

大汗的世紀

蒙元時代的多元文化與藝術

AGE OF THE GREAT KHAN

PLURALISM IN CHINESE ART AND CULTURE UNDER THE MONGOLS



大汗的世紀：蒙元時代的多元文化與藝術=
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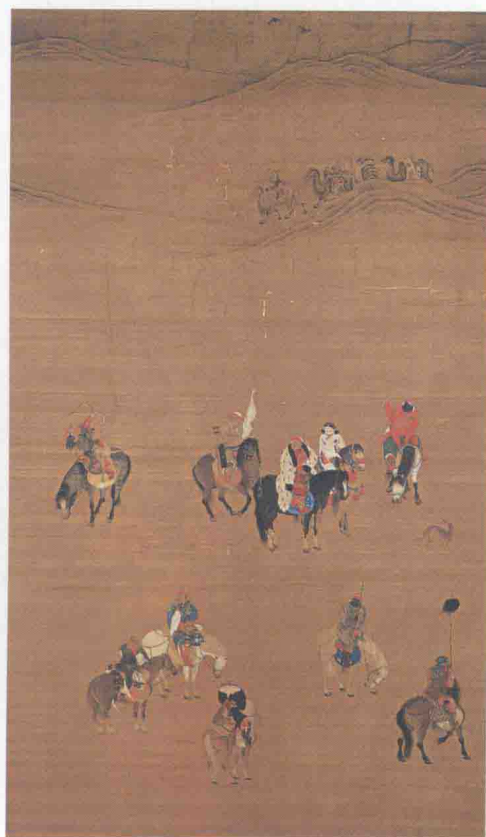
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國立故宮博物院
National Palace Museum

序

「大汗的世紀」這個特展是結合本院器物、書畫以及圖書文獻三處典藏品的大型展覽。限於文物質材之不同，過去的展覽往往隨質材而分開陳列，然而不論從藝術或更寬廣的文化角度來看，器物的美學理念不必與書畫截然劃分，甚至要會同並觀才能得其真象。換句話說，某一時代或某一族群的藝術風潮，只有結合各種不同質材的創作互相參照，其文化意義才容易突顯出來。

本院不同單位會合展覽，這不是第一次，然而透過陳列文物以展現當時的文化風貌，卻是這次展覽的主軸，也可以說是本院大型展覽的新政策。現在我們選擇院藏元朝文物來實踐新的理念，固然有「當仁不讓」的自信，大體而言，本院這方面的收藏在世界大博物館中，是有它的獨特性的。親自看過展覽的觀眾，或翻閱過這本圖錄的讀者，自然會有客觀的評斷。

展覽（與目錄）分作四大門類，即黃金氏族、多民族的士人、班智達的慈悲和也可兀蘭一偉大的藝匠，大體可以觀測元代高層階級的品味，和反映當時不同民族之主流藝術的成就。然而我們也得如實地指出本院藏品的局限性，單靠這些展品要了解蒙元世界的文化藝術是遠遠不夠的。

蒙古是以草原為重心的大帝國，即不局限在亞洲東南角落，也不是以中原為中心。西元1206年成吉思汗統一蒙古，接著臣服西夏，侵伐金國，西征亞歐，為他的子孫奠定橫跨歐亞的大帝國。到忽必烈定鼎中原，消滅南宋，這個以北京為首都的帝國遂成為散佈於歐亞兩洲之蒙古四大汗國的總部。由於統治階級源出一族，還有通行各地的道路與驛站，東西方的商旅暢行無阻，歷史家遂有「蒙古泰平」（Pax Mongolica）的美譽，甚至認為十三世紀蒙古人已完成學者所謂的「世界體系」（world system）。

這樣的政治和經濟基礎，作為蒙古大帝國總部的中國部分，文化上似乎沒有充分展現世界性的大格局，其中原委實在值得探討。是蒙古統治中國的時間太短，還是朱元璋的民族革命連帶厲行文化復興運動所致？是中國文化

的精深臣服回教徒和基督教徒，還是中國人對異民族、異文化缺乏好奇與興趣？這段歷史我沒有研究，不宜作任何推測。不過，十三世紀的世界，足跨亞、歐、非三大洲的回教文化依然如日中天；過去侷促一隅的歐洲基督教世界已經開始胎動，準備迎接文藝復興的來臨。在蒙古統治下的中國，既未發展出世界性的格局，反而隨著朱元璋之驅逐韃虜，造成內向的中華文化。不要說明朝，即使開疆拓土的滿清帝國，文化上的成就也沒有開創出多元的大格局，還是津津樂道蠻夷的華化。可是回顧五、六百年來世界局勢的走向，元代一些西域人華化的史實固然振奮近代中國的人心，但作為蒙元歐亞帝國之總部的中國淪為地區性文化的堡壘，從長遠看未嘗不是中國人的缺憾。

當然，本院的蒙元文物也許只反映歷來收藏者的品味，不足以代表現存蒙元文物的全貌，更不能據此重建蒙元帝國文化的多元風貌。不過在本院這麼有限的藏品中，多少卻也透露蒙元時期亞洲多元文化在中國的史實。這點在這次展覽有所著墨。眼光是很重要的，但我們還是要根據資料說話，不要被觀點左右而憑空杜撰；企盼各界抱持這種態度來看「大汗的世紀—蒙元時代的多元文化與藝術」展，也抱持這種態度來檢閱本圖錄。是為序。

國立故宮博物院院長

杜正勝

謹識

"Age of the Great Khan: Pluralism in Chinese Art and Culture Under the Mongols" represents a major cross-departmental effort on the part of the National Palace Museum. In the past, exhibitions from the Museum collection had often been organized separately on the basis of medium. However, in today's wider perspective on culture and art history, the highly developed aesthetics of Chinese painting and calligraphy (for example) need not be distinguished from those of other art forms. In fact, works of different media should be presented at the same time in order to reflect the multiple dimensions of their original cultural context. In other words, the art of a particular time, place, or people always reflects a plurality of materials, influences, and many other factors. Only by offering works together and using the same standards of appreciation and understanding does the greater cultural picture emerge.

This is not the first time that the Museum's departments of Painting and Calligraphy, Antiquities, and Rare Books and Historical Documents have cooperated on an exhibition. It does, however, represent a new trend for the Museum through the choice of objects from the collection to express an important feature of the people and culture from a particular time and place. As the first step in this direction, selections have been made from the Museum's collection of Yüan dynasty (1260-1368) artifacts to reflect the artistic, ethnic, and cultural plurality of China under this short yet important period of Mongol rule. With one of the greatest collections of Yüan art in the world, the Museum is confident in portraying the pluralism of this period. We hope that both exhibition visitors and catalogue readers will come away with a sense of the dynamism that marks the art and culture of the Mongol period.

The exhibition and catalogue have been divided into four major categories: "Altan Urug: The Golden Clan", "Polyethnic Literati", "The Compassion of Pandita", and "Yeke Uran: The Great Artisans". These categories represent images of the Mongol rulers, the ethnic pluralism of art and scholarship, the influence of Tibetan Buddhist art, and the refined efforts of artisans (respectively). These works of art reflect tradition and innovation in art, a sophisticated level of aesthetics, and the artistic achievements of ethnic groups in the Yüan dynasty. However, discrimination in art collecting in the past combined with the finds of modern archaeology often mean that no one collection can adequately express every facet of this period. The National Palace Museum is no exception. For this reason, even the wealth of objects here cannot do justice to the fullness of art and culture under the Mongols in Yüan China.

The Mongols are renowned for having established a vast empire which, though not centered in China's heartland, extended from their homeland on the Mongolian steppes throughout Asia and into Europe. It was in 1206 that a tribal ruler was elected as Chinggis Khan (1160s-1227), meaning "Universal Ruler". By unifying the Mongol tribes, he created one of the most efficient and feared armies ever assembled in the world. He subsequently defeated the Tanguts as well as the Chin dynasty Jurchen, who occupied northern China at the time. Chinggis Khan and his successors went on to form an empire of unprecedented geographic dimensions, covering parts of Asia, Central Asia, the Near East, Russia, and even Europe.

Chinggis Khan's grandson Khubilai Khan (1215-1294) became Great Khan in 1260 and chose the Chinese dynastic name Yüan in 1271. In 1279, he conquered the Chinese by destroying the Southern Sung, which had occupied southern China. Ultimately, Peking became the center of a vast empire that comprised four major Mongol khanates stretching from the Pacific Ocean to Eastern Europe. With the great khans all from the same clan and their areas connected by a system of roads and stations, trade and travelers (such as Marco Polo) went uninterrupted between East and West.

China was part of what historians have termed “Pax Mongolica”, reflecting the unification of the Eurasian continent. Thus, China was joined into what scholars have called the Mongol “world system” of the 13th century.

It thus seems surprising that China, with the political and economic foundations of the vast Mongol empire centered in the Yüan capital of Peking, apparently did not give rise to the full cultural potential of this world order. Was it because Mongol rule in China was too brief, or was it due to the Chinese revivalism spurred by the rebel leader Chu Yüan-chang, who established the Ming dynasty in 1368? Was it because Christians and Muslims in Yüan China simply chose to adapt into the long flow of Chinese culture, or was it because the Chinese themselves lacked much interest in mixing with other cultures? Without having done much research on this period, I will not speculate further.

Nevertheless, we do know that Muslim culture also spanned and influenced various parts of Asia, Europe, and Africa in the 13th century. Furthermore, the Christian world in Europe at this time was also preparing to give rise to what would be known as the Renaissance world. China under the Mongols, however, did not develop into such far-reaching orders. In fact, quite the opposite occurred when Chu Yüan-chang drove the Mongols out and initiated a period of introversion for Chinese culture. Perhaps this goes without saying for native Ming rulers, but even the artistic and cultural achievements of Great Empire of the Ch’ing dynasty were based largely on the assimilation into Chinese civilization. Rather than seizing the chance to develop cultural diversity, the Manchurian rulers of the Ch’ing dynasty chose instead to solely embrace Chinese culture in doing so, they effectively abandoned the opportunity to allow pluralism to thrive.

Thus, when looking back at world history six or seven hundred years ago, some Chinese today seem to take pride in the fact that some foreigners in the Yüan dynasty chose to absorb Chinese culture. However, I feel that as soon as China became a bastion of local culture within the greater Mongolian empire, it lost a vital opportunity to plant the seeds for cultural synthesis, which in some ways was a loss for Chinese as a whole.

The Yüan dynasty objects in the Museum perhaps naturally can only reflect patterns of collecting in the past and the taste of previous connoisseurs. For this reason, it cannot represent the pluralistic nature of imperial Mongol culture or even the full picture of surviving objects from Mongol China. However, the limited works in the collection do reveal to some extent the fact that a pluralistic Asian culture did indeed exist in China during the period of Mongol rule. This is what the Museum had in mind when planning this exhibition.

Making objective selections based on the materials at hand is crucial for presenting an unbiased perspective of a particular time and place. I write this preface in the hope that exhibition viewers and catalogue readers from all walks of life will be able to capture a glimpse of this from “Age of the Great Khan: Pluralism in Chinese Art and Culture Under the Mongols”.

Tu Cheng Sheng

Director

National Palace Museum

2	序 — 杜正勝
6	目錄
8	圖版目次
18	地圖
20	圖版
	I 黃金氏族
	II 多民族的士人
	III 班智達的慈悲
	IV 也可兀蘭—偉大的藝匠
185	專論
	蒙元統治與中國文化發展
	蕭啟慶 中央研究院院士 / 國立清華大學歷史研究所教授
	衝突與交融：蒙元多族士人圈中的書畫藝術
	石守謙 國立故宮博物院副院長
	轉型與啓發：淺論瓷器所呈現的蒙元文化
	蔡玫芬 國立故宮博物院器物處研究員
	輻射與迴向：蒙元時代的藏傳佛教藝術
	葛婉章 國立故宮博物院文獻處副研究員
	蒙元皇室的書畫藝術風尚與收藏
	陳韻如 國立故宮博物院書畫處助理研究員
287	圖版解說
350	徵引書目
358	蒙元統治者世系表

4	Preface — <i>Tu Cheng Sheng</i>
7	Contents
12	List of Plates
18	Map of the Mongol Empire
20	Plates
	I Altan Urug: The Golden Clan
	II Polyethnic Literati
	III The Compassion of Pandita
	IV Yeke Uran: The Great Artisans
185	Essays
	<i>Yüan Mongol Rule and the Development of Chinese Culture</i>
	<i>Hsiao Ch'i-ch'ing</i> Academician of the Academia Sinica / Professor at National Tsing Hua University
	<i>Conflict and Synthesis in Mongol China: Painting and Calligraphy in Polyethnic Literati Circles</i>
	<i>Shih Shou-ch'ien</i> Deputy Director of the National Palace Museum
	<i>Transformation and Inspiration: The Reflection of Yüan Mongol Culture in Ceramics</i>
	<i>Ts'ai Mei-fen</i> Research Fellow of the National Palace Museum
	<i>Divergence and Reverberation: Tibetan Buddhist Art in Mongol China</i>
	<i>Ge Wanzhang</i> Associate Research Fellow of the National Palace Museum
	<i>Art and the Yüan Mongol Imperial Clan: Collecting of and Trends in Painting and Calligraphy</i>
	<i>Ch'en Yunru</i> Assistant Research Fellow of the National Palace Museum
287	Descriptions of the Plates
350	Bibliography
358	Genealogy of Mongol Rulers



I 黃金氏族

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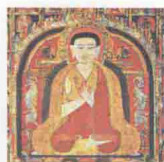


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IV-19 元 玉鳳柄洗
IV-20 南宋-元 墨玉筆山
IV-21 元 端石凝松硯
IV-22 元 端石癡菴硯
IV-23 元（傳）鄭思肖 端石抄手硯
IV-24 宋-元 螭谿款 剔犀菱花式漆盤
IV-25 元-明初 剔黑孔雀牡丹八瓣盤
IV-26 元 剔犀雲紋漆盒
IV-27 元 剔犀雲紋漆盒
IV-28 元 剔犀雲紋漆盒
IV-29 高麗 象嵌青瓷碗
IV-30 元 哥窯 青瓷膽瓶
IV-31 元 哥窯 青瓷魚耳爐
IV-32 元 哥窯 青瓷鬲式爐
IV-33 元 哥窯 青瓷高足碗 二件
IV-34 元 哥窯型 青瓷八方貫耳壺
IV-35 元 哥窯型 青瓷投壺式瓶
IV-36 元 哥窯型 青瓷八方杯
IV-37 元 哥窯型 青瓷梅花式盞
IV-38 元 哥窯型 青瓷單把盃
IV-39 元 龍泉窯 青瓷拱花花果紋尊
IV-40 元 龍泉窯 青瓷劃花開光梅瓶
IV-41 元-明初 龍泉窯 青瓷魚耳瓶
IV-42 元 龍泉窯 青瓷獸耳聯環瓶

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- IV-43 元-明初 龍泉窯
青瓷劃花芭蕉湖石執壺
- IV-44 元 龍泉窯 青瓷褐斑匜
- IV-45 元 龍泉窯 青瓷褐斑三足花囊
- IV-46 元 定窯系 白瓷印花花卉大盤
- IV-47 元 霍州窯 白瓷印花折腰盤
- IV-48 元 霍州窯 白瓷高足碗
- IV-49 元 鈞窯 天青紫斑碗
- IV-50 元 鈞窯 月白紫斑雙繫罐
- IV-51 元 鈞窯 天青紫斑盂
- IV-52 元 鈞窯 葡萄紫六方盆
- IV-53 元 磁州窯 翠藍釉黑花洗
- IV-54 元 磁州窯 翠藍釉黑花梅瓶
- IV-55 元 景德鎮窯 霽青單把盃
- IV-56 元 景德鎮窯 霽青盤
- IV-57 元 樞府款 卵白釉印花番蓮碗
- IV-58 元 青花印花壽字花卉碗
- IV-59 元 青白瓷褐斑葫蘆式執壺
- IV-60 元 青花花卉葫蘆式執壺
- IV-61 元 青花花卉蟠螭小方罐
- IV-62 元 青白瓷連珠雲紋蟠螭小方罐
- IV-63 元 青白瓷連座雙耳香爐
- IV-64 元 青白瓷印花執壺
- IV-65 元 青花瓷人物玉壺春瓶
- IV-66 宋-元 安溪窯 青白瓷印花卷草紋盒
- IV-67 元 德化窯 白釉軍持
- IV-68 元 磁灶窯 綠釉軍持
- IV-69 宋-元 澎湖瓷片
- IV-70 明 永樂 青花瓷描金卷草蓮塘碗
- IV-71 明 永樂 青花瓷波斯文小洗
- IV-72 明 洪武 釉裡紅瓷三友玉壺春瓶
- IV-73 明 宣德 青花瓷藏文僧帽壺
- IV-74 明 掐絲琺瑯番蓮紋龍耳爐
- IV-75 明 永樂 剔紅山水人物盒
- IV-76 元-明 瑞花條紋錦
元釋溥光泥金書
《大方廣佛華嚴經附普賢行願品》函套
- IV-77 南宋-元 花間行龍緯絲
- IV-78 明 翔鸞牡丹紋緯絲
宋翻刊開慶元年壽聖寺本
《金剛般若波羅蜜經》經帙
- IV-79 明 蓮塘牡丹紋緯絲
宋翻刊開慶元年壽聖寺本
《金剛般若波羅蜜經》經帙
- IV-80 明 纏枝番蓮紋織金錦
洪武十七年僧如玘泥金寫本
《妙法蓮華經》經帙
- IV-81 明 朵花紋織金錦
宣德三年寫本
《真禪內印頓證虛凝法界金剛智經》經帙
- IV-82 明 雙獅戲球紋織金錦
宣德元年泥金寫本
《金剛般若波羅蜜經》函套
- IV-83 明 雲龍紋織金錦
宣德元年泥金寫本
《金剛般若波羅蜜經》經帙
- IV-84 明 團鳳蓮花紋織金錦
宣德五年泥金寫本
《大般涅槃經》函套
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I Altan Urug: The Golden Clan

- I-1 *Portrait of Emperor T'ai-tsu (Chinggis Khan)*
Yüan Dynasty (14th c.)
- I-2 *Portrait of Emperor Shih-tsu (Khubilai Khan)*
Yüan Dynasty (13th c.)
- I-3 *Portrait of Khubilai Khan's Consort (Chabi)*
Yüan Dynasty (13th c.)
- I-4 *Portrait of Emperor Shun-tsung's Consort (Targi)*
Yüan Dynasty (13th c.)
- I-5 *Khubilai Khan Hunting*
Liu Kuan-tao, Yüan Dynasty (1280)
- I-6 *Portrait of Emperor Wen-tsung (Tegtemur)*
Yüan Dynasty (14th c.)
- I-7 *Early Snow on the River*
Chao Kan, Five Dynasties (10th c.)
- I-8 *Hsiao-i Stealing the Lan-t'ing Preface*
Chü-jan, Five Dynasties (10th c.)
- I-9 *Herd of Deer in a Maple Grove*
Five Dynasties (10th c.)
- I-10 *Poem on the Hall of Pines and Wind*
Huang T'ing-chien, Sung Dynasty (1102)
- I-11 *Ting-wu Rubbing of the Lan-t'ing Preface*
Sung Dynasty (12th c.)
- I-12 *Lohan*
Liu Sung-nien, Sung Dynasty (1207)
- I-13 *Hunting Geese*
Yüan Dynasty (14th c.)
- I-14 *Falcon*
Yüan Dynasty
(14th c., originally dated to Sung dynasty)
- I-15 *Auspicious Grain*
Yüan Dynasty (14th c.)
- I-16 *Reading Sanskrit in a Rain of Blossoms*
Yüan Dynasty (13th–14th c.)
- I-17 *Bamboo of Peace through the Year*
Li K'an, Yüan Dynasty (early 14th c.)
- I-18 *A Dragon Boat Regatta*
Wang Chen-p'eng, Yüan Dynasty (1323)
- I-19 *A Han Dynasty Palace*
Li Jung-chin, Yüan Dynasty (1st half of 14th c.)
- I-20 *Suvarnaprabhasottamaraja Sutra*
Yüan Dynasty
(imprint of 1247, Tangut edition)
- I-21 *Vast Record of Varied Matters*
Ch'en Yüan-ching, Yüan Dynasty
(13th c., Ch'un-chuang Academy imprint of 1328–1332, Chien-an)
- I-22 *Yüan Dynastic Statutes of Government*
Yüan Dynasty (imprint of 1320–1322)
- I-23 *Secret History of the Mongols*
Yüan Dynasty (1240, imprint of 1368–1398)
- I-24 *Complete Gazetteer of the Yüan*
Po-lan-hsi and Yüeh Hsüan (et al.)
Yüan Dynasty (1303, imprint of the 14th c.)
- I-25 *Proper Habits of Food and Drink*
Hu-ssu-hui, Yüan Dynasty
(1st half of 14th c., court imprint of 1456)
- I-26 *The History and Geography of Yüan Dynastic Administrative Regions*
Yüan Dynasty (13th c., Chien-yang Academy imprint of 1297–1307)
- I-27 *The Travels of Marco Polo, the Venetian*
Marco Polo with L. F. Benedetto
(ca. 1300, London imprint of 1854)
- I-28 *Bronze seals with Mongolian 'Phags-pa script*
Yüan Dynasty (1264–1368)



II Polyethnic Literati

- II-1 *Autumn Melons*
Ch'ien Hsüan, Yüan Dynasty
(13th c., originally dated to Sung dynasty)
- II-2 *Colophon to Yeh Ting's
"Diamond Sutra in Clerical Script"*
Cheng Ssu-hsiao, Yüan Dynasty (1299–1318)
- II-3 *Autumn Colors on the Ch'iao and Hua Mountains*
Chao Meng-fu, Yüan Dynasty (1296)
- II-4 *Collection of Writings from
"Pine Snow Studio"*
Chao Meng-fu (1254–1322), Yüan Dynasty
(Shen imprint of 1339 from Cha-hsi)
- II-5 *Album of Calligraphy*
Chao Meng-fu and Hsien-yü Shu
Yüan Dynasty (ca. 1290)
- II-6 *Essay on an Ancient Mirror*
Hsien-yü Shu, Yüan Dynasty (ca. 1300)
- II-7 *Notes from "Studio of Diligent Studies"*
Hsien-yü Shu (1246–1301), Yüan Dynasty
(Ssu-ku ch'üan-shu [Four Treasuries] copy
of the Ch'ien-lung reign, 1736–1795)
- II-8 *Bamboo in Mist and Rain*
Kuan Tao-sheng, Yüan Dynasty (1308)
- II-9 *Dwelling in the Fu-ch'un Mountains*
Huang Kung-wang, Yüan Dynasty (1350)
- II-10 *Two Pines*
Ts'ao Chih-po, Yüan Dynasty (1329)
- II-11 *Mountain Peaks Covered in Snow*
Ts'ao Chih-po, Yüan Dynasty (1351)
- II-12 *Regulated Verse in Seven Characters*
Chang Yü, Yüan Dynasty (14th c.)
- II-13 *Twin Pines*
Wu Chen, Yüan Dynasty (1328)
- II-14 *Bamboo and Rock*
Wu Chen, Yüan Dynasty (1347)
- II-15 *Spring's Earliest Blossoms*
Wang Mien, Yüan Dynasty (1353)
- II-16 *Five Horses*
Chao Yung, Yüan Dynasty (1352)
- II-17 *Horseback Riding in Spring*
Chao Yung, Yüan Dynasty (14th c.)
- II-18 *Fishermen Returning on a Frosty Bank*
T'ang Ti, Yüan Dynasty (1338)
- II-19 *Meeting Friends in a Pavilion Among Pines*
Wang Yüan, Yüan Dynasty (1347)
- II-20 *Thousand-character Essay*
Pien Wu, Yüan Dynasty (1372)
- II-21 *Riverside Pavilion by Mountains*
Ni Tsan, Yüan Dynasty (2nd half of 14th c.)
- II-22 *Bird on a Peach Blossom Branch*
Chang Chung, Yüan Dynasty (1365)
- II-23 *Sacred Mountains and Precious Groves*
Fang Ts'ung-i, Yüan Dynasty (mid-14th c.)
- II-24 *Kiosk High and Lofty*
Fang Ts'ung-i, Yüan Dynasty (mid-14th c.)
- II-25 *Spring Plowing at the Mouth of a Valley*
Wang Meng, Yüan Dynasty (mid-14th c.)
- II-26 *Fishing in Reclusion at Cha-hsi*
Wang Meng, Yüan Dynasty (mid-14th c.)
- II-27 *Mount Pai-yüeh*
Leng Ch'ien, Yüan Dynasty
(ca. 1343, originally dated to Ming dynasty)
- II-28 *Collection of "River-moon and Pine-wind"
Poetry*
Ch'ien Wei-shan, Yüan Dynasty
(1st half of 14th c., author's manuscript edition)
- II-29 *Pure Skies over Spring Mountains*
Ma Wan, Yüan Dynasty (1366)
- II-30 *Lu Yü Brewing Tea*
Chao Yüan, Yüan Dynasty (2nd half of 14th c.)
- II-31 *Collection of Writings of the "Pure Hermit"*
Yeh-lu Ch'u-ts'ai (1190–1244)
Yüan Dynasty (handwritten lined copy)

- II-32 **Cloud-girdled Peaks**
Kao K'o-kung, Yüan Dynasty (ca. 1289-1309)
- II-33 **Spring Mountains after Rain**
Kao K'o-kung, Yüan Dynasty (1299)
- II-34 **Collection of Poetry by "Fang-shan"**
Kao K'o-kung (1248-1310), Yüan Dynasty
(Ku imprint of Yüan poetry from the
K'ang-hsi reign, 1662-1722)
- II-35 **Angling Terrace at Yen-ling**
Sa Tu-la, Yüan Dynasty (1339)
- II-36 **Colophon to Li Shih-hsing's "River Village on
an Autumn Evening"**
Sa Tu-la, Yüan Dynasty (14th c.)
- II-37 **"Yen-men" Collection of Poetry**
Sa Tu-la (1282-after 1337), Yüan Dynasty
(Ch'ing manuscript from Ch'ien's Shu-ku
Library at Yü-shan, 1629-1701)
- II-38 **Colophon to Chao Meng-fu's "Two Horses"**
Kuan Yün-shih, Yüan Dynasty (early 14th c.)
- II-39 **Correspondence with Yen-chung**
K'ang-li Nao-nao, Yüan Dynasty (early 14th c.,
originally attributed to K'ang-li Nao)
- II-40 **An Introduction to and Discussion of Calligraphy**
Sheng Hsi-ming (fl. 1323-1363), Yüan Dynasty
(Ssu-k'u ch'uan-shu [Four Treasuries]
copy of the Ch'ien-lung reign, 1736-1795)
- II-41 **Letter to the Palace Writer**
Yü Ch'üeh, Yüan Dynasty (1349)
- II-42 **"Nostalgia for the North" Collection of Poetry**
T'ai Pu-hua (Tai Buga, fl. 1st half of 14th c.)
Yüan Dynasty (Ku imprint of Yüan poetry
from the K'ang-hsi reign, 1662-1722)
- II-43 **Clouds and Pines in an Ancient Valley**
Po-yen Pu-hua (Bayan Buga tegin)
Yüan Dynasty (14th c.)



III The Compassion of Pandita

- III-1 **Amitabha Buddha**
Sung-Yüan Dynasty (thanka, 13th c.)
- III-2 **Tashipel-First Abbot of the Taklung Monastery**
Yüan Dynasty (thanka, 13th c.)
- III-3 **Onpo Lama Rimpoche-Fourth Abbot of the
Taklung Monastery**
Yüan Dynasty (thanka, 13th c.)
- III-4 **Hevajra**
Yüan Dynasty (thanka, 13th-14th c., originally
ascribed as Yüan Mahakala tapestry)
- III-5 **Attendant Bodhisattva, Arhats, and Lamas**
Ming Dynasty (thanka, 15th c.)
- III-6 **Shakyamuni Buddha Preaching a Sutra**
Yüan Dynasty
(illustration in *Mahasamnipatavadanaraja
Sutra*, P'u-ning Tripitaka, 13th c.)
- III-7 **The Buddha Preaching the Law**
Yüan Dynasty
(illustration in *Mahabalagunadharani
Sutra*, Chi-sha Tripitaka, 14th c.)
- III-8 **Pabjara Mahakala**
Ming Dynasty
(illustration in a 1439 manuscript of
Usnisavijaya Tantra)
- III-9 **Usnisavijaya Mandala**
Ming Dynasty
(illustration in a 1439 manuscript of
Usnisavijaya Tantra)
- III-10 **Hevajra Mandala**
Ming Dynasty
(illustration in a 1439 manuscript of *Hevajra
Tantra*)
- III-11 **Bronze mirror with Cundī incantation in Chinese
and Sanskrit**
Yüan Dynasty (13th-14th c.)



IV Yeke Uran: The Great Artisans

- IV-1 *Islamic inlaid bronze vessel with Arabic inscription, 13th–14th century*
- IV-2 *Islamic inlaid bronze bowl with Arabic inscription, 12th–14th century*
- IV-3 *Ritual bronze vessel with inscription from the Yüing-tse Academy
Yüan Dynasty (ca. 1366 or later)*
- IV-4 *Square bronze vase with animal mask décor and two ring handles
Yüan Dynasty (14th c.)*
- IV-5 *Bronze yü-hu-ch'ün pear-shaped vase
Yüan Dynasty (13th–14th c.)*
- IV-6 *Bronze mirror with dragon décor
Yüan Dynasty, dated to the 4th year of the Chih-yüan reign (1267)*
- IV-7 *Jade hat ornament with dragon and lotus design
Yüan–Ming Dynasty (13th–14th c.)*
- IV-8 *Jade belt plaque with dragon design (mounted in a Ch'ing dynasty wooden frame)
Yüan Dynasty (13th–14th c.)*
- IV-9 *Paired deer carved from green jade
Chin–Yüan Dynasty (13th–14th c.)*
- IV-10 *White jade cap finial with “Autumn Mountain” scene (remounted on a wooden conser)
Yüan Dynasty (early 14th c.)*
- IV-11 *Green jade belt ornament with “Spring Water” scene
Chin–Yüan Dynasty (13th c.)*
- IV-12 *Green jade ornament with “Spring Water” scene
Yüan Dynasty (early 14th c.)*
- IV-13 *Green jade ornament with “Spring Water” scene
Yüan–Ming Dynasty (late 14th c.)*
- IV-14 *Jade cap finial with egret on riverbank design (remounted on a wooden lid)
Yüan Dynasty (14th c.)*
- IV-15 *Jade cap finial with design of mandarin ducks and lotus leaves
Yüan–Ming Dynasty (14th c. or later)*
- IV-16 *Jade fish
Yüan Dynasty (13th–14th c.)*
- IV-17 *Jade fish pendant
Yüan Dynasty (13th–14th c.)*
- IV-18 *Jade carvings in the shape of Chinese trumpet creepers
Yüan Dynasty (13th–14th c.)*
- IV-19 *Jade washer in the shape of a phoenix
Yüan Dynasty (13th–14th c.)*
- IV-20 *Black jade brush rest in the shape of a mountain range
Southern Sung–Yüan Dynasty (13th–14th c.)*
- IV-21 *Inkstone with “Meditative Pine” (ning song) inscription, Tuan River stone
Yüan Dynasty (13th–14th c.)*
- IV-22 *Inkstone with “Cottage of Foolishness” (chih an) inscription, Tuan River stone
Yüan Dynasty (13th–14th c.)*
- IV-23 *Ch'ao-shou-shaped inkstone, attributed to the artist Cheng Ssu-hsiao, Tuan River stone
Yüan Dynasty (13th–14th c.)*
- IV-24 *Carved lacquer floral-rimmed plate with t'i-hsi patterned décor, and inscribed with the characters “Li Hsi”
Sung–Yüan Dynasty (13th c.)*
- IV-25 *Carved black lacquer plate in the shape of an eight-petaled flower with peacock and peony décor
Yüan–Ming Dynasty (14th c.)*
- IV-26 *Carved lacquer box with t'i-hsi patterned cloud décor
Yüan Dynasty (13th–14th c.)*
- IV-27 *Carved lacquer box with t'i-hsi patterned cloud décor
Yüan Dynasty (14th c.)*