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THE GREAT HERITAGES OF CHINESE ART
ILLUSTRATIVE PLATES

CAPTIONS FOR THE TWELFTH SET

(The Ch'ing Dynasty, Part II)

This set consists of the photostatic reproductions of selected paintings, tapestry, embroidery and porcelain of the Ch'ing dynasty during and after the reign of K'ang Hsi and Ch'ien Lung. Although there was no royal institute in the Ch'ing dynasty, a great many painters worked under the patronage of the imperial court. Wang Yuan-ch'i, Yü Chih-ting and others in the reign of K'ang Hsi, Yuan Chiang and other painters in the reign of Jung Cheng, and Ching Tung-piao and other artists in the reign of Ch'ien Lung, are typical examples. The Emperor Ch'ien Lung set up the Ju Yi Studio, where they painted exclusively for the royal family. Consequently they developed a variety of styles, which are pleasing to the eye, but lacking in a sense of ease or the free expression of emotions. Artists in general like the Yangchow Pa Kuai (Eight Eccentric Gentlemen of Yangchow), however, often gave free rein to their feelings, revealing their strong individuality and their inclination to disregard conventions. Human figures drawn by Lo P'ing are vigorous and full of humor. The brush strokes in the landscapes of Ch'ien Tu and the ladies portrayed by Kai Chi are exquisite and graceful, not in the least of the common run. During the reign of the Emperor Tao Kuang of the Ch'ing dynasty, Tai Hsi stood out as the most prominent landscape painter. Painting after 1851, however, was vulgarized, with few great painters worth mentioning. The arts and crafts in the Ch'ing dynasty scored the highest achievements in silk fabric, porcelain, lacquer, enamel ware and engravings in ivory, bamboo and stone. Especially remarkable progress was made in porcelain. The works of art in these fields have none of the clumsy form of the Sung or the Ming dynasty; they are much varied, with a number of creative ideas. Porcelains in imitation of ancient styles almost rival the original. The workmanship of imitation bronze, bamboo, lacquer and imitation cloisonné is particularly ingenious, although a little too fussy over petty details. In the period between the reign of Jung Cheng and Ch'ien Lung, there appeared the so-called colored cloisonné enamel made in "the Ku Yueh Studio." It was then that Chinese colored procelains reached the highest peak in beauty and workmanship.

PLATE I. "WANG YU-YANG SEARCHING FOR PLUM BLOSSOMS IN THE SNOW," SCROLL BY YU CHIH-TING

Fig. 1: "Wang Yu-yang Searching for Plum Blossoms in the Snow," Scroll by Yu Chih-ting

Yu Chih-ting, with the courtesy names of Yu Shang-chi and Yu Sheng-tsai, was a native of Yangchow. In the middle of the reign of K'ang Hsi, he was summoned by the emperor to serve at the court and given the post of Vice-minister of Justice, but he resigned before long. As a boy he had studied under Lang Ying. He was expert at painting portraits and considered the best of his time.

PLATE II. "COMING OUT OF THE YANGTZE GORGES," BY YUAN CHIANG

Fig. 2: "Coming out of the Yangtze Gorges," by Yuan Chiang

Yuan Chiang, with the courtesy name of Yuan Wen-t'ao, was a native of Chiangtu. Good at painting landscapes and towers, he was an outstanding young artist of the Northern School. He served at the court during the reign of Jung Cheng.

PLATE III. "PLANTING CHRYSANTHEMUMS," BY HUA YEN

Fig. 3: "Planting Chrysanthemums," by Hua Yen

Hua Yen, with two courtesy names, Hua Ch'iu-yu and Hsinlo Shanjen, was a native of Fukien. He was skilful in painting human figures, landscapes, flowers and birds, grass and insects, and especially animals. He spent most of his life in Yangchow. In his old age, he moved to the West Lake, Hangchow.

PLATE IV. "THREE UNIQUE EXPRESSIONS," ALBUM OF PAINTINGS BY CHIN NUNG

Fig. 4: "Three Unique Expressions," Album of Paintings by Chin Nung

Chin Nung, with the courtesy names of Chin Shou-men, Chiliu Shanming and Hsüyeh Chüshih, was a native of Jenho. He was already over fifty when he took up painting. Free from the traits of a conventional artist, he excelled in painting plum blossoms and bamboos, horses, and Buddhas. In his advanced age, he lived in Yangchow. This album contains twelve pictures, one of which is selected for this set.

PLATE V. "FRAGRANT IRIS AND ORCHID," BY CHENG HSIEH

Fig. 5: "Fragrant Iris and Orchid," by Cheng Hsieh

Cheng Hsieh, with the courtesy names of Cheng Kê-jou and Cheng Pan-chiao, was a native of Hsinhua and a third degree graduate in 1736. He was a good poet, skilled painter and excellent calligraphist. His paintings of orchids and bamboos are exceedingly exquisite and vigorous. His calligraphy is marked by a distinct flavor of his own. He proudly expressed his noble feelings in his poems and was above the use of hackneyed expression. Once he was magistrate of Weihsien County, Shantung Province. Owing to his illness, he retired to his native place and sold his pictures for a living.

PLATE VI. "FIGURES," SCROLL BY LO P'ING

Fig. 6: "Figures," Scroll by Lo P'ing

Lo P'ing, also known under two courtesy names, Lo Liang-fêng and Huachihszu Shêng (Monk of the Monastery of Flowers), was a native of Yangchow. At first he imitated Chin Nung's painting of plum blossoms, but afterwards he developed a style of his own in painting immortals, Buddhas, devils and monsters.

PLATE VII. "THE PORTRAIT OF LU CHU," SCROLL BY KAI CHI

Fig. 7: "The Portrait of Lu Chu," Scroll by Kai Chi

Kai Chi, with the courtesy names of Kai Pai-yün, Kai Hsiang-pai, Kai Ch'i-hsiang and Yuhu Waishih (Romancer of the Jade Teapot), was born in West China but settled down in Sungchun. He was often indisposed on account of his delicate health. His exquisite portraits of ladies created a new vogue and enjoyed great popularity, and his pictures of blossom-laden branches are also refined and pleasing to the eye.

PLATE VIII. "SWALLOW GARDEN," ALBUM BY CH'IEN TU

Fig. 8: "Swallow Garden," Album by Ch'ien Tu

Ch'ien Tu, whose original name was Chien Yu and whose courtesy names were Chien Shu-mei, Chien Sung-hu, Chien Hu-kung, and Wan Chüshih (Swastika Retired Scholar), was a native of Ch'ient'ang. He liked visiting famous scenic spots and travelled all over the country. As he was versed in the technique and theory of painting, all his pictures of figures and flowers were masterpieces. He was particularly good at painting landscapes. This album contains eight pieces, one of which is selected here.

PLATE IX. "A VISIT TO THE HERMITAGE BY THE SUNGHSI STREAM," SCROLL BY TAI HSI

Fig. 9: "A Visit to the Hermitage by the Sunghsi Stream" Scroll by Tai Hsi

Tai Hsi, with the courtesy names of Tai Shun-shih and Luling Chüshih, a native of Ch'ient'ang, was once Vice-minister of Justice. As an accomplished landscape painter, he possessed the merits of both Wang Mung and Wu Cheng. His paintings of flowers, figures, pines, plum blossoms, bamboos or stones are unique.

PLATE X. CH'IEN LUNG TAPESTRY: "LI PO GIVES A GARDEN PARTY," SCROLL

Fig. 10: Ch'ien Lung Tapestry: "Li Po Gives a Garden Party," Scroll (In Part)

The silk tapestry of the Ch'ing dynasty, comparable in exquisite craftsmanship to that of the Sung dynasty, was very popular particularly during the reign of Ch'ien Lung. Most famous paintings and long scrolls of calligraphy were reproduced in this form of art. This scroll is a reprint from the "Golden Treasury of Embroideries".

PLATE XI. EMBROIDERY IN LADY KU'S STYLE: "FRAGRANT CASSIA"

Fig. 11: Embroidery in Lady Ku's Style "Fragrant Cassia"

The great popularity that the embroideries of Ku, a woman living at the Lu Hsiang Yuan (Garden of Fragrant Dew) in the Ming dynasty, had enjoyed at that period, lasted even in the Ch'ing dynasty. Her embroideries of unique workmanship characterized by exact reproduction of paintings on silk through needlework bear an amazingly close resemblance to the original designs. This scroll is a reprint from the "Golden Treasury of Embroideries".

PLATE XII. PORCELAIN OF THE CH'ING DYNASTY (PLATE IN COLOUR)

Fig. 12: K'ang Hsi Variegated Dish

Colorfully glazed porcelains reached their perfection in the reign of K'ang Hsi. The glazes are superior in quality and the designs are elegant in technique.

Fig. 13: K'ang Hsi Variegated Vase with Inky background

Variegated porcelains with an inky background are very rare.

Fig. 14: Jung Cheng Plate in *Fents'ai* with the Design of Plum Blossoms and Bamboo Made in the Ku Yueh Studio

In the reign of Jung Cheng, the so-called porcelains in *fents'ai* or enamel mixed with powder are as thin as the egg-shell. Covered with gorgeous-colored enamel glaze, they are a new creation of the Ch'ing dynasty.

Fig. 15: Ch'ien Lung Small Vase in *Fents'ai* with the Design of Sunflowers Made in the Ku Yueh Studio

This vase is exceedingly fine in workmanship.

Fig. 16: Ch'ien Lung Bowl in *Fents'ai* with the Design of Flowers, Stones and Goats

The design on this bowl is exceedingly elegant. Excellent designing is a special feature of the porcelains made in the royal kilns.

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圖版第十二　文徵明：夏日閒居圖軸
第十二圖　文徵明：夏日閒居圖軸

第十輯　明代下

圖版第一　陸治：種菊圖軸
第一圖　陸治：種菊圖軸
圖版第二　文伯仁：都門柳色圖軸
第二圖　文伯仁：都門柳色圖軸
圖版第三　丁雲鵬：待朝圖軸
第三圖　丁雲鵬：待朝圖軸

圖版第四　董其昌：秋興八景冊
第四圖　董其昌：秋興八景冊
圖版第五　項聖謨：瀟蝶圖軸
第五圖　項聖謨：瀟蝶圖軸
圖版第六　崔子忠：蘇軾留帶圖軸
第六圖　崔子忠：蘇軾留帶圖軸
圖版第七至第八　陳洪綬：香山四樂圖卷
第七圖　陳洪綬：香山四樂圖卷
圖版第九　曾鯨：王時敏像軸
第八圖　曾鯨：王時敏像軸
圖版第十　明代的刺繡（一）
第九圖　顧希孟繡美蓉翠鳥圖
圖版第十一　明代的刺繡（二）
第十圖　顧繡洗馬圖
圖版第十二　明代的磁器（一）〔原色版〕
第十一圖　宣德窯紅魚高足杯
第十二圖　明三彩紫青地蓮花鴛鴦文法花樽瓶
第十三圖　正德窯三彩綠地蓮花波濤文法花盆
第十四圖　嘉靖窯黃地紫綠彩十八羅漢碗
第十五圖　萬曆窯五彩花鳥龍文瓶
第十六圖　天啓窯五彩遊馬圖盤
圖版第十三　明代的磁器（二）
第十七圖　永樂窯白磁碗
第十八圖　宣德窯梅雀文碗
第十九圖　成化窯青花鬥彩鵪杯一對
第二十圖　萬曆窯花鳥文琺瑯盒
第二十一圖　晚明雕磁雙龍搶珠文瓶
第二十二圖　明磁枕
第二十三圖　明建窯白磁羅漢像

第十一輯　清代上

圖版第一　藍瑛：秋景尋詩圖〔原色版〕
第一圖　藍瑛：秋景尋詩圖
圖版第二　朱耷：花鳥冊
第二圖　朱耷：花鳥冊
圖版第三　龔賢：山水冊
第三圖　龔賢：山水冊
圖版第四　兗殘：層巒疊翠圖軸
第四圖　兗殘：層巒疊翠圖軸
圖版第五　道濟：廬山遊覽圖軸
第五圖　道濟：廬山遊覽圖軸
圖版第六　王時敏：山水軸
第六圖　王時敏：山水軸
圖版第七　王鑑：雲壑松陰圖軸
第七圖　王鑑：雲壑松陰圖軸
圖版第八　惲壽平：太平山水詩畫
第八圖　惲壽平：太平山水詩畫
圖版第九　王翬：種松軒寫山水軸
第九圖　王翬：種松軒寫山水軸
圖版第十　王原祁：河岳凝暉圖軸
第十圖　王原祁：河岳凝暉圖軸
圖版第十一　惲格：國香春雪圖軸
第十一圖　惲格：國香春雪圖軸
圖版第十二　吳歷：消夏圖卷
第十二圖　吳歷：消夏圖卷

第十二輯　清代下

圖版第一　禹之鼎：王漁洋踏雪尋梅圖卷
第一圖　禹之鼎：王漁洋踏雪尋梅圖卷
圖版第二　袁江：出峽圖軸
第二圖　袁江：出峽圖軸
圖版第三　華嵒：種菊圖軸
第三圖　華嵒：種菊圖軸
圖版第四　金農：三絕冊
第四圖　金農：三絕冊
圖版第五　鄭燮：芝蘭全性軸
第五圖　鄭燮：芝蘭全性軸
圖版第六　羅聘：人物軸

第六圖　羅聘：人物軸
圖版第七　**改琦：綠珠小像軸**
第七圖　改琦：綠珠小像軸
圖版第八　**錢杜：燕園圖冊**
第八圖　錢杜：燕園圖冊
圖版第九　**戴熙：松溪訪隱圖卷**
第九圖　戴熙：松溪訪隱圖卷
圖版第十　**乾隆刻絲：李白夜宴桃李園圖軸**
第十圖　乾隆刻絲：李白夜宴桃李園圖軸（部分）
圖版第十一　**顧繡：桂子天香圖軸**
第十一圖　顧繡：桂子天香圖軸
圖版第十二　**清代的磁器**〔原色版〕
第十二圖　康熙五彩盤
第十三圖　康熙墨地五彩瓶
第十四圖　雍正古月軒粉彩梅竹文盤
第十五圖　乾隆粉彩葵花文小瓶
第十六圖　乾隆粉彩花石羊文碗

偉大的藝術傳統圖錄

第十二輯（清代下）說明

這一輯選印康、乾以來的繪畫，並及刻絲、刺繡及磁器。清代雖未設畫院，但供奉內廷的畫家們是很多的。康熙時，有王原祁、禹之鼎等，雍正時，有袁江等，乾隆時，有金廷標等；並設立了如意館（金農、羅聘等）和華嵒、錢杜、改琦等，則每有舒胸臆，表現強烈的個性，不拘拘於摹古之中。羅聘的後輩，如張問陶、鄭燮等，也都有很高的成就，而磁器尤爲進步。清代的美術工藝，甚爲發達，自然瓷品，磁器、漆器、琺瑯等等，都有很多的創作。仿古之品，以至象牙雕鏤等等，無一時稱絕。）

禹之鼎：王漁洋踏雪尋梅圖卷（禹之鼎，字尚吉，號慎齋。揚州人。康熙中，徵爲內庭供奉，授官鴻臚寺序班。未幾辭歸。幼師藍瑛。善寫照，一時稱絕。）

袁江：出峽圖軸。（袁江，字文濤。江都人。善山水樓閣，爲北派畫家的後勁。雍正時，入內庭祇候。）

華嵒：種菊圖軸（華嵒，字秋岳，號新羅山人。閩人。善人物、山水、花鳥、草蟲，而寫動物尤佳。客維揚最久。晚年家於西湖。）

金農：三絕冊（金農，字壽門，號稽留山民，又號昔耶居士。仁和人。年五十餘，始從事於繪畫，脫盡畫家習氣。善寫梅竹，又工畫馬及佛像。晚年僑居維揚。此冊凡十二幅，今選其一。）

鄭燮：芝蘭全性軸。（鄭燮，字克柔，號板橋。興化人。乾隆丙辰進士。工詩詞，善書畫，尤長於蘭竹，秀勁絕倫，書有別致；爲詩詞，慨忧嘯傲，不屑作熟語。嘗知山東濰縣，以病歸，遂不復出。以賣畫爲生。）

羅聘：人物軸（羅聘，字遯夫，一字兩峰，號花之寺僧。揚州人。初學金農之梅花，後工仙佛及鬼怪。）

改琦：綠珠小像軸（改琦，字伯蘊，號香白，又號七薌，玉壺外史。本西域人，家於松郡。柔弱多病。寫仕女，妙絕一時。寫折枝花卉，亦娟秀可喜。）

錢杜：燕園圖冊（錢杜，原名檜，字叔美，號松壺，又號壺公，卍居士。錢塘人。攬勝好游，足跡幾遍天下。深通畫理，人物仕女花卉無不精。）

戴熙：淞漢訪隱圖卷（戴熙，字醇士，號鹿牀居士。錢塘人，官至刑部侍郎。善山水，兼王蒙、吳鎮之長。花卉、人物、松、梅、竹、石無不佳。）

乾隆刻絲：李白夜宴桃李園圖軸（乾隆刻絲，李白夜宴桃李園圖軸。〔部分〕（清代刻絲之秀麗精工，不下於宋代。乾隆時，應用尤廣，凡名畫法書，大幅長卷，多複見於織機，而能不失其典型。）

顧繡：桂子天香圖軸（顧繡，桂子天香圖軸。（明代露香園顧氏的刺繡，名盛一時。入清，猶未衰。凡描畫上的繪畫，無不能以針線複製之，惟妙惟肖，工藝眞品。）

清代的磁器（原色版）

康熙五彩盤。（彩色釉的磁器。）★第十三圖　康熙墨地五彩瓶。（墨地五彩的磁器，最爲罕見，相傳明季已有之。）★第十四圖　雍正古月軒粉彩梅竹文盤。（雍正時，所謂「古月軒」製的粉彩磁器，加以胭脂彩釉，實爲清代之一創作。）★第十五圖　乾隆粉彩葵花文小瓶。（製作超精。今與有仿製者，都不能及。）★第十六圖　乾隆粉彩花石羊文碗。（畫工極精，是「清代御窯」磁器之一特色。）

SWT124/0206

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第十二輯　圖版第一　(I)　禹之鼎：王漁洋踏雪尋梅圖卷

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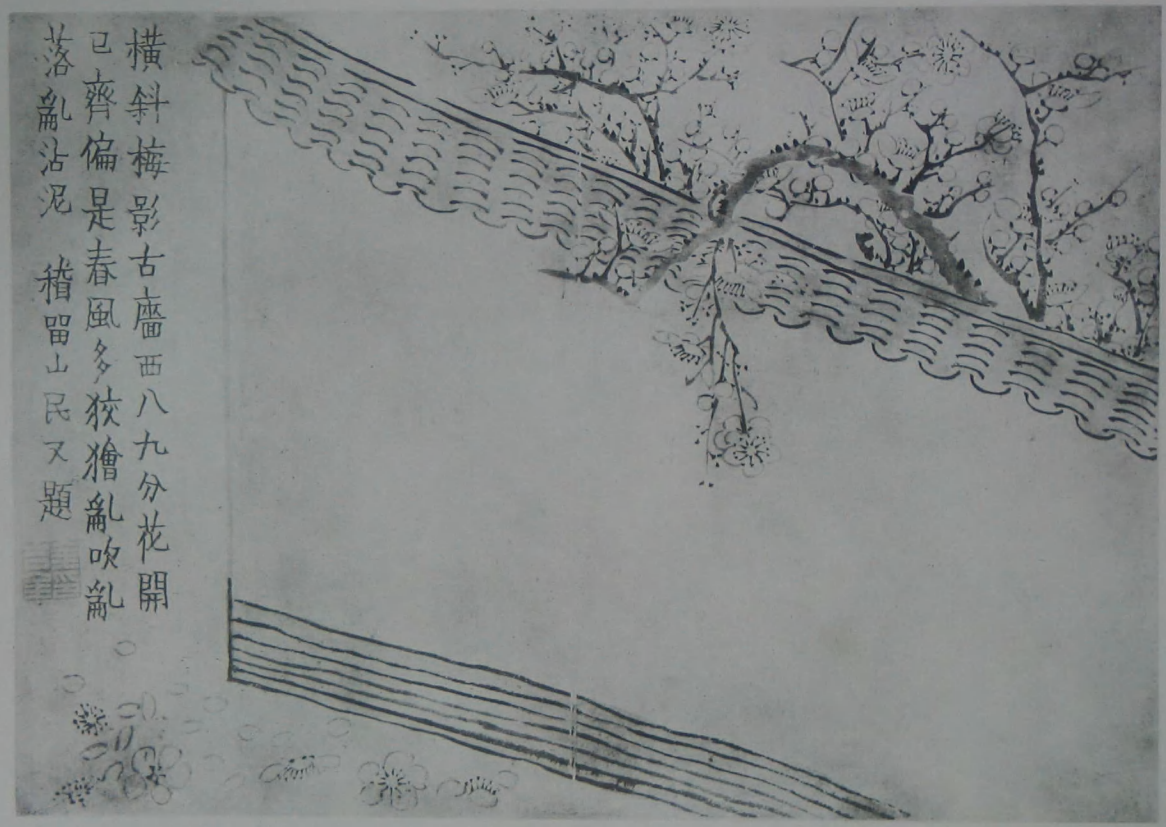
第十二輯　圖版第二　（II）　袁江：出峽圖軸

第十二輯　圖版第三（III）　華嵒：種菊圖軸


橫斜梅影古廡西八九分花開
已齊偏是春風多狡獪亂吹亂
落亂沾泥 稽留山民又題

第十二輯　圖版第五 （V） 鄭燮：芝蘭全性軸

第十二輯　圖版第六 （VI） 羅聘：人物軸

第十二輯　圖版第七 （VII） 攷琦：綠珠小像軸

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