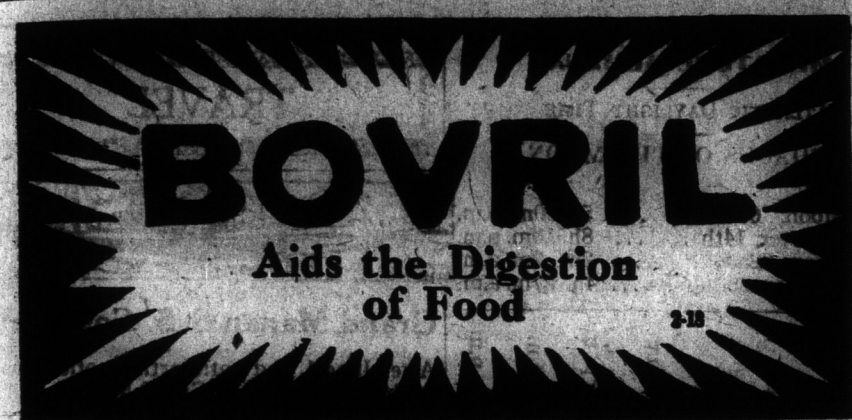




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## CHINESE PAINTINGS

(Continued from page six.)

Subjects often treated are those of the Ho Ho, twins, inventors of the abacus, who were so delighted with their invention that they laughed until death ensued; the Toy Vendor who carries on his moveable stall every imaginable toy in which children delight.

One last figure I would show, that of a Fairy with a phoenix in attendance. It is by the painter Wu Wei of Ming, a master of ink painting. This example of his work is lightly colored but as a rule he painted in ink alone.

And now we must consider that marvellous branch of Chinese painting—landscape—the division which they themselves designate as that of "hills and water." Confucius says: "The man of knowledge finds pleasure in the sea, the man of virtue finds pleasure in the mountains. For the man of knowledge is restless and the man of virtue is calm. The man of knowledge is happy, and the man of virtue long-lived."

First as to water. The marvellous command of line possessed by the Oriental enables him to present with singular force the rhythmic rise and fall of great waves. Doubtless the artist was expressing some deep poetic thought when over the raging sea, in the picture we are con-

sidering, he depicted the moon shining calm and still and illuminating the scene with her silvery light. The dashing waterfall too by the great Wang Wei is instinct with movement.

Wang Wei was a physician; and he was even more famous for his poetry than for his painting. Born in 699, he spent some years in official life, and falling a victim to intrigues was imprisoned for sometime by a rebel chief. When he was thirty-one he lost his wife; and thereafter retired to seclusion and the cultivation of his chosen arts. He was a devout Buddhist, and died in 759.

Of Wang Wei it was said that his poems were pictures and his pictures poems. A proverbial saying about the two arts embodies the same conception, which the Chinese regard as ideal. To interpret a mood, not to record facts, has been for them the essence of landscape painting.

A discussion of this Master brings us naturally to discussion of landscape itself in our sense of the word.

Kuo Hsi, one of the greatest of all Chinese landscape painters published an essay on landscape, in which we find side by side with the passionate feeling for nature a Confucian strain of thought. Though we may long, he says, to yield to our instinct and fly from cities to the woods and wilds, to

the hills and musical streams in which the souls of men delight, yet ought we not to disown society. Here is the boon of the painter's art, that in the midst of care and toil it can liberate the mind and bring it into the august presence of nature.

The division into what are known as the Northern and Southern schools of painting took place under the Tang dynasty (618-906 A. D.), when men had begun to search for spiritual meanings beneath the outer semblance of their surroundings; the former being found by Li Shu-hsin, the latter by Wang Wei. The characteristic of the Northern school is a certain virile sternness; that of the Southern, delicate refinement.

A Japanese critic Sei Ichi Taki thus describes the two:

"Broadly speaking the essential differences which distinguish the two are these; in the landscape of the Northern school the whole stress is laid on sublimity and strength, while beauty, grace characterize the works of the Southern school. An intelligent understanding of this subject requires an extended study of the technique adopted by each school for the treatment of natural subjects, but the distinction of the two styles is most unmistakable in their methods of rendering the 'sun wrinkles or mountain outlines.'"

"Let us pause for a moment, and see with what nicety of distinction and with what variety of strokes the celestial landscape painter drew mountains in their manifold contours. Ancient Chinese artists made exhaustive investigations of the subject, and laid down elaborate rules consecrated by the sanction of ages. In general, sixteen, sometimes eighteen, kinds of stroke were prescribed for the representation of mountain curvatures, or wrinkles, each being designated by a picturesque title. The authorized titles are as follows:—wrinkled like hemp fibres; like an unraveled rope, like bullocks' hair; like alum crystals; and so on. None of these modes of treatment are to be regarded as the product of idle fancy, for they were really thought out from actual observations of nature. Ob-

lvious of this fact, painters of later ages followed the rules too literally, so that quite contrary to the spirit of their originators, they eventually committed themselves to lifeless conventions and meaningless symbols."

A most charming scroll by Wang Wei is now before us. One of those long rolls which are intended to be slowly unfolded before the eyes, whereon the pictorial theme is treated as are our musical themes and is gradually developed. A Chinese critic has written the following appreciation of this lovely snow scene:—"On a warm summer day I have been taken myself to a priest's secluded cell, and here good fortune has guided my eyes to a scroll. I discern it to be one of Wang Wei's landscapes depicting a snow scene, the very essence of which, with its pines and willows and its graceful bamboos wafts a gentle zephyr of coolness through the heated air. Boats are seen moored by the banks with idle oars, while the world sleeps, for it is the hour of daybreak and nature is in her calmest mood. A flock of crows fly confusedly against a sudden breath of the western wind and the wild geese journey on unceasingly."

He continues in the same strain of eulogy and concludes: "To gaze upon its perfection and to know that Vice-president Wang Wei himself painted it is a rare and priceless opportunity which has been auspiciously afforded me in my closing years. Signed, Shen Chou of Chang Chou. On the mid-autumn festival day of the Yin Shu year in the reign of Hung-chih of Ming, (A. D. 1488).

Another scroll, now in the British Museum, is a copy by Chap Meng-fu, of whom we have already spoken, of a painting by Wang Wei himself, which depicted the scenery about the beautiful estate to which he retired upon the death of his wife.

Lest it should seem to you fantastic may I show you two or three photographs taken among the mountains of Anhui from the same elevated point of view as that chosen by the Chinese artist.

Lone trees are subjects much loved by the Oriental. Here is a beautiful Yuan landscape, here a photograph of trees in Anhui, and here a tree photographed on the sacred Mountain of Shantung. Trees, in fact, have for the Chinese a great fascination, and a favorite subject is that of the trees of "love" or "remembrance."

Bamboos, emblems of longevity, are constantly presented. The bamboo, the pine, and the plum are known as "the three friends," as throughout the cold winter they remain green together.

It was during the Sung dynasty that landscape attained its greatest perfection. Two names pre-eminent in the period are those of Ma Yuan and Hsia Kuei. This charming sketch of a villa at Hangchow, then the capital of the Sung dynasty, is by Ma Yuan, while a photograph of a most marvellous scroll now in the possession of Mr. Freer, has been presented to the N.C.B.R.A.S. The picture now on the screen is that of a villa in Hang Chow to-day and shows that the love of beautiful surroundings is by no means dead in the hearts of those who inhabit the Flowery Kingdom.

Hsia Kuei, who was decorated by the Emperor Ming Tsung with the "Order of the Golden Girdle," produced many paintings of great charm in the style of the Southern school.

I have reserved to the last the magnificent scroll by Li Shu-hsin, founder of the Northern school, now thrown on the scene.

"May we not say of these painters as Walter Pater said of Wordsworth, 'they raise physical nature to the level of human thought, giving it thereby a mystic power and expression; they subdue man to the level of nature, but give him therewith a certain breadth and vastness and solemnity.' To many spirits of the nineteenth century in Europe the Sung painting would have seemed, had they known it, the very expression of their own minds. (Amiel it was who said, 'Every landscape is as it were a state of the soul.') That is why it is of such living interest to us now."

Another poet who breathes the spirit of Sung is George Meredith, each stanza in the poems which form the marvellous collection "A Reading of Earth" might be illustrated by one of these suggestive scrolls. For instance:—

DIRE IN WOODS  
A wind sways the pines,  
And below  
Not a breath of wild air;  
Still as the mosses that glow  
On the footing and over the lines  
Of the roots here and there.  
The pine-tree drops its dead;  
They are quiet, as under the sea.  
Overhead, overhead  
Rushes life in a race:  
As the clouds the clouds chase;  
And we go,  
And we drop like the fruits of the tree,  
Even we,  
Even we.

Such a mood could well be expressed by our musicians, indeed more than one critic of note has likened Chinese painting to the great compositions of our composers.

In conclusion I would quote the sentence with which Binyon closes his marvellously sympathetic study of painting in the Far East:—

"We shall study this art in vain if we are not moved to think more clearly, to feel more profoundly, to realize, in the unity of all art, the unity of life."

Mrs. Ayscough also spoke at some length on the intimate connexion there is between Chinese painting and poetry, and gave some translations of Chinese poems that had been written, and displayed some beautiful hand-writing on scrolls which are used as wall decorations.

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| 9266 John Bright, Pennfield Ridge.        | 9536 Cecil McGee, Back Bay.                     |
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## Harvest Hands Wanted In New Brunswick

The Department of Agriculture for war purposes, last spring, urged Greater Production. 103,772 bushels of seed grain were imported. The farmers have responded splendidly. The acreage under crop is in excess of any previous year. Climate conditions have been favorable, crops promise well.

**Every acre of crop in this Province must be properly harvested this year.**

MANY MEN HAVE BEEN CALLED TO THE COLORS

Under the conditions the Department fears that many crops will remain in the fields unless men from our towns or industrial plants become harvesters, and are setting up labor bureaux in different sections of the Province to ascertain the farmers' needs and to register voluntary labor.

Every man in the towns or cities who has had farm experience should be ready to assist for a few days.

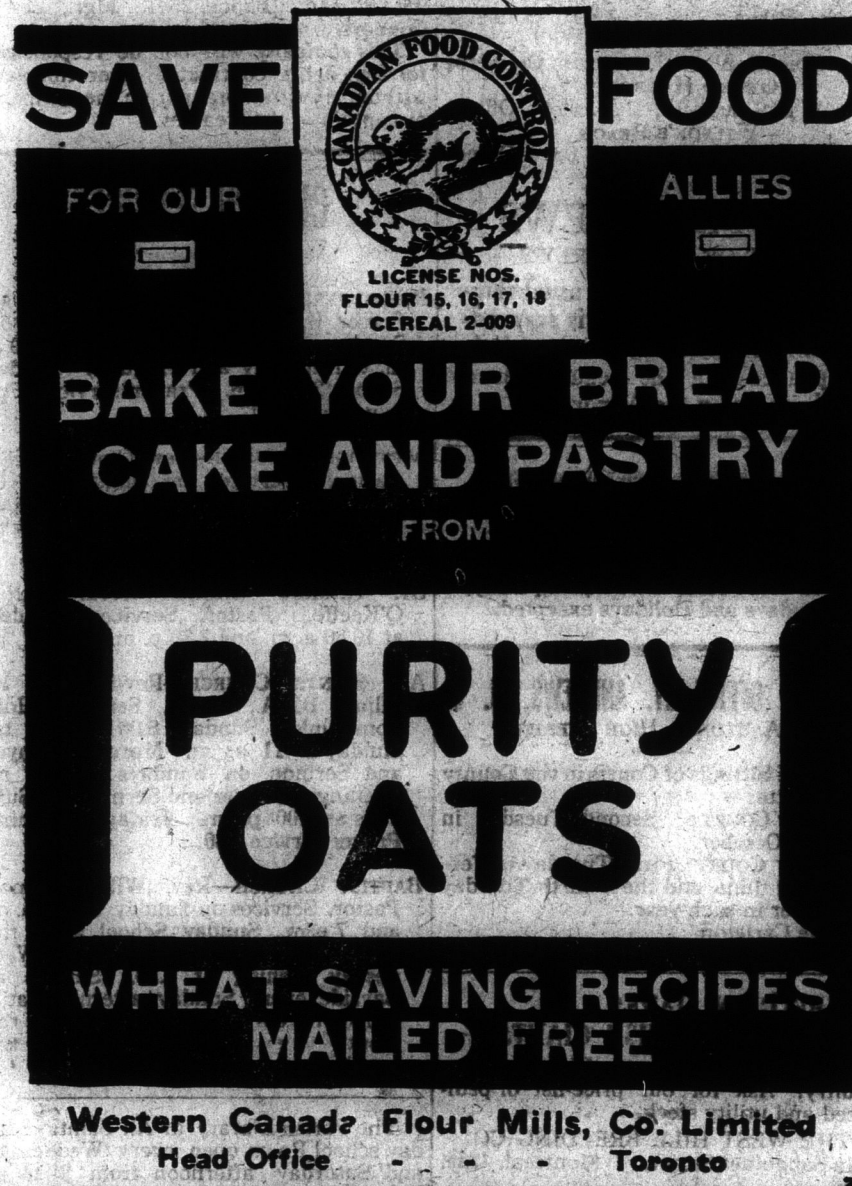
Every farmer should register his wants immediately at one of the following bureaux. A guarantee of help cannot be given by the Provincial Department of Agriculture, but when the requirements are known after a certain date, if necessary, the Dominion authorities will be appealed to.

Give name, address, railway station, number of days help required, and when. Approximate wages per day. Where wages cannot be satisfactorily arranged, an appeal to the Department of Agriculture may be made for adjustment.

Every man willing to help should also be registered at one of the following places:—

|                   |                                                               |
|-------------------|---------------------------------------------------------------|
| St. John          | William Kerr, N. B. Government Office, Prince William Street. |
| Fredericton       | A. B. Wilnot, Dom. Immigration Office, Post Office Building.  |
| Sussex            | J. D. McKenna.                                                |
| Moncton           | J. H. King, Agricultural Representative.                      |
| Chatham           | James Bremner, Jr.                                            |
| Bathurst          | Frank P. Doucet.                                              |
| Andover and Perth | Dr. Dickenson.                                                |
| Woodstock         | A. C. Taylor, Agricultural School.                            |
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