偉大的藝術傳統圖錄 下

THE GREAT HERITAGES OF CHINESE ART
ILLUSTRATIVE PLATES

CAPTIONS FOR THE TENTH SET

(The Ming Dynasty, Part II)

This set contains the reproductions of paintings selected from the works of the middle Ming period, as well as the prints of embroidery and porcelain of the Ming dynasty. During this period the Southern School of painting prospered while the Northern School was on the decline and the so-called "literati's painting" became extremely popular. Professional painters, especially religious fresco painters were not held in high esteem by the learned officials. Wen Po-jen, Lu Chih, Tung Ch'i-chang and others who greatly developed the theory of Shen Chou and Wen Cheng-ming were very popular, and even at the very end of the Ching dynasty they still had a great influence. Their elegant style also found expression in embroidery. And the embroidery of Lady Ku of the south of the Yangtze River was especially well known. As to porcelain, Chingtehchen of Kiangsi Province was the centre of production, and ever since the Sung and Yuan dynasties the old kilns both in South and North China could still maintain a high standard in the quality of their products. The products of Chingtehchen, fresh and beautiful in colour and grand in style, with numerous new technical innovations, possessed most of the special features of the age.

PLATE I. "PLANTING CHRYSANTHEMUMS," SCROLL BY LU CHIH

Fig. 1: "Planting Chrysanthemums," Scroll by Lu Chih

Lu Chih who had two courtesy names, Lu Shu-ping and Lu Pao-shan, was a native of Tungwu. Having mastered the style of Ching Ho and Kuan Tung, famous painters of the Five Dynasties, he was skilled in painting landscapes. Besides, he was particularly capable of painting flowers, and his paintings were by no means inferior to the works of Hsü Ch'ung-tsz and Huang Chü-ts'ai of the Sung dynasty.

PLATE II. "WILLOWS BY THE PALACE GATE," SCROLL BY WEN PO-JEN

Fig. 2: "Willows by the Palace Gate," Scroll by Wen Po-jen

Wen Po-jen, with the courtesy names of Wen Teh-cheng and Wen Wu-feng, was a native of Changchou. He was the adopted son of the famous painter, Wen Cheng-ming. Expert at imitating the style of Wang Shu-ming, he was skilful in painting figures and landscapes.

PLATE III. "WAITING FOR THE EMPEROR'S AUDIENCE," SCROLL BY TING YUN-P'ENG

Fig. 3: "Waiting for the Emperor's Audience," Scroll by Ting Yün-p'eng

Ting Yün-p'eng, with the courtesy name of Ting Nan-yü, was a native of Hsiuning. He was skilful in painting figures with black ink, and his landscapes and images of Buddha are particularly exquisite. He once painted illustrations for Cheng Chün-fang's book, "Mowan" and Fang Yü-lu's book, "Mopu." Probably he was the creator of woodcut designs.

PLATE IV. "EIGHT AUTUMN SCENES," ALBUM OF PAINTINGS BY TUNG CH'I-CH'ANG

Fig. 4: "Eight Autumn Scenes," Album of Paintings by Tung Ch'i-ch'ang

Tung Ch'i-ch'ang, with the courtesy names of Tung Hüan-tsai and Tung Ssu-po, was a native of Huat'ing. He took his *chinshih* degree in the imperial examination in the year of 1589 during the reign of Wanli and crowned his official career with the title of the Minister of Rites. As a big landlord and bureaucrat he exercised great influence over all the scholars of his time. Playing a leading rôle in the painting circles, he favoured the Southern School and disapproved the Northern School; consequently he exercised a great influence among his contemporaries. He was skilful at landscapes. At first he imitated the style of Huang Tzu-chiu and later, that of Tung Pei-wan. At high prices he bought the genuine works of Huang Kung-wang, Wang Chen-peng, Ni Tsan and Wu Chun of the Yuan dynasty and those of Mi Fei and Mi Yu-jen of the Sung dynasty. Hence the paintings by the Yuan artists became very popular. The above-mentioned album contains eight pictures, one of which is selected here.

PLATE V. "A BUTTERFLY ON THE CALAMUS," SCROLL BY HSIANG SHENG-MO

Fig. 5: "A Butterfly on the Calamus," Scroll by Hsiang Sheng-mo

Hsiang Sheng-mo, with the courtesy names of Hsiang K'ung-chang, Hsiang Yi-an and Hsüshan Ch'iao (Woodsman of Hsüshan), was a native of Hsiushui. He was a grandson of the great art collector, Hsiang Yüan-pien. As a great lover of painting, he first imitated the style of Wen Cheng-ming, but later he went further to digest the best qualities of the Sung and Yuan painters. His paintings of flowers, grass, pines, bamboos, trees and rocks are especially exquisite.

PLATE VI. "SU SHIH PRESENTING A BELT TO MONK FU YIN," SCROLL BY TS'UI TZU-CHUNG

Fig. 6: "Su Shih Presenting a Belt to Monk Fu Yin," Scroll by Ts'ui Tzu-chung

Ts'ui Tzü-chung, with the courtesy name of Ts'ui Ching-ying, was a native of Shuntien. According to *A History of the Anonymous Poets*, he was a native of Shangtung. He was a good portrait painter. The figures from his brush bear queer, archaic expressions and are dressed in different kinds of clothes that belonged to neither the Tang nor the Sung dynasty; he had a unique style of his own. He was as famous as Ch'en Hung-shou and both were known as "Ch'en of the South and Ts'ui of the North."

PLATE VII—PLATE VIII. "THE FOUR JOYS OF POET PO HSIANG-SHAN," BY CH'EN HUNG-SHOU

Fig. 7: "The Four Joys of Poet Po Hsiang-shan," by Ch'en Hung-shou

Ch'en Hung-shou, with the courtesy names of Ch'en Chang-ho and Ch'en Lao-lien, was a native of Chuchi. After the downfall of the Ming dynasty he nicknamed himself "Hui-ch'ih" (Too late to Regret). He used to paint figures of gigantic stature and his strokes for the folds of clothes are smooth and energetic, having acquired the best qualities of both Li Kung-lin and Chao Tzu-ang. In colouring he followed the method of Wu Tao-tzu, but the lively and energetic expressions found in his paintings are superior to those in the paintings of Ch'ou Ying and T'ang Yin. People thought that there had not been such fine paintings for three hundred years.

PLATE IX. "PORTRAIT OF WANG SHIH-MIN," SCROLL BY TSENG CHING

Fig. 8: "Portrait of Wang Shih-min," Scroll by Tseng Ching

Tseng Ching, with the courtesy name of Tseng Po-chen, was a native of Put'ien, Fukien, but he settled down in Nanking. He was skilled in painting portraits. What he painted is as true to life as images reflected in the mirror. He liked to use deep colours. The eyes in the portraits are very lifelike, although they are simply something painted on paper or silk. When he was portraying a person, he was so highly concentrated that he practically forgot everything else about him. His method of painting was to give great care to drawing sketches in ink. After this, sometimes he would put on colours several dozen times until the work became a masterpiece. Commentators on his paintings considered that they were influenced by the Madonna which had been introduced to China by Matteo Ricci. The portrait of Wang Shih-min was painted when Shih-min was at the age of twenty-five.

PLATE X. EMBROIDERY OF THE MING DYNASTY (I)

Fig. 9: "Hibiscuses and Kingfishers," Embroidery by Ku Hsi-meng

Ku Hsi-meng, the wife of Ku Shou-ch'ien, was very skilful in embroidery. In the postscript for her "Embroidery Album of the Famous Paintings of the Sung and Yuan Dynasties," Ku Shou-ch'ien writes, "For the past twenty years, people have treasured the embroideries of our family and offered high prices for them. Poor women in our neighbourhood can get along very well by selling their imitation works of our family. Because of the dazzling colours it is sometimes hard to distinguish between good and poor works. My wife Hsi-meng was very much dissatisfied with this state of confusion. In the spring of 1634, she collected and copied eight paintings of the Sung and Yuan dynasties, completed the embroidering of the pictures and put them in an album. All the people who saw the works admired their wonderful workmanship and were all overjoyed for they had never before seen their likes. But they did not know that she had made tremendous efforts, exerted her utmost skill and worked day and night for several years." From this postscript one can see the origin of the Ku embroidery during the last period of the Ming dynasty.

PLATE XI. EMBROIDERY OF THE MING DYNASTY (II)

Fig. 10: "Washing the Horses," Embroidery by Ku Hsi-meng

This piece of embroidery is also very good in workmanship. Ku Hsi-meng was not the only person known at the time to have done the best work in the "Ku embroidery."

PLATE XII. PORCELAIN OF THE MING DYNASTY (I) (PLATE IN COLOUR)

Fig. 11: "Goblet with Red Fish Design," produced by the Hsüanteh Royal Kiln

Fig. 12: "*Fahua* Vase Decorated with Lotus and Waves in Three-colours over a Purply-blue Ground," Porcelain of the Ming Dynasty

This was the work of the early 15th century. *Fahua* design was a creation of the Ming dynasty.

Fig. 13: "Vase Decorated with Lotus and Mandarin Ducks in Three Colours over a Green Ground,' produced by the Chengteh Royal Kiln

Fig. 14: "Bowl Decorated with the Eighteen Arhats in Purple and Green over a Yellow Ground," produced by the Chia-ching Royal Kiln

Fig. 15: "Vase Decorated with Flowers, Birds, and Dragons in Five Colours," produced by the Wanli Royal Kiln

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PLATE XIII. PORCELAIN OF THE MING DYNASTY (II)

Fig. 17: "White Bowl," produced by the Junglo Royal Kiln

Fig. 18: "Bowl Decorated with Plum Blossoms and Sparrows," produced by the Hsüanten Royal Kiln

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Fig. 20: "Case Decorated with Open-work of Flowers and Birds," produced by the Wanli Royal Kiln

The design of the open-work was a creation of the Ming dynasty.

Fig. 21: "Vase with the Carving of Two Pearl-pursuing Dragons," Porcelain of the last period of the Ming dynasty

This method of carving in porcelain was also a creation of the Ming dynasty.

Fig. 22: "Porcelain Pillow of the Ming Dynasty"

Fig. 23: "White Porcelain Statuette of Arhat," produced by the Royal Kiln in Fukien

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圖版第五　呂紀：水鴨圖軸
第五圖　呂紀：水鴨圖軸
圖版第六　周臣：北溟圖卷
第六圖　周臣：北溟圖卷
圖版第七　吳偉：芝仙圖軸
第七圖　吳偉：芝仙圖軸
圖版第八　沈周：東原圖卷
第八圖　沈周：東原圖卷
圖版第九　唐寅：孟蜀宮妓圖軸
第九圖　唐寅：孟蜀宮妓圖軸
圖版第十　唐寅：草閣晚涼圖軸
第十圖　唐寅：草閣晚涼圖軸
圖版第十一　仇英：春夜宴桃李園圖軸〔原色版〕
第十一圖　仇英：春夜宴桃李園圖軸
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

第十輯(明代下)說明

這一輯選印明代中葉以後的繪畫和明代的刺繡及磁器。在這時期，北宗衰而南宗獨盛。所謂「文人畫」，風靡天下。專業的畫家們，特別是宗教壁畫的作者們，全不爲士大夫所重視。文之旨，勢力雄厚。至清末而流風未泯。刺繡亦染其習，以氣韻秀潤相尚。江南顧氏所繡者，尤名馳遐邇。磁器則以江西景德鎮窯爲中心，而宋元以來，諸北老窯亦尚能維持不衰。景德鎮的出品，彩色鮮麗，作風端重，且在技術上有了許多新的創造，最具時代的特色。

圖版第一圖 陸治：種菊圖軸。（陸治，字叔平，號包山。東吳人。善畫山水，得荊、關遺意。尤工花卉，不在宋之徐、黃下。）

圖版第二圖 文伯仁：都門柳色圖軸。（文伯仁，字德承，號五峰。長洲人。文徵明之從子。善畫山水人物，每效王叔明筆法。）

圖版第三圖 丁雲鵬：待朝圖軸。（丁雲鵬，字南羽。休寧人。善白描人物；山水佛像，無不精妙。嘗爲程君房「墨苑」，方于魯「畫譜」作圖。殆是木刻版畫作圖者的第一人。）

圖版第四圖 董其昌：秋興八景冊。（董其昌，字玄宰，號思白。華亭人。萬曆己丑進士，官至禮部尚書。他以大地主而兼大官僚，力足以奔走天下士大夫，主持畫壇凡八十餘年。善山水。先摹黃子久，再仿董北苑。以重價購元之黃、王、倪、吳及宋之二米真蹟。元人之畫，始于世增入倜儻南北之論，其影響極大。）

圖版第五圖 項聖謨：蒲蝶圖軸。（項聖謨，字孔彰，號易庵，又號胥山樵。秀水人。爲大收藏家項元汴之孫。善畫。初學文徵明，後乃進而擷收宋元之精英。花草松竹木石，尤爲精妙。）

圖版第六圖 崔子忠：蘇軾留帶圖軸。（崔子忠，號清甫。順天人。「無聲詩史」作山東人。）善畫人物，面目奇古，衣紋鐵線，非唐非宋，自成一格。與陳洪綬齊名，時稱「南陳北崔」。）

圖版第七至第八圖 陳洪綬：香山四樂圖卷。（陳洪綬，字章侯，號老蓮。國變後，自稱悔遲。諸暨人。畫人物，軀幹偉岸，衣紋清圓細勁，兼有公麟、子昂之妙。設色摹吳道子法，其力量氣局之超拔豁落，在仇、唐上。世以爲三百年來無此筆墨。徽派版畫家刻其「水滸頁子」、「博古頁子」等，多出其手。或行于時，入口之家，至稱以舉火。）

圖版第九圖 曾鯨：王時敏像軸。（曾鯨，字波臣。莆田人。流寓金陵。工寫照。如鏡取影，妙得神情。其傳色浚洽，點睛生動，雖在情素，盼睞頰笑，而精心體會，人我都忘。其法重墨骨，而後傅彩加盤染，每有烘染數十層者，必匠心而後止。論者以爲保受利瑪竇聖母像豐法的影響。此像爲顏在王時敏二十五歲時所繪。）

圖版第十圖 明代的刺繡（一）：顧希孟鳥。（顧希孟爲顧壽潢妻，姓韓，精於刺繡。壽潢跋其「繡宋元名蹟冊」道：「廿年來海內所以珍襲吾家繡蹟者，皆於鶉林（顧希孟）一氏，而鼎鉉光，猶堪合百里地無棄女之歎。第五緑一吐，工抽易淆。余內子希孟氏別具苦心，居常噬其大遙。甲戌春，搜訪宋元名蹟，摹臨入種，一一繡成，彙成方冊，鞠者靡不舌橋手舞也。見所未曾。而不知覃精運巧，癡寐經營，蓋已窮數年之心力矣。」從此跋裏可窺見晚明時顧繡的源流。）

圖版第十一圖 明代的刺繡（二）：此幅繡工亦極精。當時「顧繡」，固不僅以顧希孟爲獨擅勝場也。）

圖版第十二圖 明代的磁器（一）[原色版]：明三彩紫青地蓮花波濤文法花梅瓶。（這是十五世紀初期的作品。「法花」爲明代的創造。）★第十三圖 正德窯三彩綠地蓮花紫文花盒。★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。

圖版第十三圖 明代的磁器（二）：第十九圖 成化窯青花鬥彩鵪杯一對。★第二十圖 萬曆窯花鳥文玲瓏盒。（這種第十七圖 永樂窯白磁碗。★第十八圖 宜德窯梅雀文碗。★第十九圖 透雕的方法，是明代的創造。）★第二十一圖 暗明雕磁雙龍搶珠文瓶。（雕磁的方法，也是明代的創作。）★第二十二圖 明磁枕。★第二十三圖 明建窯白磁羅漢像。

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第十輯　圖版第一（I）　陸治：種菊圖軸

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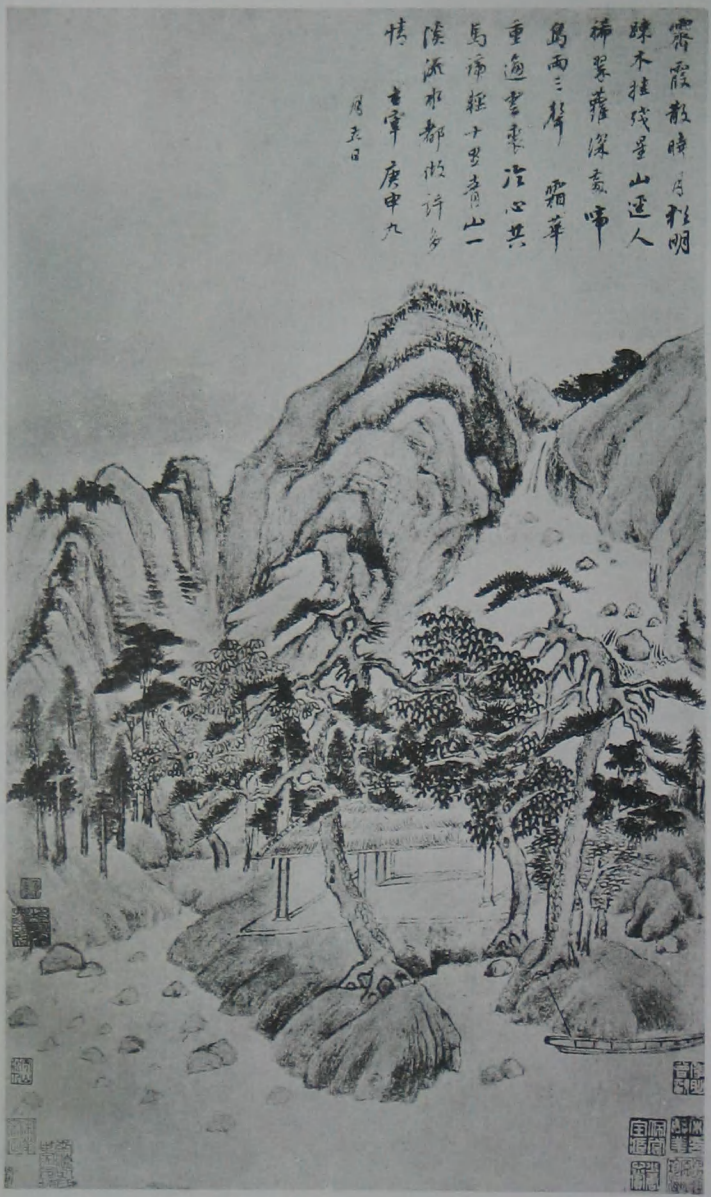
第十輯　圖版第二（II）　文伯仁：都門柳色圖軸

第十輯　圖版第三（III）　丁雲鵬：待朝圖軸



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第十輯　圖版第四　（IV）　董其昌：秋興八景冊

第十輯　圖版第五　（V）　項聖謨：蒲蝶圖軸

第十輯　圖版第六 （VI） 崔子忠：蘇軾留帶圖軸

第十輯　圖版第七 （VII） 陳洪綬：香山四樂圖卷(一)

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