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THE GREAT HERITAGES OF CHINESE ART
ILLUSTRATIVE PLATES

CAPTIONS FOR THE ELEVENTH SET

(The Ch'ing Dynasty, Part I)

This set is a selection of paintings from the works of the early Ch'ing dynasty. Painting and porcelain had the most brilliant achievements in the art of the Ch'ing dynasty. There was no large-scale production in sculpture, but arts and crafts were very popular at that time. In regard to painting, many artists would not imitate ancient models, but were fond of expressing their ideas and feelings in a free and vivid style. Lan Ying and Kung Hsien were the pillars of the Northern School, while the four "Wangs", Wu Li and Yun Ko were outstanding figures of the Southern School. Ming painters such as Chu Ta, K'un Ts'an and Tao Chi who still lived in the Ch'ing dynasty wielded their brushes in free and original ways, kept aloof from society, indulged themselves in self-imposed isolation, and often through their brushes gave vent to their grief and indignation as enslaved subjects of a new regime. Their works were marked by distinctive personal tastes.

PLATE I. "SEEKING POETRY IN THE AUTUMN SCENERY," BY LAN YING

Fig. 1: "Seeking Poetry in the Autumn Scenery," by Lan Ying (Plate in Colour)

Lan Ying, with the courtesy names of Lan T'ien-shu and Lan Tieh-sou, was a native of Chient'ang and a disciple of the Sung and Yuan artists in painting landscapes. In his late years, he created his own style. He was skilful at drawing figures, flowers, birds, plum blossoms, and bamboos and was the most well-known artist at that period. The Chekiang school was already on the decline by the last period of the Ming dynasty, but Lan Ying brought about a revival of its fame.

PLATE II. ALBUM OF FLOWERS AND BIRDS, BY CHU TA

Fig. 2: Album of Flowers and Birds, by Chu Ta

Chu Ta, a native of Kiangsi, bearing two courtesy names, Chu Hsüeh-ko and Pata Shanjen, was a member of the Ming royal family. He became a monk after the Manchus came to be the rulers of China. He was expert at painting landscapes, blossoms, birds, trees and rocks. Far from being conventional, his works, sometimes attaining profundity, are characterized by a vigorous yet matured technique. It contains eight pieces, one of which is selected here.

PLATE III. ALBUM OF LANDSCAPES, BY KUNG HSIEN

Fig. 3: Album of Landscapes, by Kung Hsien

Kung Hsien, having two courtesy names, Kung Pan-ch'ien and Ch'ai Chang-jen, was a native of Kunshan, but settled down in Nanking, and led a retired life in Ch'iangshan after the fall of the Ming dynasty. He was good at painting. His style gives the impression of massive grandeur and deep mellowness. This album contains twenty-four paintings, one of which is selected here.

PLATE IV. "MOUNTAINS AND CREEKS," SCROLL BY K'UN TS'AN

Fig. 4: "Mountains and Creeks," Scroll by K'un Ts'an

K'un Ts'an, bearing two courtesy names, K'un Shih-hsi and Kun Pai-tu, also called himself Ts'an-tao (Disabled Taoist). He was a native of Wuling... When young, he shaved off his hair and lived as a monk in the Shan Chia Monastery of Lung-shan. Later he visited many famed mountains, and then went to Nanking, and lived in Mt. Oxhead. In his masterly paintings of the landscape, his strokes are lofty and full of classical vigour. He took delight in limpid colours, and established a peculiar style of his own.

PLATE V. "SIGHTSEEING IN LUSHAN," SCROLL BY TAO CHI

Fig. 5: "Sightseeing in Lushan," Scroll by Tao Chi

Tao Chi with the following courtesy names, Shih-t'ao, Ch'inghsiang Laojen, Ch'inghsiang Chenjen, Ta-ti-tzu, Kukua Hoshang (Yellow Gourd Monk) and Hsia-tsun-chê (Blind Arhat), was a descendant of the royal family of the Ming dynasty. He was skilful at painting landscapes as well as orchids and bamboos. His strokes are free and vigorous, without any trace of the influence of old schools.

PLATE VI. SCROLL OF LANDSCAPE, BY WANG SHIH-MING

Fig. 6: Scroll of Landscape, by Wang Shih-ming

Wang Shih-ming, bearing two courtesy names, Wang Sun-chih and Wang Yen-k'o, was a native of T'aits'ang and had good craftsmanship in landscape-painting. In his youth he was a disciple of Tung Ch'i-chang. On account of some merits due to his family, he was once made Master of Religious Ceremonies, but he was disinterested in official life. He was a patron of all talented painters; hence a great number of them from all parts of the country came to pay him respects.

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PLATE VII. "PINE SHADES ALONG MOUNTAIN CREEKS," SCROLL BY WANG CHIEN

Fig. 7: "Pine Shades along Mountain Creeks," Scroll by Wang Chien

Wang Chien, bearing the courtesy name of Wang Yuan-chao, was a native of T'aits'ang and cousin to Wang Shih-ming. He was a master of the technique of painting, and was especially skilful at imitating the classic style. He started his career as a *chin-shih* or a third-degree graduate and later he was appointed prefect of Lienchou.

PLATE VIII. "THE LANDSCAPE OF T'AI P'ING," BY HSIAO YÜN-TS'UNG

Fig. 8: "The Landscape of T'ai P'ing", by Hsiao Yün-ts'ung (Woodcut)

Hsiao Yün-ts'ung, with two courtesy names, Hsiao Chih-mu and Wumen Taojen (Happy Taoist), was a native of Tangtu. He had good craftsmanship in landscape-painting and created his own style without closely following any established school. Besides, he was good at painting figures and so on. "The Landscape of T'ai P'ing," extremely refined and vivid, was carved on wood by Liu Jung, T'ang Shang, T'ang Yi of Chingtê. We present it here as a representative work of woodcuts of the Ming and Ch'ing dynasties.

PLATE IX. "LANDSCAPE, PAINTED AT CHUNGSUNG HSIEN" (PINE-PLANTING PAVILION), SCROLL BY WANG HUI

Fig. 9: "Landscape, Painted at Chungsung Hsien" (Pine-planting Pavilion), Scroll by Wang Hui

Wang Hui, with the courtesy names of Wang Shih-ku and Kengyen Waishih, was a native of Changshu. He loved painting in his boyhood. His genius for painting was fully displayed the moment he wielded his brush. His elegant style was second to none of his contemporaries. He first studied under Wang Chien and later under Wang Shih-ming. The Emperor K'ang Hsi of the Ch'ing dynasty once ordered him to paint "A Picture of the Southern Tour," which turned out to be a masterpiece.

PLATE X. "RIVERS AND MOUNTAINS IN THE SUNSHINE," SCROLL BY WANG YUAN-CH'I

Fig. 10: "Rivers and Mountains in the Sunshine," Scroll by Wang Yuan-ch'i

Wang Yuan-ch'i, with the courtesy names of Wang Mou-ching, Wang Lu-t'ai and Wang Chien-sun, was a *chin-shih* or a third-degree graduate in the year 1670 during the reign of K'ang Hsi, and served at the court as a connoisseur in paintings and calligraphies. He was promoted to the post of Vice-minister of Food and later became the editor-in-chief of "An Album of Paintings and Calligraphies in the P'ei Wen Study"and of "An Album Commemorative of the Emperor's Birthday."

PLATE XI. "FRAGRANT PEONIES IN SPRING," SCROLL BY YÜN KO

Fig. 11: "Fragrant Peonies in Spring," Scroll by Yün Ko

Yün Ko, whose courtesy names were Yün Shu-p'ing, Yün Cheng-shu, Yün Nan-t'ien and Paiyün Waishih, was born at Wuching and good at painting landscapes. On seeing the landscapes by Wang Hui, he decided to try his hand at flowers. After a comprehensive study of ancient and modern paintings he chose Hsu Ch'ing-szu of the Northern Sung dynasty as his master. He created a new and unconventional style for himself.

PLATE XII. "PASSING THE SUMMER HOLIDAY," SCROLL BY WU LI

Fig. 12: "Passing the Summer Holiday," Scroll by Wu Li

Wu Li, with the courtesy name of Wu Yu-shan, was a native of Kiangsu. Being skilful in painting landscapes, he imitated the Yuan artists and was well versed in the technique of the painter Ta Ch'ih. He had a special skill in painting crowded hills, giving the impression of loftiness and profundity. Because he was a Catholic, critics thought he was influenced by Western art, but actually his strokes resemble those of the Yuan artists.

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第十一輯　清代上

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第一圖　藍瑛：秋景尋詩圖
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第十二輯　清代下

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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
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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

第十一輯(清代上)說明

這一輯選印清代早期的繪畫。清代的藝術，以繪畫及磁器爲最有輝煌的成就。雕刻無大規模的製作，而美術工藝則甚爲發達。以繪畫而論，有不少畫人是獨舒胸臆，筆情橫逸，不拘拘於摹擬古人的。藍瑛、龔賢，是北派的砥柱，四王、吳、惲，爲南宗的高手。惲朱奔、髡殘、道濟等遺民作家，則信筆揮毫，孤芳自賞，寫胸中的塊壘，發遺黍的悲憤，獨標一格，意趣自別。

圖版第一　藍瑛：秋景尋詩圖（原色版）

第一圖　藍瑛：秋景尋詩圖。（藍瑛，字田叔，號蝶叟。錢塘人。山水法宋元諸家，晚乃自成一格。兼工人物花鳥梅竹，名盛一時。浙派至明季衰微已甚，瑛出，乃重振之。）

圖版第二　朱奔：花鳥冊

第二圖　朱奔：花鳥冊。（朱奔，字雪個，號八大山人。江西人。故明宗室。清人入關後，爲僧。擅山水花鳥木石。筆情縱恣，不泥成法，而蒼勁圓睟，有逸致。此冊凡八幅，今選其一。）

圖版第三　龔賢：山水冊

第三圖　龔賢：山水冊。（龔賢，字半千，號柴丈人。崑山人，流寓金陵。爲人有古風。國變後，隱居清涼山不出。善畫，作風沉雄蒼老。此冊凡二十四幅，今選其一。）

圖版第四　髡殘：層岡疊壑圖軸

第四圖　髡殘：層岡疊壑圖軸。（髡殘，字石谿，號白禿，自稱殘道者。武陵人。少時，自翦其髮，投龍山三家庵。放遊諸名山。後到金陵，住牛首山。工山水，筆墨高古，設色清湛，鄧樹一幟。）

圖版第五　道濟：廬山遊覽圖軸

第五圖　道濟：廬山遊覽圖軸。（道濟，字石濤，號清湘老人，又號清湘陳人、大滌子、苦瓜和尚、瞎尊者。爲明藩落之後。善山水，兼畫蘭竹。筆意縱姿，脫盡窠臼。）

圖版第六　王時敏：山水軸

第六圖　王時敏：山水軸。（王時敏，字遜之，號烟客。太倉人。工山水，少得董其昌之傳。以蔭，官至奉常。平生淡於仕進，愛才若渴。四方工畫者接踵其門。）

圖版第七　王鑑：雲壑松陰圖軸

第七圖　王鑑：雲壑松陰圖軸。（王鑑，字元照。太倉人。與時敏爲子姪行。精通畫理，尤長摹古。起身進士，官廣州太守。）

圖版第八　董雲從：太平山水詩畫

第八圖　董雲從：太平山水詩畫。「未刻」（董雲從，字尺木，號無問道人。嘗塗人。善山水，不專宗法，自成一家，兼長人物。「太平山水詩畫」爲雅德人劉柔、陽尚、陽義等所刻，至爲精麗生動。今選之，作爲明清未刻畫的代表作。）

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。（王翬，字石谷，號耕烟外史。常熟人。幼嗜畫，遲筆構思，天機迅霽，迥出時流。初學於王鑑，後復從王時敏。康熙時，清帝嘗命畫「南巡圖」，是一鉅製。）

圖版第十　王原祁：河岳凝晴圖軸

第十圖　王原祁：河岳凝晴圖軸。（王原祁，字茂京，號荒臺，鑑孫。康熙庚戌進士。曾供奉內廷，鑑定古今書畫。晉少司農。爲「佩文齋書畫譜」及「萬壽盛典」的總裁官。）

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。（惲格，字壽平，一字正叔，號南田，又號白雲外史。武進人。好畫山水。及見王翬所作，即避而改學花卉。詩酌古今，而以北宋徐崇嗣爲歸。獨開生面，一洗時習。居甌香館，與一時名士相倡酬。）

圖版第十二　吳歷：消夏圖卷

第十二圖　吳歷：消夏圖卷。（吳歷，字漁山。吳人。善山水，宗法元人，尤長於大癡之法。蚤嶂層巒，心思獨運，作風厚重沈鬱。他信奉天主教，故畫者或以爲他受有西洋畫法的影響，實則筆筆仍是元人格局也。）

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第十一輯　圖版第一　（I）　藍瑛：秋景尋詩圖

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第十一輯　圖版第三（III）　龔賢：山水冊

第十一輯　圖版第四（IV）　髡殘：層嵐叠壑圖軸

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第十一輯　圖版第五（V）道濟：廬山遊覽圖軸

第十一輯　圖版第六（VI）　王時敏：山水軸

第十一輯　圖版第七 (VII)　王鑑：雲壑松陰圖軸

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