

孔府文選

聖蹟圖

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孔子文化大全

聖蹟之圖

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“The Complete Works of Confucian Culture”

The Pictures about Confucius Life

by Qufu Administrative
Commission of the Culture Relics of Shandong

Organized and Published by Shandong General Press
Published by Shandong People's Publishing House

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前言

《聖蹟之圖》是一部反映孔子生平事跡的連環圖畫。

孔子，名丘，字仲尼，春秋時期魯國陬邑昌平鄉（今山東省曲阜市東南尼山附近）人，是我國歷史上偉大的思想家、政治家、教育家。

孔子的先世本爲宋國公族，曾祖防叔爲躲避華督之亂遷到魯國，父親叔梁紇爲魯國陬邑大夫。孔子生於周靈王二十一年（魯襄公二十二年，公元前五五一年）十月庚子（今農曆八月二十七日），三歲時父親去世，家道中落，隨母親顏徵在遷居魯國都城內。在家庭及社會環境的熏陶下，孔子自幼年即虛心向學，他「俎豆禮容」，「十有五而志於學」，「學而不厭」，「敏而好學，不耻下問」。少時貧寒，曾擔任過委吏（管倉庫）、乘田（管畜牧）等小官吏。中年開始聚徒講學，從事教育活動。他主張有教無類，首開私人講學之風，改變了學在官府的局面，打破了貴族對教育的壟斷，把文化教育推行到民間。五十歲前後從政，先後擔任過魯國的中都宰、司空（主管國家建設）、司空（主管國家刑罰），幾年後辭職周遊列國，宣傳自己的政治主張，尋求實現自己理想的機會。他棲棲遑遑，席不暇暖，到處奔波，奔走於衛、曹、宋、陳、蔡、楚等國。但是，他的主張並沒有被各國執政者所採納，「削跡於衛，伐樹於宋，窮於商周，厄於陳蔡」，到處碰壁。晚年返歸魯國，潛心整理古代文化典籍，刪詩書，定禮樂，修春秋，贊周易。周敬王四十一年（魯哀公十六年，公元前四七九年）四月乙丑（今農曆二月十八日）賁志以歿，死後葬於「魯城北泗上」。

孔子一生對人類做出了重大貢獻，爲後人提供了一份珍貴的文化遺產。他整理古代文化典籍，獻身教育事業。一生如饑似渴地追求知識，學思結合，治學嚴謹，是後人學習的榜樣。他的貢獻還在於創立了儒家學派。他主張仁者愛人，提倡忠恕之道，主

張德治教化，反對苛政和任意刑殺。孔子生前沒有被統治者所看重，他創立的儒家學說也未受到重視，漢代「罷黜百家，獨尊儒術」以後，統治階級對孔子思想不斷改造，使孔孟之道成爲中國封建社會的正統思想，孔子也被推崇爲「大成至聖先師」，奉爲「萬世師表」。

爲表達對孔子的崇敬、懷念，從漢代起，人們就開始塑造能夠訴諸於視覺的孔子形象。東漢光和元年（一七八年）京城「置鴻都門學，畫孔子及七十二弟子像」，山東嘉祥武梁祠也有了反映孔子覓老子的畫像石刻。曲阜孔廟在北朝時就「有夫子像，列二弟子執卷立侍」，東魏興和元年（五三九年）又塑孔子像，列十弟子從侍。北宋時，孔廟又增加了臨摹的相傳晉代顧愷之繪隨行像、唐吳道子繪小影以及行教像、司寇像石刻，爲反映孔子行踪的《聖蹟之圖》的出現開了先聲。

《聖蹟之圖》約出現於明代，有彩繪本、木刻本、石刻本。

本冊《聖蹟之圖》是彩繪絹本，共三十六幅，紙裱成冊。每頁闊六十六點二厘米，高四十一點四厘米，畫心闊五十七至六十二厘米不等，高近三十三厘米，無款，作者不詳，繪制年代也不詳。圖前有二跋，清世宗雍正七年（一七二九年）跋認爲出自明代成化弘治（一四六五年—一五〇五年）年間，此說是比較可信的。

《聖蹟之圖》有確切年代的是石刻，明萬歷二十年刊。據《聖圖殿記》說：「闕裏故有聖蹟圖若干幅，在棗梨，……散在各廡」。萬歷十九年山東巡按御史何出光倡議將木刻改爲石刻，並於孔廟寢殿後創蓋聖圖殿加以保存。翌年，山東按察副使張應登按部到曲阜，建議增加「克復傳顏」、「孝經傳曾」、「合葬於防」、「過庭詩禮」、「望吳門馬」、「杏壇植桮」、「三壩植楷」等，將圖增至一百一十二幅。彩繪《聖蹟之圖》與石刻相對照，僅「在齊聞韶」一幅爲石刻所無，「因幡去魯」、「丑次同車」各爲二幅畫面，但文字只在一幅上。三十六幅畫面絕大部分相同或基本相同，如「漢高祀魯」一幅，石刻只比彩繪減少了高祖背後的武士二人，文字

減去了贊語，添加了題目：「治任別歸」，僅刪去了左上角樹木及文字贊語；「歸田謝過」雖略有差異，但畫面僅刪去左下角小橋等景物。這說明彩繪《聖蹟之圖》與石刻《聖蹟之圖》有一定的淵源關係，或者二者都以孔廟舊存木刻爲底本，或者彩繪本就是石刻的底本，但是石刻斷不能是彩繪的底本。這是因爲：一，石刻比彩繪構圖更爲集中，如前舉「丑次同車」，彩繪作二幅，石刻合爲一幅，畫面選擇靈公夫婦同乘、孔子憤而欲去的瞬間；二，石刻每幅均有四字題目，較彩繪醒目；三，石刻一題一畫，較彩繪更爲合理，如「化行中都」、「誅少正卯」、「魯國大治」三幅在彩繪中僅爲一幅。所以，我們可以這樣認爲，彩繪應當早於石刻，跋中「出自成弘間」的說法是比較正確的。

彩繪《聖蹟之圖》繪制的依據主要是《史記·孔子世家》，文字也多用原作，選擇的是孔子生平中比較重要的行跡，但是著名的「禮墮三都」、「韋編三絕」、「論穆公霸」、「五乘從遊」、「靈公郊迎」等却没有反映，這是不可能的，很可能原本沒有全部保存下來，今存的只是殘本。

彩繪《聖蹟之圖》有文有贊，但無題，爲便於了解內容，參照石刻例，每幅各加一題。凡石刻有的，均以石刻名爲題；石刻無有的，依據《史記·孔子世家》命名，如「在齊聞韶」、「女樂文馬」二幅。「丑次同車」二幅，內容不可再分，無法加題，只得標以（一）、（二）。原畫裝裱成冊，現已散開，無法得知原來排列順序，只得按照《史記·孔子世家》前後順序排列，未采自《史記·孔子世家》的「麒麟玉書」、「二龍五老」、「鈞天降聖」、「命名榮觀」、「跪受赤虹」五幅，按照石刻《聖蹟之圖》的順序插入。

《聖蹟之圖》是我國現存最早、以反映人物事跡爲主、具有完整故事情節的連環圖畫。它圖文並茂，擇要介紹孔子一生的主要行跡，是一部形象化的孔子編年史。它設色鮮明，繪畫精細，人物生動傳神，具有較高的歷史價值和藝術價值。

Foreword

"Pictures of the Sage's Traces" is a picture-story book reflecting Confucius' life-time story.

Confucius, named Kong Qiu, styled Zhong Ni, was a native of Changping Village in Zouyi in the Lu State (in the present day Nishan to the south-east of Qufu in Shandong) during the Spring and Autumn Period. He was a great thinker, politician and educator in China's history.

Confucius' ancestors were from the Song State's Duke clan. His great-grand father, Fang Shu, moved to the Lu State to escape chaos created by Huadu, and later, his father, Shu Lianghe, turned to be an official in Zouyi of the Lu State. Confucius was born on August 27, 551 A.C. (by the present lunar calendar). When he was three, his father died. Since then, his family began to decline. He followed Yan Zhengzai, his mother, to move to the capital. Influenced by his family and the social circumstances, he was modest in learning since childhood. He displayed with utensils to learn the rites, and was hard at study at the age of 15. He was quick at learning and never tired of it or ashamed of learning from the people who were beneath him. He was poor when he was young, and once he held the official title of Weili (to be in charge of warehouse), Chengtian (to be in charge of livestock) etc.. At his middle age, he started to gather disciples and engaged in educational conducts. He adhered to no discrimination in education among people with different social background and pioneered in running the educational cause by the private individual. He had changed the situation in which education was run by the official government and monopolized by the aristocrats. Thus, he promoted education to be prevailing among the common people. At around 50, Confucius started to be enlisted in political activities, he had held the official titles of Minister of Zhongdu, Minister of the State Construction and Minister of the Punishments. Several years later, he resigned his official title and left for travelling to a series of other states, publicizing his political adherences in seeking for the opportunity to materialize his ideas. Without even stopping long enough to warm his seat, he hurried from one place to another, from State Wei to States Cao, Song, Chen, Cai and Chu. But his advocations were adopted by none of the rulers of these states. In fact, he ran into snags and he failed everywhere. In his old age, he returned to the Lu State and concentrated on reviewing, finalizing, compiling and studying the books of Shishu, Rites and Music, the Spring and Autumn and Yijing. On February 18, 479 A.C., he died with his noble ideal unfulfilled. He was buried close to the Si River to the north of the City Lu.

During his lifetime, Confucius made great contributions to the mankind and left behind him a rich collection of cultural relics. He collated cultural relics and classics, dedicated himself to education, set a good example for the offsprings in learning knowledge with great eagerness, his meticulous scholarship and the way in combining studying with thinking. His contribution also lies in the fact that he created Confucianism. He adhered to the idea that the benevolent

should love the people, proposed the doctrine of the mean, persisted in ruling people by virtue and educating them by enlightenment. He opposed tyranny and punishing and killing people wantonly. When Confucius was alive, he was not highly valued by the then rulers and neither was his Confucianism. But later, the Han Dynasty dismissed all the other schools of thoughts only worshipped Confucianism. Ever since the Han, the ruling classes had constantly remoulded Confucius' thinkings and made the doctrine of Confucius and Mencius the orthodox in China's feudal society and Confucius was worshipped as the "Forefather of the Supreme Sage with Great Achievement" and an "Exemplary Master of Virtue and Learning for Generations".

In order to express the respect and cherish the memory of Confucius, from the Han Dynasty and on, people began to create the visible images of him. In 178, the Eastern Han had the Hong Dumen Academy set up in its capital and the academy drew pictures of Confucius and his 72 disciples. And the picture of Confucius paying visit to Lao Zi was also carved on the stones in Wu Liang Temple in Jiaxiang County, Shandong. In the Confucian Temple in Qufu, there were pictures of Confucius with his two disciples standing in attendance with books in hands of the Northern Dynasty and Confucius followed by his ten disciples of the Eastern Wei. In the Northern Song, there was added a copy of fellow-travellers, legendarily painted by Gu Kaizhi of the Jin, together with the picture of miniature figure painted by Wu Daozi of the Tang, picture of conducting lectures and the stone carving of Confucius being the Minister of Punishments. These are the forerunners of the "Pictures of the Sage's Traces".

"Pictures of the Sage's Traces" came into being approximately in the Ming. They appeared in coloured-painting, wood-carving and stone-engraving copies. This is a copy of the coloured one, painted on silk, with 36 pictures, which were mounted on paper book. Each page is 66.2cm wide and 41.1cm high, with the pictures ranging from 57cm to 62cm in width and around 33cm in highness. The painters' names were not given and with the author and the time of painting and coping unknown. There are two postscripts coming before the pictures, one was written in 1729, and it says the book was made between 1465-1505.

Among Qufu's "Pictures of the Sage's Traces", there are stone carvings with accurate date of the 20th year of the reign of Emperor Wan Li. According to records, in Qufu, there used to be many pictures of the Sage's traces, they were scattered in all the wing rooms. In the 19th year of the reign of Emperor Wanli, He Chuguang, Patrolling Officer of Shandong, proposed that all the wood-carvings should be copied into the stone ones and he built up a Hall of the Sage's Pictures behind the Qin Hall. In the following year, Zhang Yingdeng, Deputy Head of the Department of Justice in Shandong, came to Qufu, he proposed more pictures about the Sage's activities should be included, thus enabling the number mounting to 112. Compared with the stone carving pictures, the coloured "Pictures of the Sage's Traces" has only one extra picture. Apart from this, there are also some minor differences in some of them. The above-mentioned shows that the coloured paintings and the stone carvings have a certain relationship in the same source. There are two possibilities: either they are

are copies of the wood carvings, collected in the ancient Confucian Temple or the coloured paintings are the master copies for the stone ones. But the stone carvings can in no way be the master copies for the coloured paintings. The reasons as follows: 1. The stone carvings are more concentrated, for instance, the picture "Being Ashamed of Travelling in the Same Carriage with People Who Didn't Know the Rites Properly", in the coloured paintings there are two about the same subject, but in the stone carvings, it combined the two into one, and selected the scene in which Duke Ling travelled with his wife in the same carriage, Confucius who was left behind and angrily getting on his carriage intending to leave; 2. On each of the stone carving, there is a four-character topic and it is more eye-catching; 3. For the stone carvings, each picture bears one topic, it is more logical. To illustrate, among the stone carvings, there are three separate pictures: "Popularizing Adherences in Zhongdu", "Killing Shao Zhengmao" and "Administering in the State of Lu", but these three appeared on the same picture in the coloured paintings. So we can come to the conclusion that the coloured paintings should be earlier than the stone ones, hence, the postscript is correct in saying that it came into existence during 1465-1505.

The coloured "Pictures of the Sage's Traces" based mainly on "Shiji (Historical Records) & Kongzi Shijia (Confucius' Family)" and the inscriptions are also quoted from the original works and selected parts about the relatively important conducts of Confucius in his lifetime. As the famous events of "Taking Over the Three Cities by Rites", "Reading the Classics Written on the Bamboo Slips so Often, That the Binding Threads were Broken for Three Times", "Comment on How Duke Mu Became Powerful", "Travelling with Five Carriages Following", and "Met by Duke Ling in the Suburbs" are not reflected in the pictures, that seems impossible. There is the great possibility that the original copy was not handed down completely and what we have today is only the remnant copy.

The coloured paintings of "Pictures of the Sage's Traces" bear both the explanation and the assessment, but with no topics. For the convenience of knowing its contents, we have added a topic to each picture by consulting the stone carvings. As long as there is a topic on the stone picture for the same subject, then, it has been copied down. For those which are not named by the stone carvings, they have been named after the stories given in "Shiji & Kongzi Shijia". The original works were mounted and bound into one volume. Unfortunately, the volume was unbound and there is no way in knowing the original sequence. The only solution is to arrange the pictures according to the order depicted in "Shiji & Kongzi Shijia". There are five pictures which are not included in "Shiji & Kongzi Shijia", they are inserted according to the sequence of the stone carvings of "Pictures of the Sage's Traces".

"Pictures of the Sage's Traces" is China's oldest picture-story book in existence today, which has laid stress on depicting people's deeds with complete plots. With both inscriptions and pictures, the book has summarized the major events and Confucius' lifetime and it is a vivid annals of Confucius. The coloured "Pictures of the Sage's Traces" is painted in bright colour, of exquisite painting skill and the figures are so vivid and lifelike. They are of relatively high historical and artistic value.

明嘉靖九年釐定祀
典易孔廟像以主爓
於齋也矧傳以丹青即
然永樂八年實詔令
繪塑聖祖君賢衣冠
務就古制是冊制多
精於古其出自成弘
間者即後之人聆謦
欬之餘鼎珍若斛珠
儻拾禮器之似者且藏

爲尺璧得覩此我冠
博帶凝睛將鑪君
可對語若可步趨
之像能不寶如七尺
珊瑚卽詩云高山仰
止景行止其懷此
意也夫

昔清雍止己酉午月也

藤園谷程澤完

於邪上之同是堂

昔司馬氏作史記列

孔子於世家據拾諸書按年
敘事詳贍得體俾

宣聖生平昭揭萬古可謂

書中有畫然聖人之意

容第可想像於誦讀之

下而未能晤對於顏面

之間王子欽翁博雅好

古購得此圖自尼山誕

聖以迄西狩絕筆七十

三年之行藏悉依傍史
記傳諸筆墨奕々生動
神采炤人又可謂之畫
中有書雖與史記並垂
天壤可也余願後之人
接衣冠瞻視之尊油然
而動私淑之慕想刪訂
纂修之跡殷然而興羨
墻之思睹轍環之勞踪
知東周之可復悟木鐸