars versifying
1732 Xubaizhai Collection

高鳳翰《三絕冊》

高鳳翰（1683-1749）是位多才多藝的藝術家，兼擅詩、書、畫、印各方面，《三絕冊》（圖2）可謂集合了他在這些方面的才藝。就以畫意而言，此冊的四幅畫均各有不同。第一頁寫位於蘇州附近的天池山，水雲縹緲如蓬萊仙境，二僧論佛其間，更見出塵；第二頁描繪揚州附近的邗溝景色，這是春秋時期開鑿的運河，畫面上煙柳倚岸，阡陌連綿，春意盎然；第三頁畫山東城隍廟外的奇松，用筆蒼勁生辣；第四頁仿北宋李成（919-967）繪秋樹，並以草書筆法入畫繪寫樹枝，行筆奇拗。

高氏更分別以行、楷、草、隸四種書體寫成的詩文配合各圖。此外，高氏亦精通刻印，單是此冊便鈐有印章共二十七方。他的一些印文與其生平經歷有關，如他有「後尚左生」一印，即因他右手病廢而刻，此後他作畫刻印等皆用左手。此冊作於他右手病廢前三年，故書畫用筆仍見法度規矩。



圖3 李鱣《垂藤綬帶圖》
1751前 虛白齋藏
Fig. 3 Li Shan
Wisteria and paradise flycatcher
before 1751 Xubaizhai Collection

李鱣《垂藤綬帶圖》

李鱣（1686-約1760）早期畫風受宮廷細緻風格影響，晚年轉為率意疏宕，這幅畫（圖3）正是作於他畫風轉變的時期。圖中松樹參天，樹幹鱗紋勾勒皴刷而不亂。前景石頭則受徐渭（1521-1593）及石濤（1642-1707）的風格影響，採以大寫意配合粗筆濕墨繪之，與松幹濃淡乾濕形成鮮明對比。此外，李鱣以細筆淡墨勾出藤花，並師法惲壽平（1633-1690）以白粉繪花瓣。點點白花穿插錯落於枝幹間，使景物更見雅秀。

沿轉折的樹幹而上，左上方繪有一隻綬帶鳥棲息枝桠間。綬帶鳥以尾部長羽形似綬帶而得名。「綬帶」為古時官吏佩帶官印所用之絲帶，而綬又與「壽」諧音，這類借物寓意的吉祥題材於當時揚州商品畫中甚受歡迎。李鱣以較罕有的低角度描繪綬帶鳥，並施以淡赭色，形神俱備，生趣盎然。

汪士慎《蘭竹圖》

汪士慎（1686-1759）擅於繪畫花卉，並以四時花卉題材為主。他的花卉作品在當時和石濤、華岳、李鱣、陳撰等人齊名。在這幅墨色雅潔的畫（圖4）中，汪士慎以「雙勾」法繪有兩叢蘭花，其中一叢生長於畫上方的石上，而另外一叢則和地上以「沒骨」法繪畫的疏落竹枝交錯地生長。整幅作品的基調是以淡墨渴筆寫成，筆觸細膩遒勁，在寫意之中亦保持細緻的筆調，達到了惜墨如金的雅趣，這亦配合汪士慎在畫上所題「清寂如遺世人香」的境界。對比汪士慎的細膩雅逸，展覽中的另一位畫家李方膺所作的蘭花及竹則更顯奔放厚拙，可見蘭竹在「揚州八怪」筆下所呈現的千姿百態及獨特個性。（另參展品：李方膺《梅蘭菊竹松冊》）

金農《八駿圖冊》/ 《漆書卷》

金農（1687-1763）的這冊作品（圖5）刻劃了馬匹不同的姿態。自古以來馬匹是人們重要的交通工具，故此人與馬的關係十分密切。冊中大部份畫作所描繪的正是人馬在一起的題材，當中更見有外籍的圉夫牽馬緩行的情態，相信是取自「胡人職貢圖」的圖像。金農在畫冊中同時亦表達了馬匹「不與人騎更好看」的自主個性，如其中有一幅便配上鞍轡但不畫人。冊中部份畫題雖云仿本有自，但已屬個性的抒發。各幅馬匹均以凝重生拙的線條畫成，流露出帶有刀刻趣味的筆意。（另參展品：金農《獨馬圖》）

畫上的題字是金農自創的「漆書」書體，用筆方正，稜角分明。據載他把毛筆尖峰剪去，製造一種如用漆帚書寫橫寬直窄的筆劃效果。此風格奇特的題字與畫中馬匹恰好相映成趣。這種用筆特性可同時見於他的《漆書卷》（圖6）中，惟後者顯得更為扁平方整。

黃慎《人物》

黃慎（1687-1772前）以畫人物著稱，這幅畫（圖7）的人物造型及題材類似他嘗作的《金帶圖》*。此類有關加官進爵的寓意畫（參李鱣《垂藤綬帶圖》解說）十分受當時揚州官商歡迎，故以賣畫為生的黃慎亦多番繪畫類似的作品。

這件作品屬於黃慎早期較工細的風格，與他後期以草書筆法入畫的風格不同。人物面貌神情描繪得栩栩如生，男子面目的造型及用筆明顯受其師上官周（1665-1750）影響。此外，髮髻雲鬢、白鏈玉珮、衣綾花紋均用筆精緻，細意刻劃。至於衣褶則參以枯勁的筆觸，用筆迅疾，線條概括簡練。黃慎於落色及構圖處亦見匠心，以石青繪三人衣帶以示連繫，轉折的衣帶亦為畫幅加添躍動感。而背向仕女扭側身軀的造型則顯示出黃慎對「怪」的取向。黃慎的學生（另參展品：李喬《人物》）與他的追隨者繪畫人物的風格均沿此一路發展，影響及至後世「上海畫派」及瓷畫等。

* 註：《金帶圖》內容描繪宋代（960-1279）名臣韓琦（1008-1075）任揚州知府時，府中名貴芍藥金帶圍花開四朵，韓琦便與王安石（1021-1086）、王珪（1019-1085）、陳升之（1011-1079）各簪於頭上，後來四人更先後成為宰相。

鄭燮《竹石圖》/ 《懷素自敘帖語》

鄭燮（1693-1765），號板橋，以詩、書、畫三絕名於世，他並以畫竹、蘭、石著稱。《竹石圖》（圖8）題詩說明所描繪的是雨夜中窗外的景象，兩枝瘦竹伴



圖5 金農《八駿圖冊》（一頁） 1761 娛墨齋藏
Fig. 5 Jin Nong *Eight horses (one leaf)* 1761
Yu Mo Zhai Collection

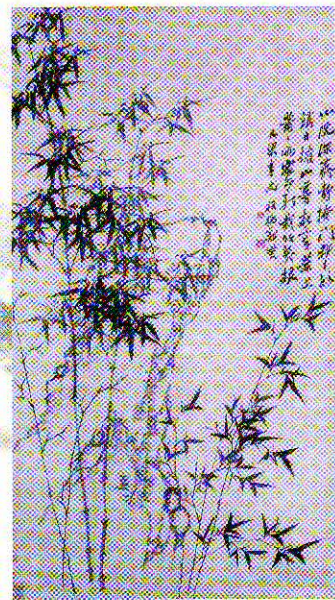


圖8 鄭燮《竹石圖》
香港中文大學文物館北山堂藏
Fig. 8 Zheng Xie *Bamboo and rock*
The Bei Shan Tang Collection of
the Art Museum, the Chinese
University of Hong Kong

以幾枝嫩竹旁靠柱石而立。這是鄭燮畫中常見的竹石造型。他所畫的墨竹喜以削繁就簡的方式繪成，以表現墨竹的簡瘦。竹枝雖細而顯得堅韌挺拔，竹葉則用濃淡濕筆表現雨中潮濕之氣。柱石雄渾秀峭，石上不加渲染及苔點，亦為鄭氏常用的手法。鄭燮在畫上以行書題詩，但他的書法以其自創的「六分半書」最為人樂道。

這篇書法（圖9）拈取唐代書法家懷素（725-785）《自敘帖》的其中一段寫成，全篇所用的書體是他自創的「六分半書」，又稱為「板橋體」。所謂「六分半書」，是將篆、隸、楷、行、草這幾種書體的特點綜合起來書成，故雜有各種書體的意韻。這種特殊書體的造字往往略扁，而每字之中又有一兩筆較為突出，通篇看來則大小歪斜互見，仿如「亂石鋪街」一樣，正好表現「怪」之特色。雖然如此，整幅的結字布局卻又顯得渾然一體。

李方膺《梅蘭菊竹松冊》

李方膺（1697-1756）擅畫「四君子」、「三友」，晚年尤愛畫梅。在嚴寒的早春，梅開百花之先，傲雪報春，梅這不畏嚴霜的高潔品格，為世人所敬慕。

此冊（圖10）寫於晚年遭罷官不久，畫風更縱恣不羈，豪氣橫行，正是「嶽崎歷落李晴江，怒目攢眉氣力強」。畫梅一頁，兩枝梅幹劃破畫面，自上方往下伸展，形態屈折離奇；幾朵梅花散落枝頭，稀疏淡薄；梅幹用筆乾枯，梅花輕描淡寫，兩者對比強烈，卻又和諧一致。李方膺曾題：「觸目橫斜千萬朵，賞心只有兩三枝」，通過適當的誇張變形、剪裁取捨，不僅突出了梅花超世脫俗的鮮明形象，畫面更充滿「氣力」、「奇趣」，不落俗套。正如第一句題畫詩：「畫不離奇徹骨庸」，說明李方膺寫畫不願平庸無奇，銳意推陳出新；鈐印「平生知己」，正好表明他傾心畫梅，愛梅成痴，甚至與梅成了莫逆之交。

李方膺通過畫梅，寄托不阿諛奉承，不攀附權貴的高尚情操。難怪鄭燮說他：「……領梅之神，達梅之性，挹梅之韻，吐梅之情……」

羅聘《鬼趣圖卷》

羅聘（1733-1799）畫鬼在當時已極具名聲，這卷《鬼趣圖》（圖11）充份表現了他豐富的想像力。鬼魅造形獨特，高矮肥瘦，表情姿態均奇異生動。以大片墨色為背景，鬼魅在黑氣籠罩下更為凸顯，誇張地表現出光怪離奇的效果。卷末畫有一具骷髏手持長箭與沙漏時計，似比喻光暗似箭，勸世人珍惜時光，有強烈的警世寓意。而骷髏精確的造型和時計的裝飾均饒富西方元素的影響。

據載羅聘自稱白晝能見鬼魅穿梭市集，其所見之鬼乃「遇富貴者，則循牆蛇行，貧賤者則拊肩蹶足，挪揄百端」。羅聘親睹鬼魅之真實性無從稽考，然而，他久居繁華揚州地，飽見世態炎涼，故他所見的鬼魅與人間百態同出一轍，可說是與當時清代流行的志怪文學一樣，借鬼諷人，譏刺世人的澆薄。

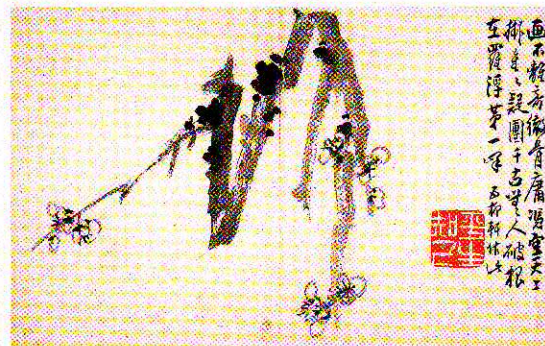


圖10 李方膺《梅蘭菊竹松冊》（一頁） 1753 娛墨齋藏
Fig. 10 Li Fangying *Album of plum blossom, orchid, chrysanthemum, bamboo and pine (one leaf)* 1753
Yu Mo Zhai Collection

Introduction

During the mid-18th century, Yangzhou, a city in the Jiangsu province, prospered as the salt industry boomed in the surrounding provinces. When the property of the merchants in Yangzhou grew significantly, the painting market also flourished. Among the different stylistic approaches that flourished in Yangzhou, the “Eight Eccentrics of Yangzhou” is the most favourite with the salt merchants and local residents. There are a number of different combinations or groupings for the so-called “Eight Eccentrics” after the term first introduced in 1873. In total, there are altogether 15 artists involved in the list, including Hua Yan (1682-1756), Gao Fenghan (1683-1749), Li Shan (1686-ca.1760), Wang Shishen (1686-1759), Jin Nong (1687-1763), Huang Shen (1687-before 1772), Gao Xiang (1688-1753), Zheng Xie (1693-1765), Li Fangying (1697-1756), Bian Shoumin (1684-1752), Luo Pin (1733-1799), Chan Zhuan (1678-1758), Min Zhen (1730-after 1788), Li Mian (1691-1755) and Yang Fa (1696-ca. after 1762). As there is no substantive conclusion of which eight members, the term can only be considered as a collective designation for the group of artists who share certain common characteristics in their life and art.

Among these artists, many of them were initially scholar-painters who followed the literati tradition in their artistic pursuit. They became professional painters during the course of their life that they had to sell their paintings and calligraphy to earn a living. For this reason, they were attracted to Yangzhou, a large commercial city of their time. In stylistic terms, their paintings differ largely from the Orthodox School which follows the art-historical tradition; instead, they focused on the expression of their own feelings and temperament. Their art was considered “eccentric” since they did not adhere to the conventionally accepted manners and habits.

The “Eight Eccentrics” found their most outstanding achievement in the painting of flowers and birds and the so-called “Four Gentlemen” painting of plum blossoms, orchids, bamboo and chrysanthemums. However, since the “Eight Eccentrics” lived close to the lower class people, they were familiar with the decadence and corruption of the society and the suffering of the people, their paintings were thus given a new dimension of meaning. These artists also catered for the art market of Yangzhou by switching their art to suit the taste of the patrons in terms of subject and technique. This is the reason why they were so popular among the patrons.

However, after flourishing for less than a hundred years, the salt industry finally declined in the 19th century. The painting centre was then switched from Yangzhou to the new commercial city Shanghai. The innovative spirit and the mutual relationship between artists and merchants that had been developed in Yangzhou was continued in Shanghai.

Hua Yan *Two scholars versifying*

Hua Yan (1682-1756) was renowned for painting birds-and-flowers, landscapes as well as figures. In this hanging scroll (fig.1), two scholars are sitting in the shade of trees. While one of them is holding a fan, the other is sipping tea leisurely. The depiction of the figures' faces is similar to the style of Qiu Ying (ca.1494-ca. 1552), and the drapery of the robe is drawn by smooth and flowing lines. With refined taste and exquisite technique, Hua Yan depicted

not only the figures' appearances, but also their feelings and emotions. The composition is carefully constructed to highlight the two scholars. Forming the focus of the painting, they occupy the spacious part of the painting, while the other parts are filled with trees, rocks and water. In addition, the bodies of the two scholars are large in proportion. This tradition can be traced back to the Tang and Song dynasties (960-1368) figure painting. The old trees are painted with both wet and dry brushstrokes, and the rocks are dyed by moist ink. Hua Yan used light and clear colours to represent a fresh and clean environment after rain. Although Hua Yan extracted the painting skills from other masters, he could make something new and paint in his own way.

Hua Yan's careful arrangements rendered a quiet, beautiful and relaxed atmosphere that characterizes this painting. It symbolizes his desire to lead a tranquil life and his wish to sweep the dust away by his brush.

Gao Fenghan *The three excellence: poetry, painting and calligraphy*

Gao Fenghan (1683-1749) was a multi-talented artist trained in the realm of poetry, painting, calligraphy and seal-carving. This album by Gao Fenghan is entitled *The three excellence* (fig.2) because it combines all

aspects of his talent. The first painting in this album is a scene of Tianchishan near Suzhou, where wispy clouds create a heaven-like landscape, and the two conversing monks also convey such atmosphere. The second one depicts the scenery of the canal near Yangzhou, with the bending willows swaying gently in the breeze. The third one depicts an odd-looking pine tree outside the temple of the Land God in Shandong province. The execution of pine tree displays Gao's powerful brush manipulation. The fourth painting is a tree in autumn executed in the style of Li Cheng (919-967). It also incorporates elements of cursive script in the outline of the tree branches.

Each of these paintings is accompanied by a poem in a different calligraphic style. Gao was also famous for his seal-carving. This album of paintings features twenty-seven seals, making it an excellent example of Gao's celebrated art forms. Some of the inscriptions on his seals are related to his life experiences. For example, the seal “hou shangzuosheng” reveals that he painted with the left arm instead when he was unable to paint with his right arm after being tortured in prison. This album was executed three years before his right arm was crippled, showing his well control of techniques.

Li Shan *Wisteria and paradise flycatcher*

Li Shan (1686-ca.1760) followed the meticulous court painting style when he was a court painter at his early stage. He then transformed his style to a

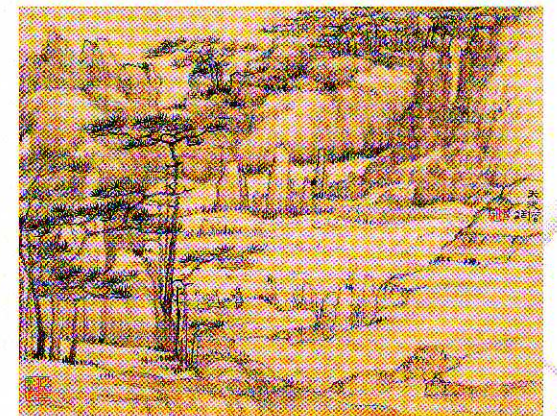


圖2 高鳳翰《三絕冊》(一頁) 1734 虛白齋藏
Fig. 2 Gao Fenghan *The three excellence: poetry, painting and calligraphy* (one leaf) 1734 Xubaizhai Collection

bolder and freer manner at his later stage. This painting (fig.3) marks his transition of style. In this painting, Li Shan drew a pine tree with gnarled trunk accentuated by repeated circular dry brushstrokes. The rock in the foreground was executed with bold and moist brush which was influenced by Xu Wei (1521-1593) and Shitao (1642-1707). The contours of wisteria were outlined by thin and light ink while the petals were painted by white pigment which are similar to the style of Yun Shouping (1633-1690). The wisteria scattered over the trunk enriches the composition and furnishes the painting with elegance.

On the upper left of the branch is a paradise flycatcher observed at an unusual low angle. It is painted with light ochre colour with vivid posture. Two long tail feathers of the paradise flycatcher have long been related to the ribbons worn by ancient courtiers and officials. Moreover, the Chinese name of "paradise flycatcher" (*shoudai*) is a pun on the word "longevity" (*shou*). Paintings of these kinds of subjects symbolizing prosperity and longevity were popular commodities in Yangzhou at that time.

Wang Shishen *Orchid and bamboo*

Wang Shishen (1686-1759) excelled in painting flowers, especially flowers of the four seasons. His excellence in flower painting puts him on a par with Shitao, Hua Yan, Li Shan and Chen Zhuan. In this elegantly rendered painting (fig.4), Wang used the *shuanggou* (outline) method to depict the two groups of orchids. One group of orchid is drawn on the rock on the upper part of the painting; the other group is mingled with a few bamboo shoots on the lower ground. As opposed to the outlining technique of painting the orchids, the bamboo is rendered in the *mogu* (boneless) method. Wang painted with dry and light ink by restraining his use of ink to convey to the viewer a sense of simplicity and elegance. Another artist featured in this exhibition, Li Fangying, painted in a different way as compared to Wang Shishen. His painting is executed in a freer and spontaneous style, revealing the individuality of the "Eight Eccentric" artists. (see also *Album of plum blossom, orchid, chrysanthemum, bamboo and pine* by Li Fangying)



圖4 江士慎《蘭竹圖》
崇宜齋藏
Fig. 4 Wang Shishen
Orchid and bamboo
Chongyizhai Collection

Jin Nong

Eight horses / Calligraphy in qishu (lacquer script)

This album (fig.5) by Jin Nong (1687-1763) illustrates different postures of horses. From ancient times, horses provide great convenience for human to travel a long distance; therefore, there is a long history for the close companionship between horse and human. In this album of paintings, some leaves depict the horses as a tribute accompanied by the grooms. One of the grooms can be identified as a foreigner by his facial appearance and the clothes he wears. The unrestrained character of horses is also depicted in

this album. This can be seen in one leaf that shows a horse loaded with a saddle and a bridle, but it is not accompanied by any human beings. The paintings are executed in Jin Nong's personal idiom. The outline of the horses is applied with a brush style reminiscent of the graving techniques and the result has an archaic appeal.



圖6 金農《漆書卷》(部份) 1744 娛墨齋藏
Fig. 6 Jin Nong *Calligraphy in qishu (lacquer script)* (section) 1744
Yu Mo Zhai Collection

The inscription on this album is executed in a style created by Jin Nong himself, called *qishu*, or lacquer script. The brush manipulation shows deliberately squared off characters. Allegedly, this was achieved by cutting off the tip of the brush. The effect is as odd as the horse in the picture. The brush style of this inscription is similar to his work *Calligraphy in qishu (lacquer script)* (fig.6), while the latter is more restrained. (see also *The lone horse* by Jin Nong)

Huang Shen *Figures*

Huang Shen (1687-before 1772) was renowned for his figure paintings. The subject and figures of this painting (fig. 7) were similar to other paintings by him on *Jindaiwei* *. This kind of subject symbolizing prosperity and high position in court (see also *Wisteria and paradise flycatcher* by Li Shan) was very popular among merchants and officials in Yangzhou. As a professional painter, Huang Shen was prolific in producing paintings with such kind of subjects.

This painting belongs to the meticulous style of Huang Shen at his early stage. It is different from his paintings of his later years with bold brushstrokes derived from his running script. Under the influence of his mentor Shangguan Zhou (1665-1750), the figures of this painting are more naturalistic. Besides, the hair, jewels and the pattern on the robe are all depicted delicately with fine details. For the drapery of the robes, Huang Shen opted for bold and vigorous brushstroke instead. The bending azurite strip of cloth not only links the three figures but also provides a graceful rhythm by its flowing lines. The twist of the back of the female attendant indicates Huang Shen's pursuit of "eccentricity". His students (see also *Figure* by Li Qiao) and followers inherited his style.



圖7 黃慎《人物》心安居藏
Fig. 7 Huang Shen *Figures* Xin An Ju Collection

Therefore, Huang Shen had a great impact on the Shanghai School of Painting as well as many ceramic paintings in later periods.

*Note: The painting of *Jindaiwei* depicts the story of Han Qi (1008-1075), a famed official of the Song dynasty (960-1279). When Han served his official term in Yangzhou, a rare species of peony *Jindaiwei* bloomed at his courtyard. Han, together with Wang Anshi (1021-1086), Wang Gui (1019-1085) and Chen Shengzhi (1011-1079), placed *Jindaiwei* on their headgears. All of them rose to Prime Minister one after another.

Zheng Xie *Bamboo and rock* / Free copy of *Huaisu's autobiography*

Zheng Xie (1693-1765), alias Banqiao, was equally proficient in poetry, painting and calligraphy. He is also renowned for painting bamboo, orchids and rock. According to the inscription of this painting (fig.8), Zheng depicted the scene outside a window during a rainy night. This is a typical combination of bamboo and rock by Zheng to represent the slender bamboo shoots standing side by side with a large towering rock. Zheng likes to represent the bamboo in a slender and simplified form. Although slender in appearance, the bamboo shoots are stiff and straight. The bamboo leaves are depicted in light and dark ink tonal variations to represent the moisture in the air during the rainy night. The tall and upright towering rock is devoid of ink dots, which is Zheng's usual way of depicting rocks. Zheng is also renowned for his calligraphy. On this painting, the inscription is done in running script, but his most distinguished style of calligraphy is called *liufenbanshu* or *banqiao* style.

In this calligraphy (fig.9) written in *liufenbanshu*, the text is extracted from the autobiography of monk Huaisu (725-785). In his typical *liufenbanshu*, Zheng incorporates the calligraphic elements of seal script, clerical script, regular script, running script and cursive script into a single piece of work. In general, the characters look slightly flat, while individual brushstrokes seem to randomly loom large. Although the characters differ with each other in their formal appearance, they integrate harmoniously to form a well-balanced piece of calligraphy.

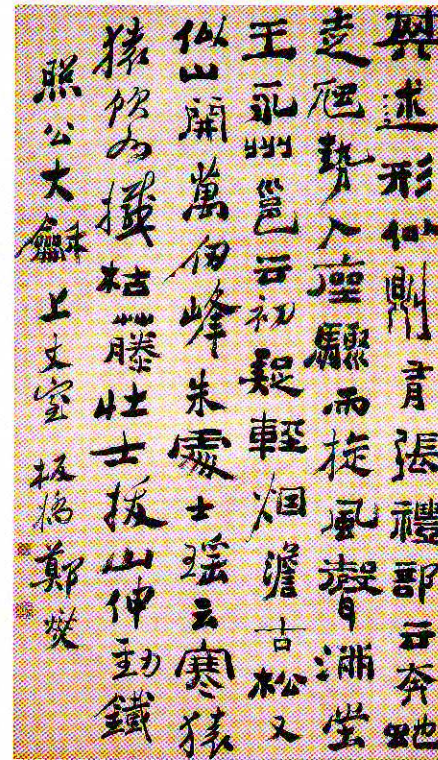


圖9 鄭燮《懷素白敘帖語》虛白齋藏
Fig. 9 Zheng Xie *Free copy of Huaisu's autobiography* Xubaizhai Collection



Li Fangying *Album of plum blossom, orchid, chrysanthemum, bamboo and pine*

Li Fangying (1697-1756) excelled in painting plum blossom, orchid, bamboo, chrysanthemum and pine, however, in his old age, he particularly loved to paint plum blossom. Plum always blossoms first in early spring to greet the coming of the new season. Because it can stand cold weather, it receives high praise for its firm and indomitable character.

This album (fig.10) was painted when Li Fangying was just dismissed from office, showing that his painting style became more spontaneous and uninhibited. In this leaf, two overhanging branches of plum blossom grow from the top of the painting. The branches with grotesque distortion are executed with bold and dry brushstrokes. Several pale flowers blossoming on the tree branches are outlined with light ink. The painting technique of the branches and flowers are completely different, but the result is harmonious.

Li Fangying hated to paint indifferently but wanted to create something new and strange, as shown in the first line of the poem on this leaf, "if a painting is not strange and odd, it is totally mediocre and vulgar". Li Fangying took plum blossom as a model in his painting to express his feeling, because plum blossom symbolizes purity, constancy and spirit of never stooping to anything. An artist's seal "one's lifelong friend" is impressed on this leaf, revealing that plum blossom was not only a painting model, but also a close friend of him.

Luo Pin *Ghost amusements*

Luo Pin (1733-1799) was famous for his ghost paintings at his time. This scroll of *Ghost amusements* (fig.11) reveals his creative imagination in painting ghosts. The depiction of ghosts is unique and grotesque in individuality. There are all kinds of tall, short, fat and skinny ghosts with vivid facial expressions and postures. Luo Pin applied large area of dark ink as background to highlight the ghosts and to create a bizarre atmosphere. At the end of the scroll, a skeleton is holding an arrow and an hourglass. It symbolizes the quick passage of time and exhorts people to treasure time. The accurate proportion of skeleton and the decoration of hourglass are more or less influenced by the West.

Luo Pin claimed that he could see ghosts wandering around in town in daytime. According to him, the ghosts were afraid of the rich by walking gently alongside the walls while bullying the poor by tapping their shoulders and stepping on their feet. Luo lived in the bustling city of Yangzhou for a long time and he was not unfamiliar with the dark side of mankind. Therefore, similar to his contemporary satirical ghost literatures, he painted ghost to satirize the human world.

圖11 羅聘《鬼趣圖卷》1797 虛白齋藏
Fig. 11 Luo Pin *Ghost amusements* 1797 Xubaizhai Collection