



## MODERN CHINESE PAINTINGS

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The current exhibition of paintings by a selected group of contemporary Chinese artists has aroused so much interest that it has been decided to continue it for a full two months—until March 14. This gives us an opportunity to mention several pictures that arrived too late to be included in the picture book issued at the time the exhibition opened.

The following painters are represented: Chang K'un-i, Chang Shan-tzŭ, Chang Shu-ch'i, Chang Yün-ku, Ch'i Pai-shih, Fêng Ch'ao-jan, Hsü Pei-hung (Ju Péon), Huang Su-an, Kao Wêng, Lin Fêng-mien, Ling Shu-hua, P'u Ju, Shen I-pin (Mme Hsü Ch'ien), Wang Chên, Wang Chi-yüan, and Yü Ching-chih. We call them contemporary, although Chang Shan-tzŭ the famous painter of tigers and the first, I think, to introduce the giant panda into Chinese painting, died in 1941. But he was so familiar to New York and so recently among us that we like to think of him as contemporary. A number of these painters are at the moment residents of New York—Chang K'un-i, Chang Shu-ch'i, Wang Chi-yüan, and Yü Ching-chih. Their presence at the opening introduced a note in exhibitions of Chinese painting which is lacking when we show collections of ancient pictures—an impression that the work is alive and close and familiar.

The late comers among the exhibitors merit as much attention as the early comers. Two pictures lent by Lin Yutang are painted by Hsü Pei-hung. Both the horse with wind-blown mane and the bird hovering are giving an extraordinary amount of pleasure. The horse especially, dashed off in a series of broad strokes that tempt one to dig up the word

“impressionistic” as descriptive, has an instant appeal for all who see him. This shaggy pony stands head up against a gust of wind, quiet in aspect but alert and as full of vitality as the blast itself. Although lent by Mr. Lin, the horse is the property of his daughter Anor (Wu-shuang) and is inscribed for her by the artist. Almost next to it hangs a reminiscence of ancient painting lent by Ida Pruitt, a little warrior beneath a cliff, by Prince P'u Ju, who now and again paints so closely in the Sung tradition that one ventures to think that curators a century or two from now may be beguiled into dating his work early. A third painter highly regarded in the China of today, Ch'i Pai-shih, is represented by two examples, also lent by Miss Pruitt. One is a vertical painting of a shoal of shrimps, the other a horizontal scroll with an amusing huddle of crabs (illustrated above).

This is the first time that the Metropolitan Museum has presented an exhibition of modern Chinese art. For the most part Westerners have dealt with Chinese painting as if it ended in the remote past, and it is a very pleasant thing to demonstrate that it is still very much alive. We can trace the tradition for a good two thousand years and find hints and suggestions of a thousand more. This seems to be a long-lived school, and one can count on its surviving the present changes that are upon us. Instead of dying out, it is likely to be a steadying influence on the painting of the future, for while Chinese painting occasionally takes a little fling it has never been turned topsy-turvy or disorganized by such turbulent and violent fads as Western painting has indulged in.



LEFT: *Horse* by Hsü Pei-hung (Ju Péon), lent by Lin Yutang  
 RIGHT: *Eater of Devils* by Prince P'u Ju, lent by Ida Pruitt