吳派之畫風與琴風
—明淸之際吳地琴畫風格的地緣美學
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一、前言

中國繪畫到了明朝中葉之成化、嘉靖年間，古吳之地，儒風特甚，士氣大作，特以東吳神韻，獨高明清；文明所及，其於琴壇，也於嘉靖年間的接踵而來。虞山琴川一脈「清流」蘇州畫壇全體「清風」；從此吳地雙清，各領風騷越三百多年！

琴畫開雅，明清儒士，特於姑蘇一地，自啓播「吳門」，獨開風氣；士子咸推琴是怡情養性、端正視聽之雅藝，據以自清耳目、居仁游藝。風氣既開，清譽廣衍，於是盡美「吳門」琴揚「虞山」。明末董其昌採源吳畫以為：「沈鳴吉學畫於杜東原，石田先生之畫腐於恆吉，東原已接陶南村，此吳門派之根源也」①；而清人胡洵龍褒美虞山琴學「最為近古」②，盛稱「海內所傳，熟操者是也」③。又云：「……以虞山為歸，是謂百川之趨赴不一，而必朝宗於海也」④。

以沈周、文徵明為主導之吳門畫風，筆墨清潤，而立意淡遠的文人作風，與後來南宗畫論之三一⑤旨趣，在精神領域上，即能聲氣相通。董其昌為首之談雅秀潤清初畫風，論者以董為「吳派後勁」，始而「吳門四家」⑥：沈、文、唐、仇；後乃「吳派四家」：沈、文、董、陳。清人方薰論文徵明為「清和開達」⑦，筆者以爲足可概括吳派畫風之一般意趣；而清人王煒也以「清微澹遠」四字概括虞山琴趣：「惟明神廟時，虞山天池嚴氏……刻意復古，而一時知音遂奉為模楷，戚尊為虞山派云……欲攻嚴氏之學，必體認清微澹遠四字，得中和之用，應妙合之機，庶可以臻於大雅」⑧。

「清微澹遠」與「清和開達」的琴畫表現風格，在我國文藝之創作美學史上，突顯了琴畫藝術在地緣上的共同風味，吳派琴畫的審美趣味，自然也就與吳蘇州為文化中心，從明而清，四時流傳而成就了吳派之畫琴風。

二、吳地文言——地緣美學

1. 水鄉澤國
Styles of Wu School Painting and Ch' in Music

— The Geo.aesthetics of Ch' in Music and Painting in Soochow During Ming and Ch'ing Dynasties

Chang Ch'ing-chih

For centuries, painting and ch'in music have been the ultimate visual and audio art forms in aesthetic judgment on Chinese art. Painters enjoy using ink and brushes, and ch'in players enjoy rambling their fingers amongst the seven-stringed. During the Ming and Ching Dynasties, the Old Wu became the center of ch'in music and painting. This trend of purity-entertainment which grew out of Wu was then widely spread all over the country. Representative characters of this gusto included Shen Shib-t'ien and Wen cheng-ming in painting, while Yien T'ien-ch'yr and Hsu Ching-shan in ch'in playing, with Shen and Yien as initiators and Wen and Hsu as successors. This trend continued to dominate art world during the ching Dynasty, when various derivative schools were widespread. For ch'in performance, the derivative school included Chung-chow, Chiang-cheh, Pa-min. Though terminated or declined eventually, most of them had still followed the style of Wu School. As for ch'in music, although there were so many schools as: the Yu-shan, Ch'in-ling, and Kuang-ling, yet their style showed no much distinction from that of the Wu School. After that, the strong successor Tung Chi-ch'ang dominated the painting circle of the Wu School, from which evolved more schools, such as: Sung-chiang, Su-song, Hua-t'ing, Yun-chien, Ku-shu, etc. Similarly, none of these schools really differed from the Wu School.

In terms of style, the Wu School endorsed pure-simplicity and praised spirit-resonance, which actually originated not in the Wu, nor from the Ming Dynasty. The trend of pure-simplicity had been popular in the Old Wu since as early as Wei Chin Period. In addition, located amid the fascinating scenery of the streams and hills in the south of Yangze River, Soochow naturally seemed to be particularly pure and quiet. So with the natural and human factors combined, the visual and audio art forms in Wu were characterized by purity-and-sublimity. The literati advocated purity and straightness, and therefore came to the expression of the classical elegance of Ta Ya (a section of the Book of Songs) through the performance of ch'in and painting. Nevertheless, they were able to create something belonging to pure Wu. This paper is to discuss this pure style of Wu School painting and ch'in music, which is summarized as follows:

I. The Literati's Language of Wu — Geo.aesthetics

In my view, while tradition might have contributed to the popularity enjoyed by the Wu School Ch'in players and painters during the Ming and Ch'ing Dynasties, more credits should be given to Wu's geography-oriented literary style, which I shall name "geo.aesthetics" for it. The Old Wu, Soochow, had a thousand-year-old culture and a perfect location, which provided beautiful landscape and convenient water transport. It was prosperous with abundant goods and affluent population; and with ample water resources, it became a famous fish-farming and rice-growing center. The Wu Yeh Culture originated from Lake T'ai; and pure-talk was a widespread trend in the Three-Wus during the Wei Chin Period. Since early Sung, the scholars had embraced both mystical tuition and intellect, and the literati devoted themselves to the full spirit of purity and guietude, detaching themselves from politics. Therefore, the pure-talk trend of Wu started long before Ming Dynasty, and the liberal arts of Wu had been passed down from centuries ago.

II. Art Playing on Ch'in and Painting — Visual and Audio Entertainments.
Literati used to spend their leisure-time onto the four favorite arts: ch'in, go, calligraphy, and painting. Among the four, ch'in and calligraphy were agreeable to human nature. As early as in the Spring-and-Autumn Period, the literati had already "entertained" themselves with "ch'in playing." Starting from the Han and Wei Period, biographers customarily evaluated person by using critical words on ch'in-and-calligraphy in historical documents. As recorded in Ho Yien-chih's "Lan-ting Chi", the Zen Master, Pien-tzai, was "a well-learned and prolific scholar, also excellent in performing the four arts." Hsiang-ru and Po-chieh of Han Dynasty, Hsi-K'ang and T'ao-ch'ien of the Chin Period had pioneered the combined arts of ch'in music and calligraphy. Starting from Sung and Yuan, the literati often gathered for the purpose of playing the four arts. In addition to literary works, the literati sought to upgrade the visual and audio arts to a higher mental state; where one can hardly do listening and beholding without tranquil contemplation. It is the very moment that the visual or audio mind will achieve the ultimate realm with Yi (義) or Hsi (希); Hsi comes out of the ch'in, and Yi through the brush-and-ink. Both are the ultimate entertainments of the visual and audio.

Because of the close friendship between the Wu School painters and ch'in players, paintings of ch'in instrument became very common, especially in Wu area. Examples of this include Ta-ning's "Travelling to the South" and "Chin Scholar", Wen Cheng-ming's "Wen Teh House", "Wen Po-chen's" Portrait of the Ch'in Scholar Yang Chi-ch'ing," etc. Its popularity continued in the Ming Dynasty, when almost all artists, Wu School or not, included ch'in in their paintings.

Derived from the tranquil music out of the hill-and-streams was the "Landscape complex" of the artists who often painted the ch'in. Tsung-ping of Liu Sung Period has already showed such complex with the ideology of "Travelling by lying down in the bed" and "to make all mountains sing by playing the ch'in instrument." Tao Hung-ch'ing also demonstrated his landscape complex in his remarks, "Never can the beauty of landscape be handed over to anyone as gift." And then, both of ch'in and painting artists fell all in love with "hills-and-streams", which eventually became the so-called "stubborn theme" for the ch'in and painting artists. Titles of books also showed us the influence of the complex: "Epithets on Ch'in amid the Streams and Mountains", "Dreaming Journey amid Streams and Mountains", "A Mountain Dweller's Remarks on Paintings", etc.

III. Pure Arts in Wu —— Gatherings of the Literati

Wu was a quiet and beautiful place with many historical attractions. There were various gardens where the literati had visited and then converted their beautiful impression onto paintings. There were also many temples, where even Confucians and Zen believers would synchronize and share mutual contemplating. Among the frequently visited religious attractions were Eastern Zen, Bamboo, House, Celebrating the Cloud, Heavenly King, From Heaven, Chao Ch'ing, Cloud Spring, etc. With its "Seven Star Ancient Locust (Southern Liang), the Taoist Temple in Mount Yu inspired S'hen Chou and Wen Cheng-ming to paint nostalgia. Illustrations were also made to the most famous gardens at the time, such as "Blue Wave Pavilion", "Lion Woods", "Garden of the Clumsy Politician", "Garden to Linger in", "Garden of the Master of Fishing", "Garden of Entertainment", etc. There were more attractions in the Ku Shu area which had also been illustrated by ink scholars: Tiger Hill, Heavenly Scale, Lake Tai, Eastern and Western Mountains in Lake Tung-t'ing, Soul Alp, Teng Wei, Chih Hsing, Lake Stone..., Mount. Yu, Mount Hui, Ch'in
Stream, Double Holes, etc. Even up to this date, Wu's scenery is well Maintained, either in the form of album or handscroll, in paintings that are now in the hands of collectors all over the world.

IV. Purity and Sublimity — Landscape Aesthetics

The “landscape complex” had also been called “chronic diseases of the fog and cloud” or “incurable illness of the rock and spring.” After experiencing the hills and streams, Confucius called them “the pleasure of the wise and benevolent”. While Po-ya, interested in their movement and quietness, played the melody of mountains and waters. Ch’in playing and painting, which derived their similar gusto from the mountains-and-waters, were pure and supreme; So were the Wu style paintings and ch’in in the Ming Dynasty. Mountains-and-waters inspired human being, who then look up to mountains and waters. The Wu School ch’in and painting achieved the extreme purity of art and the sublimity of mind. The artists sought to achieve the ultimate state of the visual and audio arts, i.e. Hsi and Yi, and upheld only the purity and sublimity. Mountains-and-waters which stand for the great beauty never speak. It is the silence that makes great speech, and then one can travel to the initial, forgetting wording when in non-figurative contemplating. Therefore, the Hsi and Yi in the Wu School ch’in and paintings can be viewed as the ultimate embodiment of Hsi-Yi Aestheticism.

V. Realm Upgrading and Rhyme Praising — Mystic Vision and Silent Contemplation

Through ink and brushes, “the void” can be perceived, and through the strings of the ch’in, “the none-ness” will also be listened. Yet “Void-and None-ness” Wonderfully makes things unperceived, therefore one may be delighted to see “the-beings” by contemplating “the void”. So “Things in the-void” is mainly the contemplatism in the aspect of aesthetics. Expecially in the “Hsi-and-Yi” aestheticism. Therefore, Solid and Void Mutually creates to each other, and so forth comes the Yin and Yang interacted as well. When Hsi and Yi reach their ultimate with passion and nature, then come the simplicity-and-rhyme, purity-and-lightness, leisure-and-detachment, peace-and-tranquility. Only those who can upgrade to the ultimate realm and praise the rhyme will see the profound and hear the peaceful.

VI. Conclusion — Pure, Honest, Leisure and Detached

The ch’in music and paintings of the Wu School can be fully described with four words: pure, honest, leisure, and detached. In other words, they may well be said as: pure entertainment of one’s eyes and ears, honest enlightenment of one’s seeing and hearing, leisure performance of ch’in and painting, and mental detachment from the great earth and entrance to the great void.

( translated by Chang Ching-chih )