

偉大的藝術傳統圖錄

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鄧振鐸

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# 偉大的藝術傳統圖錄

## 第七輯(宋遼金二)說明

這一輯選印南宋時代的繪畫及宋代的瓷器，繡絲。這是一個偏安的時代。畫家畫山水時，多半畫的是殘山廢水。(人稱馬遠的山水為「馬一角」。)而小品藝術，則甚為發達。瓷器的製作尤為精工。

### 圖版第一 蘇漢臣：百子嬉春圖

第一圖 蘇漢臣：百子嬉春圖。(蘇漢臣，開封人，宣和「公元一一九一—一二五年」畫院待詔。南渡時，至杭州。紹興「公元一一三一年」復官。隆興初「公元一一六三年」補承信郎。工畫道釋人物，尤善嬰兒。此圖為畫在團扇上者。畫面甚為窄迫，而畫筆縱橫自如。嬰兒的情態各不同，足見作者功力之深。)

### 圖版第二 馬興祖：疏荷沙鳥圖

第二圖 馬興祖：疏荷沙鳥圖。(馬興祖，河中人。為紹興「公元一一三一—一二六二年」畫院待詔。工花鳥雜畫，尤工鑑別，高宗每獲名蹤卷軸，多令辨認。此圖雖是小幅花鳥，而意境自遠。)

### 圖版第三 馬和之：赤壁圖卷

第三圖 馬和之：赤壁圖卷。(馬和之，錢塘人，紹興中「公元一一三一—一二六二年」登第，官畫院待詔。善畫人物山水。高、孝二朝「公元一一二七—一一八九年」深重之。每書毛詩三百篇，令其圖寫。今尚有若干卷傳世。此卷亦是其佳作。)

### 圖版第四 馬遠：踏歌圖軸

第四圖 馬遠：踏歌圖軸。(馬遠為馬興祖孫，字欽山。光、寧朝「公元一一九〇—一二二四年」官畫院待詔。山水人馬及花鳥，種種臻妙。此軸可以表現他的作風。圖中農家風物歷歷如現於目前，農人踏歌以嬉，足以表現南宋時江南農村相當晏安的情況。)

### 圖版第五至第七 夏珪：山水卷

第五圖 夏珪：山水卷。(夏珪字禹玉，錢塘人。寧宗朝「公元一一九五—一二二四年」畫院待詔，善畫人物、山水。與馬遠齊名。樓閣不用尺界，信手而成，突兀奇怪，氣韻尤高。此卷氣勢雄健，意境深遠，尤為其傑作。)

### 圖版第八至第九 李嵩：貨郎圖卷

第六圖 李嵩：貨郎圖卷。(李嵩，錢塘人。南宋光、寧、理三朝「公元一一九〇—一二六四年」畫院待詔。工畫道釋、人物，尤長界畫。此卷寫宋代貨郎的一担雜貨，和他售貨的情形，是一卷很好的風俗畫。)

### 圖版第十至第十一 龔開：中山出遊圖卷

第七圖 龔開：中山出遊圖卷。(龔開字聖予，號翠巖，淮陰人。宋景定「公元一二六〇—一二六四年」間為兩淮制置司監官。入元不仕，潛居深隱。善畫人馬、山水，尤善作墨鬼、鍾馗及瘦馬，怪怪奇奇，自出一家。此卷是聖予佳作。惜為估人盜運出國。)

### 圖版第十二 宋人摹顧愷之斲琴圖卷

第八圖 宋人摹顧愷之斲琴圖卷。(此卷畫古琴的製造情況，人物神情，甚為佳妙。)

### 圖版第十三 宋磁器(一)〔原色版〕

第九圖 宋鈞窯水盤。(高七寸二分五厘。)\*第十圖 宋定窯皿。(高八分五厘。)\*第十一圖 宋青磁祭壺。(高一尺一寸四厘。)\*第十二圖 紅綠彩畫花草碗。(高一寸五分五厘。)

### 圖版第十四 宋磁器(二)

第十三圖 黑彩魚文大瓷瓶。(高四十九公分。)\*第十四圖 雕釉花卉瓷瓶。(高三十七公分。)\*第十五圖 美人圖瓷枕。(此是宋瓷枕的代表作。又，以上所選七種宋瓷，只能表示宋代磁器工藝的一斑，未能概括全面。如要詳細的介紹宋磁，那是需要寫一部鉅帙的專書的。)

### 圖版第十五 宋繡絲羣仙祝壽圖

第十六圖 宋繡絲羣仙祝壽圖。(宋代的繡絲和刺繡，傳世者已不多見。在精工秀麗中，自有一種古雅而渾厚的作風，為明清二代所不及。)



# THE GREAT HERITAGES OF CHINESE ART

## ILLUSTRATIVE PLATES

### CAPTIONS FOR THE SEVENTH SET

#### (The Sung, Liao, and Kin Dynasties, Part II)

*This set presents the prints of paintings selected from the works of Southern Sung dynasty (1127-1279 A.D.) and porcelain wares and silk tapestries from the works of the Sung dynasty (960-1126 A.D.). It was a period when only a part of the nation enjoyed peace. The artists, in most of their landscapes, painted secluded scenes of the free territory. But the minor arts flourished and porcelain manufacture was especially exquisite.*

#### PLATE I. "A HUNDRED CHILDREN PLAYING IN THE SPRINGTIME," BY SU HAN-CH'EN

Fig. 1: "A Hundred Children Playing in the Springtime," by Su Han-ch'en

Su Han-ch'en, a native of Kaifeng, was a counselor of the Royal Institute of Painting in the reign of Hsuan Ho (1119-1125 A.D.), Sung dynasty. He went to Hangchow when the capital was moved there from Kaifeng. He resumed his government service in the reign of Shao Hsing (1131 A.D.) and was appointed to a high post early in the reign of Lung Hsing (1163 A.D.). He was good at painting Buddhists and Taoists, and especially children. This picture was painted on a fan. Despite its limited space, the artist could wield the brush as freely as he wished; the children painted here differ from one another in expression.

#### PLATE II. "LOTUS FLOWERS AND BIRDS," BY MA HSING-TSU

Fig. 2: "Lotus Flowers and Birds," by Ma Hsing-tsu

Ma Hsing-tsu, a native of Hochung, was a counselor of the Royal Institute of Painting in the reign of Shao Hsing (1131-1162 A.D.), Southern Sung dynasty. He was skilled in painting flowers, birds and other miscellaneous objects, and above all he was a connoisseur of art. Whenever the Emperor Kao Tsung obtained a good painting, he would ask for Ma's judgement. Although this picture is a small scroll of flowers and birds, it conveys a profound motif.

#### PLATE III. "THE RED CLIFF," SCROLL BY MA HO-CHIH

Fig. 3: "The Red Cliff," Scroll by Ma Ho-chih

Ma Ho-chih, a native of Ch'ientang, Chekiang, was made a counselor of the Royal Institute of Painting after passing a public examination in the reign of Shao Hsing (1131-1162 A.D.). As a talented painter of figures and landscapes, he was highly trusted by the Emperors Kao Tsung and Hsiao Tsung (1127-1189 A.D.), and was ordered to paint pictorial illustrations for the three hundred poems in the *Books of Odes* when a new transcript was made of it. A few of the illustrations have been handed down to the present day. This painting is one of his masterpieces.

#### PLATE IV. "STROLLING SINGERS," PAINTING BY MA YUAN

Fig. 4: "Strolling Singers," Painting by Ma Yuan

Ma Yuan, with the courtesy name of Ma Ch'in-shan, was a grandson of Ma Hsing-tsu. He was a counselor of the Royal Institute of Painting during the reigns of Kuang Tsung and Ning Tsung (1190-1224 A.D.). His landscapes and pictures of figures and horses, flowers and birds, are all excellent. In this painting, the rural scenery is presented as vividly as if it were seen by our own eyes, and the way the peasants sing as they stroll bespeaks the peaceful atmosphere of the villages south of the Yangtze River during the Southern Sung dynasty.

#### PLATE V—PLATE VII. SCROLL OF LANDSCAPE, BY HSIA KUEI

Fig. 5: Scroll of Landscape, by Hsia Kuei

Hsia Kuei, with the courtesy name of Hsia Yü-yü, was a native of Ch'ientang. He was a counselor of the Royal Institute of Painting in the reign of Ning Tsung (1195-1224 A.D.). Being good at painting figures and landscapes, he won the same popularity as Ma Yuan. He could paint towers and pavilions offhand without using a ruler. With a vigorous spirit and a profound motif, this picture is among his masterpieces.

#### PLATE VIII & PLATE IX. "KNICKKNACK PEDDLER," SCROLL BY LI TUNG

Fig. 6: "Knickknack Peddler," Scroll by Li Sung

Li Sung, a native of Ch'ientang, was a counselor of the Royal Institute of Painting during the reigns of the Emperors Kuang Tsung, Ning Tsung and Li Tsung (1190-1264 A.D.) of the Southern Sung dynasty. He was good at painting Buddhists, Taoists and figures, especially skilled in "chieh hua" (architectural paintings). This scroll which depicts how a knickknack peddler sold his goods in the Sung dynasty, is rather a good *genre* picture.

#### PLATE X & PLATE XI. "CHUNG K'UEI MAKING A TOUR," SCROLL BY KUNG K'AI

Fig. 7: "Chung K'uei Making a Tour," Scroll by Kung K'ai

Kung K'ai, with the courtesy name of Kung Sheng-yu or Kung Ts'ui-yen, was a native of Huaiyin, Kiangsu. He served as a supervisor of the Huai River Garrison Area in the reign of Ching Ting (1260-1264 A.D.) of the Sung dynasty. After the founding of the Yuan dynasty he retired from officialdom and lived in seclusion. He was good at painting figures, horses and landscapes; especially skilled in painting ghosts and spirits in black ink, Chung K'uei the Exorciser, and thin horses—in a grotesque style peculiar to himself. This painting is one of his masterpieces.

#### PLATE XII. IMITATION SCROLL OF KU KAI-CHIH'S "MAKING A LUTE," SUNG DYNASTY

Fig. 8: Imitation Scroll of Ku K'ai-chih's "Making a Lute," Sung Dynasty

The figures in this painting which shows the making of a lute are most lifelike.

PLATE XIII. PORCELAIN WARES OF THE SUNG DYNASTY (I) (PLATES IN COLOUR)

Fig. 9: Basin of the Chun Kiln of the Sung Dynasty

Height: 18.42 cm. This kiln was then located in the present Honan Province.

Fig. 10: Utensil of the Ting Kiln of the Sung Dynasty

Height: 2.8 cm. This kiln was then located in the present Hopeh Province.

Fig. 11: Sacrificial Pot of Bluish Porcelain

Height: 38 cm.

Fig. 12: Porcelain Bowl with Floral Designs in Red and Green

Height: 5.2 cm.

PLATE XIV. PORCELAIN WARES OF THE SUNG DYNASTY (II)

Fig. 13: Big Vase with the Design of a Black Fish

Height: 490 cm.

Fig. 14: Porcelain Vase with Floral Designs in "Carved Glaze"

Height: 370 cm.

Fig. 15: Porcelain Pillow with the Picture of a Beauty

The seven porcelain wares selected here give some idea of the porcelain craft in the Sung dynasty.

PLATE XV. "FAIRIES GREETING THE BIRTHDAY OF AN IMMORTAL," SILK TAPESTRY OF THE SUNG DYNASTY

Fig. 16: "Fairies Greeting the Birthday of an Immortal," Silk Tapestry of the Sung Dynasty

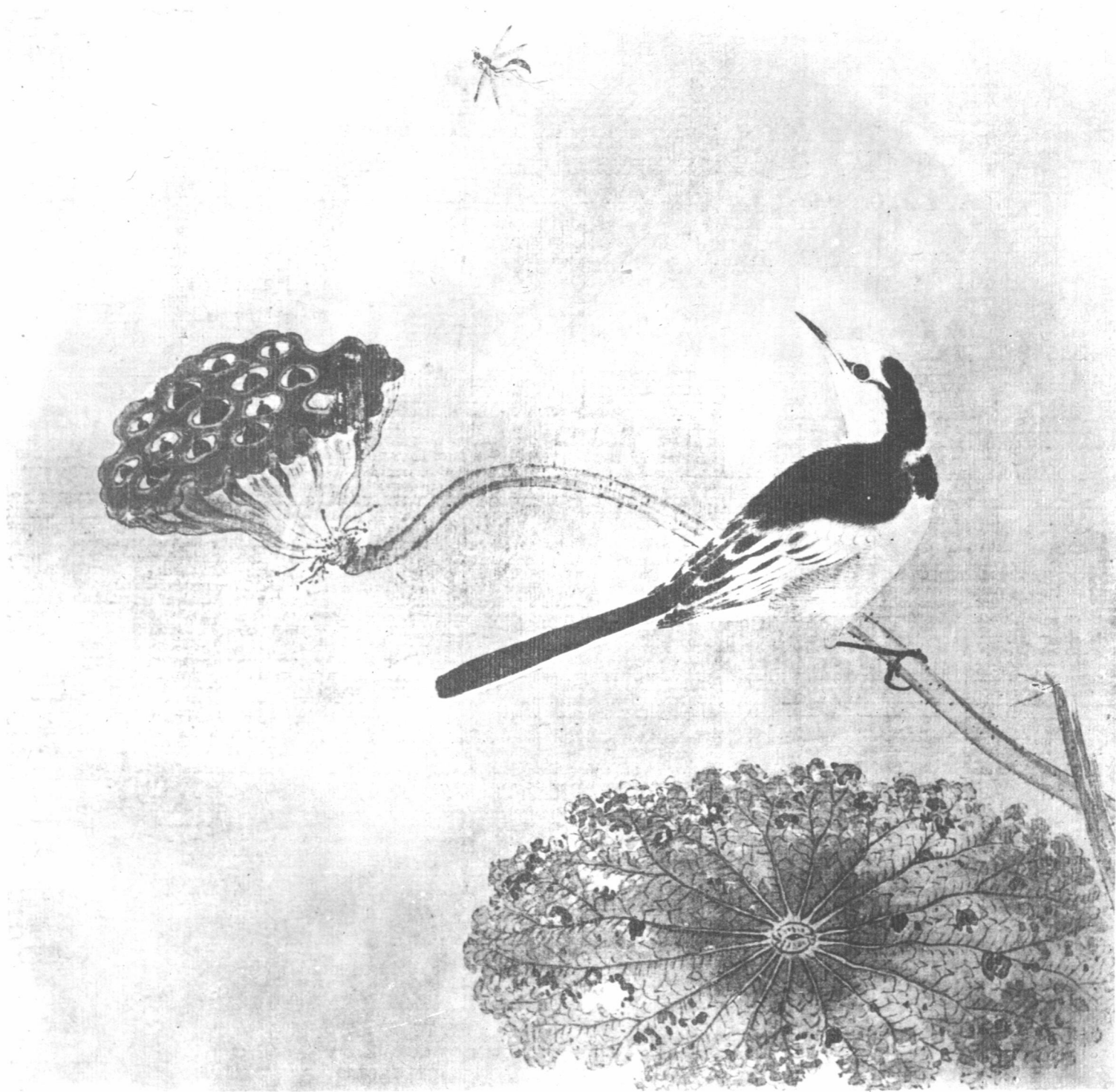
Very few silk tapestries and embroideries of the Sung dynasty have been handed down to us. From the delicate workmanship, we can discern an antique, elegant, but massive style which cannot be equalled by that of the Ming and Ch'ing dynasties.



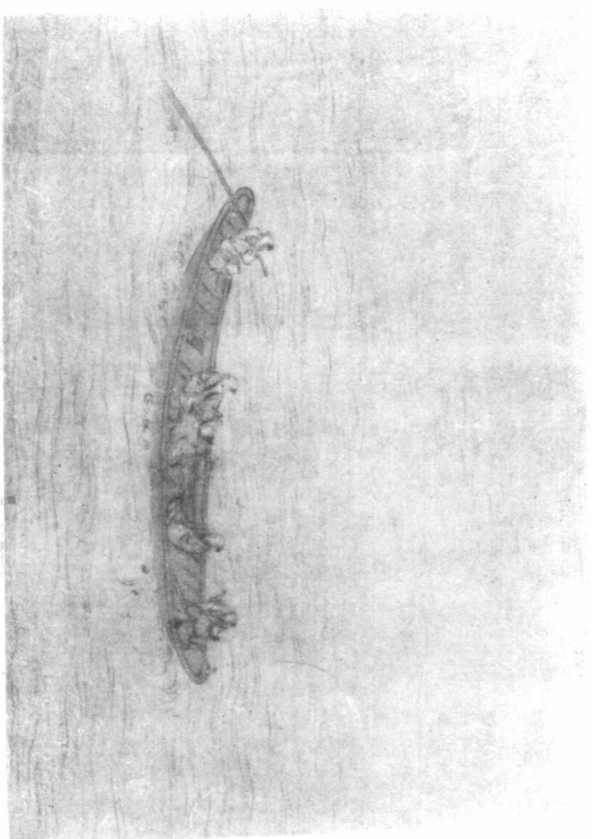
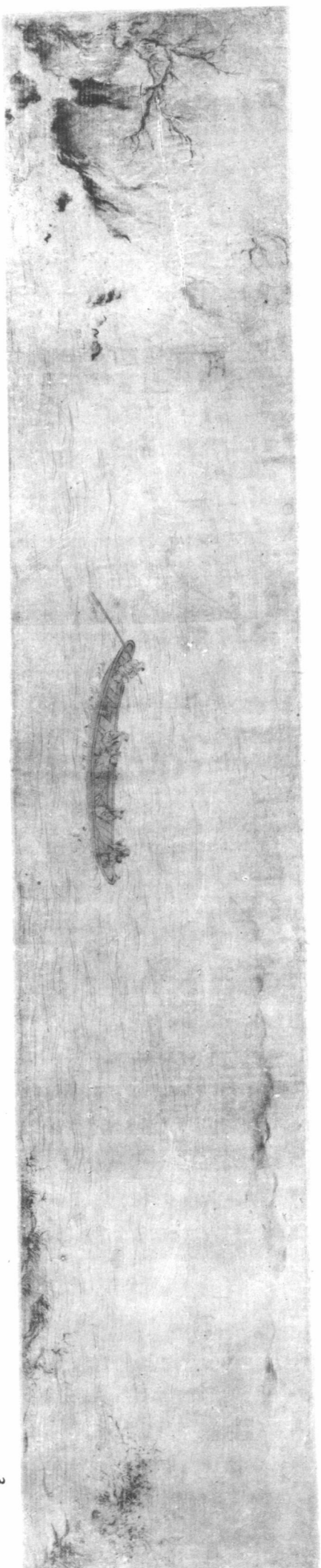


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第七輯 圖版第一 (I) 蘇漢臣：百子嬉春圖













五甲

第七輯 圖版第五 (V) 夏珪：山水卷(一)



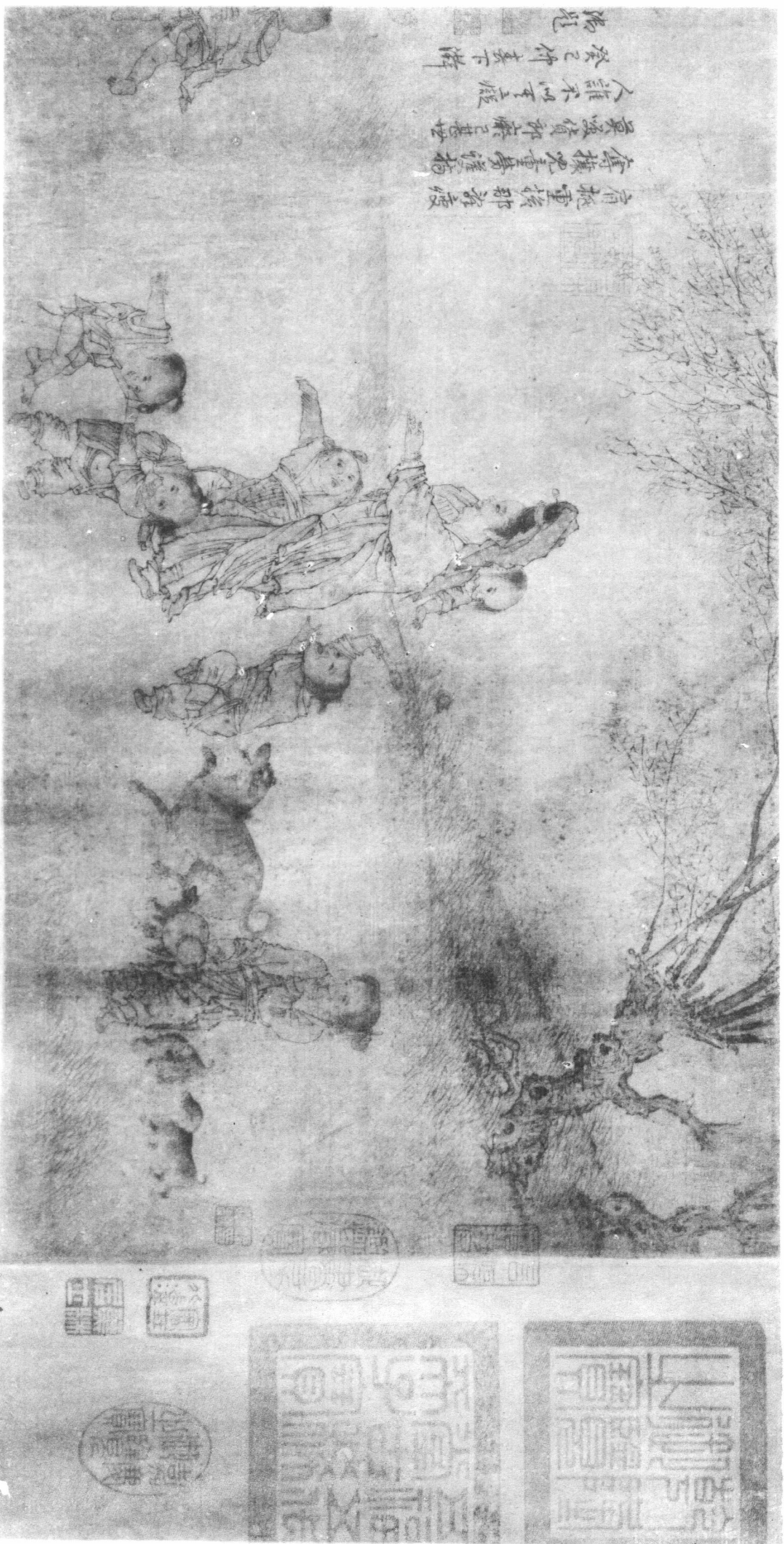
漁舟清幽

第七輯 圖版第六 (VI) 夏珪：山水卷(二)

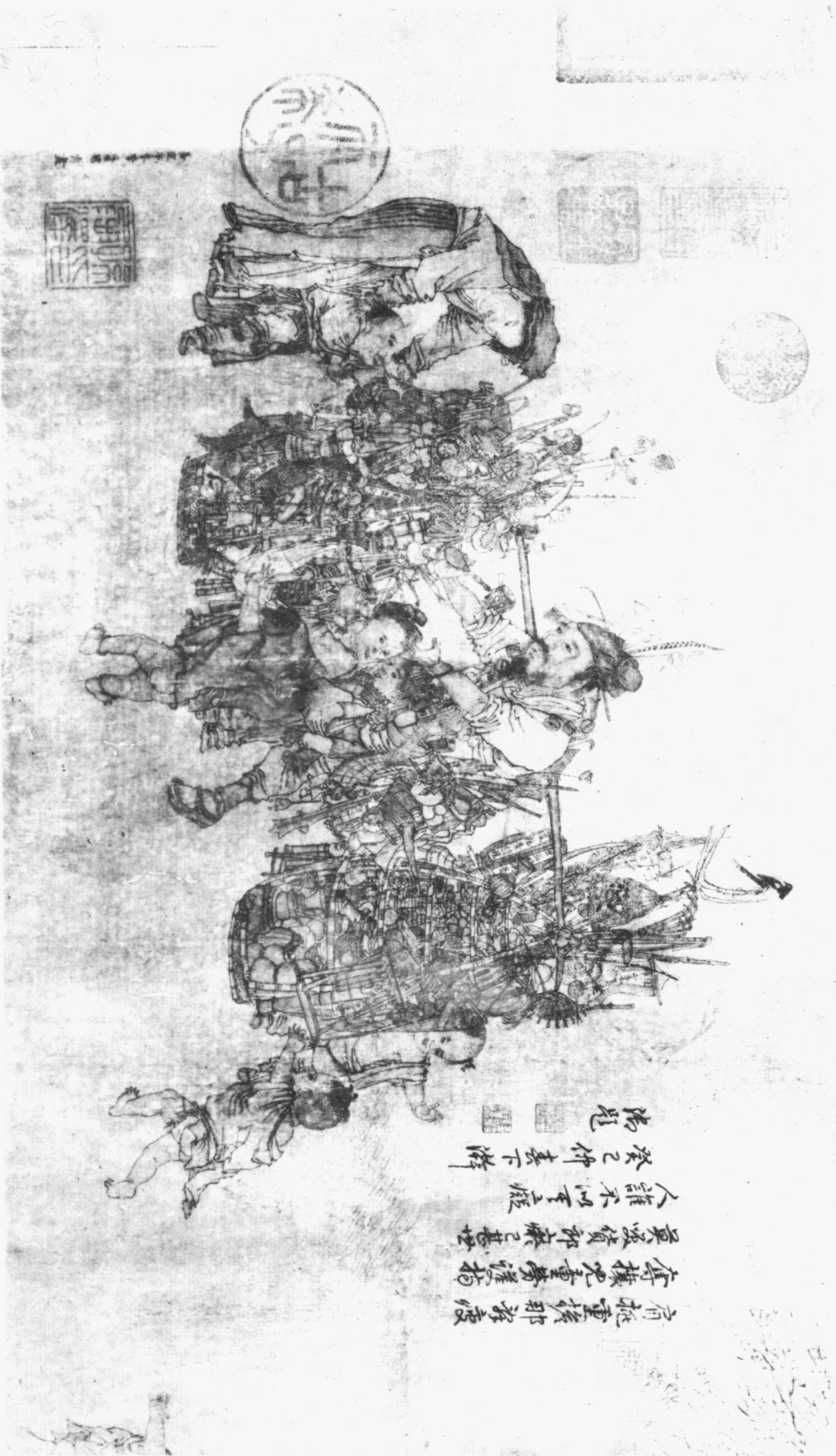




第七輯 圖版第七 (VII) 夏珪：山水卷(三)



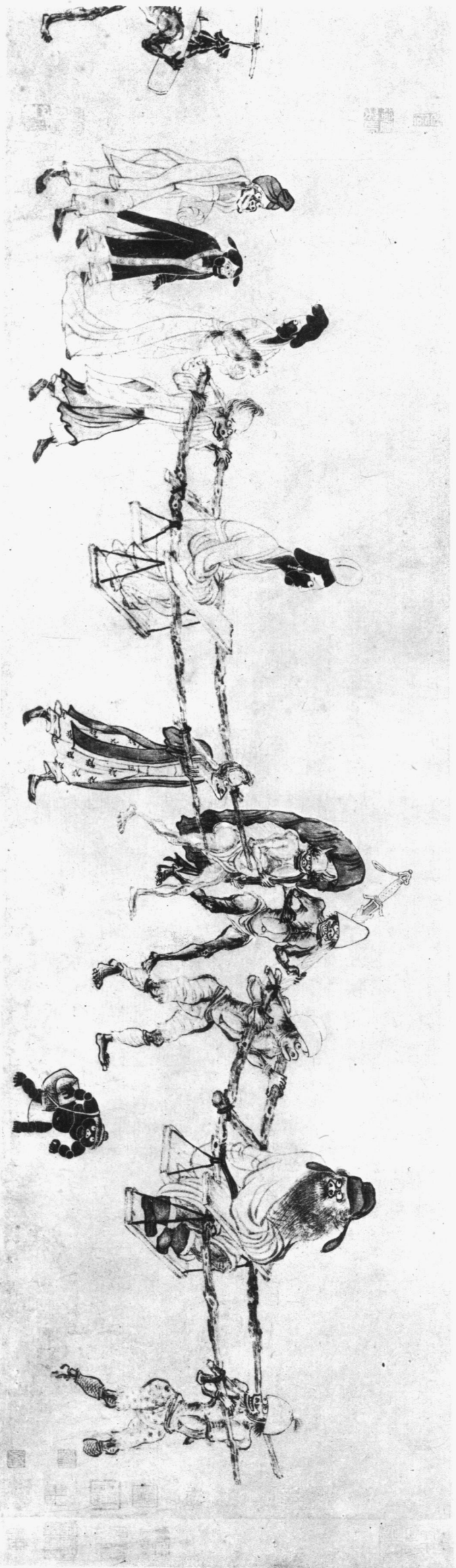
第七輯 圖版第八 (VIII) 李嵩：貨郎圖卷(一)



肩挑重擔那容  
 奪據兒童旁護  
 莫誤貨郎癡已甚世  
 人誰不以平三  
 癡已仲去下游  
 陽也

第七輯 圖版第九 (IX) 李嵩：貨郎圖卷(二)





歸君家本住中山富言出遊安所適謂為小獵无虞  
 大已為意行秀家堂阿姊詔容見觀殺五色綢脂  
 宜黑連連聯含須少憩古屋何人供酒食赤情為衫  
 固可亨美人清血終難得不如盟飲中山釀一醉三  
 本高緣思卻愁多物觀高明八機豪費飽入定瘡  
 君醒為掃除馬地金獸古无跡人言墨鬼為戲事是  
 大不然也月畫家之仲聖也世豈多不善畫畫而能  
 佐仲若生昔善畫墨鬼多似謂真趙千里丁香鬼誠  
 為奇特而惜去人物料太遠故入得吹戲筆目之願  
 真鬼雖甚工終其用意狠近甚若任騎若野遇一夢  
 猶即之妹半持枝披襟趕逐些何為若耶僅今住中  
 山出遊遍盡欲一酒曠真之酒庶不疲翰墨清坑磚  
 之書猶氣行之間也鍾馗事絕少僕前接為請未免  
 重用今即佗事忒篇聊出新意焉耳准陰解月記

