

PAINTINGS BY CHINESE MASTERS

# MING DYNASTY

中國名家繪畫  
明代卷



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## 畫家簡介

**王 履** (1332－1384)

字安道，號畸叟、抱獨老人，江蘇崑山人。

**邊景昭** (?－?)

隴西（今甘肅）人。

**王 紱** (1362－1416)

一名芾，又作馱，字孟端，號友石，江蘇無錫人。

**戴 進** (1388－1462)

字文進，號靜庵、玉泉山人，浙江杭州人。

**林 良** (1416－1480)

字以善，南海（今廣州）人。

**孫 隆** (?－?)

一作孫龍，字從吉、廷振，號都痴，武進（今江蘇常州）人。

**沈 周** (1427－1509)

字啓南，號石田、白石翁，長州（今江蘇吳縣）人。

**張 路** (1464－1538)

字天馳，號平山，河南開封人。

**唐 寅** (1470－1523)

字伯虎、子畏，號六如居士，江蘇蘇州人。

**文徵明** (1470－1559)

原名璧，字徵明、徵仲，號衡山居士，江蘇蘇州人。

**呂 紀** (1477－?)

字廷振，號樂愚，浙江寧波人。

**仇 英** (1482－1559)

字實父，號十洲，江蘇太倉人。

**陳 淳** (1483－1544)

字道復、復甫，號白陽、白陽山人，江蘇蘇州人。

**陸 治** (1496－1576)

字叔平，居太湖包山。

**文伯仁** (1502－1575)

字德承，號五峰、葆生、攝山老農，江蘇蘇州人。

**徐 渭** (1521－1593)

初字文清，改字文長，號青藤道人、天池山人，浙江紹興人。

**董其昌** (1555－1636)

字玄宰，號思白、思翁、香光居士，上海松江人。

**吳 彬** (?－?)

字文中、文仲，福建莆田人。

**崔子忠** (1574－1644)

初名丹，字開予、道母，號青蚓，山東萊陽人，居北京。

**藍 瑛** (1585－1666)

字田叔，號蜨叟、石頭陀，浙江杭州人。

**陳洪綬** (1598－1652)

字章侯，號老蓮，浙江諸暨人。

## BIOGRAPHIES OF PAINTERS

**Wang Lü (1332－1384)**

A native of Kunshan, Jiangsu Province, his other names are Andao, Jisou, and Baodulaoren.

**Bian Jingzhao (?－?)**

A native of Longxi (present-day Gansu Province).

**Wang Fu (1362－1416)**

A native of Wuxi of Jiangsu Province, his other names are Fu, Mengduan and Youshi.

**Dai Jin (1388－1462)**

A native of Hangzhou, Zhejiang Province, his other names are Wenjin, Jing'an and Yuquanshanren.

**Lín Liang (1416－1480)**

He was a native of Nanhai (present-day Guangzhou) and his other name is Yishan.

**Sun Long (?－?)**

A native of Wujin (present-day Changzhou, Jiangsu Province), he is also known as Congji, Tingzhen and Duchi.

**Shen Zhou (1427－1509)**

A native of Changzhou (present-day Wuxian, Jiangsu Province), his other names are Qi'nan, Shitian, and Baishiweng.

**Zhang Lu (1464－1538)**

A native of Kaifeng, Henan Province, his other names are Tianchi and Pingshan.

**Tang Yin (1470－1523)**

He was from Suzhou, Jiangsu Province and his other names are Bohu, Ziwei and Liurujushi.

**Wen Zhengming (1470－1559)**

A native of Suzhou, Jiangsu Province, his original name was Wen Bi. His other names are Zhengming, Zhengzhong and Hengshan jushi.

**Lǔ Jì (1477－?)**

A native of Ningbo, Zhejiang Province, his other names are Tingzhen and Leyu.

**Qiu Ying (1482－1559)**

He was from Taicang, Jiangsu Province and is also known as Shifu, and Shizhou.

**Chen Chun (1483－1544)**

A native of Suzhou, Jiangsu Province, he is also known as Daofu, Fufu, Baiyang and Baiyangshanren.

**Lu Zhi (1496－1576)**

He lived at Baoshan, Lake Tai, and his other name is Shuping.

**Wen Boren (1502－1575)**

A native of Suzhou, Jiangsu Province, his other names are Decheng, Wufeng, Baosheng, and Sheshanlaonong.

**Xu Wei (1521－1593)**

He was from Shaoxing, Zhejiang Province. His other name was first Wenqing, then later changed to Wenchang. He is also known as Qingtengdaoren and Tianchishanren.

**Dong Qichang (1555－1636)**

A native of Songjiang, Shanghai, his other names are Xuanzai, Sibai, Siweng and Xiangguangjushi.

**Wu Bin (?－?)**

A native of Putian, Fujian Province, his other name is Wen Zhong.

**Cui Zizhong (1574－1644)**

He was a native of Laiyang, Shandong Province and lived in Beijing. He was first named Cui Dan, and his other names are Kaiyu, Daomu and Qingyin.

**Lan Ying (1585－1666)**

A native of Hangzhou, Zhejiang Province, his other names are Tianshu, Diesou and Shitoutuo.

**Chen Hongshou (1598－1652)**

A native of Zhuji, Zhejiang Province, his other names are Zhanghou and Laolian.



# 序

況 達

當今，世界已處在全球經濟一體化的進程中，未來是否還會出現對政治一體化的尋求？我們不得而知。但果真如此時，地球那倒真是一個“村”的概念了。

相對於國界的明確，不同國度、不同民族間的文化界綫就模糊得多。這一方面出於人類精神的某些共通性，另一方面也是出於完善和發展自己的自覺。人們之間的相互了解、理解與借鑒，早在具有明確的群體及組織之前就已開始了。

作為文化高端的繪畫藝術，其形式凝結着一個民族與生俱來的精神信息和審美情結，表現着人類的普遍性，也表現着人類對“現實”和“理想”、“已知”和“未來”的種種思考與困惑。正是由於人類的這些共通性之所在，繪畫藝術就成了無須翻譯便可交流的文化形式。

有記載的中國的繪畫可追溯到三千年以上。戰國時期（前475—前221）就已有專業的畫家（時稱“畫史”）。中國畫重精神，藝必合於道，是為精神。故傳統上連稱“道藝”，又曰“心畫”，要求性情的真（“自然”——自然而然）與人性向上（以臻於“至善”。而不以“自我”為中心）。也許是由於中國先民理智（人之所以為人）之早熟；再，或許是最先導入繪畫之工具的特殊性，使中國繪畫由人類繪畫之初點、綫的普遍形式，到了東晉（317—420）進而演化成為以點、畫為“骨法”的藝術形式（“筆墨”為畫的實體），確定了其不同凡響的特殊面目和特殊精神，也就是因為這種特質，使它成為世界繪畫的一個高峰。

繪畫藝術的屬性是什麼？從中國古代藝術家大量論及藝術及藝術功能的觀點中可知：藝術不止於近代所說的“審美”，亦不應祇是今天人們所說的“自娛”或“娛人”，似乎在“悅情”與“快人意”之外，還應關注自然與生命、人生與社會，所謂“成教化，助人倫，窮神變，測幽微”，所謂成己、成人、成物即是。從深層上說，不論在東方還是在西方，藝術品之所以被人們所喜愛，藝術家之所以被社會所尊重，多是由於這個原因。因為，社會沒有理由去尊重一個對人生以及由衆多人生構成的社會既無熱情、也無作為的人。

為了使當今世界了解中國繪畫，也為這種具有獨特藝術精神與形式語言的繪畫藝術達到審美共享，我們確定了這套名家繪畫的編選原則，即所選畫家一定要具有時代之代表性，所選作品一定要具有畫家藝術風格之代表性。

所謂名家，是指在中國畫藝術領域中卓有成就的畫家，他們有傳有承，技有創新並形成自己面目者；至於在筆墨形式、精神境界均有獨創性之成就，則可謂大家者也。此，均與資歷、資格及社會職位等因素無涉。

所謂名作，就中國畫而言，則是指那些藝術創造信息密集、能“筆境兼奪”、具有絕對藝術之高度的繪畫作品。

本輯《中國名家繪畫》所選戰國至清代時期的作品，亦基於以上之觀點。

此輯之作品，是從戰國時期至清代末衆多杰出的畫家及其作品中遴選出來的具有經典意義的精作佳構。

同時，為使西方藝術家及藝術鑒賞家第一時段就能全面、立體的理解、認識中國繪畫的純粹美與精華，我們又將歷代繪畫理論中具有代表性的畫論精華輯錄在側。

對這些藝術作品的欣賞，用得上中國獨特的審美方式：品味，因為蘊含在這些作品中的形式美與境界美，絕非是以走馬觀花式的匆忙所能獲得的。

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**中國名家繪畫60卷目錄**  
**TITLES OF 60 VOLUMES OF PAINTINGS BY CHINESE MASTERS**

戰國至南北朝卷I	Warring States to Northern and Southern Dynasties I
戰國至南北朝卷II	Warring States to Northern and Southern Dynasties II
隋唐卷	Sui and Tang Dynasties
五代卷	Five Dynasties
宋代卷I	Song Dynasty I
宋代卷II	Song Dynasty II
元代卷	Yuan Dynasty
明代卷	Ming Dynasty
清代卷I	Qing Dynasty I
清代卷II	Qing Dynasty II
Xu Gu 虛 谷	趙望雲 Zhao Wangyun
Zhao Zhiqian 趙之謙	沈耀初 Shen Yaochu
Pu Hua 蒲 華	李可染 Li Keran
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Lu Weizhao 陸維釗	孔仲起 Kong Zhongqi
Lin Fengmian 林風眠	盧 沉 Lu Chen
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# PREFACE

Kuang Da

The world is in the process of a global economic integration. I do not know whether there will be a political integration in the future, but if it does happen, the world will indeed become one “village”. Compared to clear-cut national boundaries, however, cultural boundaries between different nations and different ethnic groups will become much more blurred. This might be because of certain commonalities in human nature, but it is also because of people’s conscious initiatives to improve and develop themselves. People began trying to understand and comprehend each other and learn from each other even before they had any explicit sense of community or organization.

The art of painting, which is a supreme cultural form of expression, embodies a nation’s inherent spirit and aesthetic taste, and expresses human thoughts and perplexities about “realities” and “ideals”, and “known” and “unknown” worlds. It is precisely due to the existence of this common human nature that painting as an art form can communicate across cultures without need of translation.

According to existing records, Chinese painting dates back more than 3000 years. In the Warring States period (475 B.C. – 221 B.C.), there were already professional artists called “painter historians”. Chinese painting puts more emphasis on spirit. Art must be in accord with the principles of Nature, and that is spirit. Therefore, traditionally it is called “principled art” which is also called “painting from the heart”, and this requires embodying the true nature of humanity and the human tendency to seek improvement. This should even extend to the greatest good, but it should not be self-centered. It may have been the ancient Chinese people’s early maturity of intellect which defines humanity, or perhaps it was the special nature of the earliest tools introduced to them, that enabled Chinese painting to start with the use of dots and lines common to peoples around the world. This evolved into the so-called “brush stroke method” (using the brush pen and black ink) of using dots in the Eastern Jin (317 – 420), affirming its unique appearance and spirit. It is also this unique quality that has made Chinese painting a pinnacle in world painting.

What are the main properties of the art of painting? When ancient Chinese artists talk about the function of painting, they believe that art is more than “esthetics” of modern times, it should also be more than self-amusement or entertaining others as said by contemporaries today. Beyond “pleasing the senses” and “pleasing people”, painting should concern itself with nature and life, and with living and society. In other words, painting should “enlighten people, improve human relations, and express spiritual essence while exploring the mysteries of the universe”. This means fully developing oneself, fully developing others and fully developing all things. This is the very reason why artistic works are loved and artists are respected both in the West and in the East. There is no reason why society should respect a person who is not passionate about life and society, and makes no contribution to society.

In order that today’s world may better understand Chinese painting and share in the aesthetic pleasures of its unique spirit and form, we have compiled these volumes of paintings by Chinese masters based on the principle of artists representing their times and their works representing the style of the artists.

What is meant by “masters” here is those artists who have made great achievements in the realm of Chinese painting. They have inherited tradition and brought out new ideas. They have shown innovative skills and formed their own identity to the extent that they reveal their own unique creativity, and can be called great artists or masters. It has nothing to do with their experience, qualifications or social status.

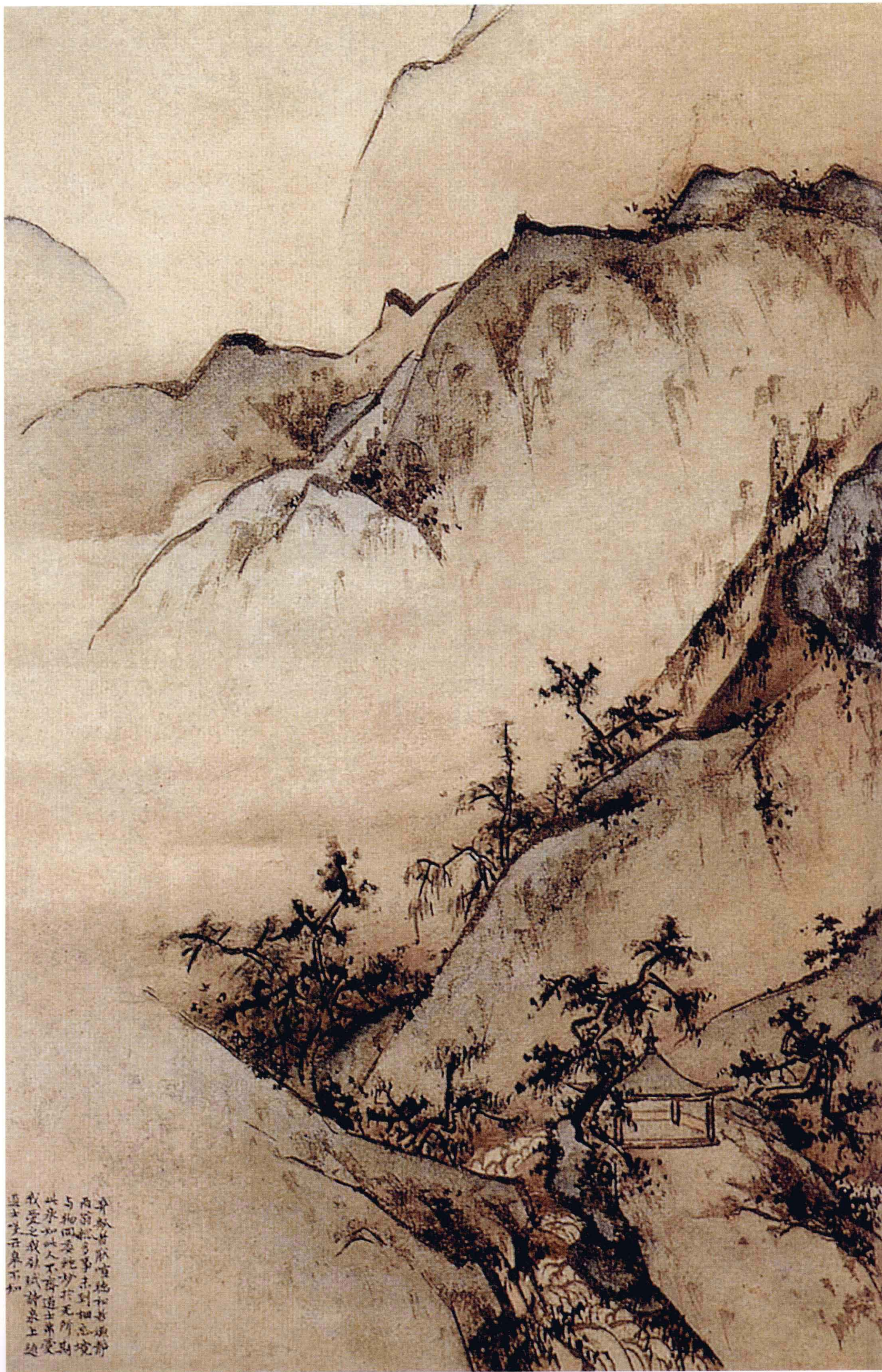
What is meant by master works, as far as Chinese painting is concerned, are those which are loaded with creative information, and excel both in brushwork and artistic realm, with a high degree of absolute artistic achievement.

This series of works selected from the Warring States Period to the end of the Qing Dynasty in *Paintings By Chinese Masters* is based on the above views. The works in this series are classic works selected from among the numerous excellent artists and their works.

At the same time, in order to allow Western artists and connoisseurs to more completely and solidly appreciate Chinese artists and their paintings on first contact, and come to understand and accept the pure simplicity and essence of Chinese painting, we have also compiled and appended each artist’s representative views on painting.

To appreciate these works, we may use the unique Chinese way of appreciation called “savoring”. The beauty of form and the beauty of artistic realms embodied in these works simply cannot be appreciated by going through them in haste.





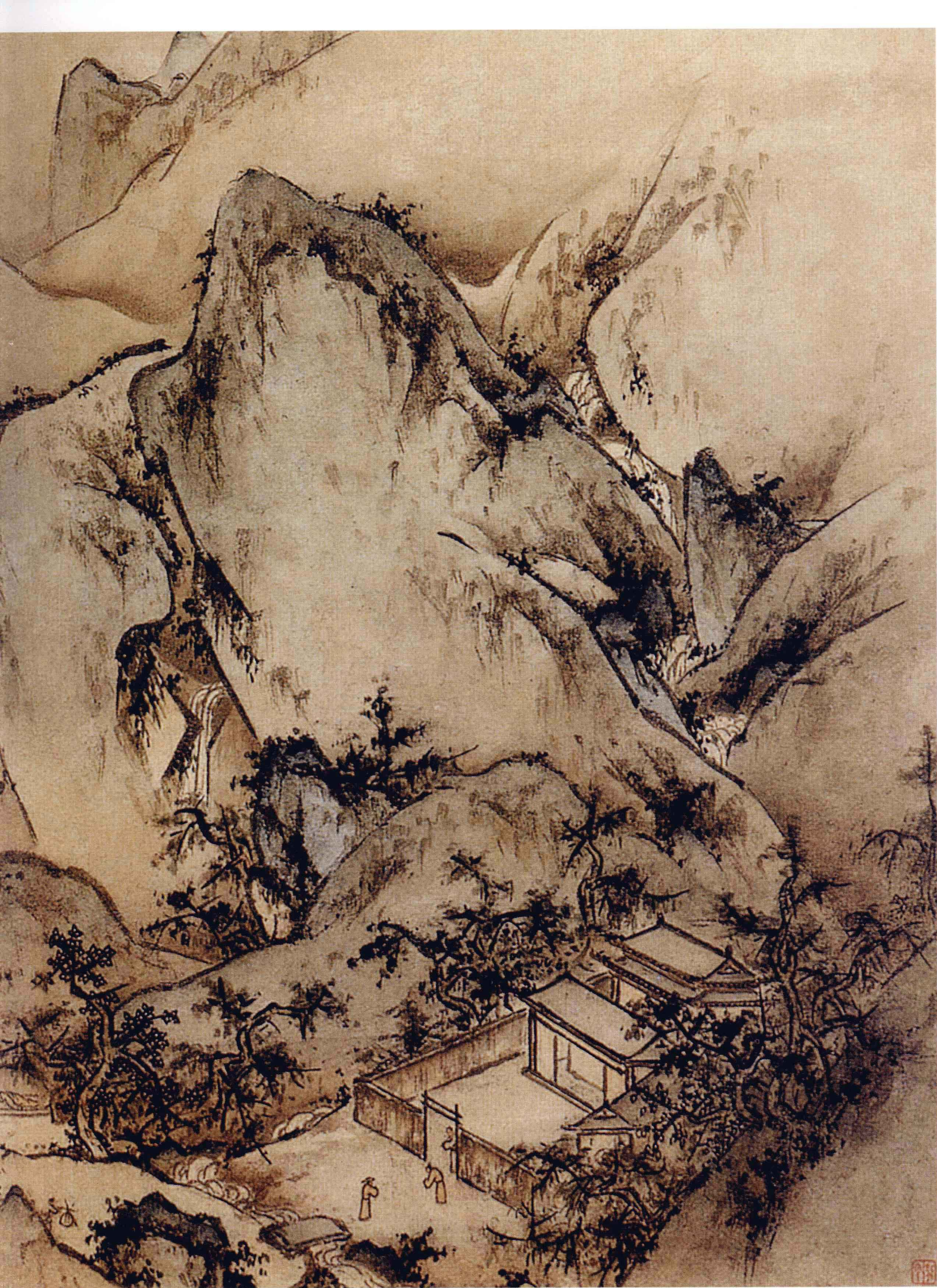
奇哉甘肅省地極其險靜  
而猶然多事未到細思境  
與物同委地勢於無所則  
此亦如人不當道士常憂  
我愛之我引試詩泉上題  
王履生云泉下如

Wang Lü: Mount Huashan Album I

34.7×50.6 cm

王履 華山圖冊之一









Dai Jin: *Using a Walking Stick in the Autumn Woods*

28.1×32.5 cm

戴進 秋林策杖圖





Bian Jingzhao, Wang Fu: *Bamboo and Cranes*  
109×44.6 cm

邊景昭、王紱  
竹鶴雙清圖





月日平原散鳥群西風  
其氣勁秋吳江邊老  
梅高道將立標筆一  
欠伸  
石翁

林良

Lin Liang: Goshawk on an Ancient Tree

140x56 cm

林良 古木蒼鷹圖





Lin Liang: Birds Gather on An Autumn Tree

152.5×77 cm

林良 秋林聚禽圖





Sun Long: *Insects and Plants I*  
22.9×21.5 cm

孫隆 草蟲圖冊之一





Sun Long: *Insects and Plants II*

22.9×21.5 cm

孫隆 草蟲圖冊之二





Shen Zhou: *Eastern Village I*

28.6×33 cm

沈周 東莊圖之一





Shen Zhou: *Eastern Village II*

28.6×33 cm

沈周 東莊圖之二