

第 三 册

書 畫

Volume III.

PAINTING

AND

CALLIGRAPHY

參加倫敦中國藝術國際展覽會

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書畫說明

第一章 總綱

中國書畫之學。有極悠久之歷史存在。其特色尤在書學與繪畫之學互相貫通。故足於世界藝術上占一重要位置。蓋各國祇有畫學而無書學。日本雖有書學。乃以中國之書學爲書學者也。中國之書與畫。皆以表現內心之感想爲前提。其間書與畫息息相通。互無止境。凡人格之高尙。學識之深邃。皆本精神之所寄。內蘊而外發。與僅止描寫物像實體者不同。而技巧復足以副之。古代遺物之尙存者（指絹本紙本）。如六朝之鍾繇、王羲之、顧愷之等。年代較遠。頗難斷定其真僞。唐宋以降。則所存猶繁。足資研索。今就歷代書與畫之源流派別。擇要縷舉以介於海內外究心中國書畫之學者如下。

第二章 書學之演進及其名家

書學爲中國藝術之一種。其發展約分五時期。商周至秦。由含圖畫性之文字。演進爲籀文小篆。此爲第一時期。此期之字。存者爲銅器及石刻等。尙多可考。

秦末創八分。漢復創隸書、章草、草書。魏鍾繇、晉王羲之以如今體之行、楷、草書著名。真迹猶存於世。遂爲今體書之集大成者。歷代書家。皆莫能出其範圍。以迄於六朝之末。其間惟北朝略成別派（如鄭羲等）。雄奇峻整。自具特長。此爲第二時期。

PAINTING AND CALLIGRAPHY

INTRODUCTORY NOTE

CHAPTER I—GENERAL PRINCIPLES

Chinese calligraphy and Chinese painting both have a history of great antiquity. They are moreover distinguished by the existence between them of a peculiar close affinity. The art of painting is known in many countries, but the art of calligraphy is known only in China, and what is known of the art of calligraphy in Japan is also that of China. Characterized as they are by this very special relationship in their parallel existence, Chinese calligraphy and painting would seem to deserve a position of first importance in the realm of art.

Primarily both Chinese calligraphy and painting serve as media of the revelation of the spirit of man and have always exercised great influence upon each other. Nobility of character and profundity of learning find expression in Chinese paintings and writings, which, with an adequate technique of their own, are essentially different from the simple reproductions of concrete substances.

Of the old writings and paintings that are extant (that is, those done on silk and paper), there are examples of Chung Yu, Wang Hsi-chi, Ku Kai-chi of the Six Dynasties. But owing to their great antiquity, it is difficult to ascertain their genuineness. Those of the T'ang and Sung Dynasties are more numerous and are worth careful study. It is now proposed to describe briefly and in their main aspects the origins and types of the various writings and paintings in their historical order for the benefit of those who are interested in the art of Chinese calligraphy and painting.

CHAPTER II—THE EVOLUTION OF CHINESE CALLIGRAPHY AND ITS EMINENT EXPONENTS

Calligraphy as one kind of Chinese art may be said to have passed through approximately five stages. From the dynasties of Shang and Chou to the Chin Dynasty, Chinese calligraphy evolved from picture-writing to chou-wen (籀文), and siao-chuan (小篆). This may be regarded as the first period of which many specimens may be found on various bronze-ware and stone inscriptions.

Pa-fen (八分), a composite and transitional type of writing, first appeared at the end of the Chin Dynasty, while during the Han Dynasty such styles as li-shu (隸書), chang-tiao (章草), and tsao-shu (草書) were evolved. During Wei, there was Chung Yu and during Tsing there was Wang Hsi-chi, both of whom were famous for their writing in what is known today as the formal and running styles and of whose handwriting true representative specimens are still in existence to-day. It might be said that in their writings the art of Chinese calligraphy as known in its present styles reached its height. In fact, no subsequent artist up to the end of the Six Dynasties ever went beyond these two eminent calligraphists. The only slight deviation occurred during Pei Chao (North Dynasty) when such man as Chen Hsi developed a style possessing singular vigour and a sheer ruggedness all its own. This is the second period in the history of Chinese calligraphy.

至隋代而南北匯合。遂開唐代之先聲。唐之太宗皇帝、歐陽詢、虞世南、褚遂良。薛稷、陸柬之、孫虔禮、張旭、顏真卿、懷素、柳公權、李邕、徐浩。各具專長。自立門戶。文人中如李白、林藻、杜牧。皆以書傳。至五代楊凝式集成各家。堪稱後勁。此爲書學第三時期。

兩宋代興。斯道益昌。蔡襄、蘇軾、黃庭堅、米芾、繼武楊氏。開宋四家書學專派。其後徽宗皇帝獨倡瘦金書體。高宗皇帝居德壽宮二十年。潛心二王書法。於是文人中如蔡京、周邦彥、范成大、張孝祥、姜夔、陸游、吳琚、吳說、朱熹、岳珂等。亦皆以善書著名。遼金入主中國。而文化上實受中國之同化。故金之任詢、王廷筠。元之趙孟頫。連翩而起。趙孟頫兼工書畫。可稱爲此期之集大成者。此外元之鮮于樞、康里巉巉、虞集、張雨、揭傒斯、俞和等。亦皆各有其獨具之特色。是爲第四時期。

明衍元之餘緒。書家若宋克、宋濂、李東陽、祝允明、文徵明、王寵等。皆具專長。至董其昌復集大成。亦書畫兼精。清初各家。強半爲所籠罩。其間王鐸、汪士鋐、姜宸英、金農、王澐、劉墉、翁方綱、伊秉綬等。較爲傑出。嘉慶以後。人厭臺閣體之無生氣。一轉而學碑刻。風尚爲之一變。書道亦復稍振。如鄧石如、包世臣、張裕釗輩。卽其代表。此爲第五時期。

第三章 畫學之演進及其名家

畫學繁賾。茲分山水、人物、寫生三系說明之。

(一) 專畫山水。蓋源於六朝。而盛於唐。就便利說明計。可分南北二宗。南宗以柔取韻。在實處得虛神。重於用筆。北宗以剛取勢。借虛處見實

The Sui Dynasty witnessed a commingling of the styles of writing as they were known in the north and the south, and this led up to the flourishing period as represented by the T'ang Dynasty. The Emperors Tai Tsung, Ou-Yang Hsun, Yu Shih-nan, Chu Sui-liang, Hsueh Chih, Lu Chien-chi, Sun Chien-li, Chang Hsu, Yen Cheng-ching, Hwai Su, Liu Kung-chuan, Li Yung, and Hsu Hao are all calligraphists with individual styles. Among the poets, Li Po, Lin Tsao and Tu Mu are also known for their distinguished penmanship. During Wu Tai (Five Dynasties) a worthy successor was found in Yang Ning-shih, who seemed to represent the best of his predecessors. This is the third period.

During the Sung Dynasty the art of Chinese calligraphy saw further and greater development. Succeeding Wu-yang Shih, Tsai Hsiang, Su Shih, Wang Ting-chien and Mi Fei developed four distinctive styles of the Sung Dynasty. Later the Emperor Hui Tsung invented what is known as shou-chin-shu (瘦金書), while the Emperor Kao Tsung spent twenty years in the Teh Shou Palace learning the art of the two Wangs (Wang Hsi-chi and Wang Hui-chi). In the meantime, such scholars as Tsai Ching, Chou Pang-yen, Fan Cheng-ta, Chang Hsiao-shiang, Chiang Kwei, Lu Yu, Wu Chu, Wu Yueh, Chu Shih, Yao Ke and others all won fame as calligraphists. The conquest of China by the Manchus (Liao-Chin) and Mongols was, as is known, largely political and Chinese civilization was in each case adopted by the invaders. Thus it was that Yin Hsun and Wang Ting-tsun of Chin and Chao Meng-fu of Yuan rose one after another as distinguished artists. Chao Meng-fu who was as eminent a painter as he was a calligraphist may be regarded as the supreme representative of this fourth period during which lived also such famous men as Shien Yu-shu, Kang Li-kwei, Yu Chih, Chang Yu, Chieh Hsi-ssu, Yu Ho and others who were each distinguished in his own particular style.

The Ming Dynasty carried on the heritage of the Yuan Dynasty and had such famous artists as Sun Ke, Sun Lien, Li Tung-yang, Chu Jung-ming, Wen Chung-ming, and Wang Chung who were all known for their special talent. The most distinguished calligraphist of the period, however, was Tung Chih-chang, who was equally proficient as a painter. Indeed, he attained such artistic heights that most of the later calligraphers of the early Ch'ing Dynasty were overshadowed by him. There were, nevertheless, such comparatively outstanding men as Wang To, Wang Shih-hung, Chiang Chen-ying, Ching Nung, Wang Shu, Liu Jung, Weng Fang-kang and Yi Ping-shou who were all representatives of the Ch'ing Dynasty. After the reign of Chia Ching, there was a general distaste for the rigidity and dullness of the tai-ko style (臺閣體), into which Chinese calligraphy had largely fallen at the time. A new interest in the study of old stone inscriptions was aroused and the art of calligraphy took a sudden turn, acquiring in the process a new vitality. Representatives of this phase were such men as Teng Shih-ju, Pao Shih-chen and Chang Yu-chao. This is the fifth period.

CHAPTER III—THE EVOLUTION OF CHINESE PAINTING AND THE FAMOUS PAINTERS

The art of painting is very complicated. It may be described in three divisions—landscape, figures and sketch.

(1) The origin of painting of landscapes is attributed to the Six Dynasties, but it flourished in the T'ang Dynasty. For convenience's sake, it may be divided into two schools, northern and southern. The southern school secures harmony of tone by means of soft touches and gains illusive charm in its drawing of realities. This school lays stress upon the handling of

力。重於用墨。南宗以王維爲祖。唐之楊昇、盧鴻。五代之荆浩、關仝、董源、巨然。宋之李成、范寬、惠崇、燕文貴、許道寧、郭熙、趙大年、米芾、江參、米友仁。元之趙孟頫、錢選、高克恭、黃公望、曹知白、吳鎮、王蒙、倪瓚、盛懋、朱德潤、唐棣、陳汝言、徐賁。明之王緘、劉珏、沈周、文徵明、董其昌。清之王時敏、王鑑、王翬、王原祁、吳歷、惲壽平、石溪、石濤、八大山人、高宗皇帝、湯貽汾、戴熙。相承法乳。千餘年來。未有間斷。

北宗山水。每兼工人物樓臺之屬。縝密生辣者。兼而有之。唐之李思訓、李昭道。號爲大小李將軍者。卽其代表。北宗中之縝密者。宋之王詵、趙宗漢、趙伯駒、趙伯驩、劉松年、閻次平。元之王振鵬。明之仇英、吳彬爲一系。生辣者。宋之李唐、朱銳、馬遠、夏圭。元之劉貫道。明之戴進、周臣、唐寅、藍瑛爲一系。清初畫派。尙沿明末作風。如王鐸、戴明說、傅山、法若眞等。皆近北宗。此二宗有時互相混合。並非劃若鴻溝。在觀覽者善爲辨別耳。

(二) 人物畫殆始於漢。六朝因之。而稍參以外來之影響。現傳之作。自唐代起。爲較可靠。唐之閻立本、吳道子、大小尉遲、周昉。五代之周文矩、邱文播。宋之石恪、晁无咎、李伯時、蘇漢臣、馬和之、張擇端、賈師古、梁楷、李嵩、龔開。元之趙孟頫、趙雍、趙彥徵祖孫、顏輝、任仁發。明之吳偉、郭詡、杜董、唐寅、仇英、丁雲鵬、崔子忠。清之陳洪綬、張翬、華岳、改琦。或寫事實。或攝神韻。工草兼施。各擅勝槩。

(三) 寫生則唐之韓幹、戴嵩、韓滉、邊鸞。五代之刁光胤、徐熙、黃筌、滕昌祐。宋則黃筌之子居采、徐熙之孫崇嗣。各具家法。趙昌、崔白、艾宣、吳元瑜、林椿、吳炳、李迪、馬麟、魯宗貴。遼之蕭淑。元之錢選、王淵。明之宣宗皇

the brush. The northern school makes powerful rhythm predominant in its compositions, showing real strength by means of empty spaces. This school emphasizes the application of colours. The founder of the southern school was Wang Wei. Yang Shen and Lu Hung of the T'ang Dynasty, Ching Hao, Kwan Tung, Tung Yuan, and Chu Jan of the Five Dynasties, Li Cheng, Fan K'uan, Hwei Chung, Yen Wen-kuei, Hsu Tao-ning, Kuo Hsi, Chao T'ien, Mi Fei, Chiang Shen and Mi Yu-jen of the Sung Dynasty, Chao Meng-fu, Chien Hsuan, Kao K'e-kung, Huang Kung-wang, Tsao Chih-po, Wu Chen, Wang Mang, Ni Ts'an, Sheng Mou, Chu T'e-chen, T'ang Ti, Chen Yu-yen, and Hsu Pun of the Yuan Dynasty, Wang Fu, Liu Yu, Shen Chou, Wen Cheng-ming and Tung Chi-chang of the Ming Dynasty, and Wang Shih-ming, Wang Chien, Wang Hui, Wang Yuan-chi, Wu Li, Yun Shou-ping, Shih Hsi, Shih Tao, Pa-ta Shan-jen, Emperor Kao Tsung, T'ang Yi-fen and Tai Hsi of the Ch'ing Dynasty;—all these painters carried on the tradition of this school for more than a thousand years without interruption.

The painting of landscapes by the northern school often included drawings of human and animal figures and of buildings and towers. Their execution was of two kinds, elaborate and rough, and the representative artists were Li Sze-hsun, and Li Chao-tao, alias the "Big" and "Little" Generals Li, of the T'ang Dynasty. Well-known for elaborate execution were Wang Hsien, Chao Tsung-han, Chao Po-chu, Chao Po-hsiao, Liu Sung-nien and Yen Tz'e-ping of the Sung Dynasty, Wang Chen-peng of the Yuan Dynasty, and Chou Ying and Wu Pin of the Ming Dynasty;—all these artists formed one school. For the rough and rugged style, may be mentioned Li T'ang, Chu Jui, Ma Yuan and Hsia Kuei of the Sung Dynasty, Liu Kwan-tao of the Yuan Dynasty, Tai Chin, Chou Chen, T'ang Yin and Lan Ying of the Ming Dynasty;—these artists also formed one school. The different schools of painting in the beginning of the Ch'ing Dynasty followed the tradition of the artists of the latter part of the Ming Dynasty. For example, Wang To, Tai Ming-yueh, Fu Shan and Fa Jo-chen all showed approaches to the northern school. Sometimes the southern and northern schools showed intermixture in their technique and exhibited no clear line of demarcation. It is for connoisseurs to distinguish them.

(2) The painting of human and animal figures had its origin in the Han Dynasty, and it was followed up through the Six Dynasties, but touched a little by extraneous influences. The extant works of this category date back to the T'ang Dynasty and they are comparatively authentic. Yen Li-pen, Wu Tao-tse, the junior and the senior Yu Chih, and Chou Fang of the T'ang Dynasty, Chou Wen-chu and Chiu Wen-po of the Five Dynasties, Shih Ke, Chao Wu-chiu, Li Pai-shih, Su Han-chen, Ma Ho-chih, Chang Tse-tuan, Chia Hsi-ku, Liang Kai, Li Sung and Kung Kai of the Sung Dynasty, Chao Meng-fu, Chao Jung, Chao Yen, Cheng Chusun, Yen Hui and Jin Jin-fa of the Yuan Dynasty, Wu Wei, Kuo Hsu, Tu Chin, T'ang Yin, Chou Ying, Ting Yun-peng and Ts'ui Tse-chung of the Ming Dynasty, these painters either depicted real scenery and living figures or ethereal charm and airy grace by means of either elaborate drawing or rough sketch, and each of them was eminent in his particular category of painting.

(3) Famous for painting real scenery and life-like figures were the following artists: Han Kan, Tai Sung, Han Huang and Pien Luan of the T'ang Dynasty, T'iao Kwan-yin, Hsu Hsi, Hwang Chuan, Teng Chang-yu of the Five Dynasties, Chu Tsai, on of Hwang Chuan, and Chung Ssu, grandson of Hsu Hsi; each had his own technique. Chao Chang, Ts'ui Po, Ai Hsuan, Wu Yuan-yu, Lin Chun, Wu Ping, Li Ti, Ma Lin, and Lu Tsung-kuei, Hsiao Jung of

帝、林良、呂紀、陸治、陳道復、王穀祥、徐渭、周之冕、陳栝。清之惲壽平、王武、金農、蔣廷錫、鄒一桂。皆具專長。此派之畫。在工麗之中。仍具氣韻。調色敷彩。備極精能。其中亦有寫意一派。善用減筆。著墨不多。而神氣具足。且不流於羸穢。較之一般院畫。徒以摹仿爲能。超出多多矣。

第四章 中國畫之特點及其繪畫之法

以上三系。不過就各人所專精者而言。往往一人而擅三長。茲亦毋庸贅述。惟中國之畫。幾純於全可以表現作者之人格、性情、興趣。此一點爲研究中國畫者所必須明瞭及承認者。其所以如此之故。(一)因藝術與人生幾於打成一片。(二)因畫法完全與書法相通。(三)因所用之工具及使用之法。均甚微妙。故得形成此項結果。中國畫具。純用毛筆。復有粗細剛柔之別。每落筆後。即不再改。故山水之皴染。與堆砌塗飾不同。而力量及趣味。即寓其中。又陰陽向背及諸比例。雖不十分嚴格。而大體不致差違。亦因有氣勢爲之籠罩映帶也。又用墨及用各顏色。除特別注意其研磨調煉之法外。其用時。復因著筆之先後。用力之輕重。水與各色暨色與色間配合之成分。以及筆與紙(或絹)及顏色三方面相接觸時。錯綜融會而產生之光彩及情味。因而構成種種之功能。故製紙、絹、顏料、筆及畫時。對紙、絹、顏料之加工。(如紙先水溼。絹先上礬。及調色須用某種質地之水等。)亦須特殊之技術。即如筆之種類。即有三四十種之多。他可知也。至用紙絹之外。有繪之建築物及器皿上

the Liao Dynasty, Chien Hsuan and Wang Yuan of the Yuan Dynasty, Emperor Hsuan Tsung, Lin Liang, Lu Chih, Chen Tao-fu, Wang Ku-Hsiang, Hsu Wei, Chou Tse-mien and Chen Chieh of the Ming Dynasty, Yun Shou-ping, Wang Wu, Chin Nung, Chiang Ting-hsi and Tsou I-kuei of the Ch'ing Dynasty;—each of these painters had his own special qualities. The paintings of this school are characterized by exquisite beauty, as well as powerful rhythm and show excellent skill in the mixing and laying on of colours. In this school there was also a group of painters, who specialized in producing pictures just by a few touches, chiefly in outline. Though they made sparing use of colours, they could produce pictures full of life and vitality, without at the same time being coarse and vulgar. Thus their works are far superior to the pictures of the "patronized" type, which were mainly imitative.

CHAPTER IV—THE SPECIAL FEATURES AND TECHNIQUE OF CHINESE PAINTING

The three general divisions of Chinese painting as described in the previous chapter were discussed merely from the standpoint of the highest individual attainments of the representative artists. However, as it often happened, one person might be equally skilled in several or all of the three divisions. But in the study of Chinese painting one must first of all realize and appreciate the important fact that it is almost entirely a medium for the expression of the character, the temperament and the taste of the painter. This is so because (1) Chinese art is an integral part of life, because (2) the technique of Chinese painting and that of calligraphy are bound up with each other, and because (3) the implements and the manner in which they are employed are both highly elaborate and refined.

The principal instrument used in Chinese painting is, of course, the brush. But the brushes are highly differentiated according to the degree of fineness and suppleness. Every stroke of the brush is irrevocable and is not retouched. Therefore the effects thus obtained in landscape painting are quite different from those achieved by the piling of colours and the process of endless retouching, while the force and appeal thus produced will be found in the intangible whole of the picture.

The laws of perspective, of light and shade and of proportion, though not rigidly observed, are respected in the main through rhythm as well as the atmosphere which generally envelops and illuminates the entire picture.

Particular attention is also paid to the employment of ink and colours. Besides the preliminary care usually exercised in the preparation and mixing of the pigments, the order in which they are applied, the force or pressure with which they are brushed on, the proportion between the water and colour used as well as that between their various combinations, and finally the quality of the brush, the silk or paper and of the colours themselves are all supremely important in the moment of contact in order that the desired brilliance and appeal of a picture might be achieved. Therefore, in the manufacture of paper, silk, pigments and the brush, special skill is always required. Even at the moment of painting, the various materials to be used must be suitably prepared. For instance, the dampening of the paper ground, or the treatment of silk with alum, or even the selection of the right kind of water for the mixing of colours. In the matter of the brush alone, as many as forty kinds are used, not to mention the various other things required in the pursuit of this art.

者。有用指用舌用刷而不用筆者。此外尚有火畫、鐵畫、紙織畫、貼絨畫等。應列入美術工藝內。尚有一節應聲明者。中國畫固自有其真面目與精神。然歷來所受外來之影響。亦復不少。如佛教之傳播。使節之交通。物產工藝品之輸入。皆曾令繪畫之作風。發生甚大之衝動。但大半皆能咀嚼融化。而形成一本國色彩之作品。此世界畫派中之東方畫派。所以必推中國爲巨擘也。

第五章 此次出品概要

此次書畫出品。限於故宮博物院及古物陳列所所藏。於上列各派各家雖不能完全備具。然各派重要作家之作品。已盡量選出。觀者亦可得中國書畫家之大凡及其特色。其他各品。或祇存孤本。未便令其遠行。或品質稍次。無須舉以濫列。或年久紙絹脆裂。不能懸掛。或長卷大幅。舒展維艱。再三斟酌之餘。得如斯冊所錄。

綜 計

唐五代作品(畫)	六	件
宋 作品(書畫)	五十六	件
元 作品(書畫)	四十一	件
明 作品(書畫)	四十三	件
清 作品(書畫)	二十九	件

總共一百七十五件。雖漏略難免。而統系堪稽。此則希望觀衆引爲滿意者也。又中國書畫裝裱之法。爲各國所無。因其技術之精能。可令書畫之優點。完全表露。如有缺損。并能加以補救。其間著名之技術家如湯傑、吳文玉之輩。至與書畫作者齊名。其裝裱之式。如卷如冊。便於存儲展覽。亦爲各國所無。此亦足供觀衆參考者。合爲附及。茲爲易於參考起見。將中西歷摘要列後。

Besides paper and silk, painting is also done on buildings and various kinds of utensils. Similarly, the finger or even the tongue is sometimes used instead of the brush. In addition to these varieties, pictures are also made by the process of charring, and others out of wrought iron, paper and velvet, which may be classified as industrial art.

There is finally another point that should be made clear in connection with Chinese painting. Though it has a style and spirit all its own, Chinese painting has in its contact with foreign influences, shown considerable reaction. The effects of Buddhism, of communication with the outside world through envoys and of the importation of foreign industrial artcraft and materials can be seen in the upheavals in the style of Chinese painting. However, most of the foreign elements have been digested and assimilated, and made an integral part of the original art of the nation. It would not, therefore, be too much to claim for Chinese painting the position of leadership in Oriental art.

CHAPTER V—THE PRINCIPAL EXHIBITS

Selected as they are from the collections of the National Palace Museum and National Museum, the exhibits displayed in London are by no means comprehensive but they may be considered as fairly representative of the various important schools of Chinese calligraphy and painting. It is believed that an inspection of these exhibits will be sufficient to give an idea of the general nature as well as the special characteristics of the art of Chinese calligraphy and painting. Such other examples as are not found in the Exhibition are either solitary originals which should rather be saved from the risks of transportation over long distances or works of a somewhat secondary quality which need not be indiscriminately shown. There are still others which, due to the extreme delicacy of their condition resulting from their very antiquity, can no longer withstand rough hanging, or which, due to their extraordinary dimensions, cannot be properly displayed. It is, therefore, after considerable deliberation that the following list was compiled:

T'ang and the Five Dynasties	6 exhibits.
Sung	56 exhibits.
Yuan	41 exhibits.
Ming	43 exhibits.
Ch'ing	29 exhibits.

There are altogether 175 exhibits representing the art of Chinese calligraphy and painting. It is hoped that in spite of the omissions their presentation in the chronological order will prove satisfying.

Finally, a word may be added in regard to the type of mounting which is also peculiar to Chinese calligraphy and painting. In fact, it is a distinct art, the parallel of which cannot be found in any other country. This art consists in completely bringing out and enhancing the beauty of the subject in the process of mounting, and also, in the case of damage to the original ground, in skillful mending. There are a number of such skilled men as T'ang Chieh and Wu Wen-yu who actually enjoyed as great fame as the artists. There are, moreover, several styles of mounting. Some are in scrolls and others are in book form, while all of them are aimed at convenience in handling as well as in keeping.

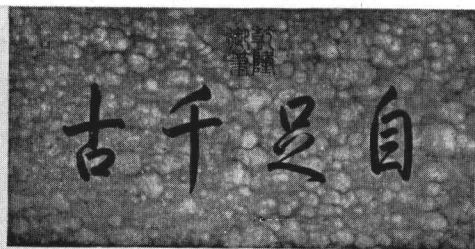
For the convenience of reference, the various Chinese dynastic periods are appended below together with the Western chronology:

漢 由 公 元 前 二 〇 六 至 公 元 二 二 〇
三 國 由 公 元 二 二 〇 至 公 元 二 六 五
晉 至 隋 由 公 元 二 六 五 至 公 元 六 一 八
唐 由 公 元 六 一 八 至 公 元 九 〇 七
五 代 由 公 元 九 〇 七 至 公 元 九 六 〇
宋 由 公 元 九 六 〇 至 公 元 一 二 七 九
元 由 公 元 一 二 七 九 至 公 元 一 三 六 八
明 由 公 元 一 三 六 八 至 公 元 一 六 四 四
清 由 公 元 一 六 四 四 至 公 元 一 九 一 二

Han	206 B.C.—220 A.D.
San Kuo (Three Kingdoms)	220—265 A.D.
Tsing & Sui	265—618 A.D.
T'ang	618—907 A.D.
Wu Tai (Five Dynasties)	907—960 A.D.
Sung	960—1279 A.D.
Yuan	1279—1368 A.D.
Ming	1368—1644 A.D.
Ch'ing	1644—1912 A.D.

唐

T'ANG DYNASTY (618 - 907 A. D.)



某院至所見唐小書將筆畫洛陽
核圖紙補至尺共中核圖文五番
念差米墨補懷掩映深房人物山川
皆細小矣方寸之間極其靈變化之
向有米九言靈款題趙之款更文空法之款
紙及珍藏同幸其為真此字能令得
於後墨林家而誌之印識志夫想此傳者
兩既後或為林工嚴守皆不可知然於
之物共贊之傳而公同者非神物復
烏能至此善林才家誌
癸丑八月 李昭道



是樓畫於中氣最
振洶且尺幅而十
之勢猶其畫也
小字將軍固不可
堂量其昌題字亦
不顯者光他書所
是圖有實狀家先
文款其文交談公
而諸公印識其家
諸人題詞則當是
非其幅其款又係
諸如所云皆歸元
以幅中不見有項
款圖記且畫云諸
悉失何以謂之方
二字印其在非非
持發者出款品不
者若此畫本不
庸手屏作畫改以
有標并幅中看款
悉不知畫里即無
始而破之混則不
辨既以成畫此
物款者
于中半

一 唐李昭道洛陽樓圖 (傳)

絹地。寶笈重編著錄。右上角有「李昭道」三字題款。有傷補。縱叁拾柒·叁公分。橫叁拾玖·伍公分。詩堂上有「董其昌」題識。紙地。有摺痕。縱叁拾貳·玖公分。橫叁拾捌·伍公分。又有乾隆御書「自是千古」四字。紙地。縱貳拾公分。橫叁拾捌·伍公分。下邊緣有「于敏中」題識。帶緞袱。

李昭道(約西歷716年時人)。思訓子。太原府倉曹直集賢院。官至太子中書舍人。世稱思訓為大李將軍。昭道為小李將軍。

〔附註〕以下人名後括弧內生卒年。俱僅註數目字。例如(約西歷716年時人)。省作(約716)。餘倣此。

1. Li Chao-tao "Loyang Lou T'u"

Loyang Mansion (attributed).

Li Chao-tao (circa 716).—Son of Sze-hsun (思訓). At T'aiyuan Fu (太原府) he was an official with the rank of Ts'ang Ts'ao Chih Chi Hsien Yuan (倉曹直集賢院). Afterwards, he became "T'ai Tse Chung Shu She Jen (太子中書舍人). After generations call Sze-hsun General Li, senior, and Chao-tao General Li, junior.