

ART OF PORTRAIT OF HUIZHOU

# 徽州容像藝術



安徽美术出版社



## 徽州容像艺术

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中国传统的人物肖像画，在古代有传神、写真、写照、容像等称谓。它以现实生活中的和历史上真实人物为对象，要求忠实描绘面部形象，达到准确肖似、形神俱备的境地。今日通称肖像画。其实肖像画与人物画有所区别，如道释画、仕女画、历史故事画、风俗画以及神话传说、无真实性的概念化的人物画都不属于肖像画。

我国肖像画有悠久的历史，从文献记载看，始于先秦两汉，兴于魏晋唐宋，盛于明清。现知传世较早的肖像画，有战国楚墓出土的帛画《御龙升天》，画中士大夫即是墓主人写照；西汉马王堆1号墓的帛画《轪侯家属墓主生活图》，以及东汉墓室壁画中诸多墓主人像等，也描绘了墓主生活事业肖像。魏晋南北朝时期肖像画进入新的阶段，士大夫和宫廷画家尤以写照见长。顾恺之、谢赫等人重视点睛传神法，着重以形传神。唐宋时期肖像画受到宫廷重视，描绘对象范围亦进一步扩大——上至历代贤哲、帝王将相，下至墓主百姓，创作了许多纸绢卷轴传世名画，如唐代阎立本的《步辇图》、《历代帝王图》，五代顾闳中的《韩熙载夜宴图》和宋画院的《听琴图》，人物形态准确生动，表现了对象的气质，反映出唐宋肖像画高超的艺术水平。北宋流传许多帝后肖像画，作为太庙殿堂供奉“御容”，其人物正面姿态庄重，容貌个性均有差异，堪称早期容像画。

到了南宋以后，随着文人画的崛起，人物画逐渐与肖像画分工。肖像画转向民间以传神为职业，形成专业化而独立成科。至元代，山水画兴盛，成为画坛主流。而肖像画被视为工匠画、“俗物”，画家沦为江湖艺人，画店被列于七十二行之内，成为九流之一。然肖像画的传神技艺始终为民间所需要，众多艺人仍挟其技以谋生，可惜其姓名事迹多不见于绘画史册。元、明至清，人物画日呈衰落，肖像画中却涌现出许多名家和兼长肖像画名手（王绎、沈希远、商喜、曾鲸、谢彬、夏杲、焦秉贞、禹之鼎、罗聘、丁皋、改琦、费丹旭、任颐、虚谷等为最著名），并形成各种风格流派，活跃于画坛。

肖像画有着深厚的传统，在长期的发展过程中积累了丰富的实践经验，留下了许多精辟的理论著述、画诀、底样（粉本）并流传至今。如元代王绎《写像秘诀》、明代翁昂《传真秘要》、清乾隆间蒋骥《传神秘要》、丁皋《传真心领》、沈守騫《芥舟学画编》等，对我国传神技法的经验作了系统总结和详尽介绍。这些都是珍贵的历史文化遗产。

综观历代肖像画，在继承传统、吸收外来营养的基础上不断发展、变化，形成各种流派，呈现各种风格。在民间，画师创作更是活跃，留下了许多无名画工的优秀作品，其中一些成功经验仍值得今天总结、借鉴。

本文仅就徽州明清两代肖像画，来谈谈这个时期肖像画的发展概况。

徽州是程颐、程颢和朱熹的故乡。程朱理学对徽州有深远的影响，加上徽商的推波助澜，徽州封建宗法制度和封建礼教观念十分深厚。徽商深受“衣锦还乡”、“光宗耀祖”观念影响，发财致富后便回家造住宅、建祠堂、竖牌坊、修宗谱、画容像，宣扬礼教，扩大宗族的影响。徽州人对肖像画称容像。每逢春节，家家户户张灯，贴门对，挂祖宗容像；各姓祠堂也张灯结彩，燃点香烛，供奉族长、祠长、家长容像和祖宗名讳牌位，直到元宵节，供人瞻拜。这种民俗民风一直延续到解放前夕。祠堂祭祀、年节家庆，张挂的大量容像以及生前行乐图、死后揭帛等，需要大批传神画师，故乾隆间其艺大为兴盛。当时流行着这样的顺口溜：“金脸银花卉，要讨饭画山水。”古代徽州田地少人口稠，商业手工业发达，民间有多种技艺流传，民间画师比较集中。他们技艺精良，父子兄弟师徒相传，蕴为世业。民间艺人学艺，靠前人口传心授“画诀”、“口诀”。由于传神一艺为



手工商品、生活衣食之赖，所以画师们一向自秘其技，非其父子师徒秘而不传。尤其画工的“底样”（粉本）更属难得秘本。所谓“鸳鸯绣出凭君看，不把金针度与人”，形成保守落后之习惯。

笔者于50年代初到徽州地区从事调查征集文物工作。当时正处于破除封建迷信活动中，民间大批的宗谱、祖宗容像等成为封建迷信品，变成毫无用处的废品，流散于市面，俯拾即是。再说由于祖宗容像被视为“俗物”，不作欣赏品，故很少有人购藏，多数被销毁，至为可惜。我有心想对濒临毁灭的民间美术采取了人弃我取的办法，征集了百余幅明清肖像画作为博物馆藏品。有些容像画上无作者名款，亦无史料记载。为了弄清容像画出自何人，产于何地，我及时采访各地老先生、老艺人及其家属后人，向他们请教，收集有关资料，征集到一些民间画诀和底样实物。

我从调查中得知：徽州民间肖像画，始于南宋，盛于明清，大约有700年历史，其鼎盛时期，在明万历至清乾隆时期（约1573—1795）。明代以前的宋元肖像画传世很少，仅见摹本。从安徽省博物馆藏明清肖像画和画工底样（粉本）来看，徽州明代早期肖像画继承传统画法，与宋元的一般白描画法相同，皆以线条勾勒为主。即先用细笔描出五官部位，加淡墨烘染，淡色渲染，再以色线复勾五官，这属于传统的单线平涂法。明代中期技法有发展，用墨和色对面部加强明暗晕染，从而表现出立体感和质感，具有地方风格。明代晚期徽州肖像画受到曾鲸画派“墨骨法”的影响，以墨为主，描绘画部结构起伏，明暗凹凸。用淡墨渲染数十层，敷色清淡，富有立体感和质感，从而提高了写实能力，把肖像画提高到一个新的水平。徽州民间画工善于吸收外来技法，融合地方传统，取得了好的效果和新的发展。直到清代早期，徽州肖像画仍深受曾鲸派画风的影响。

到了乾隆时期，扬州成了经济繁荣的大都市，人文荟萃，艺坛兴盛，画家云集。其中兼长肖像画名家有金农、罗聘、华嵒、高凤翰、闵贞等人。同时寄居扬州的著名肖像画家兼理论家丁皋，传神技艺也很出色，博得徽商的青睐。他们将丁氏《传真心领》画诀引进徽州地区，地方艺人将其与地方传统相融合，收到良好效果，从而兴盛一时。从婺源县、休宁县征集的容像画和民间画工底样共160幅来看，乾隆年间徽州肖像画在各

种技巧方面有了新探索。描绘面部主要用线条勾勒，淡墨渲染。面部明暗凹凸是依靠“色”渲染出来，用色线复勾五官，使墨与色浑然一体，不见笔痕。描绘对象的老少肤色，面部深浅变化，甚至皱纹、雀斑、肉痣、老年斑、眼疾等生理特征，无不刻画得精细逼真，惟妙惟肖，使人见画如见真人。这一时期肖像画的特点是：墨与色并重、立体感较强、色彩明丽、形象准确、性格鲜明，代表了徽州肖像画的独特风格与最高成就。清代晚期，徽州肖像画家受到外来技法和海上画派的影响，除画容像外，还为名人作行乐图。这既描绘了人物动态，又增补了园林亭台、花木山石等背景，从而丰富了肖像画内容。从黟县咸丰年间传神画师余珪家的后人征集到的底样和安徽省博物馆藏余珪《俞正燮行乐图》看，人物形象洒脱自然，以笔墨为主，色彩淡雅。许多人物头像底样被作为行乐图人物的粉本，我们从中可以欣赏到徽州清末肖像画的各种风貌。

徽州婺源县乾隆年间，民间画师王起龙的祖父王两峰，父亲王荆山和王起龙子王自吉祖孙四代以写真为业，家传有丁皋著《传真心领》抄本一册和王起龙传真“底样”60幅。我于1953年向王家后人进行采访并征集到即将失传的民间“画诀”、“底样”，遂使这批珍贵资料得以留存下来。

丁皋，字鹤洲，丹徒人，自曾祖雨辰起五代以传神写真为业。丁氏将几代人的经验加以自己创造，写成此书，并能突破传统观念把它公诸于世，尤为可贵。丁氏《传真心领》刻本流传不多，仅见《芥子园画传》第4集。全书2卷，分25章，分述写真秘诀、部位、起稿、心法、阴阳虚实、天庭、五官、须发等各种画法，以及面色血气、旁背俯仰、绢纸胶矾、衣冠补影等，论述详实。共附图49幅，其中《三停五部位图》、《面部总图》（见后附图）等为民间艺人秘传写真，对眉眼耳鼻口等细部有一套“行话”，俗称“切口”。这是通向前代传神画诀的一把钥匙。它详尽介绍了五官部位、明暗虚实之渲染，以及以形取神之各种技法，值得珍重。我国传神技术与西洋肖像画方法不同，除描绘部位准确、特点鲜明之外，尤重传神。这种传神写照艺术为摄影照片所不能代替。因此，整理我国传统肖像画，从中汲取前人留下来的宝贵艺术创作经验，对今天的肖像画创作仍具有重要的借鉴作用。

1997年8月于古风堂

## Portrait Paintings of Huizhou in the Ming and Qing Dynasties

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Shi Gufeng

Chinese portrait painting takes a real person in the present day or a personage in history as the object and the lifelike portrayal of the features of the face is required. A portrait should achieve a likeness not only in appearance, but also in spirit. Portrait was then called “Chuanshen” (vivid portrayal), “Chuanzhen” (truthful portrayal), “Xiezhen” (portrayal of the real), “Xiezhao” (portrayal of the original) and “Rongxiang” (picture of the face). Today paintings of this kind are called portraits or portraitures. Portrait painting is different from figure painting. Pictures of beautiful women, historical tales or mythic legends, and pictures of manners are all excluded from the category of portrait painting.

China's portrait painting has a long history. Historical documents show that it started from the Qin and Han Dynasties, advanced with great strides in the Tang and Song Dynasties, and prospered in the Ming and Qing Dynasties. The silk picture-*The Jade Dragon Going to Heaven* unearthed from the tombs of the Chu in the Warring States Period is a portrait of the man in the grave. The silk pictures of Tomb No. 1 of the Mawangdui, and frescoes of the Tombs of the East Han are also portraits of the men in the graves. In the Jin-Tang Period portrait painting developed to a new stage. Literati and court painters were good at “Xiezhao”. Gu Kai-zhi, Xie He and other painters attached importance to painting the eye, emphasizing conveying the spirit through the appearance. In the Tang and Song Dynasties portrait painting was valued by the court. Painting range became larger. Meritocracy, emperors, ministers and generals, also common people were taken as the objects. Painters produced many paper and silk scrolls such as *The Emperor's Carriage*, and *Emperors of the Past Dynasties* by Yan Liben of the Tang Dynasty; *Han Xizai at a Night Feast* by Gu Hongzhong of the Five Dynasties, and *Listening to Dulcimer* by a painter of the Song Dynasty, in which the shapes are so accurate and lifelike, which reflects the high artistic level of portrait painting of the Tang Dynasty. In the North Song Dynasty there spread many portraits of the emperesses. They were worshiped in the sacred temples as “Yurong” (the face of the royal). In these portraits images are solemn in facade, faces have distinctive individualities. They can be considered as the earliest “Rongxiang.”

After the South Song Dynasty figure painting gradually separated from portrait painting. Portrait painting went among the people. With “Chuanshen” as its main task it became more and more professional and independent. In the Yuan Dynasty landscape painting grew to be the main current in the painting circles. Portrait painting fell into a tramping and vulgar skill for artisans. Painting was listed among the nine schools of thought and painting shops were among seventy-two occupations. The skill of “Chuanshen” was always popular among the people. Painters made a living upon it. Unfortunately these painters were not recorded in history. From the Yuan and Ming to Qing Dynasties figure painting gradually declined. A large number of portrait painters made their appearance. The most famous ones are Wang Yi, Shen Xiyuan, Shang Xi, Zeng Jing, Xie Bin, Xia Gao, Jiao Binzhen, Yu Zhiding, Luo Pin, Ding Gao, Gai Qi, Fei Danxu, Ren Yi and Xu Gu. Painters of different schools and different styles were active in the painting circles.



For portrait painting there are deep-seated traditional skills and penetrating and incisive theoretical works—"Huajue", "Diyang"(Fenben). Those handed down are *Secret of Xiexiang* by Wang Yi of the Yuan Dynasty, *Knacks of Chuanzhen* by Weng Ang of the Ming Dynasty, *Knacks of Chuanshen* by Jiangli, *Understandings of Chuanzhen* by Ding Gao, and *Jiezhou's Learning of Drawing* by Shen Zongqian, of the Qianlong Period of the Qing Dynasty. All are good summing-ups and detailed introductions of the experience of the traditional skills. They are a precious historical and cultural heritage.

Portrait painting at different dynasties went through deep changes in its development, different schools and various styles were formed. Local painters were active in their creations. Many fine works of anonymous painters are left. Their experience is worth consulting.

This paper shall confine itself to the development of portrait painting in the Ming and Qing Dynasties.

Huizhou is the home of philosophers Zhu Xi, Cheng Yi and Cheng Hao. The Cheng-Zhu School of Philosophy had its profound influence upon Huizhou. People of Huizhou were much confined by the feudal ethics and the patriarchal clan system. Under the feudal ethical codes merchants from Huizhou came back to build houses, erect memorial temples and archways, compile family trees and paint "Rongxiang" for their ancestors to spread influence of their patriarchal clans. Huizhou people called portrait "Rongxiang". During the Spring Festival every family lighted lanterns, put up door couplets and hung Rongxiang of their ancestors. In memorial temples were hung lanterns, candle lights and portraits of the clan, temple, and patriarch leaders, and tablets of ancestors. The celebration activity lasted from the Spring Festival to the Lantern Festival. This folk custom was kept till the eve of Liberation of 1949. Officials, merchant princes gathered in village towns. They advocated "filial piety" and paid great attention to ancestral portraits. Hence in annual festivals and family celebrations there was a great demand for "Rongxiang" and "Xingletu" (merry-making drawing) in life time. So the trade of drawing Rongxiang developed in a big way during the Qianlong Period. As a doggerel goes, "Gold is the drawing of the face, silver is the drawing of the flower, and the drawing of waters and mountains leads to begging." Ancient Huizhou had a large population, but the fields were scanty. Hence commerce and handicrafts prospered. Several skills were spread among the people and local painters gathered together. Their skills were superb which were passed on only among master and apprentice, and father and son. People learned painting through "Huajue" (secret of drawing) and Koujue (a pithy formula) handed down through the lips of the people. The skill of drawing was a topsecret, as living solely depended upon it. "Diyang"(Fenben-master copy) was especially treasured, and even more kept from others, as the saying goes, "You can look at the mandarin duck embroidered, but you can never be let know the way to make it." The backward keeping-secret practice thus came into being.

In the early 1950s I went over to Huizhou to investigate and collect antiques. Then the movement of breaking through the feudal superstitions was in full swing. Multitudes of clan registers and ancestral portraits became wastes and were scattered here and there. The ancestral portraits were viewed as vulgar things. Few people liked to buy and collect them. Most of the portraits were destroyed, and many important historical data were lost. I picked up what others abandoned and gathered more than 100 portraits of the Ming and Qing Dynasties. Many bear no names of painters. I visited old people, veteran artists, and dependents and descendants of late artists in order to find authors of the portraits, and the time and the place when and where those pictures



were produced. In the course of doing this I happened to get some important historical data including some “Hua jue” and “Diyang”.

From the investigation I came to know that the local portrait painting of Huizhou began to appear in the South Song Dynasty, and flourished in the Ming and Qing Dynasties. It had a history of about six hundred years. The time from the Wanli Period of the Ming Dynasty to the Qianlong Period of the Qing Dynasty (C. 1573-1795) was its heyday. Portraits produced before the Ming Dynasty are rarely handed down, and we have seen some facsimiles of the portraits of the Song and Yuan Dynasties. From the portraits and “Diyang”(Fenben) kept in Anhui Provincial Museum we can see the portraits of Huizhou produced in the early Ming Dynasty inherited the traditional techniques. In these portraits, like the ordinary plain and simple style of drawing of the Song and Yuan Dynasties, line was used to draw the outline, fine stroke was applied to locate the five organs, with light ink to set off and colour line to make clear the five organs. The method belongs to the traditional single line coating. In the middle period of the Ming Dynasty there was improvement and development in the techniques. Ink and colour were used to strengthen the light and shade of the face, engendering a very strong stereoscopic feeling. The typical local style was thus formed. The portraits of Huizhou in the late period of the Ming Dynasty were influenced by the “Mogu Method” of the Zengjing School painters. Ink was mainly used in portraying light and shade, and concave and convex of the face; layers upon layers of ink were applied to achieve vividness and lifelikeness. The local painters learned from outside techniques. Traditional approaches mixed with the techniques absorbed from the outside. Thus the portrait painting developed to a new high.

In the Qianlong Period the city of Yangzhou, with a highly developed economy, became a galaxy of talents. Many painters gathered there. Among them were some versed in painting. They were Jin Nong, Luo Pin, Hua Yan, Gao Fenghan and Min Zhen and Ding Gao. Ding Gao was also a painting theoretician. His skill of “Chuanshen” was outstanding which caught the eye of Huizhou merchants. They introduced his work *Outstandings of Chuanshen* into the Huizhou district. The book was widely scattered among the local artisans. The outstandings of Ding Gao fused into the local traditions gave great impetus to the development of portrait painting in Huizhou.

From one hundred and sixty portraits of “Rongxiang” and “Diyang” collected from Wuyuan and Xiuning Counties we can see new explorations made in the improvement of skills of portrait painting in Huizhou in the years of the Qianlong Period. Line was chiefly used to outline the part of face. Light ink and heavy colour were applied to set off. Light and shade, concave and convex were painted with colour. Colour line was used to portray facial features and five sense organs. Hence ink and colour became a unified entity. The skin colour of old and young, their shades of the face, freckles, moles, and nevus of the aged and the eye disease were so clear-cut and lifelike. The characteristics of portraits at this time might be summed up as follows: Importance was given to both ink and colour, the image was exact, the character was distinct; a stronger stereoscopic feeling was brought forth. All this showed a peculiar style-the style of the epoch of portrait painting of Huizhou.

Portraits of Huizhou in the late period of the Qing Dynasty were influenced by foreign skills and paintings of the Haishang School. Painters produced Merry-making Drawings for famous persons along with Rongxiang, thus enriching the content of portraits. Character's motions, and background of garden, wood, flower and tree were added. Yu Gui was a painter from Yixian

County in the Daoguang Period of the Qing Dynasty. Images in his Diyang and *Xingletu of Yu Zhengxie* are easy-going and natural. They were chiefly painted with ink, helped with light but elegant colour. Heads of many characters in the Diyang served as Fenben for persons in Merry-making Drawings.

At the Qianlong Period of the Qing Dynasty in Wuyuan County there was a painter named Wang Qilong. He and his son Wang ziji took Xiezhen as the profession for three generations. They depended upon a copy of Ding Gao's *Chuanzhen Xinling* (Understandings of Chuanzhen) and sixty pieces of Wang Qilong's Diyang of Chuanzhen in doing the job. These important documents were collected in 1953 from the descendants of the family.

Ding Gao was from Dantu, another name of his was Hezhou. His family took Xiezhen for the occupation for five generations since ancestor Yuchen. Ding Gao created his masterpiece *Chuanzhen Xinling*, his understandings of how to draw portraits. It is the summing-up of his painting practice of many years. The blockprinted edition of the book is rarely found. But the book may be found in Volume IV of *Jieziyuan Painters' Biographies*. Ding Gao made his personal tacit understanding of drawing public. This is praiseworthy. The book has 2 volumes, 25 chapters with methods of painting of forehead, sense organs, hair, complexion of the face, air of blood explained in great detail. There is an appendix of 49 drawings among which *The General Drawing of the Facial Part* and *The Drawing of Santing Wubu* (three stoppings and five positions) were specially favoured by local painters. A whole set of cants served as the key to the secret and knack of portrait drawing written by our forefathers.

The traditional Chinese Chuanshen skills are different from those skills of western countries in portrait painting. The Chinese Chuanshen skills aim at accuracy of the part, and distinctiveness in portrayal of the features, and attach special importance to Chuanshen-the conveying of the spirit.

Chinese Chuanshen is not to be superseded by the art of photography. We should make a great effort in our study and sifting of the precious experience left over by our forefathers in their artistic creations and try to absorb what is good and apply it to our present day portrait painting.

August 1997  
at Gufeng Hall  
Translated by Zhang Zuwu



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明 妇人容像 明正统四年画，胡暹、袁赞、丛川三人题像赞。



奉

承運

帝勅曰

王治天下必得臣以輔

之是以左股右肱令昭

部尚書黃荷材優德瞻

剛鉞自持贈金紫光祿

大夫

繡衣一襲優老於家以

榮終身使後黃之子孫

承先祖武汝注

我母替

命

定伍年三月 日

上天眷命

中國名臣

威儀標之誠性居之極品之貴

尚書之真遺容儼穆千古

孔神

翰林滕賓

尚書黃荷材真像

天生豪傑出群倫

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張正



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明  
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明 文冕、仲达、子美三人容像 仁寿、可中题。





明 唐白云夫人容像 槐塘唐氏家祠旧藏、黄宾虹题。