

Art & History in Modern China

Traditional Painting & Calligraphy, 1915–1939



Wang Zhen 王震 (1867–1938)

算盤錢鏰算不已盤算入
大權喜一朝算到九十二倍所
入者倍所出倍所出處饒風波
不必算心平和茶飯樂之孫
多回首處算奈何
辛酉秋二亭連吳昌碩題七十六



人有千算天只一算而後覺算覺其半性情
天付非公平能斷偶爾成吟眼天看
辛酉秋二亭連吳昌碩題

至善之人超教外至惡之人數亦逾善惡到頭
後必報因果分明敢道無天堂地獄惟心造大願
能獲乃丈夫
辛酉秋仲夏吳昌碩



道旁行者數已神吾信大數不信人
然而此亦奇只中說法說因果因果在
不可逃賞善罰惡天不差毫毫何不輸錢
養粟培根苗
辛酉秋二亭連吳昌碩



覺其半一性情



堂地獄惟心造大願
之王震宇

After facing the wall
for nine years, he
leaves a shadow
on the stone.
One must know that
reckless action
cannot compare
with stillness.
Writing and painting
with reverence, I
realize this.



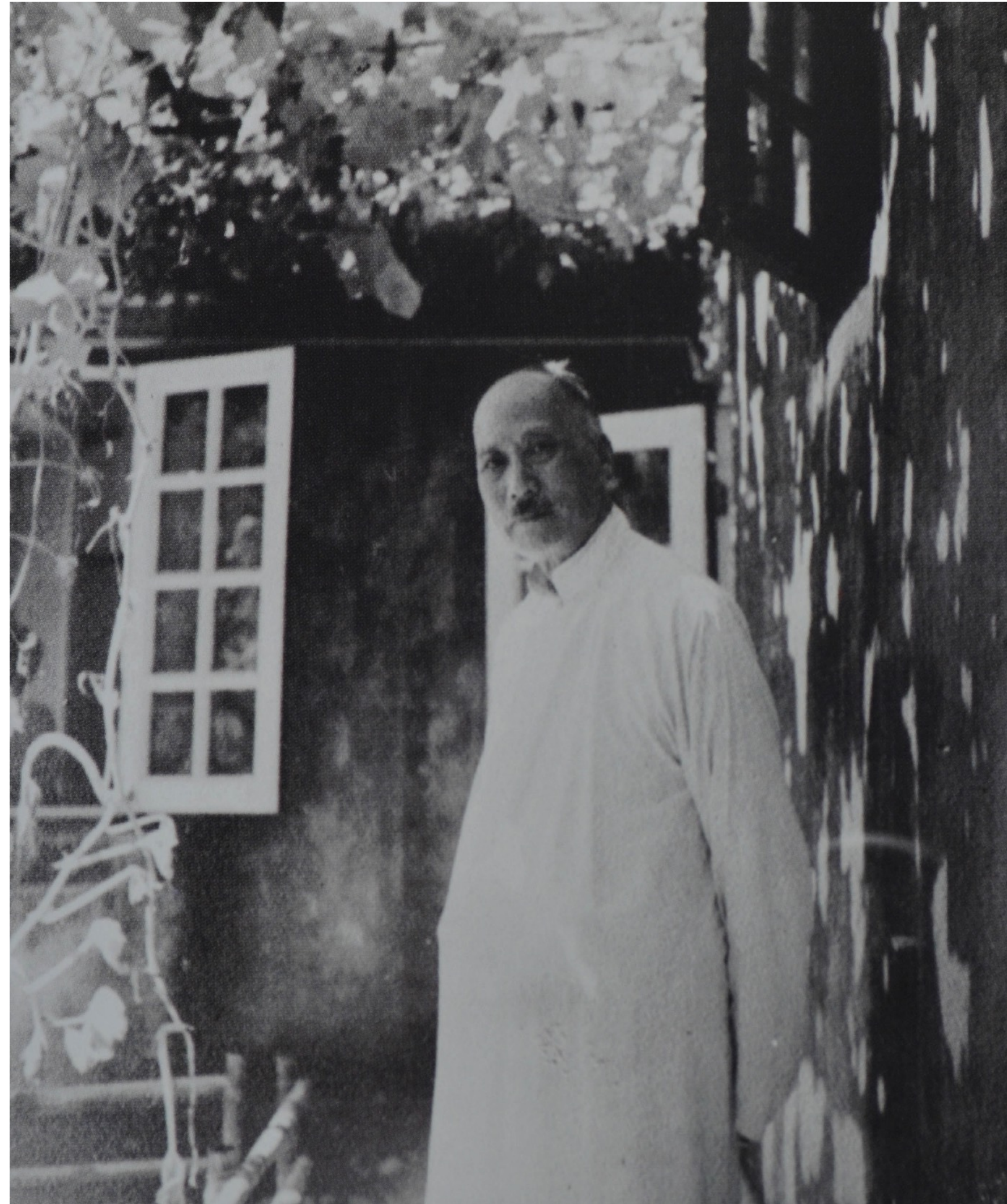
Bodhidharma Facing the Wall
[1934]*



Chen Hengque 陳衡恪 (1876–1923)



*Viewing Paintings [1918]**



Huang Binhong 黃賓虹 (1864–1955)

I copied Ni Zan's painting and I have traveled around with it in my traveling box for forty years. I take it out again from piles of paper. In the winter of the year Guisi [1953], Binhong adds another inscription.



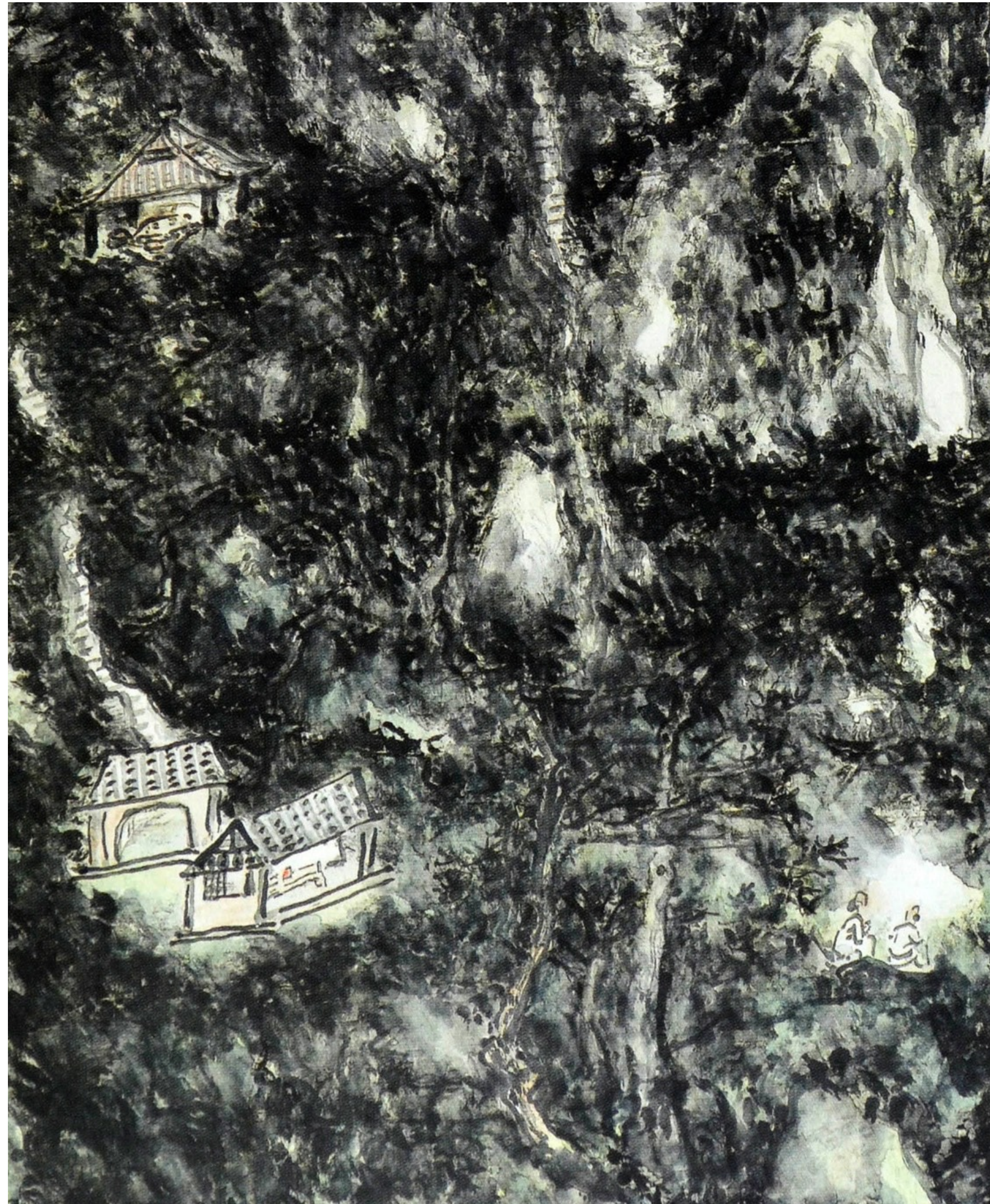
Seal: Huang Binhong
(intaglio characters, square)



Landscape after Ni Zan [1913]



[Landscape by Ni Zan (1301–1374)]



*Discourse on Heaven, Earth,
and Man [1954]*



Chinese painting is actually ancillary to calligraphy.

It can be seen as a secondary undertaking, something at which my associates and I simply play. Chinese characters begin as little sprouts and reach their apogee as poems and songs. Laozi said that the sage patterns himself on Heaven and bases himself on nature. In establishing their teachings, the Confucians divide all creation into four categories. Heaven and Earth give rise to man, and it is man that is most valued. These constitute the three treasures, and the virtue of these treasures surpasses all else.

We may praise the reputation of the scholar who improves himself without cease, dwells in humanity and is the font of righteousness. From science comes philosophy; as we see in modern Europe, scholars propose theories, and artists take them further. But they may initially hold mysticism in high regard. For the scholar there is only the mind; for the common man there is only what can be seen and felt. Such is the nature of transformation and change.





He Tianjian 賀天健 (1891-1977)
Conversation in Autumn Woods
 [1939]*



Pan Tianshou 潘天壽 (1897–1971)



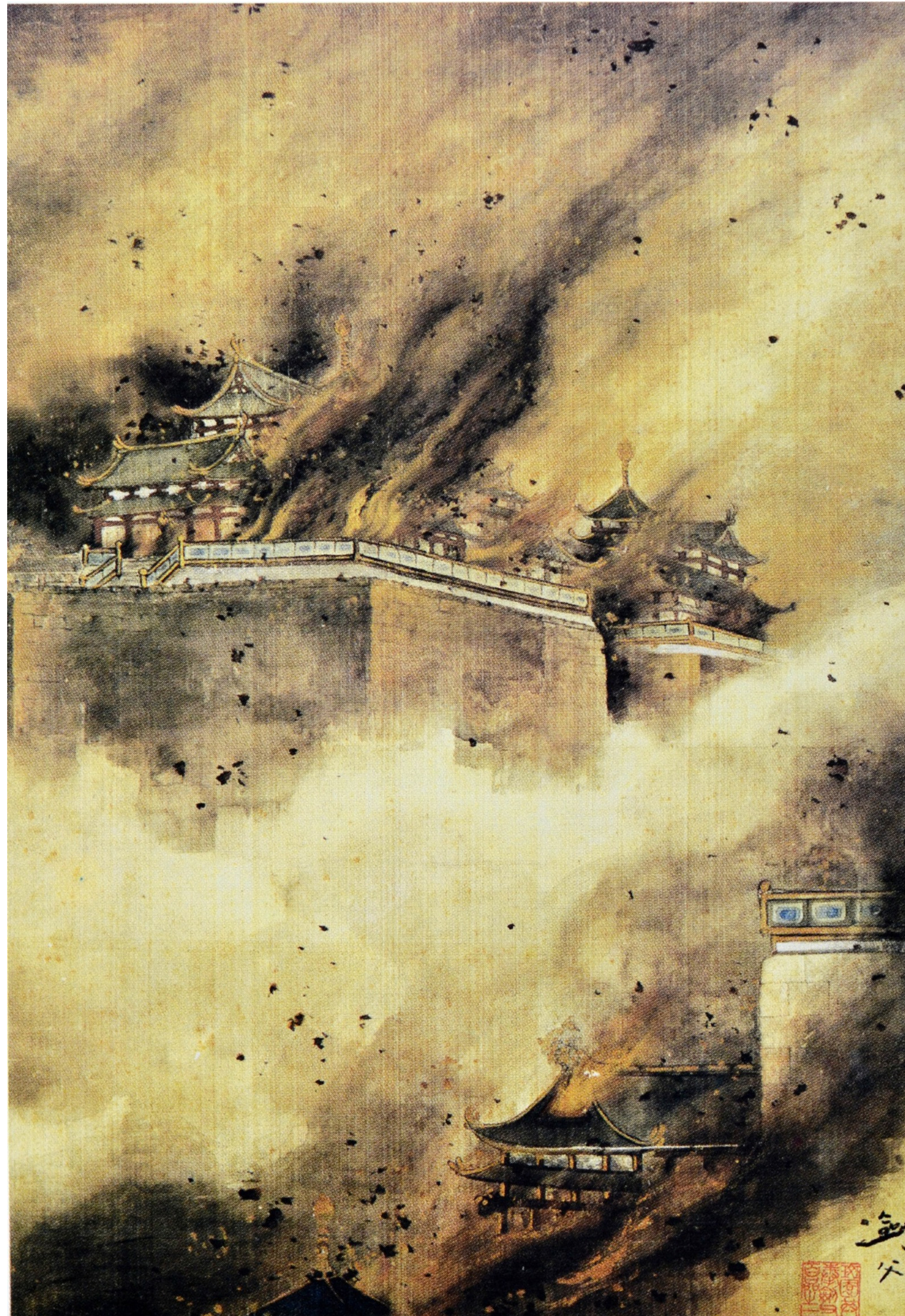
Black Chicken [1948]*



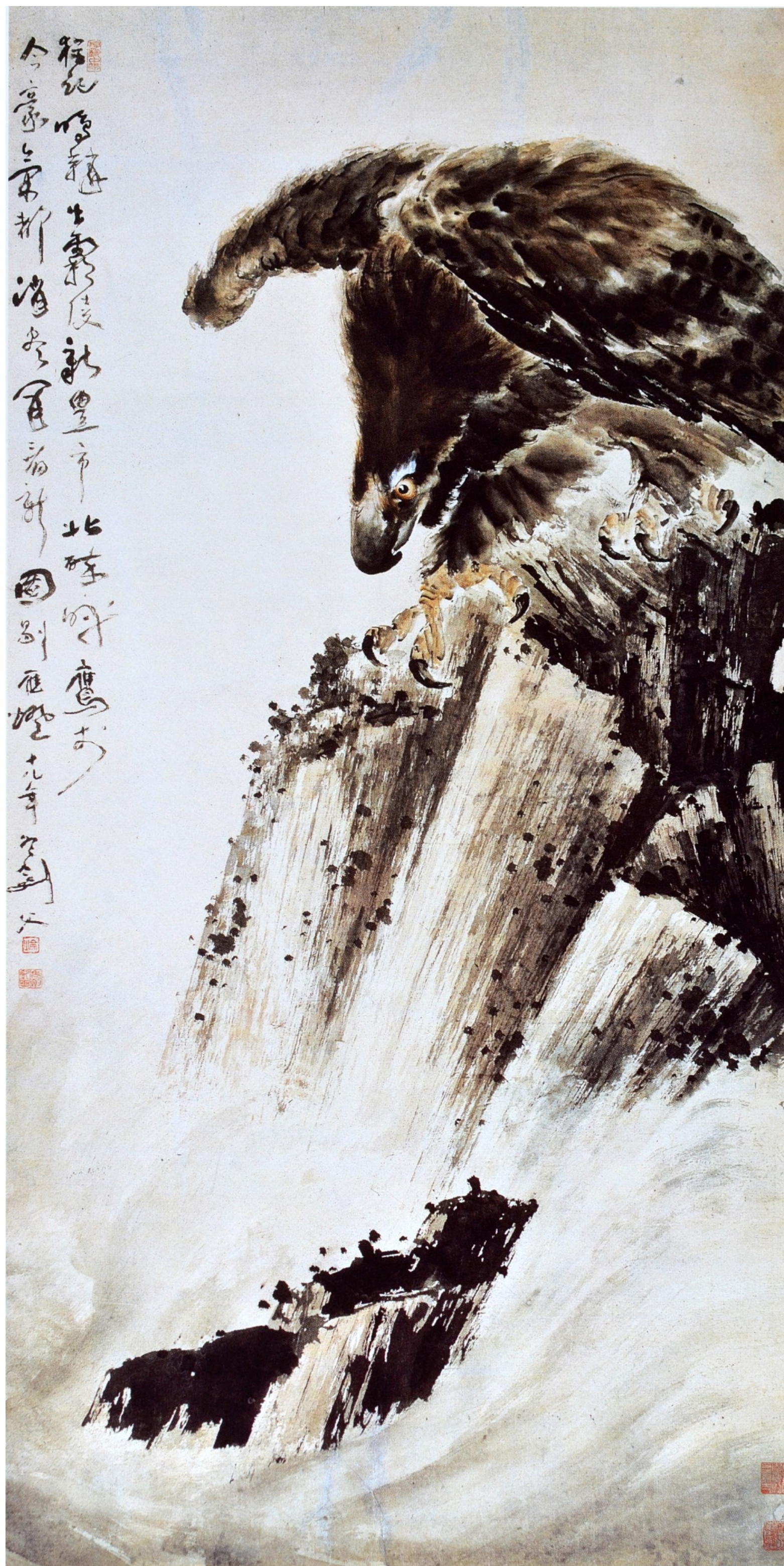
Gao Jianfu 高劍父 (1879–1951)



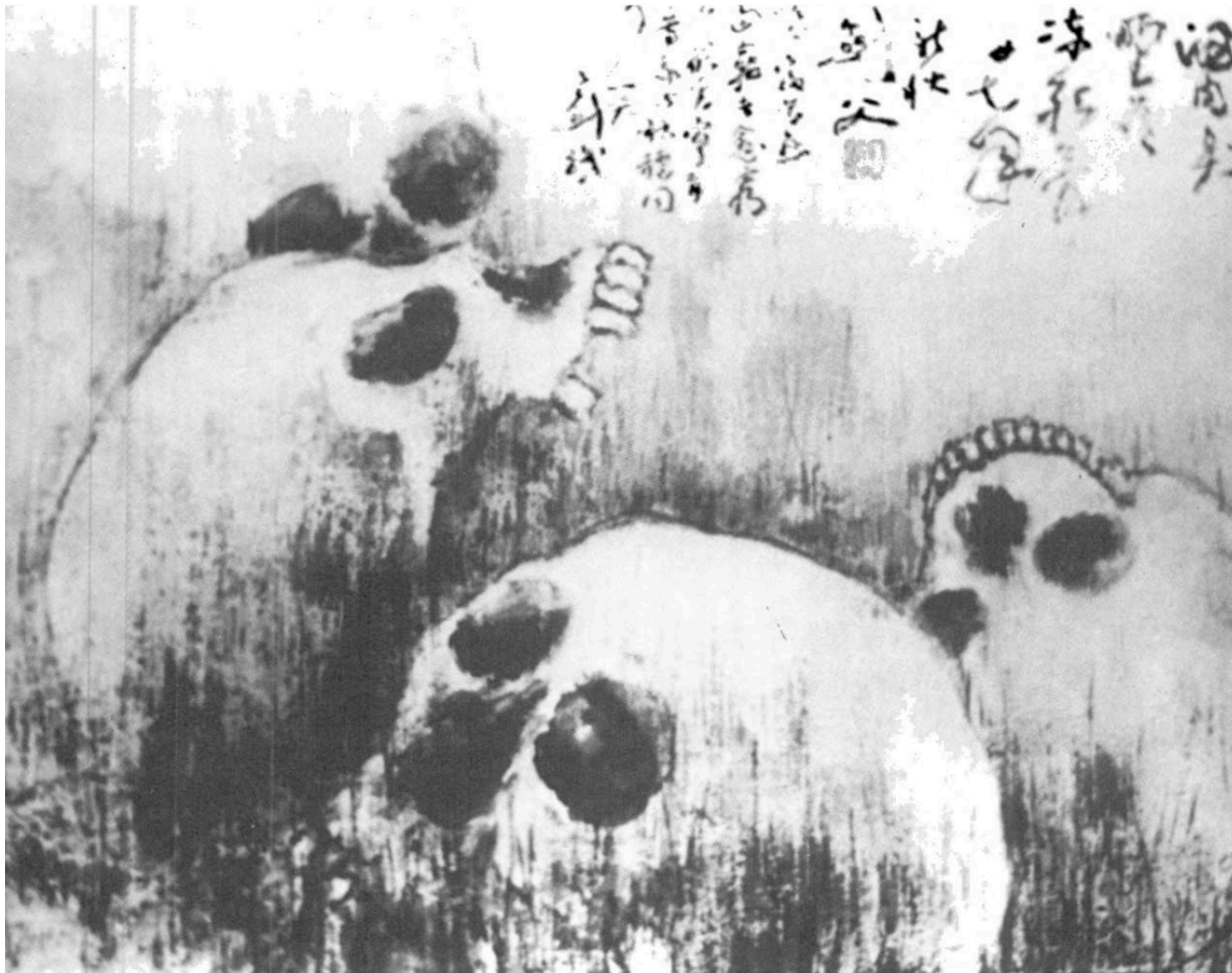
*Flowers, Melon, Fish, Insects [1905]**



*The Burning of
the E Fang Palace*
[ca. 1919]



Eagle [1929]*



Skulls Crying Over a Nation's Fate [1936]



*Chinese City
Burning in Ruins
[1939]*



The Truth, Illustrated
(1912–1913)



Gao Qifeng 高奇峰 (1889–1933)



Cover of *The Truth, Illustrated* (vol. 1, no. 2, June 1912)



Roaring Tiger [1916]



Monkeys and Snowy Pine
[1916]*