



# 孔子像

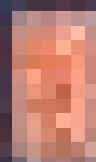
## 衍聖公及夫人肖像

Portraits of Confucius  
Portraits of the Dukes of  
Yansheng and Their Wives



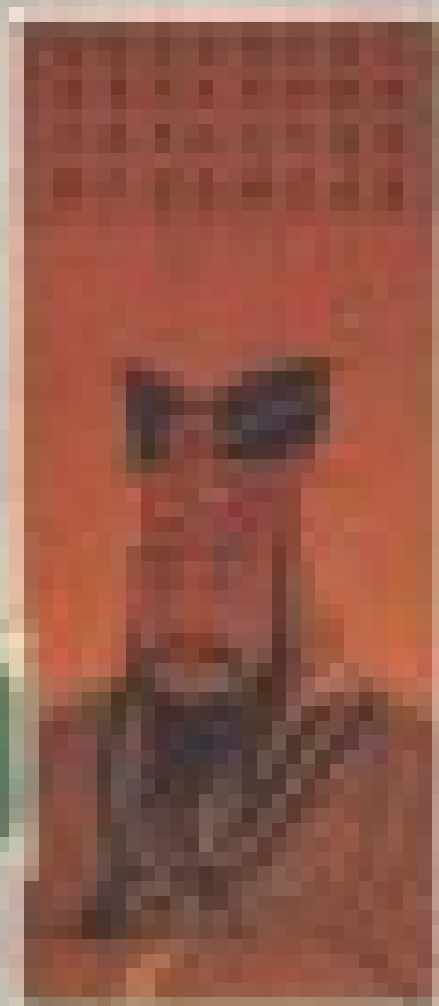
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# 孔子家語 初學人生入門書

Presenting an Essential  
Foundation of the System of  
Confucius and Taoist Ethics



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孔子文化大全

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# 孔 子 像 衍聖公及夫人肖像

山東省曲阜市文物管理委員會編

山東省出版總社組織出版

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“The Complete Works of Confucian Culture”

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# Portraits of Confucius and Portraits of the Dukes of Yansheng and Their Wives

by Qufu Administrative Commission of the  
Cultural Relics of Shandong

Organized and Edited by Shandong General Press  
Published by Shandong Friendship Publishing House

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# 孔 子 像

## 前 言

孔子像是孔府舊存中非常著名的一組文物。

塑造孔子形像是我國藝術表現的一項重要內容，具有悠久的歷史，並產生過許多優秀的作品。

西漢景帝時，文翁任蜀郡太守，修學宮，作石室，刻孔子坐像。東漢時，桓帝建老子廟，於壁上畫孔子像。光和元年（公元178年），靈帝建鴻都門學，命尚方畫工劉旦、楊魯畫孔子及七十二弟子像，這是我們已知最早創造過孔子形象的職業畫家。東漢時，人們還將孔子的形象刻於石上，山東嘉祥武氏祠“孔子見老子”等畫像，是我們今天所能見到的最早的孔子的形象。

魏晉以後，我國繪畫藝術持續向前發展，出現了一批以繪畫才能享有聲譽的畫家，孔子也成了這批文人畫家喜歡表現的人物。西晉太康中，益州刺史張收於益州學館畫孔子及七十二弟子，東晉王廙、戴逵、南朝陸探微、劉瑱、張僧繇都曾以孔子及十弟子為創作題材，梁元帝蕭繹也曾畫孔子像，並親書自撰的孔子贊詩。唐代著名畫家閻立本、吳道子、周昉，南唐畫家董源、衛賢、王齊翰，宋代畫家石恪、高克明、李公麟、王瓘、馬遠、梁楷，元代畫家趙孟頫，明代畫家吳偉、吳彬，清代畫家黃慎等也都創作過以孔子為內容的繪畫作品。

孔子的嫡系後裔因祖蔭得以保有世襲罔替的爵號，他們非常注意收藏孔子的畫像。早在北宋時，孔廟就存有多幅孔子像。據孔子四十七代孫孔傳所著《東家雜記》（宋紹興四年，公元1134年成書）說：

“今家廟所藏畫像，衣燕居服、顏子從行者，世謂之小影，於聖像為最真。近世所傳，乃以先聖執玉麈，據曲幾而坐，或侍以十哲，而有持椶蓋、捧玉磐者，或列以七十二子，而有操弓矢、披卷軸者，又有乘車、十哲從行圖。”宋代孔廟所藏孔子畫像沒有流傳下來，幸好孔子的裔孫將其中幾幅摹刻在石上，使我們今天還能夠了解那時孔廟所藏孔子像的情況，拜識那時孔子的形象。

宋代孔子像刻石現在均保存在孔廟的聖蹟殿內。一幅傳為晉顧愷之畫，即孔傳所說“小影，於聖像為最真”者，有兩方刻石，一為宋

紹聖二年（公元1095年）四十八代衍聖公孔端友立石，一爲宋政和戊戌（公元1118年）四十九代孫孔瑀刻石；一幅傳爲吳道子畫，宋時也稱小影，後名凭幾像，孔子凭幾而坐，十弟子立侍左右，紹聖二年四十六代孫孔宗壽據家藏原本摹刻；一幅名司寇像，孔子戴司寇冠，一幅名行教像，孔子拱手佩劍，均傳爲吳道子作，摹刻年代不詳，清初已見記載。

明清時期，孔子裔孫繼續收藏孔子像，清乾隆時已藏有八幅。據孔子六十九代孫孔繼汾編纂的《闕裏文獻考》（清乾隆二十七年，公元1762年成書）記載：“家見藏紙本像三，絹本者五。紙本者一爲燕居像，失名；一爲唐吳道子畫司寇像；一爲明蜀惠王朱申鑿摹吳道子司寇像。絹本者，一爲宋人摹吳道子司寇像，有明神宗書宋高宗贊；一爲杏壇講禮像，石壁下老松盤曲，文杏雜列，先聖執如意，凭幾講授，弟子拱立受教者一人，執香爐立者一人，拱手侍者二人，群聚講業者十有六人，內一人抱琴，三人執卷，餘或拱手，或斂袖，或曳杖，或行相問答，凡弟子在列者二十人，宋李唐畫；一爲觀敔器像，明郭翊畫；一爲冕旒像，皆失名。”乾隆以後，又繼續收藏充實，到民國時已收藏十三幅。

孔府舊存孔子像中，紙本四幅，爲行教像、兩幅明蜀王贊司寇像和弟子侍立圖；絹本九幅，爲冕旒像、宋高宗贊司寇像、兩幅燕居像和兩幅三聖圖、觀敔器圖、杏壇講學圖、講學圖。其中九幅作於明代，趙孟頫款三聖圖，觀敔器圖、講學圖三幅約作於明前期，宋高宗贊司寇像、無款三聖像、趙孟頫款燕居像、杏壇講學圖、明蜀王贊司寇像、無款燕居像、冕旒像六幅約作於明中晚期；三幅作於清代，行教像約作於清初，朱明款弟子侍立圖、孔憲彝跋司寇像約作於清中晚期。

十三幅孔子像除冕旒像外均保存完好，十一幅仍存孔府，兩幅明蜀王贊司寇像於解放初期調藏於山東省博物館，爲反映孔府舊藏孔子像的全貌，承山東省博物館慨允，本書也一並收入。

# Portraits of Confucius

## Preface

The portraits of Confucius are a collection of well-known cultural relics preserved in the ancient Confucian Mansion.

The Creation of Confucius' images is one of the important aspects of China's art skill. It has a long history and has produced a great deal of fine works.

As early as in the Western Han Dynasty, Wen Weng, the Prefect of the Shu Prefecture, specialized in stone works and carved statues of Confucius in a sitting position. In the Eastern Han Dynasty, while Emperor Huan had a temple devoted to Laozi constructed, he had Confucius' images painted on the wall. The people also engraved Confucius' images on stones which left us the earliest stone carving of "Confucius Visiting Laozi", kept in the Wu Family Temple in Jiaxiang County of Shandong. In 178 A.D. when Emperor Ling had the Hongdumen Academy set up, he ordered the imperial artists Liu Dan and Yang Lu to paint the Portraits of Confucius and his 72 disciples. As far as we know, the two artists are the two earliest professionals who painted Confucius' portraits. Since the Wei and Jin Dynasties, the art of paintings has greatly developed. There emerged a group of talented and famous painters. Confucius had become their favourite subject. In both the Western and Eastern Jin Dynasties, there were celebrated personages who took Confucius and his disciples as their painting subject. Xiao Yi, Emperor Yuan of the Liang Dynasty, once painted Confucius portrait and personally wrote down his own poem in praise of Confucius. Quite a number of well-known painters of different dynasties had found themselves taking Confucius as their subject, such as Yan Liben, Wu Daozi and Zhou Fang of the Tang Dynasty, Dong Yuan, Wei Xian, Wang Qihan of the Southern Tang, Shi Ke, Gao Keming, Li Gonglin, Wang Guan, Ma Yuan, and Liang Jie of the Song, Zhao Mengfu of the Yuan, Wu Wei, Wu Bin of the Ming and Huang Shen of the Qing.

Confucius' direct descendants had enjoyed the honour and privileges of their ancestors and inherited the title of dukedom for generations. They cared very much for collecting and preserving the portraits of Confucius. As early as the Northern Song Dynasty, there were already many portraits of Con-

fucius in the Confucian Temple. Kong Chuan, the 47th generation descendant of Confucius, wrote "Anecdotes of the Family" in 1134. In the book, he described some portraits of Confucius meticulously and vividly. It is a pity that the portraits collected during the Song Dynasty are not handed down to this day. But because Confucius' descendants had copied and carved some on the stone, the carvings have provided us with something to appreciate the collections and the images of that time.

Now all the stone carvings of Confucius engraved in the Song Dynasty are kept in the Hall of Tracks and Conducts of the Sage. It is said that one portrait was painted by Gu Kai of the Jin Dynasty and was carved on two pieces of stones in two separate periods, one was ordered to be done by Kong Luyou, the 48th Yansheng in 1095, and the other by Kong Yu, the 49th generation descendant in 1118. It is said that the following portraits were painted by Wu Daozi. One was the portrait of Confucius sitting by a table while his ten disciples standing in attendance on both sides. Another was the portrait of Confucius as the Minister of Justice. The third was Confucius travelling around to conduct teaching, in which one could see Confucius cupping one hand in another and with a sword at his side. These were all carved on stone, one was dated and the other two were not.

During the Ming and Qing Dynasties, Confucius' descendants continued the collection. Up to the reign of Emperor Qianlong there were eight collections and were all noted down in the book "Studies on the Documents Collected in Queli" (Queli refers to the Campus of Confucian Temple and Mansion) by Kong Jifen, the 69th generation descendant. After that, the descendants continued the collection. By 1911, the collection amounted to 13 in number.

Among the collection of Confucius' portraits there are four pieces of paper works and nine silk ones. Nine pieces of the above-mentioned portraits were painted during the Ming and three during the Qing. They have been well preserved except one. Eleven of them are still kept in Confucian Mansion and two have been transferred to the Provincial Museum. In order to provide a full picture of all the portraits of Confucius, the latter two are also included in this pamphlet. We acknowledge our thanks to the Provincial Museum for their permission to include these two.

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