

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
EXHIBITS FOR THE INTERNATIONAL EXHIBITION
OF CHINESE ART IN LONDON

VOLUME III. PAINTING AND CALLIGRAPHY

倫敦中國藝術國際展覽會籌備委員會編輯

商務印書館印行

上海图书馆藏书



A541 212 0011 9555B

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Volume III.

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CALLIGRAPHY

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書畫說明

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。

PAINTING 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 to-day 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。明之王綬、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、閻次平。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、張翹、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 Tchien, Mi Fei, Chiang Shen and Mi Yu-chen 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.

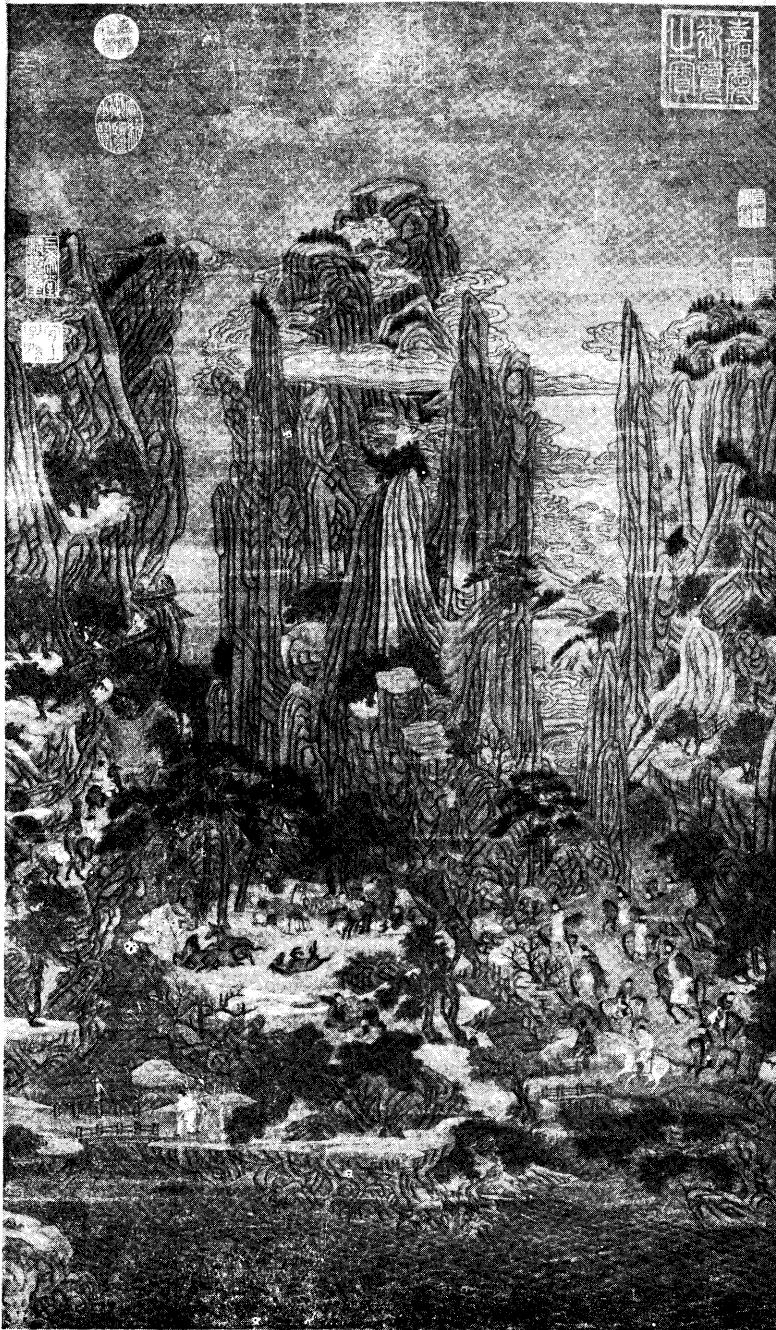
Finally, a word may be added in regard to the type of mounting which is also peculiar to Chinese calligraphy and painting. In fact, it is a distinct art, the parallel of which cannot be found in any other country. This art consists in completely bringing out and enhancing the beauty of the subject in 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



伏嘉覺事不可獲得見風衣衣道魯魯入恩陵內爵蘇摩豆曹
 翰備備備備備備他香山圖點賦王助勞并致書卷圖翠珠者
 應若及越便道層雲雲之階流遠近朋翠尤眾教解華流珠頭
 何妨智處有河徑河就跡迹遠豆成平蒙山古平旭言不原苦
 幽扶早想住雲雲此秋福而龍賦此堂庭晴血歡歡冬晚明拾
 覽者峰峰散散
 竹行道人朱昇

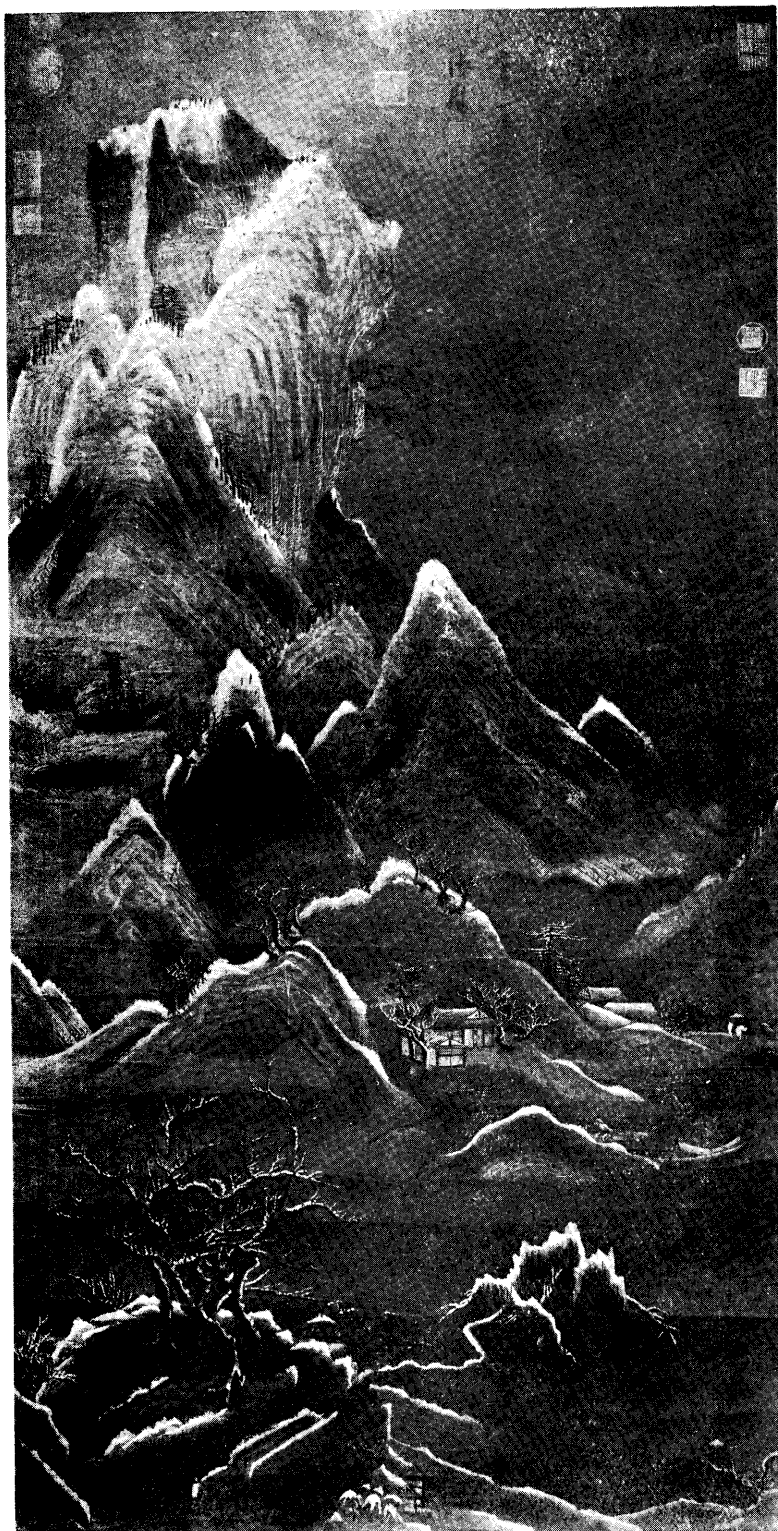
唐李昭道春山行旅圖
 卷之二
 唐李昭道春山行旅圖
 卷之二
 唐李昭道春山行旅圖
 卷之二

二 唐李昭道 春山行旅圖 (傳)

絹地。寶笈三編著錄。縱玖拾伍·伍·伍公分。橫伍拾伍·陸·陸公分。

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。

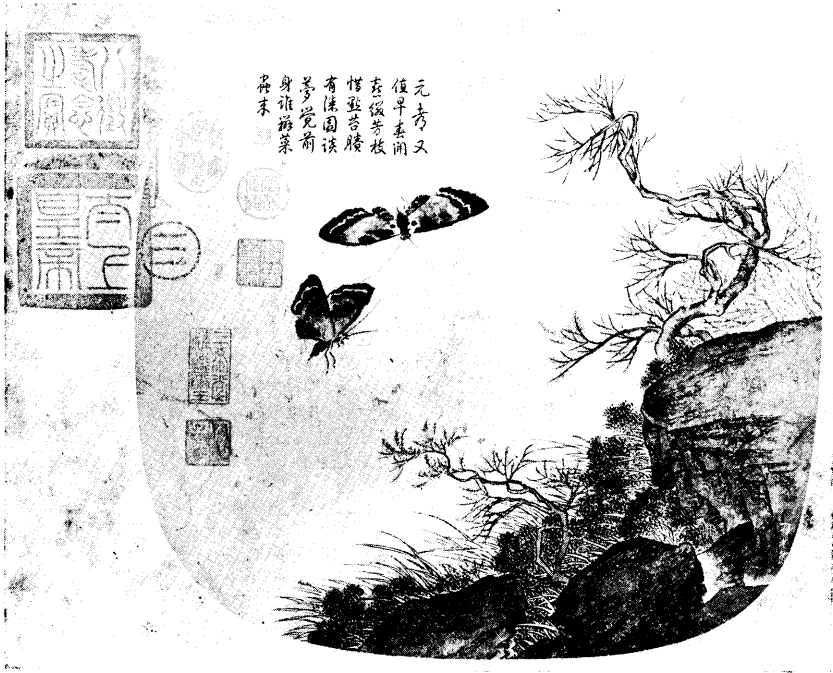
3. "Hsueh Ching Shan Shui"

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
 同沐中原水艸春
 蘇武還朝典屬國一
 時高爵豈庸人

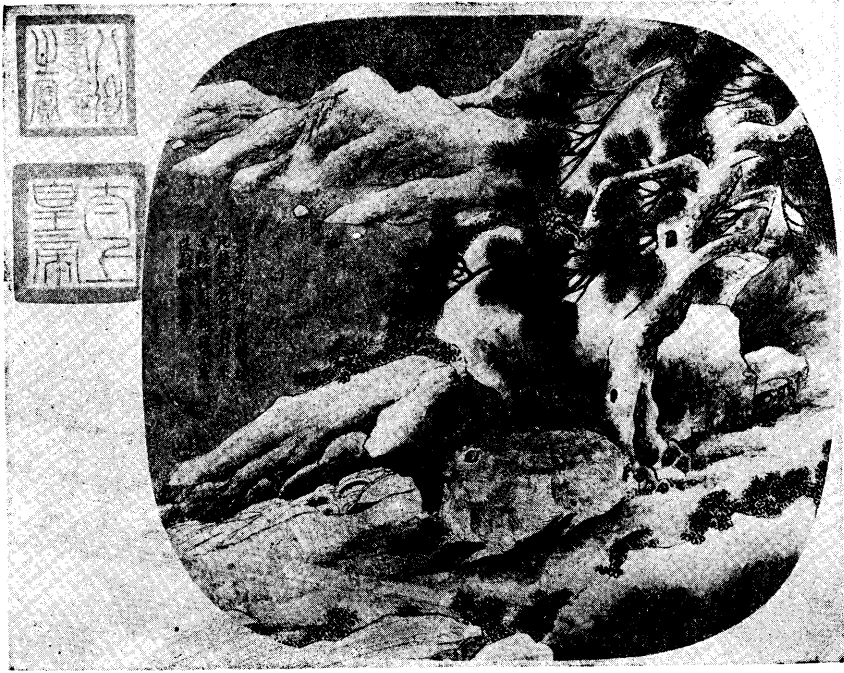
御題



一般賦色分葉耳
 幸得佳名曰向陽
 試擬本末春面
 目誰教葉綠更
 花黃

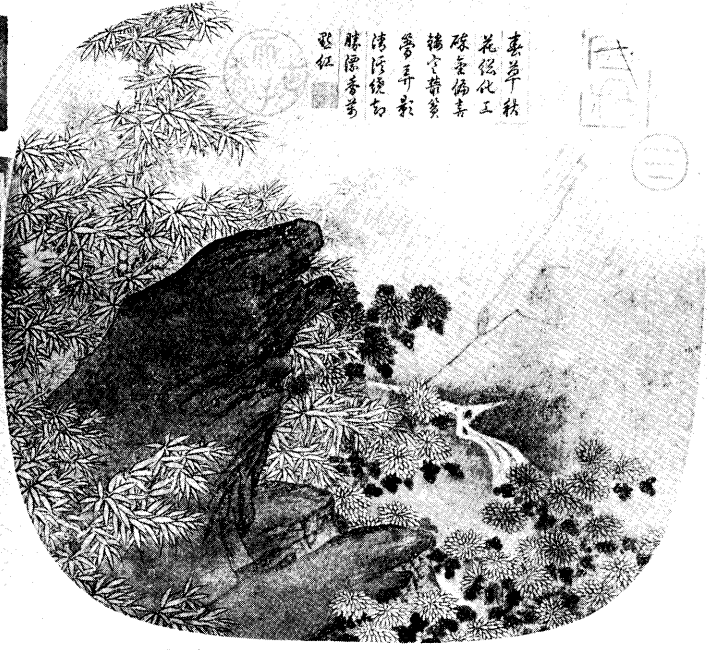
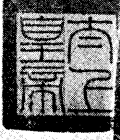
中央正色殊堪重
 况復丹心向太陽
 可信化工深意在只
 教此本染官黃

御題



秀才私福定何祥
明跡由來世澤長
誰擬前身是韓子
為他毛穎著文章

御題



春于秋
 花似化工
 破空倚弄
 猶含翡翠
 翠玉弄影
 清香繞如
 醉深香芳
 飛紅

賦得閒情思獨工
 想携卮酒對芳叢
 鉛華不為春爭艷
 留得先生醉頰紅

御題



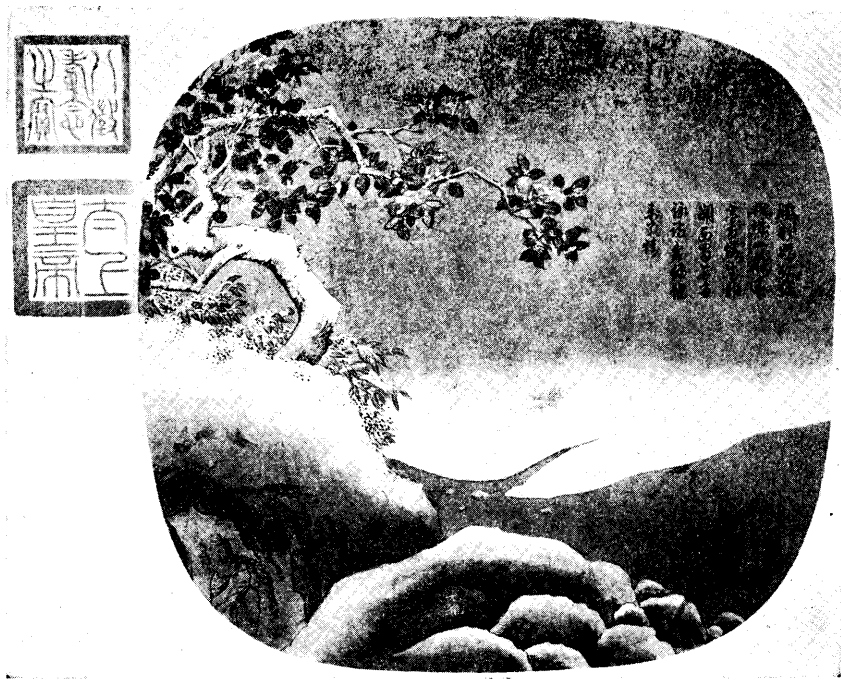
文石若著少得毛也特引
呈多珠送与予十以移李肩
屋似信神正与高



白澤形容玉兔
毛終之氣革命難
逐後野詰典澹弱咏
未及窳上二議高

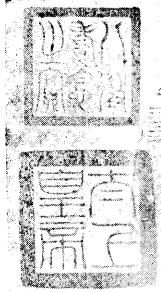
御題

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贗也
既用其韻益正之御識
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
 雲依拂翠波香
 蟾影於成兩紙
 尚言余
 怪短長



秋雨池塘透晚涼
 蜻蜓飛處白蘋香
 江南風景堪圖畫
 怪得先生一紙長

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



託根不與鞠為進
 歷盡霜風未肯降
 本自無心那有怨
 年清豔照杯江
 乾道元年仲春御題

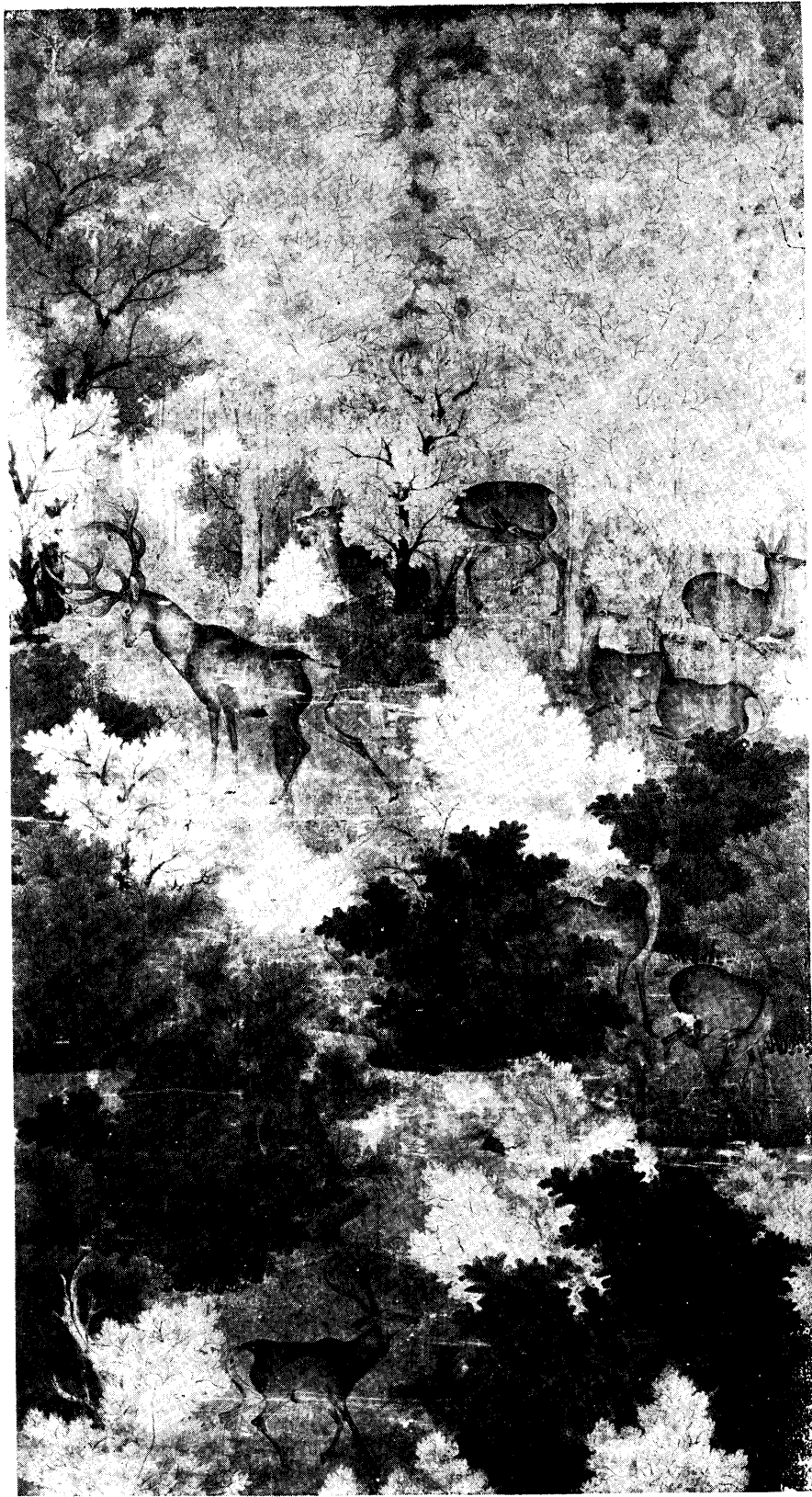
唐刁光胤長安人自昭宗天授初入蜀
善畫湖石花竹貓兒鳥雀之類真交
游所與皆一時佳士黃荃孔嵩咸師事
之議者謂孔類升堂黃得入室年踰八
十益不廢所學今傳於世者絕少此十幅
乃宋宣和御府後有孝宗御題真為鴻
寶二十年前購於遷安劉魯一侍郎家每
幅有飛白暗款在樹石間真定梁公罔
特札借觀歎未曾有已已携歸拓上明年庚
子重加索潢藏信天策又十年今請養閒
居長夏無事取而縱觀慮後來者不知
愛護為詳跋於後或曰自靖康之變宣
和內府諸物盡已散失孝宗安得而題之

蓋自高宗內禪以後孝宗極意以完
天下之林奇以充養宣和舊藏有
仍暉者又何致疑乎至其畫格之超妙
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吳中涼
風珮至蓬閣已放一花用宋硯與自製書
畫墨記於簡靜齋年五十五有五

江村竹窗高士奇





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。
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^r 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.

萬壽圖
 此畫乃宋趙昌所畫。畫中有一老婦，手執一籃，籃中盛滿梅花。老婦身著深色衣，面容慈祥。背景為繁茂的梅花樹，枝葉交錯，花朵點綴。畫面上方有題詩及跋語，並有乾隆御筆題詞。



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.

家聲自離都至南京長年
 自感傷寒七日遂不起此疾
 南歸後為紫青不意災禍
 如此動息激念家痛何可
 言也承承及書昇永平信蓋
 因傷惻且夕度江不及相見
 依詠之極渾春多血由
 謝名之 哀如可

杜君長官筆下

七月十日

貴會亦有法矣 老兒之下也

永平之曾於席中勉信報之



言不及新記首此詞也

手然二可佳字於精河

南望北教卓言而苦

當直直管者大佳

物以爲其之也秋子

純道物如能而細味

人之意可如也

須是是是之

年十月十日

本原在

本原在



寒暑起不及通

渴所夢想已平復日夕

風日酷煩世處可避人

坐疆領如此可歎以

精茶數片不一 兼上

以謹左右



牯屏作子一副可直

幾何款託一觀 賣

者要百五十千



謝郎春初將飲大娘

以下如安年下朱長

友之李尔回於今見

眼藥日覺疲倦至

於人事都置之不理

園急眼不自作也然

少空亦安省出入如此

情踪可也不一 兼送

正月十日





君不見詩人借車無可載
 面得一錢何之賴
 晚年更似杜陵翁
 右臂雖存耳先聵
 人將蟻動作牛鬪
 我覺風雷真一響
 閒塵掃盡根性空
 不浸更枕清溪派
 大朴初散失混沌
 六鑿相攘更騰壞
 眼花亂墜酒生風
 口業不傳詩有債
 君知五蘊皆是賊
 人生一病令先差
 但恐此心終未了
 不見不聞還是礙
 今君疑我特伴新
 故作嘲詩窮險悵
 須防額痒止三寸
 莫放筆端風雨使

次韻秦太虛見戲了齋



東武心邦不煩
 牛刀實多所以
 上助万一者非不蓋也
 能陽出公程
 望捷慈耳
 真州房路已今子由
 而白休身
 蘇子

彼公雅草：教字能俊
 人教學非它書比也
 廬山黃白首觀

已西鄧父名孫觀

學大七弟得書知待奉

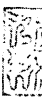
廿五叔母隸君万福
 關愿无量
 諸兄弟中者皆為衆
 竭力治田園
 事職
 居之何能久
 堪讓議
 臣對否
 字亦名
 字曲折
 舍法
 圖空
 為完
 書矣
 但欲
 為其
 中有才
 行者
 且小
 傳而
 未就
 耳
 龐老
 傷寒
 論無日
 不在
 凡樂
 間亦
 時
 擇點
 識者
 傳
 本與之
 此奇
 書也
 頗校
 正其
 差悞
 矣
 但
 未
 下筆
 作序
 成先
 送成
 都開
 大宇
 板也
 後
 信可
 寄矣
 霸州
 藏記
 亦不
 忘但
 老來
 抱懶
 亦稽
 緩以此
 耳
 壽安姑
 東卿一
 月中
 得不起
 聞之
 悲差
 二
 子能
 有水
 礎為
 生資
 子願
 弟二
 能周
 旋
 乎空
 嗚
 事計
 子願
 必能
 盡力
 矣
 叔母
 不甚
 覺老
 居徐
 氏妹
 孀居
 大何
 調
 護令
 不棄
 耶
 无期
 相見
 焉
 為
 親自
 愛
 十月
 十日
 无庭
 登報

學大七弟



余酷嗜苦笋諫者至十人戲作苦笋賦其詞
曰糠道苦笋野冕雨川甘脆惟當小苦而及
或味温潤稭密多响而不疾人蓋苦而有味
如忠諫之可法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玖之
與夢寐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睡焉
下士信耳而不信目其頑不可鑄李太白曰但

詩解中趣勿為醒者傳



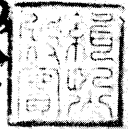
花帶蕉人乞破釋

心行至實色中

食盡來付里何

似一石灘頭上

五石



庭學紅書承

忠務重 飢寒極處

遠意 亦殊二斤 青州東一葦溪

將懷向之勤 輕法

不罪

庭學紅書

天民 祝命 大主 溥 宋 寒 想

二嫂 杏 裕 九 姑 四 姑 六 弟 婦 弟 姐 作

哥 四 姑 五 姑 六 弟 罕 明 兒 九 姑 十 姑

陸 林 十 弟 管 免 湖 兒 井 兒 多 安

樂 退 江 弟 甚 思 汝 等 家 室 且 耐

好 不 須 憂 路 上 甚 安 穩 但 可 任

州 郡 多 故 舊 誤 為 酒 舍 而 連 年 家

中 下 凡 事 切 且 和 順 三 人 輪 管 家

事 勿 廢 規 矩 三 學 生 不 要 人 推 病

在 家 依 時 各 節 送 飯 及 取 歸 書

院 事 整 齊 各 字 勿 信 字 也 叔 介 且

掉 下 灌 三 弟 年 讀 書 看 經 求 清

靜 學 為 上 大 之 弟 讀 漢 書 必 有

功 矣 十 月 十 日 報

請 諸 子 下 各 心 照 管 弟 兒 門 集 作 妙 劫

宋汪以叔詩送

提舉通直使江西

家陽米繼上

三吳有丈夫節以存

海水用論古事借

箸對

天子瑞苔高如松一歲

歲禁使秋水浮湘月

樽酒屬親心之別不可

琴寧雲看雲秋



宋汪以叔詩送

十月廿五日帶桓冬之厚

教天下第一老忘失了眼

目但懷以相知難却尔

區之思尔尔者之同良

乃其數字其之云云

何允台生



昔預官為經籍

善候為勝山試

幼文府且看芭山語

給一視其背即定交

也少頃勿後言其心

差和國士

本昭素日送

月明逾念

古送不



新得紫金右軍

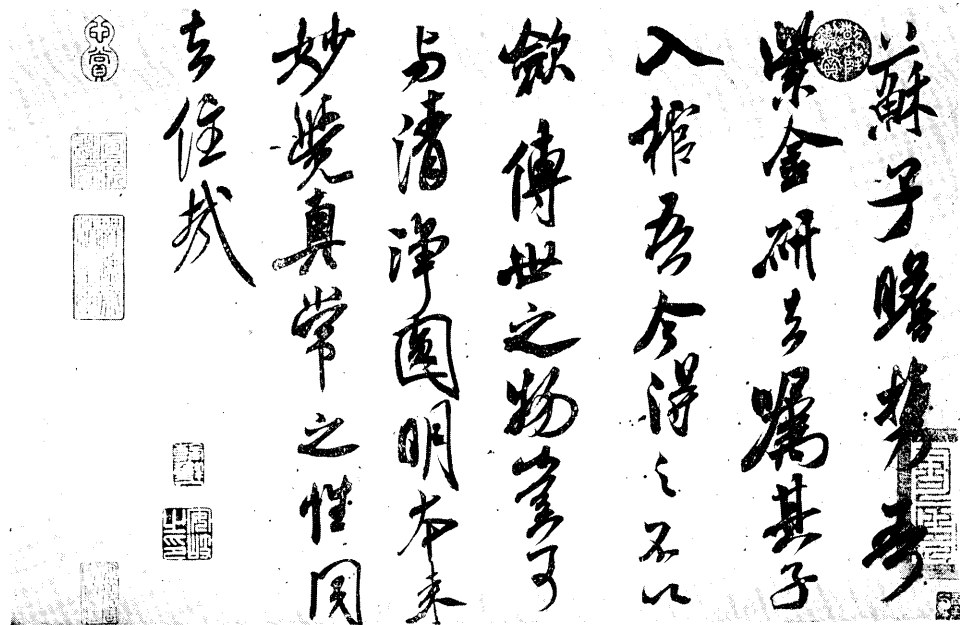
鄉石力疾書數

日也為不來果不

復來用此石矣

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。開書宋
貳公。橫叁拾玖公。第叁開「宋蔡君謨暑熱春初帖」。縱貳拾陸柒
橫伍拾玖公。第叁開「宋蔡君謨暑熱春初帖」。縱貳拾陸柒
壹公。橫貳拾玖公。叁公。春初帖。縱貳拾陸柒
「宋蘇文忠公秦太虛詩帖」。宋蘇子瞻(1036-1101)。名軾。號東坡。眉山
法。世稱蘇體。井長文學。紙地捌落。縱叁拾肆肆叁公。第捌開「宋黃文節
蘇子瞻東武帖」。縱貳拾捌拾壹公。第捌開「宋黃文節公庭堅書」。縱貳拾伍伍
宋黃庭堅(1045-1105)。字魯直。號涪翁。又號山谷道人。開宋黃山谷
太壹壹公。橫肆拾貳貳公。第玖開「宋黃文節公庭堅書」。縱貳拾伍伍
叁拾叁伍公。第玖開「宋黃文節公庭堅書」。縱貳拾伍伍
「宋米海岳三吳帖」。宋米芾(1051-1107)。字元章。別號海岳外史。襄陽人。縱叁拾叁
門居士。淮陽外史。世居太原。後徙襄陽。定居潤州。是以前作老帖」。縱叁拾叁
士。縱叁拾伍陸公。第拾陸開「宋米海岳紫金山研帖」。縱貳拾捌叁公。橫叁拾
公。第拾肆開「宋米海岳紫金山研帖」。縱貳拾捌叁公。橫叁拾

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
闕河陽郭熙題款有摺紋縱壹
百捌拾捌陸公分橫玖拾伍
貳公分帶錦襖。

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

屏紙橫字捌
書字分題拾
御二公有叁
編帶壹堂橫
初米伍詩分
笈有拾分公
寶角叁公伍
渠下縱壹柒
石左落肆拾分
地錄劉拾貳公
紙著地肆縱捌

元襄居太潤宮
字史門居居人
外鹿世定吳
岳堂史陽作士
海溪外襄一博
號士陽徒以學
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), Hsiang-yang Man-shih (襄陽漫士), Ch'i-t'ang (溪堂), Lu-men Chu-shih (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
知郡傳至易注迄今四世百有
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注拜書

蜀都范適言和幼何高沐

葉培履規

寶翁于類呈陽聖之文章

清序之變適之觀親御之壽

別駕兵法中皆負乃高紹興壬

子冬再茶規于來都石角之

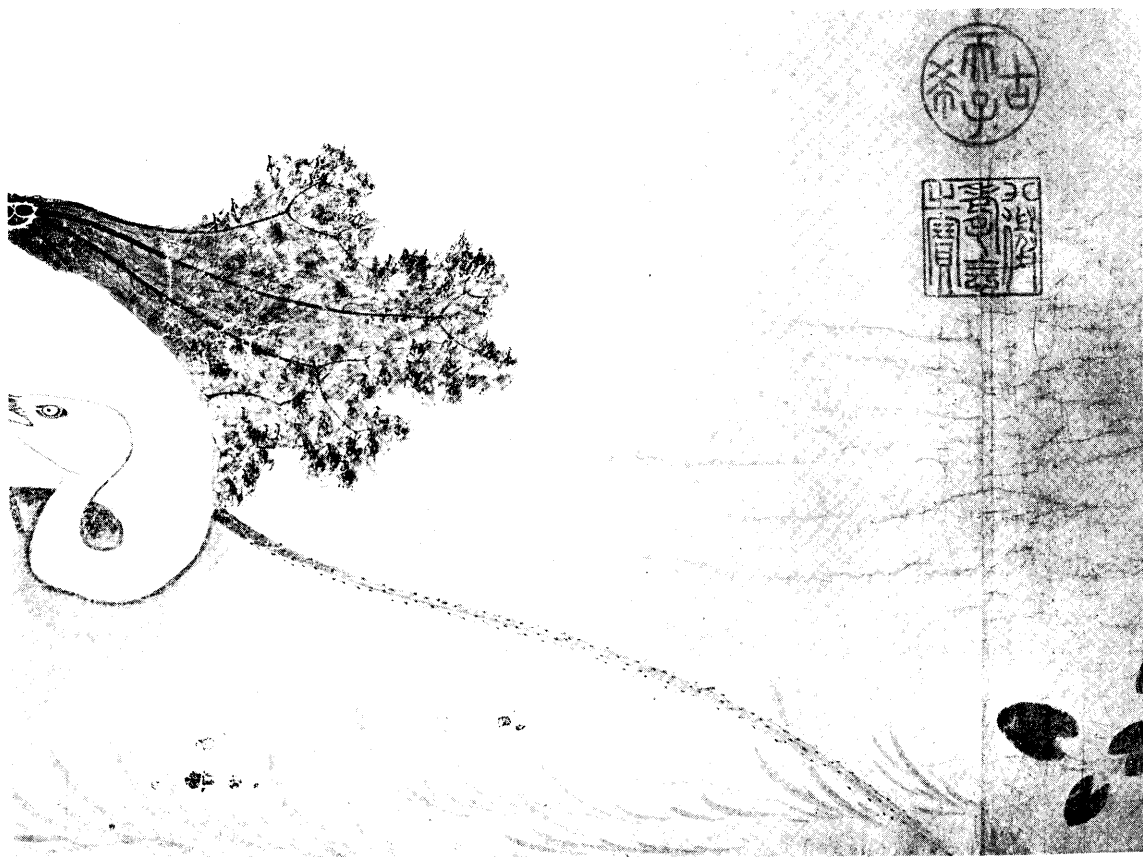
昭高町異子迂因物也哉不免

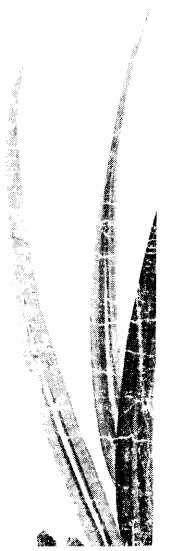
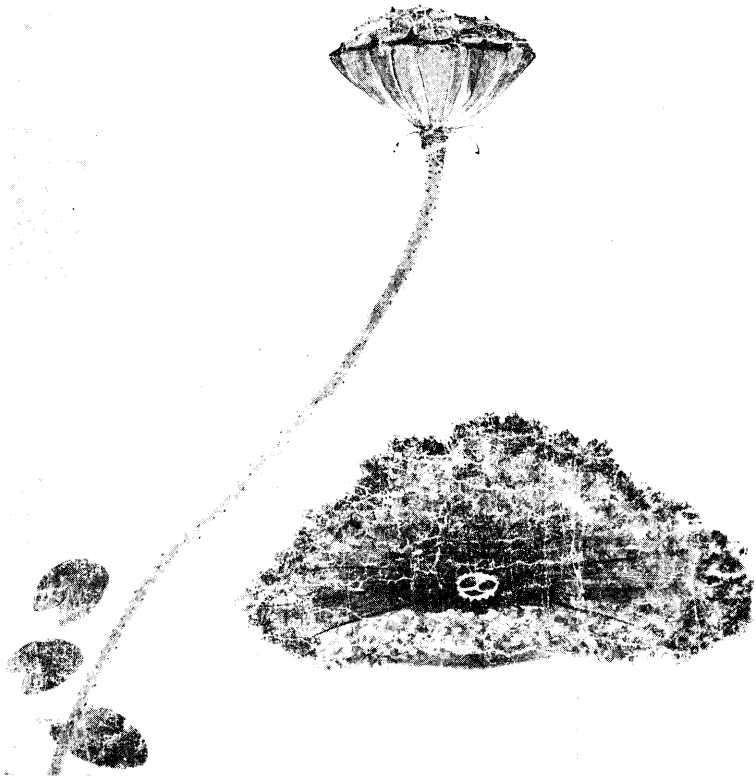
潛然清淨余年八十七矣憚把

玩之心息釋手漢至以歲之

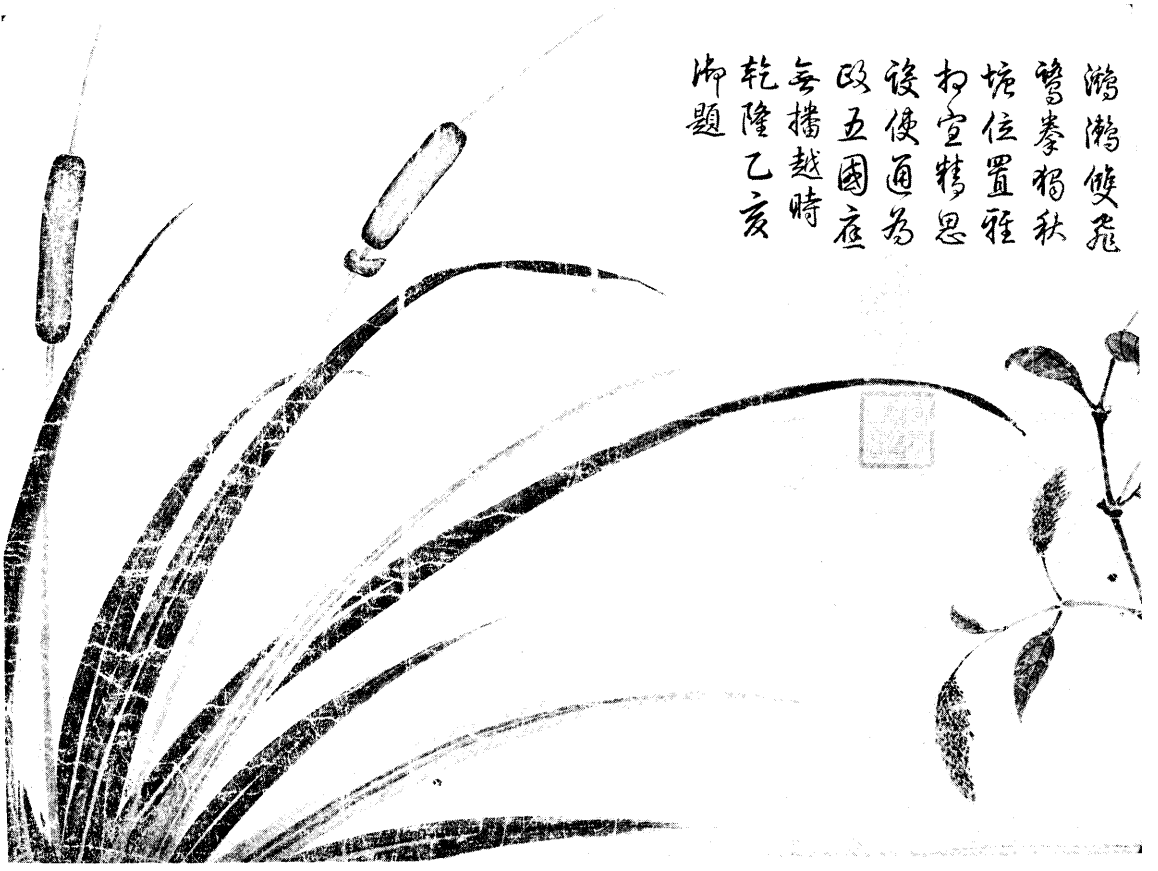


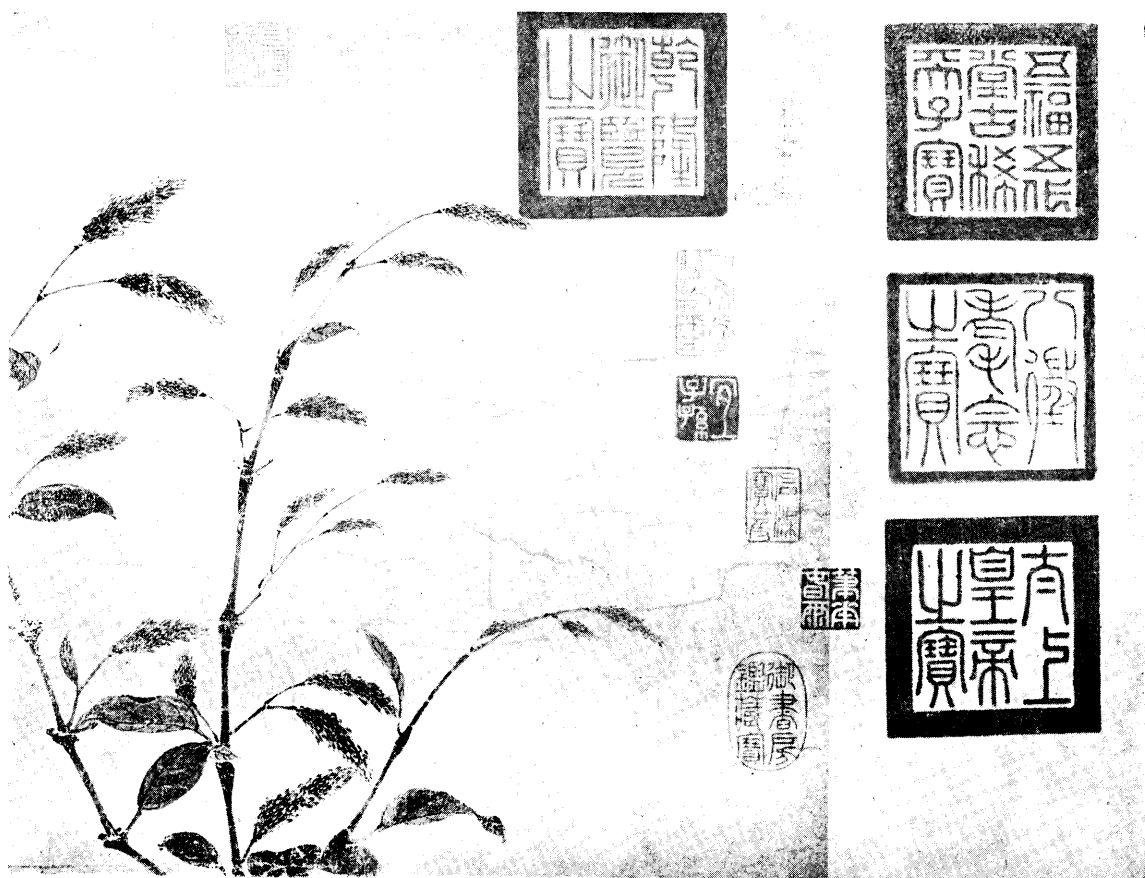






鴻鴻雙飛
管奉獨秋
塘位置雅
相宜精思
後使通為
政五國在
無播越時
乾隆乙亥
御題





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
幾層蒼檜齒凝嵐四接老
松圍石封三品非無美
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

中頭拜覆拜連

教約款忽任平下情小德火馬惡

德之至小日祥若若惟

尊候為心萬福身以薄幹留城中

上平月未晚方到此不啟聖往道

侍屬以病若伏枕未果如前深負

皇恩切幸

垂亮

尊婢若人伏惟

欽候萬福子禮格言以四類博人

出惟

侍履增遠謬拜伏

起片心次 序叩頭拜 履

宮使火御尊兄台座

城北播大鈞起滅片帳浪喧風北窗下自致義裁皇上

胡為故年長歡但談語
善而後善而果之日多平生
知吾人阻面歎若失何甘下深田同刈稻与林
元佑次全句全皇
為法句之別語

判明者後指
下深田詳

老懶房書冊心徑不之組磨彼倦若子茫茫然在中途
惠投妙覺種生待一雨蘇

暇誕悔時昔似身貴未合晚體覽查同早願

詩書林文獻多配古雨陽

宗茂深

蕉林案之空此身重者曾秋花善章牛在葉不
勝平許事那用知是中以須酒

種林陶元亮著竹王徽之深期二子間道遠教悼夜
外物僅未平人生臨曾涯

家治目頓首再拜別久不勝馳

仰辱

示伏審

辦嚴之暇

台候曼福感慰家裏疾冬宜并遠蒙

恩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

武林徒渴

公重宜淹郵之地耶

所諭以家兩日肺喘謁歸來日與

丞相議之

瞻集未間千万

眠食加護不宣家治目頓首再拜

秦發知府待制台望

職啓出京急草不獲

再奉違候忽累月為勝馳

仰迎中辱亦

手教伏承

履此新涼

起后殊勝至慰、檄到此幸無忘

學中全無職事跡以日甚但志遠

去親舊無与往還耳未卜

會面惟

順候自重不勝區、謹奉手啓布

謝不宣 轍舟

子璋秘丞仁文執事

七月廿一日

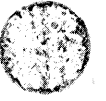
七月廿一日

七月廿一日

七月廿一日

七月廿一日

七月廿一日



白祿洛丞承
 使節之還傾柝亡已
 結返衝冒良勤
 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·公分空自四開

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)

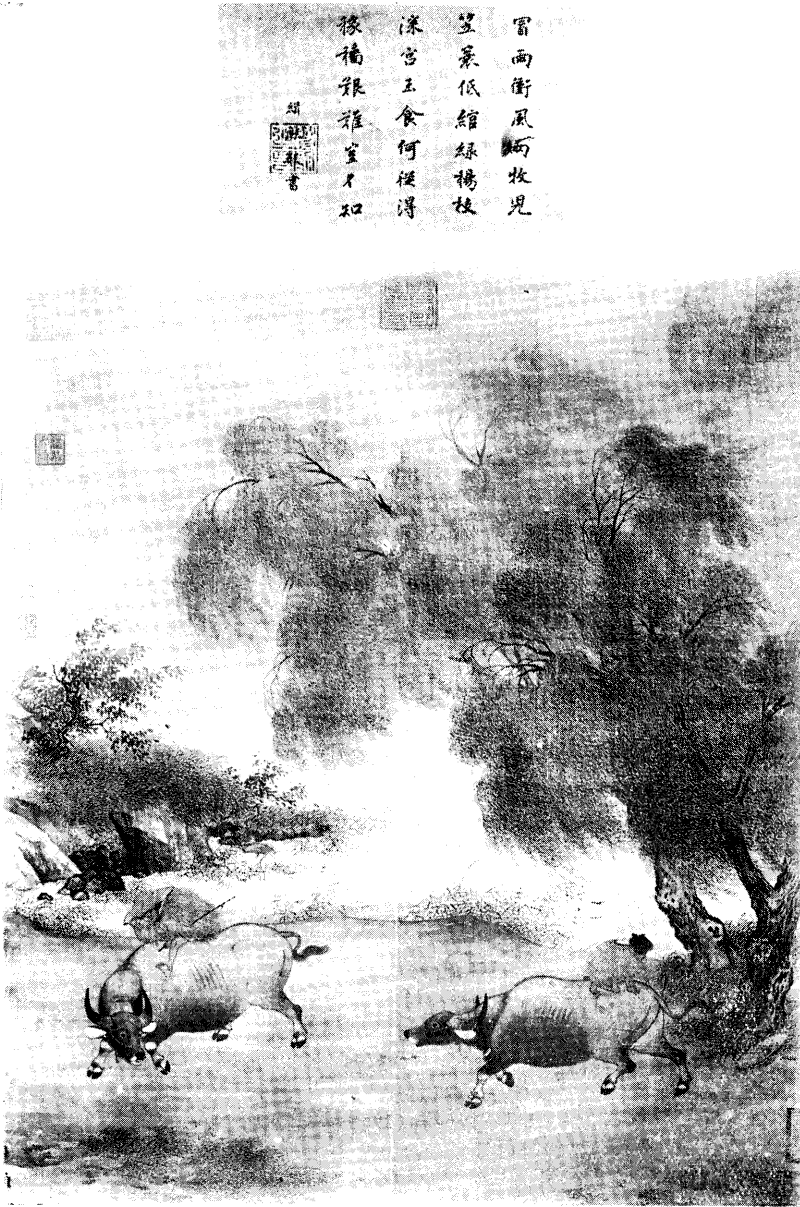
錄。題跋。橫壹
 著筆題跋。分
 編李迪書。陸
 三歲熙寧。陸
 笈午緝拾。分
 寶甲有緝拾。分
 渠有甲有緝拾。分
 石有甲有緝拾。分
 地有甲有緝拾。分
 緝拾。分

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

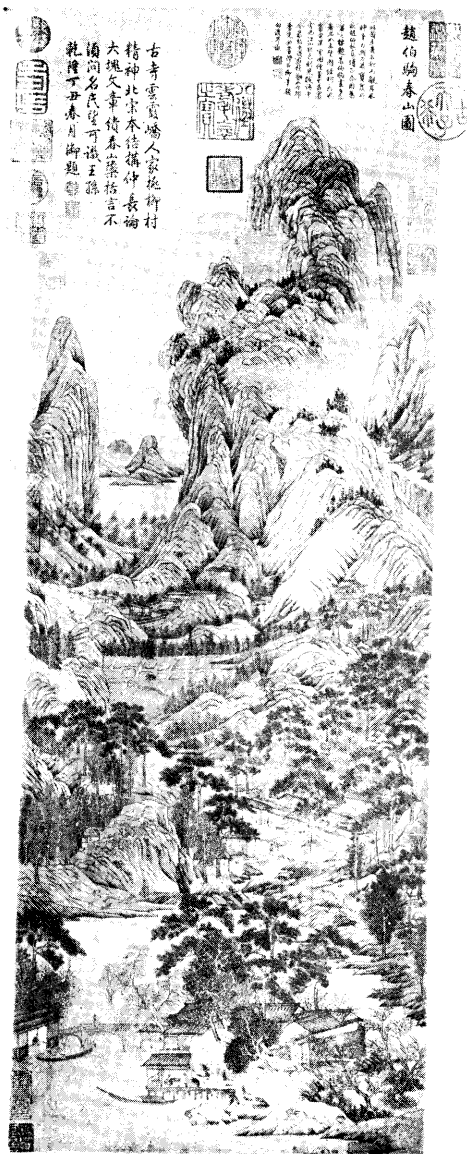
絹地。無款。右邊緣有「李晞古乳牛圖蕉林重裝」縱肆拾陸·陸公分。橫陸拾貳·陸公分。

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"

Milch 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.

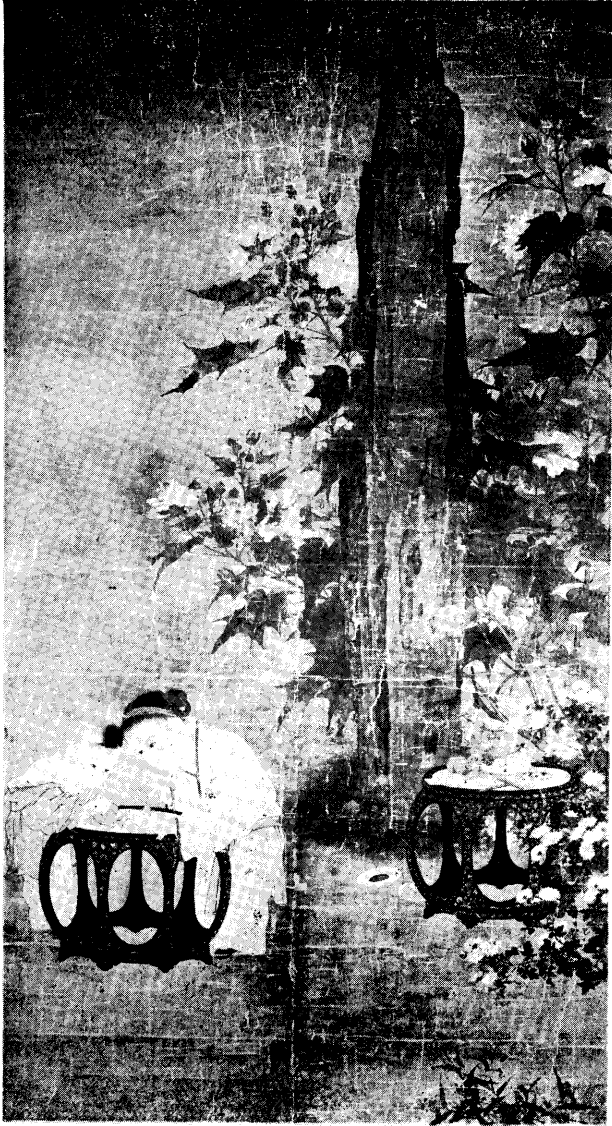


二五 宋趙伯駒 阿閣圖

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 T'u"

Ah Ke Building.



二六 宋蘇漢臣

秋庭戲嬰圖

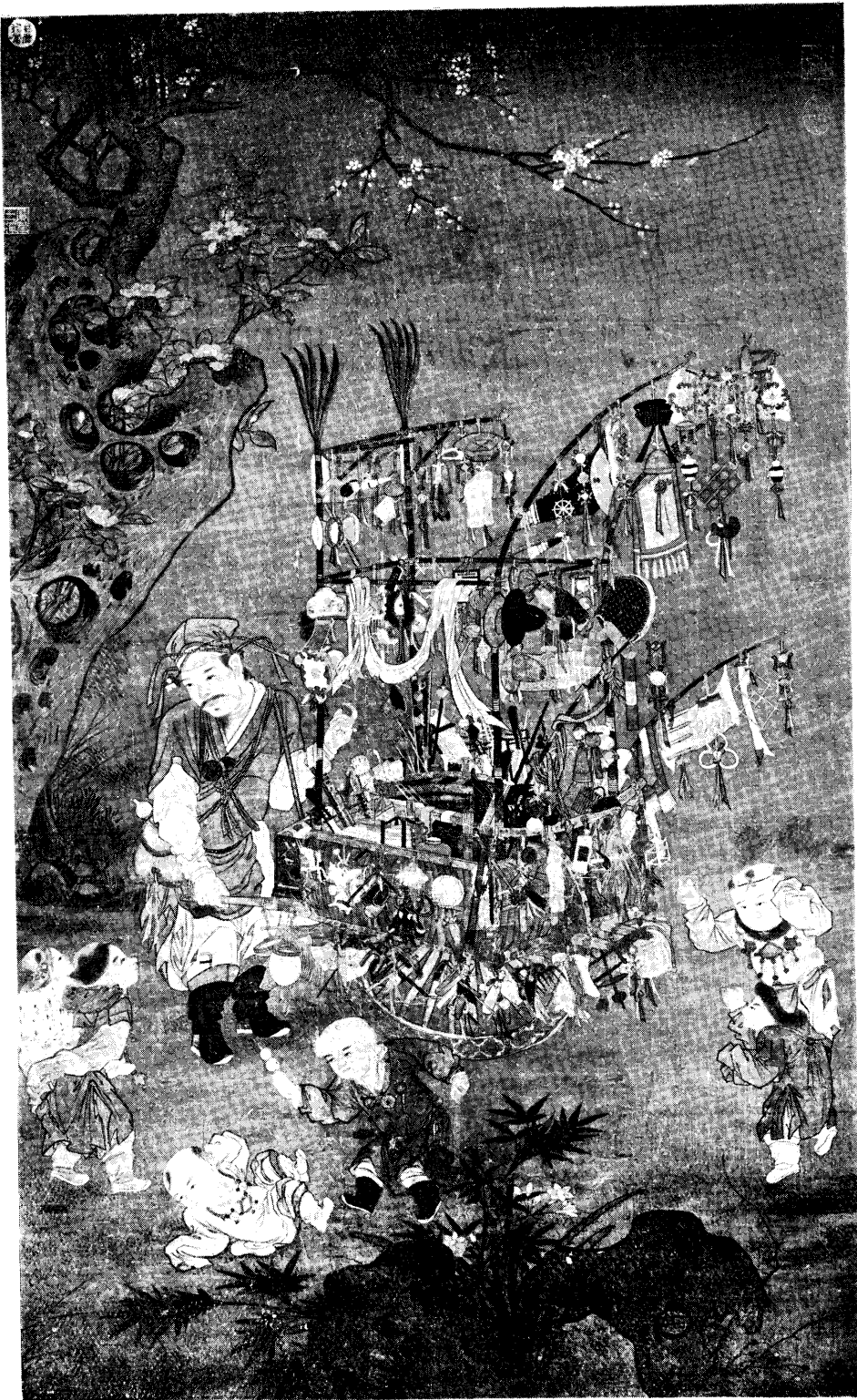
絹地寶笈重編著錄無款有傷補。縱壹百玖拾柒伍公分橫壹百零捌陸公分。

蘇漢臣(約1120)。開封人。宣和畫院待詔。隆興初。補承信郎。

25. 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'aifeng (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 宋馬和之柳溪舂舫圖

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

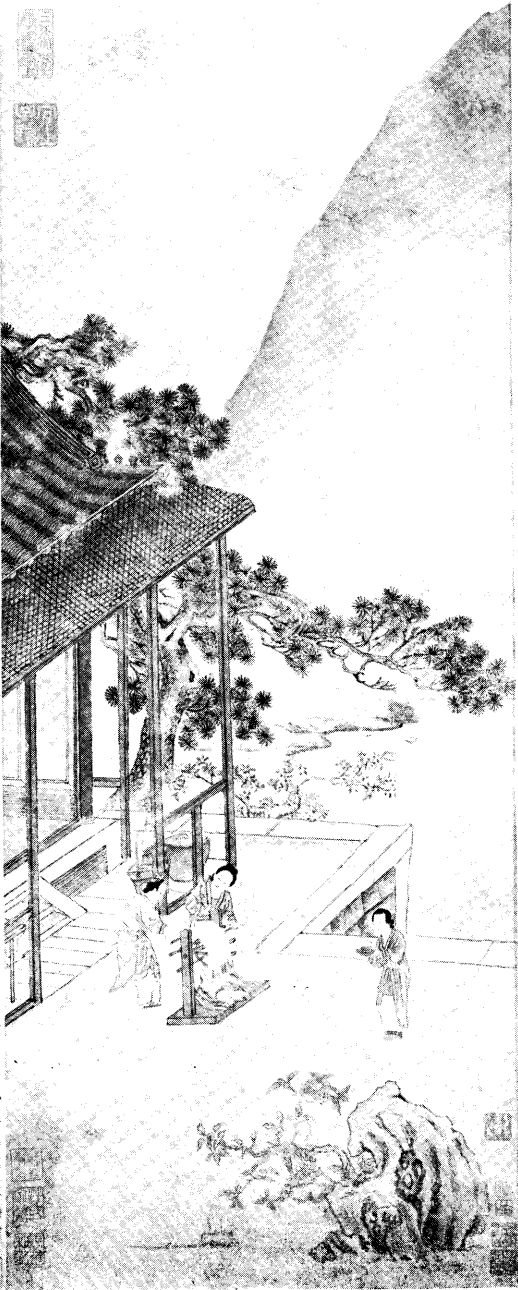
紙地寶笈三編著錄無款。
跋尾有「攜李汪柯玉源崑
甫」題識有傷補及摺痕縱
玖拾捌·陸公分橫叁拾叁·
貳公分。

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.



長松茂於山，草淺道出，松根花石，殊出編花，石殊一樹，松一樹，
條一傳，光林亦不，而露，識紅，故，也，平，水，細，潤，有，上，善，樓，
作，由，是，莫，居，玉，子，林，金，在，前，十，清，之，潤，則，是，法，法，是，應，五，十，餘，年，
有，如，其，非，遠，者，公，實，積，玉，年，秋，日，裝，法，潤，光，於，松，身，識，其，故，口，
年，端，頭，小，惜，難，轉，其，法，同，不，道，可，得，有，如，雷，時，補，之，為，時，到，
者，今，一，旦，孫，其，視，觀，其，今，可，能，無，寧，福，快，
其，今，一，旦，孫，其，視，觀，其，今，可，能，無，寧，福，快，



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 末 文 公 遺 像



題梅庵翰墨卷後

右梅庵翰墨文卷乃有宋沈著時卿出雜色倭紙奉邀徽國朱文公走書晉彭澤令陶淵明歸去來辭今闕郡幕賓宛陵陳君家世寶藏之舊物逆、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改柴桑翁元亮嘗祖晉世宰輔自少家貧耕植自給餅無儲粟不求見需為能固守其窮爰巨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恥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處

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詡得其實矣曩昔梅庵然齊卿之請不他銘記書而是特筆者當唱疾之作楚景慕淵明之清致遂有乘興提筆不覺終篇之謹而紀注不曰梅庵而曰雲壑者時築室於建陽廬峯之巖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家後襟著遇邀之同人東號邀翁而梅庵之號其歙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道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

觀韋菴王侯隸古大字以并卷端其字畫之古朴

精神之飛動騰塞海怒歎起無際又為

昭代第一手當與梅菴之法格格媿美揚休於萬世為不

拔彼常流槩以挿花美女為奇觀使其見此又

將吐舌而走笑昔

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叁拾柒肆公分橫肆拾柒肆公分第三開紙地剝落有熹再拜啓字樣縱叁拾壹伍公分橫肆拾壹肆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肆拾壹肆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

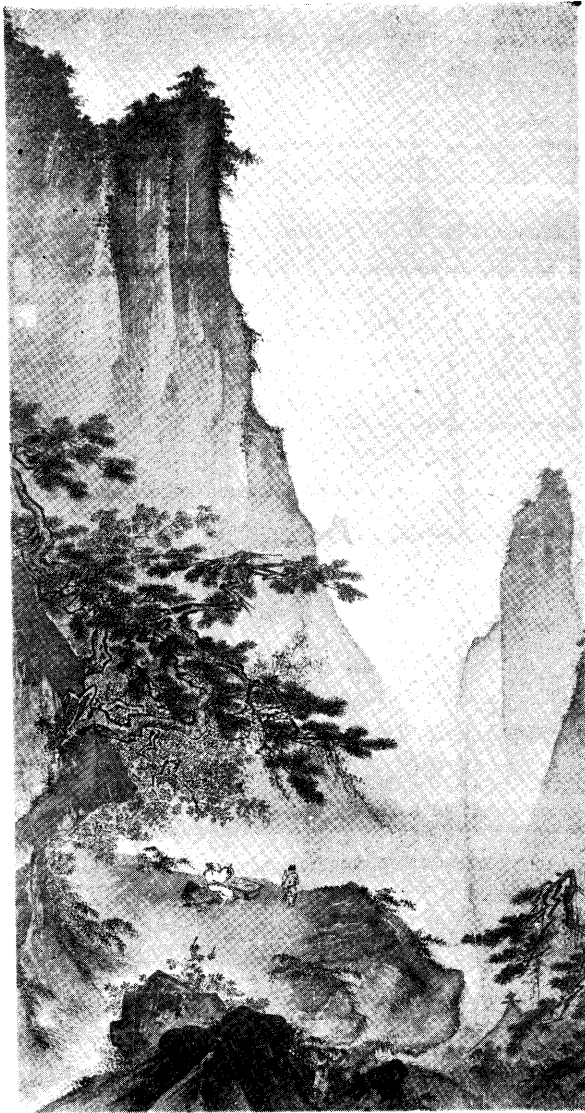
絹地。祕殿珠林三編著錄。無款。有傷補。縱壹百零肆·壹公分。橫肆拾玖·伍公分。

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補及摺痕。縱叁拾陸·陸公分。橫貳拾捌·柒公分。

37. 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。上端有天錫郭界題識。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"

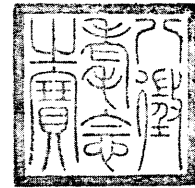
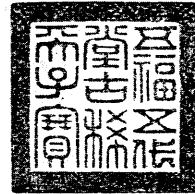
Boating Under the Willows of the West Lake.

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.).



夏珪長江萬里圖 神品 內府珍貴

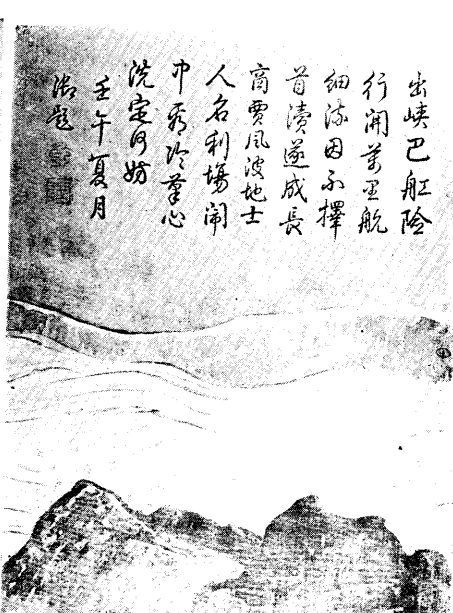
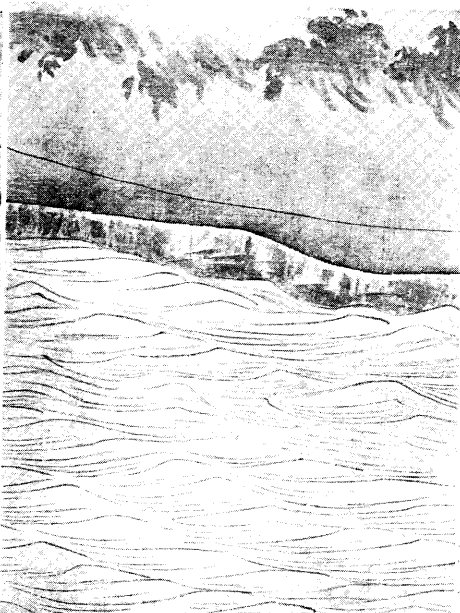
峽流壯



觀

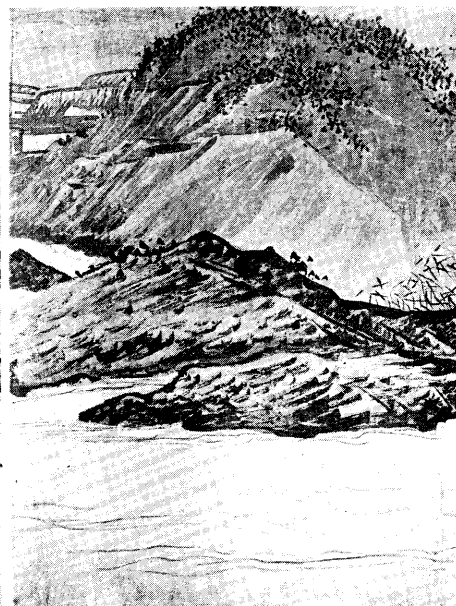
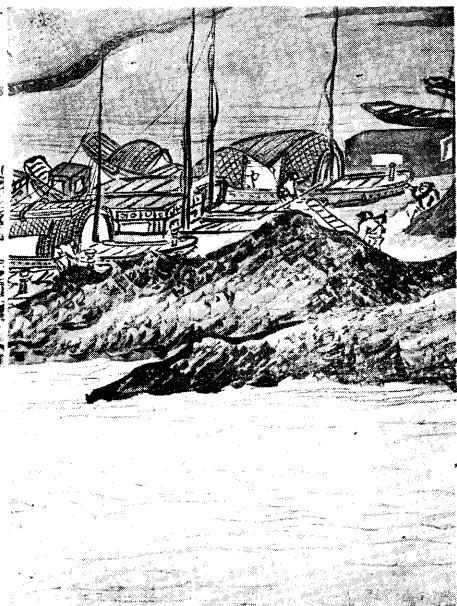
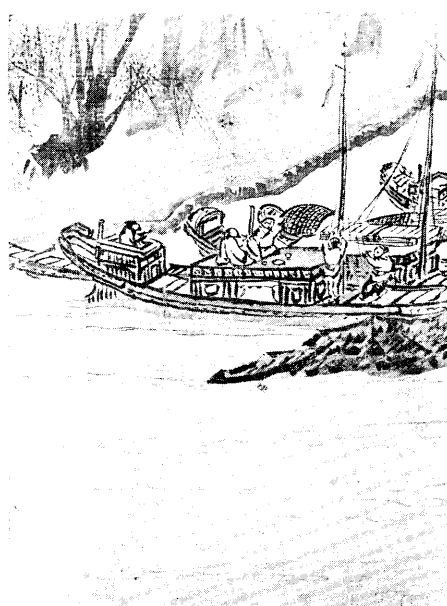


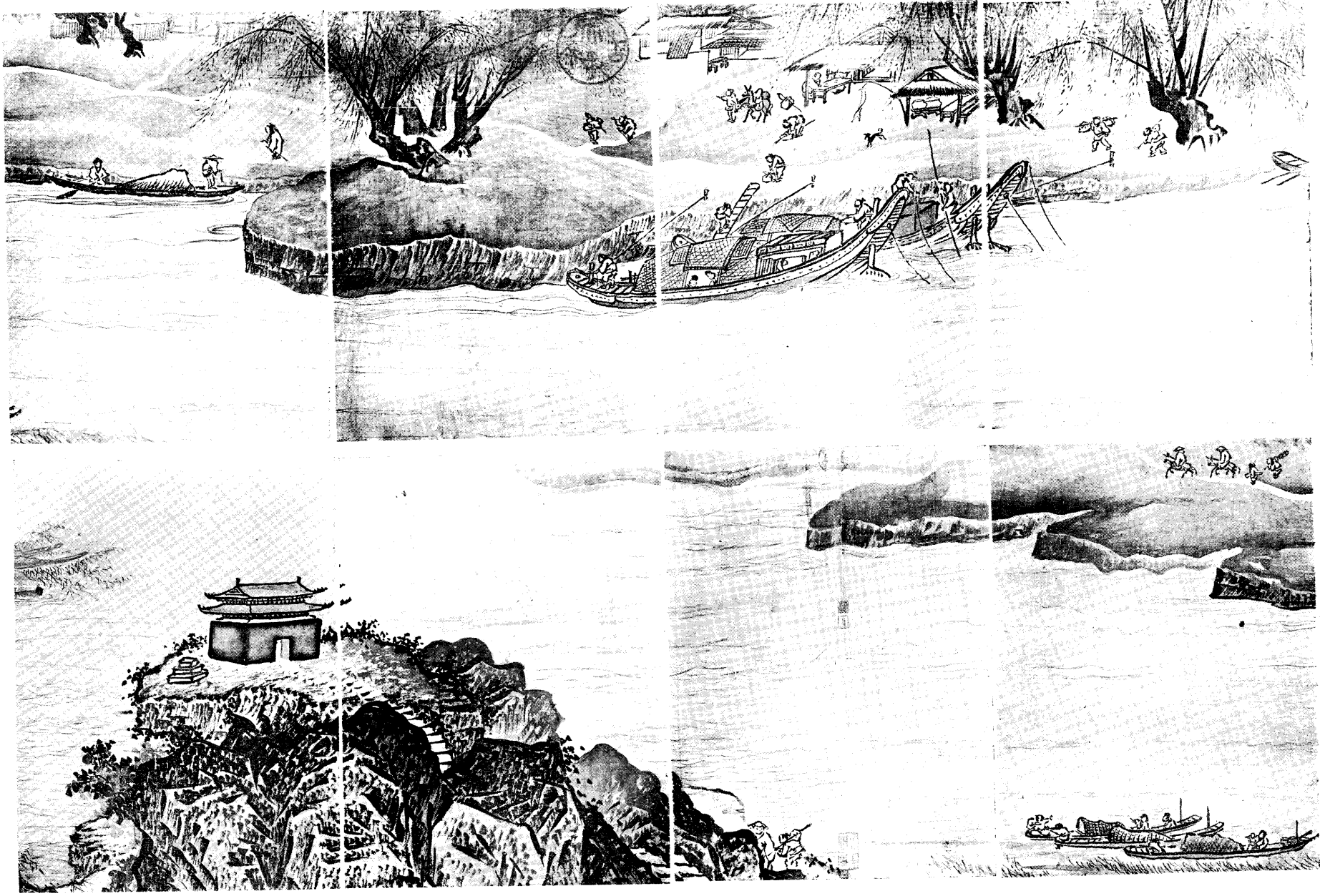
出峽巴舡險
行開苦至航
細流因不擇
首濤遂成長
商賈風波地
人名利場鬧
中流於苦心
洗定何物
壬午夏月
游魁 畫

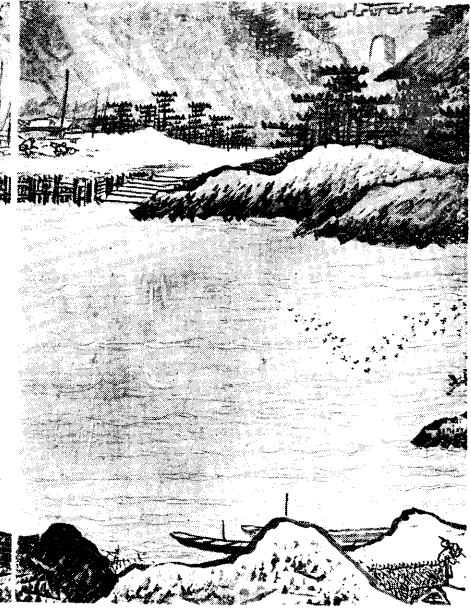
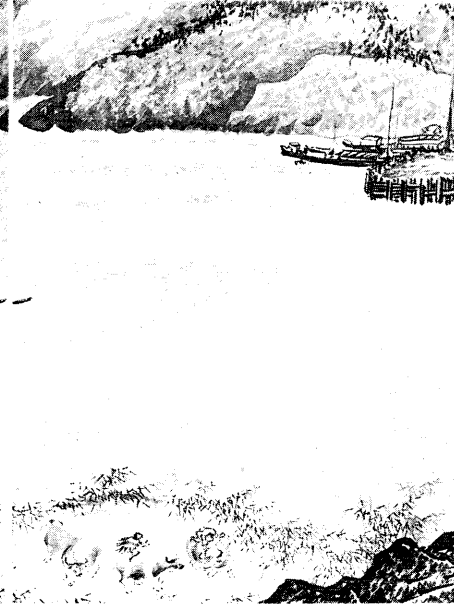
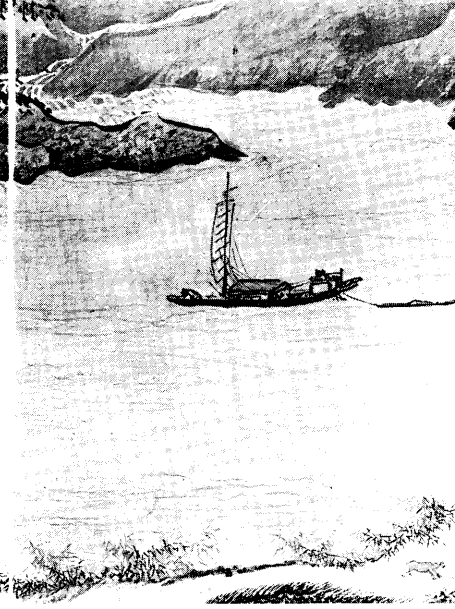
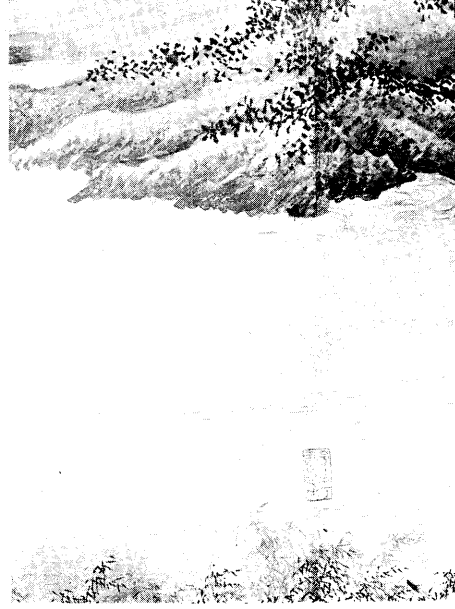
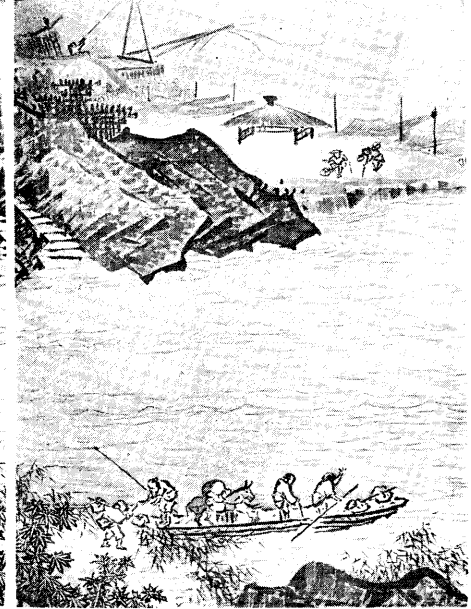


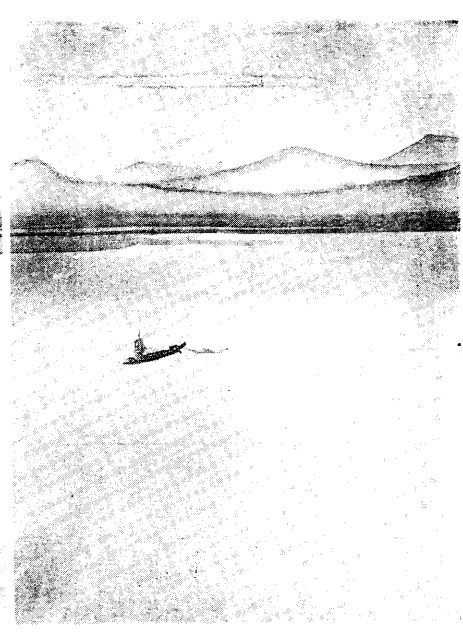
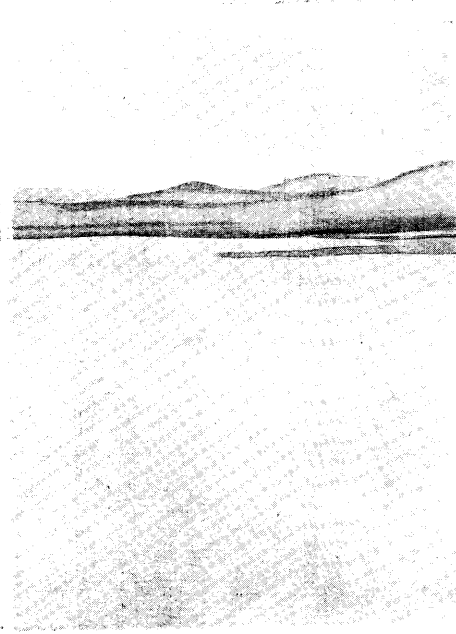
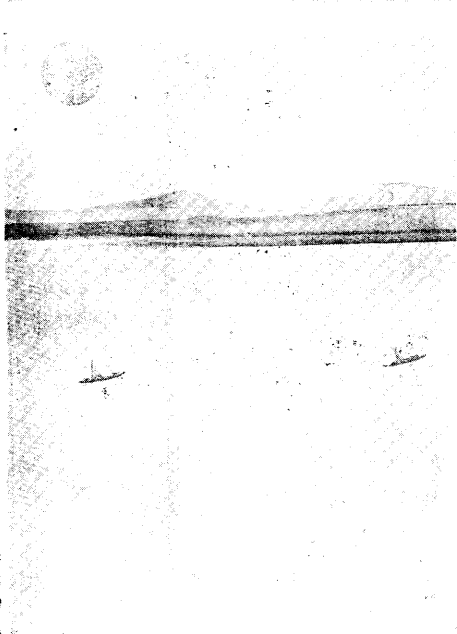
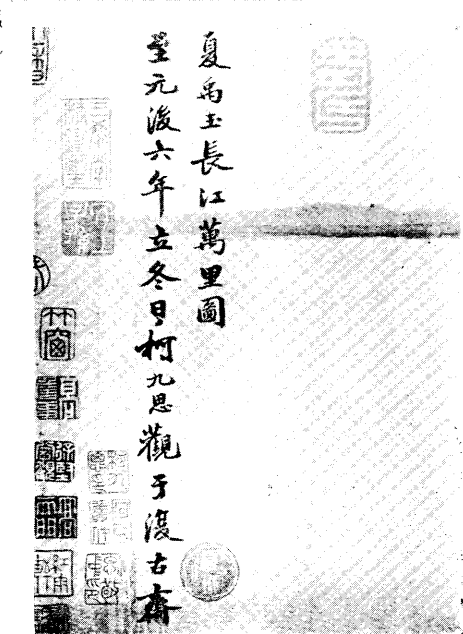
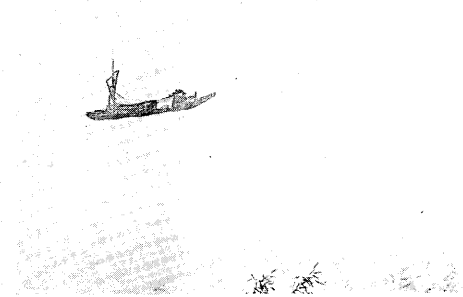
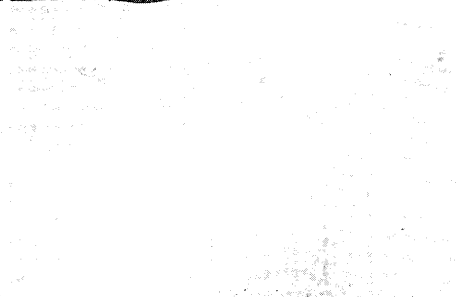
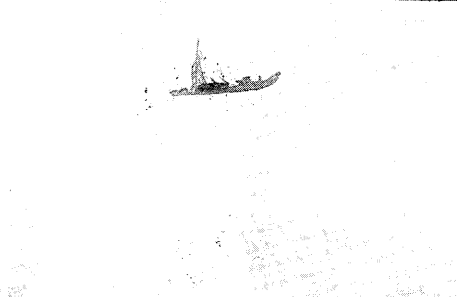
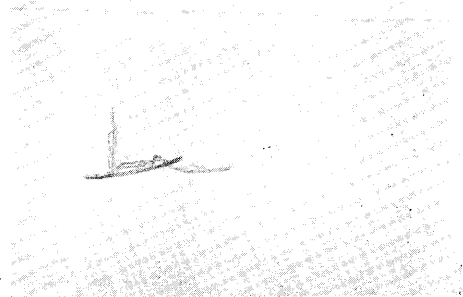


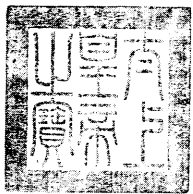
白物黃牛
 險已航東
 注過下灘
 魂歸亭上
 水寬少何
 赴海他時
 志當何如
 以老多矣
 以一勞至
 誰與作東
 科
 己丑夏月
 湯龍 題











舊藏夏禹王此卷柯毅作題為

長江萬里圖後有三跋重裝

時為人嘗主讀元美立夫圖

類集中有題嘉子仁所藏已艮

出峽苗長款以此苗相合因名

之為已艮出峽而書其詩於後

巴山一帶高崔嵬已江若至後

天來若疾疾挽後夫推黃牛白

狗遼船開曉風東四水西上隄

懶堆以仗如象盤旋鳥道怕

張帆汨沒龍潭驚掉縶世人

性亦重波濤吳鹽蜀麻得利

多怪石急湏勇進貪天險空

漫也新神禹醜仁文惡王

丁鑿跡空巖崿舟舟可坐尚

雙危棧閣餘終淚落

舉目無不然直懸平地仰山

川至喜亭邊柳醉酒長年

老好攤錢立去禱萊集賢學

士直方子浦江人黃竹講清

柳待制貫同受業於方韶父私

謚周穎先生其文蘄絕旌深正

穎已峽康廵戊寅清明後一日移

陰初晴生柘上簡靜齋瓶揮

海棠碧桃香直山泉試火煎

龍井茶用唐澄泥研方于魯

墨書藏用老人高士奇



此卷未携入都旬行天筆頃展
再四以甘故人一活也二月廿五日

江村



庚辰五月廿九日酷暑建蘭已開置廊下香氣清馥
以寒泉沃地水華鋪床觀禹王已艮出峽苗如米萬里
風也時初得大兒與館選之信次兒軒侍側高士奇



汪珂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袁子仁
詩名為已艮出峽圖含實證而事傳會
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

內府獲邀

睿鑒重以

天題誠珪之厚幸也夫臣梁國治臣劉鏞臣藍元瑞

臣董誥臣曹文植臣金士松恭識

三九 宋夏珪 長江萬里圖卷

絹地寶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
 雪色於
 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
 顛米乞
 李若能
 論

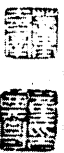
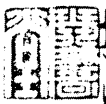
右李成瑤
 李瑤橋

李成瑤李瑤樹



宋元章
 無孝論比圖
 乃昔互生以
 中岸石色血生
 天機筆端上
 馳前浩淳古之極
 米乞兒之當入
 章 特訂之極矣

董其昌



秋浦兩鴛
 卷雙鴛不
 改常若愛
 垂白冷荷
 敗葉紅芳
 似喜弗離
 別矣曾恣
 宿梁上人出
 家者此畫
 卅字書
 右惠崇秋浦
 後集

惠崇秋浦雙鴛



鐘樓宮畔百花洲常侍君王此處遊一夜秋香零落
 盡至今沙鳥上含愁宣城貢頴之

秋浦



張田

張田

張田

張田

張田

鴨鵝灘頭雙野鳧敗荷顏色錦模糊分明一段江南景却向人
 間作畫圖
 張田

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

逸齋

秋雨更秋烟相將日暮天最憐沙上鳥存羽不成眠

玉行

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

湖月絨看幾度秋
 蘇、白蒲舟州王孫舊不挂那堪路後沙鳥亦含愁
 獨醉生

湖月絨看幾度秋

獨醉生

蘇、白蒲舟州王孫舊不挂那堪路後沙鳥亦含愁

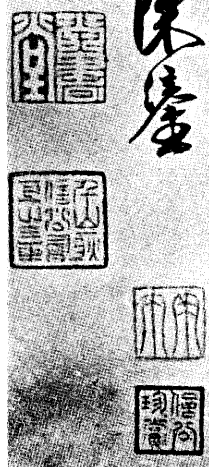
林句原蕓
 家何人系
 願為影疎
 水淺愛玉
 皓月昏時
 自是詩中
 畫意為盡
 表詩乃
 翁暑筆音
 於此致然
 矣
 若馬麟暗香
 疎影

馬麟暗香疎影

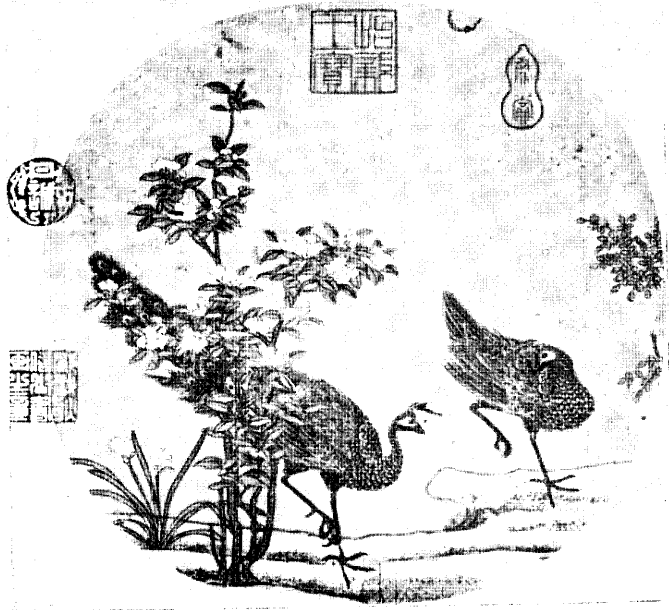


春年德性日天全
 節操冰霜久耐堅
 一雪真公少識名
 老梅香復日
 年

陳慶



東知牛有角
 可亞鳳樓
 桐芳翠雙
 遊絲名花
 倚傍紅晨
 鳴相和兩午
 舞獨稱雄
 不以開屏
 焉何帶入
 檻籠
 右林桂花木
 珍禽圖



俗特新以居士履
 幽橋如止以居士履
 王門相府可出入身未
 紫玉梅金殿聊一
 戲丹青人謂萬
 者台常會翔乎品命
 之穴不知書畫為
 通紅貫乎太陰之精
 者也 鍾勳齋人

鍾勳齋
 鍾勳齋
 鍾勳齋
 鍾勳齋

元志自松生
 名相嘗愛
 高遠可以
 慕淵明五
 斗本無羨
 東籬覺有
 情寫時酒
 氣勃爭在
 擬真知
 右周元素淵明
 逸致

周元素淵明逸致



元素淵明
 逸致
 八
 幸王

淵明
 逸致
 幸王

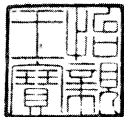
翰梯先生傳

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佳
 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己志
 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

淵明
 逸致
 幸王

藝苑誰多能伯時
 具勢務簡圖披小幅
 說得似高僧碑石峭
 從減寒花朵不掃却
 教蜂回玉瓦繞惜
 難勝 吾錢選野芳拳石
 丁未仲秋月之午游
 湯魁

錢選野芳拳石



大德七年三月吳興錢選弄筆



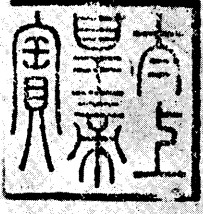
西山有美木鬱鬱含春輝人生本性善況

原民彞萬古不可泯外物或蔽之倚欵

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

丹丘柯九思題



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「貢穎之」「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「陳盞」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。雲川人。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.



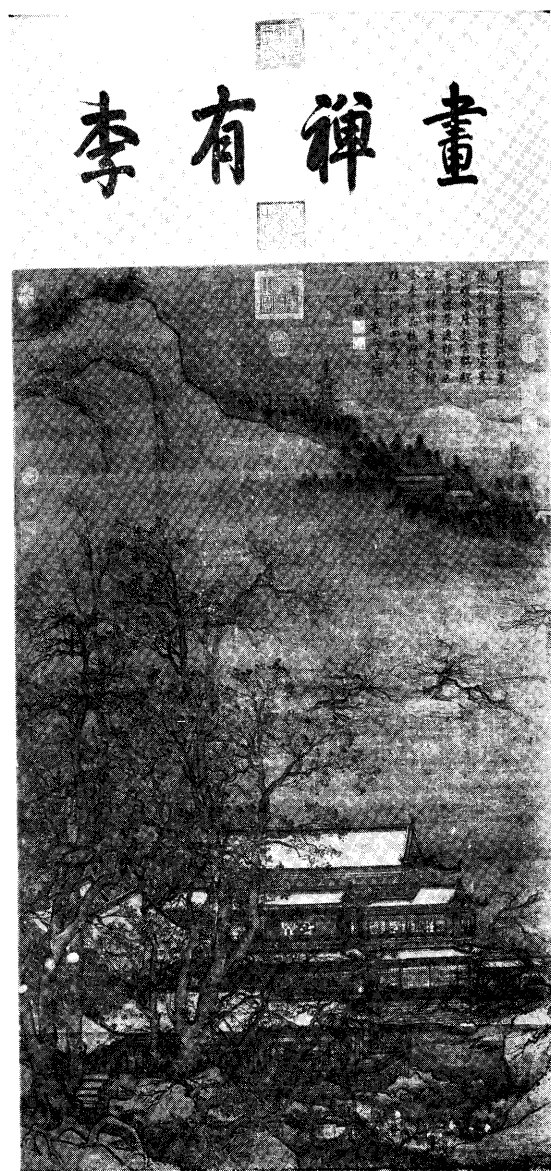
四三 宋人 溪山暮雪圖

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.



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

絹地無款有摺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.



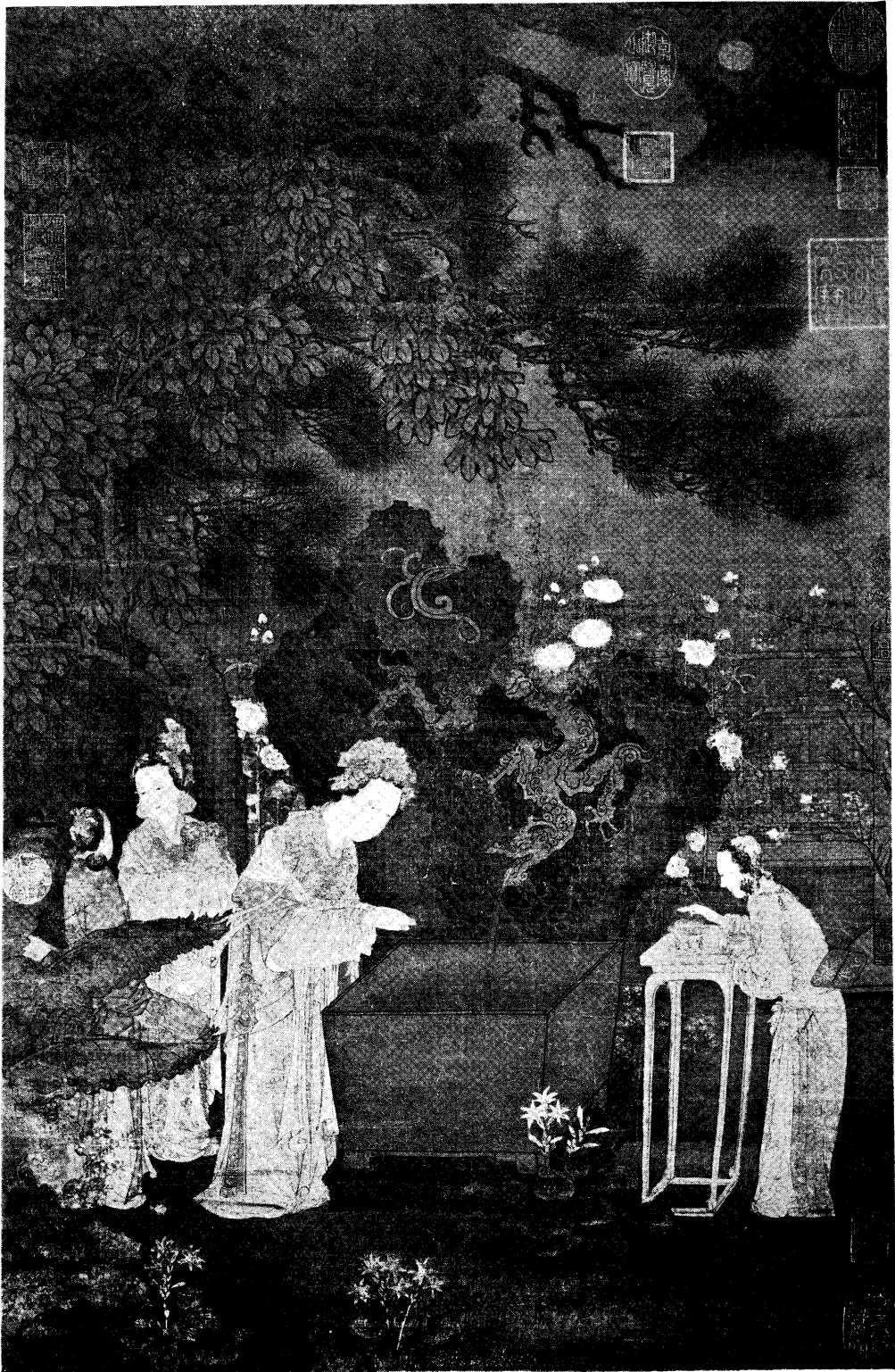
四七 宋人 觀梅圖

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著
錄無款有傷補及摺痕縱
壹百肆拾柒公分橫柒拾
柒·柒公分。

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.



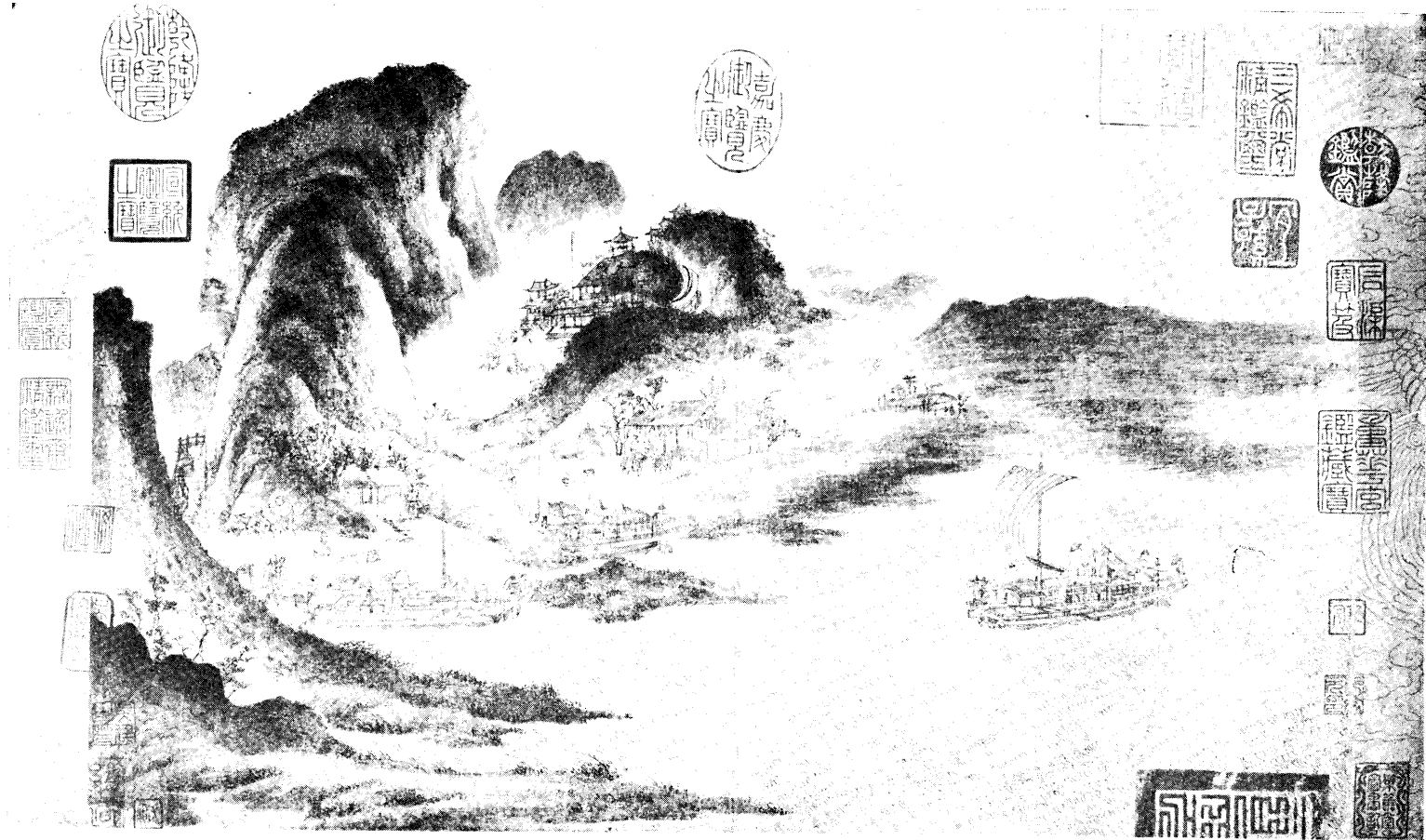
五四 宋人 富貴花狸圖

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.



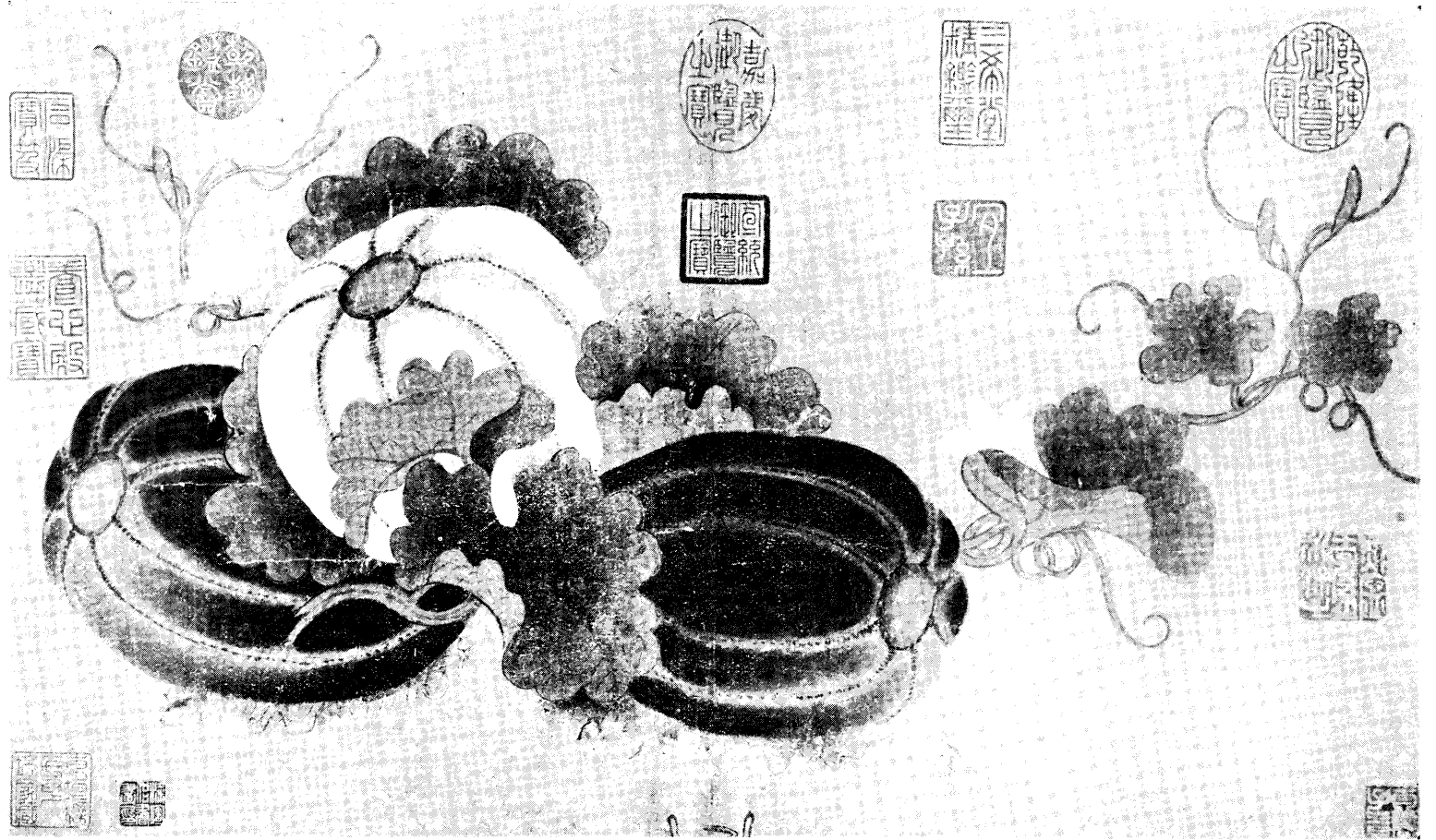
五五 宋人 江帆山市圖卷

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

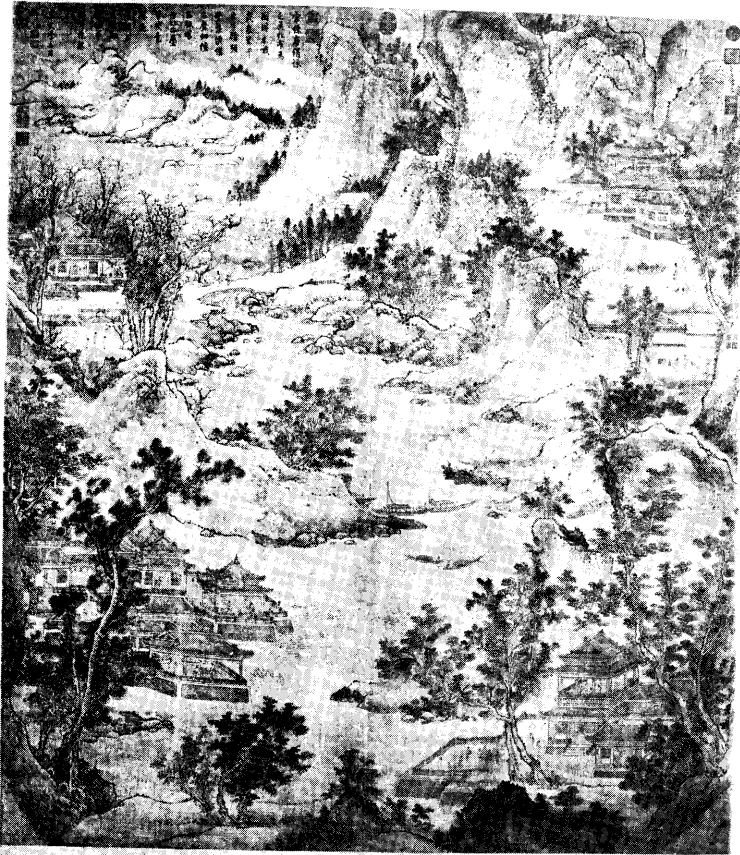
紙地。石渠寶笈初編養心殿著錄。紙地剝落縱貳拾陸·捌公分橫肆拾伍·伍公分。

56. "Ch'iu Kua T'u"

By an un-identifiable Sung artist

Autumn Melons.

別裁超藝



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。

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.

近得馬陸華燈侍宴圖軸
 後獲入石渠寶笈中子相
 者檢閱此幅籤題宋人
 華燈侍宴圖畫景心句無
 胎合惟墨中階墀都位
 似有恭羨而筆意深厚同
 出宋時院本觀題向中有
 父子同班侍宴崇之句蓋
 者時初作此圖以存一時
 盛事或一福兩幅分賜侍
 者者之父子耳新得者則
 有此馬遠三字刻在左側
 樹石之間通近逸幅幸未
 遺此幅真款亦不詳款
 道屢經宋孫致政損壞
 至今將兩幅同弄石渠
 幅因年款仍標宋人以
 存其舊
 乾隆癸卯六月華

朝回中使侍宴命
 父子同班侍宴崇
 酒捧倪離新景結
 樂閣深殿動羅幃
 繁板橋橋并教
 玉欄華燈萬葉剛
 人並催詩頌特而
 片雲剛雨果詩成



此畫景心句無胎合惟墨中階墀都位似有恭羨而筆意深厚同出宋時院本觀題向中有父子同班侍宴崇之句蓋者時初作此圖以存一時盛事或一福兩幅分賜侍者者之父子耳新得者則有此馬遠三字刻在左側樹石之間通近逸幅幸未遺此幅真款亦不詳款道屢經宋孫致政損壞至今將兩幅同弄石渠幅因年款仍標宋人以存其舊
 乾隆癸卯六月華

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 Lan-
tern 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疵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。縱柒拾肆公分。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.



(129)

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「舜舉」朱文方印紙地破損。縱貳拾陸·肆公分。橫肆拾肆·叁公分。拖尾有「歐大任」題跋。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).

孟頫再拜

楚堂提舉友堂親子 孟頫

不望

風采悅不札可僧素口

西魚多道舊如夢其慰何

可勝云且承

治流何也

先安人星石極句

不即既

新翁以信又有景莫之獨

即已如

戒富付玄僧但三筆札甚無

且不可用以上石往

景畫學士之文自可傳意

也外承

潤筆之直尤佩

存之感海之字承無不官

孟頫初看叔

孟頫再拜

進之提舉友愛執事 孟頫去家

年得

名器何因能福夫人產素觸

理長途後樞南歸哀痛之極

幾能無生受患之餘兩目昏暗

壽丈間心辨人物之腫瘰癧

行步艱難此此久於人言承

專休直書意也

存真即白靈几存後名我証

交廿年餘意

受至存甚望

吾友一來以叙情言而又不至

想之情惟寄便室不具

七月四日 孟頫再拜

進之提舉友堂親子

並願承顏首再拜

廣訪監日相公兄閣下並願承拜

弟後伏想日來

體候膝常並願承拜

親愛僭越有稟鄉人華異昨

因事草闕今欲援再叙例告

伏望

多兄以並願之故特與

主德改正如小弟受

賜也此由

會珍

善保

尊重不宣

九月十五日並願承拜再拜

廣訪監日相公兄閣下

並願承拜

旨之云云弟事之暇之於大作

作之拜甚台親至日

心與古古

安善少至亦可云

付至西洋布及

折書禮物一、相親感激無前

久即矣

用情時仲美以少書可心望

以不意祝仲美委曲成就而臣

沈控領交孩之望僅便

今親帶來係素孩情結亦佳

不能盡如

東戒手第

白訴人過學之與不修修

珍重不宣

十月五日並願承拜

付至紙素索及寫書過亦不
過是門未取寫此個是門意乃

可存

既而思之恐恐未意先作大字

而部一寫寄僧朱雲附玄外蒙

口味之直一以珍物也

其好談論以不佳
簡意作之不佳

存意以心以在裡感感後也

吳公直行深用修哉

言言笑道謝先生存復解何

後書新春唯

加愛不宣

十二月廿日 豆頰再拜

李統山長秘書之下

之否竟

相皆存禮

德補教授友也

豆頰

批封

豆頰相皆存禮

德補教授仁弟之下 豆頰

李長玄後至今不心

若書中間二嘗共禮不審

得在否發玄物也脫全

聖亦為

催促筆前項餘鈔付下為

感鄉間大水可畏雖水未

稍早未知可救否米又大貴

未如何以年歲因便也

此專候

相音不宣

豆頰 批皆存禮

德輔教諭友書是下 益頌抄全謹封

益頌札子抄首

泣榻教諭友書是下自感係回春

若字後至台未日

書想以日

體候安勝所費去物不審已脫

手未卸急於少鈔舊用望

以費至舊有：又不知何。

入京去且少送官為佳慶長志

卷屋以已有人陳提錄成交但稱和

今受長老知會台受長老志心修

玄中間或有爭訟望

德輔添力為地切祝、專此不無

四月十一日 益頌 抄

趙魏公書名絕世而尺牘尤工能

橫放逸無不如吾多禪人三昧

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

不惟筆法精妙而中寫指方

繼續莫非家人兒女之語亦作

世俗寒暄一字讀之諷然信

可寶也真賞之士當首肯余

言 太原王穉登家題



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).

麗

圖

吏部郎中兼翰林侍書程南雲書

江

唱

聲



程南雲印





昔者長生
 江險能生
 白髮哀百
 年經濟盡
 一日畫圖

大德七年二月六日吳興趙孟頫畫



開僧寺依
希在漁舟
浩蕩迴蕭
條數株樹
時有海淖
來 虞集

藝事推三絕文情到一哀衣
衲太平出筆硯好裏開虹月
波延佇鷗波眇去回同燕
帝都容揮洒得看來

石巖次韻

君不見帝婿王家寶繪堂山川叢墨
閒瀉荒重江疊嶂詩作畫東坡留題
雲錦光又不見後身松雪齋中叟伸
紙臨摹筆鋒走樓臺漂渺出林坳
蘆葦蕭蕭巖藏澤藪白雲飛不盡青
冥百丈牽江入樊口墨光照几射我眸
我為寒芳歌遠游胸中是物有元氣
世上何所無滄洲我疑此叟猶未化隣
息御風行九州五山四溟一觴豆潰細弗
遺囊褚收故能援毫發天藻不與俗
工爭醜好披圖楚山雲歸楚水流萬里

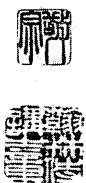
秋光如電掃指來關董散花禪列出
曹劉蹶輪乃披圖我作如是觀毛穎洵
泓共聞道嗚呼相馬猶相入駕駟宜
得同翔麟舍夫毛骨論形似如此鑒
賞焉能真後未有問迺祐脚意索
舉似吾方歎

至順四年夏四月廿四日東陽柳
貫道傳鑒定并題

曠望不可極江山圖畫中晴

空開浩蕩元氣濶鴻濛古杉
巖嶮外扶桑滄海東黃河未常
星弱水出三峯帆影秋江波
潮音唳寺鐘雨收龍入壑烟
鷗歸初暝沙空名筆神機奪
化工古來精絕方誰似水晶宮

右趙文敏公筆江晉峰圖今為李昶
歷明家藏昶姑觀士文子也士文以善
習字于昶昶世其家業且好讀史以
吟詩善楷法皆法宗和進已有後可
素也予嘗交其先子因持是圖戲示
趙之所為水而空者亦昶公稱也時
宣德九年春三月也



趙松雲畫妙雷世若此春極清
潤可愛不然何以見稱於道傳
柳公耶公與虞邵菴俱有詩
格調高古尤可愛蓋三絕也今
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
羊城陳璉書于鸞臺之公署

重江疊嶂暮秋時景物宜人
段。奇紅葉衝茅道窈窕白
雲蕭寺入遠迤風淒遠對嶺
聲急日曛送空鳥影遲歷
舊游今見面濡毫寧惜寄
遐思

蕭山魏驥



長江滔向東瀉憶昔扁舟順
流下憇悲閣前浪花白兩岸青
山似奔馬蒹葭楊柳風颺江
行六月疑深秋歸來已是十年
事看畫偶然思舊游水聲

樹色非耶是仍見山腰隱高寺

赤岸滄洲香霽間只尺世然

却愁思苔溪影落鷗波亭

王孫弄筆何曾傳北來戎

馬暗江滸千古遺恨歸東溟

延陵吳寬觀

李兵曹所藏題



王孫無運開英雄所捨江山
藏畫中遂從慘澹見舊
物似有涕淚含孤忠聳聳
禹貢未暇讀一圖萬里知提
封張韓劉岳無其功入關蕭
相將無同王孫本號松雪翁
能事錯認營立公丹青隱
墨隱水其妙貴淡不數濃
紫灘曲瀨尊巴蜀皆燬長

齊連華嵩室濛野馬乳雲
日浩蕩碧穀吹秋風王孫隔
此不可從水晶雙湖金芙蓉
蒼梧之千年或一出黃鶴
豈不思江東吳下沈周

萬曆丁丑仲夏二日半亭吳寬
吳苑徐天祐澤共觀焉



昔登江上山頓愛江上向天際識歸舟雲
中辨煙樹長風不起漢歌闌大鶴小昆爭
往還坐身突兀峭嶺表着眼蒼蒼委微
潤歸未舉頭觸四壁但覺膏肓有泉
石誰洗丹青開絹素令我蒼翠流袍席
摩娑着淋上如此彷彿烟霞指端起山
四郭當別有雲天低不辨雲為水吳興
王孫妙自知不諱前身為画師直將半迹
苔雲趣寫出泥濘金焦奇老夫手習虛
杖杖更辨鷗夷五湖舫欲作囊中汗
漫游即披此卷神先往

萬曆丁丑六月廿四日大暑中
晚于余山堂生愛情風雨至也
六公生園
吳苑

趙文敏公以圖冲澗簡遠意在筆外不
 知於李營立如何疑：欲度荆節前夫吾
 歌而云真將清遠若雲趣寫云泥渚全
 焦奇公故吳興人聊用為戲耳其於海
 門吞揚子浮天浴日怒雷驚濤之快圖
 少遜至香霽澗蕩出有入無潤氣在眉
 睫間不玉作公家大年朝京觀也跋尾
 諸語虞伯生柳道傳孫國名流陳致宗
 吳原博先朝學士精八法者而跋而尤面
 史中董秘之圖至重也

吳柳王世貞

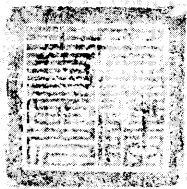
吾儕者見公畫以為公吳興人故類若
 空間山水耳大江中行十日不過風波
 平如席病小間對江南北諸山閑此
 卷便似美於鏡中美人以比知前輩
 之不易嘲也

世貞題

丙子夏日於鄒陽公署雨中巖觀此圖真覺
 諸景間尚有餘韻王世貞題

沈南張九二同觀

穎川陳頌同黃閨甫擬大有致觀於大江之清路



嘉靖癸酉秋月少林湯傑重裝



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畫題識有傷補縱貳拾捌·伍公分。橫壹百柒拾陸·伍公分。引首紙
 地有程南雲篆書「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「嘉靖癸酉秋月少林湯傑重裝」字樣縱貳拾捌·伍公分。橫肆百柒拾肆·貳公分。

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。縱捌拾柒·壹公分。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。亦江山水佛像。

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 pseudonyms 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 元高克恭
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).

黄公望富春山居图 丙寅款石月鉴定



黄公望富春山居图
董其昌画禅室藏

以法展玩亦不復化改矣



大虞畫卷予所見者携李成底家藏沙磧圖
不及三尺畫江王氏江山萬里圖可及丈華意
然不似真跡唯此卷現摹董巨天真烟燼復極精
龍展之得三丈許應接不暇是予久生平竊得意筆
予獲購此圖董之畫禪室中與摩詰雪江共相映發
至師乎至師乎一丘五岳都具是矣

丙申十月七日書于龍華浦董其昌

畫卷之小者
高尺許以三
寸許正北地
西物通元會
今神佛諸法
之宗家仁意
之亦已長近
不崇靈寶
羊戴門諸
考北地
王不宏展
地宜已佳
坑靈靈托

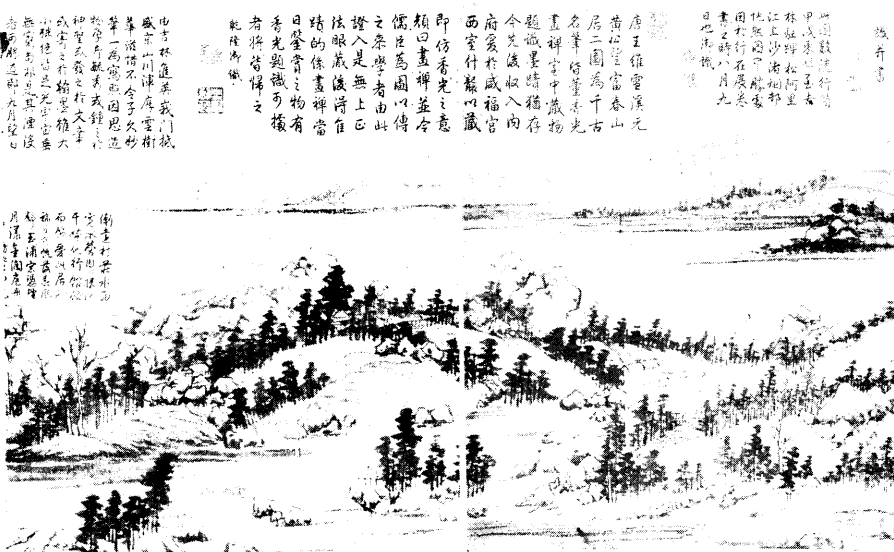


辛亥年
名號相
及履



乃色色係在
去是得田家
毛德如入氣
思白學珠重
以佳佳法活
掌粉粉為富
大散以多地
古靈彩真
淡法以靈
交江以多毛
解

清和氣生朝
不勝多
高保山
萬保山
不勝多



唐王維雪溪
居二圖為千古
名筆皆董其昌
畫禪室中藏物
今先後收入內
府爰於咸福宮
西室什蘇以藏
即仿香光之意
額曰畫禪室冷
儒之茶學者由
證入是無上正
法眼底彼時在
踏的係畫禪室
日登香之物有
香光與識可據
者將皆得之
能得之

萬古絕無此景

十月二日... 萬古絕無此景... 萬古絕無此景...

山南晚真巨一... 山南晚真巨一... 山南晚真巨一...

乙丑夏沈德潛... 乙丑夏沈德潛... 乙丑夏沈德潛...

所安用之居少... 所安用之居少... 所安用之居少...

丁亥夏山... 丁亥夏山... 丁亥夏山...

予金田之子... 予金田之子... 予金田之子...

長正後八日... 長正後八日... 長正後八日...

金梅初放... 金梅初放... 金梅初放...

萬古絕無此景

自富陽至桐... 自富陽至桐... 自富陽至桐...

高凡與山水... 高凡與山水... 高凡與山水...

予南望西湖... 予南望西湖... 予南望西湖...

門舟仍泊... 門舟仍泊... 門舟仍泊...

參予則... 參予則... 參予則...

予南望西湖... 予南望西湖... 予南望西湖...

此係向春... 此係向春... 此係向春...

萬古絕無此景

山南晚真巨一

世傳富春山... 世傳富春山... 世傳富春山...

予南望西湖... 予南望西湖... 予南望西湖...

予南望西湖... 予南望西湖... 予南望西湖...

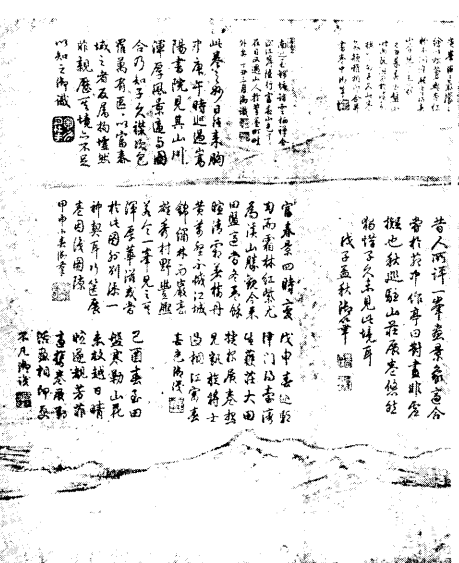
予南望西湖... 予南望西湖... 予南望西湖...

予南望西湖... 予南望西湖... 予南望西湖...

予南望西湖... 予南望西湖... 予南望西湖...

予南望西湖... 予南望西湖... 予南望西湖...

予南望西湖... 予南望西湖... 予南望西湖...



是夜... 江... 已... 畫... 繼



清和既杪梅
雨初霽一再展
玩是卷覺林
窗透潤牽象
滄鬱園詞令
人如兄仍鹿夕
雷震旬出沒
其通造化印

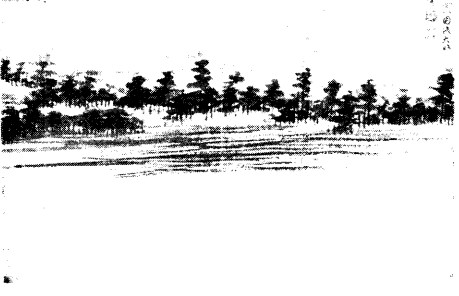
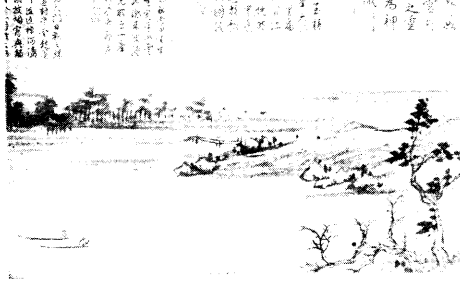
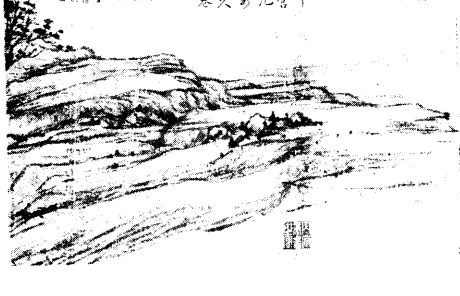
錢謙益
山... 題... 畫... 繼

大... 道... 人... 黃... 子... 久...
詩... 中... 元... 白... 秀... 穎... 稀...
... 當... 未... 大... 鏡... 稱... 絕...
... 作... 贈... 象... 鄰... 人... 士... 之...
... 口... 呈... 題... 畫... 腰... 標... 山...
... 居... 然... 疑... 即... 是... 富...
... 吞... 香... 展... 卷... 一... 室... 鏡...
... 古... 香... 華... 亭... 妙... 筆...
... 存... 圖... 石... 品... 評... 精... 確...
... 畫... 法... 甚... 以... 書... 例... 盡...
... 珍... 珍... 珠... 玢... 江... 山... 萬... 里...
... 無... 足... 誇... 奇... 畫... 以... 外...
... 箇... 中... 有... 平... 沙... 遠...
... 清... 澗... 重... 林... 水... 郭... 祠...
... 村... 茅... 屋... 並... 耕... 耒... 耜...
... 者... 難... 渡... 蕪... 天... 上... 向... 地...
... 下... 迅... 飛... 走... 陣... 垂... 金...
... 無... 老... 匠... 營... 都... 未... 盡... 重...
... 物... 隨... 所... 受... 宜... 冷... 香...
... 光... 射... 下... 風... 倪... 近... 花...
... 緩... 誰... 妍... 醜... 不... 必... 什...
... 鬆... 吟... 聲... 感... 丁... 甲... 呵...
... 持... 自... 能... 壽...
... 乾... 降... 而... 雷... 鼓... 雨... 日...
... 仰... 題...
... 乙... 卯... 孟... 月...
... 白... 扇... 中... 以...
... 松... 山... 回... 徑...
... 與... 芝... 草... 互...
... 汗... 如... 雨... 注...
... 似... 法... 何... 足...
... 復... 始... 云... 云...
... 然... 若... 何... 之...
... 以... 今... 月... 也...
... 子... 明... 德... 居... 將... 峰... 峽... 出...
... 需... 畫... 以... 括... 去... 湖... 水... 冷...
... 畫... 繼

春香... 畫... 繼

熱河山川... 畫... 繼

官... 畫... 繼



別大無多... 戊寅秋



湖亭... 久矣... 孫氏... 康... 古園... 石... 行... 老... 我... 亦...

富春山畫筆端變化鼓舞又右軍之
蘭亭之聖而神矣

昧庵老人之麟題

癡翁灑翰成山水逆趣天然妙無比
分寸毫釐界具眉咫尺如同千萬里
煙霞濃淡有無間林麓參差如可
攀菰蒲帶雨通花渚松蘿聳翠侵
雲端蒼岩秀峰宛如屏髻挽螺
不可名南峽西華與東岱差巖峭
立相崢嶸濠江流與湘漢風停波
靜澄如練天光一色浩無涯魯衛青

齊俱可辨高人乞趣江天曉萬壑
陰森淨如掃平林遠樹間桑麻楚
甸玉峰青未了侍御昔季持此看觀
風壯志非塵凡而今駭德巡行藉須
使生民同此歡

宣聖五十七代孫河南提利按察司事孔誇



奉

教題黃公望山居圖敬和

御製元韻

畫師如將；兵兼正奇大癡富春
山居之圖吾所知蘭亭右軍神到
候生氣全湧何淋漓此卷與會不
相並筆所到神先之國連嶺複劫
合皆偶然忽斷便有雲相隨想其
解衣磅礴雲著墨飛動奇；軒頰

眉上追右丞雪江幅同音筆勢夫
何疑

聖人得此屢評品探扶亭毒窮端倪江
山萬里入毫楮大造在手非闡思
初命小日頭紙尾迫窮詰屈安能為昔
年曾跋富春卷今閱此奉俯仰興
齋語

天章在上敬齋和秋純去蚓敢望均嶺
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... 富春一團流世同

用玉高士哥... 王... 價千金滿人口歸之

內府

帝鑒觀兩圖誰是漢誰否眾眼睜睜云云其
者偏左偏右山居即是富春圖



七一 元曹知白 雙松圖

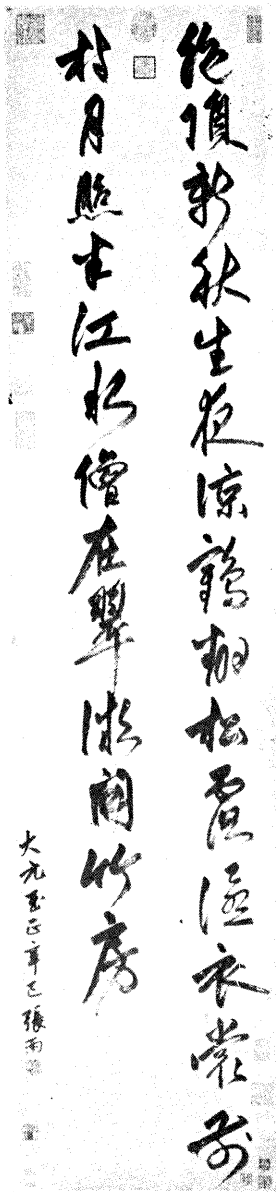
絹地上端有「天歷二年八月雲西作此松樹障子遠寄石末伯善以寓相思」題識有折紋縱壹百叁拾貳·壹公分橫伍拾柒·伍公分。

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。有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 Tung. Everything from his hand is good.

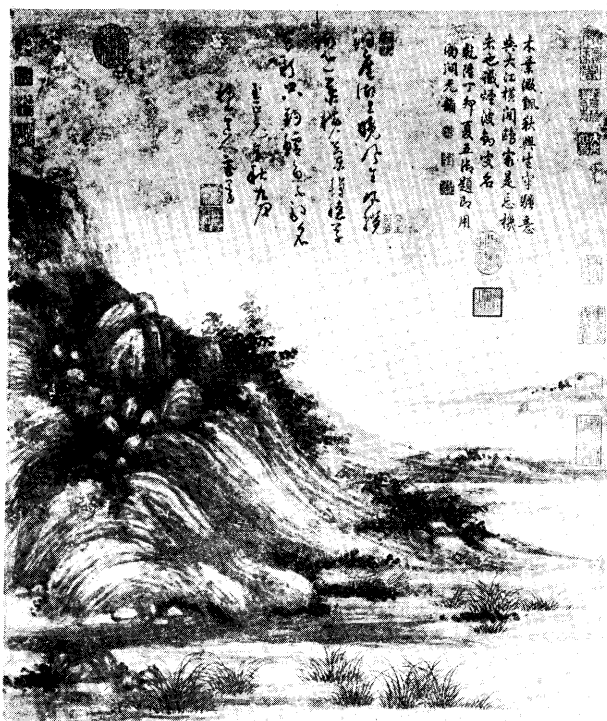


七四 元吳鎮 竹石

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.

物之含竹中者之為虛觀又蘇此子
且讀未易得清淨解予家藏此幅一
非信之、比力也若之不及、每、善、力、亦
孰、孰也、女、及、生、此、亦、未、勉、乃、以、方、地、厚、者
峯、僅、之、才、以、思、之、不、深、也、至、正、年、丁、亥、初、冬、日、寫



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'ao (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。授學士院鑒書博士。

78. K'ō Chiu-sze "Mo Chu"

Bamboos in Black and White.

K'ō Chiu-sze (1312-1365).—K'ō Chiu-sze, with the pseudonym of Chin-chung (敬仲). Called Tan-ch'iu Sheng (丹丘生). Native of T'aichou (台州). Emperor Wen Tsung made him Librarian of the Academy.



此畫卷長而眉亦美。卷末此
 無和招雁不出。一鷹。對對出
 畫。上。細。毛。卷。末。卷
 末。全。有。黃。苔。皆。免。結。物。羊。生。熱
 世。時。羊。朝。生。卷。猶。意。意。多。羊。里
 前。十。全。張。皆。是。力。秋。里。為。上。分。米。心
 之。通。眉。不。僅。是。意。的。甘。托。米。米。之
 秋。時。花。畫。去。人。不。及
 宗。張。向。中。之。眉。眉。人。休。思。為
 亦。於。蘇。州。白。鶴。山。學。了。

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」方詩堂有「陳從儒」題跋及印章。式方畫上端有趙儼「杜元誠」「楊深」「許汝霖」「班帷志」諸人題詩並印章。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「五代黃荃鷹逐畫眉」。

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「薊丘李士行遵道作」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。薊丘人。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 (薊丘) 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

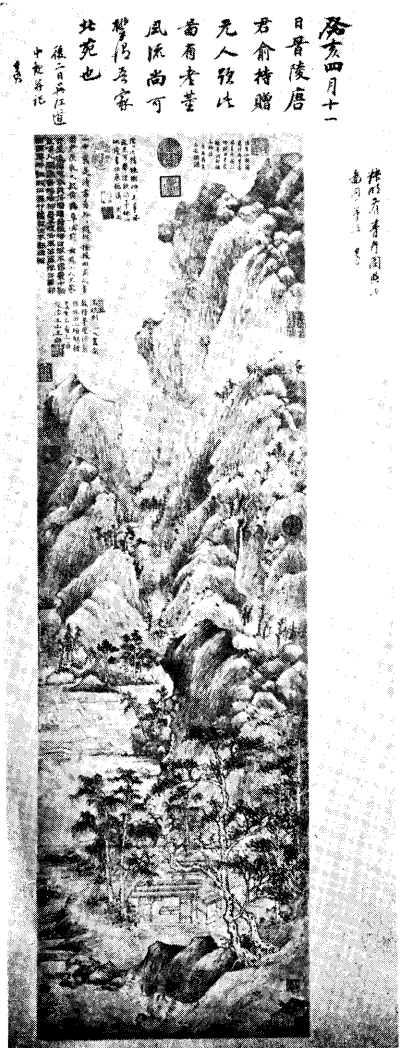
紙地寶笈重編著錄
 上月端有目至正三
 其黃鶴山東樵拾壹
 畫縱壹拾壹分

王蒙 (1308-1385)
 字叔明。號黃鶴
 山樵。湖州人。元
 末為理問。

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 Huchou (湖州), Chekiang. 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「至正庚寅孟秋顧定之作」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).

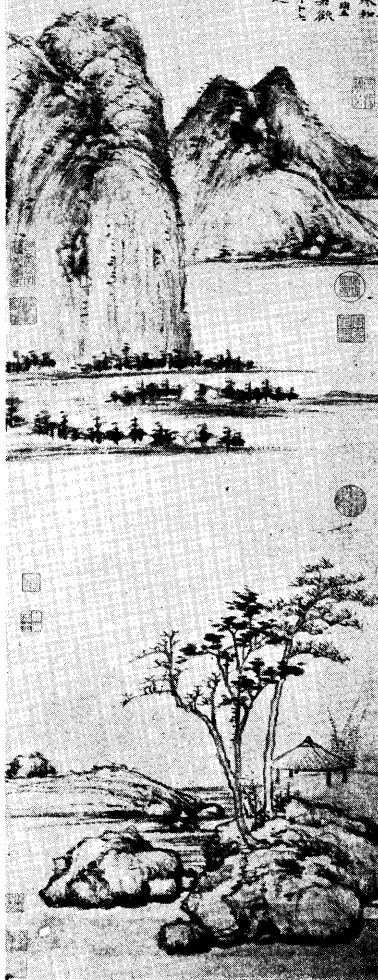
江鄉易雨報秋晴，景難圖個
 與明能事老迂
 一亭占寧情泰
 坐雨高樓高風
 深溪掩於並別
 截應知不為名
 設曰鐵塘堪望
 雲甲辰素輝陰
 迴程
 丙午仲夏月用韻
 自題款佛魁

八四 元倪瓚 江岸望山圖

紙地。寶笈重編著錄。上端有「倪瓚」題識。縱壹百壹拾壹·叁公分。橫叁拾叁·貳公分。

倪瓚 (1301-1374)。號雲林子。無錫人。隱居不仕。

此畫景極清幽，畫法淡而氣韻清遠。山頭與遠門亭，景有題在畫外。欲卷者，請看此卷，且看此卷，且看此卷。惟此卷之會，惟此卷。



84. Ni Ts'an "Chiang An Wang Shan T'u"

Describing the Hills from a River Bank.

Ni Ts'an (1301-1374). — Ni Ts'an, with the pseudonyms of Yuan-chen (元鎮), and Yun-lin Tse (雲林子), was a native of Wusih. He lived in retirement without becoming an officer.

此畫景極清幽，畫法淡而氣韻清遠。山頭與遠門亭，景有題在畫外。欲卷者，請看此卷，且看此卷，且看此卷。惟此卷之會，惟此卷。



八五 元倪瓚 容膝齋圖

紙地。石渠寶笈養心殿著錄。上端有「壬子歲七月五日雲林生公」題款及題識。縱柒拾叁·叁公分。橫叁拾伍·陸公分。

85. Ni Ts'an "Jung Hsi Chai T'u"

The Jung Hsi Studio.



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。號櫟里子。

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 (櫟里子).



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.



九三元郭昇畫高使君詩意

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。

郭昇(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右至正辛卯人日黃巖
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。連詩堂縱捌拾壹·肆公分。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。

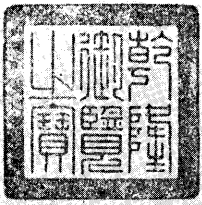
69. Fang Ch'ung-yi "San Yin Yun Hsueh T'u"

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.

方方壺高高亭圖 逆品 西陵於賞

高之亭圖



李方壺畫此已三十年
 李方壺畫此已三十年
 李方壺畫此已三十年
 李方壺畫此已三十年



九七 元方從義
 高高亭圖

紙地石渠寶笈御書房著
 錄左端有方方壺題款有
 傷補縱陸拾貳叁公分橫
 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.



—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.



— 〇 — 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

諱詭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

即色辰諱呼必賚睿宗第四子在位三十八年起
宋理宗景定元年庚申終於元貞三年乙酉



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。內捌頁。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 明夏景
半窗晴翠圖

半窗晴翠
夏景畫

房書御筵寶渠石地紙
壹肆橫分。景仲昭。夏景。吳東。有錄。題款。拾玖。叁拾伍。百叁拾。

夏景(1388-1470)。初名昶。太宗改名景。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 (1436-1449 A.D.) served as director of the Court of Sacrificial Worship (太常卿).



一〇七
明夏景
三祝圖

寶渠石地紙
錄。景仲昭。夏景。吳東。有題款。拾貳。肆拾貳。百壹拾貳。陸柒。橫貳拾陸。柒公分。

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.

一〇九 明 沈 燾 書 應 制 詩

紙地石渠寶笈初編御書房著錄。有燾識。題識。有霉傷及摺痕。縱壹百貳拾壹肆公分。橫貳拾捌捌公分。

沈燾(約 1428)。字民望。號簡庵。華亭人。官至大理少卿。

109. Shen Ts'an "Shu Ying Chih Shih"

Poem Composed Under Imperial Command.

Shen Ts'an (circa 1428).—Shen Ts'an, with the pseudonyms of Min-wang (民望) and Chien-an (簡庵) was a native of Huating in Kiangsu. He served as sub-director of the Grand Court of Revision.

東樂庚子登小山應制 恭承恩命訪蓬瀛 勝景忻逢慶此生 曉日雲霞三島近 春風臺殿百花明 龍池混漾
 通銀漢 仙闕峯堯映玉京 幸際清朝霑寵渥 永歌天保樂時平 峯巒層疊望逾賒 蓬島田禾好物華 封
 老杪檨凝翠 蓋花濃 芍藥煖丹霞 瓊樓日射雕簷迤 玉洞烟消石磴斜 此際未應凡迹到 往來唯有五雲車
 恩持許小山遊中使相將到 上頭馳道紫迴龍 霓霓仙古巖 掩暎鶴林幽 松聲遠自中天起 雲氣常隨上苑浮 誰道蓬
 限弱水此身今已到 瀛洲 雙石高標在 淅瀝曉來色 兩翠光浮多 幸為木橋後 友一芭長橋外 碧流
 魚溪浪電轉 細藻為牽雲 飛蓬芳洲月 且未必能獲 此何年 象思白獲遊 白玉仙臺望 跨蹕香營
 直搵忘疲 松香有面清 陰台映物游 系蓬宮院 塵生中 摩系芳洲水 暖暎晴橋
 內傷大轉蓬 芳應可之 高麗止 留池 京兆為書 通錄 著 嵩山詩 吳道求 少 尚 畫 以 由 之 此 政 考 勿 符 應 也 繁 茂

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「高士奇」「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 (1458-1464 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.



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」題識有傷補縱壹百壹拾貳壹
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.



女元山前路松聲偏解合泉聲
 靜裏聞傾耳便覺冲然道氣生
 善父母大人先生
 治下唐寅畫呈

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.

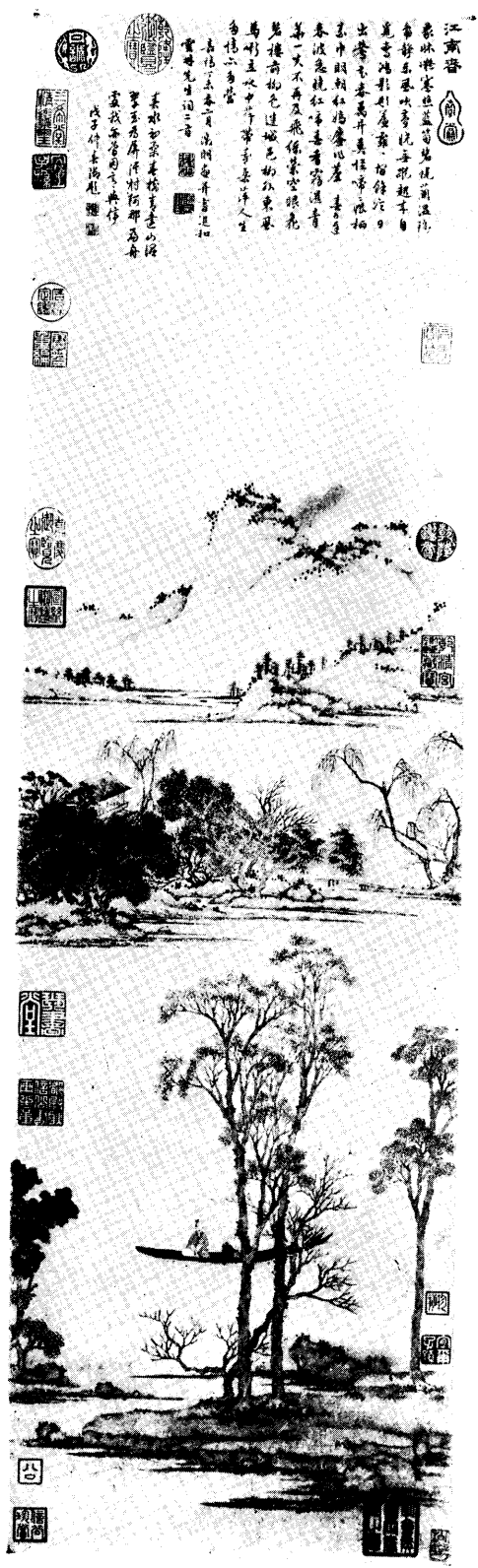
Wen Cheng-ming (1470-1559).—Wen Cheng-ming, with the pseudonyms of Cheng-chung (徵仲) and Heng-shan (衡山), was a native of Ch'angchou (長洲) in Kiangsu. He served as Tai Chao (待詔), or probationer in the Han-lin Academy.

醉翁亭記

環滁皆山也。其西南諸峰，林壑翳翳，蔚然深秀者，琅琊也。山行六七里，漸聞水聲，潺潺而流於兩峰之間者，酿泉也。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，佳木秀而繁陰，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，僂僂提携，往來而不絕者，滁人遊也。臨溪而漁，溪深而魚肥，釀泉為酒，泉香而酒冽，山肴野蔌，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，起謔者眾，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，否亦握卷引臥，再日顛然如是者數月。而右軍運筆之法，愈出味之愈永，義為執筆擬之，終日不成一字。近秋初氣爽，偶檢閱歐陽公文集，愛其婉逸，泯翰莊傳歐陽公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



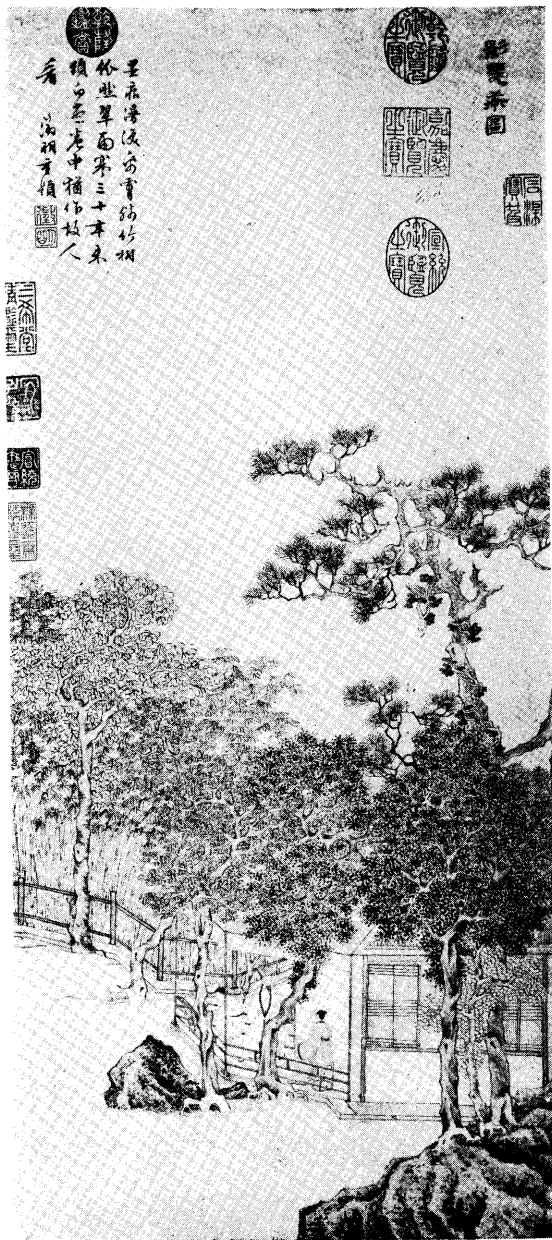
一 二 〇 明 文 徵 明

江 南 春 圖

紙地。寶笈重編著錄。上端有「嘉靖丁未春二月徵明
畫并書。追和雲林先生詞二首題識。縱壹百零陸·壹
公分。橫叁拾·陸公分。

120. Wen Cheng-ming "Chiang Nan Ch'un T'u"

Spring in Kiang Nan.



一 二 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 支硎山圖

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.

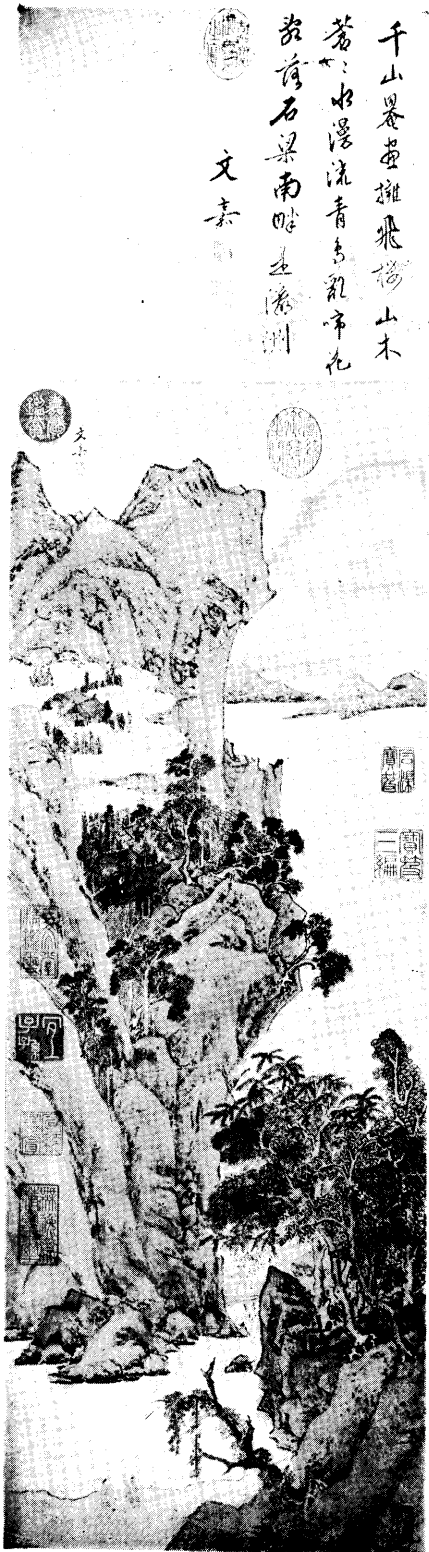


一二七 明陸治 玉蘭

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).

隆慶己巳冬十二月寫錢穀



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「顧正誼畫并題」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

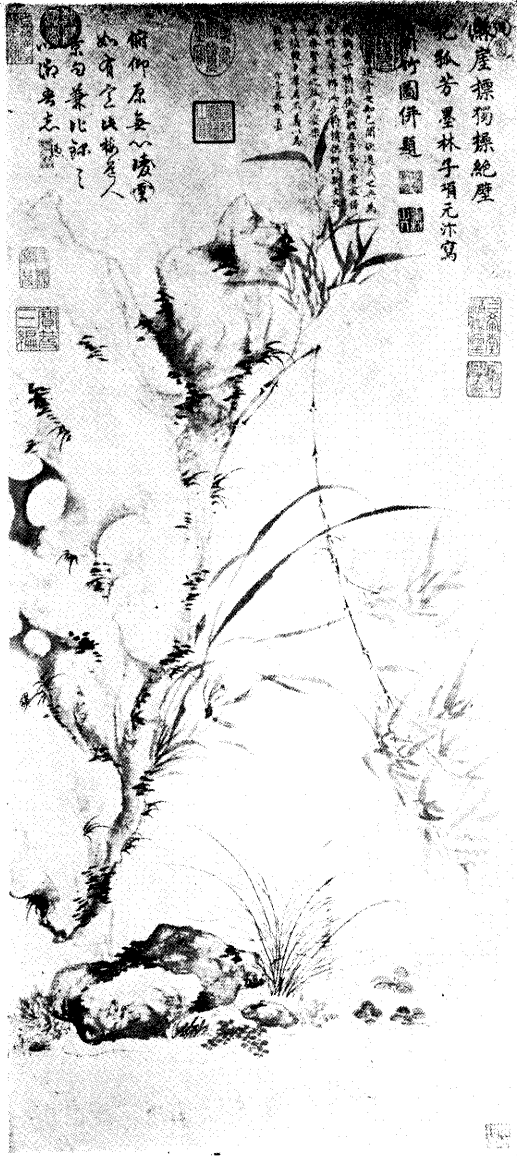
紙地。下端有「嘉靖己未冬月孫枝題款。縱柒拾壹·伍公分。橫叁拾壹·伍公分。」

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。樵李人。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 (樵李). 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 Sung-chiang, 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.

配極玄都閣憑高禁藥長守祧嚴具禮掌節鎮非常碧瓦初寒外金蓮一氣秀山
河扶繡戶日月近雕梁係李盤根大荷蘭奕葉光世家遺著史道德付今王畫手
看前華吳生遠擅場森羅移地軸妙絕動宮牆五聖駘龍家千官列薦行冕旒俱
秀發旌神畫飛揚翠栢深留景紅紉迎得霜風筆吹玉柱露并凍銀林身還翠閣
室經傳拱漢皇谷神如不死養拙受何鄉 右社少陵錫古元皇帝廟詩相傳為林李海書
寶圓 脫去原法在額懸金每臨之以其一也 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.



— 四 —

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
貳公分橫玖拾玖陸公分。

李士達(約 1580)。號仰
槐。吳縣人。

204. 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 Elecococa.

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

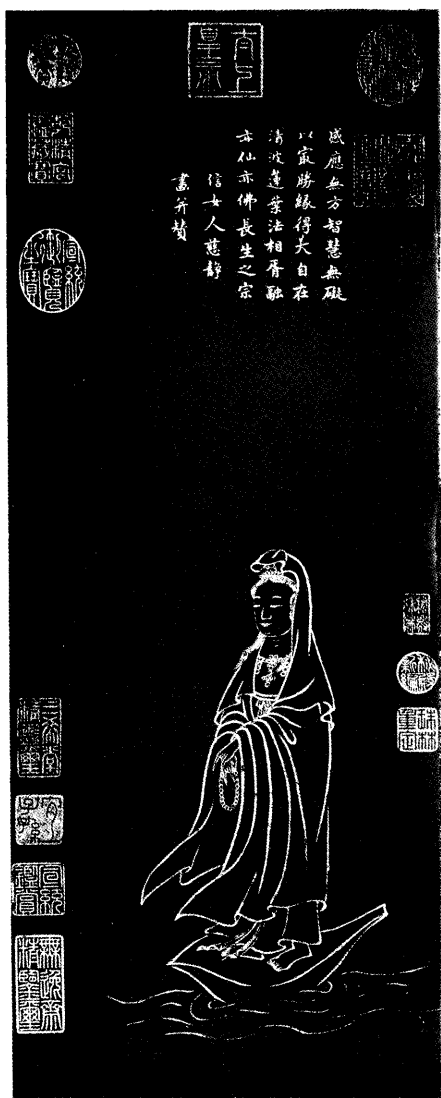
紙地。石渠寶笈御書房著錄。上端有「蝶叟藍瑛」題款。縱壹百叁拾陸陸公分。橫叁拾壹壹公分。

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 T'ieh-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
古壘郭向



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。

144. 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) in Honan.

清

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



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。縱壹百肆拾柒·玖公分。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'ò (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 Lienchou (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 T'ai 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。崇禎間召入宮爲供奉。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.



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

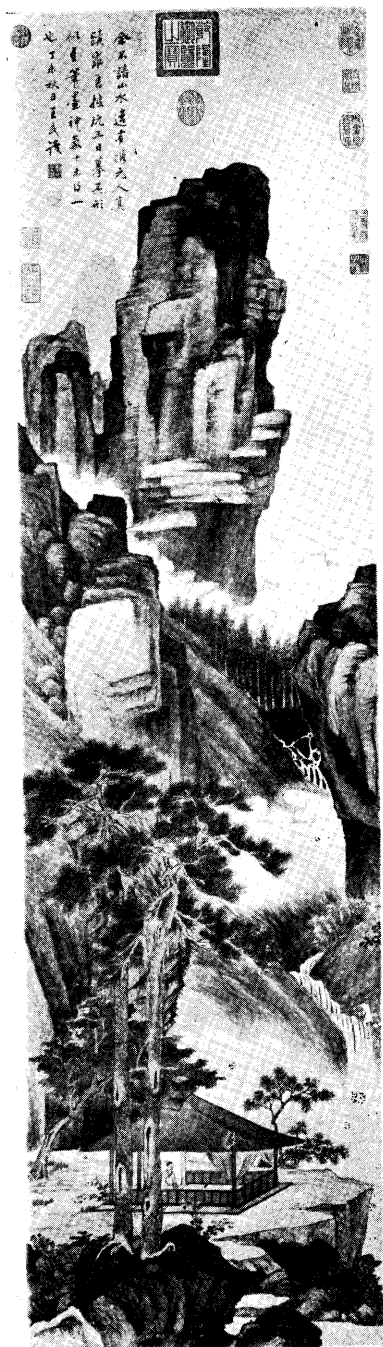
紙地寶笈重編著錄。上端有「南田壽平」題款。有傷補縱壹百零壹陸公分橫肆拾柒捌公分。

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。有霉傷。
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.

一五七 清王原祁
松壑流泉圖

紙地寶笈三編著錄。上端有「麓臺祁」題款。縱伍拾柒壹公分。橫叁拾柒叁公分。

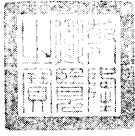
清王原祁(1643-1715)。字茂京。號麓臺。時敏孫。太倉人。康熙庚戌進士。官至戶部侍郎。

157. Wang Yuan-chi "Sung Ho Liu
Ch'uan T'u"

Running Spring in a Pine-covered Ravine.

Wang Yuan-chi (1643-1715).—Wang Yuan-chi, with the pseudonyms Mao-ching (茂京) and Lu-t'ai (麓臺), was a native of T'ai-ts'ang (太倉) in Kiangsu. He graduated as Chin-shih in the reign of K'ang Hsi. He served as vice-president of the Board of Revenue.

麓臺老筆
儼如生戶
外松泉應
答聲我亦
錫山骨耳
余不里山景
憶民情
丁巳季春



此畫係在康熙庚戌年秋間，予在太倉縣署中，見其真景，因作此畫。其景之奇，不可言狀。予在太倉時，曾見其真景，因作此畫。其景之奇，不可言狀。予在太倉時，曾見其真景，因作此畫。其景之奇，不可言狀。





一五八
清僧元濟王原祁
合作蘭竹

紙地。石渠寶笈養心殿著錄。上端有清湘石濤濟道人及麓臺補坡石題款。縱壹百叁拾肆·貳公分。橫伍拾柒·柒公分。

僧元濟(生卒年不詳)。又名道濟。字石濤。號青湘老人。一云清湘陳人。一云清湘遺人。又號大滌子。又自號苦瓜和尚。又號瞎尊者。明楚藩後也。

158. The Monk Yuan-chi and Wang
Yuan-chi "Lan Chu"

Orchids and Bamboos.

Yuan-chi—Yuan-chi, with the pseudonyms of Shih-t'ao (石濤), Ch'ing-hsiang Lao-jen (青湘老人), Ta-ti Tse (大滌子), K'u-kua Ho-shang (苦瓜和尚), and Hsia-tsun Ch'e (瞎尊者), was a scion of the feudal state of Ch'u (楚) in the Ming Dynasty.



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.

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-t'ien (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.

玉函堂作折枝梅花小幅自題詩曰風引上春香
雪弄南枝色為有惜花心樓中莫吹笛題詩和者
九人周天球曰一雪盡合求堂疏枝繁蕊玉增
神可憐五月江城笛吹散香魂其奈春開詩曰熱
奪玉山女芳頰各水神遠霜月呼微刺斷腸人
黃融水曰照水扶疏影疏影落神月明於屋下
誰堪傍幽人文苑曰狂有詩成東閣林通夢繞西
湖香冷荷農香重須知織餘水膚陸治曰夢轉羅
浮月二史夜寒風力損花神不榮花苗隣家起吹
落庭前葉片春許聞曰香骨瘦烟瘦幽窗帶雪新
誰家吹玉笛夢落枕屏前毛九嚙曰名花為染玉
黛。秀寒春心夜月融水淺沙明奇舞散不知人
在水晶宮石岳曰香散孤山雪花開處士家月明
魚欲斷疏窗碧由斜錫報曰燕淡一枝香晶登滿
林富素質清准憐芳心運自恍步韻者五人文伯
仁曰暗裏湧開香雪中本無色龍顏音信希扶有
鄰家笛韻奉曰愛此歲寒香不染穠芳色開落應
有時在坊裏樓笛文嘉曰照倚玉圖香雪弄瓊臺
色還愁一片龍湖山起孤笛數年四道開燕淡香
近見依微色月下一清吟風前長笛大談曰一
枝天下春萬古江南色滿地玉如。鄰家起見笛
於十四人唯文海承書小餘作小行楷並斯遠
阿比初為宋家宰漢堂收藏今在保沈馬文子家
雍正七年五月借出並錄幅中詩如右



廬山高：掉天
 瀑布千尺飛
 其巔摩闌玉峽
 白龍走空濛萬
 古生雲煙七十
 老翁錢作去
 不用霜毫用十
 指丈山尺樹都
 不論群間傍
 佛流寒水

寶親王長春居士題
 寶親王長春居士題



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.

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。

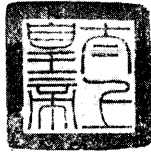
高宗(1711-1799)。名弘曆。世宗子。在位六十年。年號乾隆。

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).

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



甲子季夏上浣之四日
重華宮御製



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「臣鄒一桂恭畫」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 Rites.



一六七 清鄒一桂 盎春生意圖

紙地。寶笈重編著錄。下端有「臣鄒一桂恭寫」題款。縱肆拾貳叁公分。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 清永瑢 山水

紙地寶笈三編著錄。下端有「子
臣永瑢恭畫」題款。有傷補。縱壹
百叁拾壹·壹公分。橫陸拾肆公
分。

永瑢(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 甬泥圖

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
積寒浮波而孤蓬
問客老遠誌和流
乾隆御題



乾隆五十年正月
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 Kuei

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。

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編輯者 倫敦中國藝術國際
展覽會籌備委員會

發行人 上海河南路
王雲五

印刷所 上海河南路
商務印書館

發行所 上海及各埠
商務印書館

定價國幣伍元 外埠酌加運費匯費

中華民國二十五年四月初版

(本書校對者翁際雲)

上海图书馆藏书



A541 212 0011 9555B

