

# 故宮寶笈

名畫(一)

國立故宮博物院印行

# 故宮寶笈

名畫(一)

## 版權所有

中華民國七十四年九月初版一刷

中華民國八十年元月初版二刷

中華民國八十二年八月初版三刷

中華民國八十五年八月初版四刷

中華民國新聞局登記證局版臺業字第2621號

## 故宮寶笈 — 名畫(一)

發行人：秦 孝 儀

編輯者：國立故宮博物院編輯委員會

出版者：國立故宮博物院

中華民國台北市士林區外雙溪

電話：(02)8812021—4

電傳：(02)882—1440

郵撥帳戶：0012871—1

印刷者：裕台公司中華印刷廠

台北縣新店市寶強路6號

電話：(02)9110111—6

ISBN 957-562-054-2 (套)

ISBN 957-562-057-7 (第三冊)

## 序

太初生民，茹毛飲血，一身而外，求於器用者甚約。及知埴埴，陶土爲器，以周飲食之需。然已飾以藻繪，時復可觀。及至有史，百工之事漸備。馴且范金琢玉，彫象攻犀，一器之成，心智盡瘁，而棟宇軒冕，往往稱是。至於往聖之心傳言旨，散在方策；雖書體屢更，而商周文字，要仍大體可識，甲骨金文，亦復不難句讀，此則五千年往史，可以繫之一貫者也。甲骨金文，書之起源，繪土范金，畫之萌始者也。書由繁複而漸趨於簡，畫由疏野而漸趨於繁，繁簡遞遷，各因風會。如江水發源，其始裁足濫觴，及其滙於江海，則汪洋浩瀚，不可方物。是猶書契之作，初不過紀祀與戎。及竹木易之以楮帛，柔翰持以代刀筆，則各振一家之傳，暢其餘緒。馴且丸泥刻梓，行世傳後，可大可久。

本院典藏歷代文物，亙五千年，吉金溫玉，丹青翰墨，高文大策，蔚爲巨觀。茲值建院六十週年之盛，爰選收陶、瓷、銅、玉、珍玩、書、畫、圖籍、文獻凡五百事，印成一輯，以珍本秘笈版式，分裝五冊。道統藝術，固如須彌之巍巍，雖納之芥子，則亦仍歷歷可以指數。拔萃擇尤，獻鼎一鬻，庶幾攜讀展對，無捆載之勞，懷瑾握瑜，有翫索之樂！

中華民國七十四年十月九日衡山秦孝儀謹序

# Preface

Our prehistoric ancestors at first knew little more than hunting, the rudiments of survival. Their needs were few and simple, and the tools and implements they used were limited. With time, life became more settled. Ceramic vessels were formed from clay, and eating and drinking became convenient. Designs were painted on these pots and bowls that today earn our attention and appreciation.

By historic times the various arts and crafts were in practice. Gradually vessels were cast of metals, stone and jade were chiseled and ground, ivory and rhinoceros horn carved --- each art object demanded physical effort and thought, and dwellings, chariots and clothing were all subject to design and adornment. At the same time, the thoughts and sayings of the sages of antiquity were recorded and inscribed. Chinese writing underwent numerous changes over time, but the ancient scripts of the Shang and Chou dynasties can still be read today; the oracle bone writing and bronze inscriptions can be deciphered without excessive difficulty. In this manner, China's five thousand year history presents itself unbroken to the present day. Oracle bone writing and bronze inscriptions are the roots of calligraphy, and the designs that decorate the pottery and

bronzes of ancient times are the beginnings of pictorial art and painting.

The Chinese written language began as complex forms and slowly simplified over time. Painting started as coarse, simple images and evolved into detailed forms. The simple and the complex change places for reasons of need, function, time and place. Though the course of history, the changes and developments of the arts multiply and broaden --- the image is like a great river that begins with no more than a cup of water but collects all of the branches and streams, emptying into the vast, limitless, peerless ocean. Similarly for literature; writing began as little more than prayers to the gods and records of battles, but eventually silk and paper replaced wooden plaques and bamboo slats, the brush replaced the scribe's chisel, and writing transmitted the teachings of every school and all of the minor threads of mankind's knowledge. With time, printing was invented and books published. And the wisdom of antiquity is passed down to us thousands of years later. How vast and marvelous!

The National Palace Museum has a collection of cultural relics that spans China's 5,000 year history. Bronzes, jade, paintings, calligraphy, books and documents form an unparalleled overview of Chinese culture. In honor of the museum's sixtieth anniversary, five hundred of the best ceramics, bronzes, jade,

objects d'art, calligraphr, paintings, books and documents have been chosen for for publication in five jewel-box sized books. The representative arts of Chinese civilization --- vast like Mt. Sumeru of Buddhist lore, yet contained in books, small like mustard seeds-- can be clearly counted like the fingers of one's hands. The finest works have been selected to provide the reader with a taste of China's cultural richness. Easily held and opened for convenient perusal, we welcome you to enjoy the precious pieces of jade within!

October 9, 1985

## 概 說

遠在新石器時代，先民在器皿上畫出的圖畫，靈活、沉靜、粗獷、莊嚴，各種美感，兼而有之。夏商周三代，見之於銅、玉、陶、帛，意匠愈趨縝密，極盡變化之能事。漢朝繪畫題材多人物禽獸，施之於刻石、牆壁、縑素，造形上皆以雄渾厚重為主，繪畫的目的著重在「成教化、助人倫」。魏晉南北朝，唯美鑑賞的理念，日漸成熟，人物畫既具容止有度的優雅風格，復有豪邁不拘的粗獷作風。佛教盛行，結社叢林，加以老莊思想的隱逸，儒家的有為有守，終歸於酷愛自然，促使畫家藻繪山川，煙巒自適。隋唐時代，畫科日趨多元，人物畫多堅實壯麗，蔚為高峯。山水畫發展成熟，設色鈎斫的金碧山水，以明麗輝煌取勝，繼起的水墨渲染，則是以簡馭繁，興起用墨代色的觀念，這也是日後南北分宗說的山水畫兩大派別。晚唐五代、花卉翎毛一門，亦臻於妙境。富貴與野逸兩種畫風，並稱於畫壇。宋人踵繼，山水畫造境之美，無論是北國的雄偉峻厚，江南的明媚秀潤，令觀賞者如入可行、可望、可游、可居之境。人物翎毛花卉，非但狀其形貌容態，更能表達其性情意志，可謂極一時之盛。元人畫風，轉



趨於抒發性靈、乃因文人領袖畫壇，視筆意墨趣為性情所寄，崇尚的是簡逸雅淡的意味。明初建國，猶有元代文人畫的遺風，旋即以師承南宋院體水墨淋漓的風貌，流行一時，迨至中葉，乃又接近於溫文雅逸的元代文人畫風，晚明清初文人畫益趨興盛，一方有以從學習古人為入手的摹古作風，一方面有獨立不羈直抒襟懷的創新面貌，清中葉時更趨於發揮畫家個性，再加受到研究金石學的影響，晚期畫風更以氣勢磅礴為勝。

我國畫法概括可別為工筆寫意兩類，然畫家創作，講究以神馭形，基於國人性本中庸的思想，雖描繪精細入微，也不全拘泥於眼中所見形象，雖隨意揮灑，脫略形骸，也不全然離真背實。構景布局，從千山萬壑，孤筆獨樹到一花一葉，以及人物的呼應顧盼，總以帶引觀賞者感情移入，如臨真境，得天人合一之趣。國人少小學習書法，駕馭毛筆的方法自然地運用到畫法上，形成畫畫一體的觀念。畫之不足，題以詩文，或者據詩文以為畫，乃至畫上雖未題一字也盡得詩趣。畫與書法、詩結合成一體，再加上鈐印的習慣，使中國畫在形式上和表現精神上，卓立於世界。

# Introduction

Already in the Neolithic period, Chinese were practicing the art of painting on ceramic vessels. A wide range of aesthetic qualities characterize their efforts: lively, oedate, crude, stern.....Neolithic painting, in any case is distinctive and expressive. Through the three ancient dynasties Hsia (20th-16th century B.C.), Shang (16th-11th century B.C.) and Chou (11th-3rd century B.C.), motifs on bronzes, jade, cermics and cloth showed the craftsman's ingenuities and concerns turned towards detailing finely wrought designs and exhausting the possible variations therein. During the Han dynasty (206 B.C.-220 A.D.), pictorial art was cut in stone engravings and painted on walls and silk; subject matter was dominated by humans and animals. Painting of the Han is characterized by qualities of boldness and substantiality, and its predominant function was didactic -- to educate the people. During the Wei (220-265 A.D.), Chin (265-420A.D.) and Northern and Sounthern Dynasties (420-589 A.D.) periods, the concept of art for the sake of its own intrinsic beauty gradually developed. To a certain degree, figure painting is imbued with an air of elegance and refined beauty, though some of the painting of this period tends to be unbridled and assertive. Buddhism entered China, and monasteries and temples were built in the natural beauty of secluded mountains. The Taoist thought of Lao-tzu and Chuang-tzu already promoted the concept of reclusion, and the Confucian believed in the ultimate

return to a life appreciative of the beauty of nature following one's service to the state. All of this encouraged artists to turn their attention to the description of landscape in painting, the portrayal of mountains, streams and mists, and the transcendent freedom such scenes inspire.

Subject matter in painting expanded during the Sui (581-618 A.D.) and T'ang (618-906 A.D.) dynasties. Figure painting at this time flourished and reached one of its high points in the history of Chinese painting. Landscape painting, too, matured quickly during the T'ang--forms were carefully drawn and rich colors applied, leading to the appellation "gold and blue-green landscapes." The technique of applying washes of monochrome ink developed shortly after, providing a style of painting that captured images in abbreviated, suggestive forms and sharply contrasted with the rich, courtly beauty of the colored landscapes. These two styles of landscape painting would later lead to the theory of the Northern and Southern schools. During the Late T'ang and Five Dynasties (906-960 A.D.) periods, bird, flower and animal painting also developed to an unprecedented level of excellence. Two major schools formed in bird and flower painting: the rich, opulent style and the untrammelled mode of the natural wilderness. Sung dynasty (960-1279 A.D.) artists continued the traditions passed down from the Five Dynasties period, and in both the landscape art of the north--

rugged, steep and precipitous--and in the south--alluring, misty and elegant--scenes were created in which one could travel, gaze, wander and dwell. In Sung painting one finds animals, birds, flowers and humans that are not only accurately depicted in shape and manner; their internal substance, their emotions, ideas and aspirations are also captured by the artists. In the Yüan dynasty (1279-1368 A.D.) painters turned more and more to expressing soul and spirit in their art. Scholar artists became the leading figures in painting, and they emphasized the expressive qualities inherent in brush and ink as a means of portraying personality, thought and emotion. Their painting is characterized by qualities of simplicity, transcendence and elegance. At the beginning of the Ming dynasty (1368-1644 A.D.) the styles of the Yüan literati painters were still practiced, but there also developed a style of painting that looked back to the achievements of the Southern Sung Academy and the art of ink wash painting. Towards the middle of the dynasty, the gentle and untrammelled elegance of the Yüan scholars' painting once again became an object of veneration, and in the late Ming and early Ch'ing (1644-1911 A.D.), literati painting flourished with ever increasing vigor. Two approaches to literati painting developed: one could either set oneself to the art of careful study, copying the styles of earlier painters or one could directly express one's creativity by adopting a posture of independence. By the middle of the

Ch'ing dynasty the latter approach had gained in popularity, as painters set themselves to expressing the individuality of their personalities. In the late Ch'ing, painting was influenced by *chin-shih* studies, the research of ancient inscriptions in China, and this brought new vigor and interest to the art.

Chinese painting can be divided into two major stylistic modes: the fine-brush style and the less detailed approach called "sketching ideas." In both cases, however, there is a shared attitude that internal spirit guides outward form. At root is the Chinese belief in the middle path, neither following one extreme nor the other. A painting may be finely detailed, but it will not be concerned solely with the outward appearances that fill one's eye. Another painting may adopt the liberated approach of following one's ideas with abandon, throwing aside the basic rules of representation, but it will not become fully a-representational, abstract art. A painting may be composed of a thousand mountains and ten thousand valleys, or it may only describe a single peak, a single tree, or even a single flower or leaf, a glance between two people. In all cases, the goal is to lead the viewer into the painting, to make one feel that one has entered a true scene that attains the reality in which heaven and man are at one.

From the time they are small, Chinese learn the art of writing with a brush, and it is natural to apply that skill to painting; this has led to the concept that paint-

ing and calligraphy are sister arts. When the painting does not quite fully convey the artist's feelings, he inscribes it with a poem. In other cases a specific poem will be the subject, and without having written a single character on the painting, it is filled with a lyrical mood. Painting, poetry and calligraphy are fully integrated, and when the habit of applying one's seal and spirit of Chinese painting is presented in its complete form.

# 目 錄

1. 晉 顧愷之 洛神圖	1
2. 隋人 成陀羅造觀世音菩薩像	3
3. 隋人 成陀羅造釋迦牟尼像	5
4. 唐 李思訓 江帆樓閣	7
5. 唐 張萱 明皇合樂圖	9
6. 唐 韓幹 牧馬圖	11
7. 唐 戴嵩 鬥牛	13
8. 唐 周昉 蠻夷執貢圖	15
9. 唐 刁光胤 枯樹五羊磐陀流水	17
10. 唐人 宮樂圖	19
11. 五代 趙鼎 八達春遊圖	22
12. 五代 關仝 秋山晚翠	23
13. 五代 胡瓌 出獵圖	25
14. 五代 李贊華 射騎圖	27
15. 五代 徐熙 玉堂富貴	29
16. 五代 周文矩 明皇會棋	31
17. 五代 顧德謙 弄簫圖	33
18. 五代 董源 江隄晚景	35
19. 五代 巨然 層巖叢樹	37
20. 五代 趙幹 江行初雪	39
21. 五代 黃筌 雪竹文禽	41
22. 五代 人 浣月圖	43
23. 五代 人 雪漁圖	45
24. 五代 人 丹楓呦鹿	47
25. 宋 黃居寀 山鷓棘雀	49

26.	宋	范寬	谿山行旅	51
27.	宋	郭忠恕	蘭亭禊飲	53
28.	宋	燕文貴	奇峯萬木	55
29.	宋	趙昌	歲朝圖	57
30.	宋	郭熙	早春圖	59
31.	宋	崔白	雙喜圖	61
32.	宋	文同	墨竹	63
33.	宋	惠崇	秋浦雙鴛	65
34.	宋	李公麟	免胄圖	67
35.	宋	徽宗	臘梅山禽	69
36.	宋	王詵	繡龍曉鏡	71
37.	宋	崔慤	杞實鵝鶉	73
38.	宋	劉寀	春溪漁藻	75
39.	宋	趙令穰	橙黃橘綠	77
40.	宋	米芾	春山瑞松	79
41.	宋	趙伯駒	漢宮圖	81
42.	宋	馬和之	清泉鳴鶴	83
43.	宋	李唐	仙巖採藥	85
44.	宋	李唐	萬壑松風	87
45.	宋	李迪	風雨歸牧	89
46.	宋	李安忠	野卉秋鶉	91
47.	宋	李安忠	竹鳩	93
48.	宋	王凝	子母鷄	95
49.	宋	蘇漢臣	秋庭戲嬰圖	97
50.	宋	賈師古	巖關古寺	99



51.	宋	畢良史	溪橋策杖	101
52.	宋	韓祐	蠡斯綿歷	103
53.	宋	閻次平	松磴精廬	105
54.	宋	林椿	橙黃橘綠	107
55.	宋	劉松年	天女獻花	109
56.	宋	李嵩	花籃	111
57.	宋	馬遠	小品	113
58.	宋	夏圭	松厓客話	115
59.	宋	馬麟	暗香疏影	117
60.	宋	陳居中	觀獵	119
61.	宋	牟益	茸坡促織	123
62.	宋	梁楷	論道圖	125
63.	宋	范安仁	魚藻圖	127
64.	宋	馮大有	太液風荷	129
65.	宋	馬世昌	銀杏翠鳥	131
66.	宋	許迪	野蔬草蟲	133
67.	宋	牟仲甫	松芝群鹿	135
68.	宋	吳炳	嘉禾草蟲	137
69.	宋	趙孟堅	歲寒三友圖	139
70.	宋	錢選	牡丹圖	141
71.	宋	錢選	招涼仕女圖	143
72.	宋人	岷山晴雪		145
73.	宋人	草蟲瓜實		147
74.	宋人	柳陰高士圖		149
75.	宋人	觀音		151