

## Chinese Painting

Traditional Chinese painting was fundamentally an abstract art form. Artists did not seek to produce direct copies of the natural world; rather, traditional Chinese paintings sought to portray the harmony between the natural world and human emotion, evoking ancient Chinese philosophy. From ancient scroll paintings to Buddhist grottoes to modern art, Lin Ci explores the history, theory, and development of distinctive styles of Chinese painting, illustrated throughout with full-color examples of these unique, treasured works of art.

## Introductions to Chinese Culture

The thirty volumes in the Introductions to Chinese Culture series provide accessible overviews of particular aspects of Chinese culture written by a noted expert in the field concerned. The topics covered range from architecture to archaeology, from mythology and music to martial arts. Each volume is lavishly illustrated in full color and will appeal to students requiring an introductory survey of the subject, as well as to more general readers.

*Lin Ci*

# CHINESE PAINTING



CAMBRIDGE  
UNIVERSITY PRESS

CAMBRIDGE  
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom  
One Liberty Plaza, 20th Floor, New York, NY 10006, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi - 110025, India  
79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.  
It furthers the University's mission by disseminating knowledge in the pursuit of  
education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521186636](http://www.cambridge.org/9780521186636)

Originally published by China Intercontinental Press as  
*The Art of Chinese Painting* (9787508516691) in 2010

© China Intercontinental Press 2010

This updated edition is published by Cambridge University Press  
with the permission of China Intercontinental Press under  
the China Book International programme .

For more information on the China Book International programme, please visit  
<http://www.cbi.gov.cn/wisework/content/10005.html>

Cambridge University Press retains copyright in its own contributions  
to this updated edition

© Cambridge University Press 2011

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 2011

*A catalogue record for this publication is available from the British Library*

ISBN 978-0-521-18663-6 Paperback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to in  
this publication, and does not guarantee that any content on such websites is,  
or will remain, accurate or appropriate.

NOT FOR SALE IN THE PEOPLE'S REPUBLIC OF CHINA (EXCLUDING  
HONG KONG SAR, MACAU SAR AND TAIWAN)

## Contents



### **Preface** 1

### **From Gu Kaizhi to Wu Daozi** 13

- Tomb Chamber Paintings 14
- The Most Romantic Painting 17
- “Communication of the Soul” 22
- Spring Outing (You-Chun Tu)* 23
- Emperors of Great Prosperity 27
- Other Figure Painters 31
- The “Painting Sage” 39
- Famous Paintings Record of Past Dynasties (Li-dai ming-hua ji)* 46

### **Desert Treasures** 49

- Buddhism Moving Eastwards 51
- Dunhuang Mogao Caves 60

### **Pure Mountains and Remote Streams** 71

- Northern Painters and Southern Painters 72



Song Emperor Huizong and His Period 81  
*Along the River During the Qingming Festival*  
(*Qingming Shanghe Tu*) 86  
Panorama *Shanshui* 91  
Su Shi and Mi Fu 100

**Scholar Paintings 107**

Zhao Mengfu and the “Four Masters of the Yuan Dynasty” 108  
Plum Blossom, Orchid, Bamboo, and Chrysanthemum 117  
“The Southern and Northern Schools” 122  
The “Four Wangs” and the “Four Monks” 128  
The End of Scholar Paintings and Famous Chinese Painters of  
Modern Times 134

**Modern Chinese Paintings 145**

Painters Studying Abroad 146  
Revolutionary Realism 150  
“Modern” and “Post-Modern” 159

**Appendix: Chronological Table of the Chinese  
Dynasties 167**

