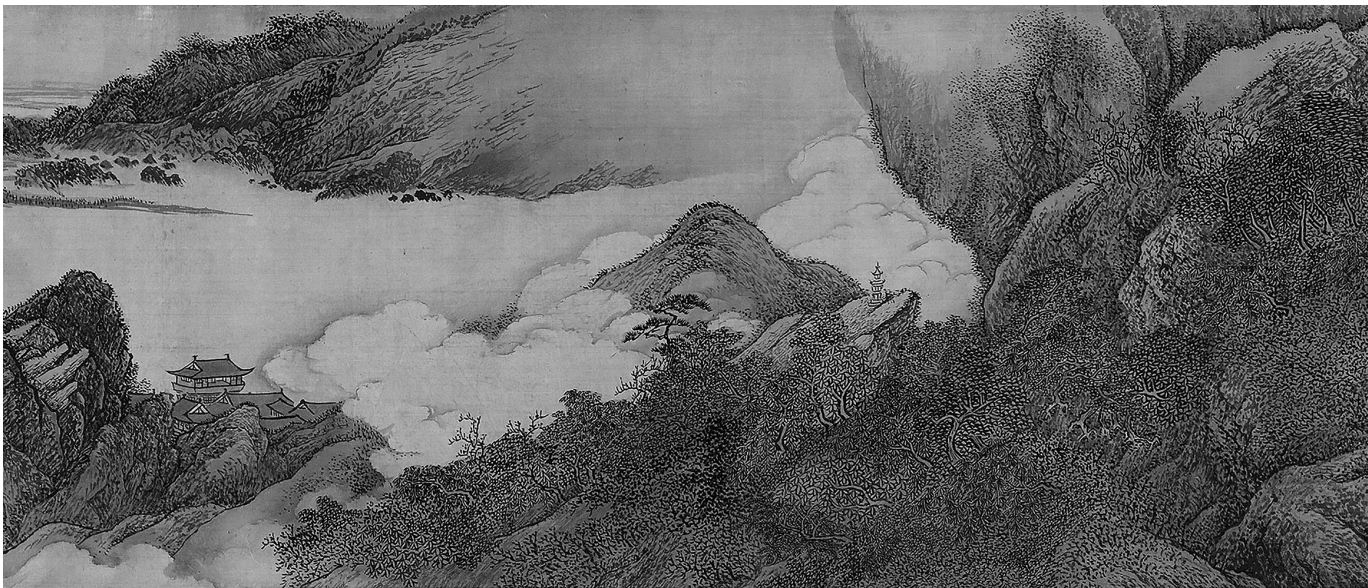

Paradigm Shift for The Study of The ‘Four Wangs’

Shi Shouqian

The article Chinese appears
from page 004 to 017.

ABSTRACT: The study of early Qing artists ‘Four Wangs’ should be taken as a focus concerning the process of modern academicization of art history. Under the influence of the historiographical transformation arising from the trend of ‘Doubting Antiquity’ in the early 20th century, the first generation of scholars categorized the painting of the Qing dynasty to the period of ‘Stagnation’, which was of limited discussion. However, the flourishing circulation of the ‘Four Wangs’ works in the 1930s proved to be a complete contrast to the relatively scant scholarly attention to the Qing painting history. The spread of images produced using collotype printing and the public exhibition of national and private collections at that time laid a foundation for modern research on the ‘Four Wangs’. The influence of these activities even extended to Japan. Headed by Naitō Konan and Seiichi Taki, art historians in Japan broke away from their previous reliance on “Kowatari” cultural artifacts and gradually developed a new understanding of Chinese painting history that differed from the past. In the West, stylistic analysis is an integral part of the study of Chinese art history and has yielded significant achievements. The seminal book co-edited by Prof. Wen Fong, *In Pursuit of Antiquity* (Qū Gǔ), not only illustrates the paradigm shift of stylistic analysis but also offers a modern interpretation of the classical proposition of ‘antiquity’. In the past 30 years, contextual research has become a new methodology for the study of the ‘Four Wangs’. With the newly discovered archives, it enabled meaningful and in-depth scholarly discussion and exposition. This study centers on the paradigm shift of Chinese painting history and the publication of related paintings and archives. It presents a literature review of research on the ‘Four Wangs’ and unveils the process of “modernization” in the historiography of Chinese painting.

KEYWORDS: the ‘Four Wangs’; collotype; Calligraphy and Painting Exhibition in Beijing (Jingshi Shuhua Zhanlanhui); Naitō Konan; Wen Fong



Wang Hui and His Patrons in 1667-1668

Zhang Hui [American] Bai Qianshen

ABSTRACT: The textual research of the manuscripts from Wang Shimin to Wang Hui which are included in *Wang Shimin's Seven Letters to Wang Hui* (Wáng Shímǐn Yǔ Wáng Hui Xīnzhá Qītōng) and other sources focuses on Wang Yongning playing as the important patron in Wang Hui's painting career from around the 5th year of Kangxi's (康熙) period and Wang Hui's artistic activities during the 6th-7th years of Emperor Kangxi's (康熙) reign (1667-1668). The critical moment in his artistry experience came in the 5th year of Kangxi's (康熙) reign from which Wang Hui became more famous with his reputation extending far beyond Jiangnan area. The analysis between the manuscripts and the printed copies intends to review how Wang Hui did to satisfy the increasing demand for his works from any ranks and classes and what motivated it after all. It also points out the potential traps in the text that are likely to mislead the scholars using the print manuscripts.

KEYWORDS: Wang Hui; Wang Yongning; Wang Shimin; Zhou Lianggong; manuscript letters

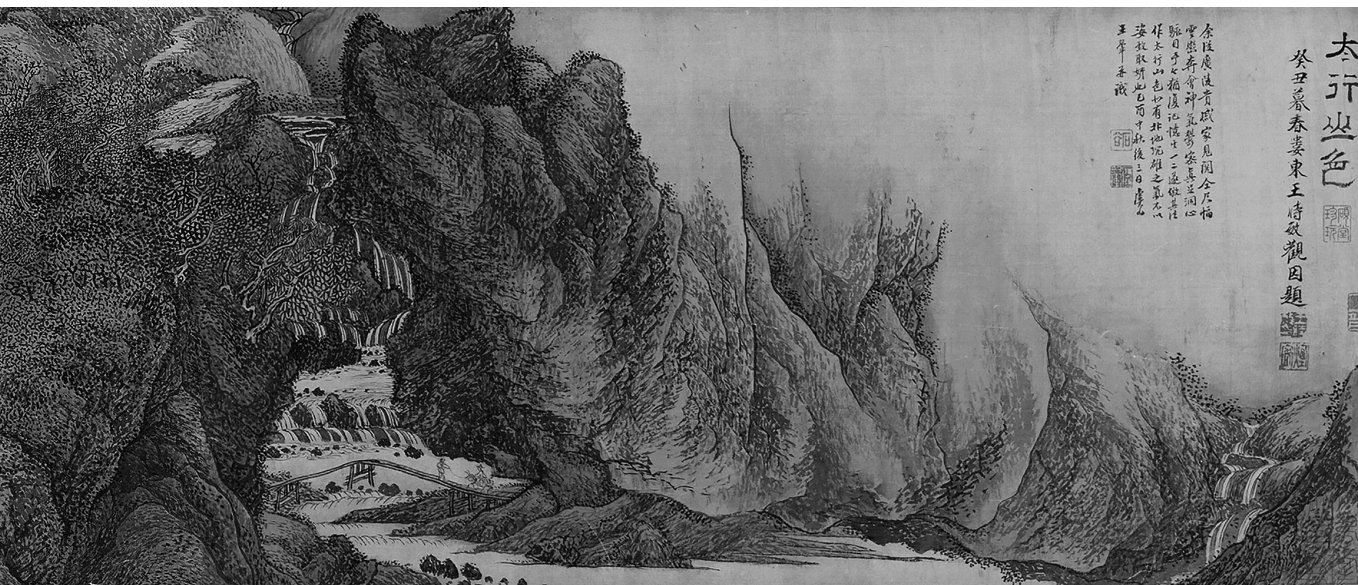
The Paintings Copied after Ancient Works and The Paintings Mistaken As Ancient Works: Taking for Case Study of Wang Hui's Paintings and Other Related Works Collected in The Palace Museum in Taipei

Wang Yaoting

ABSTRACT: It was usually talked in the 1970s about how many of Wang Hui's paintings under Shi Qu Bao Ji's art collection of the Palace Museum in Taipei are mistakenly attributed to the Song-Yuan artists, although such a saying had already arisen before Wang Hui died and can be read in the *Reading*

The article Chinese appears from page 018 to 028.

The article Chinese appears from page 029 to 045.



Paintings (Dú Huà Lù) by Zhou Lianggong (1612-1672) which records the biography of painters in the late Ming and early Qing dynasties. The study traces the story from the historical documents and paintings such as ‘A Temple in Autumn’ (Qiū Shān Xiāo Sì Tú) attributed to Wang Meng and the anonymous ‘Pine and Rock’ (Sōng Shí), both of which were after Wang Meng’s schema of ‘Towering Mountains and Trees’ by Wang Hui. It is shown in ‘*Dwelling by Bamboos and Waters*’ (Shuǐ Zhú Jū Tú) attributed to Ni Zan that Wang Hui learned from Wang Meng for complication more than he did from Ni Zan for simplicity. They were well-matched in skill but different in artistic expression by nature. As for the paintings ‘*Pavilion in the Woods*’ (Shū Lín Tíng Zǐ Tú) attributed to the Yuan artist Cao Zhibai and ‘*Spring Pond and Willows*’ (Liǔ Táng Chūn Sè Tú) attributed to the Yuan artist Zhu Shuchong, it is already an open secret that they both were actually counterfeited by Wang Hui himself.

KEYWORDS: Wang Hui; copies after ancient artwork; counterfeit; schema of ‘towering mountains and trees’; The Palace Museum in Taipei

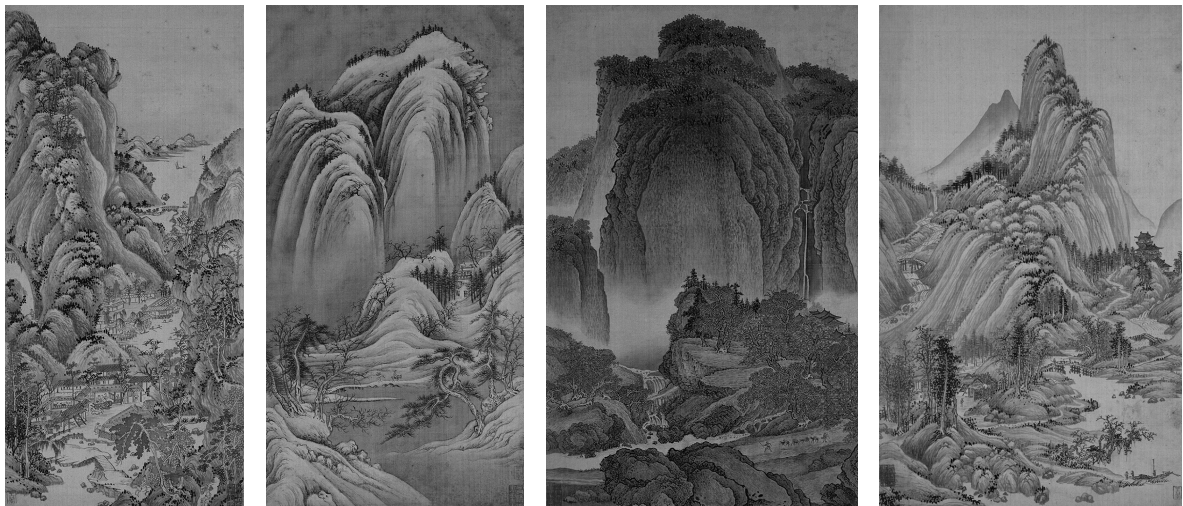
Wang Hui’s Copies and Forgeries after Senior Masters: Song Huizong’s ‘Returning Boats on a Snowy River’ of The Yale University Art Gallery

[American] David Ake Sensabaugh Translated by Chen Xuan

The article Chinese appears from page 046 to 065.

ABSTRACT: Painter Wang Hui is known for his copies and forgeries after senior masters. The ‘*Returning Boats on a Snowy River*’ (Xuějiāng Guǐzhào Tú) attributed to Song Huizong, Emperor of The Song Dynasty Zhao Ji, in the collection of the Yale University Art Gallery remains a controversial about its authenticity. The comparison between it with the scroll with the shared title in the collection of the Palace Museum in Beijing allows for a discussion of Wang Hui’s and/or his assistants’ potential role in the making of the Yale scroll.

KEYWORDS: Wang Hui; Emperor Huizong of The Song Dynasty Zhao Ji; ‘*Returning Boats on a Snowy River*’ (Xuějiāng Guǐzhào Tú); copies and forgeries



A Research into ‘*Dwelling in The Funchun Mountains*’ of Ziming Copy and The Ten Copies of ‘*Dwelling in the Funchun Mountains*’ of Wang Hui

Yu Hui

ABSTRACT: It is deduced from the textual research of the paintings titled ‘*Dwelling in the Funchun Mountains*’ (Fù Chūn Shān Jū Tú) including Wu Yong’s original, Wang Hui’s ten copies and Tang Yuzhao’s copy in oiled paper that the making of Ziming’s copy of ‘*Dwelling in the Funchun Mountains*’ (Fù Chūn Shān Jū Tú) went through two phases: firstly, Tang Yuzhao cut it off and added signature to pretend it into Huang Gongwang’s work. Secondly, Ziming’s copy entered the Qianlong’s Court in 1745 after it was added with more comments and seals in the early and middle of the Qianlong’s (乾隆) period.

The article Chinese appears from page 066 to 087.

KEYWORDS: Wang Hui; Tang Yuzhao; painting in oiled paper; ‘*Dwelling in the Funchun Mountains*’ (Zi Ming’s Copy); ‘*Dwelling in the Funchun Mountains*’ (Wu Yong’s Original); ‘two-phase project’

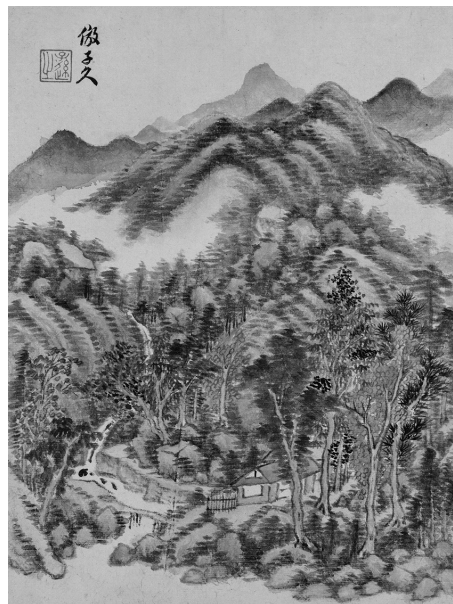
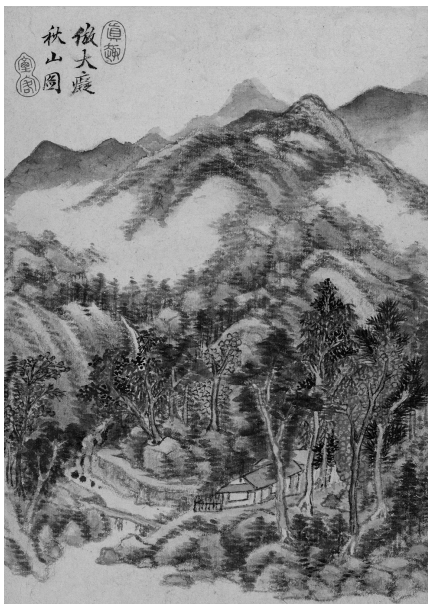
Tracing ‘*Autumn Mountain*’

Yu Wentao

ABSTRACT: Huang Gongwang’s painting of ‘*Autumn Mountains*’ (Qiū Shān Tú) that was once copied by the ‘Four Wangs’ and highly praised by Dong Qichang and Wang Shimin was regarded as his masterpiece model by the orthodox painters of the Qing dynasty even though it was barely seen and remains missing. This essay analyzes the relevant historical records and handed-down works aiming for its exact feature and whereabouts, and it also touches on its effects upon the ‘Four Wangs’ and the orthodox painters in the Qing Dynasty.

The article Chinese appears from page 088 to 099.

KEYWORDS: ‘*Autumn Mountains*’ (Qiū Shān Tú); the ‘Four Wangs’; Yun Shouping; imitate



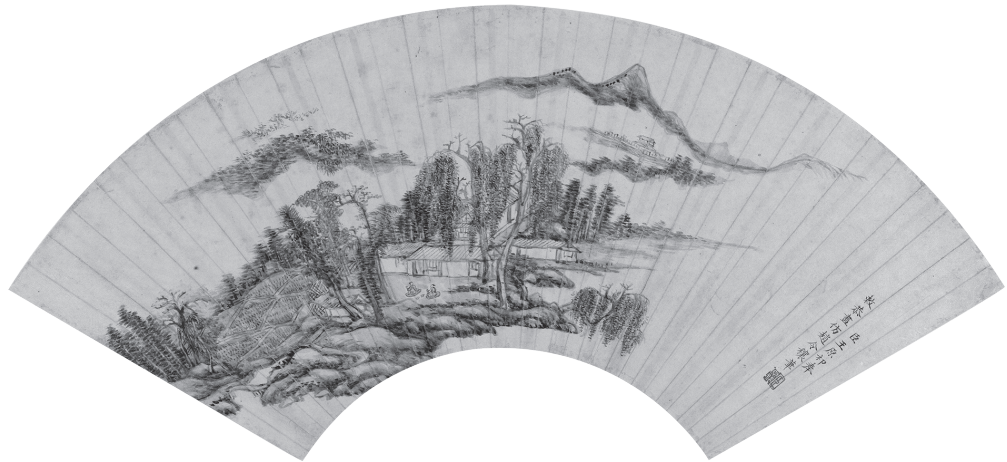
The Issues on ‘Four Wangs’ and Wu Li’s Paintings after Zhao Danian through a Case Study of ‘Summer Mist along the Lakeshore’

Wu Xueshan

The article Chinese appears
from page 100 to 117.

ABSTRACT: Zhao Lingrang’s (whose style name is Zhao Danian) ‘Summer Mist along The Lakeshore’ (Hú Zhuāng Qīng Xià Tú) in hand scroll once copied as the major model of landscape by the “Four Wangs’ was highly respected by Dong Qichang and kept in the private collection of Wang Shimin for more than thirty years who therefore was the first to change it from the horizontal into the vertical schema, which founded the basic form after Zhao Danian’ style. Wang Jian and Wang Hui followed Wang Shimin to enrich the picture with additional mountains faraway or farmlands to present Zhao Danian’s ‘mist-shrouded lake scenes’ in any themes of landscape. Wu Li based on the schema of the ‘Four Wangs’ to further highlight the vertical feeling of the depth of the winding paths extending to the distance in the paintings like ‘Lake in Spring’ (Hú Tiān Chūn Sè Tú) with the space depth similar to western landscape in style, which offers a different perspective for the scholars to look at Wu Li’s landscapes that seem of western style.

KEYWORDS: ‘Four Wangs’; the paintings after Zhao Danian; Wu Li; the western-styled painting; ‘Summer Mist along The Lakeshore’ (Hú Zhuāng Qīng Xià Tú) in hand scroll



Inheritance & Alienation: The Relationship between Dong Qichang and Wang Jian’s Painting Style Evolution

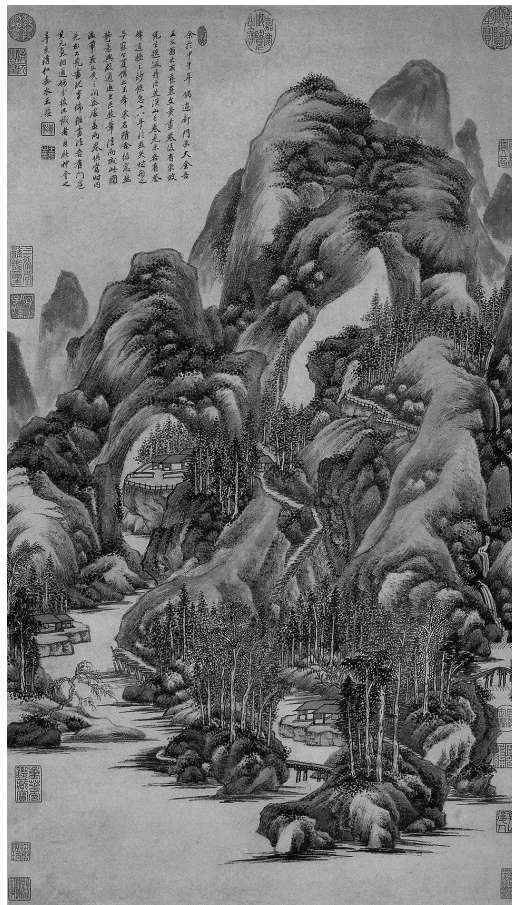
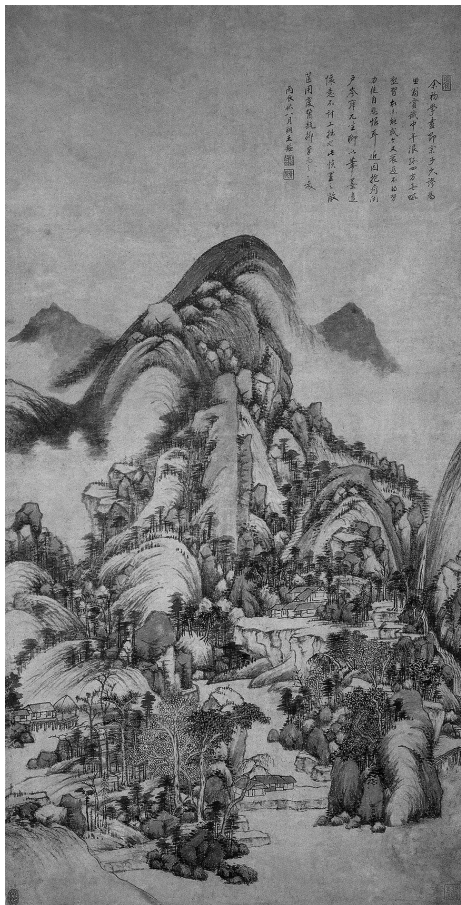
Zhao Guoying

The article Chinese appears
from page 118 to 133.

ABSTRACT: Wang Jian began to learn painting following the theory of southern school that was advocated by Dong Qichang, then pursuing the ideal of ‘the mixture of both craftsmanship and scholarship’ breaking away from Dong Qichang’s thought at his middle age, finally integrating the south-and-north idea absorbing merits of past masters with open mind in his works. With shared origin but different tastes in style and theory, Wang Jian went his own way separating from Dong

Qichang, Wang Shimin and Wang Yuanqi. He worked together with his student Wang Shigu to create one more style of the 'Four Wangs' school of the early Qing dynasty. The above analysis between Wang Jian and Dong Qichang in techniques and theory and origins is to find out the factors that contributed to the style integrating the northern and southern techniques.

KEYWORDS: Wang Jian; Dong Qichang; Theories of South & Northern Schools of Fine Art; painting after traditional style; 'the fusion of craftsmanship and scholarship' in painting



'Dumping The Coffin': An Ownership History of Wang Jian's 'White Clouds over Xiao-Xiang, after Zhao Mengfu'

Stephen Dole Allee [American] Translated by Yu Liwei [American]

ABSTRACT: The Freer Gallery of Art owns a hanging scroll by Wang Jian (1609–1677) with the title 'White Clouds over Xiao-Xiang, after Zhao Mengfu' (Fǎng Zhàowénmǐn Xiāoxiāng Báiyún Tú) (No. F1956.27). Some scholars have expressed reservations concerning its authenticity for years even though they were often unable to articulate exactly why, their objections were always based in part on the overall appearance of the painting. Representing the first research conducted on the painting since

The article Chinese appears from page 134 to 145.

its acquisition, this paper will focus primarily on its ownership history and how that may relate to the current appearance of the painting. Bearing seals of the Qianlong and Jiaqing emperors, the painting probably left the imperial collection around 1916. Between that time and 1932-33, the painting 'White Clouds over Xiao-Xiang, after Zhao Mengfu' (Fǎng Zhàowénmín Xiāoxiāng Báiyún Tú) (No. F1956.27) was the subject of a forced trade, a close copy, a revelatory inscription on the copy, a copy of the copy, the swindle of a Beijing collector, transfer to Shanghai, a forgery of the painting, a removal from its former mounting, and a remounting. In addition to those who handled and copied the painting and those who made the forgery, during these sixteen years at least seven major collectors and connoisseurs owned or viewed the painting in detail, none of whom impressed collector or authentication seals on the work itself. Published in Shanghai in 1933 and in London in 1938, the painting left its homeland around 1948-49 and spent some years traveling. The Freer Gallery of Art purchased the painting in 1956 and remounted it again in 1958. The paper focuses on the ownership history of the painting. Further controversial issues concerning the painting are reserved for other papers.

KEYWORDS: Dumping the Coffin; Li Mingyuan; Jin Cheng; Wu Hufan; Jiang Gusun; Chen Julai

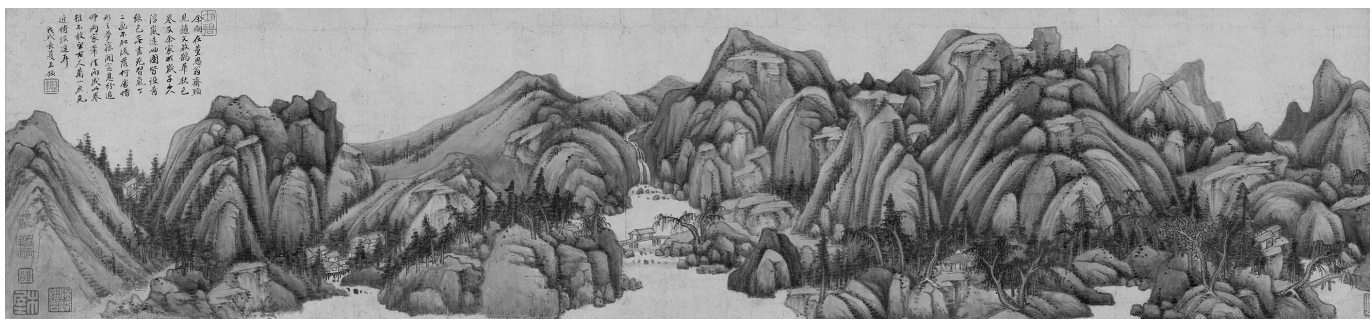
The Identification of Wang Jian's 'Steep Valleys and Dense Forest Landscape' in Scroll

TianYimin

The article Chinese appears from page 146 to 157.

ABSTRACT: The hanging scroll of 'Steep Valleys and Dense Forest Landscape' (Dou He Mi Lin Tú) after Huang Gongwang now collected in The Palace Museum was completed by Qing Painter Wang Jian in 1662. Ever since appreciating the original in Wang Shimin's collection, Wang Jian made no less than six copies after it, four of which survive including three hanging scrolls and one sheet, with distinct feature of each. The comparison between this hanging scroll and the sheet of 'Landscape after the Song-Yuan Style' (Fǎng Sòng Yuán Shān Shuǐ), both of which were completed in 1662, that the brushwork of the former is less solid, natural and thick than the latter, nor are ink colors and strokes. Combining with Wang Jiqian's collected 'Steep Valleys and Dense Forest Landscape' (Dou He Mi Lin Landscape) of Huang Gongwang and other extant works, the thesis attempts to identify the authenticity of the survival works of the "Four Wangs" of the early Qing dynasty.

KEYWORDS: Wang Jian; 'Steep Valleys and Dense Forest Landscape' (Dǒu Hè Mì Lín Tú); solid, round and thick; moist and thickness



Glamorous Landscape: A Reconsideration of Wang Yuanqi's Imperially Commissioned Landscapes and The Qing Court Paintings

Chen Yunru

ABSTRACT: The links between the 'Four Wangs' and the Qing court paintings has become a highlight among the academia once more in the 21st century as the result of the expanding vision of the Qing Dynasty painting history, especially the issues referring to the emperors playing as the leading role in the production of paintings in the court workshops. The once degraded imperially commissioned works of the Qing court are drawing more attention from the academic field in such context. So the thesis reviews the relations between the 'four Wangs' and the Qing Court paintings in style focusing on the interaction between Wang Yuanqi and the Qing court regarding his court experience and his imperially commissioned works as well as the meaning of the changed painting style in the history of Qing court art through the cases study of 18 articles of paintings with 'servitor's signature' (the paintings sealed with Chinese character '臣') in the collection of the Palace Museum in Taipei in form and size, and the composition of the over-sized works as large as 150cm. In general, these imperially commissioned works are featured as follows: the works express the secular concept through the mountain-water landscapes. Second, they are high-and-far sense of vision reflected in the composition. Third, both the shape of mountain and water and the light effects are highlighted with intensive colors and inks.

The article Chinese appears from page 158 to 173.

KEYWORDS: Wang Yuanqi; paintings with 'servitor's signature' (paintings sealed with Chinese character '臣'); the paintings of the 'Four Wangs'; the paintings of Qing Court; paintings in color and ink

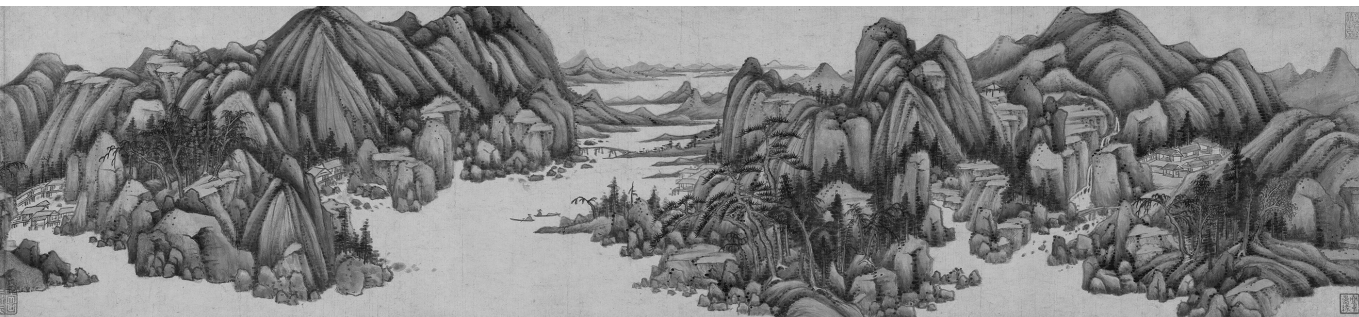
A Discussion of 'Expression via Colors' in The Paintings of The 'Four Wangs'

Xu Tong

ABSTRACT: Such southern artists as Huang Gongwang and Ni Zan are well-known for their works in light color and ink. Yet, among the 'Four Wangs' works after the senior masters are there many landscapes in blue and green mineral colors, which mix as a whole the contradictive aesthetics of the southern and northern schools respectively. This thesis tries to find out the in-depth factors that brought about the mentioned creative technique widely employed by the artists of the early Qing dynasty by Wang Yuanqi's theory of 'Expression via Colors'.

The article Chinese appears from page 174 to 187.

KEYWORDS: 'Expression via Colors'; the 'Four Wangs'; works after classical style; painting in color and ink



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