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Autor: Li, Chu-Tsing

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ORIENTALIA HELVETICA

Chinese paintings in the Charles A. Drenowatz Collection

CHU-TSING LI

UNIVERSITY OF KANSAS

Since the arrival by sea of European missionaries and traders in China during the 16th century, there has been a constant flow of art objects from China to various parts of Europe. Porcelains, jades, bronzes, lacquer wares, enamels, furniture, screens, and many other objects have found their way to palaces, private homes and later museums of London, Paris, Berlin, Amsterdam, Stockholm, and other cities. However, it was only in the 20th century that painting and calligraphy, regarded by the Chinese as the highest forms of their artistic expression, have caught the attention of museum directors and private collectors. Undoubtedly, the great exhibition of Chinese art at the Burlington House, London in 1935/36, with a large group of objects lent by the Chinese Palace Museum and many other works borrowed from both public and private collections in Asia, Europe and America, was a turning point in this new interest. Unfortunately, the Second World War interrupted its development. More recently, the Marco Polo Memorial Exhibition of Chinese Art at Venice in 1954, though not so extensive as the London show, was also a great stimulant in collecting activity in Europe. Among the most important collections of Chinese painting built up in the course of more recent years is the one owned by Mr. Charles A. Drenowatz of Zürich.

The remarkable history of Mr. Drenowatz' collecting activity is that he did not begin until the mid-1950's, when sources of paintings directly from China had been cut off by recent political development on the mainland. Up to that time, museums and collectors had been more interested in earlier paintings, such as those of T'ang, Sung and Yüan dynasties (10th to 14th centuries) than those of later dynasties. It was partly due

to the greater availability of later Chinese art, and more significantly, to the changing aesthetics of modern Western painting, making appreciation of later Chinese artistic expression possible, that Ming and Ch'ing (late 14th to early 20th century) paintings began their appeal to the Western eye. The exhibition at the Wildenstein Gallery in New York in 1949 and the one on Chinese landscape painting at the Cleveland Museum of Art in 1954 both became milestones of this new development. As one of the very few private collectors of Chinese painting in Europe, Mr. Drenowatz concentrated his attention in Ming and Ch'ing works. The result is that, in the course of about one decade, he has built up one of the most important collections of Chinese painting in Europe.

In collecting, the taste of the owner is always the most significant determining factor. With a strong interest in Chinese philosophy and culture, Mr. Drenowatz has developed an eye and taste for Chinese art that parallel some of the Chinese literati connoisseurs. The main interest lies in landscape painting, regarded by the Chinese as the most important expression in their art. A taste for the black and white, the very simple expression of the Chinese painter, is also an outstanding factor. Following the development of Chinese art during the last three hundred years, he has gathered together some fifty paintings, in hanging scrolls, handscrolls and albums, in the Chinese literati tradition. The more colorful, decorative and narrative approach of the academic and professional schools, once very strong in China, is not much represented in this collection. From the literati point of view, all art must be an expression of the superior taste and unconventional approach of the artist. This is what is followed throughout the Drenowatz collection of paintings.

Two remarkable scrolls in this collection are exceptions to this main interest in landscape. Both are figure paintings that show strong ties with the past, in both subject matter and style. The first, a short handscroll depicting a secret emissary sent by Emperor T'ai-tsung of T'ang dynasty to obtain the priceless piece of calligraphy by Wang Hsi-chih from Monk

Pien-ts'ai by trickery (fig. 1),¹ has a signature of Chao Lin of the middle of the 14th century, who was the grandson of Chao Meng-fu (1254–1322) and son of Chao Yung. According to the inscription, the painting is a direct imitation of a work by Yen Li-pen, a famous painter of the 7th century. Although the original of Yen's painting is no longer extant, his composition is still known to us through a number of close copies. A comparison between the Chao Lin painting and these copies shows that, in spite of his imitation of the T'ang master, Chao is quite original in his new approach to the classical model. The changes he makes in the painting reveal that, while trying to retain the realism of the T'ang painter, he was striving to achieve the aesthetic and pictorial values developed in the Yüan period. The other figure scroll, *The Four Joys of Po Hsiang-shan* (fig. 2),² is a work of Ch'en Hung-shou (1599–1652), in conjunction with his son and a pupil. A long scroll, it follows the early convention of figure painting in dividing the painting, according to the subject matter, into four separate scenes, with inscriptions in between which are poems written by the T'ang poet Po Chü-i, who is the main character that appears in all four scenes. While the painting seems to be an original creation of Ch'en Hung-shou, the style is derived from the T'ang and the Five Dynasties, thus showing a strong archaic approach. These two figure scrolls, therefore, present two aspects of Chinese painting in its tie with the past. Both try to express something new in the name of adherence to the past. In the 14th century scroll, the artist searches into the T'ang period to discover a new sense of poetry and spirit consonance and to make this quality more outstanding in his own interpretation, as a way of expressing the literati taste for the pure aesthetic in a troubled world. On the other hand, in the 17th century scroll by Ch'en Hung-shou, the T'ang style is turned into a new mannerism as a reflection of the artist's

1. Reproduced and discussed in Werner Speiser et al., *Chinese Art: The Graphic Arts*, Universe Books, N. Y., 1964, color plate 15.

2. Reproduced in Cheng Chen-to, *The Great Heritages of Chinese Art*, Shanghai 1954, X, pls. 7 and 8 and some other publications from the mainland and *The Arts of the Ch'ing Dynasty*, London, 1964, Nr. 39.

attempt to preserve his own individuality and identity in the corrupt world of late Ming and the upside-down-world of early Ch'ing period.

In a way, these two figure scrolls furnish us with a key to understand the landscape paintings, which constitute the main body of this collection. Landscape painting in China began to be an independent subject for high artistic expression in the 10th century. Its development from the 10th to 14th centuries reveals a change from the archaic, idealistic, realistic to expressionistic, setting definite types and models for later artists to follow. During the Ming and Ch'ing periods, to which all of the landscape paintings in the Drenowatz collection belong, there is a persistent effort on the part of the painters to return to the earlier models from Sung to Yüan. However, among the major artists, this desire to follow earlier examples is only a point of departure to break new grounds for new expression. At least, this is the general practice of the literati painters of the Ming and Ch'ing periods.

The most important school of literati painting in the Ming period is the Wu School, which centers in the city of Soochow and covers also a number of the surrounding districts. A wealthy as well as beautiful city in the lower Yangtze River area, Soochow began to be one of the great cultural centers of China during the 14th century. While local talents in art and poetry abounded, many famous writers and painters from other parts of China also flocked to the city. During the first years of Ming dynasty, the unfortunate persecution of many scholars and officials by Emperor Hung-wu seems to have interrupted the brilliant development of the late Yüan period. However, by the second half of the 15th century, the city seems to have recovered from this tragic interlude. From that time on Soochow was, for more than a century, the great city of Chinese painting, with dozens of new talents in every generation. While some artists took the professional line, producing pleasing, colorful and decorative paintings for the rich, most of the serious artists belong to the literati tradition. Well-educated in the classics and the arts, most of them served for some years as officials but usually retired early or

declined appointment and spent their time with their intimate friends, writing poetry or painting pictures. Their work is the expression of a highly sophisticated culture. Their art goes beyond the limits of representation and expresses their taste for simple form, pure content and deep feeling.

In this connection, one can gain a great insight into the Wu School by a number of outstanding examples. The earliest landscape in this group is also a hitherto unpublished, earliest dated painting of Shen Chou (fig. 3), the founder of the school. Different from the ones by Shen Chou usually known to us, which are mostly done in his later years revealing a combination of influences from Yüan artists Ni Tsan and Wu Chen, this painting, depicting a monk standing on a stone bridge looking up to huge pine trees and lofty mountains, is in the style of another Yüan painter, Wang Meng. The date of the painting, 1461, is extremely important, for it shows that it was executed at the age of 35, when he was yet to form his own style. This relationship with Wang Meng is only natural, for Shen Chou's great-grandfather, according to documents, was a good friend of the late Yüan artist. There were works of Wang Meng in the family. Most important, according to Wen Cheng-ming, Shen Chou's famous pupil, Shen himself in his early years imitated the works of Wang Meng. It seems to be logical to think of this painting by Shen Chou as an important link between the Yüan and Ming schools of literati painters. There is a close parallel between Wang Meng's *Literary Gathering in Forests and Springs* of 1367³ and the Shen Chou painting, which eventually led to the latter's better known *Lofty Mt. Lu* of 1467 now in the Palace Museum, Taiwan.⁴

Compared with these paintings, the Drenowatz painting brings out one of the important facets of Shen Chou's development, namely his early

3. This painting is reproduced in *Shina Nanga Taisai*, Tokyo, 1935-1937, IX, pl. 83, and *Shen Chou kuo kuang chi*, Shanghai, 1908-1912, V, pl. 13. A different version of the painting is shown in *Chūgoku Meigashū*, Tokyo, 1935, II.

4. This painting is reproduced, among others, in *Three Hundred Masterpieces of Chinese Painting in the Palace Museum*, Taipei, 1959, p. 219, and *Chinese Art Treasures*, Skira, Geneva, 1961, pl. 94.

experiments to find his own style. Unlike Wang Meng's mastery of the swaying rhythm and lyrical quality, Shen Chou is much more straightforward and robust. He could follow Wang Meng's approach to depict his feeling for nature in terms of the complex formation of mountains and tall powerful trees, for he was able to approximate the Yüan artist's style, already quite an achievement for a young man at that time. But at the same time, he seems to have realized that, instead of depending more on forms of nature, he could develop more by expressing through brushwork. This seems to be the direction of his development. With an eye on the works of the other late Yüan artists, such as Huang Kung-wang, Ni Tsan and Wu Chen, he simplified his paintings, concentrated on expressive brushwork, and eventually reached a stage where he showed a style more related to his own personality.

This shift from dependence on shapes of nature to the use of brushwork is one of the qualities that make him so much respected by later artists, and is also the foundation stone of the Wu School in the literati painting development. The same pattern of development can be found in the works of his leading disciple, Wen Cheng-ming, who also worked on the Wang Meng elements during his earlier works, but again turned to a greater sense of freedom and brushwork during his last years. Some of Wen's pupils are represented in this collection. Two paintings by Lu Chih (1495-1576) show the range of this follower of Wen. A small painting of a high mountain surrounded by clouds is derived from the tradition of Mi Fu and Kao K'o-kung, but done with a greater sense of freedom and a stronger emphasis on brushwork than those of these Sung and Yüan masters. In contrast, Lu's handscroll shows his more typical style, combining elements from both Ni Tsan and Wang Meng to form a personal approach, a very common practice of many Ming artists.

A different facet of the art of Soochow is represented by a scroll of Hsieh Shih-ch'en,⁵ who combines some of the Wu School quality of

5. Reproduced in *1000 Jahre Chinesische Malerei*, München, 1959, pl. 61, and Michael Sullivan, *Chinese and Japanese Art (The Book of Art, IX)*, Grolier, N. Y., 1965, fig. 295, 1.

Shen Chou with elements of the Che and academic schools, such as the narrative interest, the use of mist, and the Southern Sung approach. This is what makes him more a Che School painter than a Wu School painter, in the eyes of later Chinese critics. A recently acquired album of landscapes in the Southern Sung tradition painted in the 16th century (fig. 4), identified by the 17th century connoisseur Kao Shih-ch'i as a work of the famous collector Hsiang Yüan-pien (1525-1590), also shows another aspect of the Wu School. Though not native of Soochow, but of Chia-shan to the southeast, Hsiang is by taste and association very much related to the Wu approach. However, in this album, if we can attribute this to him, he shows the breadth of his taste by imitating the Southern Sung compositions, with their interest in mist, in the wash technique, and in asymmetrical composition. But his brushwork betrays a training from the Wu School.

The Drenowatz collection is richest in the painting of 17th century China, representing the various schools and directions pursued by many artists in that disquieting period. We can see, from the examples in this collection, the continued florescence of the Wu School tradition in Soochow during the 17th century, although none of the painter seems to equal either Shen Chou or Wen Cheng-ming in their achievement. A small fan painting by Ch'en Lo, active in the beginning decades of the 17th century, is a typical work revealing the same delicate and refined style derived from Wen Cheng-ming, while a hanging scroll by Ch'en Huan, dated 1604, probably his best-known extant work, displays his assimilation of the bolder and more creative side of the same master, in the exploration of the potentials of a long, narrow, and vertical format to unfold the drama and movement of the mountain. A snowscape by Chang Hung, dated 1643,⁶ carries the more realistic trend in the Wu School in its interest in the depiction of famous scenic sites in the surrounding area of Soochow to a new romantic and poetic mood.

6. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 74, and Roger Goepper, *The Essence of Chinese Painting*, London, 1963, pls. 74-75.

Another painting in the same vein, an autumn landscape by Hsiang Sheng-mo (1597-1658),⁷ grandson of Hsiang Yüan-pien, is also a combination of an interest in realistic landscape and a nostalgic mood of the literatus. The same interest seems to be achieved in a small landscape by Sheng Mao-yeh, also of the early 17th century, by his introduction of some of the elements from Southern Sung, especially the mist, to heighten the sense of drama and romantic mood from the ordinary scenes. Again, the vitality of the late Wu School is demonstrated in another direction, a landscape in the style of Ni Tsan by Yün Hsiang, dated 1646.⁸ It is an affirmation of the tie between the Wu School and the late Yüan, especially the four great masters. In particular, Ni Tsan, with his purity and simplicity, was regarded by Ming literati artists as the supreme master of the *i-pin* (the untrammelled class), the ultimate expression of *wen-jen-hua* (literati painting). Yün Hsiang's painting is a good example of how later artists can draw endlessly from the same master inspirations for his own work without losing the potential for his own creative expression. Finally, an album by Shen Hao, one of the very few extant works of this late Ming painter and critic, is a good example showing both the strength and weakness of the later development of the Wu School. Of the eight paintings in this album, called *Silent Poetry*, seven are based on past masters, ranging from Ching Hao of the 10th century to T'ang Yin of the 16th. They all reveal the strong interest in past masters, the perpetuation of the style derived from the early founders of the Wu School, and the elegant brushwork of the later painters of this school. The last leaf, a self-portrait depicting himself 'meditating Ch'an under a frosty sky', is a good picture of how the literati painters see themselves in the early 17th century. It is this self-consciousness that marks the beginning of an end of a great artistic tradition in Soochow.

Meanwhile, the achievement of the Wu School inspired so much interest in the surrounding areas that other schools, more or less exten-

7. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 77, and Roger Goepper, *Chinesische Malerei*, Berne, 1967. 8. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 75.

sions of the Wu, sprang up during the 17th century. Most important and influential is the Sung-chiang School. Sung-chiang, located right east of Soochow, is another rich district of the Yangtze River delta, near the present day Shanghai. Its importance as an art center also goes back to the 14th century, when such painters as Ts'ao Chih-po were leaders among literati poets and artists. But the great period of the Sung-chiang School was undoubtedly that of the early 17th century, when it replaced Soochow as the new leader in the world of painting and calligraphy.

The importance of the Sung-chiang School in the history of later Chinese painting cannot be over-estimated. Its greatest contribution lies in its new theoretical foundations established by Mo Shih-lung, Tung Ch'i-ch'ang and Ch'en Chi-ju. Most epoch-making is the theory of the southern and northern schools of landscape painting from T'ang dynasty until Ming, formed by Mo Shih-lung who was active in the last years of the 16th century. It is this theory that gives literati painting a firm foundation in both aesthetic and historical senses as the supreme expression of Chinese painting. In fact, in this theory, the Wu School is depicted as the inheritor of this great tradition. Another major contribution of the Sung-chiang School, for which Tung Ch'i-ch'ang is primarily responsible, is the development of a bold and free brushwork that eventually revolutionizes later Chinese painting. Turning away from the delicacy and refinement of the late Wu School, Tung's use of *pi* (brushwork) is a result of his intense study and analysis of the brushwork of earlier masters, especially those of Sung and Yüan and of his attempt to go beyond their more realistic functions to attain a semi-abstract, pure formal excellence. This is what he means by the statement:

'From the point of view of the wonders of nature, painting is no match for actual landscape. From the point of view of the excellence and exquisiteness of brush and ink, landscape is then no match for painting.'⁹

9. Cf. Osvald Sirén's Translation of the same passage in *The Chinese on the Art of Painting*, Peiping, 1936, p. 138.

The Drenowatz collection is in possession of several important pieces of the Sung-chiang School. One of the rarest pieces is a landscape by Mo Shih-lung (fig. 5) which, according to a colophon, dates to 1575 or before, the earliest dated work known by this artist, when he was probably still in his early twenties. The painting can easily be considered as an example of the Wu School of the late 16th century, still under the strong influence of Wen Cheng-ming. However, there is already something in this painting that seems to have marked the future direction of the Sung-chiang School, for Mo's painting suggests some qualities of Huang Kung-wang's work. It is an interesting direction. During the early part of Ming, the main influence from the Yüan period came from Wang Meng or Ni Tsan, with Wang's qualities very strongly developed in the works of Wen Cheng-ming and Ni's in Shen Chou and Lu Chih and other painters. Eventually, as mentioned before, in the later development of the Wu School, the Ni Tsan qualities, ranked as the *i-pin* in the criticism of that time, seem to have become the supreme ideal of literati painting. However, at the same time, a new interest in Huang Kung-wang, which was tied to the 10th century painter Tung Yüan, gradually became dominant. This direction was probably shaped more in the Sung-chiang School than anywhere else, for which Mo Shih-lung and Tung Ch'i-ch'ang were mainly responsible. Undoubtedly, Huang Kung-wang's works, probably the freest and most spontaneous among those of Yüan artists, fit more into the theories and practices, especially the ideas on brushwork, of this school. Mo Shih-lung's painting thus can give us some indication of the beginning of this new direction, which eventually blossomed in the works of Tung Ch'i-ch'ang and his followers.

Two paintings by Tung Ch'i-ch'ang are in this collection. These two landscapes, painted in 1624¹⁰ and 1625 (fig. 6)¹¹ respectively, are very

10. Reproduced in Laurence Sickman and Alexander Soper, *Art and Architecture of China*, Baltimore, 1956, pl. 141 B, and *Catalogue of P'ang hsü-chai Collection*, Shanghai, 1940, vol. IV.

11. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 116, and Osvald Sirén, *Chinese Painting: Leading Masters and Principles*, N. Y., 1958, vol. VI, pl. 265 B, and Roger Goepfer, *Chinesische Malerei*, Berne, 1967.

similar in style. Executed some fifty years after Mo Shih-lung's painting, they show the culmination of the theories and stylistic development of the Sung-chiang School begun in Mo's ideas. Departing from the sweetness and sentimentality of the Wu School, Tung's paintings exhibit an uncompromising and formidable search for the poetic quality of pure brushwork, sacrificing the representational function of traditional Chinese painting. His achievement became the new foundation from which much of the Ch'ing paintings sprang.

Regarded as the greatest calligrapher and connoisseur of his own time and respected as a high official and scholar, Tung enjoyed a prestige so high that no painter before him seems to have matched. Consequently, his ideas, his style and his taste exerted a tremendous influence on the younger artists of his own time. However, the degree of acceptance of Tung's ideas varies from one painter to another. For example, the two fan paintings by Li Liu-fang (1575-1629), one of them dated 1617, in the Drenowatz collection, show close affinity to Tung Ch'i-ch'ang's works, although he tends to be more abstract and more simplified rather than oppressive in the master's works. On the other hand, the album of Ku Shan-yu, grandson of Ku Cheng-i, one of the founders of the Sung-chiang School, is more pleasing and sentimental, quite close to the works of the late Wu School. Another album, of 12 leaves, by Shen Shih-ch'ung, a good friend of Tung Ch'i-ch'ang, is the work of an artist whose interest lies more in absorbing the spirit of Sung and Yüan masters, a major aspect of the Sung-chiang theory, than in exploring the potentials of pure brushwork. In other words, the brushwork of Shen Shih-ch'ung is still closer to that of the Wu School rather than that of Tung Ch'i-ch'ang. In the same way, the hanging scroll dated 1630, by Pien Wen-yu,¹² another close friend of Tung, displays a style that blends Tung's innovations with the traditional refinement of his native Soochow. The contrast between the approach of Tung and those of his friends and followers in the Sung-chiang district gives us a good idea of the

12. Reproduced in Speiser, *op. cit.*, pl. 63.

greatness of Tung Ch'i-ch'ang and of the theories of the Sung-chiang School.

The most important political event in the history of 17th century China is undoubtedly the rise and the eventual dominance of the Manchus over the whole of China during the middle of the century. In spite of the persistent decadence and corruption of the Ming administration from late 16th century until its downfall in 1644, the Manchu conquest was a tremendous shock to the literati, especially those who saw this event in their advanced age. This group of intellectuals are generally called 'The Ming Loyalists' or 'The Remnant People of Ming'. Even though they spent the last ten or twenty years under the Ch'ing dynasty founded by the Manchus, their outlook and their ideas were still those of the previous dynasty. In the same way, many painters in this group show a clear-cut late Ming style.

The Drenowatz collection has several paintings that belong to this category, all showing the diversity of style with some geographical overtones. A long handscroll by Hsiao Yün-ts'ung, dated 1656, entitled *Returning Home to One's Origin*,¹³ is a panoramic landscape depicting actual sceneries of the Wan-ling district of Anhwei province. The painting is in reality an imitation of a composition by a Ch'an monk living in that district, whom Hsiao visited shortly before painting the scroll. A native of Anhwei himself, Hsiao's style is typical of the Anhwei School to which also belong such prominent 17th century painters as Cha Shih-piao and Monk Hung-jen whose style originated from Ni Tsan. In this scroll, Hsiao's style can best be described as that of poetic realism, a blend of the literati approach with topographical depiction. Yet the sense of purity and sublimity so typical of the Ni Tsan tradition is still a clear mark of Hsiao's painting.

Another handscroll in this collection, a landscape in the style of Huang Kung-wang, dated 1650, by Lan Ying (1585-1664),¹⁴ is an inter-

13. Reproduced in *Shina Nanga Taisai*, XV, pl. 40-45. *Shen Chou Albums*, 1930, 2 vols.

14. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 79, and Sullivan, *op. cit.*, fig. 192.

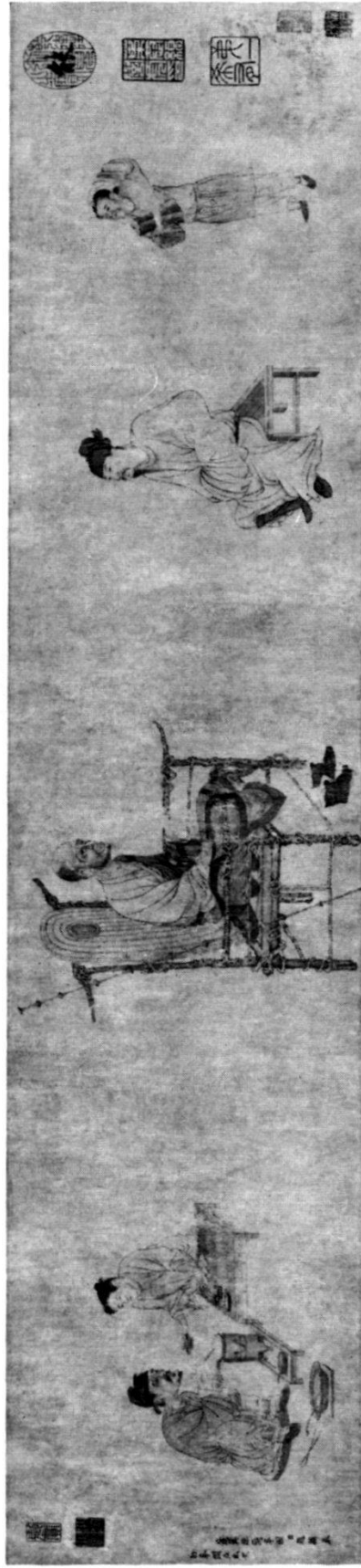
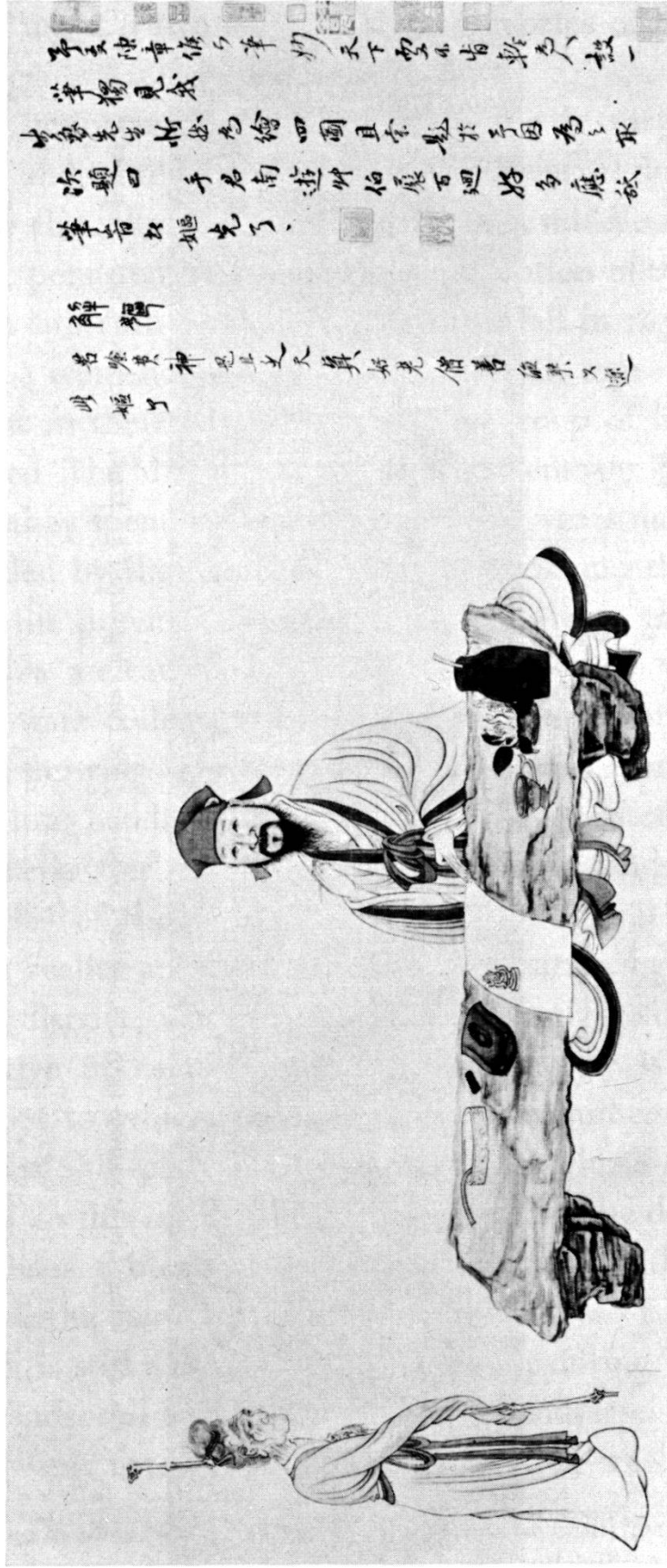


Plate 1. Chao Lin (ca. mid-14th c.), *Hsiao I Obtaining the Lan-t'ing Scroll by Trick*, handscroll, ink on paper.



予去陳章侯之筆物天下知亦皆輕為一
筆獨見我
少象先生所畫四圖且索題於予因為之取
次題曰予名南遊竹伯辰百迴好多應故
筆音如姬克了。

解禱

若隆貴神恩且之天真好先借善象兼又遊
此姬了

Plate 2 a. Ch'en Hung-shou (1599-1652), *The Four Joys of Po Hsiang-shan*: Composing verses. Handscroll, ink and colour on silk.

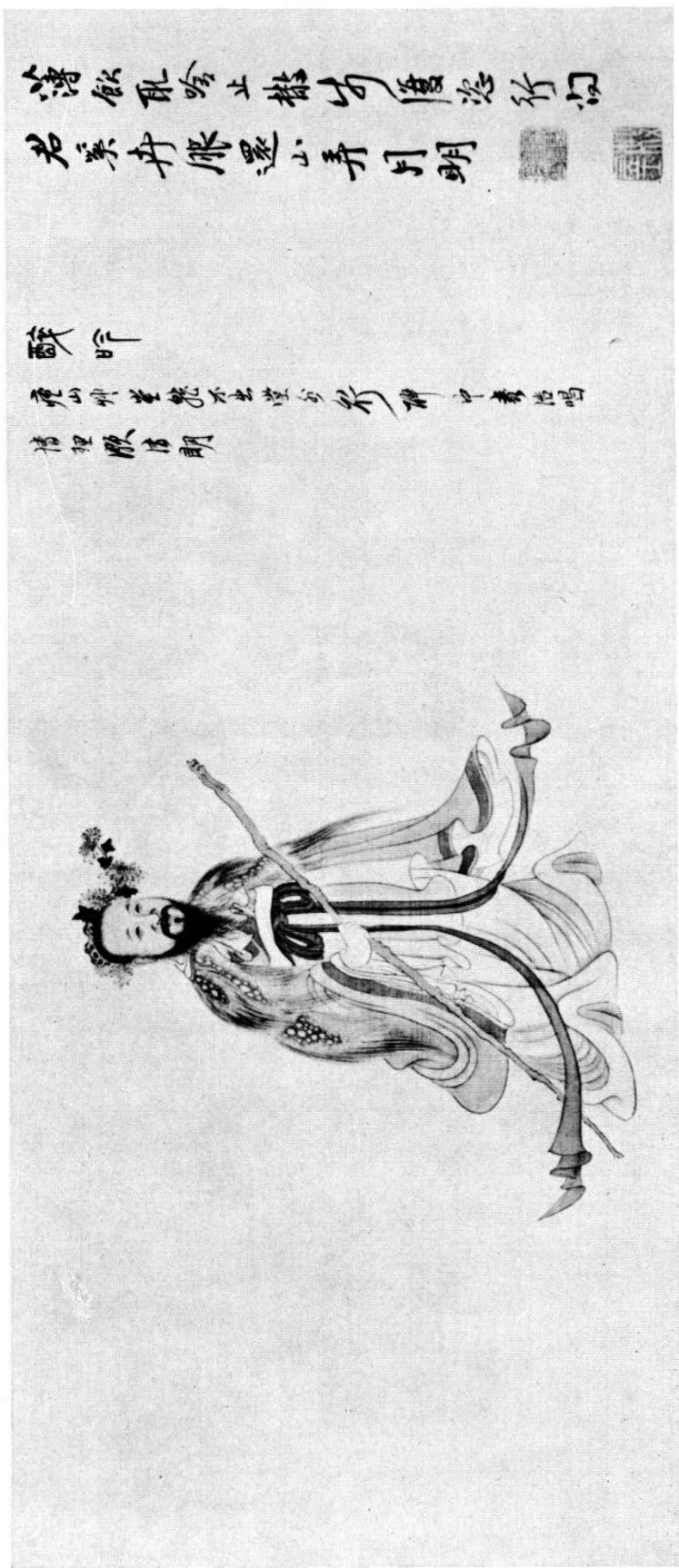


Plate 2 b. Ch'en Hung-shou (1599-1652), *The Four Joys of Po Hsiang-shan: Wandering aimlessly*. Handscroll, ink and colour on silk.



Plate 2 c. Ch'en Hung-shou (1599-1652), *The Four Joys of Po Hsiang-shan: Listening to good music*. Handscroll, ink and colour on silk.



Plate 2 d. Ch'en Hung-shou (1599-1652), *The Four Joys of Po Hsiang-shan: Meditating Buddhism*. Handscroll, ink and colour on silk.



Plate 3. Shen Chou (1427-1509), *Landscape for Priest Pi-t'ien*, dated 1461, hanging scroll, ink on paper.



Plate 4a. Hsiang Yüan-pien (1525-1590), attributed to, *Album of Landscapes*, ink on paper.

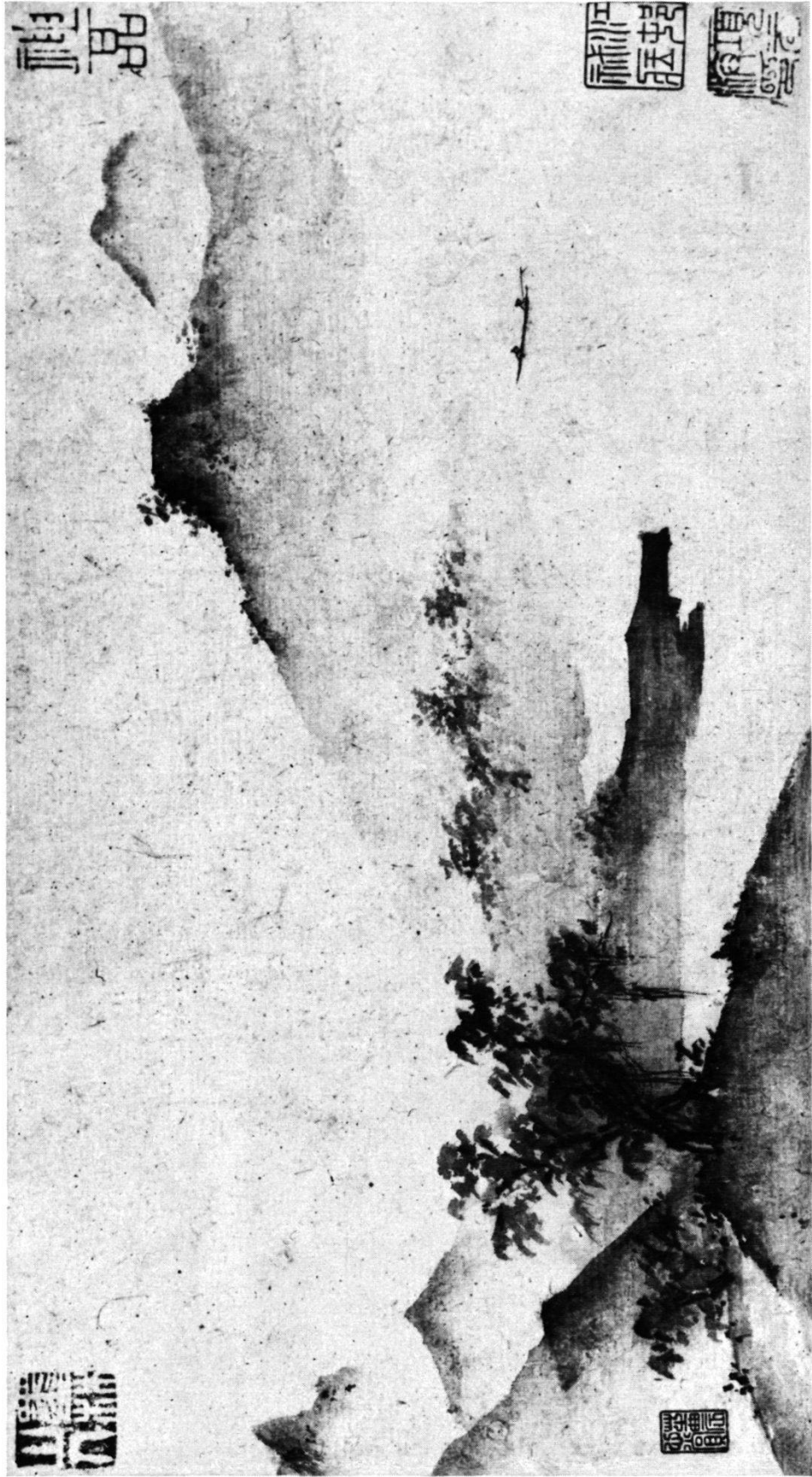


Plate 4b

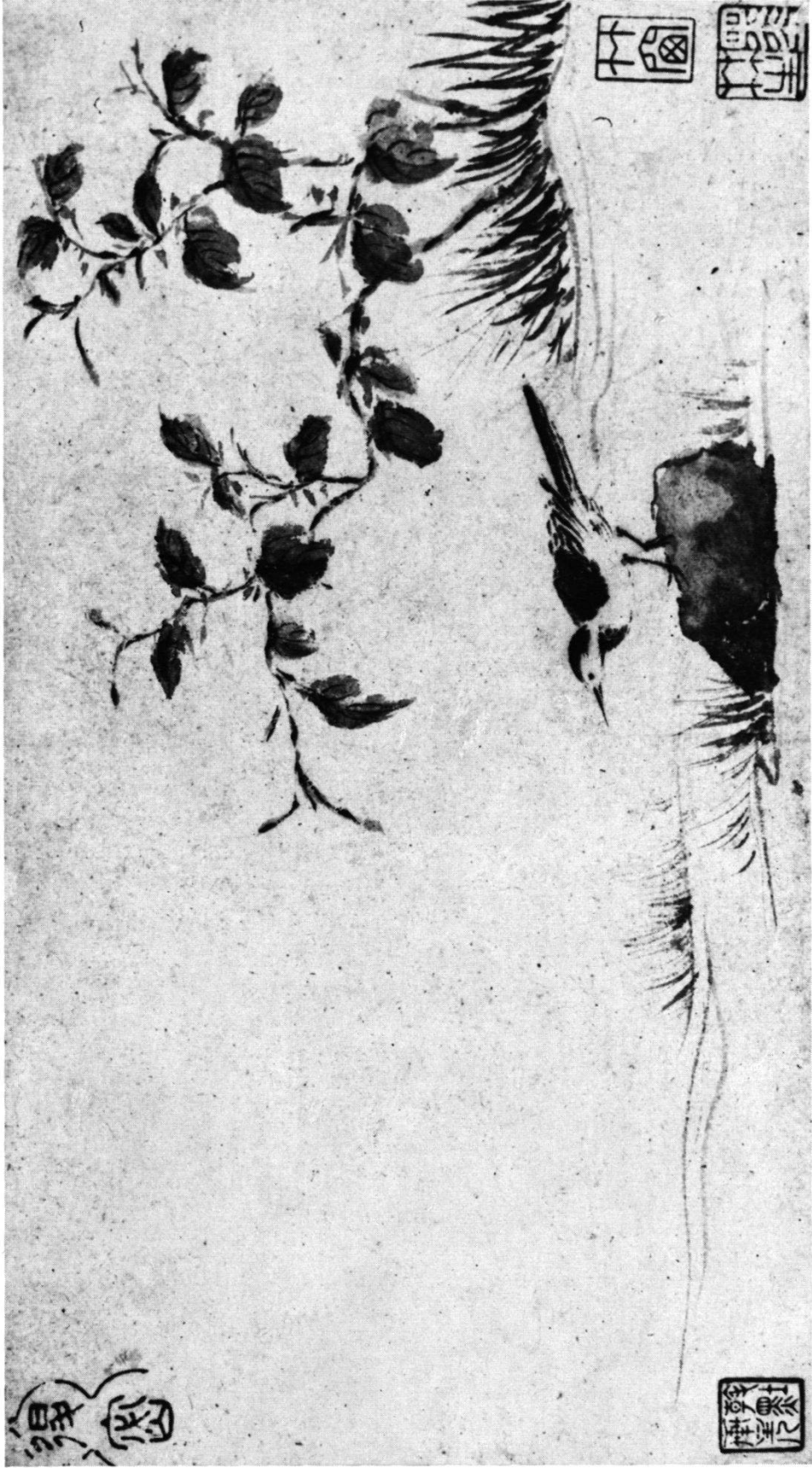


Plate 4c



Plate 4 d



Plate 5. Mo Shih-lung (ca. late 16th c.), *Landscape*, dated 1575 or before, hanging scroll, ink on paper.



Plate 6. Tung Ch'i-ch'ang (1555-1635), *Landscape*, dated 1625, hanging scroll, ink on paper.



Plate 7. Kung Hsien (d. 1689), *Panoramic Landscape*, hanging scroll, ink on paper.



夜向新涼水亭高小如松蘿散標高人与世無
正狂所似青山猿聲
康熙癸丑冬月遊德湖作
心曠神怡而秋風能吹之帆去看猶雲裏幾枝松
山人張東一詩記 正精月白泉日悅不遠石人走甚矣
某月某人吳在并識

Plate 8. Wu Li (1632–1718), *Landscape*, dated 1693, hanging scroll, ink and colour on paper.



歸去來字由園將燕胡不歸
 既是以必為行役采惆悵
 而猶非恬已往之不謙悵
 知泉者之可追冥迷金
 其未遠覺今是而昨
 非再猛以輕颺風飄而
 吹衣問征夫以前路恨晨
 光之喜微方瞻衡宇再欣
 再奔童僕歡迎稚子候門三
 徑就荒松菊猶存携幼入室有
 酒盈尊引童觴以自酌躬痠柯以
 怡顏園日陟以成趣門雖設而常關策
 不扶老以留態
 出橋直而遐觀雲無心以出袖鳥倦飛而知還景翳以
 將入無孤松而盤桓歸去來兮請息女以絕遊世與我
 獨而相遺填鴛言相求悅親戚之情話樂琴書以消
 身會欣人生以春及將有事于西疇或命巾車或棹孤
 舟既窈窕以尋壑亦崎嶇而經邱亦欣以向榮泉涓涓而始
 流善萬物之得自感吾生之行跡已矣乎萬形字內臭幾
 時屬不慰心任去田胡為乎皇欲何之官僕非吾願帝
 舒嘯臨清流而賦詩聊成化以歸盡樂乎天命復奚毀
 擬陳章侯歸去來大意 二十六郎金吉金

Plate 9a. Chin Nung (1687-after 1764), Album of Landscapes Illustrating Poems and Essays, dated 1736, ink on paper.

南昌故郡洪都新府星分翼軫地接衡廬
 襟三江而帶五湖引蠶絲控轡越物華天寶
 麗光射斗牛之墟人傑地靈徐孺下陳蕃之
 榻雄州秀列峻彩星馳臺隍枕夷夏之交
 賓主盡東南之美都督賞關公之雅範祭戰
 遙臨宇文新洲之懿範禱帷暫駐十旬休暇
 勝友如雲千里逢迎高朋滿座騰蛟起鳳孟
 學士之詞宗陸賈有雷相王將軍之武庫
 家君作宰路出名區立重子何知躬逢盛饌
 此日維九月序屬三秋澄水盡兪寒潭清烟
 光淑而蒼苔山紫微排勝于上路仿風景于
 崇阿臨帝子之長洲得仙人之舊館層巒鬱
 聳翠巖上出重霄飛閣流丹下無地雀丁見渚
 窮船島嶼之濛濛桂殿蘭宮列阻鬱之體執
 纛纛揚旌靡甍山石曠其形似川澤浮其
 駭駭闢闢撲地鐘鳴鳥食之家舸艦迷津
 黃龍之軸虹消雨霽彩徹雲衢
 落霞與孤鶩齊飛秋水共長天一
 色渚丹浦唱晚響音窮彭蠡之
 浦雁陣驚寒聲漸衡陽之
 浦遙吟俯暢悅與遊飛乘
 簞發而清琴生織歌
 吟而自詠昌園綠竹
 氣迎彭澤之樽對水
 朱華光臨臨川之華
 二難并成能勝子中
 天輕快
 揜于暇日天高地闊
 有鵬翼垂垂悲求識
 無能關山難越誰非
 失路
 之人逆水相逢盡是
 地鄉之
 客嗚呼勝地不常
 盛筵難再蘭
 亭已矣
 臨別贈言幸
 承惠子僕
 賦是
 望于
 羣公



Plate 9b

尋陽江頭夜送客

楓葉秋秋秋秋
 主人下馬客在船舉
 酒欲飲無管絃醉不
 成歡慘將別出百茫
 江浸月忍聞水上琵琶聲
 主人忘歸客不發尋聲
 暗問彈者誰琵琶聲停欲
 語遲移船相近邀相見添酒
 迴燈重開宴萬喚千呼始出
 來猶抱琵琶半遮面轉軸
 撥絃三兩聲未成曲調先有
 情絃掩抑聲思似許平生
 不得志低眉信手續彈說
 盡心中無限事大絃嘈如
 急雨小絃切如私語嘈如
 切錯雜彈大珠小珠落玉盤
 間關鶯語花底滑幽咽
 泉流水下灘水泉冷澀絃凝絕
 絃絕不通聲漸歇別有幽愁
 暗恨生此音無聲勝有聲銀
 釵乍破水漿迸鐵騎突出刀鎗
 鳴曲終收撥當心畫四絃一聲如
 裂帛東船西舫悄無言惟見江
 心秋月白沉吟放撥插絃中整頓
 衣裳起斂容自言本是京城女
 家在蝦蟆陵下住十三學得琵琶
 成名屬教坊第一部細頭銀篋擊
 節碎血色羅裙看翻酒污今年歡
 笑復明年春月秋風等閒度
 弟走從軍阿妹死君去朝來
 顏色故門前冷落車馬稀
 老大嫁作商人婦商人重利輕
 別離前月浮梁買茶去未聞口
 守空船繞船明月江水寒夜深忽夢
 少年事夢覺頭紅暈干我聞琵琶
 聲已嘆美思又聞此語重彈同是天涯
 落人相逢何必曾相識感我此言良久立
 聖投絃轉急更不似向前高滿座
 泣坐中泣下誰是多江州司馬青衫濕



Plate 9c



黃岡之地多竹大者如揚竹工破之削
 去其節即可代陶瓦以屋皆然以其
 價甚廉而工省也京城西北隅雜堞
 把毀秦莽上元嶽因作竹樓三間
 與月波樓通遠吞山光平挹江
 瀨幽閑寢食不可具狀見宜急
 宜密雪有碎玉聲宜鼓琴宜聲
 韻清絕宜投壺子晉丁巳宜投然
 也公退之暇披宦轡衣帶華陽巾
 望湖遠世慮江山之外弟見屈帆
 沙鳥烟壘竹樹而已待其
 酒力醒茶烟歇送夕陽迎素月亦謫
 居之勝處也彼齊雲洛星高
 則宜高矣井幹麗譙華則華矣止于
 扶伎女歌舞非駭人之
 事吾所不為吾聞竹工云竹之為瓦
 僅十稔若重覆之得二十稔
 噫吾以至道乙未歲自翰林出滄上
 兩申移廣陵丁酉又入西掖戊
 戌歲除日有齊安之命已亥三月到
 郡未知明年又在何處豈懼竹樓之
 易朽乎後人與我全志嗣而苜蓿之
 庶斯樓之不朽也

Plate 9d

得西山後八日尋山口西北二百步又得鉛鉤潭西二十五步當端而沒者
 為魚梁之上其有邱焉生竹樹其石之罅怒偃蹇負土而出爭為
 奇狀者殆不可數其欽然相累而下者若牛馬之飲于溪其
 衝然角立而上者若熊羆之登于山邱之小不能一畝可以籠而
 有之闕其主唐氏之棄地必買而不售聞其價止四百余憐而
 售已其子深源元克已皆同趨大喜出自立意外即更取器用
 剷刈穢草伐去惡木烈火而焚之嘉木立美竹露露奇石
 顯由其中

樓

以望則山之高雲之浮溪出流鳥獸之趨
 則舉熙然與巧獻技以效茲邱之下枕席而卧
 則清冷之狀與目謀潛之聲與耳
 謀收然與虛者與神謀淵然
 而靜者與心謀不迥旬而得異

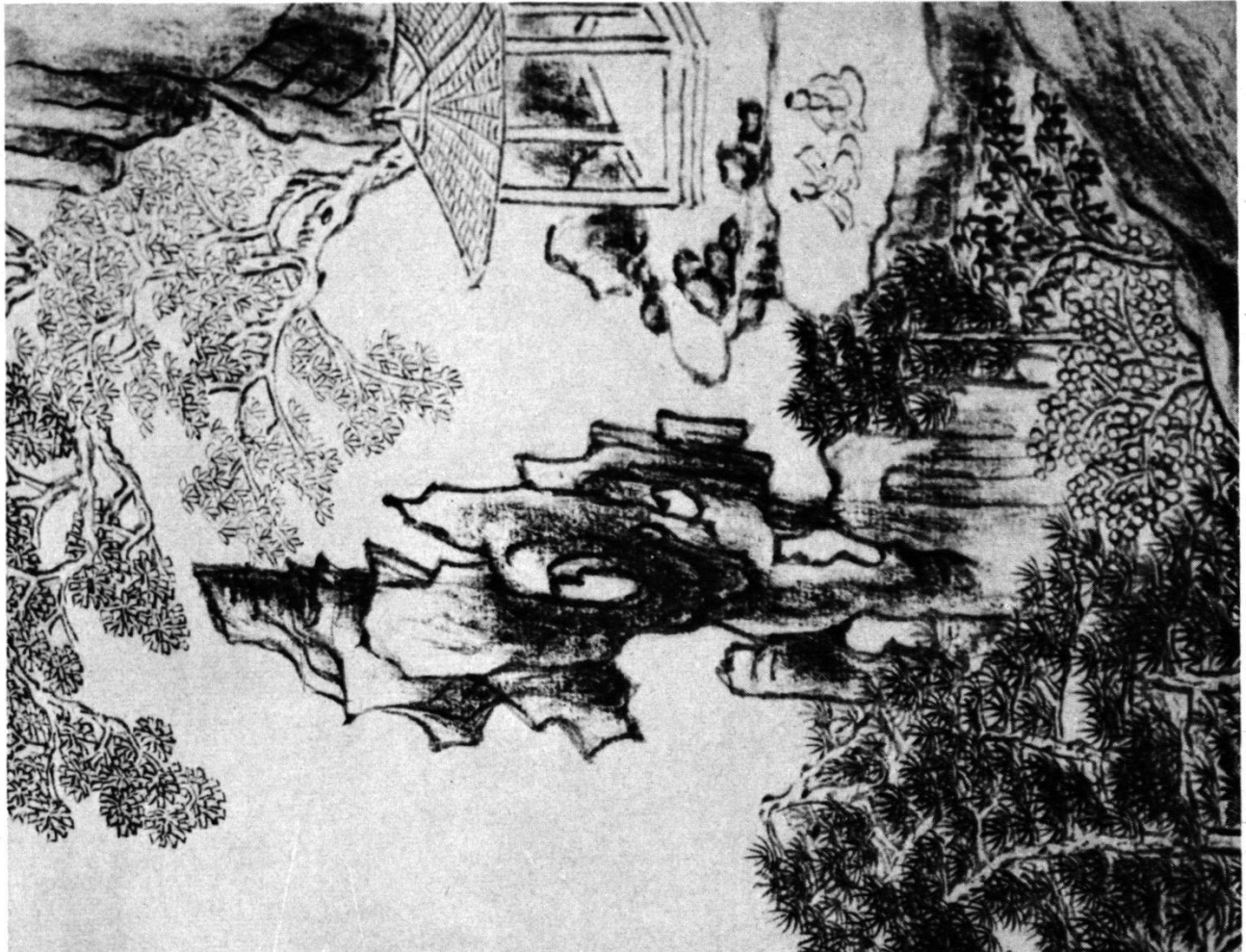
地者二雖古好事之
 士或未能至焉

乾隆元年夏五
 月峇客都門

杭郡金典辰

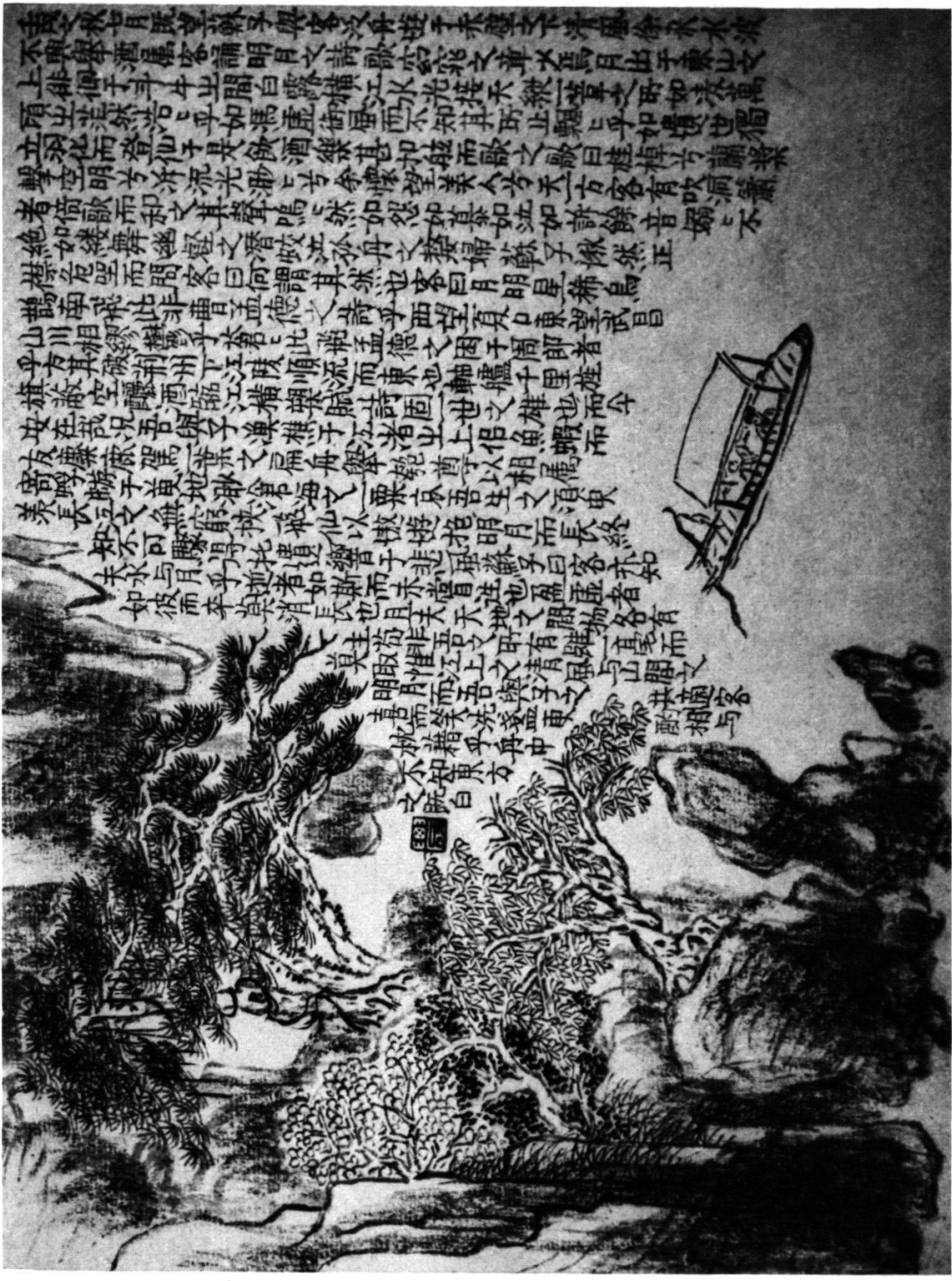


Plate 9 e



環滁皆山也其西南諸峰林壑尤美望之蔚然
 而深秀者琅琊也山行六七里漸聞水聲潺潺而瀉出
 于兩峰之間有醜泉也泉聲如曳石者皆山也山行
 泉上者醉翁亭也作亭者誰山之僧智仙也名之者誰
 太守自謂也太守與客來飲于此飲少輒醉而年又最高
 故自號曰醉翁也醉翁之意不在酒在乎山水之間也山水之樂
 得之心而寓之酒也若夫日出而林霏開雲歸而巖暎暝晦明
 變化者山之朝暮也野芳發而幽香佳木秀而繁陰風高
 潔水落而石出者山間之四時也朝而往暮而歸四時之景
 不同而樂亦無窮也至于負者歌于途行者休于樹立前者呼後
 者應僮僕提攜往來而不絕者滁人遊也臨溪而漁溪深而漁
 肥醜泉為酒泉香而酒冽山有野蔞雅然而前陳者太守
 宴也宴酣之際非絲非竹射者中奕者勝觥籌交錯坐起
 而喧嘩者眾賓歡也蒼蒼顏白髮類乎其間者太守醉也已而
 夕陽在山人影散亂太守歸而賓客各從也樹林陰翳鳴聲上下
 下遊人去而禽鳥樂也然而禽鳥知山林之樂而不知人之樂人知
 太守謂誰廬陵歐陽修也

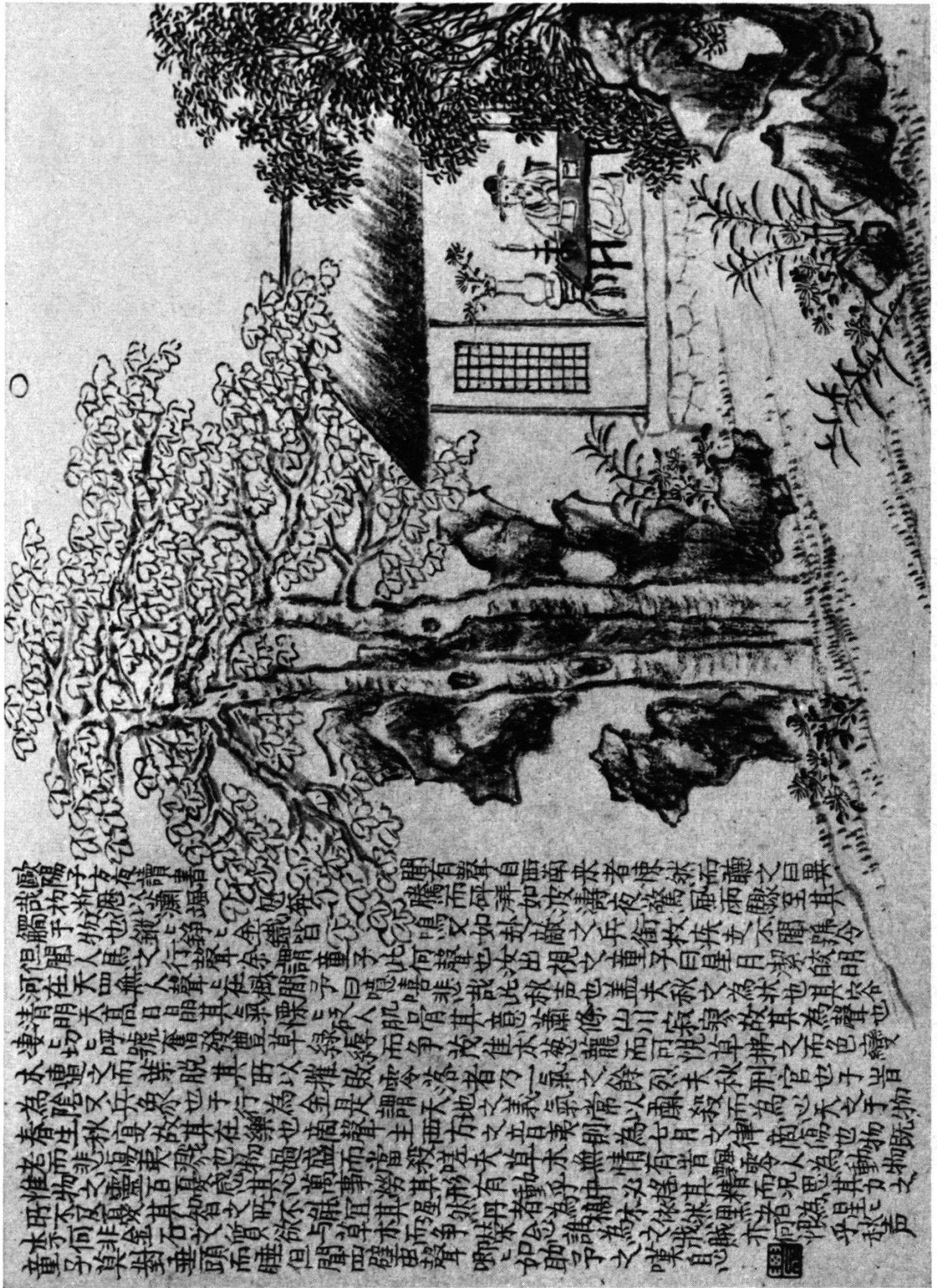




青之秋七月既望蘇子與客泛舟遊于赤壁之下清風徐來水波
 不興舉酒屬客誦明月之詩歌詠窈窕之章以爲月出于東山之
 上徘徊于斗牛之間白露橫江水流接天縱一壑之勢如素萬
 頃出茫然浩乎如馮虛御風而不知其所止飄乎如遺世獨
 立羽化而登仙于是飲酒樂甚扣舷而歌之歌曰桂棹兮蘭漿
 擊空明兮泝流光渺兮予懷望美人兮天一方客有吹洞簫
 者倚歌而和之其聲嗚嗚然如怨如慕如泣如訴餘音嫋嫋不
 絕如縷舞幽壑之潛蛟泣孤舟之嫠婦蘇子愀然正襟危坐而問客曰何謂其然也客曰月明星稀烏
 鵲南飛此非曹孟德之詩乎西望夏口東望武昌山川相繚鬱乎蒼蒼此魏孟德之困于周郎者
 乎方其破荆州下江陵順流而東也軸轅千里旌旗蔽空醜酒臨江橫槊賦詩固一世之雄也而今
 安在哉況吾與子漁樵于江渚之上侶魚蝦而
 友麋鹿駕一葉之扁舟舉匏樽以相屬寄
 蜉蝣于天地渺滄海之一粟哀吾生之須臾
 羨長江之無窮俯仰之間
 知不可驟得托遺響于悲風蘇子曰客亦知
 夫水與月乎逝者如斯而未嘗有止也盈虛者
 如彼而卒莫消長也且夫天地之間物各有
 主苟非吾之所有雖得一毫而
 莫取惟江上之清風與山間之
 明月而吾與子之共適客
 喜而笑洗盃更酌相與
 枕藉乎舟中不知東方
 之既白



Plate 9g



歐陽子名復讀書聞有聲自西南來者悚然而聽之曰異
 哉物也悲以蕭颯之聲如擊金鐵皆下騰而碎拜如波濤夜驚厲雨驟至其
 觸于物也鉦上箏之餘皆下鳴又如卦鼓敵之兵衝枚疾立不聞誰令
 但聞人馬之行聲余謂童子此何聲也汝出視之童子曰星月潔皎明
 河在天四無人聲在樹間予曰噫嘻悲哉此秋聲也蓋夫秋之為狀也其容
 清明天高日明其氣慄入肌骨其意蕭條山川寂寥故其為聲也
 淒與呼號奮發豐草綠縹而爭茂佳木施龍而可悅草拂之而色變
 木連之而葉脫其所以摧敗零落者乃一氣之餘烈夫秋刑官也子皆
 為陰又兵象也于行為金是謂天地之美氣常以肅殺而為心天之于物
 春生秋實故其在樂也商聲主西方之音夷則為七月之律商傷也物既
 老而悲傷夷則也物過盛而當殺嗟夫草木無情有首飄零人為動物既
 惟物之靈靈百憂感其心萬事勞其形有動乎中必搖其精而況思其力之
 所不及者其如石之質欲與草木而爭味榮會心誰為之成賊亦何恨乎
 童子莫對垂頭而睡但聞四壁虫聲唧唧如助予之嘆息也

Plate 9 h



Plate 9i



金陵為帝王之州自六朝迄于南唐類皆偏據一方無以
 應山川之王氣康我皇帝受命于茲始足以當天地之
 所瞻罔顧湖南存神穆法有與天同體雖一豫一遊亦可為天
 下後世法京城之西北有獅子山自盧龍蜿蜒而來長江如虹貫蟠繞
 其下上以其地雄勝詔建樓于其顛與民同遊觀之地因錫嘉名為
 閱江云登覽之頃萬象森列千載之秘一旦宣露豈非天造地設以俟大
 統之君而開千萬世之博觀者歟當屈日清美法駕幸臨升其
 崇椒凭欄遙矚於悠然而動遐思見江漢之朝宗諸侯之述職
 城池之高深關阨出嚴固必曰此朕之櫛風沐雨戰勝攻取出師致
 也中夏之廣益思所以保之見波濤出浩蕩風帆之上下四夷之
 廣益思有以柔之見兩岸出閭閻之上耕人有負膚骨戰且出煩農
 女有將桑行鑿之勤必曰此朕拔諸水火而登于衽席者也萬方之
 民益思有以安之觸類而思不一而足臣知斯樓之建皇上無以
 發舒精神因物興感無不寓致治之思繫止麗長江而已哉他若
 唱連光景之詞比自各而不陳懼衰也

Plate 9j

焦山寺東家鐘始鳴
 寺前近月生此豈月上
 潮浪六風水相薄為
 奇聲餘音蕩三微
 枯林森然飛起樓
 禽驚馬長波萬里
 八香雲中流道馳
 空明數星莫辨北固
 火既點不送南徐
 更羣出拳隔岸悄如
 睡何事西貢船今貝育
 行吳頭楚尾無越
 角我輩車駁若九
 子萍瓊右輿來吊雀
 塵瓊田望去呼罷耕
 坐久起踏松影碎
 滿地窳窓穿禿相華流
 琉璃官殿水晶域
 佛界盡在塞而清良
 明偉觀那易得天教今
 夕二者併高咏視君奇
 發句一尊酌月遂同傾
 十年不到浮玉山夢裏
 幽興發琴聲憶昔者冷
 侵肌詩思尋來清入骨
 天公從古如佳遊未北
 重登還處見日月今朝
 勇掛帆過正值晴冬
 寒不列夜深雲淨五三星
 浪湧潮翻逼銀闕望
 康澄江徹底明吟成
 排空沒黃雲畫苦
 竹舞平沙鷺起
 香林皮巢鷗同
 行有客氣最豪
 把酒披裘呼豈敵
 宦廣寒八萬四千
 巨要與江山助奇
 人生此境豈常
 拾得莫教隨手撒
 寧忘且復真梅松
 海風吹我蕭髮



Plate 9 k



羣山春未動清刻出松條黃雀
 翩欲下引我步深香僧盧開關
 廣場浮朴境無擾衣來四
 明蔬足千指了平生參諸方
 僻近苦未曉今語困學公
 篆路畫盡繁索繞夜深念籠燈短
 雪滴林月小哦詩祛眼食列
 聖至啼鳥清陽升出峯鐘石
 鼓呂絕純石盆分類泉影動石
 青莖古自生僧為前道幹客
 富奇覽見強康蜿蜒卧巧若出
 鬼壑流苔礫度陰洞松雪
 掉華蓋盃可捫神寢塚
 自膽仙姑巢其上側足
 觀幽窗重扉蒼內景鴻
 瓏古誰摠既訝碧
 藜蛻復隱紺髮髡
 出險詭可麻臨深
 謂何敢令風回人水
 歸路有梅糝江村
 女寒食花柳發天
 壘舟噎荒城下學鳴
 野水灣曉餅劉帝井
 午齋戴公山欲腦千年
 事高僧但掩關
 稽留山民金豐景



Plate 10a. Huang Shen (1687–after 1768), *Landscapes*, mounted on two handscrolls, dated 1736, ink on paper.

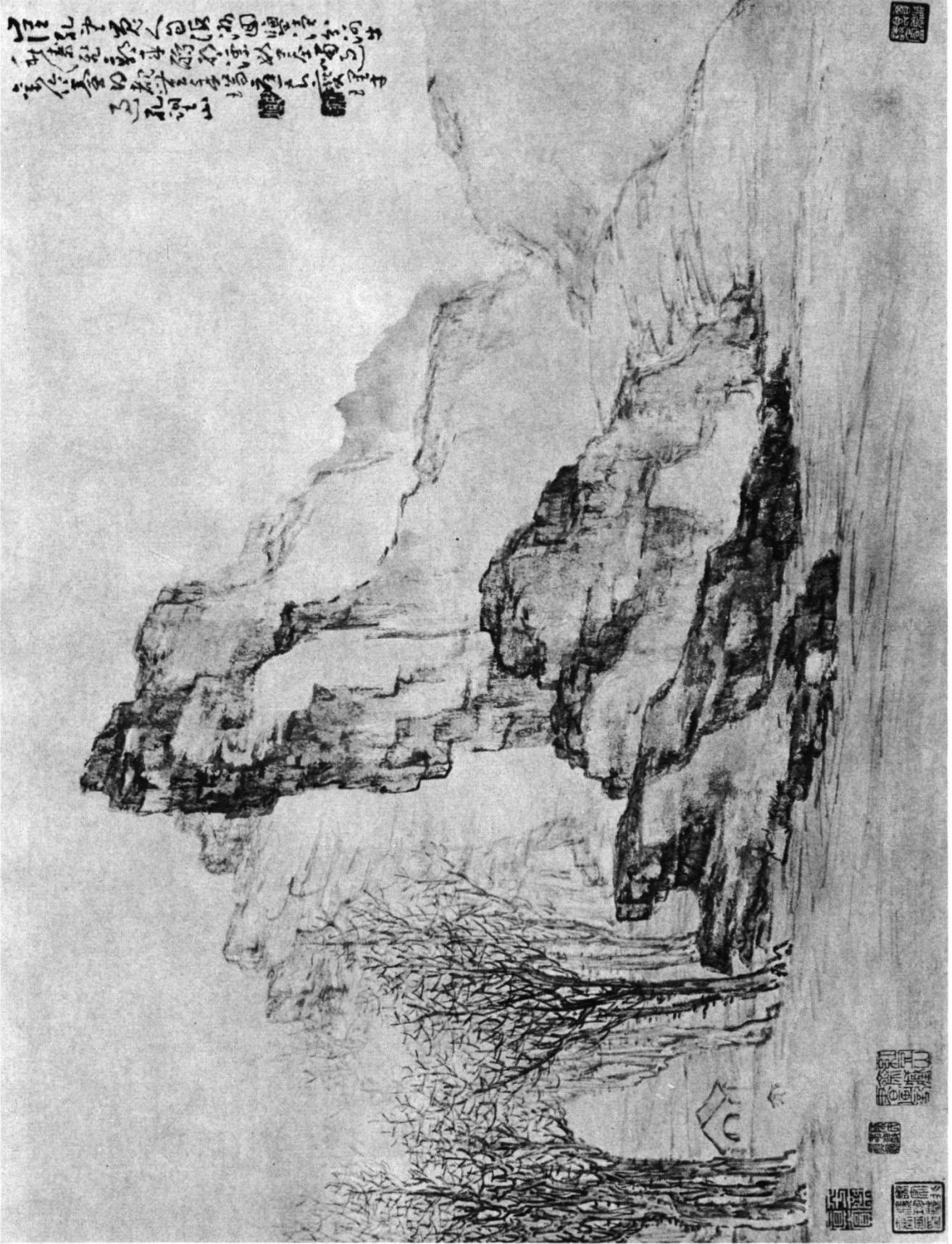


Plate 10b



Plate 10c

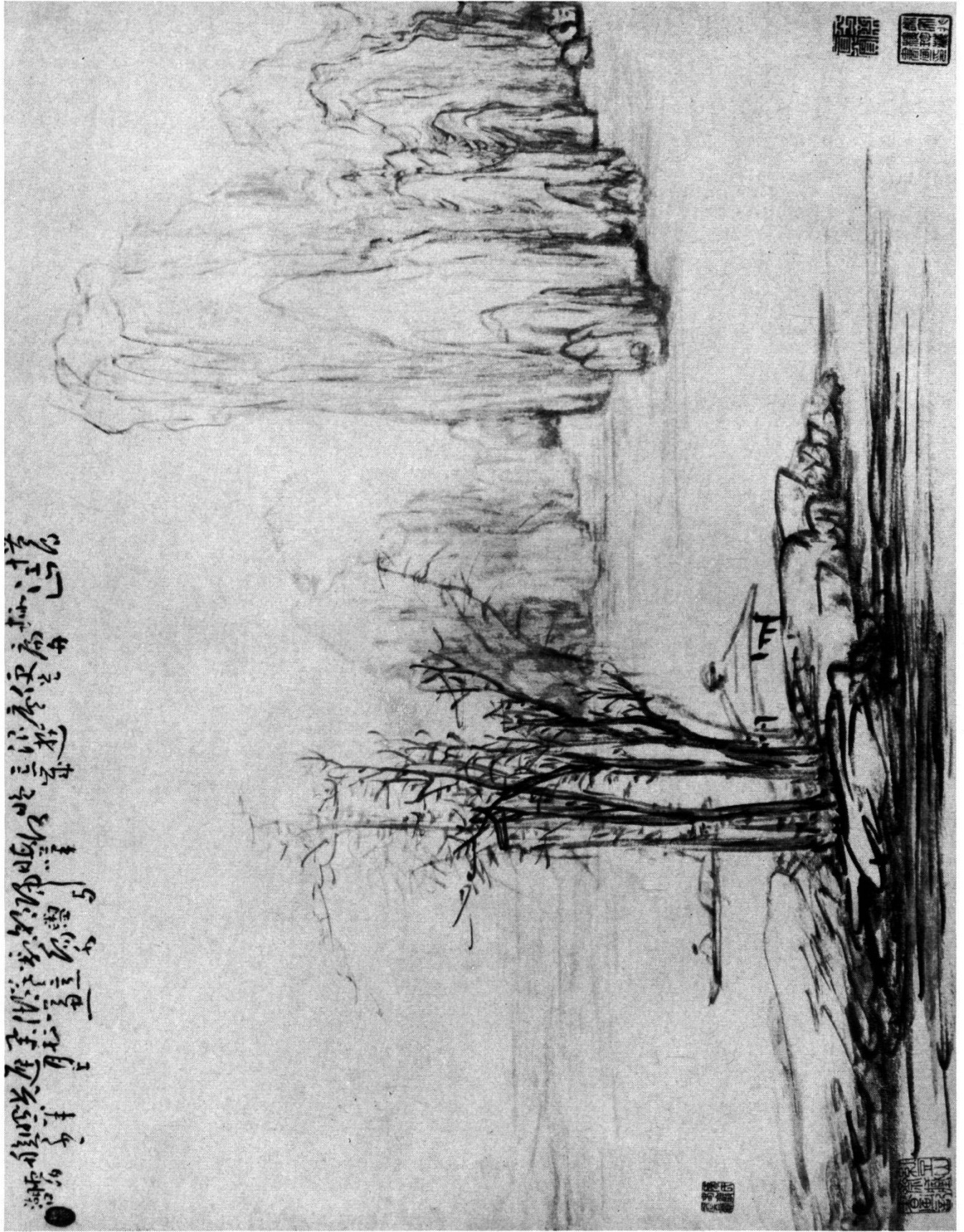


Plate 10d



野風生水面石近折溪灣
遺僧越嶺曾到山間靜
庭月空門夜不關
范曾畫

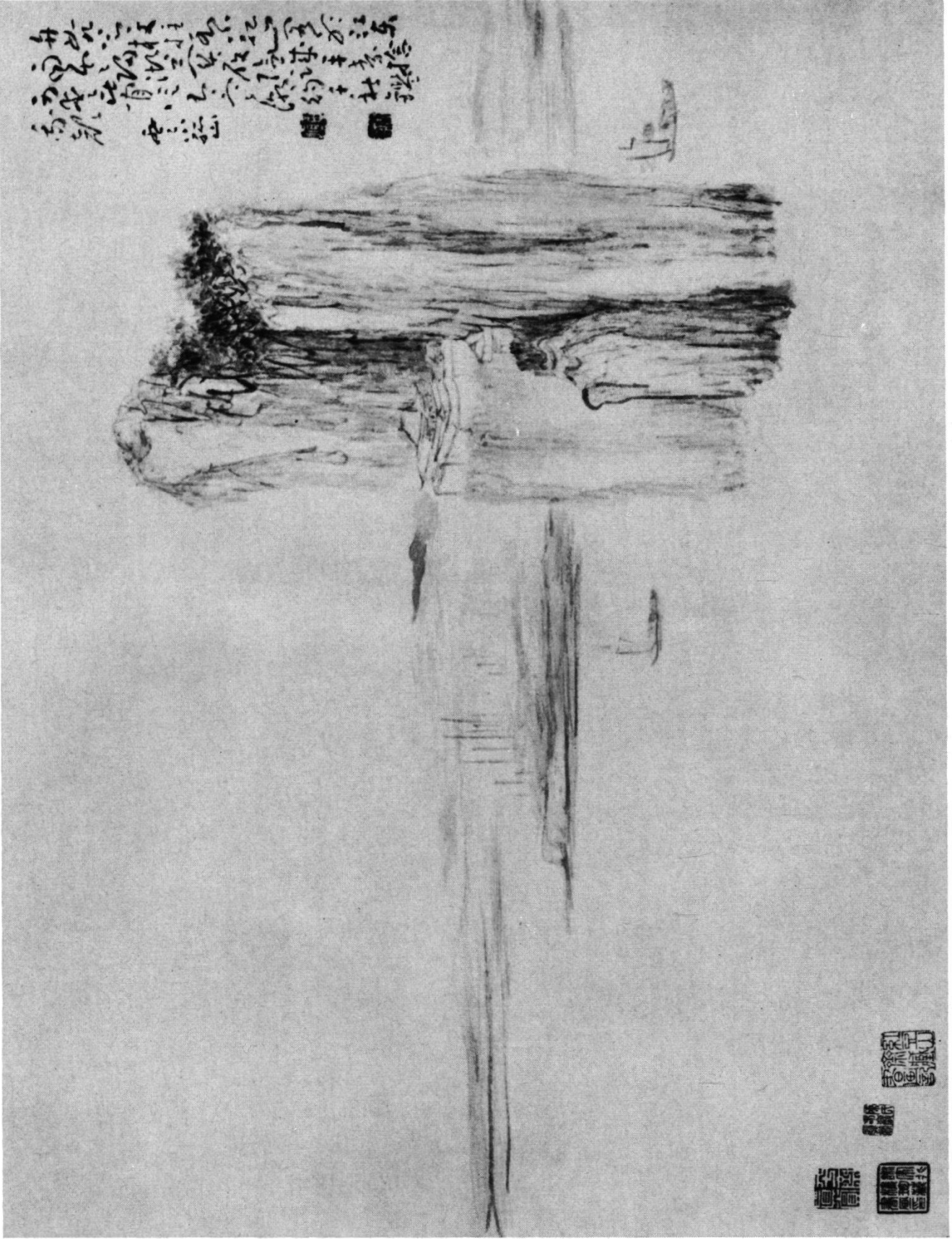


Plate 101

esting work in relation to the Chinese view of art history. Lan Ying has generally been regarded by Chinese critics as the last major figure of the Che School, referring to the group of painters from Chekiang province that derived from the Southern Sung Ma-Hsia style and flourished in the 15th century. But Lan Ying seems to have two sides. On the one hand, he painted a large number of grand landscapes, usually after some Sung masters, in a style that seems to be close to that of the Che School. On the other hand, as a good friend of Tung Ch'i-ch'ang, he was also very much affected by the new trends in the early 17th century. This scroll is a good example of the more literati expression in Lan Ying's art.

One of the most impressive paintings in the whole Drenowatz collection is undoubtedly the panoramic landscape by Kung Hsien (fig. 7)¹⁵ who, in spite of the fact that he lived until 1689, still always regarded himself as a Ming loyalist. Though evidently influenced by the ideas of Tung Ch'i-ch'ang, he did not merely follow the late Ming master's style, but attempted to carry further the search for a style that could best express his inner feeling. While members of the Nanking School, of which he was the leader, did not paint in a common style, he developed a dark, sombre approach that fully reveals his feeling of loneliness and his outlook of the world as a vast, tragic and desolate land. This panoramic landscape is one of the most powerful and dramatic expressions of Chinese art, a work that matches the tragic grandeur of such world masterpieces as Michelangelo's religious paintings and sculpture and Beethoven's symphonies.

The legacy of Tung Ch'i-ch'ang can best be seen in a group of painters living in the district of T'ai-ts'ang, not far north of Sung-chiang,

15. Reproduced in Sickman and Soper, *op. cit.*, pl. 149; Sullivan, *op. cit.*, fig. 243; Swann, *Chinese Painting*, Paris, 1958, p. 133; Sherman E. Lee, *A History of Far Eastern Art*, London, 1966, fig. 596; *The Arts of the Ch'ing Dynasty*, London, 1964; Sullivan, *Introduction to Chinese Art*, London, 1961, pl. 138; Ashwin Lippe, *Oriental Art*, Spring 1956; *Tōsō gen min meiga taikan*, Tokyo, 1929, pl. 419; James Cahill, *Fantastics and Eccentrics in Chinese Painting*, Asia Society, N. Y., 1967, no. 25.

during the 17th century. Two artists, known as the two earlier Wangs, Wang Shih-min (1592-1680) and Wang Chien (1598-1677), were pupils of Tung Ch'i-ch'ang and Ch'en Chi-ju and had the fortunate opportunity to study the collection of paintings of old masters in their hands. As a result, they took the theories of Tung very seriously and sought to practice especially a strong imitation of Sung and Yüan masters. This is their classicism. However, while these two Wangs' outlook seems to be directed mainly toward the past, that of the two later Wangs, Wang Hui (1632-1717) and Wang Yüan-ch'i (1642-1715), is more toward the future. In a broad sense, Wang Hui was the fulfillment of Tung Ch'i-ch'ang's idea of a 'great summation' and of Wang Chien's ideal in his endless study of the great masters. The landscape by him in the Drenowatz collection, dated 1695,¹⁶ is a good representation of his mature style, the result of a long period of intense study of Sung and Yüan masters and of his teachers. On the other hand, Wang Yüan-ch'i is the more original of the two. Grandson of Wang Shih-min, he had spent his youth in absorbing the literati tradition of the T'ai-ts'ang and Sung-chiang Schools, but went on to develop a style of his own in combining the elements from both the Ni Tsan and Huang Kung-wang traditions. Two paintings by Wang Yüan-ch'i in the Drenowatz collection, dated 1706¹⁷ and 1708 respectively, are good examples of this development. Another painter of the same outlook, Wu Li (1632-1718), who was a fellow-pupil under Wang Shih-min, is often linked with the Four Wangs since his approach is very similar to the group. In spite of his conversion to Catholicism, he seems to have not been much affected by the Western approach to painting. The painting in the Drenowatz collection, dated 1693 (fig. 8),¹⁸ after he went through

16. Reproduced among others in *Great Chinese Painters of the Ming and Ch'ing Dynasties*, Wildenstein & Co., N. Y., 1949, no. 47.

17. Reproduced in Speiser, *op. cit.*, pl. 72; *King Kwei Collection*, Kyōto, vol. I, pl. 55; and *The Arts of the Ch'ing Dynasty*, London, 1964, pl. 2.

18. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 98; Roger Goepper, *Im Schatten des Wu-tung Baumes*, München 1959, pl. 25; Roger Goepper, *Chinesische Malerei*, Berne, 1967.

the intensive Christian training in Macao, is still a typical product of the classical tradition. Deriving from the Yüan artist Wang Meng, he shows an interest in the more crowded composition, more complex mountain formations, and more intricate relationship between shapes and areas, in contrast to the simpler and purer approach of Wang Yüan-ch'i.

The success of this group of early Ch'ing painters under the art-loving patronage of Emperor K'ang-hsi inspired a great number of followers in the 18th century. Aside from the fact that both Wang Hui and Wang Yüan-ch'i became the emperor's favorite painters and served for some time in the court, both appealed to the younger artists in their ability to absorb the classical tradition of painting and to develop their own personal styles. The followers of Wang Yüan-ch'i are known as the 'Lout'ung School', derived from the home district of the master. Several representatives of this school are included in this collection. A handscroll by Huang Ting (1660-1730),¹⁸ a pupil of Wang Yüan-ch'i, shows that he was probably the most accomplished painter of this school. Painted in 1716, the scroll moves from an open, broad view of lakes and mountains gradually to a complex formation of high mountains and waterfalls. He has absorbed the personal quality of Wang Yüan-ch'i's brushwork, but also the delicate taste of Wang Hui, forming the basic strength of his style. An album of landscapes by one of Huang's pupils, Chang Tsung-ts'ang (1686-1756), is a good example of how much Wang Yüan-ch'i's brushwork was imitated in the time of Emperor Ch'ien-lung. Dated 1748, its various leaves are Chang's interpretations of a number of Sung and Yüan masters, through the style of Wang. Such a practice is standard of the classical school of painting. In contrast, a hanging scroll by Wang Ch'en (1720-1797),¹⁹ great-grandson of Wang Yüan-ch'i, dated 1778, in the style of Wu Chen of the Yüan dynasty, shows that he is trying to develop out of the more robust side of his ancestor.

19. Reproduced in *Shen Chou ta kuan*, Shanghai, 1912, I, *Shina Nanga Taisai*, vol. IV, suppl., p. 102; *Shen-Chou kuo kuang chi*, vol. 1.

The followers of Wang Hui are called the 'Yü-shan School', again a reference to the home district of the master. The Drenowatz collection has an album by his great-grandson, Wang Chiu (act. late 18th c.),²⁰ showing him as a true inheritor of the master's style. Dated 1759, the album shows leaves in the style of various Sung and Yüan masters. However, one can easily see that in these studies Wang Chiu was more interested in absorbing the style of his great-grandfather rather than those of the classical masters directly, but he shows almost the same breadth and versatility of Wang Hui himself.

One of the major exponents of this classical trend of landscape painting in the 19th century is Tai Hsi (1801-1860), a scholar, high official and accomplished painter. The Drenowatz collection happens to be in possession of two albums by this artist, done in 1857 and 1858, both dedicated to the same person, Mo-yüan. Both albums, in 10 and 12 leaves, are in the style of Sung and Yüan masters, very similar to those of the other albums. However, both betray the same origin of his style, which is that of Wang Hui. Tai's style, with its subtle use of ink tones, delicate brushwork patterns, simple and sure composition, still reflects the fine taste, deep feeling, and intellectual breadth of the literati tradition. Two small paintings, probably originally part of an album, by a contemporary of Tai Hsi, Ch'ien Tu (1761-1844), dated 1841, exemplifies a more independent line within this approach. Instead of following the more recent masters, he went back to the 16th century painters Wen Cheng-ming and Ch'iu Ying as his models. This new attempt brings a new feeling to his paintings. Amidst the predominance of the influence of the Four Wangs, his style does create a dream-like effect, and express a nostalgia for an age long past.

In contrast to the classical schools, the trend toward individualism in painting, already evident in late Ming, gained momentum after the Manchu conquest of China. Strongly attached to Ming emotionally, and deprived of the opportunity for an official career, many scholars and

20. Reproduced in *1000 Jahre Chinesische Malerei*, pl. 100.

painters turned hermits and monks, retreating from the world. While literati painting found great acceptance in the Ch'ing court, they strove for more independence from the imperial patronage, from the classical tradition, and from conventional success. The result is a very original group of artists achieving a new plateau in creating new styles of their own. Many of them are known for their eccentricity. Most famous of them are the several monk painters, Chu Ta, Shih-t'ao, Shih-ch'i and Hung-jen. All born in late Ming, they all matured and developed in the Ch'ing period. The self-conscious birds and animals of Chu Ta and the violent landscapes of Shih-t'ao, are the most typical expressions of these two eccentrics, who were descendents from the Ming imperial line. A reflection of the eccentricity of this group of artists is a painting dated 1767 by Yao Sung,²¹ an artist from Anhwei, the area where Monk Hung-jen and Hsiao Yün-ts'ung lived. The painting, a variation of a theme originated from Ni Tsan, but derived more directly from Hung-jen, creates a strong sense of fantasy by its angular shapes or mountains and rocks, its strange, searching pines, its flat space, and its rhythmic brushwork. It is a dream world of the literati out of their memories of the past and their reflections of the present.

The innovations of this group of individualists seem to have brought about a special school of eccentric painters associated with Yang-chow, the most prosperous city on the north bank of the Yangtze River in the delta. As the city is located at the crossing point between the Yangtze and the Great Canal linking Peking and the Chiang-nan area, Yang-chow had been known for its wealth and trade since the T'ang period. However, culturally it never matched the importance of some other southern cities such as Nanking, Hangchow or Soochow. In painting, it never had a school of its own as in other cities such as Sung-chiang, T'ai-ts'ang and others. But during the 18th century, Yang-chow rose to become the richest city of China, controlling such important trades as rice, silk and salt. Some of their merchants are said to be worth billions. As such, it

21. Reproduced in Cahill, *op. cit.*, no. 14; *The Arts of the Ch'ing Dynasty*, London, 1964, no. 38.

attracted many artists to the city. In contrast to the classical taste of Peking, the Yang-chow merchants showered their patronage to the eccentrics, especially the group called 'The Eight Eccentrics of Yang-chow',²² which is well represented in the Drenowatz collection.

A rare album (fig. 9) dated 1736,²³ the first year of Emperor Ch'ien-lung's long reign, is a comparatively early work of Chin Nung (1687–after 1764), since he is said not to have painted until he was 50 years old. While his style in this album is not so free as his later works, it is almost a tour de force of his talent in both painting and calligraphy. In each of the compositions, half of the space is taken up by painting illustrating either an ancient poem or essay which is written in his characteristic writing style. Instead of following the Four Wangs' approach, he chose, according to his inscription, as his model Ch'en Hung-shou, an earlier resident of Hangchow from which he came. Already, in his rock forms, his unconventional compositions and his blend of houses and landscape, he shows a great sense of freedom in his approach.

Another outstanding album of landscape paintings (fig. 10), now mounted in two separate handscrolls, is the work of Huang Shen,²⁴ another of the eccentrics. While he is generally known as a figure painter, he is also a very original landscape artist. All the eight leaves are scenes of specific locations along the Yangtze river. In spite of this tie with reality, the style is typically his own, with nervous, sketchy lines combined with occasional reference to models such as Mi Fu and Ni Tsan. It is, undoubtedly, the boldness of his brushwork that earned him the fame of being an eccentric.

Many of the eccentrics were not landscape painters. Although Hua Yen (1682–after 1755) did paint many landscapes of very imaginative or even fantastic nature, he is quite well known as a bird and animal

22. Cf. W.H.Scott, *Yangchow and its Eight Eccentrics*, *Asiatische Studien*, XVIII, 1964, p. 1–19.

23. Reproduced in *Hu-she yüeh k'an*, Peiping, vols. 28–39 (1930–1931).

24. Reproduced in Speiser, *op. cit.*, pl. 77; *1000 Jahre Chinesische Malerei*, pl. 135; Cahill, *op. cit.*, no. 32.

painter. Two small paintings in the Drenowatz collection, probably once leaves of an album, show his originality in a subject very old in China. Perhaps in this kind of painting, it is not so much the eccentric as the creative treatment of an old theme that earned him his fame in Yangchow. His birds and cranes all show a great sense of vitality and aliveness.

As a whole, the Chinese paintings in the Drenowatz collection constitute a genuine reflection of the Chinese taste for their great literati tradition. While the paintings of the T'ang and Sung are no longer available except in the Palace collections in China and a few other collections abroad and Yüan works are also quite rare, paintings of the Ming and Ch'ing periods have now gained their rightful place in Western connoisseurship of Chinese art. As works of later periods, they represent a more advanced stage of the Chinese artistic development in the search for values beyond mere realistic depictions. In the Chinese respect for the past, they reveal a strong attachment to the great traditions established by Sung and Yüan masters but also try to interpret them with new feeling and insight so that the past will bring new meaning to the present. Thus the many simple and freely executed paintings, almost casual in appearance, are works of extremely rich content for the Chinese literati. They are the objectifications of their desires, dreams and fantasies, their hopes and despairs, and above all, their attempts to come to terms with the changing world. They may be expressed in more concrete images of mountains, rivers, rocks and trees, often rich in their associations with past masters, or in more personal, even abstract elements of form and pure brushwork, often filled with great vitality and freedom. It is with these ideas in mind that the Drenowatz collection can best be appreciated, not only as a means to understand the mind of Ming and Ch'ing China, but also as a mirror to approach the culture and art of the modern West.