

Nature in Art Program: Chinese Brushpainting



The Education Department would like to express its appreciation for the contributions and dedication of the docents to the Nature in Art Program.

COVER IMAGE

Early Snow on a Lotus Pond, 1955

By Chao Shao-an

China

Handscroll, ink and colors on paper

Collection of Master Chao Shao-an, 1992.205

Nature in Art: Chinese Brushpainting

Dear Teacher,

Welcome to the Nature in Art: Chinese Brushpainting program at the Asian Art Museum/ Chong-Moon Lee Center for Asian Art and Culture. In this combined docent-led tour and hands-on brushpainting activity, your students will explore how and why elements of nature have captured the fascination of Chinese brushpainters. Students will examine works of art and be posed challenging questions. For example, “What types of nature subjects are artists fond of painting?” “Do they try to paint their subjects realistically?” and “How does philosophy influence an artist’s interpretation of nature?”

After a tour of the galleries, students will experience for themselves the act of brushpainting. In this hands on-activity, students will be introduced to traditional painting materials and techniques. They will also learn the creative process behind this art form. Students will be asked to consider, “How does the Chinese approach to painting affect the feeling or mood of a painting?” and “How is ‘copying’ viewed differently in Chinese art compared to Western art?”

This pre-visit packet includes background information to traditional Chinese brushpainting. Before your visit to the museum, please review with your students the key concepts of this packet. This information will greatly enhance their viewing experience and better prepare them for their visit. In this program, students will: (1) Discuss how the ancient Chinese view the individual in relation to nature, (2) Compare and contrast how Buddhism, Confucianism, and Taoism interpret elements of nature in relation to their individual teachings, (3) Learn how Chinese artists technically and philosophically approach painting a subject, (4) Recognize the “four treasures” of the Chinese literati scholar and artist, (5) Learn how to hold a brush and practice the basic vocabulary of brushstrokes, and (6) Create their own brush and ink painting masterpiece.

Please review the museum’s rules and regulations with your class before your visit to the museum. Divide your class into groups of 10; a chaperone must accompany each group. Please arrive 10 –15 minutes before your scheduled tour. We strongly recommend that students wear old clothes, since the ink used in brushpainting does not wash out.

We look forward taking your class into the captivating world of Chinese brushpainting. If you have further questions about this program, please do not hesitate to call at (415) 581-3662.

Sincerely,

Stephanie Kao
Program Coordinator
Education Department

Nature in Chinese Philosophy

At the heart of ancient Chinese philosophy is a deep appreciation of nature. This reverence for nature has been expressed in Chinese art for more than 6,000 years in a diversity of mediums including bronzes, ceramics, jades, textiles, and paintings. Of these art forms, it is nature depicted in the art of traditional brush and ink painting that truly captures the Chinese sensibility and spirit. This is because the Chinese regard nature in much the same way as they do the act of brushpainting. Both symbolize the beauty and harmonious balance of the universe.

When one looks at a traditional Chinese brush and ink painting there is often a dreamlike quality. This is particularly true when the subject matter is nature, whether it is of a landscape, flower, or bird. When painted in the traditional manner, these common, everyday elements of nature found in the Chinese landscape suddenly convey limitless energy and spirit. By studying the influence of ancient Chinese philosophy on the art of brush and ink painting, the significance of nature in Chinese art is revealed.

The ancient Chinese philosophies and religions of **Taoism (pronounced Daoism)**, **Confucianism**, and **Buddhism** all share a profound admiration and love of nature. All three teachings consider the natural world to be on a higher status than the individual and not something that can be owned or controlled by a person. They also share the belief that the power of nature lies in its purity and vibrancy.

In the teachings of **Taoism**, the principle of change that propels the universe or “the Tao” is defined as the harmonious balance created by opposites interacting with one another or “yin and yang.” The balance of opposites creates a natural “energy” or “spirit,” known as *qi* (pronounced “chee”). *Qi* is believed to be in its purest form when found in nature. The landscape is a reflection of this belief. The term *shanshui* or “landscape” is derived from the combination of *shan* and *shui* or “mountain and water,” which is an expression of yang and yin.

Confucianism greatly influenced the symbolism of nature in brush and ink painting. This philosophy teaches morality and value of relationships between members of society. The characteristics of purity and strength found in nature represent the ideal qualities of the individual. For example, the bamboo, prunus, and pine are fondly referred to as “the three friends of winter.” All three plants flourish in the harsh winter seasons and have come to symbolize loyalty and fortitude during difficult times. During times of political turmoil, as in the late Ming and early Qing dynasties, Confucian scholars would retreat to the mountains to be closer to nature and the high values that the mountains represented.

The introduction of **Buddhism** from India further contributed to the emphasis of nature in art. The most significant element of nature in Buddhist belief is the lotus flower. The stalks of the lotus flower can grow up to seven feet high and emerge from the mud to bloom for only three days. Representing benevolence and purity, the lotus is an icon for Buddha attaining enlightenment.

The dragon, a mythical and auspicious creature, is another favorite subject for Buddhists. The dragon is a deity of the water and its body is never depicted in its entirety; it is shown either emerging from the water or partially hidden by mist or clouds.

Chinese Painting and Western Painting

Traditional Chinese and Western paintings are frequently compared. This is because there are several striking differences in the Western and Chinese art aesthetic. These differences can be seen not only in composition and materials (discussed in the next section) but also in the creative process. Use of perspective is perhaps the most noticeable difference between Western and Chinese painting. While Western painters commonly use single-point perspective (a scene seen from a specific point in space), Chinese artists will use multiple perspectives. For instance, within a Chinese landscape painting, there may be as many as three different perspectives; a viewer may see the top (birds-eye-view), middle (central), and underside (worms-eye-view) of the same mountain. Chinese paintings also differ from Western paintings in the number of focus points found in a picture. There is usually a single focal point in a Western painting such as a central flower vase or the face in a portrait. In contrast, Chinese paintings have a “jumping focus” or several focus points of varying emphasis within a picture. This technique is especially used in landscape paintings, where and the viewer is encouraged to “travel” from one point to the next.

The creative process of Western and Chinese paintings differs in several ways. In Western painting, there is a long tradition of painting directly from nature whereas in Chinese painting, the artist carefully observes nature and then later paints from memory in the studio. As traditional Western artists strive to create the illusion of three dimensions, emphasizing the naturalistic appearance of a subject matter, the Chinese artist focuses on its essence or spiritual impression. A major difference in the Western and Chinese approach to painting is the attitude toward “copying.” In contrast to the Western, negative perception of “copying,” Chinese artists believe that this is a form of respect. In Chinese painting the tradition of “copying” the old masters is considered crucial to the learning process. In fact, Chinese brushpainting students are encouraged to emulate and “copy” the works of master painters as a prerequisite to creating their own work. In doing so, the styles of the old masters are immortalized in the works of future generations of brushpainters. Artists are commonly recognized, not only by their own name, but also by the name of the master under whom they studied.

The Four Treasures

The most valued possessions of the Chinese artist and scholar are: the **brush** (*bi*), **ink** (*mo*), **ink-stone** (*yan*), and **paper** (*Xuan zhi*). They are so highly revered, they are referred to as “the four treasures.” Traditionally, these materials represented the skill and education required to produce “the three perfections”—poetry, painting, and calligraphy. These materials, which were owned by the literati, academicians, and government officials, symbolized one’s high status in society.

Of the “four treasures,” the **brush** (*bi*) is the object that most personifies the artist’s soul. A favorite and well-used brush is much more than a writing or painting tool. In the mind of the Chinese artist and scholar, the brush is an extension of an individual’s hand, arm, body, and heart. The brush is made of tufts of animal hair carefully gathered and cut at varied lengths that are bound and glued to a bamboo stalk. The hairs are strategically selected from a variety of animals and must be gathered during a particular season from a specific location on an animal’s body. Each animal’s hair has its own special quality. “Soft fur” or *rou hao* can be found on rabbits and goats, while weasels produce “hard fur” or *qian hao*. Other types of hair include deer, wolf, and fox, which make springy brushes. For coarse brushes, artists have been known to use the hair of mountain ponies and even mouse whiskers. Once the hairs have been collected, they are cut so that a gap is created between the inner, shorter hairs and the outer, longer hairs, thus creating an ink reservoir.

The brush handle is most commonly made from a bamboo stalk; its lightness and hollowness are ideal for holding bound-brush hairs. Handles have also been made with a variety of other materials such as ox horn, ivory, jade, tortoise shell, lacquer, and porcelain. Members of the imperial court often collected such ornamented brushes. The oldest brush and case found in China were discovered in a Chu culture tomb near Changsha, Hunan; they date to the Warring States Period (480–222 BCE). The brush head was made of rabbit fur bound to a wooden handle. Because fur, wood, and bamboo are all perishable items, it is difficult to trace their production in ancient China.

Traditional Chinese artists and calligraphers use a special black **ink** (*mo*) made from a mixture of pine soot and glue. These ingredients are formed into a paste and then placed in a mold known as an ink stick. Chinese black ink is highly prized by artists for its permanence, strength, and versatility. Because the ink is prepared with a fixative, it adheres quickly and permanently once it is applied to painting material. For this reason, Chinese paintings on silk and paper have been preserved, unfaded, over hundreds of years. *Mo* ink is also fondly recognized by artists as having “infinite gradations of color” that have been grouped down to five tones: clear, pale, heavy, thick, and burnt.

The liquid ink used by artists is made by gently grinding the inkstick on a surface known as an **inkstone** (*yan*). These stones are usually in the shape of a rectangle with a central circular and sloping indent. A quality ink stone must be abrasive enough to grind the inkstick. However, it should not have so much grain that it damages the brush when it touches the stone to load up with ink. Although inkstones have been made of clay, iron, jade, stone, roof-tiles, and porcelain, they are most commonly made of impermeable rock such as slate. The most famous inkstones are the Duan stone that come from Duanxi, Guandong Province, and the She stones from Longwiezi in Shexian, Anhui Province.

The thin, porous **paper** (*Xuan zhi*) used by Chinese brush and ink painters was invented by Tsai Lun, a member of the Imperial Guard in the Eastern Han Dynasty in 105 CE. This paper, com-

monly and mistakenly referred to as “rice” paper is in fact, not made from rice, but from a mixture of fibers such as hemp, mulberry, bark, bamboo, and straw. Although different regions now produce a variety of papers, the most famous paper remains *Xuan zhi*, named after the city where it was first produced (Xuan, Anhui province). Artists can choose from either sized or unsized paper depending on the type of effects they wish to create with the ink. Unsized paper is extremely absorbent and lends itself to spontaneous brushwork. On the other hand, alum and glue are added in the making of sized paper so that ink will not be absorbed as quickly. This allows the artist to paint more detail.

Nature in Art: Pre-Visit Activity

Title: *Nature Collage: Space, Shapes, and Spraypaint*

In Chinese landscapes there are often large areas purposely left unpainted. For example, air, water, mist, and clouds are left blank. In Taoist philosophy, blank areas or “negative space” are of equal importance as painted areas or “positive space.” This balance of space is an expression of yin and yang, as well as an artistic compositional technique.

In art terms, the area around, between, and within objects defines space. “Positive space” is the area filled by a shape or subject such as a figure; “negative space” is the empty area that surrounds it. In addition to the study of organic shapes, this art project is a fun and easy introduction to the concept of negative and positive space.

Materials: objects found in nature, tempura paint, water, small spray bottles (empty hair spritzers), and paper.

Preparation: Pour a tablespoon of different colored tempura paint into each bottle. Fill the bottles with water and shake before spraying. Cover the floors with newspaper. Young students will find it easier to place their collage on the ground and spray it while sitting on a chair. In this way, they can press the bottom of the spray bottle against the edge of the chair for extra leverage.

Procedure: Students will be creating a nature collage/spray painting. Using a Chinese painting as an example, point out how the artist uses positive and negative space. Explain to students that they will be spraypainting the “negative space” or the empty space between the nature objects.

1. Select items from an assortment of objects found in nature, such as twigs, pebbles, and leaves. Include a variety of shapes and textures (prickly, smooth, curvy, etc.)
2. Make a nature collage by arranging the objects on top of a large piece of white paper. Experiment creating symmetrical and asymmetrical designs before deciding on a final composition.
3. Using the spray bottles, spray a thin layer of paint over the collage. Spray at least three feet from the painting. Spraying too close to the collage will create small puddles. It is better to build up color by spraying multiple thin layers of paint.
4. Immediately afterwards, lift the objects from the paper. Students will be amazed to see the white space where the objects once lay, clearly defined by the surrounding color.

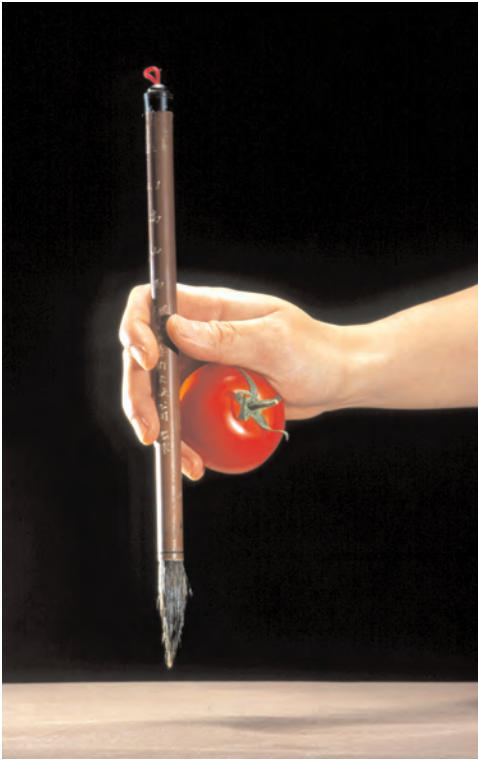
Extension: Experiment using a variety of colors. Students will be pleasantly surprised to observe tiny spray dots of one color optically blending with the tiny dots of another color. Students can also suggest movement by moving objects on the paper in between layers of spraypaint.

Discover the Art of the Chinese Brush

When executed with masterful technique, a single ink brushstroke is capable of conveying vitality, delicacy, and contemplation—the essence of Chinese philosophy and spirit. It is this “life force” or *qi* (pronounced “chee”) that the artist aspires to capture and express through brush-painting. Unlike European-trained artists, the Chinese artist does not try to create a realistic rendering of the external appearance of a subject, seeking instead to capture its inner spirit. Only after intently observing the subject matter in its natural state does the painter return to the studio to paint. The essence of the subject is retained in the artist’s imagination, and it is this image that is painted in a moment of spontaneous inspiration.

How do Chinese brushpainting masters create such an array of vibrant brushstrokes and ink washes? They begin by intently studying the techniques, elements, and principles of traditional brush and ink painting (*bi mo hua*).

Experience for yourself the art of brush-and-ink painting. Begin by learning how to hold the brush. Once you feel comfortable, experiment by applying varying degrees of pressure, speed, and moisture. Finally, create your own brushpainting masterpiece!



How to Hold a Brush

- Hold the brush midway up the handle. Place the handle on the inside of the index finger, supporting it on the opposite side with the tip of your thumb. The tips of the index and middle fingers rest on the top of the handle: the ring and pinkie fingers are placed behind. Leave an open space in the palm of the hand, allowing for a full range of movement. None of the fingers should touch the inside palm.
- To achieve a full range of brushstrokes, hold the brush in a gentle and relaxed manner. Your touch should be gentle enough that a tomato could be held in the cup of the hand without bruising its skin.



The Upright Brush

- Hold the brush upright and perpendicular to the paper. Apply varied speed and pressure to create a range from thin, delicate lines to wide, powerful strokes. For long, sweeping strokes, hold the brush higher up the handle. For detail work and shorter strokes, hold the brush closer to the brush hairs.

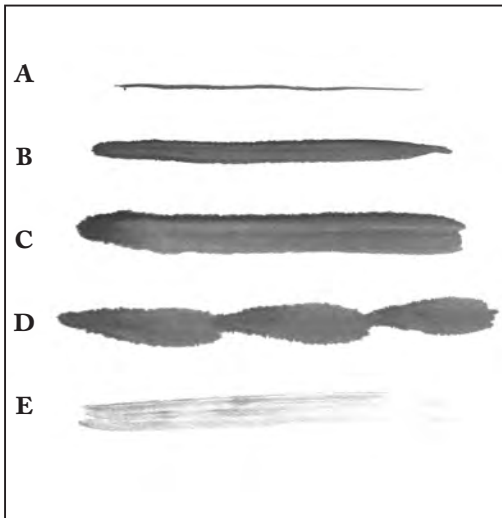


Inking Techniques

Traditional Chinese artists use a special black ink (*mo*) that is said to contain “infinite gradations of color.” This ink is made from a mixture of burnt pine soot and glue that is molded into an inkstick.

- A small amount of water is placed in the inkstone reservoir (the inkstone is commonly made of water-resistant rock such as slate). The inkstick is gently ground with the water in a circular motion to create a deep black liquid.
- The tip of a moist brush is dipped into the ink. As the ink is absorbed into the brush, the moisture that is already in the brush dilutes the ink and creates lighter gradations of ink further away from the tip.
- To use a side-ink technique, a brush is loaded with a light wash of ink. The brush is held in an oblique position and the sides of the brush are dipped with ink. This technique is used to paint subjects such as the lotus flower.

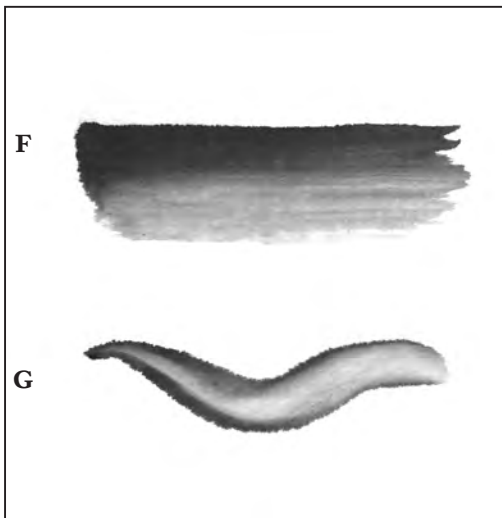




Brushstroke Examples

The following examples were painted with an upright brush.

- a) fast speed, light pressure
- b) medium speed, medium pressure
- c) slow speed, heavy pressure
- d) combination of light and heavy pressure
- e) “flying white” (*fei bai*): fast speed, little moisture



Notice how, by using different ink techniques, gradations of ink can be created within a single brushstroke.

- f) Load the tip of the brush with ink and create a brushstroke by holding the brush in an oblique position.
- g) Load the brush with a light wash of ink and dip opposite sides of the brush with dark ink. This is an example of a side-ink technique.

Learning the Art of Chinese Brushpainting: The Landscape



Illustrated by Lampo Leong
Instructions by Lampo Leong with Diane Wang

Learning the Art of Chinese Brushpainting: The Landscape

Illustrated by Lampo Leong

Instructions by Lampo Leong with Diane Wang



Illustration 1

Landscape

This painting illustrates **layering technique** (*jimofa*) and **variations of texture strokes** (*cunfa*), to achieve an illusion of depth and rock formations. The contrast between light and dark ink throughout the painting shows how an illusion of three-dimensions is achieved without resorting to light and shadow.

This is also a good exercise in portraying water by painting the space between the water. The attempt to paint negative space is central to the Taoist (Daoist) philosophy of brush painting.

The composition follows the “S” curve typical of Chinese paintings.

Illustration 1:

1. Use the large, hard brush to bring black ink into a new dish and dilute it with a small amount of water to create dark gray ink. Dry the brush well. Then dip the tip in the black ink.

2. Use the tip of the brush to outline the rock formation in the foreground. As you work, notice:
 - Strokes should have a definite beginning and end. They do not taper off into thin points.
 - Use many short, angular strokes rather than trying to draw the contour in one long stroke.
 - These short strokes are not all done end to end. Rather, some cut in front of the other. Some strokes begin at the outer edge, defining some of that outer edge and then cutting into the interior.
 - The strokes should be decisive and energetic. Think about painting solid rock, a formation that was created in geologic upheaval and has stood for perhaps millions of years. Your stroke should be strong and deliberate to match the subject.
 - Use short strokes on the interior of the rock to give some sense of the rock's structure and a sense of the three dimensions.
 - The upper contour lines are done with the tip of the brush. The contour lines for the lower edges of the rock, for the outcroppings, are done differently. The strokes may begin with the tip of the brush, but then the brush is angled and the side used to complete the stroke.
 - Use short, crowded strokes to darken some areas so that the light areas, the outcroppings, stand out more.
3. Use the large, hard brush and undiluted black ink to draw the trees. Again, dry your brush well after loading it with ink so that you can achieve a dry stroke.
4. As you paint the tree trunks and branches, notice that:
 - The tree trunks and branches are thicker at the bottom and slightly more narrow as they branch out.
 - Use many short strokes rather than trying to paint an entire trunk with one stroke.
 - There is a contrast between the sides of the trunks. Where one side may use a thick stroke, the other will use a thin stroke. If one side is very smooth and straight, the other side will be more uneven. If the stroke is wet on one side of the trunk, it may be dry on the other. The branches indicate the gesture of the overall tree. Notice the variations of height that create a flow.
 - Pay close attention to how the small branches and twigs are grouped on the branches. They are not evenly spaced. In some areas there will be groups of branches while elsewhere they will be more sparse. You should strive to achieve an organic effect and resist the impulse to create a simple pattern.
5. Use the large, hard brush to add more water to the ink dish, making a light gray ink. Dry the brush thoroughly so that you can achieve a dry, gray stroke.

6. Outline the rock formations in the background with dry, gray strokes. As you did before, use short strokes that cut into one another.
7. As the lines of the rock formations approach the trees, it is important to leave some white space.
8. In addition to the two large formations in the background, paint a small rock in between them. This is important for helping define the waterfall.



Illustration 2

Illustration 2:

- i. Use the large hard brush to do the leaves. Dilute the ink to make a dark gray. You do not want the brush so wet that ink runs on the paper in an uncontrolled manner, but you do need wet ink in the brush. Use the tip of the somewhat wet brush to “dot” on the leaves of the trees. As you do so:
 - Be sure that the leaves are put on top of the branches and do not cover up the branches and twigs. Very few leaves are placed on the bottom side of the branches.
 - Notice how the leaves are grouped. They are most dense at the top of the canopies and more sparse at the link to the branches. Again, resist the impulse to make a regularized pattern and strive to make the groupings organic. Notice the overall relationship and flow of the trees.

- You may vary the leaves with a lighter gray ink in places.
2. Next add texture to the rock formations in the foreground with medium gray ink. Use the side of the brush to create the so-called “Large Axe-cut” strokes. Use the side of the brush in a sliding motion to create planes of the rock. Shading with this kind of stroke is done on the underside of the outcroppings.
 3. For textures on the background mountain use diluted gray ink, but be sure to dry the brush with the paper towel so that you can create a dry, textured stroke, called “Small Axe-cut.” These small, triangular strokes are done with the side of the brush’s tip in a gesture similar to making a checkmark. These strokes are used to create shading on the underside of the outcroppings.
 4. Use one light tone of gray for all the texturing and shading. The darker areas accumulate more layers of the same light gray, rather than using darker ink. As you work, do not attempt to do everything with one layer. Develop the texture gradually, doing several layers. Take time to consider where you need the shading. As you approach the tree, leave some lighter space. However, the texturing should continue all the way down to the large rock in the foreground.
 5. Notice that in each area, the pattern goes from dense texturing to more sparse. The texturing emerges from the contour strokes you did before. Some areas have more texturing to make them recede or project forward in the painting.
 6. Use light gray ink and a daubing stroke to add the suggestion of trees at the top of rock formations in the background. These are dotted on with the side of the brush. Again notice that there is an area where they are dense, which then spreads out with more space between each tree.
 7. To create the lake and beaches above the waterfall, pull the tip of the brush from left to right.
 8. Use the light gray ink and a dry brush stroke to define the waterfall. Use a quick stroke made with the tip of the brush.
 - The white paper between your strokes is the water. Keep your eye on the white “water” as you paint the stroke.
 - Notice the relationship between the water and the edge of the mountain
 - The two streams of water are not identical. There is variation created with the placement of the strokes. One stream has more strokes than the other does.
 - Strokes for the waterfall are not uniformly thick.

9. For the mist, use very light gray ink, with the tip of the brush slightly darker. Rub the side of the brush to define the mist at the base of the waterfall left of the large rock in the foreground. The unpainted white space is the mist.



Illustration 3

Illustration 3:

1. Add more texture to rocks in the background so that central areas of the rock formations are emphasized and darker than they are at the edges.
2. To add a few birds to the scene, use the small, hard brush with undiluted ink. The birds are done with short, quick strokes from the body to the tip of the wing. Plan the placement and size of the birds. Do not have them all line up in a row with equal distance in between. The wings should be shown at different angles, depending on whether the birds are gliding or flapping.
3. Use a small, hard brush with a very dark ink to add grasses and a few fallen leaves to the rock formation in the foreground. Notice that in this painting the grasses are sprouting from the underside of the rock formations and pointing down.
4. Once again, you need to consider the grouping and placement of the grasses. Some blades will be longer than others. Some blades cross others. The blades of grass are not parallel, and in some places they are in clumps.



Illustration 4

Illustration 4:

1. Load a large, hard brush with a very light gray ink. The brush will be slightly more wet than when you did the previous texturing.
2. With the large soft brush, add a very light ink wash to unify the background mountain and to bring out the mist.
3. Notice that each edge of the painting is treated differently. Some edges are darker and others fade to light mist.
4. The signature and seal are added to the lower right corner of this painting to give it balance.

Vocabulary

Philosophies and Religions

Buddhism	A religion founded in India by Prince Siddhartha Gautama in the sixth century BCE. It stresses self-enlightenment and the forsaking of worldly goods, other people, and one's own wishes.
Confucianism	A philosophical, social, and political doctrine based on the teachings of Confucius (551–479 BCE). It stresses the proper performance of interpersonal relationship and moral cultivation.
Taoism	A philosophy and religion indigenous to China. Its early development is credited to Laozi (sixth century BCE) and Zhuangzi (approx. 369–286 BCE). It stresses living in accordance with the natural, universal harmony known as the Tao or “The Way.”
<i>qi</i>	The “breath” or “essence of being.” The act of brushpainting by a masterful artist is believed to be an expression of this natural energy (pronounced “chee”).

Brushpainting Materials

brush (<i>bi</i>)	Animal hairs bound together and glued to the hollow inside of a bamboo stick (pronounced “bee”).
four treasures	The essential elements of a traditional brushpainting artist and scholar's study. They consist of brush, ink, inkstone, and paper.
ink (<i>mo</i>)	Black ink used by Chinese brushpainters and calligraphers. It is made from mixture of pine soot and glue that is placed into a mold known as an inkstick.
paper (<i>Xuan zhi</i>)	Paper made in Xuan, Anhui Province, China. It is a thin porous paper made from a mixture of fibers.
inkstone (<i>yan</i>)	The stone on which Chinese ink is rubbed.

Symbolism in Nature

bamboo	A tropical grass with a hard hollow, jointed stem. It is associated with virtue, perseverance in the face of adversity, and friendship.
dragon	A deity of the water, symbolizing imperial power, strength, and protection.
landscape (<i>shanshui</i>)	Literally “mountain-water,” <i>shanshui</i> is regarded as a microcosm of the universe; capable of emitting the purest form of <i>qi</i> or “energy.”
lotus	This flower rises from the mud and blooms for only three days. It is a symbol fertility, sacredness, and perfection. In Buddhism, it represents individuals who search for enlightenment.
monkey	This animal is known for its human-like qualities, in particular, its playfulness and compassion.
peach	A symbol of long life. It is believed that individuals who eat this fruit will remain youthful.
pine	This tree, which remains evergreen in the harshest winter, is associated with longevity and loyalty.
prunus or plum blossom	This flower survives the snowy winter season and is a symbol of endurance and friendship.
tiger	This animal is known as a protector against evil spirits; a god of prosperity.

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