

79060

J222.48

2444

故宫博物院藏

仇英

人物故事图册



京电力大 00002444

J22

24

仇英《人物故事图册》

故宫博物院藏
文物出版社出版

北京五四大街二九号

文物出版社印刷厂印刷
新华书店北京发行所发行

一九八六年六月第一版第一次印刷

定价：二元九角

787×1092 1/16 印张：1.5

统一书号：8068·1441

说 明

仇英是明代中期苏州地区的著名画家，与沈周、文征明、唐寅并称“吴门四家”。他原籍江苏太仓，后侨居苏州。字实父，号十洲，约生于弘治十五、六年（公元1502或1503年），卒于嘉靖三十、三十一年（公元1551或1552年），终年40余岁。

仇英出身低微，少年时当过漆工，后改学画，曾得到名画师周臣指授，深受文征明等文人画家的影响和熏陶。他在项元汴、陈官家中当幕客时，又得以目睹许多唐宋名迹。他悉心临摹，刻意求真，并精研画理，探求六法，遂在工笔重彩人物和青绿山水画上，取得了突出成就，名驰画坛。

他融汇了职业画师和文人画家之长，继承和发展了唐宋绘画的传统，作品功力深厚，意趣清雅。他的山水画以青绿法见长，“山石师王维，林木师李成，人物师吴元瑜，设色师赵伯驹，资诸家之长而浑合之，种种臻妙”（张丑《清河书画舫》）。他在勾勒重彩中兼有皴擦点染，笔墨变化丰富，色彩鲜艳而又蕴藉，形成了青绿山水的新格调。他亦善水墨法，以南宋马、夏为宗，风格苍劲细腻。他的人物画更负盛名，尤其擅长仕女，“发翠毫金，丝丹缕素，精丽艳逸，无惭古人”（王穉登《丹青志》），“神采生动，虽昉复起，未能过也”（姜绍书《无声诗曲》）。仇英仕女画工整纤细，明丽淡雅的画风，对后世产生了较大的影响。

故宫博物院收藏的这一《人物故事图册》，是仇英工笔重彩人物画的代表作。此册共十页，内容多取传统题材，有历史故事、寓言、传说“子路问津”、“贵妃晓妆”、“明妃出塞”、“吹箫引凤”、“南华秋水”还有文士轶闻“高山流水”、“竹院品古”、“松林六逸”，以及以诗为题的“浔阳琵琶”、“捉柳花图”。这些题材，当是仇英在临摹古画过程中随手撷拾、汇集而成的，但作品在立意构思、形象塑造、笔墨表现等方面，都出自己意，别具一格，反映了仇英个人的艺术特色。

《子路问津》出自《论语》，讲述孔子周游列国时，弟子子路向隐士长沮、桀溺询问济渡之路的故事。画面描绘了子路水边问津，耕地隐者指手划脚诉说、孔子面露不悦之色的情景，人物神态刻画惟妙惟肖。《贵妃晓妆》取材于唐代杨贵妃的故事。画面表现清晨杨贵妃坐在日常梳洗的华清宫端正楼内，对镜里髻，宫女捧镜、端盘、奏乐、撷花，忙碌侍候，细微地表现了杨贵妃奢华的宫廷生活。《明妃出塞》即昭君出塞故事。作品选择了和亲行列在塞外艰难跋涉的情景：沙丘起伏，寒风凛冽，车辆涉水过河，昭君面露戚容。它强烈地烘托出王昭君别亲离乡的凄苦心境。

《吹箫引凤》见于汉·刘向《列仙传》，是述说春秋时箫史、弄玉乘风仙昇的神话故事。画面上绘一汉白玉凤台高耸入云，弄玉吹箫，箫史倾听，天际一对凤凰翱翔而下，苍松青山，蓝天白云，展现出一派高洁优美的神话般境界。《南华秋水》则取自庄子的《秋水篇》。这是一篇抽象的哲理性文章，画家却用形象化手法加以表现。画面上的男子代表“南华”，女子为“秋水”化身，两人伫立水边，象征着“秋水时至，百川灌河”，而浩渺广漠的山川原野，则包含着天地万物的相对关系。画家通过人物形象和诗意境界来体现抽象的哲理，构思十分新奇。

文人高士轶闻题材中,《高山流水》是关于俞伯牙和钟子期的故事,画面绘出高山流水,伯牙与子期知音相遇的情景,颇合《吕氏春秋》所记。《竹院品古》图中高帽长髯的文士,与古代《东坡品古》诸图中的形象很相似。此图当是描写宋代苏轼、米芾等文人聚会品古的场面。《松林六逸》即绘唐代的“竹溪六逸”。相传唐代天宝年间,李白、孔巢父、韩淮、裴政、张叔明、陶沔等六位名士,结社于山东泰安徂徕山下。此图描绘的正是六位高士,在远离城阙的松林河畔,饮酒酣歌,吟诗作赋的景象。

以古诗为题的《浔阳琵琶》和《捉柳花图》,前者取材于白居易的《琵琶行》,表现主客在舱内谛听商妇弹琵琶的情景。画面描绘了岸边枫叶、水中荻花以及暮色笼罩的山峦和月光映照下的水面,使作品充满了诗的意境。《捉柳花图》则摘取白居易《别柳枝》绝句:“谁能更学孩童戏,寻逐春风捉柳花”,以及宋·杨万里《闲居初夏午睡起》诗句:“日长睡起无情思,闲看儿童捉柳花”。通过对树下嬉戏儿童的生动刻画,勾画出一幅春意盎然、情趣活泼的画面。

仇英的这十开册页,内容明晓,构思巧妙,尤其注意情节的安排与环境气氛的烘托。图中人物举止高雅潇洒,意境清新优美。整册画幅的艺术手法工而不板,妍而不媚;运笔工整精细而又流畅自然,刚柔相济,简繁得当;敷色艳丽,同时注意色调的和谐统一。这本画册风格明丽典雅,具有雅俗共赏的艺术效果,堪称仇英存世的代表作品。

单国强

Qiu Ying's Album ~~Depicting~~ Figures With Their Stories

Qiu Ying (Chiu Yin) was a famous ~~painter of Suzhou~~ area in the Ming Period. He together with Shen Zhou, Wen Zhengming and Tang Yin, were known as four masters of the Wu School of painting. His native place was Taicang of Jiangsu and later he moved to Suzhou. He styled himself Shi Fu and his alternative name Shi Zhou. He was born 15th or 16th year of Hong Zhi of the Ming Period (1502 or 1503). He died aged forty.

Qiu Ying was born low, a lacquerer when he was young. Later he switched over to learning painting and got instruction from the famous painter Zhou Chen and influenced by painter-scholars like Wen Zhengming. When he was an assistant to the officials named Xiang Yuanbian, Chen Gong, he had chances to witness many master pieces of the Tang and the Song. He devoted all his attention to copying these paintings and strived sedulously for perfection, so it was very hard to tell which one was the origin. He learnt six rules of painting figures, the essentials of which are depicting an air of vividness and seizing the characteristics of the creatures, resulting in outstanding achievements in the meticulous style. He became well known in the artists' circle for painting portraits and landscapes with bright colours.

While he inherited and developed the tradition of paintings of the Tang and the Song, he adopted both merits of professional painters and scholar-painters which turned him into his own style. The characteristics of his works were not only precise, rich in details, bright in colours but also delicate and elegant, giving you a sense of refinery. He was good at painting landscapes in blue and green. "He learnt the way of painting mountains and rocks from Wang Wei, tree from Li Chen, figures from Wu Yuanyu and colouring from Zhao Boju, relying on their fortes he learnt, his painting achieved its perfection". (See Zheng Chou's Qin-He Commentary on Painting and Calligraphy) While he drew the outline with rich colours, the method was used for showing the shades and texture of rocks and mountains. However he was most famous for painting figures, particularly painting ladies. The beautiful women Qiu Ying painted were all delicate and elegant. His way of painting became prevailing practice, which exerted strong influence in later years.

"The Album Depicting Figures With Their Stories" collected by the Palace Museum, consists of Qiu Ying's masterpieces of portraits painting by fine brushwork in bright colours. There are ten in the Album and most of its content are from traditional themes, such as historical stories, fables and popular legends, etc. They are "Confucian's Disciple Zi Lu Making Inquiries", "Imperial Consort Dressing Her Hair In the Morning", "Princess Ming Going Out to the Desert", "Zhuang Zi Writing Essay Autumn Water" and "Playing the Flute to Attract the Phoenix". In

content, there are still other types, such as anecdotes of scholars. They are "Boya playing the Lyre, Zhong Ziqi Understand His Intentions", "Making Discrimination on the Ancients in the Bamboo Court", and "Six Scholars in the Pine Forest". And there is still another type with a certain poem as its theme. "On the Side of River Qingyang, Pipa Solo Heard" is the one, and the other is "Clutching Catkin". While the painter copying old masterpieces, these themes were collected and paintings appeared. All these paintings show new approaches of his own, so do their construction as well as creation of the figures in the paintings which reflected the artistic characteristics of the distinguished painter Qiu Ying. In the Album there are paintings as follows:

1. "Zi Lu Making Inquiries" is a classical allusion from "The Analects of Confucius". It relates Zi Lu, the disciple inquiring of Chang Ju and Jie Ni, the two hermits about the way of crossing the river, while Confucius travelling various countries. This painting depicts Zi Lu inquiring, the two tilling hermits making indiscreet remarks and Confucius appearing unpleasant. The expressions of the characters in the painting are remarkably true to life.

2. "Imperial Consort Dressing Her Hair in the Morning" is a scene which has drawn material from the story of Imperial Consort Yang of Tang Dynasty. The painting shows the Imperial Consort, in the early morning, is sitting in the Building of Uprightness of Hua Qing Palace, where she does her daily routine of toilette. While she is just making her hair worn in a bun, a lot of ladies-in-waiting were at her service, one holding a bronze mirror, one carrying a tray, other picking flowers and still others playing music, all very busy. It shows finely the luxurious way of life in the Imperial Court of the Tang.

3. "Princess Ming Going to Desert" is from the story of the Lady Wang Zhaojun going to the desert. The scene of the procession of marrying the Lady is chosen, with the background of a chain of undulating hills and a piercing cold wind. In the painting the carts are wading across the river with difficulties and the lady appears sad, thereby making it stand out that Lady Wang's bitterness of departure from her beloved ones and her country.

4. "Play the Flute to Attract the Phoenix" is a fairy tale, which is seen in "the Biographies of Celestial Beings" by Liu Xiang of the Han Dynasty. During the time of Spring and Autumn, the tale says, Xiao Shi and Long Yu, the daughter of Duke Mu of Qin, are going to heaven and becoming celestial couple. On the painting Long Yu is playing the flute on the marble terrace, while Xiao Shi listening attentively. A pair of phoenix are hovering down. Blue sky, white cloud, green pines and hills form a noble scene of fairy tale.

5. "Nan Hua (Zhuang Zi) Writing Essay Autumn Water" is drawn its material from the essay Autumn Water which is full of abstract philosophy, but the artist depicted it by means of painting images, the male on it representing Nan Hua and the female Autumn Water's incarnation. These two images are standing on the river side, which means as Autumn comes hundred

of streams will be filling the river. The sky and the earth as well as the mountains and the river form the background, which implies comparative relationship among all things in the world. The artist embodies abstract philosophy by means of painting two images with poetic scene as its background. It is rather a novel conception.

6. The painting "Mountain and Flowing Water" is from the story of Yu Boya and Zhong Ziqi, which is one of well known anecdotes of men of letter and distinguished scholars. The painting, with the background of mountain and flowing river, shows two knowing friends' meeting which is in accord with what "Lu's Spring and Autumn" says.

7. In the painting "Ranking Ancient Works in the Bamboo Court", the man of letter with long beard and a tall helmet on his head, resembles strongly the figures in the famous painting "Ranking Ancient Works by Tong Po".

8. The painting "Six Hermits in the Pine Forest" is a reproduction of the painting "Six Hermits along the Bamboo Stream" of Tong Dynasty. It is said six scholars, named Li Bai, Kong Chaobu, Han Huai, Pei Zheng, Zhang Shumin and Tao Mian, formed an association at the foot of Mt. Cu Lai of Tai'an, Shandong. The painting just shows the scene of six distinguished scholars drinking and singing to their hearts' content at a place on the bank of the Pine Tree River where is far from the city.

9 and 10. With poems as the themes of the paintings are "Lute on the River Xunyang" and "Catching catkin". The former is drawn material from Bai Juyi's Long Poem of Pi Pa, the scene of which shows the host and the guest are in the cabin listening to the Pi Pa solo played by a merchant's wife. The painting is full of poetic conception, with red maple on the bank, the flowers of the reed above the water, the hills in the disk, and the glistening moonlight on the water surface. The material of painting "Catching the Catkin" is drawn from Bai Juyi's another poem of four lines. Who could once more mimic children playing, catching the catkin in the spring wind, and from the poem "Getting up After a nap at early Summer" by Yong Wanli of the Song Dynasty. Two lines of the poem read as "No mood while just Awakening in the lengthy daytime, Watching at leisure children catching catkin." A vivid and charming painting depicts spring in the air with laughing and playing children under a tree.

The artistic technique of all the ten paintings in whole album is careful, but not stiff, beautiful but not enchanting. His meticulous brush paints freely and naturally colouring is gorgeous, and attention is also paid to the harmony in colour. Simplicity and detail in the painting is just proper. The style of his work is bright and tasteful, appealing to both refined and popular taste. This album is worthy of a collection of Qiu Ying's masterpieces.

79060

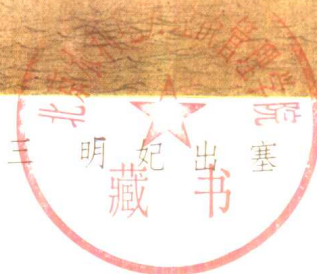


一 子 问 津 书
藏

79060



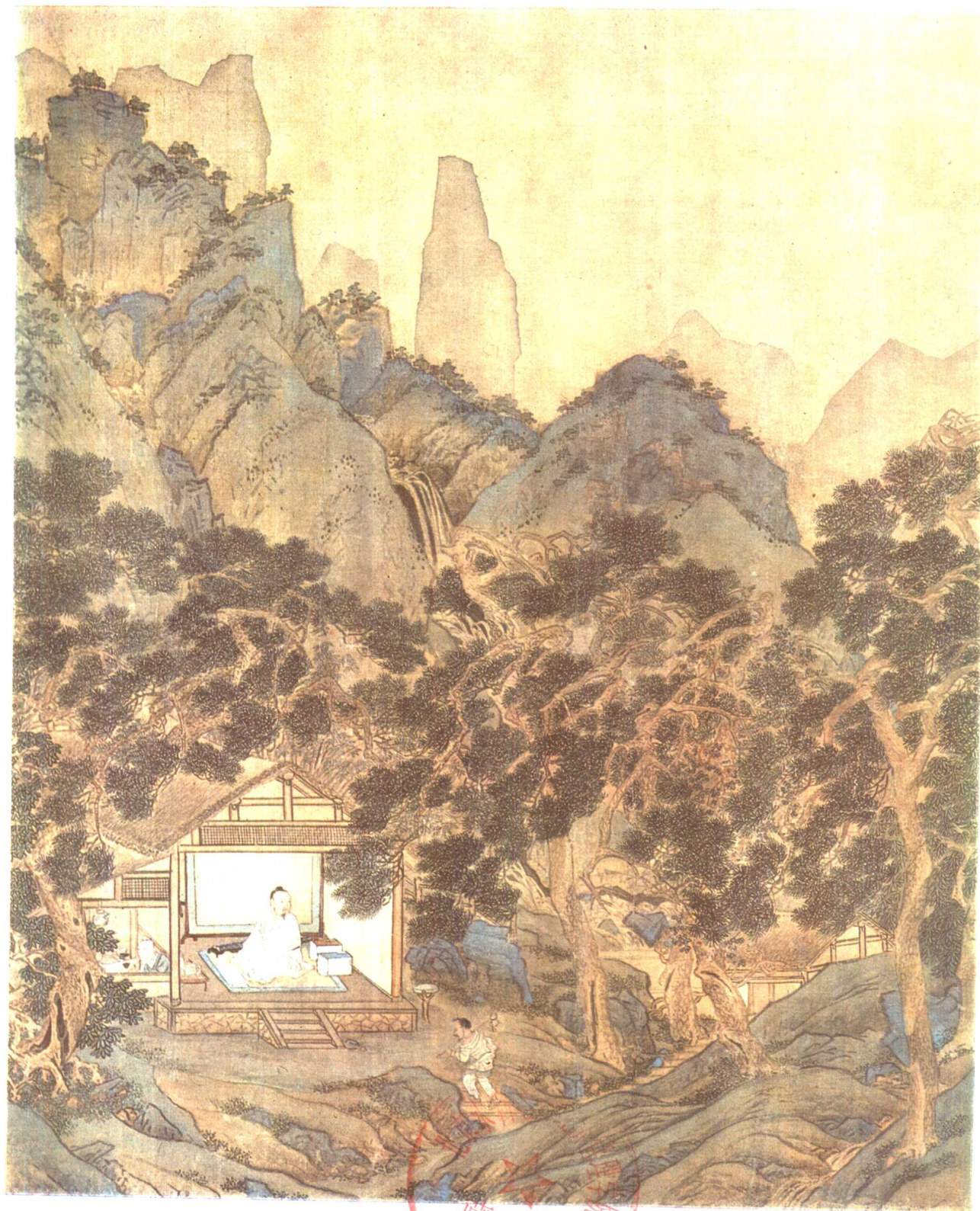
二贵妃晓





藏書
四吹簫引鳳





六 高山流水



北京电力经济学院
藏书
七竹院品古



八松林六逸



九 寻 阳 琵琶



十 捉柳 藏 图 书