

CHINESE ART HISTORY

BOOK THREE

| 中英文对照 |
Chinese-English edition



中国文物学会专家委员会·主编
中国对外翻译出版有限公司·译

中国艺术史

卷三

黄山书社

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Chapter IX

Multiple Genres of Art

Ming Dynasty (1368 A.D. - 1644 A.D.)



第九章 多流派的艺术风潮

明 (1368 - 1644 年)

The Yuan Dynasty was on the verge of collapse, as the long-accumulated social crises burst out and anti-Yuan revolts were intrigued across the country. After leading his insurrectionary army to exterminate the other separatist regimes, Zhu Yuanzhang proclaimed himself emperor in Nanjing in 1368 and declared the name of dynasty as “Ming”. The Ming imperial court then exterminated the other separatist regimes and finally unified the country.

The reign of the Ming Dynasty ruled China for 276 years. During its ruling as long as nearly three centuries, the dynasty experienced the unification and full-scale reconstruction at the very beginning, enjoyed the thriving economy and culture in its heyday, and finally collapsed due to the political corruption and internal disturbance and foreign invasion. The Ming Dynasty had developed into the zenith possible for a feudal regime. It was a highly totalitarian regime politically, guaranteed with complete bureaucratic establishments and legal measures, while the productive forces developed into a quite high level, based upon which, there were also exceptional achievements made in science and technology, ideology, and culture. In the Ming Dynasty, the productive forces had reached a historical height, with agriculture, handicraft industry and commerce further developing. Commodity circulation thrived. Ban on maritime trade lifted, China and many Asian and African countries had unprecedented exchanges in economy and culture, and foreign



>> Peach-shaped Zisha
Water Container for Ink Slab

Ming Dynasty
Height: 11.9cm
Collected in the Palace Museum in Beijing
Zisha ware is an artifact emerging in the Ming Dynasty
to meet the scholars' aesthetic needs.

>> 紫砂桃式水注

明
高 11.9 厘米
现藏北京故宫博物院
紫砂器是明代兴起的符合文人审美
需求的工艺美术品。

>> Luduan-shaped Jade Censer

Ming Dynasty
Overall height: 10.5cm
Collected in the Palace Museum in Beijing

>> 角端形玉熏炉

明
通高 10.5 厘米
现藏北京故宫博物院



元末长期积累的社会危机全面爆发，各地掀起了反元大起义，元王朝在起义的打击下濒于崩溃。朱元璋领导起义军在消灭了多个割据政权后，于 1368 年在南京称帝，定国号为“明”。以后明朝先后消灭了其他割据政权，实现了全国统一。

明王朝统治中国 276 年。在将近三个世纪的时间里，明王朝经历了明初的恢复统一、百废俱兴，明中期经济文化的繁盛，以及明晚期政治腐败、内忧外患直至覆灭的发展过程，达到了封建社会允许达到的高峰。一方面表现在极权政治的建立，通过完备各种官制和法律措施，形成了高度成熟的极权政治。另一方面表现在生产力的发展水平，以及在此基础上科技、思想、文化取得的非凡成就。明代的生产力已达到历史高峰，农业、手工业、商业进一步发展，商品流通繁盛，而且随着海禁的开放，中国与亚非许多国家的经济文化交流空前繁荣，海外贸易也得到空前发展。资本主义生产关系在商品经济繁荣的基础上悄然萌芽。随着经济的发展，传统的科学技术趋向于成熟，新的科学思想萌发，并蕴涵着走向近代的因素。文化、艺术在商品经济的影响下，逐渐摆



>> *Flowers of Four Seasons* by Xu Wei

Ming Dynasty
Length: 29.9cm
Width: 108.1cm
Collected in the Palace Museum in Beijing
Since the freehand paintings by Xu Wei, traditional Chinese painting entered into a new realm in its techniques for expression.

trades flourished as never seen before. Capitalistic relations of production began to germinate in the thriving commodity economy. As economy developed, traditional science and technology stepped into a mature stage, and new scientific thinking began to emerge, preparing for the modern times. Under the influence of commodity economy, culture and art gradually freed themselves from the control of despotic policies of culture, education, and autocratic ideology, and new thoughts, schools and genres emerged one after another, full of vigor and vitality.

Jadeware was diversified in the Ming Dynasty, mainly including refined life appliances, accessories of archaic styles but in a fashionable way and various decorative pieces. Porcelain manufacturing developed at a fast pace, with Jingdezhen Town as the national center for porcelain, where the imperial kiln factory was established by the imperial court and produced varieties of refined official-kiln porcelains.

Quite a number of breakthroughs were made in calligraphy and painting, when new schools and styles kept emerging. Calligraphy styles tended to be diversified, with two dominant art directions in classicism and romanticism.

脱了专制主义的文教政策和思想观念的控制，新思想、新派别、新风格纷纷涌现，呈现出勃勃生机。

玉器品种更为多样化。精美多样的生活用器，承古出新的佩饰，以及具有赏玩功能的陈设用品，是这时期玉器制作的主流。制瓷业发展迅速，景德镇一跃成为全国的制瓷中心，朝廷在这里设立了御窑厂，烧造出大量至精至美的官窑产品，品种繁多，异彩纷呈。

书画艺术在画派和风格上有较多的突破。书法流派纷呈，呈现出古典主义和浪漫主义两股不同的艺术取向。



>> 徐渭《四时花卉图》

明
纵 29.9 厘米
横 108.1 厘米
现藏北京故宫博物院
徐渭的写意画开创了中国画表现手法的新天地。

Literati paintings broke the fetters of the imperial-court style, and the great freehand style with splash-ink prevailed for its expressiveness of painters' personalities in a natural and vivid manner.

Crafts were impressive in the Ming Dynasty. Manufacturing of gold and silver ware was a comprehensive expression of ware production techniques developed in the previous thousands of years. Lacquerware production was extremely thriving, and in particular, the government-administered workshops under the imperial supervision became the main manufacturers. Fully developed, weaving and embroidery techniques witnessed a new height of its vigorous growth. Particularly, embroidery made exceptional achievements, and the various styles have had significant influence on the embroidery techniques in the Qing Dynasty, even on the modern times. A particular favor of the imperial family, metal-bodied enamelware set models for the later time in shapes, patterns, colors and techniques. Sculptures carved out of bamboo, wood, ivory and rhinoceros horn, etc. were indispensable ornaments for scholars in their studies, since such refined and elegant sculptures were seen as symbols of literati interest.

文人画冲破了宫廷画的藩篱，直抒胸臆，自然传神而泼墨大写意的画风盛行。

各种工艺蔚为大观。金银器制作融汇了中国几千年金银器制作工艺之大成。漆器生产呈现极盛，特别是皇家的官办作坊成为生产的主流。织绣工艺得到全面发展，出现了蓬勃发展的新高潮，特别是刺绣成就突出，各种风格流派对清代乃至近现代刺绣工艺有很大影响。金属珐琅器受到皇家推崇，造型、纹饰、色彩、工艺均成典范。竹、木、牙、角等雕刻艺术以其淡雅精致，蕴涵的文人意趣，成为文人书房必备的案头清供，更添一种文化气息。



>> Famille-verte Huagu Vase
(Decorative Piece)
with Cloud-and-dragon Pattern

Reign of Emperor Wanli of the Ming Dynasty
Height: 58cm
Collected in the Palace Museum in Beijing
Famille-verte porcelains made during the Reign
of Emperor Wanli were the famous ones of the
Ming Dynasty.

>> 五彩云龙纹花瓶

明·万历
高 58 厘米
现藏北京故宫博物院
万历五彩是明代瓷器名品。

I. Jadeware: For Practical and Decorative Use

In the Ming Dynasty, with the expansion of territory and the development of economy and culture, the ample source of raw jade provided more kinds of jadeware, mainly including refined life appliances, accessories of archaic styles but in a fashionable way and various decorative pieces. Therefore, more importance was attached to artistry in manufacturing. Under such a political system where the royal power had the total and sole authority, jadeware for ritual ceremonies was in revival after it had been in hundreds of years' silence. Meanwhile, the Song Dynasty witnessed the emergence and development of imitating the shapes and patterns from the ancient bronzes for the contemporary jadeware manufacturing, indicating that the literati of the Ming Dynasty paid much respect to the ancients. The thriving commodity economy pushed many to fake ancient artifacts for economic profits. Jadeware was then manufactured by both the government and private workshops, instead of being monopolized by government.

>> Jade Sculpture of God of Longevity

Ming Dynasty
Height: 11.5cm
Maximum Width: 9cm
Collected in the Palace Museum in
Beijing
Jadeware had been transformed from
ritual vessel to ornament for appreciation.

>> 玉寿星

明
高 11.5 厘米
最宽 9 厘米
现藏北京故宫博物院
玉器已从礼器成为玩赏品。



1. Revival of Ritual Jadeware

The Ming jadeware could be on general categorized into imperial jadeware and folk jadeware, with its usage in ritual ceremonies, daily life, stationery and ancient archaized jadeware. Ritual jadeware, in particular, was in revival after it had been in hundreds of years' silence, but had something new in its varieties, shapes and functions.

Only bi (round jade disc with a hole in center), cong (a long hollow piece of jade with rectangular sides) and gui (an elongated pointed tablet of jade held in the hands by ancient rulers on ceremonial occasions) of the traditional "six jade



>> Jade Bi with Nine Hornless Dragons

Ming Dynasty
Outer diameter: 20.4cm
Thickness: 2cm
Collected in the Palace Museum in Beijing
This piece of jade bi has different patterns on the two sides. The front side was decorated with nine hornless dragons, and the back with the ancient-style patterns. Such was typical of the decoration style of the Ming jadeware.

>> 九螭玉璧

明
外径 20.4 厘米
厚 2 厘米
现藏北京故宫博物院
两面纹饰不同，正面饰九条螭龙，背面仿古纹，为明代典型风格。

一、玉器：实用玩赏为主流

明代疆域的扩大，经济、文化的发展，使得玉料来源充足，玉器品种更为多样化。精美多样的生活用器，承古出新的佩饰，以及具有赏玩功能的陈设用品，是这时期玉器制作的主流。玉器的功能主要是实用与玩赏，因此，制作上更加强调艺术性。在强调王权的政治体制下，衰落了数百年的礼仪用玉复出。同时，宋代开始出现的各种摹仿古代青铜器造型、纹饰的仿古玉器亦十分盛行，体现了文人尊古的时尚。商品经济的发展促使以营利为目的的伪古器大量出现，玉器制作从由官方控制到官、民并用。

>> Jade Gui with Grain Pattern

Ming Dynasty
Length: 15.2cm
Width: 5.1cm
Thickness: 0.8cm
Excavated from the tomb of Zhu Youbin
in Hongmen, Nancheng County, Jiangxi
Province, 1972
Collected in Jiangxi Museum
Grain pattern was quite popular during the
Qin and Han dynasties.

>> 谷纹玉圭

明
长 15.2 厘米
宽 5.1 厘米
厚 0.8 厘米
1972 年江西南城洪门朱祐棻墓出土
现藏江西省博物馆
谷纹是秦汉时期的流行纹饰。

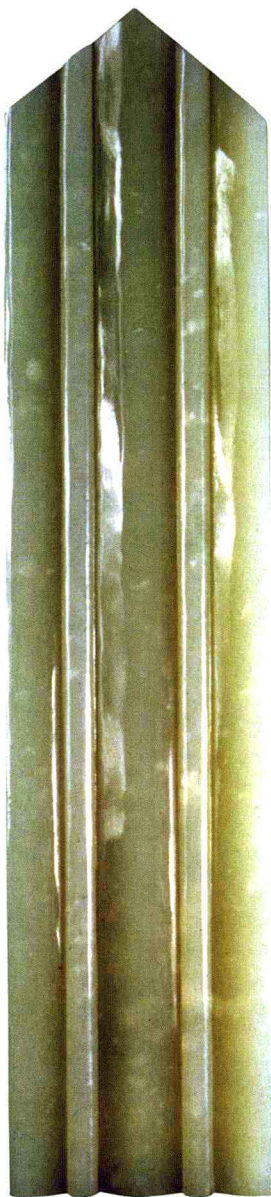


1. 礼玉的复兴

明代玉器大体可以分为宫廷玉器和民间玉器两大类，品种主要有礼仪用器、生活用器、文房用具、仿古器等。特别是礼仪用玉，在沉寂了数百年后又开始复兴，但在品种、器型、功用上又有了新的变化。

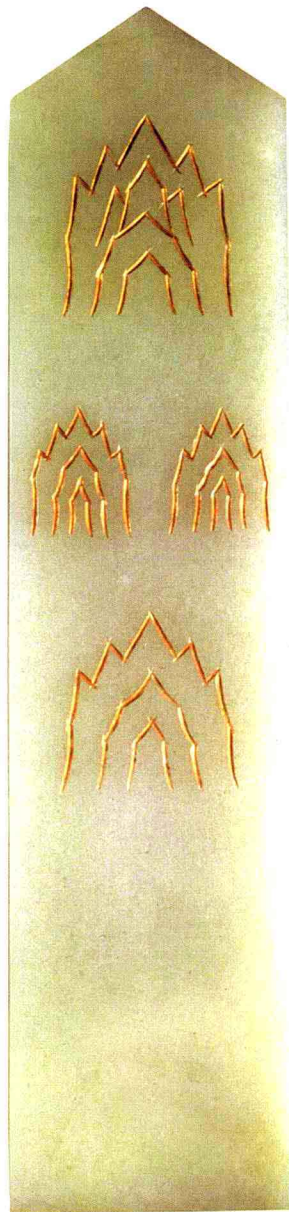
明代礼仪用玉器中传统的“六器”仅见有璧、琮和圭三种。出现了一些新的礼仪用器，如谥号和册封官职、表示等级的玉册，象征皇权的玉玺，体现官阶身份的大带（即玉带），后妃、官员的成组佩玉等。

礼仪用的玉璧多由官方制作、使用，以供皇帝祭祀天地行礼时用，有的也可能作礼祭山川和后妃佩玩用。



>> Gray-jade Gui with
Gold-painted Mountain Design

Ming Dynasty
Length: 27.3cm
Width: 6.5cm
Thickness: 1cm
Excavated from the Dingling Mausoleum in Changping District, Beijing, 1958
Collected in the Museum of the Dingling Mausoleum
The gold-painted mountain design indicated that the jade gui was used by an emperor in rituals of worshipping mountains and rivers.



>> 描金山纹青玉圭

明
长 27.3 厘米
宽 6.5 厘米
厚 1 厘米
1958 年北京昌平定陵出土
现藏定陵博物馆
玉圭上的描金山纹，表明是供
皇帝礼祭山川之用。

articles” reappeared as ritual jadeware in the Ming Dynasty, while there were some new ones, such as jade booklets for giving posthumous titles, conferring official titles and indicating ranks, jade seals symbolizing the imperial authority, great belts (i.e. jade belts) showing different official ranks and jade pendant sets used by empresses, imperial concubines and officials.

Ritual jadeware was generally made by the government-administered workshops and for the official use, including ceremonies of offering sacrifices to Heaven and Earth, rituals of worshipping mountains and rivers, or clothes accessories for empresses and imperial concubines. Such jadeware usually had archaized patterns on one side and hornless-dragon pattern on the other.

Jade gui had been first used in the Western Zhou Dynasty and kept in use till the time of the Kingdom of Wei. It had been stopped in use around the time of Tang and Song dynasties. In the Ming Dynasty, however, jade gui witnessed a revival. Almost the same as the ancient one in the shape, jade gui of the Ming Dynasty generally had patterns on it and was named accordingly. For example, the ones with mountain pattern were called “zhen gui” and used by an emperor when he worshipped Heaven and Earth or offered sacrifices to the imperial ancestral temple, while the ones with grain pattern were named “gu gui”, exclusively used by empresses, imperial concubines and noble ladies.

Jade belts were the highest-level jadeware of the Ming Dynasty. It was stipulated that only the first-rank civil and



>> A Set of Jade Belt Ornaments
with Engraved Cloud-and-dragon Pattern

Ming Dynasty
Length: 8.9cm
Width: 7.4cm
Excavated from Wang Xingzu's tomb, Nanjing, Jiangsu Province, 1970
Collected in Nanjing Museum
There were strict rules for the number of plaques on a jade belt.

>> 成套镂雕云龙纹带饰

明
最大带板长 8.9 厘米
宽 7.4 厘米
1970 年江苏南京汪兴祖墓出土
现藏南京博物院
玉带上嵌缀的带板件数，有严格的规定。



military officials, marquises and royal family members could use jade belts, and jade belts with dragon pattern were exclusively used by an emperor or by the others with the emperor's special permission. There had been no strict rules for the number of plaques on a jade belt until the middle Ming Dynasty, when the number of such plaques was fixed at 20, which should be arranged in a symmetric way from the front to the back of a jade belt. Such plaques were usually decorated with patterns such as dragon, animals and flowers, and sometimes inscribed the character "shou" meaning longevity. The patterns may differ for civil and military officials, in accordance with official ranks and the occasions when a jade belt was worn. Dragon pattern should be exclusive for an emperor.

Jade pendant sets had been important parts of the rites of the Zhou Dynasty, but the importance gradually declined in the Han Dynasty. However, jade pendant sets saw a sudden revival in the Ming Dynasty, when the rites of Zhou were held in high esteem. Totally different from the ancient ones, the jade pendant sets of the Ming Dynasty abandoned bodkins and huang (semi-annular jade pendant), and were in relatively smaller size, with figure, animal and leaf shapes. The number of jade pendants in a set also increased, and the pendants were applied in a totally different way compared to the ancient ones. In addition to the early functions in showing the temperament of gentlemen and restraining leg speed, the Ming jade pendants were also closely related to the social customs, that is, to indicate high ranks and wish for auspiciousness and avoid evil spirits.

The daily jade appliances of the Ming Dynasty were developed upon those in the previous dynasties, mainly including jade ewers, bowls and cups, which could all be for practical use.

>> A Set of Jade Pendants

Ming Dynasty
Overall length: 61cm
Excavated from the Dingling Mausoleum in Changping District, Beijing, 1958
Collected in the Museum of the Dingling Mausoleum
The types and shapes of such jade pendants were totally different from those in the Zhou Dynasty. A set of jade pendants was mainly used as ornaments in the Ming Dynasty.

>> 成组玉佩

明
通长 61 厘米
1958 年北京昌平定陵出土
现藏定陵博物馆
佩玉的组成和形制已与周代大相径庭了，
主要起装饰作用。

其形式多是一面饰仿古纹饰，另一面饰螭龙纹。

玉圭始自西周，迄于汉魏，唐宋间已消失，然至明代，玉圭又重新大量兴起。明代玉圭的外形几乎与早期相同，不同的是其上多有饰纹。并以饰纹来命名，饰山纹的称“镇圭”，是帝王祭天地宗庙时所用；饰谷纹的称“谷圭”，后妃和夫人所用。

玉带是明代制度规定的最高等级用器。当时规定，只许一品以上文武官员和王侯贵族佩用玉带，而龙纹玉带又是皇帝或经皇帝特许可佩用。玉带上嵌缀的带板件数，早期没有严格的规定，自明中期始，明确规定共为 20 块，从前至后对称排列。带板上一般有饰纹，有龙纹、动物、花卉等，也有琢刻“寿”字等。纹饰的不同，可能与文武、等级、使用场所不同有关。龙纹应属皇帝专用。

成组玉佩是周礼中重要组成部分，汉代渐衰。明朝推崇周礼，故这种有特定含义之物，又从衰落中突然兴盛起来。明代成组佩玉，与早期制品迥然不同，已无冲牙、璜等器，各种玉器较小，形状多作写实人物、动物和花叶状，而且件数也较多，佩带的部位也完全不同，其用意，除有早期表现君子风度、节制步法外，还与明代的社会时尚有关，即用玉佩显示等级高贵和祈望吉祥避邪。