

Tradition Transformed: Ink Painting in Taiwan, 1950-2000

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Tradition Transformed: Ink Painting in Taiwan, 1950-2000

變容した伝統：20世紀後半における台湾水墨画

Yen, Chuan-ying (Graduate Institute of Art History, National Taiwan University)

顏 娟英 (國立臺灣大學藝術史研究所)

When the Chinese Nationalist government accepted control of Taiwan on October 25th, 1945, after Japan announced its unconditional surrender on August 15th, 1945, it set up the Office of the Chief Executive of Taiwan Province. From this time Taiwan entered a new phase in its history. Artists and cultural figures likewise felt strong enthusiasm, expecting that the new government would be able to bring democracy and greater room for freedom. At the suggestion of the painter Yang San-lang, the Taiwan Provincial Fine Art Exhibition was established, modeled after the Taiwan Fine Art Exhibition directed by the Japanese colonial government before the war.

The earlier exhibition, which had been established in 1927 during the period of Japanese rule, was primarily Western realist in tone and highlighted the distinctive characteristics of Taiwanese locales and customs. At this time, ink painting, which was included under the Oriental Painting Division, was clearly influenced by the Japanese Nihonga tradition, which emphasized realism but at the same time stubbornly preserved Taiwan's traditional colors. Basically, since Taiwan lacked collections of important traditional Chinese paintings, and Western-style education was universal, painters were not encouraged, during the learning process, to copy old paintings. Instead, the observation and faithful depiction of nature were emphasized. In 1926, Lin Yü-shan, a young Taiwanese artist was first exposed and deeply moved by an exhibition of paintings by well-known Chinese masters held at the Ueno park, Tokyo. He immediately changed his plan to study Western-style painting and instead studied Nihonga, hoping thereby to gain greater familiarity with the ink painting tradition. (Fig. 1a: Lin Yü-shan, *A Sudden Downpour*, 1934; Fig. 1b: Lin Yü-shan, *Colors of Mount Kun-yang*, 1958).

When the Ch'ing dynasty first placed Taiwan under the authority of Fukien Province and added it to Chinese

territory, Taiwan was a frontier island, and scholars wishing to take the civil examination had to travel all the way to Fukien; to preserve their positions and status, officials had to travel back and forth across the Taiwan Strait. After the mid-19th century, in order to elevate their status, wealthy Taiwanese landowners were constantly crossing the Strait in order to hire educated persons to serve as long-term teachers for boys in their clans or to serve as consultants who could assist them in designing large residences and gardens, gathering antiques, and guiding them in the creation of poetry, calligraphy, and painting, which were needed in any elegant gathering with like-minded peers. Meanwhile, the temples that served as the hubs of religious belief as well as art and entertainment activities in the countryside depended on the fundraising efforts and donations of local enthusiasts to hire artisans from as far away as Hui-an and Ch'üan-chou in Fukien. These artisans would then stay in Taiwan for long periods of time directing temple construction, and in the process they would also cultivate the next generation of local artisans—including the painters responsible for the wall paintings in temples. Thus in the Taiwan Fine Art Exhibitions during the period of Japanese rule, one could still see through the subject-matter the clear influence of the folk temple wall-painting tradition.¹

In 1949, when the Chinese Nationalist government withdrew and took full control of Taiwan, most of the ink painters who came first to Taiwan from the Mainland were officials and scholars. The vast majority of them had absorbed Western techniques and concepts to an appropriate degree only after they had thoroughly mastered copying the brushwork of traditional Chinese models. The most influential among them were Huang Chün-pi 黃君璧 (1898–1991), who taught in the Department of Fine Arts, National Taiwan Normal University, and P'u Hsin-yü 溥心畬 (溥儒 Ju1896–1963). Huang Chün-pi studied in one of the places in China that had been the earliest to accept

Western influence—Canton—and he had had some training in watercolor technique. However, when he resolved to become an artist, he actively copied the works of well-known masters of the Ming and Ch'ing, and even the Yüan. In 1923, Huang Chün-pi, his first teacher 李瑤屏、黃般若 Li Yao-p'ing, Huang Pan-jo, and others—ten persons in all—established a painting society that was expanded and renamed two years later as the “Association for the Study of National Painting” (國畫研究會 Kuo-hua-yen-chiu-hui); they were in opposition to the Ling-nan School led by Kao Chien-fu 高劍父 (1879-1951), who had studied abroad in Japan. The Association for the Study of National Painting aimed primarily to develop and expand the national essence and put to order traditional Chinese painting “in order to cultivate the national character of our country.” However, after 1937, when the Sino-Japanese War forced Huang to leave Canton, his journey to Szechuan up the Yangtze and through the Three Gorges loosed him from his moorings and provided him an opportunity to observe the natural landscape and to depict things from life.

As the chairman of the Department of Fine Arts at National Taiwan Normal University for more than 20 years from his arrival in Taiwan in 1949, Huang became the leading scholar in the Chinese painting community. Starting in the 1960s, when he made several trips to North, Central and South America and to Africa, he developed new subject-matter such as waterfalls. This marked the third, innovative phase of his artistic career, the one of which he was most proud (Fig. 2a: Huang Chün-pi, *The Pine-scented Breeze Through Myriad Valleys*, 1960; Fig. 2b: Huang Chün-pi, *Making a Thatched Hut Near a High Waterfall*, 1984). His friend Li Lin-ts'an (李霖燦 1913-1999), the former vice-director of the National Palace Museum Taipei, once made an interesting observation describing Huan-g's style as being primarily in the Yüan dynasty tradition of sketching the idea in landscape, with the insertion of small windows of detail, for waterfalls, houses, and so on, in which he used the techniques of Western realism. During the nearly 40 years that he taught in Taiwan, Huang consistently made copying the predominant method of instruction.

P'u Hsin-yü was the great-grandson of Emperor Hsüan-

tsung of the Ch'ing dynasty; his sobriquet was “the Recluse of West Mountain” (Hsi-shan-i-shih 西山逸士). Confronted with the reality of the Ch'ing court's collapse and the founding of the Republic, he immersed himself in the study of the classics and poetry and became a talented, sensitive and widely revered poet. Meanwhile, he also expressed his feelings through calligraphy and painting, having practiced since childhood the various styles of painting and calligraphy through the ages. From calligraphy he moved into painting, and copied the famous works of antiquity in the imperial collection; he was an autodidact. In 1934, he accepted an invitation to teach at Peiping Art Institute 北平藝術專科學校, where he taught alongside Ch'i Pai-shih (齊白石 1867-1957) and other famous artists. In 1949, he followed the Chinese Nationalist government to Taipei, where he taught in the Department of Fine Arts at National Taiwan Normal University. To the end of his life,

P'u Hsin-yü maintained an attitude of withdrawn detachment from the world, in line with his status as a descendant of Ch'ing royalty, and he remained content despite poverty, taking delight in art. His style continued the elegant tradition of literati painting, but tended to favor the oblique attack (*ts'e-feng* 側鋒) brushwork. He was best known for the bright, numinously beautiful flavors of the Wu school artist T'ang Yin (唐寅 1470-1524; Fig. 3: P'u Hsin-yü, *The Setting Sun Brightens the River in Autumn*, c. 1950s).

Chang Ta-ch'ien (張大千 1899-1983), who with Huang and P'u made up the so-called “Three Masters Who Crossed the Sea” (渡海三家 *tu-hai-san-chia*), did not actually take up residence in Taiwan until 1976, but by virtue of his worldwide renown and broad connections with political and cultural figures, he not only led the art scene but also became a colorful celebrity much discussed in Taipei's streets and byways. In 1917, he had gone to Japan to study dyeing, and in 1919 he made the late Ch'ing painters Tseng Hsi (曾熙 1861-1930) and Li Juei-ch'ing 李瑞清 (1867-1920) his teachers and delved into studying the style of Shih T'ao (石濤 1641-c. 1718) and Pa-ta-shan-jen (八大山人 1626-1705). Starting in 1934, he began teaching in the art departments of National Central University and other schools. From 1941 to 1943, during the war between China and Japan, he made two

visits to the Mo-kao Grottoes at Tunhuang, where he copied ancient wall paintings. (Fig. 4a: Chang Ta-ch'ien, *Copy After Shih T'ao's 'Lofty Recluse Beneath the Pines'*, 1929). After stopping briefly in Taiwan in 1949 to hold a solo exhibition, he traveled to Hong Kong, India, and Central and South America. He maintained residency in Brazil for more than twenty years beginning in 1954 and only then returned and took up residency in Taiwan. After beginning his study of painting by copying Shih T'ao, he went on to study a wide range of ancient masterworks, particularly those by the Four Masters of the Yüan and the artists of the Wu School of painting in the Ming. Later on, he absorbed the figurative and decorative techniques of the Tunhuang wall paintings as well as the influence of Nihonga and Western painting. In 1956, he started experimenting with ink-splashing techniques. His painting style throughout his career underwent endless changes. (Fig. 4b: Chang Ta-ch'ien, Detail from *Lofty Mt. Lu*, 1983).

Long before Chang Ta-ch'ien returned to Taiwan, however, Taipei's art circles had already seen a group of controversial figures rise and recede like a wave at sea. This was a group of very young artists, of whom the leading figure was Liu Kuo-sung 劉國松 (b. 1932). At the end of 1954, when he was still studying at National Taiwan Normal University's Department of Fine Arts, Lu had published a series of articles bearing titles like "Nihonga Is Not Chinese Painting 日本畫不是國畫" and "Why Crowd Nihonga into Chinese Painting? 為什麼把日本畫往國畫裏擠?" that adopted a nationalistic position in stridently criticizing the Taiwanese artists in the Taiwan Provincial Fine Art Exhibition at the time, even though most of his own works then were watercolors, not ink painting. In 1957, he and his classmates in Western painting set up the Fifth Moon Group, which at first did not have any clear ideological position. Only in 1959, during that year's Fifth Moon exhibition, did Liu's works on display begin to show techniques similar to those of Franz Kline (1910-1962) or Mark Tobey (1890-1976)—covering the canvas with plaster and then creating the work by dripping and splashing pigment, in fluid motion.

The abstract expressionism of the works by Liu Kuo-sung and the other painters in the Fifth Moon Group in

the works by Liu Kuo-sung and the other painters in the Fifth Moon Group in the 1960s may be viewed as a kind of rebellion against and upending of the Academy. The modernist movement in China had been initiated during the May 4th Movement of the 1910s, which had advocated full acceptance of Western styles, but progress in this regard was not smooth. On the contrary, the late 1920s and 1930s saw a revival of the idea to protect the national essence and return to traditional models in the main stream ideologists of the National essence and return to traditional models in the main stream ideologists of the National Party. In 1934, the government formally pushed forward the New Life Movement, a combination of the revival of Confucian thought as well as militarism. After 1949 it was carried over to Taiwan by the National government even more actively in the schools and in society at large. In the 1960s, to antagonize the Cultural Revolution in China, the government zealously promoted the Chinese Cultural Revival Movement. In the art world, the Department of Fine Arts at National Taiwan Normal University was for a long time the only university program in art, and it was conservative, maintaining a rigid and stultified Chinese tradition together with the annual Provincial Exhibition. Meanwhile, due to the long period of martial law, it was not easy to obtain information on Western art, except through the various influences coming in through the US, which stationed troops in Taiwan after the Korean War. Young Taiwanese artists thus mirrored the American avant-garde as they boldly challenged the conservative tradition.

In 1961, during a Taipei preview of the exhibition of Chinese art treasures from the National Palace Museum that went on to tour the United States, Liu Kuo-sung was deeply moved when he saw Fan K'uan's (c. early 11th century) *Traveling Amidst Mountains and Streams* 范寬〈谿山行旅圖〉 for the first time and found there a means of connecting ink landscapes with American abstract expressionism. During the next year or so, he formally switched from the materials of abstract expressionism to ink and paper and started to explore the techniques of rubbing, stamping, creasing, and wrinkling in addition to brush work, thereby launching his "Chinese Contemporary Abstract Ink Painting Movement."² (Fig. 5a: Liu Kuo-sung, *Mount Yin*, 1961; Fig. 5b: Liu Kuo-sung, *The Creator of Transformations*,

1962). Around the same time, his fellow painter in the Fifth Moon Group, Chuang Tse (莊喆 b. 1934), also began using the technique of fast, spontaneous movement to express paintings in a seemingly fluid state. In the spring of 1966, an exhibition organized by Prof. Li Chu-tsing and Dr. Thomas Lawton, “The New Chinese Landscape Tradition,” received a grant from the JDR 3rd Foundation and toured through the United States for two years. It included works by two artists resident in the United States, Wang Chi-ch’ien 王季遷 and the Taiwanese artists Ch’en Ch’i-k’uan 陳其寬, Yü Ch’eng-yao 余承堯, Liu Kuo-sung, Chuang Tse 莊喆, and Feng Chung-jui 馮鍾睿; the latter three were Fifth Moon members. (Fig. 6: Feng Chung-jui, 1967-72, 1967; Fig. 7: Chuang Tse, Untitled, 1990). Through the assistance of the foundation, Liu Kuo-sung also traveled to the United States as well as many other countries for a year and a half, which broadened his artistic vistas. Neil Armstrong’s moonwalk in 1969 further inspired Liu Kuo-sung’s space exploration series (Fig. 5c: Liu Kuo-sung, *Moon on Snowy Mountains*, 1970).

The phenomenon most worthy of note in the past four decades of Taiwanese art occurred when these outstanding artists broke the constraints of their academic art training and persistently led Taiwan’s art circle into fresh new territory. After the contemporary ink painting movement got away from the idea of “entering the painting through the brushwork,” the painters’ expressions became more diverse. As space travel, microscopes, telescopes, digitally processed images, and other features of modern life provide people with new visual experiences, modern art has been continually forced to develop new techniques. If we say that Liu Kuo-sung’s landscape paintings attempt to lead the viewer through a quick tour of space, a walk on the moon, and a look back on earth, then we might also say that the landscapes of Ch’en Ch’i-k’uan, an architect, attempt to lead us on imagined tranquil journeys into hitherto unseen immortal realms and hidden microcosms. (Fig. 8a: Ch’en Ch’i-k’uan, *Immortal*, 1987; Fig. 8b: Ch’en Ch’i-k’uan, *Heaven, Earth and Man*, 1989). Ch’en Ch’i-k’uan had graduated from the Dept. of Architecture at National Central University in 1944, when it had moved to Chungking due to the war, and in 1948 he went to the US, where he continued his studies and went on to work. In 1958, he went to Taiwan

because of his collaboration with the renowned architect I. M. Pei in designing the campus of Tunghai University in Taichung. Two years later he decided to reside in Taiwan and then became the first chairman of Tunghai University’s Dept. of Architecture. His brushwork is exquisitely delicate, like that of an architectural drawing, but he has cleverly converted contemporary visual experience into the vocabulary of traditional Chinese culture. He uses the rational orderliness of architecture to set out spaces that are reserved yet full of an poetic flavor and are striking in their novelty. He is fond of creating narrow compositions through which one can simultaneously observe heaven, earth and man, but he rejects oppositions, so that a sense of natural harmony among all the elements is conveyed. He is also particular adept with humorous, sketchily rendered animal and human figures that convey human warmth, friendliness, and by extension, a desire for peace. (Fig. 8c: Ch’en Ch’i-k’uan, *Visible but Unreachable*, 1967; Fig. 8d: Ch’en Ch’i-k’uan, *My Son*, 1967).

Yü Ch’eng-yao (余承堯 1898–1993) of Taipei, the oldest artist to take part in Prof. Li Chu-tsing’s “New Chinese Landscape Tradition” exhibition, was an unusual recluse. He was born in a poor farming village in Fukien Province. After graduating from high school, he joined the revolutionary forces of the Kuomintang. In 1920, he traveled to Japan, where he studied first at Waseda university then transferred to the Imperial Japanese Army Academy in Tokyo, and after returning in 1924, he became an instructor in the newly established Huang-p’u Army Academy in Guangzhou. During the War of Resistance Against the Japanese, he was a Commander and fought battles far and wide; he reached the rank of Lieutenant-General. After retiring in 1945, he returned to his home village to do business. In 1949, he traveled from Fukien to Taiwan to visit friends and learn about the situation there, not expecting that this would part him from his family and hometown for nearly 40 years. From the time he was young he was fond of poetry, skilled at calligraphy, and a devotee of the nan-kuan classical music of his home in Ch’üan-chou.

Around 1954, Yü began trying to paint scenes of his home in order to relieve homesickness—an activity that he

continued until in his 90's. He never joined any painting society, kept mostly to himself and lived a spartan lifestyle. His social life was limited to serving as the director of a *nan-kuan* ensemble and engaging in connoisseurship activities. In his isolation, he remembered the mountains and woods of his home and carefully depicted the famous sites that he had seen in his younger days, so as to convey reverence for nature and its irresistible life-force (Fig. 9a : Yü Ch'eng-yao, *Detail from Landscape on an Eight-part Folding Screen*, 1971). As they derived from his inner intuition, Yü Ch'eng-yao's paintings have an unsullied, naïve flavor, as if they were parts of a memoir or historical poems commemorating a certain time. Over the years, he continuously refined several main themes, such as Mt. Hua in Hua-yin, Shensi Province and Mt. T'ieh-ch'ih in his hometown in Fukien, and in the end he had elevated them to something like timeless memorials (Fig. 9b: Yü Ch'eng-yao, *Reminiscence of Mt. Hua*, 1987). His landscapes emphasize the rugged, hard solidity and tenacious inner structure of the mountains and rocks. He favored the use of bright green, so that the landscapes seem set in an everlasting spring, and they express a strong sense of fantastic reality. (Fig. 9c: Yü Ch'eng-yao, *Zephyr at Huangshi*, 1988).

Another reclusive artist who had no connection with academic-style education was Hsia I-fu (夏一夫 b. 1927), who with Yü Ch'eng-yao was introduced to the world after gaining the strong appreciation of Prof. Li Chu-ting. Hsia I-fu grew up in the harbor town of Yen-t'ai (known then in the West as Chefoo), Shantung. His family was engaged in the business of designing and manufacturing handicraft objects and lace for export to the West. During the War of Resistance Against the Japanese, Hsia I-fu studied at Yen-t'ai Normal School. He had planned originally to go to National Academy of Art, Hangchow (present-day China Academy of Art) after the war, but then civil war between the Nationalists and Communists broke out, and in the chaos he withdrew to Taiwan. Starting in the late 1950s, he worked for an advertisement engineering company and then in furniture and interior design. In 1971, he set up a gallery that targeted overseas markets and sold his own watercolors and batik paintings, but later on, after the US withdrew its forces from Taiwan, he lost his main customers and

was forced to close. In 1978, Hsia I-fu finally resolved to give up all of his design work and become a dedicated ink painter, with no other source of income. In March 1988, he became a finalist for the Innovation Award in Taipei Fine Arts Museum's Contemporary Ink Painting Exhibition, but when he discovered that he was, at 62 years of age, being listed together with a group of artists in their 20s and 30s, he felt deeply ashamed.

Before he was at least 50 years old, Yü Ch'eng-yao had never expected that he would go from a general and cultural figure to self-taught painter, but Hsia I-fu was different, since he had encountered several artists while still young and aspired to enter an art academy and become a painter. He was forced to give up these plans because of war, but was always working in some art-related business. He was also very concerned about artistic developments and was deeply in love with the National Palace Museum's collection of Sung paintings. When he finally focused on his creative work, regardless of economic difficulty, he also decided to become a unique artist, one not at all like anyone else, ancient or modern. Hsia I-fu had a fondness for especially fine brushes and the application of heavy, dry ink in short strokes, dotting, or light scraping, and he expressed the details of mountains, clouds, the sea, and trees with extreme patience; he also expressed light and shadow through subtle variations of moistness (Fig. 10a: Hsia I-fu, *Landscape*, 1988; Fig. 10b: Hsia I-fu, *Green Mountains*, 1990s). Unlike Yü Ch'eng-yao's landscapes of the inner mind, Hsia I-fu persisted in seeking visually realistic effects. At first glance a quasi-photographic effect may emerge through the landscapes, but the delicate variations in the ink and brushwork immediately require the viewer to contemplate nature's mysteries from a position of humility. The natural realism that Hsia pursued was not at all spontaneous but a highly refined aesthetic of mind wedded to hand, and in this regard his accomplishments were similar to those of Yü Ch'eng-yao.

Meanwhile, besides the innovative landscape painters just described above, there has been, during the past nearly fifty years in Taiwan, an emergence of an entirely new face in the literati landscape tradition. Chiang Chao-shen (江兆申 1925-1996) was the leading painter as well as the most

influential on other artists. He was born near Mt. Huang in Anhui Province, and from his childhood he learned classical poetry, calligraphy, painting, seal-carving, and other traditional literati arts from the elder generation of his family. Later on, after the family's fortunes declined, he gave up civilian pursuits and joined the army. He came to Taiwan in 1949 and worked as a high school teacher. The following year, he asked to study poetry under P'u Hsin-yu and immersed himself in the literary classics, but without neglecting to continue painting. In 1965, he held his first solo exhibition of paintings, calligraphy, and seals, and he won acclaim for representing a new style in the tradition of literati painting. In the same year, he began to work in the Calligraphy and Painting Department of the National Palace Museum and conduct research on Chinese painting and calligraphy. However, Chiang Chao-shen never stopped teaching after he arrived in Taiwan in 1949, and during his tenure at the National Palace Museum he taught landscape painting and, for a time, Chinese art history in various universities. On his days off he opened his studio to demonstrate to students how he painted landscapes, and so he influenced even more students.

The greatest difference between Chiang Chao-shen and most of the other artists described so far is that from the time he was young he had always practiced the calligraphy of early T'ang masters like Ou-yang Hsün (歐陽修 557-641) and Ch'u Sui-liang (褚遂良 595-658) every day, so that their powerful brushwork became, by imperceptible degrees, the foundation for his painting. The brushwork throughout his *Watery Sky Beyond the Human World* of 1979 (Fig. 11a) is like unconstrained grass script—the spirit of the brush flies, the ink tonalities vary, and it is all in a manner that is as relaxed and easy as scudding clouds and flowing water. The composition leaves a great deal of white space on the paper, and the disposition of the landscape is such that it resembles an abstract painting. The heptameter regulated verse on top is the drinking song of a recluse enjoying himself in its midst. In blending the art of poetry, calligraphy, and painting this way, without the constraints of his ancient models, Chiang gives free rein to his individual talent.

In the mid-1980s, Chiang Chao-shen's paintings entered

a new phase. The untrammelled display of individual talent and the force of the brush became more settled, stable and refined, so that the paintings show a more reserved, decorous feeling. After he retired and moved to the mountains in 1991 in particular, he got rid of all inner obstructions, so that when he painted or did calligraphy he could roam with the ancients and converse with nature. That year he executed *The Autumn Light of P'eng-li*, a large painting measuring approximately two meters in height and five in width (Fig. 11b, detail), that gave detailed depiction of the beauty of a majestic forested mountain and a tranquil lake. P'eng-li is the ancient name for Lake Po-yang. For the poetic inscription Chiang copied out Li Po's (李白 701-762) pentameter ancient style poem, "In Reminiscence of the landscape poet of the Six Dynasties, Hsieh Ling-yün (謝靈運 385-433) while visiting P'eng-li" The tight composition and steady, solid brushwork brings to mind the Yüan painter Wang Meng (王蒙 1308-1385), but with greater vitality of spirit and fluid beauty.

Chiang Chao-shen was at ease living away in the mountains and enjoying landscapes, and he had many innovative compositional ideas. His *Feng-kui-tou* (風櫃斗) of 1993 (Fig. 11c) depicts the intoxicating contentment of savoring tea and blossoming plum trees under a gentle breeze, when he and his friends went to Feng-kui-tou, a scenic spot in Hsin-i Village, Nantou County in the winter. The inscription consists of a citation of the Sung poet Lu Yu's (陸游 1125-1210) truncated verse on plum blossoms and a short essay record Chiang's feelings while enjoying the flowers at Feng-kui-tou. Like *Watery Sky Beyond the Human World* (1979), this painting also breaks with the usual landscape forms in traditional painting, but the splendid calligraphy is blended even more successfully with the feeling of being under flowering trees and immersed in their scent: the whole painting has a warm, moving beauty. In his later years Chiang Chao-shen put much care into tending his own garden and planning the arrangement of its trees, flowers, and rocks. His handscroll *Trees in Retreat Garden* (1992) seems to record the many faces of the trees and strange rocks in his garden, and is quite interesting. In *Dwelling in a Garden* (Fig. 11d), which he painted in the summer of 1994, there are no human figures, but the heavenly and human realms are blended as one. The feeling

of idle contentment is expressed without reserve. The few rocks in the green lawn in the foreground seem to be the seats where the host and guests would sit when savoring the scenery over tea, and the varied postures of the trees bespeak each one's connection to this place. The still, tranquil mist in the distant mountains, the sound of flowing water nearby, and the spare yet elegant brushwork make the viewer linger over the painting.

The styles of the approximately nine painters introduced in this brief essay are each quite different from the others. All of them had lived through a long period of war and the impoverished 1950s, and they faced the huge upheavals of contemporary thought and society, but they firmly persisted in their creative pursuits and never wavered in intention. They worked hard to uncover nature's secrets with the traditional brush and ink and launched a new era of ink painting tradition that inherited the wisdom of the ancients and inspired those who came afterward.

Endnotes

- 1 Chüan-Ying Yen, "Jih-chih shih-ch'i ti-fang se-ts'ai yü T'ai-wan i-shih wen-t'i—Lin Yü-shan ts'ung 'shui-niu' tao 'chia-yüan' hsi-lieh tso-p'in," (Images of Cultural Identity in Colonial Taiwan: From Huang Tushui's *Water Buffalo* to Lin Yushan's Home Series), in *New History* 16, no. 2, pp. 114-143.
- 2 Li Shou-chin, "Chung-Hsi i-shu te hui-liu—chi Liu Kuo-sung hui-hua te fa-chan," Chiang Hsün, "Ch'ou-hsiang piao-hsien ts'ung hsi-fang tao tung-fang—Liu Kuo-sung te i-chiu-liu-ling nien-tai," and Chin Kuan-t'ao, "Wei-le nei mang-mang te wen-hua jung-ho chih lu—Liu Kuo-sung ho ta te hsien-tai shui-mo-hua," all collected in Li Chün-i ed., *Liu Kuo-sung yen-chiu wen-hsüan* (Taipei: National Museum of History, 1996); Hsiao Ch'ung-juei and Lin Po-hsin, *T'ai-wan mei-shu p'ing-lun ch'üan-chi—Liu Kuo-sung* (Taipei: I-shu-chia, 1999).



Fig. 1a: Lin Yü-shan, *A Sudden Downpour*, 1934



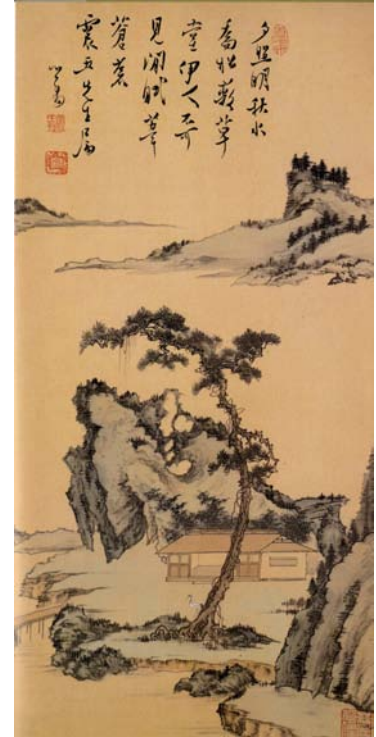
Fig. 1b: Lin Yü-shan, *Colors of Mount Kun-yang*, 1958



2a .



2b .



3 .

Fig. 2a: Huang Chün-pi, *The Pine-scented Breeze Through Myriad Valleys*, 1960

Fig. 2b: Huang Chün-pi, *Making a Thatched Hut Near a High Waterfall*, 1984

Fig. 3: P'u Hsin-yü, *The Setting Sun Brightens the River in Autumn*, c. 1950s



4a .



5a .



4b .

Fig. 4a: Chang Ta-ch'ien, *Copy After Shih T'ao's 'Lofty Recluse Beneath the Pines'*, 1929

Fig. 4b: Chang Ta-ch'ien, detail from *Lofty Mt. Lu*, 1983

Fig. 5a: Liu Kuo-sung, *Mount Yin*, 1961



5b .



6 .



5c .

Fig. 5b: Liu Kuo-sung, *The Creator of Transformations*, 1962

Fig. 5c: Liu Kuo-sung, *Moon Over Snowy mountains*, 1970

Fig. 6: Feng Chung-jui, *1967-72*, 1967



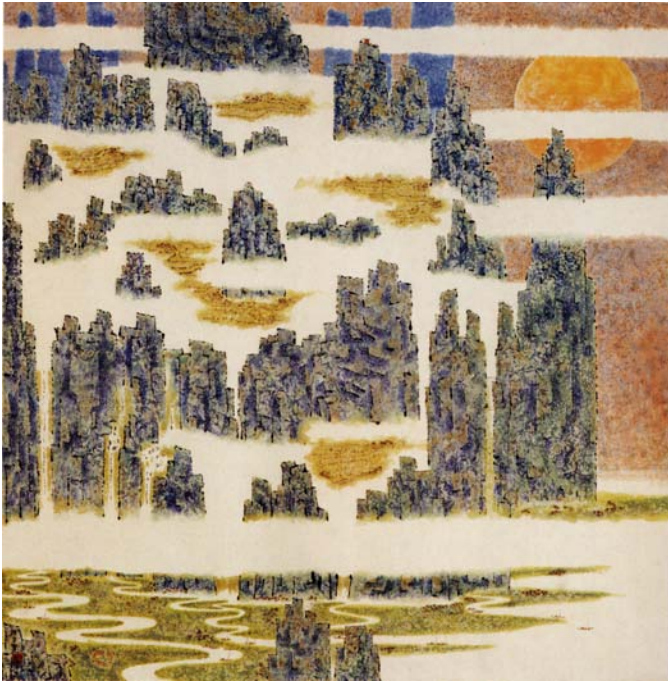
7 .

Fig. 7: Chuang Tse, *Untitled*, 1990



8a .

Fig. 8a: Ch'en Ch'i-k'uan, *Immortal*, 1987



8b .



8c .



8d .

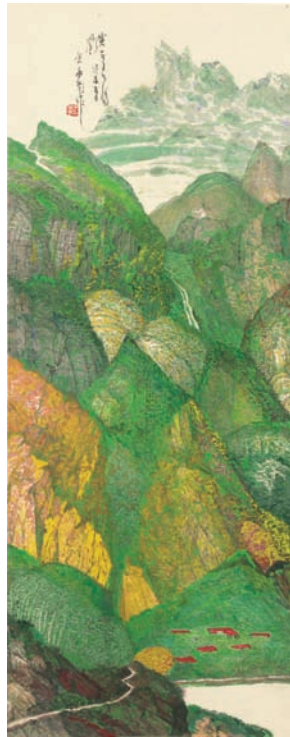
Fig. 8b: Ch'en Ch'i-k'uan, *Heaven, Earth and Man*, 1989

Fig. 8c: Ch'en Ch'i-k'uan, *Visible but Unreachable*, 1967

Fig. 8d: Ch'en Ch'i-k'uan, *My Son*, 1967



9b .



9c .



8a .

Fig. 9a: Yü Ch'eng-yao, *Detail from Landscape on an Eight-part Folding Screen*, 1971

Fig. 9b: Yü Ch'eng-yao, *Reminiscence of Mt. Hua*, 1987

Fig. 9c: Yü Ch'eng-yao, *Zephyr at Huangshi*, 1988



10a .



10b .



11a .



11b .



11c .



11d .

Fig. 10a: Hsia I-fu, *Landscape*, 1988

Fig. 10b: Hsia I-fu, *Green Mountains*, 1990s

Fig. 11a: Chiang Chao-shen, *Watery Sky Beyond the Human World*, 1979

Fig. 11b: Chiang Chao-shen, *Detail from The Autumn Light of P'eng-li*, 1991

Fig. 11c: Chiang Chao-shen, *Feng-kui-tou*, 1993

Fig. 11d: Chiang Chao-shen, *Dwelling in a Garden*, 1994