**赵孟頫秀石疏林图采访提纲**

**The Outline of the Interview on the painting ‘Elegant Rocks and Sparse Trees’ by Zhao Mengfu**



1、赵孟頫秀石疏林图最特殊的地方是哪些？为什么这件文物会是国宝之一？

赵孟頫在中国艺术史上占有非常重要的地位，他在书法、绘画上取得的成就极高，举世瞩目，同时也是承前启后的一位重要人物，对于中国艺术史的发展转变，起了很大的推动作用。而这幅《秀石疏林图》则是他流传下来的一幅非常有代表性的文人写意画，后纸上有赵孟頫关于“书画同理同源”的题诗,赵孟頫不仅在理论上明确提出了“以书入画”这一独特的艺术观，而且在实践与技法上打破了书画之间的界限，给文人画带来了不可估量的绘画生机，使得后来的“文人画”顺理成章地成为了中国画的主要流派。可以说任何研究赵孟頫画学思想和画风的画家、学者都不能轻视《秀林疏石图》在艺术领域的作用。因此这幅画也被故宫博物院定为一级甲等，被鉴定委员会称为 “艺术水平高，风格独特”

Zhao Meng Fu played a really important role in the history of Chinese art. His achievements in Chinese calligraphy and painting was so magnificent that they attract worldwide attention. He was an artist that not only inherited the fortune left by his predecessors but also pioneered to improve these art forms in many ways and his artistic contribution became a major driving force that shifted the development of the history of Chinese art. This particular piece of painting, ‘Elegant Rocks and Sparse Trees’, is very representative among all his Literati Freehand Brush Paintings that got passed down in history. There is a poem regarding the topic ‘Chinese calligraphy and Chinese painting have the same origin and are based on the same artistic theories’ written by Zhao Mengfu on the back of the painting. He not only clearly proposed the unique artistic concept of ‘taking calligraphy into painting’ meaning merging the beauty of Chinese calligraphy strokes and its aesthetic spirit into Chinese paintings and combining these two artistic systems together, but also truly broke the boundaries between these two art forms, which brought inestimable vitality into the Literati Painting, making this type that matured after his time the main genre of Chinese painting. There is no doubt that no painter or scholar who studies the painting theories and style of Zhao Mengfu should neglect or belittle the crucial role that this particular painting, ‘Elegant Rocks and Sparse Trees’, played in the field of Chinese art and this is exactly why this masterpiece was designated as a First Class Grade A painting by the Palace Museum in Beijing and regarded ‘high in artistic level and unique in painting style’ by the appraisal committee.

2、请给我们介绍一下元代的文人画发展，赵孟頫在其中是怎样的地位？

元代取消了五代、两宋的画院制度，除少数专业画家服务于宫廷外，尚有一部分身居高位的士大夫画家，其余多为一些隐居不仕的文人画家。元代绘画在继承唐、五代、宋绘画的基础上，又有进一步的发展，其显著特点就是“文人画”的兴起，表现在突出绘画作品的文学性和对于笔墨的强调，重视绘画中的书法趣味和诗、书、画的进一步结合。就赵孟頫个人来说，他是元代文人画的开创者，一方面将文人画推进到元代宫廷，协调了蒙古贵族和文人画家不同的审美趣味。另一方面大大增强了北宋文人写意画的风致，如果说北宋苏轼是文人画的倡导者，那么赵孟頫就是文人画的推动者，尽管包括苏轼、米芾在等人提出了“文人画”的概念，但是并没有和自己的艺术创作又直接的联系，墨戏的成分更多一些。到了元代，赵孟頫为文人画的发展发挥了极大的引领作用，对他的家族和“元四家”大有影响，为江南文人画家所宗法，他的文人画观念上承晋唐宋写实绘画的“古意”，下启明清写意绘画的“逸气”，成为元代文人画的核心画家。

The Imperial Court Painting Institution System during the Five Dynasties and Ten Kingdoms period and The Song Dynasty was almost completely abandoned in the Yuan Dynasty. During that time, apart from a few professional painters that still served in the imperial court, there was only a small number of scholar-official painters with high social status, and the majority was common literati painters living in seclusion or a simple private life with no ambition in politics. The painting style in the Yuan Dynasty inherited and further developed from the styles of the Tang, Five Dynasties period and the Song Dynasty, and one of the main remarkable traits of paintings at that time is the rise of ‘Literati Painting’. This type of painting manifested in highlighting literature nature in the painting and emphasising on the ink and strokes (like calligraphy) and pays more attention to putting the dynamic energy of calligraphy into the painting to achieve further fusion of the beauty of poetry, calligraphy, and painting all together. As to Zhao Mengfu, he is a pioneer in the Yuan Literati Painting who on the one hand promoted this type of painting to the Yuan imperial court and coordinated and balanced the differences in aesthetic tastes between the Mongolian aristocrats and literati painters at the time, and on the other hand further developed and greatly enhanced the styles of Literati Freehand Brush Painting from the Northern Song Dynasty. If the famous poet Su Shi from the Northern Song Dynasty is the advocate of the Literati Painting, then Zhao Mengfu is the one that widely promoted the development of this type of panting. Although several people before him, such as Su Shi and famous painter Mi Fu in the Song Dynasty, already proposed the concept of ‘Literati Painting, they did not directly associate this style to their own art creations which were still more of Freehand Brush paintings. In the Yuan Dynasty, Zhao Mengfu played an important leading role in developing the Literati Painting and greatly influenced the painters from his own family and the famous ‘Four Masters of Yuan Dynasty’, making him the epitome of all Literati Painters from South of Yangtze River. He was considered to be one of the core Yuan literati painters because his Literati Painting ideas inherited the tendency of imitating and preserving the old, classic styles from predecessors of the Realism Painting from Jin, Tang and Song Dynasties, and laid out the paths for the ‘supramundane and refined qualities’ of the Freehand Brush Painting in the Ming and Qing Dynasties.

3、请描述一下这幅画主要想表现的是什么？

一听这个名字，秀石疏林，就给人一种非常萧疏荒涩的深秋的感觉，画是纯粹用水墨完成，没有一点颜色，画面的主体是一块块大大小小的山石，山石的轮廓使用毛笔的侧锋皴擦出来，在山石的缝隙中前后生长着一丛丛的枯树，树枝活泼多姿，在画面的左侧，赵孟頫用犹如写篆书一样的中锋用笔，画出了上面树枝和稀疏的树叶，浓淡墨相得益彰，最后他又在山石的前后缝隙中，像写书法的笔法一样，画出了稀疏的竹叶，那么这样一幅郊野的山景非常活灵活现地呈现在我们眼前。枯木竹石，是中国绘画的特有现象，文人画的创作动机，绝大多数不是为状物象形，忠实再现所绘的客观景物，而是借绘画以抒情言志，赋予它们以画家的感悟。

The name of the painting itself, ‘Elegant Rocks and Sparse Trees’, gives out a desolate late autumn despair. This piece is an ink wash painting with no other pigments used (apart from back ink). The main subjects of the painting are mountain rocks in different shapes and sizes. The outline of the rocks was painted with sharp and quick sided strokes[[1]](#footnote-1) and the wrinkling texture technique using a brush. Between the gaps of these mountain rocks painted a bunch of withered trees with their trunks in dynamic shapes – some behind the rocks, some in front of the rocks. On the left part of this painting, Zhao Mengfu painted the tree branches and sparse tree leaves with the kind of centred strokes[[2]](#footnote-2) used in seal scripts and thick and light ink applications that contrast but at the same time complement each other. Then between the gaps on both back and front sides of the rocks, he also painted out some sparse bamboo leaves using the same techniques used in Chinese calligraphy. If we look at it as a whole, we can see a beautiful countryside mountain scenery vividly depicted and presented in front of our eyes. Withered trees, bamboos and rocks are three unique subjects in Chinese painting and also the main source of inspiration of Literati Paintings. However, most of depictions of these subjects are not imitations of real-life objects or faithfully reproductions of objective scenes, but serve as emotional and spiritual carriers of the painters to express their feelings, ambitions, thoughts and gnosis.

4、请解释一下赵孟頫在这幅画中使用的技法，对于观众来说能看到什么样的效果？

在画幅的后面，赵孟頫写了一首小诗，“石如飞白木如籀，写竹还与八法通。若也有人能会此，方知书画本来同。”落款是子昂重题。说明是多年以后，赵孟頫重新看到这幅《秀林疏石图》的时候又二次题写的。他主张画写意画不应该精细地勾描，而要非常潇洒地像写书法那样，把书画的用笔融入到画绘画之中。“石如飞白”“飞白”是书法的一种特殊的笔法，是毛笔在运动時呈现出笔毫的痕迹，笔划中露出一丝丝空白。赵孟頫用毛笔侧锋飞白法画石头，表现了巨石的坚硬质感。“木如籀”，“籀”指的是籀书，也就是大篆。他在画树枝的时候，就是用圆劲的中锋行笔，完全把树枝的挺劲出来。“写竹还与八法通”，在这里，赵孟頫用的是“写”是“画”，“八法”就是字体各种笔画的书写形态，是以王羲之《兰亭序》的第一个字“永”字组成的笔画为代表的，所以称之为“永字八法”。赵孟頫在画竹子的时候用峭利的笔法画竹叶，表现了竹的潇洒。整幅画给人一种酣畅淋漓、笔法多变的感觉。

On the back of this painting, Zhao Mengfu wrote a short poem that says: “Draw the rocks with the Flying White Calligraphy[[3]](#footnote-3) technique and draw the trees with the technique used in large seal scripts; and to vividly depict the spiritual energy of bamboos in Freehand Brush Painting, one needs to master 8 different calligraphy brushworks. If one can understand this, they would know that Chinese calligraphy and Chinese painting are essentially the same thing artistically.” and it was signed off as ‘Zi Ang (his courtesy name) commented again’. This means this poem was added by the painter when he saw this piece again several years later. He advocated that Freehand Brush Paintings should not be meticulously sketched but should be applied with the techniques and styles of Chinese calligraphy which lead to a more natural, unrestrained, casual and elegant way of painting (just like the calligraphy). The ‘Flying White Calligraphy’ mentioned in the poem above is actually a unique stroke style of Chinese calligraphy where the shape of brush hair strands appears on the paper during the fast movement of writing, leaving little bits of hollow and blank in the strokes. In this painting, Zhao Mengfu used this Flying White Calligraphy technique in sided strokes to vividly depict the hard and solid quality of the rocks, and used powerful round centred strokes to draw out the tall and strong shape of the trees. The ‘8 different calligraphy brushworks’ mentioned in the poem refers to different ways to write the calligraphy strokes based on how 8 strokes of the first character in Lanting Xu (Preface to the Poems Collected from the Orchid Pavilion) by Wang Xizhi, ‘永’ (yǒng), was written – that is why they are also called the ‘8 different calligraphic techniques in the character Yong’. Zhao Mengfu drew the bamboos in this piece with a kind of swift and sharp brushworks, beautifully revealing the unrestrained and elegant nature and shape of the plant. This painting as a whole gives out a vibe of booming enthusiasm with its diverse and dynamic brushworks and drawing techniques.

5、赵孟頫特殊的风格给了之后的画家怎样的影响和启发？（书画同源？）

赵孟頫将江南文人写意画的潇洒的书法用笔融入到绘画创作中，对后世影响很大，尤其是他提出“方知书画本来同”，使得文人意识到即使是没有受到专业的院体画的训练，他也可以在兴致之处，即兴进行绘画创作。书法历来是文人之业，文人画家利用自身的优势，用作为表意艺术的书法拓展了他们自身的绘画语言。首先书画的工具是相通的，笔墨是中国书画的灵魂，用笔和用墨是不能分离的，墨色运用上讲究“墨分五色”，以水调节墨色，形成分层次的浓淡干湿的效果，即焦、浓、重、淡、清之间的转换结合，从而达到画面的丰富多变；另外，不同于晋唐多使用绢作画，元代盛行用纸绘画，纸对水墨的浓淡干湿具有更强的敏感性和吸附力，给文人墨戏提供了良好的绘画材料。在今后的绘画发展中，文人画也从单纯的描线界形的桎槁中解放出来，具备了一种独特的有自身严密体系和表现价值的绘画形式，将对人世、自然的深刻感触融入到笔墨之中，书法和绘画相得益彰。

Zhao Mengfu left a great legacy of mixing the unrestrained, casual and elegant brushworks used in Chinese calligraphy of the South of Yangtze River Literati Freehand Brush Painting into general Chinese paintings which greatly influenced the future generations of Chinese painters. Most importantly, he proposed the theory of ‘Chinese calligraphy and Chinese painting are essentially the same’ which made the literati back then realised that even without the professional training from imperial court’s painting institutions, they could still create impromptu paintings whenever they felt like it. Chinese calligraphy had always been a literati’s skill and the literati painters utilized this advantage and used the more abstract and ideographic art form of Chinese calligraphy to extend and expand their artistic language of painting. First of all, the tools used in Chinese calligraphy and painting are interchangeable and essentially the same. The ink and brush combination can be seen as the soul and inseparable parts of these two Chinese art forms. The application of ink in Chinese painting is based on a theory of ‘Five Tints of Ink Colour’, created by mixing with different amounts of water to generate diversification in the tones and effects of the colour with the variety of thickness and shades of the ink resulted from the mixture, which are charred black, heavy black, strong black, light black and pale black respectively. Switching colours among these five tints and apply a good combination of them on the painting will create a rich and varied result image. What’s more, different from the silk paintings in the Jin and Tang Dynasties, painting on paper became popular in the Yuan Dynasty. Since paper is more sensitive to and has better absorption differentiation of the dark, light, dry(thick) and watery quality of the ink-water pigment mixture, it became the best material for the literati painters at the time to play with the ink to create diverse artistic paintings. In the development of Chinese painting after that, the Literati Painting also broke the constraints of simply sketching lines and drawing shapes before maturing into a unique style of painting with its own rigorous system and value in art expression that carries the painters’ thoughts, insights and feelings towards the human world and the nature and creates both contrasts and harmonious complements in the combination of Chinese calligraphy and Chinese painting at the same time.

6、赵孟頫的风格在艺术史上有怎样的成就？（提高了绘画的文化内涵和意义？）

在中国的艺术史上，没有哪个人比赵孟頫更能当之无愧地被冠以“书画全才”的称号，在书法上诸体兼备，“真草篆隶，无不冠绝古今，”，人们常说的楷书四大家“欧颜柳赵”，前三家都是唐代的，只有赵孟頫是元代的。当时人称他的书法“上下五百年，纵横一万里”。绘画方面，无论是青绿还是水墨，工笔还是写意，题材方面山水、花鸟、鞍马、人物、道释都留下了他杰出的作品。赵孟頫作为元代画坛的领军人物，有自己的艺术主张，他认为从南宋以来的山水、花鸟画，从院体带出来的软弱、华丽、绮靡的风气，他强调作画要有古意，若无古意，虽工无益，主张师法唐、五代。除此以外，对于文人的写意画不求形似，不应该精细地勾描，而要非常潇洒地像写书法那样，将书法的用笔融入到绘画之中，这幅《秀林疏石图》就是集中体现他这一思想的作品。可以说赵孟頫为“文人画”的推陈出新明确了方向，令后世画家获益至深。

No one is more well-deserved to be titled as ‘a versatile talent in calligraphy and painting’ than Zhao Mengfu in the entire history of Chinese art. He was good at all kinds of styles of Chinese calligraphy and was praised to be ‘the best calligraphy artist of all times mastering the regular script, the cursive script, the seal script and the clerical script’. Among the famous ‘Four Great Masters of the Regular Script’, the first three, Ouyang Xun, Yan Zhenqing and Liu Gongquan, were all from the Tang Dynasty and only the fourth one, Zhao Mengfu, was from the Yuan Dynasty. Someone once praised his calligraphy skill to be ‘not comparable 500 years back or forward in time and within the area of 10,000 Chinese miles in all directions’. His legacy masterpieces can be found in all styles of Chinese painting, including the Blue and Green Landscape Painting, Ink Wash Painting, Freehand Brush Painting and Gongbi Painting (meticulous or boundary painting) with subjects ranging from landscape, birds and flowers, horse-riding to portraits and religious figures. As a leading pioneer in Yuan Dynasty Chinese painting, Zhao Mengfu has his own unique views in art. He criticised that the landscape paintings and bird-and-flower paintings after the Southern Song Dynasty all carry the characteristics of being too flamboyant in content, too exaggerated in style and too gentle in brushworks which was influenced by the imperial court institution paintings. He emphasised that Chinese paintings should always contain and preserve the old, classic styles of the predecessors, otherwise they would only become standard productions of meticulous brushworks without souls, which would never be good for the development of Chinese painting. He advocated to learn from the painting styles and techniques from the Five Dynasties period and the Tang Dynasty. Furthermore, he believed that the Literati Freehand Brush Painting should not use meticulous and refined sketches to pursuit the accurate depiction of objects’ shapes and appearances, and instead it should be applied with the brushworks of Chinese calligraphy and drawn in the same unrestrained and elegant style of the calligraphic works. This particular painting, ‘Elegant Rocks and Sparse Tree’, is a typical piece of work that embodies this belief of his. It is widely believed that Zhao Mengfu cleared the clouds and pointed out a clear direction for the new development of the Literati Painting, which benefited the painters of later generations tremendously.

7. 尾纸自题七言绝句：“石如飞白木如籀，写竹还于八法通。若也有人能会此，方知书画本来同。”请问这个有英文翻译吗？除了这个自题诗之外，画作旁边还有别的题字吗？如果有的话，能否提供英文翻译？

尾纸有赵孟頫的好朋友柯九思的题诗：“水晶宫里人如玉，窗瞰鸥波可钓鱼。秀石疏林秋色满，时将健笔诗行书。”

危素：“丛篁偏暎寒云色，古木犹凝翠藓痕。曾是碧澜堂上月，独临苕水忆王孙。”

This is a rough translation of the seven-syllable Jueju poem at the end of painting: “Draw the rocks with the techniques of the Flying White Calligraphy and draw the trees with the techniques used in large seal scripts; and to vividly depict the spiritual energy of bamboos in Freehand Brush Painting, one needs to master 8 different calligraphy brushworks. If one can understand this, they would know that Chinese calligraphy and Chinese painting are essentially the same thing artistically.”

There are also two other poems at the end side of this piece.

One was written by a good friend of Zhao Mengfu. His name is Ke Jiusi and he was a Chinese landscape painter, calligrapher and poet in the Yuan Dynasty. His poem reads: “The person in the water spirit palace[[4]](#footnote-4) is as pure as jade. From the window I see the waves created by gulls[[5]](#footnote-5) passing through the surface of water and thought this might be a suitable place for fishing. Elegant rocks and sparse trees fulfil the late autumn scenery and it is time that I write an imposing poem in semi-cursive script.”

The other one was written by Wei Su, historian and writer in the late Yuan and early Ming Dynasties. The poem says: “The colour of clouds in the cold weather is reflected from a sided angle onto the bamboo bush. The old trees are still covered with marks of green bryophytes. I remember the time when I appreciated the moon above the ‘Green Tide Hall’[[6]](#footnote-6) and now I am looking at the Tiao River[[7]](#footnote-7) alone missing my friends.”

1. A kind of Chinese calligraphy technique where the tip of the brush is always on one side of the stroke. [↑](#footnote-ref-1)
2. A kind of Chinese calligraphy technique where the tip of the brush is always in the middle of the stroke. [↑](#footnote-ref-2)
3. A style of Chinese calligraphy technique characterised by part of the strokes appearing faded out or hollow as if they are done with a half-dry brush, usually due to fast movement of a fat brush without sharp tip or lack of ink. [↑](#footnote-ref-3)
4. It might refer to Zhao Mengfu here as *Shuijing Gongren* ‘Master of the Water Spirit Palace’ is one of his many pseudonyms. He probably chose this pseudonym because he is from Wuxing, in today’s Huzhou city in Zhejiang Province which is a place surrounded by water. [↑](#footnote-ref-4)
5. It might refer to Zhao Mengfu here again as *Oubo* ‘Gull Waves’ is one of his many pseudonyms and it also has the metaphorical meaning of ‘the leisurely and relaxing retirement life in seclusion’. [↑](#footnote-ref-5)
6. A place at that time in Huzhou. [↑](#footnote-ref-6)
7. An ancient name of a river in Zhejiang Province. [↑](#footnote-ref-7)