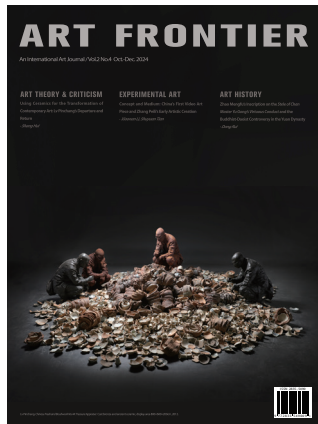




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The Buddhist Philosophy Embodied in Hong Ren's *Huangshan Album*

Ji Yaxuan

Abstract

As the foremost among the Four Monks of the Early Qing Dynasty, the founder of the Xin'an School, and one of the Three Titans of Huangshan, Hong Ren played a pivotal role in the history of Chinese landscape painting. Among the few albums passed down from him, the *Huangshan Album* stands as a significant representation of his early sketching of Huangshan landscapes and a testament to the maturation of his artistic style. His paintings, characterized by their simplicity, elegance, and ethereal quality, feature innovative compositions that, while informed by ancient masters, are not confined by tradition. They emphasize the importance of sketching from life and observing the world, thus creating a unique landscape painting style. This paper takes the *Huangshan Album* as a case study to explore the Buddhist philosophy reflected in four aspects: the representation of objects, the layout of compositions, the expression of brush and ink, and the artistic conception of the painting.

Key Words

Hong Ren, Huangshan landscape, Sketching, Buddhist philosophy

Among the Four Monks of the Early Qing Dynasty, Hong Ren (1610-1663) was a true Buddhist practitioner who adhered to the monastic rules. His paintings are meticulous, rigorous, and transcendent, infusing intangible emotions into tangible scenes. The mountains and rivers depicted are both wondrous and varied, favoring a sense of tranquility over complexity. The compositions are tightly structured, with a tendency towards stability, and make bold use of techniques such as cropping and leaving blank to convey profound realms. Most of his works use natural landscapes to express the natural experience of "clarifying the mind to observe the Tao" and the spiritual pursuit of "expressing the nature through painting." The emphasis on solitude, stillness, emptiness, and silence in his paintings reflects an appreciation and elaboration of the aesthetic ideals of literati painting and Buddhist philosophy. Integrating his experiences and subjective feelings influenced by nature, he facilitated the evolution and maturation of his style, forming a distinctive painting style. As one of the Four Monks of the Early Qing Dynasty, Hong Ren was brave

in innovation, with a strong and concise brushwork, learning from the ancients without being bound by them, and not limited by the mainstream painting styles of his time. He proposed the painting philosophy that "Dare to say that heaven and earth are my teachers, with a staff in hand, I traverse a thousand ravines and cliffs." Considering the historical context of the late Ming and Early Qing dynasties, his innovation was relatively rare.

This paper selects Hong Ren's *Huangshan Album* as a case study, and its significance and research value lie in excavating the cultural information contained in this series of works, in order to better understand Hong Ren's works and learn from his creative experience.

1. Content and Collection of the *Huangshan Album*

Hong Ren's *Huangshan Album* is divided into six volumes and sixty leaves, 21.4 cm × 18.4 cm, currently housed in the Palace Museum in Beijing. Each painting is marked with the name of a specific location in Huangshan and stamped with a circular red seal of Hong

Ren's name. According to textual research, this set of works was created by Hong Ren between approximately 1656 and 1661, representing the gradual maturation of his painting style.

These sixty paintings are divided into six volumes, with another volume containing postscripts by six individuals, namely Xiao Yuncong, Yang Zifa, Wang Zisui, Rao Jing, Wang Jiazhen, and Cheng Su. The first volume includes scenes of Jieshi Ju, Tiandu Peak, Sanhua Valley, Feiguang Xiu, Hengkeng, West Sea Gate, Youtan, Manjusri Monastery, Baisha Ridge, and Moon Pagoda. The second volume includes scenes of Cangyun Cave, Pipeng, Alchemy Platform, White Dragon Pool, Stone Gate, Pine Valley Hermitage, Immortal Lamp Cave, Bright Summit, Guanyin Rock, and Lotus Nunnery. The third volume includes scenes of Cinnabar Spring, Cuiwei Temple, Jiulong Pond, Snow-Standing Pavilion, Elixir Well, Xi Zhang Quan, One-Line Sky, Big Dipper Hermitage, Flying Peak, and Xiaotaoyuan. The fourth volume includes scenes of Yunmen Peak, Old Man Peak, Ciguang Temple, Woyun Peak, Careful Slope, Yanwang Wall, Great Compassion Summit, Carefree Pavilion, Qinglian Room, and Shi Gouqiao. The fifth volume includes scenes of Carefree Creek, Yun Valley, Immortal List, Zither Spring, Drunken Stone, Cloud-Lifting Gate, Qingtan Peak, Green Raincoat Cliff, Disturbing Dragon Pine, and Dragon-Flipping Stone. The sixth volume includes scenes of Wulong Pond, Lion Forest, Lotus Peak, Immortal Bridge, Jue An, Medicine-Washing Stream, Sleeping Dragon Pine, Zhaozhou An, Taro Banyan and Peach Blossom Gully.

Regarding the circulation and collection of the *Huangshan Album*, Shi Gufeng from the Anhui Museum and Researcher Lu Ying from the Palace Museum have provided a relatively complete collection history. Combined with the author's textual research, a detailed collection discussion from ancient times to the present can be derived.¹ After Jian Jiang's death, various families successively wrote postscripts for him. Among them, in 1674, Tang Yunjia's postscript mentioned "Jian Dao Ren's *Huangshan Tu* sixty frames from the small Ruan family collection," indicating that it was first collected by his nephew and disciple Jiang Zhu. The *Definitive Edition of Annals of Mount Huangshan*, published in the eighteenth year of the Kangxi era (1679) and engraved by Min Linsi, included the monk Xue Zhuang's *Huangshan Tu*. In 1698, Wu Zhantai's postscript on Xue Zhuang's *Huangshan Tu* mentioned that this album was in the hands of a friend, but did not specify who and where. Until the late Qing Dynasty, Duan Fang, who served as the governor of Huguang in 1901, was also a famous collector. This set of albums,

along with his disciple Jiang Zhu's *Huangshan Album*, was collected by him. He ordered people to compile them according to the system of *Notes on Passing the Summer in the Year of Gengzi* and *Notes on Passing the Summer in the Year of Xinchou*, recording each work by name, size, content, collection seal, postscript, etc., and adding textual research and commentary. This book is named *Notes on Passing the Summer in the Year of Renyin*, which was compiled around 1906, and the overall place names of the sixty leaves are consistent with the current collection. Later, due to the decline of Duan Fang's family, the album was passed to other collectors, while ten leaves and two postscripts were taken out and bound separately, causing some confusion in the layout and order afterwards.

At the end of the Qing Dynasty and the beginning of the Republic of China, the patriot Huang Binhong prepared to publish the works of the remnant painters. After inquiring, he learned that the *Huangshan Album* was first collected by Zhu Jizhou, and later by Xu Shixue and Chen Yifu. However, at this time, the *Huangshan Album* was no longer sixty pages. Therefore, in the 1935 *Zhina Nanhua Dacheng* and the 1937 *Minguo She County Records*, the *Huangshan Album* was seen as fifty pages, not sixty pages. The remaining ten pages are recorded in Huang Binhong's *Jian Jiang Master's Deeds and Anecdotes*, which said "Another ten frames, Tang Zu ordered people to write postscripts. Collected by Bai Yi Yan Zhai."² That is, Su Zongren, the owner of "Bai Yi Yan Zhai" in Taiping County, Anhui Province, collected it. Later, through coordination, the *Huangshan Album* with sixty pages went through several twists and turns and was reunited in the *Periodical of Mount Huangshan*. Afterwards, due to the outbreak of war, it was separated again, and it was not until after the founding of the country that it was gradually returned. The first fifty leaves of this set were donated by Professor Hou Baozhang, and the remaining ten leaves were purchased by the Palace Museum at the Baoguzhai in Liuli Factory, marking a successful conclusion.

2. The Form and Content of the *Huangshan Album*

From the perspective of objects, the *Huangshan Album* mainly uses point scenes, characters, buildings, and solitary pines as representatives. In the representative pictures such as *One Line Sky*, *Stone Gate*, *Zither Spring* and *Baisha Ridge*, the focus is more on the sketching of Huangshan's scenery. Although the size of the painting is not large the depiction of the pine forest and mountains in the picture, as well as the layout of the



Figures 1, 2. *One-Line Sky* from Volume Three, Number Seven; *Stone Gate* from Volume Two, Number Five.



Figures 3, 4. *Zither Spring* from Volume Five, Number Four; *Batsha Ridge* from Volume One, Number Nine.

mountain stream, are very realistic, showing a sense of hierarchy, spatial sense, and a sense of depth and vastness

of the scene. The common point is that there is a traveler with a staff and a red coat, just as written in *Hua Ji*:



Figures 9,10. *Manjusri Monastery* from Volume One, Number Eight; *Zhaozhou An* from Volume Six, Number Eight.



Figures 11,12. *Sleeping Dragon Pine* from Volume Six, Number Seven; *Disturbing Dragon Pine* from Volume Five, Number Nine.

"When an old friend passes by with a walking stick, the dyeing of common clothes with pine and cypress is obtained."³ The annual pilgrimage to Yellow Mountain reflects Hong Ren's deep affection for its natural scenery. The addition of human figures in the landscape serves as an emotional anchor, akin to wandering within the painting itself. The vermilion attire in the scene also plays a pivotal role, accentuating the visual impact. It contrasts the insignificance of the individual with the grandeur of the universe, highlighting the wonders of nature's creation. Furthermore, the presence of temples and hermitages within the artwork symbolizes the pursuit of spiritual enlightenment, sometimes nestled against cliffs and precipices, other times beside mountain streams and brooks. A few scattered courtyards integrate seamlessly with the Yellow Mountain landscape, where geometric rocks are complemented by the curvilinear depiction of mountain streams, creating a visual contrast of movement and stillness, vastness, and solitude. This all permeates with the pure aesthetic sensibility of Zen Buddhism, representing a spiritual home for the pursuit of "escaping the secular world and seeking Zen."⁴ Works such as *Manjusri Monastery*, *Zhao Zhou An*, *Ciguang Temple*, *Big Dipper Hermitage* and *Cuiwei Temple* exemplify this. Pine trees are also a quintessential representation of Huangshan's imagery in Hong Ren's brushwork, with their diverse postures, robust and vigorous trunks, and fan-shaped, distinctly defined needle leaves, combining bold and subtle elements. Works like *Sleeping Dragon Pine*, *Disturbing Dragon Pine*, and *Taro Banyan* stand out, where Hong Ren precisely captures the growth posture of the Disturbing Dragon Pine, standing majestically atop a cliff, deeply rooted in the rocky wall. The main trunk stretches from right to left, with branches hanging downwards, and even the tiniest withered branches at the treetop are meticulously depicted. This contrasts with the dense clusters of pine needles on the crown, creating a visual tension between sparse and dense, complex and simple. Rooted in the cliffs, with deep roots and lush foliage, it conveys a sense of vigor and grandeur, symbolizing a transcendent and noble character, untainted by the mundane world. Through long-term study of the masters of the Song and Yuan dynasties, years of sketching from life in Huangshan, and meticulous attention to the elements of the scene, Hong Ren later created the monumental *Pine and Rock in the Yellow Sea*, reflecting the artist's spirit of seeking truth and his meticulous and serious attitude.

The composition of the *Huangshan Album* is distinctive. Hong Ren, combining his understanding of Huangshan's nature, creates compositions based on the scenery and constructs environments through his

paintings. Each painting follows a unique method, embedding variation within the formula and capturing the essence of nature.⁵ For instance, in the depiction of the mountain peak in *Tiandu Peak*, he employs a truncated composition, placing the main peak at the center of the frame and using a green and blue painting technique to dye it, directly capturing the viewer's visual focus. This is akin to a close-up shot in a film, highlighting the subject and using the smaller volumes of clouds and pines to contrast and emphasize the grandeur and height of the mountain. Works like *Yanwang Wall* and *One-Line Sky* utilize a vertical composition, boldly selecting and omitting elements. The mountain emerges from one side, occupying less than half of the frame, with the rest left blank. The brushwork is crisp and forceful, with the mountain's overlapping layers and sharp edges creating a sense of steep and perilous terrain. In contrast, *Yummen Peak* depicts two peaks emerging from the clouds, with a few strokes outlining the clouds and water, and a large area of blank space, evoking an image of a strange and perilous peak, with clouds and water merging seamlessly with the sky. *Manjusri Monastery* illustrates three peaks, one main and two secondaries, distinguishing their importance by the area they occupy. The use of ink to dye the sky and earth, and the white space left for the snow-capped peaks, highlights the towering geological features of Huangshan. Other compositions include corner compositions, triangular compositions, zhi character compositions, truncation methods, circular compositions, and composite compositions, among others. In arranging the elements, he adheres to the principles of unity in opening and closing, appropriate density, interplay of virtual and real, and treating blank spaces as if they were ink, creating a unified landscape atmosphere. Rocks, mountains, trees, and sky are connected through this atmosphere of blank space, forming a harmonious and complete scene that evokes a sense of simplicity, tranquility, and wonder.

In *West Sea Gate*, Hong Ren daringly employs a central axisymmetric composition to depict the layered peaks on both sides of the Bai Yun Gorge in the West Sea, focusing on a few specific peaks with a rising red sun in the middle. He uses a light blue wash to paint several layers of clouds, and the inscriptions gather the visual energy of the scene. The remaining large areas are left blank, suggesting a multitude of peaks piercing the sky with a spectacular view. *Shi Gougang* is a typical representation of the peaks, named for their resemblance to bamboo shoots, with jagged rocks sprouting like spring bamboos after rain. They stand between the Shi Xin Peak and the Immortal Peak, creating a forest of steep rocks and peaks, with a cloud and mist-shrouded



Figures 11,12. *Tiandu Peak* from Volume One, Number Two; *Yanwang Wall* from Volume Four, Number Six.



Figures 13, 14. *Yanmen Peak* from Volume Four, Number One; *Lotus Peak* from Volume Six, Number There.



Figures 13, 14. *Yimen Peak* from Volume Four, Number One; *Lotus Peak* from Volume Six, Number Three.

landscape. The stone shoots, eroded and weathered over time, have a severely peeled surface, appearing as if carved by knives and axes. The artist uses light ink to render the floating stratus clouds, connecting the foreground and background mountains through the white space of the clouds, creating a sense of depth and an endless, wondrous realm.

The brush and ink techniques of the *Huangshan Album* are also uniquely characteristic. Hong Ren's depiction of mountains and rocks uses sparse contour lines and shading, similar to but distinct from Ni Zan's broken-belt texture. He skillfully integrates virtual and real changes in his brushwork, often blending solid and vigorous lines within the flexible contours of the mountains and rocks. Unlike Ni Zan's ambiguous depiction of branches and trunks, his brushwork is assertive yet subtle, sharp and crisp, conveying a sense of isolation and detachment, as if separated from the world, with a transcendent aloofness and steepness. Overall, Hong Ren's landscape paintings lack restless brushwork and lively lines and do not use heavy ink extensively; instead, they are filled with an atmosphere of clarity, cleanliness, tranquility, and silence. However, the clarity is not cold, the tranquility is not lifeless, and the dryness is not without moisture, as Qing Dynasty critic Yang Han noted in *Painting Talks in Guishi Studio*: "In the most

emaciated parts, there is plumpness and moisture; in the most delicate and strong parts, there is vigor. Although it is so light that it cannot be lighter, it is full of lingering charm."⁶ As Huang Binhong discussed in *Remarks on Ancient Paintings*, "He possesses the spirit of the Song dynasty and the charm of the Yuan dynasty."⁷ Hong Ren strictly adheres to tradition, learning from the masters of the Song and Yuan dynasties, as seen in *Immortal Lamp Cave* and *Guanyin Rock*, where he captures the essence of Huang Gongwang's long-hair cuneate texture, and in *Lotus Hermitage*, he employs the Mi family's cloud mountain technique to depict the ethereal and misty landscape of Huangshan. He also explores his spirit, not only gradually developing the rectangular rock representation that became the mainstream style later on but also experimenting with various painting techniques such as ink wash, light purple, and green and blue color schemes to capture the beauty of Huangshan under different seasons and weather conditions. In the album *Lotus Hermitage*, Hong Ren predominantly employs ink tones, utilizing techniques such as outlining, texturing, dotting, and dyeing to portray various forms and textures. Having spent extensive periods in seclusion at the Lotus Hermitage, he expressed his fondness for the place through brief poems. The painting exudes a sense of natural ink diffusion and a harmonious, innate quality. The

artist uses extremely light ink to delineate the outline and direction of clouds, creating an illusion of vapors rising and flowing amidst the mountains. Subsequently, the contours of the mountains are outlined with lighter ink, followed by the application of wet ink. A series of horizontal dots of varying dryness, wetness, intensity, and size are then superimposed on the mountain forms, generating variations in brush and ink, simulating the mountain's vegetation, and rendering the robustness of the terrain, thereby reflecting Hong Ren's mastery of brushwork and ink application.

The concept of artistic conception is a significant category in traditional Chinese aesthetics, initially introduced during the Tang Dynasty with the concepts of "realm" and "boundary", derived from Buddhist terminology. After the Tang and Song dynasties, the notion of artistic conception gradually matured. It typically refers to the unity of form and spirit, emotion and reason, the combination of the illusory and the tangible, and is both beyond and within the imagery. In *Explaining and Analyzing Characters*, nothingness is defined as "the non-existence relative to 'existence', the non-presence relative to 'being'." Additionally, in Buddhist philosophy, nothingness refers to philosophical categories such as formlessness, namelessness, void, or the subtle states of matter. Laozi believed that from nothingness, all things can emerge, meaning all things originate from existence, and existence originates from nothingness. In the art of painting, the creation of artistic conception is considered the soul, and as an aesthetic category, it can be traced back to pre-Qin Taoism, Wei-Jin metaphysics, and Sui-Tang Buddhism. This understanding of nothingness and illusion became more pronounced with the Sinicization of Buddhism, further emphasizing the tendency in classical Chinese aesthetics to value emptiness and meaning. The creation of artistic conception is essentially the re-presentation of the painter's inner emotions, characterized by the interplay of scenery and emotion, the generation of the illusory and the real, and the blending of scene and sentiment. Hong Ren's landscape paintings exhibit a simple, elegant, and detached artistic conception, giving an impression of mountains beyond the world and fairy mountains, with a tranquil state of mind, reflecting the unity of inner emotions and external observation. Utilizing this "faint to the point of invisibility" and "void expressive" brushwork, coupled with an aesthetic contemplation of the external world, the works convey a cold, desolate atmosphere, expressing feelings of desolation and helplessness, as well as a state of boundless melancholy and solitude which, in painting, leans towards the expression of a cool, quiet, and lonely

artistic realm.

3. Buddhist Concepts Embodied in the *Huangshan Album*

From the characteristics of the objects depicted in the *Huangshan Album*, Hong Ren's paintings reduce the striving to depict ink diffusion, resulting in a profound and clean visual effect. For images on the canvas that carry symbolic spiritual significance, he only makes concise, enlightening strokes without exaggerated expressions. Zen Buddhism emphasizes the aesthetic concept of the natural world and the philosophical idea of the unity of heaven and man, suggesting that in life and art one should go with the flow and transcend the mundane. Jing Hao, a landscape painter influenced by Buddhist teachings during the Five Dynasties, proposed in *The Record of Brush Techniques* the Theory of Truth: "The true state is marked by the full presence of temperament," "Only through tens of thousands of efforts can one attain the true condition," striving to depict real mountains and waters, taking nature as the teacher. Hong Ren's *Huangshan Album*, representative of his approach to sketching from real landscapes, also embodies this Buddhist concept. Judging from the content of the paintings, the artist, after personally experiencing and observing the geographical features and natural landscapes of Yellow Mountain, would memorize and internalize these observations, either through repeated silent writing or on-site sketching, and then meticulously arrange the composition in his studio. Elements such as the Flying Peak, the Cushion Pine, the West Sea Gate, the Heavenly Capital Peak, the Lotus Peak, the Disturbing Dragon Pine, and the Cloud Gate Peak can all be matched with real-life scenes, demonstrating his dedication and enjoyment in painting, his emphasis on learning from nature, and his transition from expressing emotions through painting to using painting to express emotions, and finally integrating his emotions into the artistic realm. The *Huangshan Album* plays a pivotal role in this process.

In terms of layout and composition, the Chinese concept of emptiness is based on the notions of nothingness and existence. In Buddhism, the term emptiness is interpreted as "all things arise from conditions and causes, without fixity, illusory, and insubstantial." Taoism considers emptiness to be "the nature of tranquility and voidness." This Buddhist and Zen philosophy of emptiness, silence, and nothingness is particularly evident in the layout and composition of Chinese landscape painting, where the act of leaving blank spaces or not painting represents void, emptiness,

and nothingness, while the areas where ink is applied represent the tangible objects, or reality and existence. This also adheres to the Taoist principle of yin and yang complementing each other, with the interplay of void and substance following the dialectical unity of opposites. The principles of knowing the white, keeping the black and considering the blank as the ink in traditional Chinese painting refer to the handling of ink and blank spaces, with ink representing darkness and the paper representing light, where white signifies leaving blank. In Hong Ren's *Huangshan Album*, this white can express clouds, mist, snow, and water, allowing for the reorganization and representation of the painting's points, lines, and planes, creating an artistic effect where the brushwork is interrupted but the meaning is continuous, endowing the objects with vitality and artistic tension, the ingenious use of negative space is prominently reflected in the painting *The Western Rock Pine and Snow*. As Da Zhongguang stated in *The Painter's Guide*: "Emptiness is inherently difficult to depict; when the real scene is clear, the empty scene emerges. The divine is beyond representation; when the true realm is pressed, the divine realm is born. When the positions conflict, the painted areas often become superfluous. The interplay of the real and the void creates a wonderful realm where there is no painting."⁸ Wang Bomin once said "In fact, the sparseness in Chinese literati painting is not merely a formal issue; it also contains a certain relationship with Buddhist and Taoist thoughts."⁹

In terms of brush and ink expression, his brushwork features clean and crisp lines, while his use of ink emphasizes the subtle and sophisticated variations between black, white, and gray, as well as the contrast between dryness, wetness, intensity, and thinness. Literati painting values the incorporation of calligraphy into painting and occurs due to the shared origin of calligraphy and painting. The writing nature and expressiveness of painting brushwork are highly emphasized and regarded as crucial elements in the artistic realm. This expression of carefree brushwork, spirit, and expressiveness originates from Zen Buddhism. This unique way of expressing clean and crisp and pure and clean ink is in line with the Buddhist concepts of emptiness, stillness, and silence. It is precisely this way of expressing brush and ink that captures the spirit in Hong Ren's heart. Additionally, expressiveness is also reflected in his refined generalization of scenery and the precise expression of ink relationships, which is the artist's subjective treatment based on the objects depicted. For example, in *The Flying Peak*, the brief outline of the flying rock, with just a few strokes, is both dynamic and stable, highlighting the magical aspects

of the Yellow Mountain landscape. His treatment of the pine forests of Yellow Mountain is also very skillful; he meticulously depicts the posture of the pines in the foreground, outlining the direction of the branches and the distribution of the pine needles, while the middle and distant pine forests are represented with simple horizontal dots. This contrast between simplicity and complexity and between sparseness and density further highlights the sense of depth in the painting.

Hong Ren's works profoundly reflect the mentality of some people after the political changes at the end of the Ming and the beginning of the Qing dynasties. With the turmoil of the times, the hopelessness of official careers, and the change of dynasties, many loyalists chose to retreat from the world and enter Buddhism. The Four Monks of the late Ming and early Qing dynasties were all painters of the lost country. During this period, although Buddhism had continued the decline since the Yuan Dynasty and was far from the glory of the Tang and Song dynasties, Zen and Pure Land Buddhism experienced a period of development, both of which are branches of Buddhism. Hong Ren's *Huangshan Album* was created against the backdrop of an era that emphasized the dual cultivation of Zen and tranquility. His landscape paintings capture the serene beauty of Yellow Mountain, which is inextricably linked to long-standing practices such as reciting Buddha's name, Zen meditation, chanting scriptures, and silent contemplation. The practice of Zen can bring tranquility and achieve the goal of clear and perfect completeness. From the perspective of his later life experiences, his time was primarily spent on creation and travel. After a long-term accumulation of sketching and recitation, his creations and thoughts had reached an optimal state, which can be described as reaching the supreme realm of seeing mountains as mountains, and waters as waters. In 1660, he created *Huangshan Tiandu Peak* and *The Yellow Sea Pine and Stone*, and in 1661, he produced *The Western Rock Pine and Snow*, all of which are masterpieces that have been passed down through the ages.

Conclusion

This paper analyzes the Buddhist concepts reflected in Hong Ren's *Huangshan Album*, revealing that every aspect, from the specific objects depicted to the compositional layout, as well as the brush and ink expressions and the creation of artistic conception, is permeated with the Buddhist and Zen philosophies from traditional Chinese thought. It also demonstrates the significant influence of classical Chinese philosophy on the development of literature and art, reflecting the



Figures 15 Hong Ren. *The Western Rock Pine and Snow*. Ink on Paper, 1661.

aesthetic standards and spiritual pursuits of literati painting during the late Ming and early Qing dynasties. During this period, Hong Ren boldly delved into nature, observed and experienced life, focused on sketching from real scenes, dared to break conventions, and showcased individuality, developing a unique painting style. He explored the essence of spirituality, expressed his individuality, and used brush and ink to convey emotions and artistic interests, emphasizing the harmony between the heart and nature. The overall artistic characteristics of his work are characterized by sparse brushwork, a simple and light painting style, yet profound and distant artistic conception. Immersed in Zen and Buddhist principles, he regarded Zen as the ultimate spiritual destination. Integrating Buddhist and Zen concepts into painting innovation has injected new vitality into the development of Chinese painting. His landscape paintings are imbued with a humanistic spirit, emphasizing intrinsic vitality and essential characteristics, and valuing the expression of subjective spiritual emotions, enriching the spiritual realm of artistic aesthetics. This has provided creative ideas, refined painting language, and pointed the way to the development of the Xin'an School and contemporary painters.

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弘仁《黃山圖冊》中體現的佛學理念

冀雅萱

摘要：作為“清初四僧”之首，“新安畫派”的開創者，“黃山三鉅子”之一，弘仁在中國山水畫史上具有承前啟後的作用。弘仁流傳下來的冊頁不多，這套《黃山圖冊》是其早期黃山景觀寫生的重要代表，也是其藝術風格逐漸走向成熟的代表。他的畫作簡雅冷逸，空靈絕俗，構圖新穎，雖然師出古人，但不囿於古人，注重寫生，觀察感受生活，開創出獨特的山水畫特徵。本文以弘仁《黃山圖冊》為例，試圖探討其在物象、章法佈局、筆墨表達、畫面意境四個方面中體現的佛學理念。

關鍵詞：弘仁；黃山景觀；寫生；佛學理念