

Qian Xuan's Painting in the Freer Art Museum in Washington

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Abstract

Through the research of the Freer Art Museum in Washington, it is found that there are a large number of Chinese paintings in the museum, among which there are more than ten paintings by Qian. This article selects five representative Qian Xuan paintings, and gives a detailed explanation from the painting themes, work titles, and circulation trajectories of the works.

Keywords

Qian Xuan's Painting; Freer Art Museum; Appreciation.

1. Introduction

The Freer Gallery of Art is located in Washington, USA. The vast majority of the collections in the museum were donated by Detroit industrialist Charles Lang Freer. In 1906, Freer donated 2,250 works of art, and successively donated 1 million US dollars as the cost of building the art museum. After his death, 9,400 works of art were transported from Detroit to the Freer Museum of Art in Washington in 1920. In the spring of 1923, the art gallery named after Freer was opened to the public. This art museum mainly collects American paintings from the second half of the 19th century and the beginning of the 20th century, as well as artworks from the East, including Chinese bronzes, blue and white porcelain, Ming and Qing paintings, Japanese and Korean paintings, and Indian paintings. The sculpture is famous.

At the end of the Qing Dynasty, due to historical factors such as wars, a large number of precious ancient Chinese paintings and calligraphy works flowed into foreign countries. There are a large number of precious ancient Chinese paintings in the Metropolitan Museum of Art, the Tokyo National Museum and the Freer Art Museum in Washington. Among them, the large quantity and high quality of Qian Xuan's paintings have attracted the attention of the world. Qian Xuan (1239-1301) was named Shunju, named Yutan, from Huzhou (now Wuxing, Zhejiang). He was a fellow villager and friend with Zhao Mengfu. He is a rare master of characters, landscapes, flowers and birds. He often depicts ancient hermits (such as Tao Yuanming, Lu Tong, Lin and Jing), or his hometown landscapes that express the taste of seclusion. His pen is simple and naive but the artistic conception is refined. Early flower and bird painting is meticulous and turns light in his later years. When he was alive, there were many imitations and counterfeiters. Zhao Mengfu once discussed with him the "morale" in painting. He replied with "no need to be in the world, no praise or damage", which is different from professional painters who make a living by painting. The artistic gap between literati painters and professional painters has become more and more obvious. Qian Xuan and Zhao Mengfu's life path is different, but the two are roughly the same in their artistic propositions. Qian Xuan's handed down works include "Floating Jade Mountain Living Picture", "Autumn Melon Picture", "Chaisang Weng Statue", "White Lotus Picture" and so on. There are more than ten Qianxuan paintings in the Freer Art Museum in Washington, all of which are treasures. The following is a detailed list of five representative works selected by Qian.

2. "Melon and Eggplant Picture Roll"

Ink and color on paper, self-postscript "Recalling the sketch from the past mountain, the melon and egg can be my pen. Self-pity is too old to be awkward, and the school is still unsuccessful today. The seal are" Shun Ju's Seal" "The Seal of Qian Xuan". After the volume, Yu Sifu wrote in the postscript, "Ren Zi Sui Yu Hae Dantu and Taiyuan Li Hefang will meet in Danyang Jiang Zixun to observe the album of Song and Yuan people, and there is Shun's painting and eggplant as wonderful as a creature. Every memory will not forget this 14 years. I will see this picture again when I travel and I will still see the old view of Song Xue returning to the forest late in the inspection. In the inspection, Shun lifts the eggplant fruit, is October 8th. Yu Sifu" [1] is also sealed with the appraising seals of connoisseurs Zhang Zezhi, Gao Shiqi and Chen Chongben in the picture scroll.



Figure 1. "Melon and Eggplant Picture Roll"

3. "Xiao Yi Zhi Earn Lan Ting Preface Atlas"

Ink and color on paper, the picture depicts the historical events of Emperor Taizong's sending Xiao Yi to defraud the Preface to the Lanting Pavilion. In order to obtain the Preface to the Lanting Pavilion, Xiao Yi did not hesitate to live in a temple and become friends with the Biancai. Preface to Lanting. In the picture, the monk Biancai sits cross-legged in a chair, while Xiao Yiduan sits on a stool and listens with his head up. The figure is vivid and vivid. In the back of the picture, Wen Zhengming copied the preface to Lanting and three inscriptions and postscripts by the famous essayist Wang Wan in the late Ming and early Qing dynasties. Wang Wan wrote the first inscription and postscript when he was 47 years old, and the last inscription was At the age of 67, it can be seen that Wang Wan has kept this volume for nearly 20 years and loved it extremely.



Figure 2. "Xiao Yi Zhi Earn Lan Ting Preface Atlas"

4. "The Royal Concubine Going to the Horse"

It is a long paper scroll with seals of "Shunju Seal", "Shunju", "Qian Xuan's Seal", as well as several seals of the Qing Dynasty internal government appraisal. "Pictures and Paintings" by Xia Wenyan of the Yuan dynasty called Qian Xuan as a "good character landscape". In the painting "The Royal Concubine Going on the Horse", you can see Qian Xuan's wonderful figure

painting performance. This "The Picture of the Royal Concubine Going to the Horse" depicts Emperor Ming Emperor and Concubine Yang leading Jane Cong on a hunting trip. A team of horses and horses lined up in line with the scroll. The characters have their own postures. As the characters in the front of the scroll turn around, the viewer's gaze also follows to the left. At this time, you will find that the focus of the picture stops at Emperor Tang Ming and looks back at Yang after he mounts. The sentiment of the imperial concubine on horseback, looks affectionate. The entourage also followed the master to watch the scene of the imperial concubine getting on the horse. Everything was silent at this time, and even the horse was controlled so as to be silent. I saw that the imperial concubine was still struggling with the support of the two maids. On the other side, a male entourage was pulling the saddle vigorously to prevent the saddle from slipping off due to the plumpness of the imperial concubine and the useless method of mounting the horse. This group of quiet and dynamic character dynamics is the focus of the whole painting, and it is the artist's interpretation of Yang Guifei's pampered state; and Bai Juyi's saying in the "Song of Everlasting Sorrow", "Spring cold showering Huaqing pool, hot spring water slide Washing and condensing fat; the waiter lifted up Jiao's weakness, and it was the time of new grace." [2] There are similarities in the same way. This new inheritance of Concubine Yang's concubine made the emperor not reign early, and also caused the Tang Dynasty to turn from prosperity to decline, and made the "Anshi Rebellion" swept half of the country. Therefore, after Qian Xuan painted this picture of the historical story, he lamented the poem at the end of the volume: "The jade carved saddle is too true, and it will be fortunate for Huaqing in the autumn; Kaiyuan 400,000 horses, why ride a mule and Shu Tao? "Qian Xuan's metaphor, which borrows from the past and satirizes the present, is actually his question: Why did the Song Dynasty die in the low culture of Yuan Meng? In the acre of nostalgic looking back, the painter provides a space worthy of reflection. Qian Xuan's paintings are simple and vivid, without any simple background of stage depth of field. They have the style of Tang people's paintings, which are the same as Tang people's Zhang Xuan's "Practicing Drawings". They only focus on the characters' attitudes and narrate in a simple and plain background. With a moving story.



Figure 3. "The Royal Concubine Going to the Horse"

5. "Ming Emperor's Game of Chess"

Coloring and coloring the long scrolls on silk, and the inscriptions are written by Wu Xing Qian Xuan Shunju. There are two seals of "Shun Ju" and "Seal of Money Selection". The picture depicts the scene of Ming Emperor Li Longji and his concubine Yang Guifei facing each other. The imperial concubine points to the chessboard with his right hand. The Emperor Ming is holding a black chess and is about to make a move. The picture has no background, only characters and no other decorations, simple and elegant. The brush used in this volume resembles Zhou Wenju, a painter from the Southern Tang Dynasty of the Five Dynasties. The painting style is ancient and clumsy, and the colors are gorgeous but elegant and decent. Although it was painted by the Ming Dynasty, the painter must be influenced by the painting style of the Tang Dynasty. There

is an inscription by Zhang Tingyu at the beginning of the volume, and a postscript of Tang Yin at the end of the volume.



Figure 4. "Ming Emperor's Game of Chess"

6. "Malus asiatica Nakai and Gardenia"

Ink and color the long scrolls on paper, without the author's signature, each flower has only one seal "Shun Ju" in red seal. This painting depicts a gardenia plant and a poultry flower. The branches and leaves are outlined with light ink lines. It is extremely delicate and delicate. It is dyed with color without covering the ink. The color is elegant and elegant, and the shape and posture are vivid. After the scroll, Zhao Mengfu's title "Come to a bird's nest, business is sufficient, and Shun's emperor's wisdom is seen by the present, and other trivial people are all his followers. Meng Fu" shows that this painting is a fine selection of Qian's sketch of flowers. The front of the volume is the inscription of the eleventh son of Hongli, Yong Xing, "Qian Shun Ju Malus asiatica Nakai and Gardenia,Zhao Songxue Inscription", followed by the inscription of Yong Xing and Mian Yi. Both of them mentioned Qian Xuan's painting and Zhao Mengfu in the inscription word is the sum of heaven. The seals in the picture cover the appraisal seals of Yong xing, Wanyan Jingxian, Anqi, Zaiquan, and Mianyi.



Figure 5. "Malus asiatica Nakai and Gardenia"

In the collation of Qian Xuan's paintings, it can be found that most of his handed down works have their own poems or epilogues, which further developed the tradition of writing poetry in literati paintings. This format was widely adopted by later literati painters. , Gradually formed a distinctive feature of close integration of poetry, calligraphy and painting. Advocating morale, advocating the painting of the family, these ideas have a greater impact on the later generations of literati painting. For example, Qian Xuan wrote in the title "Fu yu shan Dwelling Picture", "Look at the Nanshan Cen, white clouds fluttering. There are quiet people underneath, and song is in the new year. "[3] Poetry and painting are blended. This has a lot to do with Qian Xuan's life experience. He was deeply immersed in Confucianism at a young age and read Confucian classics thoroughly. Later, Mongolia invaded and reorganized and reformed, so he burned his

works together and stayed away from official positions. Burning his painstaking work was a complete farewell to the past era. For the fading Song Dynasty, he had no choice but to decide against it. He was not an official, devoted himself to painting and calligraphy, and finally made some achievements in painting and calligraphy.

7. Conclusion

Although the above-mentioned treasures are not hidden in the country, it is easy for us to see the full picture of the collection due to advances in technology. For the study of this kind of painting, not only its painting skills and style, but also the circulation of paintings has important research value.

References

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