

參加倫敦中國藝術國際展覽會出品圖說

第三冊 書畫

ILLUSTRATED CATALOGUE OF CHINESE GOVERNMENT
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OF CHINESE ART IN LONDON

VOLUME III. PAINTING AND CALLIGRAPHY



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Volume III.

PAINTING

AND

CALLIGRAPHY

參加倫敦中國藝術國際展覽會

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第一章 總綱

中國書畫之學。有極悠久之歷史存在。其特色尤在書學與繪畫之學互相貫通。故足於世界藝術上占一重要位置。蓋各國祇有畫學而無書學。日本雖有書學。乃以中國之書學爲書學者也。中國之書與畫。皆以表現內心之感想爲前提。其間書與畫息息相通。互無止境。凡人格之高尙。學識之深邃。皆本精神之所寄。內蘊而外發。與僅止描寫物像實體者不同。而技巧復足以副之。古代遺物之尙存者（指絹本紙本）。如六朝之鍾繇、王羲之、顧愷之等。年代較遠。頗難斷定其真僞。唐宋以降。則所存猶繁。足資研索。今就歷代書與畫之源流派別。擇要縷舉以介於海內外究心中國書畫之學者如下。

第二章 書學之演進及其名家

書學爲中國藝術之一種。其發展約分五時期。商周至秦。由含圖畫性之文字。演進爲籀文小篆。此爲第一時期。此期之字。存者爲銅器及石刻等。尙多可考。

秦末創八分。漢復創隸書、章草、草書。魏鍾繇、晉王羲之以如今體之行、楷、草書著名。真迹猶存於世。遂爲今體書之集大成者。歷代書家。皆莫能出其範圍。以迄於六朝之末。其間惟北朝略成別派（如鄭羲等）。雄奇峻整。自具特長。此爲第二時期。

PAINING AND CALLIGRAPHY

INTRODUCTORY NOTE

CHAPTER I—GENERAL PRINCIPLES

Chinese calligraphy and Chinese painting both have a history of great antiquity. They are moreover distinguished by the existence between them of a peculiar close affinity. The art of painting is known in many countries, but the art of calligraphy is known only in China, and what is known of the art of calligraphy in Japan is also that of China. Characterized as they are by this very special relationship in their parallel existence, Chinese calligraphy and painting would seem to deserve a position of first importance in the realm of art.

Primarily both Chinese calligraphy and painting serve as media of the revelation of the spirit of man and have always exercised great influence upon each other. Nobility of character and profundity of learning find expression in Chinese paintings and writings, which, with an adequate technique of their own, are essentially different from the simple reproductions of concrete substances.

Of the old writings and paintings that are extant (that is, those done on silk and paper), there are examples of Chung Yu, Wang Hsi-chi, Ku Kai-chi of the Six Dynasties. But owing to their great antiquity, it is difficult to ascertain their genuineness. Those of the T'ang and Sung Dynasties are more numerous and are worth careful study. It is now proposed to describe briefly and in their main aspects the origins and types of the various writings and paintings in their historical order for the benefit of those who are interested in the art of Chinese calligraphy and painting.

CHAPTER II—THE EVOLUTION OF CHINESE CALLIGRAPHY AND ITS EMINENT EXPONENTS

Calligraphy as one kind of Chinese art may be said to have passed through approximately five stages. From the dynasties of Shang and Chou to the Chin Dynasty, Chinese calligraphy evolved from picture-writing to chou-wen (籀文), and siao-chuan (小篆). This may be regarded as the first period of which many specimens may be found on various bronze-ware and stone inscriptions.

Pa-fen (八分), a composite and transitional type of writing, first appeared at the end of the Chin Dynasty, while during the Han Dynasty such styles as li-shu (隸書), chang-tsao (章草), and tsao-shu (草書) were evolved. During Wei, there was Chung Yu and during Tsing there was Wang Hsi-chi, both of whom were famous for their writing in what is known today as the formal and running styles and of whose handwriting true representative specimens are still in existence to-day. It might be said that in their writings the art of Chinese calligraphy as known in its present styles reached its height. In fact, no subsequent artist up to the end of the Six Dynasties ever went beyond these two eminent calligraphists. The only slight deviation occurred during Pei Chao (North Dynasty) when such man as Chen Hsi developed a style possessing singular vigour and a sheer ruggedness all its own. This is the second period in the history of Chinese calligraphy.

至隋代而南北匯合。遂開唐代之先聲。唐之太宗皇帝、歐陽詢、虞世南、褚遂良。薛稷、陸柬之、孫虔禮、張旭、顏真卿、懷素、柳公權、李邕、徐浩。各具專長。自立門戶。文人中如李白、林藻、杜牧。皆以書傳。至五代楊凝式集成各家。堪稱後勁。此爲書學第三時期。

兩宋代興。斯道益昌。蔡襄、蘇軾、黃庭堅、米芾、繼武楊氏。開宋四家書學專派。其後徽宗皇帝獨倡瘦金書體。高宗皇帝居德壽宮二十年。潛心二王書法。於是文人中如蔡京、周邦彥、范成大、張孝祥、姜夔、陸游、吳琚、吳說、朱熹、岳珂等。亦皆以善書著名。遼金入主中國。而文化上實受中國之同化。故金之任詢、王廷筠。元之趙孟頫。連翩而起。趙孟頫兼工書畫。可稱爲此期之集大成者。此外元之鮮于樞、康里巉巉、虞集、張雨、揭傒斯、俞和等。亦皆各有其獨具之特色。是爲第四時期。

明衍元之餘緒。書家若宋克、宋濂、李東陽、祝允明、文徵明、王寵等。皆具專長。至董其昌復集大成。亦書畫兼精。清初各家。強半爲所籠罩。其間王鐸、汪士鋐、姜宸英、金農、王澐、劉墉、翁方綱、伊秉綬等。較爲傑出。嘉慶以後。人厭臺閣體之無生氣。一轉而學碑刻。風尚爲之一變。書道亦復稍振。如鄧石如、包世臣、張裕釗輩。卽其代表。此爲第五時期。

第三章 畫學之演進及其名家

畫學繁賾。茲分山水、人物、寫生三系說明之。

(一) 專畫山水。蓋源於六朝。而盛於唐。就便利說明計。可分南北二宗。南宗以柔取韻。在實處得虛神。重於用筆。北宗以剛取勢。借虛處見實

The Sui Dynasty witnessed a commingling of the styles of writing as they were known in the north and the south, and this led up to the flourishing period as represented by the T'ang Dynasty. The Emperors Tai Tsung, Ou-Yang Hsun, Yu Shih-nan, Chu Sui-liang, Hsueh Chih, Lu Chien-chi, Sun Chien-li, Chang Hsu, Yen Cheng-ching, Hwai Su, Liu Kung-chuan, Li Yung, and Hsu Hao are all calligraphists with individual styles. Among the poets, Li Po, Lin Tsao and Tu Mu are also known for their distinguished penmanship. During Wu Tai (Five Dynasties) a worthy successor was found in Yang Ning-shih, who seemed to represent the best of his predecessors. This is the third period.

During the Sung Dynasty the art of Chinese calligraphy saw further and greater development. Succeeding Wu-yang Shih, Tsai Hsiang, Su Shih, Wang Ting-chien and Mi Fei developed four distinctive styles of the Sung Dynasty. Later the Emperor Hui Tsung invented what is known as shou-chin-shu (瘦金書), while the Emperor Kao Tsung spent twenty years in the Teh Shou Palace learning the art of the two Wangs (Wang Hsi-chi and Wang Hui-chi). In the meantime, such scholars as Tsai Ching, Chou Pang-yen, Fan Cheng-ta, Chang Hsiao-shiang, Chiang Kwei, Lu Yu, Wu Chu, Wu Yueh, Chu Shih, Yao Ke and others all won fame as calligraphists. The conquest of China by the Manchus (Liao-Chin) and Mongols was, as is known, largely political and Chinese civilization was in each case adopted by the invaders. Thus it was that Yin Hsun and Wang Ting-tsun of Chin and Chao Meng-fu of Yuan rose one after another as distinguished artists. Chao Meng-fu who was as eminent a painter as he was a calligraphist may be regarded as the supreme representative of this fourth period during which lived also such famous men as Shien Yu-shu, Kang Li-kwei, Yu Chih, Chang Yu, Chieh Hsi-ssu, Yu Ho and others who were each distinguished in his own particular style.

The Ming Dynasty carried on the heritage of the Yuan Dynasty and had such famous artists as Sun Ke, Sun Lien, Li Tung-yang, Chu Jung-ming, Wen Chung-ming, and Wang Chung who were all known for their special talent. The most distinguished calligraphist of the period, however, was Tung Chih-chang, who was equally proficient as a painter. Indeed, he attained such artistic heights that most of the later calligraphers of the early Ch'ing Dynasty were overshadowed by him. There were, nevertheless, such comparatively outstanding men as Wang To, Wang Shih-hung, Chiang Chen-ying, Ching Nung, Wang Shu, Liu Jung, Weng Fang-kang and Yi Ping-shou who were all representatives of the Ch'ing Dynasty. After the reign of Chia Ching, there was a general distaste for the rigidity and dullness of the tai-ko style (臺閣體), into which Chinese calligraphy had largely fallen at the time. A new interest in the study of old stone inscriptions was aroused and the art of calligraphy took a sudden turn, acquiring in the process a new vitality. Representatives of this phase were such men as Teng Shih-ju, Pao Shih-chen and Chang Yu-chao. This is the fifth period.

CHAPTER III—THE EVOLUTION OF CHINESE PAINTING AND THE FAMOUS PAINTERS

The art of painting is very complicated. It may be described in three divisions—landscape, figures and sketch.

(1) The origin of painting of landscapes is attributed to the Six Dynasties, but it flourished in the T'ang Dynasty. For convenience's sake, it may be divided into two schools, northern and southern. The southern school secures harmony of tone by means of soft touches and gains illusive charm in its drawing of realities. This school lays stress upon the handling of

力。重於用墨。南宗以王維爲祖。唐之楊昇、盧鴻。五代之荆浩、關仝、董源、巨然。宋之李成、范寬、惠崇、燕文貴、許道寧、郭熙、趙大年、米芾、江參、米友仁。元之趙孟頫、錢選、高克恭、黃公望、曹知白、吳鎮、王蒙、倪瓚、盛懋、朱德潤、唐棣、陳汝言、徐賁。明之王緘、劉珏、沈周、文徵明、董其昌。清之王時敏、王鑑、王翬、王原祁、吳歷、惲壽平、石溪、石濤、八大山人、高宗皇帝、湯貽汾、戴熙。相承法乳。千餘年來。未有間斷。

北宗山水。每兼工人物樓臺之屬。縝密生辣者。兼而有之。唐之李思訓、李昭道。號爲大小李將軍者。卽其代表。北宗中之縝密者。宋之王詵、趙宗漢、趙伯駒、趙伯驥、劉松年、閣次平。元之王振鵬。明之仇英、吳彬爲一系。生辣者。宋之李唐、朱銳、馬遠、夏圭。元之劉貫道。明之戴進、周臣、唐寅、藍瑛爲一系。清初畫派。尙沿明末作風。如王鐸、戴明說、傅山、法若眞等。皆近北宗。此二宗有時互相混合。並非劃若鴻溝。在觀覽者善爲辨別耳。

(二) 人物畫殆始於漢。六朝因之。而稍參以外來之影響。現傳之作。自唐代起。爲較可靠。唐之閻立本、吳道子、大小尉遲、周昉。五代之周文矩、邱文播。宋之石恪、晁无咎、李伯時、蘇漢臣、馬和之、張擇端、賈師古、梁楷、李嵩、龔開。元之趙孟頫、趙雍、趙彥徵祖孫、顏輝、任仁發。明之吳偉、郭詡、杜董、唐寅、仇英、丁雲鵬、崔子忠。清之陳洪綬、張翬、華岳、改琦。或寫事實。或攝神韻。工草兼施。各擅勝槩。

(三) 寫生則唐之韓幹、戴嵩、韓滉、邊鸞。五代之刁光胤、徐熙、黃筌、滕昌祐。宋則黃筌之子居采、徐熙之孫崇嗣。各具家法。趙昌、崔白、艾宣、吳元瑜、林椿、吳炳、李迪、馬麟、魯宗貴。遼之蕭淑。元之錢選、王淵。明之宣宗皇

the brush. The northern school makes powerful rhythm predominant in its compositions, showing real strength by means of empty spaces. This school emphasizes the application of colours. The founder of the southern school was Wang Wei. Yang Shen and Lu Hung of the T'ang Dynasty, Ching Hao, Kwan Tung, Tung Yuan, and Chu Jan of the Five Dynasties, Li Cheng, Fan K'uan, Hwei Chung, Yen Wen-kuei, Hsu Tao-ning, Kuo Hsi, Chao T'ien, Mi Fei, Chiang Shen and Mi Yu-jen of the Sung Dynasty, Chao Meng-fu, Chien Hsuan, Kao K'e-kung, Huang Kung-wang, Tsao Chih-po, Wu Chen, Wang Mang, Ni Ts'an, Sheng Mou, Chu T'e-chen, T'ang Ti, Chen Yu-yen, and Hsu Pun of the Yuan Dynasty, Wang Fu, Liu Yu, Shen Chou, Wen Cheng-ming and Tung Chi-chang of the Ming Dynasty, and Wang Shih-ming, Wang Chien, Wang Hui, Wang Yuan-chi, Wu Li, Yun Shou-ping, Shih Hsi, Shih Tao, Pa-ta Shan-jen, Emperor Kao Tsung, T'ang Yi-fen and Tai Hsi of the Ch'ing Dynasty;—all these painters carried on the tradition of this school for more than a thousand years without interruption.

The painting of landscapes by the northern school often included drawings of human and animal figures and of buildings and towers. Their execution was of two kinds, elaborate and rough, and the representative artists were Li Sze-hsun, and Li Chao-tao, alias the "Big" and "Little" Generals Li, of the T'ang Dynasty. Well-known for elaborate execution were Wang Hsien, Chao Tsung-han, Chao Po-chu, Chao Po-hsiao, Liu Sung-nien and Yen Tz'e-ping of the Sung Dynasty, Wang Chen-peng of the Yuan Dynasty, and Chou Ying and Wu Pin of the Ming Dynasty;—all these artists formed one school. For the rough and rugged style, may be mentioned Li T'ang, Chu Jui, Ma Yuan and Hsia Kuei of the Sung Dynasty, Liu Kwan-tao of the Yuan Dynasty, Tai Chin, Chou Chen, T'ang Yin and Lan Ying of the Ming Dynasty;—these artists also formed one school. The different schools of painting in the beginning of the Ch'ing Dynasty followed the tradition of the artists of the latter part of the Ming Dynasty. For example, Wang To, Tai Ming-yueh, Fu Shan and Fa Jo-chen all showed approaches to the northern school. Sometimes the southern and northern schools showed intermixture in their technique and exhibited no clear line of demarcation. It is for connoisseurs to distinguish them.

(2) The painting of human and animal figures had its origin in the Han Dynasty, and it was followed up through the Six Dynasties, but touched a little by extraneous influences. The extant works of this category date back to the T'ang Dynasty and they are comparatively authentic. Yen Li-pen, Wu Tao-tse, the junior and the senior Yu Chih, and Chou Fang of the T'ang Dynasty, Chou Wen-chu and Chiu Wen-po of the Five Dynasties, Shih Ke, Chao Wu-chiu, Li Pai-shih, Su Han-chen, Ma Ho-chih, Chang Tse-tuan, Chia Hsi-ku, Liang Kai, Li Sung and Kung Kai of the Sung Dynasty, Chao Meng-fu, Chao Jung, Chao Yen, Cheng Chusun, Yen Hui and Jin Jin-fa of the Yuan Dynasty, Wu Wei, Kuo Hsu, Tu Chin, T'ang Yin, Chou Ying, Ting Yun-peng and Ts'ui Tse-chung of the Ming Dynasty, these painters either depicted real scenery and living figures or ethereal charm and airy grace by means of either elaborate drawing or rough sketch, and each of them was eminent in his particular category of painting.

(3) Famous for painting real scenery and life-like figures were the following artists: Han Kan, Tai Sung, Han Huang and Pien Luan of the T'ang Dynasty, T'iao Kwan-yin, Hsu Hsi, Hwang Chuan, Teng Chang-yu of the Five Dynasties, Chu Tsai, on of Hwang Chuan, and Chung Ssu, grandson of Hsu Hsi; each had his own technique. Chao Chang, Ts'ui Po, Ai Hsuan, Wu Yuan-yu, Lin Chun, Wu Ping, Li Ti, Ma Lin, and Lu Tsung-kuei, Hsiao Jung of

帝、林良、呂紀、陸治、陳道復、王穀祥、徐渭、周之冕、陳栝。清之惲壽平、王武、金農、蔣廷錫、鄒一桂。皆具專長。此派之畫。在工麗之中。仍具氣韻。調色敷彩。備極精能。其中亦有寫意一派。善用減筆。著墨不多。而神氣具足。且不流於羸穢。較之一般院畫。徒以摹仿爲能。超出多多矣。

第四章 中國畫之特點及其繪畫之法

以上三系。不過就各人所專精者而言。往往一人而擅三長。茲亦毋庸贅述。惟中國之畫。幾純於全可以表現作者之人格、性情、興趣。此一點爲研究中國畫者所必須明瞭及承認者。其所以如此之故。(一)因藝術與人生幾於打成一片。(二)因畫法完全與書法相通。(三)因所用之工具及使用之法。均甚微妙。故得形成此項結果。中國畫具。純用毛筆。復有粗細剛柔之別。每落筆後。即不再改。故山水之皴染。與堆砌塗飾不同。而力量及趣味。即寓其中。又陰陽向背及諸比例。雖不十分嚴格。而大體不致差違。亦因有氣勢爲之籠罩映帶也。又用墨及用各顏色。除特別注意其研磨調煉之法外。其用時。復因著筆之先後。用力之輕重。水與各色暨色與色間配合之成分。以及筆與紙(或絹)及顏色三方面相接觸時。錯綜融會而產生之光彩及情味。因而構成種種之功能。故製紙、絹、顏料、筆及畫時。對紙、絹、顏料之加工。(如紙先水溼。絹先上礬。及調色須用某種質地之水等。)亦須特殊之技術。即如筆之種類。即有三四十種之多。他可知也。至用紙絹之外。有繪之建築物及器皿上

the Liao Dynasty, Chien Hsuan and Wang Yuan of the Yuan Dynasty, Emperor Hsuan Tsung, Lin Liang, Lu Chih, Chen Tao-fu, Wang Ku-Hsiang, Hsu Wei, Chou Tse-mien and Chen Chieh of the Ming Dynasty, Yun Shou-ping, Wang Wu, Chin Nung, Chiang Ting-hsi and Tsou I-kuei of the Ch'ing Dynasty;—each of these painters had his own special qualities. The paintings of this school are characterized by exquisite beauty, as well as powerful rhythm and show excellent skill in the mixing and laying on of colours. In this school there was also a group of painters, who specialized in producing pictures just by a few touches, chiefly in outline. Though they made sparing use of colours, they could produce pictures full of life and vitality, without at the same time being coarse and vulgar. Thus their works are far superior to the pictures of the “patronized” type, which were mainly imitative.

CHAPTER IV—THE SPECIAL FEATURES AND TECHNIQUE OF CHINESE PAINTING

The three general divisions of Chinese painting as described in the previous chapter were discussed merely from the standpoint of the highest individual attainments of the representative artists. However, as it often happened, one person might be equally skilled in several or all of the three divisions. But in the study of Chinese painting one must first of all realize and appreciate the important fact that it is almost entirely a medium for the expression of the character, the temperament and the taste of the painter. This is so because (1) Chinese art is an integral part of life, because (2) the technique of Chinese painting and that of calligraphy are bound up with each other, and because (3) the implements and the manner in which they are employed are both highly elaborate and refined.

The principal instrument used in Chinese painting is, of course, the brush. But the brushes are highly differentiated according to the degree of fineness and suppleness. Every stroke of the brush is irrevocable and is not retouched. Therefore the effects thus obtained in landscape painting are quite different from those achieved by the piling of colours and the process of endless retouching, while the force and appeal thus produced will be found in the intangible whole of the picture.

The laws of perspective, of light and shade and of proportion, though not rigidly observed, are respected in the main through rhythm as well as the atmosphere which generally envelops and illuminates the entire picture.

Particular attention is also paid to the employment of ink and colours. Besides the preliminary care usually exercised in the preparation and mixing of the pigments, the order in which they are applied, the force or pressure with which they are brushed on, the proportion between the water and colour used as well as that between their various combinations, and finally the quality of the brush, the silk or paper and of the colours themselves are all supremely important in the moment of contact in order that the desired brilliance and appeal of a picture might be achieved. Therefore, in the manufacture of paper, silk, pigments and the brush, special skill is always required. Even at the moment of painting, the various materials to be used must be suitably prepared. For instance, the dampening of the paper ground, or the treatment of silk with alum, or even the selection of the right kind of water for the mixing of colours. In the matter of the brush alone, as many as forty kinds are used, not to mention the various other things required in the pursuit of this art.

者。有用指用舌用刷而不用筆者。此外尚有火畫、鐵畫、紙織畫、貼絨畫等。應列入美術工藝內。尚有一節應聲明者。中國畫固自有其真面目與精神。然歷來所受外來之影響。亦復不少。如佛教之傳播。使節之交通。物產工藝品之輸入。皆曾令繪畫之作風。發生甚大之衝動。但大半皆能咀嚼融化。而形成一本國色彩之作品。此世界畫派中之東方畫派。所以必推中國為巨擘也。

第五章 此次出品概要

此次書畫出品。限於故宮博物院及古物陳列所所藏。於上列各派各家雖不能完全備具。然各派重要作家之作品。已盡量選出。觀者亦可得中國書畫家之大凡及其特色。其他各品。或祇存孤本。未便令其遠行。或品質稍次。無須舉以濫列。或年久紙絹脆裂。不能懸掛。或長卷大幅。舒展維艱。再三斟酌之餘。得如斯冊所錄。

綜 計

唐五代作品(畫)	六	件
宋 作品(書畫)	五十六	件
元 作品(書畫)	四十一	件
明 作品(書畫)	四十三	件
清 作品(書畫)	二十九	件

總共一百七十五件。雖漏略難免。而統系堪稽。此則希望觀衆引為滿意者也。又中國書畫裝裱之法。為各國所無。因其技術之精能。可令書畫之優點。完全表露。如有缺損。并能加以補救。其間著名之技術家如湯傑、吳文玉之輩。至與書畫作者齊名。其裝裱之式。如卷如冊。便於存儲展覽。亦為各國所無。此亦足供觀衆參考者。合為附及。茲為易於參考起見。將中西歷摘要列後。

Besides paper and silk, painting is also done on buildings and various kinds of utensils. Similarly, the finger or even the tongue is sometimes used instead of the brush. In addition to these varieties, pictures are also made by the process of charring, and others out of wrought iron, paper and velvet, which may be classified as industrial art.

There is finally another point that should be made clear in connection with Chinese painting. Though it has a style and spirit all its own, Chinese painting has in its contact with foreign influences, shown considerable reaction. The effects of Buddhism, of communication with the outside world through envoys and of the importation of foreign industrial artcraft and materials can be seen in the upheavals in the style of Chinese painting. However, most of the foreign elements have been digested and assimilated, and made an integral part of the original art of the nation. It would not, therefore, be too much to claim for Chinese painting the position of leadership in Oriental art.

CHAPTER V—THE PRINCIPAL EXHIBITS

Selected as they are from the collections of the National Palace Museum and National Museum, the exhibits displayed in London are by no means comprehensive but they may be considered as fairly representative of the various important schools of Chinese calligraphy and painting. It is believed that an inspection of these exhibits will be sufficient to give an idea of the general nature as well as the special characteristics of the art of Chinese calligraphy and painting. Such other examples as are not found in the Exhibition are either solitary originals which should rather be saved from the risks of transportation over long distances or works of a somewhat secondary quality which need not be indiscriminately shown. There are still others which, due to the extreme delicacy of their condition resulting from their very antiquity, can no longer withstand rough hanging, or which, due to their extraordinary dimensions, cannot be properly displayed. It is, therefore, after considerable deliberation that the following list was compiled:

T'ang and the Five Dynasties	6 exhibits.
Sung	56 exhibits.
Yuan	41 exhibits.
Ming	43 exhibits.
Ch'ing	29 exhibits.

There are altogether 175 exhibits representing the art of Chinese calligraphy and painting. It is hoped that in spite of the omissions their presentation in the chronological order will prove satisfying.

Finally, a word may be added in regard to the type of mounting which is also peculiar to Chinese calligraphy and painting. In fact, it is a distinct art, the parallel of which cannot be found in any other country. This art consists in completely bringing out and enhancing the beauty of the subject in the process of mounting, and also, in the case of damage to the original ground, in skillful mending. There are a number of such skilled men as T'ang Chieh and Wu Wen-yu who actually enjoyed as great fame as the artists. There are, moreover, several styles of mounting. Some are in scrolls and others are in book form, while all of them are aimed at convenience in handling as well as in keeping.

For the convenience of reference, the various Chinese dynastic periods are appended below together with the Western chronology:

漢 由 公 元 前 二 〇 六 至 公 元 二 二 〇
三 國 由 公 元 二 二 〇 至 公 元 二 六 五
晉 至 隋 由 公 元 二 六 五 至 公 元 六 一 八
唐 由 公 元 六 一 八 至 公 元 九 〇 七
五 代 由 公 元 九 〇 七 至 公 元 九 六 〇
宋 由 公 元 九 六 〇 至 公 元 一 二 七 九
元 由 公 元 一 二 七 九 至 公 元 一 三 六 八
明 由 公 元 一 三 六 八 至 公 元 一 六 四 四
清 由 公 元 一 六 四 四 至 公 元 一 九 一 二

Han	206 B.C.—220 A.D.
San Kuo (Three Kingdoms)	220—265 A.D.
Tsing & Sui	265—618 A.D.
T'ang	618—907 A.D.
Wu Tai (Five Dynasties)	907—960 A.D.
Sung	960—1279 A.D.
Yuan	1279—1368 A.D.
Ming	1368—1644 A.D.
Ch'ing	1644—1912 A.D.

唐李昭道春山行旅圖



宣和畫譜云昭道畫山水最著名入見殿內府藏唐畫皆
 始於昭道其時世華山圖新張天彭蜀汗政府亦田宗其各
 處皆足態極遠墨色陰澗遠近明翠尤最其都春流曉可
 何始智足有以堪憑以陰陰遠正故平望以古平能言是若
 幽執事彩位是墨流似顯則似顯此畫題皆由致我考他明始
 與齊味皆氣靜
 宣和畫譜卷之八
 山水畫

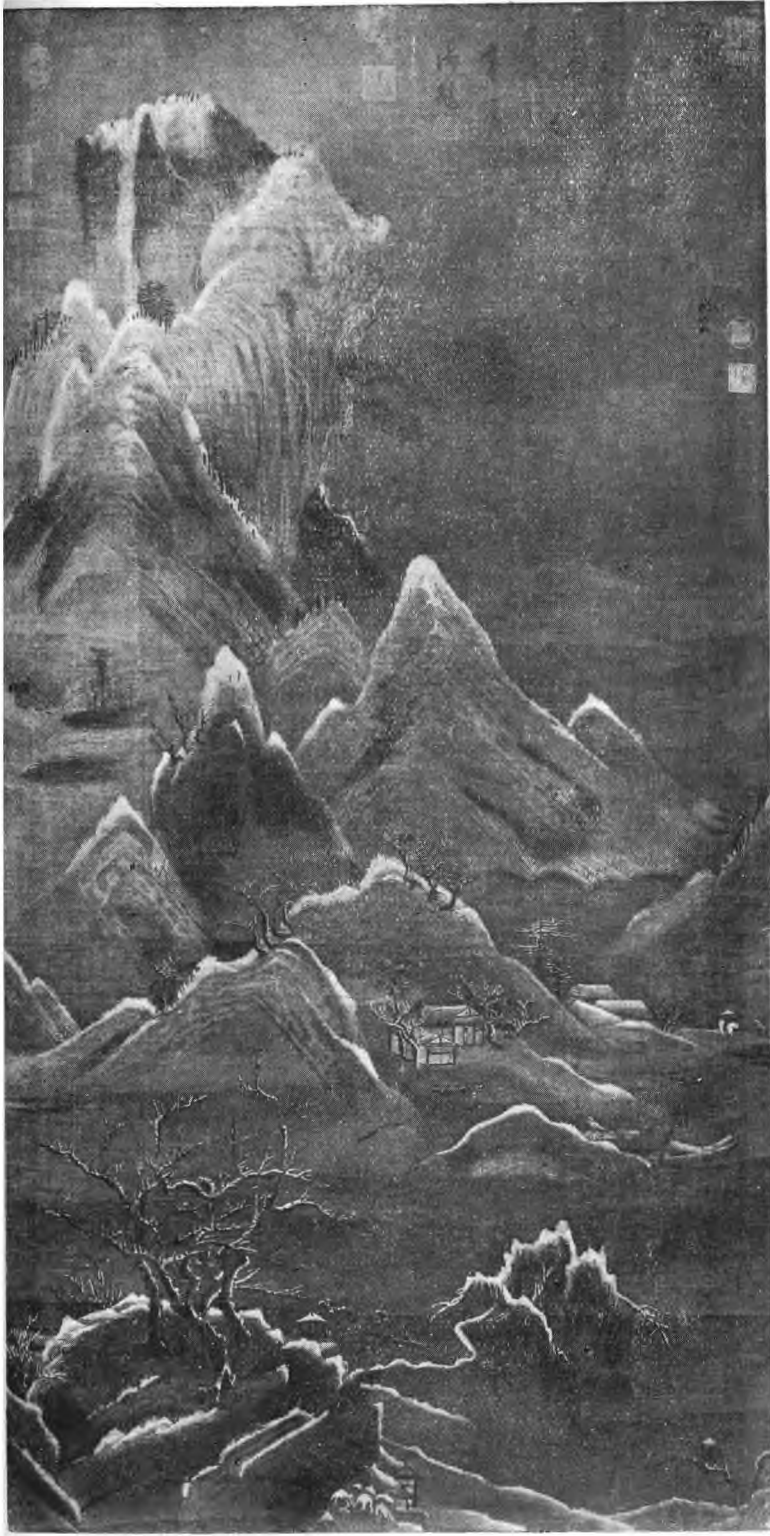
唐李昭道春山行旅圖
 名山水之始也其時世華山圖新張天彭蜀汗政府亦田宗其各
 處皆足態極遠墨色陰澗遠近明翠尤最其都春流曉可
 何始智足有以堪憑以陰陰遠正故平望以古平能言是若
 幽執事彩位是墨流似顯則似顯此畫題皆由致我考他明始
 與齊味皆氣靜
 宣和畫譜卷之八
 山水畫

二 唐李昭道 春山行旅圖 (傳)

絹地。寶笈三編著錄。縱玖拾伍·伍公分。橫伍拾伍·陸公分。

2. Li Chao-tao "Ch'un Shan Hsing Lu T'u"

Travelling in the Mountains in Spring (attributed).



三 唐人

雪景山水 (傳)

絹地。寶笈重編著錄。無款。上端有「乾隆辛亥新正月御題」題識。有傷補及摺痕。縱壹百叁拾陸·叁公分。橫陸拾捌·陸公分。

3. "Hsueh Ching Shan Shui"

By an un-identifiable T'ang painter

A Snow Scene (attributed).

五代

FIVE DYNASTIES (907--960 A. D.)



融之風日雜卷開
一雨凋殘滿綠苔
賴有紅妝末拾翠
無
端蝴蝶闌飛來

御題



羶風不動節毛塵
 同沐中原水州春
 蘇武還胡典唐國一
 時高爵豈庸人

御題



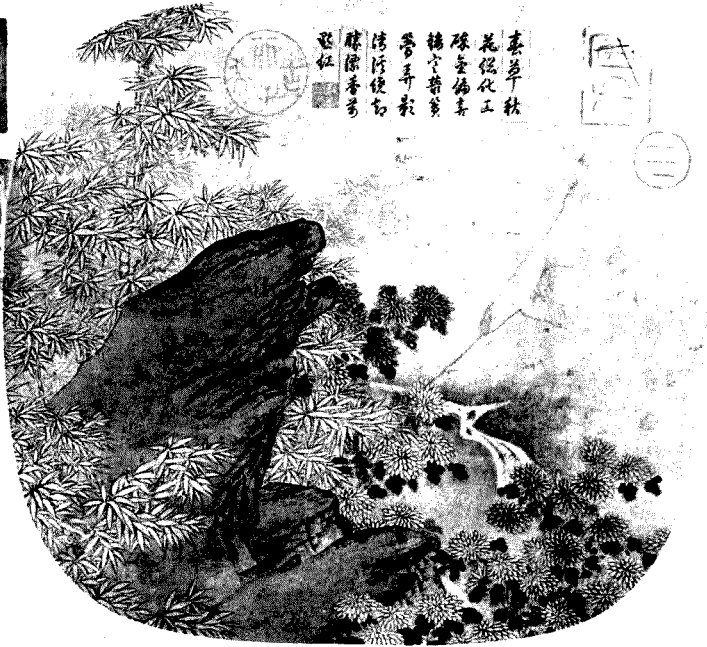
中央正色殊堪重
 况復丹心向太陽
 可信化工深意在只
 教此本染官黃

御題



秀才私禍定何祥
明眎由來世澤長
誰擬前身是韓子
為他毛穎著文章

御題



素芬千秋
 花信化工
 琢空偏弄
 香手影
 晴窗香芳
 正仁

賦得閒情思獨工
 想換卮酒對芳叢
 鉛華不為春爭艷
 留得先生醉頰紅

御題



女石若書少保走也特引
星魚珠送若季十以移李富
原以信神正午書



白澤形容玉兔
毛終之氣軍命難
逐後部詰典澹翁咏
未及窳公一議高

御題

詩中用劉克莊語貓事考克莊以淳熙丁
未生上距乾道之元二十二年此題屬也
既用其前並正之御識
臣汪由敦奉
勅敬書



一枝殘雪照山城
表意原非復後生
羞把紅顏媚兒女
梅兄知我歲寒情

御題



一片琉璃滿
 意涼絳
 雲低拂
 碧波香
 蟾
 影射
 成兩
 成詞
 言字
 佳
 恒
 長



秋雨池塘透晚涼
 蜻蜓飛處白蘋香
 江南風景堪圖畫
 怪得先生一箇長

御題



黃冠翠帔玉為姿
何處春風一見之
未到湘江清絕地
試看山谷老人詩

御題



桂山香美
 秋聲傳東
 蘇州吳山
 陸望雲不
 義陸高嘉
 楊廷樞
 照壁山
 龍澤而空
 委治題



託根不與鞠為逆
 歷盡霜風未冒降
 本自無心那有怨
 年清豔照烁江
 軌道元年仲春御題

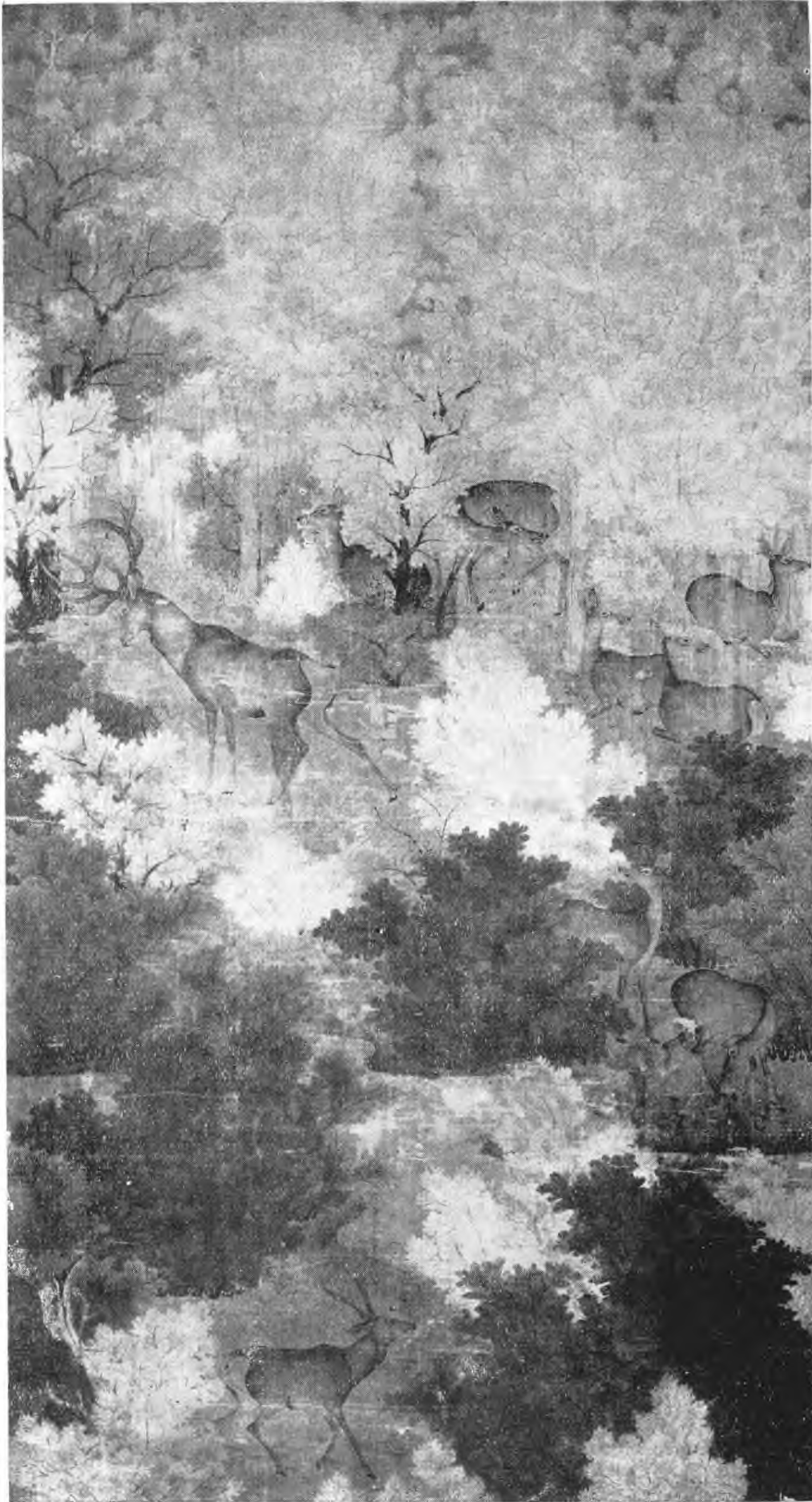
唐刁光胤長安人自昭宗天授初入蜀
善畫湖石花竹貓兒鳥雀之類俱交
游所與皆一時佳士黃筌孔嵩咸師事
之議者謂孔類升堂黃得入室年踰八
十並不廢所學今傳於世者絕少此十幅
乃宋宣和御府後有孝宗御題真為鴻
寶二十年前購於遷安劉魯一侍郎家每
幅有飛白暗款在樹石間真定梁公罔
特札借觀款未曾有已已携暉杯上明年春
予重加索漢藏信天業又十年今請養間
居長夏無事取而縱觀慮後來者不知
愛護為評跋於後或曰自靖康之變宣
和內府諸物盡已散失孝宗安得而題之

蓋自高宗內禪以後孝宗極喜以畫
天下之珍奇以充奉養室和舊藏有
仍暉者又何致疑乎至其畫格之趨尚
書法之渾厚真鑒賞者自能別之

大清康熙三十八年己卯七月四日伏見中涼
風飄至建蘭已放一花用宋硯與自製書
畫墨記於簡靜齋年五十五有五

江都竹窗高士奇

畫



五 五代人
秋林羣鹿圖 (傳)

絹地。石渠寶笈初編
養心殿著錄。有傷補。
縱壹百壹拾捌·壹公
分。橫陸拾叁·柒公分。

5. "Ch'iu Lin Chun
Lu T'u"

*By an un-identifiable
painter of the Five
Dynasties*

A Herd of Deer in
an Autumn Grove
(attributed).



六 五代人 雪漁圖 (傳)

絹地石渠寶笈御書房著錄無款有傷補及裂痕縱陸拾貳·貳
公分橫叁拾貳·玖公分

6. "Hsueh Yu T'u"

By an un-identifiable painter of the Five Dynasties
Fishing on a Snowy Day (attributed).

宋

SUNG DYNASTY (960 - 1279 A. D.)



七 宋董源 龍宿郊民圖

絹地。石渠寶笈重編著錄。上邊緣有「董其昌」及「王鴻緒」「清高宗」等題識。紙地。剝落。縱壹百伍拾陸·叁公分。橫壹百陸拾·壹公分。

董源 (約 903)。字叔達。又字北苑。江南鍾陵人。事南唐爲後苑副使。

7. Tung Yuan "Lungshu Chiao Min T'u"

Natives of Lungshu Suburb.

Tung Yuan (circa 930).—Tung Yuan, with the pseudonyms of Shu-ta (叔達), and Peh-yuan (北苑), was a native of Chungning (鍾陵) in Kiangnan. He served in the Southern T'ang Dynasty as the Hou Yuan Fu Shih (後苑副使), or vice minister of the Imperial Household.



八 宋 巨 然 寒 林 晚 岫 圖

紙地。寶笈重編著錄。無款。上端有「黃宣」等題識。縱壹百肆拾公分。橫伍拾伍·捌公分。

巨然(約 930)。江寧人。隨僞李至京師。居開元寺。

8. Chu Jan "Han Lin Wan Hsiu T'u"

Winter Grove and Peaks in the Evening Light.

Chu Jan (circa 930).—Chu Jan, a monk, was a native of Kiangning (江寧), now Nan-king. He followed Li Yu (the last emperor of the Southern T'ang Dynasty) to the capital, where he resided in the K'ai Yuan Monastery (開元寺).



九 宋 范 寬 臨 流 獨 坐 圖

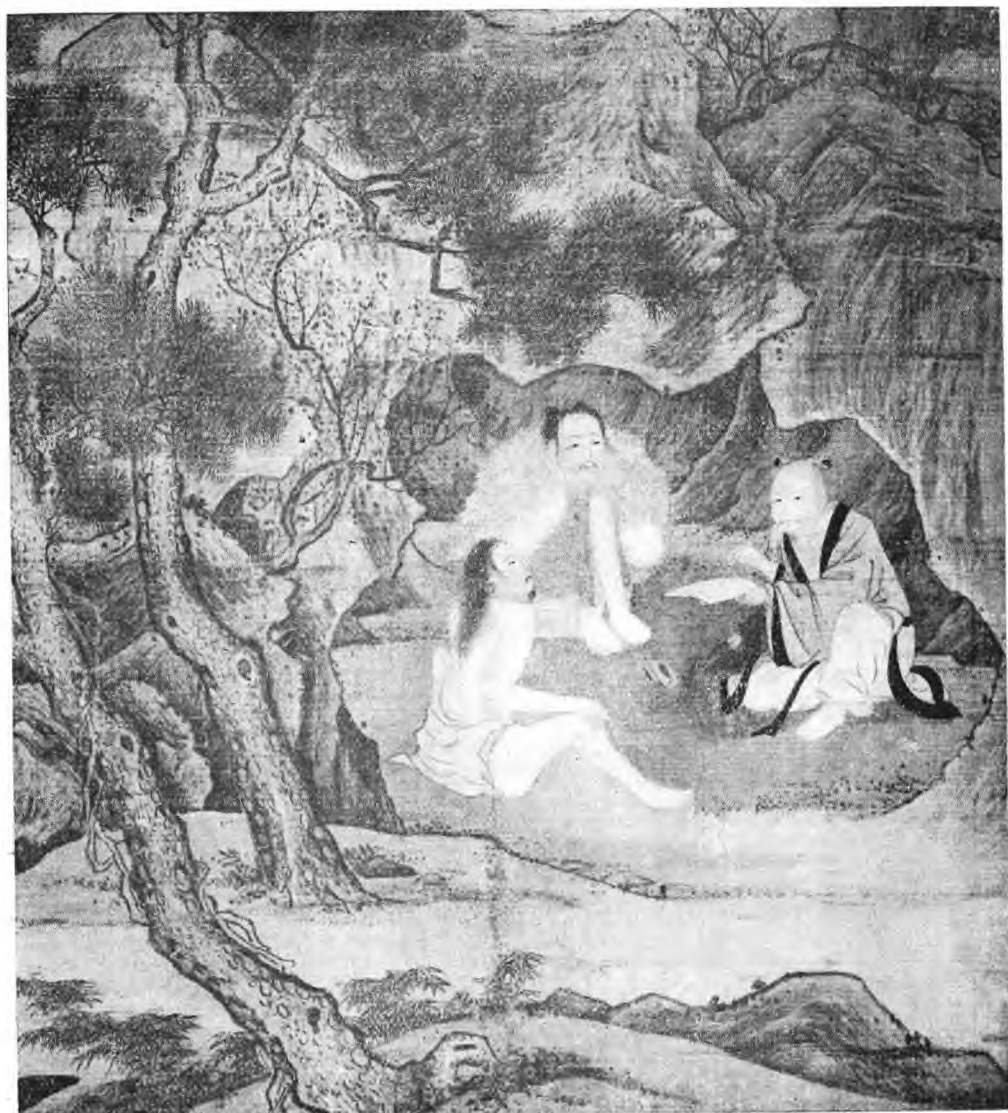
絹地。寶笈重編著錄。無款。上端有「何權」等題識。有傷補。縱壹百伍拾陸·貳公分。橫壹百零陸·陸公分。

范寬(約 977)。名中正。字仲立。華源人。性緩。世謂之范寬。

9. Fan K'uan "Lin Liu Tu Tso T'u"

Sitting Alone Overlooking a Stream.

Fan K'uan (circa 977).—Fan K'uan, named Chung-cheng (中正), with the pseudonym of Chung-li (仲立), was a native of Huayuan (華源). Being slow in temperament, he was called Fan K'uan (meaning slowness).



一〇 宋燕文貴 三仙授簡圖 (傳)

絹地。無款。縱肆拾陸·肆公分。橫肆拾壹·肆公分。

燕文貴(967-1044)。吳興人。隸軍中。入圖畫院。

10. Yen Wen-kuei "San Hsien Shou Kan T'u"

Presentation of Tablets Among Three Arhats (attributed).

Yen Wen-kuei (967-1044).—Yen Wen-kuei was a native of Wuhsing (吳興). He was first of the soldiery but joined the Academy of Painting.

滿林粉黛... 詩堂有乾隆御筆... 臣昌... 歲朝圖...
 詩堂有乾隆御筆... 臣昌... 歲朝圖...
 詩堂有乾隆御筆... 臣昌... 歲朝圖...



一一 宋趙昌 歲朝圖

絹地。寶笈重編著錄。下端有「臣昌」題款。詩堂有乾隆御筆。縱壹百零肆公分。橫伍拾壹·貳公分。

趙昌(約 1010)。字昌之。廣漢人。

11. Chao Ch'ang "Sui Ch'ao T'u"

New Year's Day.

Chao Ch'ang (circa 1010).—Chao Ch'ang, with the pseudonym of Ch'ang-chih (昌之), was a native of Kwanghan (廣漢).



一二 宋趙昌
牡丹

絹地。寶笈三編著錄。下端有「趙昌」題款。有傷補。縱壹百肆拾叁·陸公分。橫伍拾玖·玖公分。

12. Chao Ch'ang "Mu Tan"
Peonies.



一三 宋崔白 蘆汀宿雁圖

絹地。無款。縱壹百零陸伍公分。橫伍拾壹·貳公分。

崔白(約1070)。字子西。濠梁人。仁宗時畫院藝學。

13. Ts'ui Po "Lu Ting Hsu Yen T'u"

Wild Goose Resting in a Rushy Beach.

Ts'ui Po (circa 1070).—Ts'ui Po, with the pseudonym of Tse-hsi (子西), was a native of Haoliang (濠梁). In the reign of Jen Tsung he was I-hsueh (藝學) or expositor of art in the Academy of Painting.

兼啓自離都至南京長年
 自感傷寒七日遂不起此疾
 南歸殊為榮幸不意災禍
 如此動息慙念家痛何可
 言也承示及書并永平信益
 用悵惻且夕度江不及相見
 依詠之在滄春多感力
 謝名之 哀如字

杜君長官官下

七月十日

貴會亦有信矣 老思之下

永平已曾於席中見信報之



亦不及新記首化陶生
 手然之可復學於精河
 尚以士心教家言而苦
 當直直當最者大佳
 物之當其之也秋子
 純道物如能可細味
 人之心好也此係子在
 須是道者之言也
 年十一月一日
 本局送安松松之少山



寒暑不及通



渴所夢想已平復日夕

風日醜煩世處可避人

坐輻領如此可款以

精茶數片不一 家上

以謹左右



牯屏作一副可直

幾何款託一瓶賣

者要百五十千



謝郎春初將飲大杯

以下如每 年下朱長

友之李尔回款後今見

眼榮日覺疲倦至

於人事都置之不理

周急眼忍不作也然

少空客者出入如此

情踪可也不一 表送

正月十日





君不見詩人借車無可載，留得一錢
 何乏賴。晚年更似杜陵翁，右臂難存
 耳先聾。人將蟻動作牛，聞我覺風
 雷。真一嘆，閒塵掃盡，根性空不洗。更枕
 清溪，派水初散，失混沌。六鑿相攘，更
 騰壞眼花，亂墜酒生風。業不傳，詩有
 債。君知五蘊皆是賊，人生一病，今先差
 但恐此心終去了，不見不閉，還是礙。今君
 疑我，特伴新，故作嘲詩，窮險依溪，防
 額。齊止三丁，莫放著，瑞風兩使。
 次韻秦太虛見戲了齋



東武心邦不煩
 牛刀實多所以
 上助方一者，此不盡也。能陽西西移
 望接慈耳。其州房洛已合子由
 而白林身
 賦又上

故公罪草：教字能使
 人致此非它甚也
 虛山黃白首觀

已西節父原孫觀

中夫七弟得書知待奉

廿五叔母難君方福開，感无量
 諸兄弟中有肯為衆竭力，田園者乎，雖
 居之何能久，堪復議，辱對否，當先年，在
 字曲折，舍族圖，空為完書矣，但欲為共
 中者，才行者，立不傳，而成就耳，願老傷寒
 論無日不在，凡埃間，亦時，擇點識者，傳
 本與之，此奇書也，頗校正其差，惟矣，但保
 下筆作序，成先送成都，開大字板也，後
 作可寄矣，霸州藏記，不忘，但老來，極懶
 存，稽，優，以此耳
 壽安姑，東卿，一月中，傳不起，聞之，悲，差二
 子，能，有水，確，為，生，資，子，願，弟，二，能，周，旋
 乎，實，實，事，計，子，願，必，能，盡，力，矣
 叔，母，不，甚，覺，老，否，徐，氏，妹，孀，居，大，何，謂
 謹，令，不，真，耶，无，期，相，見，焉，為
 親自愛，十月十日，无庭，但，報

聖夫七弟



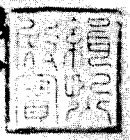
余酷嗜苦笋諫者至十人戲作苦笋賦其詞曰
 棘道苦笋冠冕兩川甘脆愜當小苦而及
 成味温潤積密多响而不疾人蓋苦而有味
 如忠諫之可活國多而不害如舉士而皆得賢
 是其鍾江山之秀氣故能淡而後而避風
 煙食者以之開道酒客為之添涎彼桂枝之
 與參朮又安得與之同年蜀人曰苦笋不可
 食之動痼疾使人萎而瘠予亦未嘗與之
 下蓋上士不談而論中士進則君信退則眩焉
 下士信耳而不信目其頑不可解李太白曰但
 使願無違



中趣勿為醒者傳



花榮草蕪人生破釋
 心清至實包巾
 食熟來付里何心
 似公若灘頭上
 五石



庭學紅言不

忠務聖 鉅查極處

意意 府孫二斤 青州東一箭 漢

將懷白之動 極法

不罪

庭學紅言

天民知命大王 傳雲寒相

二嫂 女姑 五姑 四姑 大新婦 弟姐 伴

哥 四姑 五姑 六姑 伴 明兒 九姑 十姑

陸 林 十 韓 曾 兒 湖 兒 井 兒 多 安

樂 退 江 弟 甚 思 世 壽 宜 宜 宜 耐

姑 名 須 且 愛 時 上 甚 安 穩 但 可 經

州 郡 多 故 舊 誤 吞 酒 合 而 連 年 家

中 上 凡 事 切 且 和 順 三 人 輔 學 家

事 勿 廢 規 矩 三 學 生 不 要 人 推 病

在 家 依 時 節 送 飯 及 兩 歸 書

院 常 整 齋 學 字 勿 信 出 之 誤 介 且

掉 下 漢 二 梁 年 讀 書 看 經 求 清

靜 樂 者 上 去 之 得 讀 漢 書 必 有

功 美 十 月 十 日 報 立 報

諸 子 下 亦 心 照 管 德 門 業 作 妙 切

宋王以叔詩送

提舉道直使江西

襄陽米上

三吳有丈夫為汝春

海水開論古事借

箸對

天子瑞苔高如松一歲

笑繁使秋水浮湘月

樽酒屬親心之別不可

攀寧靈者雲致



十月廿五日

放天下第一者為失了眼

目但休以相知難却亦

區區思亦不盡言同古

乃事教空其一二亦安

何允台生



昔預官為經宿

善候為勝山試

幼文府且看芭山語

給一視其背即定交

也少吸勿後言多心

養和國士

本館來日送

月明通令

女送



新得紫金右軍

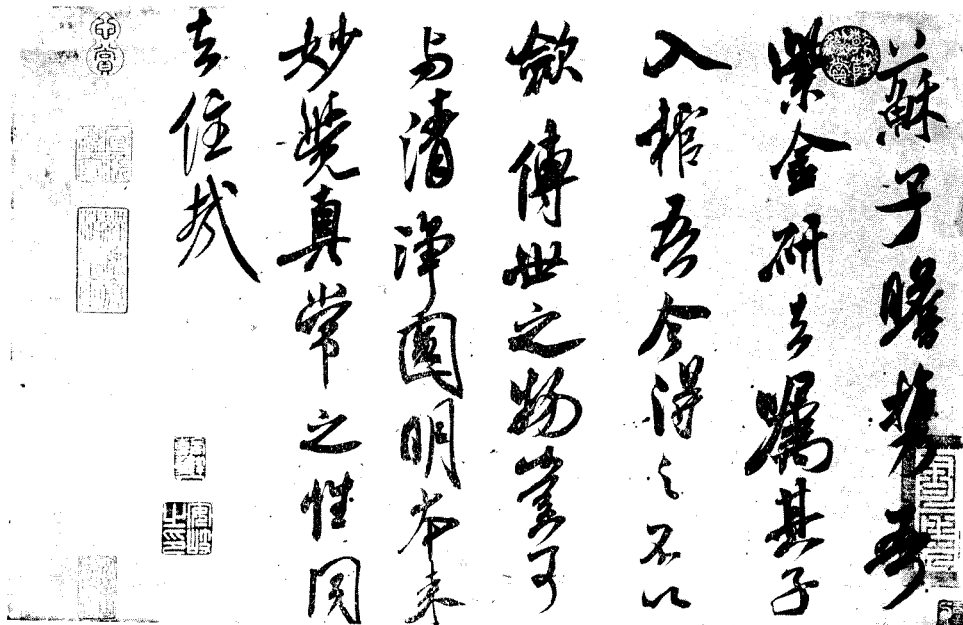
鄉石力疾書數

日也為不來果不

後來用此石矣

元率





一四 宋四家 墨寶

拾伍開。(第拾肆開空白半開。)又空白叁開。均紙地。寶笈重編著錄。第壹開「宋蔡
忠惠公杜君帖」。宋蔡君謨(1012-1067)。名襄。仙遊人。擅書法。紙地。剝落。縱貳拾玖公分。橫叁拾玖公分。第貳開「宋蔡君謨暑熱春初二帖」。紙地。剝落。暑熱帖縱貳拾玖公分。第肆開「宋蘇文忠公秦太虛詩帖」。宋蘇子瞻(1036-1101)。名軾。號東坡。眉州人。擅書法。世稱蘇體。并長文學。紙地。剝落。縱叁拾玖公分。橫肆拾伍公分。第伍開「宋蘇子瞻東武帖」。縱貳拾捌公分。橫肆拾肆公分。第陸開「宋黃庭堅(1045-1105)。字魯直。號涪翁。又號山谷道人。舉進士。徽宗初。知太壹州。縱叁拾貳壹公分。橫肆拾貳壹公分。第捌開「宋黃山谷花氣詩一帖」。縱叁拾壹公分。第拾壹開「宋米海岳三吳帖」。宋米芾(1051-1107)。字元章。別號海岳外史。襄陽人。官書學博士。縱叁拾陸公分。橫叁拾伍公分。第拾肆開「宋米海岳紫金研帖」。縱貳拾捌叁公分。橫叁拾玖柒公分。

14. Sung Sze Chia "Mo Pao"

Calligraphy of Four Calligraphists of the Sung Dynasty.



一五 宋 郭 熙 關 山 春 雪 圖

絹地。寶笈三編著錄。下端有「熙寧壬子二月奉王旨畫關山春雪之圖臣熙進」題款。有傷補及霉傷。縱壹百柒拾玖·壹公分。橫伍拾壹·貳公分。

郭熙(約1085)。河陽溫縣人。爲御畫院藝學。

15. Kuo Hsi "Kuan Shan Ch'un Hsueh T'u"

Spring Snow on a Mountain Pass.

Kuo Hsi (circa 1085).—Kuo Hsi was a native of Wenhsien, Hoyang (河陽溫縣). He was I-hsueh (藝學) or expositor of art in the Academy of Painting.



一六 宋郭熙
設色山水(傳)

絹地。寶笈三編著錄。右邊有「河陽郭熙」題款。有摺紋。縱壹百捌拾捌·陸公分。橫玖拾伍·貳公分。帶錦袱。

16. Kuo Hsi "Shan Shui"
Landscape (attributed).

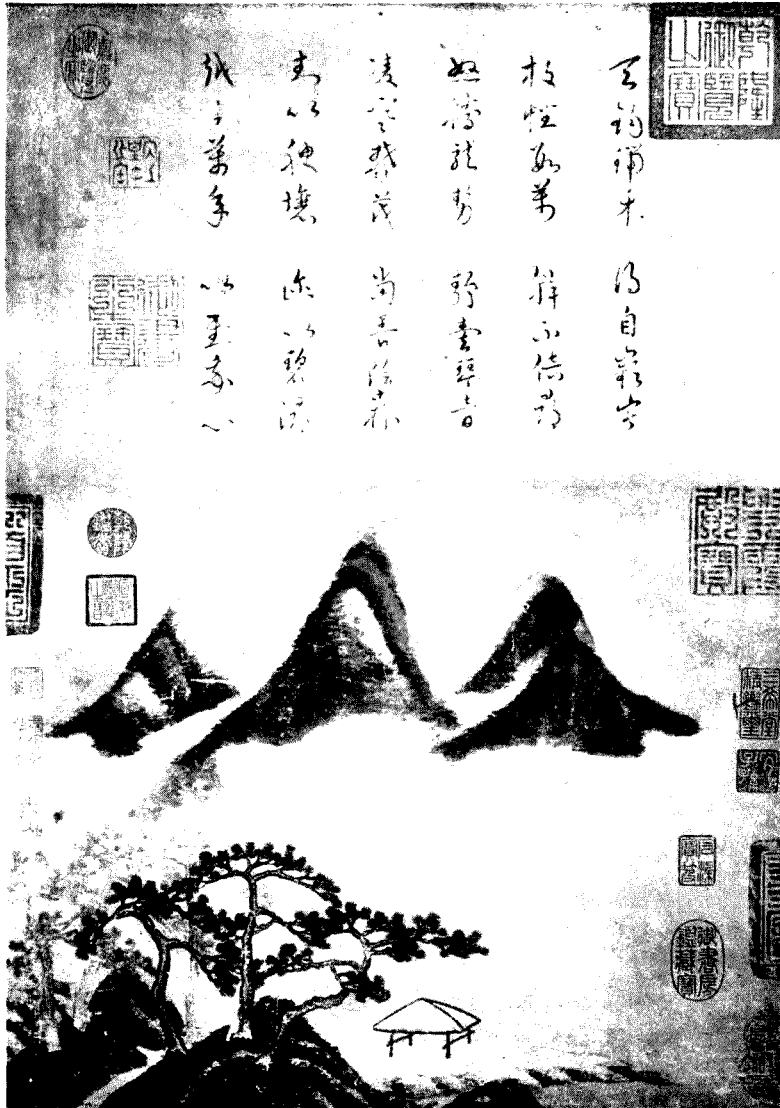


一七 宋郭熙 山莊高逸圖 (傳)

絹地。下端有「河陽郭熙寫」題款。縱壹百捌拾玖·壹公分。
橫壹百零捌·玖公分。

17. Kuo Hsi "Shan Chuang Kao I T'u"

Eminent Recluse in a Mountain Abode (attributed).



一八 宋米芾
春山瑞松圖

屏紙橫字。册。書字分題拾。御二公有卷。緝帶壹堂橫。初米伍詩分。笈有拾分公。寶角叁公伍。渠下維壹柒。石左落肆拾分。地鏡捌拾貳公。紙著地肆縱册。

元襄居太潤官。字史門居居人。外鹿世定吳。岳堂外陽作士。海溪外襄一博。號士陽徙以學。芾別漫淮後是畫。米章陽士原州書。

18. Mi Fei "Ch'un Shan Jui Sung T'u"

Pine Trees and Mountains in Spring.

Mi Fei (1051-1107).—Mi Fei, with the pseudonyms of Yuan-chang (元章), Hai-yo Wai-shih (海岳外史), Hsiangyang Man-shih (襄陽漫士), Ch'i-t'ang (溪堂), Lu-men (鹿門居士), and Huai-yang Wai-shih (淮陽外史), lived for generations in T'aiyuan. He subsequently moved to Hsiangyang and settled down in Junchou (潤州). It was therefore once alleged that he was a native of Wu (吳). He served as Doctor of Painting.



一九 宋徽宗 紅蓼白鵝圖

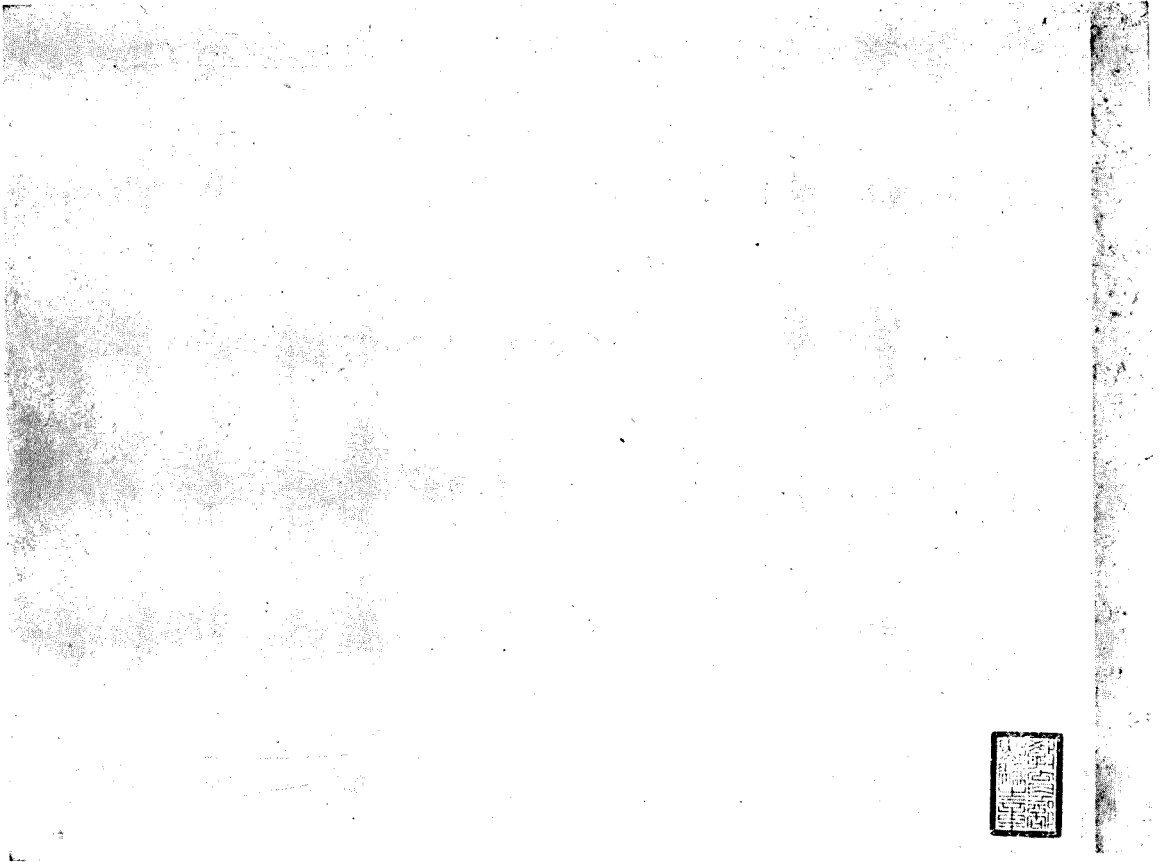
絹地。石渠寶笈養心殿著錄。無款。有傷補。縱壹百叁拾叁·壹公分。橫捌拾陸·肆公分。

徽宗 (1083-1135)。諱佶。神宗第十一子。在位二十五年。

19. Emperor Hui Tsung "Hung Liao Po E T'u"

White Goose and Red Polygonums.

Emperor Hui Tsung (1083-1135).—Emperor Hui Tsung of the Sung Dynasty was named Chi (佶). He was the eleventh son of Shen Tsung. He reigned twenty-five years.



徽宗皇帝御製池塘秋晚

圖向曾大父

樞密在政府時侍

紫宸宴酒酣樂作

上乃聲其慶會之意出斯圖
以賜曾大父暨大父侍郎先君
知郡傳至易往迄今四世百有
餘年矣拜觀寶圖筆精墨妙
超卓今古豈凡子所能作哉
謹當珍藏以示子孫垂之不
朽堅忠孝大節仰答
聖眷隆渥也

淳熙丁酉春南陽鄧易從拜書

蜀都昆道宜和幼竹高沐

薰以履親

寶者于類呂陽聖之文也

清序之變適之親親御之壽

別屬兵中皆負之為紹典士

子冬再蒸親于成都石第之

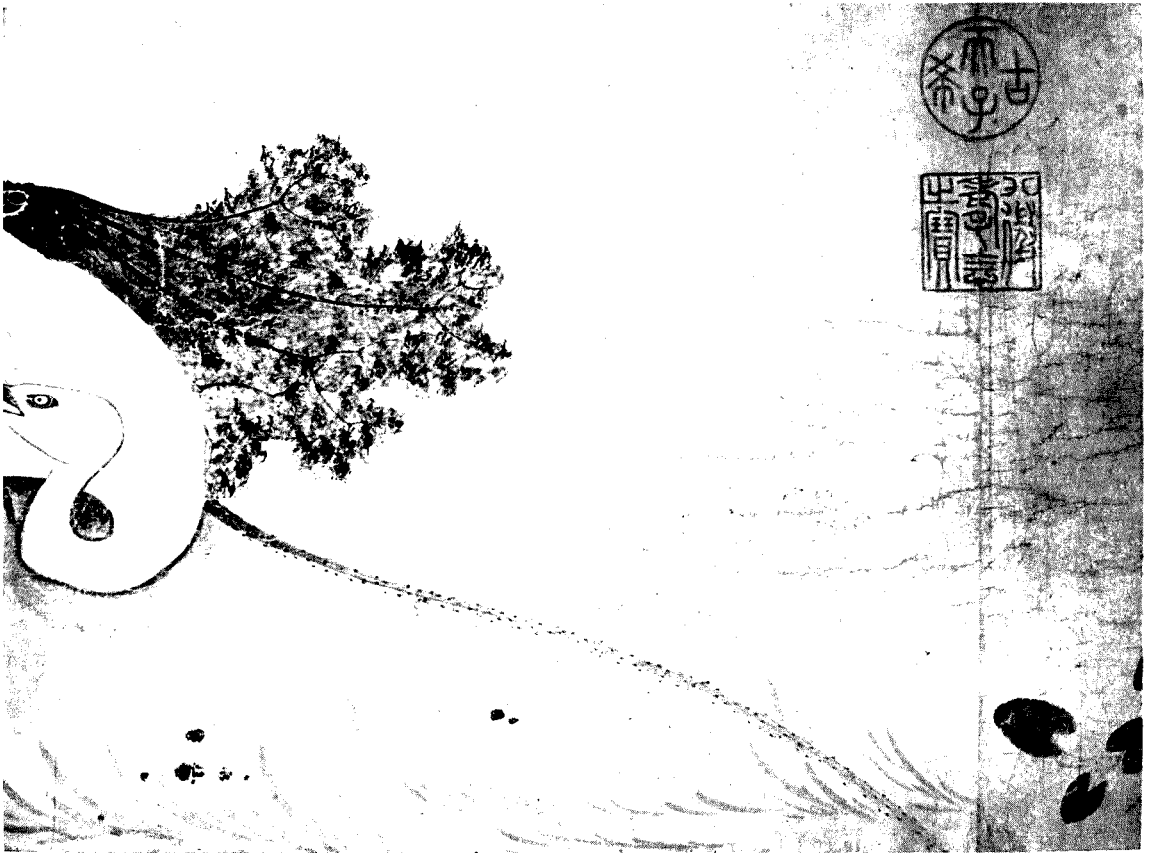
昭高可異子迂因物也哉不免

湛然清淨余年八十七矣憚把

玩之心忽釋手漢不以識之

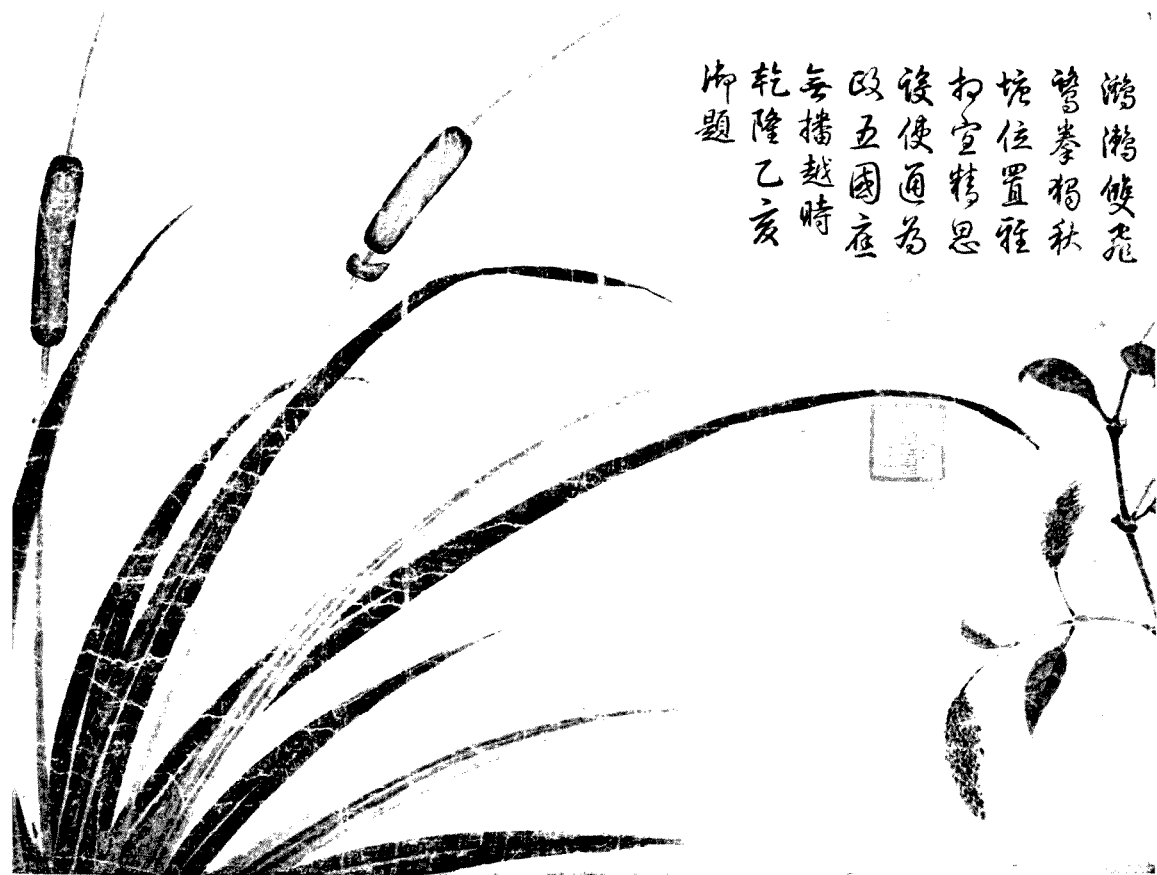








鴻鴻雙飛
營拳獨秋
塘位置徑
扣宜精思
後使通為
改五園在
無播越時
乾隆乙亥
御題





二〇 宋徽宗 池塘秋晚圖卷

紙地。石渠寶笈御書房著錄。最後有御押及御書圖章。縱叁拾叁·壹公分。橫貳百叁拾叁·柒公分。拖尾有「南陽鄧易從」題識。縱叁拾叁·壹公分。橫捌拾玖·伍公分。帶錦袱木盒各壹件。

20. Emperor Hui Tsung "Ch'ih T'ang Ch'iu Wan T'u Ch'uen"

An Autumn Evening by a Lake (a scroll).

怪石

殊狀難名各蔽虧高低萃
光闕巍巍直疑伏獸身

動常恐夏蛟欲吞人

幾層蒼檜齒疑嵐四接老

松圍石封三品非無美飲

羽曾令壯奮

牡丹一本同幹二花其紅深

淺不同名品是兩種也一曰

疊羅紅一曰勝雲紅艷麗尊

榮皆冠一時之妙造化密移

如此褒賞之餘因成口占

異品殊葩共翠柯嫩紅拂拂

醉金荷春羅幾疊敷丹陸雲

縷重紫浴絳河玉鑑和鳴鸞

對舞寶枝連理錦成葉東

君造化勝前歲吟繞清香故

琢磨

叩頭拜覆拜連

教約款忽任平下情小意與馬應

德之至五日祥表恭惟

暮候為心萬福名以薄幹留城中

上平月未晚方到此不款亟往趨

侍屬以病累伏枕出果如前深負

皇恩切幸

委亮

萬婢茶人伏惟

懿候萬福 子禮極言出類博人

以惟

侍履增遠謬拜伏

起片心次 叩頭拜覆

宮使少卿尊兄台座

城北橋大鈞起濺片帳浪喧風北窻下自放義氣呈上

胡為故半長歡但談語
善而後善而果三日多平生
知吾人面歎美矣何甘下深四同刈稻與林元作飲之句全上

別明言後物

老病磨書冊心種不之銀磨彼倦若之茫茫在中途
更投少覺種生待一雨蘇

眼誕悔時昔似身貴未合脫體覺春同平願

詩書林文獻多配古而信

宗義深

箕林索之矣此身重者皆秋花暮景半在庭葉不
勝平許事那用知是中取須酒

種林陶元亮著竹王微之深期云向遠致悼後
外物僅大平人生臨首涯

家治目頓首再拜別久不勝馳

仰厚

示伏審

辦嚴之暇

台候曼福感慰家裏疾冬宜屏遠蒙

息入與機政懇辭不獲日深憂懼

不識何以見教也

新除未足為

公賀

望實兼隆宜居

近密

武林徒得

公重宜淹郵之地耶

所諭以憲家兩日肺喘謁歸來日與

丞相議之

瞻集未間于方

眠食加護不宜憲家治目頓首再拜

秦叢知府待制台

職啓出京忽草不獲

再奉違候忽累月馬勝馳

仰迎中辱示

手教伏承

履此新涼

起后殊勝至慰、檄到此幸無恙

學中全無職事雖以日甚但急遽

去親舊無占往還耳未卜

會面惟

順候自重不勝區、謹奉手啓布

謝不宜 轍舟

子璋秘丞仁文執事

七月廿四日

子璋

子璋

子璋

子璋

子璋



自祿洛丞承
 使節之還傾柝亡已
 往返衝冒良勤
 歸舍新第
 門中寧豫旦夕入
 見遂拜
 天官之命伏惟美慰
 尊懷春和
 名候萬福謹先手啓
 上問不宣 白祿再拜
 完夫吏部侍郎尊兄鑒

二日謹空

二一 宋代 墨寶

柒開。紙地。寶笈重編著錄。第壹開宣和御筆怪石詩帖。字有浸傷。縱叁拾伍·貳公分。橫肆拾貳·叁公分。第貳開宣和御筆牡丹詩帖。縱叁拾肆·玖公分。橫伍拾貳·貳公分。第叁開。|庠尺牘。縱叁拾壹·捌公分。橫肆拾柒·壹公分。第肆開無款五言詩帖。雙幅。上幅縱叁拾肆·伍公分。橫拾肆·柒公分。下幅縱叁拾肆·伍公分。橫拾捌·貳公分。第伍開。|克家書尺牘。有傷補。縱叁拾伍·捌公分。橫肆拾伍·貳公分。第陸開蘇轍書尺牘。有傷補。縱貳拾伍·捌公分。橫叁拾貳·公分。第七開。|百祿書尺牘。有傷補。縱貳拾陸·陸公分。橫叁拾柒·公分。空白四開。

21. Sung Tai "Mo Pao"

An Album of Calligraphy by Hui Tsung and Others.

二二 宋李迪
風雨歸牧圖 (傳)

緒地石渠寶笈三編著錄。下端有「甲午歲李迪筆題跋。詩堂有「緝熙書題跋。縱壹百貳拾陸公分。橫壹百零叁公分。

李迪 (1089-1161)。河陽人。宣和時蒞職畫院。授成忠郎。紹興間復職畫院副使。歷事孝光朝。

22. Li Ti "Feng Yu Kuei Mu T'u"

Herdsmen Returning Home in a Rain Storm (attributed).

Li Ti (1089-1161).—Li Ti was a native of Ho-yang (河陽). During the reign of Hsuan Ho he served in the Academy of Painting. He was subsequently appointed Ch'eng Chung Lang (成忠郎). In the Shao Hsing (紹興) period, he was reappointed to the Academy as vice-director, serving through the reigns of Emperors Hsiao Tsung and Kuang Tsung.





二三 宋李唐 乳牛圖

絹地。無款右邊緣有「李晞古乳牛圖蕉林重裝」。縱肆拾陸·陸公分。橫陸拾貳·陸公分。

李唐(1049-1130)。字晞古。河陽三城人。徽宗朝補入畫院。建炎間。授成忠郎。畫院待詔。賜金帶。

23. Li T'ang "Ju Niu T'u"

Milk Cow.

Li T'ang (1049-1130).—Li T'ang, with the pseudonym of Hsi-ku (晞古), was a native of Sanch'eng, in Hoyang (河陽三城). During the reign of Emperor Hui Tsung he was appointed to the Imperial Academy of Painting. Later on, in the Chien Yen period, he was conferred the official title of Ch'eng Chung Lang (成忠郎), and probationer or Tai Chao in the Academy. He was given a golden belt by the Emperor.



二四 宋趙伯駒 春山圖

紙地。寶笈重編著錄。無款。上端有「乾隆」題識。紙地剝落。縱捌拾玖·捌公分。橫叁拾貳·肆公分。

趙伯駒(1120-1182)。字千里。宋宗室。太祖七世孫。官至浙東兵馬鈐轄。

24. Chao Po-chu "Ch'un Shan T'u"

Mountain in Spring.

Chao Po-chu (1120-1182).—Chao Po-chu, with the pseudonym of Chien-li (千里), was of the imperial clan. He was a grandson of Emperor Tai Tsu (960-975 A.D.) of the seventh generation. He served as Che Tung Ping Ma Chien Hsia (浙東兵馬鈐轄), or commanding officer of the army in east Chekiang.

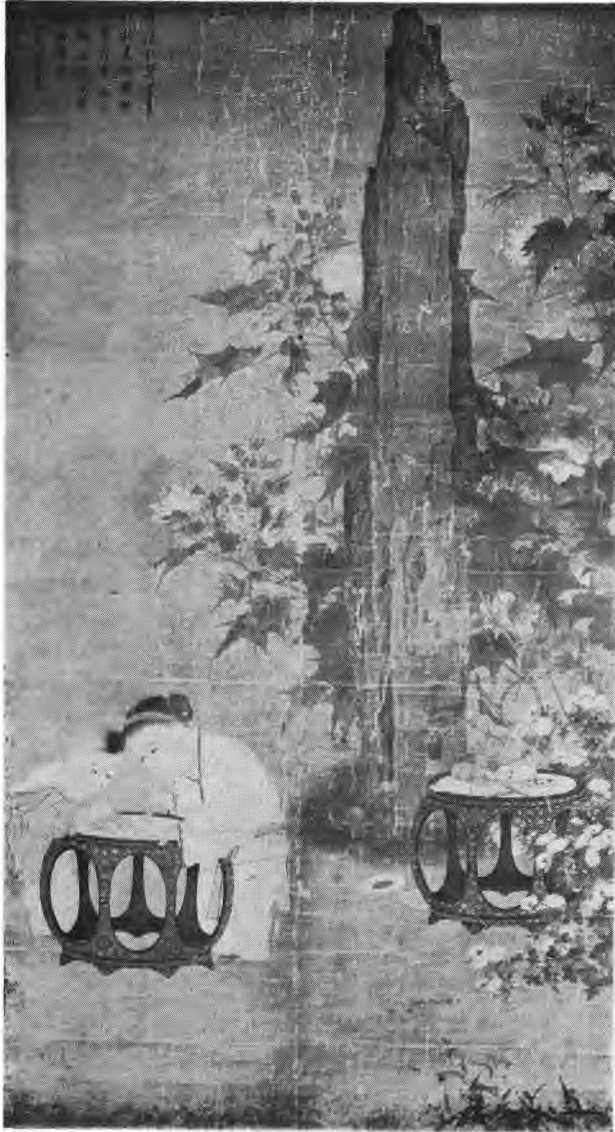


二五 宋趙伯駒 阿閣圖

絹地。寶笈重編著錄。無款。有傷補及摺痕。縱柒拾叁·肆公分。橫伍拾伍·捌公分。

25. Chao Po-chu "Ah Ke Tu"

Ah Ke Building.



二六 宋蘇漢臣

秋庭戲嬰圖

絹地。寶笈重編著錄。無款。有傷補。縱壹百玖拾柒·伍公分。橫壹百零捌·陸公分。

蘇漢臣(約1120)。開封人。宣和畫院待詔。隆興初。補承信郎。

26. Su Han-chen "Ch'iu T'ing Hsi Ying T'u"

Children at Play in a Courtyard in Autumn.

Su Han-chen (circa 1120).—Su Han-chen was a native of K'ai-feng (開封), Honan. In Hsuan Ho's reign he was a Tai Chao or probationer in the Academy of Painting. In the early part of the Lung Hsing (隆興) period, he was made Ch'eng Hsin Lang (承信郎).



二七

宋蘇漢臣 貨郎圖

絹地。寶笈三編
著錄。無款。有傷
補及摺痕霉傷。
縱壹百伍拾玖
肆公分。橫玖拾
柒·叁公分。

27. Su Han-
chen "Hou
Lang T'u"

A Pedlar of
Toys.



二八 宋馬和之柳溪春舫圖

絹地。石渠寶笈初編御書房著錄。左下角有「和之」二字題款。有傷補。縱叁拾陸·玖公分。橫伍拾壹·伍公分。
馬和之(1130-1180)。錢塘人。紹興中登第。官至工部侍郎。高孝兩朝深重其筆。

28. Ma Ho-chih "Liu Ch'i Ch'un Fang T'u"

A Boat in a Willow Stream in Spring.

Ma Ho-chih (1130-1180).—Ma Ho-chih was a native of Ch'ient'ang (錢塘). In the Shao Hsing (紹興) period, he passed the officer-examination, and later on, he became Kung Pu Shih Lang (工部侍郎). During the reigns of Emperor Kao and Emperor Hsiao, he was greatly admired for his brushwork.



二九
宋馬和之
閒忙圖 (傳)

絹地。無款。有傷補。縱壹
百貳拾肆·伍公分。橫陸
拾柒·貳公分。

29. Ma Ho-chih
“Hsien Mang
T’u”

Working at Leisure
(attributed).

三〇 宋劉松年 絲綸圖

紙地。寶笈三編著錄。無款。跋尾有「攜李汪紉玉源崑甫」題識。有傷補及摺痕。縱玖拾捌·陸公分。橫叁拾叁·貳公分。

劉松年(1073-1157)。錢塘人。淳熙畫院學生。紹熙年待詔。

30. Liu Sung-nien "Sze Lun T'u"

Women Weaving.

Liu Sung-nien (1073-1157).—Liu Sung-nien was a native of Ch'ient'ang (Chekiang). In the time of Shun Hsi (淳熙), he was made a student in the Academy of Painting, and later was appointed Tai Chao (待詔) or probationer there.





三一 宋劉松年 唐五學士圖

絹地。寶笈三編著錄無款。有傷補。縱壹百柒拾伍·叁公分。橫壹百零陸·伍公分。

31. Liu Sung-nien "T'ang Wu Hsueh Shih T'u"

Five Scholars of the T'ang Dynasty.



三二 宋林椿 十全報喜圖

絹地寶笈三編著錄。下端有「畫院待詔林椿畫題款均係半字詩堂有「黃鉞書御題詩」有傷補。縱壹百柒拾叁·壹公分橫玖拾柒·肆公分。

林椿(約 1176)。錢塘人。淳熙間。官畫院待詔。賜金帶。

32. Lin Ch'un "Shih Ch'uan Pao Hsi T'u" Magpies Singing.

Lin Ch'un (circa 1176).—Lin Ch'un was a native of Ch'ient'ang (Chekiang). In the time of Shun Hsi he served as a Tai Chao (待詔) or probationer in the Academy of Painting, and was conferred a golden belt by the Emperor.

宋 徽 宗 朱 文 公 遺 像



題梅庵翰墨卷後

右梅庵翰墨文卷乃有宋沈著卿卿出雜色倭
紙奉邀徵國朱文公走書晉彭澤令陶淵明歸去
來辭今湖郡幕賓宛陵陳君家世寶藏之舊物
迺相付抱持非置至君又能裝池成卷是以承遺
澤於前而垂蓋庇于後可遺故柴桑翁元亮嘗
祖晉世宰輔自少家貧耕植自給群無儲粟不求見
需為能固守其窮爰臣叔父見用為令當風波未靜
之時在官八十餘日見宋業漸隆不復肯仕劃然
賦辭自免去職可謂得靖節之純也耶有謂元亮
取事二姓在晉所作皆題年號入宋之詩惟書甲
子皆感於傳記之外雖有識如黃庭堅秦觀李覿

真德秀二種其謬而弗之察獨蕭統撰本為是所
以子朱子述通鑑綱目遂書曰晉徵士陶潛字季謂
得其實矣裴昔梅庵卷然齊卿之請不他銘記書
而是持筆者當嗚疾之作楚景慕淵明之清致遂
有乘興挺筆不覺終篇之譁而紀注不曰梅庵而曰
雲壑者時築室於建陽廬峯之巔號曰雲谷蓋在
歙陽書堂之後因創草堂而扁曰梅庵亦曰雲壑老
人後得武夷五曲之地結廬其間曰武夷精舍晚卜築
於考亭作精舍曰竹林更名曰滄洲因號曰滄洲病叟
最後撰著遇遜之同人更號遜翁而梅庵之號其歛
於世故多梅庵云年譜序次如是其雲壑為文公別
號明矣顧其筆勢遒勁天機遠發如枯藤朽木雲

舒霧欽當為公平生所書第一帖且自謂余嘗病紙
大滑筆浮而字畫不能工是即大易謹光之微意及

觀韋蒼王侯隸古四大字以并卷端其字畫之古朴

精神之飛動鵬塞海怒歛起無際又為

昭代第一手當與悔菴之法格媲美揚休於萬世為不

拔彼常流駭以挿花美女為奇觀使其見此矣

將吐舌而走笑嘗

正統八年辰在癸亥秋菊月節日潮州府海

陽縣儒學教諭三山晏寧書



三三 宋朱熹尺牘

陸開。(內有半開空白。)最後附空白頁貳開。紙地石渠寶笈三編著錄。第一開有宋徽國朱文公遺像字樣。縱貳拾捌肆公分橫貳拾貳肆公分。第二開紙地剝落。有熹頓首啓字樣。縱叁拾叁叁公分橫肆拾柒壹公分。第三開紙地剝落。有熹再拜啓字樣。縱叁拾叁叁公分橫肆拾壹叁公分。第四開有蟲蛀痕。有題晦庵翰墨卷後字樣。縱叁拾壹伍公分橫肆拾壹叁公分。第五開有蟲蛀痕。縱叁拾壹肆公分橫肆拾叁壹公分。第六開有蟲蛀痕。有三山晏寧題識。縱叁拾壹肆公分橫叁拾陸玖公分。

朱熹(1130-1200)。字元晦。改字仲晦。婺源人。紹興進士。累官轉運副使、煥章閣待制、祕閣修撰。

33. Chu Hsi "Ch'ih Tu"

Letters.

Chu Hsi (1130-1200).—Chu Hsi, with the pseudonym of Yuan-hui (元晦) which was changed into Chung-hui (仲晦), was a native of Wuyuan (婺源) in Anhui. He graduated as Chin-shih in the time of Shao Hsing (紹興) and served as assistant commissioner of transportation, Huan-chang Ko Tai Chih (煥章閣待制), and compiler in Pi Ko (祕閣).



三四 宋 閻次平

四 樂 圖

絹地。左邊下端有「閻次平」題款。有補痕。縱壹百玖拾貳·陸公分。橫玖拾柒·貳公分。

閻次平(約 1164)。閻仲之子。隆興初。補將仕郎。畫院祇候。賜金帶。

34. Yen Tz'e-ping "Sze Lo T'u"

Four Toys (Fishing, Gathering Fuel, Tilling and Reading).

Yen Tz'e-ping (circa 1164).—Yen Tz'e-ping was a son of Yen Chung (閻仲). In the early part of Lung Hsing (隆興), he was appointed Chiang Shih Lang (將仕郎), and the Chih Hou (祇候) in the Academy of Painting. He was given a golden belt by the Emperor.



三五 宋李嵩 羅漢圖

絹地。祕殿珠林三編著錄。無款。有傷補。縱壹百零肆·壹公分。橫肆拾玖·伍公分。

李嵩(1166-1243)。錢塘人。光宗、寧宗、理宗三朝畫院待詔。

35. Li Sung "Lo Han T'u"

A Lohan.

Li Sung (1166-1243).—Li Sung was a native of Ch'ient'ang (Chekiang). In the reigns of Kuang Tsung, Ning Tsung, and Li Tsung (thirteenth century A.D.). He served as Hua Yuan Tai Chao (畫院待詔), or probationer in the Imperial Academy of Painting.



三六 宋馬遠對月圖

絹地。寶笈三編著錄。無款。有折裂痕。縱壹百肆拾玖·捌公分。橫柒拾捌·貳公分。

馬遠(約 1195)。字欽山。光宗寧宗朝。畫院待詔。

36. Ma Yuan "Tui Yueh T'u"

Looking at the Moon.

Ma Yuan (circa 1195).—Ma Yuan, with the pseudonym of Ch'ien-shan (欽山), was a Tai Chao (待詔) or probationer in the Academy of Painting, in the time of Kuang Tsung and Ning Tsung (1190-1224 A.D.).



三七 宋馬遠 秋江漁隱圖

紙地。寶笈重編著錄。無款。左中段有乾隆辛卯秋御題。有傷損及摺痕。縱叁拾陸·陸公分。橫貳拾捌·柒公分。

27. Ma Yuan "Ch'iu Chiang Yu Yin T'u"

The Peace and Quiet of Angling by a River in Autumn.



三八 宋夏珪 西湖柳艇圖

絹地寶笈重編著錄。無款。上端有天錫郭昇題識。有折傷。縱壹百零柒·貳公分。橫伍拾玖·叁公分。

夏珪(約 1208)。字禹玉。錢塘人。寧宗朝待詔。

38. Hsia Kuei "Hsi Hu Liu T'ing T'u"

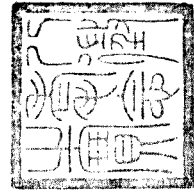
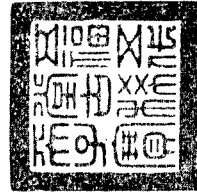
Boating Under the Willows of the West Lake.

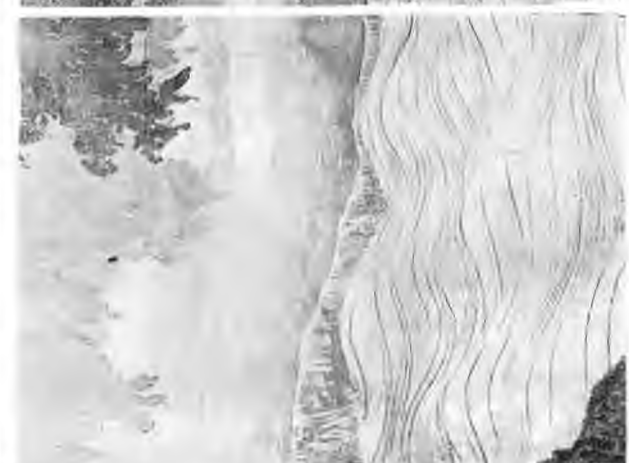
Hsia Kuei (circa 1208).—Hsia Kuei, with the pseudonym of Yu-yu (禹玉), was a native of Ch'ient'ang, (Chekiang) and was a Tai Chao (待詔) or probationer of the Academy of Painting in the reign of Emperor Ning Tsung (1195-1224 A.D.).

夏珪長江禹里圖 內神品 珍貴

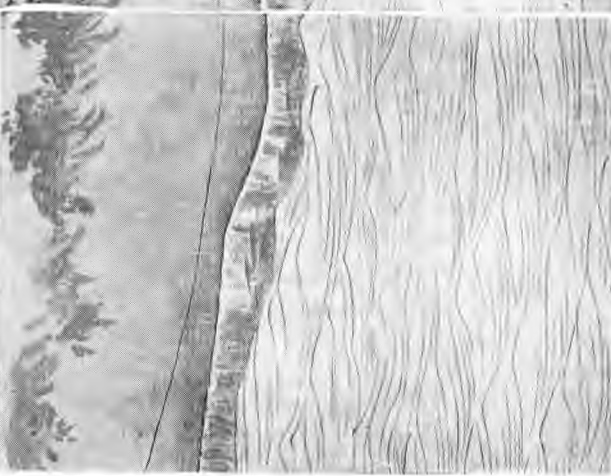
壯流岷

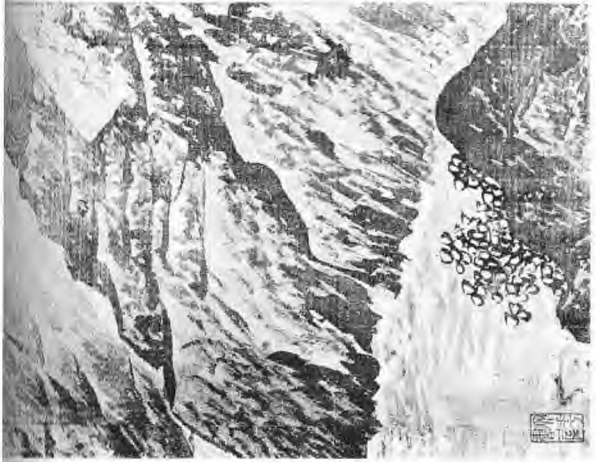
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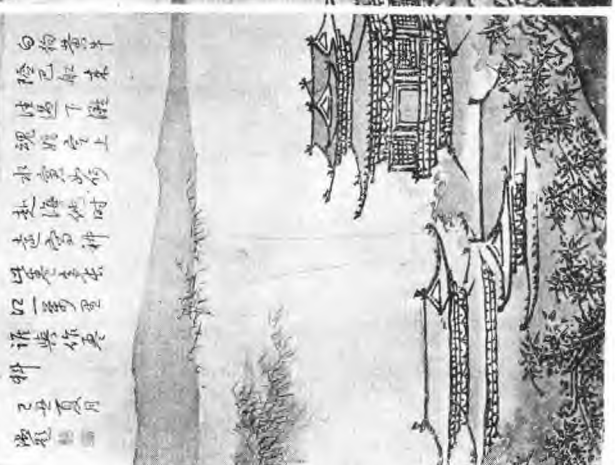
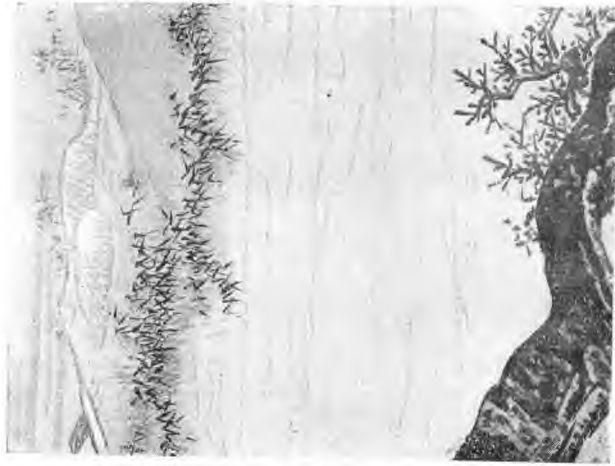
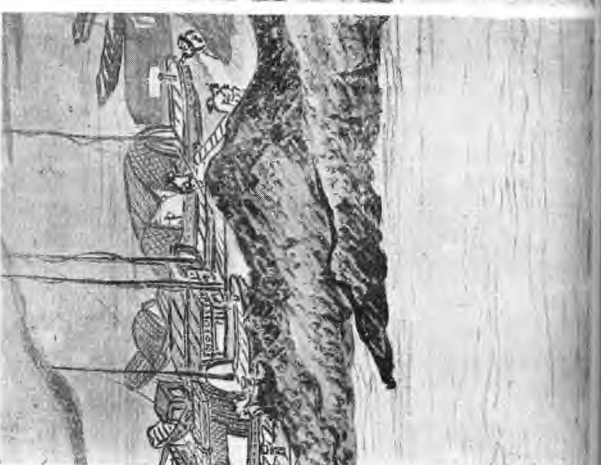


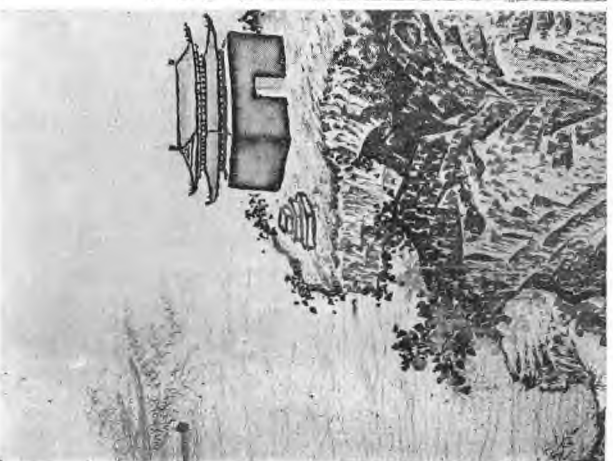
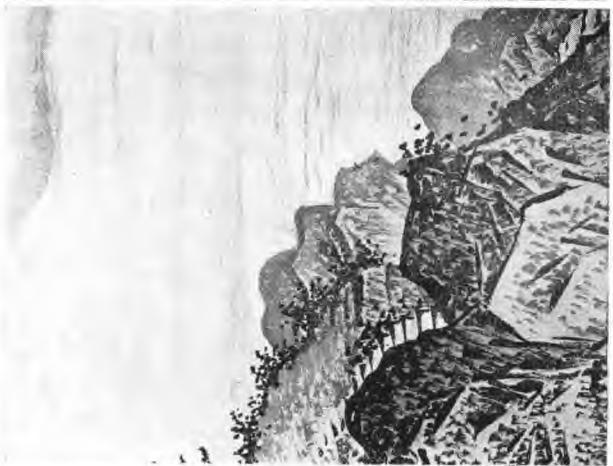


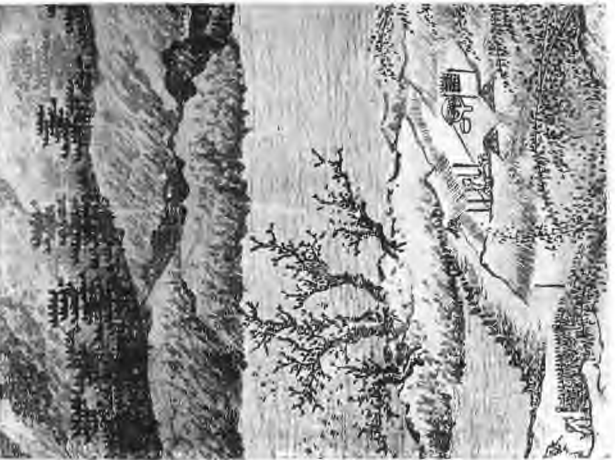
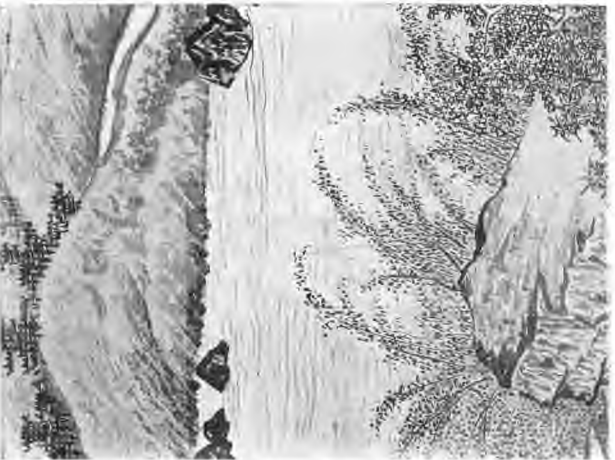
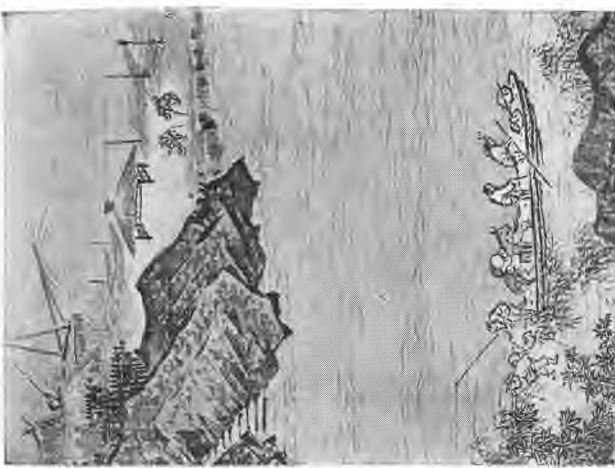
出岷巴舡險
 行閉苦亞航
 細流因不擇
 首凌遂成長
 商象風波地士
 人名利場南
 中病冷言心
 浣定何物
 壬午夏月
 微題

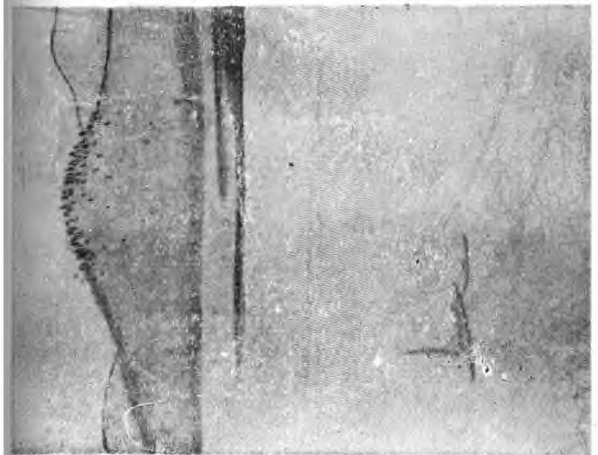
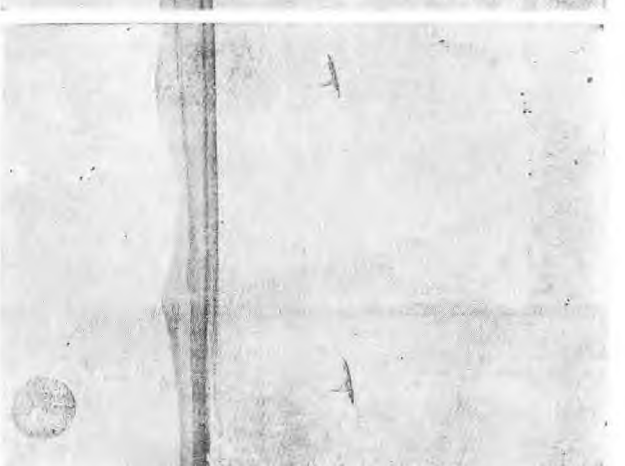
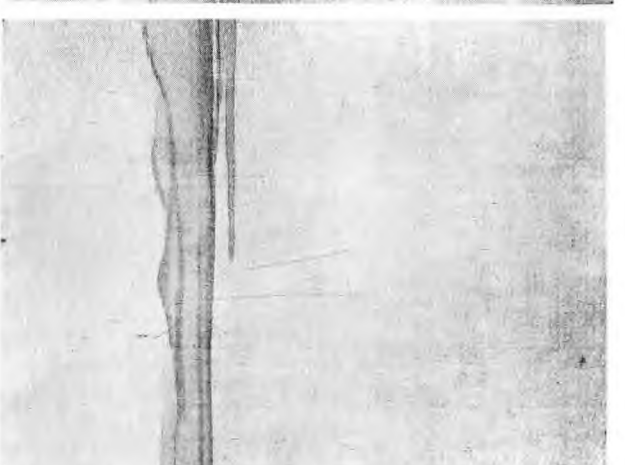
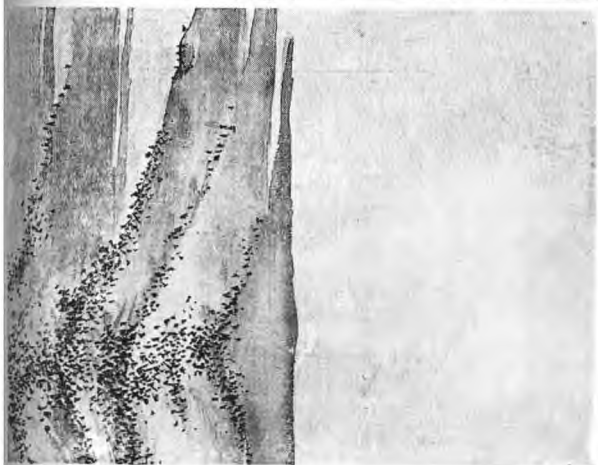
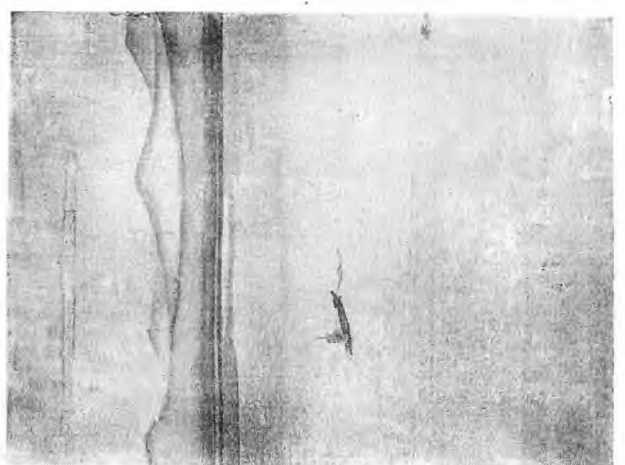
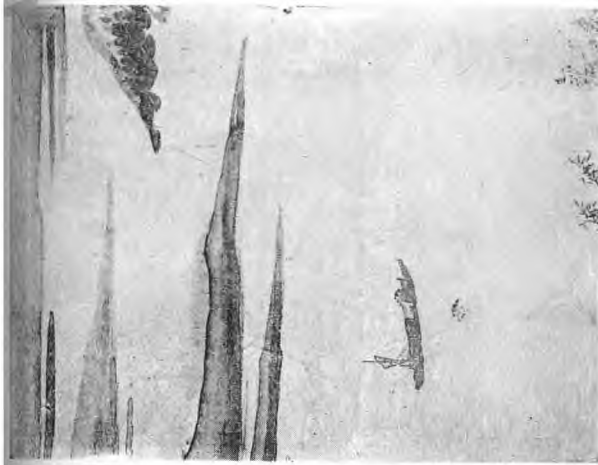






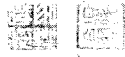
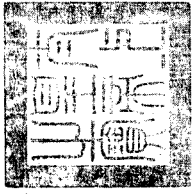






夏為玉長江萬里圖
至元後六年立冬日打九思觀于後古森





題詞

舊藏夏萬士此卷柯毅題為
 長江萬里圖後有三跋至其
 時為人務主讀元矣立支圖
 穎集中有題表子仁所藏巴船
 出峽高長款以此圖相合因名
 之為巴船出峽而書其待於後
 巴山一帶高崔嵬巴江萬里徑
 天來為支疾挽後天推若牛白
 拘遠船開曉風東四水西上淫
 顯堆以伏如象盤旋為逆怕
 旋帆汨沒龍洞驚棹梁世人
 性命重波濤矣鹽蜀麻得利
 多怪石急湍勇進會天陰冢
 漫也邪神禹釀仁文惡玉
 丁鑿路空窳窳亭舟舟下空尚
 雙危棧閣餘行終淚落溪舟
 舉目無不然直然平地以山
 川至喜亭邊斫酒長年三
 尤好擺錢主支布萊集賢學
 士直方之子浦江人黃台講清
 柳待制貫同受業於方韶父私

謚周穎先生其文斬絕旌深
 穎已峽康廵代寅清明後一日往
 陰初晴生柘上洞靜齋新
 海棠碧桃左畫山亭試小
 龍井茶用唐澄泥研方子
 墨書藏用老人萬士奇

題詞



此卷未獲入都而行人第頃展
 再四以甘故人一話也二月廿五日

江作



庚辰五月廿九日臨看建蘭已開置廊下香氣清馥
 以寒泉沃地木簾鋪床觀萬士奇出峽圖如未嘗見
 風也時初得大兒與館選之信次兒軒侍側高奇



江河玉珊瑚網載夏珪長江萬里圖有
 王汝玉陸深董其昌三跋此卷高士奇
 稱後有三跋正與珊瑚網合乃以跋徑
 割去未加深考遂不以柯九思所題為
 憑而轉據吳萊淵穎集中所載表子仁
 詩名為巴船出峽圖合實證而事傳會
 士奇素稱鑒賞家何若是之疎且拙耶
 宋人如郭熙范寬皆有長江萬里圖而
 夏珪此卷獨歸

內府獲選

睿鑒重以

天題誠珪之厚幸也夫臣梁國治臣劉墉臣莊元瑞

臣董誥臣曹文植臣金士松恭識

三九 宋夏珪 長江萬里圖卷

絹地。竇笈重編著錄。無款。最後有「柯九思觀於復古齋」題識。絹地有霉傷及缺損。縱貳拾陸·玖公分。橫壹千壹百壹拾肆·叁公分。引首有「岷流壯觀」四字。縱貳拾陸·玖公分。橫柒拾伍·捌公分。拖尾有「高士奇」等跋語四段。縱貳拾陸·玖公分。橫壹百貳拾柒公分。帶木盒。

39. Hsia Kuei "Ch'ang Chiang Wan Li T'u Ch'uen"

Ten Thousand Miles of the Yangtze (a scroll).



四〇 宋馬麟 花鳥

絹地。下端有「臣馬麟」題款。縱壹百壹拾玖·捌公分。橫伍拾陸·肆公分。

馬麟(約 1302)。遠子。爲畫院祇候。能世家學。遠多以己畫作麟畫。

40. Ma Lin "Hua Niao"

Birds and Flowers.

Ma Lin (circa 1302).—Ma Lin was the son of Ma Yuan (馬遠). He served as Chih Hou (祇候) in the Academy of Painting.



四一 宋魯宗貴 春韶鳴喜圖

絹地。下端有「宗貴製」題款。有蟲蛀。縱壹百陸拾肆公分。橫柒拾柒玖公分。

魯宗貴(約 1229)。錢塘人。紹定時畫院待詔。

41. Lu Tsung-kuei "Ch'un Shao Ming Hsi T'u"

Birds Welcoming the Spring.

Lu Tsung-kuei (circa 1229).—Lu Tsung-kuei was a native of Ch'ient'ang (Chekiang). In the Shao Ting period he was Tai Chao (待詔) or probationer in the Academy of Painting.

著粉為
 雪色狂
 看唐法
 存惟行
 性情曠
 豈走勢
 豪門山
 靜人絕
 臨林寒
 鳥不喧
 香光笑
 顛末年
 李孟能
 論

李成瑤
 李孟能



李成瑤峯琪樹

嘉慶御覽

宋元章
 作
 無孝論比圖
 乃昔互生
 之峯石色
 幽生
 天機華端
 之麗
 馳前浩淳
 古之極
 米公見之
 為入意
 章
 特
 訂
 錄
 矣

董其昌

董其昌

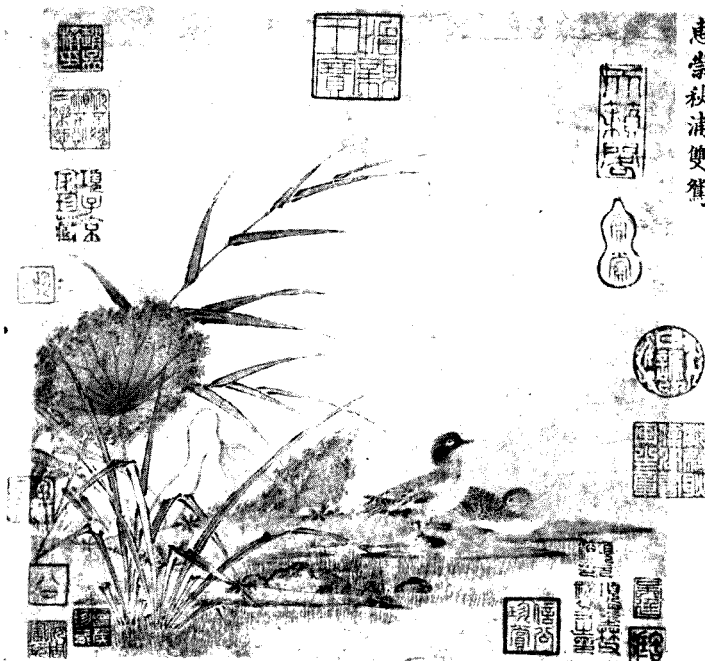
董其昌

董其昌

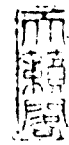
董其昌

秋浦兩鴛
 卷雙鴛不
 改常蒼翠
 垂白冷荷
 敗葉紅芳
 似喜弗誰
 別矣言恣
 宿梁上人出
 家者此畫
 印字當
 右惠崇秋浦
 雙鴛圖

惠崇秋浦雙鴛



鎮樓曾畔百花洲常侍君王此處遊一夜秋香零落
 盡至今沙鳥含愁宣城貢穎之



鴨散灘頭雙野鳧秋荷顏色錦糝糊分明一段江南景却向人
 間作畫圖 張田



渚蓮香盡綠波秋錦羽菱桡得自由日暮菱花
 聲斷更美人正在木蘭舟 逸齋



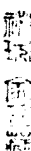
秋雨更秋烟相將日暮天最憐沙上鳥存卧不成眠

王行

涼風吹南湖綠水落秋影猶有雙鴛鴦飛鳴兩相並蓮舟
 人不來芳期隔暝烟
 蘇、白蘋舟州王、陳、不、桂、那、塔、搖、落、後、沙、島、亦、合、真、題、首、面
 湖月、秋、看、家、度、秋、獨、醉、生、望、之



獨醉生望之



林白原蕪
 象何人示
 願為影疎
 水淺愛魚
 晴月昏時
 自是詩中
 畫意為畫
 兼詩乃
 翁著筆吾
 於此致然
 終

右馬麟暗香
 疎影(中)

馬麟暗香疎影

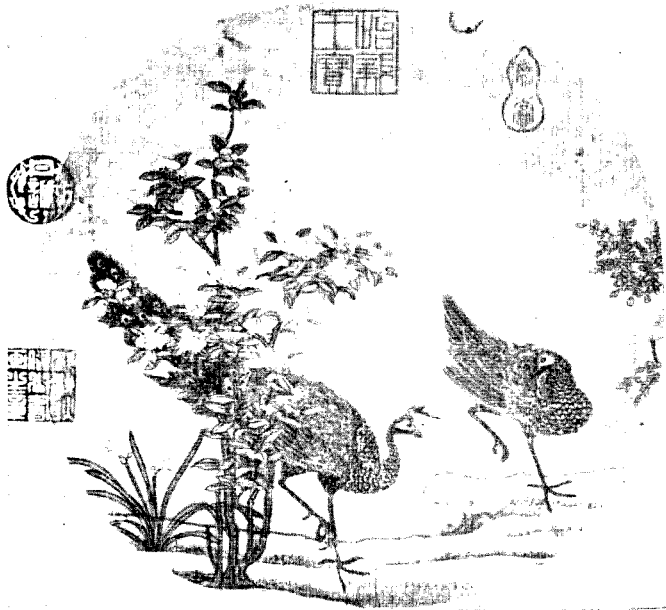


春自德性日天全
 節綠冰霜久耐堅
 一雙正去心如水
 名
 年

陳慶



未知牛有角
 可亞鳳樓
 桐芳翠雙
 遊絲名花
 倚傍紅晨
 鳴相和而午
 香榻稱旌
 不以闌屏
 香何香入
 檻籠
 右林桂花本
 珍禽圖



俗特新以居士履
 幽棲如止以居士履
 王門相府可出入乎朱
 紫玉梅金殿聊一遊
 戲半丹青人謂集矣
 看台常會翻平品命
 之穴不知書畫為躬
 延紅貫乎太陰之精
 者也 鍾麟道人

鍾麟
 子山
 現圖

元志自松生
畫家亦著
名如常蒙
高遠可以
慕測明五
斗本無羨
奈能覺者
情寫時酒
氣勃爭在
擬真知
右周元志測的
遠致

周元志測明遠致



諸君
周元志
測明
遠致
八
周元志
測明
遠致
周元志
測明
遠致

周元志
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周元志
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遠致

瑜璠先生傳

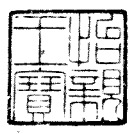
先生不知何許人亦不詳其姓字宅邊有五
柳樹因以為號焉閒靖少言不慕榮利好
讀書不求甚解每有意會使欣然忘食性
嗜酒家貧不常得親舊知其如此或置酒
而招之飲輒盡期在必醉既醉而退曾不吝
情去留環堵蕭然不蔽風日短褐穿結簞
瓢屢空晏如也常著文章自娛頗示已志
忘懷得失以此自終
贊曰黔婁有言不戚：於貧賤不汲：於富貴
極其言斯若人之儔乎酣觴賦詩以樂其志
無懷氏之民與葛天氏之民與

周元志
測明
遠致
周元志
測明
遠致
周元志
測明
遠致

藝苑誰多能仙時
 具持務簡圖披幅
 說得似高僧碑石峭
 從減寒花朵不語却
 教峰四五瓦鏡惜
 難勝 古錢選野芳奉不


丁未仲秋月之午游
 湯魁

錢選野芳奉石

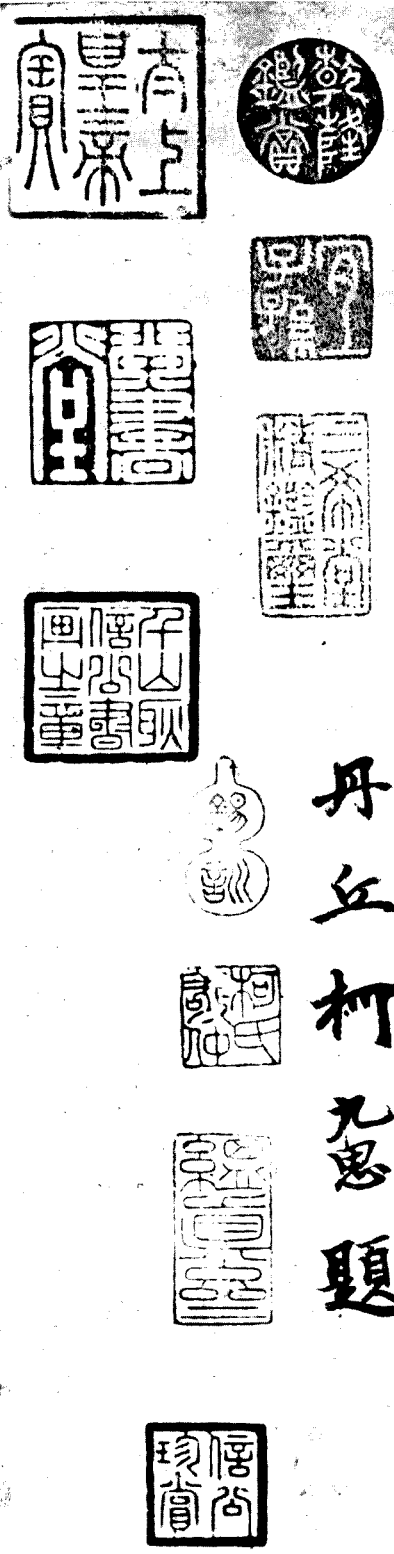


大德七年三月吳興錢選彞峯




 西山有美木樹鬱。含春輝。人生本性善。混
 原民彛。萬古不可泯。外物或蔽之。倚歛
 陳氏叟。守善樂無涯。板輿奉鶴髮。兄
 弟相愉怡。花朝與月夕。萬象亦熙熙。

丹丘杓九思題



四二 歷代畫幅集冊

(陸開。寶笈重編著錄。)

李成 瑤峯琪樹圖

絹地。無款。有傷補。縱貳拾肆·壹公分。橫叁拾陸·壹公分。頂幅有「乾隆」題識。紙地。縱柒·捌公分。橫叁拾陸·貳公分。對幅有「董其昌」題識。紙地。縱貳拾肆·貳公分。橫叁拾陸·貳公分。

李成(916-975)。字咸熙。長安人。唐末徙家青州。名畫評云。營邱人。工山水。

惠崇 秋浦雙鴛圖

紙地。無款。縱貳拾柒·肆公分。橫貳拾陸·肆公分。頂幅有「乾隆」題識。紙地。縱柒·貳公分。橫貳拾陸·伍公分。對幅有「賈穎之」「張田」「逸齋」「王行」及「獨醉生」五人題識。紙地。縱貳拾柒·伍公分。橫貳拾陸·肆公分。

惠崇(約1024)。建陽人。工畫鵝、雁、鷺鷥。尤工小景。善爲寒汀遠渚。瀟灑虛曠之象。人所難也。

馬麟 暗香疏影圖

絹地。無款。有傷補。縱貳拾伍公分。橫貳拾肆·陸公分。頂幅有「乾隆」題識。紙地。縱柒·玖公分。橫貳拾伍·伍公分。對幅有「陳夔」題識。紙地。縱貳拾肆·玖公分。橫貳拾肆·捌公分。

馬麟(小傳見前)。

林椿 花木珍禽圖

絹地。無款。有裂痕。縱貳拾伍·捌公分。橫貳拾陸·肆公分。頂幅有「乾隆」題識。紙地。縱捌·肆公分。橫貳拾柒公分。對幅有「鐵龍道人」題識。紙地。縱貳拾柒·柒公分。橫貳拾伍·捌公分。

林椿(小傳見前)。

周元素 淵明逸致圖

紙地。下端有「元素」題款。縱貳拾伍·肆公分。橫貳拾肆·玖公分。頂幅有「乾隆」題識。紙地。縱捌·陸公分。橫貳拾肆·捌公分。對幅書有「陶淵明五柳先生傳」。紙地。縱貳拾壹·玖公分。橫貳拾叁·捌公分。

周元素(約1370)。名位。太倉人。

錢選 野芳拳石圖

紙地。有「大德七年三月吳興錢選舜舉」題款。縱叁拾捌公分。橫貳拾貳·伍公分。隔水有「乾隆」題識。紙地。縱拾壹·伍公分。橫拾叁·肆公分。對幅有「丹丘柯九思題」題識。紙地。縱叁拾·陸公分。橫拾柒·壹公分。

錢選(1239-1302)。字舜舉。號玉潭。雪川人。宗景定間。鄉貢進士。入元不仕。

42. "Li Tai Hua Fu Chi Ch'e"

An Album of Paintings of Successive Dynasties.



四三 宋人 溪山暮雪圖

絹地。寶笈重編著錄。無款。縱壹百零貳·壹公分。橫伍拾伍·玖公分。

43. "Ch'i Shan Mu Hsueh T'u"

By an un-identifiable Sung artist

A Snowy Evening.

李有禪畫



四四 宋人 寒林樓觀圖

絹地。石渠寶笈初編御書房著錄。詩堂有「畫禪有李」四字。有傷補及摺痕。縱壹百伍拾貳公分。橫捌拾玖伍公分。

44. "Han Lin Lou Kuan T'u"

By an un-identifiable Sung artist

A Mansion in a Winter Grove.



四五 宋人
仿張僧繇沒骨山水

絹地。石渠寶笈三編著錄。有傷補。左下角有「僧繇」二字。縱貳百壹拾·玖公分。橫捌拾·伍公分。

45. "Fang Chang Sheng-yu
Shan Shui"

By an un-identifiable Sung artist

Landscape After the Style of Chang
Sheng-yu.



四六 宋人賞月空山圖

絹地，無款，有損傷。縱柒拾壹·玖公分，橫玖拾叁·陸公分。

46. "Shang Yueh K'ung Shan T'u"

By an un-identifiable Sung artist

Drinking to the Moon on a Deserted Mountain Lake.



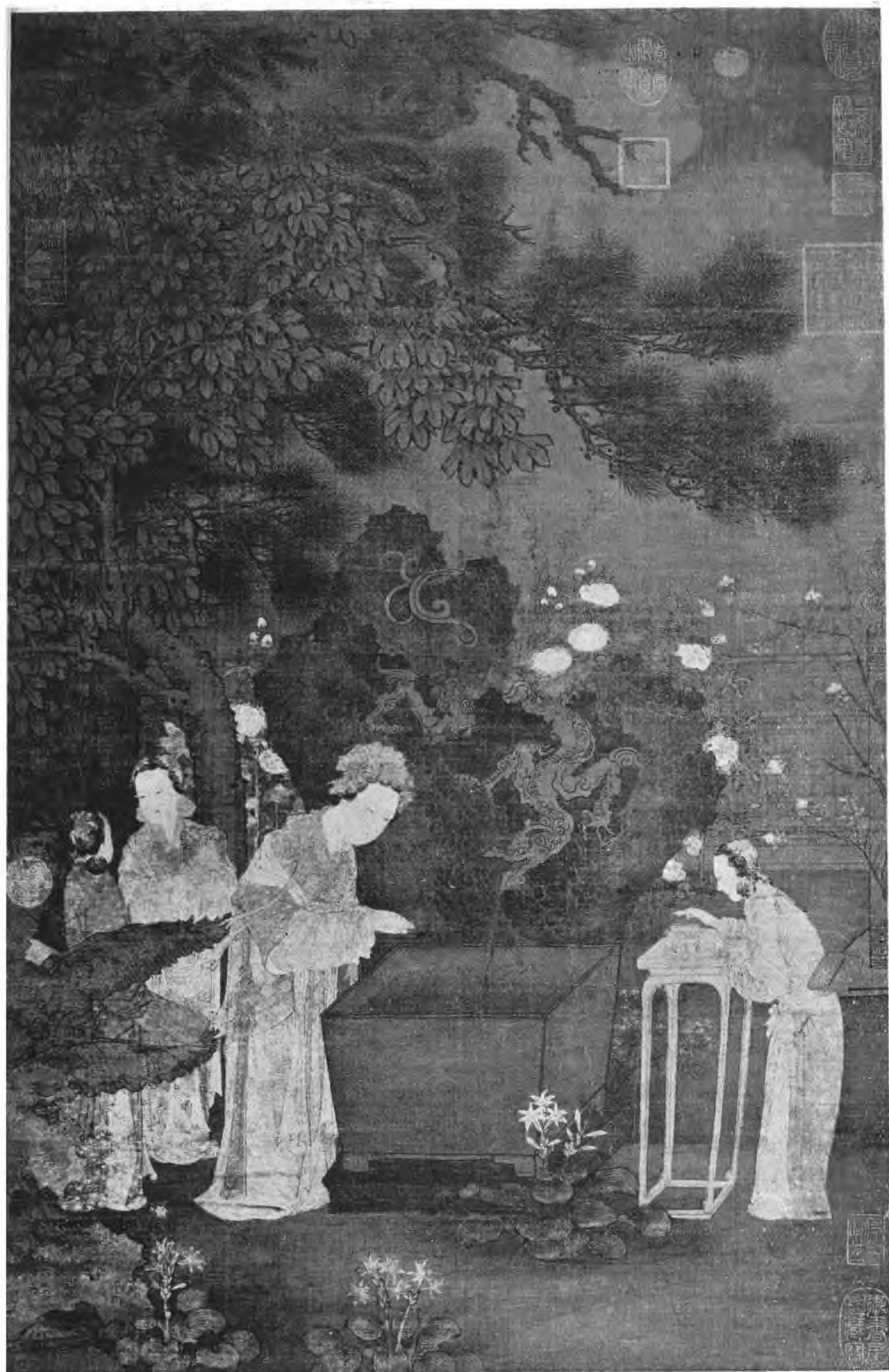
四七 宋人 觀梅圖

絹地。石渠寶笈養心殿著錄。無款。有折傷。縱壹百零玖·玖公分。橫伍拾叁·陸公分。

47. "Kuan Mei T'u"

*By an un-identifiable
Sung artist*

Looking at Plum Blossoms.



四八 宋人浣月圖

絹地。寶笈初編御書房著錄。無款。有傷補及摺痕。縱柒拾柒·伍公分。橫伍拾伍公分。

48. "Wan Yueh T'u"

By an un-identifiable Sung artist

Cleansing of the Moon.



四九 宋人 卻坐圖

絹地。寶笈初編養心殿
錄。無款。有傷補及摺痕。
壹百肆拾柒公分。橫柒拾
柒公分。

49. "Ch'ou Tso T'u"

*By an un-identifiable
Sung artist*

Refusing a Seat.



五〇 宋人 采芝圖

絹地。祕殿珠林重編著錄。無款。
有傷補。縱壹百零貳·陸公分。橫
肆拾捌·肆公分。

50. "T'sai Ch'ih T'u"

*By an un-identifiable Sung
artist*

A Girl Gathering Fungi.



五一 宋人 枇杷猿戲圖

絹地。石渠寶笈初編養心殿著錄。無款。有傷補及折痕。蟲蛀霉傷。縱壹百玖拾伍·玖公分。橫壹百零柒·玖公分。

51. "Pi Pa Yuan Hsi T'u"

By an un-identifiable Sung artist

Monkeys at Play on a Pi-pa Tree.



五二 宋人 安和圖

絹地無款縱壹百零伍陸公分橫伍拾貳伍公分。

52. "An Ho T'u"

By an un-identifiable Sung artist

A Picture of Peace and Harmony: Quails.



五三 宋人 山羊圖

絹地無款。有傷補摺痕剝落蟲蛀。縱柒拾陸·貳公分。橫伍拾·伍公分。

53. "Shan Yang T'u"

By an un-identifiable Sung artist

Goats.



五四 宋人 富貴花狸圖

絹地。石渠寶笈御書房著錄。無款。有傷補及裂痕。縱壹百肆拾壹·叁公分。橫壹百零柒·捌公分。

54. "Fu Kuei Hua Li T'u"

By an un-identifiable Sung artist

Peonies and a Cat.



五五 宋人江帆山市圖卷

紙地。石渠寶笈重華宮著錄。無款。有摺摺傷。縱貳拾捌陸公分。橫肆拾肆公分。

55. "Chiang Fan Shan Shih T'u Ch'uen"

By an un-identifiable Sung artist

Sailing Boat by a Market on the Mountain (a scroll).



五六宋人秋瓜圖

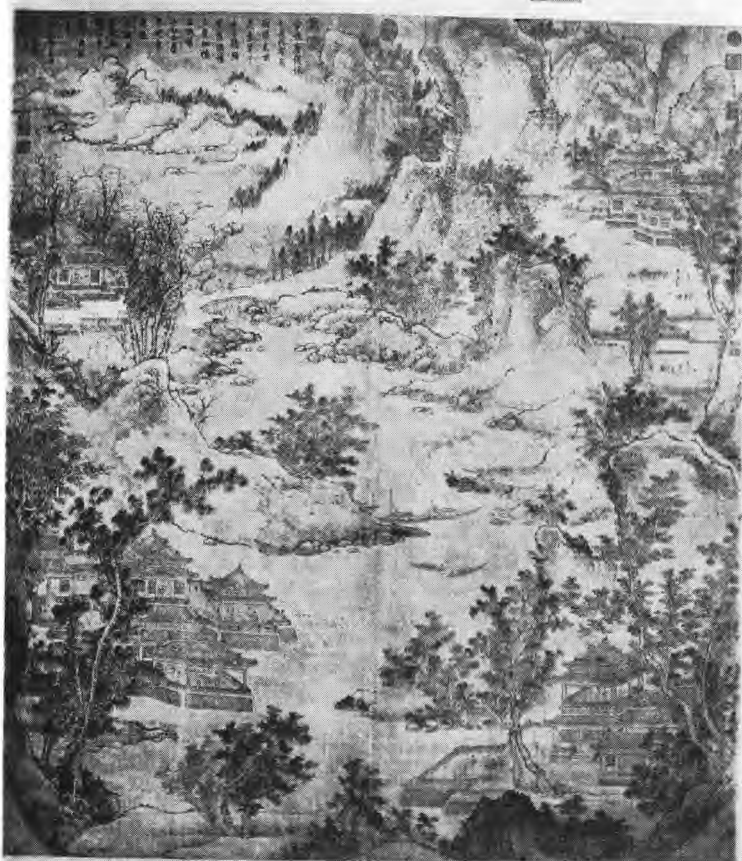
紙地。石渠寶笈初編養心殿著錄。縱貳拾陸。捌公分。橫肆拾伍。伍公分。

56. "Ch'iu Kua T'u"

By an un-identifiable Sung artist

Autumn Melons.

別裁超藝



此畫為宋人布畫山水，畫面細膩，山石皴法豐富，屋宇錯落有致，松樹蒼勁，全圖氣韻生動，展現了宋代山水畫的高超技藝。

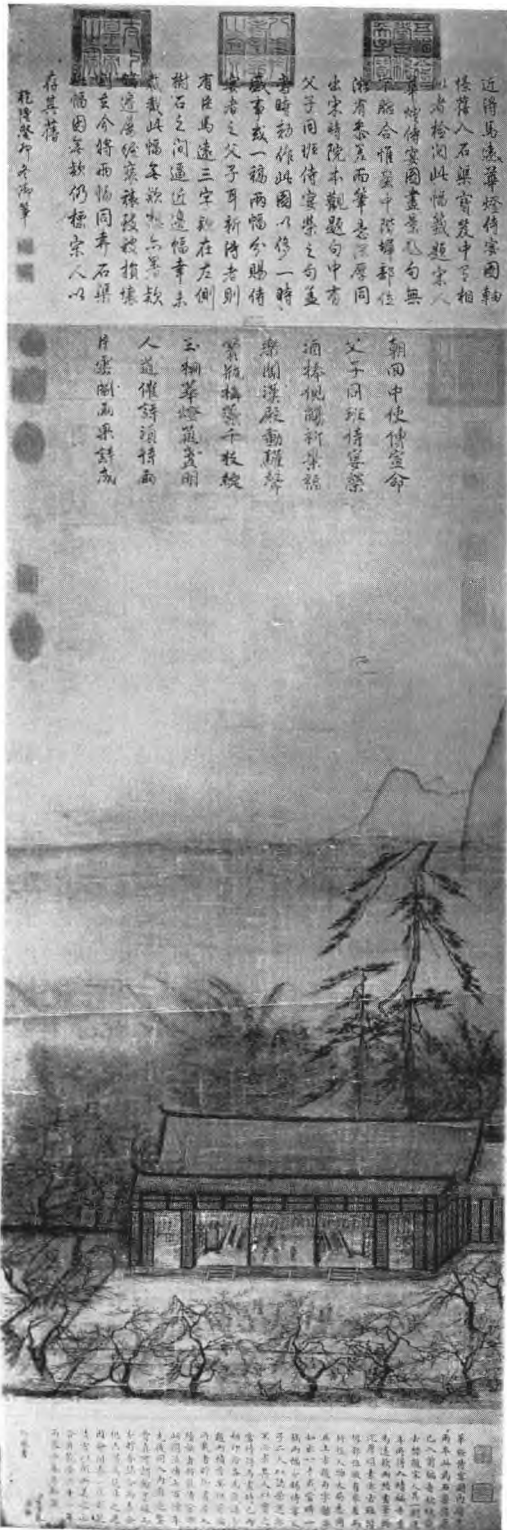
五七 宋人 布畫山水

布地。石渠寶笈重編著錄。詩堂有「別裁超藝」四字。下邊緣有「和坤」等題字拾壹段。有傷補。縱壹百伍拾肆·玖公分。橫壹百叁拾陸·肆公分。

57. "Pu Hua Shan Shui"

By an un-identifiable Sung artist

Landscape on Cloth.



五八 宋人 華燈侍宴圖

絹地。石渠寶笈御書房著錄。無款。有傷補及摺痕。上詩堂有乾隆御題。下詩堂有「董誥」題識。縱壹百壹拾貳·壹公分。橫伍拾叁·柒公分。

58. "Hua Teng Shih Yen T'u"

By an un-identifiable Sung artist

Reception Under Lantern Light.



五九 宋人 畫杜甫麗人行圖

絹地。寶笈重編著錄。無款。有傷補及裂痕。縱肆拾公分。橫肆拾壹·壹公分。

59. "Hua Tu Fu Li Jen Hsing T'u"

By an un-identifiable Sung artist

Pictorial Representation of Tu Fu's Poem, Entitled "Li Jen Hsing."



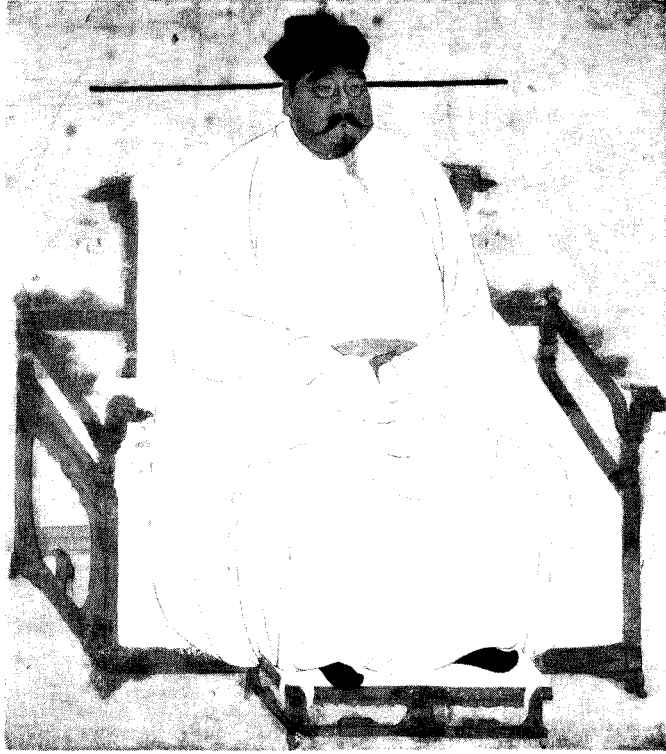
六〇 宋人 上林瑞雪圖

絹地。寶笈重編著錄。無款。有傷補。縱肆拾貳壹公分。橫肆拾貳貳公分。

60. "Shan Lin Jui Hsueh T'u"

By an un-identifiable Sung artist

Snowing in Shan Lin Garden.

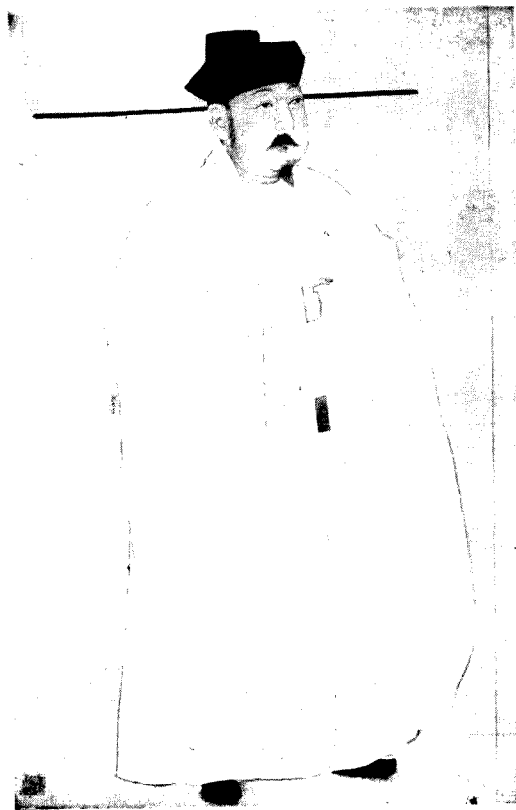


六一 宋太祖像 (古物陳列所)

絹地。下左端有寶藏樓書畫錄「章壹方。縱壹百玖拾壹公分。橫壹百陸拾玖公分。」

61. "Sung T'ai Tsu Hsiang"

Portrait of Sung T'ai Tsu.



六二 宋太宗像 (古物陳列所)

絹地。下左端有「寶蘊樓書畫錄」章壹方。縱肆拾肆公分。橫肆拾柒·壹公分。

62. "Sung T'ai Tsung Hsiang"

Portrait of Sung T'ai Tsung.

元

YUAN DYNASTY (1279-1368 A.D.)



六三元錢選秋瓜圖

紙地石渠寶笈御書房著錄。上端有「吳興錢選」題款有傷縱陸拾叁公分。橫叁拾貳公分。

錢選 (1239-1302)。字舜舉。號玉潭。雲川人。宋景定間鄉貢進士。入元不仕。

63. Ch'ien Hsuan "Ch'iu Kua T'u"

Autumn Melon.

Ch'ien Hsuan (1239-1302).—Ch'ien Hsuan, with the pseudonyms of Shun-chu (舜舉), and Yu-tan (玉潭), was a native of Chach'uan (雲川), in Chekiang. In the Ching Ting period of the Sung Dynasty, he graduated as Chin-shih, but did not serve under the Yuan



六四元錢選桃枝松鼠圖卷

紙地。寶笈重編著錄。無款。左下角有「舞舉珠文方印。紙地破損。縱貳拾陸肆肆公分。橫肆拾肆叁公分。拖尾有「獸大任」圓跋。縱貳拾陸·伍公分。橫貳拾玖·叁公分。

64. Ch'ien Hsuan "T'ao Chih Sung Shu T'u Ch'uen"

Squirrel on a Peach Branch (a scroll).

三版再拜

楚堂托舉友之產親子 三版

不望

風采悅不札可僧來口

西直多道舊如夢其慰何

可勝言且水

治流何主

先安人墓石極句

不即既

於念以修又有 景亮之篇

即也如

戒宜付主僧但三筆札甚早

之不可用以上石柱

景亮學士之文自可傳意

也外水

同筆之直九佩

君之感德之厚亦無窮也

三版 折手每叔

三版再拜

進之托舉友愛執事 三版 吉家

年得

名器是任何國能福夫人產素觸

熱長途設樞南歸 哀痛之極

幾能無生受患之餘兩目昏暗

壽文間以辨人物之腫疫瘁

行步艱難之此久於人言去水

專修直書壺記

君真即白靈几存沒名義在

交廿年餘蒙

愛至厚甚望

再友一來以叙情云而又不至而

相之情惟勢便室不具

七月四日 三版再拜

進之托舉友愛執事

三四 礼事 撰首 再拜

廣初 監目 相公 兄閣下 並頌 延祥

牙後 伏想 日來

體儀 際常 並頌 延教

親愛 僭越 有東 鄉人 華異 昨

因事 草闕 今於 擬再 叙例 告

伏望

吾兄 以並 頌之 故特 此

主位 改正 如小 弟受

賜也 此由

會晤

善保

尊重 不宣

九月十五日 並頌 延子 初上 再拜

廣初 監目 相公 兄閣下

三四 禮事

旨之 云云 亦自 甚也 腹之 於大 作

作之 律甚 今親 至日

心在 古也

安善 亦至 心可 云

付至 西洋 亦及

於身 法物 一、 扣領 感德 亦不

負印 亦

用情 亦仲 美以 亦母 可心 望

以亦 甚祝 仲美 亦亦 感就 亦以

沈控 亦亦 孩之 亦亦 僅使

今親 帶亦 亦亦 孩情 亦亦 亦

亦亦 亦亦

亦亦 亦亦

亦亦 亦亦 亦亦 亦亦

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亦亦 亦亦 亦亦

付至紙素索及寫書高亦不取

過是門未取寫法個是門畫乃

可存

此白息之恐知 若無先作大字筆油

初部一書 僧制更附玄如蒙

口味之直一以錄物此

其句成而後不任 蘭亭序之石印

存意以心以在神氣感淚已無已

吳公直行 徐用佩我

言言笑道謝先生有復得句

後書新春唯

加愛不宣

十二月廿六日 豆頰再拜

李統山長秘書之下

叔台存札

仁浦教授友書

豆頰 叔台存札

德福教授仁弟之下 豆頰

李長玄後至今不口

若書中間二書其札不審

詩在否發玄物相已脫全

聖亦為

催促每前項錄鈔付下為

感鄉間大水可畏雖水未

稍早未知可救否米又大貴

未初何以年歲田便好

此專候

叔音不宣

豆頰 叔台存札

豆頰

物封

德輔教諭友書之下 益慎初至謹封

益慎 札子於首

泣痛教諭友書之下自感係回春

若字後至台未日

書想之口

體候安勝所費之物不害已口朕

手未即慧能少鈔舊用望

以費至善公何、又不知何。

入京或且少延留為佳慶長吏

菴屋台已有人成文但稱利不

台受長吏知會台受長吏甚小徐

玄中間或看爭訟理

經捕活力為地切祝、專此不具

四月十一日 益慎 初

趙魏公書名絕世而尺牘尤工能

核放遂無不如音多禪人三昧

雖游戲而皆入醒者也此一帖與

其東床及中表往來問許之札

不惟筆法精妙而中言皆旨

繼續莫非家人兒女之語亦作

世俗寒暄一字讀之為然信

可寶也真賞之士少由肯肯余

言 太原王穉登亦題



六五 元趙孟頫 七札冊

捌開。每開壹幅。紙地。石渠寶笈三編著錄。第壹開有「孟頫再拜」字樣。縱叁拾陸公分。橫陸拾貳·捌公分。第貳開有「孟頫再拜」字樣。縱貳拾捌·伍公分。橫伍拾叁·伍公分。第叁開有「孟頫禮事頓首再拜」字樣。縱貳拾伍公分。橫肆拾叁公分。第肆開有「孟頫再拜」字樣。縱貳拾陸·柒公分。橫肆拾柒·陸公分。第伍開有「孟頫再拜」字樣。縱貳拾玖·柒公分。橫肆拾柒公分。第陸開有「孟頫頓首奉禮」字樣。縱貳拾伍·捌公分。橫肆拾壹公分。第柒開有「孟頫頓首」字樣。縱貳拾陸·捌公分。橫肆拾貳公分。第捌開王穉登跋有「太原王穉登敬題」字樣。

趙孟頫 (1254-1322)。字子昂。號松雪道人。湖州人。官至翰林學士承旨。諡文敏。

65. Chao Meng-fu "Ch'i Cha Ch'e"

Album of Seven Letters.

Chao Meng-fu (1254-1322).—Chao Meng-fu, with the pseudonyms of Tse-ang (子昂) and Sung-hsueh Tao-jen (松雪道人), was a native of Huchou, (Chekiang). He served as Han-lin attendant on the imperial court and was cannonized Wen-ming (文敏).

册

回

文部郎中兼翰林侍书程南云书

江



中国书画函授大学

唱



盟



昔者長生
 江險能生
 白髮哀百
 年經濟盡
 一日畫圖

大德七年二月治吳世趙五湖書



開僧寺依 希在漁舟 浩蕩迴蕭 條數株樹 時有海淖 來虞集

藝事推三絕交情到六衣衣
辰太平曲筆硯好裏開虹月
珠廷佇鷗波渺去回同鷺
帝都容揮洒得看來

石巖次韻

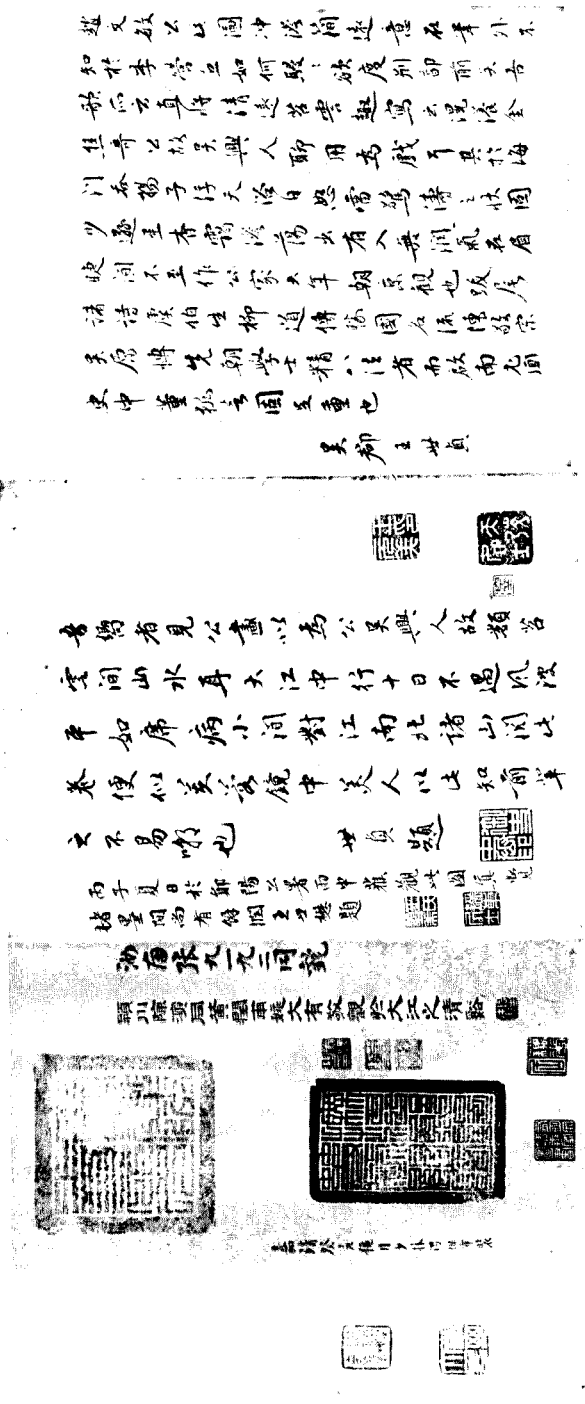
君不見帝胥王家寶繪堂山川散墨
開鴻荒重江疊嶂詩作畫東坡留題
雲錦光又不見後身松雪齋中史仲
紙臨摹筆鋒走樓臺傑渺出林物
蘆葦蕭蕭發藏澤藪白雲飛不盡青
冥百大掌江入樊口墨光照几射我眸
我為摹芳歌遠游胸中是物有元氣
世上何所無滄洲我親此史猶未化隣
息御風行九州五山四溟一簞豆消細弗
遺囊褚收故能援毫發天濤不與俗
工爭醜好披圖楚山雲歸楚水流萬里

秋光如電掃拈米闌董敬花禪列出
曹劉駢輪巧拔圖我作如是觀毛穎潤
泓共聞道嗚呼相馬猶相入駕駘立
得同翔麟舍夫毛骨論形似如此鑒
賞焉能真後未有問迺祐脚忘索
舉似吾方歎

至順四年夏四月廿四日東陽柳
貫道傳鑒定并題

瞻望不可極江山圖畫中
空闌浩蕩元氣濶鴻濶志
崑崙外扶桑噴海東黃河未常
星弱水出三峯帆影飲江波
潮音曉寺鐘尚收龍入壑烟
鶴歸初是妙法名筆識
尤工古篆持絕名誰以水而
君提文敏公重江音峰圖今為
李明承藏把姑觀士父子也文
曾鳴于時世其前集是始讀
吟詩善措法于陸象和進正者
素也予先交其生王因持乞
題之所請水而望於公公亦
宣德九年春三月夜望開陳敬

趙松雲畫妙當世若此奉盤
潤可愛不憚何以見稱非道傳
柳公耶公與虞邵蒼俱有詩
格調高古尤可愛蓋二絕也
為李昶啓家藏故物問求余
題因識此伴其知所重云
宣德九年甲寅秋八月初吉
羊城陳璉書于高臺之公署

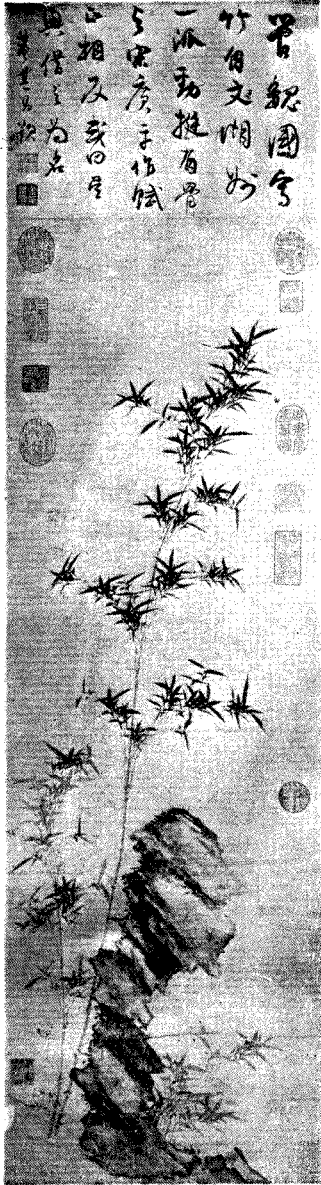


六六元趙孟頫重江疊嶂圖卷

紙地。左端有「大德七年二月六日吳興趙孟頫題畫識。有傷補。縱貳拾捌伍公分。橫壹百柒拾陸伍公分。引首紙地。有程南霞篆書「重江疊嶂圖」五字。縱貳拾捌伍公分。橫壹百貳拾叁貳公分。拖尾有「虞集」等跋語拾伍段。末尾有「嘉靖癸丑秋月少休山樵書重裝」字樣。縱貳拾捌伍公分。橫壹百柒拾肆貳公分。

66. Chao Meng-fu "Chung Chiang Tieh Chang T'u Ch'uen"

Mountain Folds by a Many Tributaries River (a scroll).



六七 元管道昇 竹石

紙地。石渠寶笈御書房著錄。無款。上詩堂有「董其昌」題識。縱長拾柒壹公分。橫貳拾捌柒公分。

管道昇(1262-1319)。字仲姬。趙文敏室。封魏國夫人。翰墨詞章。不學而能。善畫墨竹。亦工山水佛像。

67. Kuan Tao-sheng "Chu Shih"

Bamboos and Stones.

Kuan Tao-sheng (1262-1319).—With the pseudonym of Chung-chi (仲姬). Wife of Chao Wen-ming. Given the title of Lady from Wei State. Excellent in calligraphy and poetry, with an inborn talent for the same. Good in black and white drawings of bamboos, and also in landscape and religious painting.



六八元高克恭 雨山圖

紙地。寶笈重編著錄。上端有克恭爲孟載畫雨山圖畫竟兩如
 澍快事也。題識。下邊緣有蕉林收藏章。有傷痕。縱壹百貳拾壹
 捌公分。橫捌拾壹柒公分。

高克恭(約1280)。字彥敬。號房山。大同人。官至刑
 部尙書。

68. Kao K'e-kung "Yu Shan T'u"

Mountain in Rain.

Kao K'e-kung (circa 1280).—Kao K'e-kung, with the pseudo-
 onyms of Yen-ching (彥敬) and Fang-shan (房山), was a
 native of Tatung (大同). He served as president of the
 Board of Punishments.



六九 克高恭
林 巒 煙 雨 圖 (傳)

紙地石渠寶笈御書房著錄
上端有元統癸酉夏六月克
恭題款縱壹百貳拾叁肆公
分橫陸拾壹叁公分。

69. Kao K'e-kung "Lin
Luan Yen Yu T'u"

Mist and Rain in a Grove
(attributed).

黃公望富春山居圖 無巧上神品 畫堂



以展展現六石浪起發象



大疾畫卷予所見者獨李項禮家藏沙項園樓
不及三尺黃江王氏江山萬里圖可五丈筆志
然不似再臨唯此卷現奉堂巨天真烟霞復極精
能展之將三丈許處極不厭是予久矣年家得志幸
予獲睹此圖展之畫評室中與庠治營江兵相映發
在師年及師年一立五岳都具足矣

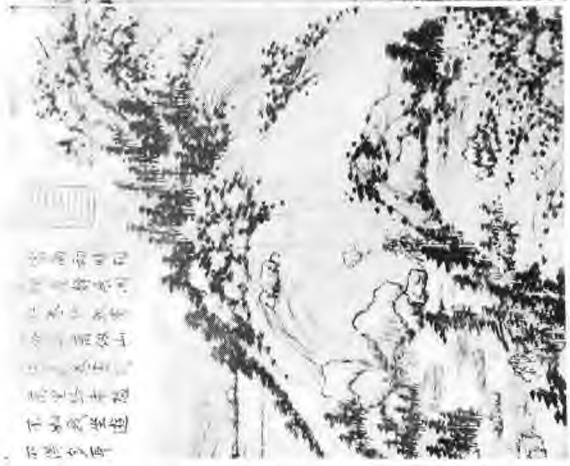
丙申十月七日書于龍華浦董其昌



黃公望富春山居圖
畫其昌畫堂藏
丙申十月七日書于龍華浦董其昌



黃公望富春山居圖
畫其昌畫堂藏
丙申十月七日書于龍華浦董其昌



黃公望富春山居圖
畫其昌畫堂藏
丙申十月七日書于龍華浦董其昌



黃公望富春山居圖
畫其昌畫堂藏
丙申十月七日書于龍華浦董其昌



黃公望富春山居圖
畫其昌畫堂藏
丙申十月七日書于龍華浦董其昌

別大歲年二十元

蘭亭序
永和九年暮春之初
會稽山陰之蘭亭
脩禊事也群賢畢至
少長咸集此地有景
物之盛況有流觴曲
引之盛舉有脞敘之
雅興有興感之深意
有臨別之哀愁有
千古之悲憤



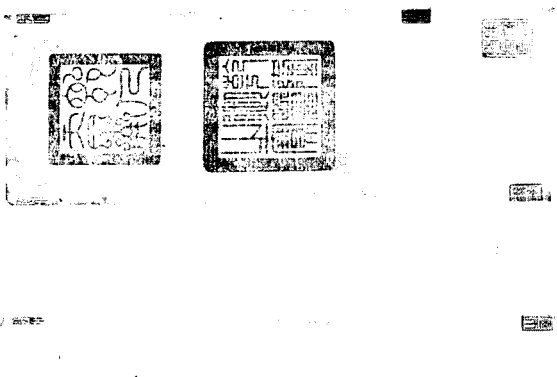
蘭亭之聖而神矣
富春山畫筆瑞雲化鼓舞又右軍之
時庵老人之簡題

瘦石灘翰成山水逸趣天然妙無比
分寸毫釐各異尺咫尺如同千萬里
煙霞濃淡有無間林麓參差如可
攀茶蒲帶雨蓮花松籬聲翠侵
雲端蒼岩秀峰宛如屏巒抱螺
不可名南峽西華與東岱差幾峭
去相嵯峨滾滾江流與湘漢風停波
靜澄如練天無一色浩無涯魯衛青

齊俱可辨高人乞趣江天曉萬壑
陰森淨如掃平林遠樹間春麻楚
向玉峰青未了侍御昔季持此有觀
風壯志非塵凡而今駑營巡行崖須
使生民同此歡

宣統三年六月孫河南提利探發司筆孔

書



春

款題黃公望山居圖敬和
御製元韻

畫師如將：兵兼心奇大擬富春
山居之圖古所知蘭亭右軍神到
候生氣全湧何淋漓此卷與會不
相宜筆所到赴神先之國連嶺復勢
合皆偶然忽斷便有雲相隨想其
解衣磅礴豪者星飛動奇：軒頤

眉上追有承雪江幅同音聲磬大
何疑

聖人得此屢許品探扶亭春亦瑞倪江
山萬里入畫楮大造在手非開思
初命小日頭紙尾迫宸誥屋安能為吾
年曾跋富春卷今閱此存俯仰興
齋浩

天章在上敬原和秋絕古對敢望山峰
山尖碑

日沈德潛

丁卯夏日恭和

御製元韻

山居有圖傳子久

初命賦詩日在折更富春一國流世同
用玉峰青未了侍御昔季持此有觀
風壯志非塵凡而今駑營巡行崖須
使生民同此歡

四有

市榮觀而國誰是漢誰否眾眼睜豈不真
者偏左層偏右山居即是富春圖

聖捨空寂重覆於淋漓墨氣骨相蒼空海所有
 色所有聲登日觀俯羣山梁父云亭
 德惟阜康藏香光畫祥室今入
 大家不勝走魚鱗一技宗派珠南北分宗逸
 傳受即小喻大理固茲裡材尤貴不妍
 配藝花蓮逢會有時好配右丞千
 載看

沈德潛題

此借神物事紀奇造化所到
 聖所知大解真能不多況此筆墨元淋漓在耳畫起
 劫所題句法觀之氣光區區會難驟元氣首觀神明隨正
 名致得富
 天宗氣足傳信森備有端家輝煌五真原是一是二大例
 狀記里
 家遺墨草哉與別類畫行觀法唐點曹晉自雲烟夢猶
 正思一解時或謂時或畫祥先後跡故不非神也謹以高
 神所讓者高水一林寺講外美畫告
 博後殿展科多讀萬遍言如張陽三日畫外索錢
 自後年恭和博年六月

七〇 元黃公望 富春山居圖卷

紙地在天癡道人題識「黃氏子久伯文印壹方及「劉珏」乾隆題識引首有「乾隆」董其昌題字。拖尾有乾隆「鄒之麟」「孔諤」「沈德潛」「錢陳羣」等題跋。有破裂。縱叁拾叁公分。橫伍百捌拾玖肆公分。包首連隔水縱叁拾貳柒公分。橫陸拾玖公分。拖尾連隔水縱叁拾貳柒公分。橫壹百玖拾伍伍公分。帶破錦套壹個。裏上有董邦達繪山水。縱叁拾叁捌公分。橫拾柒捌公分。

黃公望(1269-1354)。字子久。號一峯。又號大癡道人。平江常熟人。

70. Huang Kung-wang "Fu Ch'un Shan Chu T'u Ch'uen"

Dwelling on the Fu Ch'un Mountains (a scroll).

Huang Kung-wang (1269-1354).—Huang Kung-wang, with the pseudonyms of Tse-chiu (子久), I-feng (一峯), and Ta-ch'ih Tao-jen (大癡道人), was a native of Ch'angshu (常熟), Pingchiang (now Kiangsu).



七一 元曹知白 雙松圖

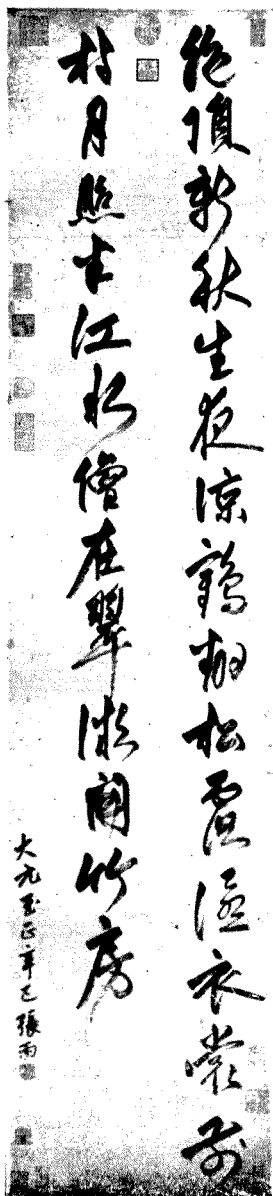
絹地。上端有「天歷二年人日雲西作此松樹障子遠寄石末伯善以寓相思」題識。有折紋。縱壹百叁拾貳壹公分。橫伍拾柒伍公分。

曹知白(1272-1355)。字又元。一字貞素。別號雲西。華亭人。至元中爲崑山教諭。

71. Tsao Chih-po "Shuang Sung T'u"

Two Pine Trees.

Tsao Chih-po (1272-1355).—Tsao Chih-po, with the pseudonyms of Yu-yuan (又元), Chen-su (貞素), and Yun-hsi (雲西), was a native of Huat'ing (華亭). In the reign of Chih Yuan (1277-1294 A.D.), he served as director of studies in K'unshan (Kiangsu).



七二 元張雨 書七言詩

紙地石渠寶笈三編著錄。存大元至正辛巳張雨題款。縱壹百伍拾叁公分。橫叁拾叁·陸公分。

張雨(1277-1348)。字伯雨。號句曲外史。又號貞居子。錢塘道士。

72. Chang Yu "Shu Ch'i Yen Shih"

Ode of Seven Characters, Written in a "Running Hand."

Chang Yu (1277-1348).—Chang Yu, with the pseudonyms of Po-yu (伯雨), Chu-ch'u Wai-shih (句曲外史), and Chen-chu Tse (貞居子), was a Taoist in Ch'ient'ang.



七三元吳鎮 雙松圖

絹地。石渠寶笈重華宮著錄。上端有吳鎮題款。有傷。縱壹百捌拾陸公分。橫壹百壹拾柒公分。

吳鎮(1280-1354)。字仲圭。號梅花道人。嘉興人。爲人抗簡孤潔。勢力不能奪。山水師巨然。墨竹效文同。俱臻妙品。

73. Wu Chen "Shuang Sung T'u"

Two Pine Trees.

Wu Chen (1280-1354).—With the pseudonym of Chung-kuei (仲圭). Called a "Plum-blossom" Taoist (梅花道人). Native of Chiahsing. A man distinguished for his simplicity, independence and honesty, not to be tempted even by power. In landscape painting, he followed Chu Jan, and in his black and white drawing of bamboos, he followed Wen T'ung. Everything from his hand is good.

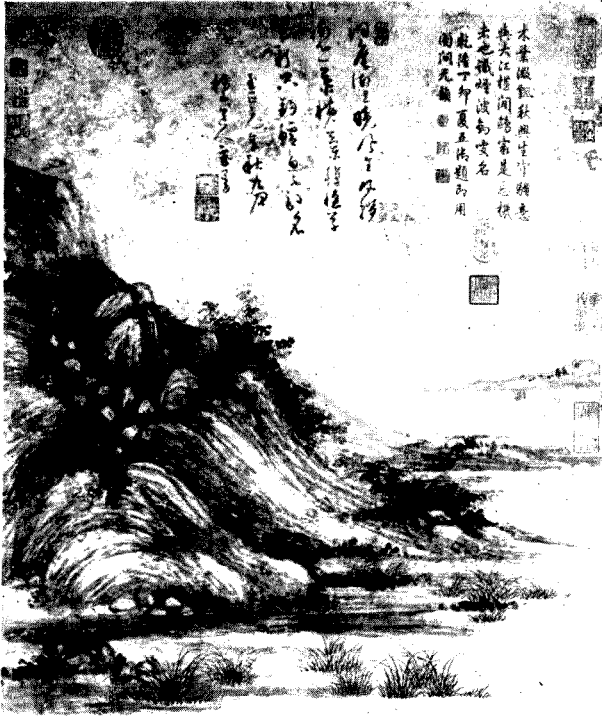


七四 元吳鎮
竹石

紙地寶笈初編御書房著錄中端
有至正七年丁亥初冬作題識。縱
玖拾陸公分。橫肆拾貳伍公分。

74. Wu Chen "Chu Shih"
Bamboos and Rocks.

梅子之竹生於石上其意甚顯文辭此畫
其韻未易得乃法摩詰之竹分藏殿一柱
非俗名以此力過若不及竹節者力亦
致其地也及一生此亦未勉乃以竹節者
豈得之其以墨之不一深也 至正七年丁亥初冬
吳鎮畫



七五 元吳鎮 洞庭漁隱圖

紙地石渠寶笈御書房著錄。上下端均有「梅花道人戲墨」題識。有傷補。縱壹百肆拾陸·肆公分。橫伍拾捌·陸公分。



75. Wu Chen "Tung T'ing Yu Yin T'u"

A Hermit Fishing in Tung T'ing Lake.



七六 元盛懋 秋林高士圖

絹地寶笈三編著錄。下端有武唐盛懋題款。有傷補及折痕。縱壹百叁拾伍·伍公分。橫伍拾捌·玖公分。

盛懋(約 1300)。字子昭。臨安人。



76. Sheng Mou "Ch'iu Lin Kao Shih T'u"

Eminent Scholar in an Autumnal Grove.

Sheng Mou (circa 1300).—Sheng Mou, with the pseudonym of Tse-ch'ac (子昭), was a native of Linan (臨安).



七七 元朱德潤 林下鳴琴圖

絹地。石渠寶笈御書房著錄。上端有「朱澤民作」題款。有傷。縱壹百貳拾貳公分。橫伍拾捌壹公分。

朱德潤（1294-1365）。字澤民。睢陽人。官至鎮東行中書省儒學提舉。

77. Chu T'e-jen "Lin Hsia Ming Ch'in T'u"

Playing the Lute Under the Trees.

Chu T'e-jen (1294-1365).—Chu T'e-jen, with the pseudonym of Tse-min (澤民), was a native of Chuiyang (睢陽). He served as Chen Tung (鎮東) (Governor of the East), acting grand secretary and chancellor of the Imperial Academy of Learning.



七八元柯九思墨竹

紙地。石渠寶笈養心殿著錄。上端有丹丘生寫贈題款。有傷補。縱壹百柒公分。橫肆拾玖·柒公分。

柯九思 (1312-1365)。字敬仲。號丹丘生。台州人。文宗置奎章閣時。授學士院監書博士。

78. K'ò Chiu-sze "Mo Chu"

Bamboos in Black and White.

K'ò Chiu-sze (1312-1365).—K'ò Chiu-sze, with the pseudonym of Chin-chung (敬仲). Called Tan-ch'iu Sheng (丹丘生). Native of Taichou (台州). Emperor Wen Tsung made him Librarian of the Academy.



此畫應院通眉水黃筌筆也此
 卷初題為不雅一處與題違背
 卷中一紙中 轉風上似名黃筌
 卷中全有黃筌筆意然初筆主熱
 畫中筆調初生筆緒意甚多其
 面中全無筆意力視其面中何果
 之無眉不怪老畫師之在宋末也
 卷中黃筌筆人手不
 宗祿西月十日眉主人徐恩
 於蘇州白雲寺



七九 元王淵 鷹逐畫眉圖

(古物陳列所)

絹地。上端中有「乾隆御覽之寶」壹方。詩堂有隙從儒題跋及印章貳方。畫上端有「趙俶」「杜元誠」「楊深」「許汝霖」「班惟志」諸人題詩並印章捌方。下右端有「若水」二字(字蹟模糊)及印章壹方。下左端有「寶蘊樓書畫錄」章壹方。縱壹百壹拾陸陸公分。橫伍拾叁貳公分。原簽題「五代黃筌鷹逐畫眉」。

元王淵(約1314)。字若水。號澹軒。錢塘人。幼習丹青。趙文敏多指教之。故所畫皆師古人。無一筆院體。山水師郭熙。花鳥師黃筌。人物師唐人。一一精妙。

79. Wang Yuan "Yin Chu Hua Mi T'u"

A Hawk Swooping on a Thrush.

Wang Yuan (circa 1314).—With his pseudonym of Jo-shui (若水). He is also called Tan-hsuen (澹軒). Native of Hangchow. When a child, he loved to paint. Chao Wen-ming taught him. His drawings are modelled after the styles of the old masters, following no one school in particular. His "landscapes" are after the style of Kuo Hsi (郭熙), his "birds and flowers" after the style of Huang Chuan (黃筌), and his "human figures" after the style of the T'ang artists, but in all, excellent.



八〇 元李士行

喬松竹石圖

絹地。下端有「蜀丘李士行遵道作」題款。縱壹百捌拾壹·玖公分。橫壹百零陸·叁公分。

李士行 (1282-1328)。字遵道。蜀丘人。衍子。官黃巖知州。

80. Li Shih-hsing "Ch'iao Sung Chu Shih T'u"

Bamboos and Rocks Under a Tall Tree.

Li Shih-hsing (1282-1328).—Li Shih-hsing, with the pseudonym of Tsun-tao (遵道), was a native of Kueichiu (蜀丘) and the son of Li K'an (李衍). He served as magistrate of the Department of Huangyen (黃巖).



八一元王蒙
東山草堂圖

紙地寶笈重編著錄
上端有至正三年
月望日爲山樵
畫黃鶴山樵
識縱壹百拾
分橫陸拾壹公

王蒙 (1308-1385)。字叔明。號黃鶴山樵。湖州人。元末爲理問。

81. Wang Mang
"Tung Shan Ts'ao
T'ang T'u"

Thatched Pavilion
in Tung Shan.

Wang Mang (1308-1385).—Wang Mang, with the pseudonyms of Shu-ming (叔明) and Huang-hao Shan-ch'ao (黃鶴山樵), was a native of Hu-chou (湖州), Che-kiang. He served as law secretary (理問) of a provincial judge in the end of the Yuan.



八二 元王蒙
谷口春耕圖

紙地。石渠寶笈重華宮著錄。上端有「黃鶴山人王蒙」題款。縱壹百貳拾肆·玖公分。橫叁拾柒·叁公分。

82. Wang Mang "Ku K'ou Ch'un Keng T'u"

Ploughing in Spring, at the Entrance of a Gorge.



八三 元顧安 平安磐石圖

絹地。寶笈三編著錄。上端有「至正庚寅孟秋顧安之作」題款。有傷補。縱壹百捌拾陸·玖公分。橫壹百零叁·玖公分。

顧安(約 1330)。字定之。官泉州路判官。

83. Ku An "P'ing An P'an Shih T'u"

Bamboos and Rocks.

Ku An (circa 1330).—Ku An, with the pseudonym of Ting-chih (定之), served as sub-prefect of Ch'uanchou (泉州).



八六 元顧安倪瓚合作 古木竹石

紙地。寶笈初編御書房著錄。上端有癸丑初月二十一日雪齋示此幅並爲添作一石又賦此詩以贈通玄隱士倪迂題識。有傷補。縱玖拾叁肆公分。橫玖拾貳玖公分。

86. Ku An and Ni Ts'an "K'u Mu Chu Shih"

Bamboos and Rocks and an Old Tree.



八七 元張中 花鳥

紙地。寶笈三編著錄。下端有張中題款。有傷補。縱壹百貳拾貳柒公分。橫肆拾叁陸公分。

張中(約 1350)。又名守中。字于正。一作子政。松江人。山水師黃公望。亦能墨戲。

87. Chang Chung "Hua Niao"

Flowers and Birds.

Chang Chung (circa 1350).—His other Christian name is So-chung (守中); and his pseudonym Yu-chen (于正). Another pseudonym of his is Tse-chen (子政). Native of Sungchiang (松江). In landscape painting, he followed after Huang Kung-wang. Also good in calligraphy.



八八元陸廣五瑞圖

紙地。石渠寶笈三編著錄。下角有「陸廣」題款。有傷補。縱壹百貳拾陸公分。橫陸拾伍公分。

陸廣(約 1333)。字季弘。號天游生。吳人。

88. Lu Kuang "Wu Jui T'u"

Five Felicitous Objects.

Lu Kuang (circa 1333).—Lu Kuang, with the pseudonyms of Chi-hung (季弘) and T'ien-yu Sheng (天游生), was a native of Wu (吳), now Kiangsu.



八九元朱叔重春塘柳色圖

紙地。寶笈重編著錄。上端有「叔重作」題款。縱肆拾壹·叁公分。橫肆拾伍·伍公分。

朱叔重(約 1322)。吳人。

89. Chu Shu-ch'ung "Ch'un T'ang Liu She T'u"

Green Willows by a Lake in Spring.

Chu Shu-ch'ung (circa 1322).—Chu Shu-ch'ung was a native of Wu (吳), now Kiangsu.



九〇 元顏輝 袁安臥雪圖

絹地。寶笈重編著錄。無款。有傷補。縱壹百陸拾柒公分。橫壹百零伍柒公分。

顏輝(約1340)。字秋月。江山人。

90. Yen Hui "Yuan An Wo Hsueh T'u"

Yuan An Indifferent to the Cold and Snow.

Yen Hui (circa 1340).—Yen Hui, with the pseudonym of Ch'iu-yueh (秋月), was a native of Chiangshan (江山).



九一 元張舜咨 樹石

紙地。寶笈重編著錄。上端有張師夔題識。有傷補。縱壹百壹拾貳伍公分。橫叁拾伍貳公分。

張舜咨（生卒年不詳）。字師夔。號樸里子。

91. Chang Shun-tze "Shu Shih"

Trees and Rocks.

Chang Shun-tze.—(Chang Shun-tze had the pseudonyms of Shih-kuei (師夔) and Li-li Tse (樸里子).



九二 元吳廷暉
龍舟奪標圖

絹地。無款。有傷補。縱壹百
貳拾肆·壹公分。橫陸拾伍·
陸公分。

吳廷暉(生卒年不詳)。
吳興人。工青綠山水。
花鳥亦精密。

92. Wu T'ing-hui
"Lung Chou Tou
Piao T'u"

Dragon Boat Race.

Wu T'ing-hui.—Native
of Wuhsing. Good in
landscape painting and
in drawing bird and
flowers.



九三元郭界畫高使君詩意

紙地。石渠寶笈御書房著錄。上端有郭天錫題款。有傷補。縱捌拾壹伍公分。橫叁拾陸公分。

郭界(1301-1355)。字天錫。一字佑之。號北山。京口人。爲平江路吳江儒學教授。未上。浙江行省辟充椽吏。竹木窠石有米家風。書法出入趙孟頫。

93. Kuo Pi "Hua Kao Shih-ch'un Su Yi"

Illustration of Kao Shih-ch'un's Poem.

Kuo Pi (1301-1355).—He has two pseudonyms, one T'ien-hsi (天錫), and the other Yu-tze (佑之). He is also called Pei-shan (北山). Native of Ching'ou (京口). His drawings of bamboos, trees and rocks are after the style of Mi Fei, while in calligraphy he follows Chao Meng-fu.



九四 元 陳立善 墨梅

紙地寶笈三編著錄左中端有「至正辛卯人日黃巖陳立善寫題款有傷補縱捌拾肆玖公分橫叁拾貳壹公分。

陳立善（約1340）。黃巖人。至正中爲慶元路照磨。

94. Chen Li-shan "Mo Mei"

An Ink Study of the Plums.

Chen Li-shan (circa 1340).—Chen Li-shan was a native of Huangyen. In the time of Chih Cheng (1341-1368 A.D.), he served as Chao Mo (照磨) or commissary of the seal in the circuit of Ch'ing-yuan (慶元).

九五 元陳汝言 荆溪圖

絹地寶笈重編著錄。無款。上有「倪瓚」「王蒙」等題識。有傷補。縱壹百貳拾玖陸公分。橫伍拾肆壹公分。

陳汝言(約 1360)。字惟允。號秋水。汝秩弟。與兄有大髯小髯之稱。工詩。倜儻有謀略。嘗參張士誠軍事。洪武初。以荐任濟南經歷坐事死。

95. Chen Ju-yen "Ching Ch'i T'u"

View of Ching Ch'i.

Chen Ju-yen (circa 1360).—His pseudonym is Wei-yung (惟允). Also called Ch'iu-shui (秋水). Younger brother of Ju-tieh (汝秩). The two brothers are called "Big Beard" and "Small Beard." Ju-yen is a poet and skillful in military strategy.





九六元方從義 山陰雲雪圖

紙地。石渠寶笈初編御書房著錄。有「金門羽客方方壺」題識。詩堂有「建安蘇綱」題識。紙地剝落。連詩堂縱刪拾壹肆公分。橫貳拾伍陸公分。

方從義(約 1336)。字無隅。號方壺。貴溪人。上清宮道士。山水瀟灑。有董巨二米遺韻。品之逸者也。

69. Fang Ch'ung-yi "San Yin Yun Hsueh T'u"

Clouds and Snow in San Yin.

Fang Ch'ung-yi (circa 1336).—With the pseudonym of Wu-yu (無隅). Called Fang-hu (方壺). Native of Kuei-ch'i (貴溪). Became a Ch'ing Kung Taoist. His landscape has an atmosphere of peace and calm. Influenced by Tung Yuan, Chu Jan and the two Mi's.



高亭圖

藏書
陸拾貳

方壺高亭圖
西坡珍賞

方壺

孝子方壺畫此圖以誌其志
方壺

九七 元方從義
高高亭圖

紙地。石渠寶笈御書房著錄。左端有「方壺」題款。有傷補。縱陸拾貳卷公分。橫貳拾捌公分。

97. Fang Ch'ung-yi "Kao Kao T'ing T'u"

Kao Kao Pavilion.



九八元人
江天樓閣圖

紙地。石渠寶笈御書房著錄。
無款。有傷補。縱捌拾叁·捌公
分。橫肆拾·肆公分。

98. "Chiang T'ien Lou
Ke T'u"

*By an un-identifiable artist of
the Yuan Dynasty*

Pavilion by a River.



九九元人射雁圖

絹地。石渠寶笈重華宮著錄。無款。有傷補。縱壹百叁拾壹捌公分。橫玖拾叁·陸公分。

99. "She Yen T'u"

By an un-identifiable artist of the Yuan Dynasty
Shooting Wild Geese.



一〇〇 元人
嘉穀鳴禽圖

絹地。石渠寶笈御
書房著錄。無款。有
傷補。縱壹百柒拾
捌公分。橫玖拾叁
玖公分。

100. "Chia Ku
Ming Ch'in T'u"

*By an un-identi-
fiable artist of the
Yuan Dynasty*

*Singing Amidst
Abundance.*



一〇一元人翠竹翎毛圖

絹地。無款。有傷補。縱壹百捌拾伍·伍公分。橫壹百零玖·捌公分。

101. "Ts'ui Chu Ling Mao T'u"

By an un-identifiable artist of the Yuan Dynasty

Bamboos and Birds.



元太祖皇帝

即青吉思汗諱特穆津在位二十二年父曰伊蘇
克伊是為烈祖皇帝起宗寧宗開禧二年丙寅金
章宗泰和六年終宋理宗寶慶二年丁亥金哀宗
正大四年



元太宗皇帝

諱訥格德依太祖第三子在位十三年起宋理宗
紹定二年己丑終宋理宗淳祐元年辛丑金正大
六年

元世祖皇帝

即色辰諱呼必賚魯宗第四子在位三十八年起
宋理宗景定元年庚申終于元貞三年乙酉



元成宗皇帝

即諤勒哲依圖諱特穆爾世祖曾孫在位十一年
起元貞三年乙酉終大德十一年丁未



元武宗皇帝

即庫魯克諱海森成宗長子在位六年起大德十一年丁未終至大五年壬子即皇慶元年



元仁宗皇帝

諱阿裕爾巴里巴特喇成宗次子在位九年起至大五年壬子終延祐七年庚申即至治元年



元文宗皇帝

即濟雅圖諱托克特穆爾武宗子在位六年起至和元年戊辰終至順四年癸酉



元寧宗皇帝

諱伊埒哲伯明宗次子在位一月



一〇二 元帝像册 (古物陳列所)

絹地。內帝像捌頁。附空白四頁。其像爲元太祖、元太宗、元世祖、元成宗、元武宗、元仁宗、元文宗、及元寧宗。附木匣黃綢袱各一件。

102. "Yuan Ti Hsiang Ch'e"

Portraits of Yuan Emperors (an album).









一〇三 元后像册 (古物陳列所)

絹地。内摺頁。共后像十五像。附空白肆頁。其像爲世祖皇后、順宗皇后、武宗皇后、仁宗皇后、英宗皇后、明宗皇后、寧宗皇后等。附木匣黃綢袱各一件。

103. "Yuan Hou Hsiang Ch'e"

Portraits of Yuan Empresses (an album).

明

MING DYNASTY (1368-1644 A. D.)



一〇四 明朱芾 蘆洲聚雁圖

紙地。寶笈重編著錄。無款。上端有蘆洲聚雁圖字樣。縱壹百壹拾柒伍公分。橫叁拾玖公分。

朱芾(約 1390)。字孟辨。松江人。洪武初爲中書舍人。

104. Chu Fei "Lu Chou Chu Yen T'u"

Wild Geese Gathering on a Rushy Islet.

Chu Fei (circa 1390).—Chu Fei, with the pseudonym of Meng-pien (孟辨), was a native of Sungchiang in Kiangsu. He was Chung Shu She Jen (中書舍人) of the grand secretariat.



一〇五 明王紱 山亭文會圖

紙地。寶笈重編著錄。上端有永樂甲申中秋日九龍山人王孟端畫題款。縱壹百貳拾玖肆公分。橫伍拾壹肆公分。

王紱(1362-1416)。字孟端。號友石。又號九龍山人。無錫人。永樂間拜中書舍人。

105. Wang Fu "Shan Ting Wen Hui T'u"

Gathering of Litterati in a Mountain Bower

Wang Fu (1362-1416).—Wang Fu, with the pseudonyms of Meng-tuan (孟端), Yu-shih (友石), and Chiu-lung Shan-jen (九龍山人), was a native of Wusih in Kiangsu.

一〇六 明夏昺
半窗晴翠圖

半窗晴翠
夏昺畫

房昭壹肆
書仲縱橫
御景落公
笈吳地叁
寶東紙叁
渠有款玖
石錄題拾
地著百叁
紙作伍叁

夏昺(1388-1470)。初名昶。太宗改名昺。字仲昭。崑山人。永樂乙未進士。正統中官至太常卿。

106. Hsia Ch'ang "Pan Ch'ung Ch'ing Ts'ui T'u"

Glimpse of Bamboo Through a Window.

Hsia Ch'ang (1388-1470).—Hsia Ch'ang, with the pseudonym of Chung-ch'ao (仲昭), was a native of Kunshan in Kiangsu. He graduated as Chin-shih in the thirteenth year of Yung Lo (1415 A.D.), and in the time of Cheng Tung (1426-1449 A.D.) served as director of the Court of Sacrificial Worship (太常卿).



一〇七
明夏昺
三祝圖

寶錄
吳夏昺
地傷壹
紙壹肆
編壹陸
三編壹
有東吳
題款紙
補縱壹
拾貳肆
橫貳拾
公分。

107. Hsia Ch'ang "San Chu T'u"
Three Bamboos.



一〇八
明戴進
風雨歸舟圖

絹地。右下端有錢塘戴進寫五字款識。有傷補及摺痕。縱壹百肆拾叁·壹公分。橫捌拾壹·玖公分。

明戴進(約1430)。字文進。號靜庵。又號玉泉山人。錢塘人。

108. Tai Chin
"Feng Yu Kuei
Chou T'u"

A Boat Homeward Bound in Rain and Wind.

Tai Chin (circa 1430). — Tai Chin, with the pseudonyms of Wen-chin (文進), Ching-an (靜庵), and Yu-chuan Shan-jen (玉泉山人), was a native of Ch'ient'ang in Chekiang.

一一〇 明姚綬寒林鸚鵡圖

紙地石渠寶笈重編著錄有逸史題識及「奇士奇」「朱彝尊」題跋。紙地有剝落。縱壹百壹拾陸·柒公分橫貳拾玖·陸公分。

姚綬(1423-1495)。字公綬。號穀庵子。又號雲東逸史。嘉善人。天順進士。成化初爲永甯郡守。人稱丹邱先生。

110. Yao Shou "Han Lin Chu Ku T'u"

Mynah on a Tree in Winter.

Yao Shou (1423-1495).—Yao Shou, with the pseudonyms of Kung-shou (公綬), Ku-an Tse (穀庵子), and Yun-tung Yi-shih (雲東逸史), was a native of Chiashan (嘉善) in Chekiang. He graduated as Chin-shih in the T'ien Shung period (1458-1463 A.D.). In the early part of Cheng Hua (1465-1487 A.D.) he served as prefect of Yungning (永甯郡守). He was commonly called Master Tan-hsui (丹邱先生).





—— 明 沈周
廬山高圖

紙地。石渠寶笈養心殿著錄。上端有成化丁亥端陽日門生長洲沈周詩畫敬爲醒庵有道尊先生壽題款。縱壹百玖拾叁伍公分。橫玖拾捌貳公分。

沈周(1427-1509)。字啓南。號白石翁。世稱石田先生。長洲人。

111. Shen Chou "Lu Shan Kao T'u"

Lu Shan.

Shen Chou (1427-1509).—Shen Chou, with the pseudonyms of Ch'i-nan (啓南) and Pai-shih Weng (白石翁), also familiarly called Master Shih-t'ien (石田先生), was a native of Changchou in Kiangsu.



一一二 明 吳偉 採芝圖

絹地。寶笈重編著錄。上端有「湖湘小僊作」題款。有折傷。縱伍拾捌·叁公分。橫貳拾陸·陸公分。

吳偉 (1459-1508)。字士英。一字魯夫。更字次翁。江夏人。弱冠謁成國。諸公呼爲小仙。遂以爲號。憲宗召授錦衣衛鎮撫。待詔仁智殿。孝宗命畫稱旨。授錦衣百戶。賜印章曰畫狀元。

112. Wu Wei "Hsien Chih T'u"

Arhat with Fungus.

Wu Wei (1459-1508).—With the pseudonyms of Shih-ying (士英), Lu-fu (魯夫) and Tz'e-weng (次翁). Native of Chiang-hsia. As a youth, he went to Ch'eng State. Chu-kung calls him Hsio-hsien; hence his appellation of Hsio-hsien.



一一三
明吳偉
仙踪侶鶴圖

紙地秘殿新編珠林
重定著錄右下端有
江夏吳偉題款有傷
補縱陸拾捌捌公分
橫叁拾玖公分

113. Wu Wei "Hsien
Ch'ung Lu E T'u"
Arhats Keeping
Company with a
Heron.

江夏吳偉
[Red Seal]
[Red Seal]



一一四 明陳憲章
萬玉圖

絹地。石渠寶笈養心殿著錄。右中端有「陳憲章」題識。有傷補。縱壹百壹拾貳公分。橫伍拾柒柒公分。

陳憲章(生卒年不詳)。名錄。以字行。號如隱居士。會稽人。

114. Ch'en Hsien-chang "Wan Yu T'u"

Plum Blossoms.

Ch'en Hsien-chang.—Ch'en Lu (陳錄), with the pseudonym of Hsien-chang and Ju-yin Chu-shih (如隱居士), was a native of Kueichi (會稽), now Chekiang. He was generally known by his pseudonym, Hsien-chang.



一一五 明 呂 紀
杏 花 孔 雀 圖

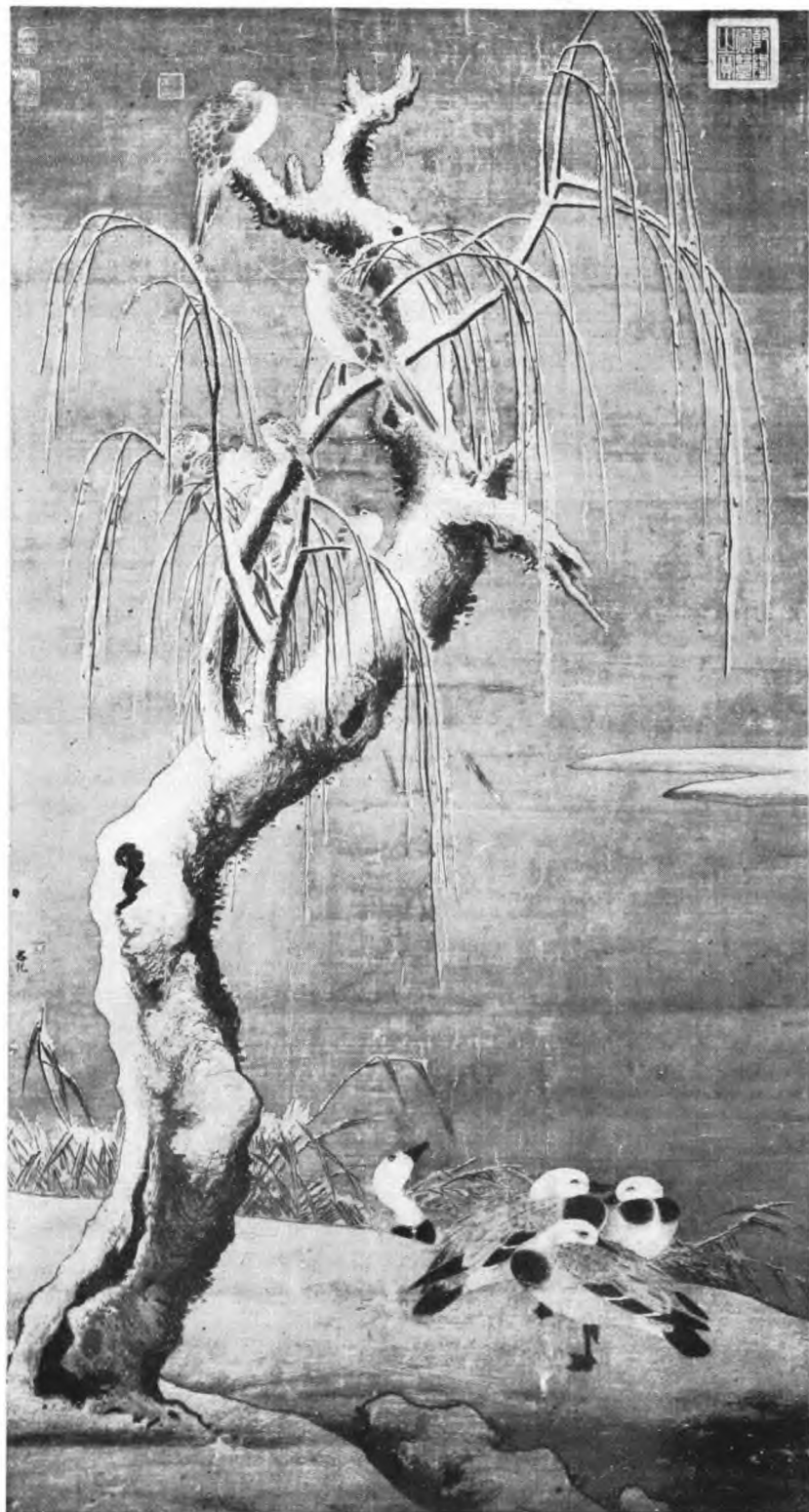
絹地。寶笈三編著錄。右中端有「呂紀」題款。有傷補。縱貳百零叁·陸公分。橫壹百壹拾·伍公分。

呂紀(約 1477-1494 之時)。字廷振。鄞人。宏治間爲錦衣指揮使。

115. Lu Chi "Hsing Hua K'ung
Ch'iao T'u"

Peacocks and Apricot Blossoms.

Lu Chi (circa 1477-1494).—Lu Chi, with the pseudonym of T'ing-cheng (廷振), was a native of Chin (鄞) in Chekiang. He served as captain of the imperial guards.



一一六 明呂紀
雪景翎毛圖

絹地。石渠寶笈養心殿著錄。下端有「呂紀」題款。有傷補。縱壹百柒拾貳公分。橫玖拾柒公分。

116. Lu Chi "Hsueh
Ching Ling
Mao T'u"

Birds in a Snow Scene.



女几山前野路橫
 松聲偏解合泉聲
 靜裏閒傾耳便覺
 河然道氣生
 治下唐寅畫
 喜父母大人先生

一一七 明唐寅 山路松聲圖

絹地寶笈三編著錄上端有治下唐寅畫呈
 李父母大人先生題款縱壹百玖拾肆·陸公
 分橫壹百零貳·捌公分。

唐寅(1470-1523)。字子畏。一字伯虎。
 號六如。吳人。宏治戊午舉應天解
 元。

117. T'ang Yin "Shan Lu Sung Sheng T'u"

Murmuring of Pines on a Mountain Path.

T'ang Yin (1470-1523).—T'ang Yin, with
 the pseudonyms of Tse-wei (子畏), Pu-hu
 (伯虎), and Lu-ju (六如), was a native of
 Wu (now Kiangsu). He graduated as Chia-
 yuan or first in the interprovincial examina-
 tion at Nanking in the tenth year of Hung
 Chih (1498 A.D.).



一一八 明唐寅杏花

紙地。石渠寶笈御書房著錄。下端有「吳郡唐寅」題款。縱壹百拾肆·玖公分。橫叁拾貳·壹公分。

118. T'ang Yin "Hsing Hua"

Apricot Blossoms.

一一九

明文徵明

書醉翁亭記

紙地有文徵明題款。縱伍拾叁伍公分。橫貳拾捌伍公分。

文徵明 (1470-1559)。字徵仲。號衡山。長洲人。授翰林院待詔。

119. Wen Cheng-ming "Shu Tsui Weng T'ing Chi"

Transcription from an Essay, Entitled: Tsui Weng Pavilion.

Wen Cheng-ming (1470-1559).—Wen Cheng-ming, with the pseudonyms of Cheng-chung (徵仲) and Heng-shan (衡山), was a native of Ch'angzhou (長洲) in Kiangsu. He served as Tai Chao (待詔), or probationer in the Hanlin Academy.

醉翁亭記

環滁皆山也。其西南諸峰，林壑竦峙，望之蔚然而深秀者，琅琊也。山行六七里，漸聞水聲潺潺，而瀉出於兩峰之間者，醴泉也。峰回路轉，有亭翼然臨於泉上者，醉翁亭也。作亭者誰？山之僧智仙也。名之者誰？太守自謂也。太守與客來飲於此，飲少輒醉，而年又最高，故自號曰醉翁也。醉翁之意不在酒，在乎山水之間也。山水之樂得之心而寓之酒也。若夫日出而林霏開，雲歸而巖穴暝，晦明變化者，山間之朝暮也。野芳發而幽香，佳木秀而繁蔭，風霜高潔，水落而石出者，山間之四時也。朝而往，暮而歸，四時之景不同，而樂亦無窮也。至於負者歌於塗，行者休於樹，前者呼，後者應，偃偻提携，往來而不知倦者，滁人遊也。臨溪而漁，溪深而魚肥，釀泉為酒，泉香而酒冽，山肴野蔭，雜然而前陳者，太守宴也。宴酣之樂，非絲非竹，射者中，奕者勝，觥籌交錯，坐起謔諠者，眾賓歡也。蒼顏白髮，頹乎其中者，太守醉也。已而夕陽在山人影散，亂太守歸而賓客從也。林樹陰翳，鳴聲上下，遊人去而禽鳥樂也。然而禽鳥知山林之樂，而不知人之樂，人知從太守遊而樂，而不知太守之樂其樂也。醉能同其樂，醒能述以文者，太守也。太守謂誰？廬陵歐陽修也。

余於梅韻堂展玩右軍黃庭經初刻，見其筋骨肉三者俱備，後人得其一忘其一，即唐初諸公親觀右軍墨跡，尚不能得何況今日。至其水姿玉質，宛如飛天仙，又如臨波仙子，雖久為規撫而香不能至。近余且屏居梅韻齋，中案頭日置黃庭經一本，展玩逾時，倦則啜茗數杯，否亦握卷引卧，再日類然如是者數月。而右軍運筆之法，多得呂黎遺稿于廢書簾中，讀而心慕之，苦心探賸，至忘寢食，遂以文章名冠天下。予輒有動于中，因做右軍作小楷數百餘字，聊以寄意，敢云如鳳凰臺之於黃鶴樓也。

嘉靖三十年辛亥七月二十四日長洲文徵明書於玉磬山房時年八十有二



一一一 明文徵明
影翠軒圖

紙地。上端有「徵明」題款。縱陸拾柒·壹公分。橫叁拾壹公分。

121. Wen Cheng-ming "Ying Ts'ui Hsuan T'u"

Ying Ts'ui Balcony.



一二二 明文徵明
洞庭西山圖

紙地。上端有「徵明」題識。縱壹百貳拾壹·壹公分。橫貳拾捌·捌公分。

122. Wen Cheng-ming "Tung T'ing Hsi Shan T'u"

The Western Hills of Tung T'ing Lake.



一 二 三 明 仇 英 柳 塘 漁 艇 圖

紙地。寶笈三編著錄。下端有仇英實父製題款。縱壹百零貳·玖公分。橫肆拾柒·陸公分。

仇英(約 1530)。字實父。號十洲。太倉人。移居吳郡。

123. Ch'ou Ying "Liu T'ang Yu T'ing T'u"

Fishing Boat by the Willow Trees.

Ch'ou Ying (circa 1530).—Ch'ou Ying, with the pseudonyms of Shih-fu (實父) and Shih-chou (十洲), was a native of T'ai-ts'ang (太倉), but moved to live in Wuchun (吳郡), now Kiangsu.

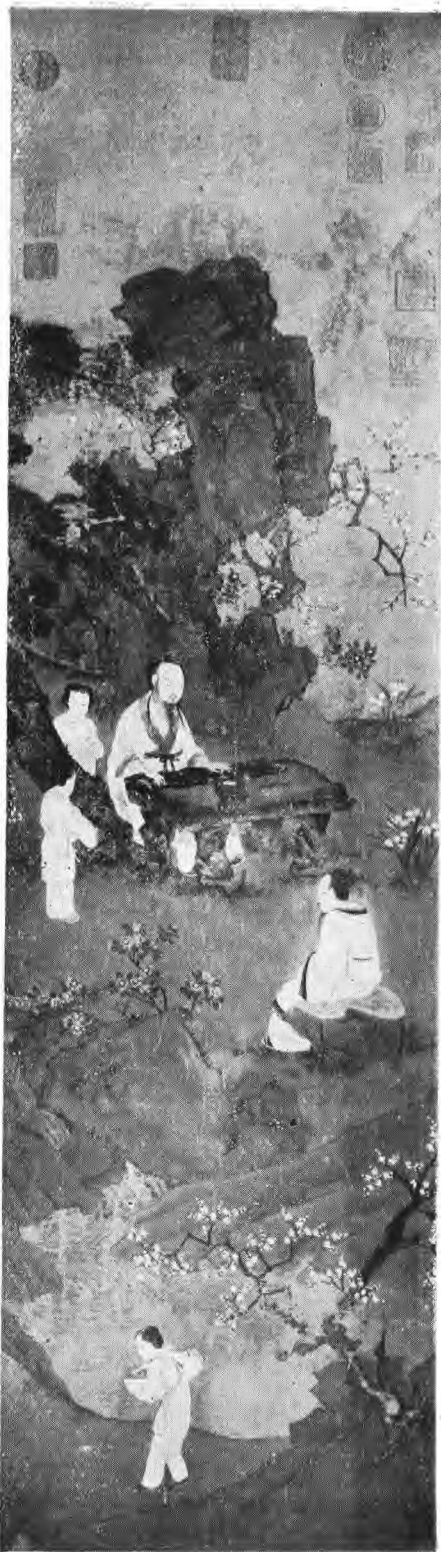


一 二 四 明 仇 英 秋 江 待 渡 圖

絹地。寶笈重編著錄無款。下端有「仇英之印」章及「仇氏實父」章。有摺紋。
縱壹百伍拾肆肆公分。橫壹百叁拾叁叁公分。

124. Ch'ou Ying "Ch'iu Chiang Tai Tu T'u"

Waiting to Cross a River in Autumn.



一 二 五 明 仇 英

梅 石 撫 琴 圖 (傳)

絹地。寶笈重編著錄。下端有「實父仇英製」題識。縱壹百零捌叁公分。橫叁拾壹·貳公分。

125. Ch'ou Ying "Mei Shih Fu Ch'in T'u"

Lute Playing Beside Plum Blossoms and Rocks
(attributed).



一二六 明陸治 支礪山圖

紙地。上端有「包山陸治」題識。縱捌拾叁·陸公分。橫叁拾肆·捌公分。

陸治 (1426-1576)。字叔平。號包山子。吳諸生。

126. Lu Chih "Chih Hsing Shan T'u"
Chih Hsing Mountain.

Lu Chih (1426-1576).—Lu Chih, with the pseudonyms of Shu-p'ing (叔平) and Pao-shan Tse (包山子), was a Licentiate in Kiangsu.

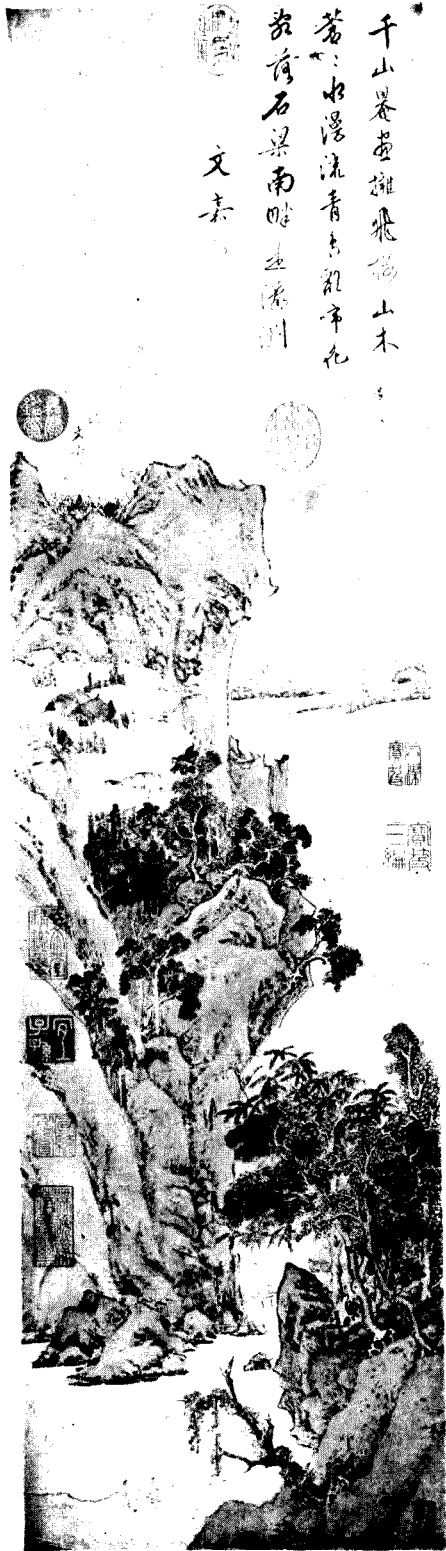


一二七 明陸治 玉蘭

紙地。上端有「陸治」題款。縱壹百貳拾肆·捌公分。橫伍拾壹·玖公分。

127. Lu Chih "Yu Lan"

Magnolia Flowers.



一二八 明文嘉瀛洲仙侶圖

紙地。寶笈三編著錄。上端有「文嘉」題款。詩堂上有「文嘉」題識。縱柒拾陸公分。橫貳拾伍柒公分。

文嘉(1501-1583)。字休承。號文水。長洲人。徵明仲子。

128. Wen Chia "Yin Chou Hsien Lu T'u"

The Immortals in Fairyland.

Wen Chia (1501-1583).—Wen Chia, with the pseudonyms of Hsiu-ch'eng (休承) and Wen-shui (文水), was a native of Ch'angchou (長洲) and the second son of Cheng-min (徵明).

隆慶己巳冬三月寫錢穀



一二九 明 錢穀 杏花喜鵲圖

紙地。寶笈三編著錄。上端有錢穀題款。縱壹百壹拾陸·伍公分。橫叁拾肆·貳公分。

錢穀 (1508-1572)。字叔寶。吳人。

129. Ch'ien Ku "Hsing Hua Hsi Ch'iao T'u"

A Magpie on a Branch of Apricot Blossoms.

Ch'ien Ku (1508-1572). Ch'ien Ku, with the pseudonym Shu-pao (叔寶), was a native of Wu (吳) (Kiangsu).



一三〇 明顧正誼 仿雲林樹石

紙地。上端有顧正誼畫井題款。縱玖拾貳柒公分。橫叁拾捌柒公分。

顧正誼(約 1580)。字仲方。自號亭林。華亭人。官中書舍人。

130. Ku Cheng-yi "Fang Yun Ling Shu Shih"

Trees and Rocks, After the Style of Ni T'san.

Ku Cheng-yi (circa 1580).—Ku Cheng-yi, with the pseudonyms, Chung-fang (仲方) and T'ing-lin (亭林), was a native of Huating (華亭) in Kiangsu. He served as Chung Shu She Jen (中書舍人), in the grand secretariat.



一三一 明徐渭
榴實圖

紙地。寶笈重編著錄。上端有「文長」題款。有傷補。縱玖拾壹捌公分。橫貳拾陸陸公分。

徐渭 (1521-1593)。字文清。更字文長。號天池。山陰諸生。總督胡宗憲招致幕府。知兵好奇計。擒徐海。誘王直。皆與其謀。

131. Hsu Wei "Liu Shih T'u"
Pomegranate.

Hsu Wei (1521-1593).—With the pseudonyms of Wen-ch'ing (文清) and Wen-ch'ang (文長). Called T'ien-ch'ih (天池). Licentiate of Shanyin. Expert in military tactics.



一三二 明孫枝 梅花水仙圖

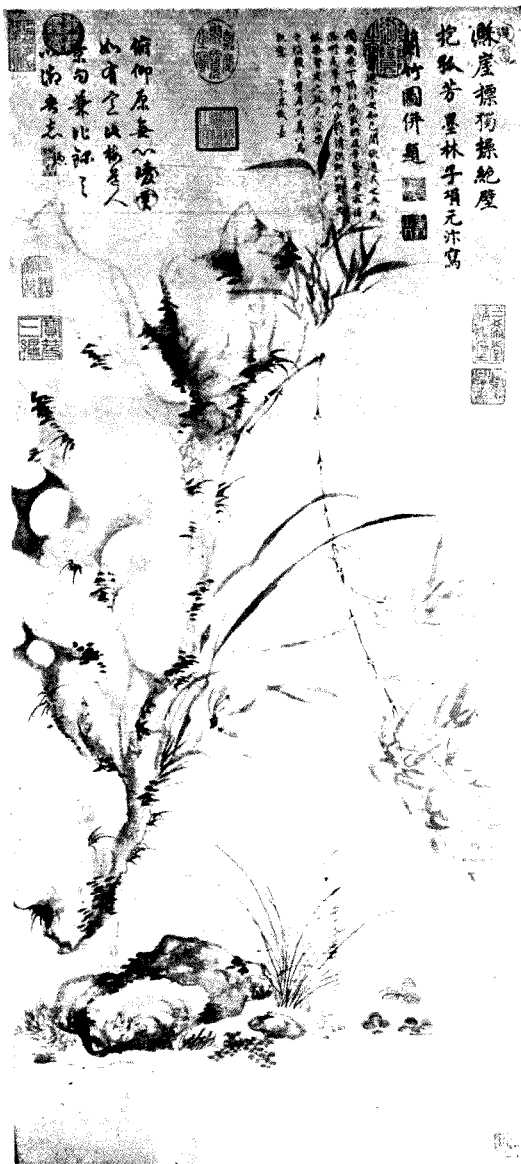
紙地。下端有「嘉靖己未冬月孫枝圖」款。縱柒拾壹·伍公分。橫叁拾壹·伍公分。

孫枝(約1630)。字叔達。號華林居士。

132. Sun Chih "Mei Hua Shui Hsien T'u"

Narcissus and Plum Blossoms.

Sun Chih (circa 1630).—Sun Chih has the pseudonyms of Shu-ta (叔達) and Hua-lin Chu-shih (華林居士).



一三三 明項元汴 蘭竹

紙地。寶笈三編著錄。上端有「項元汴寫」題款。縱柒拾捌公分。橫叁拾肆·叁公分。

項元汴(1525-1590)。字子京。號墨林居士。構李人。畫山水學黃公望倪瓚。尤醉心於倪。得其勝趣。每作縑素。自爲韻語題之。

133. Hsiang Yuan-pien "Lan Chu"

Bamboos and Orchids.

Hsiang Yuan-pien (1525-1590).—With the pseudonym of Tse-ching (子京). Called Mo-lin Chu-shih (墨林居士). Native of Tsunli (構李). In landscape painting, he followed after Huang Kung-wang and Ni Ts'an, but especially after the latter from whom he derived his special characteristic of simplicity. His drawings are accompanied by his own writing.

一三四 明董其昌 書杜甫詩

紙地。寶笈三編著錄。下端有「董其昌」題款。縱壹百捌拾壹肆公分。橫肆拾陸公分。

董其昌 (1555-1636)。字元宰。號思白。華亭人。萬曆進士。累官至禮部尚書。

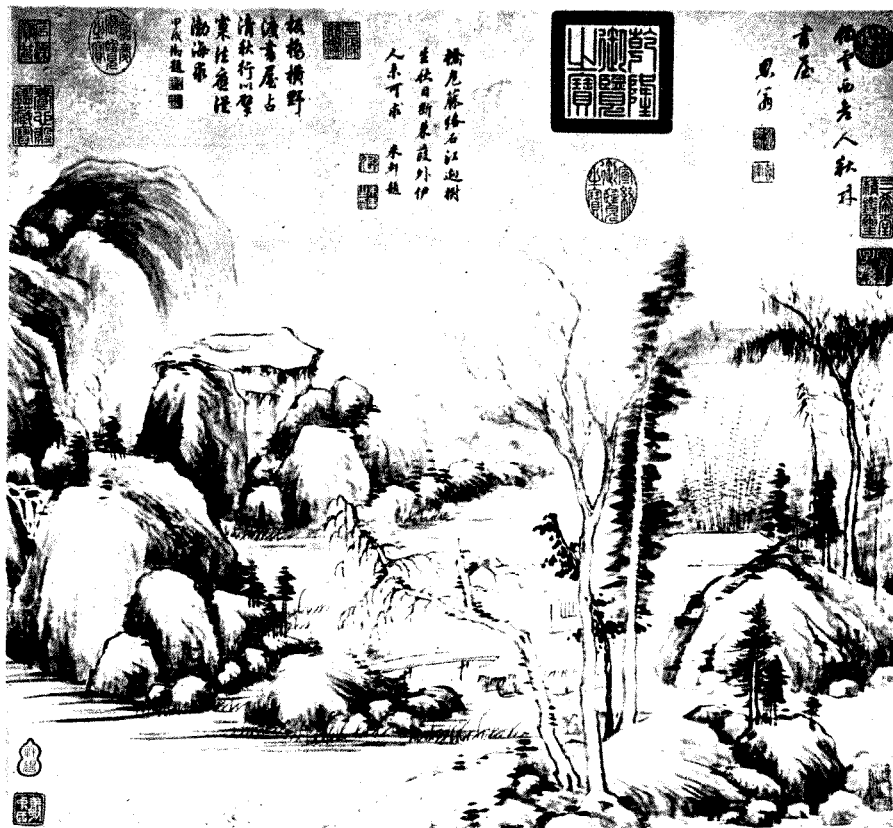
134. Tung Chi-chang "Shu Tu Fu Shih"

Transcription of One of Tu Fu's Poems.

Tung Chi-chang (1555-1636).—Tung Chi-chang, with the pseudonyms Yuan-tsai (元宰) and Sze-po (思白), was a native of Huating (華亭), now Sungchiang, Kiangsu. He graduated as Chin-shih in the reign of Wan Li (1573-1619 A.D.) and served as president of the Board of Rites.

配藍玄都閣憑高禁藥長守祧嚴具禮李節鎮非常碧元初寒外金蓮一氣旁山
河扶繡戶日月近雕梁保李盤根大猗蘭奕葉光世家遺著史道德付命王盡手
看前華吳生遠檀場森羅移地軸妙絕動官場五聖點龍家千官列薦行冕旒俱
秀發旌旆畫飛揚早栢深留景紅禁迎得霜風筆吹玉柱露并凍銀林身還早周
室經傳拱漢皇谷神如不死養社更何鄉 右杜少陵錫玄元皇帝廟詩相傳為徐李海書雜有

寶圖院去廣諸本類全每臨之以其一也 董其昌



一三五 明董其昌 秋林書屋圖

紙地。石渠寶笈養心殿著錄。上端有思翁題識。縱伍拾肆肆公分。橫伍拾捌壹公分。

135. Tung Chi-chang "Ch'iu Lin Shu Wu T'u"

A Studio in the Forest in Autumn.



一三六 明董其昌 東岡草堂圖

紙地。寶笈重編著錄。上端有「其昌」題識。縱捌拾柒肆公分。橫陸拾伍叁公分。

136. Tung Chi-chang "Tung Kang Ts'ao T'ang T'u"

Thatched Pavilion in Tung Kang.



一三七 明董其昌
夏木垂陰圖

紙地。寶笈三編著錄。上端有「董玄宰」題識。有傷補。縱叁百貳拾壹·柒公分。橫壹百零貳·叁公分。

137. Tung Chi-chang "Hsia Mu Sui Yin T'u"

Trees in Summer.



一三八 明王綦 溪橋紅樹圖

紙地。石渠寶笈重編著錄。上端有「丙寅春寫于長生館王綦」題識。紙地有剝落。縱捌拾捌·貳公分。橫伍拾柒·捌公分。

王綦(約 1368-1398 之時)。字履若。吳諸生。

138. Wang Chi "Ch'i Ch'iao Hung Shu T'u"

Trees by a Bridge.

Wang Chi (circa 1368-1398).—Wang Chi, with the pseudonym Lu-jao (履若), was a Licentiate of Wu (Kiangsu).



一三九 明宋旭 雲巒秋瀑圖 (傳)

紙地。石渠寶笈養心殿著錄。上端有「宋旭」題款。縱壹百貳拾伍陸公分。橫叁拾貳捌公分。

宋旭 (1523-1602)。字初暘。崇德人。家石門。游寓多居精舍。禪燈孤榻。世以髮僧高之。

139. Sung Hsu "Yuan Luan Ch'iu Pao T'u"

Waterfall and Clouds in Autumn
(attributed).

Sung Hsu (1523-1602).—With the pseudonym of Ch'u-yang (初暘). Native of Ts'ungte (崇德). His home is in Shihmen (石門), but he lived everywhere, always in beautiful places. Very simple in habits. Hence after generations call him a "monk with hair."



一四〇 明關思 秋林聽泉圖

絹地上端有「庚午仲春日虛白道人關思」題款。縱壹百伍拾公分。橫伍拾玖·捌公分。

關思(約 1580)。字何思。一名九思。字仲通。號虛白。烏程人。

140. Kuan Sze "Ch'iu Lin T'ing Chuan T'u"

Listening to a Bubbling Spring from a Grove.

Kuan Sze (circa 1580).—Kuan Sze, with another name Chiu-sze (九思), and the pseudonyms Chung-t'ung (仲通), Ho-sze (何思), and Hsu-po (虛白), was a native of Wuch'eng (烏程) in Chekiang.



一四一
明李士達
坐聽松風圖

紙地。寶笈重編著錄。上端有萬曆丙辰秋寫吳郡李士達題款。縱壹百陸拾柒公分。橫玖拾玖陸公分。李士達(約1580)。號仰槐。吳縣人。

141. Li Shih-ta "Tso T'ing Sung Feng T'u"

Listening to the Wind Among the Pines.

Li Shih-ta (circa 1580). —Li Shih-ta, with the pseudonym of Yang-huai (仰槐), was a native of Wuhsien (吳縣) in Kiangsu.



一四二 明崔子忠 桐陰博古圖

紙地。石渠寶笈初編養心殿著錄。上端有「庚辰中秋長安崔子忠畫」題款。紙地剝落。縱壹百捌拾壹·叁公分。橫柒拾伍·伍公分。

崔子忠(約1644)。字道母。號北海。山東人。崇禎時順天諸生。明亡殉國。

142. Ts'ui Tse-chung "T'ung Yin Po Ku T'u"

Antiques Under the Shade of the Eleccococa.

Ts'ui Tse-chung (circa 1644).—Ts'ui Tse-chung, with the pseudonyms of Tao-mu (道母) and Pei-hai (北海), was a native of Shantung. He was a Hsiu-t'sai or Licentiate in the time of Ts'ung Cheng (1628–1644 A.D.), and became a martyr for the state at the overthrow of the Ming Dynasty



一四三 明張宏 琳宮晴雪圖

紙地寶笈三編著錄上端有「天啓丙寅十月張宏寫題款。縱壹百叁拾陸公分橫肆拾陸·叁公分。」

張宏（約 1630—1650 之時）。字君度。號鶴澗。吳人。

143. Chang Hung "Lin Kung Ch'ing Hsueh T'u"

Sunshine After Snow in the Jade Palace.

Chang Hung (circa 1630—1650).—Chang Hung, with the pseudonym of Chun-tu (君度) and Hao-chien (鶴澗), was a native of Wu, now Kiangsu.



一四四 明藍瑛

秋老梧桐圖

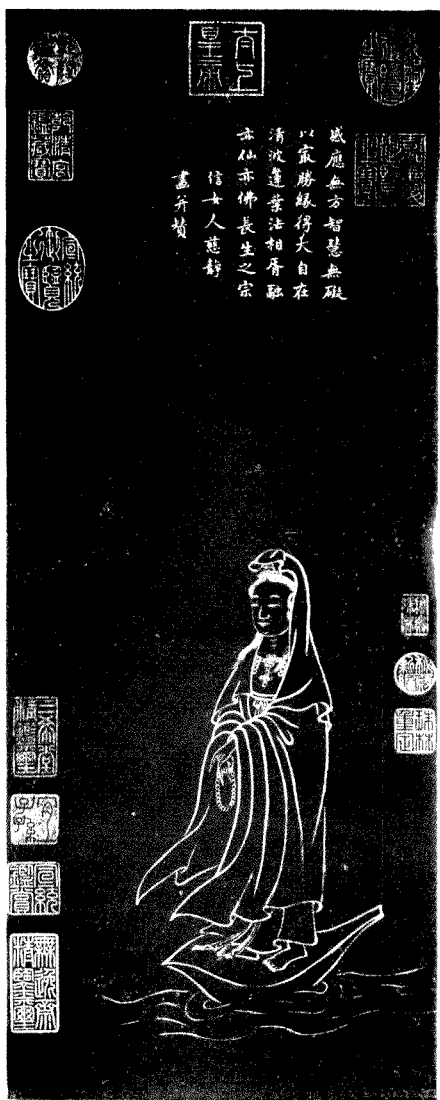
紙地。石渠寶笈御書房著錄。上端有「蝶叟藍瑛」題款。縱壹百叁拾陸·陸公分。橫叁拾壹·壹公分。

藍瑛(約 1630)。字田叔。號蝶叟。錢塘人。

144. Lan Ying "Ch'iu Lao Wu T'ung T'u"

A Bird on An Old Elecococa Branch in Autumn.

Lan Ying (circa 1630).—Lan Ying, with the pseudonyms of T'ien-shu (田叔) and Tieh-sou (蝶叟), was a native of Ch'ient'ang in Chekiang.



一四五 明 邢慈靜 觀音大士像 (泥金畫)

紙地。祕殿珠林重編著錄。上有「慈靜」畫并贊。縱伍拾伍·貳公分。橫貳拾貳·叁公分。

邢慈靜(生卒年未詳)。臨清邢侗妹。參議馬拯室。善墨花白描大士。宗管道昇。有髮繡大士。極工書。體頗類其兄。工詩。著非非草。

145. Hsing Ch'ih-ching "Ta Shih Hsiang"

Bodhisattva.

Hsing Ch'ih-ching.—Native of Lingching (臨清). Sister of Hsing Tung (邢侗). Wife of Ma Chen (馬拯). Good in black and white drawings of flowers, and in making delicate tracings of Bodhisattvas. Followed after Kuan Tao-sheng. Good in calligraphy and poetry. Composed a poem called "Fei Fei Ts'ao."

戊中秋日寫
古毫郭白



一四六 明 郭 甸 寒 鴉 宿 雁 圖

絹地。石渠寶笈養心殿著錄。上端有「古毫郭甸」題款。縱壹百陸拾玖·壹公分。橫玖拾柒·陸公分。郭甸（生卒年不詳）。字海田。毫人。

146. Kuo Tien "Han Ya Hsu Yen T'u"

Winter Magpies and Swans Resting.

Kuo Tien Kuo Tien, with the pseudonym of Hai-tien (海田), was a native of Po (毫),
H. Honan.

清

CH'ING DYNASTY (1644 - 1912 A.D.)

大清王時敏題識
絹地寶笈重編著錄上端有王時敏題識
有微傷縱壹百肆拾柒公分橫陸拾柒
伍公分

一四七 清王時敏 仿黃公望山水

絹地寶笈重編著錄上端有王時敏題識。
有微傷縱壹百肆拾柒公分橫陸拾柒
伍公分

王時敏 (1592-1680)。字遜之。號煙客。太倉人。明末官至太常寺少卿。

147. Wang Shih-ming "Fang Huang Kung-wang Shan Shui"

Landscape After the Style of Huang Kung-wang.

Wang Shih-ming (1592-1680).—Wang Shih-ming, with the pseudonyms Hsun-chih (遜之) and Yen-k'o (煙客), was a native of T'ait's'ang (太倉) in Kiangsu. He served as sub-director of the Court of Sacrificial Worship at the end of the Ming Dynasty.





一四八 清王鑑

煙浮遠岫圖

絹地。寶笈三編著錄。上端有「王鑑」款識。有摺痕及傷。縱壹百叁拾肆·玖公分。橫柒拾捌·捌公分。

王鑑(1598-1677)。字圓照。號湘碧。又號染香菴主。太倉人。官至廉州知府。

148. Wang Chien "Yen Fo Yuan Ti T'u"

Mist Floating over a Distant Ravine.

Wang Chien (1598-1677). —Wang Chien, with the pseudonyms Yuan-chao (圓照), Hsiang-pi (湘碧), and Jan-hsiang An-chu (染香菴主), was a native of T'ai-ts'ang (太倉) in Kiangsu. He served as prefect of Lien'chou (廉州) in Kuang-tung.



一四九 清世祖

墨鍾馗

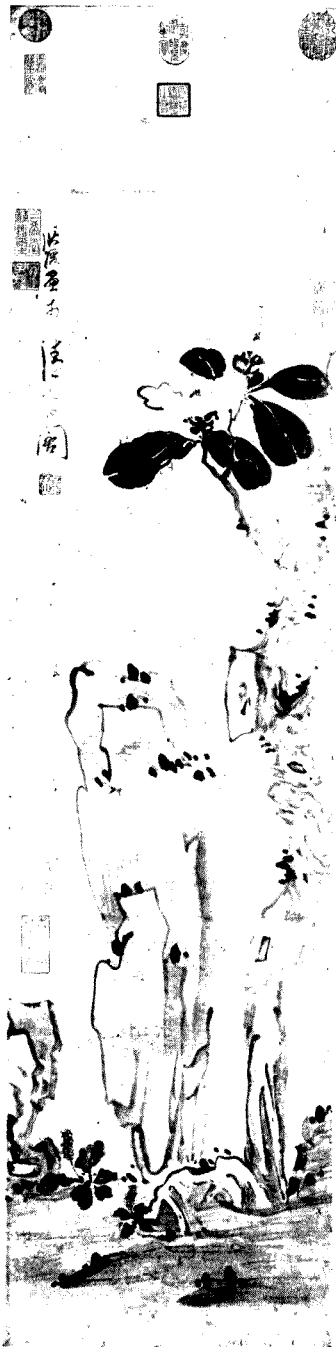
紙地上右角賜戶部尙書戴明說八字。
有斷折。縱壹百叁拾貳·陸公分。橫陸拾肆·壹公分。

世祖(1638-1661)。名福臨。太宗第九子。在位十八年。年號順治。

149. Emperor Shih Tsu "Mo Chung K'uei"

An Ink Study of Chung K'uei.

Emperor Shih Tsu (1638-1661).— Emperor Shih Tsu, named Fu-lin (福臨) was the ninth son of Tai Tsung (太宗). He reigned for eighteen years under the name of Shun Chih (順治).



一五〇 清陳洪綬 卷石山茶

紙地。寶笈三編著錄。上端有洪綬題識。有傷補。縱壹百拾叁·陸公分。橫貳拾柒·玖公分。

陳洪綬 (1599-1652)。字章侯。號老蓮。諸暨人。以明經不仕。崇禎間召入爲供奉。甲申後自稱悔遲。

150. Chen Hung-shou "Chu Shih San Ch'e"

Rock and Camellias.

Chen Hung-shou (1599-1652).—Chen Hung-shou, with the pseudonym of Chang-hou (章侯). Called Lao-lien (老蓮). Native of Chuk'ai (諸暨). Good at landscape painting.



一五一 清吳歷 仿梅道人山水

紙地。寶笈三編著錄。上端有「吳歷」題識。有傷補。縱壹百玖拾玖柒公分。橫壹百零陸·叁公分。

吳歷(1632-1718)。字漁山。號墨井道人。常熟人。

151. Wu Li "Fang Mei Tao-jen Shan Shui"

Landscape After the Style of Mei Tao-jen.

Wu Li (1632-1718).—Wu Li, with the pseudonyms Yu-shan (漁山), and Mo-ching Tao-jen (墨井道人), was a native of Ch'angshu (常熟) in Kiangsu.



珠浦江村清夏圖
 畫師石谷字子夢號耕煙散人清暉主人
 畫於康熙庚申夏月
 用墨極薄而得之清暉之意
 江村清夏圖
 石谷畫於庚申夏月
 之程子清暉畫於庚申夏月

一五二 清王翬 仿趙孟頫 江村清夏圖

紙地。石渠寶笈重編著錄。有「琴川石谷」題識。紙地剝落。縱壹百壹拾捌公分。橫陸拾壹公分。

王翬 (1632-1720)。字石谷。號耕煙散人。又號清暉主人。常熟人。康熙中供奉內廷。

152. Wang Hui "Fang Chao Meng-fu Chiang Ts'un Ch'ing Hsia T'u"

Village by a River in Summer, After the Style of Chao Meng-fu.

Wang Hui (1632-1720).— Wang Hui, with the pseudonyms Shih-ku (石谷), Keng-yen San-jen (耕煙散人), and Ch'ing-hui Chu-jen (清暉主人), was a native of Ch'angshu (常熟) in Kiangsu. In the time of K'ang Hsi (1662-1722 A.D.), he was attendant painter to the Imperial Court.



一五三 清王翬
一 梧軒圖

紙地。寶笈重編著錄。上端有「石谷王翬」題識。縱壹百零肆·肆公分。橫伍拾肆·叁公分。

153. Wang Hui "I Wu
Hsuan T'u"

I Wu Pavilion.



一五四 清暉壽平 喬柯修竹圖

紙地寶笈重編著錄上端有南田壽平
題款右傷補縱壹百零壹陸公分橫肆
拾柒捌公分。

暉壽平(1633-1690)。名格。以字行。
一字正叔。號南田。又號白雲外
史。武進人。

154. Yun Shou-p'ing "Ch'iao Ko Hsiu Chu T'u"

Slim Bamboos Under a Tree.

Yun Shou-p'ing (1633-1690).—Yun Shou-p'ing was named Ko (格) but was famous by his pseudonym Shou-p'ing (壽平). His other pseudonyms were Cheng-shu (正叔), Nan-tien (南田), and Po-yun Wai-shih (白雲外史). He was a native of Wuchin (武進) in Kiangsu.



一五五 清王武 溪亭對菊圖

紙地。上端有丁未秋日王武識題款。縱壹百陸拾柒·柒公分。橫肆拾伍·肆公分。

王武(1632-1690)。字勤中。號忘庵。吳縣人。

155. Wang Wu "Ch'i T'ing Tui Chu T'u"

Looking at Chrysanthemums from a Pavilion by a Stream.

Wang Wu (1632-1690).—Wang Wu, with his pseudonyms Ch'in-chung (勤中) and Wang-an (忘庵), was a native of Wuhsien (吳縣) in Kiangsu.



一五六 清王武 花鳥

絹地。寶笈三編著錄。上端有震澤王武題款。有霽傷。縱壹百陸拾陸·柒公分。橫伍拾捌·柒公分。

156. Wang Wu "Hua Niao"

Flowers and a Bird.



秋子黃花瘦古跡陽林
何處起人烟山僧獨在山
中亦唯看蒼松見少
年 唐句

一五九 清赫奕
晴嵐晚翠圖

絹地。石渠寶笈養心殿著錄。下端有臣赫奕恭畫款識。縱玖拾玖肆公分。橫伍拾壹貳公分。

赫奕(約 1750)。號澹士。滿洲人。官大司空。

159. Ho Yi "Ch'ing Lan Wan
Ts'ui T'u"

Verdure of Misty Peaks in the Evening Sky.

Ho Yi (circa 1750).—Ho Yi, with the pseudonym Tan-shih (澹士), was a Manchu. He served as president of the Board of Works.



一六〇 清 蔣廷錫

四瑞慶登圖

絹地。寶笈重編著錄。下端有雍正元年九月禮部右侍郎臣蔣廷錫恭畫題款。縱壹百捌拾伍伍公分。橫捌拾柒壹公分。

蔣廷錫 (1669-1732)。字揚孫。號西君。又號西谷。常熟人。康熙中入詞林。官至大學士。

160. Chiang T'ing-hsi "Sze Jui Ch'ing Teng T'u"

Four Happy Omens.

Chiang T'ing-hsi (1669-1732).—Chiang T'ing-hsi, with the pseudonyms Yang-sun (揚孫), Yu-chun (西君), and Hsi-ku (西谷), was a native of Ch'angshu (常熟). In the reign of K'ang Hsi, he entered into the Han-lin Academy, serving as grand secretary.



玉面空作折梅花，小福自題詩曰：風引上春香，雪弄向枝色。為有惜花心，樓中莫吹笛。題詩和者，九人。周天球曰：一雪委，合凍雲。疏枝繁蕊玉增神。可憐五月江城笛，吹散香兒。其奈春寒，問詩曰：盤香，巫山女，芳韻。洛水神，通過霜月，呼微。斷腸人，黃姬水，回照水，扶疏影，疏風，慘澹，神月，明，芳，屋下，浪恨，傷，幽人，文，賦，曰：杜青詩，成東，閨林，遠，夢，繞，西，湖，雪，冷，霜，裏，香，重，須，知，鐵，絲，水，膚，陸，治，曰：步，轉，屏，浮，月，二，更，夜，寒，風，力，損，花，神，不，禁，先，落，陶，家，起，吹，落，庭，前，葉，片，春，汗，開，曰：香，骨，瘦，烟，殘，幽，窗，帶，雪，新，誰，家，吹，玉，笛，夢，落，梳，屏，前，七，九，嘴，曰：名，花，萬，朵，玉，在水，晶，宮，石，岳，曰：香，散，孤，山，雪，花，開，處，士，家，月，明，魚，歌，斷，流，景，碧，曰：斜，錦，帳，曰：燕，淡，一，枝，香，品，登，滿，林，雪，素，質，情，誰，憐，芳，心，還，自，悅，步，韻，者，五，人，文，伯，仁，曰：暗，裏，湧，開，香，雪，中，本，無，色，麗，頭，音，信，弄，祇，有，鄰，家，笛，韻，來，曰：愛，此，歲，寒，香，不，染，羅，裳，色，開，落，應，有，時，無，坊，裏，樓，笛，文，嘉，曰：風，傳，玉，國，香，雪，弄，瑤，臺，色，還，愁，一，片，飛，闌，上，起，孤，笛，數，年，曰：遠，聞，灑，淡，香，近，見，依，微，色，月，下，一，清，冷，風，前，有，長，笛，大，洪，曰：一，枝，天，下，春，萬，古，江，南，色，滿，地，五，絳，曰：鄰，家，起，先，笛，吹，十，四，人，唯，文，嘉，承，書，八，分，餘，休，小，行，楷，並，外，道，可，玩，初，為，宋，家，寶，漢，堂，收，藏，今，在，銀，洗，馬，文，子，家，雍正七年五月借在錄幅中詩如右

張照

一六一 清張照 墨梅

紙地。寶笈三編著錄。上端有張照題款。縱陸拾壹伍公分。橫叁拾貳公分。

張照(1691-1745)。字得天。華亭人。康熙乙丑進士。官至刑部尚書。

161. Chang Chao "Mo Mei"

An Ink Study of Plum Blossoms.

Chang Chao (1691-1745).—Chang Chao, with the pseudonym of Te-tien (得天), was a native of Huating, Kiangsu. He graduated as Chin-shih in the time of K'ang Hsi, and served as president of the Board of Punishments.



廬山高：掉天
 瀑布千尺飛
 其巔摩削玉峽
 白龍走空濛萬
 古生雲煙七十
 老翁戲作去
 不用霜毫用十
 指丈山尺樹都
 不論辟間傍
 佛流寒水

寶親王長春居士題
 圖



一六二 清高其佩 廬山瀑布圖

紙地。石渠寶笈重華宮著錄。下端有「高其佩」題款。有傷補。縱玖拾捌伍公分。橫肆拾玖玖公分。

清高其佩 (1672-1734)。字韋之。號且園。又號南村。爲鐵嶺漢軍人。父天爵爲耿精忠所害。其佩官至刑部侍郎。善指畫。

162. Kao Chi-pei "Lu Shan Pao Pu T'u"

Waterfall in Lu Shan.

Kao Chi-pei (1672-1734).—With the pseudonym of Wei-chih (韋之). Has two appellations: Ch'ieh-yuan (且園) and Nan-ts'un (南村). Good in drawing with his fingers.

或謂居士吾當往端谿可為公購硯居
 士曰吾方手其一解寫字而有三硯何以多
 為曰以備損壞居士曰吾手或先硯壞曰真手
 不壞居士曰真硯不損
 清臨東坡

一六三 清高宗 臨蘇軾書

紙地寶笈三編著錄。下端有御臨東坡題款。縱玖拾玖·玖公分。橫叁拾貳·貳公分。

高宗(1711-1799)。名弘曆。世宗子。在位六十年。年號乾隆。

163. Emperor Kao Tsung "Lin Su Shih Shu"

Calligraphy After the Style of Su Shih.

Emperor Kao Tsung (1711-1799).—Emperor Kao Tsung, named Hung-li (弘曆), was the son of Emperor Shih Tsung (世宗). He reigned sixty years, taking for his reign name Ch'ien Lung (乾隆).



一六四 清高宗 煙波釣艇圖

紙地。石渠寶笈三編著錄。右上角有「重華宮御製」題識。縱伍拾玖公分。橫叁拾柒公分。

164. Emperor Kao Tsung "Yen Po Tio T'ing T'u"
A Fishing Boat on a Misty Lake.



一六五 清張宗蒼 仿黃公望山水

紙地。寶笈三編著錄。下端有「臣張宗蒼恭摹黃公望筆」題款。有傷補。縱壹百貳拾肆·壹公分。橫肆拾柒·伍公分。

張宗蒼 (1686-1762)。字默存。一字墨岑。號篁村。吳縣人。乾隆時官戶部主事。

165. Chang Tsung-ts'ang "Fang Huang Kung-wang Shan Shui"

Landscape After the Style of Huang Kung-wang.

Chang Tsung-ts'ang (1686-1762).—Chang Tsung-ts'ang, with the pseudonyms Mo-ts'un (默存), Mo-ts'en (墨岑), and Huang-ts'un (篁村), was a native of Wuh sien (Soochow). In Ch'ien Lung's reign he served as second class assistant secretary of the Board of Revenue.



一六六 清鄒一桂 墨梅

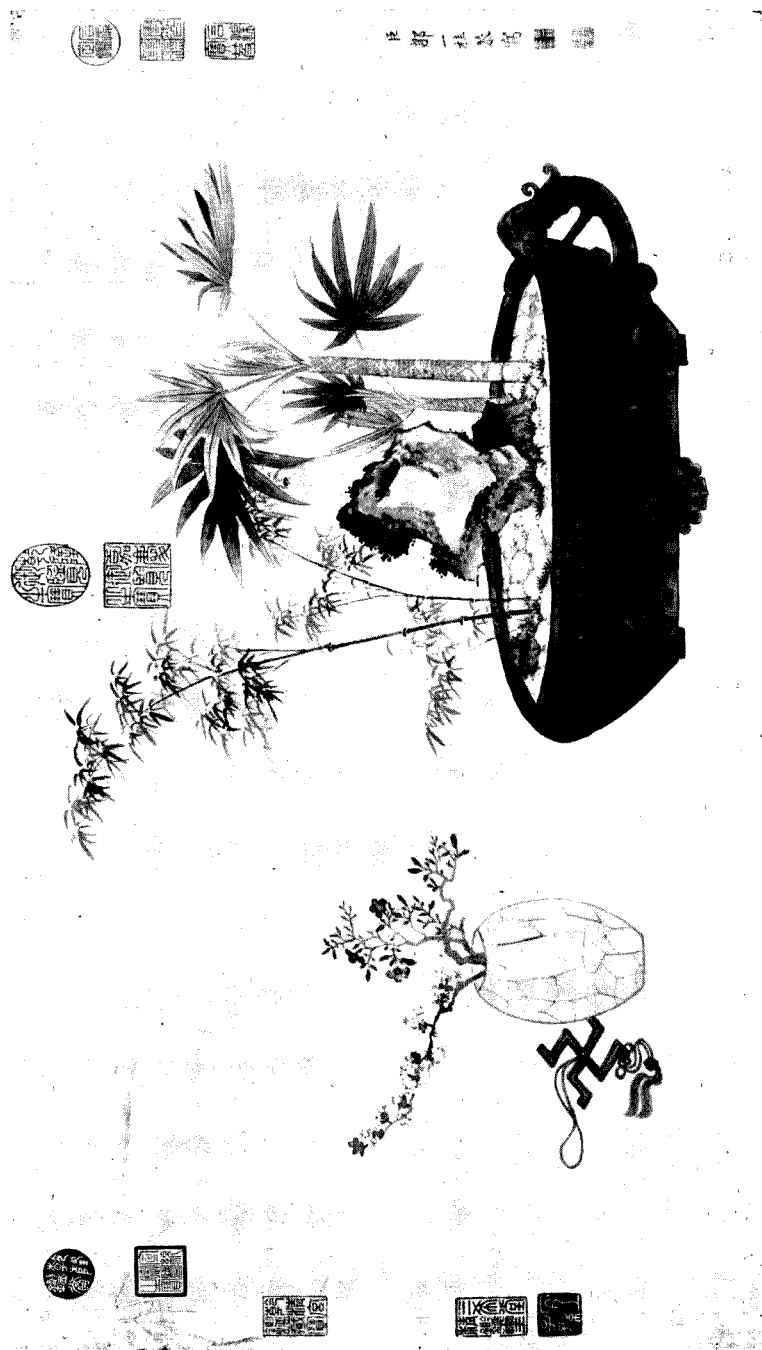
絹地。寶笈重編著錄。下端有巨印一
桂恭畫題款。縱壹百捌拾陸·捌公分。
橫玖拾叁·肆公分。

鄒一桂 (1686-1774)。字原褒。
號小山。無錫人。雍正丁未傳
臚。官至禮部侍郎。

166. Tsou I-kuei "Mo Mei"

An Ink Study of Plum Blossoms.

Tsou I-kuei (1686-1774).—Tsou I-kuei, with the pseudonyms Yuan-pao (原褒) and Hsiao-shan (小山), was a native of Wusih in Kiangsu. He graduated as Quarters in the fifth year of Yung Cheng (1727 A.D.), and served as vice-president of the Board of Rite.



一六七 清鄒一桂 益春生意圖

紙地。寶安重編著錄。下端有「臣鄒一桂恭寫」題款。縱肆拾貳公分。橫柒拾肆伍公分。

167. 'Tsou I-kuei "Ang Ch'un Sheng I T'u"

Life in Spring



一六八 清錢維城 春花三種

紙地。寶笈三編著錄。下端有「臣錢維城恭畫題款。縱壹百壹拾貳·玖公分。橫捌拾·貳公分。

錢維城 (1720-1772)。字宗磐。號紉菴。又號稼軒。武進人。乾隆乙丑狀元。官至工部侍郎。

168. Ch'ien Wei-ch'eng "Ch'un Hua San Chung"

Three Kinds of Spring Flowers.

Ch'ien Wei-ch'eng (1720-1772).—Ch'ien Wei-ch'eng, with the pseudonyms of Tsung-p'an (宗磐), Jen-an (紉菴), and Chia-hsuan (稼軒), was a native of Wuchin, Kiangsu. He graduated as Optimus Han-lin graduate in the time of Ch'ien Lung (1736-1795 A.D.), and served as vice president of the Board of Works.



一六九 清永瑑 山水

紙地。寶笈三編著錄。下端有子
臣永瑑恭畫題款。有傷補。縱壹
百叁拾壹壹公分。橫陸拾肆公
分。

永瑑(約 1790)。清高宗第
六子。封質親王。

169. Yung Jung "Shan Shui"
Landscape.

Yung Jung (circa 1790).—
Yung Jung was the sixth son
of Emperor Kao Tsung. He
was named Chih Ch'in Wang
(質親王) or Prince Chih.



一七〇 清金廷標 移桃圖

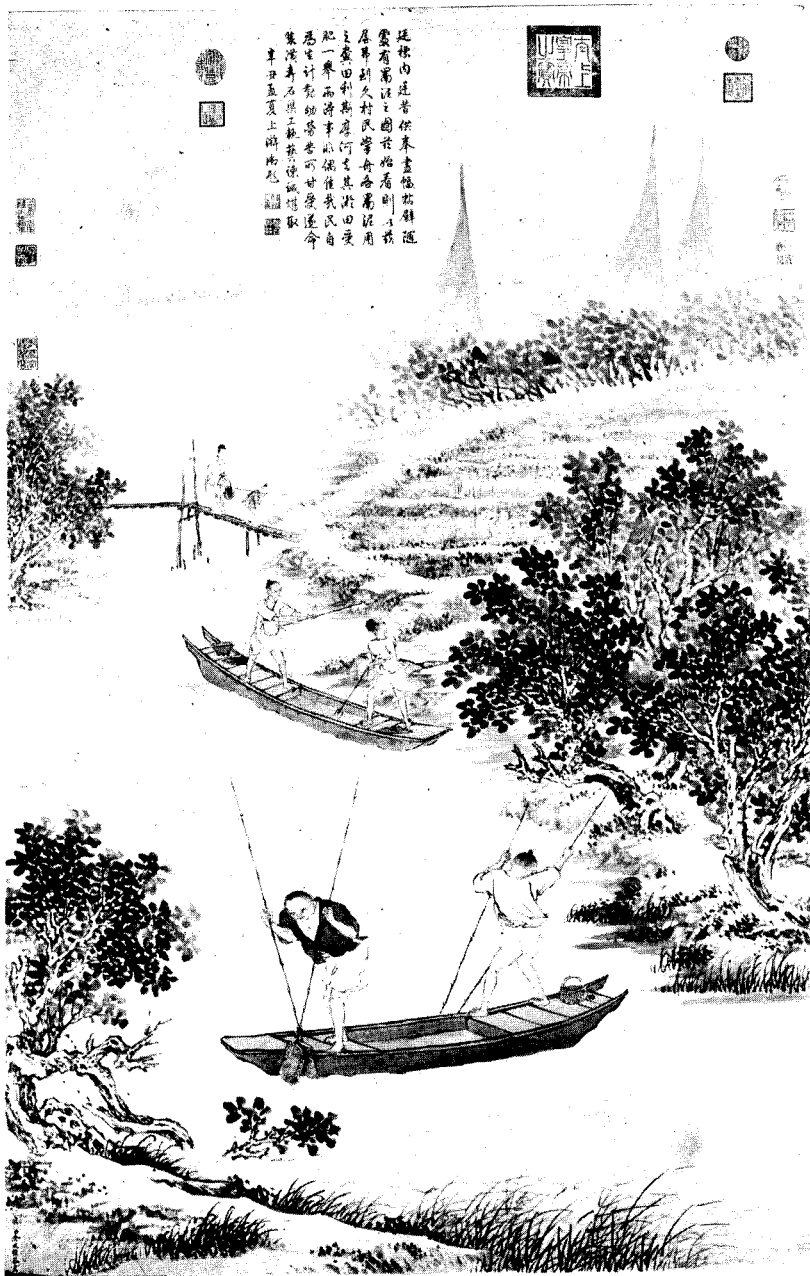
紙地寶笈三編著錄。下端有臣金廷標恭繪題款。縱壹百捌拾柒·壹公分。橫陸拾叁·肆公分。

金廷標(約 1750)。字士揆。烏程人。乾隆時供奉內廷。

170. Chin T'ing-piao "I T'ao T'u"

Transplanting Peaches.

Chin T'ing-piao (circa 1750).—Chin T'ing-piao, with the pseudonym of Shih-k'uei (士揆), was a native of Wuch'eng in Chekiang. In the time of Ch'ien Lung he became attendant painter to the Imperial Court.



一七一 清金廷標 鬲泥圖

紙地。寶笈重編著錄。下端有「臣金廷標恭畫」題款。縱壹百肆拾貳·伍公分。橫捌拾玖柒公分。

171. Chin T'ing-piao "Nan Ni T'u"

Dredging Mud.



一七二 清徐揚 雨景山水

紙地。下端有臣徐揚恭寫題款。縱柒拾玖公分。橫叁拾陸柒公分。

徐揚(約 1750)。號雲亭。吳縣人。官內閣中書。

172. Hsu Yang "Yu Ching Shan Shui"

A Rainy Scene.

Hsu Yang (circa 1750).—Hsu Yang, with the pseudonym of Yun-ting (雲亭), was a native of Wuhsien, in Kiangsu. He served as secretary of the grand secretariat.

雪漁

雪潭集漁舟遠山
積寒浮設向孤蓬
河宮立運誌志和流
乾隆御題



一七三 清丁觀鵬摹宋人漁樂圖

紙地。寶笈重編著錄。下端有「乾隆十二年十月臣丁觀鵬」題款。縱叁拾肆公分。橫叁拾玖公分。

丁觀鵬(約 1750)。乾隆時供奉內廷。

173. Ting Kuan-peng "Mo Sung Jen Yu Lo T'u"

Angler's Happiness, After the Style of a Sung Artist.

Ting Kuan-peng (circa 1750).—Ting Kuan-peng was a painter attendant to the Imperial Court in Ch'ien Lung's time.



附

一七四 清郎世寧 山水

絹地。右下角有「臣郎世寧恭畫」題款。有破損。縱壹百肆拾叁·陸公分。橫捌拾玖·貳公分。
郎世寧(生卒年不詳)。意大利人。工翎毛花卉。以海西法爲之。

174. Lang She-ning "Shan Shui"

Landscape.

Lang She-ning (Giuseppe Gastiglione).—An Italian. A good painter of animals and flowers in the western manner.



一七五
清郎世寧
瓶中富貴圖

絹地寶笈三編著錄左下
角有「臣郎世寧恭畫題款」
有蟲蛀。縱壹百壹拾叁陸
公分。橫伍拾玖陸公分。

175. Lang She-ning
(Giuseppe Gastiglione)

“Ping Chung Fu Kwei
T’u”

Peonies in a Vase.

以上各件除註明故
物陳列所外均古宮
博物院藏。

參加倫敦中國藝術國際展覽會出品圖說

本書內容，共分四大類：(一)銅器，(二)瓷器，(三)書畫，(四)其他。其他類中包括織繡、玉器、景泰藍、剔紅、摺扇、珍本古書、御用傢具文具、及考古選例等。銅器共一〇八件，大都為戰國以前物，最近新鄭及壽縣發現銅器亦選有十二件。瓷器三五二件，皆係宋、金、元、明、清歷代名窯出品。書畫一七五件，自唐迄清，各家代表之作，大致俱備。其他類合計約三百餘件，悉係精品。以上每一物品，有照片一幅乃至數十幅不等，統計共約千餘幅。皆依其性質及年代之先後，作有系統之排列，觀此足以明瞭中國藝術發展之程序。此項古物之出品機關，為故宮博物院、古物陳列所、中央研究院、北平圖書館、河南博物館、安徽省立圖書館等。而選自故宮博物院、古物陳列所、及中央研究院者為多。

此項古物，係經倫敦中國藝術展覽會籌備委員會所組織之專門委員會會同英國方面委員所選擇者，歷時數月，方始蒞事。其中多外間不易見到之物。中國藝術之偉美，於此項古物可以覘之。又考我國藝術出版物，雖不乏宏編巨著，但有照片者不可多觀，愛好藝術人士，常以為憾。其有系統而附有照片之藝術出版物，當以本書為嚆矢。

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第一冊 銅器
第二冊 瓷器
第三冊 書畫
第四冊 其他

Volume I. Bronze
" II. Porcelain
" III. Painting and Calligraphy
" IV. Miscellaneous

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