



백묘

はくびょう

Baimiao,

描

Hakubyō,

and Beyond

白描：東亞繪畫中的單色傳統

Baimiao, Hakubyō, and Beyond: Traditions of Rejecting Color in East Asian Painting



千年神邁展覽網站
Exhibition Website



線上報名
Online Registration

日期
Dates

2025.11.18 週二 Tuesday 9:30-16:20 -19 週三 Wednesday 10:00-12:00

地點
Venue

國立故宮博物院
北部院區正館B1多媒體放映室
Multimedia Auditorium (Main Building B1), Exhibition Area 1, National Palace Museum

發表人
Presenters

Shih-Hua Chiu 邱士華 Masaaki Itakura 板倉聖哲 Yu-chih Lai 賴毓芝 Li-Chiang Lin 林麗江 Wanru Lin 林宛儒 Yu-jen Liu 劉宇珍 Melissa McCormick
Yoonjung Seo 徐胤晶 Arata Shimao 島尾新 Chun-Yi Joyce Tsai 蔡君彝 Maromitsu Tsukamoto 塚本鷹充 (以英文姓氏字母排序 in alphabetical order by surname)

主辦單位
Organizers



中央研究院明清研究推動委員會
The Committee for Promotion of Ming-Qing Studies of Academia Sinica

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**Baimiao, Hakubyō, and Beyond:
Traditions of Rejecting Color in East Asian Painting**

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Rules of Procedure 議事規則

I. Q&A FOR THE KEYNOTE SPEECH

1. During open discussion, each question from the floor is limited to 2 minutes. The bell will ring once at the 1-minute mark and twice at the 2-minute mark; thereafter, it will ring once every 30 seconds.

開放提問時，每位來賓發言以 2 分鐘為限，1 分鐘時按鈴一聲，2 分鐘時按鈴兩聲，超過每 30 秒按鈴一聲。

II. CONFERENCE SESSION

1. Each presentation is allotted 20 minutes. The bell will ring once at the 18-minute mark and twice at the 20-minute mark; thereafter, it will ring once every minute.

每篇論文發表時間為 20 分鐘，第 18 分鐘時按鈴一聲，第 20 分鐘時按鈴兩聲，超過每 1 分鐘按鈴一聲。

2. During open discussion, each question from the floor is limited to 2 minutes. The bell will ring once at the 1-minute mark and twice at the 2-minute mark; thereafter, it will ring once every 30 seconds.

開放提問時，每位來賓發言以 2 分鐘為限，1 分鐘時按鈴一聲，2 分鐘時按鈴兩聲，超過每 30 秒按鈴一聲。

III. REMINDER TO ATTENDEES

1. Please state your name and institutional affiliation before posing your question.

來賓於開放討論發言時，請先報告姓名及服務單位。

2. Please switch off mobile phones (or set them to silent mode) during sessions.

會議進行中請將手機關機或調為靜音。

3. Smoking is strictly prohibited in the venue.

會場內全面禁止吸菸。

4. No photography, audio or video recording is permitted, and no presentation content or images may be published, disseminated, or broadcast without prior authorization.

請勿拍照、錄音、錄影，或未經授權擅將發表內容及影像公開傳播

Conference Program 議程

November 18-19, 2025

Venue: Multimedia Auditorium (Main Building B1), Exhibition Area I, National Palace Museum

時間：2025 年 11 月 18 至 19 日

地點：國立故宮博物院正館 B1 多媒體室

Tuesday, November 18, 2025			
Opening 開幕			
9:30-10:00	Opening Remarks: Tsung-huang Hsiao 蕭宗煌 Director, National Palace Museum Chair: Yan-chiuan He 何炎泉 Curator-in-Chief, Department of Painting, Calligraphy, Rare Books, and Historical Documents, National Palace Museum		
Tracing the Origins of the Monochrome Tradition 白描的起源			
Time	Presenter	Affiliation	Presentation Title
10:00-11:00	Li-chiang Lin 林麗江	Graduate Institute of Art History, National Taiwan Normal University	The Origin and Evolution of <i>Baihua</i> and <i>Baimiao</i> 白畫與白描的歷史溯源
	Arata Shimao 島尾新	Department of Philosophy, Gakushuin University	<i>Baimiao</i> and <i>Bifa</i> in Japan 白描與筆法在日本
	Melissa McCormick	Department of East Asian Languages and Civilizations, Harvard University	Whispers in Ink: Rethinking Amateurism and Monochrome Aesthetics through Hakubyō Narrative Scrolls 以白描繪卷再探業餘性與單色美學
11:00-11:40	Discussion Chair and Discussant: Hui-wen Lu 盧慧紋 Graduate Institute of Art History, National Taiwan University		
11:40-13:00	Lunch		

Becoming Li Gonglin: Artistic Identity and Canon Formation

建構李公麟

Time	Presenter	Affiliation	Presentation Title
13:00-14:00	Masaaki Itakura 板倉聖哲	Institute for Advanced Studies on Asia, The University of Tokyo	Perceptions and Reception of the <i>Five Horses</i> in the Yuan Period 元代對於〈五馬圖〉的理解與受容
	Chun-Yi Joyce Tsai 蔡君彝	Department of Painting, Calligraphy, Rare Books and Historical Documents, National Palace Museum	A Study of the Styles and Pictorial Sources of Arhat Paintings after Li Gonglin: With Special Focus on the <i>Buddhist Assembly Handscroll</i> 李公麟式白描羅漢畫的風格系譜、圖式來源與鑑賞史初探：以國立故宮博物院藏〈百佛來朝圖〉卷為核心
	Shih-hua Chiu 邱士華	Department of Painting, Calligraphy, Rare Books and Historical Documents, National Palace Museum	Baimiao Homeland: Centering on Li Gonglin's <i>Shanzhuang Tu</i> 白描家園： 以李公麟〈山莊圖〉為核心
14:00-14:40	Discussion Chair and Discussant: Li-yun Huang 黃立芸 Department of Fine Arts, Taipei National University of the Arts		
14:40-15:00	Coffee break		

Baimiao in Motion: Cultural Transmission and Translation Across East Asia

東亞網絡中的白描

Time	Presenter	Affiliation	Presentation Title
15:00-15:40	Maromitsu Tsukamoto 塚本磨充	Institute for Advanced Studies on Asia, The University of Tokyo	<i>Fenggan, Han-shan and Shi-de having a nap with a tiger</i> (Tokyo National Museum) and Baimiao Paintings in Chinese and Japanese Zen Monasteries 〈四睡圖〉(東京國立博物館)與中·日禪院中的白描畫
	Yoon-jung Seo 徐胤晶	Department of Art History, Myongji University	Unadorned Brush, Cultivated Mind: Baimiao as Aesthetic and Ethical Practice in Eighteenth-Century Joseon 素筆修心：十八世紀朝鮮的白描作為美學與倫理之實踐

15:40- 16:20	Discussion Chair and Discussant: Yun-ru Chen 陳韻如 Graduate Institute of Art History, National Taiwan University
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Wednesday, November 19, 2025			
Discourses on Ink Monochrome from Empire to Republic 重新論述白描：從帝國到民國			
Time	Presenter	Affiliation	Presentation Title
10:00- 11:00	Yu-chih Lai 賴毓芝	Institute of Modern History, Academia Sinica	Chinese Baimiao and European Drawing: Rethinking Paintings by Emperor Qianlong at the Qing Court 中國白描與歐洲素描： 重思乾隆御筆繪畫
	Wan-ru Lin 林宛儒	Department of Painting, Calligraphy, Rare Books and Historical Documents, National Palace Museum	Li Gonglin, the <i>Elegant Gathering in the Western Garden</i> , and the Qianlong Emperor's Re-creation: The Collection, Revision, and Copying of the Baimiao Version <i>Elegant Gathering in the Western Garden</i> attributed to Song artist in the Qing Palace 李公麟、西園雅集圖與清高宗的再造： 以白描本〈宋人西園雅集〉在清宮之收 藏、改訂與臨摹為例
	Yu-jen Liu 劉宇珍	Department of History, National Chengchi University	Discourses of "Line" in Republican China 民國時期「線條」的論述
11:00- 11:40	Discussion Chair and Discussant: Cheng-hua Wang 王正華 Department of Art and Archaeology, Princeton University		
12:00 13:30	Closing Reflection 閉幕討論 Yu-chih Lai 賴毓芝, Shih-hua Chiu 邱士華		

Panel 1

Tracing the Origins of the Monochrome Tradition

白描的起源

PRESENTATION TITLE/PRESENTERS

The Origin and Evolution of *Baihua* and *Baimiao*

白畫與白描的歷史溯源

Li-chiang Lin 林麗江

Graduate Institute of Art History, National Taiwan Normal University

Baimiao and *Bifa* in Japan

白描與筆法在日本

Arata Shimao 島尾新

Department of Philosophy, Gakushuin University

Whispers in Ink: Rethinking Amateurism and Monochrome Aesthetics through
Hakubyō Narrative Scrolls

以白描繪卷再探業餘性與單色美學

Melissa McCormick

Department of East Asian Languages and Civilizations, Harvard University

CHAIR and DISCUSSANT

Hui-wen Lu 盧慧紋

Graduate Institute of Art History, National Taiwan University

The Origin and Evolution of *Baihua* and *Baimiao*

白畫與白描的歷史溯源

Li-chiang Lin 林麗江

Graduate Institute of Art History, National Taiwan Normal University

摘要 Abstract

張彥遠在《歷代名畫記》中直接將一些畫稱為白畫，而且多數是壁畫。吳道子的有些畫，雖然沒有直接稱之為白畫，但是看來很多是他起稿，然後其他人布色。但也看起來也有沒布色的壁畫，所以到底怎樣可以被稱為白畫呢？為何張彥遠沒有直接說吳道子白畫呢？目前看到的早期出土實物，用線條卻沒有上色的如戰國時期的帛畫，可以將之視為白畫嗎？這當中是否有宗教上的意義，使得他們沒有上色？可以將之視為中國繪畫的白畫的起始？到底白畫是什麼呢？留下什麼樣的傳統呢？清代的某些畫論認為白畫就是白描，白描一詞不見於宋代繪畫文本，卻開始大量出現於元明兩代，明代甚至更進一步發展出十八描的說法，白描果真來自白畫嗎？中間又曾經過什麼樣的美學轉化呢？本研究將從歷史文獻與考古材料雙方面入手，一探中國古代白畫與白描的演化，試圖解析兩者之間複雜關係。

Zhang Yanyuan, in his "*Famous Paintings of Successive Dynasties*," directly referred to some paintings as *Baihua*, mostly frescoes. Some of Wu Daozi's paintings, although not directly called *Baihua*, appear to be sketches that others colored later. However, there seem to be frescoes without coloring, so what exactly qualifies as *Baihua*? Why didn't Zhang Yanyuan directly say Wu Daozi's paintings were *Baihua*? Early unearthed artifacts, such as the silk paintings from the Warring States period, which used lines without color, can these be considered *Baihua*? Is there a religious significance that led to them not being colored? Can we consider this the starting point of *Baihua* in Chinese painting? What exactly is *Baihua*, and what kind of tradition did it leave behind? Some painting theories from the Qing Dynasty suggest that *Baihua* is the same as *Baimiao*. The term *Baimiao* is not found in Song Dynasty painting texts but became widely used during the Yuan and Ming Dynasties. The Ming Dynasty even developed the concept of "Eighteen Strokes" for *Baimiao*. Is *Baimiao* truly derived from *Baihua*? What kind of aesthetic transformation did it undergo? This research will examine both historical documents and archaeological materials to explore the evolution of *Baihua* and *Baimiao* in ancient China, attempting to analyze their complex relationship.

Baimiao and Bifa in Japan

白描與筆法在日本

Arata Shimao 島尾新

Department of Philosophy, Gakushuin University

摘要 Abstract

中国で「白画」「白描」と呼ばれる筆墨による線描主体のモノクロームの絵画が、奈良時代から平安時代にかけて日本に入ってきたことは間違いない。しかし、「著色」「水墨」と対概念化してゆく「白描」という意識はなく、また書とも関係しながら洗練されてゆく厳しい筆法も見られない。

そのなかでの見いだされた表現可能性は、三つの方向に展開したといえる。ひとつは「仏教図像」という輪特定のかたちを伝えるなかで見いだされた線の表出力、二つ目に「隆房卿艶詞絵巻」などに見られる黒・白の二値画像のモノクロームの魅力、三つ目に、筆墨の自在な線によって、「鳥獸戯画」のようなモノクロームのみならず、「信貴山縁起」のような淡彩の物語絵にも展開してゆく。

そして、本格的に水墨画絵が描かれる室町時代になっても、「唐絵」のなかでの白描は目立たず、線描系の水墨は禅宗系の人物へと吸収される。結果的に「やまと絵」と「仏画」のなかで展開したのも日本の白描の特徴といえるだろう。

本発表では、その様相を「筆墨の文化」との関係を含めて概観しながら、議論を東アジア的視点へと開いてゆく可能性を探りたい。

毫無疑問，以筆墨線描為主的單色畫——在中國被稱為「白畫」「白描」——自奈良時代至平安時代之間傳入日本。然而，日本當時並未出現將「白描」與「著色」「水墨」對立概念化的意識，也未見與書法相互關聯、進而精煉出嚴謹筆法的情形。

在這樣的背景下，白描在日本所展現的表現可能性，大致可分為三個方向。第一，是在「佛教圖像」這類固定形制的傳承中，發現了線條本身的表現力；第二，是如〈隆房卿艶詞繪卷〉等作品中，以黑與白構成的二值影像所展現的單色魅力；第三，則是以筆墨自由運用的線條，發展出如〈鳥獸戲畫〉般的單色畫，以及〈信貴山縁起〉那樣略施淡彩的物語繪。

到了室町時代，雖然水墨畫進入成熟階段，但「唐繪」中的白描並不顯著，而線描系的水墨表現多被吸收進禪宗人物畫之中。結果，日本的白描最終主要在「大和繪」與「佛畫」的脈絡中展開，這也可說是其特徵所在。

本次發表將概觀這一發展脈絡，並結合「筆墨文化」的相關討論，探索從東亞視角重新開展此議題的可能性。

Baihua (白画) or *baimiao* (白描) were introduced to Japan from the Nara period onward in a variety of forms. However, the development of *hakubyō* (白描) in Japan differed notably from that in China, where *baimiao* evolved in a complementary relationship with polychrome painting (著色) and ink painting (水墨), and was connected to the brushwork of calligraphy (書).

During the Heian period, Buddhist iconography was rendered using precise and clearly defined contour lines. On this foundation, Japanese style painting (大和繪) developed modes of expression characterized by free and fluid brushwork, as well as monochrome compositions based on the binary contrast of black and white.

From the Kamakura period onward, following the introduction of ink painting (水墨画), line drawing in brush and ink developed further, in a genre categorized as Chinese style painting (唐繪), particularly within figure painting that evolved within *Chan* (禪) Buddhism. In the Edo period, Chinese painting theory was revisited within the literari painting (南画) tradition, leading to a renewed recognition of *baimiao*. In the modern period, the technique of *hakubyō* was reevaluated and revived under the influence of "Neo-Classicism."

Taken as a whole, *hakubyō* in Japan can be understood in broader terms as "line drawing rendered in *bimo* (brush and ink)." This presentation aims to provide an overview of its development in relation to specific brush techniques, offering a foundation for further discussion.

Whispers in Ink: Rethinking Amateurism and Monochrome Aesthetics through Hakubyō Narrative Scrolls

Melissa McCormick

Department of East Asian Languages and Civilizations, Harvard University

摘要 Abstract

This paper explores the understudied tradition of *hakubyō* narrative painting in medieval Japan as a site for articulating alternative forms of amateur pictorial practice. While monochrome ink painting in East Asia is typically associated with the brush-centered expressivity of male literati culture, medieval *hakubyō* narrative scrolls, characterized by irregularly drawn lines, layered ink applications that mimic pigment, and a striking activation of white space, offer a distinct counter-tradition grounded in different habits of seeing, reading, and making. Focusing on a corpus of fifteenth- and sixteenth century works, I argue that the subdued aesthetic of *hakubyō* in these works is intimately tied to the affective register of women-centered narratives and to the vitality (both real and imagined) of women's cultural production, long considered silent in this era.

Rather than limiting expressive potential, the restraint of these scrolls redirects visual attention to narrative nuance: unorthodox scene selection, self-referential inserted dialogue (*ga-chū-shi*), and finely calibrated gesture and glance. In comparative dialogue with Chinese *baimiao* and *jiehua* modes, *hakubyō* here not only diverges in visual technique but challenges basic assumptions of literati aesthetics. Whereas *baimiao*, as exemplified by Li Gonglin, casts ink line as a moral extension of the cultivated male self, *hakubyō* scrolls reframe line as a narrative tool shaped by women's cultural labor, and in terms of ethics, gendered modesty and Buddhist-inflected values of ephemerality. Their visual rhetoric privileges emotional modulation, tonal shifts, and moments of play over brush virtuosity or formal clarity. The consistency of this graphic idiom, combined with the absence of named attributions, signals a mode of making in which anonymity becomes a vehicle for collectivity and cultural endurance. In this way, *hakubyō* scrolls invite a rethinking of dominant histories of ink-line aesthetics, amateurism, authorship, and narrative pictoriality in East Asian art history.

Panel 2 :

Becoming Li Gonglin: Artistic Identity and Canon Formation

建構李公麟

PRESENTATION TITLE/PRESENTERS

Perceptions and Reception of the *Five Horses* in the Yuan Period

元代對於〈五馬圖〉的理解與受容

Masaaki Itakura 板倉聖哲

Institute for Advanced Studies on Asia, The University of Tokyo

A Study of the Styles and Pictorial Sources of Arhat Paintings after Li Gonglin:
With Special Focus on the *Buddhist Assembly Handscroll*

李公麟式白描羅漢畫的風格系譜、圖式來源與鑑賞史初探：
以國立故宮博物院藏〈百佛來朝圖〉卷為核心

Chun-Yi Joyce Tsai 蔡君彝

Department of Painting, Calligraphy, Rare Books and Historical Documents,
National Palace Museum

Baimao Homeland: Centering on Li Gonglin's *Shanzhuang Tu*

白描家園：以李公麟〈山莊圖〉為核心

Shih-hua Chiu 邱士華

Department of Painting, Calligraphy, Rare Books and Historical Documents,
National Palace Museum

CHAIR and DISCUSSANT

Li-yun Huang 黃立芸

Department of Fine Arts, Taipei National University of the Arts

Perceptions and Reception of the *Five Horses* in the Yuan Period

元代對於〈五馬圖〉的理解與受容

Masaaki Itakura 板倉聖哲

Institute for Advanced Studies on Asia, The University of Tokyo

摘要 Abstract

2015年に再び姿を現した李公麟「五馬図」（東京国立博物館）は、再発見以前は中国絵画における白描画の代表作と位置付けられてきた。作品には多くの彩色が施されていることが確認されたため、改めて白描画の展開の理解に大きな変化を迫っている。

ここではまず作品観察と文献の双方から、現状までの成立過程を考察、おそらく南宋末元初に2巻を合装し、元時代中・後期に満川花を原図から模本に取り換えたであろうことを確認する。その上で、趙氏一族らを中心に元時代の画馬と比較、特に趙雍の模本群に注目することで、元時代における「五馬図」に対する理解の二つの要素が前提となってその後の展開があったことを見ていきたい。

2015年重新現世の李公麟《五馬圖》（東京國立博物館），在再發現之前，一直被視為中國繪畫中白描畫的代表作。然而，經過重新檢視後發現，作品上施有相當多的彩色，這一發現迫使我們對白描畫的發展脈絡作出重大修正。本文首先從作品觀察與文獻兩方面入手，探討其至今的形成過程，並確認該作品很可能在南宋末至元初被合併為兩卷，且在元代中後期由滿川花將原圖更換為臨摹本。進一步地，作者將《五馬圖》與以趙氏家族為中心的元代畫馬作品進行比較，特別關注趙雍一系的臨本群，以此說明元代對《五馬圖》的理解包含兩個基本要素，而後世對此作品的發展正是以這兩種認識為前提而展開的。

Li Gonglin's *Five Horses* (Tokyo National Museum), which reappeared in 2015, had previously been regarded as a representative work of baimiao (ink-line drawing) in Chinese painting before its rediscovery. Since it has been confirmed that the work contains a considerable amount of coloring, this finding now compels a major revision in our understanding of the development of baimiao painting.

In this paper, I will first examine the process of the work's formation up to its present state from both close observation of the painting and the related documentary sources. It can be confirmed that the two scrolls were probably joined together at the end of the Southern Song or the beginning of the

Yuan dynasty, and that the depiction of Manchuanhua was replaced from the original to a copy during the mid- to late Yuan period. On that basis, by comparing the *Five Horses* with horse paintings of the Yuan period—especially focusing on the group of copies by Zhao Yong (趙雍) and the Zhao family circle—I would like to show that two modes of understanding *Five Horses* established in the Yuan period formed the premise for its subsequent development.

A Study of the Styles and Pictorial Sources of Arhat Paintings after Li Gonglin: With Special Focus on the *Buddhist Assembly Handscroll*

李公麟式白描羅漢畫的風格系譜、圖式來源與鑑賞史初探：
以國立故宮博物院藏〈百佛來朝圖〉卷為核心

Chun-Yi Joyce Tsai 蔡君彝

Department of Painting, Calligraphy, Rare Books and Historical Documents,
National Palace Museum

摘要 Abstract

The National Palace Museum (hereafter “the Museum”) houses a substantial collection of Arhat paintings attributed to or modeled after Li Gonglin. Although none are his authentic works, they serve as valuable windows for understanding Li’s lasting influence on later painters and the evolving culture of Arhat devotion. Unfortunately, previous scholarship has addressed these paintings only in isolated cases, without a comprehensive study.

This project focuses on the Museum’s Arhat paintings in the “Li Gonglin style,” using cross-comparative analyses of stylistic and compositional features to trace their stylistic lineages, reconstruct their pictorial sources, and summarize key criteria for connoisseurship across dynasties. Among these, *The Buddhist Assembly* handscroll—an ink painting on paper depicting sixteen arhats accompanied by attendants and auspicious animals in a landscape—is a particularly fine example. Though unsigned and without seals of ownership or transmission, its brushwork is vigorous and elegant, representing one of the most accomplished Li Gonglin-style Arhat paintings in the Museum’s collection.

The first part of this study classifies the many works claiming Li Gonglin as a model—yet showing great stylistic divergence—into distinct stylistic groups. This provides a framework for identifying the schools and periods of Li Gonglin-style Arhat paintings, as well as for understanding how artists of various generations interpreted his celebrated style. The second part examines textual records throughout history that reference Li’s Arhat paintings, comparing their descriptions with the imagery in the *Buddhist Assembly* scroll and related works in the Museum’s collection. This comparison aims to identify possible compositional prototypes and, by correlating them with the dates of textual references, to narrow the range of their likely production periods.

Finally, the research focuses on specific figures within the scroll—such as the Heavenly King at the beginning, the foot-washing Arhat in the middle, and the foreign king holding a treasure at the end—to investigate their compositional origins and iconographic functions. Through the combined methods of stylistic analysis and textual-image comparison, this study seeks to construct an

interpretive framework for understanding the Li Gonglin-style Arhat paintings in the Museum's collection, to clarify Li's influence on later generations, and to reveal how subsequent painters innovated upon his artistic legacy.

國立故宮博物院（以下簡稱本院）托名或臨仿李公麟的羅漢畫藏量頗豐，雖非其真跡，但卻是了解李氏對歷代畫壇影響及羅漢信仰文化流變情形的窗口。可惜，上述畫作過往僅有少量的個案探討、尚無深入的整體研究。本研究將以本院所藏「李公麟風」的羅漢畫為對象，進行風格與圖式的交叉比對分析，以梳理其風格譜系、追溯其圖式源流、彙整歷代的品鑑重點。《百佛來朝》圖卷為一紙本水墨長卷，描繪十六羅漢與侍從和瑞獸遊憩於山水間的場景，雖無畫家款印與任何收傳印記，用筆蒼勁瀟灑，為本院所藏眾多托名或臨仿李公麟的羅漢畫之中的佳作。本研究首先將透過風格分析，將這些號稱以李公麟為本、但風格差異極大的作品，劃歸成不同的風格群組，以建立一套識別李公麟式羅漢畫流派與年代的參考框架，進一步了解歷代畫家對於李式畫風的理解與詮釋。其次，歷代著錄中，關於李公麟羅漢畫的紀錄很多，本研究將把這些文本拿來跟畫卷內容一一比對，找出《百佛來朝》及院藏作品的可能構圖依據，並從著錄的年代進一步判定畫作的年代範圍。最後，研究將聚焦於畫中特定角色，例如卷首的天王、卷中的濯足羅漢、卷末的持寶番王等，從它們在畫卷上的位置安排，探討其圖式來源及作用。綜上，本研究通過風格分析、以及圖像與文本的交叉比對，試圖建立一個理解院藏李公麟式羅漢圖的架構，了解李公麟對後世的影響，闡明畫家在前人的基礎上進行的創新。

Baimao Homeland: Centering on Li Gonglin's *Shanzhuang Tu*

白描家園：以李公麟〈山莊圖〉為核心

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摘要 Abstract

早期的隱居圖式，雖未必見得全以墨色繪製，然現存如王維輞川圖、盧鴻草堂十志圖、李公麟山莊圖，均存在重要的非設色版本。以李公麟山莊圖為例，過去曾有「紙本水墨為草稿，絹本設色為正式作品」之說，然而水墨本似更廣為後世傳佈複製。這類作品可以納入「白描」的系譜中嗎？李公麟山莊圖以墨色繪成龍眠山中的家園，又與其他早期畫作對於居所的處理方式有何異同？本研究希望透過相關圖像與文獻的耙梳，從山水畫的角度探討「白描」的定義、應用廣度與希望達成的效果。

Although early depictions of seclusion were not necessarily executed entirely in ink monochrome, extant examples such as Wang Wei's *Wangchuan tu* (Scenes of Wangchuan), Lu Hong's *Caotang shizhi tu* (Ten Records of the Thatched Hall), and Li Gonglin's *Shanzhuang tu* (Estate of Li Gonglin) all survive in important non-colored versions. Taking Li Gonglin's *Shanzhuang tu* as an example, it has often been suggested that the ink-on-paper version was merely a draft, while the colored version on silk represented the finished work. However, the ink version appears to have been more widely circulated and copied in later generations. Can works of this kind be included within the genealogy of baimiao (ink-line drawing)? Depicting Li Gonglin's home in Longmian rendered solely in ink, how does the *Shanzhuang tu* differ from or correspond to other early paintings that portray the artist's dwelling? This study seeks, through a close examination of related images and texts, to explore from the perspective of landscape painting the definition, range of application, and intended effects of baimiao.

Panel 3

Baimiao in Motion: Cultural Transmission and Translation Across East Asia

東亞網絡中的白描

PRESENTATION TITLE/PRESENTERS

Fenggan, Han-shan and Shi-de having a nap with a tiger (Tokyo National Museum) and Baimiao Paintings in Chinese and Japanese Zen Monasteries

〈四睡圖〉（東京國立博物館）與中・日禪院中的白描畫

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Unadorned Brush, Cultivated Mind: Baimiao as Aesthetic and Ethical Practice in Eighteenth-Century Joseon

素筆修心：十八世紀朝鮮的白描作為美學與倫理之實踐

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Fenggan, Han-shan and Shi-de having a nap with a tiger (Tokyo National Museum) and Baimiao Paintings in Chinese and Japanese Zen Monasteries

〈四睡圖〉（東京國立博物館）與中・日禪院中的白描畫

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摘要 Abstract

《四睡圖》（東京國立博物館）は、江南の禪院に居住した平石如砥、華國子文、夢堂曇噩の題記を伴い、禪院で鑑賞された作品であることがわかる貴重な白描の作例である。ほとんど打ち込みを用いず、平坦で均一な線描と特徴的な皴法は、喬仲常「赤壁図巻」（ネルソン・アトキンス美術館）など北宋文人の正統的な白描から変化し、趙孟頫や管道昇など、元時代初期文人画に見られるものと最も類似する。同じく、平石如砥の賛をもつ「白衣観音図」（東京國立博物館）も同様に、13世紀後半から14世紀初の江南禪院では、このような文人白描が流行し、禅僧の間で鑑賞されていたことがわかる。本発表では彩色本である「四睡図」（伝顔輝、龍光院）との関係をもとに、図像の伝播、士大夫と禅僧の関係から、禪院における白描画の問題を考察したい。

《四睡圖》（東京國立博物館）附有居住於江南禪院的平石如砥、華國子文、夢堂曇噩的題記，是一件可貴的白描畫作範例，顯示出此作品曾在禪院中被鑑賞。作品幾乎未使用皴擦法，而是以平穩均勻的線條描繪，其獨特的皴法風格已不同於喬仲常的《赤壁圖卷》（納爾遜·阿特金斯藝術博物館）等北宋文人所傳統使用的白描技法，而與趙孟頫與管道昇等元代初期文人畫的風格最為相似。同樣附有平石如砥題贊的《白衣觀音圖》（東京國立博物館）亦顯示出，在十三世紀後半至十四世紀初的江南禪院中，此類文人風格的白描畫十分流行，並在禪僧之間受到鑑賞與重視。於本次發表中，將以彩色版本的《四睡圖》（傳顏輝，龍光院）為參照，從圖像的傳播、士大夫與禪僧的關係等面向，對禪院中的白描畫的機能進行探討。

Fenggan, Han-shan and Shi-de having a nap with a tiger (Tokyo National Museum), which bears inscriptions by Heiseki Nyoshi, Kakoku Shibun, and Mudō Donna—monks residing in Chan monasteries of Jiangnan—is a precious example of baimiao (ink-line) painting, indicating that the work was once appreciated within a monastic setting. The painting employs almost no texture strokes (cunfa), instead depicting the figures with calm and even lines. Its distinctive linear style differs from the traditional baimiao technique practiced by Northern Song literati such as Qiao Zhongchang in his *Illustration to the Red Cliff Ode* (Nelson-Atkins Museum of Art), and is most closely related to the style of early Yuan literati painters such as Zhao Mengfu and Guan Daosheng. Another painting, *White-Robed Guanyin* (Tokyo National Museum), which also bears an inscription by Heiseki Nyoshi,

further suggests that during the late thirteenth to early fourteenth century, such literati-style baimiao paintings were highly popular in Jiangnan Chan monasteries, where they were admired and valued among monks. In this presentation, I will refer to the colored version of *Fenggan*, *Han-shan and Shi-de having a nap with a tiger* (traditionally attributed to Yan Hui, Ryūkō-in) to examine the functions of baimiao paintings in Chan temples, focusing on aspects such as image circulation and the relationships between scholar-officials and Chan monks.

Unadorned Brush, Cultivated Mind: Baimiao as Aesthetic and Ethical Practice in Eighteenth-Century Joseon

素筆修心：十八世紀朝鮮的白描作為美學與倫理之實踐

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摘要 Abstract

This paper explores the symbolic and aesthetic significance of plain-line drawing (*baimiao*) in eighteenth-century Joseon, particularly among politically marginalized literati affiliated with the Namin and Soron factions. For these scholars—many of whom lived in seclusion after exclusion from courtly politics—the rejection of color and embellishment resonated with personal ethics as well as artistic ideals. Embracing *baimiao* allowed them to project a refined, unadorned sensibility aligned with values of humility, detachment, and moral clarity. Focusing on Gang Sehwang (1713-1791)—the renowned literati-scholar of the eighteenth century—along with his colleagues, relatives, and disciples, this study examines how plain-line drawing was used to depict exemplary figures, recluses, and Buddhist or Daoist immortals in ways that conveyed individuality and literati character. Rather than serving merely as preparatory sketches, these line-only compositions operated as complete aesthetic and ideological statements.

The study also highlights three key sources through which Joseon literati encountered and reinterpreted *baimiao*: (1) late Ming woodblock-printed painting manuals that provided accessible models for stylistic training; (2) works attributed to Li Gonglin, whose monochrome line style came to embody literati ideals; and (3) paintings by Qiu Ying, whose elegant depictions of figures and deities circulated in Joseon and were admired by contemporary scholars. Together, these textual and visual sources informed a distinctly Joseon interpretation of *baimiao* as a vehicle of cultural refinement and moral resistance. By reconstructing a network of amateur scholar-artists centered around Gang Sehwang, this paper argues that plain-line drawing operated not only as an aesthetic discipline but also as a symbolic act—embodying the intersection of Confucian self-cultivation, political seclusion, and literati visual culture in eighteenth-century Joseon.

Panel 4

Discourses on Ink Monochrome from Empire to Republic

重新論述白描：從帝國到民國

PRESENTATION TITLE/PRESENTERS

Chinese Baimiao and European Drawing: Rethinking Paintings by Emperor Qianlong at the Qing Court

中國白描與歐洲素描：重思乾隆御筆繪畫

Yu-chih Lai 賴毓芝

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Li Gonglin, the *Elegant Gathering in the Western Garden*, and the Qianlong Emperor's Re-creation: The Collection, Revision, and Copying of the Baimiao Version

Elegant Gathering in the Western Garden attributed to Song artist in the Qing Palace

李公麟、西園雅集圖與清高宗的再造：

以白描本〈宋人西園雅集〉在清宮之收藏、改訂與臨摹為例

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Discourses of "Line" in Republican China

民國時期「線條」的論述

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Chinese Baimiao and European Drawing: Rethinking Paintings by Emperor Qianlong at the Qing Court

中國白描與歐洲素描：重思乾隆御筆繪畫

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摘要 Abstract

Baimiao (白描) painting, long emblematic of literati identity, gained wide popularity in commercial workshops from the seventeenth century onward. In the eighteenth century, the Qing court appropriated the style for both antiquarian and documentary purposes, as seen in *Dzungars Offering a Horse in Tribute* 準噶爾貢馬圖 (Giuseppe Castiglione, 1748; Musée du Quai Branly–Jacques Chirac), *Two Paintings of Deer Antlers* 鹿角雙幅 (Emperor Qianlong, 1762–1767; Metropolitan Museum of Art), *One or Two? 是一是二圖* (Anonymous, ca. 1745–1750; Palace Museum, Beijing), and *Up the River during Qingming* 清明上河圖 (Shen Yuan, 18th c.). While these works outwardly follow Li Gonglin’s baimiao idiom, they incorporate Western shading to create a mimetic depth that the literati tradition had long rejected—resulting in a paradoxical synthesis of European drawing and Chinese ink-line painting.

Notably, *Two Paintings of Deer Antlers* was said to have been executed by Emperor Qianlong himself, and many of his self-attributed works employ repeated brushstrokes to evoke shading and solidity, recalling European drawing practice. Though often dismissed as awkward, these paintings reveal a deliberate aesthetic choice: an emperor who could easily summon ghost painters instead chose to expose his own hand. By situating Qianlong’s *baimiao* experiments within both European drawing traditions and Qing visual governance, this paper argues that “colorless” painting became a site of transcultural negotiation—where imperial identity, artistic medium, and global vision converged in shaping Qing art’s cosmopolitan modernity.

**Li Gonglin, *the Elegant Gathering in the Western Garden*, and the Qianlong Emperor's Re-creation:
The Collection, Revision, and Copying of the Baimiao Version *Elegant Gathering in the Western Garden* attributed to Song artist in the Qing Palace**

李公麟、西園雅集圖與清高宗的再造：
以白描本〈宋人西園雅集〉在清宮之收藏、改訂與臨摹為例

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摘要 Abstract

西園雅集圖歷來受到青睞，明代更掀起一股創作熱潮，其中不乏託名李公麟之作。清乾隆朝，西園雅集圖的流傳進一步進入宮廷收藏與再詮釋的階段。國立故宮博物院藏白描本〈宋人西園雅集〉，經清高宗考證、改訂，並由董邦達題記說明其品評意見與文化興趣。同時，北京故宮藏清高宗〈臨宋人西園雅集圖〉則是乾隆帝有意識地以此為本，以白描手法臨仿李公麟風格的再創作，然而兩者畫風有顯著差異，反映出清高宗對李公麟風格的理解與再現。本文擬透過這兩卷的比較，並結合乾隆皇帝與詞臣們對西園雅集的相關藝術實踐，例如多件臨摹米芾〈西園雅集圖記〉等，探索此一雅集主題如何在清宮中延續，並與帝王文化興趣交織、再造與詮釋。

The *Gathering at the West Garden* (Xiyuan yaji tu) has long been celebrated, and during the Ming dynasty it inspired a wave of creative production, including many works falsely attributed to Li Gonglin. In the Qianlong period of the Qing dynasty, the theme entered a new phase of imperial collection and reinterpretation. The Ink-Line Drawing of the *Gathering at the West Garden*, attributed to a Song Artist, in the National Palace Museum, was examined and revised by the Qianlong Emperor, with Dong Bangda adding an inscription that records the emperor's evaluative comments and cultural interests. Meanwhile, the Copy after a Song Artist's *Gathering at the West Garden* in the Palace Museum, Beijing, represents the Qianlong Emperor's deliberate reinterpretation of the work—an emulation of Li Gonglin's style using *baimiao* (ink-outline) technique. Despite its model, the two paintings display significant stylistic differences, revealing Qianlong's own understanding and reimagining of Li Gonglin's manner. By comparing these two scrolls and examining related imperial artistic practices—such as Qianlong's and his courtiers' numerous copies of Mi Fu's Record of the *Gathering at the West Garden*—this paper explores how the theme of the Western Garden Gathering was perpetuated, transformed, and reinterpreted within the Qing court, intertwined with the emperor's cultural ambitions and aesthetic ideals.

Discourses of "Line" in Republican China

民國時期「線條」的論述

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摘要 Abstract

No terms are regarded as more fundamental to the practices and connoisseurship of Chinese painting than *bi* 筆 (lit. “[brush] pen”), “traces of brush,” and *mo* 墨 (lit. “ink”), “application of ink”. From them, the compound *bimo* (composed of the characters *bi* and *mo*) was developed to refer to the total effect of brushwork seen in any line drawing or ink wash painting. Through the ages, *bimo* was systematically integrated with the “Six Principles of Painting (*Liufa* 六法),” professed by the 5th-century critic Xie He 謝赫, forming together an arguably “native” aesthetic system of Chinese painting. In the first half of the twentieth century the same intimate relation between *bimo* and the “Six Principles” informed the emergence of “line (*xian* 線)” in the vocabulary of art criticism in China. This paper asks in what context did this new category of ‘line’ emerge? How did it relate to the existing term *bimo*? How did this new focus on ‘line’ affect the understanding of “*baimiao* 白描 (“plain line drawing”) in the art world of the early Chinese Republic.

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