

御製耨耕綏圖

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華東師範大學出版社

圖書在版編目(CIP)數據

御製耕織圖/愛新覺羅·玄燁題詩,焦秉貞繪圖. —上海:華東師範大學出版社,2011

ISBN 978-7-5617-8335-1

I. ①御… II. ①愛…②焦… III. ①版畫—作品集—中國—清前期 IV. ①J227

中國版本圖書館 CIP 數據核字(2010)第 252184 號

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出版發行 華東師範大學出版社

社址 上海市中山北路 3663 號 郵編 200062

網址 www.ecnupress.com.cn

電話 021-60821666 行政傳真 021-62572105

客服電話 021-62865537 門市(郵購)電話 021-62869887

門市地址 上海市中山北路 3663 號華東師範大學校內先鋒路口

網店 <http://ecnup.taobao.com>

印刷者 杭州蕭山古籍印務有限公司

開本 850×1168 大 8 開

印張 10

字數 53 千字

版次 2011 年 4 月第一版

印次 2011 年 4 月第一次

印數 001—4100

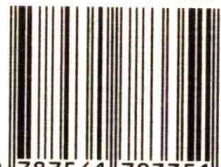
書號 ISBN 978-7-5617-8335-1 / I · 743

定價 580.00 元

出版人 朱傑人

(如發現本版圖書有印訂質量問題,請寄回本社客服中心調換或電話 021-62865537 聯繫)

ISBN 978-7-5617-8335-1



9 787561 783351 >

定價: 580.00 元

出版說明

中國自古以農立國，耕、織備受重視。康熙二次南巡時，江南士人進呈南宋樓璣《耕織圖詩》。康熙覽後，遂命內廷供奉焦秉貞重繪《耕織圖》，并親自題序，還親為每幅圖「制詩一章，以吟咏其勤苦而書之於圖」。工雕善畫的著名木刻家朱圭、梅裕鳳奉旨鐫版印製，康熙三十五年書成，頒賜臣工，即序文所言「復命鏤板流傳，用以示子孫臣庶」。

焦秉貞為清初著名宮廷畫師，畫技曾受西洋傳教士影響。焦繪《耕織圖詩》以南宋樓璣所繪為原型，圖中的五言詩均保留了樓璣原作（除新增圖外），圖目則有調整增減。樓圖耕目二十一，焦圖二十三，多初秧、祭神二目，部分排列順序由「簸揚、礱、舂碓、簾」變為「舂碓、簾、簸揚、礱」；樓圖織目二十四，焦圖二十三，刪下蠶、餵蠶、一眠三日，而新增成衣、染色二目；「絡絲、經、緯、織」的順序亦改為「緯、織、絡絲、經」。焦圖模仿樓作而變通點綴，內容、布局和技法等方面有所創造，「樓圖簡單樸素，而焦圖則纖細麗都」，「應用西洋之透視法以作畫」為最不同者（向達：《明清之際中國美術所受西洋之影響》）。焦圖增強了藝術欣賞性，但某些創造憑靈感得來，反而不近實際，或由於樓璣為浙江於潛（錢塘）人，江南水鄉環境較為熟知，而焦秉貞則成長、為官於北方之故。

《康熙御製耕織圖》為彰顯勸課農桑之宏旨而作，圖詩形象生動、細膩傳神，是清代殿版畫的代表作，反映了當時繪畫技藝水平的進步，也生動再現了其時平民社會的生活場景。此後翻刻者甚多，日本、韓國都有臨摹本、翻刻本，然而墨印彩繪本却鮮見。現知國家圖書館與華東師範大學圖書館各藏一部墨印彩繪本（後者於上世紀五十年代購自北京），但非同一版本系統。本次影印以華東師範大學藏本為底本，該本序首鈐蓋「佩文齋」朱印，序尾鈐蓋「康熙宸翰」、「稽古右文之章」等朱印，且每圖康熙題咏前有「淵鑑齋」，後有「康熙宸翰」、「保合太和」朱印。其開本寬闊，紙質厚重，綫條流暢，色彩鮮明，人物形象飽滿、逼真，面部表情柔和，詩書畫俱佳，堪稱精美，具有較高的藝術鑒賞價值和收藏價值。

Introductory Notes

Since time immemorial, China has been founded on agriculture and emphasized farming and weaving. During Emperor Kangxi's (1654 – 1722) second inspection of the south, a scholar there presented him with *Poems on Agriculture and Sericulture with Illustrations*, a painting by Lou Shu in the Southern Song Dynasty (1127 – 1279). Greatly delighted, the emperor ordered the court painter Jiao Bingzhen to paint *Farming and Weaving Pictures* on this basis, prefaced it himself, and furnished each picture with a poem to chant the merits of the farmers and weavers. Zhu Gui and Mei Yufeng, two well-known woodcarvers, engraved and printed the pictures under the imperial decree. This book, not completed until in the 35th year of Emperor Kangxi, was then granted to all the officials and officers. This conforms to what was in the preface: "An order is given to engrave and print the pictures so as to pass them down to the general populace and later generations."

Jiao Bingzhen was a renowned court painter in the early Qing Dynasty, whose painting technique was influenced by western priests. He took *Poems on Agriculture and Sericulture with Illustrations* as the prototype and kept all its poems in his own work (excluding the poems for newly added pictures), except for some small adjustments in the list and orders of pictures. For example, Lou's painting contained 21 pictures on farming while Jiao's 23, with two more on seedling and making sacrifices; the original order of grain winnowing, husking, pounding, and sifting was changed into pounding, sifting, grain winnowing, and husking; Lou's painting included 24 pictures on weaving while Jiao's 23; three pictures on incubation of silkworm eggs, feeding of silkworms, and first dormancy of silkworms were deleted while two on finished clothes and dyeing were added; the order of silk winding, warping, woofing, and weaving was changed into woofing, weaving, silk winding, and warping. Though an imitation of Lou's painting, Jiao's work embodied the painter's flexibility and innovation in content, layout and painting techniques. As Xiang Da rightly observed in *Western Influence on Chinese Fine Art during the Ming and Qing Dynasties*: "Lou's painting is simple and unadorned while Jiao's is elegant and beautiful" and "The biggest difference

between the two works is that Jiao has employed the western perspective drawing technique in his painting.” It is apparent that Jiao focused more on the appreciative effect of his painting, but since some of his innovations were based on inspiration, they were not close to reality instead. Another reason that might be taken into account is that Lou Shu, a native of Yuqian (today’s Qiantang) in Zhejiang province, might be more familiar with the natural environment in the southern land than Jiao Bingzhen, who was born, raised and took office in the north.

The Imperially-Made Farming and Weaving Pictures in the Reign of Emperor Kangxi was composed to boost agricultural development. With vividly exquisite pictures, it is representative of the engravings in the imperial court in the Qing Dynasty, mirroring both the advanced painting techniques and the everyday life of the ordinary people at that time. Though its imitations and reprinted copies are now found in Japan and South Korea, this work has very few ink-printed colored copies left, except the two different editions in National Library of China and the library of East China Normal University (ECNU) respectively. This photo-offset copy takes the ECNU edition as the master copy. Its preface is sealed with “Peiwenzhai” in the front and “Kangxi Chenhan” and “Jigu Youwen Zhi Zhang” at the end. Moreover, each of the poems by Emperor Kangxi was sealed in the front with “Yuanjianzhai” and “Kangxi Chenhan” and “Baohetaihe” at the bottom. With graceful lines and bright colors, pictures in this book present true-to-life figures of gentle expressions, which, together with the fine poems, exquisite calligraphy and refined printing, have rendered the book distinctive artistic and collection values.

The Library of East China Normal University



御製耒耨後園序

朕早夜勤毖研耨治理立生
民之存以衣食為王常讀豳
風無逸諸篇其言稼穡蠶桑
織室罔備若人以此被之管
弦而於典誥多王六國家者
洵不可不留連三復求其隱
也西漢詔乞宿而也古其言

曰菴事飭名饑之本也如紅
害則養之原也又曰老者以壽
終幼孤得遂長欲臻斯理去
舍本取末其曷以存朕安巡省
風俗樂觀農事於南水土疆
之性桑柘播種之宜若候早
晚之殊蝗蝻捕治之法素重
諮詢知此古明聽政時恆與

食雖艱授衣也易士曰惟土
物盡厥心臧產於斯國有所
感友焉且欲令寰宇之內皆
效崇本業勤以謀之位以積
之衣良豐饒以共蹈於安和
富壽之域斯則朕嘉南元之
至意也夫

康熙三十五年春二月社日

題并书



暄和節
 候肇農
 功自此
 勤勞受
 處同早
 插東田
 穰穰種
 衣裳涉
 水浸筠
 以乾



浸種
 溪頭夜雨返門外
 春水生筠籃浸淺
 碧嘉穀抽新萌西
 晴將有事未報隨
 晨興隻鷄祭勾芒
 再拜祈秋成





土膏初
動正春
晴野老
支節早
課耕辛
苦田家
惟穡事
既適時
雖以牛
力



耕
東臯一犁雨
布穀初催耕
綠野暗春晚
烏犍苦肩輿
我銜勸農字
杖策東郊行
永懷歷山下
往事關聖情





安南旰
 食之民
 依南畝
 三時形
 不遠已
 見汝耕
 還易轉
 綠叢青
 笠局霜
 乳



耘耨
 雨笠冒宿霧風
 褰擁春寒破塊
 得甘霖舊塍漫
 微瀾泥洋四蹄
 重日暮兩肢酸
 謂彼牛後人著
 鞭無作難



東阡西陌水潺潺
泥塗未緩扶耒
得閑為念饔飧
由力作敢辭竭
力向田間

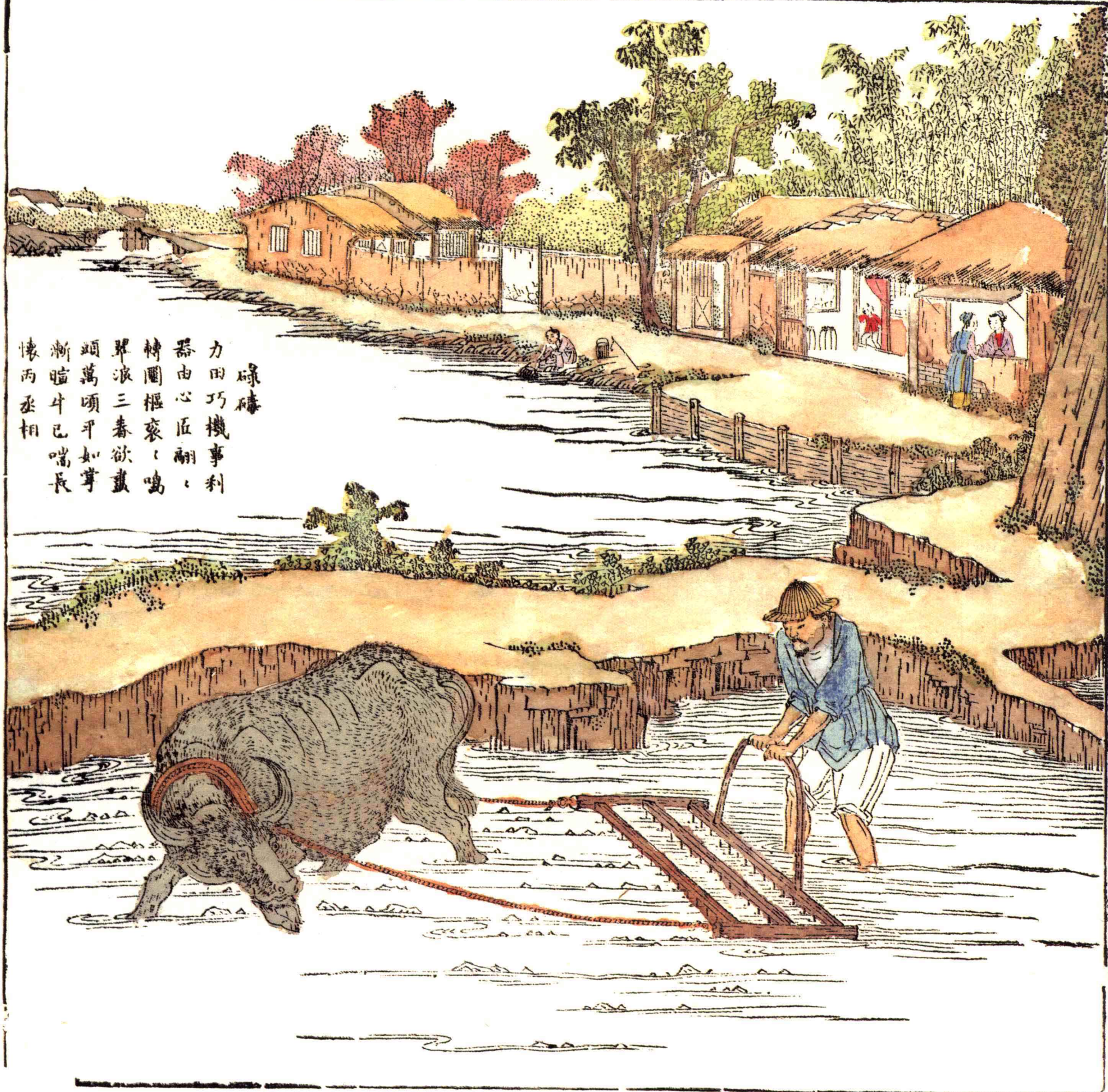
耕
脫袴下田中盤漿著膝尾巡行
遍畦畛扶耒均泥滓遲遲春日
斜青：樵歌起薄暮佩牛歸共
浴前溪水



老農力
穡慮備
周早夜
扶犁未
肯休更
駕烏犍
施碌碌
好教春
水滿平
畴



碌碌
力田巧機事利
器由心匠翻
轉圓樞袞嘯
翠浪三春欲盡
頭萬頃平如掌
漸暄牛已喘長
懷丙丞相



農宗布

種避喜

之甲拆

初萌最

可觀自

昔空書

傳播穀

民間莫

作等閒

看



布秧
舊穀發新穎梅黃
雨生肥下田初播
殖却行手奮揮明
朝望平疇綠鍼刺
風漪審此一寸根
行作合穗期

