

EMBROIDERY
IN THE COLLECTION OF
THE NATIONAL PALACE MUSEUM

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編輯者 國立故宮博物院 蔣復璁

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EMBROIDERY

Embroidery is a craft having practical value as decoration. There are, on the other hand, some works of embroidery, the function of which falls into the realm of pure aesthetic appreciation, but works of this class are decidedly less numerous than those of practical use. The embroidery works in the collection of the National Palace Museum belong for the most part to the latter category, among which are works that do not want attention to fineness of execution or depth of conception.

Origin and Early Period of Embroidery

The origin of Chinese embroidery lies in the far distant past. Embroidered patterns of the ancient ceremonial robes, referred to in the *Classic of History*, indicate that embroidery already existed in the times of Yü and Shun. A gloss to the section "On Painting" of the *Chou-li* says, "Whatever is embroidered needs also to be painted, whereafter it may be stitched. Thus painting and embroidery are united under the same directing office." Inasmuch as the *Chou-li* would appear to be a work of the Eastern Chou period, the establishment of a bureau solely to oversee embroidery work must at the latest be prior to the Spring and Autumn period and the Warring States period. Embroidery produced under the supervision of the Court for its own use already existed in the Han period. In the period of the Three Kingdoms Sun Ch'üan, Hege-mon of the Kingdom of Wu, commissioned a certain Madame Chao to make embroidered representations of mountains and streams, physical terrain, and battle formations. In the first year of the Yung-chen reign period (806) of the T'ang dynasty Lu Mei-niang embroidered seven chapters of the Lotus Sutra on a length of silk. Embroidery had already become a distinguished art fit for the apartments of courtly ladies during the period spanning the Han and T'ang dynasties.

The earliest surviving examples of embroidery are works of the Han period. In the course of two expeditions, one in 1906-1908 and one in 1913-1916, the English sinologist Sir Aurel Stein discovered examples of embroidery in the Thous and Buddha Cave at Tunhuang. In 1924-1925, Major P. Kozlov, an officer of the Russian army, discovered fragments of embroidered works at Noin-ula, a site in northern Mongolia. And, in 1959-1960, silk weaving and embroidery were discovered at the ancient cemetery of the abandoned ruins of the village Ni-ya in Min-feng hsien, Sinkiang, and in the ancient tombs north of Assatana village in Turfan. All are reliable research materials for the arts of weaving from the Han to the T'ang dynasty. From the embroideries of the Han period appearing among these materials, it is possible to gain at least a glimpse of the stylistic characteristics of embroidery of the period. I. The subjects of decorative designs of Han embroidery mostly comprise: wave-like cloud patterns; phoenixes and birds wheeling in the air; ferocious animals represented in the "flying gallop"; clusters of mountains arranged in layers; figures of huntsmen and donors; as well as the interlace design frequently seen on mirrors

of the Ch'in and Han periods, and a variety of geometrical and abstract motifs. Compositions are in most cases well organized, vivacious and full of lively movement.

II. The foundation used for embroidery is fine silk, which may itself be woven with letters. Auspicious phrases, popular at the time, may be stitched on the foundation, phrases such as "Years Prolonged—Longevity Increased," "Everlasting Happiness—Bright Refulgence," "May You Have a Myriad Years, as Profuse as the Clouds, as Bright as the Sun, Bringing Benefit to Sons and Grandsons," or "New Gods Vast in Spiritual Effect Perfect Longevity's Formation of a Myriad Years." Others are related to legends of Gods and Immortals, such as "Intertwined Dragons," "Climbing Aloft," and "Vast Mountains."

III. The technique of embroidery, with chain stitch being the most popular of the different techniques, had already achieved a fair standard of accomplishment. Chain stitch embroidery is one type found among the methods of folk embroidery, and being a rather simple technique of stitchery, it is often used by beginners. The technique was still popular in the middle of the T'ang period.

There are only three known examples of embroidery surviving from the T'ang period.

I. An embroidered banner of Śākyamuni expounding the scriptures on the Vulture Peak which was discovered in the Thousand Buddha Cave at Tun-huang, now housed in the British Museum. This piece depicts Śākyamuni standing on the pod of an open lotus with the hem of part of his robe gathered up in his left hand, and his right hand at his side. Behind him appear cliffs and rocks, while a pair of bodhisattvas and a pair of monks are divided between the left and right flanks. Below are images of donors. The foundation of this banner is coarse hempen cloth in its natural color. The motifs have been embroidered with threads of several different colors, including iron red, dark grey, dark green, pale grey, pink, and two kinds of green. Wherever an image of a human figure occurs, chain stitch has been used for the embroidery.

II. "Śākyamuni Expounding the Law," now housed in Japan's Nara National Museum. Śākyamuni, wearing a red costume, is seated upon a lion throne. To the left and right are assembled bodhisattvas, while in front appear lohans and ordinary people of the world. Toward the top of the panel immortals ride flying phoenixes, and heavenly musicians play their instruments. Chain stitch is still the principal technique used for the embroidery of this scroll, the silk surface of which is filled with embroidery. The cheeks of the faces of the figures have been embroidered with chain stitch to form spiral-like patterns.

Both this piece and the previous one are works of the ninth century prior to the full development of satin-stitch embroidery.

III. An embroidered costume, discovered in the Thousand Buddha Cave at Tun-huang and now housed in the British Museum, London. The period of execution of this work falls somewhere in the eighth and ninth centuries. Satin-stitch embroidery has been used for the leaves of the flowers, together with colored threads to render the transition of tones from light to dark. Outlines are couched with

silver-wrapped silk twist, while the birds have been embroidered with gold-wrapped silk twist coiled around and around on the surface of the foundation and then couched in place with fine thread.

Embroidery of the T'ang period already sees the use of many kinds of stitchery and colored threads, and the kinds of material used for the foundation also vary considerably.

Embroidery of the Sung, Yüan and Later Periods

Being the high period of Buddhism, the T'ang dynasty largely produced embroideries related to matters of religious belief. From the Sung dynasty onwards, however, the technical skills of embroidery turned to other directions, which, aside from practical application, such as the embroidery of clothing, notably included the rise of "embroidered painting," or painting rendered into embroidery, imbued with poetic feeling and meaning. Painting styles thereafter directly affected styles of making embroidery, so that once one understands painting styles, it is no longer difficult to grasp the evolution of embroidery.

The *Ts'uan-tsu ying-hua* says, "By the time of the Hsüan-ho era (1119-1126) of the Sung dynasty the various kinds of stitchery developed during the T'ang dynasty had undergone a gradual process of simplification." If one looks at this so-called "simplification" with the embroidered surfaces in mind, then it will be seen that T'ang techniques of embroidery completely fill the surface of the panel with embroidery, no matter whether a place on the surface does or does not have a specific motif. Sung embroidery is not like this, but rather it embroiders only the principal contents. A preliminary layout having first been sketched out, its prominent formal aspects are then produced at the time of embroidery. Embroidery thus tended toward superbly artful effects. The *Ts'uan-tsu ying-hua* consequently goes on to say, "When embroidery meant to be appreciated, made with simplified stitchery, appeared at the appropriate time, it truly belonged to the category of the unprecedented event. At this time the T'ang and Sung differed well-nigh to the point of complete divergence over the technique of 'embroidered painting.' Nevertheless, embroidery meant to be appreciated, made with simplified techniques of embroidery, exercised a magnitude of influence throughout the Sung and Yüan periods, as well as the Ch'ing period, that can be considered singularly astonishing."

The development of embroidery during the Sung period was due to government sponsorship, about which the *Ts'uan-tsu ying-hua* says, "During the Sung dynasty the Bureau of Fine Textiles at Ch'eng-tu, long delapidated and defunct, was reactivated for the first time in the sixth year of the Yüan-feng era (1063) of Emperor Shen-tsung. Lü Ta-fang, Left Ministerial Executive in the Secretariat, set up the Bureau of Fine Textiles in Ch'eng-tu and established an administrative official to gather together five hundred famous embroiderers and makers of fine textiles from the whole country. The *Chih-kuan-chih* section of the *Sung History* notes: 'The Bureau of Refined Embroideries was in charge of weaving and embroidery for use on carriages and as regalia and for use in sacri-

fices made by honored guests. Over three hundred embroiderers were brought together in the Bureau.' In the Ch'ung-ning era (1102-1106) Emperor Hui-tsung (r. 1101-1126) set up a specialized division devoted to 'embroidered painting' and split 'embroidered painting' into the categories of landscape, buildings, figures, and flowers and birds. Because of the effect of a policy of encouragement through incentive prizes, several famous embroiderers, hereupon appeared in continuous succession. In the Hsüan-ho era (1119-1126) every kind of fine art developed and quickly came to flower; contemporary 'embroidered painting' reached the highest realms as well. At the beginning of the Southern Sung, in the third year of the Chien-yen era (1129) of Emperor Kao-tsung, a Bureau of Fine Textiles was set up in Hangchow. An Officer of Tea and Horses and an Officer of Transport saw to the manufacture of every kind of high-class fine textile and embroidery. Consequently, Sung 'embroidered painting' and tapestry, discussed above, showed the greatest advances in development, having benefited from the strength of the wealth and authority of the court as well as from the nurturing of contemporary culture."

The famous connoisseur, critic and artist of the late Ming, Tung Ch'i-ch'ang (1555-1636) also praised Sung embroidery in his *Yün-ch'ing-kan mi-lu*, where he says: "The stitchery of embroidery made by people of the Sung dynasty is fine and tight. Floss is used so that not more than one or two strands are used per stitch, and the needlework is as fine as human hair. The coloring is marvellous in an ingeniously fine manner, its splendor quite dazzling the eye. Landscapes distinguish the qualities of the distant and the near; buildings capture the solid form of deep perspective recession. Glances cast by human figures have an expressive feeling of life-like movement, while birds capture extremely well the attitudes of mildness or rapacity. The finest ones are even better than painting. The quality of feeling from gazing at them is that all has been realized in perfect completeness. The warm good nature of the dexterous embroideress is indeed sealed within. My family keeps a scroll in its collection which shows T'ao Yüan-ming at the eastern fence of his garden despairing over his lot in life. The landscape, trees and rocks, and elements of scenery form a panoply of gaily sparkling beauty. At the side are more than ten graphs in tiny, fly-speck standard script, which also has a concentrated vigor quite out of the ordinary. This scroll is hung in co-ordination with the prose poem 'Returning to the Fields,' a masterpiece of calligraphy by Chao Mêng-fu, where it would seem to have found a fitting place."

Very little embroidery of the Yüan period has survived through the ages. Tung Ch'i-ch'ang gives an account of embroidery of the Yüan period in his *Yün-ch'ing-kan mi-lu*, where he says: "Floss as used by the people of the Yüan period was somewhat coarse, and the needlework was not particularly tight. Now and then they used ink to trace out the eyebrows and eyes. They no longer attained the masterful skill of the Sung people."

Embroidery began to be well-developed once again after the Hsüan-te era (1426-1435) of the Ming dynasty. From time to time

Sung embroideries were copied. The Chia-ching era (1522-1566) saw the rise of Ku-Family embroidery, which attained a position of leading dominance. Embroidery in the Ku-Family style began in the "Garden of the Fragrance of Dew," erected in Shanghai by Ku Ming-shih. Han Hsi-meng, the wife of Ku Ming-shih's second grandson Ku Shou-ch'ien, who was himself a student of Tung Ch'i-ch'ang, excelled at embroidery and was also skilled in painting flowering plants. Those embroideries made by her are termed "Miss Han embroidery." Ku Ming-shih's great granddaughter also excelled at embroidery, giving rise to the name "Ku-Family embroidery." Aside from these two, the maids-in-waiting of Ku T'ai-hsüeh's household and Ku Yen-p'ing's household, Ku Hui-hai's concubine Lan-yü, and Ku Po-lu's mother were all proficient in embroidery. Thus the term Ku-Family embroidery came into current use. Embroideries made in later generations copying their idiom are also called Ku-Family embroidery.

On making embroidery in the Ku-Family style, Ku Shou-ch'ien once wrote a colophon to a square album of embroidery made by his wife Han Hsi-meng after famous masterpieces of the Sung and Yüan, in which he recounts the prominent details. The pertinent passage reads: "My wife, the good Miss Hsi-meng, distinct in her painstaking nature, often scoffs at the excessiveness found in embroidery. In the spring of the *chia-hsü* year (1634) she copied in stitchery famous masterpieces of the Sung and Yüan, copying eight different examples in all. Having completed them one by one, she collected them together in a square album. There was not one viewer who failed to be struck dumb with admiration upon looking at this album. Having seen that which had never been seen, they could not fathom her profound mastery or the artfulness of her workmanship. Whether asleep or awake she was making plans and preparations, in which regard she has already expended several years of mental energy. Master Tsung-po (Tung Ch'i-ch'ang) saw it and appreciated it with heartfelt enjoyment, questioning me intensely about how her technical skill could reach such a level. I had nothing to say in response. With respectful caution I replied that it is not something which dare be pursued during the keen chill of winter, the steamy sultriness of summer, the dim obscurity of blowing winds, or the gloomy darkness of rain. Often in fair weather, when the sun is bright and crisp, the birds cheerful and flowers luxuriantly thick, she absorbs the breath of the vital, alert life before her eyes and stitches satin from Su-chou. The Master simply gasped with astonishment and gave his opinion that they were not the products of human effort." (Quoted in Chu Ch'i-ch'ien's *Ssu-hsiu pi-chi*)

The *Ts'uan-tsu ying-hua* says that although embroidery in the Ku-Family style uses satin stitch as its principal technique, it is nonetheless a kind of embroidery technique in which one can follow one's own volition. Moreover, it uses material with economy, lacking superfluous extravagance. Apart from the use of silken floss, it makes use of plied twist, the down from the tail feathers of the Siamese fighting cock, gold slit, and finally human hair. From the point of view of embroidery techniques and the use of materials,

embroidery is truly an artistic craft rich in creative possibilities, but it is necessary to have both intelligence and insight before one can work the materials and stitchery with a sense of keen vitality.

Colored threads as used in Ming embroidery lack the concentrated purity of primary colors seen in Sung embroidery. The variety of colored threads in Ming embroidery surpasses that of the Sung period. Consequently, Ming embroidery gradually tends toward gorgeousness. Those places that the embroiderer was unable to render fully with embroidery are touched in with a brush and graded tints of color. Expertise in embroidery tends to become more and more artful, and also the cartoons used for the embroidery come completely under the influence of contemporary painting.

In embroidery of the Ch'ing period, "Suchow embroidery" supplanted all others in fame. In addition, each region produced its own distinct style of embroidery, among which the more prominent include Kwangtung embroidery, Szechuan embroidery, Hunan embroidery, Peiping embroidery, Chekiang embroidery and Fukien embroidery. Most of these styles were used only in the embroidery of garments and regalia; works that answer the demands of pure artistic appreciation are very rare indeed.

Famous masters of embroidery of the Ch'ing period are rather numerous. Any list of leading artists would include, for instance, Madame Wang, who was the mother of Ch'iu Yüeh-hsiu, Chiang P'u's wife of the Yü Family, Lu Yüan-su, Ting P'ei, Ni Jen-chi, and Shen Shou. Ting P'ei wrote the book entitled *Manual of Embroidery (Hsiu-p'u)*. Shen Shou (1874-1921) was a renowned master of the Suchow style who followed the Ku-Family style of embroidery. She travelled to Japan to study, and there paid close attention to the fine art embroidery of that country, in consequence of which her own technical skill in embroidery became especially fine. She was even able to judge the authenticity of ancient embroidery on the basis of the stitchery. She brought out the book *Hsüeh-huan's Manual of Embroidery* for specialists engaged in the study of embroidery. It is indeed a pity that none of her works are housed in the collections of the National Palace Museum.

Embroidery in the Collections of the National Palace Museum

Most of the embroidery works housed in the collections of the National Palace Museum may be classed as items of pure artistic appreciation. In all, one hundred and seventy-nine items are included in the collections. Among these only one can be dated to the Five Dynasties period, while thirty-four are of Sung date, one is a product of the Yüan period, and twenty date from the Ming dynasty. Ch'ing embroideries and embroideries of uncertain date make up the largest number, comprising together some one hundred and twenty-three items.

The lone example of embroidery from the Five Dynasties period is the piece entitled "The Gods of Happiness, Longevity, and Prosperity." The forms of the embroidered figures, rocks, and trees have an antique look that is straightforward and unadorned. The embroidery technique is itself elegant in a refined way. Most of

the motifs have been rendered in satin-stitch embroidery, over which net-like decorative patterns have been applied in fine silk twist. Further, outlines and decorative patterns have been couched with gold-wrapped silk twist. Although both the foundation and the embroidery work itself are filled with unaffected antiquity and classical feeling, we have not yet dared to fix the date of the piece with complete certainty.

Sung dynasty embroideries in the collections of the National Palace Museum include fourteen hanging scrolls and one album of twenty leaves bringing the total to thirty-four separate panels. Counting those of superb quality within this group, it can be acknowledged with certainty that existing works of the Sung period are not numerous either. As examples of superb quality one may point to the "Thousand-armed Kuan-yin" (color pl. 18), the "White Falcon" (color pl. 7), and to "Autumn Hibiscus and Butterflies" (color pl. 17).

Embroidery of the Ming dynasty is frequently made in imitation of Sung embroidery, so that among Ming embroideries one does encounter pieces labelled as Sung, which are in fact only Ming copies. In the collections of the National Palace Museum the series of twelve panels entitled "Eight Immortals Rejoicing in Longevity," embroidered in the Ku-Family style, not only is Ming embroidery of extremely fine quality, but one may very well suspect that the work may be from the hand of Madame Han Hsi-meng herself. The superb quality of the artistry of the embroidery is far above the level which the general run of Ming embroiderers could equal.

Embroidery of the Ch'ing dynasty is most numerous in the collections of the National Palace Museum. The use of brush and graded tints of color to make up for the inadequacies of the embroidery work parallels the practices of tapestry of the Ch'ing dynasty. There are two albums of birds and flowers, one entitled "Embroidered and Painted Flowers and Birds," the other called "Embroidered and Painted Birds and Flowers," which are clearly labelled "Embroidered and painted." Their motifs are rendered partly in embroidery and partly in painting. The combination of embroidery and painting to form a pictorial surface may be appreciated for its novelty value. Apart from this, one may point to such decidedly distinctive articles of embroidery as the album "Everlasting Verdure of Elysian Parks" (color pls. 38, 39, 40, and 41), the album of the "West Lake" (color pls. 30, 31), the scroll entitled "Cassia," embroidered in the Ku-Family style (color pls. 36, 37), and the album "Sixteen Lohans after Paintings Commissioned by Emperor Ch'ien-lung and Calligraphy by Pi Yüan." (color pls. 53, 54).

NOTES ON THE PLATES

1 THE GODS OF HAPPINESS, LONGEVITY AND PROSPERITY

Five Dynasties, hanging scroll
size: 194.3 cm × 111.2 cm
foundation: ordinary woven silk twist

Embroidered here are the three gods of Happiness, Longevity, and Prosperity, shown seated in a row, in front of which immortal maidens dance and sing to the accompaniment of musical instruments. Above in each corner Emperor Ch'ien-lung of the Ch'ing dynasty has added his inscriptions in praise of the work.

The forms and shapes of the figures, birds and animals, and trees and flowers are all infused with a certain antique awkwardness. The interior areas of the motifs are first applied to the foundation in satin-stitch embroidery using finely plied silk floss, next a net-like pattern of single threads is made to press tightly on the surface of the embroidery, and finally outlines of gold-wrapped silk twist are couched on the embroidery. Drapery lines of the costumes of the figures are in most places rendered in couched gold-wrapped silk twist, while the facial portions of the figures are done in finely plied and flossed satin-stitch embroidery, in which the direction of the stitches has precluded achieving a naturalistic appearance. Ink has been used to dot in the eyebrows and central parts of the eyes.

The branches and trunk of the pine tree have been embroidered in such a way that a realistic sense of pine bark is conveyed. The pine needles have however been reduced to symbolic clusters embroidered in daisy stitches. Cloud patterns are rendered in gold-wrapped silk twist couched on the foundation, and in most places the lines have not been traced out following the ink of the original underpainting, making it obvious that the original brushed ink lines of the cartoon were never rendered into embroidery. Techniques of embroidery such as those used in this piece are very unusual.

The piece has been recorded in the *Shih-ch'ü pao-chi*, *Chu-lin, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

2.3 SUN RISING OVER A TURBULENT SEA

Sung dynasty, hanging scroll
size: 144.3 cm × 49.3 cm
foundation: satin-tinted yellow

Embroidered here are fantastic mountains of immortal realms and the Red-leafed Tree of the Rising Sun. Ocean waters shoot huge turbulent waves upward as an orange-red sun rises from the sea among propitious clouds cast in the five lucky colors.

Color is used in this piece in a gracefully elegant, understated way, and transitions of tones attain an extraordinary degree of finely graded smoothness. In the technique employed here the needlework follows the rhythmic movement of the water and mountains and the directions in which the trees grow. The technique of embroidery captures the sense of an actual painting very well; and in rendering mountains and rocks the application of color and the embroidery are combined in a naturalistic manner, as though a brush had been used to apply graded tints of color. Places embroidered with patterns of waves have been divided into three zones in order to distinguish degrees of spatial depth. Those most distant are embroidered with dark grey threads, while those in the middle distance employ a tannish color. The nearest zone has not however been completely filled up with embroidery, but rather, areas of the pale yellow satin ground have been reserved to indicate designs of waves. In those areas of the water where waves have not been explicitly depicted in embroidery, as in

the interval between the waves and the mountain cliffs, the needlework of the blank embroidery still follows a wave-like pattern. Reflections coming from the gleaming threads on the surface of the embroidery produce a feeling of water and waves in flowing movement and agitation, thus enhancing a life-like movement that is quite extraordinary. The trunks of the trees toward the bottom of the scroll have been touched up with brush and ink.

According to the dictionary *Sea of Phrases* and the *T'ien-wen* section of the *Huai-nan tzu*, the body of water depicted here, known as the *Hsien-ch'ih*, was thought to be the place of the rising sun in ancient days.

The piece has been recorded in the *Shih-ch'ü pao-chi, san-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

4 PHOENIX, CRANE, MANDARIN DUCK, WAGTAIL AND ORIOLE

Sung dynasty, hanging scroll
size: 116.3 cm × 62.3 cm
foundation: woven silk gauze with raised weft

Embroidered here among bamboo, mixed flowers and the *wu-t'ung* tree are a phoenix, cranes, mandarin ducks, pied wagtails, and orioles, all as a veiled reference alluding to the Five Human Relationships.

Both the cartoon and the embroidery work of this piece may be ranked in the superlative class. The embroidery work does not, however, share the same arrangement and ordering of stitches as the general run of embroidery, nor does it make use of the technique of needlework where the stitches vary in length. Rather, it looks as though a technique similar to needlepoint has been used to make the piece, a technique rarely seen in Chinese embroidery. Each stitch spans two strands of the weft in the loosely woven surface of the foundation. The needle passes over these two threads in a vertical direction perpendicular to the weft. The process is repeated until the interior of a design has been completely filled in with embroidery, producing a rather schematic effect. The outlines of the rocks, the feathers of the birds, and the blossoms of the peony are rendered most prominently. In the right part of the bamboos there are two leaves of bamboo where the guidelines of the original cartoon may still be seen. Either because of the demands of the embroidery technique or because the form as drawn was not good, the shapes of the leaves were changed. The blackish, dull brown threads of the crane's tail feathers and throat patch rotted away at some points, perhaps because of the dye used, so that what appears there now are later additions in brush and ink.

The piece has been recorded in the *Shih-ch'ü pao-chi, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung and Chia-ch'ing of the Ch'ing dynasty.

5.6 WILD FOWL AMONG BAMBOOS AND PLUM BLOSSOM

Sung dynasty, hanging scroll
size: 130.5 cm × 54.5 cm
foundation: tightly woven fine silk twist

Above and below, perched on a gnarled branch of a plum tree are three pairs of wild birds depicted in embroidery. In the upper right corner appears a large imperial seal reading *Ming-ch'ang yü-lan*.

The embroidery work of this piece is naturalistic and elegant in a fine, detailed way, capturing the feeling of an actual painting extremely well. It would seem that the embroiderer understood the special characteristics of birds, for the bearing and air of the wild birds appear in most realistic terms—feathers and fine down seem to be growing naturally. The thread used in the embroidery here is not, however, silken, but rather, it resembles a kind of thread which might be used in tailoring. Only the plum blossoms

and other minutiae are silken floss, which consequently leaves the surface of the picture looking simple and unadorned, lacking all flashiness. Both the feathers of the wild birds and the trunk of the tree have places that have been touched in with brush and tints of color.

The original cartoon and the style of composition of this piece show a general resemblance to *BIRDS AND FLOWERS OF THE EARLY SPRING*, a tapestry work of the Sung period, which may be found by referring to color pl. 13 in the companion volume on tapestry. Perhaps the two pieces might be considered as being works close to one another in date.

The large imperial seal in the upper right corner reading *Ming-ch'ang yü-lan* belongs to Emperor Chang-tsung of the Chin dynasty. The question of its authenticity must await further research.

The piece has been recorded in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

7 WHITE FALCON

Sung dynasty, hanging scroll
size: 96 cm X 47.7 cm
foundation: ordinary woven silk twist

The white falcon depicted here has been embroidered with fine white strands of plied silk floss using a satin-stitch technique in which the embroidered forms follow the natural growth pattern of feathers and down. Because the directions in which the threads have been arranged vary, the gleaming white strands produce an effect of uneven reflection. A natural feeling of feathers and down has been captured extremely well.

After the background of the perch on which the falcon stands expectantly was completely filled with satin-stitch embroidery, the outlines and schematic floral designs were then traced out in gold-wrapped silk twist couched on the surface of the embroidery. In the place where the blue cord tethering the falcon has been tied into a knot, coarse lots of silken thread coil about to form a knot-like pattern, which is then secured in place with stitchery. That is, after those parts where the strands appear as though combed into flowing bundles have been arranged in order with coarse thread, they are then secured in place with stitchery, all of which leads to a most realistic effect. The original brown threads of the falcon's beak have been mutilated, and its foundation damaged, exposing the embroidery in the lower parts. The embroidery of the sharp talons has also been lost.

The threads vary in fineness throughout the embroidery. The embroidery work is neat, but it is without a rigidly fixed technique. Its style is elegant in an understated way and is rather close to the Sung embroidery *AUTUMN HIBISCUS AND BUTTERFLIES* (color pl. 17). This piece must be regarded as a product of the highest level of craftsmanship.

The piece has been recorded in the *Shih-ch'ü pao-chi, ch'u-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

8 EAGLE ON A PERCH

Sung dynasty, hanging scroll
size: 107.4 cm X 54.8 cm
foundation: blue satin

This scroll depicts a bird of prey perched upon a wooden staff. The embroidery work seen in this scroll is extremely elegant in a finely detailed, meticulous way, quite capable of capturing the vital spirit of the bird of prey. The part of the embroidery around the feet of the bird has been preserved in perfect condition. There the embroidery work reaches a point of perfection in the interest of the abstract motifs. The rough, coarse texture of the skin of the claw of the bird has been rendered with a con-

vincing feeling of power—a considerable attainment in which nothing has been left out. The feathers and down of the bird also show technical perfection in the extreme. Except for details, the embroidery has been badly worn away, which is truly a pity.

Portions within the white feathers that were tinted with light brown and also other areas colored with the same brown dye, such as the perch and the bird's talons, have unfortunately abraded away, due to a property of the dyestuff which causes the fibers to disintegrate and eventually to rot away entirely with the passage of time. In other areas, such as the cord tethering the eagle to the perch, the embroidery produces a feeling of the texture of the natural materials.

The threadwork of this piece of embroidery is extremely fine, and both the actual technique used for the bird as well as the drawing reveal an extremely accomplished maturity.

The piece has been recorded in the *Shih-ch'ü pao-chi, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

9.10 CHRYSANTHEMUM

Sung dynasty, hanging scroll
size: 147.4 cm × 64.4 cm
foundation: dark brown satin

The present scroll, which is one of a pair, displays chrysanthemums growing in a large basin, alongside of which assorted plants in pots are arranged in a row. The application of color is both delicate and elegant in a reserved way. The embroidery work captures the feeling of an actual painting very well.

The piece has been recorded in the *Shih-ch'ü pao-chi, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-tung of the Ch'ing dynasty.

11.12 IMMORTAL WITH THE FUNGUS OF LONGEVITY

Sung dynasty, hanging scroll
size: 122.3 cm × 44.9 cm
foundation: satin

Embroidered here is an immortal standing on a rocky slope holding a stalk of the fungus of longevity. His right hand holds a stalk of *ling-chih*, the fungus of longevity, while in his left he carries a hoe with a flower basket hanging upon its handle. All kinds of flowering branches screen the rocky path from the glare of the sun.

The embroidery work of this scroll is of inferior quality. In some parts the drawing of the original cartoon has been preserved. Neither the brushwork of the original cartoon nor the style of embroidery are of a high level of craftsmanship.

Aside from the imperial seals of the Ch'ing period, the others are all open to further study.

The piece has been recorded in the *Shih-ch'ü pao-chi, san-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Eight seals of the Ming collector Hsiang Yüan-pien (1525-1950); three seals of unidentified collectors; and various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

13 HIBISCUS AND KINGFISHER

Sung dynasty, album leaf
size: 23.1 cm × 21.1 cm
foundation: satin

This work is the first leaf of a twenty-page album of flowers and birds embroidered after paintings by the Five Dynasties artist Huang Ch'üan. The copied inscription, which appears in the upper right corner, reads, "Fine Masterpiece by Huang Ch'üan of the Five Dynasties." The piece copies in embroidery an original painting of a kingfisher perched on a

hanging stem of a hibiscus plant.

Collectors' seals: One imperial seal of Hsüan-t'ung of the Ch'ing dynasty reading, *Hsüan-t'ung yü-lan chih pao*.

14 HIBISCUS AND CRAB

Sung dynasty, album leaf
size: 23.1 cm × 21.1 cm
foundation: satin

This work is the sixteenth leaf of a twenty-page album of flowers and birds embroidered after paintings by the Five Dynasties artist Huang Ch'üan. It copies in embroidery an original painting of a crab hanging from a hibiscus plant. The crab has been touched up here and there with additions of colored tints after the completion of the embroidery.

15 CHRYSANTHEMUM AND QUAIL

Sung dynasty, album leaf
size: 23.1 cm × 21.1 cm
foundation: satin

This work is the seventeenth leaf of a twenty-page album of flowers and birds embroidered after paintings by the Five Dynasties artist Huang Ch'üan. It copies in embroidery an original painting of a quail on a water-side bank below a flowering chrysanthemum plant. The feathered parts of the quail have all been touched in with a brush after the completion of the embroidery.

16 SQUIRREL AND GRAPE VINE

Sung dynasty, album leaf
size: 23.1 cm × 21.1 cm
foundation: satin

This work is the last leaf of a twenty-page album of flowers and birds embroidered after paintings by the Five Dynasties artist Huang Ch'üan. It copies in embroidery an original painting of a squirrel climbing along a grape vine. The copied signature reads, "Painted by Huang Ch'üan of Ch'eng-tu."

The embroidery work of this piece is tight, fine, and neat. The grape vine has been touched up with brush and color after the completion of the embroidery.

17 AUTUMN HIBISCUS AND BUTTERFLIES

Sung dynasty, hanging scroll
size: 23.5 cm × 25.2 cm
foundation: tightly woven silk gauze

Embroidered here in the format of an oblong fan are a pair of butterflies hovering above two stalks of hibiscus.

This work of embroidery captures the feeling of a Sung album painting of flowering plants so well that it causes one to forget it is embroidered. The motifs have been rendered in satin-stitch embroidery with finely plied silk floss. The area of the butterflies has been badly eaten away by the ravages of time, but from the butterfly in the upper left corner it is possible to tell that the original embroidery was a pale tan color. Below the areas where the embroidery has been lost through damage, the ground of the embroidery no longer remains, and instead there appears a pale brown silken material which one takes to be a lining material pasted to the bottom prior to embroidery. Quite superb is the effect of tinted washes of color blended subtly together as displayed in the tonal gradations of the petals of the hibiscus blossoms. The stamens of the blossoms, colors of the leaves, and leaf stems all show naturalistic qualities extremely well.

The piece has been recorded in the *Shih-ch'ü pao-chi*, *hsü-pien* and in the *Tz'u-hsin shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

18 THOUSAND-ARMED KUAN-YIN

Sung dynasty, hanging scroll
size: 86.7 cm × 48.5 cm
foundation: satin with damask woven
in a pattern of plum branches

Kuan-yin with a thousand arms and a thousand eyes, symbolizing the aspects of omnipotence and omniscience, is shown seated on a lotus throne beneath an elaborate bejewelled canopy, while celestial flowers float in the space around the figure.

This piece is embroidered in plied but coarse silk floss. In parts the outlines have been couched in silk twist wrapped with pinkish-gold slit, which has already been badly damaged from abrasion in many places. The needlework throughout the entire scroll is loose and natural, being neither bound to a fixed uniform direction, nor restricted by the outlines. The embroidery attests to the artist's high level of craftsmanship. The application of color is delicately elegant, and although the embroidery of image and lotus throne has already faded away, it is still possible to see dimly the combined effect of the colored threads and the movement of the needle.

The piece has been recorded in the *Pi-tien chu-lin, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

19·20·21 GOATS, SYMBOL OF PROSPERITY

Sung dynasty, hanging scroll
size: 216.6 cm × 63.8 cm
foundation: modified tent stitch on gauze
ground

This scroll displays an extraordinarily unusual technique, in which the boy riding a ram, the two attendant boys, and the rams, totaling nine in all, have been embroidered in satin stitch with thick strands of virtually unplied silk floss, while the blue ground and background designs have been rendered in a technique akin to tent stitch. Those places where there now appear figures and clusters of flowers in satin-stitch embroidery were left blank at the time the background and elements of scenery were embroidered in modified tent stitch. The areas done in modified tent stitch differ considerably from the strict definition of tent-stitch embroidery. Fishnet-like gauze, woven and finished prior to the application of the embroidery, serves as a ground. A strand of colored thread is threaded horizontally into an interstice of the gauze from behind and is then wrapped around the horizontal thread of the ground immediately above the interstice. The thread then passes diagonally downward behind the intersection of the warp and weft threads of the ground, coming into the adjacent interstice from behind, whence the process is repeated until the desired motif has been formed. Thus, the surface is especially thick and tight. The joints between outlining edges lack the appearance of serrated fissures usually associated with tapestry weave, which superficially resemble the appearance resulting from the technique employed in the background here. The surface of the scroll produces a pattern of diagonal lines reminiscent of the appearance, but not of the technique, of twill. From three places where the surface of the background embroidery has been torn, it is possible to see something of the composition of the modified tent stitch technique; and from one section where the satin-stitch embroidery has been badly damaged, it can be seen that the sections where satin-stitch embroidery now appears were not embroidered in tent stitch in the first place.

The use of color is delicate and maintains a classical elegance. Both types of embroidery work are of fine quality. The style of the cloud patterns and other motifs, the use of color, and the satin-stitch embroidery itself would seem to indicate that the work is close in date to two other pairs of scrolls labelled Sung, the first being the pair entitled *CHRYSANTHEMUM* (color pls. 9, 10, black-and-white pl. 3), while the second is the

pair entitled RENDERING OF THE SPIRIT OF THE VERSE "POTTED CHRYSANTHEMUMS" (black-and-white pls. 1, 2).

The piece has been recorded in the *Shih-ch'ü pao-chi, hsü-pien*.

Collectors' seals: One seal of Hung-hsiao (d. 1778), owner of the extraordinarily rich collection of paintings housed in the Ming-shan t'ang and the second Prince I. Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

22•23 FOUR EARLY SPRING MAGPIES

Yüan dynasty, hanging scroll
size: 86.8 cm × 48.2 cm
foundation: blue satin

Four magpies perched on a flowering plum branch are embroidered here against a background of dark blue satin, while narcissus grows up from a bank below and wild camellias, branching out from the left edge, provide a decorative backdrop for the plum branch.

The use of color has a certain cool elegance. The strands of embroidery are thick and loose, each stitch being quite long. Intermediate color values are extremely scant, and the embroidery work in general has been reduced to the point of coarseness. The embroidery of the trunk of the tree has been worn away from rolling and unrolling, so that the white tracing threads of the cartoon have now been exposed. Grasses on the slope at the bottom of the scroll have been touched in with brush and ink.

The piece has been recorded in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: Various imperial seals of Ch'ien-lung, Chia-ch'ing and Hsüan-t'ung of the Ch'ing dynasty.

24•25 ROYAL MOTHER OF THE WEST RIDING A PHOENIX, ONE PANEL FROM A SERIES ILLUSTRATING EIGHT IMMORTALS REJOICING IN LONGEVITY

Ming dynasty, hanging scroll, detail
size: 66.3 cm × 48.1 cm
foundation: satin

This panel is one of a series of twelve panels illustrating the Eight Immortals rejoicing in longevity. The principal female protagonist in the celebration of longevity, the Royal Mother of the West, is shown descending from heaven aboard a multi-colored phoenix carrying the sacred peaches of immortality. A maid-servant stands at her side in attendance. The two figures and the phoenix maintain a classical elegance while being infused with luxuriant beauty. The application of color is both exquisite and rich. Although the embroidery work itself is not fine and tight, the technique does, nonetheless, attain a sense of inner vitality and vivacious naturalness. Capturing the vital air of the figures extremely well, it shows a richly creative sense. It is no doubt the work of someone of high attainment in the cultivation of art, and perhaps it might even be from the hand of Madame Ku Han Hsi-meng herself. After the robes of the maid-servant were painted in with ink, the decorative patterns were merely embroidered with thread. Apart from the prominently embroidered lines, the cloud patterns have been traced out with a brush using pale graded tints of green and ochre red.

The other eleven panels of the series are illustrated in the section of black-and-white plates of this volume.

Collectors' seals: One seal of Chu Ch'i-ch'ien.

26•28 FLOWERS AND ANTIQUE VESSELS

Ming dynasty, hanging scroll
size: 215 cm × 47 cm
foundation: satin

This scroll is one of eight panels displaying assembled antiques of wide variety in a style of embroidery that takes its name from the province of Kwangtung. Eleven different kinds of antiques are illustrated on this panel. The embroidery work is fine and subdued. The embroidered areas

have been touched up with brush and graded tints of color.
Collectors' seals: One seal of Chu Ch'i-ch'ien.

27•29 FLOWERS AND ANTIQUE VESSELS

Ming dynasty, hanging scroll
size: 215 cm × 47 cm
foundation: satin

This scroll is one of eight panels displaying assembled antiques of wide variety embroidered in a style of embroidery that takes its name from the province of Kwangtung. Eleven different kinds of antiques are illustrated on this panel. The landscape painting and the marble pattern of the table in the middle of the panel have both been added with brush and graded tints of color. The antique lute on the table and the pedestal of the antique vase in the lower left corner have already disintegrated.

Collectors' seals: One seal of Chu Ch'i-ch'ien.

30 WEST LAKE (HSI-HU)

Ch'ing dynasty, album leaf
size: 24.1 cm × 26.3 cm
foundation: satin

This album leaf is one of ten scenes of the West Lake of Hangchow depicted in embroidery, and in this case it is meant to capture the poetic idea of listening to orioles in a setting of willows and waves. The embroidery work is restful and delicate. Most places have been considerably strengthened with brush and graded tints of color after the completion of the embroidery.

31 WEST LAKE (HSI-HU)

Ch'ing dynasty, album leaf
size: 24.1 cm × 26.3 cm
foundation: satin

This album leaf is one of ten scenes of the West Lake of Hangchow depicted in embroidery, and in this case it is meant to capture the poetic idea of twin mountain peaks rising up through the clouds. In the areas of the clouds and pine needles color was first applied to the foundation and the embroidery then added. The mountain areas were touched up with brush and color after the completion of the embroidery work.

Collectors' seals: One imperial seal of Ch'ien-lung of the Ch'ing dynasty.

32•33 THE WIFE OF K'UNG HSIEN-PEI, POETIC INTRODUCTION TO THE LOU-SHOU HALL BY EMPEROR CH' IEN-LUNG

Ch'ing dynasty, hanging scroll
size: 127 cm × 61.5 cm
foundation: tightly woven fine silk twist

A storied pavilion and courtyard have been embroidered in a scenery of fantastically shaped rocks, tall pines, and large mountains rising in the distance. In the upper left corner the "Poetic Introduction of the Lo-shou Hall," a seven syllable regulated verse by Emperor Ch'ien-lung, has been copied in embroidery. In the lower right corner the embroidered inscription reads, "Reverently embroidered by K'ung Hsien-p'ei's wife of the Yü Family." Below the inscription appear two embroidered seals, the first reading "Official-Servant from the Yü Family," and the second reading "Reverently Embroidered."

The motifs of this scroll are embroidered in long satin stitches using thick and rather loose and fluffy strands of silk floss. The colors are fresh and bright, while the glitter of the silken strands is quite dazzling. All of the tree trunks have been retouched with brush and color.

This piece would appear to be from approximately the same period as yet another embroidery work by K'ung Hsien-p'ei's wife (color pls. 34, 35).

Collectors' seals: Three seals of K'ung Hsien-p'ei. One imperial seal of Hsüan-t'ung of the Ch'ing dynasty.

34-35 THE WIFE OF K'UNG HSIEN-P'EI, RENDERING OF THE POEM BY EMPEROR CH'EN-LUNG "ABOVE BRANCHES OF ANCIENT PINES, DAYS AGAIN BEGIN TO WAX LONG"

Ch'ing dynasty, hanging scroll
size: 132.5 cm x 65.5 cm
foundation: tightly woven fine silk twist

Embroidered clouds curl in and around storied pavilions and tall pines, leaving high pine branches rising above the clouds. In the upper left corner a seven syllable verse in ancient style has been copied in embroidery. In the lower right corner the embroidered inscription reads, "Reverently embroidered by K'ung Hsien-p'ei's wife of the Yü Family." Below the inscription appear two embroidered seals, the first reading, "Official-Servant from Yü Family," and the second reading, "Reverently Embroidered."

The motifs of this scroll are embroidered in long satin stitches using thick and rather loose and fluffy strands of silk floss. Both the embroidery work and the use of color are the same as those seen in the scroll entitled "Cassia," embroidered in the Ku-Family style (color pls. 36, 37), also a work of the Ch'ing period. Outlines have not for the most part been couched, and only the outlines of the buildings and terrace have been added in couched silk twist. Tree trunks have been finished with additions of brush and color after the completion of the embroidery.

This piece would appear to date from approximately the same period as another extant work of embroidery by K'ung Hsien-p'ei's wife (color pls. 32, 33). The use of color here maintains a clear, refined beauty throughout, and the embroidery work is straightforward.

The piece has been recorded in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

36-37 CASSIA

Ch'ing dynasty, hanging scroll
size: 67.3 cm x 34.9 cm
foundation: satin

Embroidered here are a cassia tree, a variety of mixed flowers appropriate to autumn and three fantastically shaped rocks capped with blue. The poetic inscription embroidered in the upper left corner reads:

Ordinary blue robes now cast aside,
the feeling of delight and giddiness.
Clouds springing up below my feet,
I enter into the transforming process.
Oh, how I envy the gracious favors of Ch'ang-o.
Celestial fragrance of cassia issues by grace
from the broad wintry palace in the moon.
Inscribed unexpectedly during the first
of autumn in the *kuei-mao* year (1783) by
Chi Huang of Hsi-shan.

Below the last line of the inscription appears a double seal embroidered in red, reading, "Chi Huang."

The application of color and the embroidery work maintain a classical elegance, the technique of embroidery being itself both neatly precise and flat. The centers of the cassia blossoms and cherry-apple flowers have been embroidered with tiny pearls, which is the so-called "Bejewelled Embroidery" technique. This doubles the air of rich elegance of the embroidery surface.

The piece has been recorded in the *Ts'un-su-t'ang ssu-hsiu lu* of Chu Ch'i-ch'ien.

Collectors' seals: One seal of Chu Ch'i-ch'ien.

Chi Huang (1711-1794), the son of Chi Yün-tzu, was a native of Wu-hsi, Kiangsu. His familiar name was Shang-tzo, his sobriquet Fu-t'ing. In his later years he used the sobriquet Cho-hsiu. He received his *chin-shih* degree in the Yung-cheng period after successfully passing an examination held exclusively for the sons and brothers of prominent officials. He reached

- 38-41 EVERLASTING VERDURE OF ELYSIAN PARKS
38 KINGFISHER AND LOTUS FLOWER
39 POPPIES
40 HYDRANGEAS
41 WAXBILL AND WHITE CAMELLIA

Ch'ing dynasty, album leaf
size: 32.9 cm × 29.8 cm
foundation: tightly woven fine silk twist

Twelve of the twenty-four panels illustrate the flowering plants of the twelve months, one flower per panel. Facing each of these panels is a panel on which a seven syllable regulated verse in praise of the flower opposite has been embroidered. Color pls. 38, 39, 40, and 41 are four panels of the album.

The drawing of the original sketch is extremely realistic. The embroidery work itself is both elegant in a fine, meticulous way and able to convey the vital spirit of the subject. The silken floss, applied in satin-stitch embroidery, is extremely fine and also rich in subtle effects of gleaming color. Opaque blue color, added to the foundation with a brush after the completion of the embroidery, fills up the entire background area. There are also places where the surface of the embroidery itself has been touched in with brush and color, as, for instance, the stalk of the plant in color pl. 40.

The facing panels were first evenly coated with a pale tannish color and then sprinkled with tiny gold flakes. After this operation was completed, a seven syllable regulated verse was embroidered on each panel in satin stitch using fine black silk floss. The styles of letters used for the poems include seal script, clerical script, cursive draft script, and standard script.

- 42 DRAGONFLY AND FROG AMONG PLANTS

Ch'ing dynasty, album leaf
size: 31.5 cm × 39.5 cm
foundation: tightly woven fine silk twist

Like the succeeding leaf, this piece also displays a combination of different media. The flowering vine has been embroidered in satin-stitch embroidery using fine silk floss moderately plied, while the dragonfly, frog, and grassy plants have been rendered with brush and color. This leaf is one of four from the album "Embroidered and Painted Flowers and Birds."

- 43 PARADISE WAGTAIL AND A GARLAND OF WISTARIA

Ch'ing dynasty, album leaf
size: 31.5 cm × 39.5 cm
foundation: tightly woven fine silk twist

An interesting juxtaposition of techniques may be seen here. The garland of wistaria has been embroidered in satin-stitch embroidery using fine silk floss loosely plied. The paradise wagtail has, however, been painted with brush and color. The embroidery work is thick and moderately tight. This leaf is one of four from the album "Embroidered and Painted Flowers and Birds."

Collectors' seals: Various imperial seals of Ch'ien-lung and Chia-ch'ing of the Ch'ing dynasty.

- 44-45 IMMORTALS GATHERING ROUND THE BUDDHA

Ch'ing dynasty, hanging scroll
size: 219.3 cm × 125.2 cm
foundation: ordinary woven silk twist

Although the title of this work has been listed as "Immortals Gathering Round the Buddha," the scene can be more specifically described as an assembly of the Buddhist host in the Western Paradise of the Amitābha Buddha. A small figure dressed in priestly robes and shown with a halo of beatification kneels in front of the image of the Amitābha Buddha. The appearance of this figure suggests that the scene represented here should be linked even more specifically to some story or incident in Buddhist lore.

Virtually the entire area of the scroll has been filled with images of

one kind or another, all of which have been embroidered in coarse threads of plied silk floss. Only the trunks of the trees at the bottom of the scroll have been touched in with brush and color after being embroidered. The embroidery work is even and firm. Outlines have been rendered in couched thick silk twist, which in places has been wrapped with gold slit. Although the embroidery of the figures and deities has yellowed, perhaps because of the presence of smoke when the scroll was hung, the bright glitter of the silken threads still remains. Looking at the compositional forms as well as at the embroidery work, it may be seen that the scroll is a work of the late Ch'ien-lung era.

Collectors' seals: One imperial seal of Hsüan-t'ung of the Ch'ing dynasty.

46 FOUR-ARMED KUAN-YIN

Ch'ing dynasty, hanging scroll, detail
size: 211 cm × 86.5 cm
foundation: satin

Embroidered here is a four-armed Kuan-yin seated on a lotus throne. The inscription above is in Sanskrit, the inscription below in Tibetan. The background has been decorated with rosettes of lotus flowers. Color is used delicately and yet it is bright and gleaming. The embroidery itself is rich and splendid.

The piece has been recorded in the *Pi-tien chu-lin, hsü-pien* and in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

47-48 THREE SYMBOLS OF HAPPINESS, PROSPERITY AND LONGEVITY

Ch'ing dynasty, Ch'ien-lung period
hanging scroll
size: 151.5 cm × 68 cm
foundation: blue satin

The *Ts'un-su-t'ang ssu-hsiu lu* by Chu Ch'i-ch'ien contains the following note about this piece: "This piece renders in embroidery the images of the three deities of Happiness, Prosperity, and Longevity. One child, wearing a golden cap, holds a halberd and a seal. A second child holds a *ju-i* sceptre, while yet another holds a branch of precious coral. The figures are all exquisite. The embroidery itself is skillful and even.

This piece copies an unsigned, uninscribed work of the Ming period."

Both the use of color and the embroidery work of this piece come very close to the embroidery IMMORTALITY ON THE FAIRY LAKE (color pls. 51, 52). The motifs are rendered in satin-stitch embroidery using coarse and rather loose and fluffy silk floss. The embroidery work itself is even, and the use of color quite captures the sophistication and concentrated purity of the color schemes of Ming embroidery. The eyebrows and eyes of the figures have been added with brush and color after the completion of the embroidery.

Collectors' seals: One seal of Chu Ch'i-ch'ien. The seal, which appears in the upper left corner, was first impressed on paper, which was then pasted to the blue satin ground.

49 SYMBOLS OF LONGEVITY

Ch'ing dynasty, Ch'ien-lung period
hanging scroll
size: 111 cm × 38.6 cm
foundation: satin

The *Ts'un-su-t'ang ssu-hsiu lu* by Chu Ch'i-ch'ien notes the following about this piece: "This piece renders in embroidery an immortal fairy child with her hair dressed in two tufts. Wearing a purple tunic and a skirt decorated with clouds, she holds a pair of peaches and a stalk of *ling-chih*, the fungus of immortality. She is shown walking along leading a deer. A red bat with wings outspread flies head on toward her, as though expressing good wishes for longevity. The figure is quite exquisite, with costly robes and pendant jade circles, and a golden aura that quite dazzles the eye. The needlework, being quite fine, conveys a sense of inner vitality, which is the strong point of Kwangtung embroidery." Toward the bottom there is an inscription reading, "Reverently embroidered by

Chiang P'u's wife of the Wang Family." The signature has been written with brush and ink. This really is Kwangtung embroidery, only with a signature added.

The *Ts'un-su-t'ang ssu-hsiu lu* further notes that if this piece was purchased by Chiang P'u's wife as a presentation embroidery for the Empress Dowager upon the occasion of the celebration of the latter's eightieth birthday in 1771, then the signature should also be embroidered. In the opinion of Chu Ch'i-ch'ien, the fact of the signature being brushed in ink might, however, be attributed to the necessity of having to make the purchase under hurried circumstances and this in turn to a lack of time to add an embroidered signature. The signature, he goes on to point out, does lack, however, the prefix "Official-Servant," which one would expect to see, and he considers the *Pi-tien chu-lin*, a catalog of the Ch'ing imperial collections of Emperor Ch'ien-lung, to be rather haphazard in making records. He concludes that the origin of this piece is thus open to doubt.

It should be pointed out that this piece has not in fact been recorded in the *Pi-tien chu-lin*, and yet the seal of the *Pi-tien chu-lin* appears among those impressed on the scroll. From these records it is possible to realize that there are among presentation embroideries some without signatures rendered in embroidery.

Collectors' seals: Various imperial seals of Ch'ien-lung of the Ch'ing dynasty.

50 THE DRAGON KING'S DAUGHTER RECEIVING THE SCRIPTURES

Ch'ing dynasty, album leaf
size: 31.4 cm x 29 cm
foundation: tightly woven fine silk twist

This panel is the sixth leaf from the album of embroidery entitled "Complete Perfection from the Direction of India." The words "Dragon King's Daughter Receiving the Scriptures" have been embroidered in clerical style script toward the top of the panel.

This panel has been embroidered in satin stitch using coarse and rather loose and fluffy plied silk floss, but the technique of needlework is even and simple in a mature fashion, so that the viewer is not aware of those places where the stitches enter and leave the foundation. Hair and head-dresses have first been brushed in with ink, and the pattern of flowing lines then cursorily embroidered with thread. The fan held by the girl at the right and the mat on which the Dragon King's daughter kneels have first been colored in, with the patterns embroidered afterwards, greatly strengthening the abstract decorative effect. The old monk's chair has been finished with additions of brush and ink after the completion of the embroidery.

51-52 IMMORTALITY ON THE FAIRY LAKE

Ch'ing dynasty, hanging scroll
size: 202.7 cm x 123.3 cm
foundation: tightly woven fine silk twist

The Royal Western Mother is shown descending from heaven aboard a multi-colored phoenix carrying the fungus of immortality. Immortal fairy maidens come forth to meet her.

This scroll has mostly been embroidered in satin stitch using coarse and rather loose and fluffy plied silk floss. The hair of the figures was first painted with ink and then afterwards finished in sketchy embroidery of finely plied silk floss. Wherever there appears an ornamental section on the robes of the figures, the decorative patterns have been rendered in fine embroidery. At the waist of the maiden standing in the boat appear white plum decorations, which have first been painted with graded tints of grey and then embroidered. Such touches bespeak the presence of an artistically inventive mind.

Graded tints of ink wash have been added to the shawl of the maiden

sitting in the front of the boat. Only the principal lines of the cloud patterns, shore, and sloping cliff have been embroidered; brush and graded tints of color fill out their forms. Pine needles have been embroidered after first being colored, and the forms of the pine trunk and spotted deer have similarly been completed with additions of graded tints of color. Color throughout the scroll is bright and exquisite. The painting technique, the embroidery work and the coloring are all typical of Ku-style embroidery of the Ch'ien-lung period.

The piece has been recorded in the *Tz'u-hsiu shu-hua lu* of Chu Ch'i-ch'ien.

Collectors' seals: One imperial seal of Hsüan-t'ung of the Ch'ing dynasty.

53 THE NINTH OF THE SIXTEEN LOHANS, AFTER PAINTINGS BY EMPEROR CH'EN-LUNG AND CALLIGRAPHY BY PI YÜAN

Ch'ing dynasty, Ch'ien-lung period
album leaf
size: 21.8 cm × 17 cm
foundation: modified twill woven silk

This leaf shows Nakula, one of the Sixteen Lohans, seated beneath a tree. The drapery patterns and the embroidery work of the hirsute parts of the figures bespeak an artistically inventive mind. After the completion of the satin-stitch embroidery, these patterns were couched with gold-wrapped silk twist or colored silk twist so that they look like painting. The faces, the rocks and the trunk of the tree have been completed with painted additions of graded tints.

The calligraphy on the opposite leaf has also been embroidered in satin stitch. The original painting which this embroidery follows was commissioned by Emperor Ch'ien-lung. The embroidery of the writing follows seal script calligraphy by Pi Yüan.

Pi Yüan (1730-1797) was a native of Chen-yang, Kiangsu. His familiar name was Hsiang-heng, his sobriquet Ch'iu-fan. Having received his *chin-shih* degree during the Ch'ien-lung period, he eventually reached the post of Viceroy of Kwangtung and Ch'ao-chou.

54 THE ELEVENTH OF THE SIXTEEN LOHANS, AFTER PAINTINGS BY EMPEROR CH'EN-LUNG AND CALLIGRAPHY BY PI YÜAN

Ch'ing dynasty, Ch'ien-lung period
album leaf
size: 21.8 cm × 17 cm
foundation: modified twill woven silk

This leaf shows Ksudrapanthaka, one of the Sixteen Lohans, seated beneath a tree. The sequence of Lohans in this album does not follow other more frequently encountered orders.

The embroidery work of this leaf is the same as that of the ninth leaf. Only the grassy area has been colored first and then embroidered.

55 LAMP SHADE: BIRD SEIZING A BEE

Ch'ing dynasty
silk embroidery on gauze
mounted as a hanging scroll
size: 38.6 cm × 22.1 cm
foundation: loosely woven gauze

A bird perched on a branch of purple wistaria is shown here attempting to capture a passing bee. In the upper right corner is an inscription of two lines, reading: "Hidden from sight, the bird takes by surprise the bee passing secretly by. A single branch flying about strikes the purple wistaria blossom."

This panel is one of two, the other of which is illustrated in black-and-white pl. 147. This panel was originally a shade for a palace lantern. Light shines out through the interstices of the gauze, and is blocked by the opaque embroidered designs to form shadow images of the motifs. The bird has been touched in with a brush after the completion of the embroidery.

The piece has been recorded in the *Ts'un-su-t'ang ssu-hsiu lu* of Chu Ch'i-ch'ien.

The term for this type of embroidery varies in North China depending

upon whether or not the gauze ground is exposed. If the gauze ground is not exposed, it is called *na-chin*, but if the ground is left exposed, the term is *ch'o-sha*, which is the case here. This type of embroidery became popular for the first time as late as in the Ming dynasty. In this type of embroidery the interstices are counted off, both horizontally and vertically, on the grid of the gauze ground according to the demands of the designs, and then filled in with embroidery.

國立故宮博物院

刺繡

凡例

一、本圖錄係由國立故宮博物院珍藏五代、宋、元、明、清刺繡之作品一七九件中，選印其中代表性作品三十九件，分爲五十九圖，列入正編。其餘則收錄於附冊中。

一、本圖錄所列作品之名稱、時代，均係依據作品上原有之標籤。

一、作品排列之次序，概依時代爲先後，如係同一時代，則按山水、花鳥、人物等題材而排列之。

一、本圖錄如僅刊載作品之部份圖者，均在附冊中刊載其全圖。

一、本圖錄如以原尺寸大小刊載者，在題名之下均加註「原寸」字樣，如刊載放大之部分圖者，則於附冊中加註其概略倍數。

一、圖版之編號，係採每一圖版編一號碼之方式，俾與個別說明號碼相合。

一、本圖錄概論及個別說明，均由國立故宮博物院執筆，并分別譯成日文及英文。

概 論

刺繡爲實用裝飾之工藝，其用爲美術欣賞者，不如實用品之多。故宮博物院之刺繡收藏，則多屬於後者，其中不乏精心之作。

(一) 起源及早期刺繡

我國刺繡，起源悠久。黼黻絺繡之文，見於尚書，虞舜之時，已有刺繡。周禮續書注云：「凡繡亦須畫，乃刺之，故畫繡二工共其職也。」周禮之作，似在東周，則刺繡之事，設官專司，至遲當在春秋戰國之前。漢代已有宮廷刺繡，三國時，吳孫權使趙夫人以刺繡作山川地勢軍陣之象；唐永貞元年（西元八〇六年）盧眉娘於尺絹之上，繡法華經七卷；自漢而唐，已爲閨中絕藝矣。

存世最早之刺繡，當爲漢繡。西元一九〇六年至一九〇八年，及西元一九一三年至一九一六年，英國斯坦因爵士（Sir Aurel Stein）於敦煌千佛洞發見繡品；一九二四年至一九二五年俄國 P. Kozlov 上校於蒙古北部 *Noin-ula* 地方發見繡物殘片；又於西元一九五九年至一九六〇年，在新疆民豐縣尼雅遺址古墓葬區及吐魯番阿斯塔那村北古墓發見絲織品與刺繡物。均爲漢至唐代絲織工藝之可靠資料。由此項資料中所見之漢代刺繡，可以窺見當時之風格：

一、漢代刺繡，紋飾主題，多爲：波狀之雲紋，翱翔之鳳鳥，奔馳之猛獸，層疊之群山，狩獵與供養之人物，以及秦漢鏡上常見之帶狀花紋、幾何圖案等。大都構圖縝密，活潑生動。

二、刺繡所用之底本爲綢，綢之本身，織有文字，插入當時流行之吉祥文字，如：「延年益壽」「長樂明光」「雲昌萬歲宜子孫」「新神靈廣成壽萬年」等，及與神仙傳說有關之「交龍」「登高」「廣山」等。

三、刺繡技術，以鎖繡爲最流行，並已達相當之水準。鎖繡爲民間刺繡方法之一種，針法簡單，爲初學者常用之針法。其法直至唐代中期，仍在流行。

存世唐代刺繡實物，所知者亦有三件：

一、敦煌千佛洞中發現之繡帳靈鷲山釋迦說經圖，現藏倫敦大英博物館（British Museum）。所繡釋迦，立於蓮花瓣上，左手擎裳，右手下垂，背後爲岩石。其左右各有菩薩一人，和尚一人，下方爲供養人像。此幅所用底本，爲原色粗麻布，以灰、赭、暗綠、淺灰、粉紅及兩種藍色之線繡之，凡有人物形像之處，均用鎖繡。

二、釋迦說法圖，現藏日本奈良國立博物館。釋迦衣紅裝，坐於獅子座上，左右爲衆菩薩，面前爲羅漢及衆世人，頂上方及左右爲鴛鳳飛行之仙人及奏樂之天人。此幅之繡法，仍以鎖繡爲主，絹面繡滿，人面兩頰皆成旋渦狀紋。

以上兩件爲九世紀平繡發達前之作品。

三、繡袋，爲敦煌千佛洞所發見，現藏倫敦大英博物館。其時代爲八世紀至九世紀間之作。其繡法，在花葉部份爲平繡，並以色線表現其出淺入深之暈色，輪廓則以銀線釘繞；鳥則以金線盤繞，而以銀線釘固。唐代之刺繡，已有多種針法及色線，其繡底所用質料，亦種種不同。

(二) 宋元以後之刺繡

唐代佛教盛興，刺繡之品，大都與宗教信仰有關。自宋以來，刺繡之技，除用於實用品如繡衣外，尤注意於繡畫，於是繪畫之風格，直接影響刺繡之作風，瞭解畫風之後，自不難知刺繡之演變。

纂組英華云：「在唐代發達之種種繡法，至宋宣和以降，漸漸變爲簡單化。」其所謂「簡單化」者，若由繡面觀之，則唐繡之法，畫面上無論有無圖案之處，並皆繡滿，且繡法繁多，用針皆短；宋代之繡則不然，僅繡其主要內容，繡前早有計劃，繡時度其形勢，乃趨於精巧，故纂組英華又云：「簡單化繡法之觀賞刺繡，適時發生，則實屬空前事實。在此時期，唐宋繡畫技術方面，兩代殆截然不同。然而以此簡單化之繡法而爲觀賞的刺繡，歷元明二代以迄清代，其影響之大，殊可驚異也。」

宋代刺繡之發達，由於政府之提倡，纂組英華云：「在宋實肇始於神宗元豐六年（西元一〇八三年），重興於日久廢止之成都錦院，尙書左僕射呂大防曾設錦院於成都，并置監官徵集全國錦繡名工五百人。又宋史職官志載有文繡院掌纂繡以供乘輿服飾，及賓客祭祀之用，院集繡工三百餘人。徽宗於崇寧年間設繡畫專科，使繡畫截然分類爲山水、樓閣、人物、花鳥，因獎勵之結果，遂致思白墨林啓美等之名繡工相繼輩出。至宣和年，各種美術急進發達，當時繡畫乃亦達至最高境地。南宋初，高宗建炎三年（西元一一二九年）在臨安府設錦院，有茶馬司、轉運司製造種種高級錦繡。故宋代繡畫與前述刻絲，同受內府之富力權力及當代文化之培養，而有同一之發達。」明董其昌筠清軒祕錄亦贊美宋繡云：「宋人之繡，針線細密，用絨止一二絲，用針如髮細者，爲之設色精妙，光采射目。山水分遠近之趣，樓閣得深邃之體，人物具瞻眺生動之情，花鳥極綽約嚙啜之態，佳者較畫更勝，望之三趣悉備，十指春風，蓋至此乎。余家蓄一幅，作淵明潦倒於東籬，山水樹石景物粲然也。傍作蠅頭小楷十餘字，亦遒勁不凡。用以配子昂歸田賦真蹟，亦似得所。」

元代刺繡，存世頗少，明董其昌於筠清軒祕錄中述元代之刺繡云：「元人則用絨稍粗，落針不密，間用墨描眉目，不復如宋人之精工矣。」

明宣德後，刺繡始復發達，間亦仿宋繡。嘉靖間，顧繡興起，具領導之地位。顧繡者，始於尙寶司丞顧名世在上海所築之「露香園」。名世次孫顧壽潛（字旅仙，又號繡佛主人，爲董文敏弟子）之妻韓希孟，善繡，且工繪花卉，所作之刺繡名韓媛繡；名世之曾孫女亦善繡；遂有顧繡之名。此外顧太學家及顧延評家之姬侍，顧會海妾蘭玉，及顧伯露母，皆精於刺繡，而顧繡之名大噪。後世仿其法者，亦稱爲顧繡。

顧繡之作，顧壽潛跋其妻韓希孟摹臨宋元名蹟方繡冊文中述之較詳，其文云：「余內子希孟氏，另具苦心，常嗤其太濫，甲戌（西元一六三四年）春，搜訪宋元名蹟，摹臨八種，一一繡成，彙作方冊，觀者靡不舌擡手舞也。見所未曾見，而不知覃精運巧，寤寐經營，蓋已窮數年之心力矣。宗伯師（董其昌）見而心賞之，詰余技至此乎？余無以應，謹對以寒鈔、暑溽、風冥、雨晦、弗敢從事，往往天晴日霽，鳥悅花芬，攝取眼前靈活之氣，刺入吳綾。師益詫嘆，以爲非人力也。」（見朱啓鈴絲繡筆記）

纂組英華謂顧繡雖以平繡爲主，而爲一種自由之繡法，且用材並無限制，除用絲絨外，尙用撚線、暹羅鬪鷄尾毛、薄金片及髮，由其繡法及用材觀之，刺繡實爲富於創造之工藝，必須有高超之智慧與見識，始能靈活運用針法與材料也。

明代刺繡之用色線，無宋代之醇厚，色線種類，超過宋代，故繡面漸趨於華麗，而於繡工未能表達之處，則用筆添染。刺繡技術，愈趨精巧，所用稿本，亦完全受當時繪畫之影響。

清代刺繡，盛名已爲「蘇繡」所取代，各地並產生特有之繡風，其著名者有：粵繡、蜀繡、湘繡、京繡、溫繡、閩繡等，但大部爲繡服飾之用，能爲藝術欣賞之需者，並不多觀。

清代刺繡名家頗多，其著名者，如：裘日修之母王氏，蔣溥之妻于氏，盧元素，丁佩，倪仁吉，沈壽等。其中丁佩，曾著有「繡譜」；沈壽（西元一八七四年—一九二一年）則爲蘇繡名家，以顧繡爲宗，遊學日本，參觀其美術繡，故繡技特精，其對古代刺繡，更能據針法以定真贋，完成「雪宦繡譜」一書，爲刺繡研究之專家，惜其作品，故宮博物院並無收藏。

(三) 故宮收藏之刺繡

故宮收藏之刺繡，大都爲藝術欣賞之件，共有一百七十九幅。其中列爲五代者一件，宋代者三十四件，元代者一件，明代者二十件，清代及未定時代者一百二十三件。

五代之件，籤標「五代繡三星圖」，所繡人物樹石，形式淳古，繡法精雅，大部爲平繡後，上以細線作網狀花紋，再

以金線盤出輪廓及花紋。觀其繡底，繡工，及形式內容，均淳古典雅，雖未敢確定其時代，似非宋以後之作也。

宋代刺繡，故宮所藏為軸十四，冊一（二十開），凡三十四幅，其中精品亦多，如宋繡大士像（圖一八），宋繡白鷹（圖七），及宋繡秋葵蛺蝶（圖一七）等均是。

明代刺繡，常仿宋製。故宮所藏之明顧繡八仙慶壽掛屏十二軸，不獨為明代極精之刺繡，甚可疑為出諸韓希孟之手，其繡藝之精，非一般明繡所可及也。

故宮收藏刺繡，以清代為最多。其於繡後，用筆添補繡工之不足，與清代之緯絲同。有繡繪花鳥兩冊，標明為「繡繪」，其內容則一部份為繡，一部份為繪，合繡與繪而成一畫面，頗新奇可賞。此外如繡線閨苑長春冊（圖三八、三九、四〇、四一），繡線西湖圖（圖三〇、三一），顧繡桂子天香圖（圖三六），及畢沅書御製十六羅漢像（圖五三、五四），均為傑出之繡品。

個別説明

5·6 宋繡梅竹山禽圖 軸

本幅絹本 縱一三〇·五公分 橫五四·五公分

繡線梅枝，上下山禽三對。
此幅繡工自然精雅，極得畫意。繡者似極瞭解鳥禽特性者，繡得山禽之自然姿態，羽毛生長狀。所用繡線非絲性，似為縫衣用線，僅梅花及其它極少部份為絲絨，故畫面極樸素無光芒。山禽羽毛及樹幹皆以筆添染處。

本幅原粉本結構，風格皆與繡圖一三之宋繡歲朝花鳥類似，或為相近時之作。幅內上方之「明昌御覽」，為金章宗之璽，真贋待考。此幅載在朱啓鈴刺繡書畫錄。（部份圖版係擴大為一·四倍之圖）
收傳印記 清乾隆嘉慶宣統諸璽。

7 宋繡白鷹 軸

本幅絹本 縱九六公分 橫四七·七公分

素繡白鷹。

白鷹以平針法白繡線，按羽毛生長狀繡出，因線方向不同，使光線產生不同反射效果，極得羽毛自然之態。白鷹佇立處，以平針滿繡後，以金線覆盤於平繡上，盤鈎出圖案花紋及輪廓。繫鷹之藍索打結處以粗股絲線盤成結狀，以針線固定之，其流梳部份以粗線排列後以針線固定之，皆得寫實效果。鷹嘴原淺褐色線剝落，其原絹底部破損，而露呈底部之繡線，腳爪尖繡線亦部份失去。全繡用線粗細不一，繡工平整而無刻板定法，風格雅靜，接近宋繡秋葵蛺蝶，當出於高手。圖經石渠寶笈初編著錄；載在朱啓鈴刺繡書畫錄。

收傳印記 清乾隆嘉慶宣統諸璽。

8 宋繡白鷹 軸

本幅藍底綾本 縱一〇七·四公分 橫五四·八公分

繡白鷹。

此幅繡工極精雅，能得鷹之精神。鷹腳部份繡線保存完整，其繡工在圖案趣味中完成，將鷹腳皮膚之粗糙堅實有力，表達無遺。鷹羽毛性也表達極完美，但部份繡線磨損，實為可惜。蓋鷹白羽中實帶淺褐色，又鷹嘴部、鷹所站立之橫架及鷹腳爪亦為褐色，或因染料之強烈，日久腐蝕脫落及磨損。其他如繫鷹腿之索帶、橫架皆繡出質量感。此繡用絲極細，畫鷹寫實技術及繡工皆極成熟。圖經石渠寶笈續編著錄；載在朱啓鈴刺繡書畫錄。

收傳印記 清乾隆嘉慶宣統諸璽。

9·10 宋繡菊花簾 二軸之一

本幅暗褐色綾本 縱一四七·四公分 橫六四·四公分

繡盆中菊花，旁列瓶雜卉，為二幅之一。

此幅設色柔和文雅，繡工極得畫意。圖經石渠寶笈續編著錄；載在朱啓鈴刺繡書畫錄。

收傳印記 清乾隆嘉慶宣統諸璽。

11·12 宋繡芝仙祝壽圖 軸

本幅綾本 縱一二二·三分 橫四四·九公分

線繡採芝仙，立石坡上。右手掇靈芝，左手執鋤挑花籃，各種花枝，掩映石畔。

此幅繡工較劣，部份保留原粉本，原本用筆及風格亦非高手。收藏印除清宮印璽外，均疑。圖經石渠寶

笈三編著錄；載在朱啓鈴刺繡書畫錄。

收傳印記 壽春堂藏。崇信節度使之印。淨因菴主。子京甫印。墨林山人。紫霞碧月翁鼎。神品。若水

軒。子京。項元汴。墨林秘玩。希世有。清乾隆嘉慶宣統諸璽。

13 宋繡黃筌畫花鳥冊 芙蓉翠鳥

本幅綾本 縱二三·一公分 橫二一·一公分

此幅為冊之第一幅。有摹繡五代黃筌真跡隸六字：摹繡芙蓉翠鳥。

收傳印記 宣統御覽之寶。

14 宋繡黃筌畫花鳥冊 芙蓉螃蟹

本幅綾本 縱二三·一公分 橫二一·一公分

此幅為宋繡黃筌畫花鳥冊之第十六幅，摹繡芙蓉螃蟹。蟹繡後略添染。

15 宋繡黃筌畫花鳥冊 菊花鶴鶉

本幅綾本 縱二三·一公分 橫二一·一公分

此幅為黃筌畫花鳥冊之第十七幅。摹繡菊花鶴鶉。鶴鶉羽毛部皆繡後添筆。

16 宋繡黃筌畫花鳥冊 葡萄松鼠

本幅綾本 縱二三·一公分 橫二一·一公分

本幅為宋繡黃筌畫花鳥冊二十幅中最後一幅，摹繡松鼠葡萄。摹款，成都黃筌畫。

此幅繡工精密平整，葡萄枝繡後添筆設色。

17 宋繡秋葵蛺蝶 軸

本幅團扇形紗地本 縱二三·五公分 橫二五·二公分

繡葵花兩枝，蛺蝶二。

此幅繡品極得宋冊頁花卉畫意，而忘其為刺繡。內容以平繡針法繡成。蛺蝶部份破蝕甚多，由左方蝴蝶可知，原繡線為米黃色，而破損無繡線部之下，繡地無存，出現深褐色之絲物，似為繡前附貼於底部之

襯物。秋葵花瓣部份之繡線分色表達暈染效果極佳；花蕊、葉色、葉莖皆極得自然之趣。圖經石渠寶笈續編著錄；載在朱啓鈴刺繡書畫錄。
收傳印記 清乾隆嘉慶宣統諸璽。

18 宋繡大士像 軸

本幅暗花綾本 縱八六·七公分 橫四八·五公分

繡線千手千眼觀音大士像，寶蓋蓮座，上雨天花。

本幅為撚絲線平繡。部份輪廓以粉紅金線盤繡，部份輪廓線已磨損。通幅用針疏鬆，自然而無定向，不拘泥於輪廓，當出於高手之作。設色柔雅，佛像部份及蓮座繡線已褪為無色，但隱約可見色線運針效果。

此幅經秘殿珠林續編著錄；載在朱啓鈴刺繡書畫錄。

收傳印記 清乾隆嘉慶宣統諸璽。

21 19
20

宋緯繡開泰圖 軸

本幅 縱二一六·六公分 橫六三·八公分

本幅緯絲加繡童子騎羊，二童子侍，計羊九。

此巨幅之地及景物皆為編織，人物及花朵部份留空加繡。其編織部份與一般緯絲不同，其織底為已成之魚網狀紗，以各色線橫穿網孔編繞而成所需之圖形，故織面特厚而緊密，輪廓邊緣處無一般緯絲之鋸齒分裂狀，但幅面產生斜紋。由編織面三破裂處可以看出其編織之結構；由損壞之刺繡部份，可見刺繡部份未有編織。

此幅設色柔和典雅，編及繡皆精。幅中雲紋等形式、設色及繡工皆與另二幅題籤為宋繡菊花簾（黑白圖三及圖九）及二幅題籤為宋繡盆菊詩意簾（黑白圖一、二）為相近時之作。圖經石渠寶笈續編著錄；清乾隆嘉慶宣統諸璽。（圖版二一號部份圖版，係擴大為二倍之圖）

收傳印記 明善堂所見書畫印記。

22 · 23 元繡先春四喜 軸

本幅藍綾本 縱八六·八公分 橫四八·二公分

本幅繡線梅花、水仙、山茶、喜鵲四。

本幅設色清雅，繡線粗鬆，用針長，間色極少，繡工粗減。樹幹之繡線因收捲而磨損，露出起稿之白色描線。下方坡處繡後以墨筆添畫草。載在朱啓鈴刺繡書畫錄。（部份圖版係擴大為二倍之圖）

收傳印記 清乾隆嘉慶宣統諸璽。

24·25 明顧繡八仙慶壽掛屏

西池王母 軸

本幅綾本 縱六六·三公分 橫四八·一公分

此幅為八仙慶壽掛屏十二軸之一，為慶壽之女主角西王母乘坐彩鳳持壽桃從天而降，旁有婢女侍候。人物及鳳，典雅幽美，設色雅麗醇厚，繡工雖非精密，但繡法生動活潑自由，極得人物神彩而富創意，當為藝術修養高者之所作，或出於顧韓希孟之手。婢女服裝部份以墨畫後，僅以線繡出花紋，雲紋部繡線條外，以淡花青赭石鈎染。（另十一軸皆為黑白圖）。載在朱啓鈞存素堂絲繡錄。（圖版二五號部份圖版，係擴大為一·五倍之圖）

26·28 明粵繡博古圖屏 軸

本幅綾本 縱二一五公分 橫四七公分

本幅為粵繡博古圖屏八屏之一，繡古物十一件。

此幅繡工精靜。屏中古物繡後添筆染色。載在朱啓鈞存素堂絲繡錄。

收傳印記 「朱啓鈞」一印。

27·29 明粵繡博古圖屏 軸

本幅綾本 縱二一五公分 橫四七公分

本幅為粵繡博古圖屏八屏之一，繡古物十一件。

幅中山水及桌面大理石紋皆繡後添筆染色。幅中古琴及左下方古瓶坐之繡線皆已腐蝕。載在朱啓鈞存素堂絲繡錄。

收傳印記 朱啓鈞收藏印一：「蠖公所寄」。

30 清繡線西湖圖 柳浪聞鶯 冊

本幅綾本 縱二四·一公分 橫二六·三公分

此幅為繡線西湖圖冊十景之一，柳浪聞鶯。繡工勻靜柔和，多處繡後添筆染色。

31 清繡線西湖圖 雙峯插雲 冊

本幅綾本 縱二四·一公分 橫二六·三公分

此幅為繡線西湖圖冊十景之一，雙峯插雲。繡工極勻靜柔和，松針及雲部份先著色後加繡，山之部份繡後添筆設色。

收傳印記 乾隆諸璽。

32·33 清御製樂壽堂詩意圖 軸

本幅絹本 縱二二七公分 橫六一·五公分

本幅繡樓閣庭院，上左方摹繡乾隆御製樂壽堂七言律詩一首。右下方款繡：「臣孔憲培之妻于氏恭繡」，繡印二：「臣于氏」、「恭繡」。

幅中皆用粗鬆線，以等長距平針繡出。設色鮮明，絲光奪目，樹幹部份皆繡後添筆設色。此幅與另幅孔

憲培妻子氏繡（圖三四）為先後之作。
收傳印記 宣統御覽之寶。

孔憲培 山東曲阜人，孔子七十二代孫。

34·35 清孔憲培妻子氏恭繡御製萬年枝

上日初長詩意 軸

本幅絹本 縱一三二·五公分 橫六五·五公分

本幅繡雲煙環繞樓閣、松樹，雲端有干支。左上方摹繡七言古詩一首。款繡：「臣孔憲培之妻子氏恭繡」
繡印二：「臣于氏」、「恭繡」。

幅中用粗鬆繡線，長距平針繡。其設色及繡工皆同清顧繡桂子天香圖（圖三六），而未繡輪廓線，僅樓閣庭臺部份繡後加線盤出輪廓，樹幹部份繡後以色添筆而成。此幅與另幅于氏繡（圖三二）為先後之作。設色皆清麗，繡工平實。圖載朱啓鈴刺繡書畫錄。

36·37 清顧繡桂子天香圖 軸

本幅綾本 縱六七·三公分 橫三四·九公分

本幅繡桂樹一本，雜以應時秋花，三藍坡石。左上方並繡題句：「藍袍脫却喜冲冲，足下生雲入化工，堪羨姮娥真有意；天香贈自廣寒宮。癸卯（西元一七八三年）新正偶題，錫山嵇璜。」下繡連珠印「嵇璜」。

此幅設色繡工典雅，繡法整齊。其桂花部份及海棠部份花瓣皆為絲穿珍珠所繡，所謂之玉繡也。倍增繡面高雅氣質。此幅載朱啓鈴存素堂絲繡錄。（部份圖版係擴大為二倍之圖）

收傳印記 「存素堂藏」一印。

按嵇璜 無錫人（西元一七一年—一七九四年）曾筠子，字尚佐，一字黼庭，晚號拙修。雍正間以大
臣子弟一體會試，登進士，官至文淵閣大學士。

40 38
41 39 清繡線閨苑長春 冊

原冊十二開二十四幅 絹本
皆縱三二·九公分 橫二九·八公分

十二幅各繡以十二月中之花卉，對幅各繡贊花七言律詩一首。圖三八、三九、四〇、四一為冊中之四幅。原粉本極寫實，繡工精雅傳神。繡線用絲極細而富光彩。其藍地為繡後，以不透明之藍色用筆填滿。亦有繡上添筆設色者，如圖三八樹幹部份。對幅以米色勻塗後灑金，以黑繡線繡上篆、隸、草、楷書體之七言律詩。

42 清繡繪花鳥冊 幽卉蛭蛙

本幅絹本 縱三一·五公分 橫三九·五公分

平針繡幽卉，設色繪蜻蜒、青蛙及雜草。此為繡繪花鳥冊四幅之一，為半繡半繪之作。

43 清繡繪花鳥冊 壽帶藤花

本幅絹本 縱三一·五公分 橫三九·五公分

平針繡藤花，設色繪壽帶鳥。為繡繪花鳥冊四幅之一，為半繡半繪之作。
收傳印記 清乾隆嘉慶諸璽。

44·45 清長生佛會圖 軸

本幅絹本 縱二一九·三公分 橫二二五·二公分

設色繡。

全幅有想像處皆粗線平繡成，僅下方樹幹部為繡後以色添筆畫成。其繡工平穩，凡有輪廓處皆以粗線及金線盤出。人物傳神，繡線或因懸掛煙燻之故變為黃色，而絲之光芒仍存。觀其結構及形式及繡工可知為乾隆晚期作。

收傳印記 宣統御覽之寶。

46 清繡線四臂觀音 軸

本幅綾本 縱二二一分 橫八六·五公分

繡線觀音四臂大士於蓮花座上，上方有梵文，下方有藏文，幅中又有蓮花散佈。本幅設色柔和明亮，繡線亦富光彩。圖經秘殿珠林續編著錄，載在朱啓鈴刺繡書畫錄。

收傳印記 清乾隆宣統諸璽。

47·48 清乾隆繡三星圖 軸

本幅藍綾本 縱一五一·五公分 橫六八公分

存素堂絲繡錄云：「繡幅祿壽三星相。一童金冠持戟印，一童持如意，一童持玉樹。人物都麗，組織工整，此仿明繡本之無款織者。」此幅設色及繡工皆近繡線瑤池上壽圖(圖五一)。用粗鬆絲線繡，繡工平穩，設色得明人之醇厚雅潤。部份人物眉目繡後添筆。(部份圖版係擴大為一·七倍之圖)

收傳印記 右上「存素堂」一印，為先鈐於紙上，剪貼於藍綾本上者。

49 清乾隆粵繡仙童獻壽 軸

本幅綾本 縱一一一分 橫三八·六公分

朱啓鈴存素堂絲繡錄著錄云：「繡丫髻仙童，紫衣雲裳，手持双桃靈芝，控鹿而行，一展翼紅蝠，迎面飛來，似祝壽之意。人物都麗，衣褶環佩，金彩眩目，針工細而有神，粵繡之絕詣也。：下有蔣溥之妻王氏恭繡，墨筆書款，此實粵繡，而加署款者。」

存素堂絲繡錄中尙記載倘此件為蔣溥妻於乾隆三十六年，為皇太后八旬大慶時購買之進呈繡品，亦應有繡款。但此繡為墨款，或為倉卒購致，不及加繡。但署款又無臣字，而秘殿珠林漫為著錄，故懷疑此件之來源。按秘殿珠林並無著錄，只以幅中鈐有此璽，由此記載可知，進呈之繡品中或有非署款者之所繡。收傳印記 乾隆諸璽。

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清線繡梵方圓成冊 龍女受經

本幅絹本 縱三一·四公分 橫二九公分

本幅為線繡梵方圓成冊二十幅中之第六幅。上方繡龍女受經書四字。本幅以平針繡，用線粗鬆，但針法純熟平勻，故未見用針之起入處，髮鬚部皆先設色後，以線略繡紋理。又右方女所持障扇及女之跪墊皆先設色後繡花紋，極得圖案妙趣；老僧坐椅為繡後以色筆添成。

51·52

清繡線瑤池上壽圖 軸

本幅絹本 縱二〇·七公分 橫一二三·三公分

繡西王母持仙芝乘彩鳳降，衆仙女迎駕。

此幅大部皆平繡，用線皆粗鬆。人物髮部皆先以墨畫，後以黑絲線略繡以表示之。人物衣著凡有褶飾部份皆精繡其花紋；船中站立女子腰間有白梅之飾，先以墨繪染，後加線繡出，別具匠心。船前所坐女子披肩為繡後加墨皴染。又雲紋、波岸及水波皆僅繡線條，後加筆染色。松針部份為著色後加繡，松幹及梅花鹿，皆繡後加點染而成。通幅設色明麗，觀其畫風、繡工及設色為乾隆期之顧繡。載在朱啓鈴刺繡書畫錄。

收傳印記 宣統御覽之寶。

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清畢沅書御製十六羅漢像

本幅絹本 縱二一·八公分 橫一七公分

本幅為繡十六羅漢像之一，第九披嘎沽拉尊者。

此幅人物衣紋及髮鬚繡工別具匠心，皆平繡後，以金綠色線盤繡，其紋如畫，人物面部、樹幹及石皆繡後以色筆添畫染色成。對幅畫為平繡，原畫就題箋知為乾隆製羅漢，畢沅書對幅篆書。

畢沅（西元一七三〇年—一七九七年）清鎮洋人，字纓衡，一字秋帆，乾隆進士，官至湖廣總督，好著書。

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清畢沅書御製十六羅漢像

本幅絹本 縱二一·八公分 橫一七公分

本幅為繡十六羅漢像之一，第十一租查巴納塔嘎尊者。

此幅繡工同第九幅，唯草地部份先設色，後繡草。

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清乾隆御製戳紗宮燈小景 軸

本幅白紗地本 縱三八·六公分 橫二二·一公分

戳紗小鳥紫藤。右上方戳紗題句云：「幽鳥偶窺蜂暗度，一枝飛蹴紫藤花。」

此為二幅之一，另幅見黑白圖一四七。原為宮燈罩。燈光自紗孔中穿過，戳紗圖樣處阻光自成影像。幅中鳥腹為完成後添筆。圖經存素堂著錄。

按戳紗亦稱穿紗（中國北方將不露紗地者稱為納錦，露紗地者謂之戳紗）是繡法的一種，至明代始盛行。為根據花紋，數紗地格子而製成。

國立故宮博物院

刺繡

凡 例

一、本図録は、国立故宮博物院収蔵の五代、宋、元、明、清の刺繡全作品一七九点を収載した。その代表的作品三九点を五五図にて、本巻図録に収録し、他は別巻に収録した。

一、作品の名称、時代は、作品にある「標籤」に従った。

一、作品の配列は、概ね時代順に従い、更に各時代毎に、山水、花鳥、人物他の題材別に分類した。

一、本巻図録中、部分のみを扱った作品は、すべて別巻に全図を掲載した。

一、解説文中にある*印は、註釈を加え巻末にまとめた。

一、本巻図録中、原寸大のものは、題名の下に原寸と記し、部分図にて原寸以上に拡大した場合は、別巻にその凡その倍率を付した。

一、図版の番号は、一図版を一番号とし、作品解説の番号と共通にした。

一、総論及び作品解説の原稿は、すべて国立故宮博物院で執筆し、これを日本文に翻訳した。

日本文翻訳

出光美術館顧問

杉村勇造

編集協力

東京国立博物館

北村哲郎

総論

刺繡は本来、実用的装飾の工芸である。従って美術的観賞に供するものは、実用品として使われるものほど多くはない。しかし、故宮博物院に所蔵されている刺繡は、観賞目的の美術品が多く、その中には精緻な作品が少なくない。

(一) その起源と初期の刺繡

中国の刺繡の起源は、はるかな古代に発している。その文様をいう「黼黻絺繡」なる語が『書経』にみえるところから、帝舜（伝説的な皇帝の名）の時代にすでに刺繡が存在したといわれてきた。また古典の『周礼』の「績画（絵画）」という職の注に、「およそ繡というものは描いてから刺すものであるから、画、繡の二工はその職を共にする」と書かれている。『周礼』は東周時代に成ったといわれているから、刺繡が宮廷内に専職として設けられたのは、おそらくも春秋戦国時代以前のことであろう。漢時代には、すでに宮廷に刺繡があった。三国時代の呉の孫権は、夫人の趙氏に山川の地形や軍陣の図を刺繡させたといひ、唐の永貞元年（八〇六）に盧眉娘は、一尺ばかりの絹に法華経七巻を刺繡している。つまり漢より唐時代までに、すでに刺繡は閨中の技芸となっていたのである。

現在に遺っている刺繡で最古のものは、漢時代の作品である。一九〇六―〇八年および一九一三―一六年に、イギリスのスタイン博士は、敦煌の千仏洞で刺繡を発見し、また一九二四―二五年にソビエトのコズロフ大佐は、蒙古北部のノイン・ウラ地方で刺繡の残片を発見し、さらに一九五九―六〇年には新疆民豊県の尼雅遺址の古墓葬地域およびトルファンの阿斯塔那村北の古墓から、絹織物と刺繡とが発見された。これらはいずれも漢より唐代に至るまでの絹織工芸であり、信頼すべき資料である。これらの資料から、漢代の刺繡の様式をうかがうと、次のように集約できる。

一 漢代の刺繡の文様の主題は、波状の雲文、飛ぶ鳳鳥、走る猛獣、重なる群山、狩猟と供養人物、及び秦漢時代の銅鏡に常に見られる带状花文や幾何学図案などで、これら文様の構図は細密であり、しかも生き生きとした動きがある。

二 刺繡に使われている地布は絹で、絹には文字が織り込んである。文字は当時、吉祥文字としてよく使われた「延年益寿」「長樂明光」「雲昌万歳宜子孫」「新神靈広成寿万年」など、および神仙伝説に関係のある「交龍」「登高」「広山」などの文字である。

三 刺繡技術は鎖繡が最も流行していて、相当高度の技術水準に達していた。この鎖繡は、民間刺繡方法の一種であり針法（刺し方）は初心者で常に用いる簡単なやり方である。この方法は唐代中期までひきつづき流行した。

また、現在保存されている唐代の刺繡について、次の三点が明らかとなった。

一 敦煌の千仏洞中で発見された繡帳(掛幅に仕立てた刺繡画)の「靈鷲山釈迦説経図」は、現在ロンドンの大英博物館に所蔵されているが、刺繡された釈迦は蓮華弁の上に立ち、左手は裳をかかげ、右手は下に垂らしている。背後は岩石で、左右には菩薩と和尚、下方には供養人物が配されている。地布は原色の粗い麻布で、これに灰、赭、暗緑、薄墨、淡紅および二種の藍色の糸で刺繡し、人物像はすべて鎖繡になっている。

二 「釈迦説法図」は、現在、奈良国立博物館に所蔵され、釈迦の衣は紅装で獅子座の上に坐し、左右に諸菩薩、面前には羅漢と信者、上方と左右には鳳凰にまたがった仙人と奏楽の天女がいる。繡法は鎖繡を主とし、絹の面にはすべて刺繡が施され、人面の両頬はいずれも旋渦状文となっている。以上の二点は、九世紀における刺繡の発達以前の作品である。

三 繡袋は敦煌の千仏洞から発見されたもので、現在ロンドンの大英博物館に所蔵されている。八世紀から九世紀の間のもので、繡法は花葉の部分が刺し繡で、色系で濃淡の暈しを表現し、輪郭は銀糸をめぐらし、鳥は金糸をめぐらし銀糸でとめてある。

唐代の刺繡は、漢代の単一な方法と違い、すでに多種の針法と多くの色系が使われ、また地布にも各種のものが使われている。

(二) 宋元以後の刺繡

唐時代は仏教が盛行していたから、刺繡作品もまた信仰と関係が深い。宋時代以後になると、実用品である繡衣を除いて、刺繡の技術はもっぱら繡画に集中されるようになる。そうなると絵画の風格は刺繡の作風に直接影響するから、刺繡が変化してゆく過程を知るには、その画法を理解することが一番の早道ということになる。

『纂組英華』では、「唐代に発達した種々の繡法は、宋の宣和以降によりやく単純化する」といつているが、その「単純化」を繡面からみると、唐代の繡法は、画面に図案があるなしにかかわらず、画面はすべて刺繡でみたまされ、針は短く用いて繁雑である。これに反して宋代の刺繡は、わずかに主要な内容を繡うだけにとどめている。刺繡以前にあらかじめ計画を立て、実際の刺繡に際しても、描くものを厳密に計算して精巧な技術を施すというやり方である。そこで『纂組英華』は続けていう。「単純化繡法による観賞的刺繡が発生したということは実に空前のことであり、この時期に唐、宋の繡画は、技術面で全く異なった二つに分かれてしまった。しかも、この単純化された繡法で観賞的刺繡をつくるや

り方は、元、明から清代にまで及び、その影響の大きいことはまことに驚異とすべきである」と。

宋代の刺繡の発達には宮廷の提唱によるものであった。『纂組英華』はこの点にふれて、「宋においては実に神宗の元豊六年（一〇八三）に始まり、久しく廃止されていた成都（四川省）の錦院を再興した。この錦院はかつて尚書左僕射（官名）の呂大防が設けたもので、監督官をおき、全国から錦繡の名工五百人を集めている。『宋史』の職官志には——文繡院は纂繡を掌り以て乗輿、服飾および賓客、祭祀の用に供し、院には繡工三百余人を集む——と書かれている。徽宗は、崇寧年間に繡画専科を設け、繡画を山水、楼閣、人物、花鳥にはつきりと分類し、奨励した結果、ついに思白、墨林、啓美らの名繡工を相次いで生み出した。宣和年間になると各種の美術が急激に発達し、当時の繡画もまた最高の境地に達した。南宋の初め高宗の建炎三年（一一二九）には、臨安府（今の杭州）にも錦院を設け、茶馬司、転運司などの官署で種々の高級錦繡をつくらせた。こうして宋代の繡画は、前述の緯絲と同じく、内府の富力と権力に支えられ、当代の文化の培養を受けて発達したのである」と述べている。明の董其昌の『筠清軒秘録』もまた宋繡を賛美している。「宋人の繡は針線が細密で、絨はただ一、二本のみ、針は髪のように細きものを用い、色使いが精妙で、光彩目を射る如きものをつくる。山水は遠近の趣があり、楼閣は深邃の体を備え、人物には生動の情韻があり、花鳥には絢爛飛囀の意がある。絵画をしのぐものさえある。これを望めば三趣ことごとく備わり、十指の春風この妙に至るか。わが家には一幅を所蔵しているが、陶淵明が東籬の菊の傍に悠然と立っている図で、特に山水樹石の景物に粲然とした輝きがある。傍に蠅頭の楷の書が十余字刺繡してあり、これもまた優雅で非凡である。これに配して元の趙子昂の帰田賦が真筆で書かれているのも、この作品にぴったり合っている」と。

元代の刺繡は、保存されているものが大変少ない。明の董其昌はその『筠清軒秘録』の中で、元代の刺繡について、「元人は絨の使い方がやや粗く、針の使い方も密ではなく、眉目などは墨で描くこともある。宋人の精巧なものには及ばない」と述べている。

明の宣徳以後になると、刺繡は再び盛んになり、時には仿宋の繡もつくられるようになった。嘉靖時代には「顧繡」が興って、これが指導的地位を占めるようになった。顧繡というのは、尚宝司の丞（次長）であった顧名世が上海に築造した「露香園」に始まる。名世の孫である顧寿潜（字は旅仙、別号は繡仏主人、董其昌の弟子）の妻韓希孟は、刺繡に巧みで、絵は花卉を描くのを得意とした。彼女の作品は「韓媛繡」と呼ばれた。また名世の曾孫の女性も刺繡が巧みだったところから「顧繡」の名が出たのである。このほかに、顧太学（太学は官名から出た尊称）や顧延評の家の娘

や侍女に、また顧会海の妾の蘭玉、顧伯露の母など顧氏一族の者たちに刺繡に精巧な技術を持つ者が多かったため、顧繡の名声は高まった。後世でも、その技法に従うものは顧繡と呼ばれている。

顧繡の作品については、顧寿潜が、自分の妻韓希孟の臨模した『宋元名蹟方繡冊』の文中にかなりくわしく述べている。即ち、

「……余が内子(妻)の希孟はいろいろと苦心して、いつも自分の作品が思いどおりにゆかないことを嘆いていたが甲戌(一六三四)の春に宋元の名画をさがし歩いて、その中から八種を臨模して刺繡し、方冊(四角形の帖)の作品集とした。これはかつてないほど精魂を傾けたもので、昼夜をわかつた苦心に苦心を重ね、数年を費やただけあって、観る者すべてを感銘させた。宗伯師(董其昌のこと)もこれを観て大いに感服し、技術もよくここまで到達できるものかと言われた。余はこれには答えず、寒暑のきびしいときや風雨の激しい際には仕事をせず、天気の快晴の日、とりわけ花鳥の季節には、眼前の自然の生き生きとした靈氣を十分に吸収しながら刺繡している、と申し上げたところ、師はいよいよ感服して、これは全く人力の及ぶところではない、と言われた」と書いている。(朱啓鈴の『絲繡筆記』に記載)

『纂組英華』にも、「顧繡は刺し繡を主としているが、その繡も一種の自由な繡法であり、材料にも制限がない。材料は平糸のほかには撚糸、シャムの鬪鶏の尾毛、薄金片、毛髪などが用いられる。繡法と材料からみても、この顧繡と呼ばれる刺繡はまことに創造的の工藝であり、高邁な知恵と見識があつてはじめて針法と材料を自由に駆使できるのである」と書かれている。

このような明代の刺繡を、色系の使い方からみると、宋代ほど醇厚ではなく、しかも色系の種類は宋代よりも多い。このため繡面は華麗になり、繡工の手の届かない技術的にむずかしい部分は筆で補筆されている。この補筆によって刺繡の技術はいよいよ精巧さをまし、下絵に使われる原画は全面的に当時の絵画の影響を受けた。

清代になると、顧繡の盛名は「蘇(江蘇)繡」にとって代わられた。また、各地にも特有の繡風が興った。その中の著名なものに、粵(広東)繡、蜀(四川)繡、湘(湖南)繡、京(北京)繡、温(浙江)繡、閩(福建)繡などがある。しかし、その大部分は服飾のための実用品であり、芸術的観賞の対象となるものは極めて少ない。

一方、清代の刺繡の名家は非常に多い。なかでも著名な人物には、裘曰修(乾隆時代の大官)の母の王氏、蒋溥(乾隆時代の大学士)の妻の于氏、盧元素、丁佩、倪仁吉、沈寿らがある。なかでも丁佩には『繡譜』の著書があり、また

沈寿（一八七四—一九二二）は蘇繡の名人で、顧繡の伝統を学び、日本に留学して美術的刺繡を研究している。それだけに沈寿は刺繡技術については特にくわしい知識を持ち、『雪宦繡譜』という本を著わした刺繡研究の第一人者であり、針法により古代の刺繡の眞實を見極める目も持っていた。ただ近代の人であるため、その作品が故宮博物院に所蔵されていないのは惜しまれる。

（三） 故宮博物院所蔵の刺繡

故宮に所蔵されている刺繡は、ほとんどが芸術的観賞用の作品で、百七十九幅ある。内訳は、五代一点、宋代三十四点、元代一点、明代二十点、清代および時代不明のもの百二十三点となっている。

五代の一点（原色図版一）は、添付の題識に「五代線繡三星圖」とあり、刺繡された人物や樹石の形式は、淳古で繡法も精細優雅である。大部分を刺し繡としたあと、その上に細糸で網状の文様をつけ、さらに金糸で輪郭と文様を加えている。地布や繡の技巧からは、その時代を確定することはできないが、形式、内容ともに淳古典雅な作である。

宋代の刺繡は、故宮に軸十四点、冊（二十枚）一点の三十四幅が所蔵されているが、その中には精品が多い。「宋繡大士像」（原色図版一八）、「宋繡白鷹」（原色図版七）、「宋繡秋葵蛺蝶」（原色図版一七）等がそれである。

明代の刺繡は、宋のものに比肩することができるが、なかでも故宮所蔵の「明顧繡八仙慶壽掛屏」（原色図版二四、二五及び単色図版二三～三四）十二軸の如きは、明代の極めて精緻な刺繡であるばかりでなく、あるいは韓希孟自身の手になるものではないかと思われるほど繡芸として秀でたもので、一般的な明繡の到底及ぶところではない。

故宮所蔵の刺繡は、清代のものが最も多い。清代の刺繡は同時代の緯絲と同様、繡工の及ばないところは、刺繡したあと補筆してある。「清繡絵花鳥」（原色図版四二、四三及び単色図版六三～六八）に「繡絵」と題識があるのは、その内容が一部分は刺繡であるが一部分は絵であり、繡と絵が合して一画面を構成していることを示している。新奇な試みとしておもしろい。

この他では、「清繡線閨苑長春」（原色図版三八～四一及び単色図版五二～六二）、「清繡線西湖圖」（原色図版三〇、三一及び単色図版四一～四八）、「清顧繡桂子天香圖」（原色図版三六、三七）及び「清畢沅書御製十六羅漢像」（原色図版五三、五四及び単色図版一〇七～一二二）等がいずれも傑出した作品といえよう。

作品解説

1 五代線繡三星圖 軸

絹地 縦一九四・三種 横一一・二種

三星像が列坐し、仙女が歌舞している。上方の左右に乾隆御題の賛がある。

この幅の人物、鳥獸、花木の形式はすべて古拙である。繡法は刺し繡で、その上を一本の細い糸で抑え、さらに数本の金糸で文様の輪郭を繡出し、人物の衣装にも各所に金糸で繡出している部分がある。人物の面部も刺し繡で、針の方向だけでは顔の自然の姿を描写できないので、眉目には墨筆で手を入れてある。松の木の枝幹の繡は松皮の感じをよく表現し、また単純な繡い方で巧みに松の葉を象徴している。雲文は金糸で繡出しているが、原画の墨筆どおりに繡っていないため、多くの部分に下書きの墨筆の線が繡文とずれたまま残っている。この幅のような繡法は他に余り見られない。『石渠宝笈珠林統編』と朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

2・3 宋繡咸池浴日圖 軸

黄綾地 縦一四四・三種 横四九・三種

神山若木、海水騰波、紅白東升、卿雲五色の景を繡出している。

この幅は色使いが清雅で、色彩の扱いもきめが細かい。針使いは、山水、樹木のそそり立つ方向に従って針を用い、繡法は原画のもつ雰囲気をよく出している。なかでも山石のぼかしが巧みなので、後に彩色を施したように見える。水波は遠近によって三段に分けて繡っている。最も遠いところは刺し繡の上に灰色の糸で、中段は黄土色の糸で波文を繡い、近い部分は逆に波文の線を残すように刺し繡している。つまりここでは地裂の黄金色がそのまま波文に生かされているわけである。その水波状にまばらに繡出された白色の繡線が、光線の反射によってさながら水波そのもののような生き生きとした流動感を生んでいる。下方の樹幹には墨筆を加えてある。『石渠宝笈三編』と朱啓鈴の『刺繡書画録』に記載されている。(部分図は一・五倍に拡大)

伝来の印記……清の嘉慶・宣統帝の諸璽。

4 宋繡倫叙圖 軸

紗地 縦一一六・三種 横六二・三種

竹、梧桐、雑花、鳳凰、鶴、鸞、鶴、鸞、鴛鴦を繡し、五倫道德の意を暗に表現している。

この幅の原画は秀れた作品であり、繡工も特殊な技法による立派な作である。その繡法は余り見受けない紗刺しに似た技法で、荒い目の紗地に針を緯二越ごとに上下に向かって運針し、繡で全面を埋めている。石の輪郭、鳥の羽毛や牡丹の花などの輪郭をきわだたせているのは、黻紗の効果を上げるためである。左方の竹の一部に下絵の鈎勒の跡が見えるが、これは繡工が構図をよくないとみて葉の形を変えたためかもしれない。鶴の尾部と頸部の墨または褐色の糸は、染料がわるいためか糸がす

に腐蝕して見えなくなっている。後人が墨で補筆している。『石渠宝笈続編』と朱啓鈴の『刺繡書画録』にも記載されている。

伝来の印記……清の乾隆・嘉慶帝の諸璽。

5・6 宋繡梅竹山禽圖 軸

絹地 縦一三〇・五種 横五四・五種

梅枝と山禽三対を繡出している。

この幅の繡は極めて自然かつ清雅で、原画のもつ味わいをよく表現している。この繡の作者はよほど禽鳥の特性を把握しているらしく、山禽の自然の姿態や羽毛の生えぐあいを巧みに繡している。繡糸には、釜糸でなく普通の縫い糸を使っているらしい。わずかに梅花などの一部に一本一本をよっていない糸を使っている。画面はつやに乏しく極めて質朴である。山禽の羽毛と樹幹には後染めしたところがある。

この構図と風格は、「宋緯絲歲朝花鳥」(緯絲原色図版一三、単色図版一二)によく似ている。あるいは製作時期が近いものかもしれない。右上方にある「明昌御覽」は金の章宗皇帝の璽であるが、真偽は確かではない。

朱啓鈴の『刺繡書画録』に記載されている。(部分図は一・四倍に拡大)

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

7

宋繡白鷹 軸

絹地 縦九六種 横四七・七種

白鷹は刺し繡で白の繡糸を用いているが、羽毛の生え方によって糸の方向を変えて繡出し、反射光線による複雑な効果をねらったのが成功して、羽毛の自然な状態をつくりだしている。白鷹がとまっている台は、刺し繡で全面を繡ったあと金糸でその上に文様を繡出しており、その図案文様の輪郭は金糸の伏繡としている。鷹をつなぐ紐を結ぶところは粗い糸で結ぶ状態にし、細い糸でこれを固定し、その流梳(すだれ状)の部分は、数本の糸を配列してから糸で固定して写真の効果を出している。鷹のくちばしはもと浅褐色の糸であったが今は剥落しており、地絹も破損して、裏へ廻った繡糸が露出している。とがった脚の爪の繡糸もまた部分的に失われている。金糸は太さがそろっていないが、繡技は巧みで月並みの平板さはない。風格は上品に整い、「宋繡秋葵蛺蝶」(原色図版一七)に近い。名手の作であろう。『石渠宝笈初編』と朱啓鈴の『刺繡書画録』にも記載されている。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

8 宋繡白鷹 軸

藍底綾地 縦一〇七・四種 横五四・八種

この幅の繡技は極めて清雅で、よく鷹の本性を表現している。鷹の脚の部分の繡糸は完全に残り、その繡技は図案的な効果を出している。鷹の脚の皮膚を粗く繡ったところなどは、まことに力量にみちて余すところがない。鷹の羽毛も極めて美しい。ただ部分的に繡糸が磨損しているのは惜しまれる。鷹の白羽はやや淡褐色をおび、またくちばしの部分、鷹のとまっている横木、爪などは褐色であったが、鉄媒染の影響で長い間に脱落したり、または磨損している。このほか鷹の脚をつなぐ紐や横木などの繡はよく量感を出している。

この繡は糸が非常に細いので、鳥を描く写実技術といい、繡技といい、共に極めて成熟したものといえよう。『石渠宝笈続編』と朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

9・10 宋繡菊花簾 二軸之一

暗褐色綾地 縦一四七・四種 横六四・四種

植木鉢に菊花を繡い、傍に鉢を連ね雑花を生けている。双幅の一。

この作品は色使いがおだやかで雅味に富んでいる。繡技は菊の感じをよく表現している。『石渠宝笈続編』と朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

11・12 宋繡芝仙祝壽圖 軸

綾地 縦二二三・三種 横四四・九種

靈芝を採る仙人が岩のある土坡上にたたずみ、右手に靈芝を持ち、鋤の柄にいろいろな花を挿した花籠を通して提げている。

この幅は技巧の面ではやや劣るが、刺し繡や相良繡などが使われ部分的にはよく原画の風格をとどめている。もっとも、原画の用筆や風格は余り高いものではない。收藏印も宮中の印璽のほかは疑わしい。『石渠宝笈三編』と朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……寿春堂藏、崇信節度使之印、淨因菴主、子京甫印、墨林山人、紫霞碧月翁(鼎形)、

神品、若水軒、子京、項元汴、墨林秘玩、希世有、清の乾隆・嘉慶・宣統帝の諸璽。

13 宋繡黄筌畫花鳥 芙蓉翠鳥 册

綾地 縦二三・一種 横二・二種

この幅は「宋繡黄褐畫花鳥」册の第一幅で、「五代黄筌真跡」の隸書六字と芙蓉、翠鳥（かわせみ）を模繡したものである。

伝来の印記……宣統御覽之宝。

14 宋繡黄筌畫花鳥 芙蓉螃蟹 册

綾地 縦二三・一種 横二・二種

この幅は「宋繡黄筌畫花鳥」册の第十六幅で、芙蓉と蟹を模繡し、刺繡後にやや補筆してある。

15 宋繡黄筌畫花鳥 菊花鶴鶉 册

綾地 縦二三・一種 横二・二種

この幅は「宋繡黄筌畫花鳥」册の第十七幅で、菊花と鶴鶉つづみを模繡している。鶴鶉の羽毛の部分は刺繡したあとに補筆したものである。

16 宋繡黄筌畫花鳥 葡萄松鼠 册

綾地 縦二三・一種 横二・二種

この幅は「宋繡黄筌畫花鳥」册二十幅中の最後の一幅で、松鼠葡萄を模繡している。落款は「成都黄筌畫」とある。

この幅の技術は精密でよく整っている。葡萄の枝には補色したところがある。

17 宋繡秋葵蛺蝶 軸

紗地 縦二三・五種 横二五・二種

この幅は団扇形で、秋葵と蛺蝶を繡出している。

宋画册の花弁の趣を極めてよく生かしていて、全体にわたって刺し繡で構成されているにも拘らず刺繡であることを忘れさせる作品である。蛺蝶（あげはちょう）の部分はひどく破損しているが、左方の蛺蝶から、本来の繡糸は黄褐色であったことがわかる。また破損して繡糸も地裂もなくなっている部分に、濃褐色の糸がみえているが、これは刺繡する以前に裏に貼りつけたものではないかと考えられる。秋葵の花弁の部分の繡糸は、色を分けて暈しの効果を出している。このほか花蕊、葉色、葉茎などにはよく自然の趣が出ている。『石渠宝笈続編』と朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

18 宋繡大士像 軸

地文様綾地 縦八六・七種 横四八・五種

千手千眼観音大士像と宝蓋、蓮座、散華とを繡っている。

この幅は然糸の刺し繡である。部分的に輪郭を赤っぽい金糸で抑えたところがあるが、それも磨損しているところがある。幅全体にわたって自然な針使いになっており、糸の方向は一定していないし、輪郭にも拘泥していない。名人の手に成るものである。色使いは柔らかく優雅であるが、仏像のある部分や蓮座にはすでに色あせてしまったところがある。それでもなお、糸の扱いや運針の巧みさはいかうことができる。『秘殿珠林統編』と朱啓鈴の『刺繡書画録』に記載がある。

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

21 19・20

宋緯繡開泰圖 軸

縦二六・六種 横六三・八種

童子が羊に乗っている図を主体に、二童子がこれに徒い、九匹の羊を配している。

これは巨幅で、地と景物はいずれも編織であるが、人物と花の咲いている枝の部分は、余地を残してそこに刺繡した。編織の部分は織地である魚網状の紗に、各種の色糸を刺したもので、全体を仕上げから繡を加えている。そのため織面は特に厚く、しかも緊密になっている。輪郭の辺縁は、緯糸にみられるようなハツリの状態なしに、斜線が表現されている。編織面の三か所の破れたところから編織の構成を見いだすことができ、また損傷した刺繡の部分からみて、刺繡の部分は編織していなかったことがわかる。

この幅の色使いは柔和、典雅で、編織も刺繡も精巧にできている。幅中の雲文等の形式、色使い、刺繡技術は、いずれも別の二双幅、即ち「宋繡菊花簾」(原色図版九、一〇)及び単色図版三三並びに「宋繡盆菊詩意簾」(単色図版二、二二)と近い時代の作と考えられる。『石渠宝笈統編』に記載されている。(図版二二の部分図は二倍に拡大)

伝来の印記……明善堂所見書画印記、清の乾隆・嘉慶・宣統帝の諸璽。

22・23 元繡先春四喜 軸

藍青色綾地 縦八六・八種 横四八・二種

梅花、水仙、山茶、喜鵲の四種を繡っている。

この幅は色使いが清雅で、繡糸は甘撚糸で、針は長針を使っている。中間色は極めて少なく、刺繡の技術はやや荒っぽい。開いたり巻いたり使用がひんぱんだったとみえて樹幹の繡糸は磨損し、下絵の白いあたりの線が露出している。下方の土手のところには、刺繡したあとから墨筆で草が描き加えられている。朱啓鈴の『刺繡書画録』に記載されている。(部分図は二倍に拡大)

伝来の印記……清の乾隆・嘉慶・宣統帝の諸璽。

24・25 明顧繡八仙慶壽掛屏

西池王母 軸

綾地 縦六六・三種 横四八・二種

この幅は「八仙慶壽掛屏」十二軸単色図版二三―三四中の一つで、慶壽の主役である女性の西王母が美しい鳳に乗り、めでたい桃を持って天から降る場面を描いたもので、傍に侍女を従えている。人物と鳳凰は美しく色どりも優雅華麗で、繡技は精密ではないが、自由でのびのびと躍動的であり、人物は生彩に富み、創意を内包している。芸術的感覚にすぐれた人物の手に成ったものであろう。あるいは顧韓希孟の作品であるかも知れない。侍女の服装の部分は墨筆で描いてから繡糸で文様をつけてある。雲文は一部を除いて淡青色、代赭色で染めてある。朱啓鈴の『存素堂絲繡録』に記載がある。
(図版二五の部分図は一・五倍に拡大)

26・28 明粵繡博古圖屏 軸

綾地 縦二五種 横四七種

「明粵繡博古圖屏」八軸(単色図版三五―四〇)中の一つで、古美術品十一点を繡ってある。この幅は繡技がおだやかで精細であり、屏中に刺繡された古美術品は、刺繡後に絵筆で色づけされている。朱啓鈴の『存素堂絲繡録』に記載されている。
伝来の印記……「朱啓鈴」の一印。

27・29 明粵繡博古圖屏 軸

綾地 縦二五種 横四七種

「明粵繡博古圖屏」八軸中の一つで、古美術品十一点を繡ってある。幅中の山水や卓面の大理石の文様は、いずれも刺繡後に補筆したものである。古琴と左下方の古瓶の台座の繡糸はすでに腐蝕している。朱啓鈴の『存素堂絲繡録』に記載されている。
伝来の印記……朱啓鈴の収蔵印「螭公所寄」。

30 清繡線西湖圖 柳浪聞鶯 冊

綾地 縦二四・一種 横二六・三種

この幅は西湖十景の一つである柳浪聞鶯の図を刺繡したもので、刺繡技術は風流に富み柔らかな作風で、刺繡のあと数か所に補色したところがある。

31 清繡線西湖圖 雙峯插雲 冊

綾地 縦二四・一種 横二六・三種

この幅は西湖十景の一つである双峯插雲の図を刺繡したもので、作風は極めて清雅で、松の針葉や雲は、著色した上に刺繡し、山の部分は刺繡したあと補色してある。
伝来の印記……清の乾隆帝の諸璽。

32・33 清御製樂壽堂詩意圖 軸

絹地 縦二七種 横六一五種

樓閣庭院を繡し、上左方に乾隆御製の樂壽堂七言律詩一首を模繡し、右下方に落款の「臣孔憲培之妻于氏恭繡」と「臣于氏」「恭繡」の二印を繡してある。

幅中はいずれも甘捺糸を用い、刺し繡を使用している。色使いは鮮明で、糸の光沢はまことに美しい。樹幹の部分はすべて刺繡後に絵筆で色づけしてある。別幅の「清孔憲培妻于氏恭繡御製萬年枝上日初長詩意」（原色図版三四、三五）と前後して製作された作品である。

伝来の印記……宣統御覽之宝。

34・35 清孔憲培妻于氏恭繡
御製萬年枝上日初長詩意 軸

絹地 縦一三二・五種 横六五・五種

雲烟が樓閣をとりまいて、松樹と雲の間に、月台上に置いた日時計の干支盤が見える。左上方に御製七言古詩一首を模繡し、落款の「臣孔憲培之妻于氏恭繡」と「臣于氏」「恭繡」の二印を繡してある。幅中は甘捺糸を用い、わたりは長く、刺し繡をしている。色使いと刺繡技法はいずれも清の顧繡の「清顧繡桂子天香圖」（原色図版三六、三七）と同じで、輪郭の線を繡わず、わずかに樓閣庭台の部分だけは繡後に糸を加えて輪郭を繡出している。また樹幹の部分は繡後に絵筆で色づけしている。別幅の「清御製樂壽堂詩意圖」（原色図版三二、三三）と前後して製作された作品である。色使いは清麗で、繡技は素直である。朱啓鈴の『刺繡書画録』に記載されている。

伝来の印記……宣統御覽之宝。

36・37 清顧繡桂子天香圖 軸

綾地 縦六七・三種 横三四・九種

桂樹一本を主にし、幾種かの秋花と三つの太湖石を繡して、左上方には題詩の「藍袍脱却喜冲冲、足下生雲入化工、堪羨姮娥真有意、天香贈自広寒宮」と「癸卯新正偶題、錫山嵇璜」が、下には連珠印の「嵇璜」の印を繡っている。

この幅は色使い、繡技ともに品格があり、繡法は刺し繡、割り繡、相良繡などを使っている。桂花と秋海棠の花弁には部分的に真珠を使って繡しているが、これは玉繡と呼ばれるものである。玉繡によって、繡面の高雅な趣がより増している。朱啓鈴の『存素堂絲繡録』に記載されている。（部分図は二倍に拡大）

伝来の印記……「存素堂藏」の一印。

41 40 39 38

清繡線閨苑長春 峰頭十丈 册
清繡線閨苑長春 娉婷滿玉 册
清繡線閨苑長春 錦綉團圓 册
清繡線閨苑長春 犀角千芬 册

絹地 縦三・九種 横二九・八種

原冊は絹地十二枚二十四幅で、十二幅にはそれぞれ十二か月の中の花弁を繡し、対幅には各賛詩の七言律詩一首を繡っている。

この幅の原画は極めて写実的であるが、繡も格調があり、よく原画の趣をとらえている。繡糸は極めて細い糸を用い、明るく艶やかである。藍地に刺繡したあと、岩絵具の群青で全面に補色してある。また刺繡の上に筆で着色したところもみられる。例えば「峰頭十丈」（原色図版三八）の葉茎がそうである。対幅の方は薄紫色に塗ってから金砂子を蒔き、黒色の繡糸で各体（篆、隸、草、楷書）の七言律詩を繡っている。（単色図版五二―六二）

42

清繡繪花鳥 幽卉蛭蛙 册

絹地 縦三・五種 横三九・五種

この幅は、刺し繡で幽卉（静かな山奥に咲く花）を刺繡し、着色により蜻蜒（とんぼ）と青蛙と雑草を描いている。「清繡繪花鳥」冊四幅中の一幅で、半繡半絵の作品である。

43

清繡繪花鳥 壽帶藤花 册

絹地 縦三・五種 横三九・五種

この幅は刺し繡と割り繡及び繡切りで藤の花を繡し、着色により寿（綬）帶鳥を描いている。「清繡繪花鳥」冊四幅中の一幅である。これも半繡半絵の作である。

伝来の印記……清の乾隆・嘉慶帝の諸璽。

44・45 清長生佛會圖 軸

絹地 縦二・九・三種 横二五・二種

この幅は全般にわたって形像のところはいずれも平繡でつくり、わずかに下方の樹幹の部分に、刺繡後に色彩を補筆したところがある。輪郭のある部分は、数本の糸と金糸で繡出している。人物には非凡な趣が備わる。繡糸は長く掛けてあったために香の煙で黄色に変色しているが、糸の光沢はまだ残っている。全体の構成や刺繡の形式、技術などからみて、乾隆晩期の作と考えられる。

伝来の印記……宣統御覽之宝。

46

清繡線四臂觀音 軸

綾地 縦二・一種 横八六・五種

この幅は観音四臂大士が蓮華座の上に坐し、上方には梵語、下方には西蔵語を配して刺繡されている。また幅中には蓮華を散らしてある。柔和な色使いをした作品で、その繡糸には光沢がある。『秘

殿珠林統編』と朱啓鈴の『刺繡書画録』に記載されている。（全図は単色図版二二三）

伝来の印記……清の乾隆・宣統帝の諸璽。

47・48 清乾隆繡三星圖 軸

藍綾地 縦一五・五種 横六八種

『存素堂絲繡録』には、「福、禄、寿の三星の像を繡す。一童は金冠をかぶり戈戟(ほこ)を持ち、一童は如意を持ち、一童は玉樹を持ってゐる。人物はすべて麗雅で、組繡の技巧が整っている。これは明願繡本の無款のものを仿ったものである」と説明してある。この幅は色使い、繡技ともに「清繡線瑤池上壽圖」(原色図版五一、五二)に近い。甘撫の絹糸で刺繡し、繡技はおだやかな調子で統一し、色使いには明人らしく人情豊かな重厚味と奥床しい上品さを出している。人物の眉目など細かい部分は刺繡のあと補筆したものである。

伝来の印記……右上に「存素堂」の一印。これは紙に押したものを、この藍地の上に貼りつけたものである。(部分図は一・七倍に拡大)

49 清乾隆粵繡仙童獻壽 軸

綾地 縦一一一種 横三八・六種

朱啓鈴の『存素堂絲繡録』はこの幅についていう。「あまぎ髻の仙童(子供まげに結って仙人にかしづく童子)が紫紅色の上着に雲文の袴をはき、手に二つの桃と靈芝を持ち、鹿を供にして行こうとするのを翼を広げた紅色の蝙蝠が迎えに飛来した場面を刺繡したもので、祝寿の意味をあらわした作品である。人物はうるわしく、その衣服の文様や玉の環帯にちりばめた金彩は目を奪うほどである。繡法は細密で生き生きとしている。粵繡の絶品である」と。幅の下方に「蔣溥妻王氏恭繡」の墨筆の落款があり、その上に繡を加えたものである。

『存素堂絲繡録』はさらにいう。「もしこの作品が、蔣溥の妻が乾隆三十六年に皇太后の八旬の大慶のときに購入して進呈したものだとすれば、落款があるべきなのに、墨款だけしかない。あるいは購入したのが急だったため、落款を刺繡する時間がなかったのかもしれない。また落款には「臣」の字がない。『秘殿珠林』の記録は不十分なので、あえてこの作品の由来に疑問を持ったのである」と。『秘殿珠林』には記録していないが、この幅には「秘殿珠林」の印璽が押してある。このことから、進呈の繡品の中には、落款した者が必ずしも製作者ではない作品もあることが知られるのである。(全図は単色図版一四三)

伝来の印記……清の乾隆帝の諸璽。

50 清線繡梵方圓成 龍女受經 册

絹地 縦三・四寸 横二・九寸

「清線繡梵方圓成」册二十幅中の第六幅で、上方に「龍女受經」の隸書四字の繡がある。この幅は刺し繡で繡し、甘捺糸を用いているが、針法に熟達しているため、どこから繡いはじめたのかもわからない。髪や眉毛は、まず彩色を施してから繡しているため、繡面に幾らか筋目が見える。また、右方の女の手にした扇と、女がひざまずいてすわっている敷物も、いずれもまず絵筆で描いてから文様を繡しているが、それが極めて図案的効果を高めるのに役だっている。老僧の坐した椅子は繡してから絵筆で色づけしてある。(単色図版一四四―一四二)

51・52 清繡線瑤池上壽圖 軸

絹地 縦二〇・七寸 横一三・三寸

西王母が仙芝を持ち、美しい鳳に乗って天からまさに降りんとするのを、仙女が舟で迎える情景を繡っている。

幅の大部分は刺し繡で、糸はすべて甘捺のものを用いた。人物の髪の部分はいずれもまず墨で描いてから、黒色の糸で若干の繡を加えている。文様を精細に繡っているのは、人物の衣装、特に裙(袴)の飾りの部分である。船中にたたずむ女性の腰につけた白梅の飾りは、墨筆で描いたあと、糸で繡出している。船の前方にすわっている女の肩かけは繡後に墨筆を加え、また雲文、岸辺、水波などは、若干の繡をしてから色彩の筆を加えている。反対に松の針葉は著色してから繡を加え、松の幹や梅花鹿はいずれも繡してから補筆するといった風にすべてが計算されている。全体にわたって色調は明るく華麗で、その画風、繡技、色使いからみて乾隆期の顧繡と断定してよい。朱啓鈴の『刺繡書画録』に記載がある。

伝来の印記……宣統御覽之宝。

53

清畢沅書御製十六羅漢像 拔嘎活拉尊者 册

絹地 縦二・八寸 横一・七寸

これは十六羅漢像の一つ、第九拔嘎活拉尊者を繡したものである。

人物の衣紋と髪とあごひげの繡法には特に工夫をこらし、いずれも刺し繡のあと、金糸と色糸で繡してあるため、その文様はまるで絵のようである。人物の顔面や樹幹、岩石などは繡後に絵筆で色を補っている。この羅漢像の方の原画は題箋によって乾隆時代に描かれたものであることがわかる。対幅の書の方は、畢元の篆書である。(単色図版一〇七―一二二)

54

清畢沅書御製十六羅漢像
租查巴納塔嘜尊者 冊

絹地 縦二一・八釐 横一七釐

これは十六羅漢像の一つで、第十一租查巴納塔嘜尊者である。繡技は第九幅と同じであるが、草地の部分だけは、先に著色してから草を繡してある。(単色図版一〇七―一二二)

55

清乾隆御製紗宮燈小景 軸

白紗地 縦三八・六釐 横二二・一釐

紗に小鳥と藤を繡し、右上方に詩句「幽鳥偶窺蜂暗度、一枝飛蹴紫藤花」を紗刺ししてある。これは二幅の中の一つ(別幅は単色図版一四七)で、もとは宮廷で用いる宮燈と称する燈籠用に使われていた。燈光が紗を通すと紗刺しの文様が光をさえぎり、影像が浮かんでくる。幅中の鳥の腹部は、完成したあと補筆してある。『存素堂絲繡録』に記載されている。

附註

咸池浴日

『淮南子』の天文訓編にある「日は陽谷に出で、咸池に浴す」の記事からとったもの。

孔憲培

山東省曲阜の人で、孔子七十二代の孫。

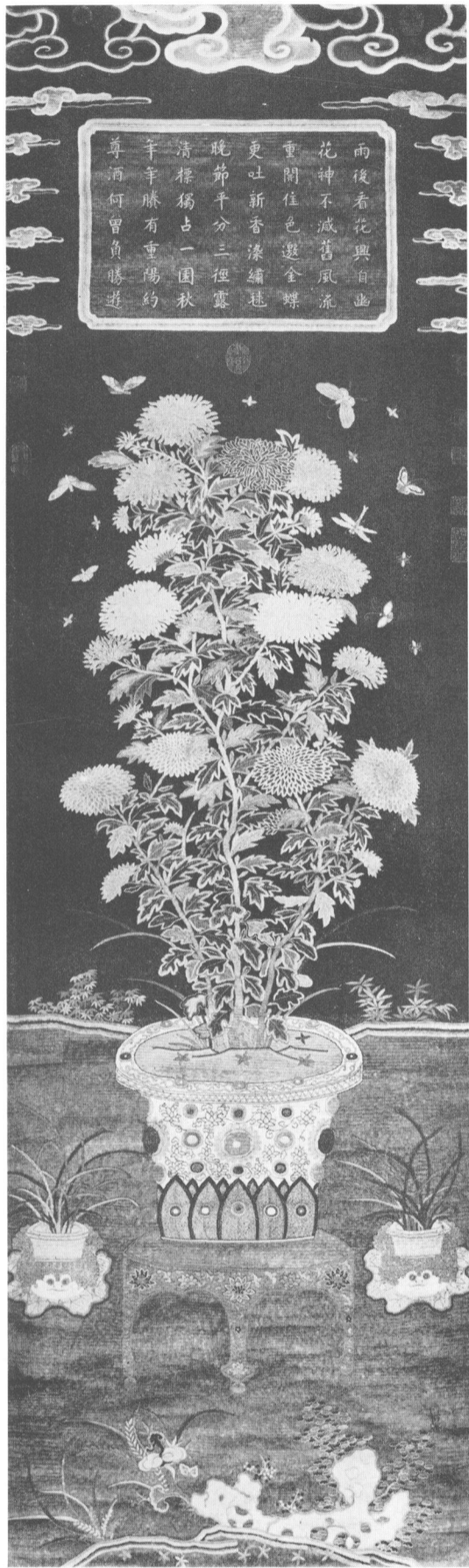
嵇璜

江蘇省無錫県の人で、乾隆時代の文淵閣大學士。(一七二一―一七九四)

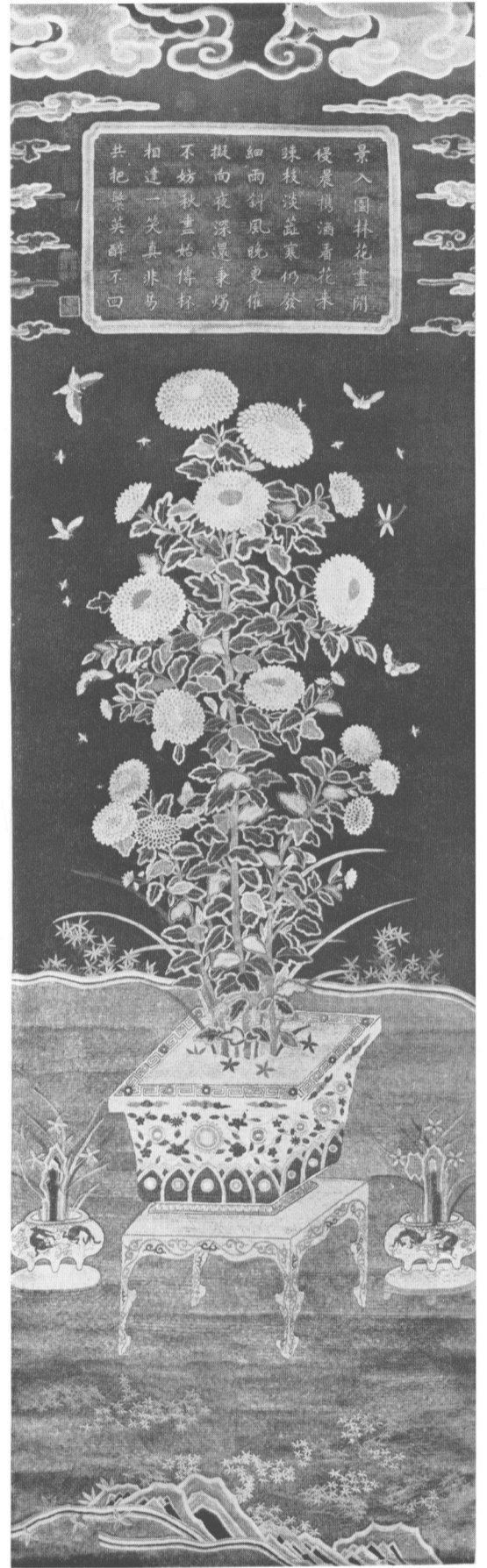
畢沅

江蘇省鎮洋の人で、字を秋帆と称し、乾隆二十五年の會議で、狀元となり、官は湖広總督まで昇った。(一七三〇―一七九七)

單色圖版



2



1

1 宋繡盆菊詩意簾 軸 220×64.8 cm

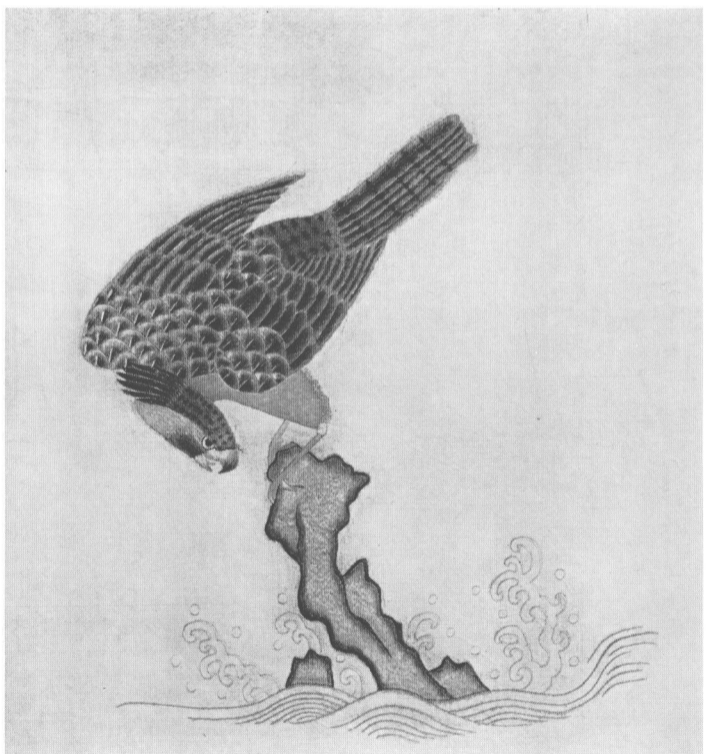
2 宋繡盆菊詩意簾 軸 220×64.8 cm

1 Rendering of the Spirit of the Verse "Potted Chrysanthemums",
hanging scroll, Sung dynasty

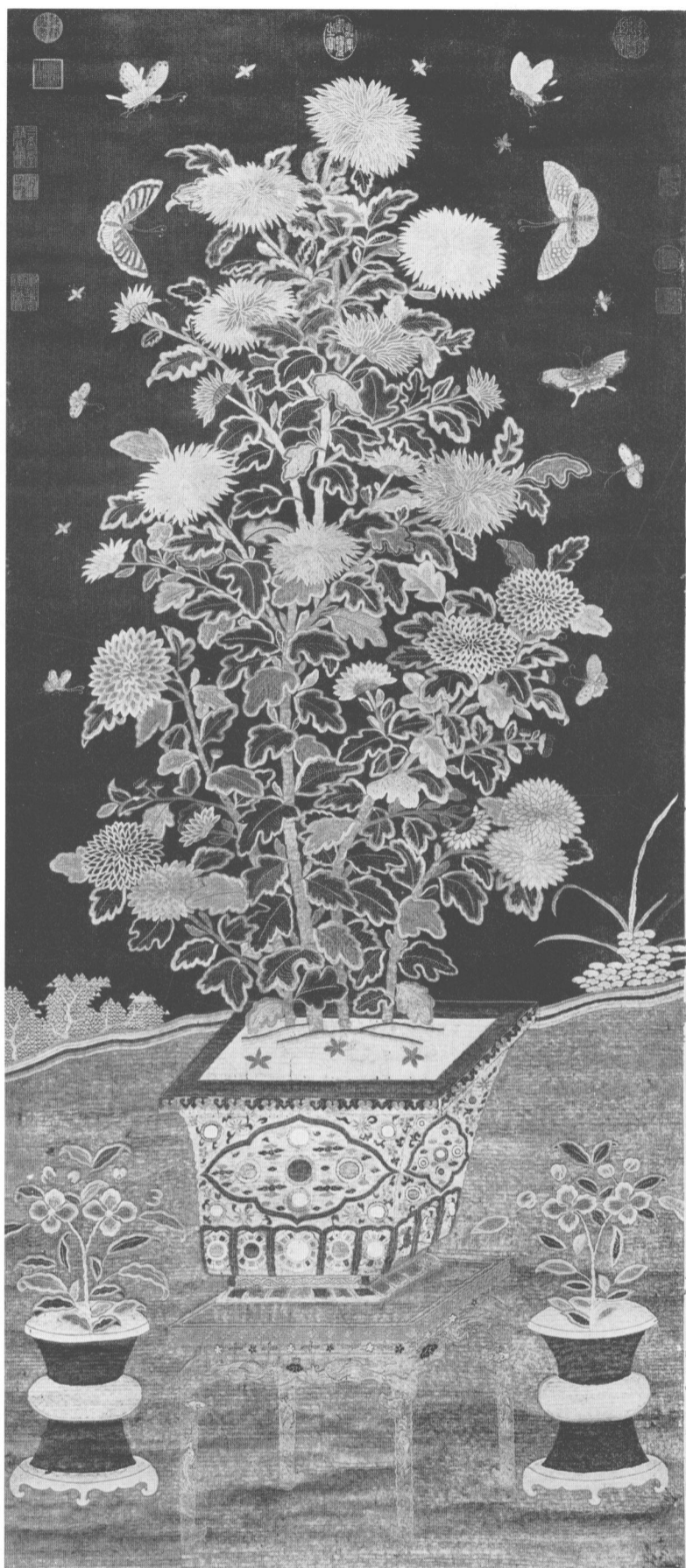
2 Rendering of the Spirit of the Verse "Potted Chrysanthemums",
hanging scroll, Sung dynasty



4



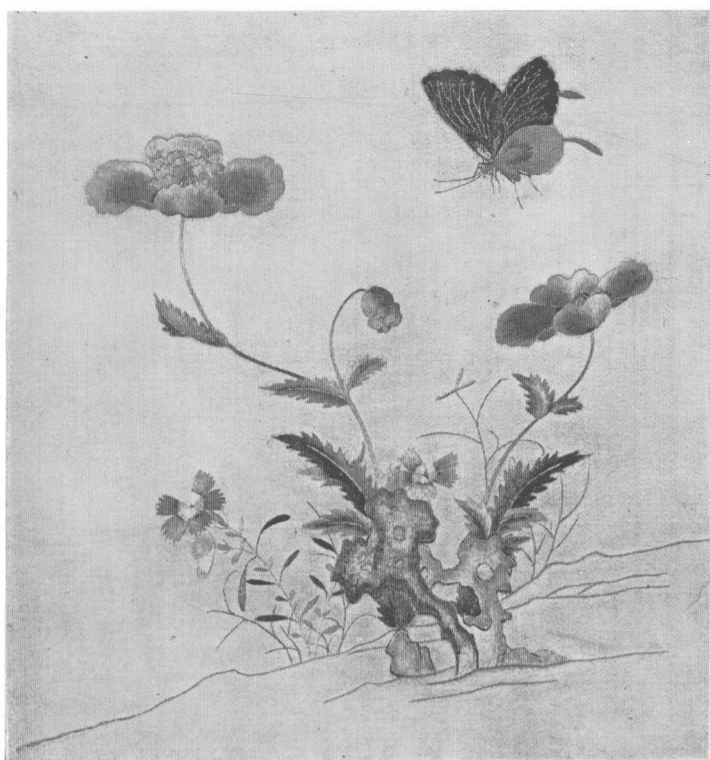
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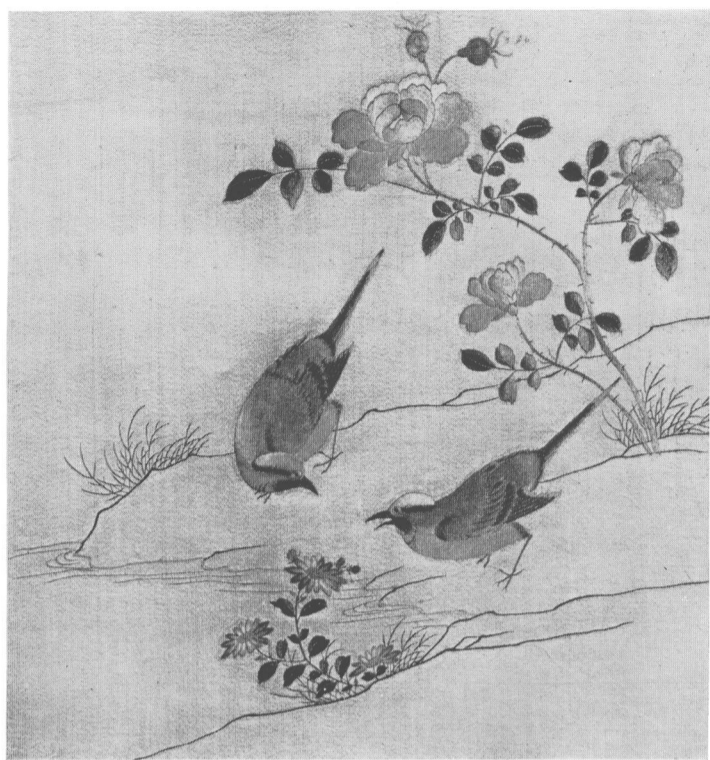
3

3 Chrysanthemum Flowers, hanging scroll, Sung dynasty
 * Album "Flowers and Birds after Huang Ch'üan", Sung dynasty
 4 Swallow and Plum Blossoms
 5 Bird of Prey

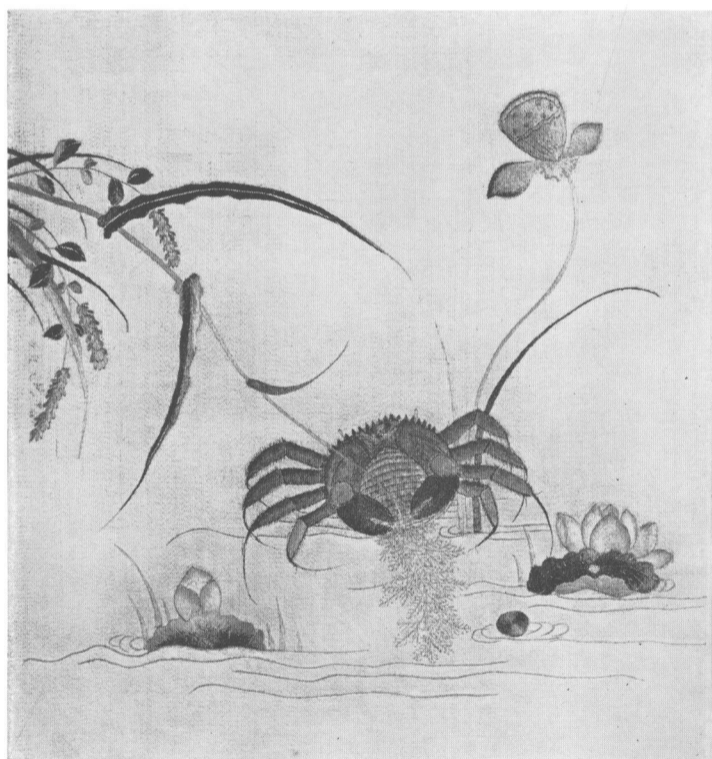
3 宋繡菊花簾 軸 149.9×64 cm
 * 宋繡黃筌畫花鳥 冊 23.1×21.1 cm
 4 桃花春燕
 5 鷹



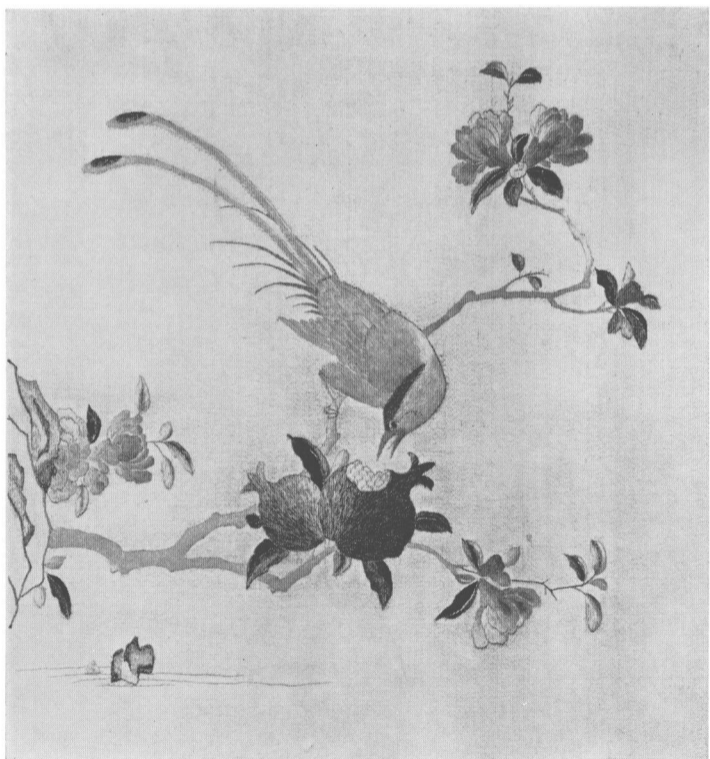
7



6



9



8

* 宋繡黃筌畫花鳥 冊 23.1×21.1 cm

6 鶺鴒

7 罌粟

8 綬帶石榴

9 蓮蟹·紅流草

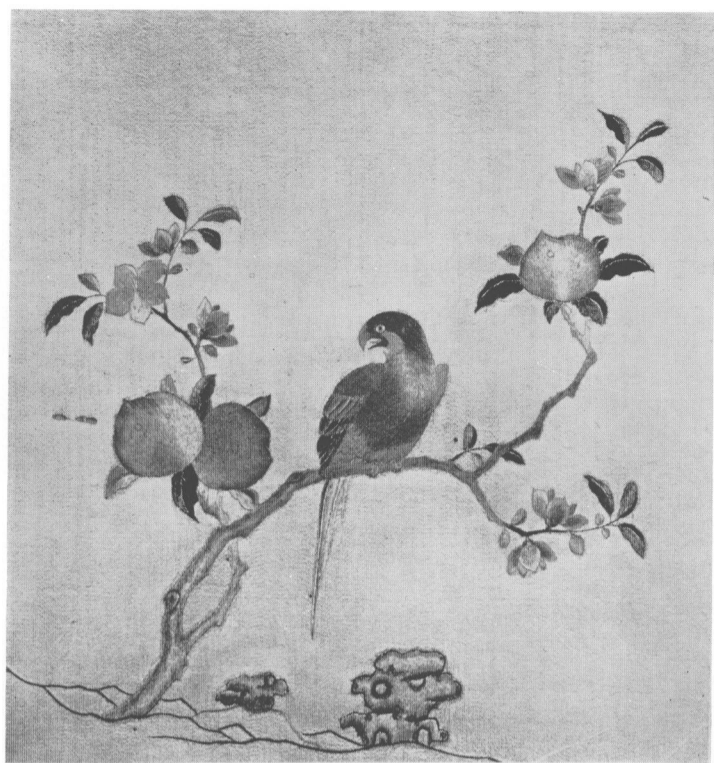
* Album "Flowers and Birds after Huang Ch'üan", Sung dynasty

6 Pied Wagtails

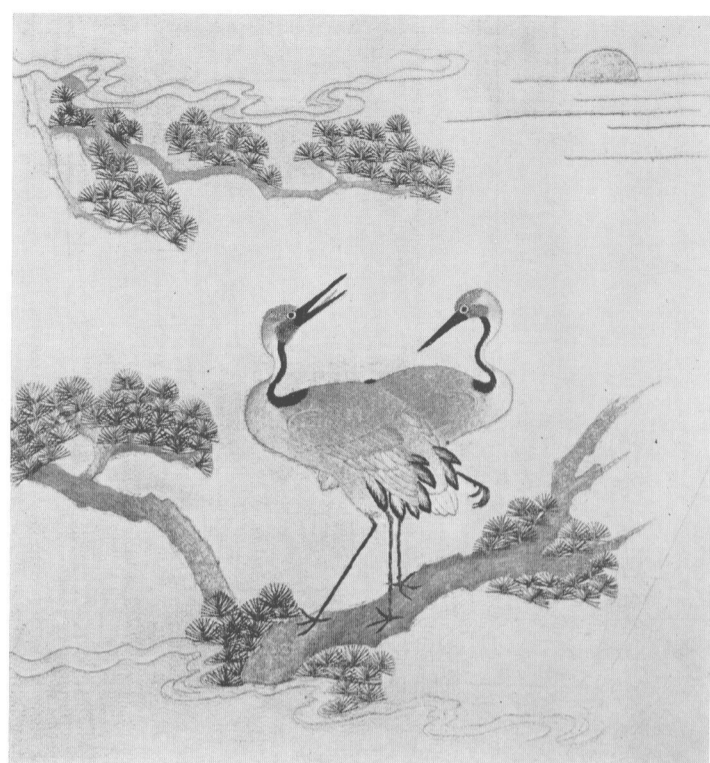
7 Butterfly and Poppies

8 Paradise Flycatcher and Pomegranates

9 Lotus, Crab and Red River Weeds



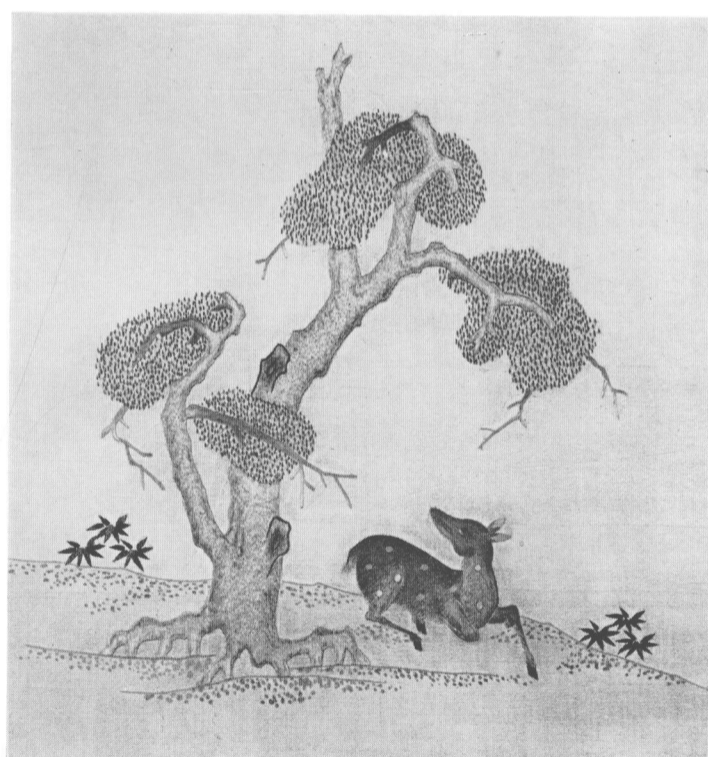
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10



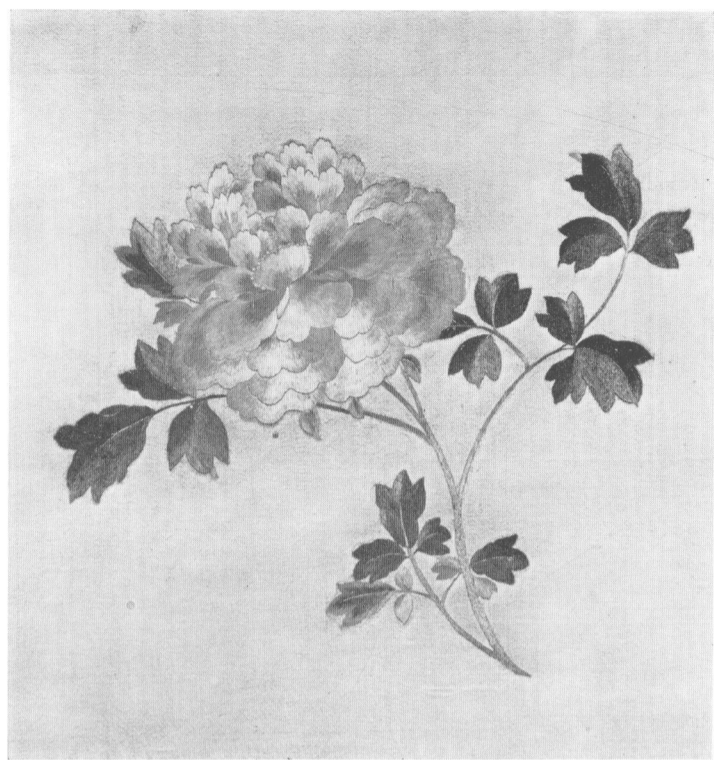
13



12

- * Album "Flowers and Birds after Huang Ch'üan", Sung dynasty
- 10 Pines and Cranes
 - 11 Peach Tree
 - 12 Deer Resting beneath a Locust Tree
 - 13 Epidendrum and the Fungus of Longevity

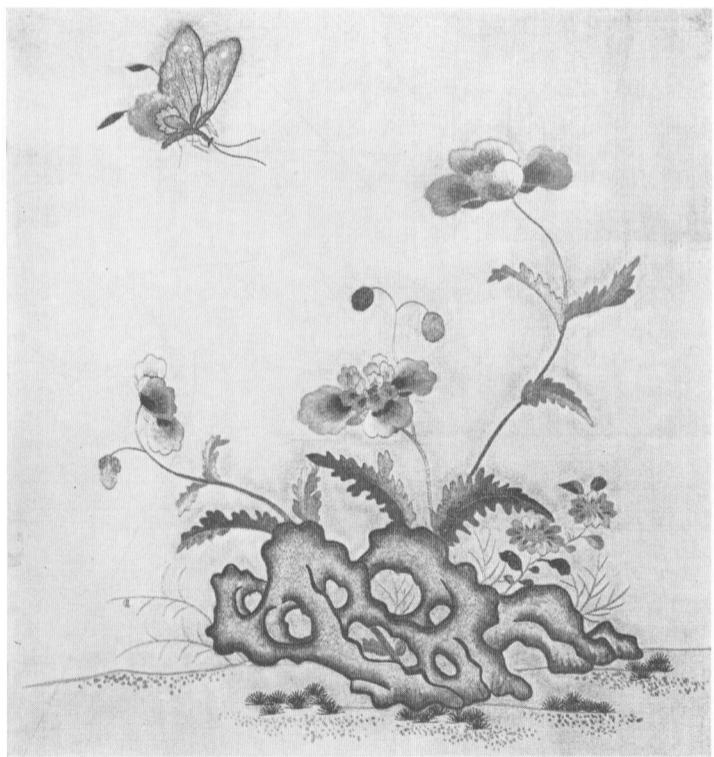
- * 宋繡黃筌畫花鳥 冊 23.1×21.1 cm
- 10 松鶴
 - 11 桃樹鸚鵡
 - 12 槐樹臥鹿
 - 13 芝蘭



15



14



17



16

* 宋繡黃筌畫花鳥 冊 23.1×21.1 cm

14 馬·柳

15 牡丹

16 竹

17 罌粟

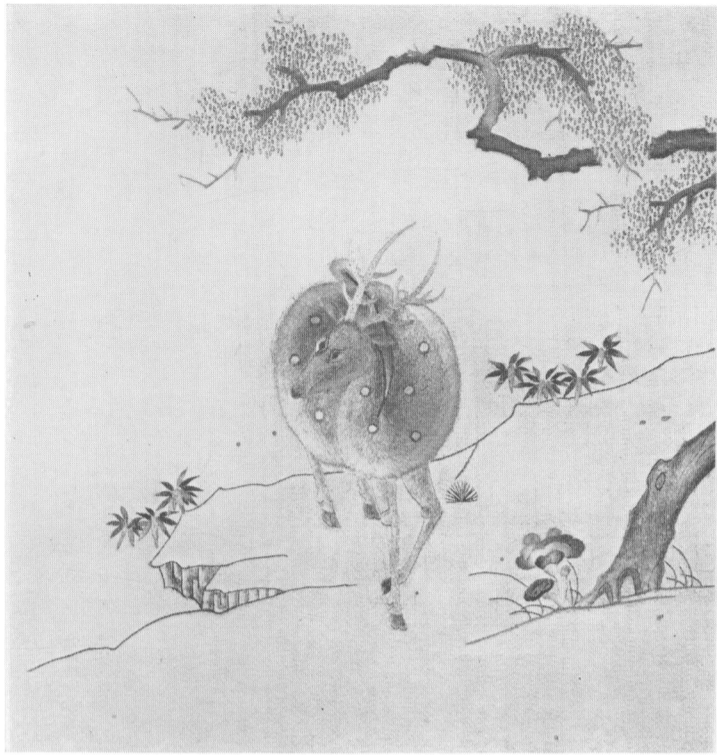
* Album "Flowers and Birds after Huang Ch'üan", Sung dynasty

14 Frolicking Horse and Willow Tree

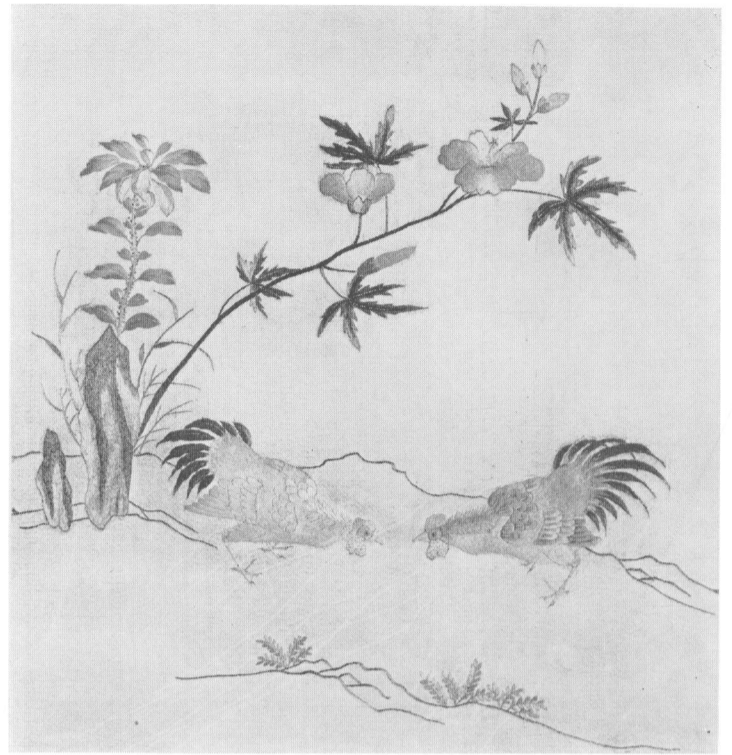
15 Peony

16 Bamboo

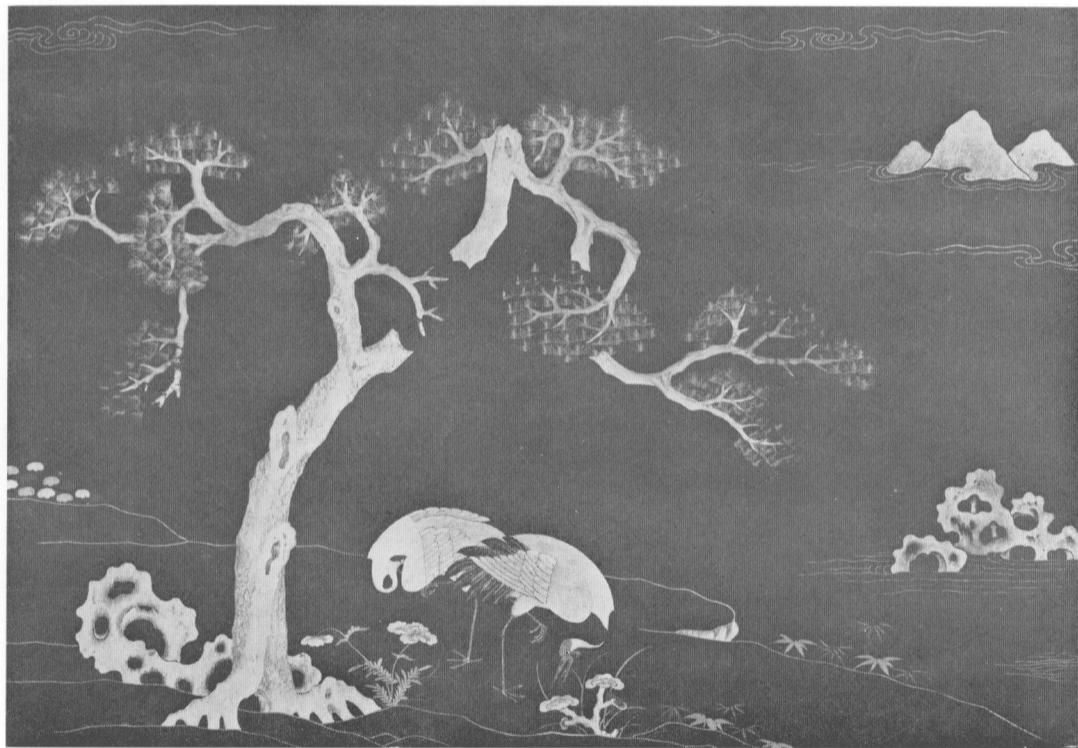
17 Butterfly and Poppies



19



18



20

* Album "Flowers and Birds after Huang Ch'üan", Sung dynasty

18 Hibiscus and Chickens

19 Deer beneath a Locust Tree

20 Copy of a Sung Embroidery of Pine and Cranes in the Style of

Embroidery of the Garden of the Fragrance of Dew, hanging scroll

* 宋繡黃筌畫花鳥 冊 23.1×21.1 cm

18 秋葵

19 鹿

20 露香園傳宋繡松鶴 軸 63.2×91.3 cm



21



22

21 宋繡老子像 軸 228×138 cm

22 宋繡老子騎牛圖 軸 172.5×99.4 cm

21 Portrait of Lao-tzu Riding an Ox, hanging scroll, Sung dynasty

22 Lao-tzu Riding an Ox, hanging scroll, Sung dynasty



24



23



26



25

* Series Illustrating Eight Immortals Rejoicing in Longevity, Embroidered in the Ku-Family Style, hanging scroll, Ming dynasty

- 23 Royal Mother of the West Riding a Phoenix
- 24 The Immortal Ts'ao Kuo-chiu
- 25 Old Immortal of the South Pole, Symbol of Longevity
- 26 The Immortal Chung-li Ch'üan

* 明顧繡八仙慶壽掛屏 軸

- 23 西池王母 66.3×48.1 cm
- 24 曹國舅 66.1×48.3 cm
- 25 南極仙翁 66.2×48.5 cm
- 26 漢鍾離 66.1×48.3 cm



28



27



30



29

* 明顧繡八仙慶壽掛屏 軸

27 和合二仙之一 66×48.1 cm

28 張果老 66×48.2 cm

29 和合二仙之二 66×48.2 cm

30 李鐵拐 66×48.2 cm

* Series Illustrating Eight Immortals Rejoicing in Longevity, Embroidered in the Ku-Family Style, hanging scroll, Ming dynasty

27 One of the Two Immortals Ho Ho, Symbol of the Presentation of Good Fortune

28 The Immortal Chang-kuo Lao

29 One of the Two Immortals Ho Ho, Symbol of Friendliness

30 The Immortal Li T'ieh-kuai



32



31



34



33

* Series Illustrating Eight Immortals Rejoicing in Longevity, Embroidered in the Ku-Family Style, hanging scroll, Ming dynasty

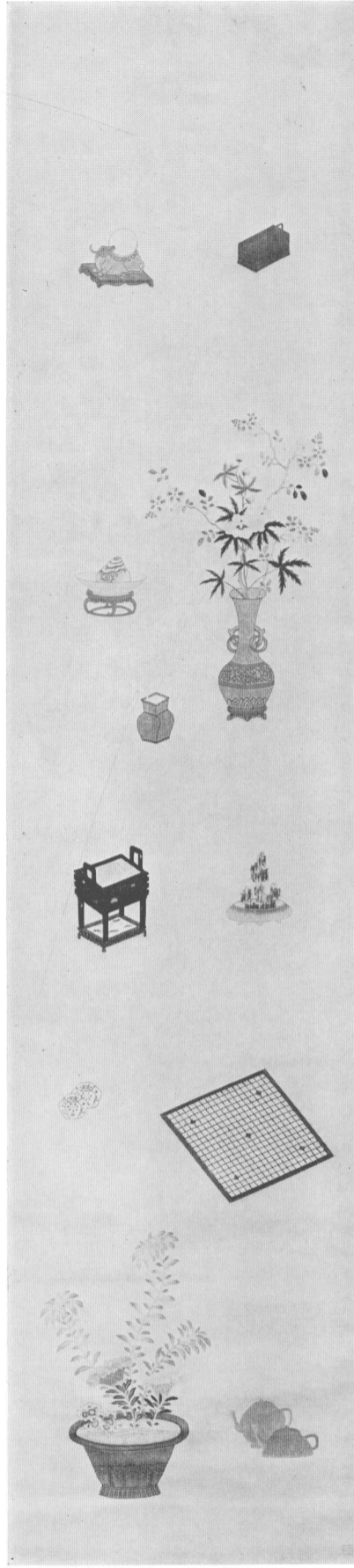
- 31 The Immortal Han Hsiang-tzu
- 32 The Immortal Lü Tung-pin
- 33 The Immortal Lan Ts'ai-ho
- 34 The Immortal Ho Hsien-ku

* 明顧繡八仙慶壽掛屏 軸

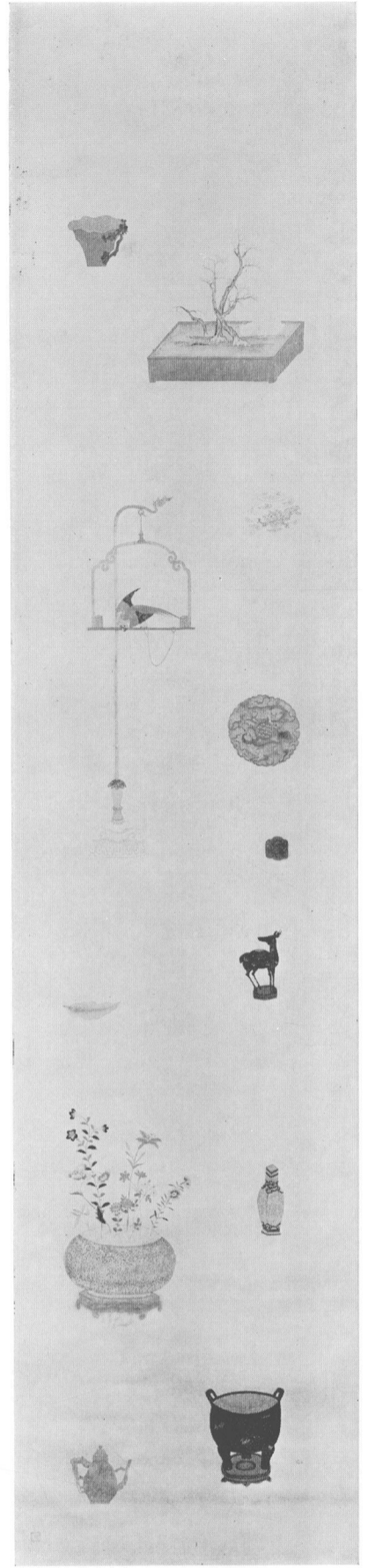
- 31 韓湘子 66.3×48.2 cm
- 32 呂洞賓 66×48.5 cm
- 33 藍采和 66.4×48.6 cm
- 34 何仙姑 66×48.3 cm



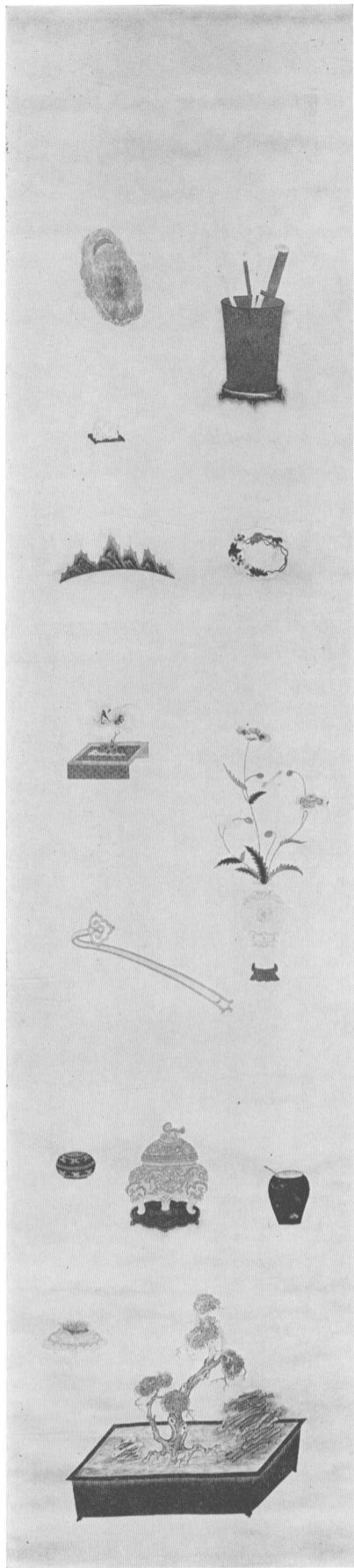
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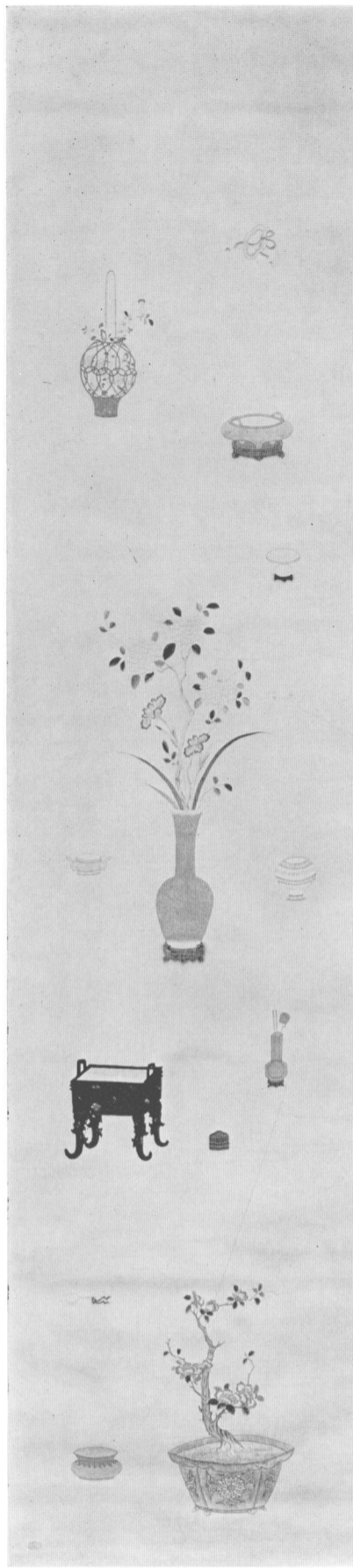
36



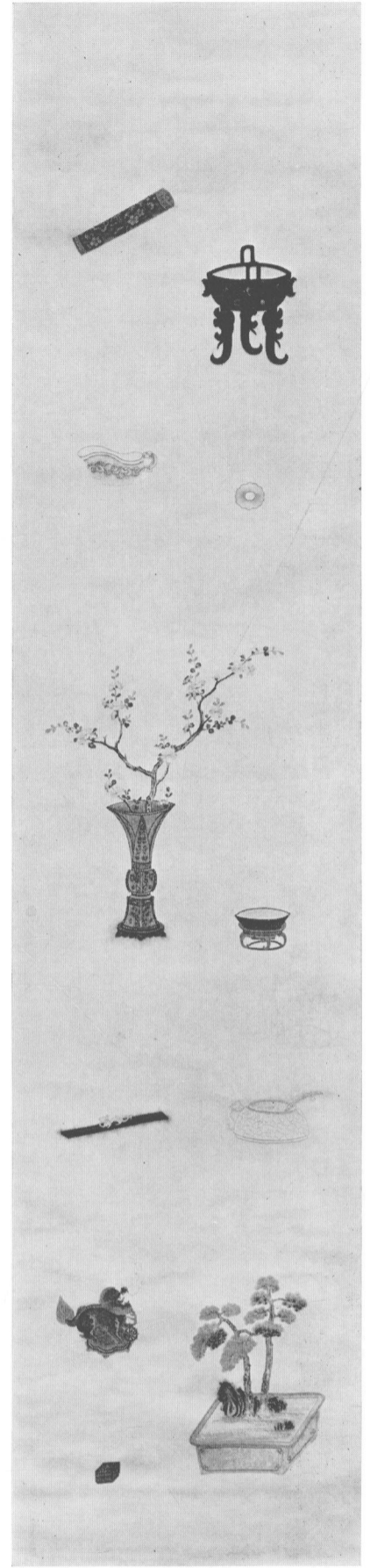
35



40



39



38

38 · 39 · 40 Assemblage of Antiques, in Kwangtung Style Embroidery,
hanging scroll, Ming dynasty

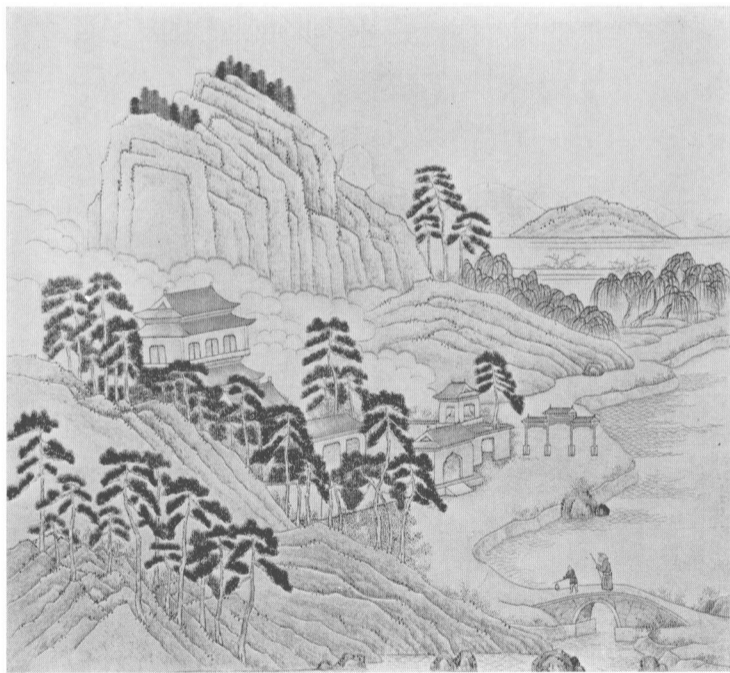
38 · 39 · 40 明粵繡博古圖屏 軸 215×47 cm



42



41



44



43

* 清繡線西湖圖 冊 24.1×26.3 cm

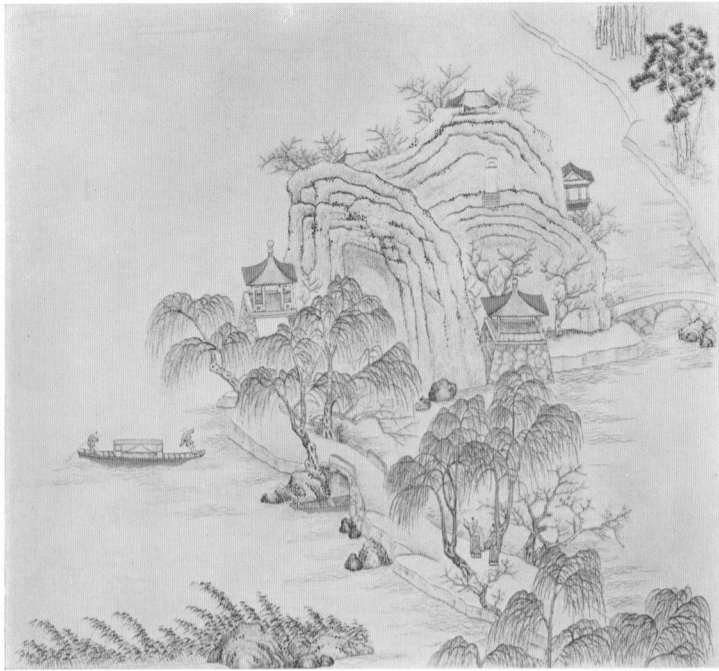
41 · 42 · 43 · 44 West Lake (Hsi-hu), album leaf, Ch'ing dynasty

41 三潭印月

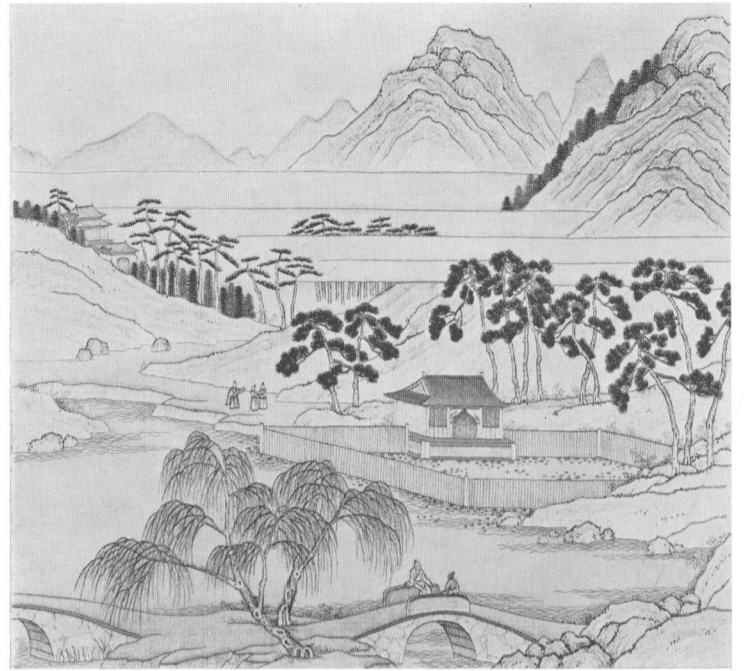
42 南屏晚鐘

43 雷峯夕照

44 曲院風荷



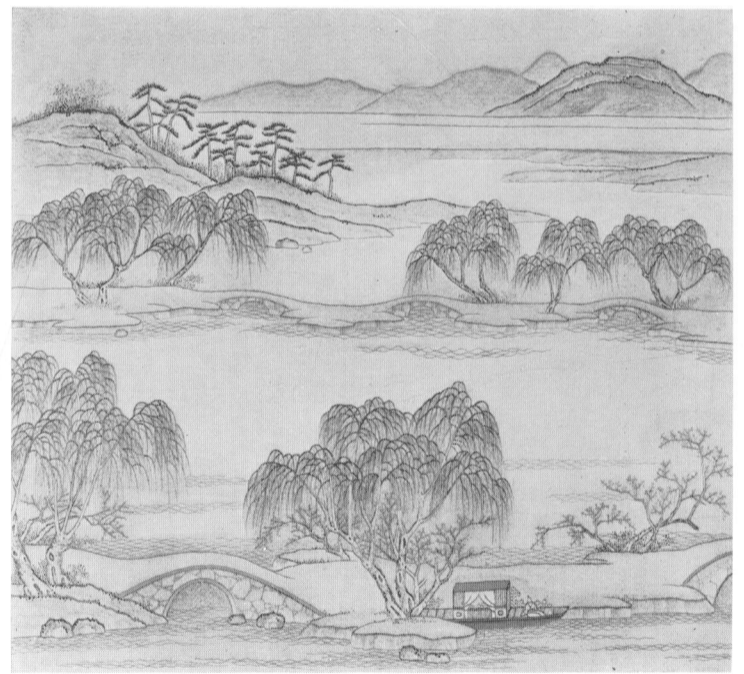
46



45



48



47

45 · 46 · 47 · 48 West Lake (Hsi-hu), album leaf, Ch'ing dynasty

* 清繡線西湖圖冊 24.1×26.3 cm

45 花港觀魚

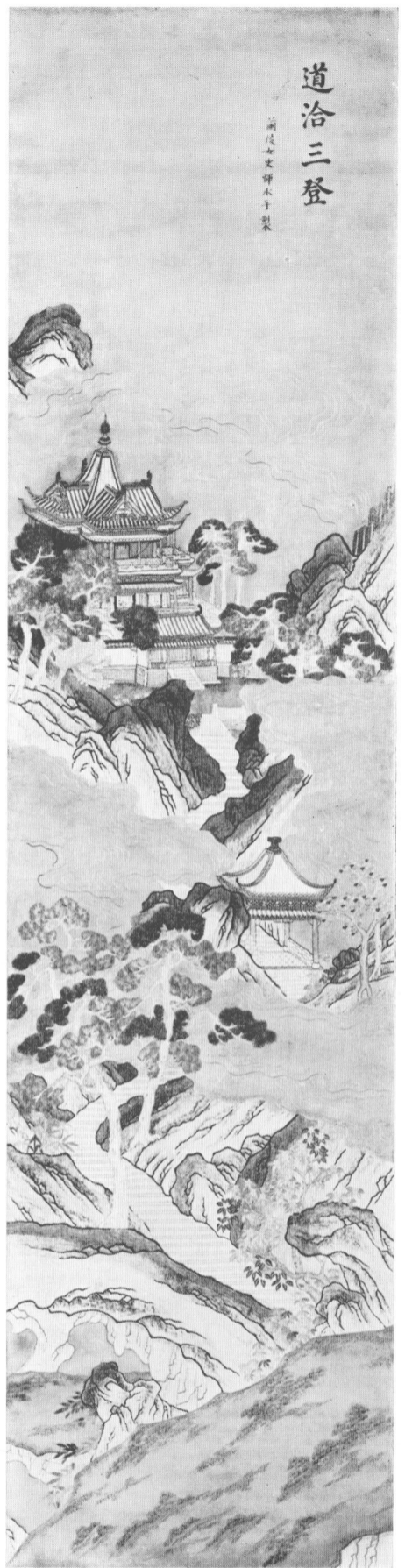
46 平湖秋月

47 蘇堤春曉

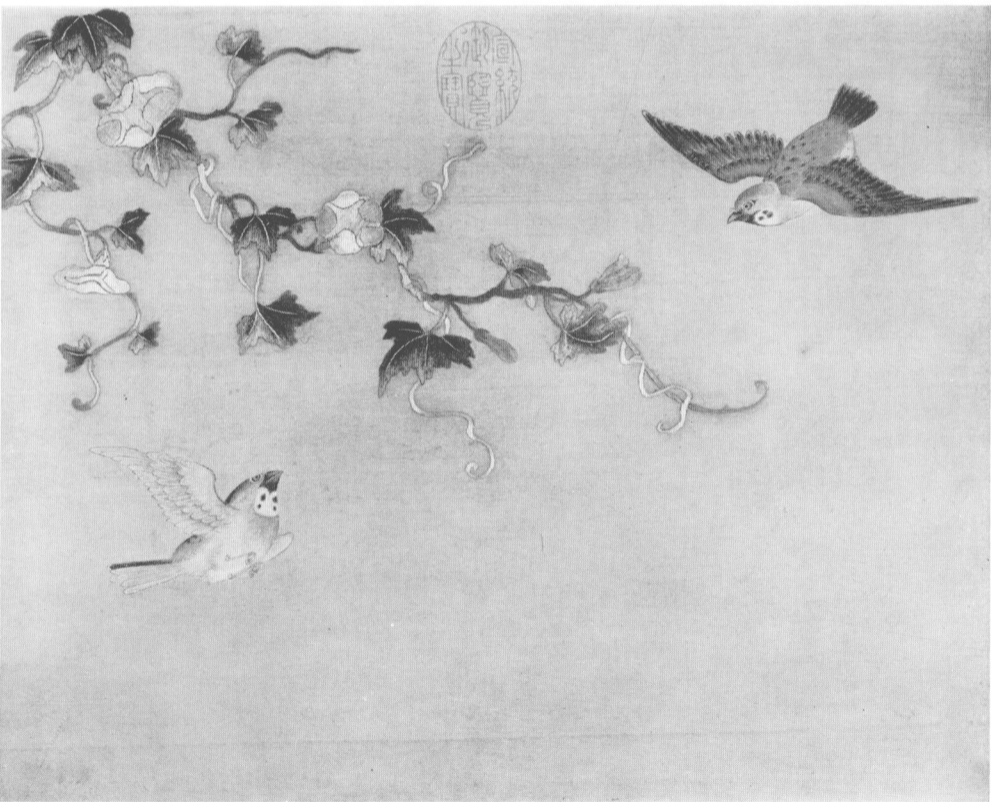
48 斷橋殘雪



50



49



51

49 清乾隆繡雲山樓閣圖 軸 146×35.5cm

49 Storied Pavilions Set in Cloud Filled Mountains, hanging scroll, Ch'ing dynasty, Ch'ien-lung period

50 清繡繪花鳥(月季雙雀) 冊 31.5×38.6cm

50 A Pair of Sparrows and the Monthly Rose, album leaf, Ch'ing dynasty

51 清繡繪花鳥(牽牛雙雀) 冊 31.5×39.5cm

51 A Pair of Birds and Morning Glory, album leaf, Ch'ing dynasty



52



53

* Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty

52 Peach Blossoms

53 Peony, Symbol of Fame and Prosperity

* 清繡線閨苑長春 冊 32.9×29.8 cm

52 南枝祝壽

53 富貴長春



54



55

* 清繡線閩苑長春 冊 32.9×29.8 cm

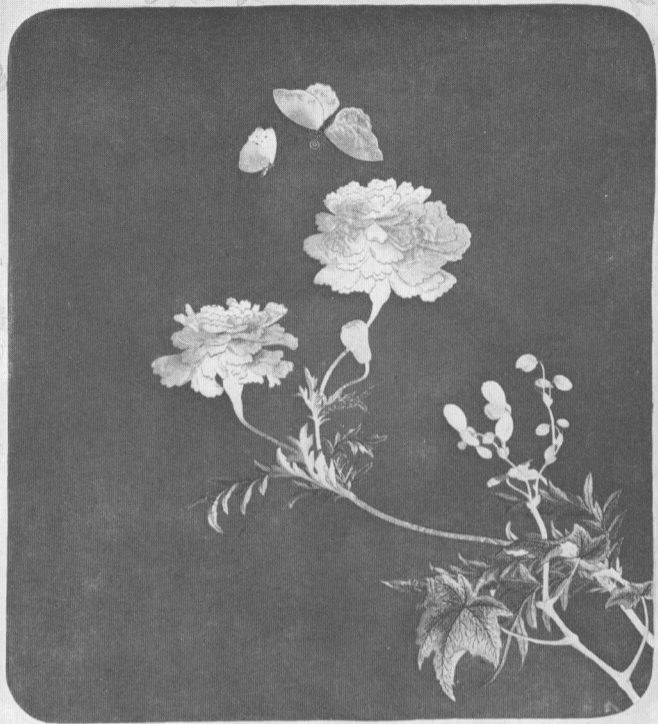
54 娉婷滿玉

55 錦繡團圓

* Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty

54 Poppies

55 Hydrangeas



甘谷呈榮

輝采呈呈海岳奇花榮
 迥迴芳姿獨處自朗西
 崑蕊實字長輝

南極枝樛燦名葩
 嶺不嫌娟佳質
 緣陶羅由來堪佐
 彭翁術為堂繁華
 向

玉墀

56



犀角千芬

鄰躅佳姿帶雪舒春風
 開蒙更塗建澤却常凌
 寒後岷嶺常看吐艷餘
 仙骨峻嶒畫檻靜紅潮
 淺淡曠窻踈芬芳自占
 韶光好犀角成林羨不
 如

57

* Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty

56 Two Butterflies among Begonia and Chrysanthemums

57 Waxbill and White Camellia

* 清繡線閱苑長春 冊 32.9×29.8 cm

56 甘谷呈榮

57 犀角千芬



58



59

* 清繡線閨苑長春 冊 32.9×29.8 cm

58 澹澹偕老

59 老發華顏

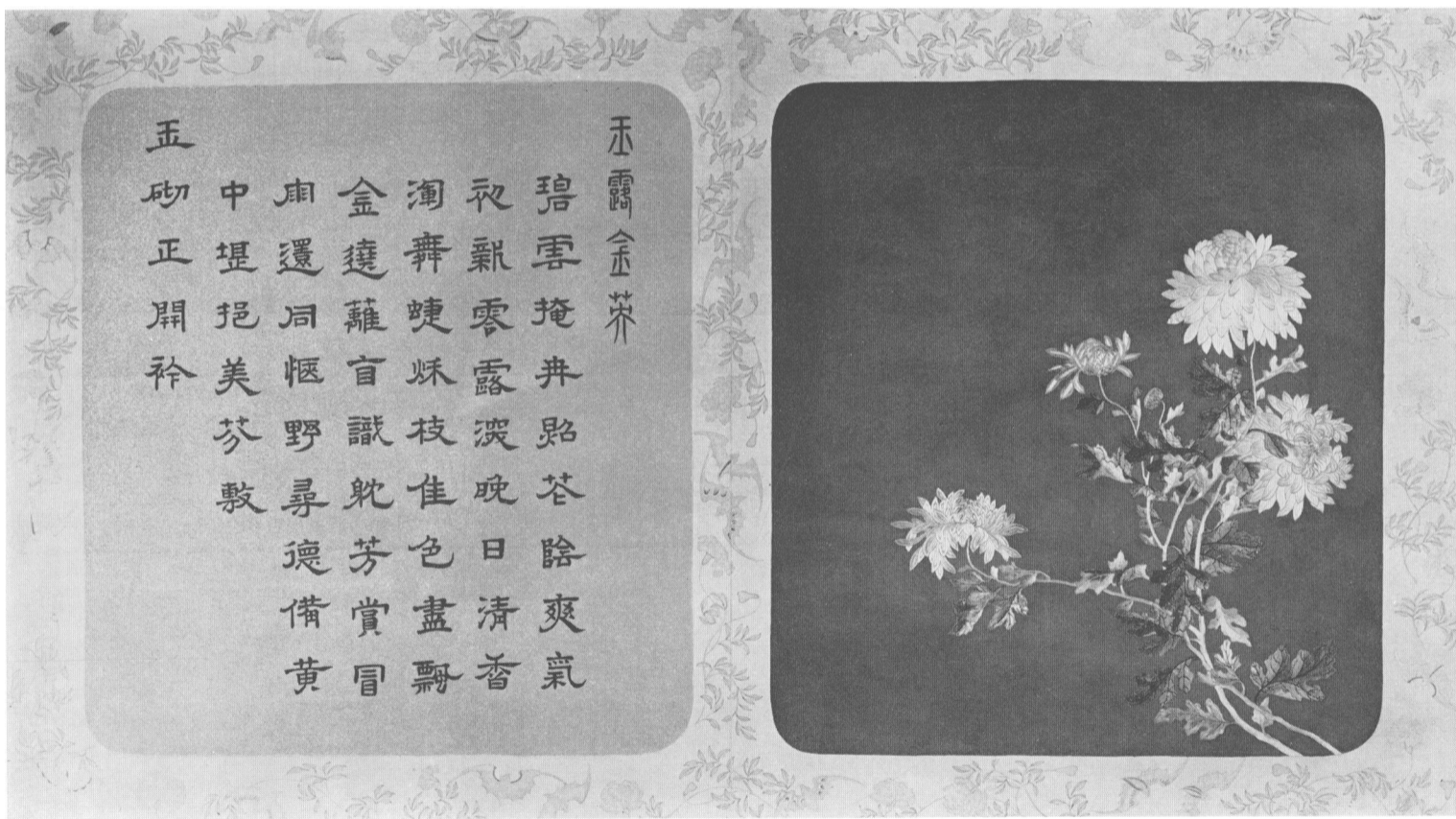
* Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty

58 Birds and Hibiscus

59 Two Butterflies among Amaranth and Daisy



60



61

* Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty

60 Day Lily with the Fungus of Longevity and Bamboo

61 Chrysanthemums

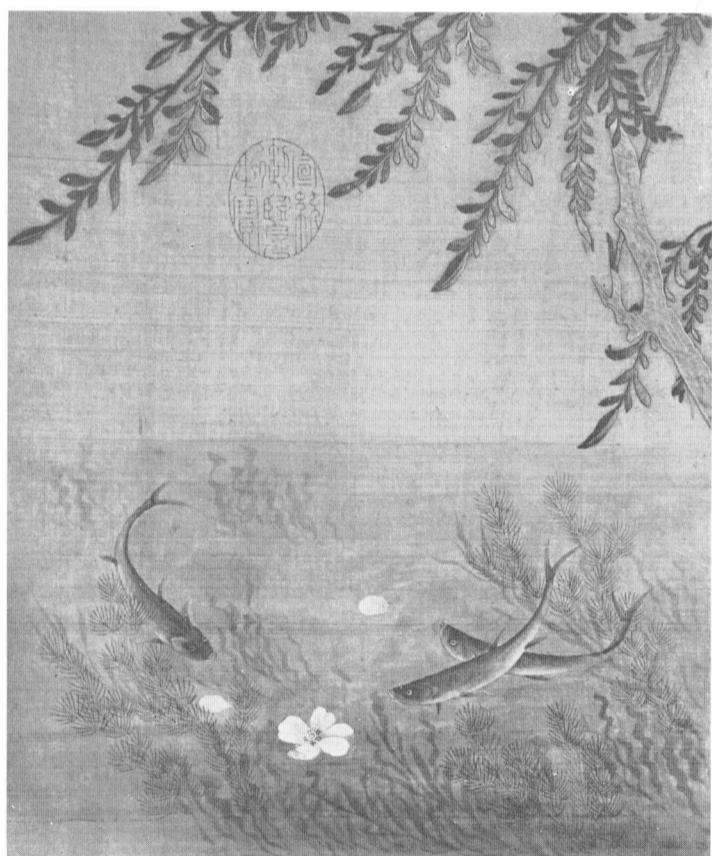
* 清繡線閨苑長春 冊 32.9×29.8 cm

60 祥卉效靈

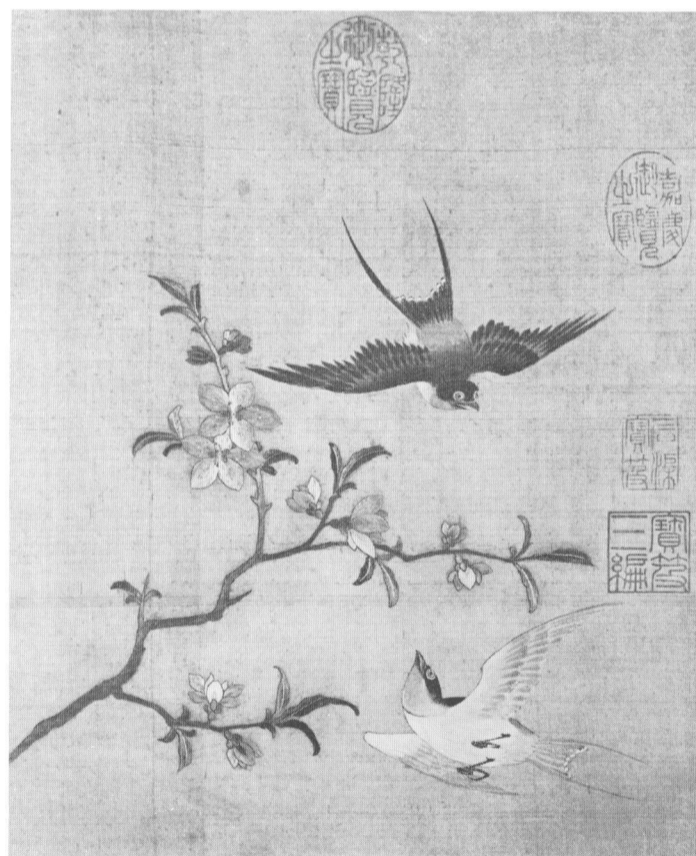
61 玉露金英



62



64



63

- * 清繡線園苑長春 冊 32.9×29.8 cm
- 62 群林香雪
- * 清繡繪花鳥 冊 31×24.4 cm
- 63 桃花雙燕
- 64 清溪游魚

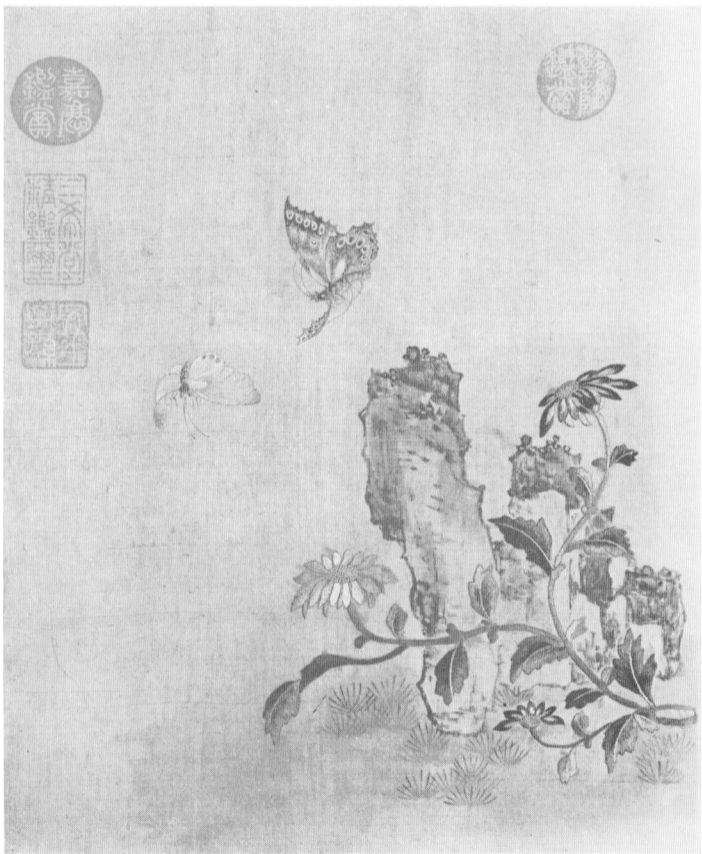
- * Album "Everlasting Verdure of Elysian Parks", Ch'ing dynasty
- 62 Small Bird Perched on a Blossoming Plum Branch
- * Album "Embroidered and Painted Birds and Flowers", Ch'ing dynasty
- 63 Swallows and a Blossoming Peach Branch
- 64 Fish Swimming among Water Grasses



66



65



68



67

- * Album "Embroidered and Painted Birds and Flowers", Ch'ing dynasty
 65 Bird Eyeing a Flying Insect
 66 Praying Mantises on a Flowering Branch
 67 Bird with Captured Insect
 68 Butterflies Hovering about Daisies

- * 清繡繪花鳥 册 31×24.4cm
 65 花枝鳥蟲
 66 海棠秋蟲
 67 蘭花鳥蟲
 68 菊石雙蝶



70



69

69 清御製贊繡線無量壽佛 軸 114.9×57.4 cm

69 Amitabha Buddha, Imperially Commissioned and Inscribed, hanging scroll, Ch'ing dynasty, Ch'ien-lung period

70 清御製贊繡像無量壽佛 軸 130×62 cm

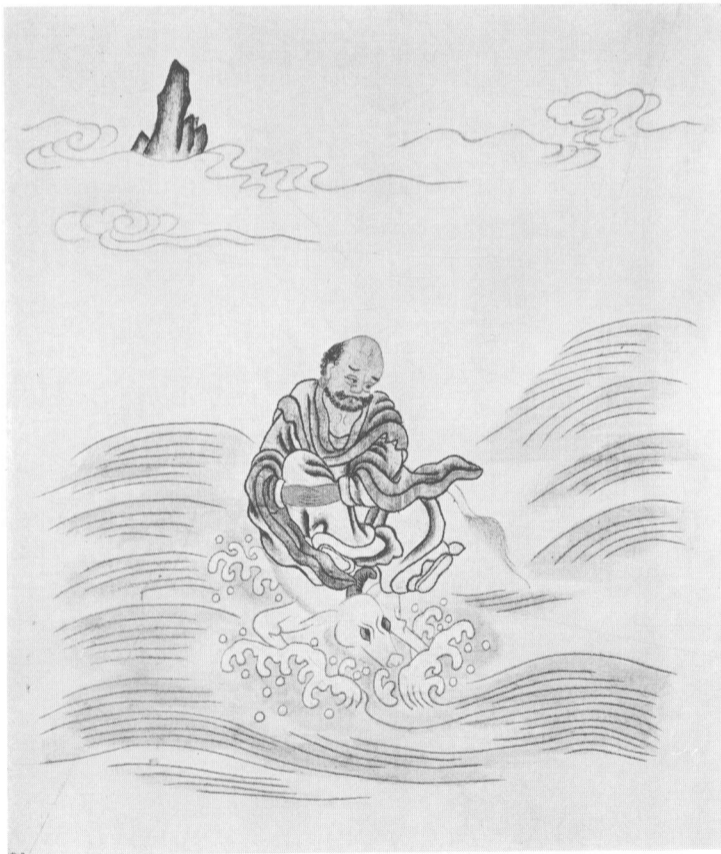
70 Amitabha Buddha, Imperially Commissioned and Inscribed, hanging scroll, Ch'ing dynasty



75



74



77



76

- 74 清繡佛齋之一 册 25.9×21.4 cm
- 75 清繡佛齋之二 册 25.9×21.4 cm
- 76 清繡佛齋之三 册 25.9×21.4 cm
- 77 清繡佛齋之四 册 25.9×21.4 cm

74 · 75 · 76 · 77 Buddhist Ascetics, album leaf, Ch'ing dynasty



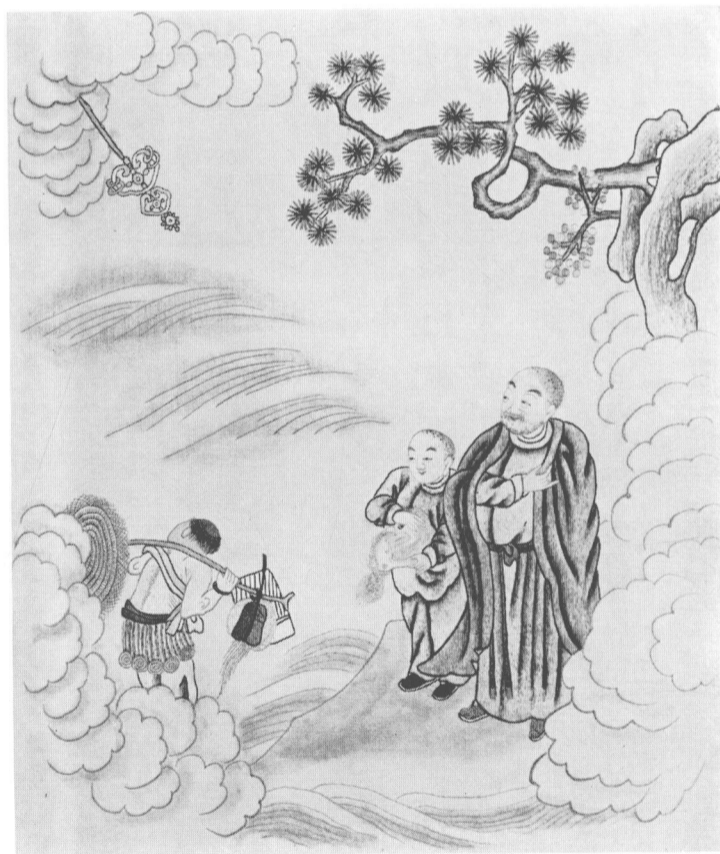
79



78



81



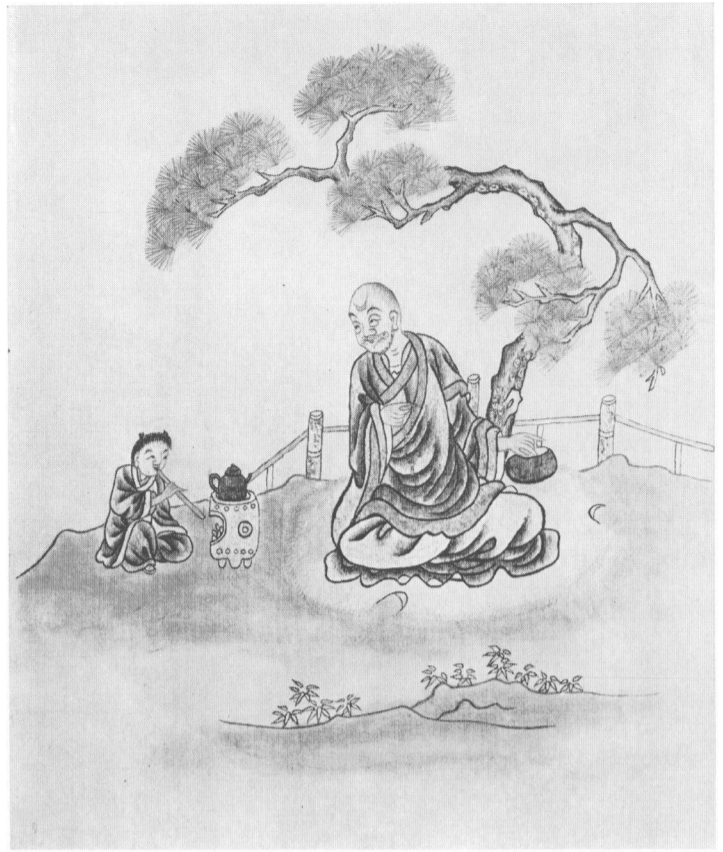
80

78 · 79 · 80 · 81 Buddhist Ascetics, album leaf, Ch'ing dynasty

78 清繡佛齋之五 册 25.9×21.4 cm
 79 清繡佛齋之六 册 25.9×21.4 cm
 80 清繡佛齋之七 册 25.9×21.4 cm
 81 清繡佛齋之八 册 25.9×21.4 cm



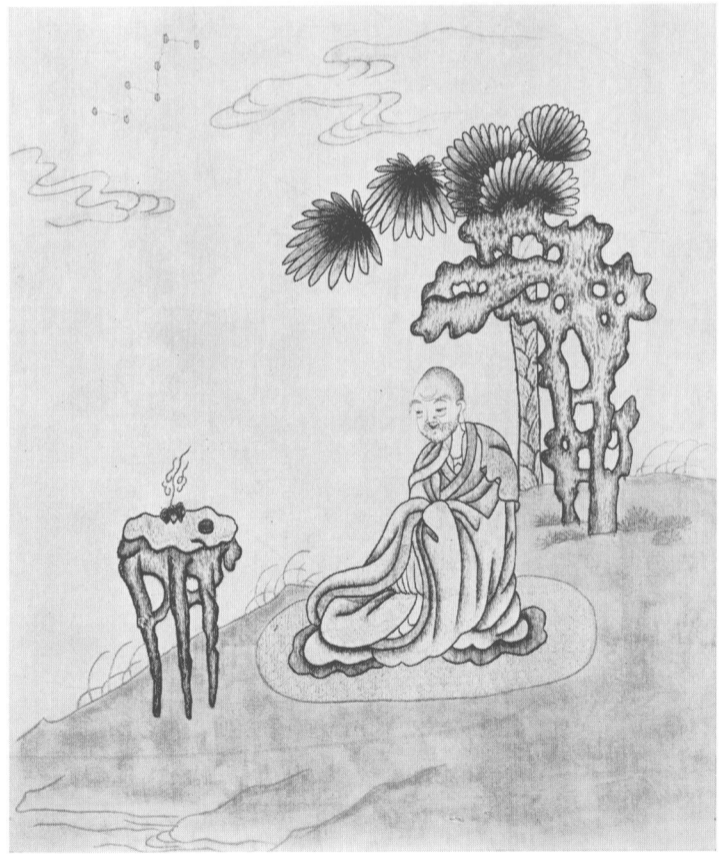
83



82



85



84

- 82 清繡佛齋之九 册 25.9×21.4 cm
- 83 清繡佛齋之十 册 25.9×21.4 cm
- 84 清繡佛齋之十一 册 25.9×21.4 cm
- 85 清繡佛齋之十二 册 25.9×21.4 cm

82 · 83 · 84 · 85 Buddhist Ascetics, album leaf, Ch'ing dynasty



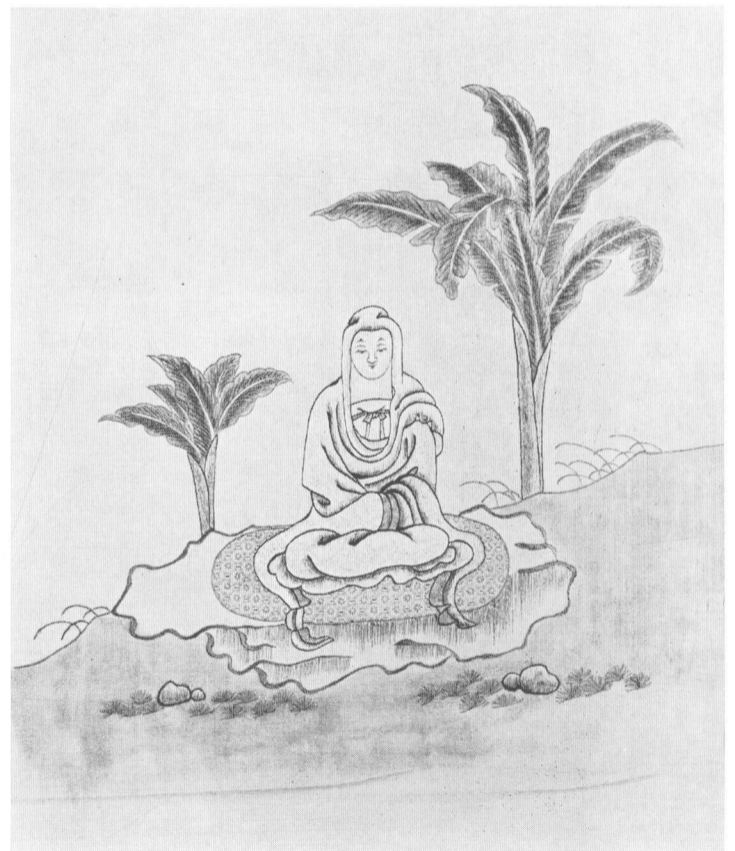
87



86



89



88

86 · 87 · 88 · 89 Buddhist Ascetics, album leaf, Ch'ing dynasty

86 清繡佛齋之十三 册 25.9×21.4 cm

87 清繡佛齋之十四 册 25.9×21.4 cm

88 清繡佛齋之十五 册 25.9×21.4 cm

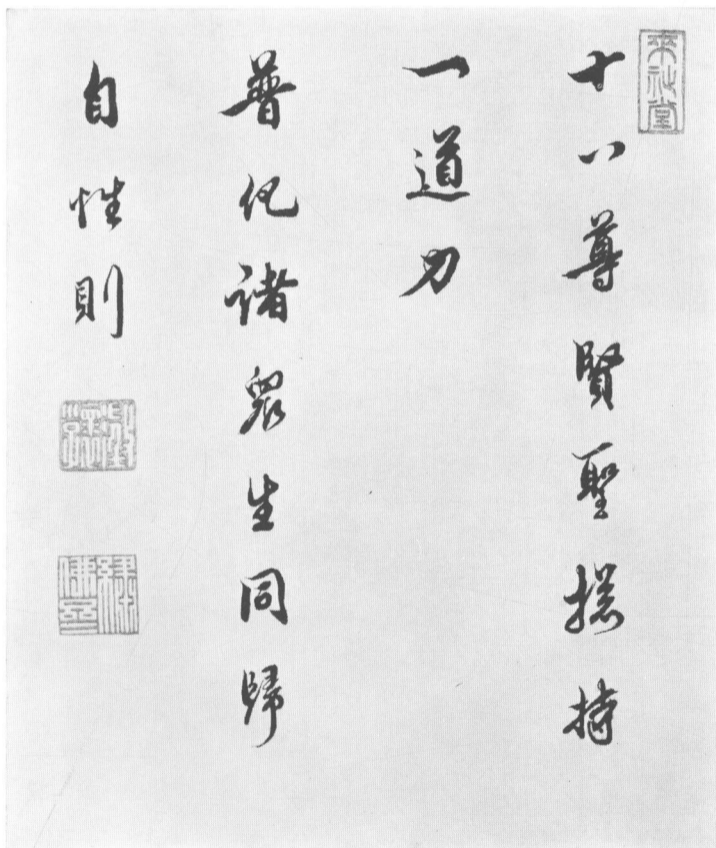
89 清繡佛齋之十六 册 25.9×21.4 cm



91



90



93



92

- 90 清繡佛齋之十七 册 25.9×21.4 cm
- 91 清繡佛齋之十八 册 25.9×21.4 cm
- 92 清繡佛齋之十九 册 25.9×21.4 cm
- 93 清繡佛齋之二十 册 25.9×21.4 cm
- 94 清繡線佛像之一 軸 129×59.8 cm

90 · 91 · 92 · 93 Buddhist Ascetics, album leaf, Ch'ing dynasty

94 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll, Ch'ing dynasty





96



95

95 清繡線佛像之二 軸 130.7×59.8 cm
 96 清繡線佛像之三 軸 128.7×59.8 cm

95 Buddhist Image, hanging scroll, Ch'ing dynasty
 96 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
 Ch'ing dynasty



98



97

98 Seated Buddha, hanging scroll, Ch'ing dynasty

97 清繡線佛像之四 軸 128.4×59.8cm

98 清繡線佛像之五 軸 130.9×59.8cm



100



99

99 清繡線佛像之六 軸 128.3×59.8cm

99 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty

100 清繡線佛像之七 軸 128.7×59.8cm

100 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty



102

102 Buddhist Figure, hanging scroll, Ch'ing dynasty

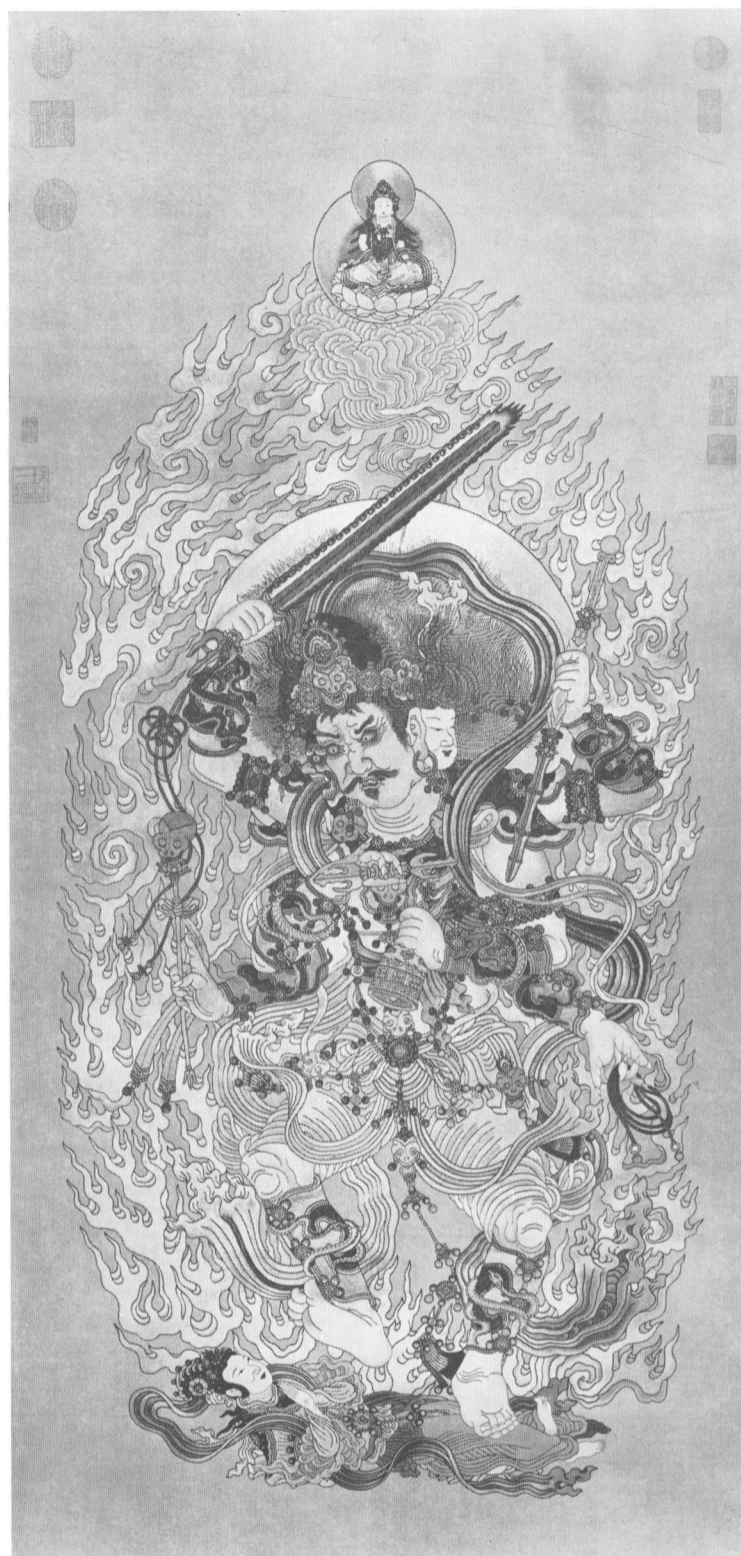


101

101 清繡線佛像之八 軸 127.1×59.8 cm

102 清繡線佛像之九 軸 130.4×59.8 cm

101 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty



104



103

103 清繡線佛像之十 軸 128.7×59.8cm

103 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty

104 清繡線佛像之十一 軸 128.7×59.8cm

104 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty



106



105

105 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty

106 Tantric Buddhist Image, Symbol of Quelling Evil, hanging scroll,
Ch'ing dynasty

105 清繡線佛像之十二 軸 128.7×59.8cm

106 清繡線佛像之十三 軸 128.7×59.8cm



第五板機達尊者
 親貌其圓樣枝其
 身中司相好觀識
 以因改經懶地參
 學事訖佛尚不屆
 而况非佛

111



第一阿機達尊者
 六指百柄枝扶手
 慧覺書貝帳注目
 橫覽呵喇叶謝似云
 豈可所訖訖則不
 憐而非文字

107



第六機達尊者
 權復豐曉普水田
 亦七佛說偈觀獨
 間止目窮至肉旺
 其群鬪疎聖盤殿
 亦脚事畢

112



第一阿資荅尊者
 抱膝獨聖塔然豈
 念心是菩薩貌是
 思王后棺檀塗司
 和乃動呵忍呵忍
 于等解脫

108



第七嘎納嘎巴薩尊者
 肯負氣炎後負慧
 理圖竺靈警辭飛
 來此芒鞵幾兩竹
 枝一根可放于著
 亦性聖因

113



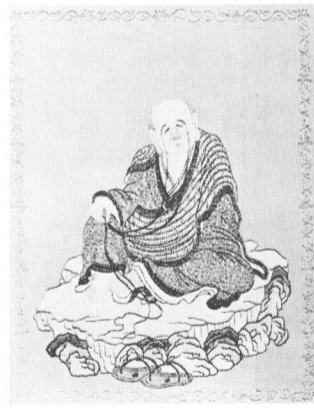
第三板納拔西尊者
 閉目囁中人燕生
 忍梳水亦雲事理
 隔紙聊復爾爾起
 心則從威音賢劫
 一瞬而過

109



第八嘎納嘎喇銀襪尊者
 又蘊中識真因與
 同豎此一指非須
 而龍鬚木石屈屯
 生乎足何不勤止
 誰勤而慮

114



第四嘎禮嘎尊者
 憐石側紉於焉改
 息惟是上尺非語
 非默眉屯地改
 乎挽止誼云揀擇
 示此絲絲

110

* 清畢沅書御製十六羅漢像 冊 21.8×17 cm

* Album "Sixteen Lohans after Paintings Commissioned by Emperor Ch'ien-lung and Calligraphy by Pi Yüan", Ch'ing dynasty, Ch'ien-lung period

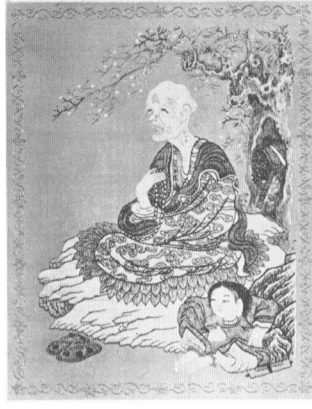
- 107 阿機達尊者
- 108 阿資荅尊者
- 109 拔納拔西尊者
- 110 嘎禮嘎尊者
- 111 拔襪哩逋荅喇尊者
- 112 拔達喇尊者
- 113 嘎納嘎巴薩尊者
- 114 嘎納嘎拔銀襪尊者

- 107 The Lohan Ingata
- 108 The Lohan Ajita
- 109 The Lohan Vanavasin
- 110 The Lohan Karika
- 111 The Lohan Vajraputra
- 112 The Lohan Bhadra
- 113 The Lohan Kanakavatsa
- 114 The Lohan Kanakabharadvaja



第十三巴鑊嘎尊者
 一切枯參如是
 經火燒石冷風過
 等驚示因園地示
 究明藏血專掃除
 是聽理障

119



第九拔活拉尊者
 軒鼻吻甘數珠在
 手懸浴明一一浴
 不受覺羅樹下不
 然忘形煥森聲情
 多重子聽

115



第十四納嗎塞納尊者
 曠目究顯尋思兒
 區見昔真怖亦慧
 真如咄嘆雁那合
 寧雙步不聖不月
 非森非司

120



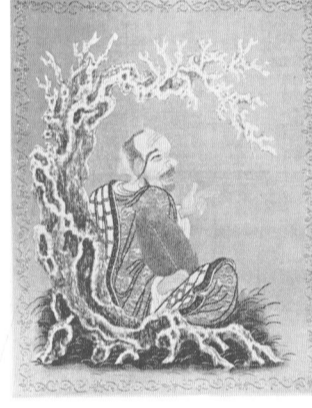
第十喇乎拉尊者
 介眉瞪目尋思所
 怒階問佛子慧生
 阿那喜樂覺對覺
 亦喜因畫師著筆
 任其博福

116



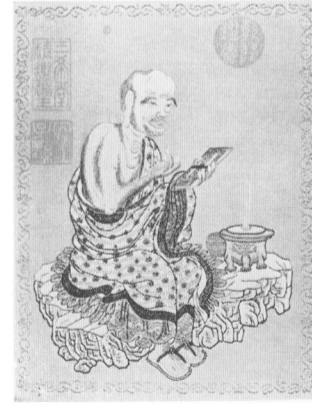
第十五鍋巴嘎尊者
 扇甲結觀心取蔽
 窺舌森窳窳是外
 錯禪觀即觀中窳
 難窳裡金不復廢
 冰乃是冰

121



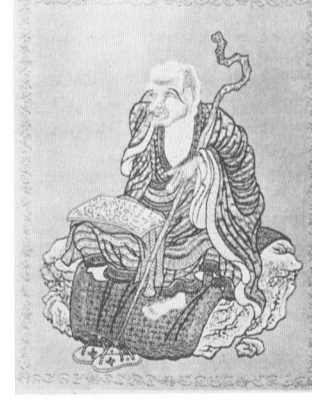
第十一租查巴鑊嘎尊者
 倚權相樹雙脰腰
 負羅象解節羅象
 呈實示其兩指以
 扇拂止捉摸不瀆
 擬議即非

117



第十六阿必達尊者
 即然冰著性振脚
 鼎三藏靈亦轉彈
 指便結尚不性何
 像可畱問誰多事
 自此貫休

122



第十二畢那植拉拔喇鍛襍尊者
 尋思其等司廢其
 眉經橫臥於鄰森
 森思權首尊皆養
 復何等伎燃燈蓮
 詩彌勒問

118

* Album "Sixteen Lohans after Paintings Commissioned by Emperor Ch'ien-lung and Calligraphy by Pi Yüan", Ch'ing dynasty, Ch'ien-lung period

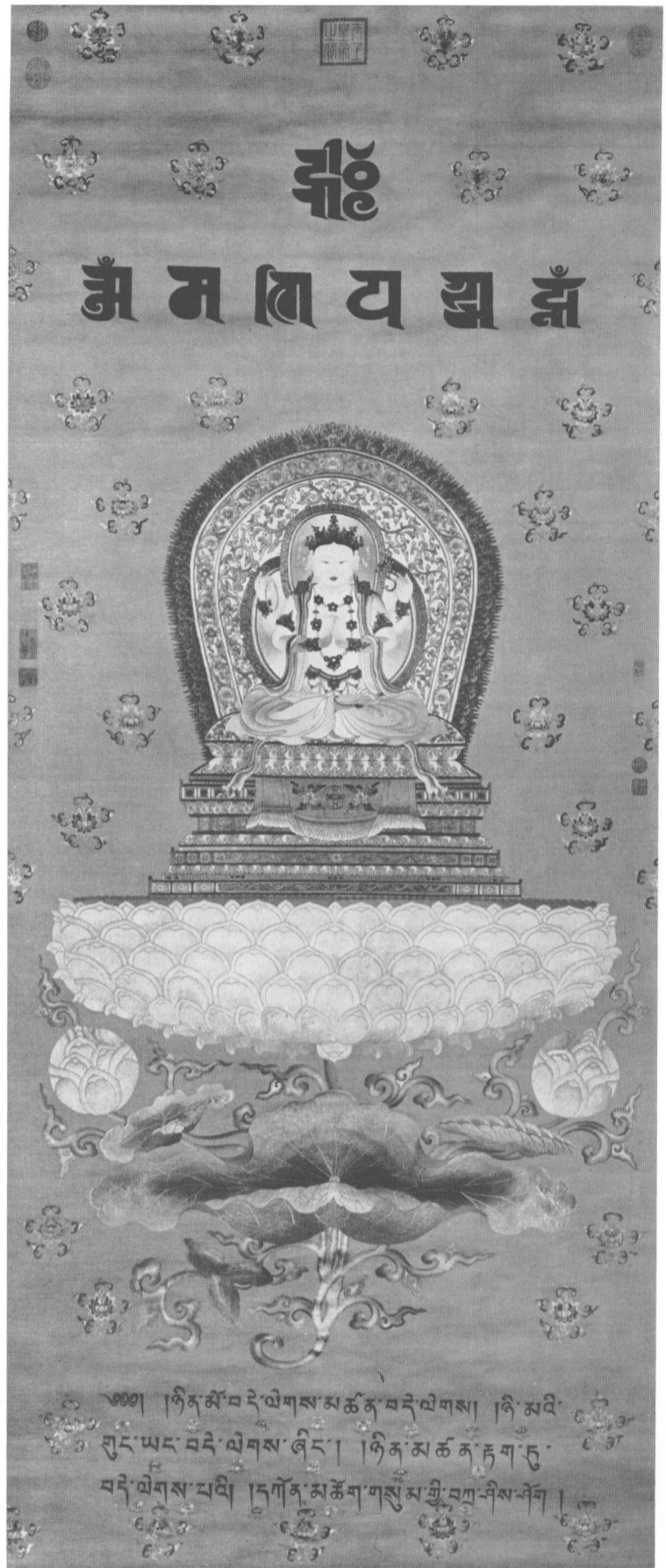
- 115 The Lohan Nakula
- 116 The Lohan Rahula
- 117 The Lohan Ksudrapanthaka
- 118 The Lohan Pindolabharadvaja
- 119 The Lohan Panthaka
- 120 The Lohan Nagasena
- 121 The Lohan Svaka
- 122 The Lohans Suvinda

* 清畢沅書御製十六羅漢像 冊 21.8×17 cm

- 115 拔嘎活拉尊者
- 116 喇乎拉尊者
- 117 租查巴納塔嘎尊者
- 118 畢那植拉拔喇鍛襍尊者
- 119 巴納塔嘎尊者
- 120 納阿噶塞納尊者
- 121 鍋巴嘎尊者
- 122 阿必達尊者



124



123



125

123 清繡線四臂觀音 軸 211×86.5cm
* 清線繡梵方圓成 册 31.4×29cm

124 驅魔衛乘

125 指上層樓

123 Four-armed Kuan-yin Bodhisattva, hanging scroll, Ch'ing dynasty
* Album "Complete Perfection from the Direction of India", Ch'ing dynasty

124 The Protective Vehicle of Expelling Evil Spirits,

Wei-t'o Shown with His Mace as Defender of the Faith

125 Illusion of a Pavilion Ascends from the Finger



127



126



129



128

* Album "Complete Perfection from the Direction of India", Ch'ing dynasty
 126 Celestial Flowers Dance in the Air
 127 The Power of the Law Tames the Lion, Mañjuśrī Shown Riding His Lion
 128 Expansiveness of Mind and Six Nuisances
 129 Hard Stones Nodding in Agreement, Gathering of Stones
 Nodding Agreement to Chu Tao-sheng's Preaching of the Doctrine

* 清線繡梵方圓成 冊 31.4×29 cm
 126 天花飛舞
 127 法力馴獅
 128 心空六擾
 129 頑石點頭



131



130



133



132

* 清線繡梵方圓成 册 31.4×29 cm

130 萃萃獻壽

131 神通服象

132 德重降龍

133 道高伏虎

* Album "Complete Perfection from the Direction of India", Ch'ing dynasty

130 Gathering Lotuses Together, an Offering of Longevity

131 Transcendent Power Brings the Elephant to Submission

132 Virtue Being Weighty Causes the Dragon to Surrender

133 The Way Being Lofty Brings the Tiger to Submission



135



134



137



136

* Album "Complete Perfection from the Direction of India", Ch'ing dynasty
 134 The Buddha Lies Within
 135 The God of Happiness Makes an Obeisance
 136 Dilatory Monkeys Make an Offering of Fruit
 137 Talking about the Scriptures under the Moon and Stars

* 清線繡梵方圓成 冊 31.4×29 cm
 134 佛在心頭
 135 福神參禮
 136 緩猴獻果
 137 印月談經



139



138



141



140

* 清線繡梵方圓成 冊 31.4×29 cm

138 貝葉繙經

139 面壁示禪

140 朝陽補衲

141 入定煉魔

142 渡世慈航

* Album "Complete Perfection from the Direction of India", Ch'ing dynasty

138 Interpreting Scriptures from Palm Leaf Texts

139 Facing the Cliff-wall Manifests Meditation,

Bodhidharma, Founder of the Zen Sect, Shown in Meditation

140 Mending Clothes under the Morning Sun

141 The State of Sublime Meditation Transforms the Powers of Evil Spirits

142 Compassionate Vessel of Transcending the Mundane World,

a Reference to Kuan-yin as a Means of Salvation



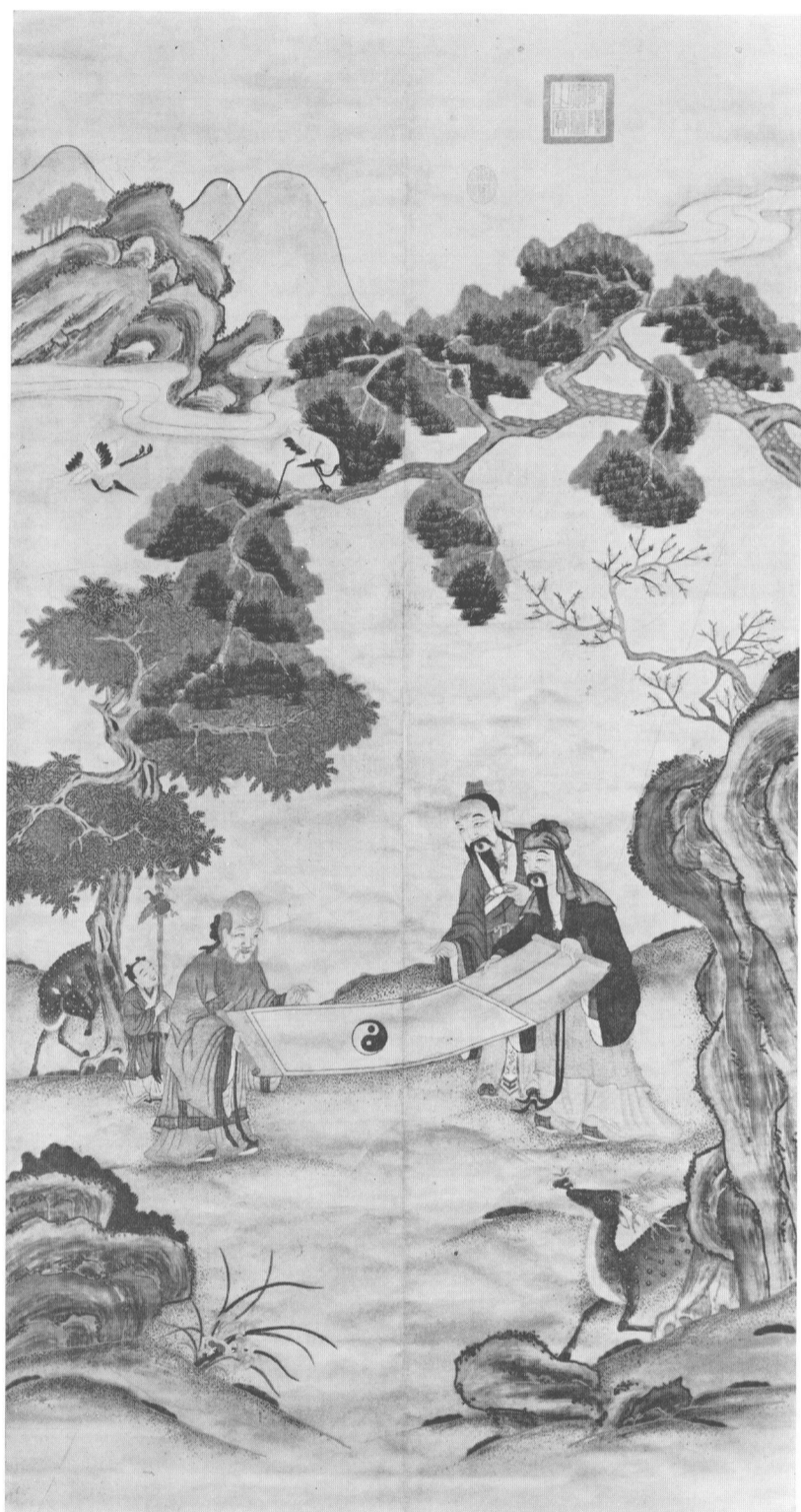
143

143 Immortal Child Symbolizing the Offering of Longevity,
in Kwangtung Style Embroidery, hanging scroll,
Ch'ing dynasty, Ch'ien-lung period



142

143 清乾隆粵繡仙童獻壽 軸 111×38.6 cm



145

144 清御筆達摩像女史裘王氏敬繡 軸
75.5×40.8 cm

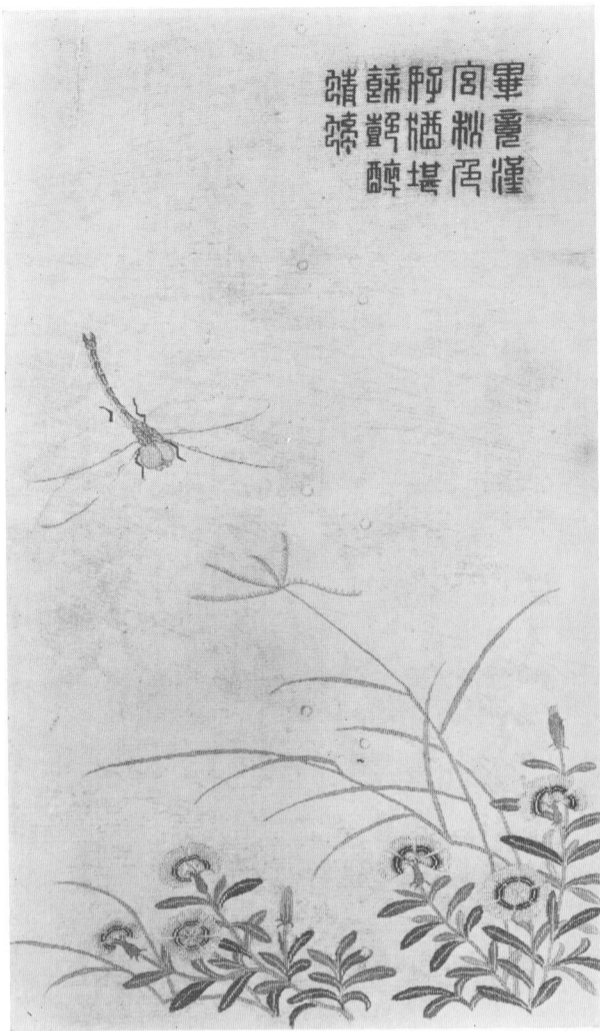
145 清無名氏繡三星圖 軸 171.9×88 cm



144

144 Bodhidharma Facing the Cliff-wall, Embroidered by Madame
Ch'iu, née Wang, after a Painting and Inscription by Emperor
Ch'ien-lung, hanging scroll, Ch'ing dynasty, Ch'ien-lung period

145 The Gods of Happiness, Prosperity, and Longevity, hanging scroll,
Ch'ing dynasty



147



146

146 Nine Rams Symbolizing the Beginning of the New Year,
hanging scroll, Ch'ing dynasty

146 清繡線九羊啓泰 軸 218×111.7 cm

147 Lamp Shade, Silk Embroidery on Gauze, hanging scroll, Ch'ing dynasty

147 清乾隆御製戳紗宮燈小景 軸 38.8×22 cm