

中國著名小說選

The Highest Famous Chinese Novels

EDITED BY

MAO YU WU (毛裕武)

THE MOST BEAUTIFUL PARTS OF MODERN CHINESE

WITH ILLUSTRATIONS BY CHINESE ARTISTS AND A FOREWORD BY THE EDITOR

歐陽修蘇軾詩詞
韓愈柳宗元詩詞

Published by the

1933

MG
K928.7
6

中華名勝圖說

The Eighteen Famous Chinese Landscapes

PAINTED BY

MADAME WU HSING-FEN

THE MOST DISTINGUISHED PAINTRESS OF MODERN CHINA



THIS CATALOGUE CONTAINS EIGHTEEN COLLOTYPE REPRODUCTIONS
WITH DESCRIPTIONS IN CHINESE AND ENGLISH BY H. C. WOLFE.

款 邑 吳 杏 芬 繪 圖

香 山 吳 秉 鈞 敘 譯

SECOND EDITION, REVISED.

1926



3 1763 1817 2

CONTENTS 目錄

Portrait of Mme. Wu.	吳杏芬 先生自序	照序
Preface (Chinese) by Mr. H. C. Wolfe	吳衡之先生自序	(英文)序
„ (English) by Mr. H. C. Wolfe	吳衡之先生自序	將事士師序
Foreword by Marshal Wu Pei-fu	吳克蔡莫許黃	序序序序序
„ „ Mr. Edwin S. Cunningham	子銀彬安默樸	上領女牧先
„ „ Miss Helen B. Chapin	克銀彬安默樸	漢華仁齋存
„ „ Rev. E. Morgan	蔡莫許黃	先
„ „ Mr. Hsu Mo-Chai	莫許黃	生
„ „ Mr. Huang Po-tsun	黃樸	生
Letter from Allied War Relief Association of Shanghai	上海協約戰事賑濟會來函并譯文	來

PAINTINGS 畫目

Mount Tai	泰嵩	雲眉瀑雪曲都風霞行秀壽涼雨波月潮渡關
Mount Sung	廬羅武太黃鍾蜀桂壘紫瀟黃滇錢蘆	
Lu Shan	羅武太黃鍾蜀桂壘紫瀟黃滇錢蘆	
Mount Loo-fu	武太黃鍾蜀桂壘紫瀟黃滇錢蘆	
Mount Wu-I	太黃鍾蜀桂壘紫瀟黃滇錢蘆	
Mount Tai-I	黃鍾蜀桂壘紫瀟黃滇錢蘆	
Huang Shan	鍾蜀桂壘紫瀟黃滇錢蘆	
Chung Shan	蜀桂壘紫瀟黃滇錢蘆	
The Chien-Kuo	桂壘紫瀟黃滇錢蘆	
The Kuei-Ling	壘紫瀟黃滇錢蘆	
The Tao Shou Shan	紫瀟黃滇錢蘆	
The Tze Fu Shan	瀟黃滇錢蘆	
Hsiao Hsiang	黃滇錢蘆	
The Yellow Stork Tower	滇錢蘆	
The Lake of Tien	錢蘆	
The Chien Tang River	蘆	
The Lu Kou Bridge		
Chiu Chuen		



Madame Wu Hsing-Fen

The most distinguished paintress of modern China.

PREFACE

The art of China is universally admired and esteemed by cultured people for its delicacy and skill. Particularly is this the case with its pictorial art. Rooted in ancient times, it came to full development, and luxuriant excellence in the epochs of T'ang and Sung. It was then that renowned artists, men and women, appeared; and ever since those two periods, artists of talent have been many. Moreover it was during these periods that the different schools had their rise. Latterly, during the closing years of the Ch'ing dynasty, Chinese learning, much to our regret, began to decay, and men of talent are now rare. As a result the arts have deteriorated.

Now both Chinese and foreign people, appreciating the beauty of ancient paintings, rival one another in getting these prized possessions for their private collections. This unfortunately prevents others, who desire to inspect the genuine work of ancient masters, and to differentiate the qualities of the various schools, from having an opportunity of doing so.

Shanghai is a centre where artists, poets, and others flogather. Everyone with any talent is attracted here, even as the streams collect in the valley. Within recent years the Four Wus have gained a world-wide reputation. Their names are Mr. Wu Ch'ang-shih: Mr. Wu Shih-hsien: Madame Wu Chih-ying: Madame Wu Hsing-fen. Mr. Wu Ch'ang-shih is both a calligraphist and a draughtsman. His brush work shows strength and boldness, and exceptional individuality. His work is highly esteemed by Japanese connoisseurs. Mr. Wu Shih-hsien excels as an artist. His vivid splash-work with the brush gives a natural scenic effect to his pictures, a quality that is much admired by the French and Germans. Madame Wu Chih-ying is unique as a calligraphist. Her style is graceful and her characters are beautiful. American ladies and gentlemen greatly prize her work.

Madame Wu Hsing-fen is both a capable calligraphist and artist, yet her painting transcends her penmanship. In painting she is versed in all the six cautions, and exact in the technique of the ten laws. Every line and stroke is executed with profound execution. Her work is operose and her knowledge wide. She can therefore copy the ancient masters in every detail.



(南)

ed by true colophons, search for them in every market. They are not easily obtainable and even got, it is hard to decide which are genuine and which not.

It is now our good fortune to have this large collection of pictures, selected from renowned paintings, reproduced; and these who like to do so, may have thus an opportunity of viewing the form and style of ancient masters of every school.

Madame Wu is the daughter of Mr. Wu 'Tzu-chia of Anhui province, and the wife of Mr. T'ang Kun-hua, the former Prefect of Nanking. Mr. Wu Tzu-chia himself was an artist, and his daughter received instruction from him in her youth, which enabled her to develop her hereditary talent. Moreover as Mr. T'ang himself is in possession of a rich and well authenticated collection of ancient and modern masters, this has enabled Mrs. T'ang, by assiduous contemplation, to draw much inspiration from them, a fact which helped her to perfect her own style.

The lady moreover delights in scenery, and there is no celebrated place in China which she has not visited. On returning home from her journeys, she would reproduce her vivid impressions on canvas, and her pictures on every hand enabled her to continue her enjoyment of these beautiful scenes. The landscapes of the Eighteen Provinces, which she painted, are not only complete in themselves, but, done after the style and spirit of renowned masters, have added beauty and excellence.

Recently, in an exhibition of her best paintings, held at her own home, it was as though a collection of the great masters were all hung in one hall. Those foreign and Chinese friends, who had an opportunity of viewing them, were unanimous in their praise of this unique exhibit.

This attempt of Madame Wu to preserve the ancient tradition of art, at a time when China is in decay, and passing through a crisis, deserves our deepest gratitude and praise, and it should be our endeavour to keep intact her own work at this time of danger. With the exception of these two ladies, no celebrated women artists and calligraphists have appeared in our day.

Madame Wu Chih-ying spent many years in the preparation of the classic Yen Leng, (the Langkavatara Sutra, translated A. D. 1312,) and published it for the benefit of the public. The original copy was purchased by an

American, who preserves it in a specially built room. Would that all the precious work of Madame Wu Hsing-fen were likewise safely housed in some foreign country during these troublous times in China!

Further, when the Allied War Relief Association was raising funds last December, this artist kindly donated many scores of her paintings to the American Woman's Club, the sale of which resulted in a fund exceeding a thousand dollars. Both her benevolence and talents deserve to be worthily remembered and recorded.

Stimulated by her action, I have ventured to prepare this book at the request of her son Mr. Tang Chi-sheng. This little service is a simple bit of duty on my part to set forth her merits. I am greatly indebted to Messrs. H. A. Giles and E. A. Strehlneek for some of the biographical translations to be found at the end of the descriptive notes.

H. C. WOLFE

Shanghai, 1919.

自序（譯英文）

中國美術之精妙爲世界文明諸國所嘉許者頗繁其中尤以圖畫爲最中國圖畫一藝自上古發明至唐宋始臻于極盛宗派亦由此而分其名家出自鴻儒碩士固不乏人而閨壺之間亦多佳作降至清季舊學淪亡人才罕出斯藝乃有退而無進使人有今昔之感中外人士知中國古畫之精美可貴也爭出重金購求珍藏秘不示人其欲一觀古哲真蹟以辨識宗派者竟不易得殊屬憾事滬上近爲文人墨客薈萃之地凡有一技之長者莫不相率而來如水歸壑輒近書畫家咸稱四吳名聞海外四吳惟何吳昌碩吳石僊二君吳杏芬吳芝瑛二女士是也昌碩書畫兼工以筆力雄健意態奇古著東瀛之士多重之石僊獨長于畫以烘染活潑風景天然著德法國人甚喜之芝瑛擅長於書筆法挺秀體格莊媚美洲士女咸以爲寶唯杏芬夫人則書畫俱能而畫尤勝蓋夫人之於畫也六法俱備十科皆精一筆一墨莫不有所本功夫既深見聞復廣故下筆能肖古人也近之收藏家每慕古代名人筆墨指名求之於市無論得之匪易縱有所得或難辨其真贋今得夫人選臨名作凡十數種俾同好者

想見古哲筆墨之形神亦一大幸事焉夫人爲歙邑吳子嘉先生之女公子而前太守唐公昆華之德配也先生擅長丹青夫人自幼卽承庭訓而唐公又復收藏古今名畫真蹟極富夫人朝夕觀摩造詣益深兼之夫人性喜山水國中名勝無不有其足跡遊罷歸來輒自背摹其景懸諸座右以當臥遊其所繪十八省名勝圖不特境局畢眞抑且分臨各家筆法唯妙唯肖日前開會懸列不啻衆諸法家于一堂中西人士之獲觀者莫不嘆爲僅見焉中國國粹日亡之際得夫人保全古學吾輩當感其惠而思所以保其成績也吾國近日女界中之以書畫名世者惟夫人與芝瑛而已芝瑛竭數年心力寫巖楞經刊行于世而其原本闢爲美人購去建室藏之吾願夫人之佳作于茲國事紛擾之秋亦得世外桃源爲之護藏則幸甚矣况夫人于歐戰時西伯利亞紅十字會募捐慨以積年得意之作數十幀捐送美國婦女會鬻資多金以充經費其急公好義不但筆墨精華足傳于世也令嗣吉生道兄亟思紹述慈訓出示夫人諸作鄙人有惑于夫人樂善之誠不覺自忘謏陋謬爲編譯是書非敢附驥聊效君子揚善之心而已書成爰序其緣起如是

民國八年嘉平月香山衡之吳秉鈞

江南唐君吉生以其母吳杏芬夫
人所繪山水遺余意態蒼古不類
中囿其所作中華名勝圖雄渾奇
特清微平遠各極其致以南樓之
墨妙寫東亞之名區區各一幅幅
各師一家法披覽之餘不啻羅五
嶽於檐際而晤古賢哲於一室也
吳君銜之復為之序次釋以佶虛
詮釋其所取之境與所師之法以
介紹於外邦使得卧遊中國川嶽
之美藉窺古今人造詣之精則最
編也將萬本萬遍與名山大川共
壽也且夫人性喜山水踪跡遍天
下家昌盛晚年致其政於賢子婦
優游林下益肆力摹其所遊以寫
其浩然曠然之思則固賢於士大
夫遠矣

壬戌仲春吳佩孚識於洛陽軍屏

AMERICAN CONSULAR SERVICE
American Consulate-General,
Shanghai, China, April 23, 1926.

These landscape paintings by Madam Wu Hsing-Fen depicting famous places in China under the varying aspects of the different seasons, may serve, it is hoped, to give those in a far country some idea not only of the Chinese mountains, valleys and streams but also of the manners and methods of the Chinese artist. While they are painted according to traditional styles, they none the less portray with freshness and vitality, now the tender green of the spring willows and again the soft snow clinging to the pine.

No doubt these paintings will find interested spectators at the Sesqui-Centennial Exposition in Philadelphia and help in fostering a spirit of international cooperation and goodwill.

Edwin S. Cunningham
~~Edwin S. Cunningham~~

The landscape pictures by Madame Wu Hsing-Fen, which are reproduced in this volume, are executed in accordance with ancient traditional styles of Chinese painting. Though they are thus linked with the past not only in workmanship but also in associations with the poetry and prose of great writers, they are yet freshly and vividly portrayed. Mountain crag and jagged pine tree, waterfall and delicate bamboo,—all the beauties of the Chinese landscape,—exist for the beholder in these views of places famed in story.

The literary associations of each place depicted are ably set forth both in Chinese and in English by Mr. H. C. Wolfe, a Chinese scholar of no mean ability. Mr. Wolfe gives also a brief account of the style followed in each case, together with biographical notes on the originator of the style.

Helen B. Chapin
Helen B. Chapin.

Shanghai, China
April 22, 1926 -

FOREWORD

Lao Tsu says, 'Without going outside the door you may get to know all about the empire. Without looking out of the window you may know the Heavenly doctrine.' I have been reminded recently of these words by looking over some photographic copies of paintings by Madame Wu Hsing-fen. Thus without going out of the door or undertaking the fatigue of travel by train and boat, it is possible to see some of the famous landscapes of China. I have often wished, for example, to see the magnificent scenery of the Huang Shan, the sacred spot of central China, with its grandeur, precipitous heights, rushing cascades, and wooded fronts. Unexpectedly these are now accessible to me through the art of Madame Wu. Though my feet have not trod the winding paths made sacred by the steps of pilgrims, I may look upon the heights they scaled, and the frail bridges overhanging deep gorges, they crossed. Views of every description in these paintings charm the eye and exalt the mind, reminding one of what Keats said:

"Its loveliness increases: it will never
Pass into nothingness: but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health and quiet breathing
.
. Yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. Such the sun, the moon,
Trees old and young, sprouting a shady boon
For simple sheep: and such are daffodils
With the green world they live in: and clear rills
That for themselves a cooling covert make."

These pictures are good for the elevation of the mind, for the training of the spirit to seek those higher things which quicken the springs of beauty within the human breast, and which help man to realize those ideals which are at once a source of inward joy and a guarantee of human progress; for it is only as the mind of man aspires toward the spiritual that he can ever hope to enter into the full enjoyment of his nature. These pictures introduce us to the harmony in

nature which suggests laws and rules, obedience to which is the necessary way for the cultivation of the full life.

The end of all art is the education of the moral nature and the fitting of it for the true enjoyment of life and the uplift of human society. These pictures help the soul to climb on its upward journey: and the toil of the way is relieved by the grandeur, beauty, and power portrayed in these landscapes. Peaks stretching into the clear blue sky, guarded by pine sentinels with bowed heads, and snowcapped mountains remind us of what the poet said:

"O snow so white, O peaks so high
I lift to you a hopeless eye."

He who would forget the cares and temptations of life, let him spend an hour amongst these scenes so beautifully painted by Madame Wu. Whether he spends it in the solitude of the mountains, or by the rushing streams, or by the wide vista of a tranquil lake, with its boats under sail, or in the busy villages and towns on its shores, or in the precincts of the temple situate in some lovely spot, or in the boat on the tossing waves: wherever he looks, he cannot but be refreshed and return invigorated to his daily task and common round.

We beg to offer our homage to the distinguished artist and our thanks to Mr. H. C. Wolfe (a Chinese scholar) for his efforts in making it possible for others to see such works. He is already known in the world of art by his assistance in the compilation of Mr. E. A. Strehlueek's Chinese Pictorial Art.

EVAN MORGAN

Shanghai, 1919.

許序

我國古畫夙爲歐美人士所寶貴不惜鉅資徵求珍物偶得精品如獲拱璧且復著書釋明源委并攝印原物之真相以廣流傳藉公同好其所珍藏率爲宏富唐緜宋素顧綠倪黃搜羅甚衆卽當代名手所作亦皆兼搜並蓄博採無遺由是可徵外人對於我國古畫之嗜好綦深然苟無人爲之指示其中窳窳遂譯精蘊則外人亦烏從而研究之耶吳杏芬女士素擅丹青爲彼邦人士所重是册十八名勝圖臨摹諸家筆法尤爲難能香山吳衡之先生爲之編譯華英文字釋明精義琳琅滿目相得益彰先生品高學富淡于進取旅滬卅載半生歲月盡銷磨於教育事業其他若創辦報社設立學會凡有裨於社會者靡不竭勞瘁以赴之故其成績彰彰在人耳目民國肇興以來專致力於國粹美術之學金石書畫悉心研幾著作頗富史德匿中華名畫一書其尤著者也中西人士皆視爲考古之津逮是册出版吾知於美術界又放一異彩矣余與先生交經廿餘稔知之最深爰誌數語以弁簡端

民國八年十一月上虞許家惺默齋甫書於滬北之二悲室寓廬

黃序

自來補天煉石侔造化於媧皇益地呈圖極遐荒於王母是以虞嫫創始畫祖
咸欽佞盧旁行書體尤異蓋采繪五色溯源中古而遙而草書大同衍傳奕禩
之下則畫事之彰施與遂譯之精稿其功甚鉅不可得而泯也老友衡之先生
學貫天人藝通中外嫺習蟹行之字覃精象數之書遂爾曠覽九州旁研六法
撫琴動操儕宗炳之雅懷揚葩飛文屬陳思之綺采迺索吾邑唐吉生君之母
吳太夫人所繪中華名勝畫十餘幅次第詮釋區別源流辨南北之宗風李王
軌異聯東西之學派歐亞溝通將使翰墨流傳丹青炳耀中邦多士廢忘憂於
茂謗南樓老人振殊榮於香樹而不徒采繪之工足爲藝林生色已也於是乎
書賓虹黃樸存

ALLIED WAR RELIEF ASSOCIATION
OF SHANGHAI 6 Peking Rd

Shanghai, Mar 25 1919

To Mr Wu

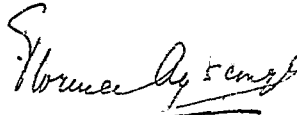
My dear Mr Wu

I have just received from the American Woman's Club the very fine donation of \$ 1300. to be used for War Relief in Siberia, which sum was realized from the extremely successful The Dansant & sale of the beautiful pictures painted by your most generous mother.

One half the sum is given to the American Red Cross, the other half to the French & Italian War Relief Associations that they may carry on the good work in which they are engaged.

Will you kindly convey to Mme Wu the grateful thanks of all concerned & congratulate her on the amount of good she has been able to accomplish by thus placing her talent at the disposal of those engaged in Red Cross work.

Yours sincerely



Hon. Sec. A. W. R. A.

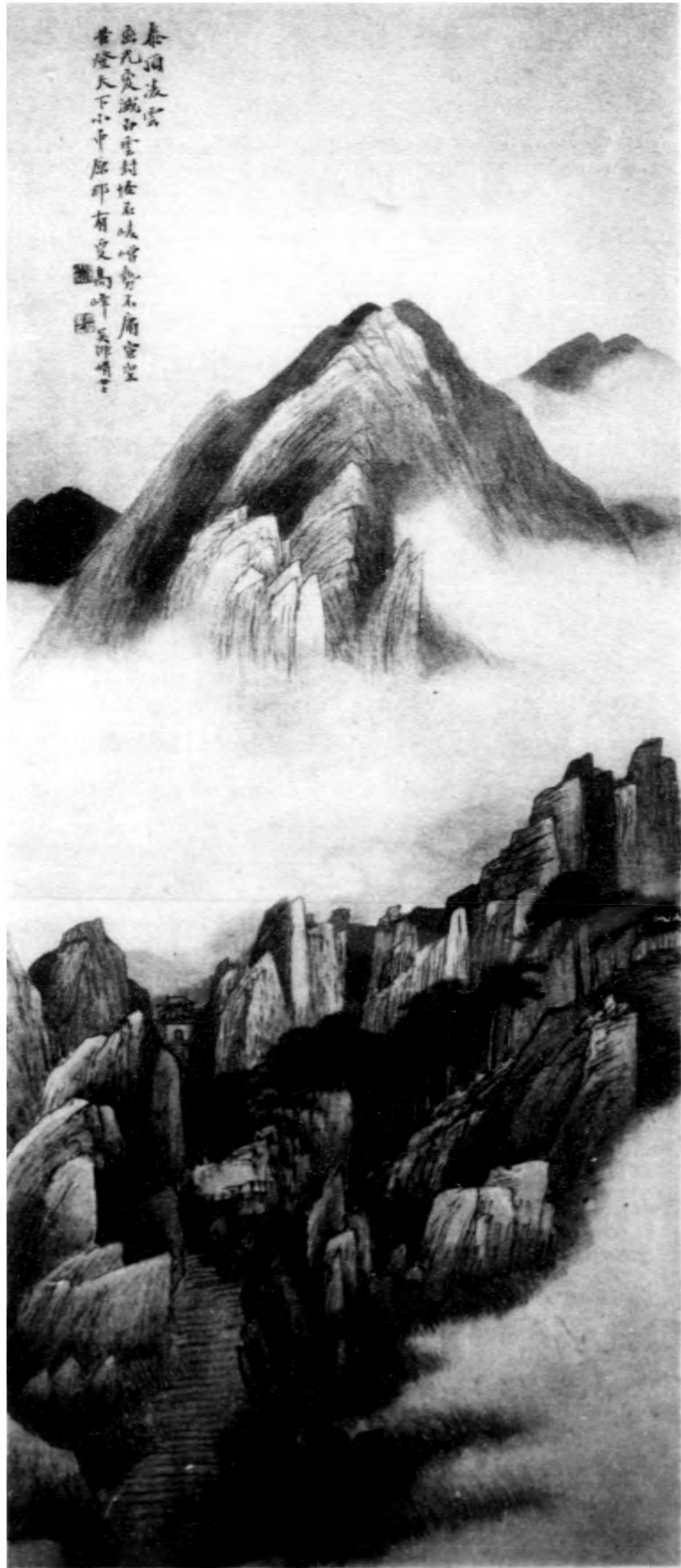
上海協約戰事賑濟會致唐吉生君函譯文

唐君大鑒敬啓者頃接美國婦女會交來捐助西比利亞戰事賑款洋一千三百元此乃出自

太夫人慈祥慷慨繪贈畫幅所售之資謹將一半送助美國紅十字會一半送助法意戰事賑濟會俾兩會均得進行裕如也此次茶會成績之優與各會感激之情均煩轉達并賀

太夫人以此佳作托紅十字會諸君襄茲善舉之大成肅此敬頌
仁祺

上海協約戰事賑濟會名譽秘書艾士高謹啓



秦川流雲
函凡定湖中雲封住石以增奇不崩宮室
昔燈天下小中原那有定高峯
畫

Mount Tai

Mount Tai, the principal of the five sacred mountains in China, is situated to the north of the Tai-an district, Shantung Province, with a circumference of 160 li and a height of over 40 li. Most of its peaks are noted for some peculiar characteristics, the highest of them being the Chang Jen Peak topping the range, on the South-east of which is the Jeh Kuan cliff where the sun's first rays may be seen when the cock announces the dawn. There are three so called Heavenly Entrances: the Eastern, the Western, and the Central, which are the most admired and form the most exquisite scenes of the mountain. The mountain has three temples, upper, middle, and lower, in front of which are big wells, the water of which is refreshing and fragrant. There is one grotto with a golden bed and a jade table inside. According to legend, Confucius and his disciple Yen Yuen once ascended this mountain, and the sage, happening to gaze at the Chang men Gate of the state of Wu (now Soochow) pointed it out to his disciple who had difficulty in seeing it clearly. This indicated the peculiar power of the sage's eyes (B. C. 551-479). In the Han dynasty, when Emperor Kuang Wu (25-56 A.D.) succeeded to the throne, and canonised this mountain in accordance with the regulation, the clouds it was said, were seen transformed into a palace as in a mirage.

This picture shows the Tai Mountain with its treeless peak, around the mid-way of which white clouds are floating. At its foot stands a range of lower peaks so placed as to look as if in an attitude of respect to the majesty of the mountain towering above. Through the opening of the valley is seen a portion of the city tower, to which a level path leads. Along the peaks, rows of firs and pines stand with their boughs projecting out. The rugged rocks under the reflected light of the mountain represent a landscape painted by Lu chih of the Ming dynasty.

Lu Chih was a highly distinguished scholar who, when he had obtained the degree of Senior Licentiate, retired to the Tzu Hsing Shan where he passed the remainder of his life in study and the pursuit of the arts. Although his flower studies are, as a rule, in the style of Chu Hsi and Huang Chuan and his landscapes in that of the Sung artists, he was capable of producing paintings highly original in style, which were much prized, and for which he refused payment, preferring to present the fruit of his labours to his friends.

泰頂凌雲

東山爲五嶽之長在山東源安縣北周一百六十里高四十餘里羣峯各具奇觀著名于世其中以丈人峯爲最高峯之東南有日觀巖焉鷄一鳴時卽見日出其高可知所謂東西南三天門及東西中三聖溪者爲泰山最勝之處更其上中下三廟廟前有巨井水極香冷岱宗有室室中有金床玉几史傳孔子偕顏淵登魯泰山孔子東南望吳闔門外繫白馬指示顏淵淵視之未能明瞭聖人目力從可知矣又云漢光武登位循例封泰山雲氣幻成宮闕

是崗寫泰山峯頂白雲迴合繚繞山腰其下羣巒屹立若拱若揖谷口露城樓一角有山道坦然可通沿崖松柏森茂石勢嶙峋於蒼翠中極映掩之致大有陸包山筆意題云巒光變滅白雲封怪石峻嶒勢不庸宣聖昔登天下小中原那有更高峯

陸治明季高士號包山子補貢生後隱居支硎山終其身於繪事寫生得徐黃遺意山水仿宋人作畫能自出心裁爲世所重但寧以所作酌贈知交不受贊幣之求



嵩山雙肩
萬福江未居五嶽
俯身為天柱
蒼穹何年頤
却人間市陸及
未若在空
中
畫
英
洲
明

Mount Sung

This mountain is situated on the north of the Teng Feng district of Honan Province. It has two grottoes, the great grotto to the east, and the minor grotto to the west, 17 li apart. In the age of the Three Dynasties, the Emperors generally had their headquarters in the sphere of the Ho and Lo Rivers; therefore this mountain situated near these waterways was given the honour of the central position of the five sacred mountains. The mountain of the great grotto is 20 li in height and 130 li in circumference. There are 36 peaks, in one of which is a rock on which the Yu Nu or fairy attendants of the Hsi Wang Mu once washed silks, and legend has it that the sound of their batons may still be heard at the hour of midnight at the beginning of Autumn (the Li Chiu); at other times the sweet strains from the flute of Wang Sze Chiao float on the evening breeze. On the southeast part of the mountain, the famous Kuei Kuh Tze studied the mystic formula of longevity. Another peak named Ching Fu Feng translated as the golden pot peak, as the Taoist legends go, was the place where Lao Tze wrote his canon with the ink from a golden pot. Hence the name.

This picture depicts a lofty peak on the summit of which is situated an antiquated temple surrounded by a dense belt of trees. A foot path leads to the temple from the foot of the mountain, where a grove of tall pines affords a pleasant shade to the travellers who return from their rambles on foot or in sedan chairs after enjoying the pleasant scenery of the green clad mountains and flowing streams. The painting is inspired by lofty ideals similar to those of Kuo Ho-yang.

The name of Kuo Ho-yang or Kuo Hsi stands among the greatest of Chinese painters. He was admitted into the Imperial gallery as a student, and through his landscapes and gloomy forests he soon made a name for himself. At first, he relied on cleverness of touch, but gradually he began to put more work into his pictures, and to adopt the method of Li Cheng. His compositions were very much improved thereby and later on, he came to seek inspiration and ideas from himself, by giving free play to his hand on the walls of lofty halls.

嵩山雙眉

嵩高山在河南登封縣之北東曰太室西曰少室相距十七里昔三代君主皆立基於河洛之間嵩山近臨河洛故於五嶽中尊爲中嶽焉山高二十里周一白三十里少室山高十六里周三十里有三十六峯之勝中多仙跡有玉女搗布石世傳立秋前一日午夜常聞杵聲丁丁晚風之中輒有王喬笙韻悠揚於斗山之東南壽皇亭子翠山巖又金壺峯專是老子寫經之地因以金壺之墨作書故名

是圖寫峻峯高聳上有古寺旁滃以樹自山趾至頂一線羊腸可通阨下松陰列蓋增爽遊客過其下者或乘輿或步履絡繹於道山色蒼翠清溪激澗美不勝收意境幽邃酷似郭河陽筆致題云嵩嶺從來居五嶽僊梯萬丈接蒼穹何年獨却人間事結友來遊石室中

宋郭熙爲御院藝學列名大家以山水林木著於時初揮翰墨漫無成法盡出天聰繼宗李成致志繪事藝乃大進遂能自出心裁堂軒高壁信手揮灑輒成大觀焉



Lu Shan

Lu Shan is situated to the northwest of Hsing-tze district and to the south of Kiukiang, Kiangsi Province. According to legend, the mountain derived its name from Kuang Yu who was born with supernatural power in the reign of King Wei of the Chou dynasty and who built his cottage (Lu) in the mountain, people calling him Prince Lu. The highest part of the mountain is the Wu Lao Peak, or the Peak of Five Venerable Immortals, below which are the altar of Manjusri the Green Ox Valley and the White Deer Cave. Behind the Wu Lao Peak, the famous Li Tai Po lived in retirement after the rebellion of An Lu Shan of Tang. On this mountain, are the Sun Teng Ledge, the Fu Shou Cliff and the Lien Hua Peak most remarkable for their beautiful scenery. The three Rocky Bridges, 100 feet in length, are also very wonderful.

In this picture we find several cascades spouting from the cliffs and collecting in a ravine, where the water breaks into a multitude of cataracts, pouring down by different ways amongst the group of peaks as described by the famous poet Li Po, as "The water-falls hang to a height of three thousand feet; many spouting gullies on the way of a score of miles you may meet". On the mound which may be seen in the picture, there stand two pines with twisted boughs: underneath is sitting the famous old poet facing a red maple tree and reciting his verse at leisure. This style of painting resembles in great measure that of Tang Ying of the Ming dynasty.

Tang Ying was known as a scholar of merit, passing his examinations at Nanking in 1498 at the head of all competitors. Finding, however, that the pursuits of a student were not to his taste he devoted himself to the exposition of the fine arts and attained great fame as a painter. According to a Chinese critic he was worthy to rank, among older painters, with, but after, Li Tang and to share, among recent artists, the rank of Shen Chou. At the height of his fame, his health broke down and one cannot but feel that the world is the poorer for his untimely demise.

廬山飛瀑

廬山在江西星子縣九江縣南世傳周威王時匡裕生而神靈廬於此山人稱廬君而山乃以此名其最高處爲五老峯李太白嘗避祿山亂卽隱於此峯下有文殊臺青牛谷白鹿洞聖燈崖佛手巖蓮花峯諸勝各以風景著有石梁三長逾十丈亦奇觀也

是圖寫羣峯拱立泉瀑齊飛大有李白詩所云掛流三百丈噴壑數十里之概坡上兩古松枝柯蟠曲一叟獨坐與紅楓相對狀若吟哦意態閒逸恰似唐六如筆法題云愛看紅葉松間坐百道飛泉氣自雄人爲浮名逃不得我從此地樂無蹤

唐寅初爲吳中名士宏治戊午舉應天解元獲售後不復修舉業專志繪事竟成大家據評鑒家言謂其於古人中足以步武李唐於今人中堪與沈周並駕惟其於名譽方隆之際遽遭萎頹人皆惜之以爲當世之不幸焉

Mount Loo-fu

Mount Loo-fu is situated to the east of the Tseng district of Kuangtung Province. It is 500 li in area and has 400 peaks, all wonderful and conspicuous. It is a famous mountain of the province. It is in this place that Ku Hung according to legend, attained the state of immortality and the Emperor Liu Chang of the Posterior Han dynasty (947-948 A. D.) built his magnificent palace, named Tien Hua Kung. It is said that this mountain was originally called "Mount Loo" but after a portion of the Peng Lai Isles came floating from the west of the mountain and attached to it, the name was changed to the present one.

This picture represents a mountain-chain on the ridges of which some Buddhist temples and pagodas are visible. Over the peaks, long winding porticoes and passage galleries join the clouds. White prunes bloom every where, diffusing their perfume over the ledges and valleys. The inspiration in this painting is pure and lofty like that of Ni Yun-lin.

Ni Yun-lin was a famous scholar and an artist of no mean talent, who lived at the end of the Yuan Dynasty, and died during the reign of Hung Wu of Ming, in 1371 at the age of 74, having refused office under the new dynasty. He confined his painting to monochrome landscapes and studies of trees, bamboos and rocks, which he seldom signed. He lives in the memory of posterity as a man of strict integrity, boundless generosity, and deep learning, and is noted as the founder of the Ching Pi Ko, an art gallery, where he exhibited beautiful paintings and fine specimens of calligraphy.

羅浮香雪

羅浮在廣東增城縣東袤直五百里峯巒四百餘瑰奇靈秀爲粵中名山相傳東晉葛洪得仙術于此南楚劉鋹嘗建天華宮于山中初名羅浮後有蓬萊一阜由西浮海而至與羅山並體故稱羅浮山

是圖寫山巒重疊隱露塔寺危嶠間長廊廣廡雲痕繚繞玉梅齊放香遍巖谷立意清高頗似雲林筆致題云曾見羅浮萬樹梅花開朵朵傍上隈銀光遙看渾如雪一路香風拂拂來

倪雲林生於元末卒於明洪武間壽七十有四明初被召不起以文學畫藝名世山水枯木竹石多不着色亦不用圖章款識爲人高潔寬仁好施後人多懷念之築有清閼閣陳列書畫精品

武夷九曲
峰峦何險峻
水石相涵
一覽奇
五里山途新
法建
古
李



Mount Wu-I

Mount Wu-I is situated to the south of the Sung An district of Fukien Province. Its name is derived from an immortal named Wu-I who lived there. The range is 120 li in length and has 36 peaks and 37 cliffs, among which a long stream winds in curves, hence the expression "The clear stream of nine curves." From the mountain, excellent tea is abundantly produced; the Black Dragon, the best kind of black tea grows there.

This painting pictures two ranges of mountains separated by a long winding stream, the source of which can hardly be traced among the rugged cliffs and ledges. Some woodcutters are driving their rafts down the torrent with great rapidity showing the swiftness of the current. In the valley are some cottages forming a hamlet. This is painted according to the idea of Tung Pe-yuan of the Sung dynasty.

Tung Pe-yuan or Tung Yuan was a native of Kiangnan, and had held an official post under the later Tang dynasty. He excelled in painting landscape, resembling Wang Wei in his use of neutral tints and Si Ssu-hsun in his colouring. A famous critic of the Sung dynasty, Shen Kua says, "Tang Yuan was a skilful painter of autumn mists and distant scenery. He mostly painted the actual hills of Kiangnan, and did not draw upon his imagination for marvellous cliffs."

武夷九曲

武夷山在福建崇安縣南相傳昔有神人武夷居此故名綿亙百二十里有三十六峯三十七巖之勝溪流廻合極曲折之致所謂清溪九曲者是也山中產茶至茂烏龍即出於此稱爲上品

是圖寫重山兩行隔以長澗隨山轉折莫蹤其源樵夫驅桴迅下益見水勢之洪谷間廬舍自成村落大有董北苑意味題云峯巒何險峻水曲路盤旋一望杳無祭山遙斷復連

宋董源字北苑江南人曾服官南唐山水用墨類王維著色如李思訓宋人評云董源善作秋山雲烟遠景能得江南峯真相不涉異想離奇之筆



去已天都
去已近天都連一接海隅台雲迴望合青窈入
看無分野中峰更陰晴亦疑珠欲投八座宿
隔水問樵夫
春十日吳淞明畫於金華閣

畫

閣

Mount Tai-I

Mount Tai-I or Chung Nan mountain now called Tai Po mountain is situated to the South of the Mei Hsien district, Shensi Province. Tai-I means Great Mound in English, and is the name of a star. This mountain was inhabited, under the Tang dynasty, by a number of retired scholars from whose ranks capable men, were drawn for the mandarinates.

This picture portrays lofty peaks, range after range, with part of a temple peeping out below. A cascade gushes like a ribbon down from the summit. On the slopes the trees are luxuriantly waving in the midst of the silken-looking clouds winding around the rocks. The brushwork is like that of Wang Shih-ko of the Ching dynasty.

Wang Hui or Wang Shih-ko, who attained the great age of 86, was called the "Philosopher of Painting" and was a famous pupil of Wang Shih-ming upon whose style he largely improved, eventually founding an original school to which his master heartily subscribed. Famous for his landscapes, he was commanded by K'ang Hsi to prepare illustrations of the scenes viewed on an imperial progress to the south; these so delighted the Emperor that before placing them in the Imperial collection, he embellished them with descriptions from his own brush.

It is said that the famous Yun Nan-tien was so disheartened by Wang's preminence as a landscape painter that he himself abandoned this branch of the art and devoted himself to studies of flowers and birds.

太乙天都

太乙山卽終南山也今名太白山在陝西郿縣南太乙星名精華之謂唐時羣賢隱居於斯皆獲徵聘按品授官云

是圖作高峯層巒疊翠瀑布下瀉谷口露寺觀一角坡樹森然白雲迴合青靄繚繞類王石谷筆法題云太乙近天都連山接海隅白雲迴望合青靄入看無分野中峯變陰晴衆壑殊欲投人處宿隔水向樵夫

清王翬字石谷常熟人四王之一也常從王廉洲遊做臨宋元無微不肖康熙中常奉詔作南巡圖周亮工常云所見摹古趙雪江與石谷兩人耳雪江太拘繩墨無自得之趣石谷天資高年力富下筆便可與古人齊驅百年以來第一人云云



黄海松风

我闻黄海上，有六奇峰，松石相映，佳处十奇，高挂
不可少，名状诗人，意多，松石相映，佳处十奇，高挂
知神，松石相映，佳处十奇，高挂，知神，松石相映，佳处十奇，高挂
解，味，松石相映，佳处十奇，高挂，知神，松石相映，佳处十奇，高挂
兆，松石相映，佳处十奇，高挂，知神，松石相映，佳处十奇，高挂
世，松石相映，佳处十奇，高挂，知神，松石相映，佳处十奇，高挂

Huang Shan

This famous mountain is situated one hundred and thirty li to the northwest of Huichou in Anhui Province. Its old name was Yi-shan which was afterwards changed into the present name. The area of this mountain extends to Chekiang and Kiangsu Provinces and according to legend, the Yellow Emperor (who lived 4613 years ago) tried to make a certain kind of eau de vie with his two colleagues Yung Cheng-tze and Fou Chiu-kung in this mountain. The views of the mountain are exceedingly beautiful. It is especially noted for its pinetrees and rocks.

This painting portrays two or three rocky peaks reaching to the sky. On the mound there stands a venerable pine with its long boughs stretching far out. The rocks are so irregularly placed as to interrupt the even current of the murmuring stream. The shadows and reflections in this picture are cleverly shown after the style of Wang Su-ming of the Ming dynasty.

Wang Meng sometimes called Yellow Crane, was a grandson of Chao Meng-fu on the maternal side. He loved painting, and acquired the method of his grandfather. But he did not lay himself out to please his generation; he merely painted as a means of expressing the genius within him. It was the same with his literary compositions; he placed himself under no restraint, and in a short space of time would produce several thousand words. Chu I-tsun (A.D. 1629-1709) a most celebrated scholar during the beginning of the Manchu dynasty, said that when Wang Meng was holding office as sub-prefect in Shantung province he occupied three rooms in an upper story behind his official hall, just facing the mountain Tai Shan. Wang Meng put a piece of silk on the wall to draw a picture. He made it a rule, however, only to paint when he was quite happy, so to finish that one picture he took the whole of three years.

黃海松風

黃山在徽州府西北百三十四里舊名黟山後改今名跨據宣池江浙數數世傳黃帝與容成子浮邱煉藥於此風景絕佳松石尤奇

是圖作石峯兩三朵高挿雲霄坡下古松枝柯旁挺列石磊砢流水洄洑用墨濃淡咸宜有王叔明畫意題云我聞黃山三十有六峯峯峯松石相追從千奇萬怪不可以名狀詩人畫手難形容或秀如花萼或削若劍鋒或屈曲而蛟瘦或倒折而龍鍾松耶石耶兩不辨唯覺蒼翠滿目迷重重上有雲氣灌其頂下有飛泉相激衝人生到此亦快意飽享眼福開心胸但恐半夜霹靂兼風雨石也飛去松化龍

明王蒙字叔明吳興人號黃鶴山樵趙文敏之外孫也素好畫得外氏法然不求炫於時惟假筆意以寓其天機之妙爲文章不尙矩度頃刻數千言可就



鐘阜餘霞
朝花春暖亦平溪
法華那依四岸
舟山色
散紅何深烟霞
无迹
照夕陽
丙午
春
畫

Chung Shan

Chung Shan, usually called Tze Ching Shan, is situated to the northeast of Kiang Ning district or Nanking, Kiangsu Province. The great Chu-ko Liang thought of it as the haunt of dragons.

This picture represents a mountain with several low bare peaks, on which stand lovely temples and soaring pagodas. At the foot of the mountain, there is a hamlet consisting of a few farmers' cottages skirting a flowing stream, spanned by a half covered bridge leading to the fields, symmetrically arranged. The light red peach flowers and the green willows make a pretty contrast with the verdure of the fields so as to compose a very beautiful landscape. This painting is after the style of Chao Ta-nien of Sung.

Chao Ta-nien was an Imperial clansman of the house of Sung. He devoted himself to painting by studying the great masters of the Chin and Tang dynasties, especially the works of Wang Wei, Li Ssu-hsun Ca-hug and Wei Yen, and painted many landscapes on fans, on the backs of which the Emperor Che Tsung (A.D. 1085-1100) would inscribe appropriate lines. The demands made upon him for his pictures were so exhausting that once he was in despair. This is to be a slave to art!

鍾阜餘霞

鍾山俗稱紫金山在江蘇江甯縣東北諸葛亮所稱鍾山龍蟠是也

是圖作低峯數朵濯然明淨山上列刹相望寶塔高凌臨水農舍成村田疇井然亭橋跨澗流水潺湲紅桃翠柳與山色相襯益增艷麗也仿趙大年題云桃花春暖水平淡綠柳依依兩岸齊山色殷紅何燦爛霞光返照夕陽西

趙大年宋宗室作畫力摹晉唐諸大家尤以王維李思訓爲法恆於扇上作山水哲宗嘗爲之讚求畫者多至不能應轉爲藝役云

蜀棧晚行
急湍洄流勢奔騰橋上危欄半
有遊如釘才盤山徑險下未可通
批大登 碧人守 志在 此山 尚欲 入 畫 中



The Chien-Kuo

The Chien Men Hills are situated to the north of the Chien Ko district, Szechuen Province. There are two mountains, named the Great Chien Men and the minor Chien Men, 30 miles apart, each being very precipitous and dangerous. When Chu-ku Liang of Han entered Szechuen, he contrived to hew the rocks into paths and to make suspension bridges in order to form communications over the hills, using the Chien Kuo as a safe guard for the Kingdom of Shu ; for the hills are straight precipices standing upright like two swords, and facing each other like the opening of an entrance ; hence their names. It is said that when Tang Ngai invaded the Kingdom of Shu, he made twelve wooden bridges to the east of the Ping Wu district.

This picture depicts a group of giddy peaks and cliffs with a cataract dropping sheer. By the ledges are tortuous passes and wooden bridges twisting upwards, and travellers on donkeys ascending to their destination. The red maples and green cedars contrast with the verdure of the mountains and serve to cheer them on their weary journey. The brush work is slender and the idea is lofty like a painting of Li Tang of the Sung dynasty.

Li Tang or Hsi-ku was a painter of landscape and also of human figures. He flourished under the Emperor Hui Tsung (A.D. 1113-1126.), and was appointed an academician. During the political troubles of the close of the above reign, he retired from Court, but subsequently became a great favourite with the Emperor Kao Tsung.

蜀棧曉行

劍門山在四川劍閣縣北有小劍大劍之目兩山相距三十里山勢絕險武侯入蜀鑿石架空始爲飛閣以通行道謂之劍閣劍門山之險蜀所以恃爲外戶其山削壁中斷兩崖相嵌如門之闢如劍之植故名鄧艾伐蜀於平武縣東爲閣道十二處此其古蹟也

是圖作羣巒聳立瀑布下傾峯崖棧道曲折盤旋旅人跨衛拾級以登遙望丹楓翠柏與青山相映跋涉之間肌爲之爽筆細意遠類李希古題云急流洶湧勢奔騰橋上危欄幸有憑九折千盤山徑險古來蜀道擬天癸

宋李唐字希古善山水人物徽宗朝補入畫院名噪一時繼以政爭致仕至高宗朝復起聖眷甚隆

桂林獨秀
去知靈山江流月桂林一色不待字可
離香此無七取香湖行又去地



The Kuei-ling

The Kuei-ling district is situated to the east of Wuchou, Kuangsi. To the northeast of the district is Mount Kuai, on the summit of which the cinnamon trees grow abundantly and to the west is the Western Lake which waters the six famous grottoes of the Ying Shan, the best of all scenes in Kuangsi Province.

This picture shows a score of lofty peaks one after another separated by irregular distances. Among the peaks peeps forth a city-tower, and there stand two venerable pines with thin boughs spreading out, under which some travellers on donkeys are crossing a covered bridge leading to the city by the foot path over the mountains. At a little distance, there is another covered bridge spanning the peaks like a rainbow, below which the water is pouring ten thousand feet. The painting of grotesque pines and bizarre rocks is after the style of Ma Yuan of the Sung dynasty.

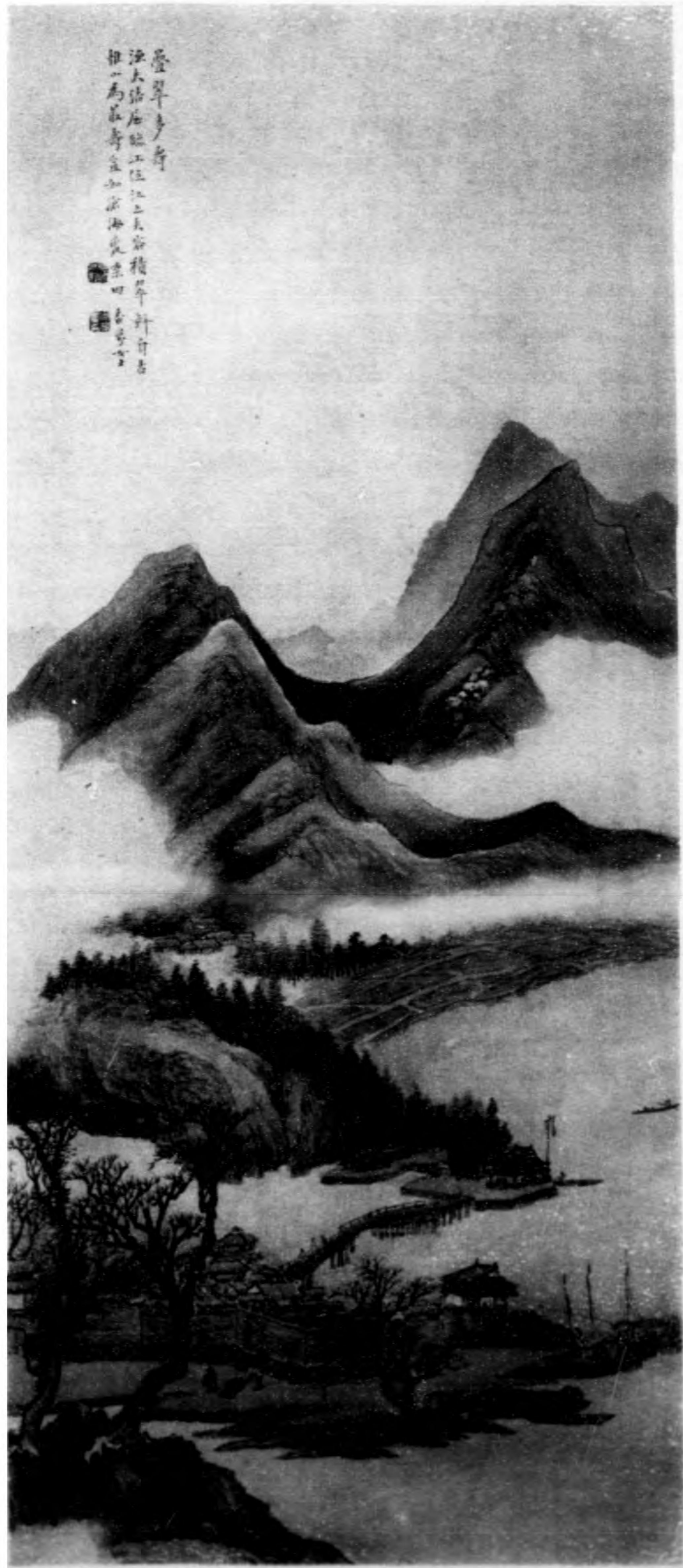
Ma Yuan (960-1279 A. D.), also called Ching San, was equally skilful at painting landscapes, flowers, birds and animals, a unique attainment among the academicians of the Imperial Academy of painting during the reign of both Wang Tsung and Ning Tsung.

桂林獨秀

桂林縣在廣西梧州之東，桂山卽在縣之東北，上產巖桂，甚盛。縣之西爲西湖，環浸隱山六洞，廣七百餘畝，勝概甲於一省。

是圖寫巍峯十餘朶，遠近有差層巒疊嶂，其間露城樓，前有古松二枝，柯疎朗，松下亭橋，旅客策蹇而渡者，銜尾以進，欲緣山徑入城也。稍遠亦有亭橋跨峯，相接如虹，橋下泉瀑湧傾，若練，誠怪象也。松石古雅，大似馬遠筆，致題云古柏蒼松經歲月，桂林山色不尋常，奇峯雄秀原無比，旅客遊行豈愛忙。

宋馬遠字欽山畫山水人物花鳥種種臻妙，院人中獨步也。宋光甯兩朝畫院待詔。



The Tao Shou Shan

This mountain, also called T'ieh Choi, is situated 3 li to the southeast of the Ping Yueh Fu, Kuei Chou Province. It has over one hundred peaks of various heights, among which one is called the Lao Jen Feng or "the old man Peak". It is said that a person who lives near will enjoy a long life. This picture depicts a series of rugged mountains, skirted with regularly arranged fields. In the back ground is a crescent line of city wall with a collection of houses. In the foreground there are old thin-branched trees and numerous boats are fastened along the bank. The mainland and the islet are joined by a long bridge. This is a copy of a painting by the famous Yen Wen-kuei of the Sung dynasty.

Yen Wen-kwei was a landscape-painter, and did not model his style upon that of any old master; but originated a style of his own. His scenery in all its changing variety was so lovely that spectators fancied themselves at the very spot, and his painting created a form of landscape known as "Scenery of the Yen school."

疊翠多壽

多壽山亦名疊翠山在貴州省平越府城東南三里大小百餘峯中有名老人峯者近之多壽

是圖作連岡爲狀巖崿岡下哇畛井然城垣曲折民舍叢集郭外古木蕭疎帆檣無數依隄維泊洲渚之間長橋臥焉仿燕文貴題云漁夫結屋臨江住江上芙蓉積翠餘自古惟山爲最壽豈如滄海變桑田

宋燕文貴善山水自成一家不落前人窠臼其布景變化無盡幽雅可人觀者如身履其境稱爲燕家景致云



The Tze Fu Shan

The Tze Fu Shan, sometimes called Ching Liang Shan or Wu Tai Shan, is situated 120 li to the northeast of Wu Tai district, Shansi. It is a barren mountain with five peaks tipping the clouds in different heights like five stages, hence its name. According to legend, Sieh I an officer of the Tang dynasty, became a Taoist and the Emperor built for him in the Chiu Chung Shan a magnificent monastery entitled Tze Fu; therefore this mountain is also called Tze Fu.

This picture shows a tall tower with green windows and crimson balustrades around, a fine place from which to view the distant scenery. In the tower two hermits are conversing and drinking tea. Below is a water terrace on which is standing an old pine covered with snow and the distant hills look all white. The brush-work is slender and the idea is deeply inspired by a painting of Li Cheng of the Sung dynasty.

Li Cheng or Li Han-hsi was descended from the Imperial House of Tang, and his ancestors used to reside at Chang-an, the Capital, but fled, on the collapse of the dynasty, to Ying-chiu in Shantung. Very precocious in childhood, he grew up to be a fine young fellow, with an overfondness for wine, with considerable aptitude for music and chess, a great talent for landscape painting, and a love for poetry. As to more trifling matters, he never gave them a thought.

In his paintings, Li Cheng was true to nature, and with the competition of his brush-work, the idea was fixed. Within the space of a foot he would sweep over a thousand li, expressing a myriad charms beneath his finger's tip. Lofty peaks on range behind range, with shrines and cottages peeping forth,—in these he excelled indeed; dense groves or thin groups of trees, flowing water shallow or deep,—in these it was as though he produced realities, pure in conception and after the old style, but superior to anything that antiquity could show.

紫府清涼

紫府山在山西五台縣東北一百二十里一名五台山一名清涼山五峯聳立高出雲表山上無林木有如壘土之台故名薛顛爲道士唐帝爲築巨觀九巖山號曰紫府山名亦因之

圖作高臺一座碧檻朱檻可供憑軾中有幽人品茗閒話臺上古松積雪遠山皚然筆意細緻神韻高古如李營邱畫法題云寒山積雪稱終古世界清涼此不多附勢趨炎人逐逐潛居樂志寄謳歌

宋李成字咸熙唐宗室也祖居長安唐末徙家東魯之營邱髫年慧秀長益爾雅性曠逸不拘小節嗜酒喜吟詩善琴奕畫工山水精通造化筆盡意在掃千里於咫尺寫萬趣於指下峯巒重疊間露祠墅此爲最佳至於林木稠薄泉流深淺如就眞景思清格老古無其人



潇湘夜雨
瀟湘夜雨風色秋
為个蕭蕭綠野秋
壬子新秋畫於六神齋

Hsiao Hsiang

Hsiao Hsiang, situated to the north to the Ling Ling district, Hunan, is the name for the Hsiang River, a large tributary of the Yangtze, which flows through Hunan and gives its name to several towns. Near the River Hsiang is the grove of the legendary Emperor Shun in which the speckled bamboo grew. It is said that it became speckled by the tears of his two wives, the daughters of the Emperor Yao. "The night rain at Hsiao Hsiang" pictures one of the Eight Towers built on the west of Chang Sha district in the reign of Chia Yau of Sung and it is said that the Eight Views were elaborately pictured by Sung Tih.

In this picture we see several blunt peaks surrounded with fleecy clouds and a silken-looking waterfall descending from the top. All over the mountain are tall bamboos, amongst which some buildings are concealed. A villager, bent, is carrying a broken umbrella to resist the rain. The vividness of the figure and the mistiness of the rainy atmosphere have been acquired in great measure from the style of Mei Yau-jen.

Mei Yau-jen (A. D. 960-1299), also called Yuan Hui, was the son of Mei Fei. Like his father he was skilful in painting and writing. He was known throughout the world as the "Small Mi." He was vice-president of the Board of War and later became the Assistant Grand Secretary. In painting landscapes mingled with smoke and clouds he did the work in a rough manner. However, the paintings still have a natural look which was very like his father's work. He himself called his work "Ink game." During his later life he painted mostly on paper.

黃鶴詞成
在江舟新泊既清極廣而無
極處為岸何此時自山外有
潮月散在江中亦在舟中



The Yellow Stork Tower

The tower is situated on the Yellow Stork Pier to the west of Wuchang, Hupeh, where Fei Wen-wei, according to legend, attained to the state of immortality and always came here riding on a yellow stork, hence the name.

This picture depicts a high tower with its windows open, built on a city-wall by a wide river by the side of which lie many boats. A big junk with its sails spread under the wind is riding home over the waves. On the opposite islet there are several huts forming a hamlet, with some fishing boats lying by the bank. The distant hills look calmly over the vast expanse of water. It is painted after the style of Wen Wu-feng of the Ming dynasty.

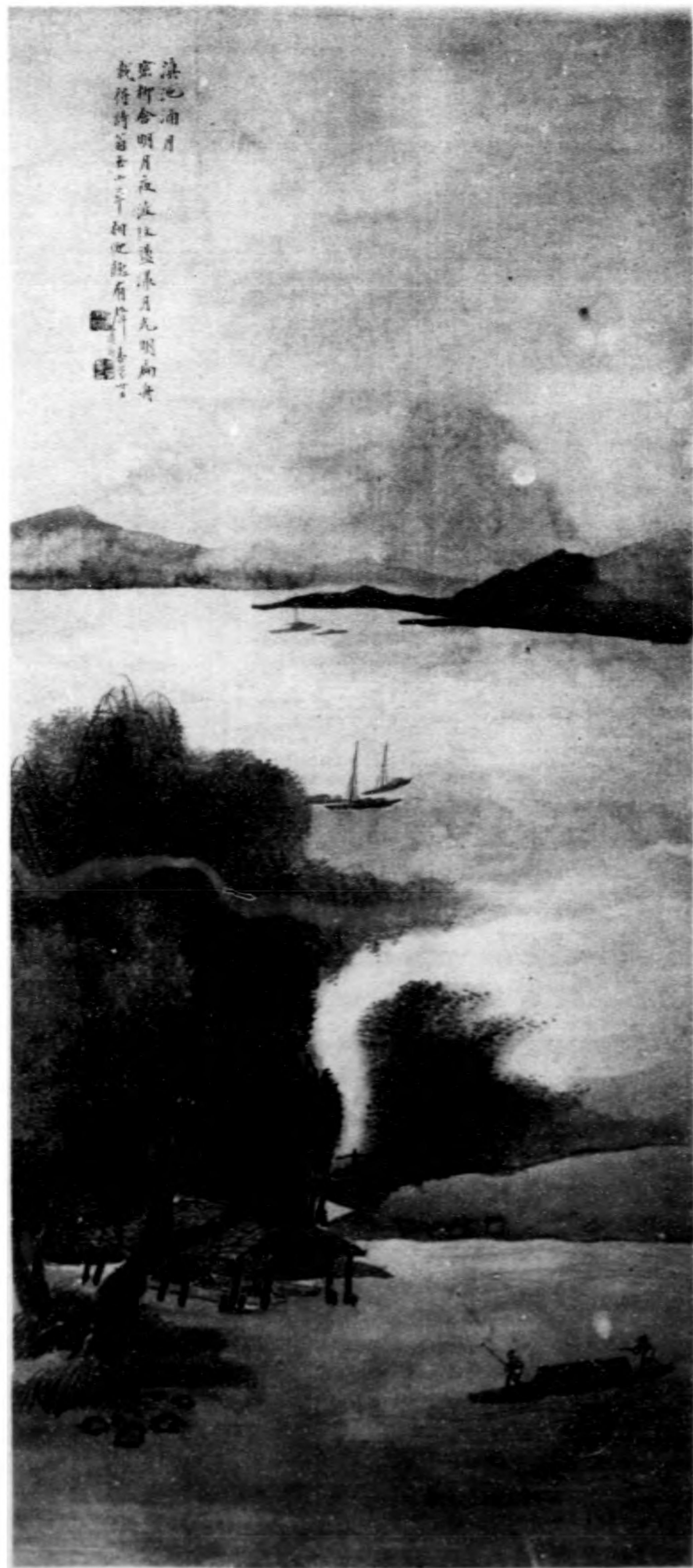
Wen Pak-jen or Wen Wu-feng was a nephew of the famous Wen Cheng-ming. His painting of landscapes and human figures was after the style of Wang Meng, and he was still attached to his hereditary school when he died at the age of 74.

黃鶴烟波

樓在今湖北武昌縣治西。隔黃鶴磯。上世傳費文禕登仙。每乘黃鶴於此樓憩。駕故名。

是圖寫江城上建危樓。窗牖洞啓。江濱檣桅櫂比。一巨艦乘風破浪揚帆而至。對洲數屋成村。漁舟集泊江闊無涯。遠山平坦筆意仿文五峯題云。數十漁舟齊泊岸。風濤掀處尙飄搖。樓高聳形何壯。時有幽人來看潮。

明文伯仁號五峯。徵明猶子。山水人物效王蒙。而仍不失家學。卒年七十有四。



漁池浦月
空柳含明月夜波江邊落月几明向身
我待詩笛士二千柳池能看岸

The Lake of Tien

This lake, sometimes called the Kuan-ming lake, is situated in Yunnan. It is bordered by four districts, viz: Kuan-ming, Cheng-kung, Kuan-yang, and Ching-ning. It is 300 miles in circumference, all the land near the lake being very fertile and productive.

This picture shows the lake with a vast expanse of water between the two hills which are historically called the Golden Steed and the Jewel Cock. The hills are dim in the moonlight. A poet is in the boat going towards the bank on which the dense willows are enveloped with mist. The ferry-boats have been moored and the place is left in absolute silence. The picture gives an impression of atmospheric dampness like that in paintings by Shen Chou.

Shen Chou or Shen Shih-tien, who was born in 1427 and died in 1507, was a far famed painter of the Ming dynasty. He preferred, especially in later life, after the age of 40, to paint on a large scale. It is related of him that an enemy once gave his name as a workman to a newly arrived district magistrate, who desired that walls of the yamen be painted. Shen Chou's friends in horror at this insult, implored him to appeal to the local gentry that he might be spared this unworthy labour. The artist, however, evinced his large-mindedness by replying that it was surely a greater disgrace to beg favours of influential men than to perform honest labour. The magistrate, upon learning that the artisan was in reality a painter of note, did his best to make amends by carrying his apologies to Shen Chou in person and by recommending him for office. This honour the painter refused, preferring to lead a life of retirement. He lived to the great age of 80 and in his latter days his aspect, with his brilliant eyes and flowing beard, was that of a supernatural being. Among his famous pupils may be noted Tang Yin and Wen Pi.

滇池涵月

滇池一名昆明池在今雲南省昆明呈貢昆陽晉寧四縣環之池周三百里繞池地土肥沃植物蕃衍

是圖寫巨湖一水汪洋二山夾峙蓋所謂金馬碧鷄者也月光乍吐山色迷離有詩人泛舟而來湖濱綠柳成陰含煙如鎖野航小泊萬籟無聲氣韻潏渤有如石田筆墨題云密柳深含明月夜波紋盪漾月光明扁舟載得詩翁至小草相迎聽有聲

宋沈周號石田生宣德丁未卒於正德己巳爲明季大家四十後特喜爲大幅世傳新任郡守欲繪屋壁有嫉之者入其名友人慮其受侮勸之謁貴遊可免周慨然答曰往役義也謁貴遊不更辱乎郡守尋知周爲名士竭力周旋躬自引咎並以賢良薦周謝之絕意隱遯享壽八十風神蕭灑碧眼飄鬚儼如神仙中人唐寅文璧咸出其門



The Chien Tang River

The Chien Tang River is in a valley in Chekiang Province, its width being fifty miles. On both banks of the river are the Kan and Che mountains standing opposite to each other like the columns of an entrance. It flows into the sea through the Pi-tze-men; when the tide comes, its onrush is impeded by the Kan and Che mountains and its influence becomes so great that it rolls and dashes like the rushing of numerous horses. On the Mid-Autumn festival day, the tide is exceptionally fierce and many people visit the river to view the strange sight—the bore.

This picture represents the tide rushing with the rolling of the billows as if numerous horses were making a charge. On the bank of the river stands a tower with crimson railing and green windows in which there are a few persons looking at the scene, while the branches and twigs of maples and willows incline to the east with the wind; their waving accompanied by the roaring of the tide and the cloudiness of the sky forms an awe inspiring sight. The brush is intelligently used after the style of Chou Shih-chou in the famous picture "The Viewing of the Tide".

Chou Shih-chou or Chou Ying studied under Chou Chen, and contented himself with the simple role of copyist, producing many pictures which were not to be distinguished from the originals, even by experts. (It has already become fairly clear that the position of a copyist in Chinese art is not altogether that which is assigned to the copyist in Western countries; in China considerable latitude seems to be allowed, and any copyist would meet with high praise who might manage to improve on the original.)

錢塘觀潮

錢塘江在浙江下游廣五十里江之兩岸有龕赭二山南北對峙如門由鼉子門入海潮汐爲龕赭二山所束勢猛湍悍其來如萬馬崩騰八月望日午潮尤甚士女多往觀焉

是圖寫江潮滾滾波浪澎湃如萬馬崩騰江畔有樓臺丹雘朱牖樓中數人凭欄遠眺隄上楓柳隨風東傾與詭雲狂濤共呈駭人之象筆法擬仇十洲觀潮圖題云捲地掀天白浪翻崎嶇世事亦如斯揚眉跂足昂頭立望到安瀾有幾時

明仇英號十洲出周臣門喜臨摹名畫所作酷肖原本專家莫能辨焉



處澤在流
涵丁輝洞江在
蘇州花樹色
修吳書裝
航
中流畫澤
屏橋作山
深可遊
孔
子

The Lu Kou Bridge

This bridge is situated in the Wan-Ping district, Chibli, and spans the Yung Ting River with eleven arches. It is 660 feet in length and 26 feet in width. It was built of stone in the Mongol dynasty and often repaired by subsequent dynasties; for it is on the thoroughfare to Peking from the southern and eastern part of the country.

In this picture we find a long bridge over which is passing a travelling poet on donkey-back followed by a servant with luggage on his shoulder. Beyond the bridge there are high buildings in a grove of trees and a collection of fishermen's huts on the bank of the opposite hill, where their boats are fastened. The mountains and trees are generally dull and dolorous in appearance. The brush-work in this painting is after Wang Wei's style.

Wang Wei, the great poet, was almost equally famous as a painter. It was indeed said by Su Tung-po that "his poems were pictures, and his pictures poems." Born in A. D. 699, he entered into public life, and rose to high office. He was carried off by the great rebel of the day; and on the latter's death, he had some trouble to save himself from the hands of the executioner. He finally retired to a country house, and ended his days at the age of sixty in the enjoyment of such pleasures as may be derived from poetry, painting, and music, and with such consolations as may be afforded by the Buddhist religion, in which he had always been a firm believer. Painting by men of literary culture began with Wang Wei. He was followed by Tung Yuan, Chu Jan, Li Cheng, Fan Kuan, Li Lung-mien, Wang Chin-ching, Mei Nan-kung and Mi Hu-erh, all of whom came in the wake of Tung and Chu. With regard to the four great painters of the Yuan dynasty, Huang Tzu-chiu, Wang Shu-ming, Ni Yuan-chen and Wu Chung-Kuei, all these are in the main line of tradition.

蘆溝古渡

蘆溝橋在京兆宛平縣跨永定河橋長六百六十尺幅廣二十六尺環十有一孔金時用石建築明清兩朝屢有修葺蓋西南入京之衝途也

是圖寫一長橋有跨驢客後隨奚童肩荷行李渡橋而東橋頭叢樹中隱有樓閣對山漁舍成村泊舟澤畔山光樹色慘淡無容有王右丞筆意題云滿目烽烟江氣黯山光樹色慘無容野航爭渡蘆溝岸勝得仙源可避蹤

唐王維字摩詰以詩名世畫亦如之蘇東坡謂其詩中有畫畫中有詩誠確論也生於聖歷己亥(西歷六百九十九年)歷仕至尙書右丞安祿山反爲賊虜去賊死幾費幹旋始免于法尋歸田里以詩畫琴瑟自娛尤信佛參禪養性恬如也文人作畫實自維始步其後塵者爲董源巨然李成范寬而李龍眠王晉卿米南宮虎兒輩又謹承董巨衣鉢至元黃子久王叔明倪元鎮吳仲圭四大家皆其正傳焉

酒醉歸園
夕陽斜照河曲高寒鴻結伴如樹沙
風和鳥雀散奇斤全自感作 壬午年 畫



Chiu Chuen

Chiu Chuen Chuan, the "Wine Spring district," is situated in Suchow Kan-su Province. To the northeast of this district there is a sweet spring with a taste as of wine fit for the distillery. The Chia Ku Kuan is 70 miles to the west of Suchow, an important pass at the extreme west of the Great Wall leading to Barkul.

This picture shows a barren hill and a wineshop by the side of a level road, where travellers always stop their driving and refresh themselves with a draught. The ox-carts, horses and asses are running to and fro on the road. Flocks of crows return to find their roosting places among the bare trees, while the sun sinking behind the mountain city announces the approaching of evening. It is an excellent landscape of dusk in winter after the style of Lu Hui.

Lu Chi or Jei-wei, a native of Sui Chang, lived in Sung Kiang, Kiang-Su Province, and was considered mad by the people for his ungoverned passions. His work is reckless and bears a supernatural character.

酒郡雄關

酒泉郡在甘肅肅州卽今酒泉縣也其東北有甘泉味如酒宜於造酒故名嘉峪關卽在肅州西七十里爲萬里長城極西之要隘通拜喀勒湖

是圖作一荒山山下道路坦然旁設酒店遊人於此停驂沽飲牛車旅乘絡繹於途遠望日落山城天色垂暮寒鴉歸來尋棲枯樹洵冬日夕陽景致也仿陸日爲畫法題云夕陽斜照關何壯萬點寒鴉結陣翻樹杪北風和馬嘯數家茆舍自成村

清陸癡名臆字日爲遂昌人居松江性狷故人以癡呼之用筆怪異不蹈常蹊

NOTE

The originals of the pictures described in this catalogue may be seen on application to Mr. H. C. Wolfe, No 296, 4th Hua Shing Alleyway, off Hung Shing Road, Chapei, Shanghai. Copies of this catalogue are also obtainable at this address.

可也 吳衡之先生 術底退藏廬 華興里第四 閘北鴻興路 者祈問上海 吳夫人墨寶 觀原畫或求 欲購此書或

