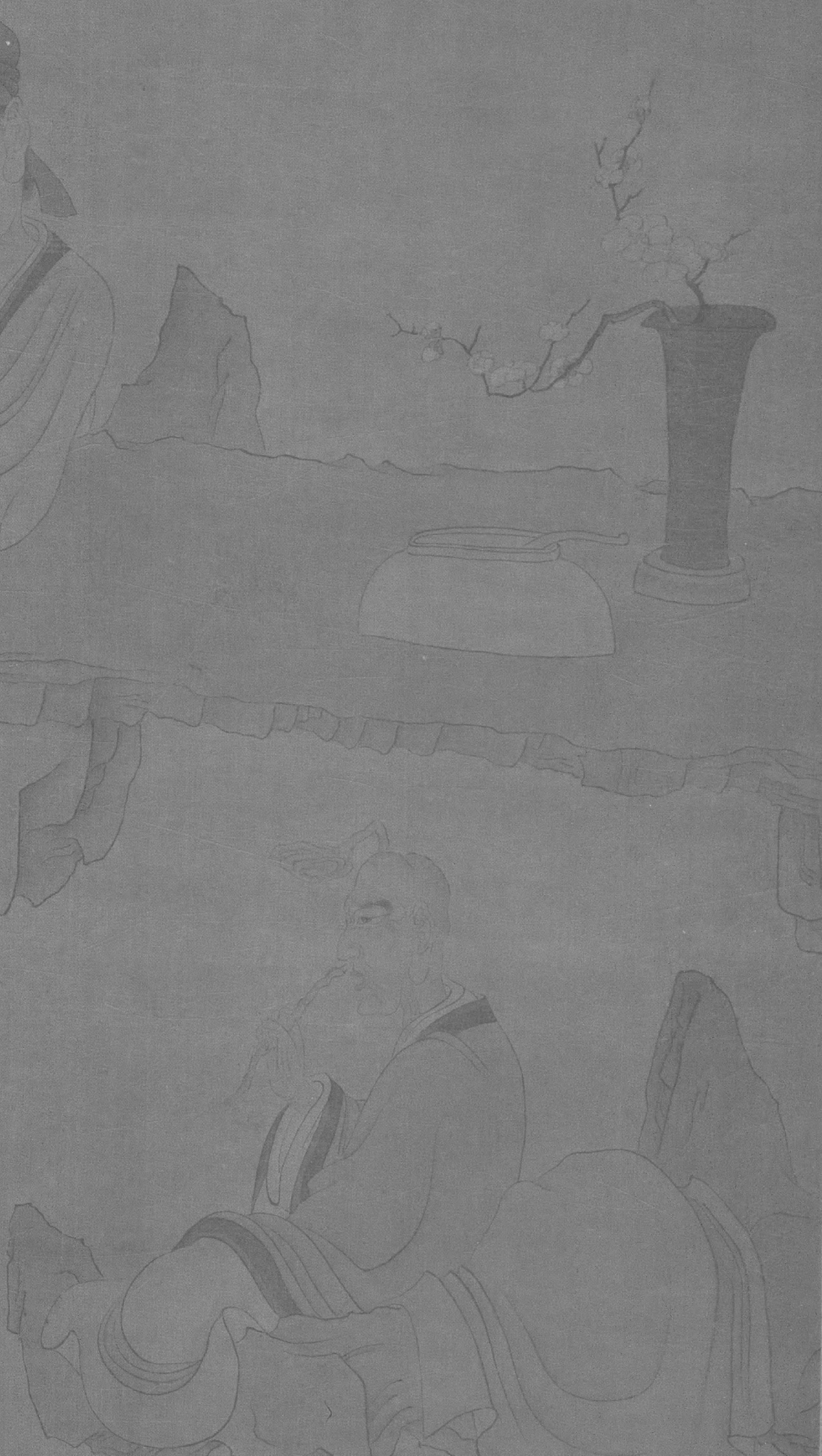


華容世貌
上海博物館藏明清人物畫

ANCIENTS IN PROFILE

Ming and Qing Figure Paintings from The Shanghai Museum

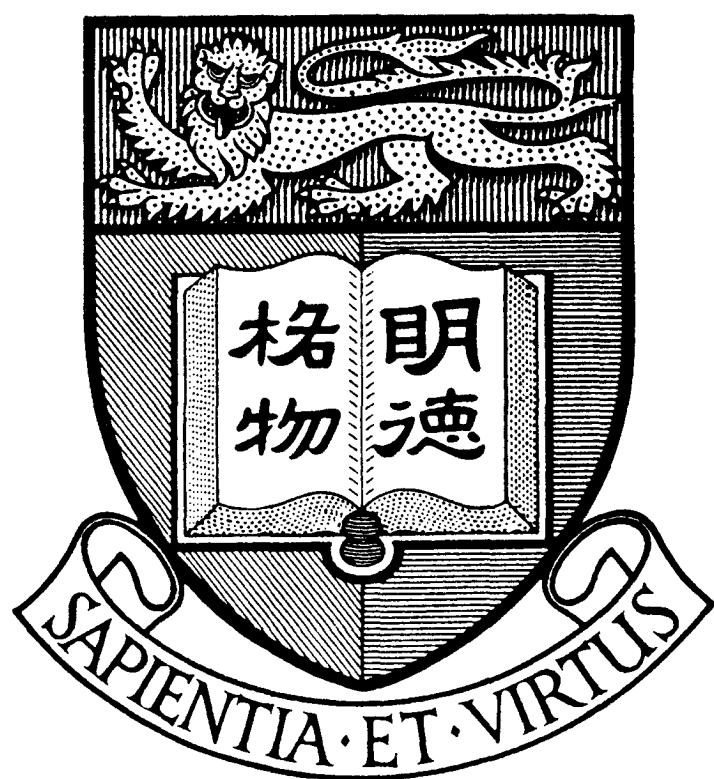


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Ancients in Profile

Ming and Qing Figure Paintings from
The Shanghai Museum

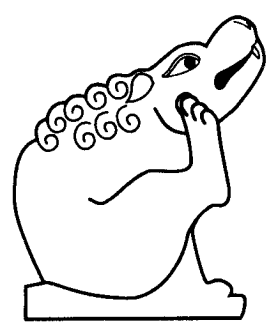
華容世貌

上海博物館藏明清人物畫

24.3.2001 - 10.6.2001

香港大學美術博物館與上海博物館合辦

Jointly presented by
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11	丁雲鵬	洗象圖軸	Ding Yunpeng	Washing the Elephant
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13	袁尚統	寒梅鍾馗圖軸	Yuan Shangtong	Zhong Kui and Winter Plum
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24	石濤	觀音圖軸	Shitao	Avalokiteśvara
25	禹之鼎	嬰孩嬉蝶圖軸	Yu Zhiding	A Child Playing with Butterflies
26	王蓍	雙鹿夾轂圖卷	Wang Shi	Two Deer Carrying a Hub
27	高其佩	指畫添籌圖軸	Gao Qipei	Throwing Chips
28	李璠	文姬歸漢圖軸	Li Yao	Cai Wenji Returning to the Han Court
29	華岳	瞽人說書圖軸	Hua Yan	The Blind Storyteller
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32	羅聘	嬰戲圖軸	Luo Ping	Children at Play
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34	金廷標	仕女投壺圖軸	Jin Tingbiao	Ladies Playing Touhu
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46	任熊	洛神圖軸	Ren Xiong	The Goddess of River Luo
47	任頤	羲之愛鵝圖軸	Ren Yi	Wang Xizhi and the Geese
48	吳嘉猷	百子圖軸三幅	Wu Jiayou	One Hundred Sons
49	沈韶	關羽像軸	Shen Shao	Figure of Guan Yu
50	胡錫珪	仕女圖冊十二開	Hu Xigui	Lady Figures

中國歷史年代表

Chinese Periods and Dynasties

夏 Xia Dynasty	c.2100 — c.1600 B.C.
商 Shang Dynasty	c.1600 — c.1050 B.C.
周 Zhou Dynasty	c.1050 — 221 B.C.
西周 Western Zhou	c.1050 — 771 B.C.
東周 Eastern Zhou	770 — 256 B.C.
春秋 Spring and Autumn	770 — 476 B.C.
戰國 Warring States	475 — 221 B.C.
秦 Qin Dynasty	221 — 206 B.C.
漢 Han Dynasty	206 B.C.— A.D. 220
西漢 Western Han	206 B.C.— A.D. 8
新朝 Xin Dynasty	9 — 23
東漢 Eastern Han	25 — 220
三國 Three Kingdoms	220 — 280
魏 Wei Kingdom	220 — 265
蜀 Shu Kingdom	221 — 263
吳 Wu Kingdom	222 — 280
晉 Jin Dynasty	265 — 420
西晉 Western Jin	265 — 317
東晉 Eastern Jin	317 — 420
南北朝 Northern & Southern Dynasties	420 — 589
北朝 Northern Dynasties	386 — 581
北魏 Northern Wei	386 — 534
東魏 Eastern Wei	534 — 550
西魏 Western Wei	535 — 557
北齊 Northern Qi	550 — 577
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南齊 Southern Qi	479 — 502
梁 Liang	502 — 557
陳 Chen	557 — 589
隋 Sui Dynasty	581 — 618
唐 Tang Dynasty	618 — 907
五代 Five Dynasties	907 — 960
遼 Liao Dynasty	907 — 1125
宋 Song Dynasty	960 — 1279
北宋 Northern Song	960 — 1127
南宋 Southern Song	1127 — 1279
金 Jin Dynasty	1115 — 1234
元 Yuan Dynasty	1271 — 1368
明 Ming Dynasty	1368 — 1644
清 Qing Dynasty	1644 — 1911

明 Ming Dynasty	
洪武 Hongwu	1368 — 1398
建文 Jianwen	1399 — 1402
永樂 Yongle	1403 — 1424
洪熙 Hongxi	1425
宣德 Xuande	1426 — 1435
正統 Zhengtong	1436 — 1449
景泰 Jingtai	1450 — 1456
天順 Tianshun	1457 — 1464
成化 Chenghua	1465 — 1487
弘治 Hongzhi	1488 — 1505
正德 Zhengde	1506 — 1521
嘉靖 Jiajing	1522 — 1566
隆慶 Longqing	1567 — 1572
萬曆 Wanli	1573 — 1620
泰昌 Taichang	1620
天啟 Tianqi	1621 — 1627
崇禎 Chongzhen	1628 — 1644
清 Qing Dynasty	
順治 Shunzhi	1644 — 1661
康熙 Kangxi	1662 — 1722
雍正 Yongzheng	1723 — 1735
乾隆 Qianlong	1736 — 1795
嘉慶 Jiaqing	1796 — 1820
道光 Daoguang	1821 — 1850
咸豐 Xianfeng	1851 — 1861
同治 Tongzhi	1862 — 1874
光緒 Guangxu	1875 — 1908
宣統 Xuantong	1909 — 1911

前言

春風和暢、萬物欣榮的時節，上海博物館和香港大學美術博物館聯合舉辦的《華容世貌：上海博物館藏明清人物畫》展覽，和香港的廣大觀眾見面了，我們衷心祝願展出圓滿成功。

明、清時代，由於山水畫、花鳥畫的盛行和成就突出，人們對於人物畫的品賞和研究相對顯得較為薄弱。這次展覽，我們精心遴選上海博物館明清人物畫代表作品五十件，它包括了文人畫家、宮廷畫師、職業畫家等各類作者的創作；涵容了歷史事、神話傳說、家教神仙、仕女兒童、文人逸士以及時令風俗等各類主題內容；同時展現多姿多彩的藝術技法風格，其中有不少是鮮為人知的作者和作品，藉以展示這六百年間人物畫發展的概貌，並證明這一時期並非是人物畫衰落的時代。

香港大學美術博物館與上海博物館有著長期的文化藝術交流關係，這次再度合作舉辦《華容世貌：上海博物館藏明清人物畫》，完全是兩館專家們密切合作所致。我們冀望這個展覽能滿足廣大觀眾藝術欣賞的需要，同時能引起海內外學者的興趣和研究。

上海博物館館長
陳燮君

Foreword

In this flourishing spring season, the Shanghai Museum and the University Museum and Art Gallery of The University of Hong Kong jointly present "Ancients in Profile - Ming and Qing Figure Paintings from the Shanghai Museum" to the Hong Kong community. Our best wishes for its every success.

During the Ming and Qing dynasties, landscape and bird-and-flower paintings were more popular than figure painting. The achievements of artists working in these two genres were also more outstanding. For these reasons, the study and appreciation of figure painting remains comparatively weaker. This exhibition presents fifty carefully selected works from the collection of the Shanghai Museum including works by literati and court painters, as well as professional painters. Subjects are likewise varied, including historical accounts, myths and legends, religious figures, immortals, beauties, children and scholar-gentlemen. There are also depictions of seasonal practices, customs and habits. In addition, these paintings display a rich variety of skills and painting styles, encompassing the work of a number of artists who are less known and relatively obscure. Together they present a general overview of the development of figure painting over this six hundred year period, and show clearly that it was not an age of decline.

The University Museum and Art Gallery and the Shanghai Museum have had a long history of co-operation. This is another collaborative project and the launching of this exhibition is possible only with the close co-operation of experts from both museums. We hope it will satisfy visitors who come to appreciate these works of art. Furthermore, we hope that it can arouse the interest of scholars to engage in further study and research in this area.

Chen Xiejun
Director
Shanghai Museum

序言

在岩石上，看到數千年前中國人的繪畫，將他們和他們周圍的動物一起畫出來，寫出他們的生活寫照。

在殿堂、家祠、墓室和石窟，以及在留傳下來的早期絹畫，也看到他們記錄的種種生活面貌，也看到他們表達的各樣道釋故事。

總言之，一直至唐代，中國的岩畫、壁畫和絹畫主要是人物畫。

沒有一個中國皇帝不歌功頌德，他們往往命令畫家去繪畫才子功臣，或前朝君主，利用這些不是寫真的“寫真”作品，去訓誡臣民。因此關係，人物畫早已為政治服務。不少畫家為脫離皇權束縛，逐漸轉向繪畫山水、花鳥，去製作一些不易開罪皇帝的另類丹青。自宋代開始，人物不再是繪畫主題，自然景物才是真正的主流。

人物畫到了明清兩代，進一步成為皇權高漲下的犧牲品。在這時期，大部份的人物畫來自宮廷畫家和翰林畫家，他們的創作自由受到一定限制。他們的作品多的是王昭君、關羽、竹林七賢、李白等歷史名人，又或是觀音、和合、鍾馗等道釋仙家。這些丹青所表達的是家傳戶曉的歷史故事，又或抒發一種平安吉祥的精神慰藉。

明代大官董其昌鼓吹中國畫“南北宗”說，抬高了山水畫，標榜出文人畫，使到人物畫愈來愈不受重視，幾乎把中國繪畫疆化在士大夫階層。其實畫家們都知道寫人物最難，不單祇需求形似，還要神情生動，所以絕不容易製成一幅出色的人物畫。

這次展覽的作品是一筆珍貴文化遺產，代表中國畫家在過去的一段創作歷程，當中沒有偉大的中國河山景貌、或勁草嬌花，而是讓我們去看看中國人筆下的中國人臉孔，看看這些臉孔能帶給我們幾許情趣、啟迪和傾心。

在今天和明天，畫家們再不須去歌功頌德，或刻意去求神保佑，但他們應繼續努力，將可喜的和不可喜的中國人臉孔記錄下來，將這份悠久的文化遺產發揚開去。

最後，我在這裡衷心感謝上海博物館和北山堂基金。

香港大學美術博物館總監
楊春棠

Preface

Painting in China can be traced back thousands of years in rock painting. These early painters depicted themselves, their animals and their way of life. We also see many aspects of the lives of people of the past in palatial chambers, ancestral halls, tombs, caves, and on early silk pieces, as well as figural depictions in Taoist and Buddhist stories. In general, from the ancient past to the Tang dynasty, the subject of Chinese rock paintings, murals and silk paintings were human figures.

All of China's emperors glorified their achievements and virtuous deeds. Often, artists were commissioned to record the likenesses of talented men, devoted officials or past emperors. These fictitious "portraits" were used to instruct and influence officials and the people alike. Hence, figure paintings have long been used to serve politics. To free themselves from the bonds of imperial control, some painters turned to the painting of landscape or birds and flowers, producing works that would not offend the emperors. From the Song dynasty onwards, the depiction of figures was replaced by landscapes as the major theme of paintings.

In the Ming and Qing dynasties, the development of figure painting suffered under increasing imperial dominance. During this period, most figure paintings were executed by court or academy painters whose freedom of expression was, to a certain extent, restricted. Their works were mainly the depiction of celebrated historical figures like Wang Zhaojun, Guan Yu, the Seven Sages of the Bamboo Grove and Li Bai, or Taoist and Buddhist figures like Guanyin, He He and Zhong Kui. These paintings narrated popular historical stories or brought spiritual peace by conveying solace and auspicious wishes.

The Ming official, Dong Qichang, espoused the existence of a Southern and Northern School of Chinese painting. He raised the status of both landscape and literati painting resulting in figure painting becoming even more neglected. The art of painting was confined almost exclusively to the social class of literati and officials. All artists realize that the difficulty in painting figures is not in depicting their external features, but in capturing the uniqueness of spirit and expression of a character. It is not easy to produce an excellent figure painting.

In neither showing the magnificence of China's physical landscape nor describing the delicate beauty of flowers, and grass bending resiliently in the wind, this exhibition focuses on a single pursuit of artists of the past. The works in this exhibition feature a valuable aspect of our cultural heritage in allowing us to see ancient Chinese faces through the brushstrokes of painters of the past, and thus experience how much they can intrigue, inspire and move us today.

Nowadays, there is no need for painters to glorify the achievements and virtues of rulers nor to consciously seek blessings from the gods. Instead, they should continue to work hard in recording the many faces of the Chinese and allow our cultural heritage to continue to grow and thrive.

Finally, I wish to convey my sincere gratitude to the Shanghai Museum and to the Bei Shan Tang Foundation for making this exhibition possible.

Yeung Chun-tong

Director

University Museum and Art Gallery

The University of Hong Kong

色彩繽紛的明清人物畫

單國霖

上海博物館

中國人物畫經歷了唐宋時代的興盛，至元代以後，隨著文人畫的興起，山水畫上升為主流畫科，人物畫逐漸退居次要地位，由此相應進入低潮時期。明清兩朝為封建社會的後期，統治者加強政治專制制度，作為儒家推行“仁政”手段的藝術教育不復像前朝那樣受到重視，從明清兩朝宮廷畫院機構設置的鬆散、隨意狀況，就可說明這一點。同時，繪畫作品發揮“成教化，助人倫”、“發明治亂，指鑑賢愚”的社會教育功能也逐漸弱化，而文人畫家提倡抒情表意的藝術觀念滲透到各個畫科，人物畫的題材選擇、表現方法和藝術趣味，都發生了急劇的變化，遭變的總體趨勢是減弱人物畫的教化功能和政治色彩，強化作品的觀賞性、表現性和形式美感。

本特展選取了明清六百年間各時期代表畫家的作品五十件；作者包括了文人畫家、宮廷畫家和職業畫家各個層面；作品的題材盡可能廣泛，包容歷史故事、神話傳說、宗教神仙、仕女孩童、文人逸士以及時令風俗等各類主題；技巧方法涉及工筆重彩、白描、水墨寫意、工筆兼寫意、指畫等形式，力圖多角度地反映明清人物畫多姿多態的面貌和流光溢彩的藝術成就。

明清人物畫就內容立意和藝術格調而言，從唐宋時代注重適應帝王貴族、士大夫的政教需要和高雅的審美品味，逐漸轉向迎合文人階層和商賈平民抒情、觀賞需求的層面上來，這一歷史性的遞變是以漸變的方式進行的，至後期愈加明顯。

歷史故事題材在明清時代依然流行，但內中政治道德的涵意明顯地淡化。明前期畫家郭詡的《人物仕女圖》（展品1），分別描寫西周初伯夷、叔齊採薇首陽山，晉武帝時胡貴妃以鹽漿灑地引羊車載帝前來，漢武帝時陳皇后長門幽思等三組歷史故事，尚含有宣彰忠君殉國的政教意義和表露同情宮廷妃嬪的勸諫之意。到明中期尤求的《昭君出塞圖》（展品8），則側重於情節的展示和場面的鋪敘。圖中崇山峻嶺、板橋湍流、荒漠飛鴻等景物，昭君舉袖遮面和護送騎隊舉步維艱的動態，極力渲染出塞旅途的艱辛，末段帳篷前匈奴單于和隨從列隊迎候的場景，完成了昭君出塞的故事全程。在此，故事的敘述性和人物情態刻劃的生動性，掩蓋了這一歷史事件的悲劇色彩，作者旨在加強作品觀賞性的用意是十分顯然的。

清代人物畫家，對歷史故事作了更為通俗化的詮釋。如清李瑤的《文姬歸漢圖》（展品28），選取蔡文姬戀戀不捨辭別一雙幼小兒女，隨漢使歸漢的情節，突出表現母子親情的人性。華胥的《甄妃晨妝圖》（展品36），以三國魏曹

植的《甄妃賦》（後改名為《洛神賦》）為原材，描繪一位清晨起身，無心理妝，情意慵懶的女子，借甄妃被曹丕奪娶後鬱鬱寡歡的情節，寄託了對獨守空房內心淒怨女性的憐惜之情，女子形象楚楚動人。賦予濃重的人情味和注重人物形象的情感感染力，構成明清歷史故事畫的特色。

自元代以來，士大夫文人畫家逐漸佔據畫壇的主導地位，文人畫家熱衷於表現古代高人逸士的遺聞逸事和文人清閒優雅的生活方式，這種風氣並擴散到職業畫家之中。明中期浙派畫家張路的《停舟待月圖》（展品3），繪寫文人夜間停舟崖下，持酒盃賞月的悠然情態，立題高雅，而童子酣睡和文人瀟灑神態的刻劃，卻帶有職業畫家的精能功力。另一位浙派畫家汪肇的《虎溪三笑圖》（展品4），取東晉時廬山僧慧遠送好友陶淵明、陸修靜下山過虎溪，猛虎大吼，三人相視而笑的傳說，這一故事宋代以來為畫家津津樂繪。汪肇摘取三人拍手拱拳忘形大笑的細節，誇張人物的動作和表情，手法通俗生動，富有諧趣。蘇州地區職業畫家周臣所繪《踏雪行吟圖》（展品5），用十分精到的技法，表達出文人雪天行吟江畔的灑脫情態。

傳統敘事式的表現方法依然為人物畫家所青睞。明後期文人畫家李士達所作《竹林七賢圖》（展品12），極其詳盡地鋪敘山林環境，長松巨柏、叢竹蕉林、溪河疊泉，景色清幽怡人。其間七位高士或彈琴撥阮、或石壁題詩、或濯足泉流，以生動的行為細節，表現出他們放浪不羈、縱情肆志的性格精神，有頗強的視覺觀賞性。清後期闕嵐的《李白吟詩圖》（展品37），同樣精細地描繪宮殿庭院的優雅景致，詩人李白揮毫寫詩，周圍妃嬪簇擁。這番情景不由令人聯想到李白製清平樂詞，被宮人譜曲彈唱的逸事。

明清時代人物畫還有一種表現方法，即淡化環境和情節的記述性，著重刻劃人物的性格特徵和精神狀態，可稱為傳神寫意法，得到長足的發展。明末文人畫家張風的《踏雪尋梅圖》（展品20）是一件典型作品，畫家祇用極簡練的線條，勾劃出文人騎驢的形象，不作任何背景，而從人物戴風帽、拱袖和驢子緩緩踏步的動態中，領略到“踏雪尋梅去”的詩意，具有虛擬化的藝術特色。清“揚州八怪”之一的黃慎，畫《東坡玩硯圖》（展品30），突出表現一代文豪全神貫注賞玩石硯的神情。晚清蘇六朋的《太白醉酒圖》（展品43），通過刻劃李白酒醺後步履踉蹌、內監扶持的動態，活脫脫地表現出詩人“斗酒詩百篇”的豪放不羈的性格特徵。

神話傳說和宗教神仙題材，在魏晉南北朝至唐宋時代，曾經盛極一時，這

誠然與當時狂熱的宗教（佛、道教）信仰和帝王的大力提倡密切相關的。明清兩代，佛教和道教在政治上的權勢逐漸消失，宗教畫的製作遽然減少。正如明萬曆年謝肇淛在《五雜俎》中指出的：“至於神像及地獄變相等圖，則百無一矣。”由帝王貴族扶持的宗教信仰，逐漸轉為下層民眾的神祇信奉，供奉的對象也傾向於能給人們帶來福壽安康和消災弭禍的佛道及神話傳說中衍生出來的神仙、聖靈。畫家塑造的神靈形象，也不像前代那樣神聖、威嚴，而是可敬可親，充滿人間的情感色彩，甚至有的還帶有戲謔的諧趣。如明張靈的《織女圖》（展品7），與其說是渺渺天界中的織女仙娥，毋寧看作是一位勤勞質樸的紡織村姑。

歷來被世人尊奉的觀世音菩薩像，被畫家賦予更多慈和親切的人情味，如徐渭所畫的《馬郎婦圖》（展品10）。馬郎婦傳為觀世音的化身，或稱魚籃觀音，在畫家筆下全然是一個樸素的漁婦形象。清初畫僧石濤所繪的《觀音圖》（展品24），端莊清秀，俯首垂目，似乎在傾聽世人的訴說和祈求。清末劉彥沖的《送子觀音圖》（展品41），儼然是一幅慈母親子圖，形象的親切平易，給信奉的人們帶來更多的信任和慰藉。

明清流行的神仙像，已經脫出了佛道經典中的神祇範圍，加入許多民間百姓信仰的傳說仙聖，甚至古代英雄，例如鍾馗、和合二仙、寒山拾得和被神化的關羽等。

鍾馗是唐宋以來流傳的神靈，其相貌醜陋而正氣凜然，宋時常繪成門神以鎮魔壓邪。而在明清畫家的筆下，卻充滿著諧趣。如明袁尚統所繪的《寒梅鍾馗圖》（展品13），鍾馗手拈一根竹針，豎眉瞪眼，似在覓捉鬼魅，憨態可掬；清方薰的《鍾馗像》（展品38），則畫一個小鬼諂媚地向鍾馗跪獻食盤，鍾馗咧嘴拍掌，一副得意的樣子。這些鍾馗像，全無降魔伏鬼的莊嚴相，而是充滿著凡人的喜怒情感，惹人喜愛。

和合二仙是清代民間流傳的二聖，依附為唐時天台寒巖寺寒山和國清寺拾得二位高僧，兩人契同兄弟，拾得手持荷花，寒山手捧圓盒。荷盒二字與和合諧音，故人們稱之為和合二仙。清吳湘的《和合二仙圖》（展品14）和華冠的《寒山拾得圖》（展品35），分別繪寫二人在海邊和樹下席地款談，形貌年青忠厚，笑容滿面，不像禮佛修禪的高僧，儼然是一對親密無間的兄弟。畫家藉此寄寓和（荷）諧合（盒）好的涵義。仙聖畫像演變成為吉利和美的喜慶畫，反映了仙道畫走向世俗化的趨勢。

古代英雄被神化的對象，莫過於三國時的關羽，經史書的渲染，關羽被奉

為忠義勇武精神的典範，其封號歷代不斷提升。他卒後即被進諡壯繆公，宋時加封為武安王，明萬曆中封為協天護國忠義大帝，後世尊為關帝，許多地方並修建關帝廟以奉祀。關羽的形象在明初宮廷畫家商喜的《關羽擒將圖》中，已初步定型：關羽赤面單鳳眼，美鬚髯，頭束幘巾，形貌威嚴英武。清初沈韶所繪《關羽像》（展品 49），關羽端坐虎皮椅上，神態莊重，周倉持刀護衛，一無背景，具有神像的性質。這種新造的神尊出現，反映了民眾景仰忠義精神的信仰意識。

婦女題材在晉至兩宋的前期繪畫中佔有重要地位，傳為東晉顧愷之的《女史箴圖》（唐摹本）便是最早的一件貴族仕女畫傑作。唐、五代仕女畫盛行一時，產生張萱、周昉、周文矩等優秀的仕女畫名家。明清兩代的仕女畫，在承襲前代的同時並有所拓展。其中注重情節安排、場面宏大的圖式，不乏佳作。如明末黃卷的《嬉春圖》（展品 18），描繪宮中女子春天在宮苑裡蕩舟遊湖、踏青賞景、弦樂彈奏、品茗嚐果等活動，佈置水榭敞亭、桃紅柳綠、修竹蕉林等環境，春色宕瀉怡人。畫家並不在於表現宮女生活的歷史真實性，而意在表達對欣欣向榮春天歡樂生活的憧憬，引起人們愉悅的審美感受。另一幅清代宮廷畫家丁觀鵬的《乞巧圖》（展品 33），以農曆七月七日乞巧節為主題，藉此展現宮廷妃嬪和宮女暫時擺脫長期寂寞惆悵的心情，興高彩烈地聚會嚐果、擺案祈求智巧的場景，洋溢著活躍歡快的氣氛。

表現單體仕女形象的圖式，在明清兩代明顯地增加。這類作品旨在刻劃各階層女子的心緒情感，並富有詩的意境。清閔貞的《紈扇仕女圖》（展品 31），寫一位窈窕婀娜的女子，手持紈扇托腮倚樹而立，那凝思迷惘的神情，似乎滿懷難以排遣的惆悵情緒，令人不勝憐惜。姜壘的《仕女圖》（展品 39），同樣塑造了一位東風無力扶弱軀的嬌柔女子，其淒怨的情態，楚楚動人。清末胡錫珪的《仕女圖冊》（展品 50），則以詩詞為題，描繪女子嬉春、納涼、秋思、詠詩等種種活動情態，以景托情，以詩抒懷。這種詩畫配合的格式為新創的仕女畫表現形式，流行於清代。

明清仕女畫的形相，與唐宋時代比較，有較大的演變。唐代仕女面相圓潤，形體豐腴，頗有雍容華貴的氣度；宋代仕女容貌姣美，身姿修長，舉止端莊，一派大家閨秀的風姿；明清自唐寅、仇英以後，逐漸創造出瓜子臉龐、細目秀眉、削肩纖腰的嬌柔女子類型。這既反映了不同時代的審美品味，同時也折射出明清時代婦女在封建禮教束縛下更為卑弱的社會地位。

與仕女畫幾乎盛衰與共的兒童畫，在明清時代也出現了由雅至俗的遞變。

如果說清禹之鼎的《嬰孩嬉蝶圖》(展品 25)，尚保留著濃重的宋畫遺意，羅聘的《嬰戲圖》(展品 32)，則注重表現兒童的天真童趣。一群聚精會神挑食棗子的孩童，特別是那個爬在樹上採摘棗子的頑童，都十分活潑可愛。清末吳嘉猷的《百子圖》(展品 48)，既寄寓多子多福的吉祥意義，同時淋漓盡致地繪寫了兒童任性嬉玩的歡樂場面，令人忍俊不禁，被無邪的童心所感染。

以時令節日和民間風俗為題材的人物畫，在明清兩代有所發展。這類題材往往寓有吉祥慶賀的意義，更適應平民百姓的心理需求。明周道行的《歲朝觀賞圖》(展品 15)，是一幅元旦節日的賀歲圖：屋內闔家圍坐火爐前，舉杯吃果，老人揮寫賀詩，孩子們敲鑼打鼓，燃放爆竹，賀歲的客人款款而來，一派歡快和融的氣象，寄託了“一年歡賞動頭時”的美好願望。清王時翼的《弦管醉春圖》(展品 22)，通過擊鼓吹管、彈絃唱曲、圍爐把盃、書屋品茗、賓主相揖等細節，通俗生動地渲染出春節歡樂和祥的氛圍。

象徵子孫滿堂、加官進爵和長壽康樂的福祿壽題材，在這一時期頗為流行。明陳宇的《富壽多男圖》(展品 21)，以傳說中的福星為主角，圍繞著眾多的婦女兒童，他們手上拿著和身上掛著的爵杯、尊彝、如意、珊瑚、璽印、玉佩、書冊等物件，無不含有富貴、吉祥的象徵意義。清高其佩的《指畫添籌圖》(展品 27)，是為友人賀壽之作，老者手持竹籌，籌和壽同音，寓祝壽之意。畫家並借題發揮，將籌擴展為治理國家、安計生民、輔翼道義、顯耀家世的籌劃之意，可謂小題大做。然而也反映出作為官員畫家高其佩力圖以繪畫“寓教化”的良苦用心。

民間世俗生活也常被畫家攝入畫面，清職業畫家華岳的《瞽人說書圖》(展品 29)是一件頗有感染力的作品。他描繪盲人一家人在農村樹蔭下支棚彈琴說書，聽者寥寥無幾，真實地反映了民間說書人謀生的艱辛和淒苦。

縱觀這次展覽的作品，大體包括了明清時代人物畫的幾種主要題材類型和多重主題立意，雖說缺少像唐宋時代那種反映重大歷史事件和重要政教意義的宏製巨作，然而在表現民眾世俗生活方面有較大的進展，尤其表徵吉祥、喜慶和祈福求安的主題，遽為增多。歷史故事和傳說神仙的立意，也從借古鑒今和宗教崇拜逐漸轉向審美欣賞和世俗信仰的層面，由高雅趨向通俗，由寫實走向虛擬，是明清人物畫演進的總體走勢，由是造成這一時期雖不輝煌，卻頗為豐富多姿的藝術成就。

明清人物畫在藝術技法和風格方面，承繼著前代的傳統，工筆重彩、白描

和簡筆寫意仍是主要的技法類型，每個畫家又憑藉個人的筆墨修養各有所生發和變格。

明中期畫家杜堇和仇英，在工筆重彩人物畫方面取得驕人的成就，精麗艷逸，無慚古人。從黃卷的《嬉春圖》（展品 18）裡，可以領略仇氏風格的遺韻。此外禹之鼎的《嬰孩嬉蝶圖》（展品 25），為宋畫院精工濃麗畫格的再現。華胥的《甄妃晨妝圖》（展品 36），除了人物形象為嬌柔纖弱的清代美女外，刻劃之精細、色彩之鮮麗，直追宋人。

白描人物畫法，由唐吳道子、五代周文矩和北宋李公麟建立了典範，嗣後餘馨不絕。明尤求的《昭君出塞圖》（展品 8）、丁觀鵬的《乞巧圖》（展品 33）、闕嵐的《李白吟詩圖》（展品 37）、李瑤的《文姬歸漢圖》（展品 28）等，俱用工筆白描方法，精緻地鋪敘背景，刻劃人物的動態、神情，纖毫不遺。線描流暢細勁，多用鐵線描、行雲流水描、柳葉描等古法，雖無色彩，卻依然產生華麗、典雅的美感。

工筆和寫意相結合及簡筆寫意的技法，在明清時代有著長足的進展。浙派畫家吳偉、張路、汪肇等人的作品，直承南宋李唐、馬遠、夏圭派風格，筆法清勁剛硬，頓挫有力，運用蘭葉、折蘆等描法，人物神情誇張，山水樹石更是筆力粗放勁拔，墨色縱肆，強調結構的動勢和筆法的力度，為蒼勁豪放派的代表。同樣師承南宋院體的周臣，在頓挫勁健的用筆中，融入了元人的飄逸和率放，較浙派畫家多一層清逸之氣。

明代中期，以吳派為核心的文人畫重新振起，文人的審美觀念也滲入到人物畫領域。與沈周同時頗有文學修養的郭詡，其所畫的《人物仕女圖》（展品 1），取法元代人物畫的筆法，文秀灑脫，屬文人寫意一格。此後，吳派畫家張靈所作的《織女圖》（展品 7）和錢穀的《擊磬圖》（展品 9），線條流暢清雋，後圖的人物造型並有生拙味，帶有文人畫重意輕形的特點。這種運筆較為自由率放的小寫意畫法，明中期後在文人畫家層裡頗為流行。至清代揚州畫派時，發展成為簡潔疏放的疏筆寫意人物畫，以筆調輕快、秀逸、流利為特色。這在華岳、黃慎、羅聘和閔貞的作品中，都體現了出來。

簡筆寫意人物畫法，在唐宋時代為主流畫風之外的別調和變格，以唐貫休、五代石恪和南宋梁楷、牧谿最為突出。明清時代擅長此法者為數不多。其中明徐渭以大寫意水墨花卉畫開創一代新風，他偶畫人物，也如其花卉畫一樣，逸筆草草，簡練概括，以神馭形，筆趣盎然。清初的張風，則用速寫式的簡練筆

法，畫出像《踏雪尋梅圖》(展品20)那樣極有抽象意味的形象。在這些作品裡，體現出了文人畫家忽略形體的寫實性和情節的敘述性，強調筆墨本身情趣的藝術觀念，為文人墨戲的典型作風。

明代晚期人物畫壇，出現一批創新立異的人物畫家，他們衝破了古典人物畫傳統的規範，加強人物畫造型的虛擬性、抽象性和裝飾性，從而提高了藝術形式的表現力，為人物畫開出新生面。其中陳洪綬、崔子忠、丁雲鵬、吳彬等人是代表性畫家。陳洪綬的人物畫，取法唐宋，又吸收晚明浙江地區木刻版畫的技法因子，重視線條的表現力，線描清圓細勁，如鐵鉤銀劃。人物造型誇張，帶有變形，善於刻劃對象的性格神態，並加以濃厚古艷的重彩，作品富有裝飾性。此外，崔子忠飲譽北方畫壇，與陳洪綬有“南陳北崔”之稱。其造型亦作誇張，筆法戰掣似“金錯刀”，頗有個性特色。同時期的丁雲鵬，以畫佛像著名，筆力勁挺，形象相貌奇偉，神姿颯爽。

陳洪綬造型怪誕，富有裝飾意趣的人物畫風格，對晚清上海畫派的三任(任熊、任薰、任頤)產生深遠的影響。任頤在學習陳洪綬的基礎上，又融合華嵒鬆秀疏放的筆意、費丹旭流暢柔婉的線描，加之吸取西洋畫的解剖法，最終建立造型準確、筆調剛柔相兼、構圖奇崛生動的人物畫風格，為近代畫壇帶來一股清新之風。

清代另有一些異調別出的畫家，如高其佩的指畫人物，憑藉指頭、指甲和手掌在絹素上勾線運墨的特殊手法，產生峭勁、生辣、率逸、獷放的筆墨效果，奇趣橫生。近代虛谷又以形相奇譎、線條冷峭、遲澀而自成一格。

概而言之，明清人物畫雖然總體處於低潮階段，但並非毫無創造可言。傳統的典範風格依然得到沿續和生發，文人寫意畫憑著畫家個人的秉賦，顯示出多姿的技法形態。一批勇於衝破陳規、抒發個性精神的畫家，從古典風格和民間藝術中吸取借鑒，在造型、圖式結構和色彩等方面，標新立異，加強筆墨意趣和虛擬化、裝飾性等形式感，從而為人物畫帶來生氣和轉機，並給予後世重要的啟示。

The Resplendence of Ming and Qing Figure Painting

Shan Guolin
Shanghai Museum

Figure painting enjoyed a period of prosperity in the Tang and Song dynasties, but after the emergence of literati painting, its importance was superceded by landscape painting in the Yuan dynasty. The Ming and Qing dynasties saw the end of feudal society, consequently the Confucian practice of using art education as a means of humanitarian rule no longer received the same attention as it did previously. This is clear from the loose organization of the Ming and Qing imperial art school. The social functions of painting in education and improving human relationships, to control the restless or to enlighten ordinary people gradually diminished. At the same time, literati painters propagated the ideal of treating art as a form of expression in its own right. This concept permeated among artists working in all genres and led to drastic changes in subject matter, methods of presentation and the aesthetic aspects of figure painting. Generally speaking, the trend was less towards figure painting as a tool for didactic and political purposes, while emphasizing their power of expression and formal beauty.

This exhibition features 50 works that represent different periods of the six hundred years covered by the Ming and Qing dynasties. Artists include literati painters, court painters and professional painters. Effort has also been made to include as many types of subject matter as possible. There are historical events, myths and legends, religious figures and immortals, ladies and children, scholars and men in seclusion, folklore and customs. As for technique, there are richly coloured (*gongbi*) paintings, pure-line (*baimiao*) paintings, (*xieyi*) ink paintings, paintings done in a combination of *gongbi* and *xieyi* techniques, finger paintings etc.. The selection has been so made in order that the varieties and resplendence of figure painting in the Ming and Qing periods can be captured and reflected from different perspectives.

In terms of content and artistic styles, Ming and Qing figure painting moved away from the practice of the Tang and Song dynasties in meeting political needs and the exquisite aesthetic taste of the imperial court, nobles and officials. It turned towards satisfying the desire of the literati, merchants and ordinary people for works that have emotional expression and please the eye. This development was achieved gradually and becoming more obvious in works of later periods.

Using historical events as themes was still popular during the Ming and Qing dynasties though political and moral implications were largely gone. Guo Xu's *Figures* (cat. no. 1) of the early Ming dynasty depicts three historical incidents: in the early Western

Zhou period, Boyi and Shuqi collecting plants on Mount Shouyang; in the Jin dynasty Emperor Wudi's Concubine Hu sprinkling wet salt on the ground to attract goats that draw the emperor's carriage to stop at her house; and in the Western Han dynasty Emperor Wudi's Empress Chen engaging in deep thought at the door. While they still propound loyalty to the emperor and sacrificing oneself for the country, they also show the painter's sympathy for the imperial ladies. You Qiu's scroll *Expedition of Wang Zhaojun beyond the Great Wall* (cat. no. 8) places emphasis on presenting the plot and narrating the scenes. The painting depicts lofty mountains and rugged slopes, a simple bridge across gushing water, birds flying in the wilderness, Wang Zhaojun raises her hand to hide her face behind her sleeve and the laborious movements of the escorting armies all help to bring out the difficulty of the journey. In the last section, the Hun ruler and his followers wait in a procession in front of tents, thus completing the story of Wang Zhaojun leaving the country. The narrative aspects and vivid depiction of the characters mask the tragic nature of this historical incident. It is obvious that the artist intended to focus on the visual value of the work.

Figure painters of the Qing dynasty gave historical events more commonplace interpretations. Li Yao's *Cai Wenji Returning to the Han Court* (cat. no. 28), for example, shows Cai Wenji reluctantly bidding farewell to her two children to follow the Han ambassador back to Han China. The painter aims to highlight the love between a mother and her children, an important aspect of human nature. Hua Xu's *Lady Zhen Dressing Herself in the Morning* (cat. no. 36) is based on *The Ode to Lady Zhen (Zhenfei Fu)* written by Cao Zhi of the Three Kingdoms period. It depicts a lady who has just gotten out of bed, still feeling idle and not wanting to put on make-up or tidy her hair. Lady Zhen was unhappy and low-spirited because she was forced to marry Cao Pi. The painter uses this plot to express his compassion for lonely women; this one he shows to be pitiable. Touching and with keen attention to the power of figure portraits are characteristics of Ming and Qing paintings that depict historical events.

From the Yuan dynasty onwards, literati painters gradually took over the leading role in painting. They liked to illustrate anecdotes of lofty men and scholar-recluses of the past as well as the day-to-day lives of learned men. This also spread to professional painters. *Waiting for the Moon in a Boat* (cat. no. 3) painted by Zhang Lu, a Zhe School painter of the mid-Ming period, shows a scholar in a boat that has stopped at the bottom

of a cliff. Night has come and the moon has risen. The scholar, a cup of wine in hand and relaxed, admires the beauty of the moon. The subject matter is lyrical while the depiction of the sleeping attendant and carefree scholar shows the meticulousness of a professional painter. *The Three Smiles by the Tiger Stream* (cat. no. 4) is the work of another Zhe School painter, Wang Zhao. The story is about monk Huiyuan of the Eastern Jin dynasty, who lived on Mount Lu. He once went down the mountain to see off his good friends Tao Yuanming and Lu Xiuqing. When the three unknowingly crossed the stream, a tiger roared and the three friends looked at each other and had a good laugh. Since the Song dynasty, this story has fascinated many painters. Wang Zhao chose to depict the moment when the three friends clapped their hands, raised their fists and laughed heartily. He exaggerated their expressions and gestures, a common technique that imbues the work with life and humour. In *Reciting Poetry in Snow* (cat. no. 5), Zhou Chen, a professional painter from the Suzhou area, used highly skillful techniques to show how carefree the man is as he walks through the snow reciting poetry.

Figure painters have a preference for traditional methods of narration. In *The Seven Sages of the Bamboo Grove* (cat. no. 12), Li Shida, a literati painter of the late Ming, depicts the landscape setting in great detail - mountains, forests, pines, firs, heavy growth of bamboo and banana trees, streams, rivers and pools; a scenery that is serene and pleasing. In it the seven sages play their musical instruments, inscribe poetry on the walls of cliffs or wash their feet in the running spring water. Through these lively details, the painter conveys the unrestrained, untamed and carefree spirits of these men which, in turn, has a strong visual impact on the audience. In *Li Bai Composing Poems* (cat. no. 37), Que Lan of the late Qing paints the beautiful scenery of the imperial garden with great detail. Brush in hand, the poet Li Bai is writing poetry while imperial ladies look on. The scene reminds us of the story of court ladies composing music for Li Bai's *Qingpingle*.

Another way of presentation in the Ming and Qing period is to minimize the setting and plot to focus on individual characters and their states of mind, that is, to capture the spirit of the figures. Considerable development was achieved in this respect. A typical example is *In Search of Plum Blossoms in Snow* (cat. no. 20) painted by literati painter Zhang Feng of the late Ming. Here, only abbreviated brushwork is employed to depict a scholar riding on a donkey; no background setting has been provided. Wearing a hood, hiding his hands under his sleeves, the figure and the slow pace of the donkey convey the

poetic mood of seeking plum blossoms on snow-covered ground giving one's imagination full rein. In *Dongpo (Su Shi) Appreciating an Inkstone* (cat. no. 30), Huang Shen, one of the Eight Eccentrics of Yangzhou, depicts the master as he concentrates his attention on the appreciation of an inkstone. In *The Drunken Taibai (Li Bai)* (cat. no. 43), the late Qing painter Su Liupeng shows the poet supported by attendants as he staggers along, thus conveying the carefree spirit of the poet who was capable of composing many poems even when he was drunk.

From the Northern and Southern dynasties through to the Tang and Song dynasties, it was popular to paint legends, myths and religious stories. Without question, this was a consequence of the religious fervour (Buddhism and Taoism) of the people and the encouragement of the ruler. This gradually declined during the Ming and Qing dynasties when the production of religious paintings greatly decreased. During the Wanli period of the Ming dynasty, Xie Zhaozhe pointed out in his *Wuzazu* that, "As for religious images and scenes of hell, there was hardly one in a hundred". Religious worship, once supported by rulers and noblemen, became a kind of folk belief in deities who supposedly granted good luck, peace, health and longevity. These were taken from Buddhist and Taoist stories to become mythical or legendary figures who could keep disasters and problems away. They no longer appear sacred and solemn but become much more approachable possessing human emotions. They are even at times playful. In Zhang Ling's *The Weaving Deity* (cat. no. 7), for example, the goddess of the heavenly kingdom could as well be a hard-working, simple village spinning girl.

Under the painters' brush, the long-revered bodhisattva becomes more benevolent and friendly. An example is found in Xu Wei's *Avalokitesvara with a Fish Basket* (cat. no. 10). The wife of Ma is one of the guises adopted by Guanyin for which she is also called Guanyin with a Fish Basket. Here the bodhisattva is given the image of a simple fishing woman. In *Avalokitesvara* (cat. no. 24) painted by Shitao of the early Qing dynasty, the bodhisattva appears refined and modest. With lowered head and downward glance, she is perhaps listening to the grievances and prayers of the people in this world. Liu Yanchong's *Guanyin Presenting a Little Baby* (cat. no. 41) from the late Qing resembles an image of a mother and child. The kind and approachable image generates added trust and comfort for her followers.

Images of deities popular during the Ming and Qing dynasties went beyond the

gods found in Buddhist sutras. They were legendary deities from folklore and even historical heroes, for example, Zhong Kui, Hanshan and Shide, and Guan Yu, who were elevated to the status of a deity.

Zhong Kui became popular from the Tang and Song dynasties onwards. He had an ugly appearance but was full of the spirit of righteousness. In the Song dynasty, he was often used as a door god to suppress evil spirits. Under the brushes of Ming and Qing painters, he becomes playful and humorous. A good example is *Zhong Kui and Winter Plum* (cat. no. 13) by Yuan Shangtong of the Ming dynasty. In this work, Zhong Kui is hunting for ghosts and spirits, indicated by his raised eyebrows, staring eyes and the bamboo pole he holds in hand. His piercing look reveals a kind of simplicity in purpose and straightforwardness in behaviour. Fang Xun's *Picture of Zhong Kui* (cat. no. 38) depicts a small ghost kneeling down in front of Zhong Kui and offering him food so as to curry favour. Zhong Kui claps his hands and grins in pleasure. These images of Zhong Kui present him not as a solemn suppressor of evil spirits but human, full of human emotions.

"The Two Immortals He and He" were actually two sages in folk tales popular during the Qing dynasty. They are two esteemed monks of the Tang dynasty, Hanshan of Hanyan Temple and Shide of Guoqing Temple in Tiantai (Zhejiang province). They were good friends and treated each other as brothers. Shide's attribute is a lotus flower while Hanshan's is a round box. Both lotus and box are pronounced as *he* in Chinese, homonymous to *he* as in harmony and union. As a result, people call them "The Two Immortals He and He" (The Two Immortals of Harmonious Union). Wu Xiang's *The Two Immortals He and He* (cat. no. 14) and Hua Guan's *Hanshan and Shide* (cat. no. 35) separately portray the two monks engaged in deep conversation by the seaside and under trees. Wearing pleasant smiles, they look youthful and innocent, unlike esteemed Buddhist monks who practice meditation, resembling, rather, two close brothers. The painter uses them to convey harmony and unity. The use of images of deities to bring out auspicious connotations indicates a tendency towards their secularization.

Guan Yu of the Three Kingdoms represents the most deified human being in history. Through exaggerated historical accounts, he has become a role model as a loyal, courageous and righteous master of martial arts. Posthumous titles conferred upon him also elevated his status throughout different dynasties. He was called Duke Zhuangmiao after his death,

Prince Wu'an in the Song dynasty, and Lord of Xietian Huguo Zhongyi in the Wanli period of the Ming dynasty; he is known by later generations as Guan Di (Lord Guan). Shrines are built in many places where people pay respect to him. The prototypical image of Guan Yu is already established in *Guan Yu Capturing a General* by the early Ming court painter Shang Xi - slanting eyes, heavily bearded and with hair tied up and wrapped in a haircloth. He looks sober and authoritative, discreet and powerful. Shen Shao of the early Qing, in *Figure of Guan Yu* (cat. no. 49), paints him sitting on a chair covered with a tiger-skin. He looks solemn and respectful. Next to him stands Zhou Cang, with a big sword in hand. The background has been left empty, giving the figure of Guan Yu a kind of god-like quality, indicating the people's respect for persons with loyal and righteous characters.

Female figures occupy a rather significant role in paintings of the Jin and early Song dynasties. *Admonition of the Instructress* attributed to Gu Kaizhi of the Eastern Jin dynasty (Tang copy) is an early masterpiece that takes noble ladies as its subject. During the Tang and the Five Dynasties periods, lady figure painting was extremely popular, resulting in the birth of great masters like Zhang Xuan, Zhou Fang, Zhou Wenju etc.. During the Ming and Qing dynasties, they inherited previous traditions while achieving new developments. There are excellent pieces that focus on the narrative or present a splendid scene. *Spring Outing* (cat. no. 18) by Huang Juan of the Ming dynasty is one such example. It depicts imperial ladies in springtime, engaged in different activities like taking a boat ride on a lake, walking in the grass and admiring the scenery, playing musical instruments, drinking tea and eating fruits. A pavilion by the water, peach blossoms and willow trees, slender bamboo and banana groves, all brimmed with the pleasant feelings of spring. The painter is not concerned with the historical truth of the lives of imperial ladies, but with expressing his aspirations for a joyous life in the flourishing season of spring and by arousing the viewer's aesthetic feelings. Ding Guanpeng's *Qiqiao Festival* (cat. no. 33) takes this festival which falls on the seventh day of the seventh lunar month as its subject matter. Here court ladies and imperial maids have momentarily forgotten their loneliness and forlornness as they gather to enjoy fruits, and lay the table to wish for wisdom and dexterity. The picture is filled with a joyful and lively atmosphere.

The number of paintings that portray solitary ladies increased markedly in the Ming and Qing dynasties. These works aim to reveal the inner feelings of ladies of different

social levels and are oftentimes poetic in mood. In *Lady Holding a Fan* (cat. no. 31), Qing painter Min Zhen paints a graceful lady leaning against a tree. She rests her chin on one hand and holds a round fan in the other. Anxious and pensive, she arouses tender feelings in the audience. Jiang Xun's *Lady Figure* (cat. no. 39) similarly depicts a slender, weak and gentle lady whose remorsefulness is particularly appealing. In his album of *Lady Figures* (cat. no. 50), Hu Xigui of the late Qing dynasty uses poetry as its theme and depicts ladies enjoying themselves in springtime, relishing the cool air, meditating in autumn, reading poems and engaging in other activities. The scenes convey poetic feelings and the poems are expressive. Combining poetry with painting was a novel way of presenting lady figure painting and was popular during the Qing dynasty.

Compared with those of the Tang and Song dynasties, more apparent changes can be found in lady figure painting of the Ming and Qing dynasties. Tang dynasty ladies have a full rounded face and a heavy body; they show an air of wealth and grace. Song dynasty ladies are beautiful and slender; their movements graceful and modest, behaving like well-bred ladies. Starting with Tang Yin and Qiu Ying, a new prototype is established for female beauties in the Ming and Qing periods. They have a melon-seed shaped face, dainty eyes, fine eyebrows, a small waist and sloping shoulders. Changes in the way female figures are depicted reflect the aesthetic preferences of the different periods and also mirror the inferior social position of women in Ming and Qing society.

The genre of child painting rose and fell in popularity alongside lady figure painting. In the Ming and Qing dynasties, it became more worldly. If the Qing painting *A Child Playing with Butterflies* (cat. no. 25) by Yu Zhiding still retains much of the Song style, then Luo Ping's *Children at Play* (cat. no. 32) concentrates more on the innocent charm of children at play: a group of children are shown engrossed in eating dates; a naughty one is climbing a tree to pick some. They are charming and lively. *One Hundred Sons* (cat. no. 48) by Wu Jiayou of the late Qing period carries the auspicious meaning of begetting many offspring while revealing the playfulness of children at the same time. Audiences cannot help but laugh as they become affected by the children's naiveté.

Figure painting related to festivals and customs also experienced major developments during the Ming and Qing dynasties. Usually carrying auspicious meanings or well wishes, they cater to the psychological needs of the common people. *In Celebration of Lunar New Year* (cat. no. 15) by Ming painter Zhou Daoxing is a work painted for New

Year celebrations. It shows members of a family gathering around a censor; an elderly man writing auspicious poems, children beating drums, sounding gongs and letting off fire-crackers and visitors coming to wish the family luck. The atmosphere is gay and harmonious, implying the wish for gaiety and harmony throughout the year. *In Celebration of Spring Festival with Music* (cat. no. 22), Wang Shiyi of the Qing dynasty brings out the joyful and harmonious atmosphere of the New Year through the depiction of commonplace activities like beating drums, blowing pipes, playing musical instruments, singing, drinking wine and tea and greeting between guests and hosts.

Icons implying many offspring, advancement in official positions, health and longevity were also popular during this period. The legendary God of Luck is the subject of *Wealth, Longevity and Abundant Sons* (cat. no. 21) by Ming painter Chen Zi, which shows him surrounded by women and children. In their hands and on their clothes are hung wine-cups, wine bottles, *ruyi*, coral, seals, jade pendants, books etc., objects that symbolize wealth and luck. *Throwing Chips* (cat. no. 27) by Qing finger painter Gao Qipei is a finger painting executed for a friend's birthday. The bamboo chip the old man holds is homonymous to the word longevity by which the author conveys his well wishes. The author further extends the meaning of the word "*chou*" to the governing of a country, how to implement plans to improve the livelihood of the people, maintain order and righteousness in society and enhance the name of a family. Layers of meaning were included in an otherwise ordinary work. Gao Qipei, as an official and a painter at the same time, tried his best to educate and influence the people through his works.

Painters often take everyday activities of ordinary people as the subject of their works. *The Blind Storyteller* (cat. no. 29) by Qing professional painter Hua Yan, is a touching work. A blind storyteller is chanting stories under a tree backed by music played by other members of his family. He only has a small audience, showing how difficult and pitiable it is for storytellers like him to make a living.

Generally speaking, the paintings chosen for this exhibition cover most of the major themes and subjects of Ming and Qing figure painting. Even though there are not-large-scale works that record important historical events like those projects of the Tang and Song dynasties, they do, however, reflect notable achievements and the increased importance of depicting the lives of the common people. Especially significant is the implementation of auspicious meanings and well wishes. As for historical events, myths

and legends, their didactic and religious value gave way to aesthetic appreciation and the illustration of folk beliefs. They moved from being refined and graceful to better suit popular taste, from the real to the imaginary. These reflect the general trend of figure painting during the Ming and Qing dynasties, that is, though there are no outstanding accomplishments, the period saw the production of a rich collection of varied and interesting pieces.

In terms of artistic skills and styles, figure painting of the Ming and Qing falls within the tradition of previous dynasties. The use of *gongbi* with heavy colour, *baimiao* and abbreviated *xieyi* were still the major techniques. In addition to these, each artist, drawing on his repertoire of painting techniques, was able to bring variation and uniqueness to his works.

Du Jin and Qiu Ying both of the mid-Ming period were outstanding in the painting of figures using *gongbi* and heavy colour. Their works are charming, comparable to those by past masters. From Huang Juan's *Spring Outing* (cat. no. 18), one can have a glimpse of the style and charm of Qiu Ying. Yu Zhiding's *A Child Playing with Butterflies* (cat. no. 25) returns to the refined and colour-rich style of the Song academy. And Hua Xu's *Lady Zhen Dressing Herself in the Morning* (cat. no. 36), while it depicts a slender beauty of the Qing dynasty, is comparable to Song works in terms of its very careful treatment and rich colours.

A prototype for *baimiao* figure painting was established by Wu Daozhi of the Tang dynasty, Zhou Wenju of the Five Dynasties and Li Gonglin of the Northern Song dynasty, a style that was followed by many. In You Qiu's *Expedition of Wang Zhaojun beyond the Great Wall* (cat. no. 8), Ding Guanpeng's *Qiqiao Festival* (cat. no. 33), Que Lan's *Li Bai Composing Poems* (cat. no. 37) and Li Yao's *Cai Wenji Returning to the Han Court* (cat. no. 28), *gongbi baimiao* techniques have been employed to accurately depict the settings, gestures and movements of figures. The lines are fluid, fine and lively, executed in traditional methods like "iron-wire" strokes, "drifting-cloud and flowing-water" strokes, and "willow-leaves" strokes. Though colours are lacking, the works are still graceful and elegant.

The Ming and Qing dynasties saw remarkable developments in the abbreviated *xieyi* technique which is a combination of *gongbi* and *xieyi* techniques. Zhe School painters like Wu Wei, Zhang Lu and Wang Zhao inherited the styles of Li Tang, Ma Yuan and Xia

Gui. Their brushstrokes are crisp, powerful, tough and strong. The pauses and the turns are full of strength. Using “orchid-leaves” strokes and “bent-reed” strokes, the facial expressions of figures depicted have been exaggerated. Landscape and trees are likewise powerful and decisive. Ink has been lavishly applied to emphasize structural momentum and the strength of brushstrokes. They represent a school that focuses on freedom and vitality. Similarly, Zhou Chen inherited the Southern Song academic style. Among brushstrokes that are powerful at pauses and turns, he also infuses Yuan elements like stateliness and intuitiveness. His paintings differ, therefore, from Zhe School painters by a special kind of grace.

In the mid-Ming, the Wu School, with the literati at its core, came to the foreground again. The aesthetic taste of the literati also infiltrated figure paintings. Guo Xu was a contemporary of Shen Zhou, a known scholar of his time. His *Figures* (cat. no. 1) is done in the literati painting style of the Yuan dynasty. With lines that are fine and unrestrained, it is reminiscent of the *xieyi* style of the literati. In works by later Wu School painters like Zhang Ling’s *The Weaving Deity* (cat. no. 7) and Qian Gu’s painting *Playing the Qing* (cat. no. 9), lines are smooth and handsome. Figures in the latter work show some crudeness, exemplifying the literati preference for the expression of ideas over formal resemblance. This kind of freely- applied and intuitively-sketchy *xieyi* style was popular among literati painters from the mid-Ming on. It developed into a kind of simplified *xieyi* figure painting in the Yangzhou School of the Qing dynasty where light dapples, simplified and fluid brushstrokes constitute some of its major characteristics. These are clear in works by Hua Yan, Huang Shen, Luo Ping and Min Zhen.

Sketchy *xieyi* style was a variant of the dominant style of figure painting during the Tang and Song dynasties, with achievements of Guan Xiu of Tang, Shi Ke of the Five Dynasties, Liang Kai and Muqi of the Southern Song dynasty being the most outstanding. There was only a mere handful of painters skilled in this technique in the Ming and Qing dynasties. One of them is Xu Wei, whose much-abbreviated ink flower paintings set a new trend. In his occasional figure paintings, brushstrokes are similarly sketchy and abbreviated, capturing the spirit of figures with interesting brushwork. Zhang Feng of the early Qing period used a quick sketch method to paint abstract images like *In Search of Plum Blossoms in Snow* (cat. no. 20). These are typical examples of inkplay by literati painters, where they focus on the value of brush and ink rather than formal resemblance and narration.

A group of innovative figure painters emerged in the late Ming dynasty who broke the confines of traditional figure painting. They opened a new door to this genre with figures that are more imaginative, abstract and decorative, thereby bringing the art to new heights. Representative painters include Chen Hongshou, Cui Zizhong, Ding Yunpeng, Wu Bin etc.. Chen Hongshou learned figure painting from Tang and Song masters. He also incorporated woodcarving techniques used by late-Ming artisans in the Zhejiang area where much attention was paid to the expressiveness of lines that are clean, rounded, fine and strong like metal. His figures are exaggerated and slightly distorted to reveal their character and state of mind. Heavy colour increases the works' decorativeness. Cui Zizhong was famous in the art circle in the north. Together with Chen Hongshou, they were called "Chen of the South and Cui of the North". His figures are also exaggerated and his brushstrokes shaky and unique. Another contemporary painter was Ding Yunpeng who specialized in painting Buddhist images. His brushstrokes are strong and powerful, and his figures spirited.

Chen Hongshou's exaggerated and decorative figures were highly influential on the Three Rens of the Shanghai School (Ren Xiong, Ren Xun and Ren Yi) of the late Qing dynasty. While learning from the style of Chen Hongshou, Ren Yi combined the sketchiness of Hua Yan, the smooth and gentle line-flow of Fei Danxu and the anatomical precision of Western paintings. He ultimately came up with a new style that is accurate in form, versatile, strong and pliant in brushwork, and lively and innovative in composition.

Yet another innovation of the Qing dynasty is finger painting represented by Gao Qipei. He was able to produce strong and powerful, expressive and intuitive brush and ink effects using his fingertips, nails and palms. And Xugu created extraordinary images with sharp and deliberative lines to form another style that is uniquely his own.

All in all, figure painting of the Ming and Qing dynasties, though declining, was not without progress. Tradition was continued on and further developed. Thanks to the talents of individual painters, *xieyi* paintings of the literati show a variety of styles and techniques. Some were bold enough to break established rules and give full rein to the expression of individual ideas while borrowing from classical styles and folk art. They established new directions in various aspects including the form of figures, composition and the use of colour. Brush and ink gained new meaning, and imaginative and decorative qualities were given new weight. By doing so, these painters changed figure painting and imbuing it with a new life that has been inspiring to painters of later generations.

仇英與仕女畫

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中國存世最早的畫中仕女出現於湖南長沙戰國墓的帛畫《龍鳳仕女圖》（圖1）。顧愷之（345—407）的《女史箴圖》（圖2），則記錄了高貴脫俗的六朝仕女形象。雖然六朝文獻對仕女畫亦有記載，¹但至到唐代著作《唐朝名畫錄》²，“仕女畫”一詞才開始成為這繪畫類別的專有稱謂。³

中國繪畫發展初期，主要流行人物畫。六朝時代謝赫提出著名的“六法”，⁴作為當時的繪畫標準。若以“六法”套用在仕女畫上，第一法“氣韻生動”，便指畫中仕女應注入生氣、神韻。至於第二法“骨法用筆”，即仕女的形貌應以不同筆法描繪。第三法“應物象形”，則強調形象真確，畫家須靠細心觀察去描繪仕女形貌。第四法“隨類賦彩”，要求仕女面相、衣服的颜色應和原貌相符。第五法“位置經營”，認為畫中仕女、器物在畫面上須編排有序。第六法“傳移模寫”指應多臨摹名家作品，承襲古風。“六法”廣為歷代畫家、畫評家引述，對人物畫或後來的山水畫發展，均影響深遠。

無論人物畫、仕女畫，傳神是必須達到的條件。然而，若要畫中人物栩栩如生，祇在形貌上寫真是不足夠的，⁵髮飾、衣物、動作、手勢、行為、氣質等均可反映人物的內在個性、特質。在這次展出的仕女畫，描繪面貌服飾的筆法既有簡略，亦有工筆。傳統中國人物畫的面部表情一般簡化，這是切合儒家思想所推崇的含蓄和守禮精神。雖然寥寥數筆，卻並不代表人物的表情從缺或無關重要；面目雖淡略，感染力卻是強而有力的。人物眼睛是傳達神韻的渠道，雖然畫家彷彿只描述人物形貌，實際反映內部特質，筆有限而意無窮。如能適當地結合有形無形的描繪手法，畫中人物必是氣韻生動，否則就如宋代《宣和畫譜》記載：“故畫人物最為難工，雖得其形似，則往往乏韻。”⁶

肖像畫講求形貌真確，仕女畫則是畫家想像出來的形象。元代湯垕對畫中仕女這樣詮釋：“仕女的工，在於得其閨閣的態。余嘗見《宮女圖》，文矩筆也，置玉笛於腰帶中，目觀指爪，情意凝佇，知其有所思也。”⁷

畫家襯托畫中仕女，一般做法是加插適當的背景，將人物置於戶外園遊，



圖1
戰國
龍鳳仕女圖



圖2
東晉 顧愷之 (345—407)
女史箴圖 (局部)

或耽於閨閣。同一畫面上的不同題材以及不同筆法，必須相輔相成，達致融和境界。⁸ 因此背景山水的內容、風格必須與仕女配合，方能收到烘托人物的效果。在工筆畫中，背景的山水十分細緻，目的是潤飾畫中仕女，而非喧賓奪主。

仕女的衣褶紋理是用以表現她們的身型、行為和舉止，畫家手法因此要簡明、達意，必須先明白婦女步行時的動作，然後透過層層衣衫表達她們的婀娜多姿。⁹ 此外，畫家亦須小心描繪髮型、衣飾，表現出時代風格。很多明清仕女畫家好求古意，喜模仿古代仕女畫大師的作品，他們所畫的衣服紋飾跟隨唐、五代風格。¹⁰ 仇英（約1500—1552）便是一個典型例子。

畫家心目中的意念直接影響繪畫手法。仕女畫的風格與題材是互有關係的，一些風格特別隱含深意，亦涉及作畫目的、社會功能等因素。畫家的署款亦能透露畫中含意。畫中所滲透的哲理、畫家在自題詩中的心聲，都能啟示出當時的各種文化、社會面貌，以及作畫時的環境。

歷代仕女畫在功能和風格上皆有不同改變。在六朝、唐代，仕女畫主要負起道德和教化作用，《女史箴圖》¹¹便是其中例子。北宋郭若虛（活躍

於約1070）在《圖畫見聞志》指出：“歷觀古名士畫金童玉女及神仙星官中有婦人形相者，貌雖端嚴，神必清古，自有威重儼然之色，使人見肅恭有歸仰心。今之畫者，但貴其姱麗之容，是取悅於眾目，不達畫之理趣也。”¹²

從周昉（傳）（約730—約800）的《簪花仕女圖》¹³（圖3）、顧閔中（約943—960）的《韓熙載夜宴圖》¹⁴（圖4），以及唐代墓穴的壁畫，我們可以看到唐、五代畫家、工匠善用流暢線條和暈染法去描繪人物的豐滿體貌，並能匠心獨運地細描人物的形態和服飾。《簪花仕女圖》充份表現仕女的靜態；而《韓熙載夜宴圖》中女性的造型就活潑而明快得多了。仇英的仕女畫明顯地



圖3
唐 周昉（傳）（約730—約800）
簪花仕女圖 (局部)

圖4
五代 顧閔中（約943—960）
韓熙載夜宴圖（局部）



繼承了《韓熙載夜宴圖》所表現的風格。

北宋時期的李公麟（1049—1106）擅長白描人物，他的風格在文人畫家中大行其道。至於設色仕女畫，一般用細膩工筆描繪，可見於宋代冊頁《繡櫳曉鏡》¹⁵（圖5）。仇英的風格與這圖冊極為相似，正好印證他喜摹古意。

南宋時期，宮廷畫家盛行院體人物畫，以折蘆描畫單色人物，而層式暈染法也十分流行。

自古以來，人物畫大都是由宮廷畫家或職業畫家受命畫成的。古代大師顧愷之、吳道子的獨特線描法，在明代時歸入“十八描”，¹⁶ 成為人物畫的典範格式。到十九世紀初，《芥子園畫傳》¹⁷ 亦載錄相似的分類。

人物畫後來脫離教化作用，仕女畫也逐漸趨向描寫幽居的皇族貴婦、大宅佳麗，著名的歷史和民間故事人物，以及在節慶日子裡賞燈遊湖的婦女。文人畫家喜在仕女畫中注入文學元素，加插繞有寓意的景物作為襯托，一些仕女畫更包含艷情意象。¹⁸ 在華胥的《甄妃晨妝圖》（展品36），畫中仕女輕提一腿，淺露三寸金蓮，¹⁹ 凳上閒放著衣物，床上掛帳半垂。一些畫家則描繪感懷身世的婦女；正如許多中國詩詞喜描寫女性，畫家也常常憑畫寄意，表露仕女的憂鬱、寂寞心情，但又孤芳自賞，這些都是畫家本人落漠心情的寫照。例如郭詡在



圖5 宋 繡櫳曉鏡 冊頁

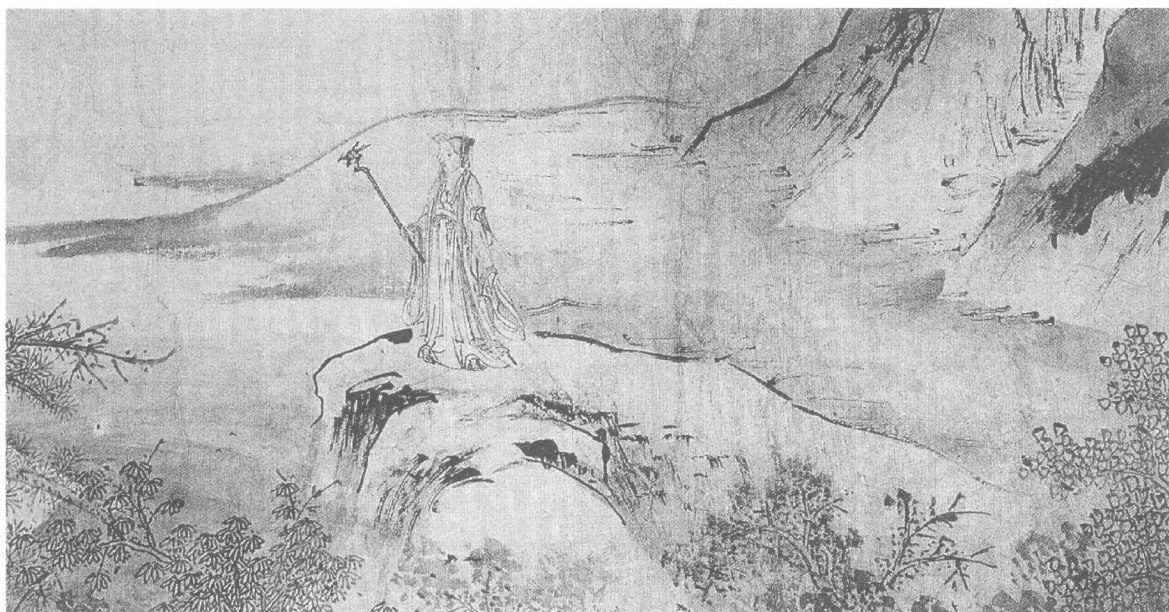


圖6
元 何澄
歸莊圖（局部）

《人物仕女圖》（展品1）便題詩抒發這種情懷。

白描法在元代再度盛行，畫家紛紛仿效宋代文人畫家的恬靜優閒風格。元代畫家曾兼用白描法畫人物，以南宋院體畫山水，例如何澄的《歸莊圖》²⁰（圖6）。因此，元代人物畫既繼承南宋院體，也包括了白描畫法。至於設色工筆畫，仍自成另一類別。

至明代初期，仕女畫並不普及。明代宮廷畫家均奉承皇帝的喜好而偏重南宋院體。“浙派”是宮廷院體的延續，在皇宮外極具影響力。宮廷招攬院體畫家的風氣，至宣德年間達至高峰，而持續至弘治年代。在宮中任職待詔的畫家包括郭詡（1456—約1529）、吳偉（1459—1508），他們所寫的是南宋院體畫人物，特色是用折蘆描、層式暈染法，但偏離南宋院體的密集佈局、筆墨濃實的畫風，而發展出簡鍊流暢、豪邁奔放的風格。這些畫家亦畫精工人物，並延續元代所使用的南宋白描法。仇英、唐寅（1470—1523）的白描仕女畫便是在這種趨勢下成功地發展出來。

明朝立國後數十年，出現一些江蘇籍畫家如王紱（1362—1416）、杜瓊（1396—1474）、沈貞（1400—1482）等承襲元朝文人畫家的傳統。十五世紀中葉，江南地區的經濟和文化發展蓬勃，匯集了大批出色畫家；當地不少富商、鄉紳當了藝術贊助者、收藏家，家中積聚不少重要繪畫藏品。在這種情況下，以沈周為首的畫家，創立了地區性的吳門畫派，他們包括文人畫家和職業畫家。有些文人畫家也會出售或惠贈自己的作品。他們的畫風混和元代大師和宋代院體的風格；題材多收江南山水、蘇州庭園；筆觸細膩、自然流暢，反映了當時蘇州文人雅士的文化和品味。

仇英（約1500—1552）²¹是“吳門”四大名家之一，與沈周、文徵明（1470—1559）、唐寅齊名。仇英的仕女畫對明、清時期仕女畫的發展影響深遠。有關仇英生平的歷史記載極少，只知道他出身寒微，有說他曾擔任漆器、屋牆裝飾畫

師。仇英在自己的作品上很少署日期及題款，亦鮮與當時的文人作書信來往，就算有仇英作品印上署款，亦非一定是出於其手筆。冒認仇英的作品很多，令研究他的畫風演變相當困難。比較準確的方法是參看別人在仇英作品上的題跋，明清晚期藝術贊助者、收藏家的評論文獻，以及依據仇英的真蹟佳品。

仇英是江蘇太倉人，遷居蘇州。關於他的出生年份，各家眾說紛紜，²² 比較可靠的推算是他活躍於十六世紀上半葉。可以確定仇英是一位職業畫家，熱衷繪畫，喜模仿古代名家風格。由於仇英才華出眾，作畫勤奮，不但贏得“吳門”中堅份子文徵明賞識，亦獲得文的兒子、學生及文人同儕稱許：文彭（1498—1573）、文嘉（1501—1583）、彭年（1505—1566）、陳淳（1483—1544）、陸治（1496—1576）、王寵（1494—1533）等都曾在仇英作品上題跋。雖然仇英從不自稱文人畫家，但他與文人雅士的交情，也許是他的作品充滿雅意的原因之一。

董其昌（1450—1535）一向批評“吳門”畫派沾染職業畫匠色彩，但他對仇英卻備加推許：“李昭道一派，為趙伯駒伯驪，精工之極，又有士氣。後人仿之者得其工不能得其雅……蓋五百年而有仇實父，在昔文太史亟相推服，太史于此一家畫，不能不遜仇氏。故非以賞譽增價也。實夫作畫時，耳不聞鼓吹闐駢之聲……顧其術亦近苦矣。行年五十，方知此一派畫殊不可習。”²³

仇英在三十餘歲時投周臣（1450—1535）²⁴ 門下習畫。周臣亦是唐寅的老師，是院體畫高手，善摹宋代院體大師李成、郭熙、馬遠、夏圭、劉松年的風格。在同時期，另一位畫家杜堇（活躍於約1465—1505）亦追隨宋、明院體的白描人物法。²⁵ 周臣、杜堇二人的畫風均同時影響唐寅、仇英的作品。

仇英的藝術發展有賴年青的項元汴（1525—1590）贊助。當時項元汴庋藏了大量重要書畫。仇英自1541年至1552年去世，都在項家任職畫師，既大量臨摹他的書畫藏品，自己亦繼續繪畫。²⁶ 仇英便是在這難得的機緣下，從工作中鑽研古代名師的作品。他致力學習趙伯駒（活躍於約1120—1130）的青綠山水，並攻唐、五代、宋各時期的人物畫，尤精於仕女畫，對古畫中的服飾、傢具、日常用品等種種細節，均觀察巨細靡遺。

仇英是位職業畫家，畫風華麗精緻，善作白描，例如他的《鴛鴦仕女圖》（展品6）。白描法是文人畫體，最早見於北宋文士李公麟作品。在《鴛鴦仕女圖》中，仇英用精細線條繪畫仕女，髮飾、衣物皆呈古意，以暈染、細勾表達出人物的精緻容貌，既生動又富韻味，連衣物上的圖案亦精工畫出。仕女側身而

立，蟬薄衣衫迎風飄飄，面龐半露，表情恬靜凝神。站在她身前的小孩，正興奮地揮動雙掌，企圖撲捉面前的鳥兒或蝴蝶。人物呈母子狀，置身家中花園一角，站立水池旁，呈現一派快樂的氣息。在這春暖日子，樹上、石間滿種了鮮花，芬芳彷彿瀰漫四周。水池中一對鴛鴦並立石上；在中國美術的寓意，鴛鴦象徵婚姻如意。畫面一角畫上精細的竹葉，正迎風搖曳，白描的花卉淺露周臣的畫意。這幅作品附合了董其昌所言“精工之極，又有士意”。

仇英最受稱許的是精工設色山水人物畫。在《貴妃曉妝》²⁷（圖7）的妃嬪、宮女，形象生動活現，富有戲劇意味；人物的面貌、舉止皆富氣韻。仇英別樹一

格的地方是每當畫仕女群像時，眾人模式一致，只存些微差異。仇英所畫的仕女，臉龐呈鵝蛋形、面容娟秀、細目，²⁸ 精緻得如洋娃娃一樣。後來的畫家作品紛紛仿效，這種仕女形象，在摹仿仇英畫法的基礎上，各自再創出與眾不同的仕女畫模式。這次展出的尤求《昭君出塞圖》（展品8）、黃卷《嬉春圖》（展品18）、丁觀鵬《乞巧圖》（展品33）、闕嵐《李白吟詩圖》（展品37），均各具特色。

仇英的仕女畫不單獲得文人賞識，亦受民間大眾歡迎，甚至一些春宮畫亦有他的題款，²⁹ 可能出自他的手筆；仇英既為職業畫家，便要迎合顧客要求。由於他享負盛名，在他生前，蘇州已出現仿他的膺品，大都是絹本畫，顏色鮮艷、精工巧製，算是晚明時期一種新創的時代風格。

仇英的名氣到了清代還是很響亮的，這與他的仕女形象和清代的審美觀吻合有很密切關係。當時婦女崇尚櫻桃小嘴、墮肩、楊柳腰肢。而仇英筆下的仕女精工、富麗、艷彩，因此使到清代的職業畫家、宮廷畫家爭相仿效。雖然很難及得上仇英的精緻雅意，但卻激起仕女畫的進一步發展，在人物體態、氣質等方面

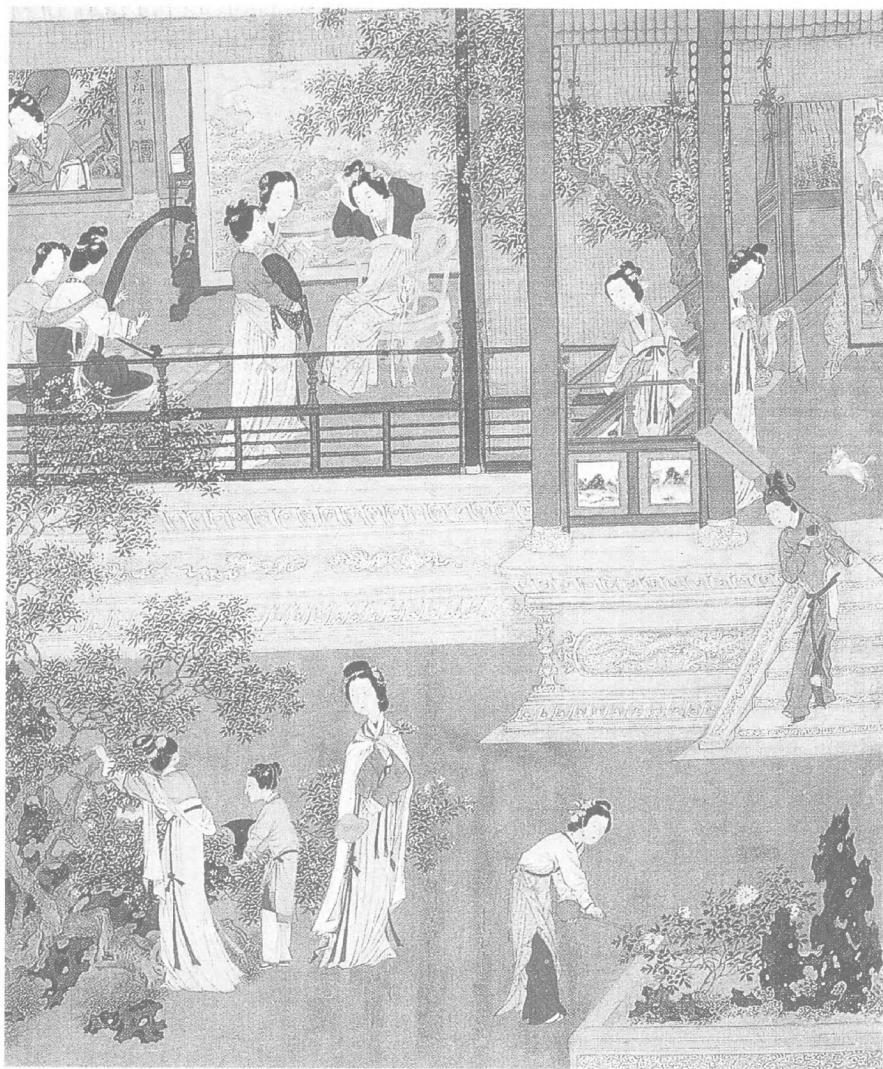


圖7
明 仇英（約1500—1552）
貴妃曉妝

均有突破。例如閔貞的《紈扇仕女圖》（展品 31），畫中仕女形像創新，斜倚樹榦，腰身彎如樹枝，她的柔軟度令觀者產生錯覺，幾可誤認為樹木的一部份。

自明代晚期開始，通俗藝術和文學崛起，加上社會變遷，仕女畫演變成一種新的文化現象。畫中仕女多數是小說、民間典故中的女主角、閨閣淑女、或深宮妃嬪等。同時，清代宮廷畫家從外國傳教士畫家學習了西方技法，再揉合中國傳統人物畫法，創造出與前不同的仕女畫風格，反映了滿清皇室的藝術品味。

若與唐宋時期的仕女畫比較，清代的仕女畫較少帶有教化功能。大致上，畫家不再注重人物的性格特徵、心理剖析，而多著墨於造型外觀。畫中仕女代表了當時對婦女的審美標準。雖然很多人認為仕女畫不入中國文人畫範疇，不應重視，但從研究十七世紀中國繪畫發展的出發點來看，對仕女畫應作深入研究，並重新評價。

註釋

- 1 謝赫（活躍於六朝南齊時期）：《古畫品錄》，以“婦人”作為畫中仕女稱謂，見盧輔聖等（編）：《中國書畫全書》（上海：上海書畫出版社，1993）卷一，頁2。姚最（活躍於六朝南陳時期）則以“綺羅”作為畫中婦女服飾的稱謂，見《中國書畫全書》卷一，頁5。
- 2 朱景玄：《唐朝名畫錄》，見《中國書畫全書》卷一，頁161—163。
- 3 國立故宮博物院委員會（編）：《仕女畫之美》（台北：國立故宮博物院，1998）頁4。
- 4 謝赫：《古畫品錄》，提出“六法”，見《中國書畫全書》卷一，頁2。
- 5 趙孟頫（1254—1322）在《松雪論畫人物》論：“畫人物以得其性情為妙……不惟盡其形態……又得於筆墨丹青之外，為可珍也。”，見余劍華（編）《中國畫論類編》（北京：中國古典藝術出版社，1957）卷一，頁475。
- 6 《宣和畫譜》，見于安瀾（編）：《畫史叢書》（上海：上海人民美術出版社，1963）卷二，頁51。
- 7 唐垕：《畫鑑論人物畫》，見《中國畫論類編》卷二，頁479。
- 8 沈宗騫（約1736—1820）：《芥舟學畫編》，見《中國畫論類編》卷一，頁512、532—539。
- 9 黃輝（編）：《中國仕女畫技法》（南昌：江西美術出版社，1992）頁76—85。
- 10 黃均：《仕女畫的研究與技法》（北京：北京工藝美術出版社）頁27—85。
- 11 顧愷之（傳）《女史箴圖》卷，紙本設色，現存英國大英博物館。
- 12 郭若虛：《圖畫見聞志》，見《中國畫論類編》卷一，頁451。
- 13 周昉（傳）《簪花仕女圖》卷，絹本設色，現存遼寧省博物館。
- 14 顧閔中《韓熙載夜宴圖》卷，絹本設色，現存北京故宮博物院。
- 15 《繡襦曉鏡》，宋代，畫者不詳，冊頁，紙本設色，現存台北國立故宮博物院。
- 16 鄒德中（活躍於明嘉靖年間）：《繪事指蒙》，列出十八種不同的描法，見謝巍（編）《中國畫學著作考錄》（上海：上海書畫出版社，1998）頁299—300。
- 17 王概（活躍於清康熙年間）等（編）《芥子園畫傳》（重印）（香港：中華書局，1986）卷四，頁27—28。
- 18 James Cahill 論述清代宮廷院體畫中情景的寓意：“The Three Zhangs, Yangzhou Beauties, and the Manchu Court”, *Orientalisms*, Vol. 27 (October, 1996), pp. 59—68.
- 19 在古代中國，在某些階層裡婦女裹足寓意淫褻。
- 20 何澄《歸莊圖》卷，紙本墨色，現存吉林省博物館，無署款，但有趙孟頫、柯九思等作題跋，以鑑真跡。
- 21 請參閱單國霖：〈仇英生平活動考〉，見故宮博物院（編）《吳門畫派研究》（北京：紫城出版社，1993）。
- 22 對於仇英的生卒年份，學者有不同推測。單國霖：〈仇英生平活動考〉，見故宮博物院（編）《吳門畫派研究》（北京：紫城出版社，1993）頁219—223。楊仁愷：〈明代繪畫藝術初

- 探》，見《中國美術全集》卷六，頁8—11。Ellen Johnston Laing, “Problems in Reconstructing the Life of Qiu Ying”, *Ars Orientalis*, Vol. XXIX (1999), pp. 69-89。劉芳如：〈明中葉人物畫四家 —（四）仇英〉，見《故宮人物月刊》212期（2000年11月），頁98—130。徐邦達〈仇英生卒年歲考訂及其它〉，見《歷代書畫家傳記考辨》（上海：上海人民美術出版社，1983），頁40—43。
- 23 董其昌：〈畫禪室隨筆〉，見《中國書畫全書》卷三，頁1018。
- 24 單國霖：〈仇英生平活動考〉，見《吳門畫派研究》頁221—222。
- 25 劉芳如：〈明中葉人物畫四家 —（一）杜堇〉，見《故宮人物月刊》209期（2000年8月），頁32—57。
- 26 K.S. Wong, “Hsiang Yuan-Pien and Suzhou Artists” Li Chu-tsing ed. *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Lawrence: University of Kansas, 1989), pp. 157—158.
- 27 《貴妃曉妝》冊頁，絹本設色，現存北京故宮博物院，見《人物故事圖冊》。
- 28 徐邦達指出仇英曾畫細目的仕女，見《古書畫偽訛考辨》（江蘇古籍出版社，1987）頁134。
- 29 Ellen Johnston Laing, “Erotic Themes and Romantic Heroines Depicted by Ch’iu Ying” *Archives of Asian Art*, XLIX (1996), pp. 68—91.

Qiu Ying and Lady Figure Painting

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Fig. 1
Lady, Dragon and Phoenix
Warring States



Fig. 2
Admonitions of the Instructress (detail)
Gu Kaizhi (345 — 407)
Six Dynasties

A painting on silk, *Lady, Dragon and Phoenix* (Fig. 1), excavated from a Warring States tomb in Changsha is one of the earliest extant examples of the depiction of the lady figure in Chinese painting. An example of the graceful, ethereal lady figure of the Six Dynasties can be seen in Gu Kaizhi's (345—407), *Admonitions of the Instructress* (Fig. 2). There are also references to female figure paintings in the literary records of the period.¹ But it was not until the *Tangchao Minghualu* (Record of Famous Painters of the Tang Dynasty) of the Tang dynasty,² that the term, lady figure painting (*shinuhua* 仕女畫), was used to denote a specific painting category.³

Figure painting featured predominantly in the early stages of Chinese painting. It would be meaningful to attempt considering it against the Six Canons, which Xie He famously put together as the prerequisites of painting in the Six Dynasties.⁴ For example, Xie stressed, in the first canon, the importance of the transmission of the spirit resonance and life-breath (*qi yun sheng dong* 氣韻生動) in painting. In the case of lady figure painting, it would mean imbuing the figure with life and resonance. Secondly, the use of the brush was essential in giving structure to different forms (*gu fa yong bi* 骨法用筆). That is to say, the structural formation of the lady figure hinged on a wide range of brush techniques. Thirdly, the portrayal of an object must be true to its form (*ying wu xiang xing* 應物象形). This canon emphasized visual accuracy and in lady figure painting, involved the careful observation and rendering of the female form. Fourthly, the application of colour should conform to the type it belonged (*sui lei fu cai* 隨類賦彩). The colouring of the lady's complexion and clothing was to be true to their nature. The fifth canon concerned the layout of the composition (*wei zhi jing ying* 位置經營). For lady figure painting, this rule would involve the suitable positioning of figures and their surrounding objects on the picture plane. Lastly, Xie He emphasized the continuation of the ancients' models by the process of copying (*chuan yi mo xie* 傳移模寫). These principles, quoted and reinterpreted by painters and theorists throughout the ages, were as important to the development of figure painting as to that of later landscape.

The prime consideration in lady figure painting, and figure painting in general,

lies in the rendering of the life spirit of the figure in the painting (*chuan shen* 傳神). It may seem ironical that in order to make the figure come alive, her rendering should transcend a mere naturalistic representation.⁵ A portrayal of her facial features and hairstyle, her clothing, demeanour, movement, hand gestures and general disposition was aimed not only to give a clear description of her outer appearances, but also to convey her personality and suggest other innate qualities not directly shown. As can be seen in the lady figure paintings of this exhibition, such portrayals of her features and clothing can be either brief or meticulous. Explicit facial expressions were often kept to a minimum in traditional Chinese figure painting, the result of an ingrained restraint and decorum nurtured by Confucianism. But not being explicit did not mean that facial expressions in Chinese figure painting did not exist or were insignificant. Faintly portrayed or suggested, their effects were often potent and significant. Eyes, especially, were vital in conveying the essential spirit of the figure. Therefore, what seemed to be a mere description of outer appearances was actually a psychological characterization, with many qualities suggested but not graphically depicted. These tangible and intangible elements, when suitably achieved, contributed to the transmission of spirit resonance to the figure in the painting. But as *Xuanhe Huapu* (Catalogue of Paintings in the Xuanhe Collection) of the Song dynasty recorded, “It is most difficult to excel in painting figures. Even if likeness in form is achieved, the spirit resonance is often lacking.”⁶

Unlike portrait painting which aimed for a faithful image of the person depicted, lady figure painting portrayed a female form idealized by the painter. The portrayal of lady figure was summed up by Tang Hou of the Yuan dynasty, “Excellence in lady figure painting, lies in capturing her quiet and enchanting demeanour (as when she is alone in her living quarters). I have seen *The Court Lady* by Wenju (Zhou Wenju). Her jade flute is tucked in her waist band, and she is looking at her fingers, absorbed in her feelings and thoughts. She is obviously preoccupied with something.”⁷

To complement the portrayal of a lady figure, it was usually considered suitable to place her against an appropriate background, which may be outdoor in the garden, or indoor in her living quarters. The painting styles of different subject matter within a piece of work were expected to complement one another, and to achieve a spiritual harmony.⁸ For example, the style and the content of the landscape against which the figure was placed had to relate to and enhance the lady figure in the painting. In the case

of the meticulous style, the numerous details of her environment were used to embellish the lady figure, and not to distract from her.

The way the draperies of a lady figure folded indicated her body structure and the way she moved. To be candid and convincing, the painter had to understand how the female body moved in a graceful manner and to master the skills in illustrating her postures through layers of long clothing.⁹ Furthermore, careful attention had to be given in depicting her hairstyle and style of clothing as they indicate the period portrayed. Many Ming and Qing lady figure painters, in the bid to return to antiquity and hence to the works of the great masters of figure painting, adopted the styles of clothing shown in the Tang and Five Dynasties paintings.¹⁰ Qiu Ying (c.1500 — 1555) was a notable example.

The painter's choice of what he wanted to create directly affected the style he eventually adopted. Certain styles of lady figure painting were associated with certain themes and a painter might attempt to make oblique allusions by adopting certain styles in his painting. Furthermore, there was the question concerning the purpose of the painting, and its possible social role. Colyphons might throw light on the layers of meaning only hinted at in the painting itself. Any philosophical ramifications referred to in the work and additional messages conveyed by the painter in his inscriptions enlightened the viewer on various cultural or social aspects of the period, and reflected the environment in which the work was created.

Throughout the centuries, the functions and styles of lady figure painting have undergone many changes. In the Six Dynasties and Tang period, lady figure painting was mostly used for the teaching of moral virtues and Confucian ethics, such as *Admonitions of the Instructress*¹¹ (Fig. 2). Guo Ruoxu (active around 1070) of Northern Song described such kind of painting in *Tuhua Jianwen Zhi* (An Account of My Experiences in Painting), "In viewing ancient masters' paintings on virtuous maidens and celestial ladies, their appearances were serene and solemn, their spirit pure and classic. (They) were naturally dignified and honorable, inducing the viewers to look up to them with respect and devotion. Painters nowadays only draw on the ladies' fine and beautiful appearances, in order to please the common eyes, and have not attained the true principles and delights of painting."¹²

From *Palace Ladies Wearing Flowered Headdresses*¹³ (Fig. 3) attributed to Zhou Fang (c. 730 — c. 800) and Gu Hongzhong's (active 943 — 960) *Han Xizai's Night*

Revels ¹⁴ (Fig. 4) and from excavated murals from the Tang tombs, we learn that Tang and Five Dynasties painters, and in some cases, craftsmen excelled in using fluent fine lines and selective shading to create the bulk of the human form. They were also exceptional in describing, in fine detail, the figure's physical features and clothing. As for their body movements, the ladies in *Palace Ladies Wearing Flowered Headdresses* (Fig. 3) are more sedate, while those in *Han Xizai's Night Revels* (Fig. 4) display a sense of motion. Their series of poses make the course of events described in the handscroll vivid and lively. The latter feature, in particular, can be seen adopted by Qiu Ying in his lady figure painting.

By the Northern Song, Li Gonglin's (1049 — 1106) use of the pure line method (*baimiao* 白描) became an established mode of figure painting by the literati. When colours were used, a refined, meticulous style of lady figure painting resulted, as in the Song album leaf, *Morning Toilette in the Woman's Quarter* ¹⁵ (Fig. 5). Qiu Ying's style shows a close resemblance to the painting, driving home the point of Qiu's strenuous efforts in emulating the ancients.

Another major figure painting style rose in prominence in the court of Southern Song. The academic style consisted mainly of monochrome figures, painted with angular and twisting strokes. Gradated ink wash was also widely used.

Traditionally, a great number of figure painting was undertaken by court academic painters, and by professional painters, painting on commission. It is interesting to note that the characteristic line work of the ancient masters, such as Gu Kaizhi and Wu Daozi (?—792), were incorporated in the Ming dynasty into what was known as “The Eighteen Kinds of Descriptive Lines”. ¹⁶ These became the stock patterns in the art of figure painting. Similar classifications were listed in the early nineteenth century copybook, *The Mustard Seed Garden Painter's Manual*. ¹⁷

Figure painting has lost much of its earlier didactic role. As the centuries went by, the lady figure was portrayed more as an icon of beauty and finery, living a secluded and



Fig. 3
Palace Ladies Wearing Flowered Headdresses (detail)
Zhou Fang (c. 730 — c. 800)
Tang dynasty



Fig. 4
Han Xizai's Night Revels (detail)
Gu Hongzhong (active 943 — 960)
Five Dynasties

introspective life in the palace or mansions. Sometimes she was portrayed as the central figure in some well-known historical events or folklore. At other times the refined lady was shown participating in social activities, like admiring the

lanterns or taking a boat ride. Literati painters were inclined to use literary references in their lady figure paintings, and tended to surround their subject with objects rich in related symbolism. In some lady figure

paintings, amorous and sexual connotations might be present.¹⁸ For example, in Hua Xu's *Lady Zhen*

Dressing Herself in the Morning (cat. no. 36), the lady lifts her leg suggestively to reveal her tiny bound foot.¹⁹ Pieces of clothing are laid casually on a stool and next to it is a bed with its drapes half-drawn. On a slightly different level, the theme of a distraught lady figure, similar to that found in many Chinese poems, was a medium for the painter to vent his feelings. She became the personification of his melancholy, of his loneliness, of his pining for royal attention, of his arrogance, or even of his self-admiration. An example of such expressions can be seen in Guo Xu's inscriptions on *Figures* (cat. no. 1).

In the Yuan period, the *baimiao* style was revived as painters sought to perpetuate the quiet aesthetics favoured by the Song literati. In some instances, Yuan painters combined the *baimiao* way of painting figures with the Southern Song academic style of painting landscapes, as in He

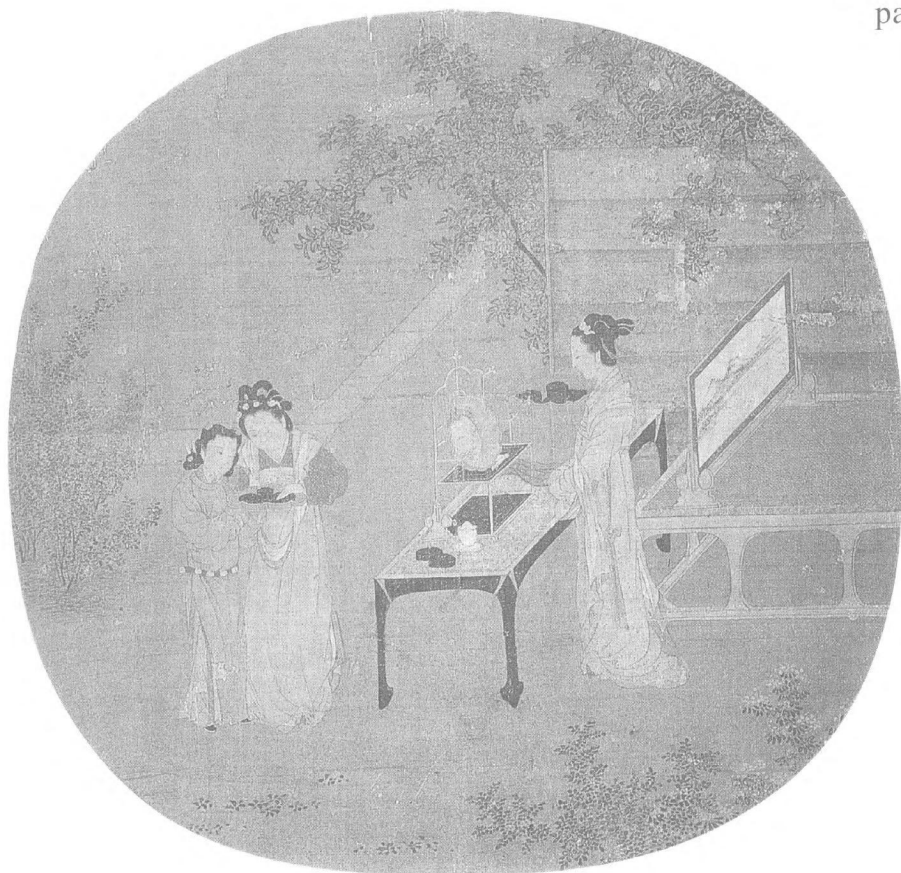


Fig. 5
Morning Toilette in the Woman's Quarter
Song dynasty

Cheng's (1260 — 1294) *Returning Home*²⁰ (Fig. 6). The development of the Southern Song academic style in the Yuan dynasty included such a type of *baimiao* painting. Meanwhile, coloured meticulous styles continued as a separate category.

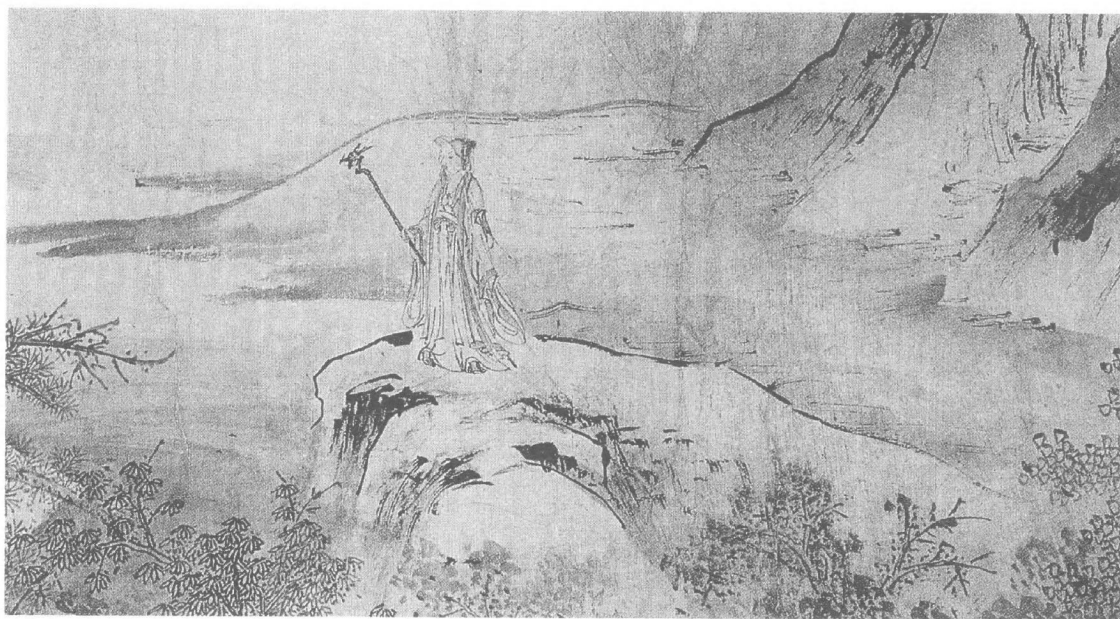


Fig. 6
Returning Home (detail)
He Cheng (1260 — 1294)

By early Ming, lady figure painting was generally less popular. Ming court painting, directed by imperial taste, favoured the adaptations of the Southern Song academic styles. The Zhe School, which was an extension of the court academic style, was influential outside the court. Academic painting patronized by the court reached its peak in the Xuande era and continued into the Hongzhi reign. Painters who were summoned to work in the court, such as Guo Xu (1456 — c. 1529) and Wu Wei (1459 — 1508), adopted figure painting techniques similar to the Southern Song academic style, such as the use of angular and twisting strokes and gradated ink wash. In their adaptations, they generally departed from the tight structures, condensed and solid brushwork of the Southern Song works and developed a more abbreviated and unrestrained manner. Besides the bold and abbreviated style, these painters also painted figures in a refined manner. They continued the Southern Song and Yuan modifications of the *baimiao* style. And it was mainly by building on this development that Qiu Ying's and Tang Yin's (1470 — 1523) *baimiao* lady figure painting styles came to fruition.

In the early decades of the Ming dynasty, the Yuan literati tradition was continued by some painters who came mostly from the Jiangsu province, such as Wang Fu (1362 — 1416), Du Qiong (1396 — 1474) and Shen Zhen (1400 — 1482). The Jiangnan area was flourishing, both economically and culturally, by the mid 15th century. It was home to a large number of the painters in the country, and some rich merchants and gentry who lived in the area were art patrons and collectors, amassing important collections. A regional school was soon formed, the Wu School, with Shen Zhou (1427 — 1509) as its leader. The school consisted of both literati and professional painters. It was, however, not unusual for literati painters to sell their works, or exchanged them for favours. Their painting styles were of a hybrid nature. They learned from the Yuan masters, but at the same time, also included some Song academic influences. Many of their paintings depicted the

Jiangnan landscapes and the garden estates of Suzhou in a refined and idyllic manner, reflecting the cultivated and leisurely flavour favoured by the Suzhou literati and their patrons.

Qiu Ying (*c.* 1500 — 1552) was considered as one of the four masters of the Wu School, along with Shen Zhou, Wen Zhengming (1470 — 1559) and Tang Yin. His work on the lady figure painting has greatly influenced its subsequent development in the Ming and Qing dynasties. However, there is very little historical information on him. We know that Qiu had a humble background. It has been said that he was a lacquer painter, who also painted coloured decorations on building walls. He did not inscribe on his paintings and has hardly ever dated them. Qiu had no known correspondence with his contemporary literati group, and even the signatures on his paintings were probably not always penned by him. Many of the works attributed to him are spurious which make obtaining information from the inscriptions hazardous, not to mention the difficulty in studying the development of his painting styles. We can only rely on fragmented information from more reliable colophons by his contemporaries, from recorded treatises on him from painters and collectors of the late Ming and Qing periods and from the legacy of some of his indubitably authentic and delightful paintings.

Qiu Ying was from Taicang in Jiangsu. He later moved to Suzhou. There are different arguments by various scholars on the exact years he was alive.²¹ It is most plausible that he lived during the first half of the sixteenth century. What can be ascertained is that Qiu was a professional painter devoted to his art and to the study of the ancient masters' works. His exceptional talent and hard work won him the acceptance and praise of Wen Zhengming, a pivotal figure in the Wu School, and hence of Wen's sons, his students and his wide group of literati friends. They included Wen Peng (1498 — 1573), Wen Jia (1501 — 1583), Peng Nian (1505 — 1566), Chen Chun (1483 — 1544), Lu Zhi (1496 — 1576), and Wang Chong (1494 — 1533), who have all written inscriptions on Qiu Ying's paintings. Qiu, however, has never assumed the guise of a literati painter, though it is probable that his friendship with them has nurtured his affinity for the literati taste.

Dong Qichang (1555 — 1636) was noted for attacking the professional aspects of the Wu School. Yet he commended Qiu Ying, a professional painter, saying, "The school of Li Zhaodao, was continued by Zhao Boju, (Zhao) Bosu. They were extremely

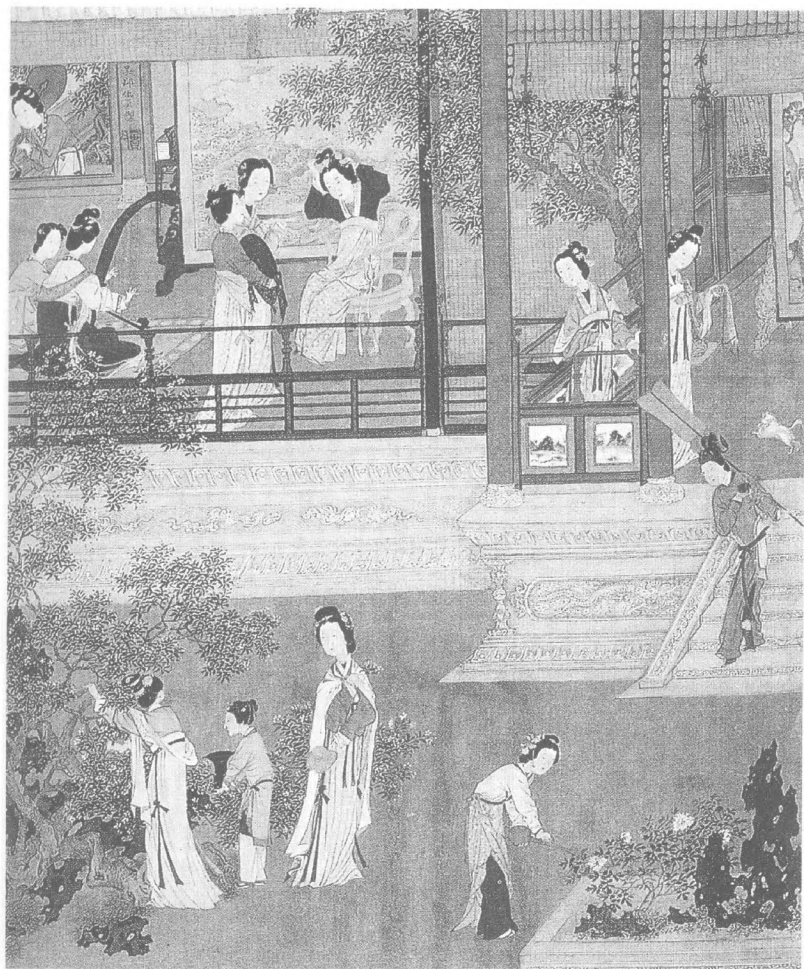
meticulous, but possessed the scholarly flavour. Later those who emulated them attained their meticulous style, but did not have their refined quality...After five hundred years Qiu Shifu (Qiu Ying) finally attained their standard. Wen Taishi (Wen Zhengming) highly recommended him. Taishi on this type of painting, could not but be inferior to Qiu. That is why the high prices of his (Qiu Ying) paintings are not only because of his reputation. When Shifu (Qiu Ying) painted, he could not hear the noise of drums and horns...His art, on reflection, must have been difficult. Only now when I am fifty (years old), do I realize that this kind of painting is particularly difficult to do.”²²

When he was in his thirties, Qiu Ying learnt painting from Zhou Chen (1450 — 1535).²³ Zhou has also taught Tang Yin. Zhou Chen was a noted academic painter, who worked after the Song academic styles of Li Cheng, Guo Xi, Li Tang, Ma Yuan, Xia Gui and Liu Songnian. Around the same time, another painter Du Jin (active c. 1465—1505) excelled in painting *baimiao* figures after the styles of the Song and Ming academics.²⁴ The influences of both Zhou Chen and Du Jin are similarly apparent in the works of Tang Yin and Qiu Ying.

An important factor in Qiu Ying's artistic development was the patronage of the young Xiang Yuanbian (1525 — 1590), who had inherited and was amassing a huge and important painting collection when he met Qiu Ying. From 1541 until his death in 1552, Qiu Ying was employed intermittently in Xiang's residence, copying paintings in Xiang's vast collection as well as painting for his patron.²⁵ The job gave Qiu the invaluable opportunity to study many works of the ancient masters. He worked dexterously on the blue-green landscapes of Zhao Boju (active c. 1120—1130) and the figure, particularly, the lady figure paintings of the Tang, Five Dynasties and Song period, taking note of the variety of styles in clothing, furniture and other household wares shown in these earlier works.

The professional style of Qiu Ying was uniquely decorative and refined. He excelled in the use of the *baimiao*, as can be seen in *Lady Figure and Mandarin Ducks* (cat. no. 6). *Baimiao* was essentially a literati technique, tracing back to the work of the Northern Song literatus, Li Gonglin. In the painting, Qiu Ying used light and precise lines to paint the lady figure, whose hairstyle and clothing were of an ancient period. Qiu formed her delicate facial features by subtle modelling and careful delineation. Her face is vivid and imbued with the life spirit. Even the fine prints on her clothing is meticulously rendered.

She stands sideways, her light-weighted garment fluttering in a mild breeze. The lady's face is half turned, placid and looking with intent. The little boy, slightly in front of her, is waving his hands happily in air, trying to touch some birds or butterflies which appear in front of them. The pair, possibly mother and child, is depicted in a blissful mood, in a corner of a private garden, near a pond. The fragrance of flowers, seen blooming on the trees and among the rocks, seems to fill the warm spring air. In the pond, a pair of mandarin ducks are standing together on a rock. A pair of mandarin ducks were often used as a symbol of marital happiness in Chinese art. While the bamboo leaves swaying in the corner of the painting were painted in the meticulous style, the depiction of the flowers recalled the *baimiao* style of Shen Zhou. This painting aptly fulfils what Dong Qichang described as “meticulous and possessing the scholarly flavour.”



Qiu Ying was most famous for his meticulous rendering of landscapes and figures in colour. The court ladies and their female attendants in *The Empress at Her Morning Toilette*²⁶ (Fig. 7) exemplify the Qiu Ying type of lady figure — full of animation, displaying a sense of drama and the action of the moment. Their lively faces and sprightly movement were imbued with the spirit resonance. An outstanding feature of Qiu Ying is that when he was painting a group of ladies, the figures often shared a common mode, with each displaying only slight individual variations. Qiu created his own stereotype of lady figures with egg-shaped faces, dainty and sweet features, small eyes,²⁷ refined and doll-like appearances. This particular trait was adopted by later painters, as they too created their own stereotypes of lady figures. Examples in the exhibition include You Qiu's *Expedition of Wang Zhaojun beyond the Great Wall* (cat. no. 8), Huang Juan's *Spring Outing* (cat. no. 18), Ding Guanpeng's *Qiqiao Festival* (cat. no. 33) and Que Lan's *Li Bai Composing Poems* (cat. no. 37).

Qiu Ying's lady figure paintings appealed to the scholarly as well as to the popular taste. There were erotic paintings which bear his signature.²⁸ It is not inconceivable, as Qiu was a

Fig. 7
The Empress at Her Morning Toilette
Qiu Ying (c. 1500 — 1552)
Ming dynasty

professional painter who painted on request. Because of his huge popularity, forgeries of his works were made in Suzhou, even in his lifetime. Painted on silk, vividly coloured and cramped with meticulous details, these fake paintings created a type of period style in the late Ming period.

One important reason for Qiu Ying's continuous popularity in the Qing dynasty was that his style of lady figures corresponded with the Qing concept of the female beauty — cherry lips, drooping shoulders and a slender, willowy waist. His paintings started a stylistic trend of meticulous, decorative and colourful lady figure painting which was mostly worked on by the professional and court painters in the Qing dynasty. Many emulated what they presumed to be Qiu Ying's style. Although few could replicate his refined and scholarly qualities, the subsequent development of the lady figure explored the many possibilities of presenting the female form, her sentiments and other related artistic qualities in painting. An example of the handling of the female form can be seen in Min Zhen's *Lady Holding a Fan* (cat. no. 31). The lady shown is leaning against a tree, her body bending like a branch. An optical illusion is created with her supple form appearing as if it is a part of the tree.

With the growth of the popular culture in arts and literature and the related changes in society from the late Ming period onwards, the genre of lady figure painting represented a new cultural phenomenon. It was used to portray female characters in novels and folklore, gentlewomen in their private boudoir, and courtesans lounging indoors. Meanwhile, in the Qing palace studios, court artists acquired certain western painting techniques from the missionary-painters working in court, and synthesized these techniques with the traditions of Chinese figure painting. These artists created a different flavour in lady figure painting, one which represented the aesthetic tastes of the Manchu rulers.

Compared to Tang and Song portrayals, the moralizing role of the lady figure as model of noble virtues greatly diminished in the Qing dynasty. Generally speaking, the painters paid less attention to her characterization and psychological insight and more to her physical form and appearance. The lady figure came to represent a norm of aesthetics related to the female beauty. Although some may consider the lady figure painting to be outside the literati tradition of Chinese painting and therefore of less significance, it is a genre of painting which deserves to be more fully studied and reassessed against the development of Chinese painting from the seventeenth century onwards.

Notes

- 1 Xie He (active in Southern Qi of the Six Dynasties period, 479—502) used the term “women” (*furen*) in *Guhua Pinlu* to indicate the rendering of women in painting. See Lu Fusheng ed. *Zhongguo Shuhua Quanshu* (Shanghai: Shanghai Shuhua Chubanshe, 1992), vol. 1, p. 2. Yao Zui (active in Chen of the Six Dynasties period, 557—589) described the painting of female clothing as “printed silk” (*qiluo*). See *Zhongguo Shuhua Quanshu*, vol. 1, p. 5.
- 2 Zhu Jingxuan, *Tangchao Minghualu* in *Zhongguo Shuhua Quanshu*, vol. 1, pp. 161—163.
- 3 Guoli Gugong Bowuyuan Weiyuanhui ed. *Shinu Hua Zhi Mei*, (Taipei: Guoli Gugong Bowuyuan, 1998), p. 4.
- 4 Xie He’s Six Canons in *Guhua Pinlu*. *Zhongguo Shuhua Quanshu*, vol. 1, p. 2.
- 5 Zhao Mengfu (1254—1322) said, “It is marvellous to be able to capture the figure’s character in painting...Not only must her appearance and postures be fully portrayed...Conveying qualities that go beyond the use of brush, ink and colour, is greatly valued.” *Songxue Lun Hua Renwu*, in Yu Jianhua ed. *Zhongguo Hualun Leibian* (Beijing: Zhongguo Gudian Yishu Chubanshe, 1957), vol. 1, p. 475.
- 6 *Xuanhe Huapu* in Yu Anlan ed., *Huashi Congshu* (Shanghai: Shanghai Renmin Meishu Chubanshe, 1963), vol.2, p. 51.
- 7 Tang Hou, *Huajian Lun Renwuhua*, *Zhongguo Hualun Leibian*, vol. 2, p. 479.
- 8 Shen Zongqian (c. 1736—1820), *Jiezhou Xuehua Ban*, in *Zhongguo Hualun Leibian*, vol. 1, pp. 512, 532—539.
- 9 Huang Hui ed. *Zhongguo Shinuhua Jifa*, (Nancheng: Jiangxi Meishu Chubanshe, 1992), pp. 76—85.
- 10 Huang Jun, *Shinuhua de Yanjiu Yu Jifa* (Beijing: Beijing Gongyi Meishu Chubanshe), pp. 27—85.
- 11 Gu Kaizhi’s *Admonitions of the Instructress* is a handscroll, of ink and colour on paper, in the British Museum in London.
- 12 Guo Ruoxu, *Tuhua Jianwen Zhi*, in *Zhongguo Hualun Leibian*, vol. 1, p. 451.
- 13 Zhou Fang’s *Palace Ladies Wearing Flowered Headdresses* is a handscroll, ink and colour on silk, in the Liaoning Provincial Museum.
- 14 Gu Hongzhong’s *Han Xizai’s Night Revels* is a handscroll, ink and colour on silk, presently in the Beijing Palace Museum.
- 15 *Morning Toilette in the Women’s Quarter* is by an anonymous painter of the Song period. It is a album leaf, ink and colour on paper, in the National Palace Museum, Taipei.
- 16 Zou Dezong (active during the Jiajing era, 1522—1566) in *Huishi Zhimeng* pointed out these eighteen kinds of descriptive lines. Xie Wei ed. *Zhongguo Huaxue Zhuzuo Kaolu* (Shanghai: Shanghai Shuhua Chubanshe, 1998), pp. 299—300.
- 17 Wang Gai (active during Kangxi era 1662—1722) et. al., ed. *Mustard Seed Garden Painting Manual*. Reprinted. (Hong Kong: Zhonghua Shuju, 1986), vol. 4, pp. 27—28.

- 18 James Cahill examines the concept in the context of Qing court academy painting, “The Three Zhangs, Yangzhou Beauties, and the Manchu Court”, *Orientalisms*, Vol. 27 (October, 1996), pp. 59 — 68.
- 19 In traditional China, a lady’s bound foot was regarded in some circles as erotic.
- 20 He Cheng, *Returning Home* is a handscroll, ink on paper, in the Jilin Provincial Museum. It was not signed, but there are inscriptions by Zhao Mengfu, Ke Jiusi et. al., supporting the authorship of the scroll.
- 21 Different hypotheses have been made on the exact years of Qiu Ying’s life. See Shan Guolin, “Qiu Ying Shengpin Huodong Kao”, Gugong Bowu Yuan ed. *Wumen Huapai Yanjiu* (Beijing: Zijincheng Chubanshe, 1993), pp. 219 — 223. Yang Renkai, “Mingdai Huihua Yishu Chutan”, *Zhongguo Meishu Quanji*, vol. 6, pp. 8 — 11. Ellen Johnston Laing, “Problems in Reconstructing the Life of Qiu Ying”, *Ars Orientalis*, Vol. XXIX (1999), pp. 69—89. Liu Fangru, “Ming Zhongye Renwuhua Sijia — (4) Qiu Ying”, *The National Palace Museum Monthly of Chinese Art*, no. 212 (November, 2000), pp. 98 — 130. Xu Bangda, “Qiu Ying Shengzu Niansui Kaoding Ji Qita”, *Lidai Shuhuaqia Chuanji Kaobian*, (Shanghai: Shanghai Renmin Meishu Chubanshe, 1983), pp. 40 — 43.
- 22 Dong Qichang, *Hua Chanshi Suibi*, in *Zhongguo Shuhua Quanshu*, vol. 3, p. 1018.
- 23 Shan Guolin, “Qiu Ying Shengpin Huodong Kao”, *Wumen Huapai Yanjiu* pp. 221 — 222.
- 24 Liu Fangru, “Ming Zhongye Renwuhua Si Jia — (1) Du Jin”, *The National Palace Museum Monthly of Chinese Art*, no. 209 (August, 2000), pp. 32 — 57.
- 25 K. S. Wong, “Hsiang Yuan-Pien and Suchou Artists”, Li Chu-tsing ed. *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting* (Lawrence: University of Kansas, 1989), pp. 157 — 158.
- 26 *The Empress at Her Morning Toilette* is one leaf from the album, *Figures of Different Stories*, colour on silk, in the Beijing Palace Museum.
- 27 Xu Bangda points out the “tiny eyes” of Qiu Ying’s ladies in *Gu Shuhua Wei e Kaobian* (Jiangsu Guji Chubanshe, 1987), p. 134.
- 28 Ellen Johnston Laing, “Erotic Themes and Romantic Heroines Depicted by Ch’iu Ying”, *Archives of Asian Art*, XLIX (1996), pp. 68 — 91.

清朝畫院的人物畫

林亦英

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自文人畫的理念起於北宋後，職業畫家的作品一直被視為次等級別、不具藝術價值；一般偏見認為清朝宮廷繪畫沒有甚麼成就，或微不足道，因此做成了清朝宮廷繪畫被忽略的情況。本文嘗試探討清朝帝王對繪畫的看法，及繪畫為他們達到些甚麼目的。其實清代統治者不但十分熟識繪畫在傳統上所發揮的作用，而他們利用繪畫的手法，亦無異於前朝帝王。

對於清朝有否設立畫院的問題，學者意見不一。¹ 實際上，問題的癥結在於如何闡釋“畫院”。縱觀清朝二百多年，確實並未設置畫院，但宮中內務府又的確設有與畫院在職能上沒兩樣的機構。在清開國初期，為朝廷提供繪畫的責任落在“畫作”之上，而從乾隆時候開始設立“如意館”。² 《清史稿·唐岱傳》中便清楚指出如意館在禁宮中的位置，設於“啟祥宮南”。³ 本文以“畫院”一詞泛指這些為皇室繪畫的作坊，“宮廷畫家”指在這些作坊中工作的職業畫家，但“院畫”則包括一些為皇室繪畫的作品，以及皇帝親自下旨製作的繪畫，儘管繪畫這些作品的人不乏朝中重臣和王公貴冑。⁴

在中國繪畫發展的歷程中，人物畫出現得最早。人物圖像不僅是新石器時代陶器上的主要裝飾紋樣，也同樣是至今年代最早的繪畫作品的題材，例如湖南長沙出土的戰國楚帛畫《龍鳳仕女圖》（頁28）。其實，在山水畫於五代、北宋期間發展至成熟階段以前，人物畫一直佔著領導地位。自此以後，人物畫漸趨式微，只有在揚州、上海等十八、十九世紀漸趨繁榮的城市，人物畫才受到商人歡迎；商人成為這些城市的主要藝術贊助者。⁵ 反觀京城北京，山水畫始終較受重視。記錄清朝宮廷繪畫活動的《國朝院畫錄》⁶ 記載了八十一名畫家，其中僅三十一人繪畫人物，約佔總人數三份一。

肖像畫是清朝院畫中的重要部份。現今存世的清代皇家肖像，為數可觀。中國肖像畫歷史悠久，早於漢代，宮中已有為妃嬪繪畫肖像的宮廷畫家。⁷ 東晉顧愷之（346—407）在為甄仲堪（？—399）畫像時便巧妙地以飛白的筆法交代了甄氏眼疾，既表現出顧愷之的過人才智，亦足證明肖像畫的普遍存在。⁸ 多位宋、元兩朝帝王的容貌也藉著肖像畫而流傳下來。清朝遺留的皇家肖像，數量遠遠大於任何朝代，這與時間上相接近有密切關係，而滿清王朝歷時悠長，因此製作了大量作品，但為數眾多的肖像畫亦是清皇室喜好這類藝術的實證。

我們可以從文字記載去窺探清朝宮廷繪畫的情況。除了以上提過的《國朝院畫錄》外，最重要的當推《秘殿珠林》和《石渠寶笈》，⁹ 它們是皇室內府的收藏總目，藏品當然包括清代畫家的作品。雖然文獻上記錄的繪畫已部份散失，

但從畫題來看，清朝宮廷人物畫可分為四個主要類別：宣揚教理的宗教畫，具有教育意味的說教畫，記錄重大歷史事件的記事畫，和純粹為觀賞而製的繪畫。

宗教畫

宗教自古以來已是主要的繪畫題材。唐代張彥遠（九世紀）在《歷代名畫記》中記述了大量壁畫。¹⁰ 這些在寺觀牆壁上的作品，隨著建築物的拆卸或倒塌而毀壞。此外，前段所提到的戰國楚帛畫，也應該包含宗教意義。敦煌壁畫以佛教為主題更是無容置疑的。因此證明宗教題材在中國的早期繪畫實在重要。到了清代，宗教仍是院畫的主要題材。畫中的宗教含意，有表現得較為明確的，例如董邦達（1699—1769）的《觀音》；有較為含蓄的，例如沈源（1736—1795）的《獻芝圖》。¹¹ 而丁觀鵬（十八世紀）繪製的《弘曆維摩演教圖》，更以乾隆帝的肖像作為維摩的面貌。¹²

說教畫

早期的中國繪畫普遍含有說教意味，顧愷之（傳）所繪的《女史箴圖》（唐摹本，頁29）便是很好的例子。它的畫目已清楚道明它的作用，它是李華（232—300）所著《女史箴》一文的插圖。這些作品反映出文字與繪畫有相輔相成的作用，圖像令閱讀者更易理解和掌握文字的內涵。張彥遠在《歷代名畫記》中，便開宗明義地道出繪畫的功用：“夫畫者，成教化，助人倫，窮神變，測幽微，與六籍同功。”¹³

數百年後的清朝統治者，顯然抱著同樣的想法。焦秉貞（十七世紀末—十八世紀初）的《歷朝賢后故事圖》¹⁴（圖1）是仿照《女史箴圖》而繪製的作品。這圖冊共十二開，每頁除繪有一位古賢后的事跡外，還附一則說明文字。焦秉貞弟子冷枚（十七世紀末—十八世紀初）亦曾繪製同類型畫冊，以古代賢明帝王君主為題材。¹⁵ 每頁並有寶親王（登基前的乾隆）所作的詩句。金廷標（？—1767）繪畫的《婕妤當熊圖》是另一例子（圖2）。如果沒有皇帝的同意，這

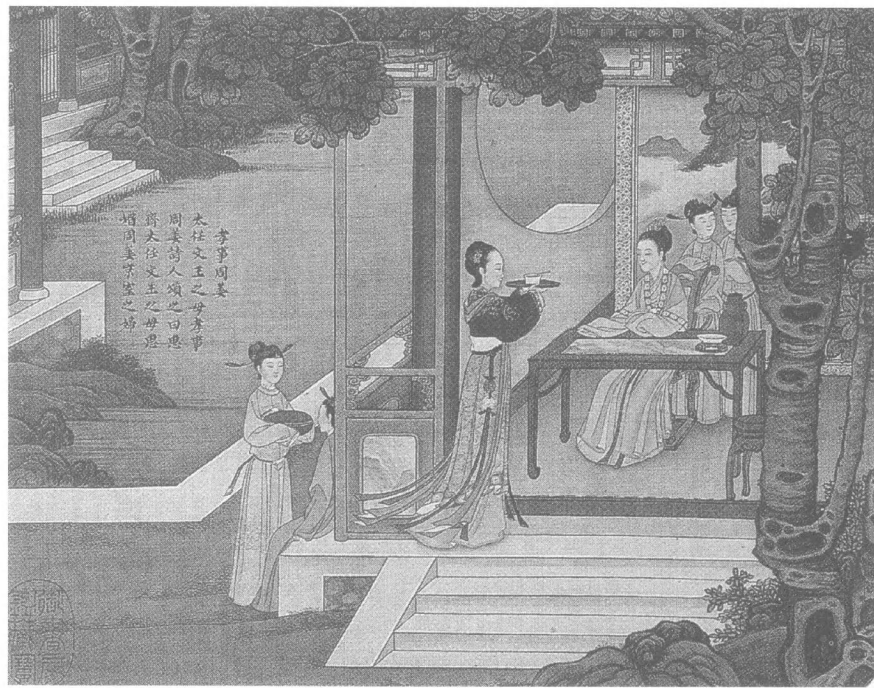


圖1
清 焦秉貞（17世紀末—18世紀）
歷朝賢后故事圖
第三頁

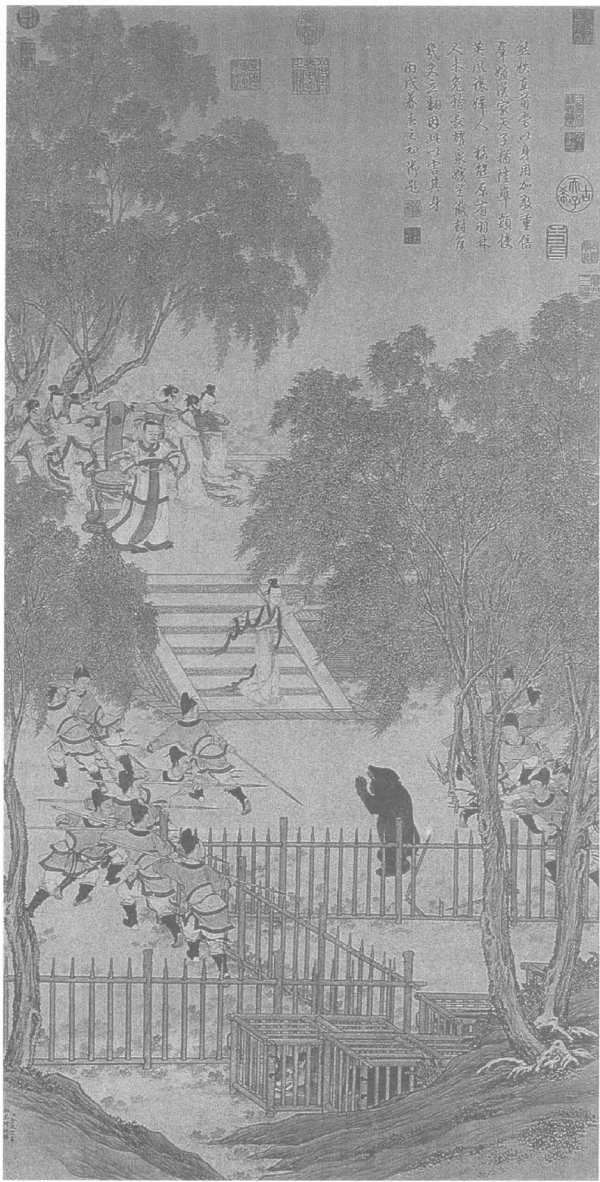


圖2
清 金廷標 (? — 1767)
婕妤當熊圖

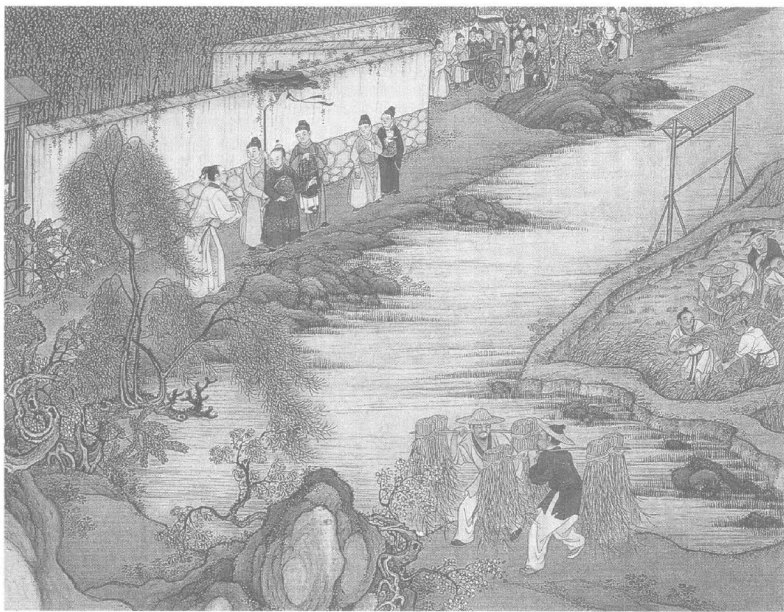


圖3
清 冷枚 (17世紀末—18世紀)
養正圖
第十頁

些作品是不可能完成的。在清畫院服務的畫家，於日常工作上一般不能自主，繪畫的內容、畫題、畫幅大小、形式等一律承旨而作，還往往須先呈上初稿，在得到皇帝允許後方可真正開始繪畫。¹⁶ 其實清朝的統治者是仿照古人的做法。在漢唐兩代，都曾把功臣的畫像繪於宮中，作為典範。依據這種表彰功臣的做法，乾隆同樣把功臣的畫像繪於承德避暑山莊的紫光閣，並設宴款待將士朝臣，大事宣揚。這次宴會招待賓客逾百人，由院畫家姚文瀚（十八世紀）以圖繪方式記錄下來，名為《紫光閣賜宴圖》。¹⁷

乾隆在居住潛邸的時候，也曾以寶親王的名義在元王振鵬（十三—十四世紀）繪製的《魯恭三異圖》的前隔水上題詩：“漢室多賢吏，披圖識魯公”。¹⁸ 換句話說，魯恭的畫像可以令觀者憶起魯恭的仁德言行。

張廷玉（1672—1755）在《詩經全圖書畫合璧》題跋云：“……迎以虛不若迎以實，迎以心不若迎以目。往者滯想，神來者印心，形接而神通，則繪圖之功，載無言之教焉。”梁詩正（1697—1763）又跋云：“伊古垂訓，左圖右書，覽觀鑒戒，如與游居……”¹⁹ 張廷玉和梁詩正俱是乾隆的重臣，對乾隆有一定程度的了解。

教化的對象，不一定是臣子或宮中女眷，有時是貴為一國之君的皇帝。冷枚的《養正圖》²⁰（圖3）表達歷朝賢君如何愛護臣民的故事，用意在提醒皇帝借鑒古賢，以民為重。

記事畫

清代繪畫除了作為一種教化工具，還用來記錄重要事件。康熙和乾隆均曾南巡，將他們的旅程繪成《南巡圖》。《康熙南巡圖》和《乾隆南巡圖》俱是巨作，分別繪成十二長卷，而且不是一人的作品，而是由一組畫家費數年時間方能完成。康熙六十大壽、雍正祭先農壇、乾隆萬樹園賜宴等清朝大事也透過圖畫把當時的情景保留下來。²¹

此外，清朝還有一批以平定疆土為題材的繪畫，²² 部份還鑄成銅版，製成版畫。這些繪畫描述清軍的勝利戰役。清廷認為褒揚軍隊的光輝戰功比歷史記錄更為重要，因為清朝以少數的滿族統治中國，他們相信滿人的天下是從馬上得來的。他們引以為傲的，正是彪炳的戰績。

歷史記錄畫並非始於清朝。自唐開始，繪畫漸漸脫離宗教，俗題材日趨普遍，當時便有以繪畫記錄重要事件的做法。閻立本（？—673）藉《步輦圖》記錄唐太宗接見吐蕃使者；²³ 他的《職貢圖》是唐朝國勢昌盛、外族紛紛來朝的鐵證，並具有宣揚唐朝文治武功的功效。²⁴ 與這些作品比較，清朝的歷史記事畫有一項明顯不同的地方。唐畫記事外，對於畫面上人物的描述亦十分仔細。譬如畫中的漢人與胡人的不同面貌特徵，俱在畫家筆下表現出來。我們可以探討畫家的風格、技巧。反觀清代記事畫，畫面上的人物與背景山水、樹石所佔的比重沒有兩樣。儘管人物的身分或可辨識，但他們也不過是棋盤上的棋子、戲臺上的演員，看不出畫家繪畫這些人物的技巧和風格。

觀賞畫

觀賞畫純粹為裝飾及觀賞而製作。在清朝宮廷中，它們往往被直接貼在牆壁上，方便貼上和移除，因此稱“貼落”。宮中貼落的普遍，從乾隆題於丁觀鵬《罽泥圖》的題跋“廷標內廷昔供奉，畫幅粘壁隨處有”可知。²⁵ 這些繪畫當然還有立軸、手卷、冊頁等形式，而儲存於多寶格中的微型作品便是皇帝的小玩意。

這類繪畫在內容上還可細分為兩類。首先是生活畫，描繪宮中仕女的日常生活。其次是故事畫，多取歷史、神話及民間故事為題材。觀賞畫一般包含吉祥寓意。

關於描繪宮中仕女的繪畫，唐代也有同類作品，如張萱（傳）（八世紀）繪製的《搗練圖》²⁶、周昉（傳）（約730—約800）繪製的《簪花仕女圖》（頁29）、《宮樂圖》²⁷等。清冷枚的《十宮詞圖》²⁸（圖4）正是這類作品在清朝時的延續。

除肖像外，清畫院人物畫的有趣地方是畫中人物多穿漢服而非滿人的長袍、馬褂。《十宮詞圖》、《宮妃話寵圖》（圖5）等作品的時代背

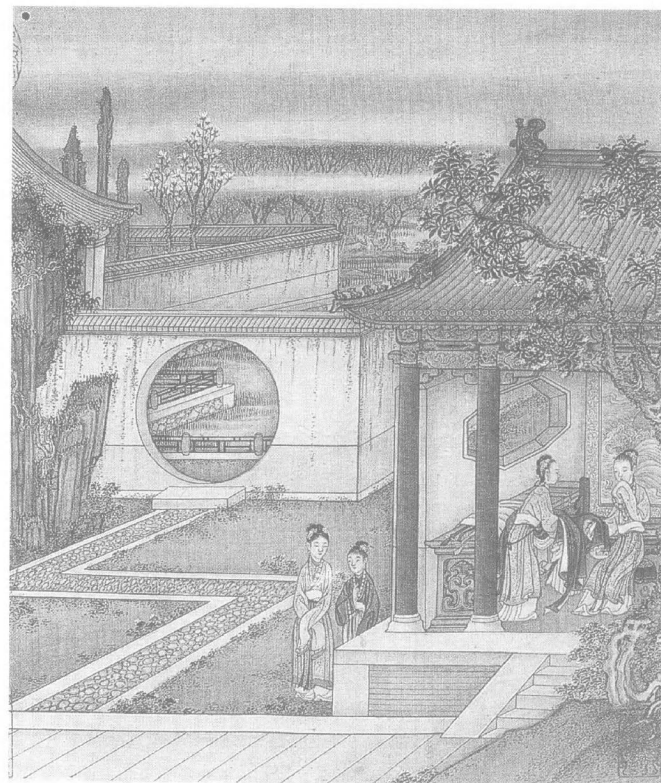


圖4
清 冷枚（17世紀末—18世紀）
十宮詞圖
第四頁

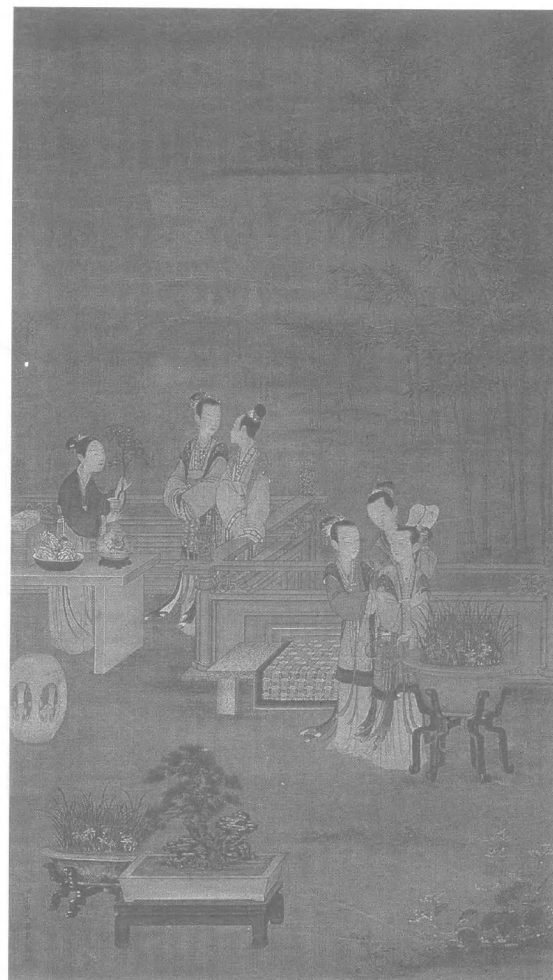


圖5
清 丁觀鵬（1736—1795）
宮妃話寵圖



圖 6
清 佚名
胤禔妃行樂圖
第三軸



圖 7
清 郎世寧 (1688—1766)
平安春信圖

景不一定是清代，我們可以理解為何不穿清服，但我們無法解釋為何雍正王妃均衣漢服（圖 6）²⁹。在郎世寧《平安春信圖》（圖 7）中，雍正和年輕的乾隆兩人被塑造成文質彬彬的漢學者模樣。若非畫中題跋提供了線索，畫中人的身分是不易洞悉的。

顧愷之（傳）的《洛神圖》（後世摹本）屬於早期的俗世人物畫，現存有數本。這畫卷以文學作品為題材。其他為人熟識的俗世畫還有顧閔中（五代）《韓熙載夜宴圖》（頁 30）、王居正（北宋）《紡車圖》³⁰等。

總括來說，繪畫為清代帝王提供多方面的服務。清朝的統治者是屬於少數民族的滿人而非漢人。滿人南下後，被深遠的漢文化深深吸引。滿人的漢化歷程，既迅速又徹底，使到在位者屢覺不安，並嘗試以不同手段防止滿族子弟忽略固有文化。不過他們的種種手段，似乎無法阻擋滿人漢化的歷史趨勢。³¹ 這情況其實同樣發生在皇帝身上。眾所周知，乾隆十分喜愛書畫藝術，還留下大量以漢文字書寫的詩文。在繪畫的應用上，這些清朝帝王仍選擇跟隨漢人傳統。或許他們以此宣示世人，他們雖然身為滿人，也不礙成為有識之士。因此關係，繪畫便成為表現他們文化修養的一種工具。

註釋

- 1 楊伯達：〈清代畫院觀〉，見《清代畫院》（北京：紫禁城出版社，1993）頁 7—35。
聶正：〈清代宮廷繪畫機構、制度及畫家〉，見《宮廷藝術的光輝》（台北：東大圖書公司，1996）頁 1—28。
- 2 據聶崇正研究，如意館最早出現於乾隆元年《養心殿造辦處各作活計檔》（以下簡稱“檔案”）中。參考聶崇正：〈清代宮廷繪畫〉，見《宮廷藝術的光輝》頁 1。這檔案現存北京第一歷史檔案館，其下有“畫作”及“如意館”等分目。
- 3 （台北：國史館，1980 重印）卷五，十五冊，頁 11561。近代學者楊新對如意館位於啟祥宮南的記載提出質疑，參考楊新：〈清代雍乾時期的宮廷繪畫〉，見《楊新美術論文集》（北京：紫禁城出版社，1994）頁 156—175。
- 4 清代院畫與非院畫的界線十分模糊，因為宮廷畫的作者除作坊中的職業畫家外，還有朝中大臣如王原祁（1642—1715）、宮外畫家如王翬（1632—1717）、西方傳教士如郎世寧（1688—1766）、親王王子如允禧（？—1758）等。參考楊新：〈清代雍乾時期的宮廷繪畫〉。

- 5 當時有“金面，銀花卉，要討飯，畫山水”的流行說法。
- 6 胡敬：《國朝院畫錄》，見盧輔聖等（編）《中國書畫全書》（上海：上海書畫出版社，1992—1999）卷十一，頁743—760。
- 7 張彥遠：《歷代名畫記》（台北：廣文書局，1992重印）卷四，頁151。
- 8 《歷代名畫記》卷五，頁172。
- 9 張照等（編）：《秘殿珠林》、《石渠寶笈》，1745。王杰等（編）：《石渠寶笈續編》，1793。胡敬等（編）：《石渠寶笈三編》，1816。
- 10 卷三，頁103—138。
- 11 故宮博物院（編）：《故宮書畫圖錄》（台北：故宮博物院，1989—）卷十一，頁395；卷十二，頁415。
- 12 圖見故宮博物院（編）：《清代宮廷繪畫》（北京：文物出版社，1992）頁141。
- 13 卷一，頁1。
- 14 《清代宮廷繪畫》，頁33—34。
- 15 《石渠寶笈》（台北：1971重印）卷二，頁766。
- 16 這事實從檔案中可知。
- 17 《清代宮廷繪畫》頁156—157，說明見頁271。
- 18 《石渠寶笈》卷廿五，頁7。
- 19 《石渠寶笈》卷二，頁684—685。
- 20 《清代宮廷繪畫》頁35—39。
- 21 《清代宮廷繪畫》頁83—85; 98—101; 116—117。
- 22 《石渠寶笈續編》（台北：1971重印）卷二，頁806始。
- 23 中國美術全集編輯委員會（編）：《中國美術全集·繪畫》卷二，頁6—8。
- 24 《故宮書畫圖錄》卷十五，頁21—24。
- 25 《石渠寶笈續編》卷二，頁787。
- 26 《中國美術全集·繪畫》卷二，頁46—49。
- 27 《故宮書畫圖錄》卷一，頁45—46。
- 28 《清代宮廷繪畫》頁40—42。
- 29 《清代宮廷繪畫》頁95—97。
- 30 《中國美術全集·繪畫》卷三，頁32—33。
- 31 籐紹箴：《清代八旗子弟》（北京：中國華僑出版公司，1989）。

Qing Academic Figure Painting Its Lineage and Functions

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Literati painting ideals emerged from the Song dynasty onwards ever since which professional paintings in China have been considered to be of lesser quality, hence of little importance. In addition to this biased attitude is the belief that Qing dynasty court painters attained little noteworthy achievement. Consequently, the Qing painting academy and its works remain largely neglected. This article attempts to explore how Qing emperors viewed figure painting, why they were commissioned, and the missions they were expected to fulfill. We will find these Manchu rulers to be well-familiar with the functions they were expected to serve and that they also employed figure painting in manners similar to those of earlier emperors of China.

In fact, whether a painting academy did or did not exist in the Qing dynasty is still an issue that remains unresolved.¹ The difference in view stems from how one defines a painting academy. It is true that no painting academy, *per se*, ever existed at the Qing court, but it is also true that during different periods of the Qing dynasty, one division or another under the Neiwufu (Imperial Household) performed the functions of a painting academy even though they were never named as such. In the early Qing, the responsibility of providing the court with paintings fell upon the Huazuo (畫作, painting workshop) division, subsequently replaced by Ruyiguan (如意館) from the time of Qianlong.² The location of Ruyiguan within the court premises to the south of the Qixiang Palace is recorded in the biography of court painter Tangdai (1673 — before 1754) in *Qingshigao*.³ In this paper, “painting academy” will refer to these workshops collectively, irrespective of whether they were functioning as Huazuo or Ruyiguan, and court painters will refer to those professional painters working therein. Academic paintings, however, shall also include those works that can be classified as “academic” in nature, that is, painted for the emperors or directly commissioned by them, even if the authors were not professional painters working in the academy.⁴

Figure painting is the oldest established genre in the history of Chinese painting, appearing as decorations on Neolithic pottery. The earliest specimen of painting as an independent art form, *Lady, Dragon and Phoenix*, a Chu painting datable to the Warring States period excavated from a tomb in Changsha, Hunan province, has the figure of a woman as its major motif (p. 37). In fact, figure painting was the most prominent genre until its position was gradually usurped by landscape painting which achieved its full development by the Five Dynasties to Northern Song periods. Since then, figure painting

was never to reach such a pivotal position again except among the prospering merchant class of the 18th and 19th centuries in cities like Yangzhou and Shanghai who became important art patrons.⁵ At the court in the Qing capital Beijing, landscape continued to be the most-preferred genre; figure paintings were comparatively rare. In *Guochao Yuanhualu* (*A Record of Academic Paintings of the Qing Dynasty*),⁶ thirty-one of eighty-one painters named are said to be figure painters. This accounts for a little over one-third of the total number.

Portraits constitute a large proportion of Qing dynasty academic figure painting. Indeed, there is an extensive collection of Qing imperial portraits still extant. The tradition of portrait painting is rooted early in the history of Chinese figure painting. Court painters existed as far back as the Han dynasty whose duties included painting portraits of imperial concubines.⁷ How Gu Kaizhi (346 — 407) captured the resemblance of a person yet masking his handicap by doing Yin Zhongkan's (?—399) blinded eye with a *feibai* stroke is a story that demonstrates Gu Kaizhi's ingenuity as well as the early existence of portrait painting.⁸ And the looks of a number of Song and Yuan dynasty monarchs are still known to us today through surviving portraits. Yet the number of Qing imperial portraits is far greater than that from any other period in history. We can explain this by the relative proximity in time and the length of the Manchu dynastic rule which, as the longest uninterrupted dynasty in Chinese history, lasted for over two and a half centuries. Nevertheless, it also bespeaks the royal family's fondness for having their appearances recorded in images. Imperial portraits constitute a notable portion of Qing academic paintings.

A number of written sources provide information on Qing academic paintings. *Guochao Yuanhualu*, mentioned earlier, is one, and there are the *Bidian Zhulin* and *Shiqu Baoji*,⁹ records of the Qing imperial collection, which of course include works produced by Qing dynasty painters. Sadly, many of the recorded works are now lost. However, from their titles, we are able to see that apart from portraits, academic figure painting of the Qing dynasty fall into four major categories. There are ones that are religious in nature or contain religious iconography, ones which have a moral lesson to teach or stand as models for emulation, ones which are historical records of important events and occasions, and finally, ones that are strictly for the pleasure of viewing and served decorative purposes.

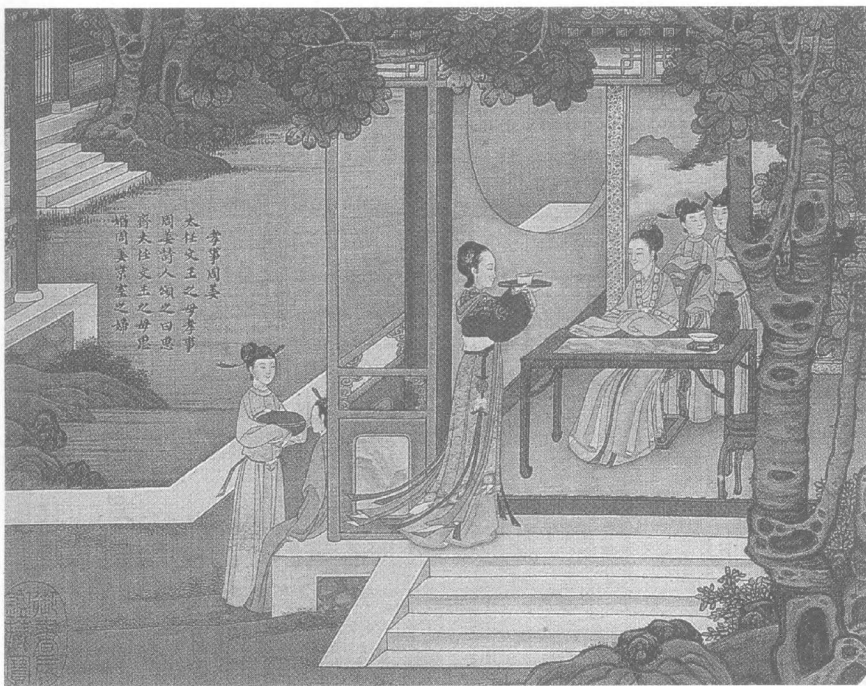


Fig. 1
Stories from the Lives of Virtuous Empresses of
the Past, leaf 3
Zhao Bingzhen (late 17th— 18th century)
Qing dynasty

Religious Painting

Religion was an important theme for figure painting from the very start. Zhang Yanyuan (9th century) of the Tang dynasty registers in his *Lidai Minghuaqi* a large number of religious paintings that were executed on temple walls.¹⁰ These were damaged when the buildings fell to ruin or when they were demolished. It is generally agreed that the earliest extant painting from the Warring States period mentioned above has religious implications. Buddhist iconography is predominant in paintings in the Dunhuang caves, many of which are primarily figure paintings. These are all eminent examples that show the importance of religious iconography in the history of Chinese figure painting. The same continues into the Qing dynasty, and is also relevant to Qing academic paintings. Religious iconography can be more explicit in some works, such as Dong Bangda's (1699 — 1769) *Guanyin* or more subdued in others, as in Shen Yuan's (1736 — 1795) *Offering Lingzi (Xianzhi Tu)*.¹¹ When Ding Guanpeng (18th century) painted *Vimalakirti Expounding the Sutras (Hongli Weimo Yanjiao Tu)*, it is a portrait of Qianlong that he uses for the face of Vimalakirti.¹²

Admonitory Painting

The tradition of using painting as an admonitory tool is an indispensable part of early figure painting. *Admonitions of the Instructress (Nushi Zhentu)* attributed to Gu Kaizhi (probably a later copy, p. 37) is an early example of painting being used to this end. The title itself is revealing and the scroll was done, in fact, to illustrate a set of written instructions, clearly in the belief that these instructions would be better understood when viewed in conjunction with images.

As far as the written record is concerned, Zhang Yanyuan declared the same usage by these opening statements in his *Lidai Minghuaqi*:

Painting promotes culture and strengthens the principle of the right conduct. It penetrates completely all the aspects of the universal spirit. It fathoms the subtle and the abstruse, serving thus the same purpose as the Six Classics.¹³

Emperors of the Qing dynasty who lived some hundreds of years later still embraced the idea. Jiao Bingzhen's (late 17th — early 18th century) *Stories from the Lives of Virtuous Empresses of the Past*¹⁴ (*Lichao Xianhou Gushi Tu*, fig. 1), for example, is an

album after the tradition of the *Admonitions* scroll. Each of its twelve leaves depicts a former empress and is accompanied by a paragraph explaining the virtue for which she is known. Jiao Bingzhen's student Leng Mei (late 17th—early 18th century) too painted an album of a similar nature, showing sage kings and virtuous rulers.¹⁵ Each leaf comes with a poem written by Prince Bao, who was to become the emperor Qianlong, on the adjacent page. Yet another example is Jin Tingbiao's (?—1767) *Imperial Concubine Standing in the Way of a Bear*¹⁶ (*Jieyu Dangxiong Tu*, fig. 2). Such works by academic painters could never have been produced without the prior consent of the emperor. In the Qing painting academy, painters had very little freedom as far as their work was concerned. Often they had to paint according to titles, formats and media specified by the emperor and it was more than occasional that they had to submit a draft for the emperor's approval before they could really start to paint.¹⁷ When the emperor approved or commissioned these works, he was actually following a precedent set by early Chinese rulers of the Han and Tang dynasties who ordered images of meritorious subjects to be painted on the walls of palaces which then stood as models for existing servitors to follow. An even closer parallel was Qianlong's act of having the images of leaders in battles quelling disturbances caused by the Hui and Zhun tribes painted on the walls of the Ziguang Hall in the summer palace in Chengde. To celebrate this victory, Qianlong gave a banquet at which over a hundred guests attended. The banquet is duly recorded by another court painter Yao Wenhan (18th century) in a handscroll of the same title.¹⁸ Qianlong's intention cannot be more openly manifested than in instances such as this.

Before his ascension to the throne as emperor Qianlong, the young Prince Bao once wrote on the *geshui*¹⁹ of a painting of Lu Gong (1st—2nd century)²⁰ by Wang Zhenpeng (13th—14th century):

The Han imperial house had many worthy officials,

[One] gets to know the respectable Lu when unrolling the scroll...²¹

In other words, by looking at a painting of Lu Gong, one remembers the person; and Lu Gong's image, in turn, reminds us of his virtuousness for which he was remembered.

Zhang Tingyu (1672—1755) and Liang Shizheng (1697—1763),²² both of them high officials of the Qianlong reign, understood the emperor well enough to spell out his

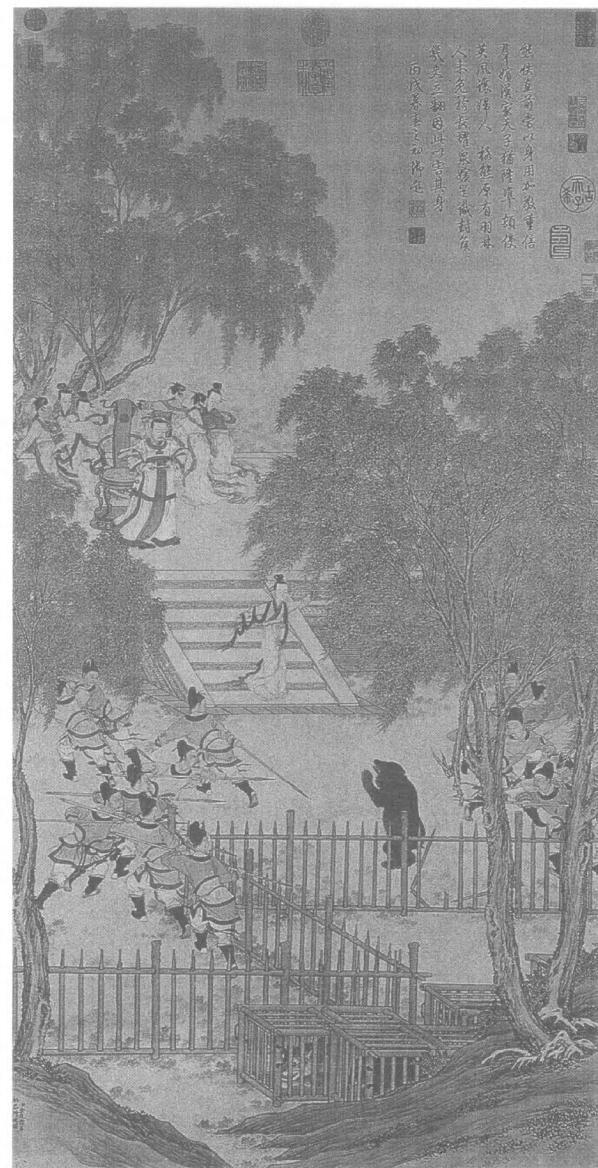


Fig. 2
Imperial Concubine Standing in the Way of a Bear
Jin Tingbiao (?—1767)
Qing dynasty

intentions. In the postscript on *Thirty Albums of Conglomerations of Texts from the Book of Songs with Illustrations* (*Shijing Quantu Shuhua Hebi*), Zhang Tingyu writes

...To receive that which is abstract is not as easy as to receive that which is tangible; to receive with [one's] heart is not as easy as to receive with [one's] eyes. For persons of the past, [one can only exercise one's] imagination, [but] the looks of those [one] sees get impressed in [one's] heart. Looking at the appearance allows spirit to communicate; thus the merit of painting is to propagate teaching without the use of words.

A little further on, Liang Shizheng re-affirms:

...In the old days, a lesson is passed down with images on the left and words on the right. In viewing them [one] examines [oneself] and guards against [evil] as though [the virtuous persons] are one's company and live by one.²³

Those who were supposed to receive these pictorial lessons were not always court officials or ladies. Works like Leng Mei's *Preservation of Righteousness*²⁴ (*Yangzheng Tu*, fig. 3) were clearly painted with the same admonitory intention but the beneficiaries, in these cases, were emperors. This album shows how past rulers loved their subjects thereby reminding the present one of his duty.

Documentary Painting

Apart from being an admonitory tool, Qing emperors also used paintings to document important events. Both Kangxi and Qianlong ordered depictions of their southern excursions. The *Southern Tour* scrolls were enormous projects that engaged many painters, taking years to complete in each case. Each project consisted of a total of twelve scrolls

with detailed and elaborate pictorial descriptions of the emperor's trip. Other events that have been documented in paintings include the celebration of Kangxi's sixtieth birthday, Yongzheng making an offering at the Xiannong Altar, and Qianlong giving a

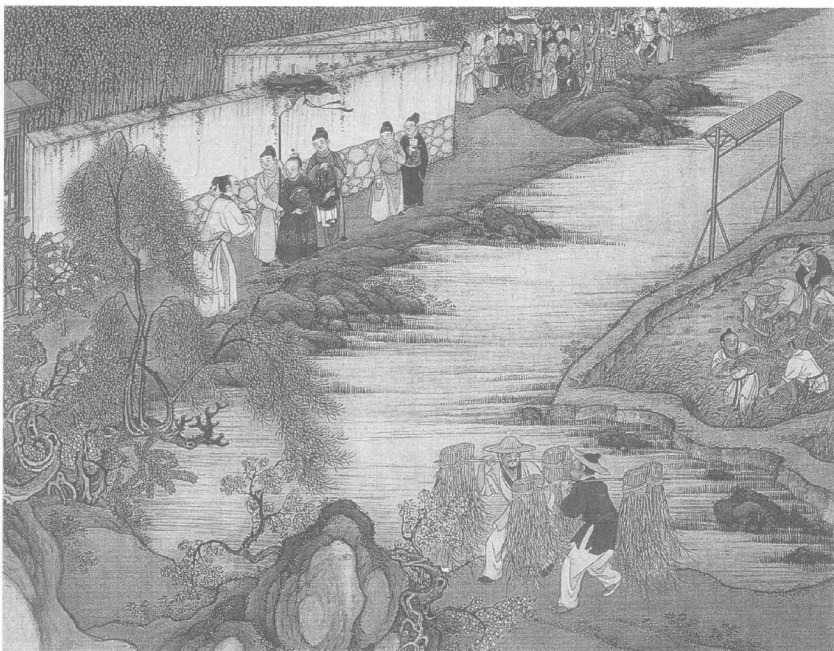
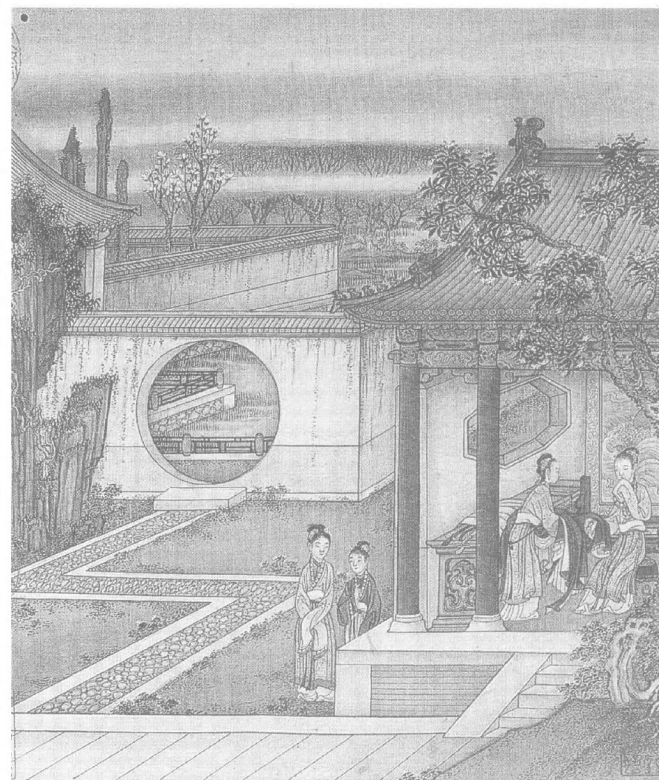


Fig. 3
Preservation of Righteousness
Leng Mei (late 17th century—18th century)
Qing dynasty

Fig. 4
Ten Paintings of Maids of Honour, leaf 4
Leng Mei (late 17th century—18th century)
Qing dynasty



banquet in the Garden of Ten Thousand Trees in the Summer Palace at Chengde.²⁵

In addition, there is a sizeable group of works entitled *The Repression of ... (Pingding...)*.²⁶ Some of these works were made into prints with blocks ordered from Europe. The subject of these works are important battles won by the Qing army. At the same time, and perhaps more importantly to the Manchu emperors, they also serve to acclaim Qing military achievements. As members of a minority group that had assumed governing power in China, Manchus of the imperial house were extremely proud of their military strength. It was their military strength, they believed, which made the founding of the Qing dynasty possible.

The use of painting as a documentary tool may be traced back to the history of figure painting. Religious iconography was particularly important in the beginning with secular subjects becoming more popular from the Tang dynasty onwards. It was also during Tang times that we find emperors using painting to record important events or occasions. Emperor Taizong meeting Tibetan envoys in 641 was captured by Yen Liben (?—673) in his *Emperor Taizong in a Sedan Chair Greeting Three Envoys from Tibet (Bunian Tu)*.²⁷ His *Foreign Envoy Arriving with Tribute (Zhigong Tu)*²⁸ records the sending of tributes to Tang China by minority tribes and has the effect of glorifying the strength of the Tang regime. There is one apparent difference, however, between these paintings and those of the Qing dynasty. Whereas the Tang paintings record historical events, the figures have also been given due attention. We can easily identify which figures are of Han origin and which belong to nomadic tribes, recognizable by their distinctively different features. We can also discuss the depiction of individual figures or style of the painter. However, although the Qing works depict human figures, often in great numbers, they are no more significant than, say, their setting or any of the landscape elements. Neither is it possible or worthwhile to discuss their style of depiction nor that of the painter. Here, human figures are analogous to chess pieces on a chessboard even if individual identities are identifiable at times. They are mere actors playing out their part in a production. Strictly speaking, these works are out of the main stream of figure painting.

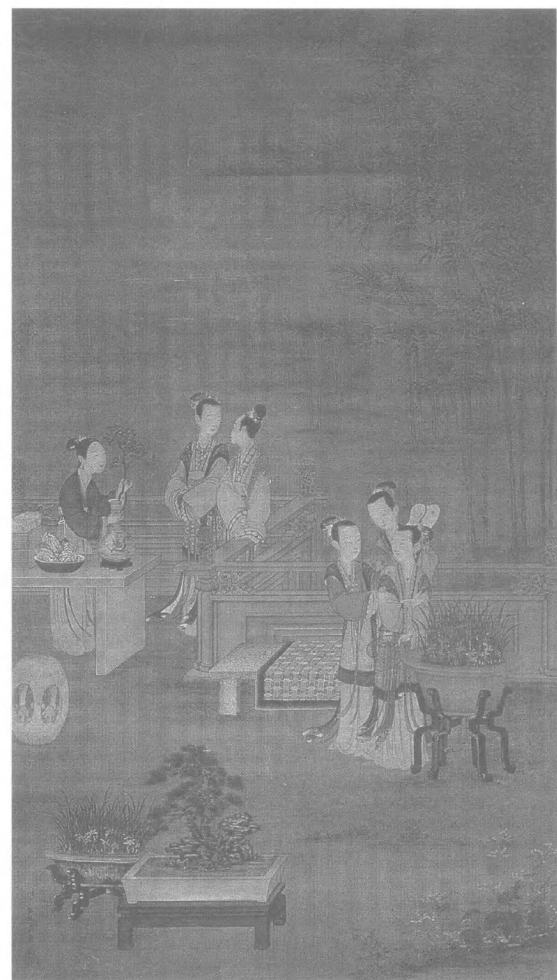


Fig. 5
Imperial Concubins Chatting about Favours of
the Emperor
Ding Guanpeng (1736—1795)
Qing dynasty



Fig. 6
Life Portraits of Emperor Yongzheng's Concubines, scroll 3
Anonymous
Qing dynasty

Pleasure Painting

The final group of figure painting consists of those that are produced strictly for enjoyment. At the Qing imperial palace, these were sometimes pasted directly onto walls. Easy to put up and take down, they were thus called *tieluo* (貼落) literally meaning paste and remove. The popularity of *tieluo* is evidenced by a 1781 inscription by Qianlong on Jin Tingbiao's *Digging Mud* (*Nanni Tu*) which reads, "[Jin] Tingbiao formerly served the Inner Palace, his paintings are all over the place glued to the walls..."²⁹ Alternatively, these paintings also come in more common formats, that is, hanging scrolls, handscrolls and albums, sometimes in miniature to fit *duobaoge* (多寶格)³⁰ in which case they were nothing more than an imperial toy.

The subject matter of this group of Qing academic figure painting can be divided into those which show everyday life and activities, mostly of ladies, at court and those which are based on legends, historical accounts or popular stories. Oftentimes these carry auspicious meanings or well-wishes.

The painting of court ladies bring to mind important Tang works which take the daily activities of court ladies as their theme, such as *Ladies Preparing Newly Woven Silk* (*Daolian Tu*) attributed to Zhang Xuan (8th century),³¹ *Palace Ladies Wearing Flowered Headdresses* (*Zanhua Shinu Tu*, p. 40) attributed to Zhou Fang (c. 730—c. 800) and *Palace Musicians*³² (*Gongyue Tu*). Leng Mei's *Ten Paintings of Maids of Honour*³³ (*Shigongci Tu*, fig. 4) is an example of this genre of the Qing dynasty.

Interestingly, other than imperial portraits, figure paintings of the Qing dynasty generally show figures clothed in traditional Han attire rather than Manchu style costumes, the *pao* long loose robe and *gua* over-jacket. It might be argued that perhaps these works were not meant to depict Qing times. This explanation may be acceptable for, say, the *Maids of Honour* or *Imperial Concubines Chatting about Favours of the Emperor* (*Gongfei Huachong Tu*, fig. 5), but certainly cannot explain why emperor Yongzheng's concubines are also shown wearing Han style gowns (fig. 6).³⁴ In fact, Yongzheng and the young Qianlong appear as ordinary Han scholars in Castiglione's *Happy Spring Tidings* (*Ping'an Chunxin Tu*, fig. 7). We could have easily missed their identity had it not been for Qianlong's inscription which discloses who the younger man is, providing a clue to identify the elder.



Fig. 7
Happy Spring Tidings
Giuseppe Castiglione (1688—1766)
Qing dynasty

The history of genre painting can be traced at least to Gu Kaizhi's *Nymph of River Luo* (*Luoshen Tu*) of which several versions are extant (probably later copies). These are early examples of paintings that took the contents of literary writing as their subject. Other known examples of genre painting include Gu Hongzhong's (Five Dynasties) *Han Xizai's Night Revels* (*Han Xizai Yeyan Tu*, p. 41), and Wang Juzheng's (Song dynasty) *Weaving Machine* (*Fangju Tu*)³⁵ which is also a good example of depictions of the common people.

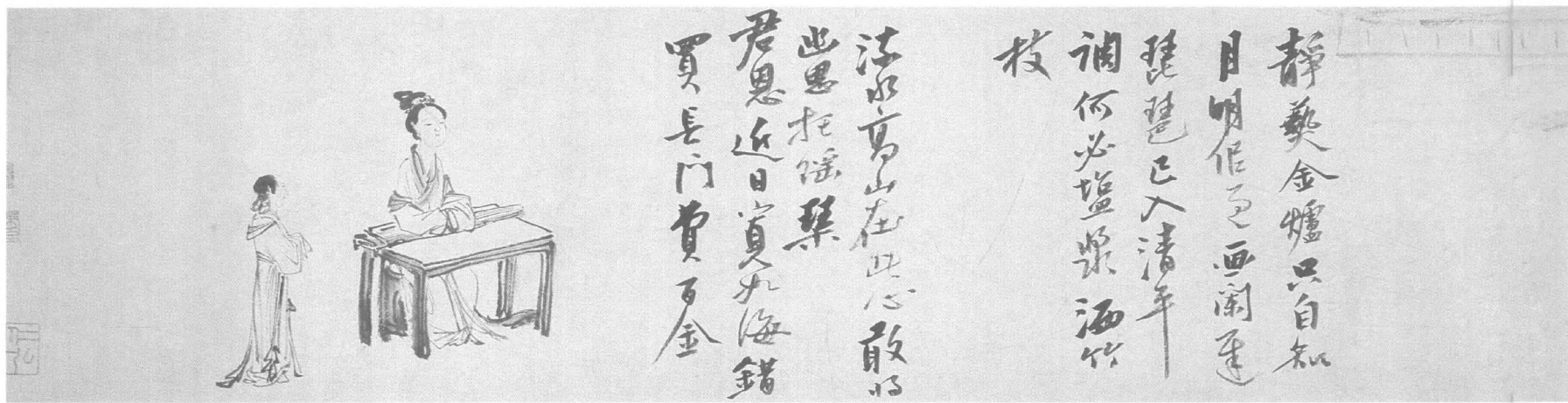
The discussion above shows how the Qing emperors used figure painting, and the purposes they served. However, precedents exist for each function in the history of Chinese figure painting. The Manchus of the Qing dynasty came from a minority group and not the dominant Han Chinese. When the Manchus moved south, they were fascinated by the breadth and depth of the Han culture, so much so that their *hanhua*³⁶ progressed at unmeasured speed. This became a cause for concern to some early emperors who tried, at different times and using different means, to stem these activities but their efforts were futile.³⁷ The emperors themselves were in fact no different from the majority Manchus. It is a known fact that Qianlong was an ardent lover of the arts and a keen writer and poet using the Han written language. When it came to the Chinese art of painting, these Qing dynasty rulers also chose to follow the tradition set by the Han Chinese. Their doing so was perhaps also a statement to the nation, to the effect that their Manchu origin was no encumbrance to their being men of culture. Painting became one of the means to exert the cultural hegemony, at least of the emperors if not for the entire Manchu clan.

Notes

- 1 For discussions on the subject, see Yang Boda, “Qingdai Huayuanguan”, in *Qingdai Huayuan* (Beijing: Zijincheng Chubanshe, 1993), pp. 7—35. Nie Chongzheng, “Qingdai Gongting Huihua Jigou, Zhidu ji Huajia”, in *Gongting Yishu de Guanghui* (Taipei: Dongda Tushu Gongsì, 1996), pp. 1 — 28.
- 2 According to Nie Chongzheng, the name Ruyiguan is not found in records of the Yongzhen era but appears in the *Yangxindian Zaobanchu Gezuo Chengzuo Huojidang* (hereafter called *dang'an*) of the first year of Qianlong's reign (1736). See his “Qingdai Gongting Huihua”, in *Gongting Yishu de Guanghui*, p.1. *Dang'an* are in the First Historical Archives in Beijing. Under this heading, we find sub-categories separately in the names of Huazuo and Ruyiguan.
- 3 (Taipei: Guoshiguan, 1976 reprint), *juan* 511, vol. 15, p. 11561. Recent scholar Yang Xin has raised questions with regard to the possibility of error in the recorded location of the Ruyiguan. See his “Qingdai Yong Qian Shiqi de Gongting Huihua”, in *Yang Xin Meishu Lunwenji* (Beijing: Zijincheng Chubanshe, 1994), pp. 156 — 175.
- 4 Yang Xin has pointed out that the boundary between academic and non-academic painting is less than distinct in the Qing dynasty. This is because authors of paintings that are academic in nature, bearing signatures prefixed by the character *chen*, i.e. servitor, included important court officials like Wang Yuanqi (1642 — 1715), persons who were not associated with the court in any way except on specific projects like Wang Hui (1632 — 1717), foreign painters like Giuseppe Castiglione (1688 — 1766) who were missionaries rather than professional painters, and imperial princes like Yunxi (?— 1758). See his “Qingdai Yong Qian Shiqi de Gongting Huihua”.
- 5 The popular saying then “Face for gold, flowers for silver; [Should one] want to beg for food, paint land scapes” clearly identifies a preference for figure painting among art patrons in these cities.
- 6 Hu Jing, in Lu Fushen, et.al., ed. *Zhongguo Shuhua Quanshu*, (Shanghai: Shanghai Shuhua Chubanshe, 1992 — 99) vol.11, pp. 743 — 760.
- 7 Zhang Yanyuan, *Lidai Minghuaqi*, *juan* 4, (Taipei: Guangwen Shuju, 1992 reprint), p. 151.
- 8 *Lidai Minghuaqi*, *juan* 5, p. 172.
- 9 Zhang Zhao, et. al., ed. *Bidian Zhulin Shiqu Baoji*, 1745; Wang Jie, et. al., ed. *Shiqu Baoji Xubian*, 1793 and Hu Jing, et. al., *Shiqu Baoji Sanbian*. 1816.
- 10 *Juan* 3, pp. 103 — 138.
- 11 See National Palace Museum, ed. *Gugong Shuhualu Tulu* (Taipei: 1989—), vol.11, p. 395 and vol. 12, p. 415 respectively.
- 12 See Palace Museum, ed., *Court Paintings of the Qing Dynasty* (Beijing: Cultural Relics Publishing House, 1992), p. 141.
- 13 *Juan* 1, translated by Osvald Siren in *The Chinese on the Art of Painting* (New York, Schoken Books, 1976), p. 7.

- 14 See *Court Paintings*, pp.33 — 34.
- 15 *Shiqu Baoji* (Taipei: National Palace Museum, 1971 reprint), vol. 2, p. 766.
- 16 The painting illustrates a historical story: Emperor Yuandi of the Western Han was watching animals in his imperial garden when a bear broke loose from his enclosure. Everyone fled in fear. Realizing the potential threat to the emperor, a concubine by the name of Feng stood in the way of the bear and led it in a direction away from the emperor until help arrived.
- 17 These are apparent from *dang'an*.
- 18 See *Court Painting*, catalogue entry 82, p. 271 for a description of the incident; pp. 156 — 157 for the painting.
- 19 Extra space in a mounted scroll for the writing of colophons.
- 20 An official of the Eastern Han dynasty who was known particularly for substituting punishment with ethical training when he was a prefecture magistrate during the reign of Zhangdi (r. 76 — 88), of the Eastern Han dynasty.
- 21 *Shiqu Baoji*, juan 25, p.7.
- 22 Arthur Hummel, *Eminent Chinese of the Ch'ing Period* (Taipei: SMC Publishing Inc., 1991 reprint), vol. 1, pp. 54 — 57 and pp. 503 — 505 respectively.
- 23 *Shiqu Baoji*, vol. 2, pp. 684 and 685 respectively.
- 24 *Court Painting*, pp. 35 — 39.
- 25 *Court Painting*, pp. 83 — 85, 98 — 101 and 116 — 117 respectively.
- 26 *Shiqu Baoji Xubian*, (Taipei: 1971 reprint) vol. 2, p. 806 ff.
- 27 *Meishu Quanshu — Painting* (Beijing: Cultural Relics Publishing House, 1989), vol. 2, pp. 6 — 8.
- 28 *Gugong Shuhua Tulu*, vol. 15, pp. 21 — 24.
- 29 *Shiqu Baoji Xubian*, vol. 2, p.787.
- 30 Miniature curio cabinets.
- 31 *Meishu QuANJI — Painting*, vol. 2, pp. 46 — 49.
- 32 *Gugong Shuhua Tulu*, vol. 1, pp. 45 — 46.
- 33 *Court Paintings*, pp. 40 — 42.
- 34 *Court Paintings*, pp. 95 — 97.
- 35 *Meishu QuANJI — Painting*, vol. 3, pp. 32 — 33.
- 36 I.e., becoming like Han Chinese.
- 37 See Teng Shaozhen, *Qingdai Baqi Zidi* (Beijing: Zhongguo Huaqiao Chubanshe, 1989).

展品
Exhibits



- 1 郭詡 (1456—1526 後)
人物仕女圖卷
明
紙本水墨
第一段 縱 22.6 厘米 橫 161.5 厘米
第二段 縱 22.4 厘米 橫 129.8 厘米

郭詡，字仁弘，號清狂，江西泰和人。弘治中徵入京師，授錦衣官，固辭不就。善山水、人物。

此卷共三組畫面。

第一組畫一盛裝仕女懷抱琵琶端坐圓椅中，旁一侍女撥弄著香爐。自題詩曰：“靜熱金爐只自知，月明似過畫蘭遲。琵琶已入清平調，何必鹽漿灑竹枝。”末句典出晉武帝（統治時期 265—290）宮女盈萬，帝不知何適，常乘羊車任其行止，宮人乃取竹葉插戶，以鹽汁灑地，以引驅車之羊，冀得承幸。此詩似反襯懷抱琵琶仕女的惆悵心情，實為作者借仕女以抒其孤高不平之情。

鈐：“郭”白文長方印、“夢徐亭”朱文長方印

第二組畫一仕女雙手合抱輕按瑤琴，侍女旁立。自題詩曰：“流水高山在此心，敢將幽思托瑤琴。君恩近日寬如海，錯買長門費百金。”詩中引用漢武帝（統治時期公元前 140—87）陳皇后失寵，別居長門宮，奉百金請司馬相如（公元前 179—117）作《長門賦》，詞意哀婉，感動漢武帝，復得見寵的典故，其用意亦類前幅。

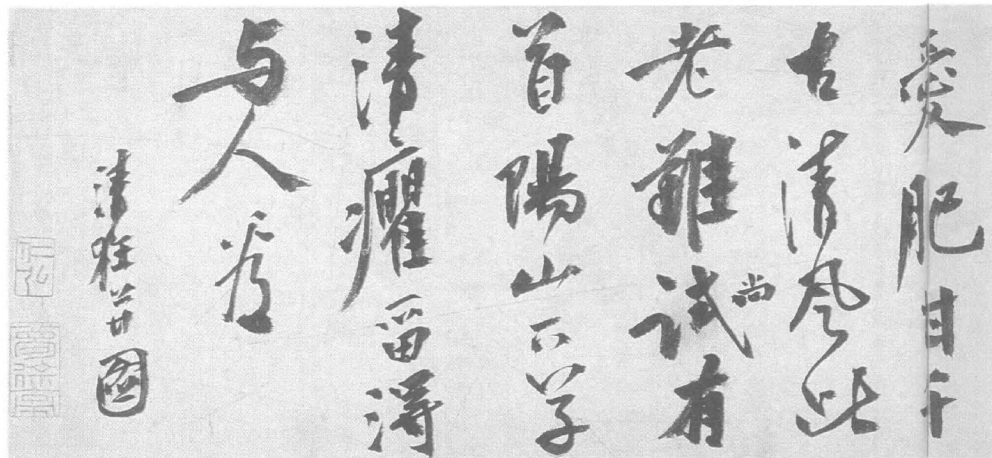
鈐：“仁弘”朱文長方印

第三組畫兩位老者席地而坐於樹蔭下，旁放一籃野薇草。自題詩曰：“古今誰不愛肥甘，千古清風此老難。試（尚）有首陽山下草，清癯留得與人看。”此圖寫商朝王室貴族伯夷、叔齊隱居首陽山下，誓不食周粟的故事。詩亦透露對“此老”千古清風的讚賞。

署款：清狂並圖

鈐：“仁弘”、“夢徐亭”朱文長方印

作者注重人物神態的刻劃，筆法恣肆不羈，人物臉部寥寥數筆，而清癯堅忍的性格已躍然而出。簡練粗放的畫法與南宋梁楷（活躍於 13 世紀初期）的減筆畫頗為相類，也許正是作者才高氣傲，孤高耿介，蔑視權貴，不慕利祿的性格流露。



- 1 Guo Xu (1456–after 1526)
Figures
Ming dynasty
Handscroll; ink on paper
First section: 22.6 x 161.5 cm
Second section: 22.4 x 129.8 cm

Guo Xu, *zi* Renhong, *hao* Qingkuang, native of Taihe, Jiangxi province. Guo declined to serve as a senior official in the capital, during the Hongzhi reign, and devoted himself to landscape and figure painting.

This scroll is divided into three scenes:

The first scene depicts a splendidly-dressed lady figure holding a pipa. She is seated on a chair, while an attendant is fanning a censor beside her. There is a self-inscribed seven-verse poem at the end of this scene. The last sentence is abstracted from the story of Yingwan, a maid of Emperor Wu (Wudi) (r. 265–290) of the Jin dynasty. According to literary records, the emperor chose his concubine randomly wherever his goat-driven cart stopped. In order to attract the goats, maids of concubines eager to be the emperor's choice, placed bamboo leaves in front of their doors and sprayed salty water on the ground. This painting depicts a melancholic lady playing the pipa to represent the artist's solitude and grief.

Seals: Guo, Mengxuting

The second scene illustrates a lady figure playing a zither (*qin*), with an attendant. There is also a self-inscribed seven-verse poem, telling the story of Empress Chen who fell out of favour with Emperor Wu (Wudi)



(r. 140–87 B.C.) of the Han dynasty, and was forced to reside in the Hall of Eternal Doors (*Changmengong*). The Empress offered a hundred taels of gold to Sima Xiangru (179–117 B.C.) to compose the touching *Ode on Eternal Doors* (*Changmen Fu*), which greatly impressed Emperor Wu and thus she regained his favour. The implied meaning of this scene is similar to that of the first section.

Seal: Renhong

The third scene portrays two elderly men seated beneath the shade. Beside them is a basket of wild rose leaves. There is a self-inscribed seven-verse poem expressing a high regard for the eternal uprightness of the dignitary. This scene depicts the story of the Shang dynasty nobles Boyi and Shuqi who lived beneath Mount Shouyang and refused to eat the millet of the succeeding Zhou dynasty.

Signature: Qingkuang bingtu (painted by Qingkuang)

Seals: Renhong, Mengxuting

The artist emphasizes the figures with his use of spontaneous brushwork. He successfully captures the upright, steadfast and determined character of the figures with the use of a few strokes to delineate their facial features. Such simple and bold painting style is reminiscent of the reduced-stroke (*jianbi*) style of Liang Kai (active early 13th century) during the Southern Song dynasty, and reveals the artist's lofty and unyielding disposition as well as proud and righteous personality.

*The Chinese terms *zi* and *hao* refer to names, other than given, used by the artist himself, and by which he is known by others, respectively.

2 吳偉 (1459—1508)
秋江歸漁圖軸
明
絹本水墨設色
縱 164 厘米 橫 106.2 厘米

吳偉，字士英，又更字次翁，號魯夫。江夏（今湖北武昌）人。成化年間，成國公朱公延至幕中，呼為小僊（仙），因號“小僊”。後入宮直仁智殿待詔，孝宗弘治年間授錦衣衛百戶，賜“畫狀元”印。旋稱病南歸，在南京賣畫為生。擅山水人物，近師戴進（1388—1462），遠法馬夏而較放縱。是明代中葉繼戴進後的浙派健將，從學者甚多，人稱“江夏派”。

此圖畫江邊晚景，坡橋迂迴，葦間漁船半隱，暮靄中雁陣回時，一漁夫肩扛釣竿、左手拎魚、神采飛揚地邁開大步走來。構圖取法南宋院體，主要景物集中在右下方，山石坡橋以大片水墨渲染結合大斧劈皴畫出，闊筆濕墨，酣暢淋漓，氣勢雄勁；左上方渺茫一片，幾抹遠山以淡淡的水墨暈染而成，意境悠遠。

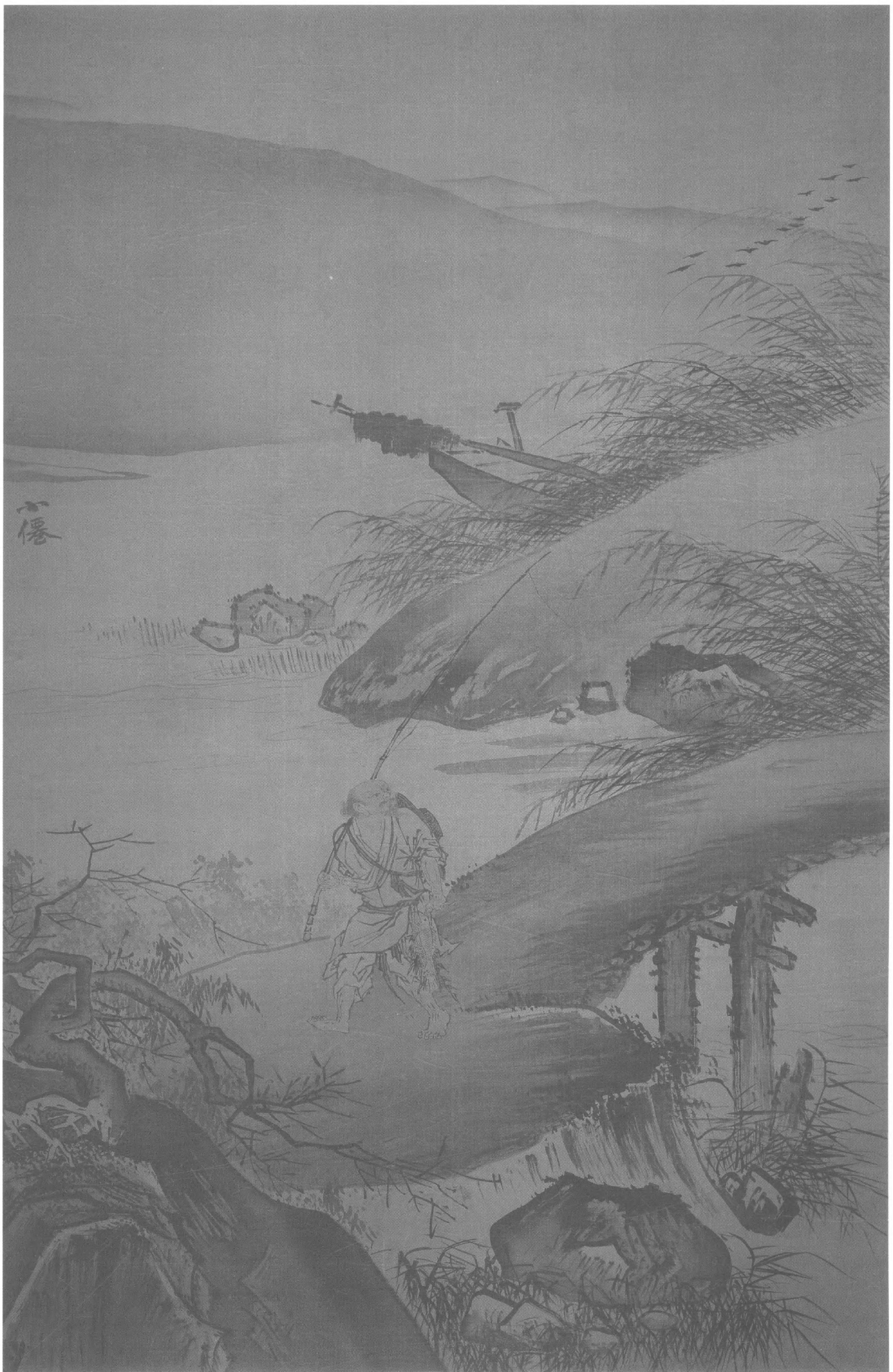
署款：小僊

2 Wu Wei (1459–1508)
Fisherman Returning from Autumn Rivers
Ming dynasty
Hanging scroll; ink and colour on silk
164 x 106.2 cm

Wu Wei, *zi* Shiying and *Ciweng*, *hao* Lufu, native of Jiangxia (present-day Wuchang, Hubei province). He was appointed as an assistant to Duke Chengguo (*Chengguogong*) in the Chenghua reign and was nicknamed “Xiaoxian” (Little Immortal), which he adopted as one of his aliases. In the Hongzhi era of Emperor Xiaozong, he was nominated as the Battalion Commander of the Embroidered Uniform Guard (*Jinyiwei Baihu*) and designated with the seal of “*Hua Zhuangyuan*” (Number One Painter). He soon claimed illness after which he retired, earning a living by selling paintings in Nanjing. Wu excelled in painting landscapes and figures. Modelled on the works of Dai Jin (1388–1462) of the recent past, his more lively painting style was a continuation of the styles of the great masters Ma Yuan (active 1189–1224) and Xia Gui (active 1195–1224) of the past. He was a leading painter of the Zhe School in the mid-Ming period after the style of Dai Jin. With numerous followers, he was the forefather of the “Jiangxia” School.

This painting depicts an evening scene on the river shore. In the background is a fishing boat half hidden behind some reeds, and a flock of wild geese returning in the evening mist. In the foreground is a fisherman carrying a rod on his shoulder and holding a fish in his left hand, striding boldly across the mountain bridge with a lively facial expression. The composition is based on the academic style of the Southern Song dynasty, with the main focus concentrated in the lower right corner, and a combination of ink splashes and shading, as well as axe-cut brushstrokes used to depict the mountain rocks and bridge. The use of broad brushstrokes and wet ink in a spontaneous manner results in a very vigorous and vivid style. The use of light ink shading to depict the distant mountains in the upper left corner suggests the far distance.

Signature: Xiaoxian



3 張路（1464—1538）
停舟待月圖軸
明
絹本水墨
縱 105.8 厘米 橫 94.4 厘米

張路，字天馳，號平山，祥符（今河南開封）人。太學生，未入仕途，遊情於繪畫創作。人物師吳偉（1459—1508; 見展品 2），用筆簡暢。山水兼學戴進（1388—1462），風格粗放。為浙派後期畫家。

圖繪崖石倒懸，隙間草木蔥蔥，一高士坐於船頭，仰望天際，意態悠閒，正待明月升起，點出題意。人物衣紋線條簡括流暢，用筆方硬；崖石用水墨粗筆大片渲刷，略嫌單薄草率。

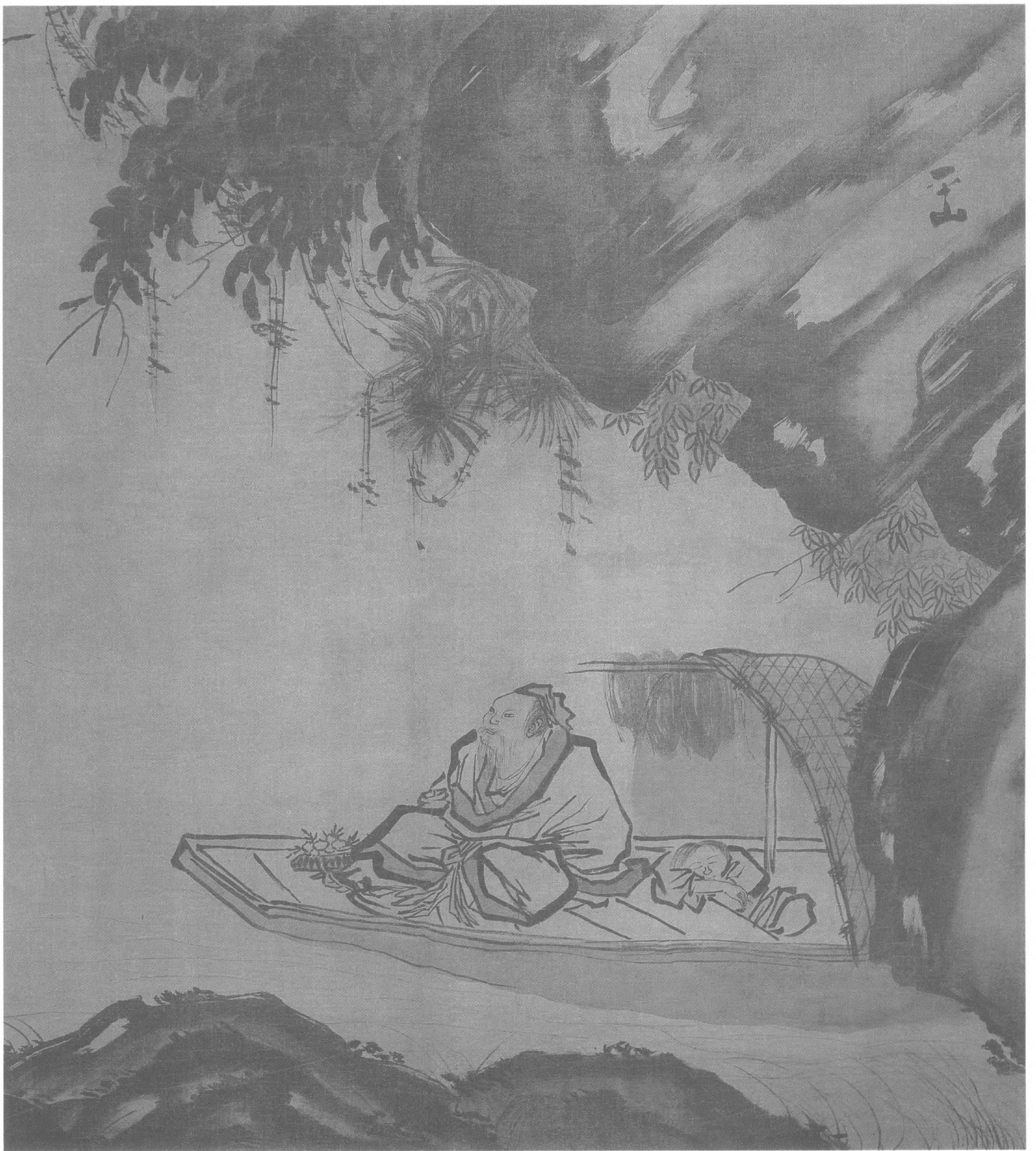
署款：平山

3 Zhang Lu (1464–1538)
Waiting for the Moon in a Boat
Ming dynasty
Hanging scroll; ink on silk
105.8 x 94.4 cm

Zhang Lu, *zi* Tianchi, *hao* Pingshan, native of Xiangfu (present-day Kaifeng, Henan province). Zhang passed the imperial examinations but did not serve as a government official. He dedicated himself instead to painting. His figure painting followed the style of Wu Wei (1459–1508; see cat. no. 2) producing works characterised by simple and fluid brushstrokes. His landscapes were influenced by Dai Jin (1388–1462), and is distinguished by a bold and free style. He is a painter representative of the later Zhe School.

This painting depicts a scholar sitting at the front of a boat amid cliffs, and luxuriant grasses and leaves. He raises his head up in a leisurely manner, as if waiting for the moon to rise. His drapery is delineated in simple and spontaneous angular brushstrokes, while the rocks are depicted using sketchy and carefree broad ink washes.

Signature: Pingshan



4 汪肇（15—16 世紀）
虎溪三笑圖軸
明
絹本水墨設色
縱 128.1 厘米 橫 77.9 厘米

汪肇，字德初，號海雲。安徽休寧人。工山水人物，出入戴進（1388—1462）、吳偉（1459—1508；見展品 2），但多草率之筆。為浙派後期畫家。

慧遠法師居廬山（山西）東林寺，寺內有虎溪，有虎守之。慧遠送客不過此溪，過溪虎即鳴。一日送陶潛（365/372—427）、陸修靜道士（406—477），不覺過溪，虎鳴，三人大笑，世稱虎溪三笑。圖繪坡上三人已過橋，陶潛作拍手狀，陸修靜側身回望慧遠，慧遠會心而笑。場景十分歡愉。衣紋線條用筆勁暢，臉部描繪十分細緻生動，配景樹石用水墨粗筆草草畫成。

署款：海雲

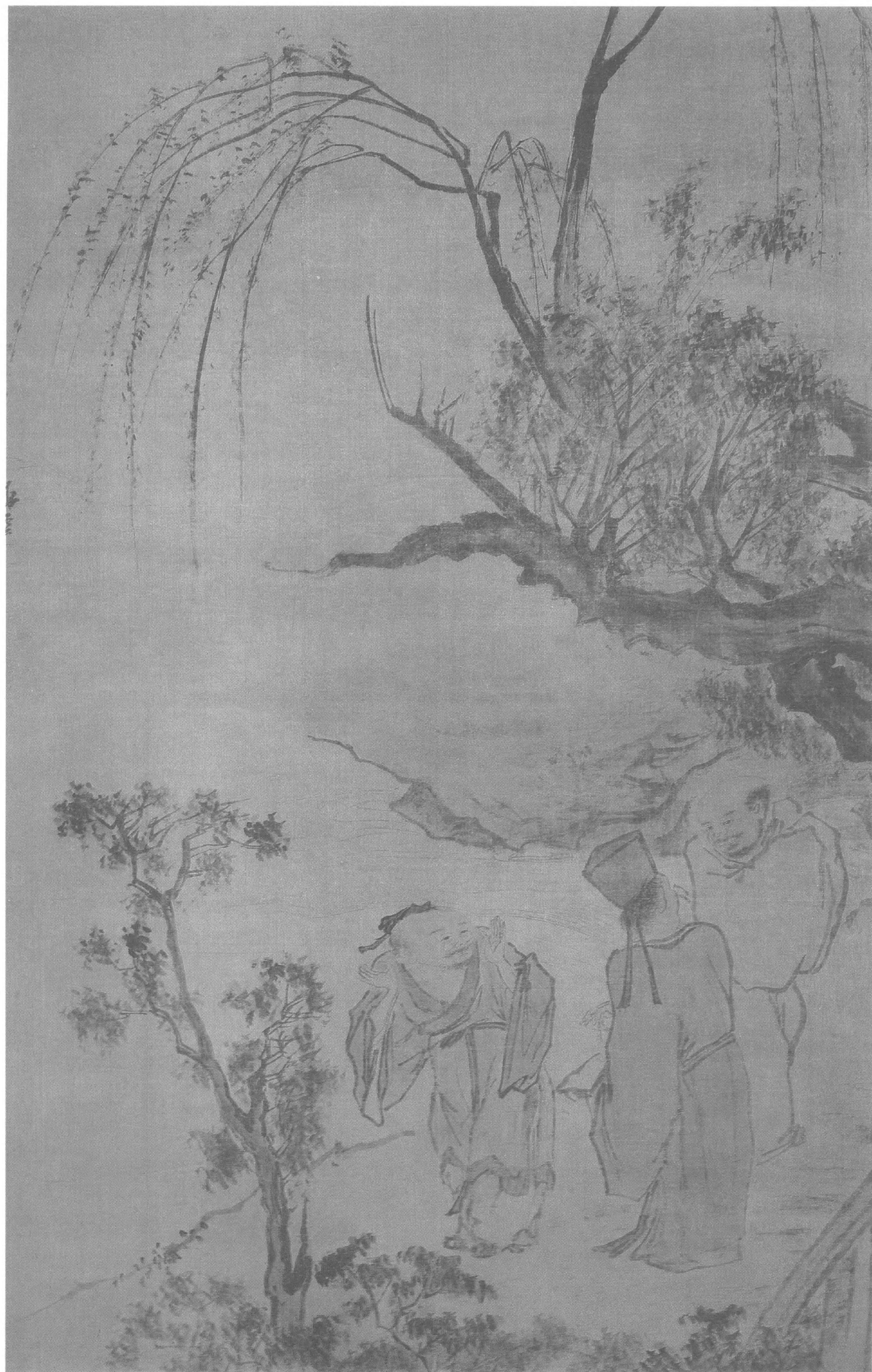
鈐：白文二印模糊不辨

4 **Wang Zhao** (15th–16th century)
The Three Smiles by the Tiger Stream
Ming dynasty
Hanging scroll; ink and colour on silk
128.1 x 77.9 cm

Wang Zhao, *zi* Dechu, *hao* Haiyun, native of Xiuning, Anhui province. Wang excelled in painting landscapes and figures. Following the styles of Dai Jin (1388–1462) and Wu Wei (1459–1508; see cat. no. 2), his works are characterised by a rather carefree style. He is a painter representative of the later Zhe School.

Monk Huiyuan resided in the Donglin Temple of Mount Lu (Lushan, Shanxi province), inside which was the Tiger Stream (Huxi) guarded by a tiger. Whenever Monk Huiyuan accompanied a visitor on his way out of the temple, he would not cross the stream, otherwise the tiger would roar. One day when Tao Qian (365/372–427) and the Taoist priest Lu Xiuqing (406–477) were departing, Monk Huiyuan accompanied them all the way and crossed the bridge accidentally. Thereupon the tiger roared and all three men laughed. This anecdote is known as “The Three smiles by the Tiger Stream”. The painting depicts the moment after the three men have crossed the bridge: Tao is clapping his hands, Lu is turning his head to look at Huiyuan, while Huiyuan is smiling heartily. In the presentation of this light-hearted scene, the drapery of the figures is portrayed with very dynamic and spontaneous brushstrokes, and the facial expressions are detailed and vivid. The trees and rocks are painted with ink in a bold and simple manner.

Signature: Haiyun



5 周臣（15 世紀下半葉—1535 後）

踏雪行吟圖軸

明

絹本水墨設色

縱 132.3 厘米 橫 72.6 厘米

周臣，字舜卿，號東村，江蘇蘇州人。山水學陳暹（1405—1496），摹李、郭、馬、夏，用筆純熟，為院體中第一高手，兼工人物，古貌奇姿，綿密蕭散，各極意態。

圖繪冰天雪地，風雲慘慘，一文士踏雪行吟於湖岸邊，神情肅穆，作凝思狀，頭巾、衣衫隨風飄揚，映襯出文士孤高灑脫的性情品格。構圖洗煉，佈局疏曠，遠山、洲渚、近岸的造型以勾皴為主，稍加烘染，樹作蟹爪狀，恰到好處地表現出冬日清冷寂寒的氣氛。王穉登（1535—1612）《丹青志》稱周臣“畫山水人物，峽深嵐厚，古面奇妝，有蒼蒼之色，一時稱為作者”，確為的評。

署款：東村周臣

鈐：“舜卿”朱文長方印、“東村”朱文印

5 Zhou Chen (2nd half 15th century—after 1535)

Reciting Poetry in Snow

Ming dynasty

Hanging scroll; ink and colour on silk

132.3 x 72.6 cm

Zhou Chen, *zi* Shunqing, *hao* Dongcun, native of Suzhou, Jiangsu province. Zhou was a follower of Chen Xian (1405–1496) and painted landscapes in the style of Li Cheng (919–*c.* 967), Guo Xi (active late 10th–11th century), Ma Yuan (active 1189–1224) and Xia Gui (active 1195–1224). He was renowned as a master painter in the academic style. He was also proficient in painting classical and extraordinary figures in either dense or loose styles.

This painting depicts a snowy scene amid stormy winds and clouds. A solemn and contemplative scholar is reciting poetry while walking through the snow along the lake shore. His haircloth and long robe are portrayed as fluttering in the wind, greatly enhancing the loftiness and easy character of a literatus. The composition is simple and spacious: the distant mountains, the islets and lake shore in the foreground are mainly delineated with outlines and highlighted by a few strokes. The trees are portrayed in the shape of a crab’s claw, which adequately highlights the cold and chilly winter setting. According to Wang Xideng (1535–1612) in his *Remarks on Paintings (Danqing Zhi)*, Zhou Chen’s landscapes and figures are characterised by a vast and hazy atmosphere, by its deep valley and thick clouds, as well as the figure’s strange facial features. His style was renowned in his time.

Signature: Dongcun Zhou Chen

Seals: Shunqing, Dongcun



6 仇英（約 1500—1552）
鴛鴦仕女圖軸
明
紙本水墨
縱 69.3 厘米 橫 34.1 厘米

仇英，字實父，號十洲，太倉（今江蘇太倉）人，寓吳縣（今江蘇蘇州）。畫學周臣（15 世紀下半葉—1535 後；見展品 5），工山水人物，尤擅仕女。

此幅白描仕女，用筆工細，衣紋勁健中略含顫筆，衣飾勾描精緻，畫筆繼承北宋李公麟（1049—1106）而較為峻利，仕女臨春風而遐思的神態和孩童歡躍的情緒表現得十分生動。庭院海棠樹枝幹虯結，無論淡墨勾枝、焦墨提醒，筆觸流暢靈動，湖石並用水墨漬染法。此圖在精巧中含有率逸的筆意，應是他四十歲時畫風成熟期的作品。

署款：仇英實父製

鈐：“實父”白文印、“十洲”朱文葫蘆印

6 **Qiu Ying** (c. 1500–1552)
Lady Figure and Mandarin Ducks
Ming dynasty
Hanging scroll; ink on paper
69.3 x 34.1 cm

Qiu Ying, *zi* Shifu, *hao* Shizhou, native of Taicang (present-day Taicang, Jiangsu province). He settled in Wuxian (present-day Suzhou, Jiangsu province). As a follower of Zhou Chen (2nd half 15th century–after 1535; see cat. no. 5), he was proficient in painting landscapes and figures, in particular lady figures.

This painting of a lady figure is executed in the pure-line (*baimiao*) style. The delicate brushwork can be witnessed through the energetic and slightly rugged lines of the drapery as well as accessories in the style of Li Gonglin (1049–1106) of the Northern Song dynasty but executed in a more intense manner. The vivid representation of the lady in *revérie* during a spring outing shows her accompanied by a child at play. The garden of rose trees with crooked branches are delineated by the alternate use of mild and strong ink wash and the execution of spontaneous and sensitive brushstrokes, whereas the rocks on the pond are defined by dark ink shading. The painting style is both exquisite and painterly which is a characteristic of Qiu's mature style when he was in his forties.

Signature: Qiu Ying Shifu zhi (executed by Qiu Ying)

Seals: Shifu, Shizhou



7 張靈（15 世紀晚期—1531 後）

織女圖軸

明 弘治甲子（1504）

紙本水墨設色

縱 135.4 厘米 橫 56.4 厘米

張靈，字夢晉，江蘇蘇州人。為郡諸生。與唐寅（1470—1523）為鄰，志氣雅合。工畫人物，間寫山水、竹石、花鳥。

織女原為古代天文星名，與牽牛星隔銀河遙遙相對，早在《詩·小雅·大東》裡就已經出現二星之名。在漢代《古詩十九首》中，已隱現牽牛、織女的人物形象。到南朝梁殷芸《小說》（《月令廣義·七月令》引）裡，則形成較完整的牛郎織女悲歡離合的動人神話故事，千餘年來流傳不絕。後來，傳說中牛郎織女鵲橋相會的農曆七月七日被命名為“七夕”，或稱“乞巧節”。

此幅畫頭束髻巾、肩披長帛的女子，手持織梭，仰面而望，了無背景。巾帛隨風飄動，足部漸漸化虛，似在天漢中浮行。織女體態豐滿，目光凝注，似在急切地盼望與親人相會，神態十分生動。衣服線描，流暢爽利，結合了行雲流水描和折蘆描的長處，富有節奏和韻律感。

並有鄒之麟於崇禎甲子（1644）題七絕一首。

署款：弘治甲子（1504）新秋張靈畫

鈐：“夢晉”白文印、“可泉”朱文印

7 Zhang Ling (late 15th century—after 1531)

The Weaving Deity

Ming dynasty, Hongzhi reign *jiazi* year (1504)

Hanging scroll; ink and colour on paper

135.4 x 56.4 cm

Zhang Ling, *zi* Mengjin, native of Suzhou, Jiangsu province. He passed the Civil Service Examination and was a neighbour and good friend of Tang Yin (1470–1523). Zhang excelled in painting figures but was also proficient in landscape, bamboo and rock, as well as bird-and-flower paintings.

The weaving deity is the name of a star in ancient astronomy, that faces the cowherd star on the opposite side of the Milky Way. The figural images of these two stars were already known in *The Nineteen Classical Poems* of the Han dynasty. The touching legend of the cowherd and the weaving deity who met once a year in heaven has survived from the Southern Dynasties until today. After it was established, the seventh night of the seventh lunar moon was named after this romantic story as the “Festival of Begging for Wisdom and Dexterity” (Qiqiao Festival).

Here the weaving deity is depicted as wrapped in a headscarf, wearing a long shawl and holding a weaving shuttle. Staring above, the figure is presented as if moving in the universe without any setting. Her scarves and ribbons are flying in the air and her legs gradually diminish into the void. The rounded beauty concentrates her gaze as if eagerly anticipating the meeting with her lover. The robe is delineated in spontaneous and fluid brushstrokes - a combination of the “drifting-cloud and flowing-water” stroke and the “bent-reed” stroke, which results in the rhythmic outlines of the figure.

There is also a seven-verse annotation by Zhou Zhilin dated to the *jiazi* year of the Chongzhen reign (1644)

Signature: the 7th lunar month of the *jiazi* year, Hongzhi reign (1504), painted by Zhang Ling

Seals: Mengjin, Kequan

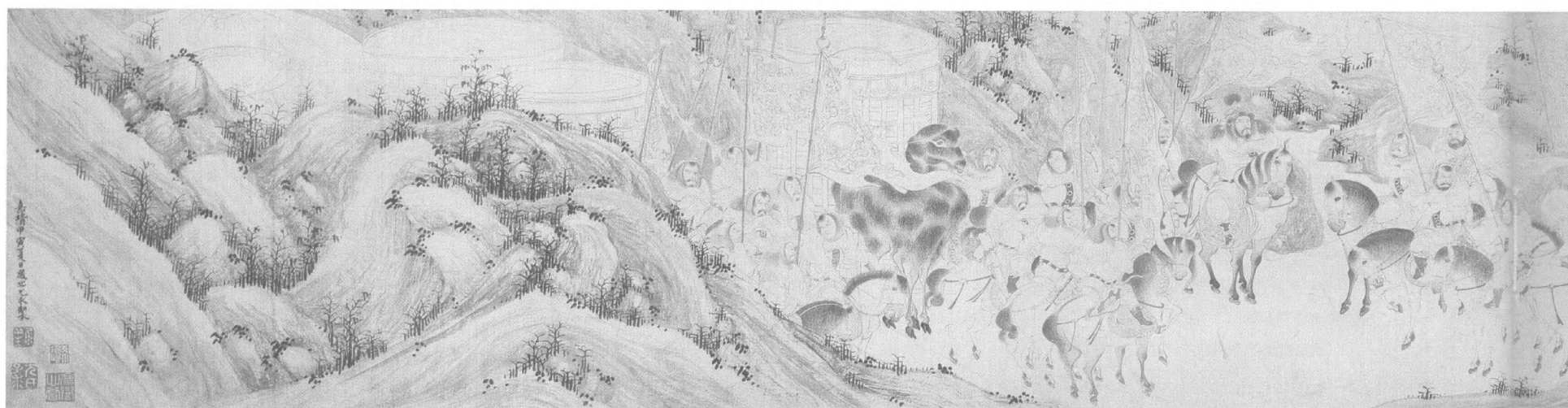
弘治甲子新秋張靈畫



七夕相看笑過年
天地老銀河個中還
有文機否乞與齋頭
作研磨

崇禎甲申七夕鄧之麟





8 尤求（16世紀初期—1583後）

昭君出塞圖卷

明 嘉靖甲寅（1554）

紙本水墨

縱25.8厘米 橫376.9厘米

尤求，字子求，號鳳山，長洲（今江蘇蘇州）人。移居太倉，工寫山水，兼人物，學劉松年（活動於1190—1224）、錢舜舉（1235—13世紀晚期），又善仕女畫，繼仇英（約1500—1552；見展品6）以名世，尤擅白描。約活動於嘉靖至萬曆年間。

漢元帝（統治時期公元前48—33）妃子王昭君出塞是常見的歷史題材，受到歷代畫家的青睞。此卷繼承了古代長卷畫的連續形式，表現昭君出塞的各個情節。起首繪板橋積雪，大隊匈奴騎兵簇擁著昭君。昭君身披鳳氅，騎在馬上，半掩其面，流露出怨鬱的神態。卷後段鋪陳迎接行列。帳幕華麗，駝馬成群，旌旗林立，匈奴單于呼韓邪氣宇軒昂。佈置有聚有散，突出主要人物的動態和神情氣度。筆法簡繁得當，工致處精細入微，如衣衫的花紋，貂冠胡裘的針毛，一絲不苟，筆筆見實；簡練處，如駿馬只略施幾筆，跳躍騰躍的姿態畢現，工力深厚，頗得李公麟（1049—1106）遺韻。

署款：嘉靖甲寅（1554）夏日鳳丘尤求製

鈐：“鳳丘生”、“尤氏子求”白文印

8 You Qiu (early 16th century—after 1583)

Expedition of Wang Zhaojun beyond the Great Wall

Ming dynasty, Jiajing reign *jiaren* year (1554)

Handscroll; ink on paper

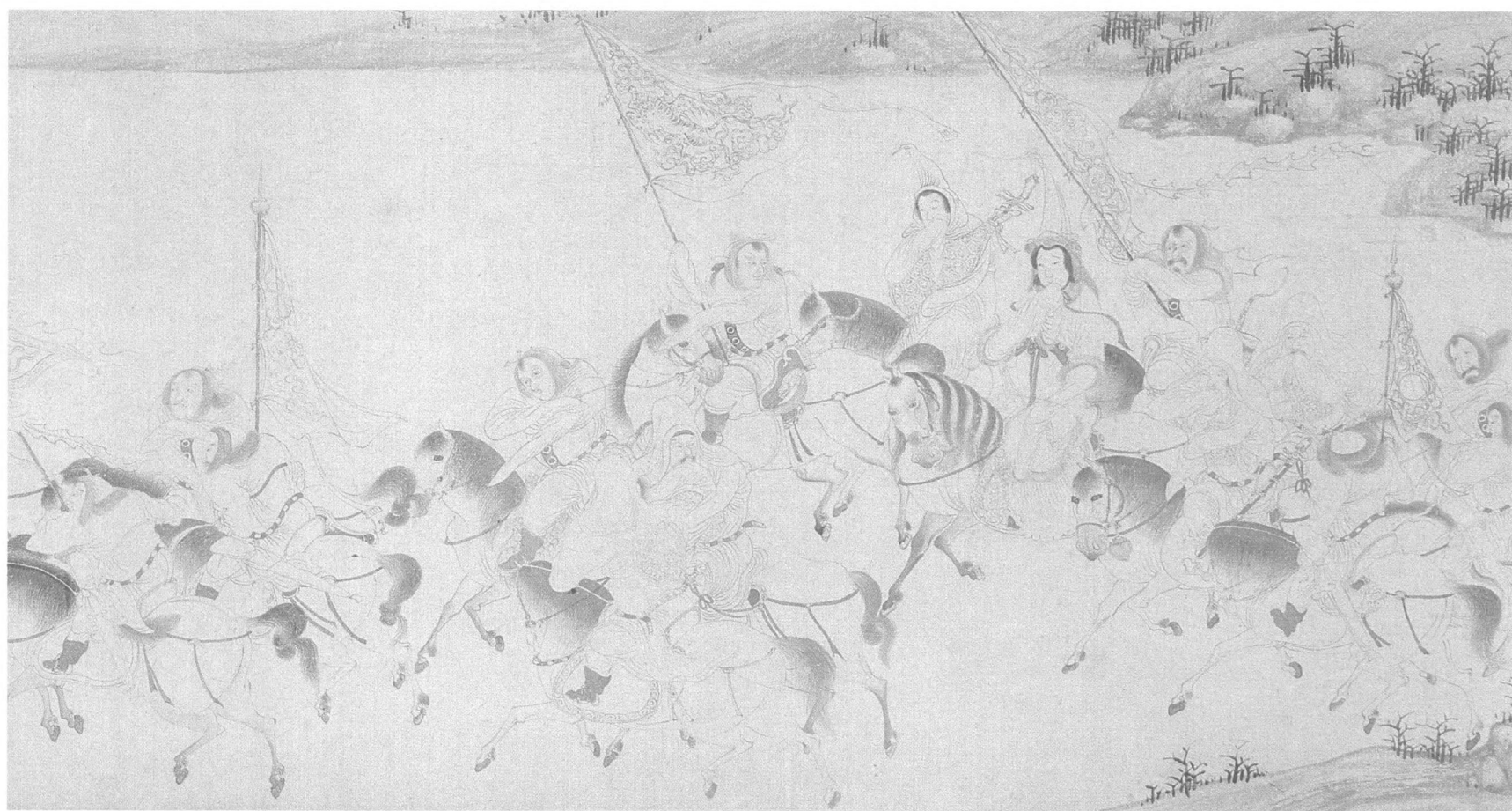
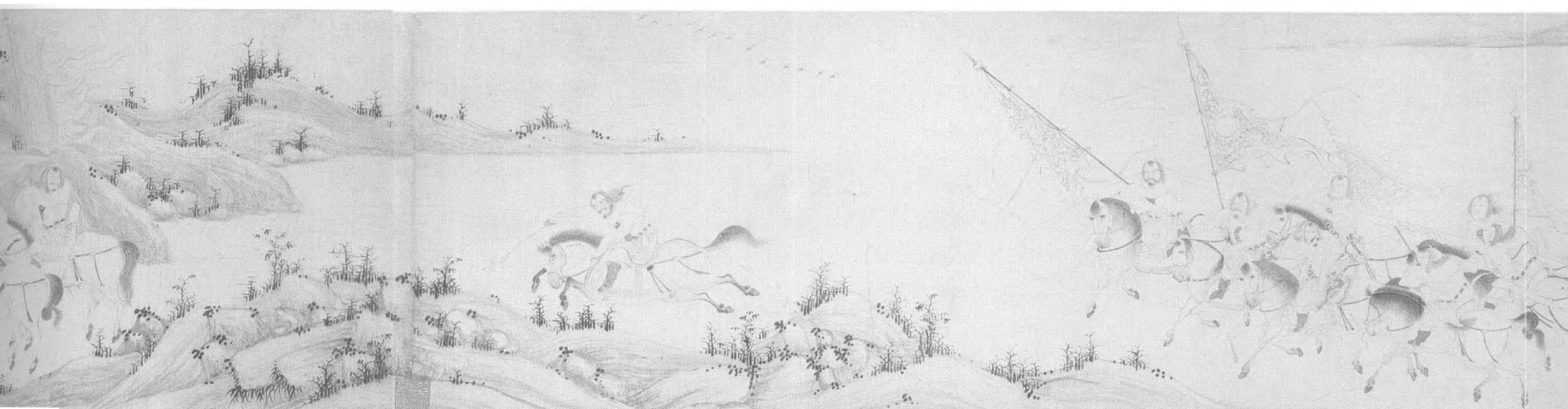
25.8 x 376.9 cm

You Qiu, *zi* Ziqiu, *hao* Fengshan, native of Changzhou (present-day Suzhou, Jiangsu province). You settled in Taicang and became a painter of landscapes and figures in the style of Liu Songnian (active 1190–1224) and Qian Xuan (1235–late 13th century). His lady figure paintings after Qiu Ying (c. 1500–1552; see cat. no. 6) are highly regarded, and his works in the pure-line (*baimiao*) style are particularly well-known. He was active between the Jiajing and Wanli reigns.

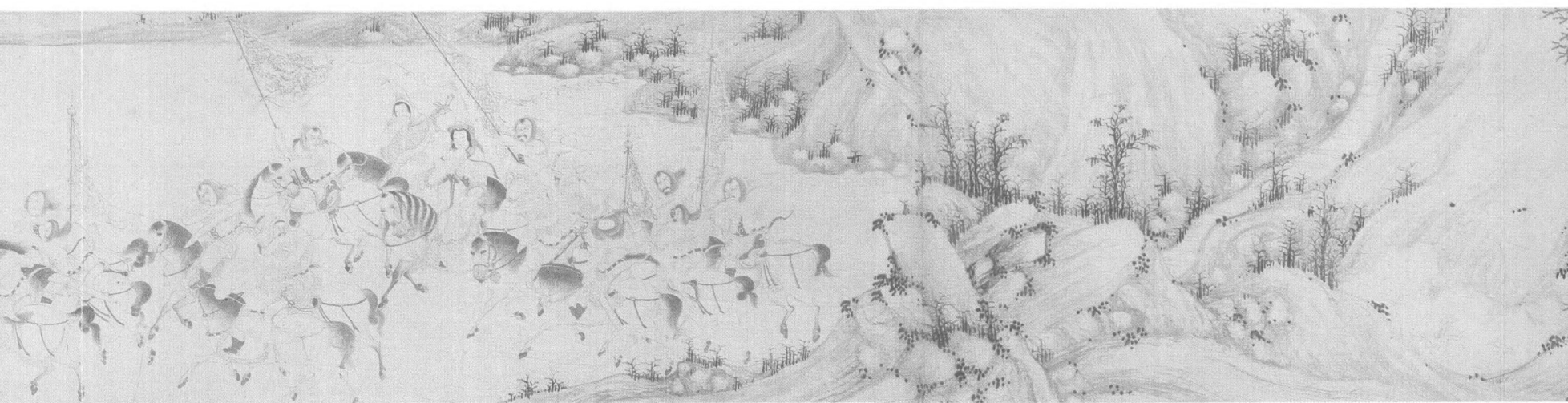
The expedition of Wang Zhaojun (a concubine of Emperor Yuan, Western Han dynasty, r. 48–33 B.C.) beyond the Great Wall is a historical theme favoured by many Chinese painters of succeeding dynasties. Using the traditional consecutive depiction of scenes, his handscroll portrays the different stages of Wang Zhaojun's expedition. The first scene shows a snow-covered bridge with a huge procession of Xiongnu riders surrounding Wang Zhaojun, who is shown on horseback wearing a cloak decorated with a phoenix design. Half-hiding her face, Zhaojun carries a discontented expression. The subsequent sections of the scroll depict the reception procession, with exquisite encampments, arrays of camels and horses and a forest of flags. Huhan Xie, the chief of the Xiongnu, is portrayed as a handsome man. The well-conceived composition successfully highlights the behaviour and disposition of the main figures. Simple and complicated brushstrokes are used appropriately while minute details, such as the floral design on the robes, the hair on the fur headdresses and coats of the Xiongnu, are meticulously executed. Horses are represented with only a few brushstrokes yet their vitality is successfully captured, showing the influence of Li Gonglin's (1049–1106) profound style.

Signature: executed by Fengqiu You Qiu in the summer of the *jiaren* year, Jiajing reign (1554)

Seals: Fengqiusheng, Youshi Ziqiu



局部 Detail





9 錢穀 (1508—1578 後)

擊磬圖軸

明 甲子 (1564)

紙本水墨設色

縱 87.8 厘米 橫 55.2 厘米

錢穀，字叔寶，號磬室，吳縣（今江蘇蘇州）人。少孤貧，後遊文徵明（1470—1559）門下，好讀書，曾手錄金石書籍幾萬卷。山水筆墨疏朗穩健，也能人物、蘭竹，畫風平實。編有《續吳都文粹》等。

此圖所繪故事典出《論語·憲問》：“子擊磬於衛。有荷蕢而過孔子之門者，曰：‘有心哉！擊磬乎！’既而曰：‘鄙哉！硜硜乎！莫己知也，斯已而已矣。深則厲，淺則揭。’子曰：‘果哉！末之難矣’。”據自題，杜堇（活躍於15世紀晚期）作有《擊磬圖》，錢穀見後摹畫此幅。圖繪孔子踞坐於蒲席之上，一邊擊磬，一邊與荷蕢而過者對談，二弟子拱手而立於前後作傾聽狀。畫法嚴謹，衣紋線條簡練流暢，筆筆中鋒，臉部描繪細緻生動，有穆穆古風。

署款：甲子（1564）春日過小祇園見古狂先生筆摹此 錢穀

鈐：“叔寶”朱文印、“錢穀印”白文印

9 Qian Gu (1508–after 1578)

Playing the *Qing*

Ming dynasty, *jiazi* year (1564)

Hanging scroll; ink and colour on paper

87.8 x 55.2 cm

Qian Gu, *zi* Shubao, *hao* Qingshi, native of Wuxian (present-day Suzhou, Jiangsu province). Qian was born to a poor family. Later, he became a dedicated follower of Wen Zhengming (1470–1559). Once he catalogued tens of thousands of *juan* of manuscripts on seal carving. His landscapes feature distinct and precise brushstrokes. He also excelled in painting figures, bamboo and orchids in an unadorned style. He was also the editor of several books.

The theme of this painting is derived from *The Analects of Confucius* (*Lunyu*). According to the self-composed inscription, Du Jin (active 2nd half 15th century) painted the theme of playing a chime stone (*qing*). This is a copy by Qian after Du's work. The painting shows Confucius seated on a straw mat, playing the *qing* with one hand while having a discussion with a figure carrying a bamboo basket on his shoulder. His two disciples, hands clasped, are listening attentively. The cautious and precise painting style is further enhanced by the simple and fluid delineation of the drapery lines using the central point of the brush. The depiction of the facial features in the classical style is detailed and vivid.

Signature: This is a copy of Master Gukuang's (Du Jin) painting which I saw when passing Xiaozhiyuan (Du Jin's studio) in the spring of the *jiazi* year (1564), Qian Gu

Seals: Shubao, Qian Gu yin

擊磬圖

甲子春日過小祇園見
古狂先生筆摹此

錢穀



10 徐渭 (1521—1593)

馬郎婦圖軸

明

紙本水墨

縱 116 厘米 橫 26 厘米

徐渭，字文清，後字文長，號天池山人，後號青藤道士。山陰(浙江紹興)人。明代著名文學家、書畫家，才氣橫溢；曾作浙閩軍務總督胡宗憲幕僚，後胡入獄，懼禍而發狂。徐氏特擅花鳥，作畫時情感瀉於筆鋒，水墨淋漓，濃淡相間，變化萬千，多豪邁、率真之氣，是明代中期文人水墨寫意花鳥畫的傑出代表，並對以後大寫意花卉發展影響巨大。

從畫史著錄和他自己的文集看，徐渭似乎很少作人物畫，流傳至今的就更少，此件《馬郎婦圖》軸是極為難得的以人物為主題的作品，可以使我們對徐渭的繪畫藝術有更全面的了解。此圖寫觀音示現為馬郎婦形象。觀音，佛教大乘菩薩之一，本譯作觀世音，因唐人避“世”字諱，略稱觀音，又稱觀自在。佛經說此菩薩為廣化眾生，示現種種形象，名為“普門示現”。觀音菩薩化為馬郎之婦稱曰馬郎婦。圖繪馬郎婦手提一籃魚鮮，沒有任何背景襯托，人物的畫法非常簡括疏朗，線條舒展、流暢而又有彈性，領口、腰帶、頭髮等處濃墨提醒，寥寥數筆即勾寫出一位婀娜女子的形象。畫幅右上方行書自題四言詩一首：“潑刺潑刺，婀娜婀娜。金剛法華，一棍打破。瞞得馬郎，瞞不得我。”詩中以“潑刺潑刺”形容籃中魚鮮的掙扎撲騰，以“婀娜婀娜”描繪女子嫵媚的身段，詩意談諧風趣。

署款：天池

鈐：“文長”朱文長方印、“石鷗館”白文印、“湘管齋”朱文印



10 Xu Wei (1521–1593)

Avalokiteśvara with a Fish Basket

Ming dynasty

Hanging scroll; ink on paper

116 x 26 cm

Xu Wei, *zi* Wenqing and later Wenchang, *hao* Tianchishanren and later Qingtengdaoshi. A native of Shanyin (present-day Shaoxing, Zhejiang province), Xu was famous as a talented scholar and artist. He served as an advisor to Hu Zongxian, Military General of Zhe (Zhejiang province) and Min (Fujian province). Later Hu was jailed and Xu went insane from fear. He excelled in bird-and-flower painting in an impulsive and bold style, and expressed his character through the manipulation of contrasting light and heavy ink strokes. He was the leading bird-and-flower painter in the free-hand style during the middle Ming dynasty and had a strong impact on later flower painting of this style.

According to records of the history of painting and his own publications, Xu Wei seldom painted figures and few of his works on this theme are extant today. This painting with Avalokiteśvara as the major subject is exceptional and enables us to have a more thorough understanding of the art of Xu Wei. This lady figure carrying a fish basket is one of the thirty-three manifestations of Avalokiteśvara. Avalokiteśvara is one of the most popular bodhisattvas of Mahayana Buddhism. The interpretation of her Chinese name “Guanyin” or “Guanshiyin” is “Observer of the world’s sounds”, the so-called Goddess of Mercy; while the other name of the bodhisattva “Guanzizai” accords with the idea of Sovereign Beholder. According to the Buddhist sutras, this bodhisattva can change into different forms in order to save mankind. Here the bodhisattva has transformed into a lady figure holding a fish basket, commonly known as the wife of Ma (*Malangfu*). Without any background setting, the figure is painted in a distinct and precise style using undulating, fluid and elastic outlines highlighted by dark ink shading in the collar, belt and hair to become a vivid depiction of a graceful lady. A self-composed humorous four-verse poem in running script is inscribed in the upper right corner.

Signature: Tianchi

Seals: Wenchang, Shi’ouguan, Xiangguanzhai

局部 Detail

諸刺、姍姍、金剛法、重一振打破
暗深馬郎暗不待我
天池



天池

11 丁雲鵬 (1547—1626)

洗象圖軸

明

紙本水墨設色

縱 155.1 厘米 橫 50.1 厘米

丁雲鵬，字南羽，號聖華居士。安徽休寧人。擅畫人物佛像，暈染得當，格調莊重，尤長白描。吳越人論繪畫，以丁雲鵬為第一，謂龍眠居士（李公麟；1049—1106）再生。亦擅山水，早年畫風秀麗，師法文徵明（1470—1559），晚年轉為豪放，厚重雄渾，獨闢蹊徑。

中國佛教美術中，白象是普賢的座騎。此幅畫面以白象為中心，三人在左右持掃洗象。白象的左側另有二羅漢肅立，一持法器，一合掌。鬱茂蒼翠的古柏下，普賢菩薩袒坐於白象後面的石臺上，面相慈悲。韋陀天持杵右立，左側有兩位侍者，正注目凝視著洗象的情景。描繪白象和人物的線條細勁暢潤，簡潔明快，頗有趣味。樹石用筆和著色規模文徵明，富於裝飾性。

署款：弟子丁雲鵬敬寫

鈐：“雲鵬”、“南羽”朱文印

11 Ding Yunpeng (1547–1626)

Washing the Elephant

Ming dynasty

Hanging scroll; ink and colour on paper

155.1 x 50.1 cm

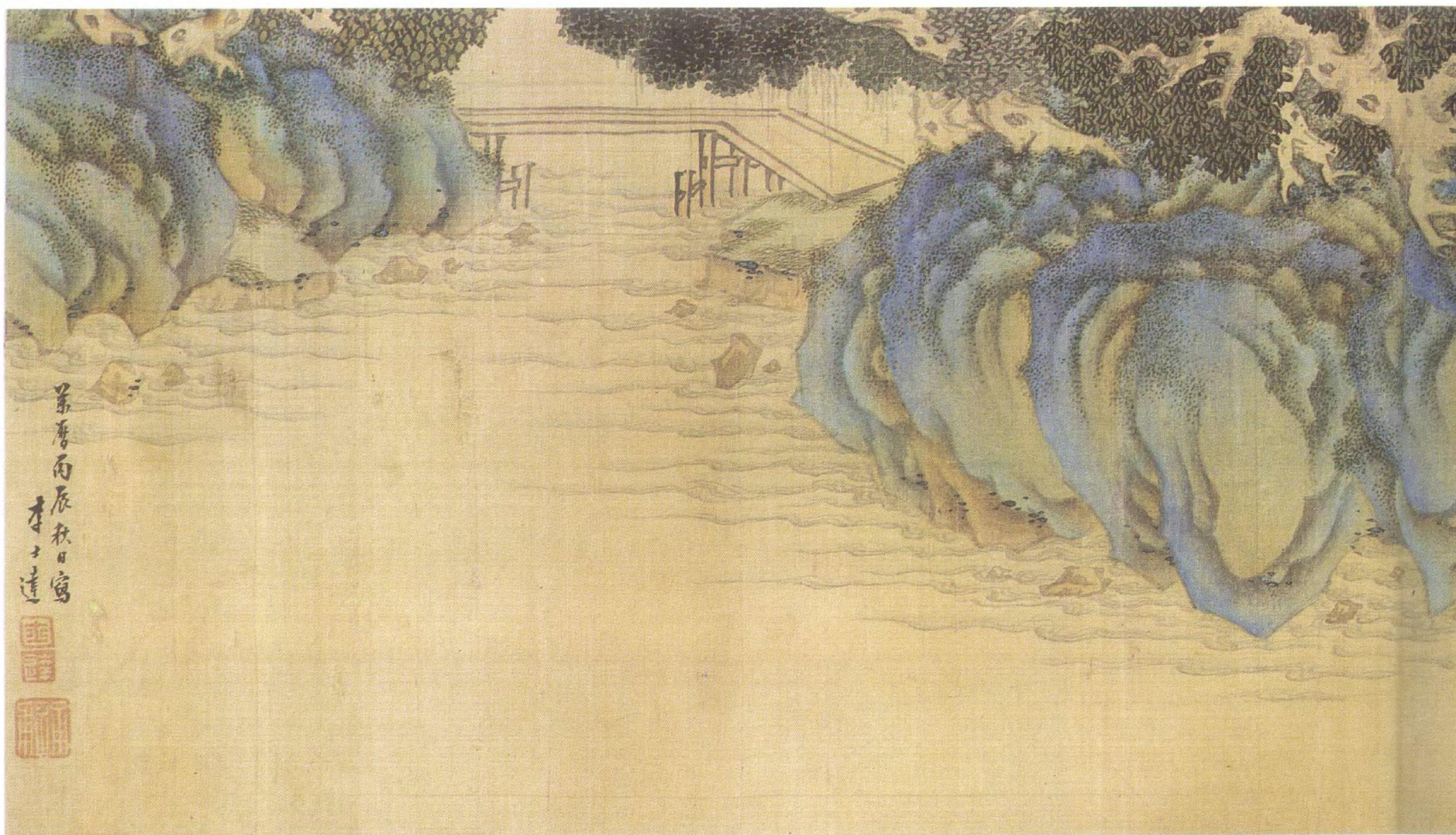
Ding Yunpeng, *zi* Nanyu, *hao* Shenghuajushi, native of Xiuning, Anhui province. Ding excelled in painting figures and Buddhist images and was renowned for his solemn shading and colouring techniques. He was a skilled pure-line (*baimiao*) painter. The critics of the Wu and Yue regions highly praised Ding as the leading figure painter after Li Gonglin (1049–1106) of the Song dynasty. He was also proficient in landscape painting. His early works are refined, following the style of Wen Zhengming (1470–1559), while his later paintings are more bold and unconstrained, resulting in an unique powerful style.

In the iconography of Chinese Buddhist art, the bodhisattva Samantabhadra rides on a white elephant. This painting focuses on the white elephant, with three figures each holding a brush to wash its two sides. On the left of the elephant are two arhats, one holding an attribute while the other's hands are posed in *anjali* mudra. Under the old pine tree is the bodhisattva Samantabhadra seated on the stone platform behind the white elephant. He is flanked on the right by Weituo, who holds his attribute, the thunderbolt, and on the left by two attendants, who are watching the scene of washing the elephant. The depiction of the white elephant and the figures using refined, vigorous and impulsive strokes results in a precise and delightful style. The delineation of the trees and rocks and the decorative coloration show the influence of Wen Zhengming.

Signature: respectfully executed by Ding Yunpeng, follower [of Buddhism]

Seals: Yunpeng, Nanyu





12 李士達 (16—17 世紀)
竹林七賢圖卷
明 萬曆丙辰 (1616)
絹本水墨設色
縱 25.4 厘米 橫 157.2 厘米

李士達，字通甫，號仰槐，又號仰懷。吳縣（今江蘇蘇州）人。萬曆二年進士。壽至八十外。畫人物山水名世，作畫不與權貴人。萬曆年間，織造太監孫隆在吳地召集文人之際，許多文人因懼其權勢而參加，只有李士達一人不執一禮。不久被捕，幸得友人庇護而放免。論畫有五美：蒼、逸、奇、遠、韻；五惡：嫩、板、刻、生、痴，人謂其深得畫理。

此圖卷描繪魏嘉平年間嵇康(223—262)、阮籍(210—263)、劉伶、向秀、阮咸(234—305)、山濤(205—283)、王戎(234—305)相與友善，居河內郡（今河南省）山陽時，悠遊於田野竹林間的情景。畫面人物散居於竹石林木之間，或吟詩，或長嘯，或彈琴，或題詩於壁，或濯足於川，皆作沉思狀。人物用白描法，中鋒圓筆畫衣紋，容貌高古。翠竹枝幹用筆剛勁，葉用雙鉤法，並染以汁綠，表現出竹林鬱鬱蔥蔥、古雅幽靜的環境。

卷後有陳元素、文謙光、葛應典題跋。

署款：萬曆丙辰（1616）秋日寫 李士達

鈐：“士”、“達”朱白文聯珠印

12 Li Shida (16th–17th century)
The Seven Sages of the Bamboo Grove
Ming dynasty, Wanli reign *bingchen* year (1616)
Handscroll; ink and colour on silk
25.4 x 157.2 cm

Li Shida, *zi* Tongfu, *hao* Yanghuai, native of Wuxian (present-day Suzhou, Jiangsu province). Li became a *jinshi* in the second year of the Wanli era and lived to be over eighty. He excelled in painting figures and landscapes. He never painted for the nobility. His treatises on painting discuss the “Five Beauties”: vigorous, extraordinary, ingenious, remote and rhythmic; and the “Five Evils”: unskilled, stiff, mechanical, unfamiliar and idiotic, which reflect his understanding of the principles of painting.

This scroll depicts the Seven Sages of the Jiaping era of the Wei dynasty wandering among the bamboo groves. They are Ji Kang (223–262), Ruan Ji (210–263), Liu Ling, Xiang Xiu, Ruan Xian (234–305), Shan Tao (205–283) and Wang Rong (234–305), who were well-acquainted with each other when residing at Shanyang in Henei prefecture (Henan province). The contemplating figures are spaciouly arranged amid the bamboo grove and rocks, each engaged in different activities such as reciting poetry, whistling, playing a zither (*qin*), inscribing poems on the rock surface, or washing feet in a stream. Besides using the pure-line (*baimiao*) style to outline the figures, circular brushstrokes formed by the central point of the brush are employed to portray the draperies of their clothing. The classical facial features of the figures and the bamboo branches

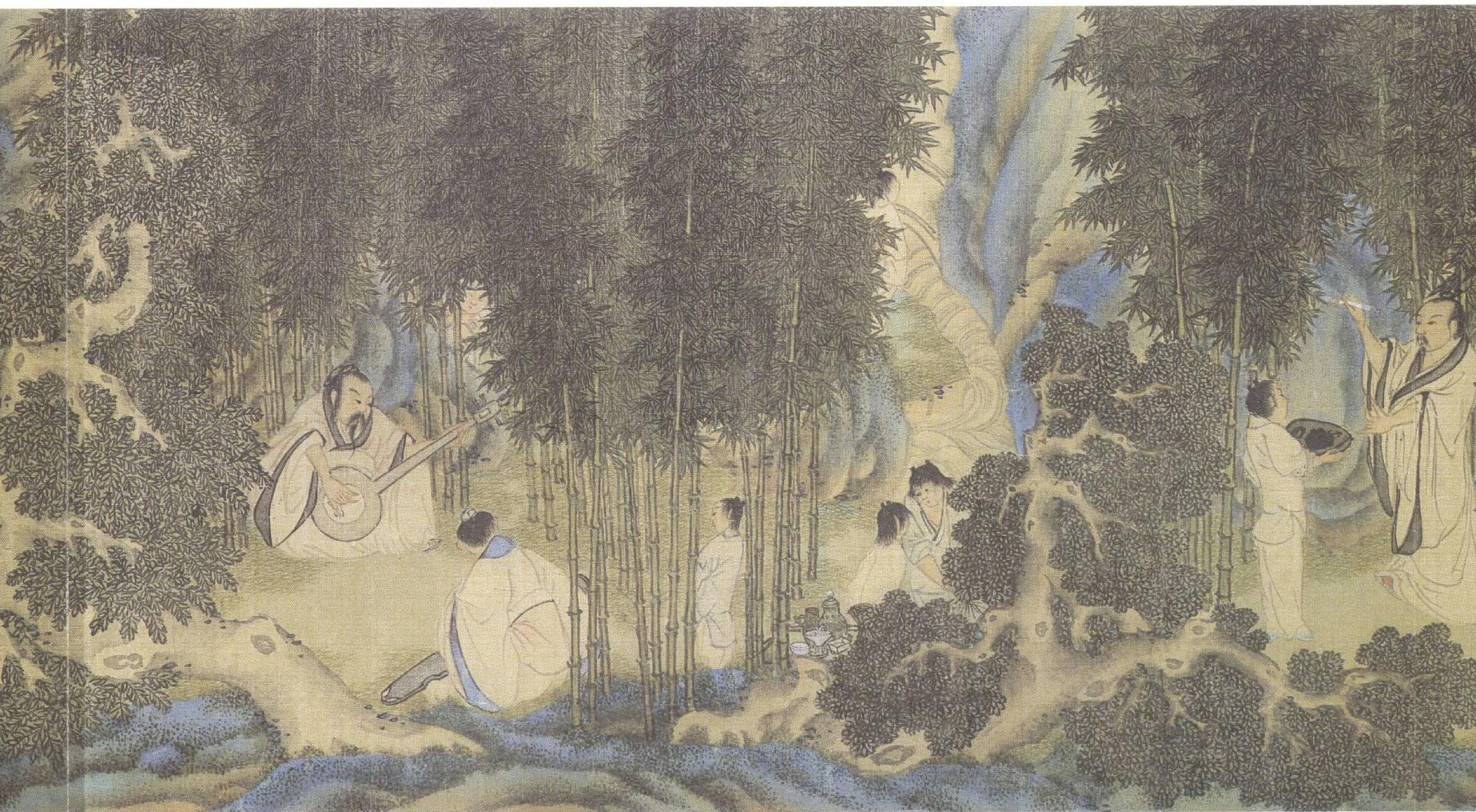


and stems are drawn using powerful brushwork, while the bamboo leaves are delineated using a double-outline technique with the application of green colour to highlight the freshness and obsolescence of the setting.

Annotations by Ming artists including Chen Yuansu, Wen Qiangang and Ge Yingdian are found at the end section of the scroll.

Signature: autumn of the *bingchen* year, Wanli reign (1616), Li Shida

Seals: Shi, Da





13 袁尚統 (1570—?)

寒梅鍾馗圖軸

明 崇禎庚辰 (1640)

紙本水墨

縱 79 厘米 橫 29.5 厘米

袁尚統，字叔明，吳（今江蘇蘇州）人。山水渾厚，人物野放。

唐代王仁煦所編《切韻》指出：“鍾馗，神名。”其實，關於鍾馗的傳說早在唐以前就有了，“鍾馗之說，蓋自六朝之前，因已有之，流傳執鬼，非一日矣。”《北史》載北朝有人叫堯暄，其本名鐘葵，字辟邪。這就是說當時已流行鍾馗辟邪的傳說，故取名“鐘葵”而字“辟邪”。民間關於鍾馗的傳說非常多，關於他如何捉鬼、吃鬼的故事更是情節生動、活靈活現。鍾馗的傳說故事一出現，就得到了歷代畫家的青睞。在大師們的筆下，鍾馗神態各異，豐富多姿。

此圖描繪寒梅挺立，老枝新蕾，鍾馗屏聲靜氣，雙目圓睜，手持針杵，正躡手躡腳地向前走去，似乎前面正有一群擾亂人們幸福安康生活的魔鬼。人物臉部刻劃生動傳神，衣紋描繪粗放簡率，頗得梁楷（活動於 13 世紀初期）遺韻。

署款：庚辰（1640）臘月寫於竹深處 袁尚統

鈐：“尚統之印”朱白文印、“字叔明”白文印

13 Yuan Shangtong (1570—?)

Zhong Kui and Winter Plum

Ming dynasty, Chongzhen reign *gengchen* year (1640)

Hanging scroll; ink on paper

79 x 29.5 cm

Yuan Shangtong, *zi* Shuming, native of Wu (present-day Suzhou, Jiangsu province). He was famous for his vigorous landscape and unrestrained figure paintings.

According to a Tang dynasty saying, Zhong Kui was the name of a god. Indeed, the legend of Zhong Kui appeared long before the Tang dynasty. There were a number of folk legends about Zhong Kui even before the Six Dynasties. For example, his fame as the “Ghost Queller”, the story of Zhong Kui eating demons etc., all of which are portrayed in vivid and life-like detail when represented in paintings. This figure has become one of the major subjects of Chinese figure painters in different compositions.

An upright plum tree with new blossoms is depicted in this painting, while the figure of Zhong Kui with wide-opened eyes and a thunderbolt in his hand tips forward, as if there is a group of demons ahead that would disturb the peaceful life of the common people. His animated facial expression as well as the simple and bold drapery of his clothing are reminiscent of Liang Kai’s (active early 13th century) “reduced-stroke” style.

Signature: in the remote bamboo grove, the last lunar month of the *gengchen* year (1640), Yuan Shangtong

Seals: Shangtong zhiyin, *zi* Shuming



14 吳湘（16 世紀）
和合二仙圖軸
明 嘉靖
紙本水墨設色
縱 100 厘米 橫 44 厘米

吳湘，明嘉靖間人。號白洋、白洋山人。浙江寧波人。初學父，精人物、草蟲、花卉，中師盧硯溪，用筆酷似，後復取法張平山（1464—1538；見展品 3），變為蒼古頓挫，而秀雅過之。

“和合二仙”又稱“和合二聖”，相傳是代表和諧合好之意的二位神仙。舊時其像常繪作笑面二人，一持荷花，一捧賀盒，取和（荷）諧合（盒）好之意，於婚禮時陳列掛之，或常年掛於中堂，取諧好吉利之意。此圖描繪和合二仙，坐臥於水石邊，荷花與小盒置於石上，人物豪邁豁達，畫法大刀闊斧，雖取法浙派，但比之要蘊藉得多。

署款：白洋

鈐：“吳湘”朱文印

14 Wu Xiang (16th century)
The Two Immortals He and He
Ming dynasty, Jiajing reign
Hanging scroll; ink and colour on paper
100 x 44 cm

Wu Xiang, active during the Jiajing reign, *hao* Baiyang, Baiyangshanren, native of Ningbo, Zhejiang province. Initially, he studied under his father and became versed in painting figures, insects and flowers. Later he learned the techniques of Lu Yanxi and Zhang Lu (1464–1538; see cat. no. 3), even surpassing them in elegance.

“The two immortals He and He” connote peace and harmony in Chinese folklore. The pair are often depicted smiling. One of them is holding a lotus while the other, a box of vegetarian food. The Chinese words “lotus” and “box” are homonyms of the words harmony and union, thus creating a pun of good augury. Paintings of such themes are displayed at wedding ceremonies or hung in a hallway to invoke harmony and fortune to the household.

The painting depicts the two immortals sitting beside a rock by the water. Their lotus and box are placed on the rock. The artist depicts the optimistic legendary figures with bold and energetic brushwork. The work implies the influence of the style of the Zhe School.

Signature: Baiyang

Seal: Wu Xiang



15 周道行（16—17 世紀）
歲朝觀賞圖軸

明 崇禎壬午（1642）

紙本水墨設色

縱 184.5 厘米 橫 94.7 厘米

周道行，江蘇蘇州人。萬曆時人，有畫名，山水、人物似張宏（1580—1659 後；見展品 19）。

歲朝，為每年夏曆正月初一。《後漢書·周磐傳》：“歲朝會集諸生，講論終日”。

圖繪正月初一，喜氣洋洋鬧新春，大人圍爐談詩作畫，暢述情懷；孩兒們天真好玩，既打鼓，又敲鑼，於炮竹聲中，驚喜交加，呈現出活潑祥和的迎新場面。

自題詩：今朝元日試題詩，又簇辛盤舉一卮。楊柳弄黃梅破白，貳年觀賞動頭時。

署款：崇禎壬午（1642）新春朝試筆。靈岩周道行。

鈐：“周道行印”白朱文印、“白達印”白文印、“自如子”白朱文印

15 Zhou Daoxing (16th–17th century)
In Celebration of Lunar New Year

Ming dynasty, Chongzhen reign *renwu* year (1642)

Hanging scroll; ink and colour on paper

184.5 x 94.7 cm

Zhao Daoxing, active in the Wanli era, native of Suzhou, Jiangsu province. He was renowned as a skilled painter of landscapes and figures in the style of Zhang Hong (1580–after 1659; see cat. no.19).

This painting depicts a delightful celebration scene on the first day of the Chinese New Year. The adults gather in front of the censor to compose poems and cheerfully execute paintings, while the excited children play with gongs and drums amid the sound of firecrackers. The overall composition presents a lively and tranquil new year celebration scene.

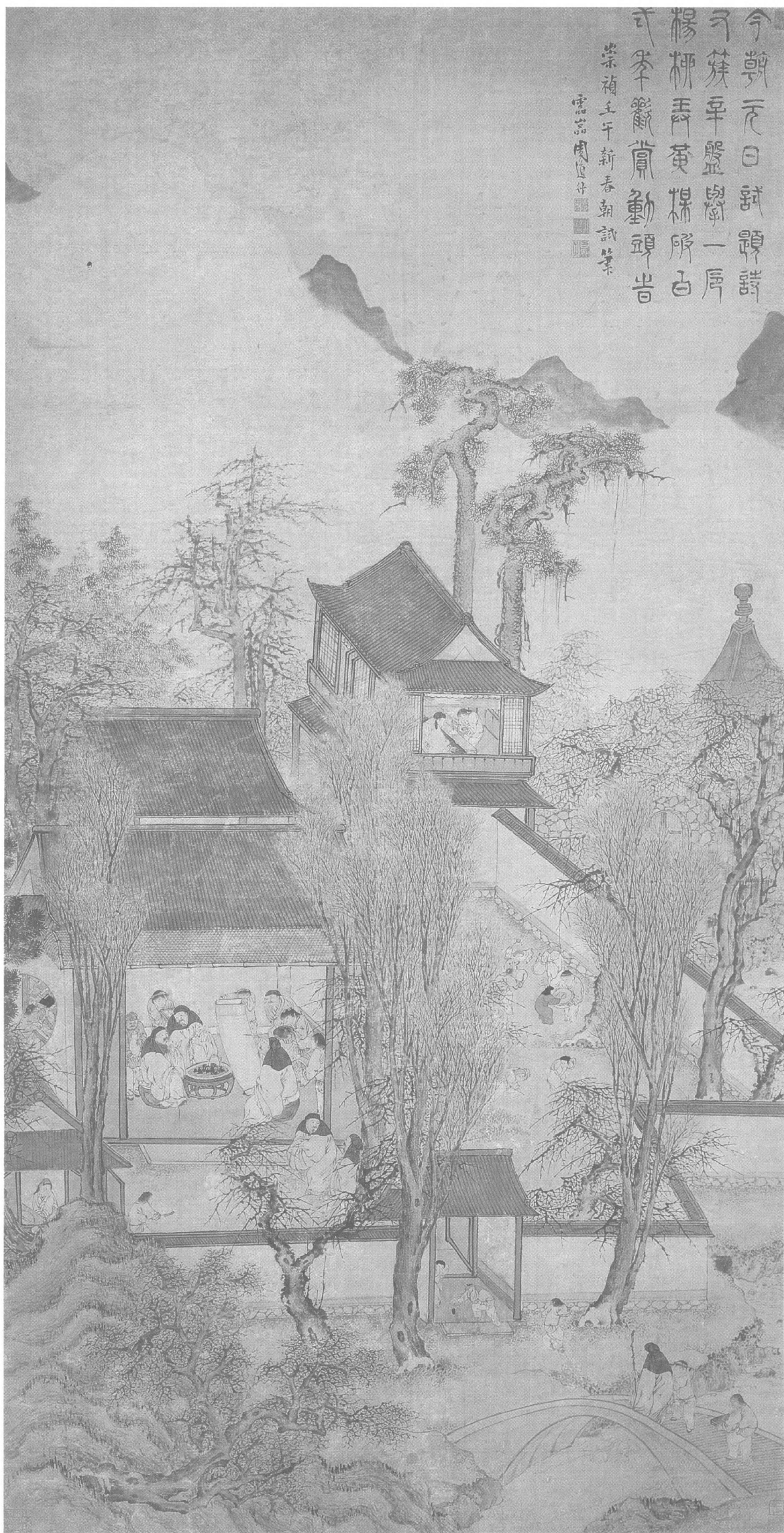
There is a self-inscribed seven-verse poem.

Signature: painted on the morning of the 1st day of the *renwu* year, Chongzhen reign (1642), Lingyan Zhou Daoxing

Seals: Zhou Daoxing yin, Baida yin, Ziruzi

今朝元日試題詩
刁簇辛盤舉一脰
楊柳青黃柳所白
式奉歡賞動頭岑

崇禎壬午新春朝試筆
雲間國畫



16 崔子忠（約 1574—1644）

雲中玉女圖軸

明

綾本水墨設色

縱 168 厘米 橫 52.5 厘米

陳道稀捐贈

崔子忠，初名丹，改名子忠，字開予、道毋、青蚓，號北海。山東萊陽人，寓居北京。

崔氏作畫曾從董其昌（1555—1636）學，尤擅人物。取法高古，意趣在晉、唐之間，不襲宋、元窠臼，畫風近南唐周文矩（生於約 917），衣紋多曲屈轉折，墨色靈秀，賦彩清麗。與陳洪綬（1598—1652；見展品 17）齊名，有“南陳北崔”之稱。

此圖以工筆作雲中玉女。玉女，即仙女。

自題詩：杜遠山下鮮桃花，一萬里路蒸紅霞。昨宵王母雲中過，逢駐七香金鳳車。王仲彝漢魏間人也，嘗畫雲中玉女於赤城古壁上，風雨不凋零。至有舁之而知者百千人，不見其多。予畫一人於雲中，亦復不見其少，畫得其情，非以數目也。如曰許旌陽以五十旅行，雖多亦奚以為。

署款：崔子忠識

鈐：“子忠之印”白文印

16 Cui Zizhong (c. 1574–1644)

A Celestial Lady amid Clouds

Ming dynasty

Hanging scroll; ink and colour on damask silk

168 x 52.5 cm

Donated by Chen Daoxi

Cui Zizhong, original name Dan, *zi* Kaiyu, Daowu, Qingyin, *hao* Beihai. A native of Laiyang, Shandong province, Cui resided in Beijing.

Cui trained with Dong Qichang (1555–1636) and was good at painting figures. He practised in the manner of the ancient masters, especially those from the Jin to Tang dynasties but refused to follow the stereotypes of the Song and Yuan dynasties. His style followed closely that of the Five Dynasties painter Zhou Wenju (born c. 917). In his painting, the drapery folds are twisted, the ink is light and the colour is refined. Together with Chen Hongshou (1598–1652, see cat. no. 17), they were called “Cui of the North and Chen of the South”.

In this painting, Cui adopts the detailed-line (*gongbi*) style to paint the immortal lady. There is a self-inscription: “Each blossom stretches for ten thousand miles under Mount Duyuan, whereas the sky is covered with rosy clouds. Yesterday the Taoist goddess, Queen Mother of the West, rode in her golden phoenix chariot and flew across the sky. Wang Zhongyi was a painter of the Han and Three Kingdoms periods, who in painting the Immortal Lady at Red Cliff successfully captured her spirit”.

Signature: Cui Zizhong shi

Seal: Zizhong zhiyin

杜遠不鮮挑花二百里路蒸
紅家昨宵王母香中過佳驛
七香生鳳車 王仲昇謹
秘閣人也嘗畫中玉女於
赤城東壁上風云不凋至今
有驛之而為者千人不見
其多予画了人於中亦不
不見其少画了人情非以數
里也如日許旌陽以五子鞭
雅多亦矣以為畫中人也

崔子忠曾道母清眉順天府學士形容清古言辭簡質望之不
似今人又極其眼留心丹青視養子須佳關其居京師遠高勢然遊居
養子倫於世則解水盤一妻二女然其後世遂相傳其間其始
人以金帛請其畫乃勉也其後世遂相傳其間其始
所畫為神其畫曰十姊妹然其後世遂相傳其間其始
若其六怪所不現其後世遂相傳其間其始
人又畫其後世遂相傳其間其始
為神品也其後世遂相傳其間其始



17 陳洪綬（1598—1652）

參禪圖軸

明

絹本水墨設色

縱 116.6 厘米 橫 47.5 厘米

陳洪綬，字章侯，號老蓮，老遲等，浙江諸暨人。善山水、工人物，與崔子忠（約 1574—1644；見展品 16）齊名，有“南陳北崔”之譽。著《寶綸堂集》。

參禪，佛教禪宗的修行方法。即習禪者為求開悟，向各處禪師參學之意。但一般依教坐禪或參話頭的，亦稱參禪。

此圖簡潔，雖著墨不多，但人物造型、衣摺線條與古不同；石頭與大案，塊面組合，輕巧而古拙，極富裝飾意趣，老蓮畫法卓然一家。人物成對角，一講法，一凝神恭聽，竟不知世人還有俗人在。

左下角有徐位師題五律一首。

署款：老蓮洪綬畫於靜者居

鈐：“陳洪綬”白文印、“章侯氏”朱文印

17 Chen Hongshou (1598–1652)

Scholar and Monk

Ming dynasty

Hanging scroll; ink and colour on silk

116.6 x 47.5 cm

Chen Hongshou, *zi* Zhanghou, *hao* Laolian and Laochi. A native of Zhuji, Zhejiang province, Chen excelled in landscape and figure painting. Together with Cui Zizhong (*c.* 1574–1644, see cat. no. 16), the two were called “Cui of the North and Chen of the South”.

Meditation is one of the ways to practise *Chan* Buddhism. In order to attain enlightenment, believers practise under different masters. In general, to sit in meditation, or to discuss teachings with a master are ways to search for the Truth.

This painting conveys a sense of simplicity. The figural forms and drapery folds are rendered in a manner different from that of traditional paintings. The rocks and long desk are built up of square facets. The work is well composed with figures painted diagonally; one is teaching while the other listens attentively, unaware of the presence of others. Chen’s painting style is unique and highly decorative.

In the left bottom corner, there is a five-verse poem written by Xu Weishi.

Signature: Laolian Hongshou painted at Jingzheju (the meditator’s lodge)

Seals: Chen Hongshou, Zhanghoushi

山居圖
靜者居



石上塵埃淨梅花瘦
寒者德配佛
印住士出屋山坐久
清風衣輕不寒
雨清以與厚千古
盤桓

西湖畫院徐氏題



18 黃卷
嬉春圖卷
明 崇禎丙子 (1636)
絹本水墨設色
縱 38 厘米 橫 311.2 厘米

黃卷（生卒不詳），字聖謨，福建莆田人。擅畫，尤長仕女。

黃氏作品傳世不多，從畫中可見其工筆細寫的深厚功夫。此圖描繪春日宮女嬉戲遊玩的情景。落款丙子，時為崇禎九年。

署款：丙子（1636）仲夏，寫於梅窩 黃卷

鈐：“黃卷之印”、“聖謨”白文印

18 Huang Juan
Spring Outing
Ming dynasty, Chongzhen reign *bingzi* year (1636)
Handscroll; ink and colour on silk
38 x 311.2 cm

Biography of the artist is incomplete. Huang Juan, *zi* Shengmo, native of Putian, Fujian province. Huang was skilled in figure paintings especially of court ladies.

Extant paintings by Huang Juan are rare. This painting depicts a spring outing of court ladies. His marvellous skill in painting in a meticulous manner is evident. The work was painted in the 9th year of the Chongzhen reign.

Signature: the 5th lunar month of the *bingzi* year (1636), painted in Meiwo

Seals: Huang Juan zhiyin, Shengmo







19 張宏（1580—1659 後）

南極老人像軸

清 順治乙酉（1645）

紙本水墨設色

縱 133 厘米 橫 75.6 厘米

張宏，字君度，號鶴澗。江蘇蘇州人。工山水、人物，有名於時。

南極老人即壽星，神仙名。《索隱》：“壽星，蓋南極老人星也，見則天下理安，故祠之以祈福壽也。”明吳承恩《西遊記》第七回云：“霄漢中間現老人，手捧靈芝飛藹繡，長頭大耳短身軀，南極之方稱老壽—壽星又到。”此是人間的祈祥願望，凡能見到南極老人，必壽無疑。

張宏筆下的南極老人，沉著凝重，目視遠方。前面山徑有一公鹿（諧樂）躍出紙面，增加了畫面上的動感；後有懸崖，一古松倒掛金鉤臨空而下（如松之壽），壽星在山上乎，在雲中乎，由讀者自己去遐想。是圖用筆簡練、鬆動，著墨不多而意境深遠。作者時年六十六歲。

署款：南極老人像，乙酉（1645）三月倣梁楷筆法 吳門張宏

鈐：“張宏”、“君度氏”白文印

19 Zhang Hong (1580—after 1659)

The Old Sage of the South Pole

Qing dynasty, Shunzhi reign *yiyou* year (1645)

Hanging scroll; ink and colour on paper

133 x 75.6 cm

Zhang Hong, *zi* Jundu, *hao* Hejian, native of Suzhou, Jiangsu province. He was renowned for his landscape and figure paintings.

The Old Sage of the South Pole is commonly known as the God of Longevity, one of the immortals. Under the hands of Zhang Hong, this sage is depicted as he gazes back into the far distance, as a solemn and dignified figure. In the foreground a springing stag threatens to burst out from the paper, greatly enhancing the vitality of the scene. In the background an old pine stretches down from the cliff. Whether the old sage is in the mountain or in the clouds, is left to the viewer's imagination. Simple and loose brushstrokes with limited use of ink successfully create a profound atmosphere. Zhang Hong painted this work at the age of 66.

Signature: The Old Sage of the South Pole, by Zhang Hong of the Wu region in the style of Liang Kai, the 3rd lunar month of the *yiyou* year (1645)

Seals: Zhang Hong, Jundushi

南極老人像
乙酉三月做景楷筆法吳門張宏



20 張風（?—1662）
踏雪尋梅圖軸
明 / 清
紙本水墨
縱 58.1 厘米 橫 28.7 厘米

張風，字大風，號昇州道士，又號上元老人，或署“真香佛空”、“真香佛空四海”。江蘇南京人。善畫山水、人物、花卉，亦工肖像，得元人法。早年風格恬靜閒適，晚年變為瘦挺豪縱。

此圖以寫意作騎驢人踏雪尋梅，或可解為作者自狀。從用筆構圖看，應是晚年之作。

署款：踏雪尋梅去，梅花在何處。色聲與香味，眼下都全具。詩畫擬口來仁兄。風。

鈐：“上元老人”朱文印

20 Zhang Feng (?–1662)
In Search of Plum Blossoms in Snow
Ming/Qing dynasty
Hanging scroll; ink on paper
58.1 x 28.7 cm

Zhang Feng, *zi* Dafeng, *hao* Shengzhoudaoshi, Shangyuanlaoren, sometimes signed “zhenxiang fokong” or “zhenxiang fokong sihai”. A native of Nanjing, Jiangsu province, Zhang was good at painting landscapes, figures, flowers and portraits. He followed the style of the Yuan masters. In his early years, his painting style was calm and restrained, developing into a crisp and expressive style in his later years.

This painting depicts in a free-hand (*xieyi*) style a man riding on a donkey and searching for plum blossoms in the snow. Perhaps the figure is the painter himself. According to the brushstrokes and composition, the painting is a late work.

Signature: Where can I search for plum blossoms in the snow? I can smell their fragrance and see their colour. This painting and poem is done in the style of my friend ____lai. Feng

Seal: Shangyuanlaoren

踏雪尋梅

本梅花在何

處色聲與

香味
眼下者全

詩意似

具

亦來仁兄 風



21 陳字（1634—約 1713）

富壽多男圖軸

清

絹本水墨設色

縱 155.6 厘米 橫 81 厘米

陳字，初名儒楨，號小蓮、酒道人等。浙江諸暨人。洪綬（1598—1652；見展品17）子，為太學生，考授州同，性傲不諧於俗，客遊所至，輒與人忤，而所得亦隨手盡。擅畫山水、人物、花鳥，綽有父風。

“多子多福”、“子孫滿堂”，這是中國人幾千年來傳統的幸福觀。是圖描繪富家童子八人，個個服飾華麗，或帶錢圈、或持玉佩，在三個侍女與一位長者陪伴之下，嬉耍戲玩，呈現出一派祥和歡樂的氛圍。是圖用筆線條遒勁飄逸，人物造型高古，極有老蓮之遺風。

署款：富壽多男圖 楷溪小蓮

21 Chen Zi (1634—c. 1713)

Wealth, Longevity and Abundant Sons

Qing dynasty

Hanging scroll; ink and colour on silk

155.6 x 81 cm

Chen Zi, original name Ruzhen, *hao* Xiaolian, Jiudaoren, native of Zhuji, Zhejiang province. He was Chen Hongshou's (1598–1652; see cat. no. 17) son and a student at the imperial academy. He became an official after successfully completing state examinations. However, he was arrogant and lacked social skills so that wherever he went, he was always at odds with people. Whatever money he made, he squandered. He was skilled in painting landscapes, figures, and bird-and-flower paintings in the manner of his father.

The idea of having “many sons and ample happiness” and “many sons and grandsons” have been traditional aspirations of the Chinese. The painting depicts eight boys from a wealthy family. All of them are ornately-dressed, carrying strings of cash or jade pendants. Under the supervision of an elderly man and three maid servants, they are playing joyfully. The figures are painted in a classical manner, in the style of Chen Hongshou.

Signature: Wealth, Longevity and Abundant Sons, Xiaolian of Kaixi



22 王時翼
弦管醉春圖軸
明 / 清 癸亥（1623 ?）
紙本水墨設色
縱 150.9 厘米 橫 81.7 厘米

王時翼（生卒不詳），字又溟，吳縣（今江蘇蘇州）人。善人物山水。

此圖所繪為我國古代朝歲慶春情景。畫中數十人，或撥弦，或吹管，或擊鼓，或燃鞭，無不神情皆備，栩栩如生。

署款：弦管醉春圖。癸亥（1623）秋七月寫，王時翼
鈐：“王時翼”白文印、“又溟”朱白文印

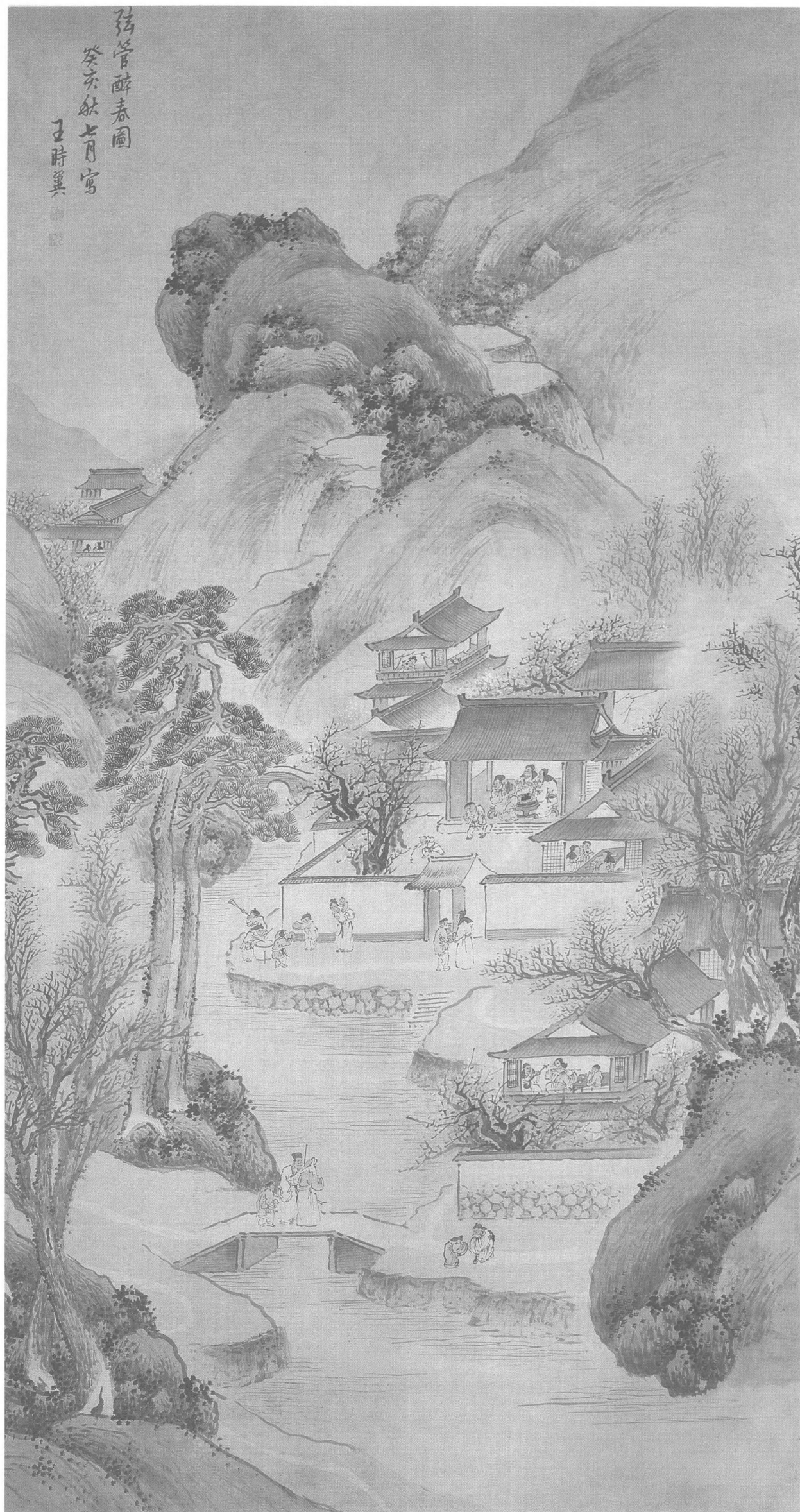
22 Wang Shiyi
In Celebration of Spring Festival with Music
Ming/Qing dynasty, *guihai* year (1623?)
Hanging scroll; ink and colour on paper
150.9 x 81.7 cm

Biography of the artist is incomplete. Wang Shiyi, *zi* Youming, native of Wuxian (present-day Suzhou, Jiangsu province). He excelled in painting landscapes and figures.

This painting depicts tens of figures playing flutes, stringed instruments, beating drums or letting off fire crackers in celebration of the Spring Festival. Wang successfully grasps the life-like qualities of the figures.

Signature: In Celebration of Spring Festival with Music, painted in the 7th lunar month, autumn, of the *guihai* year (1623)

Seals: Wang Shiyi, Youming



23 蕭晨（17 世紀下半葉—18 世紀）

呂純陽像軸

清 康熙

紙本水墨設色

縱 117.2 厘米 橫 51.7 厘米

蕭晨，字靈曦，號中素，江蘇揚州人，活動於清康熙年間。善山水人物。

此圖作唐人呂純陽像，衣紋細緻，刻劃生動，尤以面部描繪最為傳神。呂純陽即呂洞賓，亦稱回道人，即俗傳“八仙”之一。相傳有劍術，百餘歲而童顏。

署款：榆叟蕭晨

鈐：“蕭晨”白文印

23 **Xiao Chen** (2nd half 17th century–18th century)

Figure of Lu Chunyang

Qing dynasty, Kangxi reign

Hanging scroll; ink and colour on paper

117.2 x 51.7 cm

Xiao Chen, *zi* Lingxi, *hao* Zhongsu, native of Yangzhou, Jiangsu Province. Xiao was active during the Kangxi reign, Qing dynasty. He was skilled at painting landscapes and figures.

This painting is a portrait of the Tang dynasty figure Lu Chunyang. His exquisite drapery is vividly portrayed. The facial features are particularly lively in their depiction. Lu Chunyang is also known as Lu Dongbin or Huidaoren, one of The Eight Immortals. According to legend, Lu was good at sword-fighting, and had the face of a child even when he was over a hundred years old.

Signature: Xiao Chen in his late years

Seal: Xiao Chen



24 石濤（1642—約 1718）

觀音圖軸

清 康熙甲寅（1674）

紙本水墨

縱 193.6 厘米 橫 81.3 厘米

石濤，僧人，俗姓朱，名若極。法名原濟，字石濤，號大滌子、清湘陳人、清湘遺人，晚號瞎尊者、零丁老人等，自稱苦瓜和尚。善作花果蘭竹，兼工人物，尤善山水，畫名極盛。所作筆墨雄健縱恣，淋漓酣暢，深得元人意趣，氣概風神獨得面目，為同時代諸家所不及。

此圖作工筆配景觀音一尊，人物傳神，景色清寂，為作者壯年之傑作。觀音為佛教大乘菩薩之一。佛經說此菩薩為廣化眾生，示現種種形象，名為“普門示現”。

署款：甲寅（1674）長至日粵山石濤濟敬寫於昭亭雙塔寺

鈐：“濟山僧”白文印、“老濤”朱文印

24 Shitao (1642–c. 1718)

Avalokiteśvara

Qing dynasty, Kangxi reign *jiayin* year (1674)

Hanging scroll; ink on paper

193.6 x 81.3 cm

Shitao, a monk, lay name Zhu Ruoji, monk's given name Yuanji, *zi* Shitao, *hao* Dadizi, Qingxiangchenren and Qingxiangyiren. He was also later known as Xiazunzhe, Lingdinglaoren and Kuguaheshang. He was good at painting flowers, vegetables, bamboo and figures, and exceptionally good at depicting landscapes. Modelled on the works of the Yuan masters, his painting style is vigorous, expressive, and thoroughly fluid. Shitao's superb and unique brushstrokes surpassed that of all contemporary artists.

This painting meticulously represents Avalokiteśvara or Guanyin as a vivid figure set in a tranquil scene. This masterpiece was painted when Shitao was in his prime. Guanyin is one of the bodhisattvas of Mahayana Buddhism. According to Buddhist sutras Guanyin goes everywhere rescuing all beings in different guises. This is known as “Making manifestations to all” (*Pumen Shixian*).

Signature: the 15th day of the 5th lunar month in the *jiayin* year (1674), Shitao of Yueshan painted at the Twin Pagoda Temple (Shuangtashi) in Zhaoting

Seals: Jishanseng, Laotao



25 禹之鼎（1647—1716）
嬰孩嬉蝶圖軸
清 康熙
絹本水墨設色
縱 100 厘米 橫 45.4 厘米

禹之鼎，字尚吉，一作上吉或尚基，號慎齋，江蘇江都人。善畫人物、仕女，尤工肖像，多作白描。

此圖描繪春夏時節野外一孩童嬉蝶玩耍的情景，所作精勾細勒，造型準確，運筆熟稔，不愧於“康熙時第一小像名手”之譽。
署款：廣陵禹之鼎寫
鈐：“慎齋禹之鼎印”朱白文印、“廣陵濤上漁人”朱文印

25 Yu Zhiding (1647–1716)
A Child Playing with Butterflies
Qing dynasty, Kangxi reign
Hanging scroll; ink and colour on silk
100 x 45.4 cm

Yu Zhiding, *zi* Shangji, *hao* Shenzhai, native of Jiangdu, Jiangsu province. He was skilled at painting figures and ladies, and excelled in portraiture. Most of his works are in the pure-line (*baimiao*) style.

This painting depicts a child playing with butterflies in the countryside on a spring/summer day. The image is precisely executed with delicate brushstrokes. Yu Zhiding was regarded as the greatest painter of small portraits during the Kangxi period.
Signature: painted by Guangling Yu Zhiding
Seals: Shenzhai Yu Zhiding yin, Guangling Taoshangyuren





26 王著 (?—1737)
雙鹿夾轂圖卷
清
紙本水墨設色
縱 25.8 厘米 橫 117.3 厘米

王著，字宓草。浙江嘉興人。善山水、花卉、翎毛。

此卷前段為王著人物，後段（略）為王概（王著之兄，1645—約 1710）山水人物，然內容皆圖雙鹿夾轂。轂木車之謂。兩圖皆描繪東漢經學家鄭玄遊學歸里的情形。尤以王著所作人物計廿人，皆姿態有異，神情各具，無不映現出人物，山水作者的深厚創作功底。

鈐：“王著印”白文印、“苾草氏”朱文印

26 Wang Shi (?—1737)
Two Deer Carrying a Hub
Qing dynasty
Handscroll; ink and colour on paper
25.8 x 117.3 cm

Wang Shi, zi Micao, native of Jiaxing, Zhejiang province. He was good at painting landscape, flowers and birds.

The first section of the painting consists of figures executed by Wang Shi, and the second section depicts landscape and figures (not shown) by his elder brother Wang Kai (1645—c. 1710). “Gu” means wooden hub. The scene depicts the moment when Zheng Xuan, a scholar of the classics of the Eastern Han dynasty, returned home after studying overseas. Wang Shi’s superb techniques in figure painting are illustrated by the twenty figures he captures here, each of which has unique characteristics and vivid facial features.

Seals: Wang Shi yin, Micaoshi



27 高其佩 (1660—1734)
指畫添籌圖軸
清 康熙壬辰 (1712)
紙本水墨
縱 133.4 厘米 橫 71.2 厘米

高其佩，字韋之，號且園，遼寧鐵嶺人。善花鳥、走獸、人物、山水。尤以指頭畫著稱，奇情逸趣，信手而成。

此圖之“籌”，可解為二意。一為謀劃或計劃；二為“壽”字之諧音，含有賀壽之意。高氏作此圖，時年四十三歲。

署款：士君子為國家籌治理，為生民籌安計，為道義籌輔翼，為家世籌顯物。有此者始足稱壽。故敢作持籌之圖為壺天先生表添籌之慶。康熙壬辰（1712）春王十九日，鐵嶺世弟高其佩指頭蘸墨。

鈐：“且園”朱文印、“高其佩印”白文印、“雖放逸乎規矩之外 究不離手準繩之中”、“拂畫凡夫筆下塵”朱文印

27 Gao Qipei (1660–1734)
Throwing Chips
Qing dynasty, Kangxi reign *renchen* year (1712)
Hanging scroll; ink on paper
133.4 x 71.2 cm

Gao Qipei, *zi* Weizhi, *hao* Qieyuan, native of Tieling, Liaoning province. He was good at painting bird-and-flower, animals, figures and landscapes. Particularly famous for his finger paintings, Gao was also skilled in sketching interesting daily scenes in an easy manner.

In this painting, “*chou*”, the Chinese character for chips, may be interpreted in two ways. The first meaning is “planning” while the other is “longevity”. Gao painted this work at the age of 43.

Artist’s inscription: As a scholar, he should help to manage a nation well, strive for better livelihood of the people, assist in upholding morality, and establish renowned achievements for his family. With the above qualities, he could then deserve the blessing of longevity. I execute this painting for the birthday of Mr Hutian.

Signature: Gao Qipei of Tieling, son of your father’s friend, dipped his fingers in ink and painted this on the 19th day of the 1st lunar month in the *renchen* year, Kangxi reign (1712)

Seals: Qieyuan, Gao Qipei yin, Sui fangyi hu gui ju zhiwai jiu bulishou zhunsheng zhizhong ([My painting] though done in a free way, still conforms to the standard), fuhua fanfu bixia chen (dust from under the brush of an ordinary man)



士君子者 國之望也 理者 民之望也 計富道義 對輔翼 為家世 承顯揚 有以者 如是 稱壽 亦敢 持壽之圖 乃
 畫天先生 來沐壽之圖 庚子 歲 春 月 十九日 錄 於 世 弟 高 堂 柏 松 蘿 墨



28 李瑤 (18 世紀)
文姬歸漢圖軸
清 乾隆丙戌 (1766)
紙本水墨
縱 98.5 厘米 橫 29.2 厘米
洪福楣捐贈

李瑤，字寶珠，江蘇吳縣人。善畫山水，得文伯仁（1502—1575）筆意，清乾隆時人。

文姬即蔡琰。文姬歸漢講的是三國時曹操（155—220）以重金迎取遠嫁匈奴、博學多才的蔡文姬歸漢，命她完成《續漢書》，文姬為其思慕賢才的義舉所感動，告別丈夫、子女而敦然回國的故事。此圖以極工細之筆，把蔡文姬、漢使、護使及文姬家眷，皆一一仔細描繪。

自題詩：中郎有女頗能詩，激楚聲傳漢不知。到底老瞞雄一世，黃金肯用在閒時。上馬吹笛下馬悲，入關兒女未能隨。無憀十八拍中語；不賦檻檻效息嬀。

署款：丙戌（1766）暮春之初，題於鳩江榷廨為秋水二兄屬 古吳李瑤

鈐：“寶之”朱文印、“明經博士”白文印

28 Li Yao (18th century)
Cai Wenji Returning to the Han Court
Qing dynasty, Qianlong reign *bingxu* year (1766)
Hanging scroll; ink on paper
98.5 x 29.2 cm
Donated by Hong Fumei

Li Yao, *zi* Baozhu, native of Wuxian, Jiangsu province, active during the reign of Qianlong, Qing dynasty. He was skilled at painting landscapes in the style of Wen Boren (1502–1575).

Wenji is another name for Cai Yan. “Wenji Returning to the Han Court” relates a story of the Three Kingdoms period. Wenji was a learned lady who had married a Xiongnu nomad. The prime minister Cao Cao (155–220) invited her to return to China to compile *The Supplement to History of the Han Dynasty (Xu Han Shu)*. Moved by Cao’s righteous deed for a good cause, she accepted the invitation. After bidding farewell to her husband and children, she returned to China. The painting depicts Cai Wenji, the escorts, the envoy and her family members in great detail using delicate brushwork.

Artist’s inscription: The official’s daughter was well versed in poetry yet the Han court was not aware of this. It took the great connoisseur a long while to discover her talent. With gold and persuasion, he recruited her for a literary pursuit. Mounting the horse she returned to China. Dismounting saddened her, for her children did not accompany her. Even though Chinese verses were chanted to the tempo of a foreign melody, let not the gifted lady wander again into the foreign land.

Signature: Inscribed at Jiujiang Quexie office for brother Qiushui in the 3rd lunar month of the *bingxu* year (1766), Li Yao of the ancient Wu (region)

Seals: Baozhi, Mingjingboshi

中郎有女頗能詩
 激楚聲傳漢不知
 底老瞞雄一敗黃
 金皆用在閒時
 上馬吹笛下馬悲
 入閨兒女未能隨
 無膠漆柏中語不賦
 檣江柳為
 兩傳著去之
 秋冰三兄屬

古吳李璠



29 華岳 (1682—1756)

瞽人說書圖軸

清 乾隆甲子 (1744)

紙本水墨設色

縱 133.5 厘米 橫 60 厘米

華岳，字秋岳，號新羅山人、東園生、布衣生等。福建上杭人，一說莆田人。善作人物、山水，尤精花鳥、草蟲、走獸。重視寫生，形像生動，墨色明麗。對清代中葉以後花鳥畫創作影響甚大。

瞽人，即盲人。古以瞽者為樂官，故為樂官的代稱。在民間亦常有瞽人奏樂說唱的活動，此圖反映了當時的場景。華氏所作造型準確，筆法流暢，尤以人物形態，最為傳神。作於六十三歲。

署款：乾隆甲子（1744）春三月，新羅山人寫於解弢館

鈐：“華岳”、“秋岳”白文印

29 Hua Yan (1682–1756)

The Blind Storyteller

Qing dynasty, Qianlong reign *jiazi* year (1744)

Hanging scroll; ink and colour on paper

133.5 x 60 cm

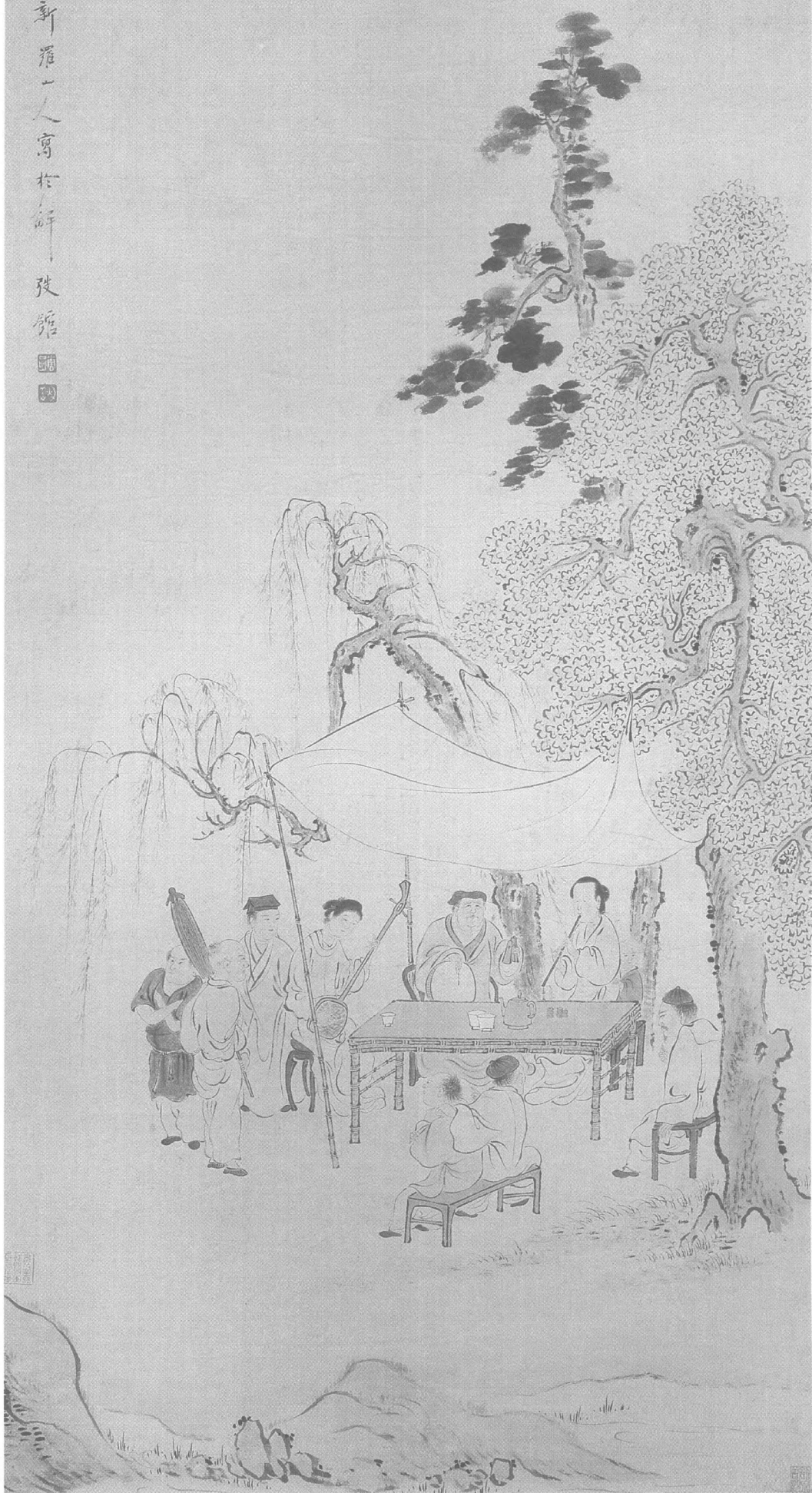
Hua Yan, *zi* Qiuyue, *hao* Xinluoshanren, Dongyuansheng, Buyisheng, native of Shanghang, Fujian province. He was best known for figure and landscape painting, but also excelled in bird-and-flower, insects and animals. He emphasized painting from life. The images depicted are vivid; the use of ink and brushwork is sharp and exquisite. He had considerable influence in the genre of bird-and-flower painting on artists from the middle Qing dynasty onwards.

Guren means blindman. In ancient times *guren* were often employed as court musicians and hence the word was an official designation. Story-telling by *Guren* with musical accompaniment was also a popular form of entertainment for the common people. The painting reflects such a scene. With painterly brushwork, Hua depicts the figures accurately, accentuating their forms and postures to convey their emotional makeup. It was painted when the artist was 63.

Signature: the 3rd lunar month of the *jiazi* year, Qianlong reign (1744), Xinluoshanren painted at Jietaoguan

Seals: Hua Yan, Qiuyue

乾隆甲子春三月新羅山人寫於解，張鑑



30 黃慎（1687—約 1770）

東坡玩硯圖軸

清 雍正十二年（1734）

紙本水墨設色

縱 149 厘米 橫 87 厘米

洪福楣捐贈

黃慎，字恭壽，號癭瓢子、東海布衣等。福建寧化人。居揚州，以賣畫為生。善人物，筆法嫻熟，多取神仙和文人士大夫生活為題材。後用草書筆法作畫，縱橫揮毫，一氣呵成。偶作花卉、山水。

東坡（蘇軾，1036—1101）嗜硯，世人皆知，此圖生動刻劃了東坡愛硯玩硯的專注神情。黃氏創作於四十八歲，可見其基本風格已經形成。

署款：與墨為入，玉靈之食，天泉為生，陰鑑之液。懿矣茲石，君子之側，匪以玩物，維以觀德。雍正十二年（1734）六月，寫於廣陵美成草堂。閩中黃慎。

鈐：“黃慎”白文印、“恭壽”朱文印

30 Huang Shen (1687—c. 1770)

Dongpo (Su Shi) Appreciating an Inkstone

Qing dynasty, Yongzheng reign 12th year (1734)

Hanging scroll; ink and colour on paper

149 x 87 cm

Donated by Hong Fumei

Huang Shen, *zi* Gongshou, *hao* Yingpiaozi, Donghaibuyi, native of Ninghua, Fujian province. He lived in Yangzhou where he secured his livelihood by selling paintings. He excelled in painting figures especially those of immortals and the literati. His early brushwork was fine and detailed, but in later years he applied cursive calligraphic strokes to his paintings which were bold and expressive. Occasionally he also painted flowers and landscapes.

It is well known that Dongpo (Su Shi, 1036–1101) had an obsession with inkstones. The painting vividly depicts Dongpo completely absorbed in examining an inkstone. Painted at the age of 48, this work represents Huang's mature style.

Artist's inscription: Taking in the spirit of jade, the ink emerges as a heavenly spring of glittering black liquid. Such a fine stone is not a toy for the gentleman, but a reflection of his own virtues.

Signature: the 6th lunar month of the 12th year of the Yongzheng reign (1734), at Guangling Meicheng Caotang, Huang Shen of Minzhong

Seals: Huang Shen, Gongshou



与余同入玉金之室者
石后之侧以玩物之室也
正正之室也
正正之室也
正正之室也
正正之室也

31 閔貞（1730—1788 後）
執扇仕女圖軸
清 乾隆己亥（1779）
紙本水墨
縱 113.8 厘米 橫 45.9 厘米
吳詩銘、吳詩錦、吳詩鑑、吳詩蘋捐贈

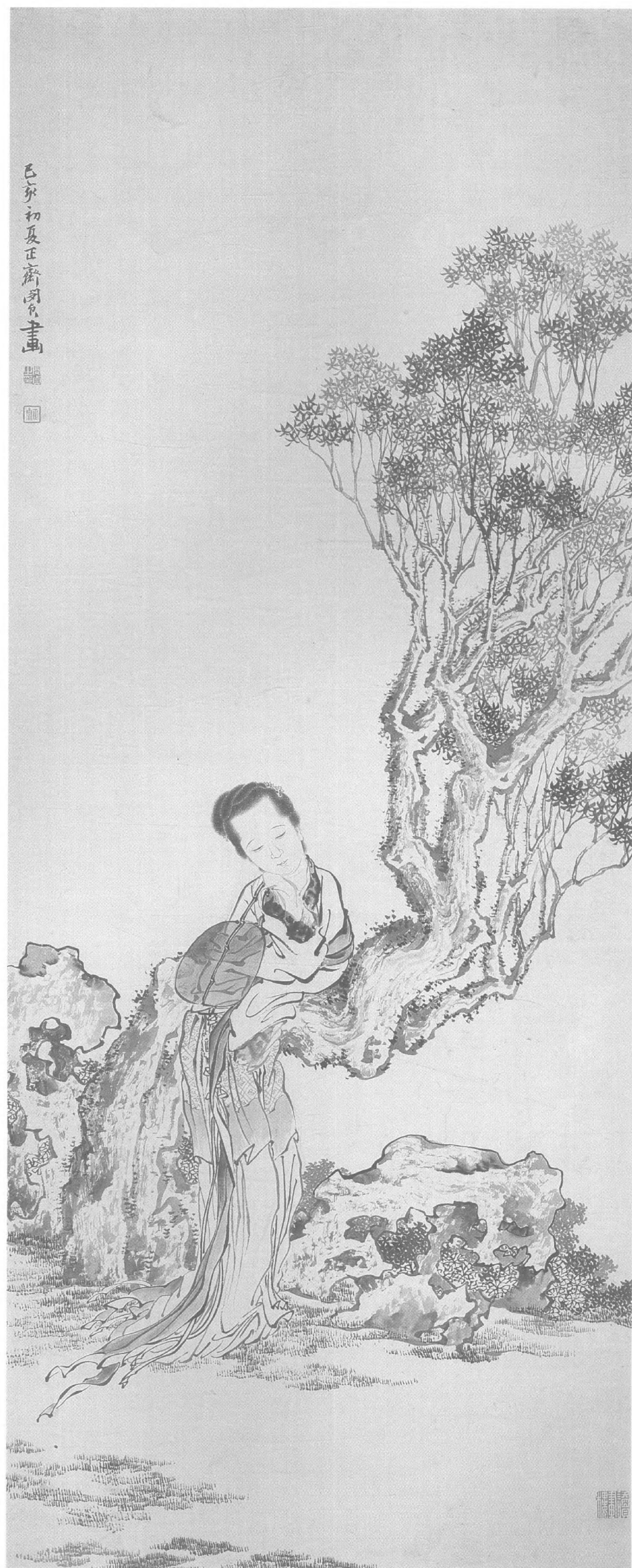
閔貞，字正齋，號蓼塘居士、閔駘子等。江西南昌人，寓居漢口。善山水、人物，兼精寫真，並工篆刻。

是圖繪一女子，於夏曰某時，獨自倚樹而立，其倒持紈扇，情意綿綿，眉宇間一個“愁”字了得。彎曲的身材表現出一位柔弱閨秀思戀遠方親人的形像。作者以高超的技藝，簡練的筆法，將仕女的內心世界刻畫得淋漓盡致。己亥為乾隆四十四年，作者時年五十歲。
署款：己亥（1779）初夏正齋閔貞畫
鈐：“閔貞之印”白文印、“正齋”朱文印、“讀畫樓”白文印

31 **Min Zhen** (1730–after 1788)
Lady Holding a Fan
Qing dynasty, Qianlong reign *jihai* year (1779)
Hanging scroll; ink on paper
113.8 x 45.9 cm
Donated by Wu Shiming, Wu Shijin, Wu Shijian and Wu Shiping

Min Zhen, *zi* Zhengzhai, *hao* Liaotangjushi, Min’aizi, native of Nanchang, Jiangxi province. Min took up residence in Hankou. He was proficient in painting landscapes and portraits as well as seal carving.

The painting depicts a lady leaning against a tree on a summer day, holding a fan. Her knitted eyebrows betray her melancholy. The stooping posture of the delicate maiden suggests that she is thinking of her distant love. With great virtuosity in technique and brushwork, the artist describes the lady’s emotions to the fullest. The artist painted this in the 44th year of the Qianlong reign, when he was 50 years old.
Signature: the 4th lunar month of the *jihai* year (1779), painted by Zhengzhai Min Zhen
Seals: Min Zhen zhiyin, Zhengzhai, Duhualou



巳亥初夏正齋閑書



32 羅聘 (1733—1799)

嬰戲圖軸

清 乾隆壬辰 (1772)

絹本水墨設色

縱 130.7 厘米 橫 63.5 厘米

羅聘，字遯夫，號兩峰、花之寺僧等。安徽歙縣人，寓居揚州。金農（1687—1763）高弟，為“揚州八怪”之一。工詩、善畫，有《香葉草堂詩草》。

是幅題材是畫家根據民間多子多福的傳說，表現南國七兄弟在庭院內拍、撿棗子的戲耍場面，增添了令人遐想的童趣，但又不失寧靜、祥和的氣氛。俗話說畫人難畫兒童。而這七個童子活潑、稚氣彌足，顯示了畫家非凡的人物畫功力。樹石竹草，高下錯落，濃淡參差，畫活了院中喬木，與孩童的活潑天性渾然一體。作者時年四十歲。

署款：壬辰（1772）十一月二十五日仿蘇漢臣用意，揚州羅聘時在壽雲簾。

鈐：“羅聘私印”、“兩峰畫印”白文印

32 Luo Ping (1733–1799)

Children at Play

Qing dynasty, Qianlong reign *renchen* year (1772)

Hanging scroll; ink and colour on silk

130.7 x 63.5 cm

Luo Ping, *zi* Dunfu, *hao* Liangfeng, Huazhisiseng, native of Xixian, Anhui province. Luo lived in Yangzhou and was a student of Jin Nong (1687–1763), as well as one of “The Eight Eccentrics of Yangzhou”. He distinguished himself both as a poet and a painter. His poems were compiled and published in the *Poetry Collection from Fragrant Leaves Cottage* (*Xiangye Caotang Shicao*).

The artist uses the theme of many children and abundant happiness taken from folklore to paint this scene of seven brothers, picking dates in a courtyard. The serene and peaceful atmosphere conveyed arouse fond memories of childhood. It is often said that to paint children is the most difficult in figural painting. This depiction of the vivacity and naivety of the seven boys indicates the virtuosity of the artist. The spatial and tonal variations of tree, rock, bamboo and grass highlight the date tree, and encompass the sprightly children into a unified composition. The work was painted when the artist was 40 years old.

Signature: in the manner of Su Hanchen, the 25th day of the 11th lunar month of the *renchen* year (1772). At the time, Luo Ping of Yangzhou was living in Shouyunyi

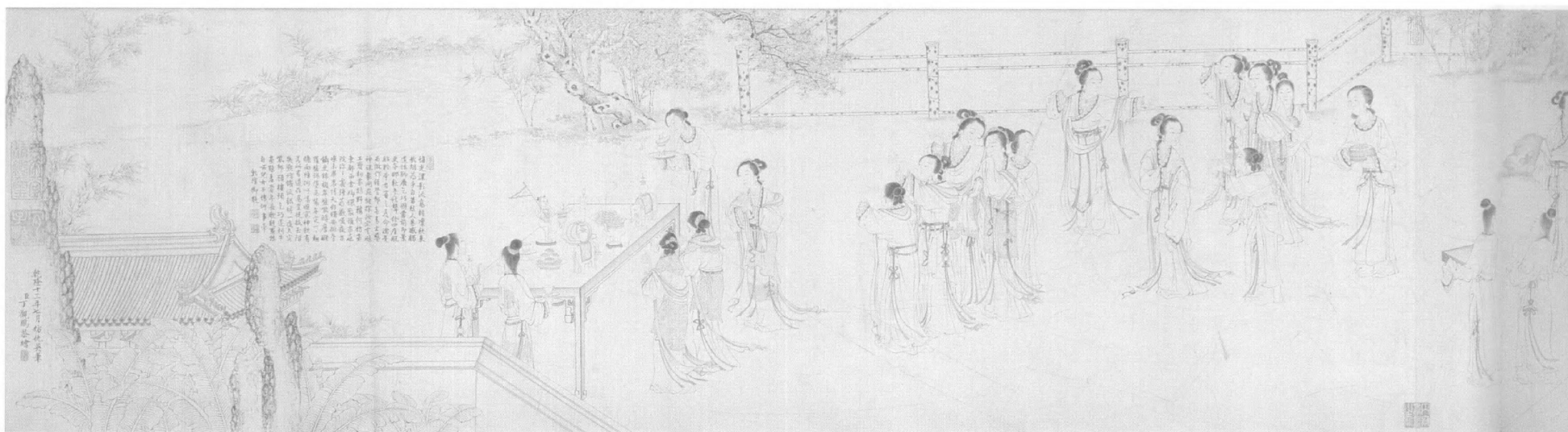
Seals: Luo Ping siyin, Liangfeng huayin



壬辰十一月二十五日
仿蘇漢臣用意

揚州羅聘時在壽雲簪





33 丁觀鵬 (1736—1795)

乞巧圖卷

清 乾隆十三年 (1748)

紙本水墨

縱 28.7 橫 384.5 厘米

丁觀鵬，乾隆時供奉南薰殿，善畫道釋人物。

每年七月初七晚上為七夕，又名“乞巧節”。貌美聰慧，多才多藝的織女，是婦女心中的偶像。這一日晚上，女子設瓜果，向織女乞求智巧，是早在公元六世紀就有的風俗。《荊溪歲時記》、《開元天寶遺事》、《帝京景物略》等都有記載。又因乞巧活動多為閨閣女子，場面熱鬧，故俗名“女兒節”。

丁觀鵬《乞巧圖》卷是奉乾隆帝之旨，仿仇英（約 1500—1552；見展品6）作品而成，精心描繪在江南園林中進行乞巧節活動的全部場景。圖中七十六位仕女，分成數組活動場面，進行設香案、供果品、搭結彩縷、穿針引線、拜雙星、乞求智巧的虔誠場面。仕女線條流暢，神態畢肖，雖為水墨筆畫，仍充滿著富貴雍容之氣。

《石渠寶笈續編》淳化軒一六二頁著錄。畫幅上有乾隆御題、乾隆七璽等。

署款：乾隆十三年（1748）七月仿仇英筆，臣丁觀鵬恭繪

鈐：“觀鵬”白文印

33 Ding Guanpeng (1736–1795)

Qiqiao Festival

Qing dynasty, Qianlong reign 13th year (1748)

Handscroll; ink on paper

28.7 x 384.5 cm

Ding Guanpeng served as a court painter at the Hall of Nanxun during the Qianlong reign. He was skilled at painting Taoist and Buddhist figures.

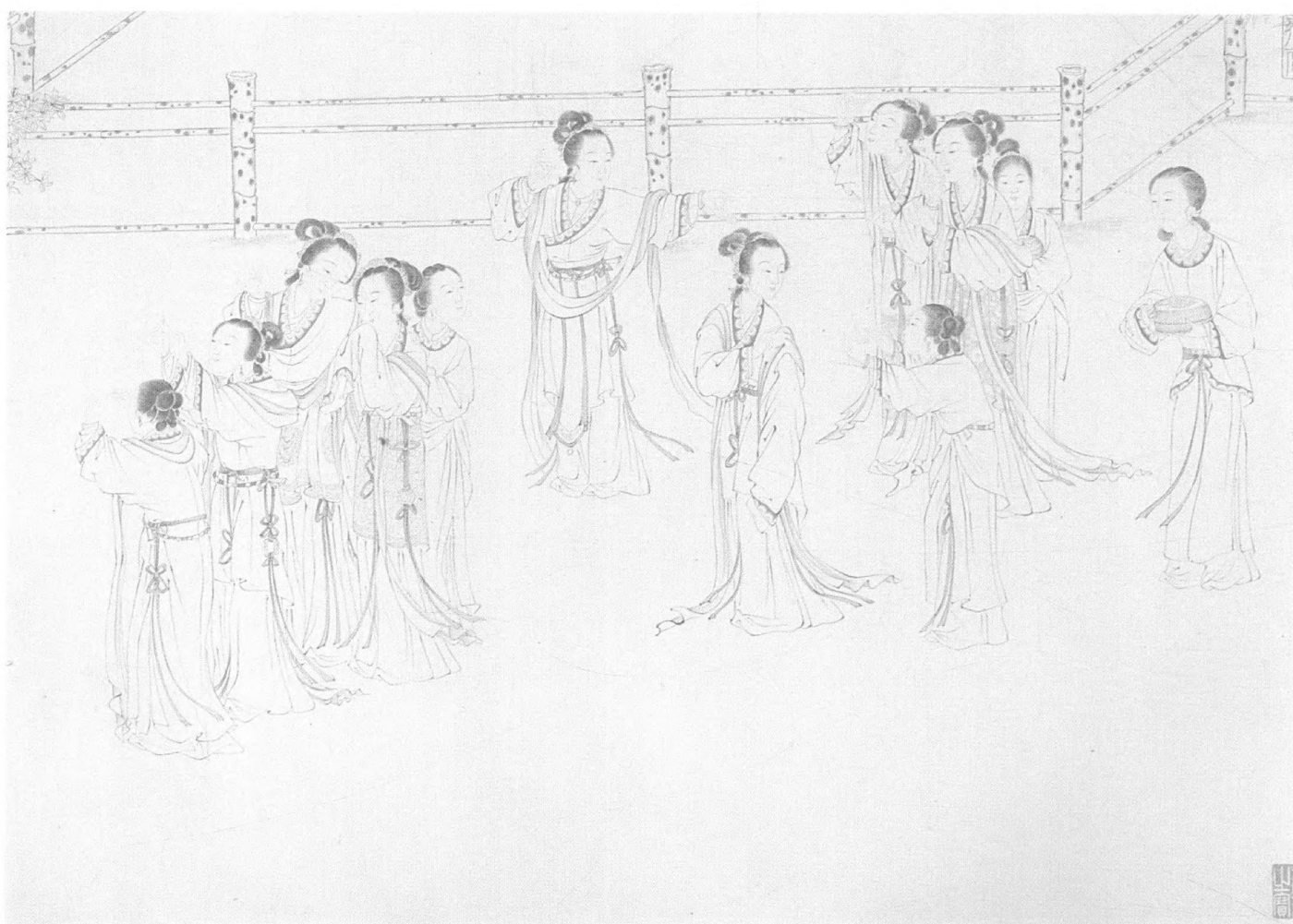
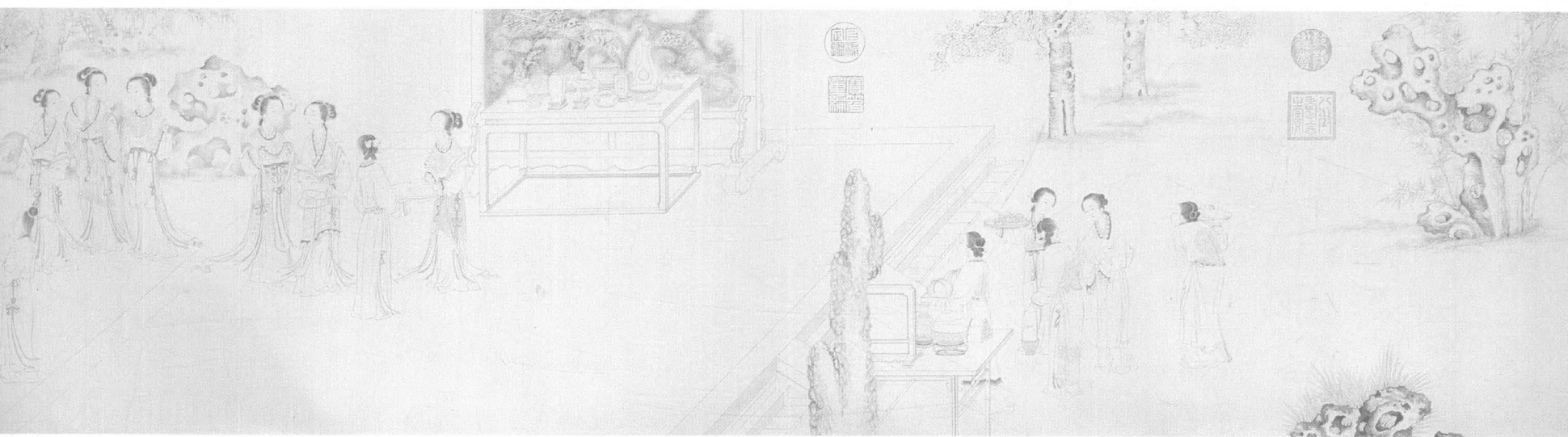
The Qixi Festival falls on the evening of the seventh day of the seventh lunar month of each year. It is also known as the Qiqiao Festival. The beautiful, clever and talented Weaving Deity is the goddess of maidenhood. On that evening, maidens make offerings of fruits to the Goddess for wisdom and dexterity. The custom began as early as the 6th century. It is recorded in *Jingxi Suishi Ji*, *Kaiyuan Tianbao Yishi* and *Dijing Jingwu Lue*. The bustling festival is organised mainly for maidens and is therefore also known as the Maidens' Festival.

Ding was commissioned to paint the Qiqiao Festival scroll by the Emperor Qianlong. He emulated the style of Qiu Ying (c. 1500–1552; see cat. no. 6) in depicting the various festive activities in the gardens of the Jiangnan area. The seventy-six maidens in the picture are grouped by their different activities. Some are arranging fruits on an altar table, others are sewing garments with coloured thread, doing needlework or worshipping the twin stars of the cowherd and the weaving deity. The flowing brushstrokes give the maiden figures lively forms. Although painted only in ink, the picture evokes an air of elegance.

The work is recorded on page 162 in *Shiqu Baoji Xubian*, under “Chunhuaxuan”. On the painting, there are seven seals of the Emperor Qianlong and his royal inscription.

Signature: the 7th lunar month of the 13th year, Qianlong reign (1748), servitor Ding Guanpeng painted this with reverence [for the Emperor], in the style of Qiu Ying

Seal: Guanpeng



局部 Detail





34 金廷標 (? — 1767)
仕女投壺圖軸
清
紙本水墨設色
縱 170.2 厘米 橫 71.9 厘米

金廷標，烏程（今浙江湖州）人。乾隆時奉旨入內廷供奉。善寫真，精仕女、花卉，尤擅白描。

投壺，古代宴會的禮制。也是一種遊戲。《禮記·投壺》記述甚詳。方法是以盛酒的壺口作目標，用矢投入，以投中者多少決勝負，負者須飲酒。《後漢書·祭遵傳》“對酒設樂，必雅歌投壺”，閨閣女子尤愛此遊戲。

此圖為“臣”字款，是金氏供職宮廷時作品，其精到細膩的用筆，富貴而不俗的設色，極大地利用空間，突出人物，將視覺集中到壺口，投壺仕女那種既小心又穩重，仔細目測距離，手指捏矢作預投之態。如此微妙的刻畫非高手不能企及。

署款：臣金廷標恭畫，

鈐：“金廷標印”白文印

34 Jin Tingbiao (?–1767)
Ladies Playing *Touhu*
Qing dynasty
Hanging scroll; ink and colour on paper
170.2 x 71.9 cm

Jin Tingbiao, native of Wucheng (present-day Huzhou, Zhejiang province). During the Qianlong reign, he served by imperial order at the palace as a court painter. He excelled in painting portraits, especially lady figures and flowers, as well as in the pure-line (*baimiao*) style.

Touhu was part of a banquet ritual in ancient times. It was also a game. *The Book of Rites (Liji)* describes the game in great detail. It involves the throwing of sticks into a *hu* vessel. The one with the highest number of hits is the winner. The loser is penalised by having to drink wine. In the chapter “Sacrificial Rituals” (Jizunzhuan) in *The History of the Later Han Dynasty (Houhan Shu)*, it is recorded that “While drinking during musical performances, singing and *touhu* are essential activities”. This was a game favoured by maidens in those days.

The word “*chen*” in the inscription shows that Jin painted the picture while he was still serving in the palace. His brushwork is exquisite; his use of colour rich but not exaggerated. He uses a large area of void to set off the figures and directs the viewer’s focus towards the bottle. The artist is successful in expressing the concentration and steadiness of the lady in aiming the stick. Such a fine depiction can only come from the hand of a master.

Signature: Painted with reverence [for the Emperor], “*chen*” (servitor) Jin Tingbiao

Seal: Jin Tingbiao yin



35 華冠（1740—1819 後）

寒山拾得圖軸

清 嘉慶己卯（1819）

紙本水墨設色

縱 169.3 厘米 橫 100.3 厘米

華冠，原名慶冠，又名點，號吉崖，江蘇無錫人。乾隆南巡因寫御容旋徵入都，供繪事。善白描人物、山水、花卉。

寒山、拾得即和合二聖、和合二仙或萬回哥哥。據《和合二仙傳友情》云：“寒山（約 680—約 793）、拾得同居北方某遠村，雖異姓而親如弟兄。寒山年略長，與拾得共愛一女而寒山不知，臨婚始知，乃棄家去江南蘇州何山楓橋，削髮為僧，結庵修行。拾得亦捨女往覓寒山，探知寒山住地，乃折一荷花前往禮之；寒山見拾得來，亦急持一盛齋飯之盒出迎。二人喜極相向而舞。遂俱為僧，開山立廟曰寒山寺。直到現在寒山寺裡還存著一塊青石碑，碑上寫著寒山、拾得的名字。但老百姓不識字，歷來祇知道一個拿‘荷’，一個拿‘盒’，因此稱之為‘和合二仙’。”古時畫家常將寒山、拾得繪作蓬頭笑面，一持荷花、一捧圓盒，取和（荷）諧合（盒）好之意，於婚禮時懸掛。

是圖作者以清新的筆調、滋潤的墨法、流暢的線條，精心地描繪了寒山、拾得的情同手足親密無瑕生活，令讀者享受到寧靜、和睦、美滿的生活。

署款：己卯（1819）秋日八十老人華冠寫

鈐：“天子呼來”朱文橢圓印、“華冠”白文長方印

35 Hua Guan (1740–after 1819)

Hanshan and Shide

Qing dynasty, Jiaqing reign *jimao* year (1819)

Hanging scroll; ink and colour on paper

169.3 x 100.3 cm

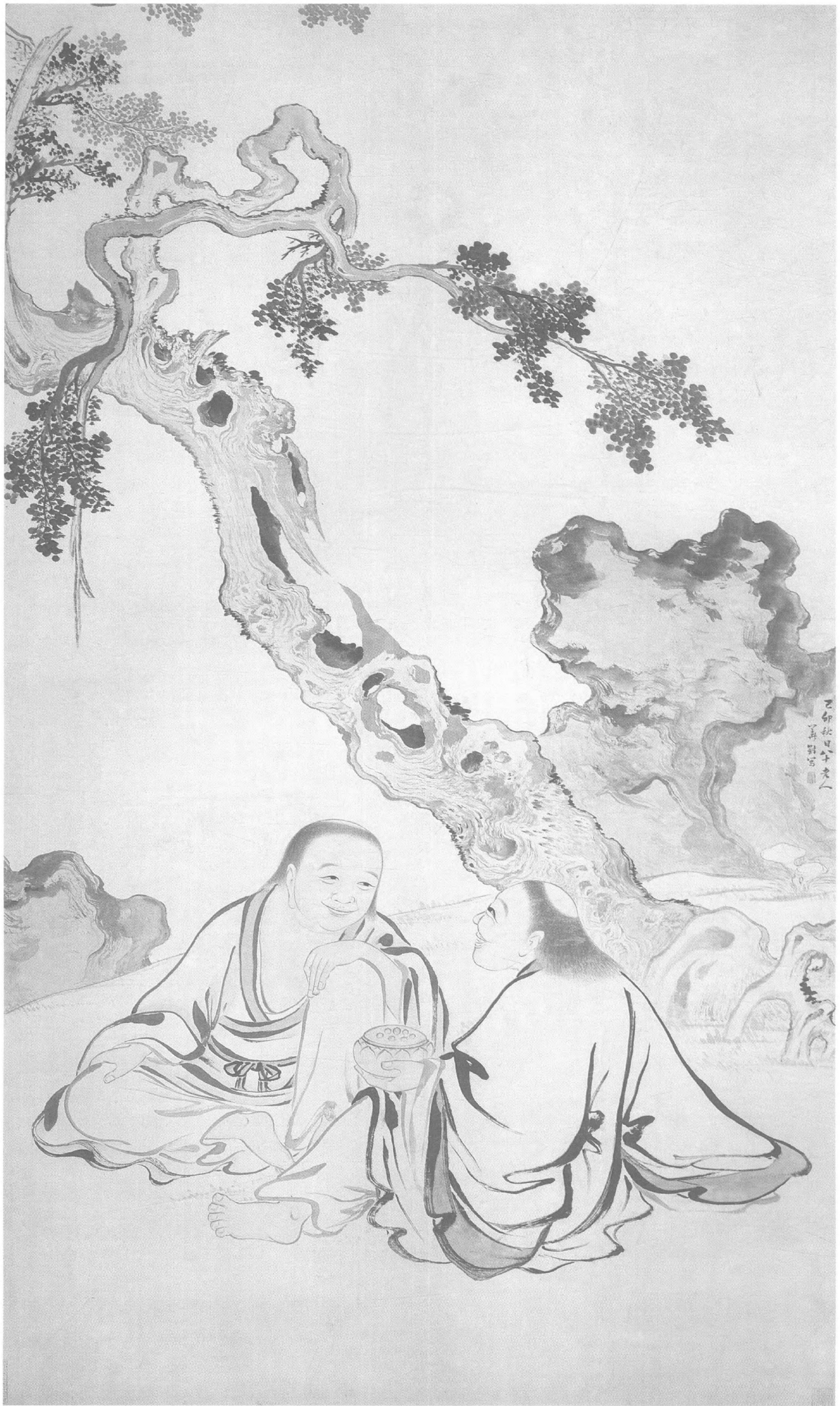
Hua Guan, original name Qingguan, also named Dian, *hao* Jiya, native of Wuxi, Jiangsu province. Hua painted a portrait of the Emperor Qianlong when the latter was touring the Jiangnan area. As a result, he was recruited as a court painter in the capital. He was proficient in painting landscapes, flowers and pure-line (*baimiao*) figures.

Hanshan and Shide are the Two Immortals He and He. According to *The Friendship of the Two Immortals He and He (Hehe Erxian Chuan Youqing)*, Hanshan (c. 680–c. 793) and Shide lived in the same village in a remote area of northern China. Although they were not blood relations, they loved each other as brothers. Hanshan was slightly older than Shide. Unwittingly, they fell in love with the same girl. This situation was revealed only when his marriage to the girl was being arranged. Hanshan then left home to become a monk at Heshan Fengqiao in Suzhou. Shide also left the girl to search for Hanshan. Having finally discovered his whereabouts, Shide took a gift of a lotus to Hanshan, who greeted him with a box of vegetarian food. The two were so happy that they began to dance together. Both of them became monks and built a temple called Hanshansi. Inside the temple is a well-preserved green stone tablet inscribed with the names of Hanshan and Shide. In those days most people were illiterate. Seeing only the image of two monks, one carrying a lotus, and the other a box, they called them The Two Immortals He and He. Painters of old depicted Hanshan and Shide as two smiling monks carrying a box and a lotus respectively. “Lotus” is a homonym of “peace” and “box” a homonym of “union”, forming a goodwill pun. The picture would have been displayed on the occasion of a wedding ceremony.

The artist painted Hanshan and Shide with sweeping brushwork saturated in ink to convey the intimacy of fraternal love. Viewing the painting one shares the peace, harmony and contentment of their lives.

Signature: the autumn of the *jimao* year (1819), Hua Guan painted at the age of 80

Seals: Tianzihulai, Hua Guan



36 華胥
甄妃晨妝圖軸

清
絹本水墨設色
縱 87.1 厘米 橫 37.2 厘米
翁宗慶捐贈

華胥，生卒不詳。字義逸，一作希逸，江蘇無錫人。善畫人物、仕女，並工山水。

甄妃即三國魏時曹丕之后甄氏，少時曾與曹植相愛，後曹植思念甄氏，寫下《甄妃賦》，即《洛神賦》名篇。

是圖精緻地描繪妃室的陳設，與妃人晨起著妝前的情形。仕女的婀娜體形，與室內硬木家具，形成了強烈對比。案上的卷子書版，襯托了妃人的文化修養；床上未疊整齊的被子，與隨意放在旁邊的衣服，及還未揭開面紗的鏡子，都說明作者極注意生活，又善於捕捉生活中的細節，十分傳神地表現了是圖的魅力。

署款：錫山華胥寫
鈐：“義逸”白文印、“華胥”朱文印

36 Hua Xu
Lady Zhen Dressing Herself in the Morning

Qing dynasty
Hanging scroll; ink and colour on silk
87.1 x 37.2 cm
Donated by Weng Zongqing

Biography of the artist is incomplete. Hua Xu, *zi* Xiyi, native of Wuxi, Jiangsu province. He was proficient in painting figures and landscape.

Lady Zhen was the wife of Cao Pi of the Kingdom of Wei during the Three Kingdoms period. When she was young, Lady Zhen fell in love with Cao Zhi, who subsequently wrote *The Ode to Lady Zhen (Zhenfei Fu)*, alternatively known as *The Ode to the Goddess of River Luo (Luoshen Fu)* to express his longing for the lady.

The painting depicts the interior of Lady Zhen’s bedroom before she puts on makeup in the morning. Her curvaceous body is contrasted with the hard-edged furniture in the room. The presence of books and scrolls on the table indicates her cultured upbringing. The bed has not yet been made and her clothes still lie beside the quilt. The veil on the mirror has yet to be uncovered. These show that the artist is keen to capture the details of life, and enhance the picture’s charm.

Signature: painted by Hua Xu of Xishan
Seals: Xiyi, Hua Xu



37 闕嵐 (1758—1844)
李白吟詩圖軸
清
紙本水墨
縱 111.4 厘米 橫 42.7 厘米

闕嵐，字文山，號晴峰，安徽桐城人，客吳門（今江蘇蘇州）。擅畫山水、花卉、人物、仙佛。

李白（701—762），唐之浪漫主義詩人，善於狀寫景物，抒發自我，形成了生動、明淨的詩風，與杜甫（712—770）並稱。七絕有“唐第一人”之譽，七古亦堪稱獨步。

圖繪太白謫仙於豪華的後花園中，享受著湖石的玲瓏剔透之態與樹木的蟠屈虬枝之美，在麗人的陪伴下，在笙樂裊裊聲中，酒後壓紙迅筆作詩之場面。是圖構圖嚴謹，用筆整飾，形象地證明了作者是一位極具寫生能力的畫家。

署款：闕嵐
鈐：“雯山畫印”白文印

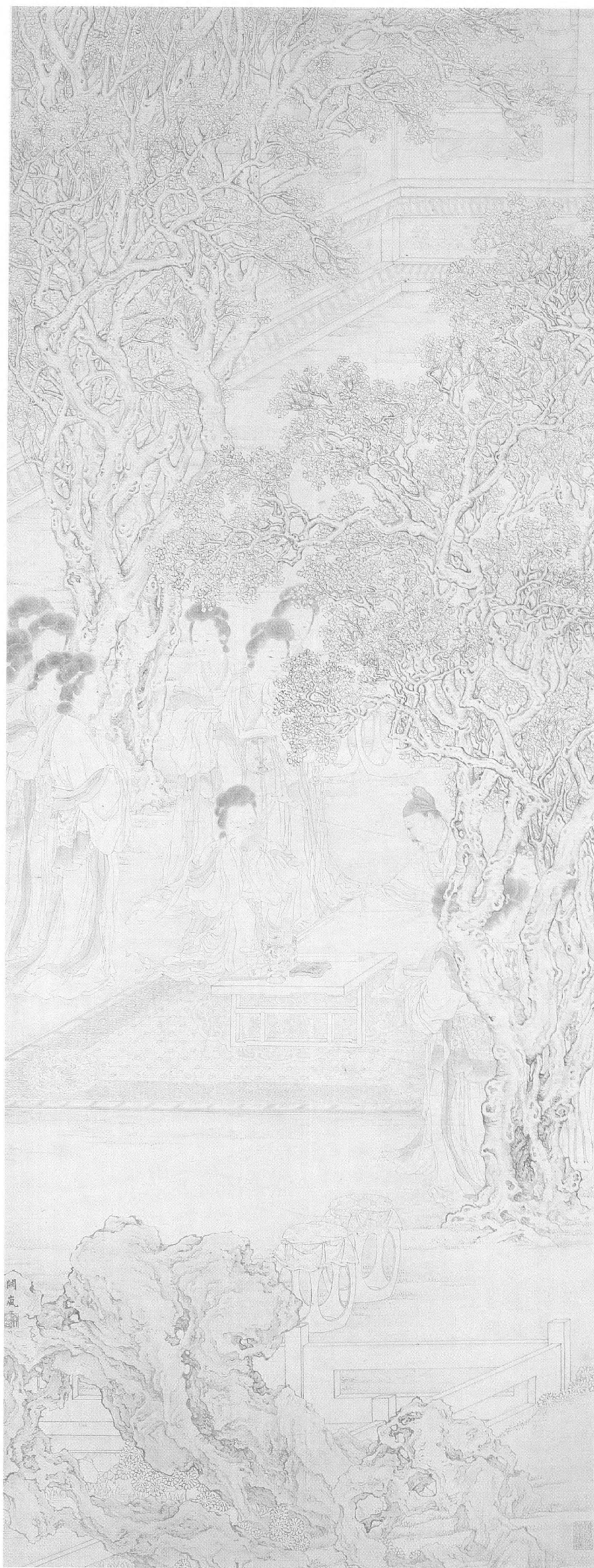
37 **Que Lan** (1758–1844)
Li Bai Composing Poems
Qing dynasty
Hanging scroll; ink on paper
111.4 x 42.7 cm

Que Lan, *zi* Wenshan, *hao* Qingfeng, native of Tongcheng, Anhui province. He took up residence in Wumen (present-day Suzhou, Jiangsu province). He was skilled in painting landscapes, flowers, figures, immortals and Buddhas.

Li Bai (701–762) was a romantic poet during Tang times. He excelled in using descriptions of landscape to reflect his mood and sentiments and thus created a poetic style of his own. Li and his contemporary, poet Du Fu (712–770), were revered as two great masters of their time. His seven-verse four-lined poems were ranked so highly that he was known as the most-gifted poet of the Tang dynasty. He also had an unique talent for writing seven-versed classical poems.

The painting depicts Taibai (Li Bai) drinking in a magnificent garden accompanied by a group of beautiful maidens. Against the sound of music, and having drunk to his heart’s content, Li is shown writing poems swiftly. The composition is well-structured and the neat and orderly brushwork shows the competence of the artist.

Signature: Que Lan
Seal: Wenshan huayin



38 方薰（1736—1799）
鍾馗像軸
清
紙本水墨設色
縱 69.5 厘米 橫 44.1 厘米
洪福楣捐贈

方薰，字蘭坻，號蘭士，浙江石門人。擅詩、書、印，工山水、花鳥、草蟲，尤善寫生。著有《蘭坻詩鈔》、《井研齋印存》、《山靜居稿》、《山靜居畫論》。

鍾馗，《唐逸史》載：儒生，武德（618—626）年間應試中狀元，因其貌醜，被皇帝除名，一怒之下竟觸階而死，帝悔之賜綠袍厚葬之。傳說鍾馗死後，曾替唐玄宗（統治時期 713—756）捉鬼，後演變成捉鬼的鬼王，鎮妖辟邪的英雄。故唐宋以後鍾馗的形象不斷出現在各種藝術品上，為民眾信仰的神靈。

是圖作者以勁挺有力的線條，密而不亂地表現了鍾馗的磊落之態，小鬼擇品進貢，進士目不斜視，給人們一種正氣凜然感覺。

署款：石門方薰敬寫
鈐：“薰”朱文印、“蘭坻”白文印

38 Fang Xun (1736–1799)
Picture of Zhong Kui
Qing dynasty
Hanging scroll; ink and colour on paper
69.5 x 44.1 cm
Donated by Hong Fumei

Fang Xun, *zi* Landi, *hao* Lanshi, native of Shimen, Zhejiang province. He was proficient in poetry, calligraphy, seal carving and painting landscapes, bird-and-flower and insects, especially from life. He published the following: *Poems Transcribed by Landi* (*Landi Shichao*), *Seals Collected by Jingyanzhai* (*Jingyanzhai Yincun*), *Manuscripts by the Peaceful Mountain Dwelling* (*Shanjingju Gao*) and *Critique on Paintings by the Peaceful Mountain Dwelling* (*Shanjingju Hualun*).

Zhong Kui is described in the *Informal History of the Tang Dynasty* (*Tangyishi*) as a scholar. During the reign of Wude (618–626), he gained first place in a state examination. However, because of his ugly features, the Emperor removed his name from the list of successful candidates. Infuriated and humiliated by the incident, Zhong committed suicide. The Emperor subsequently regretted his actions and compensated Zhong with a grand burial. Legend has it that after his death, Zhong captured ghosts for the Tang Emperor, Xuanzong (r. 713–756). Later on Zhong was ordained the king of ghosts, with a supernatural ability to subjugate ghosts and evil spirits. Since Tang and Song times, the image of Zhong Kui appears consistently in works of art of various media, becoming a folklore deity for the common people.

With powerful brushstrokes and orderly linework, the artist depicts Zhong’s imposing demeanour. A petty ghost is presenting him with a gift while Zhong is looking straight ahead with an air of awe-inspiring righteousness.

Signature: painted with reverence by Fang Xun of Shimen
Seals: Xun, Landi



石門方薰敬圖



39 姜燾（1764—1821）
仕女圖軸
清 嘉慶丙子（1816）
紙本水墨設色
縱 111.6 厘米 橫 31.5 厘米
楊飈綿捐贈

姜燾，號曉泉，又號紅茵館主人、鴛鴦亭長，華亭（今上海松江）人。擅畫仕女、花卉。著有《洗紅軒詩》。

春回大地，乍寒還暖之時，女兒高髻簪花，倚石領略春風作遐思狀。丙子為嘉慶二十一年，作者時年五十三歲。

自題詩：畫長唾遍碧窗絨，繡倦閑來數落紅。瘦損自憐身似燕，受風無力倚東風。

署款：曉泉畫於洗紅軒，時丙子（1816）仲冬
鈐：“姜燾”白文印、“曉泉”朱文印

39 Jiang Xun (1764–1821)
Lady Figure
Qing dynasty, Jiajing reign *bingzi* year (1816)
Hanging scroll; ink and colour on paper
111.6 x 31.5 cm
Donated by Yang Diemian

Jiang Xun, *hao* Xiaoquan, Hongyinguanzhuren and Yuanyangtingzhang, native of Huating (present-day Songjiang, Shanghai). He was skilled in painting lady figures and flowers and published *The Poetry by Xihongxuan (Xihongxuansi)*.

The weather blows hot and cold. The maiden weaves her hair into top knots with ornate hairpins. Leaning against the rock she is lost in thought.

The work was painted in the 21st year of the Jiajing reign. The artist was then 53 years old.

Artist’s inscription: The long day brightens up the blue curtain by the window. Feeling tired after doing embroidery, I leisurely count the fallen petals. I pity myself for becoming as thin and light as the swallow. Effortlessly I sway in the easterly wind.

Signature: painted by Xiaoquan at Xihongxuan, in the 11th lunar month of the *bingzi* year (1816)

Seals: Jiang Xun, Xiaoquan



畫上雲通碧空紙偏佳潤未數君紅瘦猶自憐才似良受取此力倚東風

曉露畫於淡紅好時雨吉仲



40 改琦（1773—1828）

善天女圖軸

清 道光

絹本水墨設色

縱 126.1 厘米 橫 36.7 厘米

改琦，字伯蘊，號七鄉、雪巷生、玉壺外史等。其先本西域人，家松江（今上海松江）。工人物、佛像，尤工仕女，筆姿秀逸，落墨潔淨，設色妍雅。亦畫山水、花草等有雅致。

善天女，即天帝之女。圖中仙女手持優鉢羅花，面帶微笑，有如拈花微笑，大徹大悟，流露出高潔超邁的氣質。人物線條細勁邁邁，造型細謹工致，設色工艷，面部及衣帶處略施白粉，雖著淡妝，但光彩照人。

有清代江青、郭麐題。

鈐：“大清道光華亭改琦畫佛印信”白文印、“錢鏡塘收藏印”朱文印、“鏡塘審定”朱文印、“湖帆鑒賞”白文印、“集虛”白文印、“淵北”朱文印

40 Gai Qi (1773–1828)

Picture of the Celestial Maiden

Qing dynasty, Daoguang reign

Hanging scroll; ink and colour on silk

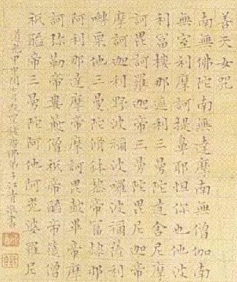
126.1 x 36.7 cm

Gai Qi, *zi* Boyun, *hao* Qixiang, Xuexiangsheng and Yuhuwaishi, native of Songjiang (present-day Shanghai). Gai's ancestry can be traced to Xinjiang province in northwest China. He was proficient in painting figures and Buddhist images but was best known for his paintings of lady figures. He was also skilled in painting landscapes and flowers.

The Celestial Maiden (*Shantiannu*) is the daughter of the Celestial Emperor (*Tiandi*). In the painting, the Celestial Maiden is holding Utpala, the blue lotus or water lilies, in both hands. Her smile and graceful air suggest that she has attained enlightenment. The artist painted the figure with thin sweeping lines, depicting her in great detail. Colours are rich and carefully applied. Her face and belt are highlighted in white, though only slightly adorned, her beauty stands out.

There is no inscription of the artist but Jiang Qing and Guo Lin of the Qing dynasty have written annotations.

Seals: Daqing Daoguang Huating Gai Qi huafo yinxin, Qian Jingtang shoucangyin, Jingtang shending, Hufan jianshang, Jixu, Yuanbei



41 劉彥沖（1809—1848 後）

送子觀音圖軸

清 道光乙巳（1845）

紙本水墨設色

縱 69 厘米 橫 29.3 厘米

劉彥沖，一名榮，字泳之、號梁壑子。四川梁山人，僑寓吳門（今江蘇蘇州）。工詩善畫，山水人物花卉一意師古，深造自得。

《觀世音經》中說：“若有女人，設欲求男，禮拜供養觀世音菩薩，便生福德智慧之男；設欲求女，便生端正有相之女。宿植德本，眾人愛敬。”正是賦予觀音這一“送子”的特殊功能，為沒有子嗣的痴情父母帶來了曙光，她也因此成為極受老百姓歡迎的菩薩，同時也成為代表子孫昌盛、幸福安康之吉神。

是圖描繪竹石間一白衣觀音，手抱一天真活潑之小孩，盤坐在蒲團之上，以白描手法出之，線條飄逸，觀音那高潔安祥、慈悲為懷之風神呼之欲出。作者時年三十七歲。

此圖曾經近代書畫鑒賞家吳湖帆（1894—1968）收藏。

署款：道光二十五年（1845）太歲在乙巳仲冬之月恭畫大士法相第九十四廣奉十方供養上，為先親資福惟願慈悲同申感格，忠州弟子劉泳之和南

鈐：“泳之印”白文印、押角鈐“彥沖”朱文印

41 Liu Yanchong (1809–after 1848)

Guanyin Presenting a Little Boy

Qing dynasty, Daoguang reign *yisi* year (1845)

Hanging scroll; ink and colour on paper

69 x 29.3 cm

Liu Yanchong, also named Rong, *zi* Yongzhi, *hao* Lianghezi, native of Liangshan, Sichuan province. He took up residence at Wumen (present-day Suzhou, Jiangsu province). He was accomplished in poetry and painting landscapes, figures and flowers in the tradition of ancient masters.

It is mentioned in the *Guanyin Sutra* that if a woman who wishes to bear a son prays to the bodhisattva Guanyin, she will give birth to a boy of wisdom and happiness; and if she wishes for a daughter, she will bear an elegant and pretty girl.

With such a benevolent nature, Guanyin is loved and honoured by all. The passage describes Guanyin’s power to bestow children on the childless. Because of this, she became the beloved bodhisattva, and also a symbol of abundant offspring and well-being.

The painting depicts Guanyin dressed in white among bamboo and rocks. Seated on the lotus, she is holding a lively child. The pure-line (*baimiao*) brushwork brings out the saintly and peaceful nature of the Goddess of Mercy.

The picture was painted when the artist was 37 years old. It was once in the collection of Wu Hufan (1894–1968), an artist and connoisseur.

Signature: painted with reverence in the 11th lunar month of the *yisi* year, the 25th year of the Daoguang reign (1845), in honour of my late parents. May she have mercy on them. Your faithful follower, Liu Yongzhi of Zhongzhou

Seals: Yongzhi yin, Yanchong



42 包棟（19世紀）
蕉蔭讀書圖軸
清 同治丁卯（1867）
紙本水墨設色
縱 129.5 厘米 橫 27.2 厘米

包棟，清道光、同治間人。字子梁，號近三、子良、苕華館主。山陰（今浙江紹興）人。劉泳之（1809—1848 後；見展品 41）弟子，善畫山水、人物、花鳥，人物於改琦（1773—1828；見展品 40）、費丹旭（1801—1850；見展品 44）二家外，別樹一幟。

文人讀書是歷代畫家所樂於描繪的題材，如春山讀書、松蔭讀書等，常常置人物於山林野外之中，藉以表現古代文人超邁脫俗之情操。是圖闊葉蕉樹，蒼翠欲滴，湖石瘦漏，苔草遍生，好一個幽靜的讀書所在，怪不得蕉蔭下那捧書而讀之學士，眉宇之間流露出讀聖人之書到會心處的陶醉神情來，似乎忘卻了所有世俗煩慮。

署款：試向蕉蔭探所讀，若非莊子定離騷。丁卯（1867）九秋擬六如居士（唐寅；1470—1523）筆意，即塵又樂同轉士人大雅清鑒，子梁包棟

42 Bao Dong (19th century)
Reading under a Plantain Tree
Qing dynasty, Tongzhi reign *dingmao* year (1867)
Hanging scroll; ink and colour on paper
129.5 x 27.2 cm

Bao Dong, active during the reigns of Daoguang and Tongzhi, *zi* Ziliang, *hao* Jinsan, Ziliang, Tiaohuaguanzhu, native of Shanyin (present-day Shaoxing, Zhejiang province). He was a student of Liu Yanchong and skilled in painting landscapes, figures and bird-and-flower. For figure painting he developed an unique style and enjoyed a status comparable to that of Gai Qi (1773–1828; see cat. no. 40) and Fei Danxu (1801–1850; see cat. no. 44) in the genre.

The theme of scholars reading has been a popular one with painters through the ages. Often they depict figures reading in a landscape, such as reading in the spring mountains or reading under the shade of a pine tree to reveal their cultivated nature.

The quiet environment amid the green broad-leafed plantain tree and rocks covered by lichens and moss becomes the scholar's refuge where he can leisurely ponder over the classics of the sages without attending to worldly worries.

Signature: Under the shade of the plantain, the scholar must be reading either *Zhuangzi* or *Poem by Qu Yuan (Lisao)*. In the style of Tang Yin (1470–1523) in the late autumn of the *dingmao* year (1867), Ziliang Bao Dong



試向蕉陰掃石讀莊子
丁卯九秋
又樂同轉大人
雅清居士
丁卯九秋
丁卯九秋

43 蘇六朋（19 世紀）
太白醉酒圖軸
清 道光甲辰（1844）
紙本水墨設色
縱 204.8 厘米 橫 93.9 厘米

蘇六朋，清道光、咸豐間人。字枕琴，號怎道人，別署羅浮道人。廣東順德人。畫人物得元人法，亦效黃慎（1687—約 1770；見展品 30），時有奇致，作細筆尤佳，作品以描寫社會現實生活為多，極為逼真。

李白（701—762）的風流蘊藉、浪漫才情，代表了中國古代文人心目中所嚮往的一種境界，其好酒、好醉，有“李白斗酒詩百篇”之譽，這種境界更是把文人的瀟灑豐神表現到極致。“太白醉酒”亦成為畫家們鍾愛的創作題材。

是圖工筆細染，設色注重色塊的構成，扶持李白的兩個內監服飾作皂帽、青雜色衣履，與李白的白色朝服、紅色腰帶形成了鮮明的對比，很好地襯托出李白的高大偉岸。是圖作於 1844 年，為其風格成熟期的代表作。

署款：甲辰（1844）華月怎道人蘇六朋

鈐：“蘇六朋”白文印、“無間緣”白文印、“練江忍齋鄭振文藏”朱文印、“問閩王氏珍藏”白文印

43 Su Liupeng (19th century)
The Drunken Taibai (Li Bai)
Qing dynasty, Daoguang reign *jiachen* year (1844)
Hanging scroll; ink and colour on paper
204.8 x 93.9 cm

Su Liupeng, active during the reigns of Daoguang and Xianfeng, *zi* Zhenqin, *hao* Zendaoren and Luofudaoren, native of Shunde, Guangdong province. Su was a versatile painter of portraits and figures in the tradition of the masters of the Yuan period. He also painted in the manner of Huang Shen (1687–c. 1770; see cat. no. 30). Often he would create innovative compositions, especially those using fine brushwork. His works depict mainly realistic social scenes.

Li Bai's (701–762) charismatic and romantic disposition represented an ideal of ancient Chinese literati. Li was addicted to wine and often drunk. It was said that while in a state of intoxication, he could create many poetic masterpieces. Such a romantic ideal of literary creation has always appealed to the literati, for it gives free rein to their imaginations. Hence “The Drunken Taibai” has also become a favourite theme for artists.

The artist painted the composition of this work with fine brushwork and colour application. The two attendants supporting Li Bai are wearing black hats and mottled green robes. They contrast with the stately figure of Li Bai in a white court robe and a red belt. Painted in 1844, this represents Su's mature style.

Signature: in the *jiachen* year (1844), Zendaoren Su Liupeng

Seals: Su Liupeng, wujianyuan, Lianjiang Renzhai Zheng Zhenwen cang, Wenmin Wangshi zhencang



甲辰年月
急道人蘇六朋

44 費丹旭 (1801—1850)

松下品詩圖軸

清

絹本水墨設色

縱 106 厘米 橫 43.8 厘米

費丹旭，字子茗，號曉樓、偶翁、環渚生、三碑鄉人等。烏程(今浙江吳興)人。工寫照，如鏡取影，尤精仕女，瀟灑自然，兼工山水、花卉，以清靈雅淡之筆出之，賣畫於江浙兩省，寓杭州最久。

是圖廊榭臨流，湖石秀矗，在巨松環繞之間愈加靜謐；松聲戾戾，水聲淙淙，更加襯托出畫中文人悠閒自得的神情。

署款：曉樓費丹旭寫

鈐：“丹旭”白文印

並有黃錫蕃(1761—1851)題“松下品詩圖，甲申(1824)初冬椒升黃錫蕃題”。

另鈐：“黃錫蕃印”白文印

收藏印：“浮雲書屋珍藏”朱文長方印

44 Fei Danxu (1801–1850)

Reading Poems under the Pine Tree

Qing dynasty

Hanging scroll; ink and colour on silk

106 x 43.8 cm

Fei Danxu, *zi* Zitiao, *hao* Xiaolou, Ouweng, Huanzhusheng and Sanbeixiangren, native of Wucheng (present-day Wuxing, Zhejiang province). He was skilled in portraiture especially that of ladies. His works are natural and realistic. He was also proficient in the painting of landscapes and flowers. He was a professional painter, who made a living by selling paintings in Jiangsu and Zhejiang provinces. He stayed in Hangzhou for most of his life.

The painting depicts a house by the water. Surrounded by tall pine trees it exudes serenity. In the midst of rustling pine and running water, the leisurely mood of the scholars becomes more apparent.

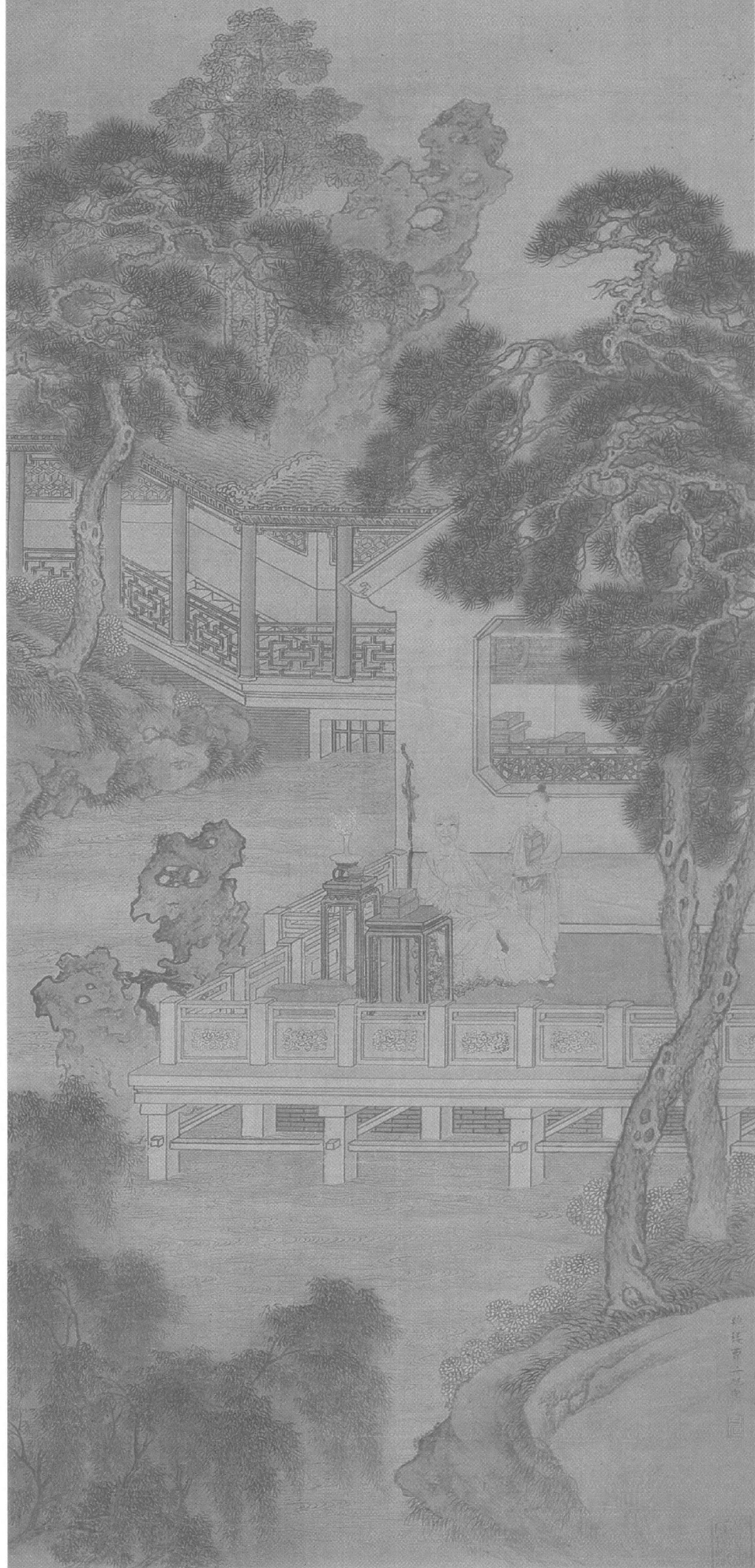
Artist's signature: painted by Xiaolou Fei Danxu

Other's inscription: Reading poems under pine trees, inscribed by Jiaosheng Huang Xifan (1761–1851), in the 10th lunar month of the *jiashen* year (1824)

Seals: Danxu, Huang Xifan yin, Fuyun Shuwu zhencang

松下品詩圖

甲申初冬樹升黃錫著題



45 虛谷（1823—1896）

無量壽佛圖軸

清

紙本水墨設色

縱 129.9 厘米 橫 61.1 厘米

虛谷，俗姓朱，名懷仁，僧名虛白，號紫陽山人、紫陽山民。本新安（今安徽歙縣）人，家廣陵（今江蘇揚州）。擅畫山水花卉、蔬果禽蟲，兼畫人物佛像。喜用乾筆偏鋒，冷峭新奇，敷色以淡彩為主，匠心獨運，別具一格。

無量壽佛，即淨土宗主佛名之一，為阿彌陀佛之譯名，“身量無邊，非是凡夫心力所及”，含“無量光，無量壽之二義”，常與釋迦、藥師二佛並坐，稱為三尊。是圖壽佛盤坐崖前，作說法狀，佛像開相，富於個性，雙目炯炯，顯現睿智與神威。這種以濃麗取勝，重色中求和諧的手法在虛谷以後的作品中比較少見。此圖為摯友高邕所作。

署款：無量壽佛，李庵盟弟，虛谷寫

鈐：“虛谷書畫”朱文印、“三十七峰草堂”橢圓朱文印、“雨華庵”長方朱文印、“濟民珍秘”朱文印、“海昌錢境塘藏”朱文印

45 Xugu (1823–1896)

The Buddha of Infinite Light

Qing dynasty

Hanging scroll; ink and colour on paper

129.1 x 61.1 cm

Xugu, lay name Zhu Huairen, monk's given name Xubai, *hao* Ziyangshanren, Ziyangshanmin, native of Xin'an (present-day Shexian, Anhui province). He lived in Guangling (present-day Yangzhou, Jiangsu province). He was skilled in painting landscapes, flowers, fruit, vegetables, birds, insects, figures and Buddhist images. His work is characterised by sharp, innovative brushwork and light colours.

The Buddha of Infinite Light (*Wuliangshoufo*) is the name of a Buddha of the “Pure Land” school. It is a translation of Amitābha, meaning “Infinite Light” and “Infinite Longevity”. He is often depicted in a trio with the Buddhas Śākyamuni and Bhaiṣajyaguru. The painting depicts the Buddha seated on the edge of a cliff, delivering a sermon. The Buddha's image with shining eyes reveals wisdom and authority. The technique of juxtaposing rich hues to form a harmonious unity is rarely seen in Xugu's works. It was painted for his good friend Gao Yong (1850–1921).

Signature: Wuliangshoufo, painted by Xugu, for sworn brother Li'an

Seals: Xugu shuhua, Sanshiqifeng Caotang, Yuhua'an, Jimin zhenmi, Haichang Qian Jingtang cang

無量壽佛

李益盟第
和石寫



46 任熊（1823—1857）

洛神圖軸

清

絹本水墨設色

縱 110.1 厘米 橫 53 厘米

孫煜峰捐贈

任熊，字渭長，號湘浦。浙江蕭山人。山水、人物、花鳥翎毛、蟲魚、走獸無一不精。其筆力雄厚，氣味靜穆，深得宋人神髓，尤其擅長人物，筆法圓勁，形象奇古誇張，衣摺銀鉤鐵畫，得陳洪綬（1598—1652；見展品 17）風韻而別開生面。與任薰（1835—1893）、任頤（1840—1896；見展品 47）、任預（1853—1901）合稱“四任”。

“洛神”，即神話傳說中伏羲之女“宓妃”、“雒嬪”，因“溺死洛水，為神”故名。魏曹植（192—232）以詩人的情懷展開浪漫的聯想，寫下千古名篇《洛神賦》，隱喻表達對“甄氏”真摯純潔的愛慕之情。後世畫家如東晉顧愷之（346—407）等也常以此為題加以描繪，一如是圖。

圖中野花雜草簇擁著翩翩欲舞之洛神，線條瀟灑自如，設色淺麗。題以《洛神賦》二句詩：“擢輕軀以鶴立兮，若將飛而未翔。踐椒塗之郁烈兮，步蘅薄而流芳”。

署款：渭長並臨祝京兆書

鈐：“任熊”朱文印、“渭長”朱文印、“煜峰鑒賞”白文印

46 Ren Xiong (1823–1857)

The Goddess of River Luo

Qing dynasty

Hanging scroll; ink and colour on silk

110.1 x 53 cm

Donated by Sun Yufeng

Ren Xiong, *zi* Weichang, *hao* Xiangpu, native of Xiaoshan, Zhejiang province. He was proficient in painting figures, landscapes, bird-and-flower, fish, insects and animals. His vigorous brushwork has the spirit of the masters of the Song period. He was particularly good at figure painting. The exaggerated forms and drapery folds are executed in firm and energetic brushstrokes which show the influence of Chen Hongshou (1598–1652; see cat. no. 17), but are unique in their own way. Along with Ren Xun (1835–1893), Ren Yi (1840–1896; see cat. no. 47) and Ren Yu (1853–1901), they are known as the “Four Rens”.

Legend says that the Goddess of River Luo was Lady Mi or Luo, the daughter of the legendary ruler Fuxi. She was drowned in River Luo and deified. Cao Zhi (192–232) of the Kingdom of Wei wrote an allegorical poem, entitled *The Ode to the Goddess of River Luo (Luoshen Fu)*, to express his admiration and love for Lady Zhen. Since then the Goddess of Luo has become a popular theme for artists such as Gu Kaizhi (346–407) of the Eastern Jin period.

In the painting, the Goddess is dancing amid flowers. The linear brushstrokes flow naturally and the colours are subtle. The painter inscribed two lines taken from *The Ode to the Goddess of River Luo*, which read: “She stands elegantly like a crane preparing to fly. Bravely but sadly she treads the path of her fate, leaving a fragrant scent in her footsteps”.

Signature: Weichang imitating Zhu Jingzhao’s calligraphy

Seals: Ren Xiong, Weichang, Yufeng jianshang

擢輕軀以鶴立兮若將飛而未翔
踐椒塗之郁烈兮步衡薄而淒芳

渭長并臨祝京兆書



47 任頤 (1840—1896)

羲之愛鵝圖軸

清 光緒戊寅 (1878)

紙本水墨設色

縱 133.4 厘米 橫 65.9 厘米

任頤，初名潤，字小樓，後改字伯年，山陰（今浙江紹興）人。任熏（1835—1893）弟子，擅畫人物、花鳥、山水，尤工肖像。始取法陳老蓮（1598—1652；見展品17）、華新羅（1682—1756；見展品29），賦色濃厚，白描傳神，後得八大山人（約 1626—約 1705）畫冊，始悟用筆之法，必懸腕中鋒，畫風清新，雅俗共賞，為“海上畫派”重要代表人物。

王羲之（321—379），為東晉著名大書法家，史稱“書聖”，與子王獻之並稱“二王”，其《蘭亭序》有“天下第一行書”之譽。書史記載：羲之性好鵝，常觀鵝頸轉折“如人之執筆運腕以結字”，因悟用筆結字法，又有寫《道德經》與一山陰道士換鵝之逸事。“羲之愛鵝”也因此成為後世人們廣為傳說的一段佳話。

圖中鵝童手持竹杆正要趁天色未晚之前趕它們回家，姿態神情稚拙可愛，與羲之專注於白鵝、潛心領悟書法用筆之要的嚴肅神情形成了鮮明的對照，極富情趣。作者時年三十八歲。

署款：光緒戊寅（1878）仲秋之吉，伯年任頤寫於春申浦上寓齋

鈐：“頤印”白文印

47 Ren Yi (1840–1896)

Wang Xizhi and the Geese

Qing dynasty, Guangxu reign *wuyin* year (1878)

Hanging scroll; ink and colour on paper

133.4 x 65.9 cm

Ren Yi, original name Run, *zi* Xiaolou, later Bonian, native of Shanyin (present-day Shaoxing, Zhejiang province). Ren was a student of Ren Xun (1835–1893) and was skilled in painting figures, portraits, bird-and-flower and landscapes. At first he followed the style and techniques of Chen Hongshou (1598–1652; see cat. no. 17) and Hua Yan (1682–1756; see cat. no. 29) in applying colour. His line sketches are particularly charming. Later having studied an album by Zhu Da (*c.* 1626–*c.* 1705), he came to understand brushwork more profoundly. He painted with a raised wrist and used the central point of the brush. With a refreshing style, Ren is generally acclaimed as the most influential artist representing the “Shanghai School” of painting.

Wang Xizhi (321–379) is a famous calligrapher of the Eastern Jin period, the so-called sage of calligraphy. Together with his son Wang Xianzhi, they are known as “The Two Wangs”. His writing in running script in *The Preface of the Orchid Pavilion (Lanting Xu)* has been ranked as a supreme masterpiece.

It is recorded in history that Wang Xizhi was very fond of geese. He often watched how they bent their necks, a movement which, to him, resembles that of the wrist in writing calligraphy. It inspired him to solve technical problems in calligraphy. A story tells of how he exchanged a copy of *The Classic of the Way and Its Power (Daode Jing)* that he had written for geese from a Taoist monk from Shanyin. Thus “Xizhi Loves Geese” became a widespread legend among later generations.

In the painting a boy is driving the geese home with a bamboo pole, before the onset of night. His gentle naivety is starkly contrasted with Wang’s stern consternation. Wang is absorbed in watching the geese, trying to figure out the secret of the use of the brush. The artist was 38 when he painted this work.

Signature: the 8th lunar month of the *wuyin* year, Guangxu reign (1878), Bonian Ren Yi painted at Chunshen Pushangyuzhai

Seal: Yi yin

光緒戊寅仲秋之吉仙年 任頌寫於春申浦上 居齋



48 吳嘉猷（?—約 1893）

百子圖軸三幅

清 光緒戊寅（1878）

絹本水墨設色

縱 105 厘米 橫 20.3 厘米

吳嘉猷，一作名猷，字友如。元和（今江蘇蘇州）人，寓上海。幼習書畫，擅工筆。山水、人物、花鳥草蟲靡不精能。光緒十年應聘主編《點石齋畫報》，寫風俗時事圖畫入妙，風行一時。又自創《飛影閣畫報》，後書局匯其遺稿重印，名《吳友如畫寶》。

百子，亦是中國傳統文化中多子多福觀念的體現，代表著吉祥幸福。此三幅分別描寫群童戲耍的情景，或捉迷藏、或踢毽子、或鬥蟋蟀、或放鞭炮、或吹樂打鼓、或吃點心等，場面熱鬧。兒童雖多，但神情姿態各異，活潑可愛，顯示了畫家很強的寫實造型功力。

第一幅署款：光緒戊寅（1878）春仲之吉寫於山陽小築吳嘉猷

鈐：“吳嘉猷印”白文印

第二幅署款：戊寅春仲友如吳嘉猷寫

鈐：“友如”朱文印

第三幅署款：光緒戊寅春二月上浣擬新羅山人意，友如吳嘉猷並記於山陽小築之南窗

鈐：“吳嘉猷印”白文印

48 Wu Jiayou (?–c. 1893)

One Hundred Sons

Qing dynasty, Guangxu reign *wuyin* year (1878)

Set of three hanging scrolls; ink and colour on silk

105 x 20.3 cm

Wu Jiayou, name You, *zi* Youru, native of Yuanhe (present-day Suzhou, Jiangsu province). He resided in Shanghai. He studied calligraphy and painting at an early age and was proficient in detailed-line (*gongbi*) painting. He excelled in painting landscapes, figures, bird-and-flower, plants and insects. In the 10th year of the Guangxu reign, he was commissioned to compile a pictorial magazine *Dianshizhai Huabao*. His genre paintings on customs and events were witty and popular. He also published his own magazine *Feiyingge Huabao*. After his death, his artworks were compiled and published under the title of *Painting Masterpieces by Wu Youru (Wu Youru Huabao)*.

In traditional China, the notion of “one hundred sons” connotes fortune and happiness. The three paintings depict children at play. They are playing hide and seek, shuttlecocks, or amusing themselves with cricket fighting, fireworks and musical instruments, or eating snacks. A joyous and boisterous atmosphere prevails in the scenes. Although the paintings show many children, each has a different expression and gesture, revealing the virtuosity of the artist.

Signature (1st painting): Wu Jiayou painted at Shanyangxiao Zhu in the mid-spring of the *wuyin* year, Guangxu reign (1878)

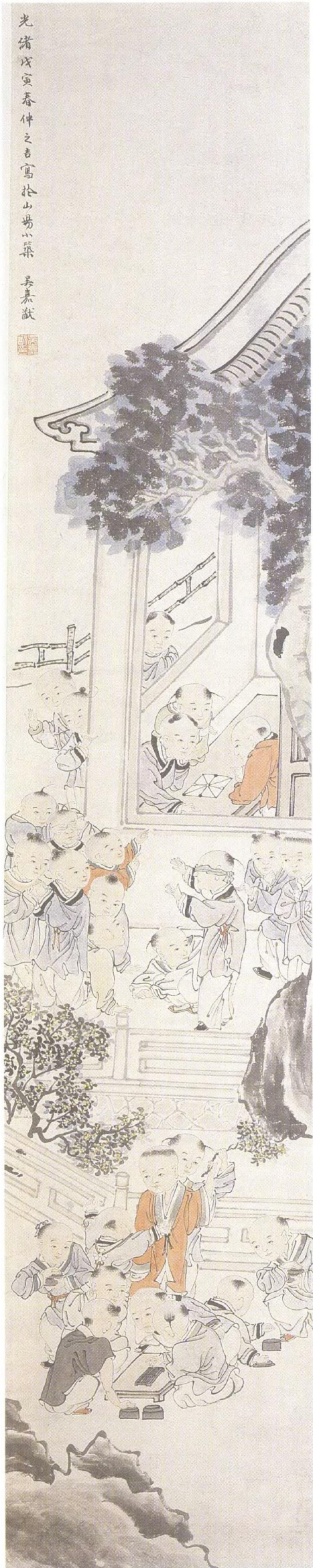
Seal (1st painting): Wu Jiayou yin

Signature (2nd painting): Youru Wu Jiayou painted in the mid-spring of the *wuyin* year

Seal (2nd painting): Youru

Signature (3rd painting): Youru Wu Jiayou painted in the style of Hua Yan (1682–1756; see cat. no. 29) at the south window of Shanyangxiao Zhu, in the 2nd lunar month of the *wuyin* year, Guangxu reign

Seal (3rd painting): Wu Jiayou yin



49 沈韶（17 世紀晚期—18 世紀）

關羽像軸

清 康熙癸丑（1673）

絹本水墨設色

縱 122.2 厘米 橫 76 厘米

沈韶，清康熙間人，字爾調，浙江嘉興人，寓江蘇婁縣秀南橋，曾鯨（1568—1650）弟子。工寫真，人物仕女秀媚絕俗，栩栩如生。

關羽，為三國時西蜀劉備麾下大將，忠義勇武，是歷史上具有傳奇色彩的名將。在民間，老百姓把他視為天神、保護神，並有供養其像祈求保護與安寧的風俗。圖中關羽著官服而坐，眉宇間流露出威武不可凌犯之神情，身後部將周倉持刀而立，人物處理上注重主次賓客。

署款：癸丑（1673）上元樵李沈韶寫

49 Shen Shao (2nd half 17th century—18th century)

Figure of Guan Yu

Qing dynasty, Kangxi reign *guichou* year (1673)

Hanging scroll; ink and colour on silk

122.2 x 76 cm

Shen Shao, active during the reign of Kangxi, *zi* Ertiao, native of Jiaying, Zhejiang province. He resided at Xiunanqiao in Louxian, Jiangsu province. A student of Zeng Qing (1568–1650), he was talented in painting charming and spirited lady figures.

Guan Yu was a general of the ruler Liu Bei of the Kingdom of Su during the Three Kingdoms period. Being loyal, righteous and brave, he was a celebrated legendary general. He was deified and worshipped by the people as their divine protector. It was a custom to make offerings to Guan Yu's image in the hope of protection and peace.

In the painting the seated figure of Guan Yu is wearing official robes and has an appearance of power and righteousness that would deter any transgression. Standing behind him is Zhou Cang holding a sword. The composition is arranged in a way which clearly highlights the main figure.

Signature: Shen Shao of Zuili painted on the 15th day of the 1st lunar month of the *guichou* year (1673)



卷一上元楊子沈氏



50 胡錫珪 (1839—1883)

仕女圖冊十二開

清

紙本水墨設色

縱 27.2 厘米 橫 32.8 厘米

胡錫珪，原名文，字三橋，號紅茵館主。江蘇蘇州人。幼習丹青，落筆便有意致，及長畫仿諸家，花卉學惲南田（1633—1690），人物學華新羅（1682—1756；見展品 29），工畫仕女，水墨白描尤精雅。

是圖冊以仕女閒居自適為題材，或蕉林小憩、或倚樹惜春、或臨流讀書、或遊園探花、或比翼雙飛等。畫法兼工帶寫，人物刻畫細緻，以線描為主，與樹石背景的沒骨寫意手法形成鮮明的對照，墨色交融，酣暢淋漓，有南田、新羅遺風。是冊引首有費念慈、吳昌碩題，冊內有費念慈、鄭文焯作題。



50 **Hu Xigui (1839–1883)**

Lady Figures

Qing dynasty

Album of 12 leaves; ink and colour on paper

27.2 x 32.8 cm

Hu Xigui, original name Wen, zi Sanqiao, hao Hongyinguanzhu, native of Suzhou, Jiangsu province. He studied painting at an early age, developing a good foundation in brushwork. As he got older, he began imitating works by various masters. For flowers he painted in the style of Yun Shouping (1633–1690); for figures he used the style of Hua Yan (1682–1756; see cat. no. 29). He was skilled in painting lady figures, and was particularly talented in the pure-line (*baimiao*) style.

The album shows the daily activities of ladies, resting by a plantain tree, reading by a brook, composing verses in the garden, appreciating flowers in the garden, or viewing a pair of fantastic birds flying through the air. The painting style shows a mixture of detailed-line (*gongbi*) and free-style (*xieyi*). Depicting figures in great detail using linear brushstrokes, he contrasts them sharply with the rocks and trees in the background rendered in boneless (*mogu*) method. The lines and ink wash enliven the composition, reminding one of the styles of Yun Shouping and Hua Yan.

The album bears inscriptions by Fei Nianci, Wu Changshuo and Zheng Wenzhuo.







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Ancients in profile : Ming and
Qing figure paintings from the
Shanghai Museum = 華容世貌 :
上海博物館藏明清人物畫 /
Hong Kong : University Museum
and Art Gallery, 2001

18 February 2002

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